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THE ROOTS OF THE BLUES

A YEAR OF SELLING OUT

A MEMORY OF SIDNEY BECHET

RECORDING WITH WOODY HERMAN

NO TEARS FOR PEE WEE

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dan morgenstern/stanley dance

mike bourne/rod gruver

leonard feather/dick wellstood

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the first chorus

by Charles Suber

THIS IS A SUITABLE TIME and place to publicly thank some deserving people for their contributions to jazz in 1970. There are no categories into which these people should be fitted; their individual efforts add to the total of what jazz is. These "Thank you" awards carry no material prize, just our well-meant appreciation of what these good people do so well for all of us. Please join us in thanking:

David Baker, head of jazz studies at Indiana University (Bloomington), for making it all the way back on his original instrument, trombone. (He was told ten years ago that he would never be able to play again as a result of a jaw injury suffered in an auto accident.)

Ed Beach, WRVR-FM, New York City, for continued good jazz programming.

Louis Bellson for being Louis Bellson, a sweet man.

Larry Berk for his patience and skill in guiding Berklee to full accreditation (and full enrollment) as a four-year College of Music in spite of incredible niggling from the academic establishment.

Bill Dobbins, head of jazz studies at Kent State University (Ohio), for his talents, and his dedication to creative excellence in the midst of the Kent holocaust.

Gary Burton, for putting it all together with no regard for labels — a true contemporary musician.

John Carrico, founder and director of the Reno Jazz Festival, for providing an excellent musical forum for elementary grades through college level.

Benny Carter, Earl Hines, and Joe Venuti for their always-today music.

Willis Conover, for his yeoman service as chairman of the Jazz Panel, music division of the National Endowment for the Arts (Washington, D.C.).

Clive Davis, president of Columbia records, who acts on his belief that good taste is compatible with good business.

Clem DeRosa, for the standards of musicianship he has created for young musicians in the New York area and throughout the U.S.

Bill Fowler, head of jazz studies at the University of Utah (Salt Lake City), for his teaching-learning concept that brings top professionals and students together in a unique dialog.

Leonard Garment, cultural affairs adviser to the President, for the recognition given to jazz by the White House.

John Garvey, for the University of Illinois jazz ensemble *tours de force* of Western Europe and Russia.

Stan Getz, for his guts and singleminded-

ness in playing for African and Colored audiences in the Union of South Africa.

Dick Gibson, for putting his money where his heart is. His ideas on how to promote jazz for the general welfare (and the World's Greatest Jazz Band) are innovative and successful.

Dexter Gordon, for his album *The Tower of Power*. It is all of that.

Larry Hiller, engineer, who spent countless hours in "restoring" the Bessie Smith recordings; John Hammond and Chris Albertson who were responsible for the Bessie Smith project.

Lena Horne, Beautiful Woman.

Raoul Jerome, head of jazz studies at the University of Southern Mississippi (Hattiesburg), for his part in establishing the interracial Bobby Bryant Days, and Scholarship Fund.

Quincy Jones, for the Institute of Black American Music.

Roland Kirk, for the excitement and messages, implied and explicit, of *Volunteered Slavery*.

Bill Lee, Dean of Music, and Jerry Coker, head of jazz studies, for the University of Miami (Coral Gables, Fla.) commercial music major.

George London, Artistic Administrator of the John F. Kennedy Center for the Performing Arts, for steadfastness in crisis, and for his continuing concern for quality.

Lena McLin, for creating, and making successful, the first high school music (jazz) major program for the City of Chicago; for her concept that "young musicians should not study classical music until they have a good grounding in jazz and blues." First things first.

Don Minaglia, Director of Music, and Irving Bunton, Vocal Music Consultant for the Chicago Public Schools, for five excellent sessions of "Music: A Life Force in Black America" presented at the biennial Music Educators National Conference.

Don Schlitten for the Prestige Historical series, especially for the Clifford Brown releases.

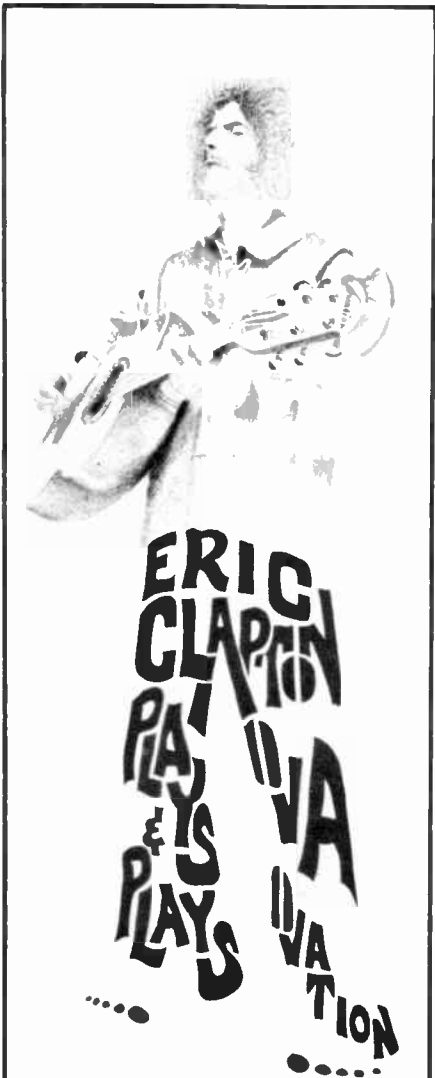
Billy Taylor, for all the things he is.

Clark Terry, for all that warmth, humor, and music he shares so graciously with the world.

George Wein, for keeping jazz at Newport.

Martin Williams, for the best book on jazz published in 1970, *The Jazz Tradition*.

Herb Wong, principal of the Washington Elementary School, Berkeley, Calif., for believing and proving that youngsters can indeed create if teachers assist and do not block. ■



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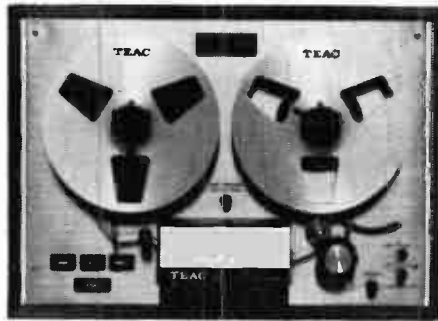
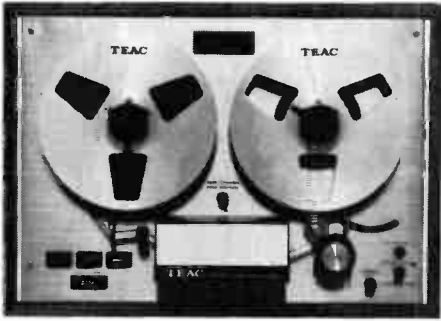
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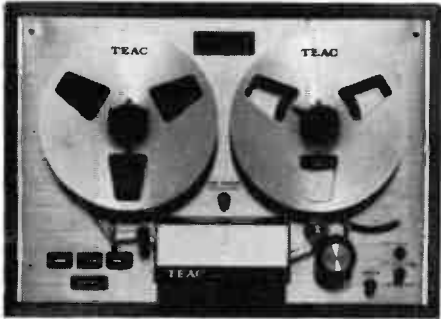
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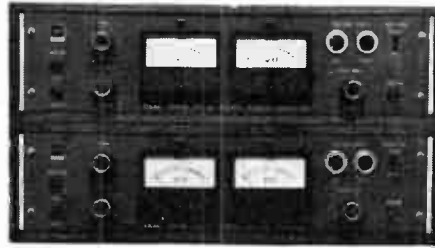
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the state of jazz at midyear

by
dan
morgenstern

Like spring, we come to you a little late this year, for which our apologies. The comprehensive record catalog within these pages was the culprit; we wanted it to be as accurate as possible, and while some record companies were as cooperative as we could have wished, others dallied.

Since 1971 is now past the halfway mark, it seems rather pointless to review the happenings of 1970 in detail. What follows are some general (and no doubt personally biased) reflections on the state of jazz as of mid-May, 1971.

At no time in the last ten years has there been better cause for optimism about the future of jazz than now. The rock bubble has burst. While rock music is far from dead, it has toppled from its position of dominance. With the Beatles gone, trend-setting is gone. Woodstock was the end rather than the beginning of an era; and the impending closing of the Fillmores underlines that fact.

Young people today, it seems to this observer, are open to anything musical. Anything they can get to hear, that is. The key problem today is to get the good music to them; to get it out, on records, on the air, and live, past the obstacles of commercialism, ignorance, and prejudice. Wherever and whenever that has been done, the response has been overwhelmingly positive.

The many jazz programs in the schools and universities — and I'm thinking here not only of organized instruction and band programs, etc., but of lecture-demonstrations such as those developed by Jazz Interactions in New York City and similar organizations elsewhere, and straight-ahead concerts by visiting groups — can't help but build new audiences for the music.

Additionally, the dormant club scene is coming back to life, and, with all its oft-debated drawbacks and problems, this venue remains an essential one. The fact that certain rock and folk clubs are now also booking jazz is a straw in the wind. Festivals, too, look rather promising this year.

Jazz societies have been gathering momentum. Such organizations now exist in many of our major cities, and while some of them are still bogged down in parochialism, most are ex-

panding their horizons. For decades, jazz has been suffering the consequences of a splintered, factionalized audience, but more and more, people are thinking jazz rather than Dixieland, swing, bop, or avant garde.

Though no official announcement has yet been made, it can be said with certainty that the hitherto laughable jazz allotment of the National Endowment for the Arts will be quite substantially increased — to the point where, though still falling short of what it should be, it will represent the biggest sum of money yet made available to jazz. Clearly, the music cannot thrive (or even survive) without subsidies, and this will at least be a start.

Most significantly, the music itself continues to show signs of health. Musicians — as faction-ridden as the audience — are banding together in such organizations as the Jazz & People's Movement and the Collective Black Artists, collaborating with people from other creative fields. And while there is still bitterness and jealousy among sub-groups, and, of course, unfortunate tensions between black and white, togetherness is not a hopeless prospect.

Another trend that could prove immensely beneficial to jazz is the growing interest in black studies, as the academic vernacular has it. This field is still in a relative state of infancy, but more and more, the academies are drawing on qualified instructors from the professions, including jazz musicians. And at the very least, the existence of so many courses and programs in this area is bound to stimulate awareness and understanding of the music that is so important a part of black America's heritage.

It would be misleading to paint a rosy-hued picture of the future. Business is bad. Polarization continues. The profit motive still rules the communications media. But it would be equally misleading to overemphasize the negative. In spite of adversity, the music is alive and strong. Potentially, it is stronger than ever.

It may be wishful thinking, but from the looks of things at mid-1971, this might yet become the decade for jazz. But don't just wait and see — do something. ■

A YEAR OF SELLING OUT

by Leonard Feather

(Note to any artist mentioned in the following article: I didn't mean you. I was talking about the other guy. Your motives were pure.)

If the year 1970 is remembered, at some distant future date, in connection with any outstanding event in the history of jazz, musicologists may recall it as the Year of the Whores.

Never before, no matter how grievous the economic woes of jazz musicians, regardless of the ominous weather forecasts by meteorologists, not at any prior point in jazz time, did so many do so little in an attempt to earn so much.

Who were the real prostitutes? Were the musicians to blame? Did they really sell their soul music for a mess of chart-age? Or were the true culprits the producers, who coerced them into these unlikely actions?

You might make an argument that neither group could be blamed; that the villains behind the scenes were the record company heads, such as the vice president of a major label who, early in the year, was quoted as having sworn that "If an artist cannot sell 100,000 records, I am not interested in that artist."

Going still further into the core of the matter, you might find that the shareholders who held a controlling interest in the stock of a given company, dissatisfied with the previous year's profits at Gigantic Records, insisted that their executives adhere to such policies on pain of losing their gigs.

Since the shareholders generally are the public, and since the public is responsible for those over-100,000-selling sellouts, made by musicians to please the a&r men to satisfy the executives to assuage the stockholders, it might fairly be said that no matter where the buck-passing line begins, you inevitably wind up with the blame on the shoulders of Joe Blow. The buck, as Harry Truman said, stops here.

10 □ down beat

Whatever the root cause, it is a demonstrable fact that during the last 12 months, jazz musicians in unprecedented numbers made an attempt to get on an accelerating bandwagon by producing music in a style often more representative of what they hoped might sell than of what they believed might endure.

Their own profession seemingly threatened, they fled in fear at the mention of the word jazz. "Don't call me a jazzman! I always disliked categories." "I never wanted to be branded as a jazz musician." "Jazz is an Uncle Tom word." "Jazz is not where it's at; you gotta get with what's happening." Ten years ago or less, some of these same voices were loudly and proudly identifying themselves with jazz, explaining what jazz was, extolling its exponents and boasting of its history. Today they see the handwriting on the wall, and where the hand once wrote dollar signs, today it doesn't even make cents. So, forget about jazz.

In making a move into the contemporary music marketplace, the jazz artist must ask himself these questions: to what extent can I do this without losing my essential identity? If I must lose some or all of it in the process, what compensatory artistic advantages will I be able to bring to my work? If I were concerned solely with musical merit and were under no pressure whatever from any source, would I freely of my own volition play and record this material, and perform it exactly this way?

Of course, most musicians find one rationalization or another in the effort to avoid asking themselves such questions, the answers to which might disturb their consciences. "You know," they will say to themselves, or to reporters, "these tunes are damn good when you really get into them . . . I always dug Fender bass . . . The electric piano is the wave of the future . . . If we play a few of these things, then we can get the people's ears and keep them listening when we do some of our heavier things."

Some of these explanations may be justified. I happen to feel that Cannonball Adderley's simple, funky tunes (which are "commercial" in effect but sincere in concept and performance) are at least as valuable and engaging as the group's various experimental works. It has also been my impression that when Gerald Wilson or Quincy Jones arranges a pop hit, he achieves a viable meeting of personalities — his own and that of the song.

Though we have our share of pretentious phonies, by and large most jazz musicians are frank in admitting that their use of rock material, simplistic rhythmic concepts and/or three-part harmony is dictated not by lofty motives but by the desire — indeed, the

need — to hold onto and magnify their audiences. That this seemingly condescending process does not necessarily work was demonstrated when Herbie Hancock's Sextet landed what might be considered a useful, though hardly prestigious, engagement at Los Angeles' vast and ungroovy Inglewood Forum, in a bill that starred the Iron Butterfly and Canned Heat. The Los Angeles *Times*' pop reviewer, Michael Ross, commented: "It was an unfortunate case of being in the wrong place at the wrong time. Hancock's graceful, masterly jazz was lost on the audience, as were his more easily accessible and rocking *Wiggle Waggle* and *Fat Albert Rotunda*."

Hancock dissented. Agreeing that before the concert hardly anyone in the audience knew or liked his group, he felt that 20 to 25% "not only dug us but were vocal about it." He admitted, however, that in a previous concert opposite Iron Butterfly, "three of the four things we played were rock tunes. . . . Afterward, the guys in my band bawled me out; they said I was Tomming by showing only a small part of what we represent."

Like many of the younger jazzmen, Hancock believes in the rock-jazz rapprochement. He and his sidemen, he says, dig Sly and James Brown, and try to capture some of that feeling in their rock material. Similarly when Jerry Hahn goes in for distortion solos, amplifier noise, country funk, etc., with his Brotherhood, one can at least assume he believes in it; it comes out sounding that way. A top studio guitarist, Howard Roberts, also managed to cope successfully with the exigencies of the present scene in his *Spinning Wheel* album.

One wonders, on the other hand, whether the senior jazz citizens in general, when they undertake such experiments, feel an equally genuine sense of involvement. When Charlie Mariano, 46, emerged as a key figure in a rock group known as Osmosis, it was virtually impossible to hear, in the first record, any of the values he had brought to his work during a long and distinguished career in jazz. Much the same observation might be made of Junior Mance, 42. When I played a recent Mance record for Erroll Garner, the collection of rock-'n'-soul clichés so astonished Garner that he found it hard to believe this was the same musician he had heard and enjoyed, a few months earlier, playing jazz at the Village Gate.

At the nub of the problem is the sacrifice in musicianship that is so often an inevitable factor in making the switch. Most of the great masters of jazz improvisation — men like Benny Carter, Coleman Hawkins, Charlie Parker, Benny Goodman, Art Tatum, Oscar Peterson, Jack Teagarden, Dizzy Gillespie — did not leap to the forefront

overnight; they were not instant masters of their medium. The expression of their genius carried with it a reminder of the old saw about an infinite capacity for making pains.

Too many jazzmen, in playing as they do today (I am thinking particularly about technically accomplished men like Mance) have thrown into at least partial discard the products of hours, days, weeks, months, years of patient practice, training and empirical experience. They find themselves doing something that could just as well have been done without all that expenditure of effort, without the constant striving toward perfection.

We all know that no matter how many great talents rock has produced and will continue to produce, it has not yet come within light years of bringing us a Tatum, a Blanton, a Parker. True, a different set of disciplines may be required for the interpretation of rock, just as the value judgments must be based on different premises; nevertheless, the alacrity with which some jazzmen have swapped horses (after having found they were swimming against the stream) smacks of opportunism, not to say cynicism.

Another depressing aspect of the fluctuation away from jazz to pop is the tendency of musicians to forget about swinging. As a striking instance I suggest you listen to Gabor Szabo's *What Is This Thing Called Love?* from his album *The Sorcerer* (Impulse 9146), recorded in April, 1967, at the Jazz Workshop in Boston.

The entire five-minute track swings like wildfire from start to finish. At one point Szabo is accompanied only by Hal Gordon on percussion, elsewhere by a full rhythm section; in both contexts he provides superlative evidence of the ability of Szabo to pulsate infectiously in a manner indigenous to all true jazz, according to the immortal Ellingtonian axiom.

Turn from there to his recent LP on Blue Thumb, *Magical Connection*. With the exception of a few passages in *Sombrero Sam*, Szabo shows no interest whatsoever in maintaining a jazz beat. It don't mean a thing 'cause it ain't got that swing; or What a Difference Three Years Made.

Not only technique and swing, but the basic sound of the artist, in many instances, has been sacrificed in the quest for a now audience. Ernie Watts

emerged in 1968-9, with the bands of Buddy Rich, Oliver Nelson, and Gerald Wilson, as one of the most promising new talents on tenor and various other horns. In adapting himself to the requirements of an electric combo (amplified saxophone, Fender piano, Fender bass), he suddenly lost the individual timbre he had been developing, substituting the loud, aggressive quality that seemed mandatory if you wanted to get your point across. (History is repeating itself with Ernie. Remember how Eddie Harris used to sound in the *Exodus* days?)

Pete Robinson, a remarkably gifted 20-year-old pianist, who, among many other gigs in 1970, worked with the Watts quartet, frankly confessed to me, in a discussion of the group, "I'm getting so sick and tired of being confined to that electric box. There's only so much you can do with it; the number of keys is limited, and so are the dynamics and sound capacity." Robinson clearly realizes that if, for instance, Tatum were alive today, he would not be messing with an octave-short, fuzzy-buzzy electronic keyboard; or that if he were, his phenomenal talent could never be fully appreciated. (Significantly, Oscar Peter-



Howard Roberts: Good Try



Gerald Wilson: High Standards

GEORGE HALL

VERYL OAKLAND

son has not converted to that sound; if he ever does mess with it, I'm sure it will be as a short-term novelty, a momentary change of pace. No one knows better than he the full magnificence of a seven-foot grand.)

Chick Corea, leading his quartet at the Lighthouse, achieved all the tonal effects he required, in a totally contemporary bag, on a regular piano. (Are you listening, Mike Nock?)

In some instances, jazz artists were even willing to give up their instrumental identities when association with some vocal device seemed likely to prove profitable. Some of the most senseless and frustrating vocal noises on any record released during the year were heard on *Moon Man*, released under the name of Charles Lloyd. In a one-star rating, Mike Bourne stated that had he not known this was a Lloyd album, he would have consigned it to the reject heap after the first few cuts. Its main thrust involves a "dull and unspecified musky-throated vocalist" who "babbled so absurdly that whatever power the lyrics might have created was lost."

When one thinks how much Lloyd contributed to jazz during the 1960s, as a masterly saxophonist, flutist, and composer-arranger with Chico Hamilton and Cannonball, and with his own splendid group, and remembering the international acclaim he enjoyed during his many overseas journeys as a jazzman, it becomes doubly pathetic that conditions in the music business nowadays apparently compelled him to let an album of this kind appear under his name.

The list could go on indefinitely. Almost all the big bands, except Ellington's, have come to terms with the situation by including a certain measure



Miles: Notable Exception

The Soulful Adderleys



of modified rock, and by commissioning arrangements of pop hits, sometimes seemingly without regard to whether or not their structure and changes lent themselves to the style of the orchestra.

Don Ellis, for a while, went all the way over into hard rock. One night, around the time his *Underground* album came out, I heard him at P.J.'s, a rock-oriented Hollywood club that had been experimenting with jazz and jazz-rock names. The noise was so frightening, the "soloists" were so inaudible amid the uproar, that I almost literally ran outside for the comparative calm of Santa Monica Boulevard. Ellis since then has adjusted somewhat and seems to have found an intermittently valid middle ground.

Count Basie has recorded two albums of Beatles' tunes, and an LP in tandem with singer Jackie Wilson for which an amplified guitar was added. The policy of Basie's management would seem to be that in return for a given advance, he will be agreeable to recording anything from a set of Three Dog Night's Greatest Hits to the Mormon Tabernacle Choir's All-Time Tops. Fortunately, while on location or playing one-night stands, the band uses very few of these charts.

The most celebrated example of conversion to concepts dictated by today's market is the case of Miles Davis. The brooder's very special insight has enabled him to create a vital, exciting new electronic music that cannot be classified under jazz, rock, or any hyphenate form. In making a marriage of convenience with some of the novel sounds he has fashioned an idiom that is largely his own. In view of the fact that he has already been adopted as the pet jazzman of the rock set, *Rolling Stone* cover story and all, he is safe from persecution on either side.

Still, there is a temptation to speculate whether even Miles doesn't have the urge, in some recidivistic moment or other, to play *Round Midnight* or *Seven Steps to Heaven* or *I Fall In Love Too Easily*, or one of the pieces from his masterful *Porgy and Bess* set. I hate to think that we shall never again hear him play a song, a melody founded on chord changes of the kind that served him so well for better than 20 years. A system that was valid for so long cannot become old hat and useless overnight.

Miles, in any event, is an exception. The prevailing rule during all of 1970, and to some extent for a year or two prior to that, was spelled out clearly by the dictates of an art form enmeshed in the machinations of big business: if you can't be yourself, be somebody profitable.

That's why, reluctant and embarrassed though some of the body-sellers may have been, 1970 in jazz was the year of the whores. ■



RAYMOND ROSS

JOHNNY HODGES DID NOT wear his heart on his sleeve, and he was not easy to know. My friendship with him began and developed with the making of records for Felsted under Billy Strayhorn's name, for RCA's Camden label under Paul Gonsalves' name, and for English Columbia under Booty Wood's. The first has been issued only in Europe; the second, and best, has never been issued at all; and the third has recently appeared here in the Master Jazz catalog.

His postcards used to come from all over the world, their message simple and direct. They always began the same

Johnny Hodges Remembered

by Stanley Dance

way — "Hi, how are things? — and ended, "Say hello to all, Johnny." In between there might be a revealing statement, like, "It is hard here," during the arduous 1969 European tour, but more often there would be a suggestion about what he would like me to say as liaison with such record producers as Creed Taylor, Brad McCuen, Bob Thiele and Esmond Edwards.

Recording occupied a good deal of his mind. It was an area in which he could exercise a degree of musical independence. After the long and happy association with Norman Granz on

MUSIC '71 □ 13

Verve, his success was imaginatively maintained by Creed Taylor. Although records with small groups and three or four horns, in which he really excelled, had slipped in public favor, those made with Wild Bill Davis sold very well indeed, and he enjoyed making them. (Verve owns the equivalent of at least three albums of unissued material made with Ben Webster, Lawrence Brown and Shorty Baker, all of which should surely see the light of day now.)

When he was in New York, Johnny and I would meet at the Turf to discuss his recording plans, and later, when that rendezvous closed, at McGinnis' a block down Broadway. He had a casual way of sauntering down the busiest street that was decidedly amusing, but, armored against affront, he would make a grave, deadpan entrance into restaurants and bars, his very alert eyes taking in everything and everybody. If he were drinking, our deliberations were conducted at the bar. If he were on the wagon, as periodically happened, a very careful selection was made from the available menu.

There would be questions of money: how much should he ask, how much he might reasonably get. I had little enough legal experience, but he liked me to read the contracts. He would hum riffs and phrases from the originals he was always thinking up, and he would explain the often droll significance of the titles. He had very definite ideas about the musicians he wanted, and there was much to learn from him about the importance of personal compatibility in relation to musical ability. Although it was not entirely successful, the idea of using three completely different groups on the *Triple Play* album (produced by Brad McCuen for RCA) appealed to him strongly. He

had wanted Grant Green, whom he greatly admired, for one session, but Green was unfortunately elsewhere at the time. The dates with Earl Hines were also happy, although perhaps *because* of their friendship and mutual respect the full potential of this musical alliance was never realized. The two giants were too considerate of one another, not wishing to impose, infringe or patronize in any way.

There can be no doubt at all that it was with Duke Ellington at the piano, and the Ellington band behind him, that Johnny felt at his most secure. The baleful glances he used to direct at the piano player as he went out to the mike to solo were part of the nightly ritual, but on many occasions he stressed the importance to him of Ellington's and Strayhorn's backgrounds, especially on the sultry ballad vehicles.

One of the last great masterpieces he recorded was Billy Strayhorn's *Blood Count*. As Toby Hardwick put it, when he himself was virtually on his deathbed, "Strayhorn wrote his epitaph and then had Rabbit play it. . . ." One day, perhaps, all three takes that were made will be heard, for they are remarkably revelatory of Johnny's mastery. On each, he made a poised, marvelously controlled, but emotionally heartbreaking statement. The first take was more than satisfactory so far as his part was concerned, but the band backgrounds were improved upon in the second and third.

The last recording on which he was featured, to settle any doubts and to counter other claims, was made on April 27, 1970, when he played a vital role in *Blues for New Orleans*, a section of Ellington's *New Orleans Suite* that was released by Atlantic this spring. The deep understanding be-

tween Johnny and the leader was illustrated once more as the largely spontaneous performance developed. Ellington mimed a suggestion that was immediately comprehended. Johnny stepped back, and then made his entry moving in on the mike with a long note. It was, incidentally, an example of his exceptional, but seldom remarked, microphone technique.

Ellington decided to expand the suite to album length with portraits of four Crescent City notables: his former bassist, Wellman Braud; Sidney Bechet, from whom Johnny learned so much; Louis Armstrong; and Mahalia Jackson. On May 11, he had been in the studio to record a piano version of *The River* as guidance for Alvin Ailey, who was choreographing the work for the American Theatre Ballet. On the way back to his apartment, I asked him how he was going to persuade Johnny to get his soprano out again to play Bechet. He was thinking about that, as he waited for dinner, when the telephone rang and he was told that Johnny was dead.

Johnny had often said he intended taking up the soprano again to record an album, but he always insisted he would need time to acquire the kind of instrumental control he demanded of himself. Few artists in jazz have ever been able to maintain their standards over such a long period as he did. His colleague, Harry Carney, is one; Benny Carter is another; Duke Ellington himself and Earl Hines also come to mind; but there have been very, very few horn players whose mastery was so superbly maintained for over 40 years.

"He's the only man I know," Ellington once said, "who can pick up a cold horn and play in tune without tuning up." Ben Webster emphasized the same fact in an emotional tribute on Danish



JACK BRADLEY
MERCER ELLINGTON



In the air over Laos, 1970: Hodges and Booty Wood at play, with Chuck Connors and Malcolm Taylor looking on.

Hodges and Stanley Dance

television: "You pick up any record he made, he was *always* in tune." Webster, moreover, gave Johnny the maximum credit for his own style. "He showed me how to play my horn," he said. "That's what I tried to do — to play Johnny on tenor. The first time I ever heard him, I thought he was the world's greatest saxophonist. Oh, it was 'way back, when he was a very young boy, about 13 years old. I sat right up in front of the hall all night long, like he was God. He was blowing that saxophone *then* as well as he played it all down through the years. And I mean he was playing it — he wasn't playing *with* it! He had a hell of an ear. Later on, we'd go to little house-rent parties, and he would take his horn out and blow. He didn't know nothing about the keys, but he'd just blow in any key — F-sharp, B-natural. . . ."

That was how Charlie Holmes, a boyhood friend in Boston, remembered Johnny Hodges, who became his idol. Holmes mastered his style so thoroughly that there was no problem when, some years later, he took Johnny's place one night in the Ellington band at the Cotton Club. The next day, the two friends were walking down the street with pianist Don Kirkpatrick, Johnny's brother-in-law.

"Caught the radio program last night," Kirkpatrick said to Johnny, "and you sounded very good."

"That wasn't me," Johnny answered gleefully. "That was Charlie!"

He remembered Charlie again in 1951, when the small band he was leading recorded for King under Al Sears' name. Because of his exclusive Verve contract, he could not play on the date, but Holmes did, and to this day many enthusiasts and discographers believe

FRANCIS DANCE

it was Johnny. Holmes has every reason not to have forgotten the recording session — it was his last.

When he first went to New York on a visit with Harry Carney, Johnny Hodges was already there, "getting educated at cutting contests," and he had some advice for his friends:

"When you get time, you go to Smalls' Paradise and hear the greatest alto saxophone player in the world."

"You're the greatest. . . ." Holmes expostulated.

"No. You go to Smalls' and hear the greatest alto saxophone player in the world. His name is Benny Carter."

When Holmes dutifully arrived, Carter was asleep on the stand, and he did not play enough to impress, but on another occasion it was a very different story.

"Johnny and Benny hooked up in a cutting contest down on 129th Street," Holmes recalled, "and I never heard such saxophone playing in all my life."

Outside music, food was certainly among Johnny's major interests. He liked to market and cook it himself. Favored members of the Ellington band recall memorable meals he prepared when they were on location. During an engagement on Cape Cod, he was staying at a pleasant but somewhat isolated motel, and eating at a nearby diner. His son was with him at the time, and a bicycle was hired so that "Brother" could pedal into town and buy fresh sweet corn. Johnny persuaded the diner's proprietor to keep this for him in the refrigerator. After a few nights of watching Johnny eat his way through platters of golden corn, other musicians and customers began to demand the same, whereupon the proprietor brought in his own stock and proceeded to charge twenty-five cents an ear. John-

ny, the pioneer, was disgusted with this turn of events, this outrageous profiteering. "He ought to pay me 10 percent commission," he growled in moek anger.

Tomatoes were an enduring enthusiasm. According to Harry Carney, his nickname, "Rabbit," derived from an early partiality for lettuce-and-tomato sandwiches. Both gourmet and gourmand, he was well aware of the poor quality of the tomatoes usually sold in New York. His inquiries about the condition of Connecticut crops grew in anxious intensity during August. As they ripened, I was required to fill my briefcase with freshly picked tomatoes whenever I went to New York. This resulted from time to time in the delivery of curiously discolored liner notes and articles, but the welfare of the artist was of importance.

Another of his enthusiasms was baseball, a game which to me seemed slower and inferior to cricket. He instructed me patiently in the fine points as revealed on television in bars and hotel rooms, but eventually came to regard me as a reluctant student. He enjoyed gambling, too, and was often lucky during Las Vegas engagements. After the lottery was introduced in New York, he rarely passed up an opportunity to buy tickets in any store where they were sold.

There were several other aspects of his character with which the general public cannot have been familiar. He was, for instance, at his gentlest and most likeable with children, and children almost invariably liked him. It pleased him very much when they recognized his voice on the telephone. ("You know who's speaking?" "Yes, Johnny.") He was always ready to help friends and acquaintances if they were

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Newport '68: Hodges and Benny Carter, plus bassist Jeff Castleman and Duke.

THE ORIGIN OF THE BLUES

by Rod Gruver

BLUES POETRY CANNOT be fully explained by a study of its origin. Like all artistic forms, blues changed as it outgrew its beginnings. Yet, as one might expect from an organic form, much of what blues became was also present embryonically at its birth. Origins always establish structures, invoke purposes, and provide functions—set the characteristics from which changes can take place. Thus a study of blues origin may help to explain why a typical blues has an invariable rhyme scheme (A² A), an emphatic caesura in each line, a three-line stanza which repeats the first line and an irregular syncopated rhythm that counterpoints two different poetic meters.

Although many attempts have been made to derive blues out of one, more, or all of the Negro songs that existed prior to the blues, no systematic study has yet appeared to show how it could have happened or why. My purpose here is to show that only by deriving blues from a Negro secular dance (perhaps at the Sukey Jumps after Emancipation) can one explain how blues developed such a varied and interesting prosody.

LeRoi Jones is typical of those who explain the origin of blues by simply listing all the songs that preceded it. He says: "... a few years after Emancipation, the shouts, hollers, yells, spirituals and ballads began to take shape as blues."¹ Later he says: "Blues issued directly out of the shout and, of course, the spiritual."² Although this is the commonest solution, it fails to explain why all the songs named should have merged into blues or how they individually influenced its structure.

The songs Jones lists surely had an influence on blues, had elements in them that became material for blues poets first to absorb and then modify. But influences are not origins, not the generating spark that creates a new genus and brings another being into existence. For that we need a new situation that calls for a function no existing art form can fulfill.

Gospel singer Bessie Griffin claims blues originated out of spirituals by a simple process of word substitution. She thinks the first blues singers created blues by simply changing the word "God" into such secular variants as "my man" and "sweet mama." To show how it could have happened, she says: "The 'Love of God' might be changed to 'I love my man.'"³

There is no doubt, of course, that many if not all secular arts and crafts emerged out of ancient religious rituals. It is well known, for example, that Greek tragic drama grew out of rites celebrating the annual dismemberment of the sacrificial bull-god Dionysos and that modern European drama developed slowly out of plays that began as extensions of Medieval church services. But there was in each case a gradual desacralizing of the religious elements, a step-by-step development of the secular form, not a sudden, abrupt transition as

Griffin sees occurring with spirituals and blues. However, once secular variants of religious dancing, singing and reciting have come into existence, as happened in the wordly dances that secular-minded Negroes enjoyed after Emancipation, these in turn can produce more fully developed forms of themselves. Thus it seems more reasonable to derive such a secular-oriented song form as the blues out of a secular setting than out of one that was other-worldly and religious.

The reason for the late emergence of Negro love songs, which came into existence only with the blues, is that black churches had prohibited all artistic expressions of secular love as sinful. Since the prohibition against "seculars," or sinful love songs, had existed long before blues came into being, blues had to emerge as a protest against the attitude of black Christians and the views expressed in the spirituals. Thus one could conceive of blues as arising out of the spirituals only in a negative sense, as heresy.

But the contention that men as inventive as the blues poets could not have imagined their own ways of saying "I love you," or had not already developed underground songs of love before blues originated cannot be taken seriously. Blues may have been influenced in certain ways by spirituals, but that it could have originated there, as Griffin suggests, is hard to believe. She never indicates how spirituals could have provided the blues with its distinctive prosodic characteristics—its unusual rhyme scheme, inevitable midline pause, peculiar three-line stanza, and irregular, swinging meter.

Instead of trying to derive blues out of one or more earlier songs, Wilder Hobson comes closer to the origin when he says:

... the blues may originally have consisted in the singing, over a steady, percussive rhythm, of lines, of variable length, the length being determined by what phrase the singer had in mind (the accompanying rhythm continuing), determined by how long it took the singer to think up another phrase.⁴

Though he came closer to the real source than either Jones or Griffin, Hobson's theory is still unsatisfactory. While he related blues to instrumental music, which no one else had done, he failed to anchor the music in an activity that required a song to accompany it. Thus his theory requires us to suppose that blues emerged as a haphazard kind of spontaneous combustion, which, again, would leave its prosodic characteristics totally unexplained.

The literary critic Stanley Edgar Hyman believes blues may have originated out of an African ritual that was ancient, anonymous, collective, and religious. An advocate of the Cambridge school of ritual origins, he believes that myth is derived from "the spoken correlative of an acted



T-Bone Walker

JAMES POWELL

rite."⁵ After rites die, it is held that their verbal counterparts (the words spoken during the actions of a rite) are developed into the narratives we now call myths. From these myths in turn the Cambridge theorists derive a whole battery of folk literature: legend, tale, drama, parts of the Bible, epic, romance, and, as Hyman says, "even problems in history, law and science."⁶ "From rites," he continues, "come the structures, even the plots and characters of literature, the magical organization of painting, the arousing and fulfilling of expectation in music, perhaps the common origin of all arts."⁷

According to Hyman, the Cambridge school has been able to include everything in its net of ritual interpretation but the English and Scottish popular ballads and the blues. He says:

The blues raise serious problems. If they are a true folk song of ancient anonymous collective ritual origin rather than a folk-transmitted song of

rhythmical movements of a rite that was danced. He says:

... without the dance the song would hardly exist. It is derived from the dance and is historically posterior to it, and that is why dances without words are commoner than dances with them. Words are introduced when the act of dancing is for some reason thought to be not enough and to need the support of words, and then their first duty is not to exist for their sake but to provide a supplementary aid.⁹

Bowra's study of the origin of song as the verbal accompaniment to music played for a dance suggests that blues may have originated out of one of the secular dances Negroes began to fully enjoy after Emancipation. For social dancing then was both a new and popular activity, just as it has always been wherever a song has arisen out of the dance — whether in Medieval Europe, which gave birth to an anti-religious song called the Carole, or in any of the primitive societies that Bowra studied.

though the audiences by then may have only been listening.

On his Library of Congress recordings, Leadbelly told Alan Lomax that a form of blues was played and sung at square dances called Sukey Jumps shortly after Emancipation.¹⁰ After singing some familiar square dance calls, Leadbelly gave two separate examples of single lines that callers sang between dances:

One dollar bill, baby, won't buy you no shoes. (3 x 's)

I've got a good woman but now she's gone. (3 x 's)

Even a slight familiarity with blues would show how close these lines are to standard blues material. If each of the single lines had been sung only twice, and a different one added to relieve the tension that the first two had created, Leadbelly would have been singing a typical three-line blues stanza. He also said, however, that on faster square dances, callers sometimes sang versions of *It's Tight Like That*, which later, of course, became a standard blues.

Alan Lomax indicated the close relationship between blues songs and dance music in his comments on four songs in *Take This Hammer* by Leadbelly:

Four reels, the dance music that preceded the blues, clapped-out, fiddled, picked out on coon-skin banjos, tunes like these Leadbelly learned from his uncle and other "sukey-jump" musicians in the country around Shreveport. This hell-for-leather tempo, this crying out of short bursts of melody above the noise of the dance suited Leadbelly better than anything else he sang.¹¹

What Leadbelly had recorded in the four reels was exactly the kind of vocalizing that Bowra claims is the origin of song wherever it occurs — "a crying out of short bursts of melody" to help the music being played for a dance. That blues rhythms, both vocal and instrumental, stimulate bodily movements and make people want to dance has often been noted. Lomax has said that "in their native Southern setting the blues, like Spanish flamenco, function largely as dance music. A worker who hums the blues on the job is thinking of the Saturday night dance."¹²

William Moore's *Old Country Rock* seems to combine features of the blues as dance songs and as nature poems. He shows how musician-callers might have shouted instructions to dancers while playing syncopated, danceable rhythms for them:

Come on, Bill, let's take 'em for an old country rock.

Let's go back down on the Rappahannock, down Tappahannac way.

Cook it, Bill, will everybody rocks.

Get that old rock straining again, Bill. Everybody rock.

Old folks rock.

Young folks rock.

Boys rock.

Girls rock.

Drop back, man, and let me rock.

Rock me till I split.

Drop back, folks, let your pappy rock.

Pappy knows how.

Children rock.

Sister Ernestine — show your pappy how you rock.

Mighty fine, boys, rock it, rock it, till the cows come home.



John Lee Hooker

VALERIE WILMER

modern composition, then they precede any American conditions experienced by the Negro and must have an African source. No trouble here, except that nothing like them has ever been found in Africa. In any case, a ritual origin for the blues constitutes a fascinating problem. . . .⁸

Perhaps a ritual origin of blues may only be awaiting a complete collection of African myth and the discovery in it of those qualities that could have led to the blues. But so far, Hyman himself admits, "nothing like them has ever been found in Africa."

That the origin of blues has not yet been found in African myth, despite a great deal of collecting and studying, suggests that it may not be a "true folk song" but "a folk-transmitted song of modern composition." If such is the case, then blues would not require an origin out of some ancient religious ritual but could have originated in America in much the same way that song itself originally came into being, as the verbal accompaniment to a dance.

According to the ethnologist and classical scholar C. M. Bowra, speech became song when words were added to the

It would seem strange indeed, then, to suppose that a song would not have arisen out of at least one of the social dances in the South, especially when those attending were so adept at improvising both music and song. The possibility for a dance origin of blues increases enormously when we realize that no existing Negro secular music or song could be danced to for social pleasure. True, children's game songs, work songs and religious shouts all had danceable rhythms. But these by themselves could not be used for adult social dancing. Thus a new dance music and song would seem to have been, if not a necessity, at least a distinct possibility.

That blues music is closely associated with dancing has often been noted. Instrumental blues, for example, has been traced back to the very formative period of jazz. Buddy Bolden is said to have played blues in the 1890s for dancers in New Orleans. Until just a few years ago, boogie woogie piano players and jazz instrumentalists would unconsciously indicate the origin of the blues by continuing to shout occasional instructions to dancers even

Too sad, I mean too sad for the public.

Now let's go back to the country again on that old rock.

Rappahannac, Rappahannac,
Cross that river, boys, cross that river.

Play it, Bill, play it till it starts to come.¹³

Moore's *Old Country Rock* seems to stand midway between speech-become-song and fully developed blues poetry. His commands to the various dancers, which once had a purely functional purpose, have taken on sexual connotations and become poetry. Moore's selection, then, has moved beyond the dance-song stage; it has become a poem that can be enjoyed for itself and analyzed as literary art.

It already displays, for example, the blues penchant for sexual metaphors — "Everybody rock." By the moral standards prevailing in 1928, Moore's commands are grotesquely humorous; but his defense, had he been caught by Puritan censors, would have been incontrovertible. For they were also merely simple dance instructions, no more immoral than a command to dance.

The enigmatic line: "Too sad; I mean too sad for the public," has several interpretations. It could refer to the sadness of life afraid of itself, to the dominance of the inhibitive Puritan standards then prevalent in America. Those standards, for example, would have condemned the behavior of those at the country rock. The line could also refer, however, to the popular but erroneous view of blues as only songs of sorrow and sadness. Though whites often denounce blues for being too sad, too unhappy for pleasant listening, Negroes often laugh when they hear or play the blues. They know how to enjoy the subtle, anti-Puritan humor blues nearly always covertly display.

Literally, "Cross the river" refers to the Rappahanac, which had to be crossed to attend the country dance. But it also refers symbolically to the desire of secular-minded Negroes to free themselves from the dominance of white middle-class standards. This attitude began to take shape after Emancipation and seems to have been closely related to the rise of blues. LeRoi Jones called this desire for self-determination a new "Jordan," a river to cross on the way to freedom in this life.

Instructions shouted or sung to aid the movements of a dance develop into poetry when singers realize the power of words alone, discover that by themselves words have their own tonal qualities and rhythmic effects. Notice, for example, how Moore's words have been chosen for their self-contained beauty, how he balances "Rappahannac" with "Tappahannac," "Boys rock" with "Girls rock." In one short blues, then, Moore showed how speech-becomes-song and song-becomes-poetry.

If blues arose out of instructions sung at a dance, it should have the same prosodic characteristics as other dance songs. For dances are not so different as to impose dissimilar characteristics on their accompanying songs. The truth is that no matter where performed, dances are similar enough to permit certain characteristics to appear and to prohibit others.

All songs, for example, that arise out of the dance, as opposed to those that accompany acted rites, are organized into stanzas. While the latter simply accumulate

single lines until the rite is finished, dance songs are unified by the organization of their lines into stanzas. Comparing songs of the dance with those that emerged from an acted rite, Bowra says, "What happens is that the single line is extended, not as in unaccompanied singing into a series of lines, but into something that is really a stanza."¹⁴ The most "convenient way to do this," he says, "is to make the couplet the natural unit of construction, coincident with a single movement of the dance."¹⁵

Notice the similarity between the couplet stanza Bowra cites and the three-line stanza from a blues by Blind Lemon Jefferson:

On the rolling stones, the maidens paint themselves with new signs.

On the small stones, they paint themselves with new signs.¹⁶

Ain't nothin', mama; don't get scared at all.

It ain't nothin', mama; don't get scared at all.

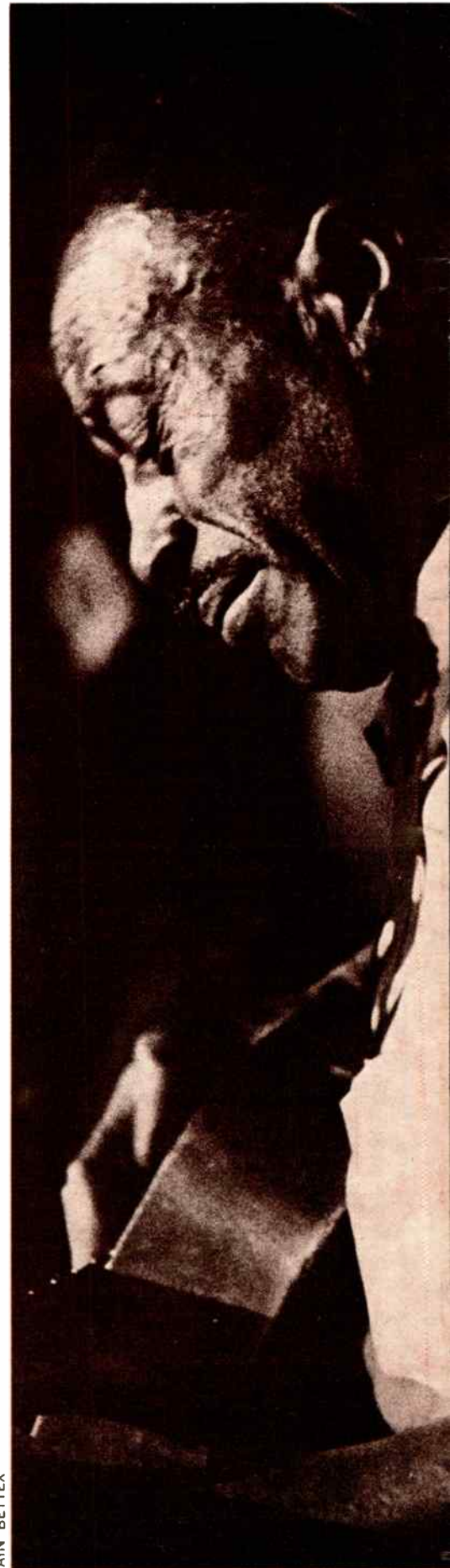
It's a long distance well, an' it's runnin' all its oil.

Like other dance songs, blues stanzas are also based on a couplet. Their much-prized third lines, which complete the sense of the first two, can be explained as a later literary development. They were added as the formal poetic value of blues came to be prized as much as its practical function of providing a verbal accompaniment to "a single movement of a dance." While blues was only a dance song, the repetition of the first two lines would have been unimportant psychologically since psychic energy was absorbed in the dance. But when blues became poetry their repetition created a mental tension that was resolved by a formal device — the introduction of a third line, which, by completing the sense of the first two, reduced the tension.

Deriving blues from the dance provides commentary on aspects of the songs that have never been adequately explained. Some writers, for example, have claimed that the repetition of the first two lines originated out of the need to repeat information slaves shouted to each other from nearby farms. One has only to wonder what the white overseer or the black slave-drivers were doing while this information was being repeated, however, to see the fallacy of this explanation. But the need to repeat lines to accompany the similar movements of a dance seems to offer an unimpeachable answer.

Though writers have disparaged the tendency to repeat stanzas from other songs, no one has satisfactorily explained this practice either. But if one derives blues from a dance, the explanation becomes simple: singers felt free to borrow stanzas because what was important in the beginning was not the organic unity of a poem but the correspondence of verbal lines to the movements of a dance.

Still another aspect that has often been discussed but never adequately explained is the tendency of blues to restrict the development of chosen themes. Though blues handles a variety of subjects, not one of them is ever thoroughly developed in any particular song. Yet this static treatment is not peculiar to blues; it is typical of all dance songs. Speaking of the difference between songs accompanying acted



ALAIN BETTEX

Son House



Muddy Waters

JAN PERSSON



Furry Lewis

DIANE ALLEN



T-Bone Walker

VERYL OAKLAND

rites and those sung at dances, Bowra says, "... the first display a freedom of development not to be found in the second, which is tied to the dance and tends to be static in its handling of a subject."¹⁷

But if the dance seldom requires its songs to be fully developed thematically, it does require them to have a rich variety of prosodic devices, in the words of Bowra, "new ... subtleties of shape and manner."¹⁸ Thus dance songs compensate for thematic incompleteness by introducing an ingenious array of poetic techniques.

One technique that blues shares with other dance songs is the midline pause. According to Bowra, the pause in dance songs is "a break to mark a change in the movement of a dance."¹⁹ Though the blues caesura may have also originated to signify a change of direction in a dance, its function in blues poetry now is to add metrical variety. Because a pause forces a heavier than normal stress on the next syllable, blues poets create rhythmic interest by altering the pause slightly in each line.

Notice how Robert Johnson creates varying rhythms in the following stanza by changing the pauses in each line. His rhythmic genius "springs" the succeeding syllables out of the iambic pattern and makes each a separate foot by itself.

I hăve a bīrd to whīstle, and I hăve a bīrd to sing.

Have a bīrd to whīstle, and I hăve a bīrd to sing.

I got a wōmān that I'm loŵing, boy, but shē don't meān a thing.

By also changing the length of his lines, Johnson positioned the four strong-stresses differently in each, producing thereby the maximum of metrical variety.

Rhythmic diversity is, of course, a primary characteristic of all dance songs. As Bowra says, dance songs "have at least their own rhythm in that they have to follow a tune and conform to it."²⁰ "Meter," he continues,

depends ultimately upon music, and the more closely tune and words are united, the more likely it is that some kind of meter will be necessary. The large variety of metrical systems in later literature indicates that in early poetry what really mattered was rhythm.

...²¹

If blues arose to accompany dance music, then the songs that emerged later should also be metrically varied, create rhythmic interest. Blues poems are, in fact, highly syncopated, the creation of poet-musicians who had incredible rhythmic sensitivities. They actually go beyond the capacities of most poets by counter-posing a strong-stress meter with four beats to a line against the common syllable-stress meter. Notice also in the following example how the iambic beat of the syllable-stress meter is varied by the introduction of trochaic feet in the third line:

Yōur clothes/īš wrīnkled, lītīle gīrl;/yōūr shāde/īš pullēd/down loŵ.

Yōu knōw,/yōūr clothes/īš wrīnkled, lītīle gīrl;/yōūr shāde/īš pullēd/down loŵ.

Thēre's ā/ŵel/layīn'/cross/thē bēd/ānd /ā pān/of wāter on/thē flōr.

Though Bowra claims that repetition is a cardinal principle in dance songs, he claims that rhyme is only "an incidental, if

not quite accidental, ornament."²² His inability to find much rhyme in dance songs may, however, have resulted from his own definition rather than from any genuine absence of it in the songs. This self-created limitation marked his only failure to find the origin of one of poetry's "ingenious devices." He said: "We do not know how or when rhyme entered into more mature and highly developed poetry or won an established place in it."²³

But if we follow Bowra's own practice of correlating aspects of dance songs to a corresponding part of the dance, then rhyme could be explained as the singer's attempt to match verbally the roughly similar body positions of dancers as they end succeeding dance movements. Thus the similarities of sound at the end of song lines would correspond to the similar steps at the ends of dance movements. There is, at any rate, a kind of rhyme in the repetition of words at the ends of the lines in many of the stanzas Bowra cited:

New moon, come out, give water for us.

New moon, thunder down water for us.
New moon, shake down water for us.²⁴

The singers of dance songs may also have hit upon rhyme as a convenient means of binding stanzas together, since their songs are invariably organized by the accumulation of lines into stanzas. Blues poets, at any rate, use rhyme in much the same manner as the many singer-poets Bowra cited. The common rhyme scheme of the typical three-line blues stanza is A² A, which is not much different from the A³ of the stanza just cited. Furry Lewis speaks for all blues poets when he says, "It got to be rhymed up if you call yourself being with the blues. If it ain't rhymed up it don't sound good to me or nobody else."²⁵

While the evidence for deriving blues from a dance cannot be tested by a meter reading, the theory does have a functional validity that no other has been able to match. For only by deriving blues from a dance can one explain how blues developed a stanza form, mid-line pauses, persistent rhyme, and its amazing rhythmic virtuosity. ■

Footnotes

1. LeRoi Jones, *Blues People* (New York, 1963), p. 59.
2. Jones, p. 62.
3. Quoted in Leonard Feather, *Black Music Spans the Spectrum*, Calendar Section, Los Angeles Times, 10/6/68, p. 40.
4. Wilder Hobson, *American Jazz Music* (New York, 1939), pp. 88-89.
5. Quoted in Stanley Edgar Hyman, "The Ritual View of Myth and the Mythic" in *Myth: A Symposium*, ed. Thomas Sebold (Bloomington, Ind., 1965), p. 138.
6. Hyman, p. 149. 7. Hyman, p. 152. 8. Hyman, p. 150.
9. C. M. Bowra, *Primitive Song* (New York, 1963), p. 242.
10. Leadbelly, *Library of Congress Recordings*, Elektra LP 301/2.
11. Alan Lomax, liner notes to *Take This Hammer*, Folkways 10: LP, Foll. 4.
12. Alan Lomax, *The Folk Songs of North America* (Garden City, 1960), p. 577.
13. William Moore, *Old Country Rock, Really The Country Blues*, Origin Jazz Library LP, OJL-2.
14. Bowra, p. 74. 15. Bowra, p. 75. 16. Bowra, p. 78. 17. Bowra, p. 78. 18. Bowra, p. 76. 19. Bowra, p. 76. 20. Bowra, p. 87. 21. Bowra, pp. 87-88. 22. Bowra, p. 87. 23. Bowra, p. 87. 24. Bowra, p. 79.
25. Quoted in Sam Charters, *The Poetry of the Blues* (New York, 1963), p. 6.

"Just tell 'em Pee Wee's been here and gone"

by Ralph Berton

WHEN JACK STINE, a lifelong jazz fan and the leading liquor dealer of Pluckemin, N. J., conceived the idea of organizing a First Annual Pee Wee Russell Memorial Stomp, he couldn't have known what it would turn into: a swinging, swarming, swirling affair that would pack the spacious Martinsville Inn to its rafters, with more than a thousand enthusiasts inside and an unknown number outside (and it was cold out there) who simply couldn't get in.

Every one of the several hundred tables was loaded, chairs practically sitting on top of each other, and by 3 p.m. you couldn't beg, borrow, or steal another chair, couldn't find one anywhere in the joint, couldn't elbow your way up to the bar, couldn't find another inch anywhere to squeeze into. The date was Feb. 15, 1970, exactly a year after Pee Wee's death.

In a way, maybe it was just as well that the day before had seen the arrival of winter's toughest blizzard, which was still howling and whitening the Jersey hills next day at Memorial-Stomp time. If, on top of everything else, the weather had been good, it's hard to say what kind of crowd might have shown up, and what Stine and the Martinsville Inn could possibly have done with them all.

The weather did prevent several fine musicians from showing. Jimmy McPartland and Max Kaminsky, among others, phoned regrets. Sixty-seven-year-old J. C. Higginbotham made it, and so did some younger cats, including Dick Wellstood and his Can o' Worms group. Higgy blew bravely and nostalgically, and Wellstood was in fine form as he gave out tirelessly with emulations of James P. Johnson and Fats Waller that were hard to tell from the originals, and also came up with plenty of his own jazz — never sounded better. He was ably backed by Ed Hubble, trombone; Kenny Davern (playing one of Pee Wee's own horns); Jack Six, bass, and Al McManus, drums.

The "house band" for this Stomp was Chuck Slate's Traditional Jazz Band, which blows nightly and brightly at the Hillside Lounge in Chester, N. J., a
22 □ down beat



RAEBURN FLERLAGE

goodly number of miles down the road.

You have to hear this band to believe it. I guess, technically, you'd have to call them a "revivalist" group, since they're all fairly young cats who have resuscitated an earlier jazz style, supposedly buried with the bones of the '20s and then exhumed by supposedly naive antiquarians of a later age. But the sound they get, and the pulse they pulse with, has no graveyard odor — it sounds as fresh and vigorous as if it had been born yesterday, along with some of the guys on the stand: Larry Weiss, a cornetist who can't be 30 yet but sounds so much like Bix Beidenbecke at times, when he really shuts his eyes and gets going, that I could shut mine and imagine that the giant BIX LIVES banners that deck the walls of the band's homegrounds are more than a valiant figure of speech; Bobby Gordon, a truly beautiful young clarinetist who sounds at times like Johnny Dodds come to life; young, in-his-prime Rick Knittel, as swinging a tailgate trombonist as ever sat on a wagon; and a fine punching rhythm section composed of Warren Vauchar, bass; Johnny Andrews, piano, and Slate himself on drums — George Wettling's drums, by the way.

The people listening gave off no funereal vibrations either; on the contrary, though maybe half of them would never see 45 again, and quite a few were probably nearer 60, they looked a lot livelier than a good many more "contem-

porary" audiences I've seen. Nothing "cool" about this crowd, and it didn't take radar to tell you that they were missing nothing — every note, every nuance of the guys on the platform found its target in these highly responsive ears. Lest I give the impression that this was exclusively an octogenarian rally, let me hasten to add that easily a third of the thousand or so souls listening and grooving high were kids — 20, 21, 18 and quite a sprinkling of even younger ones. Some, I learned, were hearing "this kind of music" for the first time, and digging it like mad. Others turned out to be knowledgeable fans, collectors of early (and other) jazz. A kid named Bud Leonetti, 15 years old, from Vineland, N. J., completely knocked me out with his obvious grasp of the whole thing and his dedication. He's a member of a kid band in his neck of the woods; and his pals were there too, all of them with fire in their eyes, the most beautiful passion, and knowing all *about* Pee Wee Russell, man. A 13-year-old girl, whose name I failed to learn, came up to Kenny Davern (he told me), said she was a piano student, and just wanted to *touch* Pee Wee's clarinet — something she said she'd remember forever.

(For some reason, this reminded me of one of my own innumerable Pee Wee anecdotal experiences: One time, in 1939 or '40, when I was a "big radio celebrity" — big for jazz at that time, that is — I was invited to do a guest shot on NBC's *Chamber Music Society of Lower Basin Street*, and bring any four musicians I chose. I chose Pee Wee, Joe Sullivan, Eddie Condon and Dave Tough. Of course I plugged it, a week in advance, on my own radio show on WNYC, and by air time half of NBC's huge Studio 8-A auditorium was filled with my fans. It was a hell of a broadcast, and Pee Wee, Joe & Co. swung their asses off.

(After the show, one of the kids — he couldn't have been more than 15 — came up to me, awkward and trembling, his Adam's apple shuttling up and down, introduced himself as one of my most faithful correspondents, and, strangling with awe, managed to ask if it were "possible to *meet* Mr. Russell." I allowed I thought it a distinct possibility. Just then Pee Wee came shambling down the stage and up the aisle toward us. I introduced them; the boy, pale and stricken, shook Pee Wee's hand and then, his voice breaking pubescently, got out this question: "Mr. Russell . . . I've always w-w-wanted to ask you — how do you manage to g-get that wonderful *dirty tone* on your instrument? I've tried everything — I tried soaking my reeds in water overnight . . ." Pee Wee, hunching and twisting as he finally glanced at his tremulous admirer, advised: "Why don't you try soaking

your head in whisky?")

An 18-year-old music major from Cornell, Nancy Nelson, so beautiful it hurt to look, got up and sang with the band. Unfortunately, I was back in the Green Room with some musicians at the time, taking notes, and only emerged in time to hear the cheers and applause, but I had to assume, from the way everybody pounded the tables and yelled for more, that Nancy must have been as good to the ear as she was to the eyes.

Another pulchritudinous teen-ager, Debbie Busch, who turned out to be 14 — she looked 17 — was selling Pee Wee Russell records (78s) in the foyer of the Inn with her equally charming partner, who turned out to be Vicki Goodman, the 15-year-old daughter of Lee Goodman, Pee Wee's nephew.

No jive. The joint had, here, there, and everywhere, an extremely young look, and the young were having as much of a ball as the "others." The latter included some old pros I hadn't seen for awhile: Fred Ramsey Jr., among others, one of the senior jazz critics and historians; John Wilson from the *New York Times*; reporters from lots of Jersey newspapers, *Variety*, and *Cash Box* (a rather remote-sounding phrase for anything connected with our pal Pee Wee, I couldn't help thinking); Art Walsh from the *Providence Journal*, and I forget who else.

Another "unknown" trumpet player, Eddie Polcer, was sitting in with Chuck's band — I recalled digging him last year at the Hillside Lounge — and blowing so pretty you couldn't believe it, and one of the teenagers near me was listening, with tears in his young eyes. Too much.

Yes, the music was fine. So many people wanted to tell me so many interesting things that I kept missing out on it, or hearing it with half an ear.

Ken Davern's story was a gas. Seems he and Pee Wee really became disciple and master, a longish while ago. Kenny moved into the Russells' flat at 37 King St. in Manhattan when the Russells moved to Eighth Ave. He was always with them everywhere, and in 1964

Hairy night at Nick's: Eddie Condon (r) and Max Kaminsky giving an unimpressed Pee Wee some of their lip.



Mary Russell called Kenny one night and said she wanted him, Ken, to pick out a clarinet for Pee Wee. ("Me — pick out an instrument — for Pee Wee! Jesus Christ!") It was to be Mary's Christmas present to Pee Wee, a surprise gift. Reluctantly, Kenny rose to the occasion, tried every instrument in half a dozen places, finally settled on a new Buffet, wrapped it up, handed it over to Mary, and waited for the big day.

"When Pee Wee finally got it and tried it for the first time, man, he flipped. Used that horn until he died. O.K. Now we get to the terrible time, when Mary died — in 1967, that was. That was the end for Pee Wee. He just quit. Not all at once. But it was so final. You know what he started to do? First time was a couple of months after Mary died. Pee Wee called me — and said, just like this: 'Hey, man; come get your horns. All three of 'em. Where I'm goin', I won't be needing 'em.' Jesus, man, it almost killed me to hear him. I refused to listen to him. I hung up on him. But he came on like that again. Then he'd snap out of it for awhile. He thought he'd start to paint again. He'd take gigs and then change his mind at the last minute. It was rough. Finally there was a last call — I could feel it this time myself. Two weeks before he died, from Washington. 'Hey, Ken, this is really it. I mean it now. Come and get your horns, I've had it, man.' Still, I refused to play along with his just deliberately quitting — it was like I felt if I refused to take those instruments from him he might still go on living. Taking them would be like throwing the first shovelful of dirt on him. But this time he fooled me. He had this date to play — in Washington — but he never made it. Instead, I got the bad news. It was a long time before I accepted it. Sixty-two he was, but after Mary died he just . . . stopped living. . . ."

Ken took a slug of whisky, just the way I'd seen Pee Wee do so often.

"Watch these horns, man," he said, showing me Pee Wee's three clarinets, neatly stowed in their cases, "I'll be

right back." I looked at the three instrument cases and thought of the song Peggy Lee is always singing on the air these days, *Is That All There Is?* Yes, Peggy. That's all there is.

When Ken came back, I walked out again and stared at the happy crowd, having themselves an old-fashioned New Orleans wake. Only this time everything looked so unreal, faraway, like I was looking at it through the wrong end of a telescope. It wasn't the four ounces of booze I'd just had, either. Just everything. Higgy was on the stand, looking not so young himself. Blowing *When You're Smiling*, and smiling. Singing *St. James Infirmary*. What's it all for? a small inner voice whispered. Applause for Higgy, one of the great ones . . . *Is that all there is?*

On the wall, all over the joint, were Pee Wee's paintings. He had taken up painting abstractionist, geometrical forms a few years before he died. They didn't look any worse to me than a good deal of what I've looked at in galleries in the last 30. Jack Stine had planned to sell them at this bash to swell the Memorial Fund, but decided, *in mitten d'rinnen*, to wait and hold a regular exhibition, a one-Pee-Wee show, at the Rutgers U. Institute for Jazz Studies. They were all inherited by the aforementioned nephew, Lee Goodman, who lives in Union, N. J., and who had lent them for this occasion.

Midway in the proceedings, there was a pause while Stine came up on the stand and announced that the cash receipts so far, totaling \$1500, were now to be presented to the Rutgers Jazz Institute as the first step in creating a permanent Pee Wee Russell Scholarship Fund. Bill Weinberg from Rutgers came up on the stand to accept the \$1500. Applause. It was announced that Bob Haggart had phoned. He had 102° fever, and his doctors thought it imprudent to tackle a blizzard. Zutty Singleton was home, recuperating from a mild stroke, and couldn't make it.

I wandered out into the foyer again, feeling depressed, and humming *Is That All There Is?* The two cute girls selling Pee Wee's records saw me and wanted to show how many greenbacks they'd accumulated. I was impressed. They wanted to know what I was doing there, and I told them I'd known and loved and worked with Pee Wee Russell off and on for many years, that he had first come to my house in New York to rehearse with Bix and my brother Vic in about 1926 — in other words, 44 years ago. The number "44" sounded so unreal to them when coupled with the word "years" that they both laughed, and I laughed too. The 14-year-old stated that I was her Valentine, and I laughed again and kissed her on the cheek, and decided not to feel sad any more. ■

Confessions of a Society Musician

by Joey Nash

I'M AN ALTO SAX MAN and I've played with society dance orchestras for 15 years. I've been here, there, and everywhere the rich and superrich gather for an evening of Happy Times and Jolly Moments.

On Monday a society-music maker may play a charity ball at the Waldorf-Astoria; Tuesday fly to Palm Beach, Fla., for an all-night romp, and Wednesday be playing in a Lake Forest, Ill., railroad tycoon's mansion. Bands have been whizzed by jet from New York for one-night parties in Paris, San Francisco, and Nassau and as far away as Manila. During the winter social season, Palm Beach is a commuting gig.

His musical instrument makes him a legitimate gate crasher and permits him to enter exclusive, sacrosanct membership clubs and palatial estates that few persons are privileged to see. From close range he ogles swaying acres of tiaras, dazzling evening gowns, diamonds, brooches, and necklaces and closely gazes at famed society matrons, highly publicized debutantes, internationally known corporate titans, and madcap heresses. He is a personal witness to front-page weddings, \$250,000 debutante jamborees, and the charity balls that are forever being ballyhooped by society columnists.

The society-orchestra musician is a battle-scarred, durable instrumentalist who huffs and puffs an assembly-line melange of up-tempo show tunes and Viennese waltzes from 9 or 10 p.m. 'til the break of day with just five minutes off each hour. Many times the "take five" intermission is forgotten when the party gets swinging and goes into orbit. It is an endurance achievement, and he must be blessed with superhuman lungs and never-tiring fingers and wrists to play what is known in the trade as a "continuous job."

It is imperative that he be as fresh, alert, and perky at 5 and 6 a.m. as when he began his night's work. When at long last he serenades *Now Is the Hour* and *Goodnight, Sweetheart* and packs away his instrument, there is an exhausted, gelatinous guy, suffering from melody malaise and combat fatigue. Yet the same night will find him working another gala affair, grinding out a nonstop barrage of Tin Pan Alley favorites.

Society orchestras are pickup crews hired for the night. They may be strangers and never have played together, but collectively they can easily pour four to eight hours of continuous dance hits without looking at a sheet of music.

They are endowed with encyclopedic, index-file musical minds and in a split second (and in the correct key) modulate from a current Top 40 favorite to a 40-year-old Jerome Kern ditty.

Every society orchestra player is equipped with a built-in, nonwritten tune inventory: *Night and Day* is in Eb, *My Heart Stood Still* in F, *Mame* in C, *Stardust* in Db. A guest will request Gershwin's *Someone to Watch Over Me* and a 10-, 15-, or 35-musician troupe, to a man, instantly knows this is in Eb.

Combos are loud and brassy, and the melody line must be virginal and unadorned, devoid of avant-garde dissonances and improvisations. Except for a few fleeting moments in the early-morning hours, when a clarinet, trumpet, and trombone break out for a few emasculated Dixieland capers, all tunes are instantly recognizable and an in-person Muzak sound is ever present.

The most wanted and busiest society orchestra musicians are middle-aged and with years and years of experience learning and memorizing an ever-growing melodic dossier.

They have insultproof minds and souls. Thus, they can live and work with the jeers, taunts, and tantrums of a maestro ("belt it out—don't die on me"; "when you get around to it, let me hear the melody"; "I didn't hire a musician"; my shoemaker can play better than you"; "it's no pleasure being here tonight and listening to you") who doesn't know the difference between a C major chord and a clap of thunder. While guys are blowing their hearts and guts out, their conductor, attired in white tie and tails, gives the ensemble no inspiration and guidance as he gooses the air and makes tick-tack-toe patterns with a gold-burnished, out-of-tempo baton.

(If you ever had the traumatic experience of hearing a society orchestra leader, drunk or sober, scratch a violin, flail at a snare drum, brass-knuckle a piano; or death-rattle on a soprano saxophone, you would look for a cop and demand that this character be arrested for musical manslaughter.)

Many musikers and maestros are zany and slightly schizoid. Their pranks, gags, and behavior patterns are legend, the tales told again and again by fellows in this frenetic business.

At a Junior Assembly ball a combo was playing *Indian Summer* when a debutante dancing by asked the orchestra chieftain, "Is this Victor Herbert's music?"

"No, this is Art Smith's Music," the leader answered and handed her a business card.

A trombone player, on the bandstand for five hours without a break, asked a maestro's permission to go to the men's room. His plea was ignored. After a few



ROBERT ROBERTSON

more requests, the unhappy musician said, "I simply have to make the john."

He was sternly rebuked and informed, "Why didn't you think of this when I booked you for the job last Wednesday?"

The late Sylvie Sprigato was a marvelous pianist, sought after by every major society orchestra office in New York. Sylvie could sight-read the most difficult music but simple arithmetic and reading three-letter words were beyond his ken. His conversation was rigidly confined to such phrases as "don't lose it," "let me out of here — I'll pay" and "open the window and let the melody in."

Stopped in his car by a traffic cop and asked to show his driver's license, Sylvie peevishly told the policeman, "Why do I need a driver's license? I live around the block."

When called by his draft board for a physical examination, the psychiatrist asked Sylvie, "If John has five apples, Jim six apples and Jack eight apples, how many apples do they have between them?" Sylvie roared, "Let John, Jim, and Jack get lost. Who the hell cares how many apples they have? I'm only interested in the piano."

He was not inducted into the armed forces.

Sylvie, I, and a dozen melody makers, bleary-eyed after working a nine-hour continuous Southampton job, checked in after 8 a.m. at a local hostelry for a few winks of sleep before going to play a 1 p.m. East Hampton wedding reception. Throwing myself on the bed, I hated music and envied ditch diggers. At 10 a.m., Sylvie, unable to sleep, awakened us with a recital of Chopin and Liszt, played on the hotel's lobby piano. Enraged, the band, en masse, descended on Sylvie, and only the intervention of the hotel manager saved Southampton from a lynching that Sunday morning.

Sylvie and I were with a society crew at a lavish Palm Beach home, and after the guests had departed, the hostess asked him to play her favorite song, *Ramona*. Sylvie made the keys sing a sensual sonnet; his bell-like touch and luscious chords were worthy of the recital hall. As the last note died away, a long period of unspoken ecstasy filled the room. Finally the grand dame broke the silence and in a tremulous voice said, "Young man, to make such inspiring music is truly a divine gift. You're blessed when you can give the world such exquisite beauty."

Sylvie looked at her and said, "Don't lose it. This music business is nowhere. In fact, you can shove it_____."

Members of the band felt faint, hung their heads, and wished that they had been struck dead. The Palm Beach notable, visibly stunned, gasped an arctic-chilled "good night, gentlemen," and

speedily left the room.

Then there is Charlie Kerr, a tenor man who plays a mellifluous horn, arrives on the nightly work scene attired in a custom-tailored, double-breasted, silk mohair dinner jacket. Patent-leather pumps, extra-wide glossy-black bow tie, pleated dress shirt with diamond sapphire cuff links, and three coruscating dime-size pearl studs complete his resplendent appearance.

Even more in the don't-let-them-know-I-do-this-for-a-living category is Wilbur the saxophonist. Fearful that he will be identified as a Local 802, American Federation of Musicians, card holder, Wilbur has a made-to-order, red-and-gold-striped canvas bag, complete with fancy, zippered pockets and brass locks to house his horn. Opposed to carrying luggage in public places, Wilbur handsomely tips bellhops to tote his camouflaged musicmaker to hotel ballroom bandstands.

When the orchestra is given a five-minute respite, Wilbur's often-used device for appeasing hunger pangs is to remove the saxophone strap from his neck, merge with the throng, and, while elbowing his way to the crowded and bountiful buffet, adjust a ribboned monocle to his left eye. His sartorial and monocled hauteur belies his musician's status. With aplomb he downs platters of aspic delights, liver pates, chicken and lobster salads, helps himself to generous portions of beluga caviar and quaffs glasses of vintage champagne before returning (sans monocle) to his tenor saxophone. Wilbur is a food rapist, and despite the short time in a band break, he can put away, calorically and collectively, more chow than three Notre Dame football players.

Elite surroundings assuage his frustrated hedonism. Such haute monde retreats as the Bath and Tennis Club in Palm Beach, Newport's Clambake Club, and Southampton's Maidstone Club are constantly name-dropped by Wilbur.

One early evening, while sipping a martini in the Palm Court of New York's Hotel Plaza, he told a bejeweled lady that he was an oil entrepreneur, specializing in Middle East gushers, and that he was worried about possible expropriation of his multimillion-dollar investments. Before saying farewell, she gave him her Sutton Place phone number.

Later that night, Wilbur was working the grand ballroom of the Plaza when his Palm Court listener danced by. She recognized him and cried, "A few hours ago you told me you were an oil magnate!"

Stopping his playing for just a moment, he looked her in the eye and said, "My dear lady, you have no idea how highly speculative the oil business can be."

The most colorful of society or-

chestra leaders and least known to the general public was Anna Byrnes, who reigned during the '20s and '30s. She sat at the piano from the opening selection 'til the early morning's last chord and never used a relief pianist. Fabulously wealthy because of wise stock investments, raven-haired and pugnosed, Miss Byrnes played exclusively at the homes and private clubs of the bluest of bluebloods. When she and her entourage traveled, they went in crack trains with Pullman cars, ate sumptuously in the dining car, and after an engagement, never returned to New York sitting up in a fetid milk train but stayed overnight at the finest hotel in town.

Miss Byrnes refused to send out second- or third-string orchestras; if she couldn't appear for the entire evening, the engagement wasn't accepted. Musicians who worked with her never failed to address her as "Miss Byrnes." A strict disciplinarian, she wouldn't tolerate conversation on the bandstand, became incensed if you slumped in a chair or crossed your legs while on the job, insisted on a white vest and stiff starched shirt with a dinner jacket, and didn't allow butlers or waiters to serve alcoholic drinks to the band 'til after 1 a.m. A short intermission came only when she would say, "Gentlemen, if you wish, you may now wash your hands."

Fads, fancies, and phases have lit up the dance-music firmament, zoomed into the success stratosphere, and then sputtered and plummeted to oblivion. Jazz, today, has a rigor mortis beat. Countless cities from coast to coast can't boast of one spot in town where live jazz is heard. Bop is for wheezy record collectors. The big-band era is gone, gone, gone and should be stuffed and mounted as a Smithsonian exhibit. Progressive and avant-garde jazz, despite the panegyrics of critics and press agents, has never found acclaim with mass audiences. Latin American groups work only in New York, the Borscht Belt, and Miami Beach. Rock groups, notwithstanding their phenomenal record sales and fantastic boxoffice successes, entertain youngsters and toupee-and denture-wearing juvenile adults.

The society-orchestra musician blithely ignores the homogenized hooey about "the brand new sound," "the revolutionary change" in the dance music world and decade after decade keeps playing chorus after chorus of Cole Porter-Jerome Kern-Vincent Youmans-George Gershwin-Rodgers and Hart-Rodgers and Hammerstein and Irving Berlin songs, current show tunes, and the interminable Strauss waltz catalog.

Dance-music fads, fancies, and phases may appear and disappear, but as long as the United States has millionaires, debutante parties, charity balls, and snooty membership clubs, the society orchestra musician will be with us. ■

LENNIE TRISTANO AND HIS disciples are among the least appreciated musicians of the last few decades. There have been a number of jazz musicians whose styles could be described as original, but only a handful of them, of which he is one, have created entire musical systems as Tristano has. It is his employment of the outer intervals of chords and substitute chords, his use of phrases that vary considerably in length—including some that cut through divisions in the chorus—his

clear and penetrating, but it was much broader than Getz' at that time. It was at once full and light. Listening to Marsh's cool, pure tone of 20 years ago, one is somehow reminded of rich vanilla ice cream.

It should also be mentioned that Marsh's playing in 1949 was similar to Lee Konitz'. This might have been because they were influenced by the same people, i.e., Young and Tristano, or because Konitz had influenced Marsh.

Marsh's playing on the Tristano Capi-

solo is a masterpiece. He really opens up, pouring out startling, audacious ideas and resolving them beautifully. His playing has terrific momentum; he builds climax after climax with the forcefulness and skill of a master.

Tristano and his disciples have been maligned over the years as cold, bloodless improvisers. But listen to the explosiveness of Marsh's work during the first eight-bar section of his second chorus on *Tautology*. It demonstrates that he was a man whose involvement

THE ART OF WARNE MARSH by Harvey Pekar

complex and unpredictable method of accenting, and his employment of triplets in such a way as to superimpose meters other than 4/4 over a 4/4 pulse that make records he cut from 1946 to 1962 sound far out even today.

Around 1950, Tristano had some following among jazz fans, and Lee Konitz, whom he influenced strongly, probably has had an even larger audience. However, by around 1960 their following had shrunk to a small, hard core of admirers.

At least these two men have had a day in the sun; Warne Marsh, the outstanding tenor saxophonist who was a member of Tristano's sextet in 1949, never has. Recently Marsh has received a bit of attention as a result of being a member of Clare Fischer's big band. However, he still remains virtually unknown to most jazz fans.

Marsh, a unique and creative tenor saxophonist, was born in Los Angeles in 1927. According to the liner notes on his Atlantic LP, he was impressed as a teenager by the playing of Tex Beneke. Later, however, he became interested in the playing of Coleman Hawkins and Ben Webster and by 1947 was digging Charlie Parker.

While in the service, he met Tristano while stationed in New Jersey and studied with him for several months. After being discharged, he played with Buddy Rich briefly in Los Angeles and then joined Tristano in New York City.

Marsh's playing with Tristano on some Capitol records cut in 1949 indicates that he was then already a fine musician. His harmonic, melodic, and rhythmic conceptions were very strongly influenced by Tristano. However, the pianist was not the only musician to influence him. Marsh's relaxed swing and his tone on records made in 1949 indicate that he also had learned from Lester Young.

His tone, though similar, was not a copy of Young's or of that of other Young-influenced tenor men such as Stan Getz. It was unique. Like the Young followers, Marsh employed little vibrato. His tone, like Getz', was 26 □ down beat



Marsh and Lee Konitz: A great team

tol selections is impressive for his fresh, attractive melodic lines, for solos thoughtfully constructed. Even on the up-tempo *Sax of a Kind* and *Cross-Current* his playing is controlled, with continuity. Also impressive is his intelligent use of all registers of his instrument and his clean articulation in each of them.

Marsh's work on the 1949 Tristano records was admirable, but he was even better on four Konitz Prestige selections, *Marshmallow*, *Fishin' Around*, *Tautology*, and *Sound-Lee*, cut in June and September of that year. A good case could be made for his playing on the Konitz selections being his best recorded work. *Tautology* and *Marshmallow*, a Marsh original based on *Cherokee*, are taken at very fast tempos that pose no problems for him.

On *Tautology* Marsh's two-chorus

with music was passionate, a man who could play with great emotion.

Fishin' Around and *Sound-Lee*, at medium tempos, show Marsh lyrical and sensitive, gracefully swinging, and advanced rhythmically and harmonically, even by today's standards.

Marsh recorded very little from 1950 to 1954. In 1952 he was in a Kai Winding group that cut a 78 containing *Deep Purple* (which has a vocal by Melvin Moore) and *I'm Shooting High* for the Cosmopolitan label. His work on these two selections is pretty good and is interesting in that here he plays with more restraint and self-conscious delicacy and employs a smaller tone than he had on 1949 sessions with Tristano and Konitz. This may have been due to the popularity of Stan Getz, who was exerting an influence

on a number of jazzmen at the time. Marsh's rhythmic and harmonic ideas on the Cosmopolitan selections, however, are Tristanoish.

In 1953, he recorded with the Metro-nome All-Stars on the MGM label in a group including Lester Young and players such as Roy Eldridge and Terry Gibbs, whose work was generally more extroverted and less self-conscious than Marsh's. He demonstrates, however, that he was not immune to the enthusiasm generated in the group and takes a marvelous, jumping, 16-bar solo on *How High the Moon, Part II*. His improvising here is complex and advanced rhythmically but projects an outgoing, ebullient feeling. Noteworthy is his brilliant, sophisticated use of repetition to build tension during the first four bars of his solo and his success in sustaining the momentum of his solo after building a head of steam in those four bars.

His tone on *How High the Moon* is somewhat thinner and more brittle than it had been on his 1949 work with Tristano and Konitz; significant in view of his evolution since 1955.

Also notable is the fact that while playing with a heterogeneous group of musicians, he still employs a Tristano-like musical vocabulary. Some jazzmen who have been influenced by the pianist don't show this influence strongly unless they are performing in a Tristano-like context.

In 1955, Marsh and Konitz were reunited on the Atlantic LP *Lee Konitz with Warne Marsh* (Atlantic 1217). Their playing is good, though not as inspired or imaginative as it had been on Konitz' 1949 Prestige date. Yet discernible in this record is Marsh's still evolving style. He seems concerned with producing a variety of tone colors

and textures and with varying the volume of his playing. He contrasts registers effectively, playing both piercing high notes and full, soft, low tones. And he plays some notes so quietly that they are almost inaudible.

He sometimes leaves out notes that the listener might anticipate hearing in phrases, so that even when sections of his solos turn out to be contoured rather as the listener expected, these sections may seem to contain jolting spots. Marsh uses wide interval leaps, and his work on this LP is more jagged, more deliberate, and less flowing than in the past, demonstrating that he was not content to play as he had in 1949.

In 1956, Marsh formed a quintet in Los Angeles with tenor saxophonist Ted Brown, pianist Ronnie Ball, and drummer Jeff Morton — all of whom had studied with Tristano — and bassist Ben Tucker. This group cut an LP that year on the Imperial label (Imperial 9027) that indicates Marsh's playing was still evolving. His tone is harder than it had been on the 1955 Konitz Atlantic record.

One of the Imperial LP's highlights is Marsh's vigorous, meaty work on the up-tempo *Ear Conditioning*. But perhaps the most interesting selection on the record is *Lover Man*. Unfortunately, Marsh gets little solo room. However, it is notable that Marsh's brief solo work and his improvising in tandem with Brown is probably more romantic than it ever had been on record. The warmth and delicacy of his playing is reminiscent of Getz' ballad work around 1950, but Marsh seldom plays like this.

In January, 1957, Marsh appeared on a Ted Brown Vanguard album (Vanguard 8515) in a group that included

Ball, Morton, Tucker, and altoist Art Pepper.

Marsh employs a rather small, cutting tone — he experimented quite a bit with different tones from 1953 to 1959 — and plays in the upper register quite a bit so that his playing, impassioned and inventive, sometimes has a slicing quality. Though his playing is angular and unpredictable rhythmically, he still swings on the up-tempo selections *Long Gone* and *Arrival*. His work is also harmonically daring, particularly on *Arrival*, during which his playing is about as far out as it can be and still remain based on chord changes.

Crazy She Calls Me is another of the rare tracks on which Marsh plays tenderly and romantically. It's kind of a shame that he's so reluctant to bare his emotions. Konitz once said of him, "He's had a big emotional thing going on within himself, and sometimes what he plays isn't what he's capable of because he occasionally has trouble releasing his emotion. But when he does, it's really something to hear."

In September, 1957, Marsh recorded with the great bop pianist Joe Albany. The Riverside LP (Riverside 12-270) was not made in a studio but in the home of sound engineer Ralph Garretson, where an Albany group was rehearsing. It is doubtful that Albany and his sidemen, and perhaps even Garretson, realized that the material they were recording would be issued on LP. Marsh's playing is rather tentative in spots, but the album is certainly worth having for his work.

The tenor man's improvising is intense and thoughtful. He is particularly inspired on *All the Things You Are*. Throughout the Albany LP he varies the volume of his work, and his tone



Reunion in Toronto, July 1964: Marsh, Konitz and Tristano with Sonny Dallas, bass, and Nick Stabulas, drums

is sometimes biting, sometimes soft and breathy.

In December of that year and January of the next, Marsh recorded the material for his Atlantic LP entitled *Warne Marsh* (Atlantic 1291). He is accompanied on four tracks by bassist Paul Chambers and drummer Paul Motian and on the other two by Ball, Chambers, and Philly Joe Jones on drums.

Marsh sums up and, in some ways, extends the devices and techniques he was experimenting with during the '50s. In the process, he deliberately articulates some phrases imprecisely, contrasts complex and simple phrases effectively, and sometimes begins and/or ends double-time phrases with jarring abruptness. He employs rests to fragment his solos in a stimulatingly unpredictable manner and uses rests imaginatively to build tension.

Some of the intervals he employs are, in the context in which he uses them, quite unusual. His choice of notes is logical, but he often does not resolve his ideas in a conventional way. Many readers will find listening to Marsh's Atlantic LP difficult. His playing is quite avant garde for then and will present quite a challenge. And while his work is intensely emotional, it's not emotional in the sense that much jazz is—it isn't romantic or happy or earthy.

Marsh's playing on Atlantic 1291 suggests the kind of intense concentration a scientist must feel when deeply involved in his work.

Marsh had played buoyantly before he made the Atlantic LP, however, and he did so again on the Verve LP, *Lee Konitz Meets Jimmy Giuffre* (Verve 8335), recorded in 1959. His work has a happy, relaxed quality, loaded with fresh ideas. He employs a richer tone than he did on his 1957-58 Atlantic LP. And he swings more on Konitz' 1959 Verve LP than on his own Atlantic LP. However, with Konitz in 1959 he swings noticeably less than in 1949 on the altoist's Prestige records or in 1953 on *How High the Moon* with the Metronome All-Stars. The reason for this can be found in the evolution of his style.

From 1955 on, Marsh's work became more angular, less flowing and generally swung less, though this did not necessarily make it inferior to his earlier work. It's a pleasure to listen to good, swinging jazz, but not all jazz that swings a lot is good, and not all good jazz swings a lot. Marsh's playing in 1959 swung less but was more rhythmically original (i.e., it owed less to Tristano) than it had been 10 years earlier.

Fairly recently, an album was released on the British Wave label (Wave 6) of recordings Marsh made in 1959 and 1960. Marsh's work on it is very thoughtful. Seemingly he is concerned

even more than usual on this album with playing with harmonic and rhythmic inventiveness. His work is extraordinarily rich in fresh ideas. However, it is sometimes rather sluggish and too often has a tentative quality. His playing on his 1957-58 Atlantic LP is also cerebral, but is more buoyant and confident than it is on the Wave album.

There are very few recorded examples of Marsh's work during the 1960s. There is a private recording of a Tristano group, made in 1964 at a live performance that was shown on the television program *Look up and Live*. Marsh's playing on the show confirms a creative process during which he had become a more original musician, whose style became less and less similar to Tristano's.

Marsh takes solos on two selections on a Clare Fischer Atlantic big band LP cut a few years ago. His tone is drier on this record than it was on the 1959 *Lee Konitz Meets Jimmy Giuffre* LP and the 1964 Tristano air shots discussed above. On *Miles Behind*, a tune with a Latin flavor, the Latin beat causes Marsh to play one of the least Tristanoish solos he's ever recorded. Some of his ideas on *Miles Behind* are characteristic of his previous work, but his lyrical, almost lazily relaxed improvising on this selection also reminds me of the playing of the cool, Lester Young-influenced tenor saxophonists of the 1950s.

On Fischer's version of *Lennie's Pennies*, Marsh takes a solo that illustrates how unlike that of most jazzmen his conception is. A foot-tapping feeling is established by the rhythm section on this selection, which is taken at a brisk but still comfortable tempo. With this kind of feeling established for them, it would be normal for most jazz soloists simply to try to get into and stay in a swinging groove. Marsh does not do this. His playing on the number is deliberate rather than ebullient. The rhythmic irregularity of his work contrasts strikingly with the steady walking beat of the bass player. Marsh refuses to take the easy way out on *Lennie's Pennies*, and if the listener understands what Marsh is into, he'll like it.

In 1969 Marsh cut a fine LP for Revelation (Revelation 12) as the leader of a quartet including altoist Gary Foster. Marsh demonstrates on this LP what a marvelous, consummate artist he is. On *Sub-Conscious Lee* he swings his tail off, demonstrating that he can swing hard when he wants to swing hard.

His work on *You Stepped Out of a Dream* and *317 E. 32nd* is relaxed but still loaded with interesting ideas.

His tone on the Revelation LP is rather lean and penetrating. He doesn't vary the quality of his sound as much on this LP as he had on some albums made during the 1950s.



One of the most interesting tracks on Marsh's Revelation LP is *Touch and Go*, an excellent free jazz selection. *Touch and Go* is more varied and better constructed than most recorded free jazz selections have been. There is fine, tasteful solo and collective improvisation on it.

Marsh was a member of the Tristano group that made the first free jazz records, *Intuition* and *Digression*, in 1949 and it's interesting that he should record an outstanding free jazz selection so many years later.

This is characteristic of Marsh throughout his career as a jazz improviser—he has refused to take the easy or usual way out. Perhaps because of this, he has few followers. At this point it's unlikely that he ever will gain a large audience. Most people do not have enough interest in music to spend the time necessary to familiarize themselves with the work of a performer whose playing requires repeated hearing and considerable concentration to appreciate. The jazz fan who does take that trouble, however, may find himself richly rewarded. ■

SIDNEY BECHET WAS A KING or god or something and I walked uneasy in his presence. I had come to New York one day in 1946, a skinny 19-year-old kid in an old field jacket, much as other provincial kids have come to other cities on a certain day in their lives. Except that I was perhaps less well prepared than most. I could recite the Apostle's Creed from memory, knew how to factor a quadratic equation and could catch a pass thrown to me in the flat; but I couldn't play the piano very well, had been as yet womanless, and was reacting to a very exciting time of my life with what in retrospect appears to have been stunned inaction. My sole income was the ten dollars I received for playing Milt Gabler's Sunday sessions at Jimmy Ryan's on 52nd Street. It was there that I first heard Sidney.

Bechet was at a low point in his life just then, I found out many years later. He was dubious of his future in music, of his very ability to support himself. I of course could not conceive of his anguish (not having very much of my own at the time) and to me he seemed like a god.

Indeed, he did carry an aureole of celebrity about him. He knew Tallulah. He knew Brando. He had been in jail in France for shooting a man. He wore a big ring. A concert of his was an occasion for the display of his majesty, for the revealing of the power of the king. Sidney would stride onstage, shoes shined, suit pressed, portly, proud, radiating energy, dominating the other musicians, commanding the audience.

"I like that Bechet," my mother told me after one Town Hall concert. "He's a real gentleman!"

My mother valued the genteel graces. So did Sidney. He could be courtly and charming. Tallulah Bankhead once palmed him off successfully as an atomic physicist at a dinner party in Philadelphia. Toward the end of the meal he excused himself, left the room briefly, and reappeared bursting through the door playing *High Society* to his astonished fellow guests.

I had of course perused the little jazz magazines as other teen-agers devoured *Silver Screen*. I knew from my reading that jazz was Pure American Music which had Come Up The River from its birthplace, New Orleans, and that it had to be saved by people like me from commercial ruination by people like Count Basie, Judy Garland and the Boston Pops. I also knew from one breathless columnist that the strains of Bechet's record of *Summertime* had been heard to issue from the apartment of none other than Eleanor Roosevelt, and I had read the famous 1919 article by Ernest Ansermet calling Sidney a genius. A 19-year-old usually knows few geniuses, and I was very impressed. I didn't know who Ansermet was or

WALKING WITH A KING

A MEMORY OF SIDNEY BECHET

by Dick Wellstood



what a *Suisse Romande* was either, but the phrase *L'Orchestre de la Suisse Romande* sounded regal enough to transinvest Bechet with the purple of royalty and caused me to envision him dressed in an ermine robe playing for Jack Oakie and the Marx Brothers in some operetta-land kingdom, much as Richard Tauber had done in several silly movies from the '30s.

Fittingly enough, it was at Sidney's house on Quincy Street in Brooklyn that I first heard Tauber on record. This is not to suggest that jazz started in Vienna, but merely that a historian or fan of early pop could find a very unsouful pedigree for Bechet's playing, which probably owed almost as much to Mistinguette, Gertrude Lawrence, and Fanny Brice as to Bolden and the blues.

Bechet's attitude toward his craft came from roots set deep in the age-old patterns of performers. For instance, I once played a set of chords behind his solo on *Wrap Your Troubles In Dreams* that I had heard played by Willie "The Lion" Smith, one of his peers. Sidney rebuked me with "Don't play them modern chords," or some such phrase. I didn't tell him where I had heard them, even though I knew he admired the Lion's playing. I never reached the point of arguing with Bechet. But the episode illustrates something other than the pure use of ears. Why would he accept those chords from the Lion and not from me? Because I was just a kid? Just a white kid? Just an unknown?

Probably because I was just an apprentice. Bechet was not racially prejudiced and he rather enjoyed having young musicians around. For music to him was a skill to be taught, to be learned. There was a right way to play, a right way to breathe, a right set of chords, a right tempo for each tune. The job was simply to learn the right way and then, secure in one's craft, one could go before the public. The "art" of it all was the art of a successful performance, the art of making the people respond to one's craft.

One who is sure of the right way is likely to be intolerant of the wrong way, and Sidney was capable of rising up in autocratic wrath. He undoubtedly would have understood and approved the actions of George Frederic Handel, who once persuaded a singer to perform a certain passage properly by holding her out a window by her throat. For the likes of me, however, he had only amused scorn. The absurdities that my clumsy fingers managed to construct were destroyed at his whim by a pitying smile, a condescending shake of the head, an imperious blast as he would interrupt my solo to come in on the bridge and take it out.

His physical anger was never directed at me, not only because I was a beginner, but also because I occupied a lower

station. I was an enlisted man, and an operetta-land officer does not challenge an enlisted man to a duel, nor a master his apprentice. But he could be violent with those he felt to be his equals. He once tried to explain something to pianist Joe Sullivan at a record date with the aid of a knife. Joe was the point of the argument and, being no mean musician himself, picked up a handy piano bench and threatened to brain Sidney with it. Order was finally restored but the date had to be scrapped. If all this sounds terribly old-fashioned, it is probably because we don't take our performers quite so seriously any more — they, like people, having lost much of their value lately.

Sidney liked my playing, or, to be more accurate, hired me frequently — for he practiced the old vaudeville theory that a star should surround himself with atrocious sidemen in order to stand out better. I knew of the theory but I didn't mind. There were others more atrocious than I. So I tried to be punctual and sober and meek and to play mostly the right changes, conscious even then that my chances were better as a craftsman than as an artist.

I made two record dates for him, which he directed like the captain of a beleaguered galley — there was to be no such thing as a mistake, only mutiny. The effect on me was to turn my fingers into frozen sausages. The first album was for Columbia, in the summer of 1947. The second, an album of Sidney's originals for Circle in 1949, was arranged by Bob Wilber as a showcase for Sidney and himself and the two of them sounded marvelous. Sadly for me, I couldn't seem to tailor my playing to theirs. There seemed to be no holes for me to squeeze in through.

I lapsed into a dudgeon of impotence, and thus another frosty-fingered date passed into history.

When it was over I felt angry and frustrated and sat alone at the piano in the empty studio, playing stride and ragtime pieces one after the other, fast and loud, working the anger out of my-

self. Bechet and Wilber happened to pass by, coming from the control booth. I saw them stop by the studio door. Bechet listened for a minute and became furious.

"Listen to that m_____ play," he said loudly to Wilber. "Why the hell couldn't he play that way on the date?"

"Why the hell didn't you write some decent tunes, you old goat?" I wanted to yell. But I didn't, confrontation not having been thought of then.

In 1953 I played Sidney's last job in New York in a joint called the Band Box, located in an ill-fated basement on Broadway, immediately to the north of another ill-fated basement called Birdland. For a week or two we (Joe Thomas, trumpet; Herb Flemming, trombone; Sidney, mc, and Panama Francis, drums) serenaded a trickle of unbelieving Broadway types with tunes like *Way Down Yonder In New Orleans*. And during intermission Sidney would sit backstage in a throne-like chair while the two European owners of a major independent jazz record company sat at his feet and poured him champagne they had brought in from the outside. I couldn't decide (and still can't) whether it was an instance of nauseating sycophancy or a glimpse of quaint Old World deference to a Great Artist.

Whichever it was, Bechet loved it. At Jazz Ltd. in Chicago, in 1948, he had commandeered a front table by the door to sit at during intermissions, whence graciously to accept the smiles and greetings of the worshipers as they entered the temple. And worshipers they were. Once inside the club, the audience was not permitted to make requests or even to talk while the band was playing. Whatever such an atmosphere might have done for other musicians in other rooms, Sidney was clearly born to this manner. When he played, it was under a purple spotlight, low in the hushed room, posing like a Caesar beneath that purple sun, bowing his neck and brandishing his soprano sax like some enormous phallus, sending his vibrato throbbing into the far

corners of the hushed club like the beating of great wings.

And what did he play? With utmost gravity he interpolated (on *Careless Love*) things like *Humoresque* or *I've Been Working On The Railroad*, stunning his listeners into a suspension of their disbelief, as if they had caught Louis Diat reading a Spam commercial or Picasso putting up Con-Tact in his kitchen. And all the while muttering under this breath things like (to the drummer) "Keep time, m_____!". And all the while wondering who had tried to put the poison in his Chicken-In-A-Basket, all the while thinking that they'd spoiled those publicity photos on purpose just to make him look bad, all the while thinking of the trip to Europe he was about to make, of the knife in his pocket just in case he needed it, of the money he owed, of the girl back in the hotel room. And when the tune was over, someone would come up to shake his hand and say, deeply moved, "I can tell from your music you've had a happy life," and Sidney would smile and shake his head and answer, "Oh, yes . . . yess."

He got his comeuppance one sweet evening. It was the custom in that far-off band, in those far-off days, for the horn players to stand for their solos, and sit the rest of the time. First Bill Reinhardt, the clarinetist and owner, then Sidney, then trombonist Munn Ware. One night we were playing *Tiger Rag* and Sidney was soloing, standing. He played a cadence on the last two bars and sank back into his chair, still playing, the audience starting to applaud. Munn Ware stood up, his trombone to his mouth, ready to begin his solo, when Sidney, who had never really stopped playing, regained his feet and went sailing kittenishly into another chorus, leaving Munn standing there holding his horn. Munn sat down. Sidney finished his solo and the crowd cheered. He started to sit down. Munn got up, and so did Bechet again, drawing laughter and cheers with the applause. Munn sat down and fumbled under his chair for something. Once again Sidney pretended to stop but kept going. But this time Munn didn't try to play. He took the water pistol he used to oil his slide and shot Sidney in the back of the neck with it. Right on that enormous scrotal roll of fat, the water and oil dripping down the neck, soaking into the white collar, staining the gray pin-stripe.

I was terrified. I kept playing, waiting for the sky to fall, knowing that Munn was sitting there chuckling, wondering what Sidney would do when *this* chorus was over. But he did nothing, just sat down and laughed. Munn laughed. Bill laughed. The people laughed. It is good to be able to join a god in laughter. I laughed too. ■

Patriarch Bechet with youngsters (l to r) Johnny Glasel, Bob Mielke, Denny Strong, Charlie Traeger, Wellstood, and Bob Wilber at the 1947 Columbia date.



RECORDING WITH

ORDINARILY, IT WOULDN'T HAVE been much of a day. The Chicago heat was oppressive, my moon was in Leo (always a trying period), and the Cubs had dropped another one in extra innings.

But the Woody Herman Band was in town to record and somehow all irritants were rendered abeyant. It all seemed too good to be true — a night of Herman-digging without the usual trappings. There would be no cover, no minimum, or requests for *Woodchopper's Ball* or the *Rose* medley. Just a rindside seat at Cadet Records' Studio A.

There was a day, believe it or not, when big band recording sessions were as commonplace as rock sessions are today. But the law of supply and demand governs art — business, seemingly, dictates everything (Jerry Rubin isn't *all* wrong). Thus, even the most worthy bands extant are only recording on an average of one LP a year. Why push your luck? Funny, then, that some of the hottest rock groups going should be big-band oriented — the solace being that the bathwater somehow escaped the fate of the baby.

The highlight of that otherwise dismal day prompted considerable reflection on the nature and power of the beast known as the phonograph record. But just as the ecologist urges reconsideration of the taken-for-granted, life-giving elements, so must the big band freak respect and acknowledge the medium that keeps the flame aglow.

It would be interesting to know how many of the most celebrated musical figures would have even approached their current standing without records, subsequent air play, etc. Doubtless, the awesome talents (the Art Tatum, the Duke Ellington, the Louis Armstrongs) would have fared well without mechanical aids, but it is my guess that the lesser figures (the majority) would have been restricted to provincial popularity, if not lost behind the counter at the local haberdashery.

For some, the phonograph record would place quite high in a modern-day Maslow's hierarchy of needs. Ergo, what effect would a recording ban have today on the record buyer's psyche (not to mention the zeitgeist or the economy)? The TV generation is also the LP generation, and whether it be for background music, cultural enrichment, home study or simply for relaxation, the

force of the phonograph record cannot be denied. As in the case of another vital piece in the contemporary puzzle, the auto, few have any idea how the finished product is assembled. Fascinating and informative as that study might be, the musical proceedings, not the mechanical, will be dealt with here.

On July 29, a road-weary Woody Herman Band assembled at the Ter-Mar recording studios for the annual rite. The studio is located on Chicago's near South Side, adjacent to "printer's row", a drab industrial area where cab drivers fear to tread. Across the street, a horde of grimy-aproned blue collars eyed the arriving musicians as suspiciously as the blue-jowled security guard at the Ter-Mar entrance.

For me, the session was much more than a curiosity. As a musician, I had recorded before. As a listener, I had heard the Herman band at clubs, in concerts, at dances and jazz festivals. I was there to observe yet another facet, another reality of the working band's life — an event that, for Woody, is very important. But it must be said that for

by
Jim Szantor

the established artist "the date" is not a do-or-die thing. It's another day and the established pro simply tries to make it better than the last. A good recording might not even cause a ripple on the vast turbulent sea of product, yet a "bad" one might. But commerce takes a back seat for the Woody Hermans — a less than outstanding album wounds the pride and esthetic conscience more than the pocketbook.

To many, the band has taken on a new direction. It has — yet it hasn't. Woody has always kept current — quality current — but the deceptive part is that what's good yet marketable today is further removed from the big band image/stereotype than what was good yet marketable in 1935, 1945, or 1955. That Woody has been able to attract a new generation of listeners and make the best-selling jazz LP charts with the same instrumentation he had in 1945 (save for electric bass and, on recordings, electric piano and guitar) says something not only for his abilities as a leader and the ingenuity of his chief arrangers (currently Alan Broadbent and Richard Evans) but also for the

WOODY HERMAN

potential and flexibility of the big band.

The 1970 Herd still is a jazz band, as Woody's bands always will be; a band that plays good music. As one of his sidemen put it recently: "Woody probably has the most diversified audience in the music business — or in all of show business, for that matter. He's got the World War II crowd and the kids. One night we'll play an Elks club, another night at one of the Fillmores, and in between a stone jazz club, a college dance-concert, or a jazz festival. I don't think many artists can say the same, much less draw big crowds and be asked back at all of them."

The time is right, or as right as it ever gets, for the recording session. The band has been together, with minimal personnel changes, for nearly a year. Uncommon stability. The new music (ranging from Blood, Sweat & Tears' *Smiling Phases* to Alan Broadbent's masterful reworking of the evergreen, *Blues In The Night*) has jelled, the gestation period is over, and all of the men are comfortable with the material. There'll be no sight-read fillers on this date. All of the music has been broken in on the road and none of it will be discarded after the session. The band will be setting down the best of its new material. No gimmick, no angle, no commercial debt-to-be-paid.

One could easily feel the keen sense of anticipation present in the studio while also sensing that the band was relaxed. Each man has recorded before, and each has his way of preparing for the experience. I enter to the sight and sound of reed testing, trumpet scales, animated conversation — general pandemonium. The engineers, Gary Starr and Gary Rice, are already at work in the control room under the supervision of Richard Evans, one of Chicago's most versatile musicians (a first-rate bassist, arranger-composer, leader of the Soulful Strings, etc.). He had arranged and composed most of the material for the band's two prior albums for Cadet, but this time he's functioning solely in the vital a&r capacity.

The personnel of the band, now in the final stages of warming up, consists of Rigby Powell, Forrest Buchtel, Tony Klatka, Tom Harrell, Bill Byrne, trumpets; Ira Nepus, Curt Berg, Lutén Taylor, trombones; Frank Tiberi, Steve Lederer, Sal Nistico, tenor saxophones;

Jim Thomas, baritone saxophone; Alan Broadbent, piano; Mike Goodrich, guitar; Tom Azarello, electric bass, and Evan Diner, drums.

Most of the men had arrived well ahead of the scheduled starting time, a fact road manager Bill Byrne noted with pleasure. A member of the Herd trumpet section since August 1965 (except for a brief travel sabbatical in 1968), Byrne takes no solos and receives no individual applause. Yet he is Woody's right-hand man — the one responsible for insuring that bus A meets plane B and that equipment C and musicians D through T arrive and depart on time. The gig itself is only a part of his gig. He holds a telephone more often than his trumpet, coordinating booking changes, finding last-minute replacements for indisposed or departing Herdsmen, and tending to the other myriad concerns that are part of big band logistics. He probably knows half of the charter bus drivers and airline reservation personnel in the country, to say nothing of clubowners, ballroom operators, and promoters. If you need a first-rate sax man, a paycheck advance, or the best route from Winona, Minn., to Goonsborough, Ala. — ask Bill Byrne.

Woody enters and it doesn't take great perceptual powers to see that the studio atmosphere takes on a new dimension. It's official now, and he's not two steps into the room before he notes that the trombones should be moved and that the microphone setup is not to his liking. He's made a lot of records and he knows what he wants, and more important, how to get it. For all I know he's just completed a 300-mile drive, a radio interview, or a leisurely meal. Whatever, when he's "on the stand" he's on the stand and he knows what must be done. He's the guiding force and the final editor. He's been there before, but like all truly great leaders, he knows only one direction — forward. He's basically the same Woody Herman — only somewhat older and much wiser — who took the nucleus of the Isham Jones Band after its demise in 1936 and made it his own. Is there a road he hasn't traveled, a Herdsman he hasn't inspired?

In a corner, I'm greeted by Sal Nistico, recently the father of twins, Anthony and Lisa ("Sounds like a movie," he muses). Another tenorist, Steve Lederer, advises me on how to solve a high-harmonics problem and lead tenorist Frank Tiberi, learning of a malfunction on my personal axe, volunteers to give the matter personal attention. (He does so the following day, and my low C-sharp and high A once again speak — an unexpected bonus from what proved to be a most rewarding experience.)

The band sets up in the usual U-shaped big band recording formation

and Evans begins calling signals from the control room. A balance take is the first order of business and for that purpose Woody calls up *My Cherie Amour*, an Evans chart from the band's previous album, *Heavy Exposure*. It's a showcase for Woody's warm, singing alto — the perfect ice-breaker at a dance. Here it's merely something comfortable to slip into without killing the chops. While the band plays, the control room resembles the New York Stock Exchange during peak trading hours. When the tune ends, Evans immediately calls for miscellaneous mike adjustments, etc. Comments like "I'm getting too much second trombone," or "I'm not getting enough bass drum" are heard and will



Woody Addresses His Trumpets

continue to be heard throughout the two-day session.

For the leadoff recording tune, Evans suggests a "more-or-less relaxed type of thing" and Broadbent's composition *The Indigenous Artifact* is pulled out, though at least half of the bandsmen probably have it memorized by now. Having heard it before, I know the tune belies the academic implications of the title. It's a full-throated blues, Broadbent style, and there are unique twists and turns but no pretentiousness. It calls for the composer to switch from acoustic to electric piano during the take and this leads to a technical discussion. A few rundowns, volume adjustments, and balances follow as Alan hops from stool to stool, but soon all is resolved and they're set for a go at it. The red light goes on, but Tiberi has second thoughts and wants to clarify the sax phrasing at one point before attempting a take. He plays the part in question the way he wants it, his section mates concur,

Woody nods approval, and soon Evans calls out an identification number (Take one on Master A). The brass section cuts loose and I gradually become unaware that I'm in a recording studio.

The first solo belongs to Woody. He picks up his clarinet and enters over stop-time chords. He makes his typically effective, blues-tinged commentary a la *Greasy Sack Blues*. Then, in tempo, the brass wails, subsides, and lead trumpeter Powell picks up a cowbell while Woody continues. Screaming trumpets herald the next solo break, by Lederer. He has to leave his chair, circle around in back of Sal and Frank and reach the mike in time, all without tripping over a cable or otherwise disrupting the proceedings. He gets a good one off, his impressive upper register used dramatically yet judiciously. The tune ends, and the first exodus to the control room for superior playback digging ensues. It sounds pretty good, but not good enough. Take two on Master A is next, Lederer this time heeding Woody's advice to "get closer to the mike so you don't have to work so hard."

At the end of the second take, Woody's satisfied, but he's soon going to hear some things on the playback that will change his mind altogether — some less-than-precise entrances, but more important, the lack of a good overall feeling. Take three is a gas from a musical standpoint but mike trouble develops during Woody's solo. Before the fourth take, Evans decides to alter the drummer's mike as Diner expresses dissatisfaction with the cymbal sound and definition on previous playbacks. A brief conference and several trial-and-error adjustments (a constant at any recording session) solve the problem. Diner hears a drums-only playback and is gassed. Take four rolls and this time music and machinery mate to the satisfaction of all. So much, for now, of *The Indigenous Artifact*.

Next, for me and, I suspect, also for everyone else present, comes not only the highlight of the date but concomitantly the most crucial and exacting task — the recording of *Blues in the Night*. The tune was written in 1941, two years before Broadbent's birth, but this extended version was well worth waiting for. It's the heaviest addition to the Herman repertoire since Bill Holman's intriguing *Concerto For Herd* (performed and recorded, with Holman conducting, at the 1967 Monterey Jazz Festival). Alan's chart has everything: an engaging, heartfelt vocal by the leader, poignant brass obbligatos, an up-tempo reed soli that ranks with the best ever written, a Bach-like chorale section, and plenty of room for the lighting, authoritative tenor of Nistico and the inspired, mature preaching of trumpeter Harrell. The piece's technical challenge and over-all worth are obvious

FORREST BUCHTEL

to the players and they will strive to do it justice.

It's a good time to tackle the chart — the band is thoroughly warmed up, chops are still fresh, and the frustration of repeated takes has yet to take its toll. Due to the piece's length and complexity, Woody suggests a rehearsal run-down to give Evans and the engineers, who will be hearing it for the first time, an idea of what to expect. As he listens, Evans has to watch for any prospective problems as well as decide on how to capture all of the nuances. Solo mikes and their placement are determined once Woody advises Sal to move out in front of the section. Evans isn't ready for this, but Woody says, "we're used to working out front on the solos, so let's do it this way if we can." He's right, as it turns out. The change solves more problems than it creates. The trombones have to move to accommodate the change and after everything is set, Broadbent takes the helm, under Woody's watchful eye, and upon a signal from the control room, quietly counts off the slow opening tempo.

After the first take, the control room fills up again but Broadbent and Tiberi stay back. They've noted discrepancies in the sax phrasing at several points and don't need a playback to spell the problem out for them. They know what went wrong and how to correct it. As with most of the other crises of recording, the solution takes the form of awareness of the problem, agreement on a "together" way of rectifying it, and perhaps a mini-rehearsal or two to smooth things out before attempting the next take. It's all business in the studio now — nobody wants to ruin an otherwise perfect take with *his* mistake. So there's conscientious and professional attention given to the minute details, along with an appreciation for the total picture.

At this point, the studio's population is markedly increased. Visitors. Through a booking quirk, Stan Kenton's band is in town and is enjoying a rare night off. Both bands are staying at the same hotel, so even though the Kenton invasion coincides with the calling of a short break, more attention is paid to the music to follow than to socializing.

After the break, it's back to business at hand and the Kentonites (trumpeter Warren Gale, tenorist Rick Torres, and drummer John Von Ohlen, among others) sit down to dig. Woody, back from the control room, spies his former drummer, and gets off an inside quip in reference to Von Ohlen's recent overseas sojourn more spiritual in nature than musical. It gets a big laugh, and as a result the band is even more relaxed.

By this time, some of the mysteries of professional recording techniques have become clearer to me, though visits to the control room have often



VERYL OAKLAND

turned out to be as confusing as enlightening. (Not quite as complex as *Mission Control* but elaborate enough for a mechanical me). The studio atmosphere, however, was my prime concern and I suspect even the grizzled studio musician never quite adjusts to such sterile environs, with acoustic tile, overhanging mikes and cables, etc. Perhaps they should put in a bar, some softer lighting, and hire a few waitresses to walk around to help exorcise the alien atmosphere. With all the mechanics involved, it's surprising that any warmth finds its way onto wax. If one could turn back the clock and eavesdrop at one of the recording sessions that led to a treasured LP, it would be interesting to note how the studio limitations were transcended (and note the brand names at the same time).

This session, though, is far from tense — a tribute to the adaptability of the musicians. Woody is perhaps the most relaxed bandleader around, on the stand or in the studio, and Evans and staff conduct themselves in a highly professional but not rigid manner. But a vital part of the equation is missing — the small audience present is in the control room, for the most part, and out of view of most of the players.

Woody, lead sheet in hand, calls up *Gingerbread Man*, a rock-flavored original written by Broadbent. Again, a run-through is in order, as Woody warms up his voice for his featured vocal. Near the end, he stops the band to suggest that the tenors join him, vocally, on the refrain. Broadbent is convulsed at the thought of it, but Woody is serious. He needs more volume on the lyrics as the brass builds, and employing the tacit

tenors seems the best way to get it. So another problem peculiar to studio recording is solved. I'm pressed into service as a copyist and the proceedings lag as Nistico, Lederer, and Tiberi quickly familiarize themselves with their strange new parts. No danger of their breaking away from the band to compete with the Fifth Dimension, but they prove equal to the task.

There's now only a half-hour remaining this night — enough time for a few good takes on *Muddy Mississippi Line*, arranged by Tony Klatka, with Woody again on the vocal. Klatka, a former Wayne Cochran sideman-arranger, has developed into a first-rate writer, and his rock-oriented charts utilize all components of the big band to telling effect. He gets in a trumpet spot over the final chord, but the main soloists are the three tenors, first in individual solos, then in a three-way conversation.

With *Mississippi Line* finished in short order, Woody decides to get something down on Johnny Mandel's *A Time For Love*, also arranged by Broadbent. It's a showcase for trumpeter Harrell, a former John Handy sideman from San Francisco. He's definitely a man to watch — a young improviser of uncommon eloquence. He tells his story on flugelhorn with a tender tone, a trace of vibrato, and subtle, yet moving melodic variation. It's easy to get wrapped up in his solo, and though interrupted by an ensemble problem ("too much volume, trumpets, at letter C") quickly and easily resolved, Harrell has no difficulty re-creating the mood and finding new phrases to enhance his solos.

The band again regroups in the control room.
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trol room for the final playback of the evening. Woody, Evans, and the band's business agent, Hermie Dressel, look over the tune lengths and discuss their possible order on the LP. There's more to come tomorrow (both afternoon and evening sessions) and there'll easily be enough for a double album. But those decisions, along with the mixing and mastering, won't come until weeks later, when Woody, Dressel, and arrangers Broadbent and Klatka will return on a day off to tend to these important tasks and affix the final seal of approval.

I arrive shortly after the next day's evening session is in progress. Bassist Tom Azarello and guitarist Mike Good-

ing to do it the other way.

Smiling Phases is up and it features Klatka, who wants to use his Multi-Vider. This calls for additional mike and balance adjustments, and again the engineers' resources are put to the test. Then, on the first take, Evans discovers electric piano distortion and there's another delay. The second take finds the tempo down, and the faster, on-the-gig tempo is quickly re-established after the playback. Evans still isn't satisfied with the whole thing ("The bottom got lost on the octave thing") but engineer Starr quickly volunteers a solution. Another take, another, and one more, featuring tempo hassels, sloppy en-

is the thing, and the verdict will be made on that basis.

After the session, there are the usual postmortems. Packing up, always a drag, is next. The studio must be vacated and a big band is always on the move. But since the bus doesn't leave until the following afternoon, there's time for the usual hanging out and a farewell soiree of sorts for Nistico, who is westward bound for freelance gigging. But thoughts of tomorrows color the unwinding repartee. There's the Monterey Jazz Festival, a 20-day tour of the Far East, a *Tonight Show* date, a European tour, and a holiday stand at Caesar's Palace in Vegas with Duke Ellington.



VERYL OAKLAND

The Herd at the 1970 Monterey Jazz Festival. From left: Rigby Powell, Tom Azarello, Forrest Buchtel, Tom Harrell, Luten Taylor (seated), Steve Lederer, Woody, and Ira Nepus.

rich (an augmentee for the date who spent ten days on the road with the band getting his part together) have been relocated — a move that has paid dividends in terms of rhythm section cohesiveness on the outstanding *Blues in the Night* takes that had gone down prior to my arrival. Excellent takes had also been accomplished earlier on Broadbent's *A Stone Called Person*, I'm soon advised, and the outlook for getting in the remaining tunes with no time pressure is favorable. The studio has that lived-in look by now, but nobody's really tired. This has been one of the few occasions on which the band has not had to save chops for evening gigs and this has been a big plus — according to Byrne, who well remembers hav-

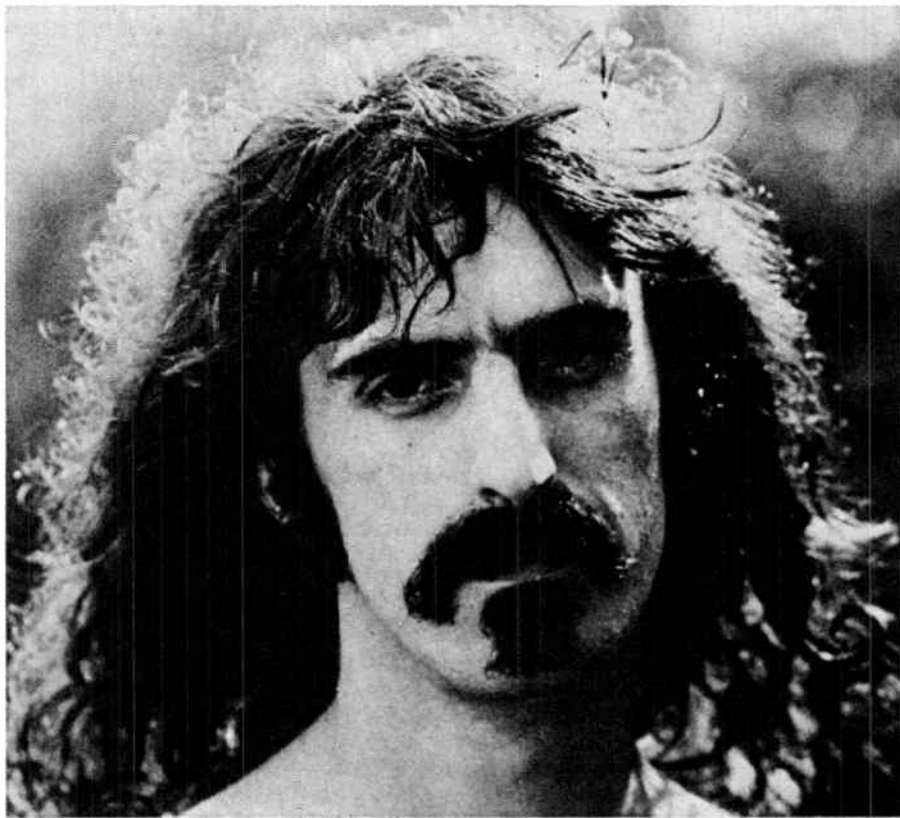
trances, and trumpet-trombone levels out of whack on the bell tones. Finally it all comes together and Take six on Master M is the one to keep.

The final tune, *How Can I Be Sure*, has its problems too. The trumpets again experience balance problems and Forrest Buchtel, who has a prominent part, moves over to the lead player's spot. Each abortive take points up a new problem, some related, some not, but in the end result the interruptions, experiments, and retakes are well worth the time and frustrations. It's been a typical date in that regard, I'm told, but a superior one in many others. But on the finished product, the listener will serve as judge and jury and rhetoric can only go so far. The record itself

But after its release, the recording just made will touch even more bases than the band bus. For this is, as you know, the Herd shot 'round the world. P. S.: Little did I suspect that the product of this session (*Woody*, Cadet LPS-845) would turn out as it did — improperly mixed and thus bearing no resemblance to the music put down in the studio. Until Herman is again heard on record as he deserves to be heard (an LP on his new label, Fantasy, is due out shortly) you'll have to hear the band in person to get a true picture of the band's new material. So while the article still hopefully provides insights into what went on in the studio, what happened in the control room after that is anybody's guess. ■

An interview
with
Frank Zappa
by Mike
Bourne

ON THE FOURTH OF JULY, Frank Zappa played the second of two Indianapolis concerts. At that time, the new Mothers of Invention revealed themselves surely the most consummately brilliant ensemble of musicians performing in the rock idiom: Ian Underwood, keyboards, tenor sax; George Duke, keyboards, ring modulator; Zappa, guitar; Jeff Simmons, bass, vocals; Aynsley Dunbar, drums; Howard Kaylan and Mark Volman, percussion, vocals. Yet Zappa



THE AESTHETICS OF FREAKERY

proved himself, as he has consistently since his popular emergence, hardly the rock artist most may have expected, nor simply a “jazz/rock” artist or any other expressive amalgam, but a serious composer of contemporary music, whose bizarre wit and often quasi-perverse stage presence have perhaps prevented (for an audience stoned on image) the ready perception of the true genius in his art — which is certainly formidable. We spoke in the sterility of his Holiday Inn motel room.

M.B.: How does it feel to spend Independence Day in the heart of middle America?
F.Z.: Painless so far, except for the Holiday Inn scallops.

M.B.: According to the press, your group isn't supposed to be officially together.

F.Z.: Well, we were offered an extremely large amount of money to play a festival in England. I didn't think it would be such a bad idea.

M.B.: Is this another get-your-chops-together tour?

F.Z.: No, we already did that one. This group has been together for about four or five weeks. We rehearsed for about ten days before we went out on the road, and we've played San Antonio, Atlanta, a TV show in Holland, a festival in England, and then Ravinia. And that job last night was our sixth job with that instrumentation.

M.B.: You made this line about “most people wouldn't know good music if it came out and bit them on the ass” —

F.Z.: I didn't even say “good” music — I said “music”.

M.B.: That poses the question of who is your audience to be. Who is it? Who do you want for an audience?

F.Z.: Who are they really? Well, judging from the letters we get, they're boys between the ages of 14 and 17, middle-class homes, with short hair, and not too rich, not too poor, not too weird, not too straight, just sort of middle Americans actually. We don't have a very strong following among what you would call your hippie fringe or your bomb-throwing leftists or extreme right. We've got pretty much a middle-of-the-road audience.

M.B.: Who would you want your audience to be?

F.Z.: I just wish there were more sort of middle-of-the-road people; then we'd have a bigger audience. The problem in the United States today is that everything is becoming so polarized. It's a constant pressure on everybody to choose up sides, to be either right or left, and to live your life according to some idiotic dogma that will allow you to be in the club.

M.B.: What about the degree of musical appreciation in your audience?

F.Z.: Well, I don't want the people to be different, you know. Let's put it this way: I would just as soon have those same people who were out there in that audience last night, with a little bit broader background by which to compute the musical events on stage. When we do things . . . like the introduction to *Call Any Vegetable* is the opening part of *Agon* by Igor Stravinsky. Nobody recognizes that. We played it at that concert in Los Angeles with the Philharmonic — Zubin Mehta didn't recognize it! And we're playing it exactly off the score; we voiced it out, the exact same things that are on the

page, there's nothing left out, just that it's being played by electric instruments. The only person that knew that we played *Agon* in L. A. was Lalo Schiffrin. Nobody in the orchestra even recognized it.

M.B.: Do they not recognize it out of context or maybe can't see beyond —

F.Z.: No, it's more likely they've never heard *Agon*.

M.B.: The one aspect I noticed most about your performance was the great theatrical precision. The music has that precision as a score, but the dialogue is also that exact — like the moment in *Call Any Vegetable* where you say, “You and your little green buddies . . . maintaining, your coolness together” —

F.Z.: Well, that's right off the record, that's the words to the song. That's not an improvised monologue.

M.B.: That's what I mean. I suspect many people assume that these are improvised ad-lib bits.

F.Z.: I don't think that, because judging from the response to the opening line of *Call Any Vegetable*, which is “This is a song about vegetables; they keep you regular, they're real good for you” — well, that's the automatic clue that we're now going to play *Call Any Vegetable*. Teen audiences respond strongest to material that they've already heard on record. And judging from the applause or whatever noises that are coming out of the audience, they already knew the song, which was recorded in 1967. You know, it's been out, so they had a chance to hear it and know what the thing is. And whether they like it or not, they respond to it because they remember it. It's like: somebody is gonna play something off their rec-

ord! So you've got to compute that into their response, too, and you have to compute all their responses by that criteria. They'll respond best to things they've already heard at home, things that they've lived with already, things that are familiar, things that they believe they already understand and can make value judgments about. But when we play *The Hunchback Duke*, they don't say or do anything, in spite of the fact that 80% of the material in it appeared on the *Burnt Weeny Sandwich* album under the title of *Little House I Used to Live In*. And also the closing movement of *The Hunchback Duke* medley is *Cruisin' for Burgers* from the *Uncle Meat* album. So individually they might recognize those things when they hear them, if they heard the record. But if I say the name of the song is *The Hunchback Duke*, there's no response.

M.B.: Yeah, like when you got to the lines from *Cruisin' for Burgers*, that's when you got the ovation. But do you think the theatricality in the band obscures musical appreciation? Or do you feel this is what they really want to see?

F.Z.: Neither of those things. I think it's *integral* to the music. It's as integral as any piece by John Cage; like for instance, the one where he has the trombone player who wanders around stage and first blows his horn into a bucket of water, and then lies on his back under a piano and plays one note, and then gets up and pulls an apple out of the end of his horn and throws it. You know, it's part of the music. For instance, the point where we're just scratching on the strings of the guitar and the bass and doing all these poses around the stage: it's necessary that it be in there. It would be extremely dull during that section if we just stood there and went glonk, glonk, glonk.

M.B.: Dull visually, as far as a concert is concerned.

F.Z.: Well, on a record you can do certain things to it to enhance the *sound*. But to keep the momentum of the piece, we've tried it before without the movements, and it's always more effective, it carries better, if there's some physical movement to enhance that very sparse section, 'cause it's just a few little clicks and that.

M.B.: Do you think your music can be as spontaneous as you would like it to be?

F.Z.: We're not doing spontaneous music to the extent the old Mothers group used to do it. I've more or less abandoned that until the audience got a chance to comprehend it. I mean, there were elements in what we did that were completely spontaneous, like at the point where I start conducting and breaking up the tunes; that's all 100% spontaneous, nobody knows where it's gonna go. I can stop the group or twist the time around or do anything I want, 'cause this group knows all the signals—but I'm just not doing it as much as I used to.

M.B.: Like the medley of "hits" seems as if a whole piece, orchestrated tightly from one song to the next, with a couple solos.

F.Z.: There's three guitar solos in the medley: in *Wino*, at the end of *You Didn't Try to Call Me*, and in the middle of *Call Any Vegetable*. And after that medley, we played *King Kong*, and in the middle the first solo is George Duke, and then I play one, and then Ian finishes it off on the sax, or depending on the atmosphere or how tired he is, we throw Aynsley in there and have him crank off a solo.

M.B.: And outside of those five or six solo moments, the rest is as if you're reading from a score.

F.Z.: That's right. We're playing set pieces . . . that have never been given a good performance before, because now that we have Mark and Howie singing in the group, for the first time the melodic content of those songs can come out—'cause I was never a good singer, and Ray Collins, at the time he was the lead singer, was not very fond of harmonizing with anybody else. So we couldn't get into any of the stuff that we're doing now: the three- and four-part vocals, which I enjoy doing. I don't mind singing those same songs over and over again. Of course, this is the first time that we've played that conglomeration. If I'd been doing it for four years, I might feel a little differently about it. But what we're gonna do for the next time we go out is to put together another package of tunes that's just as tight as the first medley, and so we have, say, three different shows to choose from. We don't have to do the same one every night. And it takes a lot to get it to the point where those things come off like that.

M.B.: You're missing your front line of saxes now.

F.Z.: Well, as a matter of fact, I could probably duplicate that with Mark and Howie and Ian, 'cause Mark and Howie both play clarinet. But I haven't had the time to put together a completely integrated musical thing, because we had ten days of rehearsals to learn a very difficult repertoire and lean mostly in the direction of vocals, 'cause that's what they do best. If the group stayed together for a longer period of time, I'd have them playing saxes and various percussion instruments and guitars and whatever. You know, we could have a "variety orchestra" or whatever you want to call it. I think it's enough for right now that they just sing those songs, 'cause they're not easy to sing.

M.B.: I asked you last night if you felt bad vibes, and you said you felt no vibes at all.

F.Z.: That's right.

M.B.: Can you put it down to lack of musical appreciation in the audience?

F.Z.: No, I didn't even consider that, because when I go out there on the stage, I'm not out there to scarf up the vibes from the Woodstock Nation or tune in on the groovy *peace/love*. I want to play my guitar and I want to do my show, and that's it. And anything else is peripheral.

M.B.: Then you don't consciously seek any audience rapport?

F.Z.: Well, if it's there it's there. If it's not it's not. I don't want to go down and kiss somebody's ass to make them *rapport* with me.

M.B.: No, I'm asking are you playing for yourself more or for the audience?

F.Z.: I'll put it to you this way: I don't want what we do to be an unpleasant experience for anybody. I certainly don't want to bring them down by what we play, and I don't want to get myself off at the expense of the audience. But, you know, I don't think of the audience as the main thing when we go out there on the stage—they're there. I play just as hard in rehearsal as I do at the show.

M.B.: But it seemed that the times when you most went out to the audience were moments of subtle sarcasm or overt cynicism.

F.Z.: Well, that's the way I am off the stage, too. In fact, I wish that the audience would understand that by not giving them any spe-

cial treatment, by not bending over backwards to do something on their behalf, they're being treated as *adults*, and being given the benefit of the doubt. You know, I think it's really pandering to the lowest common denominator in the audience to go out there and just . . . I don't know how to describe it, what most groups do.

M.B.: Did you feel your performance of *200 Motels* (with the L.A. Philharmonic) was a success?

F.Z.: Yeah, I felt it was, definitely. First of all, 14,000 people showed up by actual box office; that's the reports that I got. No press since that event has given an accurate accounting of what the box office was. They intended selling 11,000 tickets. That would have been 11,000 seats where everybody could have seen the stage, and 3,000 more people than they expected showed up. And those people, like some of them were press people, were sitting behind the orchestra. The orchestra in a place that big had to be amplified and the speakers are facing toward the far end. We were about 12 feet above the orchestra on a platform, and the only thing that I could hear was the percussion section, which was right at my feet. And we were amplified; not just our instrumental amps, but going out through a PA system, too. So anybody who was behind the projection line of those speakers, God knows what they heard. If it was anything like what I heard from where I was standing, it was somewhat incomplete. But at the end of the show, the people just went completely berserk. We got a five-minute standing ovation, and there were people out there who looked like they really dug it, you know, really *heard* it.

M.B.: How could you tell?

F.Z.: I saw a few faces. You can tell whether or not . . . like, for instance, when they give you a standing ovation in a town like Indianapolis, it's probably because somebody wrote in *Rolling Stone* one time that at the Fillmore East somebody got a standing ovation. So they figure in order to be *in* when a rock-and-roll band comes to town, when they finish playing you stand up and clap. I really got that sort of impression from the audience.

M.B.: It's progressive also, like a third of the house standing for Coven last night, then maybe two-thirds for Jerry Hahn, and then you got everybody. You are the star of the show, ergo you get the full standing ovation.

F.Z.: Certainly . . . protocol.

M.B.: There might have been some other difficulty relating, because many of the pieces they couldn't dance to.

F.Z.: Well, if they can't dance to it it's their own fault, because the stupidity of clinging to a dance form, where you have to do a specific pattern of steps, you know, the twist or the frug or the watusi, some dance with a name to it, I think it's a bad thing. It's against the natural way of dancing. If you want to dance, you just get up there and move your body around to whatever best it happens to fall on; that's where it feels the best. But a lot of these kids are too embarrassed to even try it. The only place where they really get into that is L.A.

M.B.: When we discussed the response to *200 Motels* last night, you made an allusion that it was a success "despite the critics."

F.Z.: Well, I was talking about the *ethics* of the critics. For one thing, the main critic of Los Angeles, I don't think has ever given



MIKE BARICH

a positive review to anything that Zubin Mehta has ever done. It seems like, I think his name is Bernheimer, has just had a hard on for Zubin since he got to town. You know, no matter what he does, it's always written up as shit. And Zubin's quite a good conductor. I've seen him do . . . well. I've attended maybe five of his concerts prior to the one he conducted with us. And I saw him do a boss version of *Petrouchka* at a matinee concert that I couldn't believe; they were really *cookin'* it! And it got maybe a little applause, 'cause it was an old lady audience, just back from the beauty shop — and stuff like that never gets reviewed. He did a version of *The Miraculous Mandarin* one night that was also just Top 40. he was really tearin' ass on it! And the orchestra has some good players in it — it has an especially nice percussion section, I think. And none of those things have ever gotten reviewed well by Bernheimer. And then the proof of Bernheimer's reviewing was the Pierre Boulez concert a week or so after our show. And he reviewed it thusly: that "at last the L.A. Philharmonic had played with precision" — as if Mehta was some sort of schlepp, and suddenly Boulez comes in and magically the orchestra is first rate. And that's not true, because, you know, Boulez is a very accurate conductor, but he didn't get the type of accuracy that was described in the newspaper article. Boulez was illuminating parts in the scores that I had never heard before, but as far as the orchestra playing together and really hitting it, no — 80% of the time they weren't; nothing to warrant the review that it got.

M.B.: Is this ethics or just lame ears?

F.Z.: No, I think it's *ethical*. I think that there is probably some sort of personal conflict between that reviewer and the conductor of that orchestra — and the guy just said to himself, "I'm gonna get that sonofabitch." You know, I don't think the quality of the reviewing is honest.

M.B.: He's one example.

F.Z.: Well, I'll give you a better example: how about *Time* magazine? A week before the concert, they sent a writer, this guy named Tim Tyler; he came to my house and asked me a few questions about the thing. Then he says *in front*; "You're probably not gonna like what I write about your show." And I said; "Why is that?" And he said; "Well, they want me to cover it from the standpoint of I gotta find a musician in the orchestra that hates your music and

we're gonna cover it from his point of view." What can you do? They come and tell you that in front, man! And so he scoured the orchestra trying to find somebody who really didn't like doing it — and he couldn't find anybody! So then he really started scraping around and trying to get somebody to say some bad shit about it. And he explained it to me this way: he said, figure the type of people who read *Time* magazine. It's a businessman and he doesn't like music anyway, but he's looking for something to chuckle over — as if the whole movie section of *Time* is for the edification of some guy who sells aluminum siding. And nobody who has any interest in the arts ever reads it, which is probably true. But he says the function of *Time* is not to do a musical review, because "we're not really qualified to review the music." And I didn't even see the article, but I'm sure that it didn't say anything at all about the *music*.

M.B.: Well, a lot that I've heard about the concert seems to erect a kind of legend of outrage, like that moment in *Night At The Opera* when Chico and Harpo tear up the overture. Like people will believe you had the violins blow bubbles, anything that sounds freaky or strange that people would respond, "Yeah, Zappa would do that!"

F.Z.: Well, I've got the scores here if you'd like to see them. And everything that those people were doing was all written into the score. You know, I didn't just say, "Okay, when you get done, you over here, you make an ass out of yourself this way, and you over there, you make an ass out of yourself that way." It was all part of the musical concept. And I think one chick wrote that at a certain point in the performance the brass section stood and tore their music up and threw it in the air, which was untrue. What happened there was, in the score it says, "horns stand, shuffle decks of cards." Well, in a normal acoustical environment, where you have some resonance to the room, if nothing else is playing and the horn section stands and goes *brapp* like that with a deck of cards, it's a sound. But in a *basketball arena*, it doesn't make much sound at all. And they'd been doing it, but it just wasn't coming off. So, I didn't know it, but they had decided among themselves at that point they're gonna stand and throw the decks of cards all over the violas. And the viola players just went what?, 'cause all these cards were coming down on them. It was actually great, and I didn't mind them improvising

on the score at all.

M.B.: That theatrical act is an improvisation on the score?

F.Z.: Right.

M.B.: Then you do compose in terms of theatrical elements in the music.

F.Z.: Absolutely.

M.B.: Have you felt your records were ever sufficiently reviewed?

F.Z.: Well, there have been some glaring exceptions to that. There have been about three really perceptive reviews that I've read about any of the work that I've been involved in, but they're spread out and they're usually in publications that never reach a mass audience. So our image is brought to the public by magazines and newspapers and such that reach the largest number of people, and that's where the worst reviewers are, in the larger publications. And so, what're you gonna do? The only place where we really get a decent break is in Europe, 'cause we do really pounds of press over there. Like we just got back, and I must have done 40 interviews in the time I was there. And those papers have large circulations, and it seemed the professionalism of the reviewers was right up there. They took the job seriously. Even though some of them were young kids, they were very thorough and they had their questions mapped out. And they took time to write down exactly what you said! There was one horrible exception to that which appeared in the largest British paper, the *Daily Express*, multi-million circulation — this guy was a little drunk when he was writing down my answers, and came up with some strange things. But in general, the pop trade papers like *Melody Maker*, things like that, and other newspapers I dealt with over there, guys were really serious about what they were doing.

M.B.: European critics are often characterized as cats incredibly sensitive to honesty in how well your music is what you intend it to be. American critics sometimes seem to write about personality more, or in some instances what they would rather your music be than what it is.

F.Z.: Well, in America there's two things that stand in the way. One, art in any shape or form is not a necessity to the American public. They really don't feel that it's an integral part of their life style. You know, it's just a diversionary facility, part of the general leisure time boom. It's always been advertised in the United States: well, *art?* — anybody can do it! Everybody's an artist,

everybody's a singer, you can play the guitar, you can play the piano, so there's nothing special about a person who has an ability to do something specific, and who has devoted his life to doing that one thing. It's taken for granted, just like maybe the plumber could fix a car because they're both made out of metal and they both have tubes in them. So you've got that to overcome in the first place. The other thing is that because of the way the public views an artist in the United States, certain neurotic things creep into the personalities of the artists who live here — because you're isolated, and you're already viewed as something that came out from under a rock. And in many instances the people begin to act that role; this is especially true in jazz circles, I've noted. And that just serves to push the audience farther away from them. So when you come up against an interviewer who's looking for a *story*, who needs to serve a certain thing on assignment for his magazine or paper, then you haven't got a chance, 'cause he'll make you look like a buffoon, or he'll make you look like some sort of a creep, or whatever. They *make* you look that way; that's not the way you are!

M.B.: One of the strange aspects to revolutionary aesthetics is this idea that once the revolution comes, we will all begin to spontaneously create, because we're all essentially artists. Everyone has this creative essence that will be immediately exposed if the government changes.

F.Z.: Well, I think that everybody does have a creative essence about them, but they should realize that that essence exists in varying degrees from person to person and the emphasis of that essence shifts. Some people might be a little bit better expressing themselves in clay, for instance, or with fingerpaints, and definitely should not take up the saxophone.

M.B.: Do you think you've had an influence more by your music or by your image?

F.Z.: Influence over what?

M.B.: Other artists.

F.Z.: I think we've definitely had an influence over other musical groups, obscure as the Mothers of Invention might have been, because I hear things now happening, especially in groups coming out of Europe, that would not have been possible if we hadn't taken the first step and said: you don't have to play 3-chord blues to make it sound like rock 'n roll, pop music can exist in time signatures other than 3 and 4, lyrics do not have to be about boy/girl situations. It's not enough to just say that in an interview and then have it published some place, and then some guy who's forming a group read it and say, "Yeah, maybe that's true, we don't have to play in ¾." You have to do it on a record and say: look at that! — maybe you didn't sell a million, but that's how to do it. And we did it, we did all those things a long time ago, and now it's happening over there. We played in Germany two years ago . . . there were a lot of local groups that come in the afternoon and do that gig, and I would say that 40% sounded like Side four of the *Freak Out* album.

M.B.: I responded to that, "The Return of the Son of Monster Magnet," like I first responded to Coltrane's *Ascension*. Like when I first heard it I wasn't ready for it, but then later, after experiencing the music more and more, I would go back to it, and it would by then sound even tame. But you've often

been compared to Dada, especially more so in discussions of Captain Beefheart and other groups you manage. Do you feel this is a conscious element in your music — a kind of overt craziness?

F.Z.: Dada? Well, some people may find it hard to believe, but my music is a direct extension of my life style. And I try to keep it as closely related to the way I think when I'm offstage, no matter what the music is. In order for me to feel natural playing it, it has to be pretty close to the way I feel when I'm off the stage. That's too much of a jolt to have to manufacture something that would be overtly crazy and be anything other than that off the stage, and then go up there and suddenly turn it on — you know, it's cultural shock!

M.B.: Some Hoosier reading that might respond: "Oh wow, he likes to ball vegetables!"

F.Z.: Well, am I to be held to blame for the reading comprehension of somebody from Indiana?

M.B.: Are you only in it for the money?

F.Z.: No, and that's another criticism that I have of reviewers — because on the day that that album was released, the thing that escaped everybody was the fact that it was designed to show that *the Beatles* were only in it for the money, not that *we* were. If we were only in it for the money, we'd be doing something else! I mean, to look at that cover and to see the people on that cover and say that these guys are only in it for the money . . . I thought that was the funniest thing we could have put together. But automatically everybody assumed that that was the exact truth, and nobody stopped to question for a minute the relationship between the *Sgt. Pepper* cover style and the title. You know, they never once questioned that the Beatles might be anything other than directly descended from heaven. And I personally felt for a long time that they were extremely plastic, and flat-out commercial.

M.B.: Well, the response was usually: "Oh, a parody of the Beatles cover!"

F.Z.: No — likely, they didn't even know it was a parody of the Beatles cover. I'd say 30% of the audience didn't know it was a parody of the Beatles cover.

M.B.: I doubt that. I think people are sharp enough to see something that blatant.

F.Z.: Do you? Even though it's inside out? Think about it. It would have been released the other way if the Beatles hadn't screwed it up. We had to get permission from them to put it out.

M.B.: When *We're Only In It For The Money* was re-issued censored, I recognized most of the cuts for being naughty words or such, like "Flower Power suckssucksucks!", but I never could figure why that line from "Let's Make the Water Turn Black" was cut: the one "I still remember Mommy with her apron and her pad feeding all the boys at Ed's cafe!"

F.Z.: That was cut because some executive at MGM thought "pad" meant "sanitary napkin" and the image of Mommy feeding the boys a sanitary napkin was too much for him. Can you imagine where that guy's head was, to make that connection?

M.B.: Still, a lot of your lyrics evoke strange images for many people, some very startling, like on *Concentration Moon* about the cops shooting kids, which really takes on a new significance after Kent State.

F.Z.: You get a different perspective; that

song was written in 1967.

M.B.: The lyrics in *The Hunchback Duke* about student leaders also indicates an attitude, a disfavorable one that most college kids most likely don't expect.

F.Z.: I don't like student leaders, because I don't think that they're really qualified leaders. I don't think they're offering their constituency anything that resembles wisdom or leadership, and serve only the same function as Chubby Checker showing you how to do the twist by putting a bath towel around his buns to give you the idea of how you're supposed to move. And I also see that the whole revolutionary trend this season is a *fad* that's similarly based to a dance craze or Flower Power or transcendental meditation. And as soon as something comes along to replace it, this will blow over, because the people who are actively involved in what they think is the revolution right now haven't the faintest idea what they're doing.

M.B.: Like what used to be called spring fever is now called politics.

F.Z.: It occurred to me the other day that the American public at the point when the peace negotiations were announced in Paris thought that was a great way: we'll negotiate and we'll bring about peace — and everybody sort of welcomed that. I'm surprised that that same sort of rational approach — I'm not saying that the peace talks ever could have been successful — but that the same sort of rational approach couldn't be applied to the domestic grievances of the people who have been abused by the government. You know, they haven't even really sought a way to bring their grievances to the attention of the people that might be able to do something about it. And they're also too lazy to take the steps that would be the most effective to correct these grievances — because a demonstration doesn't correct grievances! It only does two things: it polarizes the good guys from the bad guys, and that changes from whichever standpoint you want to look at it, as to who's good and who's bad, and it only serves to notify the other party that you're pissed off about something. But it doesn't *correct* the situation! And I think that everybody's been *notified* already; you know, everybody's got the idea. So now the thing to do is change it. If you can't go directly to the government and say: look here, we're the majority, these people under 25, and we've got some needs that aren't being taken care of, and we don't like this and we don't like that, do something about it — if you can't take the direct approach, then you have to do something a little bit more incognito. One of the things that I've been advocating all along is called "Slot Power," where a lot of the hippie girls, who are now, say, some of the ones in Chicago who joined the Weathermen and help make Molotov cocktails — they would be better off going into an uptown bar with a different set of clothes on and picking up executives and industrialists, and maybe eventually marrying these people and exerting a profound influence on the lives of the men who actually have control of the material things in the United States, and just sort of by inference and pressure from another direction could cause a great deal of things to change.

M.B.: That's not your basic working-through-the-system ideal.

F.Z.: But it's still a lot tidier than going out

Continued on page 90

KILLER JOE by QUINCY JONES



Quincy Jones first arranged **Killer Joe** while he was attending the Berklee School of Music (Boston) with the tune's composer, Benny Golson, in the 1950s. The tune was first recorded by the Jazztet, co-led by Golson and Art Farmer, in 1960 and it quickly became a jazz standard. This score is the original version as recorded by Quincy Jones on his best-selling **Walking In Space** album (A&M SP 3023). It features trumpet and string bass solos with open space for other solos as desired; odd meters with soprano sax and trumpet combined; lush reed writing, and a particularly hip ending. **Killer Joe** is copyrighted by Andante Music (ASCAP) and is reprinted by special permission for educational purposes only. All reproduction rights are reserved. Complete authorized orchestration is available from down beat / **MUSIC WORKSHOP PUBLICATIONS** (see db/MWP Catalog listing, pages 84, 87) 222 West Adams St., Chicago, Ill. 60606.

The image shows a handwritten musical score for the jazz standard "Killer Joe" by Quincy Jones. The score is written on ten staves, organized into three systems. The first system (staves 1-3) contains the beginning of the piece, marked with a circled 'A'. The second system (staves 4-6) continues the melody. The third system (staves 7-9) features a complex rhythmic pattern with many beamed notes. The final staff (staff 10) contains a dense, rhythmic ending. Handwritten annotations include instrument abbreviations: (Flt. Bb), (Sopr. Sax. Bb), (Tenor Sax. Bb), (Truba.), (Pic.), (Bass), and (Drum). There are also circled letters 'A', 'B', 'C', and 'D' marking specific sections of the score. The notation includes various rhythmic values, accidentals, and dynamic markings like 'p'.

KILLER JOE

Handwritten musical score for "Killer Joe". The score is organized into systems for different instruments:

- Trumpet:** Includes parts for (1st), (2nd), and (3rd). The notation features melodic lines with notes, rests, and dynamic markings like *mf* and *f*. A circled "B" is placed above the first measure.
- Trombone:** Includes parts for (1st) and (2nd). The notation shows melodic lines with notes and rests.
- Tenor:** Includes parts for (1st) and (2nd). The notation shows melodic lines with notes and rests.
- Piano:** Includes parts for (1st) and (2nd). The notation shows complex rhythmic patterns and chords.
- Bass:** Includes parts for (1st) and (2nd). The notation shows rhythmic patterns.
- Drums:** Includes parts for (1st) and (2nd). The notation shows rhythmic patterns.

Additional markings include circled "B"s above the first measures of the Trumpet and Trombone parts, and circled "1" and "2" above the Piano and Bass parts respectively.

Handwritten musical score for a band, featuring staves for Trombones, Trumpets, Trombones 1, Tenors, Basses, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *pp*. A large circled 'C' is present in the Tenors section, and the instruction '(Poco cresc.)' is written in the Trombones 1 section. The score is divided into two systems by a vertical line.

System 1:

- Trombones:** *mp* (Poco cresc.)
- Trumpets:** *mp* (Poco cresc.)
- Trombones 1:** *mp* (Poco cresc.)
- Tenors:** *mp* (Poco cresc.)
- Basses:** *mp* (Poco cresc.)
- Drums:** *mp* (Poco cresc.)

System 2:

- Trombones:** *mp* (Poco cresc.)
- Trumpets:** *mp* (Poco cresc.)
- Trombones 1:** *mp* (Poco cresc.)
- Tenors:** *mp* (Poco cresc.)
- Basses:** *mp* (Poco cresc.)
- Drums:** *mp* (Poco cresc.)

KILLER JOE

Handwritten musical score for "Killer Joe". The score is written on ten staves, each with a label and a circled 'D' at the beginning. The staves are:

- (Ftr.)** (Ftr.)
- (Sopr. Sax.)** (Sopr. Sax.)
- (Ten. Sax.)** (Ten. Sax.)
- Trumpet**
- Trombone**
- Tuba**
- Guitar**
- Piano**
- Bass**
- Drum**

The score includes various musical notations such as notes, rests, and dynamic markings. A dashed line is drawn across the first three staves. The bottom of the page contains a legend and a page number.



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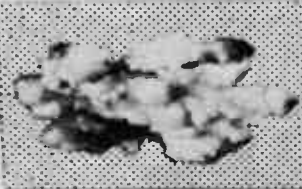
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KILLER JOE

Handwritten musical score for "Killer Joe". The score is written on ten staves, each with a label and a circled letter (E or F) indicating a section or solo.

- Staff 1:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 2:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 3:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 4:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 5:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 6:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 7:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 8:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 9:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.
- Staff 10:** (F) (Solo Solo) - Conductor's part with notes and dynamics like *p*.

Additional annotations include circled letters (E, F), circled numbers (2, 4), and various musical notations such as slurs, accents, and dynamic markings.



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Spiritual Unity Esp 1002

B

BAILEY, MILDRED--All of Me M-E 6814
Greatest 3-Col C3L22

BAKER, CHET Blood, Chet & Tears Ver 8798
Boppin' Prs 57512
Comin' On Prs 57478
Cool Burnin' Prs 57496
Groovin' Prs 57460
Sextet RCA Int KLVP171
Smokin' w Quintet Prs 57449

GINGER BAKER'S AIR FORCE 2-Atc 703TF
Air Force 2 Atc 33343TF

BAKER, LAVERN--Best Bru 754160
Let Me Belong To You Sav 12075
Cap 132

BALL, RONNIE Band, The Cap 132

BARBARN, PAUL Bourbon St. Beat Sou 237
New Orleans Atl 51215
New Orleans Jazz Band GHB 2

BARBER, CHRIS Collaboration GHB 40
Guest Artists w Donegan Arc 224

BARBERI, GATO, QUARTET Esp 1049
3rd World Fly 117

BARNES, EMILE--Too Well Jaz SJCE23

BARNES, PAUL Alcorn, Barnes, Bigard JCR 2017
Polo Players Jaz JCE15

BARNETT, CHARLIE Big Band 1967 Vau 59004
Vol 1 Vic LPV551
Vol 2 Vic LPV567

BARRETT, EMMA--At Disneyland Sou 242
New Orleans Music Sou 241

BARRON, BILL Hot Line Sav 12183
Modern Windows Sav 12163
Now Hear This A-F 6123
Tenor Stylings Sav 12160

BARTZ, GARY w Jazz Messengers Mil 9018
Another Earth Mil 9006
Libra Mil 9027
Ntu Troop-Home Mil 9027

BASIE, COUNT April in Paris Ver 8012
Basie Ver 8783
Basie's Best Har 11247
Best 2-Dec DXS7170
Board of Directors Dot 25838
Count Basie MGM GAS126
Hits of 50's & 60's Rep 96070
In Kansas City(B Moten Orch) Vic LPV514
Just in Time Har 11371
Kansas City Ips 515
Manufacturers of Soul Bru 754134
The Beatles H-T 1007TF
Standing Ovation-3 Eras Dot 25938TF
Straight Ahead Dot 25902
Verve's Choice Best Ver 8596
w Joe Williams Ver 8488

BASIE, IPES How High The Moon Jub 5004
BAY CITY JAZZ BAND GTJ 12017
Golden Days GTJ 10053
Golden Days GTJ 10053
BE-BOP ERA(52nd St All Stars, Jacquet, Thompson, Clarke, Ventura, Metronome, All Stars, Basie, Gillespie vic LPV519

BEATLES Abbey Road App 50383TF
Beatles 2-App SWB01017M
Hey! Jude App SW385TF
In The Beginning c 1960 Pol 244504TF
Let It Be App 34001TF

BECHET, SIDNEY Blue Vic LPV535
Guest Artist Lionel Hampton Arc 2528
Immortal Rep 96076
Of New Orleans Vic LPV510
Unique CBS Int63093

BEIDERBECKE, BIX Great Orp 104
Legendary, 1924-5 C-J 8810
Story 3-Col CL844/6

BEIDERBECKE, BIX LEGEND (Whiteman, Goldkette, Carmichael, Beiderbecke) Vic LPM2323

BELL, CAREY--Blues Harp

BELLSON, LOUIS Breakthrough Pro 55029
Thunderbird IPS 59107

BENNETT, TONY Great Hits of Today Col CS9980TF
Greatest Hits Vol 4 Col CS9814TF
I've Gotta Be Me Col CS9882TF
Just One Of Those Things Har 11340
Love Story 2-Col GP14
Yesterday I Heard the Rain Col CS9678

BENSON, GEORGE Cookbook w L Smith Col CS9413
Giblet Gravy Ver 8749
Goodies Ver 8771
New Boss Guitar Prs 57310
Other Side of Abbey Road A&M 3028
Shape of Things A&M 3014
Tell It Like It Is A&M 3020

BERGER, KARL From Now On Esp 1041
Tune In Mil 9026

BERIGAN, BUNNY Great Dance Bands of 30's & 40's Vic LPM2078
Enc 22007

BERRY, CHU--Chu (1936-1940) Vic LPM2078
Enc 22007

BERT, EDDIE Musician of the Year Sav 12015
Encore Sav 12019
Evolution Evo 3001

BERTONCINI, GENE--Evolution Evo 3001

BEST OF DIXIELAND(Armstrong, Murphy, Spanier, Bourbon, St Dixielanders, Allen, Johnson, Dukes of Dixieland, Scooby, Kelly, McPartland, Almerico, Orig Dixieland Jazz Band) Vic LSP2982

BEST OF THE CHICAGO BLUES 2-Van VSD1/2

BETTERS, HAROLD At Encore Gat 57001
Do Anything You Wanna Gat 57014
Even Better Gat 57008
Meets Slide Hampton Gat 57009
Swingin' on the Railroad Gat 57015
Take Off Gat 57004

BIG BANDS (Brown, Gray, Ellington, Goodman, James, Herman) 6-Cap STFL293

BIG BANDS/1933 (Ellington, F&M Henderson) Prs 57645

BIG BANDS UPTOWN-Vol 1: (1931-43) (Redman, Hopkins, Carter, Millinder) Dec 79242

BIG MAYBELLE-GABBIN Blues Enc 22011
Gospel Soul Bru 754142
Sings Sav 14005
Soul Sec 522

BIGARD, BARNEY-w Nicholas Vic LPV566

BIRTH OF SOUL (Armstrong, Fitzgerald, Holiday, Tharp, Jordan, B. Johnson, Hampton, Raye-O-Vacs, Flamingo, McShann, Millinder) Dec 79245

BISHOP, WALTER, JR TRIO--1965 Prs 57730

BLAKE, RON--Blue Potato Mil 9021
Piano Solos Esp 1011

BLAKEY, ART--African Beat Blu 84097
Big Beat Blu 84029
Buhaina's Delight Blu 84104
Free For All Blu 84170
Freddie Rider Blu 84156
Holiday for Skins 2-Blu 84004/5
In Paris Epl BA17017
Jazz Corner of the World Blu 84015
Vol 2 Blu 84016
w Jazz Messengers Blu 84055
Jazz Message Ips 545
Jazz Messengers Ips 57
Like Someone In Love Blu 84245
Meet You At the Jazz Corner Blu 84054
Night At Birdland 2-Blu 81521/2
Night in Tunisia Blu 84049
Orgy in Rhythm 2-Blu 81554/5
Roots & Herbs Blu 84347TF
3 Blind Mice S-S 18033TF
Tough Cad 54049
Ugetau Riv 53022
Witch Doctor w Jazz Messengers Blu 84258
w Jazz Messengers Blu 84003
Mosaic Blu 84090
w Orig Jazz Messengers Ody 32160246
w Thelonious Monk (7-58) Atl 51278

BLEY, CARLA--Jazz Realities N-W 881010

BLEY, PAUL Sav 12182
Barrage Esp 51008
Trio Esp 51021

BLOOD, SWEAT & TEARS Blood, Sweat & Tears Col CS9720TF
Child Is Father To The Man Col CS9619TF
Col KC30090TF

BLOOMFIELD, MICHAEL		Jazz Impressions of NY	Col CS9075	Fuego	Blu 84026
It's Not Killing Me	Col CS9883	Last Time We Saw Paris	Col CS9672	I'm Tryin' to Get Home	Blu 84188
BLUES--Vol 1	Cad 4026	Newport 1958	Col CS8082	New Perspective	Blu 84124TF
Vol 2	Cad 4027	Place In Time	Ody 32160248	Royal Flush	Blu 84101
Vol 3	Cad 4034	Solo Piano (1957)	Fan 3259	Slow Drag	Blu 84292
Vol 4	Cad 4042	Time Changes	Col CS8927	Trumpets All Out	2-Prs 57344
Vol 5	Cad 4051	Time In	Col CS9312	Up	Ver 68609
"BLUES" & ALL THAT JAZZ--Vol 1.(1937-47) (Turner, Cousin Joe T Smith, Wheatstraw, Howard, White, Barter, Temple, Crawford)	Dec 79230	Time Out	Col CS8192	Yusef	Del 5407
		Time Further Out	Col CS8490		
BLUES IMAGE	Atc S33300TF	BRUNIS, GEORGE--Rhythmn Kings	Jaz S12	C	
Open	Atc S33317TF	BRUTE FORCE	Emb 522TF	CANDIDO	
Red White & Blues	Atc 348	BRYANT, BOBBY, SEXTET		Thousand Finger Man	S-S 18066TF
BLUES PROJECT		Ain't Doing Too B-A-D, Bad	Cad 5795	CANNED HEAT	
At The Cafe Au Go Go	Ver 3000	Hair	P-J 20159TF	Canned Heat	Lib 7526TF
Best	Ver 3077TF	BRYANT, RAY		Cookbook	Lib 11004TF
Blues Project	MGM GAS118	Alone With The Blues	Prs 57837	Future Blues	Lib 11002TF
Flanders, Kalb, Katz, etc	Ver 3069TF	Gotta Travel On	Cad 5767	Hallelujah	Lib 7618TF
Planned Obsolescence	Ver 3046TF	Lonesome Traveler	Cad 5778	CAPERS, VALERIE	
Vol 2	V-F 53008	MCMLXX	Atl S1564	Portrait In Soul	Atl S3003
BLUES ROLL ON	Atl S1352	Slow Freight	Cad 5781	CAPTAIN BEEFHEART & HIS	
BOBO, WILLIE--Bobo Motion	Ver 8699	Sound Ray	Cad 5830	MAGIC BAND	Bud 5001
Evil Ways	Ver 8781	Take A Bryant Steo	Cad 5801	Safe As Milk	Bud 5063
Feelin' So Good	Ver 8669	Touch	Cad 5793	Strictly Personal	B-T 1
Juicy	Ver 8685	Up Above The Rock	Cad 5818	Trout Mask Replica	2-Rep 207
New Dimension	Ver 8772	BRYANT, RUSTY		CAREY, MUTT	
Spanish Blues Band	Ver 8736	Night Train Now	Prs 57735TF	JAZZ--New Orleans	2-Sav 12038, 12050
Spanish Grease	Ver 8631	Returns	Prs 57626TF	CARN, DOUG, TRIO	Sav 12195
Uno, Dos, Tres	Ver 8648	Soul Liberation	Prs 57798TF	CARR, LEROY--Blues	Col CL1799
BODY & SOUL (Hawkins, Henderson, McKinney, Hampton, Allen, Williams, Rollins, Mound City Blue Blowers)	Vic LPV501	BUCKLEY, LORD	Rep 56389	CARTER, BENNY--Additions	Ips 59116
		BUCKLEY, TIM--Lorca	Ele 74039	Early	Arc 225
BONANO, SHARKEY		Starksailor	Str 1881	Further Definitions	Ips 512
Kings of Dixieland	Sou 222	BUCKNER, MILT--In Europe, '66, w. Woode & Jo Jones	Prs 57668	Jazz Giant	Con 7028
New Orleans Jam Session	Sou 205	BUCKNER, TEDDY--All Stars	D-J 5507	1933	Prs 57643
BONZO DOG BAND--Keynsham	Imp 12457	And His Dixieland Band	D-J 503	Swingin' the Twenties	Con 7561
BOOGIE WOOGIE RARITIES: 1927-43 (M. L. Lewis, C. C. Davenport, Wallace Spand, Etc.)	Imp 12457	In Concert	D-J 504	CARTER, BETTY	Atc S33152
BOSTIC, EARL--Harlem Nocturne Kng 1048TF	Mil 2009	Midnight In Moscow	GNP 568	Bet-Car	M-K S1001
BOVAIN, Willie	Rvu 7206	On Sunset Strip	D-J 5510	CARTER, JOHN/BOBBY BRADFORD OR	Fly 108
Jazz & Soul = Love	Nes 1	Salute To Armstrong	D-J 5505	CARTER, RON	
BOWIE, LESTER--Numbers 1 & 2	Del 541	BUNK & LU (Johnson, Watters)	GTJ 12024	Uptown Conversation	Emb 521TF
BRAXTON, ANTHONY		BURRELL, KENNY--All Day Long	Prs 57277	CASTLE JAZZ BAND--Famous	GTJ 7021
3 Compositions	Del 541	All Night Long	Prs 57289	5 Pennies	GTJ 10037
BRAZIL'S SUPER HITS (J Gilberto, Mendes, Modern Jazz Or. w. Almeida, Bonfa, Mann, Jobim)	Atl S8167	Asphalt Canyon Suite	Ver 68773	CELESTIN, OSCAR "PAPA"	
BROCK, HERBIE--Brock's Tops	Sav 12069	Best	Prs 57448TF	New Orleans	Sou 206
Solo	Sav 12066	Blue Bash, W.J. Smith	Ver 68553	New Orleans Ragtime Band w. Picou	Jaz JCE28
BROKENSHA, JACK, QR.		Blue Lights	2-Blu 81596/7	Tuxedo Jazz Band	Sou 225
And Then I Said	Sav 12180	Blue Moods	Prs 57308	CELL BLOCK SEVEN	
BRONZNY, BIG BILL	Sce 529	Blues, the Common Ground	Ver 68746	Dixieland Riot	D-J 506
Big Bill Bronzzy	Arc S213	Burrell, Vol 2 w. Flanagan, Pettiford, Etc.	Blu 81543	CENTRAL PARK MUSIC FESTIVAL--Rawls/	
Blues	Enc 22017	Crash, W. McDuff	Prs 57347	M. Brown/R. Lewis	M-I ST2933
Sings	Fok 2328	Guitar Forms, w. Evans	Ver 68612	CHAMBERS, PAUL--Bass On Top	Blu 81569
Songs & Story	Fok 3586	Introducing	Blu 81523	Whims of Chambers	Blu 81534
W Washboard Sam	Chs 1468	Man At Work	Cad 5769	CHANBLEE, EDDIE	
Young	Yaz 1011	Midnight Blue	Blu 84123TF	Rockin' Tenor Sax	Prs 57321
BRONZNY, TERRY, & MCGHEE		Night Song	Ver 68751	CHAPMAN, KID--Olympia Jazz Band	GHB 36
Blues	Fok 3817	Ode to 52nd Street	Cad 5798	CHARLES, RAY--At Newport	Atl S1289
BROWN, CLIFFORD		Out of This World	Prs 57578TF	Best	Atl S1543TF
Big Band in Paris/1953	Prs 7840	Quintet w Coltrane	Prs 57532TF	Crying Time	ABC S544TF
Quartet in Paris/1953	Prs 57761	Soul Call	Prs 57315	Dedicated to You	ABC S355
Sextet in Paris/1953	Prs 57794	Tender Gender	Cad 5772	Doing His Thing	ABC S695TF
Memorial Album	Blu 81526	BURTON, GARY		Genius	Atl S1312
Memorial Album	Prs 57662	At Shelley's Manne-Hole	Vau S9005	Genius After Hours	Atl S1369
Remember Clifford	Mer 60827	Country Roads	Vic LSP4098	Genius & Soul = Jazz	Ips 52
BROWN, JAMES		Duster	Vic LSP3835	Genius Hits The Road	ABC S335
Ain't It Funky	Kng S1092TF	Genuine Tong Funeral	Vic LSP3988	Genius Sings the Blues	Atl S8052
Amazing	Kng 5743	Good Vibes	Atl S1560	Great	Atl S1259
Apollo, Vol 2	Kng 71022TF	In Concert	Vic LSP3985	Great Hits	Atl S7101
Gettin' Down To It	Kng 51051TF	Lofty Fake Anagram	Vic LSP3901	The Greatest	Atl S7101
I Got You--I Peel ood	Kng 5946TF	Tennessee Firebird	Vic LSP3719	Greatest Hits	ABC S415TF
It's a Mother	Kng S1063TF	Throb	Atl S1531	Have A Smile With Me	ABC S495
It's a New Day--Let a Man		Time Machine	Vic LSP3642	I'm All Yours--Baby	ABC S675TF
Come In	Kng S1095TF	Who Is Gary Burton	Vic LSP2665	In Person	Atl S8039
Out of Sight	Sma 67109	BUTLER, BILLY--Guitar Soul	Prs 57734TF	Listen	ABC S595TF
Papa's Got A Brand New Bag	Kng 5938TF	This Is...	Prs 57622	Live!	ABC S500TF
Papcorn	Kng S1055TF	Yesterday, Today & Tomorrow	Prs 57797	Love Country Style	ABC S707TF
Raw Soul	Kng S1016TF	BUTTERFIELD BLUES BAND	Ele 7315	Man & His Soul	2-ABC S590KTH
Say It Loud, I'm Black	Kng 5/1047TF	Keep On Moving	Ele 74053TF	Memories of Middle-Aged	
Sex Machine	Kng S71115TH	Live	Ele 7E-2001TF	Movie Fan	Atc S33263
Soul On Top	Kng S1100TF	Paul Butterfield	Ele 7294	Modern Sounds	Atc S410TF
Super Bad	Kng S1127TF	Resurrection	Ele 74015TF	Vol 2	ABC S435TF
BROWN, LAWRENCE		BYARD, JAKI--Experience	Prs 57615	My Kind of Jazz	Tan 1512TF
Inspired Abandon	Ips 589	Freedom	Prs 57463	Portrait	ABC S625TF
BROWN, MARION--Quartet	Esp S1022	Live	Prs 57419	Ray Charles	Arc 244
3 For Shepp	Ips 59139	Live, Vol. 2	Prs 57477	Ray's Moods	ABC S550
Why Not	Esp S1040	On The Spot	Prs 57524	Recipe For Soul	ABC S465
BROWN, MEL--Blues For Me	Ips 59180	Out Front	Prs 57397	Story, Vols 1-2	2-Atl S29000
Chick Fat	Ips 59152	Solo Piano	Prs 57686	Vol 3	Atl S8083
I'd Rather Suck My Thumb	Ips 59186	Sunshine Of My Soul	Prs 57550	Vol 4	Atl S8094
Wizard	Ips 59169	With Strings	Prs 57573	Sweet & Sour Tears	ABC S480
BROWN, NAPPY--Sings	Sav 14002	BYAS, DON--In Paris	Prs 57598	Together Again	ABC S520
BROWN, ODELL		Meets Ben Webster	Prs 57692	W. Betty Carter	ABC S385
Plays Otis Redding	Cad S823TF	BYRD, CHARLIE		What'd I Say	Atl S8029
BRUBECK, DAVE--Angel Eyes	Col CS9148	Blues For Night People	Sav 12116	Yes Indeed	Atl 8025
Anything Goes	Col CS9402	Brazilian Byrd	Col CS9137	CHERRY, DON	
At Carnegie Hall	2-Col C25826	Byrdland	Col CS9392	Complete Communion	Blu 84226
Blues Roots, w Mulligan	Col CS9749TF	Delicately	Col CS9667	Sym. for Improvisers	Blu 84247
Brandenburg Gate Revisited	Col CS8763	Great	Col CS9747	Where Is Brooklyn?	Blu 84311
Bravo	Col CS9495	Greatest Hits of 60's	Col CS9970	CHICAGO SOUTH SIDE (Cobb, Palmer, Wade, Bertrand, Dial, Noone)	His 10
Brubeck Plays Bernstein,		Hit Trip	Col CS9627	Vol. 2 (Noone, Parham, Dixie Rhythm Kings, Chicago Footwarmers, High-towers Nighthawks, State St. Ramblers, Blythe)	His 30
Bernstein Plays Brubeck	Col CS8257	Hollywood	Col CS9452	CHICAGO TRANSIT AUTHORITY	2-Col GP8TG
Compadres, w. Mulligan	Col CS9704	Jazz Recital	Sav 12099	Chicago	2-Col KGP24TG
Countdown	Col CS8575	Let Go	Col CS9869TF	Chicago Transit Authority III	Col C2-30110
Gates of Justice	Dec 710175	Let It Be	Col CS1053TF	Chicago	
Gone With The Wind	Har 11336	More Brazilian	Col CS9492	CHICAGOANS: 1928-30 (Teschemacher, McKenzie & Condon's Boys, Husk O'Hare Footwarmers, Mannone, Schoebel, Cellar Boys)	Dec 79231
Gone With The Wind	Har 11336	Sketches of Brazil (Villa-Lobos)	Col CS9582	CHICANO, EL--Viva Tirado	Kap J632TF
Greatest Hits	Col CS9284	Stroke of Genius	Col 30380TF	CHRISTIAN, CHARLIE--w. Goodman	Col CL652
Impressions of Eurasia	Col CS8058	Touch of Genius	Col CS9304	Charlie Christian	Arc 219
Impressions of Japan	Col CS9012	Travelin' Man	Col CS9235	CLAPTON, ERIC	Atc S33329TF
In Amsterdam	Col CS9897	BYRD, DONALD--Aquarius	Col CS9841		
Instant	Har 11253	Blackjack	Blu 84259TF		
Jackpot	Col CS9512	Byrd's Word	Sav 12032		
		Cat Walk	Blu 84075		
		Electric Byrd	Blu 84349TF		
		Fancy Free	Blu 84319TF		
		Free Form	Blu 84118		

CLARINET NEW ORLEANS STYLE (Vidacovich, Burke)	Sou 227	Plays the Blues Quartet Plays Reigen	Atl S1382	Birth of the Cool	Cap DT1974
CLARK, SONNY--Cool Struttin'	Blu 81588	Selflessness	Ips 585	Bitches Brew	2-Col GP26TG
CLARKE, KENNY		Soul Trane	Prs S7746	Blue Moods	Fan 86001
Bohemia After Dark	Sav 12017	Sound	Ips S9161TF	Classics	Prs S7373
Jazz Is Universal	Atl 1401	Standard Coltrane	Prs S7531TF	Conception	Prs S7744
Klook's Clique	Sav 12065	Standust	Atl S1419	Early	Prs S7674
Paris Bebop Sessions	Prs S7605	Trane's Reign (1958)	Prs S7243	E.S.P.	Col CS9150
Telefunken Blues	Sav 12006	Traneing In	Prs S7268	Facets	C-I 62637
CLARKE-BOLAND BIG BAND	Atl S1404	Transition	Prs 7746	Filles de Kilimanjaro	Col CS9750
Big Band	Prs S7699	2 Tenors	Prs S7651TF	For Lovers	Prs S7352TF
Fire, Heat, Soul & Guts	Prs S7634TF	w Hartman	Ips S9195	"Four" & More	Col CS9253
Latin Kaleidoscope	Prs S7760	COLYER, KEN--Skiffle & Jazz	Prs S7670	Greatest Hits	Col CS9808
Let's Pace The Music	Prs S7699	CONDON, EDDIE--Concert	Ips 540	Greatest Hits	Prs S7457TF
Volcano	Pol 244501TF	Gershwin Program	Lon 1340	In a Silent Way	In Europe
CLASSIC JAZZ PIANO STYLES (Horton, Waller, Hines, Yancey, P. Johnson, Ammons)	Vic-LPV543	COON-SANDERS NIGHTHAWKS	Jaz 10	In Person	2-Col CS8983
CLASSICS, VOL. L (Dodds, Hodes, Fort of Harlem Six, Hall)	Blu 6509	COOPER, BOB--Coop:	Dec 79234	In The Sky	Col CS9628
CLAYTON, KID		CORE OF JAZZ (Parker, Evans, Montgomery, Mulligan, Woods, Burrell, Tjader, Hodges, Mann, Peterson 3)	Vic LPV511	Kind of Blue	Col CS8163
Exit Stares	Jaz JCE22	COREA, CHICK--Is Now He Sings	Con 7012	Miles Ahead	Col CS8633
COATES, JOHNNY JR	Sav 12082	Tones	MGM S4737	Miles Ahead	Prs 7822
COBB, ARNETT--Rest Sizzlin'	Prs S7711	CORREY, LARRY--Coryell	S-S 18055	Milentones	Col CS9428
COHN, AL--Broadway 1954	Prs S7819	Lady Coryell	S-S 18039	Modern Jazz Giants	Prs S7650TF
COLE, NAT "KING"	Cap SW1220	Spaces	Vor 2004	My Funny Valentine	Col CS9106
At The Sands	Cap SMAS2434	COSTA, DON--Concept	Van 6509TF	Nefertiti	Col CS9594
Ballads of the Day	Cap DT680	COTTON, JAMES--Blues Band	Mer 6547	Odyssey	Prs S7540TF
Best	Cap SKAO2944TF	Pure Cotton	Van 6558	Porgy & Bess	Col CS8085
Cat Ballou	Cap ST2340	Cotton in Your Ears	Her 61216TF	Quiet Nights	Col CS8996
Cole Espanol	Cap DW1031	COUNCE, CURTIS--Carl's Blues	Ver 3023	'Round About Midnight	Col CS8649
Dear Lonely Hearts	Cap ST1838	Landslide	Ver 3038	7 Steps to Heaven	Col CS8851
Deluxe Set	3-Cap STCL2873	You Get More Bounce	Ver 3060	Sketches of Spain	Col CS8271
Great Songs	Cap ST2558	COX, KENNY--Introducing	Con 7526	Smiles	Col CS9401
Hymns & Spirituals	Cap ST2454	Multidirection	Con 3539	Someday My Prince	Col CS8456
Lazy-Hazy-Crazy Days	Cap ST1932	COX, SONNY-Waller	Blu 84302	Sorcerer	Col CS9532
Looking Back	Cap ST2361	CRAWFORD, HANK--After Hours	Blu 84339	Steamin' w Coltrane	Prs S7580TF
L-O-V-E	Cap ST2195	Best	Cad S765	Walkin'	Prs S7608TF
Love is the Thing	Cap SW824	Dig These Blues	Atl S1455	w Jay Jay & Blakey	Blu 81501
More Cole Espanol	Cap SW1749	Double Cross	Atl S1557	w Jay Jay & Silver	Blu 81502
Ramblin' Rose	Cap ST1793TF	From the Heart	Atl S1436	DAVIDSON, WILD BILL	
Sings for Two in Love	Cap DT420	Mr Blues	Atl S1503	At Bull Run	Jaz S30
Story	3-Cap SWCL1613 (SW1926/8)	Mr Blues Plays Lady Soul	Atl S1387	Blowin' Wild	Jaz 18
This is Nat King Cole	Cap DT870	More Soul	Atl S1470	Greatest of Greats	DJ 5508
Top Pops	Cap DT1891	Soul Clinic	Atl S1523	I'll Be A Friend With Pleasure	Fat 106
Touch of Your Lips	Cap SW1574	Soul of the Ballad w Paich	Atl S1356	Jazz At Storyville	Sav 12035
Unforgettable	Cap DT357	True Blue	Atl S1372	Jazzologists	2-Jaz J2JCE2
Very Thought of You	Cap SW1084	CREAM--Disraeli Gears	Atl S1405	Ringside at Condon's	Sav 12055
Vintage Years	Cap T2529	Fresh Cream	Atl S1423	Rompin' & Stompin'	Jaz S23
Walkin' My Baby Back Home/Blossom		Goodbye	Atc S3323TF	Surfside Jazz	Del S625
Fell	2-Cap STBB503	Live	Atc S3320TF	DAWKINS, JIMMY--Fast Freight	
Where Did Everyone Go?	Cap SW1859	Wheels of Fire	Atc S7001TF	DEDRICK, RUSTY	
COLEMAN, CY--Ages of Rock	MGM S4502	CREEDENCE CLEARWATER REVIVAL	Fan 8382TF	Harold Arlen in H'wood	M-E 6918
COLEMAN, ORNETTE		Bayou Country	Fan 8387TF	DEFINITIVE JAZZ SCENE--Vol 1	Ips S99
Art of the Improvisors	Atl 1572TF	Cosmo's Factory	Fan 8402TF	Vol 2 (Charles, Scott, Hampton, Nelson, J J Johnson, Coltrane, Tyner, Albam, Flanagan)	Ips S100
At "Golden Circle"	Blu 84224	Green River	Fan 8393TF	Vol 3 (Coltrane, Shepp, Nelson, Tyner, Hamilton, Russian Jazz Qr, Scott, E Jones)	Ips S9101
Vol 2	Blu 84225	Willy & Poor Boys	Fan 8397TF	DEJONETTE, JACK--Complex	Mil 9022
At 12	Ips S9178TF	CRISS, SONNY--Beat Goes On	Prs S7558TF	DELANEY & BONNIE HOME	
Best	Atl S1558TF	Best Hits of the 1960's	Prs S7742TF	Delaney & Bonnie	Stx 2026TF
Change	Atl S1327	Dream	Prs S7576	DELANEY & BONNIE & FRIENDS	
Empty Fox Hole	Blu 84246	I'll Catch the Sun	Prs S7628TF	On Tour w Clapton	Atc 326TF
Free Jazz/Collective Improv	Atl S1364	Portrait	Prs S7526TF	Orig. - Accept	Ele 74039
Friends & Neighbors	Fly 123	Rockin' in Rhythm	Prs S7610TF	To Bonnie From Delaney	Atc 341TF
New York is Now, Vol 1	Blu 84287	This Is	Prs S7511	DEPARIS, SIDNEY--Dixie	Blu 6501
On Tenor	Atl S1394	Up, Up & Away	Prs S7530TF	DEPARIS, WILBUR--Overs & Over Again	Atl S1552
Ornette!	Atl S1378	CROSBY, BOB--Greatest Hits	Dec 74856	DESMOND, PAUL--Bossa Antigua	
Shape of Jazz to Come	Atl S1317	Live	M-E 6815		
Something Else	Con 7551	Mardi Gras Parade	M-E 7026		
This is Our Music	Atl S1353	CROSBY, STILLS & NASH	Atl S829TF	Bridge Over Troubled Water	Vic LSP3320
Tomorrow is the Question!	Con 7569	CROSBY, STILLS, NASH & Young		Desmond	W-B S1356
Town Hall Concert	Esp S1006	Deja Vu	Atl 7200TF	Desmond Blue	Vic LSP2438
COLLETTE, BUDDY		CRUDDUP, ARTHUR "BIG BOY"		Easy Living	Vic LSP3480
Jazz Loves Paris	Spe 5002	Cruddup's Mood	Del S621	From The Hot Afternoon	MGM 3024TF
Man of Many Paris	Con 3522	COLLUM, JIM (HAPPY JAZZ BAND)		Glad To Be Unhappy	Vic LSP3407
Nice Day	Con 3531	We've Had Mighty Good Weather		Summertime	MGM 3015
COLTRANE, ALICE		As A General Thing		Take 10	Vic LSP2569
Huntington Ashram Monastery	Ips S9185	CUOZZO, MIKE--Mighty Mike	Sav 12051	DIXIELAND AT ITS BEST (Fountain, Girard, Almerico)	Cam 5838
Monastic Trio	Ips S9156	CURAN, ED, QUARTET	Sav 12191	DIXIELAND JUBILEE Ory, Firehouse 5 Plus 2, etc)	Dec 8622
Ptah the El Daoud, w/Saunders	Ips S9196TF	CURSON, TED-New & Blue	Atl S1441	DIXIELAND RHYTHM KINGS	GHB 7
		CURTIS, KING		DIXON, BILL--7-tette	Sav 12184
Ascension	Ips S6	At Small's Paradise	Atc S33198	DIXON, WILLIE--I Am The Blues	Col CS9987
At The Village Vanguard	Ips S95	Best	Cap ST2858	DIZZY ATMOSPHERE	Spe 2110
Avant-Garde, w Chexy	Ips S9124	Best	Atc S33266TF	DODDS, BABY--Drum Solos	10" Fok 2290
Bahia	Atl S1451	Best--One More Time	Prs S7709	Jazz a la Creole	GHB 50
Ballads	Prs S7353	Get Ready	Atc S33338	DODDS, JOHNNY	
Believer	Ips S32	Great Memphis Hits	Atc S33211	Chicago Mess Around	Mil 2011
Best	Prs S7292	Have Tenor Sax	Atc S33113	Immortal	Mil 2002TF
Black Pearls	Atl S1541TF	Instant Groove	Atc S33293TF	Johnny Dodds	Vic LPV558
Blue Train	Prs S7316TF	King Size Soul	Atc S33231	DOLDINGER, KLAUS-Quartet	P-J 20167
Coltrane	Ips S21	King Soul	Prs 7789	DOLPHY, ERIC	
Coltrane Jazz	Atl S1354	Sax in Motion	Cam S2242	At The Five Spot, Vol 1	Prs S7611
Coltrane Time	S-S 18025TF	Soul Meeting	Prs 7833	At The Five Spot, Vol II	Prs 7826
Cosmic Music	Ips S9148	Sweet Soul	Atc S33247	Far Cry	Prs S7747
Crescent	Ips S66	That Lovin' Feelin'	Atc S33189	Here & There	Prs S7382
Expression	Ips S9120	CURVED AIR--Air Conditioning	W-B 1903	In Europe, Vol 1	Prs S7304
Expression	Prs S7609			Vol 2	Prs S7350
First Trane	Prs 7609			Vol 3	Prs S7366
Giant Steps	Atl S1311TF	DAMERON, TADD--Memorial Album	Prs 7842	Memorial Album	Prs S7334
Greatest Years	2-Ips S9200TF	DANIELS, EDDIE--First Prize	Prs S7506	Out There	Prs S7652
Impressions	Ips S42	DANKWORTH, JOHNNIE--Sophisticated	Fon 67603	Out To Lunch	Blu 84163
Kulu Se Mama	Ips S9106	DAVIS, EDDIE "LOCKJAW"		Outward Bound	Prs S7311
Last Trane	Prs S7378	Battle Stations, w Griffin	Prs S7282	w "Cannonball" Adderley	Art 227
Legacy	Atl S1553TF	Best w Scott	Prs S7710	DOMINO, FATS--Fats is Back	Rep S6304
"Live" At Birdland	Ips S50	Cookbook w Scott	Prs S7219	When I'm Walking	Har 11343
"Live" At Village Vanguard	Ips S10TF	Vol 2	Prs S7782	DONALDSON, BOBBY	
Love Supreme	Ips S777TF	I Only Have Eyes For You	Prs S7261	Dixieland Jazz Party	Sav 13003
Lush Life	Prs S7581TF	In The Kitchen	Prs S7660TF	DONALDSON, LOU	
Master	Prs 7825	Live! The Breakfast Show	Prs S7407	Alligator Bogaloo	Blu 84263TF
Mating Call, w Dameron	Prs S7745	Live! The First Set	Prs S7309	At His Best	Cad S815
Meditations	Ips S9110	Live! The Late Show	Prs S7357	Blowing In The Wind	Cap S789
My Favorite Things	Atl S1361TF	Stolen Moments	Prs 7834	Blues Walk	Blu S1593
New Things At Newport	Ips S94	Trackin' w Patterson	Prs S7271	Cole Slaw	Cap S747
Ole Coltrane	Atl S1373	DAVIS, EDDY--Live!	Blk S12001	Everything I Play Is Funky	Blu 84337TF
Om	Ips S9140	DAVIS, MILES		Good Gracious	Blu 84125
Plays for Lovers	Prs S7426TF	At Carnegie Hall	Col CS8612		

Gravy Train	Blu 84079	Space Book	Prs 57386	Dr Fountain's Magical Licorice	
Here 'Tis	Blu 84066	Trance	Prs 57462	Stick	Cor 757513
Hot Dog	Blu 8418TF	ESQUIRE's ALL-AMERICAN JAZZ HOT JAZZ	Vic LPV544	French Quarter New Orleans	Cor 757359
Midnight Creeper	Blu 84280TF	ESSEN JAZZ FESTIVAL ALL STARS	Fan 86015	I Love Paris	Cor 757378
Mr Shing-a-ling	Blu 84271TF	ESTES SLEEPY JOHN-Electric SleepDel	Del 5619	I've Got You Under My Skin	Cor 757488
Musty Dusty	Cad 5759	EUREKA BRASS BAND	Atl 51408	Licorice Stick	Cor 757460
Natural Soul	Blu 84108	EVANS, BILL--Alone	Ver 8792TF	Make Your Own King of Music	Cor 757510
Possum Head	Cad 5734	Best	Ver 8747TF	Mr Stick Man	Cor 757473
Rough House Blues	Cad 5768	Conversations With Myself	Ver 8526	Mood Indigo	Cor 757484
Say It Loud	Blu 84299TF	Further Conversations	Ver 8727	Music From Dixie	Cor 757401
Signifyin'	Cad 5724	Intermodulation	Ver 8655	Music To Turn You On	Cor 757496
DOORS		Live at Montreux	Ver 8762TF	New Orleans	Cor 757282
Absolutely Live	2-Ele 9002TI	Montreux II	CTI 6004TF	New Orleans at Midnight	Cor 757429
Morrison Hotel	Ele 75007TF	SimpleMatter, w. Manne, Gomez	Ver 8675	On Tour	Cor 757357
Waiting for the Sun	Ele 74024TF	Trio '84	Ver 8578	Pete's Place	Cor 757453
DORHAM, KENNY--1959	Prs 57754	Trio '85	Ver 8613	Plays Bert Kaempfert	Cor 757499
Una Mas	Blu 84127	Undercurrent, w Hall	S-S 18018	Plenty of Pete	Cor 757424
Whistle Stop	Blu 84036	What's New, w Steig	Ver 8777	Salutes the Great Clarinetists	Cor 757333
DORSEY, JIMMY--Greatest Hits	Dec 74853	w Symphony Orchestra	Ver 8640	South Rampart St. Parade	Cor 757440
Latin American Favorites	Dec 8153	EVANS, GIL--Big Stuff	Prs 57756	Standing Room Only	Cor 757474
So Rare	Dot 25437	Gil Evans	Ver 8555	Swing Low, Sweet Clarinet	Cor 757394
DORSEY, TOMMY--Best	Vic LSP3674	Individualism	Ver 8555	Taste of Honey	Cor 757486
Dance Party	Voc 3613	Into the Hot	Ips 5-9	Those Were the Days	Cor 757505
Dedicated To You	Cam 5800	Out of the Cool	Ips 5-4	Walking Through New Orleans	Cor 757503
One & Only	Cam 5650	EWELL, DON--Plays	Fat 109	4 FRENCH HORNS PLUS RHYTHM	Sav 12173
Tenderly	Dec 8217	Stompin Duet w. Bob Greene	Fat 110	Fourth Way	Cap 317TF
That Sentimental Gentleman	2-Vic LPM6003			FRANKLIN, ARETHA	
Yes Indeed!	Vic LPM1229			Aretha Franklin	2-Col GP4
DREAMS--Dreams	Col 30225TF	FARLOW, TAL--RETURN	Prs 57732	Aretha's Gold	Atl S8227TF
DUKE, OKEY		FARMER, ART--Early	Prs 57665	In Paris	Atl S8207TF
Songs and Singing	Ova 14-01(Q)TF	Live at the Half-Note	Atl S1421	Now	Atl S8186
DUPREE, "CHAMPION JACK"		Portrait	Con 7027	Once In a Lifetime	Har 11349
Blues From the Gutter	Atl S8255	Sing Me Softly of Blues	Atl S1442	Queen of Soul	Har 11274
New Orleans to Chicago	Lon 553	To Sweden With Love	Atl S1430TF	Soft & Beautiful	Col CS9776TF
Walking the Blues	King S1084	w Jim Mall	Atl S1412	Soul '69	Atl S8212TF
		FARRELL, JOE--Quartet	CTI 6003TF	Spirit In the Dark	Atl S8265TF
		FELDMAN, VICTOR--Arrival	Con 7549	This Girl's In Love With You	Atl S8248TF
		Latinville	Con 9005	Today I Sing the Blues	Col CS9956
		FELICIANO, JOSE		2 Sides of Love	Har 11418
		Alive Alive-O	2-Vic LSP6021	FREEDOM SOUNDS--People Get Ready	Atl S1492
		Fantastico	Vic ESP253	Soul Sound System w Henderson	Atl S1512
		Fireworks	Vic LSP4370	Freeman, 8UD--Compleat	M-E 7022
		Souled	Vic LSP4045	FRIEDMAN, DON--Metamorphosis	Prs 57488
		10 to 23	Vic LSP4185	FULLER, CURTIS--Blues-ette	Sav 13006
		FERGUSON, MAYNARD		Cabin in the Sky	Ips 522
		1969	Prs 57636	Curtis Fuller	Sav 12151
		Ridin' High	Ent S13101	Images	Sav 12164
		5th DIMENSION--Portrait	Bel S6045TF	Imagination	Sav 12144
		New One	Bel 6060	Jazztett	Sav 12143
		FILL YOUR HEAD WITH JAZZ (Davis,		Soul Trombone & Jazz Clan	Ips 513
		Hamilton, Saxbo, Monk, Terry-Hawkins,		FULLER/GOLSON/CHAMBERS	Sav 13010
		Getz-Brookmeyer, Mann, Lambert,			
		Hendricks,			
		Harris, Lloyd, Herman, Byrd, Horn,			
		J J Johnson, Brubeck, Ellis, Winter,			
		Powell, Mingus, Mulligan, Evanspiter,			
		Benson, Allison)	2-Col G30217		
		FIREHOUSE 5 & 2			
		Around the World	GTJ 11144	GALE, EDDIE	
		At Disneyland	GTJ 10049	Black Rhythm Happening	8lu 84320
		Crashes a Party!	GTJ 10038	Ghetto Music	Blu 84294
		Dixieland Favorites	GTJ 10040	GARLAND, RED	
		Goes To A Fire	GTJ 10052	Can't See For Lookin'	Prs 57276
		Goes South	GTJ 12018	Dig It! w. Coltrane	Prs 57229
		Goes to Sea!	GTJ 10028	Grey Skies	Prs 57258
		20 Years Later	GTJ 10054	Hallelou Y'all	Prs 57288
		FISCHER, CLARE--Easy Livin'		It's A Blue World	Prs 7858
		Great White Hope	Rev 513	P.C. Blues, w Chambers	Prs 57752
		One to Get Ready	Rev 516	Revisited	Prs 57658
		Thesaurus	Atl S1520TF	GARNER, ERROLL	
		FISHER, EDDIE, QUINTET		Campus Concert	MGM 54361
		Third Cup	Cad 8828	Concert by the Sea	Col CS9821
		FITZGERALD, ELLA		Feeling is Believing	Mer 61308TF
		At Duke's Place	Ver 4070	Erroll Garner	Arc 245
		Best	Ver 8720TF	Garner, Vol 1,2	2/Sav 12002/3
		Best of Ella	2-Dec DX57156	Misty	Mer 60662
		Clap Hands	Ver 4053	Now Playing	MGM 54335
		Cote d'Azur, w Ellington	2-Ver 4072	Other Voices	Col CS9820
		Ella	Rep 56354	w. Billy Taylor	Sav 12008
		Ella Fitzgerald	MGM GAS130	GASCA, LUIS--Little Giant	Atl S1527
		In Hollywood	Ver 4052	GETZ, STAN	
		Live	Ver 8748	At Opera House w. J.J.	Ver 8490
		MackTheKnife, EllaInBerlin	Ver 4041	Au Go Go	Ver 8600
		Smooth Sailing	Dec 74887	Best	Ver 8719
		Stairway To The Stars	Dec 74446	Big Band Bossa Nova	Ver 8494
		Sunshine of Your Love	Prs 57685	Classics	Prs 57434
		Whisper Not	Ver 4071	Didn't We	Ver 8780
		FLACK, ROBERTA		Focus w Sauter	Ver 8412
		Chapter 2	Atl S1569TF	Getz/Gilberto w Jobim	Ver 8545
		First Take	Atl S8230TF	Getz/Gilberto, No. 2	Ver 8623
		FLANAGAN, TOMMY		Greatest Hits	Prs 57337
		Trio Overseas	Prs 57632	Jazz Samba, w Byrd	Ver 8432
		FLUTES & REEDS (Wilkins, Wess,		Marrakesh Express	MGM 54696
		Richardson, Jones, Clarke)	Sav 12022	Prerovation w Haig	Prs 57516
		FOOTNOTES TO JAZZ (Williams, Newton,		Stan Getz	Fan 8348
		Dickenson, Hall, Lucas, Parker)	10* Fok 2292	Stan Meets Chet Baker	Ver 8263
		FORREST, JIMMY		Sweet Rain	Ver 8693
		All the Gin is Gone	Del 404	What the World Needs Now	Ver 8752
		Best	Prs 57712	w. Guest Artist Laurindo Almeida	MGM 10009
		Most Much	Prs 57218	GIBBS, TERRY--Take It From Me	Ips 558
		Sit Down & Relax	Prs 57235	GIFFORD, WALT--New Yorkers	Del 206
		FOSTER, FRANK--Fearless	Prs 57461	GILLESPIE, DIZZY--His Big Band	GNP 23
		Soul Outing	Prs 57479	At French Riviera	Phi 600048
		FOSTER GARY--Subconsciously	Rev 55	At the Salle Pleyel, Paris,	
		FOUNDATIONS OF MODERN JAZZ (Mingus,		France/1948	Prs 57818
		Oslie Johnson, Jones, Miroslawers)	Arc 229	At Village Vanguard	S-S 18034
		FOUNTAIN, PETE		Cornucopia	S-S 18061TF
		And The Angels Sing	Voc 73803	Dizzy Gillespie	Arc 237
		At Bateau Lounge	Cor 757314	Dizzy Gillespie	Vic LPV530
		Best	2-Cor CX5710TI	Dizzy Gillespie, 1941 Christian Arc	219
		Blues	Cor 757284	Essential	Ver 8566
		Both Sides Now	Cor 757507	Groovin' High	Sav 12020
		Day	Cor 757313	Jazz from Paris w Reinhardt	Ver 8015
		Dixieland	Cam 57318	My Way	S-S 18054TF
				Souled Out	GWP 2023
				Swing Low, Sweet Cadillac	Ips 59149
				GIUFFRE, JIMMY--Western Suite	Atl S1330

Going Away Blues--1926-35	Yaz 1018	HAMILTON, CHICO--Best	Ips S9174	Together w Terry	Ody 32160254
GOLSON, BENNY--Just Jazz	A-F 6150	Chic Chic Chico	Ips S82	Wrapped Tight	Ips S87
New York Scene	Con 3552	Dealer	Ips S9130	HAWKINS, ERSKINE--After Hours	Vic LPM2227
Pop + Jazz = Swing	A-F 5978	El Chico	Ips S9102	HAYES, CLANCY	
Stockholm Sojourn	Prs S7361	Further Adventures	Ips S9114	Swingin' Minstrel	GTJ 10050
GONSALVES, PAUL		Man From 2 World's	Ips S59	3rd Manassas Jazz Fest	Fat 105
Cleopatra Feelin' Jazzy	Ips S41	Passin' Thru	Ips S29	HAYES, ISAAC--Hot Buttered Soul Ent	1001TF
Way It Is	Ips S55	Special	Ody 32160288	Movement	Ent 1010TF
GOODMAN, BENNY--Best	Vic LSP4005	HAMPTON, LIONEL		Presenting	Ent S13100TF
Carnegie Hall Jazz Concert	3-Col CL814/6	All That Twistin' Jazz	.Gla S3050	HAYNES, ROY	
Carnegie Hall Jazz Concert	2-Col OSL160	Bossa Nova Jazz	Gla S1004	Out of the Afternoon	Ips S23
Essential	Ver 8582	East Meets West	Gla S1007	People w Strozler	P-J S82
Giants of Swing	Prs S7644	Golden Favorites	Dec 74296	HEATH, TED--All Time Top 12	Lon 117
Great Benny Goodman	Col CS8643	Hamp Stamps	Gla S1011	Big Band	Arc 251
Great Vocalists	Cam S872	Hamp's Big Band	A-F S913	Big Band Bash	Lon 44017
Greatest Hits	Col CS9283	In Europe	Gla S1003	Big Band Percussion	Lon 44002
King of Swing	2-Col OSL180	In Japan/Live	Gla S1006	Big Band Spirituals	Lon 44036
Paris	Com S921	Jazz Man For All Seasons	Fok 2871	Big Ones	Lon 44140TF
Rides Again	Chs S1440	Just Jazz All Stars	GNP S15	Chartbusters	Lon 44074TF
Sing, Sing, Sing	Har 11271	Lionel	A-F S849	Hits I Missed	Lon 116
Small Groups	Vic LPV521	Many Sides	Gla S1001	Latin Swingers	Lon 219
Swing, Swing, Swing	Cam S624	Newport Uproar	Vic LSP3891	New Palladium Perfs	Lon 44046
Swing With Goodman	Har 11090	On Tour	Gla S1005	Pow!	Lon 44079TF
Together Again	Vic LSP2698TF	Original Star Dust	Dec 74194	Satin, Strings & Brass	Lon 44023
Trio-Quartet-Quintet	Vic LPM1226	Steppin' Out, Vol 1(1942-5)	Dec 79244	Sound of Music	Lon 44063TF
GORDON, DEXTER		Swing Classics	Vic LPM2318	Swing is King	Lon 44104
Day in Copenhagen	Prs S7763	Taste of Hamp	Gla S1009	Swing is King, Vol 2	Lon 4413TF
Dexter Rides Again	Sav 12130	You Better Know It	Ips S78	Swing Session	Lon 138
Dexter Calling	Blu 84083	HANCOCK, HERBIE		Swing vs Latin	Lon 44038
Doin' All Right	Blu 84077	Empyrean Isles	Blu 84175	Swings in High Stereo	Lon 140
Go!	Blu 84112	Fat Albert Rotunda	W-B S1834TF	21st Anniv Album	Lon 535
More Power!	Prs S7680TF	Inventions & Dimensions	Blu 84147	Vs Ros Round 2	Lon 44089
One Flight Up	Blu 84176	Maiden Voyage	Blu 84195TF	HENDERSON, FLETCHER	
Our Man In Paris	Blu 84146	My Point of View	Blu 84126	Immortal	Mil 2005
Panther	Prs 7829	Prisoner	Blu 84321TF	1923-4	His 13
Swingin' Affair	Blu 84133	Speak Like a Child	Blu 84279	Story	4-Col C4L19
Tower of Power	Prs S7623TF	Takin' Off	Blu 84109	Vol 2, 1923-5	His 18
GORDON, JOE--Lookin'	Con 7597	HANDY, CAP'N JOHN		Vols 1/2	2-Dec 79227/8
GRAND FUNK RAILROAD		All Aboard, Vols 1-3	3-GHB S41/3	HENDERSON, JOE	
Closer to Home	Cap SKA0471TF	December Band, Vols 1/2	JCR 2007/8	Hits, Hits, Hits!	Fon 67590
Grand Funk	Cap SKA0406TF	Everybody's Talkin'	GHB 38	In 'n Out	Blu 84166
On Time	Cap ST307TF	Very Handy!	JCR 2013	Inner Urge	Blu 84189
GRAPPELLO, STEPHANE		HANDY, JOHN		Kicker	Mil 9008
GRATEFUL DEAD	W-B S1689	Monterey Jazz Festival	Col CS9262	Mode for Joe	Blu 84227
Anthem of the Sun	W-B S1749	New View	Col CS9497	Page One	Blu 84140
Aoxomoxoa	W-B S1790	Projections	Col CS9689	Power to the People	Mil 9024
Live/Dead	2-W-B S1830TI	2nd Album	Col CS9367	Tetragon	Mil 9017
Vintage	Sun 5001	HANDY, KATHERINE--Handy Blues	Fok 3540	HENDRIX, JIMMY	
Workingman's Dead	W-B S1869TF	HAPPY JAZZ BAND	H-J 631101	At Monterey Festival, w Redding	Rep S2029
GRAVES MILFORD--Percussion Ens	Esp S1015	From San Antonio River	H-J S96	Band of Gypsies	Cap STA0472TF
GRAY, WARDELL	2-Prs S7343	Goose Pimples	H-J S200	Electric Ladyland	2-Rep S6307TI
GREAT GUITARS OF JAZZ(Farlow, Roberts, Moore, Kessel, H Ellis, Montgomery, Burrell)	HGM S4691	Jim Cullum's Happy Jazz	H-J S92	Smash Hits	Rep S2025TF
GREAT PIANISTS OF OUR TIME(Garner, Peterson, Tatum)	Cam S882	Real Stuff	H-J S87	HERMAN, WOODY	
GREAT SOUL HITS(Jackie Wilson, Chandler, Big Haybelle, Acklin, Artistics, Young-Holt Unlimited)	Bru 754129	Zacatecas	H-J S201	Concerto for Herd	Ver 8764
GREENE, BOB		HARD COOKIN'(Rouse, Byrd, McLean, Bryant, Marshall, Taylor, Coltrane, Garland, Chambers, Davis, Foster, S. Jones)	2-Prs S7342	Golden Favorites	Dec 74484
Int. New Orleans Jazz Orch	Fat 108	HARDEN, WILBUR--Jazz Way Out	Sav 13004	Greatest Hits	Col CS9291
GREEN, BUNNY--Latinization	Cad S780	King & I	Sav 13002	Hey!	Ver 8558
Playin for Keeps	Cad S766	Tanganyika Strut	Sav 12136	Light My Fire	Cad S819TF
Testifyin'	Cad S753	HARDIN, TIM--1	Ver 3004	Monterey Jazz Festival	Atl S1328
GREEN, GRANT--Carryin' On	Blu 84327	2	Ver 3022	Thundering Herds	3-Col C3L25
Feelin' The Spirit	Blu 84132	3	Ver 3049	Turning Point	Dec 79229
Goin' West	Blu 84310	4	Ver 3064	"Woody Herman"	Cad 845
Grandstand	Blu 84086	Best	Ver 3078	HEYWOOD, EDDIE	
Green is Beautiful	Blu 84342	HARDMAN, BILL	Sav 12170	Begin the Beguine	Mai 6001
I Want To Hold Your Hand	Blu 84202	HARLEY, RUFUS--Bagpipe Blues	Atl S3001	Golden Encores	Lib 7250TF
Idle Moments	Blu 84154	King/Queens	Atl S1539	Lightly & Politely	Dec 8202
GREEN, URBI--21 Trombones	Pro S5014TF	Scotch & Soul	Atl S3006	Piano Style	Ver 73748
Vol 2	Pro S5024	Tribute to Courage	Atl S1504	Soft Summer Breeze	Cap ST163
GREENE, BURTON--Quartet	Esp S1024	HARRIOTT, JOE--Indo-Jazz Suite	Atl S1465	HIBBLER, AL--Greatest Hits	Dec 75068
GREY, AL--Shades of Grey	Tan S1504	w John Mayer Double Quintet	Atl S1482	HIGGINS, EDDIE--Chitty Chitty	Tow ST5158
GRIMES, HENRY--Trio	Esp S1026	HARRIS, BARRY--Breakin' It Up	Cad S644	HIGGINBOTHAM, J.C.--Comes Home	Jaz 28
GRUCE, GIGI--Nica's Tempo	Sav 12137	Bull's Eye	Prs S7600	HILL, ANDREW--Black Fire	Blu 84151
GRUERALDI, VINCE--Alma-Ville	W-B S1828	Luminescence!	Prs S7498	Grass Roots	Blu 84303
At El Matador	Fan 8371	Magnificent!	Prs S7733	Judgement	Blu 84159
At Grace Cathedral	Fan 8367	HARRIS, EDDIE--Best	Atl S1545TF	Lift Every Voice	Blu 84330
Black Orpheus	Fan 8089	Come On Down!	Atl S1554TF	Point of Departure	Blu 84167
Bola Sete & Friends	Fan 8356	Electrifying	Atl S1495TF	HILL, VINCE--At the Club	Tow DT5064
Boy Named Charlie Brown	Fan 85017	Free Speech	Atl 1573	HILL, VINSON--Trio	Sav 12187
Eclectic	W-B S1775	Genius	Tra 2067	HINES, EARL--At Apex Club	Dec 79235
From All Sides w Sete	Fan 8362	Here Comes the Judge	Col CS9681	Earl "Fatha" Hines	Arc 246
In Person	Fan 8352	High Voltage	Atl S1529TF	Fatha Blows Best	Dec 75048TF
Jazz Impressions	Fan 8359	In Sound	Atl S1448	Grand Terrace Band	Vic LPV512
Latin Side	Fan 8360	Mean Greens	Atl S1453	Incomparable	Fan 8381
Live-Live-Live, w Sete	Fan 8377	Plug Me In	Atl S1506TF	Monday Date-1928	Mil 2012
GUESNON, GEORGE--Creole	Jaz JCE11	Silver Cycles	Atl S1517TF	Once Upon a Time	Ips S9108
Echoes From New Orleans	JCR 2011	Tender Storm	Atl S1478	Quintessential Recording Session	Hal 101
GULDA, FRIEDRICH--In Europe	Sec MXX9082	HARRIS, GENE--Elegant Soul	Blu 84301	Real, In Concert	Foc S335
Jazz for the Virtuoso, w Int'l		HARTMAN, JOHNNY--I Just Dropped	Byps S57	Southside Swing(1934-5)	Dec 79221
Soloists Ens.	Mac S9082	Voice That Is	Ips S74	HIRT, AL--Al Hirt	Vic LSP4247
GUSTAFSSON, RUNE--At the Top	Atl S8234	HAVENS, BOB--In New Orleans	Sou 226	Al's Place	Cam S2316
		HAWES, HAMPTON		At Carnegie Hall	Vic LSP3416
		All Night Session	3-Con 7545/7	At Dan's Pier	2-A-F S877/8
		Everybody Likes Hawes	Con 3523	At Mardi Gras	Vic LSP2497
		For Real!	Con 7589	Best Vol 1	Vic LSP309TF
		Four!	Con 7026	Best Vol 2	Vic LSP3566TF
		Green Leaves	Con 7614	Bourbon Street	Cor 757389
		Here & Now	Con 7616	Cotton Candy	Vic LSP2917TI
		In Europe, '67	Prs S7695	Country	GWF 2005
		Movie Musicals	Vau S9009	Gold	GWF 2004
		Seance	Con 7621	Here in My Heart	Vic LSP4161
		Trio	2-Con 3505,3515	Honey Horn Sound	Vic LSP3337TI
		HAWKINS, COLEMAN		Honey in Horn	Vic LSP2733TF
		Bean and the Boys	Prs 7824	Horn a-Plenty	Vic LSP2446
		Blues Groove	Prs S7753	In Love With You	Vic LSP4020
		Body & Soul	Vic 501	Mardi Gras Parade Music	GHF 107
		Desafinado	Ips S28	Music to Watch Girls By	Vic LSP3773
		Hawk Returns	Sav 12013	Now!	Vic LSP4101TF
		Meditations	Mai 6037	Our Man	Vic LSP2607
		Night Hawk	Prs S7671	Plays Kaempfert	Vic LSP3917TI
		Pioneers w M.L. Williams	Prs S7647	Soul in the Horn	Vic LSP3878
		Saxophone Section w Count	W-W 20001	Struttin'	Cam S2138
		Basie Sax	Ips S34	Sugar Lips	Vic LSP2965
		Today & Now		Swingin' Dixie	2-A-F S926/7
				They're Playing Our Song	Vic LSP3492
				This is Al Hirt	2-vic VP6025

Unforgettable	Vic LSP3979	Plays & Sings the Blues	Chs 1454	JACKSON, MILT	Blu 81509
HISTORY OF JAZZ: Vol 1 The South	Fok 2801	Real Blues	Chs S1508	Bags & Flute	Atl S1294
Vol 2, The Blues (W. Johnson, Jefferson Oliver, Rainey, Armstrong, Morton, Yancey, Smith)	Fok 2802	Real Blues	Tra 2089	Bags & Trane, w Coltrane	Atl S1368
Vol 3, New Orleans (Rena, Oliver, Dallas Jug Band, Morton, M Johnson, Armstrong, Dodds, Red Onion)	Fok 2803	Simply the Truth	Blu S6023	Ballad Artistry	Atl S1342
Vol 4, Jazz Singers (Armstrong, Cox, Thomas, Morton, Anderson, Fitzgerald, Rushing, O'Connell, Watson, Gillespie, Holiday, Waller, Carlisle, Smith, Rainey, Lofton, Hill, Terry, Dupree)	Fok 2804	That's Where It's At	Stx 2013TF	Bean Bags, w Hawkins	Atl S1316TF
Vol 5, Chicago, #1 (Keppard, Armstrong, Ladinier, Noone, Miller, Dodds, Oliver, Horton, Ory, Dominique, Taylor, Palmer, etc)	Fok 2805	Urban Blues	Blu S6012	Complete	Prs S7655
Vol 6, Chicago, #2 (Oliver, Wolverine Orch, Pierce, Stomp 6, Mares, Beiderbecke, Teschenmacher, McKenzic, Condon)	Fok 2806	Very Best	Bud 4002	Jackson'sville	Sav 12080
Vol 7, New York, 1922-34 (Cotton Pickers Mole, Trumbauer, Kentucky, Grasshoppers, Louisiana Rhythm Kings Lang-Venuti, Teagarden, Williams, Henderson, Armstrong, Allen)	Fok 2807	HOPE, ELMO--Memorial Album	Prs S7675	Jazz 'n' Samba	Ips S70
Vol 8, Big Bands Before 1935 (Henderson Moten, C Johnson, Ellington, Russell McKinney, Little Chocolate Dandies, Pollack, Charleston Chasers, Lunceford)	Fok 2808	Trio, w Bond & Butler	Con 7620	Jazz Skyline	Sav 12070
Vol 9, Piano (Dixie Four, Morton, Hines, Sullivan, Stacy, Armstrong, J.P. Johnson, Waller, Chocolate Dandies, Lewis, Dupree, M.L. Williams, Tristano)	Fok 2809	HOPKINS, LIGHTNIN'	Tra 1040	Meet Milt	Sav 12061
Vol 10, Boogie Woogie, Jump & Kansas City (Jackson, Spand, Ammons, Lewis, Lofton, Yancey, P. Johnson, Moten, Kirk, McShann, Basie)	Fok 2810	And The Blues	Imp 12211	Opus de Jazz	Sav 12036
HISTORY OF JAZZ: N.Y. Scene 1914-45 (Europ's Soc. Orch. '14, Orig, Dixieland Jazz Band '17, M. Smith, '20, Henderson '25, Williams' Washboard 5 '28, Johnson's Paradise Orch '28, Mole '29, La Sugar Babes '29, Ellington '28, Missourians '29, Calloway '34, Lunceford '34, Hawkins w Monk '44, Gillespie '45)	RBF 3	Best	Tra 2056	Plenty, Plenty Soul	Atl S1269
HODEIR, ANDRE-Paris Scene	Sav 12113	Best of Texas Blues Band	Prs S7714TF	Quartette	Sav 12046
HODES, ART		Blue	Jew 5000	Roll 'em Bags	Sav 12042
Bucket's Got a Hole	Del S211	Blues	Mai 6040	Statements	Ips S14
Funky Piano	Blu 6502	Blues	Prs S7811	That's the Way It Is, w R Brown	Ips S9189
Mostly Blues	Aud S54	California Mudslide	Vau 5129	Vibrations	Atl S1417
Sittin' In, Vol 1	Blu 6508	Country Blues	Tra 1035	JACKSON, WILLIS-Best	Prs S7702TF
HODGES, JOHNNY		Early Recordings	Arh 2007	Best-Soul Stompin'	Prs S7770
Blue Rabbit, w Davis	Ver 8599	First Meetin'	W-W S1817	Boss Shoutin'	Prs S7329
Blues	Ver 8151	Gotta Move Your Baby	Prs 7831	Cool Grits, w. McDuff	Prs S7783
Con-Soul & Sax	Vic LSP3393	Greatest Hits	Prs S7592TF	Gator's Groove	Prs S7648TF
Creamy	Ver 8136	Hootin' the Blues	Prs S7806	Good Life	Prs S7296
Everybody Knows	Ips S61	In New York	Brn 230247	Jackson's Action	Prs S7348
In Atlantic City	Vic LSP3706	Lightnin'!	2-Pop 60002	Keep on A-Blowing	Prs 7830
Mess of Blues w Wild Bill Davis	Ver 8570	Lightnin' Hopkins	Arc 241	Live!	Prs S7380
Perdido	Ver 8179	Lightnin' Sam Hopkins	Arh 1011	More Gravy	Prs S7317
Things Ain't What They Used To Be	Vic LPV533	Lightnin' Strikes	V-F S3031	Neapolitan Nights	Prs S7264
3 Shades of Blue, w L Thomas & O Nelson	Fly 120	Moanin' Blues	Kng S1085	Shuckin'	Prs S7260
Tribute	MGM S4715	My Life in the Blues	2-Prs 7370	Smoking With Willis	Cad S763
Wings & Things w Wild Bill Davis	Ver 8630	Something Blue	Ver 3013	Soul Grabber	Prs S7551
HOLIDAY, BILLIE		Soul Blues	Prs 3737	Soul Night/Live	Prs S7396
Billie Holiday	MGM GAS122	Talkin' Some Sense	Jew S5001	Star Bag, w Pitts	Prs S7571
Body & Soul	Ver 8197	Texas Blues Man	Arh S1034	Swivelhips	Prs S7602
Essential Billie Holiday	Ver 8410	w. Bros & Dane	Arh 1022	Tell It	Prs S7412
Golden Years	3-Col C3L21	HORN, PAUL-Concert Ensemble	Ova 1405QTF	Together Again, w. McDuff	Prs S7364TF
Vol 2	3-Col C3L40	Cycle	Vic LSP3386	Together Again, Again, w. McDuff	Prs S7428
Greatest Hits	Col CL2666	Here's That Rainy Day	Vic LSP3519	Ver 8782	
Greatest Hits	Dec 75040	Inside	Epi BKN26466	JACQUET, ILLINOIS	
Lady Day	Col CL637	Jazz Suite	Vic LSP3414	Blues; That's Me	Prs S7731TF
Lady in Satin	Col CS8048	HORNE, LENA	U-A 6433	Bottoms Up	Prs S7575TF
Lover Man	Dec 8702	In Hollywood	U-A 6470	Desert Winds	Cad S735
Story	2-Dec DXS7161	Lena & Gabor, w Szebo	Sky 15TF	Go Power	Cad S773
HOLLOWAY, RED-		Lovely & Alive	Vic LSP2587	King!	Prs S7597TF
Best of Soul Organ Giants	Prs S7778	Soul	U-A 6496	Message	Cad S722
Burner	Prs S7299	HOT CLARINETS: 1924-9 (Parenti, Red Heads/Pee Wee Russell, Beasley/Goodman, Lytell, La. Rhythm King/Goodman, Orig. Memphis 5/J Dorsey, Irwin/de Faust, Pettis/Murray, B Bailey, Christian/Noone)	Hls 25	Play Cole Porter	Cad S746
Sax, Strings, Soul	Prs S7390	HOT PIANOS: 1926-40 (Morton, M. Taylor, Waller, C. Johnson, M. Mills, Hunter, Davenport)	Hls 29	Soul Explosion	Prs S7629TF
Soul	Prs S7473	HOT TRUMPETS: 1924-37 (Beiderbecke, Chicago Loopers, Wolverines, I. Mills, Orig. Wolverines, Berigan)	Hls 28	Spectrum	Cad S754
HOLMES, RICHARD-Best	Prs S7700TF	HOUSE RENT PARTY (P. Johnson, Page, B. Johnson, Heard, Nicholas, Webster, Higginbotham)	Sav 14018	JAMAL, AHMAD-Alhambra	Cad S685
Best for Beautiful People	Prs S7768	HUBBARD, FREDDIE-Artistry	Ips S27	All of You	Cad S691
Come Together, w Watts	P-J 20171	Backlash	Atl S1477TF	At the Pershing, Vol 2	Cad S667
Get Up & Get It Groover!	Prs S7514TF	Black Angel	Atl S1549TF	At the Blackhawk	Cad S703TF
Living Soul	Prs S7468	Blue Spirits	Blu 84196	At the Penthouse	Cad S646
Misty	Prs S7485TF	Body & Soul	Ips S38	At Top-Poinciana Revisited	Ips S9176
Soul Message	Prs S7435TF	Breaking Point	Blu 84172	Awakening	Ips S9194
Soul Mist	Prs S7741	Goin' Up	Blu 84056	Cry Young	Cad S792
Soul Power	Prs S7543TF	High Blues Pressure	Atl 1501	Extensions	Cad S758
Spicy	Prs S7493TF	Hub-Tones	Blu 84115	Happy Hoods	Cad S662
Super Soul	Prs S7497TF	Night of the Cookers	Blu 84207	Heat Wave	Cad S777
Tell It Like It Tis	P-J 20105	Vol 2	Blu 84208	Listen	Cad S673
That Healin' Feelin'	Prs S7601TF	Ready for Freddie	Blu 84085	Macanudo	Cad S712
Workin' On A Groovy Thing	P-J 20153	Red Clay	CTI 6001TF	Naked City Theme	Cad S733
X-77	P-J 20163	Soul Experiment	Atl S1526	Poinciana	Cad S710
HOOKER, JOHN LEE	Gal 8201	HUG, ARMAND-Dixieland	Sou 228	Portfolio	Cad S2638
Alone	Spe S2125	New Orleans Piano	GC 3045	Rhapsoody	Cad S764
At Cafe au Go Go	Blu S6002	Piano in New Orleans	Sou 244	Roar of Greasepaint	Cad S751
Big Band Blues	Bud BDS7506	Rags & Blues	GC S3064	Standard-Eyes	Cad S786
Don't Turn Me From Your Door	Atl J3151	HUMES, HELEN		Tranquillity	ABC S660
Great Blues	For 3002	Songs I Like to Sing	Con 7582	Trio, Vol 4	Cad S636
House of the Blues	Chs 1438	Swingin' With Humes	Con 7598	JAMES, ETTA-Losers Weepers	Cad 847
If You Miss 'em	Blu S6038TF	HUNDLEY, CRAIG, TRID		JARRETT, KEITH	
It Serves You Right	Ips S9103	Plays With the Big Boys	W-W 21896	Life Between Exit Signs	Vor 2006
John Lee Hooker	Arc S222	Rhapsoody in Blue	W-W 21900	Restoration Ruin	Vor 2008
Live at Sugar Hill	Gal 8205	HUTCHERSON, BOBBY-Dialogue	Blu 84198	Somewhere Before	Vor 2022
Moanin' Blues	Kng S1085	Componets	Blu 84213	JAZZ AT MASSEY HALL (Charlie Chan, Gillespie, Powell, Roach, Mingus)	Fan 86003
		Happenings	Blu 84231	JAZZ AT PRESERVATION HALL-Vol 2 (B & D Pierce, Robinson)	Atl S1409
		Now!	Blu 84333	Vol 3 (Barbarin, Miller, Lewis)	Atl S1410
		Stick Up!	Blu 84244	JAZZ AT STORYVILLE (Braff, Russell)	2-Sav 12034, 12041
		Total Eclipse	Blu 84291	Daily)	GTJ 12005
				JAZZ BAND BALL (Lewis, Ory, Maphy, Barrow, Waldron)	Sav 12045
				JAZZ COMPOSER'S WORKSHOP #1 (Russo, Rogers, Manne, Gluffre)	Sav 12045
				#2 (Mingus, Cirillo, Macero, LaPorta, Barrow, Waldron)	Sav 12059
				JAZZ CONCERT, WEST COAST (Gray, Gordon, McGhee, Killian, Criss, Kessel, Hawes, Babasin, Kay)	Sav 12012
				JAZZ CONCERT, WEST COAST (Gordon, Gray, Killian, Kessel, etc)	Reg 6049
				JAZZ CRUSADERS--Best	P-J 20175TF
				Chile Con Soul	P-J 20092
				Festival Album	P-J 20115
				Give Peace a Chance	Lib 11005TF
				Lighthouse 68	P-J 20131TF
				Lighthouse 69	P-J 20165TF
				Old Socks, New Shoes	Chi 804
				Powerhouse	P-J 20136TF
				Uh Huh!	P-J 20124
				JAZZ DIGEST (Shavers, Teagarden, Reinhardt, etc)	Per 304
				JAZZ FOR A SUNDAY AFTERNOON-Vols 1/2 (Adams, Corea, R Davis, Gillespie, E Jones, M Lewis, Nance/Adams, G Brown, Corea, R Davis, Gillespie, Lewis)	2-S-S 18027/8
				Vol 4 (Corea, Davis, Jones, Brown, Farrell, Stamm)	S-S 18052
				JAZZ FROM NEW YORK, 1928-32 (Oliver, Allen Jr. & New Yorkers, Steele, 10	

Blackberries, Casa Loma Orch.,
 Ellington, Parker, Pollack, Pettis,
 Fred Rich) His 33
 JAZZ HOUR(Parker, Gillespie, Davis, MJQ,
 Byrd, Silver, Woods, Adderley, Jackson
 Etc.) Sav 12126
 JAZZ IS BUSTING OUT ALL OVER(Wess,
 Harris, Woods, Cost) Sav 12123
 JAZZ KEYBOARDS(McPartland, Tristano,
 Scott, Bushkin) Sav 12043
 JAZZ MEN: DETROIT(Burrell, Adams,
 Chambers, Flanagan, Clarke) Sav 12083
 JAZZ MESSAGE #2(Mobley, Byrd, Harris,
 Watkins, Clarke, Taylor) Sav 12092
 JAZZ MESSENGERS Sav 12171
 At Cafe Bohemia, Vols 1&2
 2-Blu 81507/8
 JAZZ ODYSSEY: VOL 1, Sound of New Orleans
 (Original Dixieland Jazz Band,
 Louisiana Five, Armstrong, Manone,
 Noble Sissle, Bunk Johnson, Morton,
 King Oliver, Etc) 3-Col C3L30
 Vol 2 Sound of Chicago (King Oliver,
 Morton, Armstrong, Condon, Bud
 Freeman, Tampa Red, Big Bill Broonzy
 Yancey, Hines, Eldridge, Etc)
 3-Col C3L32
 Vol 3 Sound of Harlem(James P
 Johnson, Fletcher Henderson, Bessie
 Smith, Ethel Waters, Armstrong,
 Waller, Calloway, Erskine Hawkins,
 Billie Holiday, Benny Carter, Teddy
 Wilson, Lunceford, Cootie Williams,
 etc) 3-Col C3L33
 JAZZ OF THE FORTIES: Vol 1(Bechet,
 Brown, Dodds, Foster, Hodess, Johnson,
 Mezzrow, Mole, Russell, Spanier,
 Wettling, Windhurst) Fok 2841
 JAZZ OF THE 20'S(Oliver, New Orleans
 Rhythm Kings, Dodds, Nichols, Noone,
 Morton, Smith, Johnson, Ellington,
 Lang-Venuti, All Stars, Goodman,
 Schoebel, Teschemacher) Dec 3214
 JAZZ SAMBA ENCORE(Getz, Bonfa,
 Toledo) Ver 8523
 JAZZ SUPER HITS-Vol 1 Atl S1528TF
 Vol 2(Coltrane, Lloyd, Crawford,
 Charles, Newman, Mann, McDuff,
 Lateef) Atl S1559TF
 JAZZ VARIATIONS: Vol 1(Hawkins, Kirby,
 Johnson, Henderson, Carter, Stacy,
 etc) Sti 20
 Vol 3(M L Williams, Hawkins, Coleman,
 Evans, Best, Johnson, etc) Sti 29
 JAZZ WE HEARD LAST SUMMER(Sinhob, Mann,
 Jordon, Jones, Ware, Costa) Sav 12112
 JAZZ YOUNGBLOOD(Alfred, Hanson, Lee,
 Burke, Clarke) Sav 12030
 JAZZ WAVE LTD-On Tour(Vol 1) 2-Blu 89905
 JAZZTET-Meet Cad 5664
 JEFFERSON AIRPLANE Vic LSP3584
 After Bathing Vic LSO1511
 Bless Its Pointed Little Head
 Vic LSP4133TF
 Vic LSP4058TF
 Vic LSP3766TF
 Vic LSP4238TF
 JEFFERSON BLIND LEMON
 Black Snake Moan Mil 2013
 Immortal Mil 2004
 Master of Blues 1926-9 Bio 12000
 Vol 2 Bio 12015
 Vol 2 Mil 2007
 JEFFERSON, EDDIE
 Body & Soul Prs S7619TF
 Come Along With Me Prs S7698TF
 JEFFREY, PAUL-Quintet Sav 12192
 JENNINGS, BILL
 Enough Said w McDuff Prs S7788
 Glide On Prs 7836
 JETHRO TULL--Benefit Rep 56400
 Stand Up Rep 56360
 This Was Rep 56336
 JOBIM, ANTONIO CARLOS
 Stone Flower CTI 6002TF
 Desafinado Ver 8547
 JOHNSON, BUNK--& His Superior
 Jazz Band GTJ 12048
 JOHNSON, JAMES P.
 Father Of the Stride Piano Col CL1780
 New York Jazz Sti 21
 Yamekraw Fok 2842
 JOHNSON, J. J.--Eminent 2-Blu 81506/7
 Israel AGM 3008TF
 Jay & Kai Sav 12010
 Jazz Quintets w. Rollins Sav 12106
 Proof Positive Ips 568
 JOHNSON, J. J./KAI WINDING
 Betwixt & Between AGM 3016TF
 JOHNSON, LONNIE--Losing Game Prs S7724
 JOLLY, PETE--Give a Damn Atl S1443
 Herb Alpert Presents AGM 4145
 JONES, CARHELL
 In Europe, '65-6 Prs S7669
 Jay Hawk Talk Prs S7401
 JONES, ELVIN--And Then Again AGM 4184
 Dear John Ips 588
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 Midnight Walk Atl S1485
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 Puttin' it Together Blu 84282
 Together Atl S1428
 Ultimate Blu 84305
 JONES, ELVIN/JIMMY GARRISON SEXTET
 Illumination Ips 849
 JONES, ETTA--Greatest Hits Prs S7443
 Love Is the Thing Prs S7784
 JONES, HANK
 Have You Met Hank Jones
 Quartet Sav 12084
 Quartet, Quintet Sav 12037
 JONES, JOE--Boogaloo Joe Prs S7697TF
 Mind Bender Prs S7557
 Psychedelic Soul Guitar Prs S7617
 Right On Brother w/Earland Prs S7766TF
 JONES, JONAH--Best Cap ST2594
 Along Came Jonah Mot 5683
 Little Dis, Little Dat Mot 5690
 Quartet Cam S2328
 Tropical Dec 74918
 JONES, QUINCY--Gula Matari AGM 3030TF
 Quintessence Ips S11
 Walking In Space AGM 3023TF
 JONES, THAD
 w. Pepper Adams Quintet Mil 9001
 JONES, THAD/MEL LEWIS JAZZ ORCH.
 S-S 18048
 S-S 18003
 S-S 18016
 S-S 18058
 Blu 84346
 JOPLIN, JANIS
 Kozmic Blues Col KCS9913TF
 Pearl Col 30322
 JORDAN, CLIFF--My Roots Atl S1444
 Soul Fountain Vor 2010
 JORDAN, LOUIS--Greatest Hits Dec 75035
 JORDY (Jordan, Gryce, Pettiford,
 Clarke, Woods, Overton, Kotick,
 Stabulas) Sav 12146
 JUG BANDS RBF 6
 JUGS, WASHBOARD & KAZOOS (Dixie-
 land Jug Blowers, Memphis Jug
 Band, 5 Harmaniacs, Farham,
 Washboard Rhythm Kings) Vic LPV540
 KANSAS CITY PIANO: 1936-41
 (Basie, P. Johnson, McShann,
 M. L. Williams) Dec 79226
 KELLAWAY, ROGER--Trio Prs S7399
 KELLY, WYNTON--Full View Mil 9004
 Smokin' At the Half Note Ver 68633
 KENNEY, BEVERLY
 Sings w Johnny Smith Roo 2206
 KENYATTA, ROBIN--Until Vor 2005
 KEPHARD, FREDDIE & TOMMY LADNIER
 New Orleans Horns Mil 2014
 KESSEL, BARNEY--Carmen Con 7563
 Exploring the Scene Con 7581
 Feeling Free Con 7618
 Hair Is Beautiful Atl 8235
 Let's Cook Con 7603
 Music To Listen To Con 7525
 Poll Winners Con 7529
 Poll Winners Ride Again Con 7076
 Poll Winners Three Con 7527
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 Swingin' Party Con 7585
 Workin' Out Com S935
 KING, WARREN--Goin' Someplace
 KING, ALBERT
 Door To Door w/Otis Rush Chs 1538
 King of the Blues Atl S8213TF
 King Does the King's Things Stx 2015TF
 Live Wire-Blues Power Stx 2001TF
 Steve, Pops, Albert Stx 2020TF
 Travelin' To California Kng S1060TF
 Years Gone By Stx 2100TF
 KING, B. B.--Blues Is King Bly S6001
 Blues On Top of Blues Bly S6011TF
 Completely Well Bly S6037TF
 Confessin' the Blues ABC S528
 His Bly S6022TF
 Indianola Mississippi Seeds ABC S713TF
 Live & Well Bly S6031TF
 Live At the Regal ABC S509TF
 Lucille Bly S6016TF
 Mr. Blues AGM S456
 16 Greatest Hits Gal 8208
 KIRK, ANDY--Instrumentally Dec 79232
 KIRK, RAHSAAN ROLAND
 Funk Underneath Prs S7450
 Here Comes the Whistleman Atl S3007
 Inflated Tear Atl 1502
 Introducing Cad 5669
 Left & Right Atl S1518
 Volunteered Slavery Atl S1534TF
 KLEMMER, JOHN
 All the Children Cried Cad CS326
 And We Were Lovers Cad S808
 Eruptions Cad CS330
 Involvement Cad S797
 KLOSS, ERIC--Consciousness Prs S7793
 First Class Prs S7520TF
 Grits & Gravy Prs S7486TF
 In the Land of the Giants Prs S7627
 Introducing Prs S7442
 Life Force Prs S7535TF
 Love & All That Prs S7469
 Sky Shadows Prs S7594
 To Hear Is to See Prs S7689
 We're Goin' Up Prs S7565TF
 KONITZ, LEE--Duets Mil S9013
 Prs 7827
 Meets Mulligan P-J 20142
 Peacemeal Mil 9025
 KRAL, ROY & JACKIE CAIN
 Grass Reg 6057
 Cap ST2936
 KRUPA, GENE--Drummin' Man 2-Col C2L29
 Essential Ver 8571
 Gene Krupa MGM Gae132
 Percussion King Ver 8414
 Verve's Choice Best Ver 8594
 KUHN, ROLF & JOACHIM, QR
 Impressions of New York Ips S9158
 KUHN, STEVE
 Compositions of McFarland Ips S9136
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 KYNARD, CHARLES
 Afro-diasic Prs S7796TF
 Professor Soul Prs S7599
 Reelin' With the Feelin' Prs S7688
 Soul Brotherhood Prs S7630TF
 LACY, STEVE--Forest & the Zoo ESP 1060
 LAMBERT, HENDRICKS & BAVAN
 At Newport '63 Vic LSP2747
 Live At Basin Street East Vic LSP2635
 LAMBERT, HENDRICKS & ROSS
 Hottest New Group in Jazz Col CS8198
 Sing A Song of Basie Ips 583
 Way-Out Voices w/Isaacs Ody 32160292
 LANCASTER, BYARD--Not Up To Us Vor 2003
 LAND, HAROLD--Fox Con 7619
 Grooveyard Con 7550
 Peace-Maker Cad S813
 LASHA, PRINCE -- Cry Con 7610
 LASHA, PRINCE & SONNY SIMMONS
 Firebirds Con 7617
 LAST POETS -- Last Poets Dug 3
 LATEEF, YUSEF
 Ab, Gb & C Ips S9117
 Blue Atl S1508
 Complete Atl S1499
 Cry -- Tender Prs S7748TF
 Detroit Atl S1525TF
 Diverse Atl S1548TF
 Dreamer Sav 13007
 Eastern Sounds Prs S7319TF
 Expression Prs S7653
 Fabric Of Jazz Sav 13008
 Golden Flute Ips S9125
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 Jazz & Sounds of Nature Sav 12120
 Jazz for Thinkers Sav 12109
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 Jazz Round The World Ips 556
 Live At Pep's Ips 569
 1984 Ips S84
 Plays for Lovers Prs S7447TF
 Prayer to the East Sav 12117
 Psychicmatus Ips S92
 Sounds Prs S7398
 Yusef Lateef Cad S816
 LAWRENCE, ARNIE, & CHILDREN OF
 ALL AGES--Inside an Hour Glass Emb 525
 LAWS, HUBERT--Crying Song CTI 1002TF
 Flute By-Laws Atl S1452
 Laws Of Jazz Atl S1432
 Laws' Cause Atl S1509
 LAWSON, YANK & BOB HAGGART Pro S5033
 Worlds Greatest Jazz Band Atl S1570TF
 Extra! Pro S5039
 LEADBELL, EARLY, 1935-40 Bio 12013
 Good Night, Irene Atl 9025
 Last Sessions 4-Col 2941/2
 Leadbelly Cap C30035
 Leadbelly Arc 202
 Ledbetter's Beat Cap DT1821
 Legacy 2-10" Fok 2024,-34
 Legend Tra 2093
 Library of Congress 2-Ele 301/2
 Midnight Special Vic LPV505
 Take This Hammer Fok 31019
 LED ZEPPELIN Atl S8216TF
 II Atl S8236TF
 III Atl S7201
 LEE, PEGGY
 Basin St. East Cap ST1520
 Best 2-Dec DXS7164
 Big Spender Cap ST2475
 Black Coffee Dec 8358
 Bridge Over Troubled Water Cap ST463TF
 Fabulous Dec 74461
 Folks Who Live On the Hill/
 Broadway ala Lee 2-Cap STB5177G
 Greatest Cap DKA0377TF
 I'm a Woman Cap ST1857
 Is That All There Is? Cap ST386TF
 Lady & the Tramp Dec 8462
 Lover Dec 74458
 Make It With You Cap 622TF
 Miss Wonderful Dec 8816
 Natural Woman Cap ST183
 Pass Me By Cap ST2320
 Peggy Lee 3-Cap STCL576
 Sea Shells Dec 8591
 Sings, w. Benny Goodman Hax 7005
 So Blue Voc 73776
 LESTORIAN MODE (Getz, Moore, Sims,
 Cohn, Winding, etc.) Sav 12105
 LEVIN, MARC--Dragon Suite Sav 12190
 LEWIS/FARBERMAN/SCHULLER/
 SMITH Cab 1820
 LEWIS, GEORGE
 At Congo Square Jaz JCE27
 Big 4, w. Ewell GHB 68
 City of A Million Dreams GHB 10
 Concert Blu 81208
 Doctor Jazz Del 201
 Easy Riders Jazz Band GHB S29
 Easy Riders Jazz Band GHB S39
 Endless the Trek Jaz JCE19
 For Dancers Only GHB 37
 George Lewis Arc 240
 In Japan, Vols 1/3 3-GHB S14/6
 Jazz At Preservation Hall Atl S1411

Jazzology Poll	Jcr 2004	Inspiration I Feel	Atl S1513TF	Gin & Orange	Cad S831
Memorial Album	Del S203	Latin Fever	Atl S1422	Goodnight	Prs S7220
New Orleans Rhythm Boys	10" Sou 208	Latin Mann	Col CS9188	Greatest Hits	Prs S7481
New Orleans Stompers	2-Blu 81205/6	Live At Newport	Atl S1413	Hallelujah Time	Prs S7492
Ragtime Jazz Band	GHB 108	Live At Whiskey a Go Go	Atl S1536TF	Hot Barbeque	Prs S7422
Ragtime Stompers w. Thomas	GHB S5	Mann Alone	Sav 12107	I Got a Woman	Prs S7642TF
Ragtime Stompers w. Thomas	Jaz SJCE3	Mann & A Woman	Atl S8141	Live	Prs S7274TF
LEWIS, JOHN		Memphis Underground	Atl S1522TF	Midnight Sun	Prs S7529TF
Essence	Atl S1425	Monday Night at Village Gate	Atl S1462	Mellow Gravy, w. Ammons	Prs S7228
European Windows	Vic LPM1742	Muscle Shoals Nitty Gritty	Emb 526	Moon Rappin'	Blu 84334TF
Original Sin	Atl S1370	My Kinda Groove	Atl S1433	Natural Thing	Cad S812TF
Wonderful World Of Jazz	Atl S1375	New Mann at Newport	Atl S1471	Plays For Beautiful People	Prs S7596TF
LEWIS, MEADE LUX	Sti 25	Nirvana, w. B. Evans	Atl S1426	Prelude	Prs S7333
LEWIS, RAMSEY		Our Mann Flute	Atl S1464	Sanctified	Prs S7220
Another Voyage	Cad S827TF	Returns to Village Gate	Atl S1407	Scream!	Prs S7259TF
At Bohemian Taverns	Cad S741	Right Now	Atl S1384	Silk & Soul	Prs S7404
Bach to the Blues	Cad S732	Roar of Greasepaint	Atl S1437	Soul Circle	Prs S7567TF
Barefoot Sunday Blues	Cad S723	St. Thomas	S-S 18023TF	Soulful Drums, w. Dukes	Prs S7324
Best	Cad 839TF	Sound	Ver 68527	Steppin' Out	Prs S7666TF
Bossa Nova	Cad S705	Standing Ovation at Newport	Atl S1445	Tobacco Road	Atl S1472
Choice	Cad S755TF	Stone Flute	Emb 520TF	To Seek a New Home	Blu 84348TF
Country Meets The Blues	Cad S701	String Album	Atl S1490	Tough Duff	Prs 7814
Dancing in the Street	Cad S794TF	Today	Atl S1454	Walk On By	Prs S7476
Goin' Latin		Wailing Dervishes	Atl S1497	McFARLAND, GARY	
Golden Striker	Atl S1334	Windows Opened	Atl S1507	America the Beautiful	Sky 8TF
Hang On	Cad S761TF	Yardbird Suite w. Woods	Sav 12108	Does Sun Really Shine	Sky 2
Improvised Meditations	Atl S1313	w. J. Gilberto & Jobim	Atl S8105	Point Of Departure	Ips 546
In Chicago	Cad S671	MANNE, SHELLEY		Profile	Ips S9112
In Crowd	Cad S757TF	Vol. 5, More Swinging Sounds	Con 7007	Sympathetic Vibrations	Ver 68786
Hour	Cad S645	Vol. 7, Gambit	Con 7030	Tijuana Jazz	Ips S9104
Maiden Voyage	Cad S811TF	At Black Hawk	4-Con 7577/80	McGHEE, BROWNIE & SONNY TERRY	
More Music From the Soil	Cad S680	At Manne Hole	2-Con 7593/ 4	Best	Prs S7715
Mother Nature's Son	Cad S821TF	Bells Are Ringing	Con 7559	McGHEE & TERRY	
Movie Album	Cad S782	Boss Sounds	Atl S1469	Blues & Shouts	Fan 8091
Never On Sunday	Cad S686	Checkmate	Con 7599	Brownie & Sonny	Fan 3317
Piano Player	Cad S836TF	Jazz Gunn	Atl S1487	Home Town Blues	Arc 242
Pot Luck	Cad S715	Li'l Abner	Con 7533	Just a Closer Walk With Thee	Mai 6049
Sound Of Spring	Cad S693	My Fair Lady	Con 7527	Long Way From Home	Fan 3296
Stretching Out	Cad S665	My Son the Drummer	Con 7609	On the Road w. Burris	Blu S6028
Swingin'	Cad S711	Outside	Con 7624	Preachin' the Blues	Fok 2369
Them Changes	Cad S844TF	Peter Gunn	Con 7025	Terry & McGhee	Fok 31024
Up Pops	Cad S799TF	Son of Gunn	Con 7566	Where the Blues Begin	Fan 3254
Wade In the Water	Cad S774TF	Sounds Unheard Of	Con 9006	McGHEE, HOWARD	Fon 67599
LIGHTHOUSE		2, 3, 4,	Ips S20	Maggie's Back In Town w. Manne,	
Lighthouse	Vic 4173	MANONE, WINGY--Vol. 1	Vic LPV563	Newborn & Vinnegar	Con 7596
Peacing It All Together	Vic 4325	MANY FACES OF BLUES (Parker, Gillespie,		w. Milt Jackson	Sav 12026
LLOYD, CHARLES, QR		Davis, MJQ, Byrd, Woods, Silver,		McGRIFF, JIMMY	
At Monterey	Atl S1473TF	Adderley, Jackson, etc.)	Sav 12125	Bag Full of Blues	S-S 18017
Best	Atl S1556TF	MARCUS, STEVE		Bag Full of Soul	S-S 18002TF
Dream Weaver	Atl S1459	Count's Rock Band	Vor 2009	Cherry	S-S 18006
In Europe	Atl S1500	Lord's Prayer	Vor 2013TF	Electric Funk	Blu 84350TF
In the Soviet Union	Atl S1571	Tomorrow	Vor 2001	Honey	S-S 18036TF
Journey Within	Atl S1493	MARDI GRAS PARADE MWSIC FROM NEW ORLEANS		I've Got A New Woman	S-S 18030
Love-In	Atl S1481	(Sharkey, Hirt, Hazel, Almerico,		Soul Sugar	Cap S7616
Nirvana	Col CS9609	Fountain, Wiggs, Pecora,		Step 1	S-S 18053TF
O' Course	Col CS9212	Christian)	Sou 207	Thing To Come By	S-S 18060TF
Soundtrack	Atl S1519	HARDIN, ARIP		Way You Look Tonight	S-S 18063TF
LOADED (Musso, Safranski, Mussulli,		Glass Onion	Atl S8222TF	Worm	S-S 18045TF
Winding, Roland, Getz, Rogers,		MARSH, WARNE		McINTYRE, MAURICE	Del S419
Manne, et-.)	Sav 12074	Ne plus Ultra	Rev 12	McLEAN, JACKIE--Bluesnik	
LOOKING FOR A BOY (Robbins,		MARTINO, PAT		'Bout Soul	Blu 84067
McPartland, Carroll)	Sav 12097	Baylina (Clear Evidence)	Prs S7589	Capuchin Swing	Blu 84038
LOUSSIER, JACQUES, TRIO		Desperado	Prs S7795	Demon's Dance	Blu 84345
Bach Jazz	4-Lon 287/9,365	East	Prs S7562	Destination Out	Blu 84165
Play Bach	2-Lon 454/5	Hombre	Prs S7513	Let Freedom Ring	Blu 84106
Vol. 5	Lon 524	Strings	Prs S7547	Lights Out	Prs S7757
LUNA--Space Swell	Arh 8001	MASTERS OF THE BLUES: 1928-40 (R.		One Step Beyond	Blu 84137
LUNC'FORD, JIMMIE		Johnson, C. Weaver, Gaither, Fuller,		Strange Blues	Prs S7550
An' Orchestra	Dec 8050	R. Hill, T. Johnson, Bumble Bee Slim,		McPARTLAND, JIMMY	
Special	Col CS9515	Stokes, T. Alexander)	His 31	Dixieland	Har 11264
Vols 1 (1934-5)/2(1935-6)2-Dec 79235/8		MAYALL, JOHN		On Stage	Jaz S16
LYTLE, JOHNNY		Empty Rooms	Pol 244010TF	McPARTLAND, MARIAN	
Close Enough	S-S 18056	Looking Back	Lon 562TF	Ambiance	Hal 103
Man & A Woman	S-S 18014	Turning Point	Pol 244004TF	At Storyville & Hickory	
		USA Union	Pol 244022TF	House	Sav 12004
		MAYALL, JOHN, BLUES BREAKERS		"Great" Britains	Sav 12016
MAHERN, HAROLD		Bare Wires	Lon 537TF	Interplay, w. Millman	Hal 100
Few Miles From Memphis	Prs S7568	Blues	Lon 492	Lullaby of Birdland	Sav 12005
Greasy Kid Stuff	Prs S7764TF	Blues Alone	Lon 534	My Old Flame	Dot 25907
Rakin' & Scrapin'	Prs S7624TF	Blues From Laurel Canyon	Lon 545TF	McPHERSON, CHARLES	Prs S7359
Workin' & Wallin'	Prs S7687TF	Crusade	Lon 529TF	Con Alma	Prs S7427
MACHITO--Goes Memphis	Vic LSP3944	Diary of a Band	Lon 570TF	From This Moment On	Prs S7559
MACKAY, DAVE & VICKY		Hard Road	Lon 502TF	Horizons	Prs S7603
HAMILTON	Ips S9184	McCALL, MARY ANN		Mood	Prs S7743
MAINSTREAM 1958 (Harden,		Easy Living	Reg 6040	Quintet/Live	Prs S7480
Coltrane)	Sav 12127	McCANN, LES--Bag of Gold	P-J 20107	McRAE, CARMEN--Bittersweet	Foc S334
MAKEBA, MIRIAM		Comment	Atl S1547TF	For Once In My Life	Atl S8143
Keep Me In Mind	Rep S6381	More Or Les	P-J 20166TF	Just a Little Lovin'	Atl S1568
Makeba	Rep S6310	Much Les	Atl S1516TF	Live & Wallin'	Mai 6110
MALACHI		New From the Big City	P-J 20173	My Foolish Heart	Voc 73828
Holy Music	Ver 65024	Swiss Movement, w/E Harris	Atl S1537TF	Portrait	Atl S8165
MAN WITH A HORN (Brooks, McPartland,		McCARTNEY, PAUL		Sound of Silence	Atl S8200
Hackett, Armstrong, Mendez, Eldridge,		McCartney	App 3363TF	Take 5, w. Brubeck	Col CS9116
Butterfield, Dunham, Spanier, Berigan,		McCOY, FREDDIE		This Is	Kap 3541
Lawson, McGhee)	Dec 8250	Beans & Greens	Prs S7542	Yesterdays	Har 11252
MANASSAS JAZZ FESTIVAL (M. Sullivan,		Best	Prs S7706TF	McREE, JOHNSON "FAT CAT"	
C. Jackson, Souchon)	Jaz S17	Funk Drops	Prs S7470	And the Chesapeake Bearcats	Fat 102
MANCE, JUNIOR		Listen Here	Prs S7582	McSHANN, JAY	
Hazlem Lullaby	Atl S1479	Lonely Avenue	Prs S7395	New York--1208 Miles	Dec 79236
I Believe To My Soul	Atl S1496	Peas 'n' Rice	Prs S7487TF	MEHEGAN, JOHN	
Live At the Top	Atl S1521	Soul Yogi	Prs S7561TF	Piano	Sav 12076
With a Lotta Help From		Spider Man	Prs S7444	Pair of Pianos w. Costa,	
My Friends	Atl S1562	McDUFF, JACK		Burke	Sav 12049
MANN, HERBIE		At the Jazz Workshop	Prs S7286	Reflections	Sav 12028
At Village Gate	Atl S1380TF	Best	Prs S7703TF	MEMPHIS SLIM--Blues Spirit	Sec 536
Best Goes On	Atl S1483	Best of Big Soul Band	Prs S7771	Memphis Slim	Chs 1455
Best	Atl S1544	Brother Jack	Prs S7785	Memphis Slim	Arct 215
Best	Prs 7422	Change Is Gonna Come	Atl S1463	Messin' Around with the	
Common Ground	Atl S1343	Concert McDuff	Prs S7362	Blues	Kng S1082
Concerto Grosso in D Blues	Atl S1540TF	Cookin' Together, w.		Mother Earth	Bud BDS7505
Do the Bossa Nova	Atl S1397	Holloway	Prs S7325	Real Blues	Chs S1510
Family of Mann	Atl S1371	Do It Now	Atl S1484	Songe	Fok 2385
Flute Suite w. Wess	Atl S1371	Double Barrelled Soul	Atl S1498	Vol. 1, Real Boogie Woogie	Fok 3524
Glory of Love	SAH 12102	Down Home Style	Blu 84322TF	Vol. 2, Real Honky Tonk	Fok 3535
Great	Ver 68784	Dynamic	Prs S7323	Vol. 3, Chicago Boogie Woogie	Fok 3536
Impressions of Middle East	Atl S1475	Getting Our Thing Together	Cad S817TF	MEMPHIS SLIM & DIXON	Fok 2386
In Sweden	Prs S7659				

OWENS, JIMMY No Escaping It OWENS, JIMMY-KENNY BARRON QUINTET	Pol 244031 Atl S1491	Jazz Portrait of Sinatra Night Train Night Train, Vol. 2 Oscar Peterson Oscars Something Warm Soul-O Thoroughly Modern '20's Trio Very Tall, w. Jackson We Get Requests West Side Story	Ver 68334 Ver 68538 Ver 68740 MGM GAS133 Ver 68775 Ver 68681 Prs S7595TF Ver 68700 Ver 68420 Ver 68429 Ver 68606 Ver 68454	Vol. 2 (I. Smith, Minnie, L. Johnson, St. Louis Bessie, Henry, Campbell, Jake Jones) Vol. 4 (H. Smith, Tucker, B. Jackson, Mack, Leadbelly, Lincoln, Stovepipe No. 1 & Crockett, Memphis Sanctified Singers)	His ASC2 His ASC4
PALMER, SINGLETON At the Opera House Best Dixieland Band Gaslight	Nor 206 Nor 210 Nor 201	PHILLIPS, OSCAR Memorial Album PHILLIPS, ESTHER Burnin'	Prs S7813 Atl S1565TF	Vol. 5 (Bo Carter, Sykes, Jim Jackson, Black Bunn & S. Williams, Billy Bird, Pigmeat Pete-Cactus Juice Charlie)	His ASC5
PANASSIE SESSIONS PARENTI, TONY Downtown Boys Jean Kitrell New Orleanians Night At Jimmy Ryan's Ragtime Ragtime Jubilee	Vic LPV542 Jaz J1 Jaz 11 Jaz S26 10" Jaz JCE1 Jaz S31 Jaz S15 Jaz S21	PHILLIPS, SONNY Black Magic Black on Black Sure 'Nuff	Prs S7799TF Prs 10007TF Prs S7737TF C-J 8809	RARE EARTH Dreams/Answers Ecology Get Ready	Ver 65066 R-E 514TF R-E 507TF
PARIS, JACKIE Song Is Paris	Ips S17	PIANO BLUES PIANOS: DOWN & OUT (Hawes, Mehegan, Nichols, Smith)	Prs S7799TF Prs 10007TF Prs S7737TF C-J 8809 Sav 12100	RAWLS, LOU Best Close-Up Soulin' Way It Was, the Way It Is Your Good Thing	Cap SKAO2948TF 2-Cap SWBB261(\$5.98) Cap ST2566 Cap ST215TF Cap ST325TF
PARIS, WILBER DE At Symphony Hall Marchin' & Swingin' On The Riviera	Atl S1253 Atl S1233 Atl S1363	PICKETT, WILSON Hey Jude In Philadelphia Right On	Atl S8215TF Atl S8270TF Atl S8250TF	REAL AMBASSADORS (Armstrong, Brubeck, Lambert, Hendricks & Ross, McRae)	Col OS2250
PARKER, CHARLIE April in Paris (Genius #2) Bird & Diz (Genius #4) Bird At St. Nick's Bird on 52nd St. Bird Returns Bird's Night Charlie Parker Vol. 2 Essential Evening At Home Fiesta (Genius #6) Genius of Greatest Recording Session Immortal Jazz Perennial (Genius #7) Memorial Night & Day (Genius #1) Now's the Time (Genius #3) Plays Porter (Genius #5) Story Swedish Schnapps (Genius #8) World w. All Stars	Ver 68004 Ver 68006 Fan 6012 Fan 6011 Sav 12179 Sav 12138 Arc 214 Arc 232 Ver 68409 Sav 12152 Ver 68008 2-Sav 12009, 12014 Sav 12079 Sav 12001 Ver 68009 Sav 12000 Ver 68003 Ver 68005 Ver 68007 3-Ver 68000/2 Ver 68010 Roo 2257 Sav 12186	PKKE, DAVE Doors of Perception For the Jet Set	Ver 2007 Atl S1457	RECORDED IN NEW ORLEANS--VOL. 1 (Matthews, Girard, Sharkey, Barbarin) Vol. 2 (Pierson, Wiggs, Pecora, Hug)	GTJ 12019 GTJ 12020
PARKER, JUNIOR Blues Man Honey Drippin' Blues Outside Man	Min 24024 B-R 64004 Cap ST564	PITTS, TRUDY Bucket Pull of Soul Excitement Introducing the Fabulous These Blues are Mine	Prs S7560TF Prs S7583 Prs S7523TF Prs S7538	RED ONION JAZZ BAND There'll Be a Hot Time in the Old Town Tonight, w. Lamb	Bio 12012
PATE, JOHNNY Outrageous	MGM S4701	PLEASURE, KING Mr. Jazz Orig. Moody's Mood	S-S 18021TF Prs S7586	REDD, FREDDIE "Connection"	Blu 84027
PATTERSON, DON Best Best of Jazz Giants Boppin' & Burnin' Boss Men, w. Stitt Brothers-4, w. Stitt Donnybrook, w. Stitt Exciting Organ, w. Ervin 4 Dimensions, w. H. Person Funk You! Goin' Down Home Hip Cake Walk Mellow Soul Oh Happy Day! Opus de Don Patterson's People Satisfaction Soul Happening	Prs S7704TF Prs S7772 Prs S7563TF Prs S7466 Prs S7738 Prs S7816 Prs S7331 Prs S7533TF Prs S7613 Cad S787 Prs S7349 Prs S7510 Prs S7640TF Prs S7577 Prs S7381 Prs S7430 Prs S7484	POLLACK, BEN Pick a Rib Boys, w. Temgarden	Sav 12090	REDD, VI Lady Soul	Atc S33157
PATTON, JOHN Accent on the Blues Along Came John Let'am Roll Understanding, w. Walker & Alexander Way I Feel	Blu 84340 Blu 84130 Blu 84239 Blu 84306 Blu 84174	PONTY, JEAN LUC Critic's Choice Electronic Connection Experience, w. Duke Trio King Kong--Music of Frank Zappa	Prs S7676 P-J 20156 P-J 20168TF P-J 20172	REDDING, OTIS At the Whisky A-Go-Go Dock of the Bay Here Comes Soul, w. Curtis Unnirtak Tell the Truth	Atc S33265TF Atc S33288TF S-F 29200 Atc S33252TF Atc S33333
PAYNE, CECIL Baritone Sax	Sav 12147	PREVIN, ANDRE But Beautiful Camelot Early Years Essential Gigi Jazz Trio, King Size Like Blue, w. Rose Like Previn' Love Walked In Mack the Knife, w. Johnson	Dec 74350 Har 11229 Arc 247 Ver 68565 Con 7548 Con 7570 MGM S3811 Con 7575 Cam S792	REESE, DELLA Black is Beautiful	Avc 33004TF
PAYNE, FREDA After the Lights Go Down Low	Ips S53	POWELL, BUD Amazing Amazing w. Navarro, Rollins, Roach Bouncing With Bud Scene Changes Time Waite Trio	Blu 81504 Blu 81503 Dal 9406 Blu 84009 Blu 81598 Fan 86006 Sav 12189	REESE, DIZZY Changing the Jazz	Sav 12111
PEARSON, DUKE Dedication Honeybuns How Insensitive How Hear This Phantom, w. Hutcherson Prairie Dog Wahoo	Prs S7729 Atl S3002 Blu 84344TF Blu 84308 Blu 84293 Atl S3005 Blu 84191	PREVIN, ANDRE But Beautiful Camelot Early Years Essential Gigi Jazz Trio, King Size Like Blue, w. Rose Like Previn' Love Walked In Mack the Knife, w. Johnson	Dec 74350 Har 11229 Arc 247 Ver 68565 Con 7548 Con 7570 MGM S3811 Con 7575 Cam S792	REINHARDT, DJANGO Amis Americains Anthologie Best of Django Django Reinhardt Vol. 2 Djangology First Recordings of Quintet Immortal Selection w. American Jazz Giants	Pat 240551 Pat 240125 Per 2204 Arc S212 Arc 230 Vic LPM2319 Prs S7614 Rep 96075 Pat 240550 Prs S7633
PEPPER, ART Gettin' Together Intensity Meets Rhythm Section Plus Eleven Smack Up Surf Ride Two Altos, w. Redd	Con 7573 Con 7607 Con 7532 Con 7568 Con 7602 Sav 12089 Reg 6069	POZAR, ROBERT F. PRESTIGE BLUES SWINGERS Outskirts of Town	Prs S7787	REINUNION IN RAGTIME (Blake, Jordan, Thompson)	Ste S1900
PERCUSSIVE JAZZ Vol. 2	A-F 7002 A-F 7007	PREVIN, ANDRE But Beautiful Camelot Early Years Essential Gigi Jazz Trio, King Size Like Blue, w. Rose Like Previn' Love Walked In Mack the Knife, w. Johnson	Dec 74350 Har 11229 Arc 247 Ver 68565 Con 7548 Con 7570 MGM S3811 Con 7575 Cam S792	RHYTHM 'N' BLUES Vol. 2, Sweet n' Greasy	Imp 94005
PERKINS, BILL Quietly There, w. Feldman	Riv S3052	PRICE, SAM "Rock"	Sav 14004	RICH, BUDDY Best Big Band Shout Big Swing Face Buddy & Soul Keep the Customer Satisfied Mercy, Mercy New One Rich vs. Roach Super Swinging New Big Band	Uni 73008 Uni 73003 Ips S9182 P-J 20169TF Ver 68712 P-J 20117TF P-J 20158TF Lib 11006TF P-J 20133TF P-J 20126TF Mer 60133 Ver 68778 P-J 20113TF
PERSON, HOUSTON Best Blue Odyssey Chocomotive Goodness Person to Person Soul Dance Trust In Me Truth Underground Soul	Prs S7779 Prs S7566 Prs S7517 Prs S7678TF Prs 10002TF Prs S7621 Prs S7548 Prs S7767TF Prs S7491	QUARTET IS A QUARTET IS A QUARTET (Modern Jazz Qr., Qr. Milano, Hung, Gypsy Qr.)	Atl S1420	RICHARDSON, EMIL New Sound New Time Element Spirit of 1976	Uni 73008 Uni 73003 Ips S9182
PETERSON, OSCAR Affinity Easy Walker For Lovers Great	Ver 68516 Ver S7690 Prs S7649 Prs S7620	QUARTET IS A QUARTET IS A QUARTET (Modern Jazz Qr., Qr. Milano, Hung, Gypsy Qr.)	Atl S1420	RICHARDSON, JEROME Going to the Movies Groove Merchant	U-A 15006 Ver 68729
		QUEBEC, IKE Blue & Sentimental Might As Well Be Spring Soul Samba (Boasa Nova)	Blu 84098 Blu 84105 Blu 84114	RICHARDSON, WALLY Soul Guru	Prs S7569 Ips S98
		QUINN, SMOOZER Legendary w. J. Wiggs	Fat 104	RICHMOND, DANNIE RIVERS, SAM--Contours Fuchsia Swing Song	Blu 84206 Blu 84184
		RAE, JOHNNY, QUINTET Opus de Jazz	Sav 12156	ROACH, FREDDIE All That's Good Mo' Greens Please Mocha Motion My People Soul Book	Blu 84190 Blu 84128 Prs S7507TF Prs S7521 Prs S7490
		RAEBURN, BOYD Man with the Horns Meets Stravinsky	Sav 12025 Sav 12040	ROACH, MAX Best of Roach & Brown Drums Unlimited It's Time Legendary Hasaan Members, Don't Git Weary Percussion Bitter Sweet Speak, Brother, Speak	GNF18 Atl S1467 Ips S16 Atl S1435 Atl S1510TF Ips S8 Fan 86007
		RAFF, RENEE Among the Stars	A-F 6142	ROBERTS, HOWARD Dirty Guitar Player Spinning Wheel	Cap ST1961 Cap ST336
		RAINEY, MA Blame It On the Blues Blues The World Forgot Immortal Oh My Babe Blues, Vol. 2	Mil 2008 Bio 12001 Mil 2001 Bio 12011	ROBERTS, LUCKEY & WILLIE SMITH GTY 10035	
		RANDI, DON Love Theme from Romeo & Juliet	Cap ST287	ROBERTSON, FREDDY Black Fox Hot Fun Summer	P-J 20162 P-J 20176
		RARE BLUES OF THE 20'S (Yates, Liston, Pope, Waters, Grant/ Watson, Georgia Tom & Tampa Red, Leacan/Cooksey, Simpson)	His ASC1		

ROBINSON, JIM	Jacinto Ballroom	GHB 528	
ROBINSON, PERRY		Sav 12177	
RODNEY, RED--Swinging		Atl 1212	
ROLAND, JOE			
Joltin' Joe Roland		Sav 12039	
ROLLING STONES		Lon 375TF	
Aftermath		Lon 476TF	
Between the Buttons		Lon 499TF	
Big Hits		Lon NPS1TF	
December's Children		Lon 451TF	
Flowers		Lon 509TF	
Got LIVE		Lon 493TF	
Let It Bleed		Lon 4TF	
Now		Lon 420TF	
Out Of Our Heads		Lon 429TF	
Satanic Majesties		Lon NPS2TF	
12 x 5		Lon 402TF	
ROLLINS, SONNY			
Alfie		Ips 59111	
Brass & Trio		Ver 68430	
Contemporary Leaders		Con 7564	
East Broadway Run Down		Ips 59121	
Jazz Classics		Prs 57433	
Newk's Time		Blu 84001	
Night at Village Vanguard		Blu 81581	
On Impulse		Ips 591	
Plays For Bird		Prs 57553	
Saxophone Colossus		Prs 57326	
Sonny Rollins		Arc 220	
Tenor Madness		Prs 57657	
Three Giants		Prs 57821	
Way Out West		Con 7530	
w. Byrd, Roach, Kelly, Raney		Blu 81542	
w. Jay, Silver, Monk		Blu 81558	
Worktime		Prs 57750	
ROSE, WALLY			
On Piano		Blk S12007	
Ragtime Classics		GTJ 10034	
ROSS, DIANA			
Everything is Everything		Mot 5724TF	
RUDD, ROSWELL			
Everywhere		Ips 59126	
RUDEBUSCH, DICK	2-Jub	5015,5021	
RUMSEY, HOWARD, LIGHTHOUSE			
ALL STARS		Con 3501	
Vols. 3, 6	2-Con	3508,3504	
Vol. 4, Oboe/Flute		Con 3520	
Vol. 5, In Solo Spotlight		Con 3517	
Vol. 8, Lighthousekeeping		Con 7008	
Lighthouse at Leguna Concert		Con 3509	
RURAL BLUES			
Vol. 3, Down Home Stomp		Imp 94006	
RUSHING, JIMMY			
Every Day I Have the Blues		Bly 56005	
Listen To Blues		Van 73007	
Livin' the Blues		Bly 56017	
RUSSELL, GEORGE			
Othello Ballet Suite/Electronic			
Organ Sonata No. 1		Fly 122	
RUSSELL, JIMMY			
Singin'est		Dor 1020	
RUSSELL, PEE WEE			
Ask Me Now		Ips 596	
College Concert		Ips 59137	
Memorial Album		Prs 57672	
Pee Wee Russell		Arc 233	
S			
SALIM, A. K.			
Afro-Soul/Drum Orgy		Prs 57379	
Blues Suite		Sav 13001	
Pretty For People		Sav 12118	
SAMBA PARA DOS (Schifrin, Brookmeyer)		Ver 68543	
SANCTON, TOMMY			
Galvanized Washboard Band		GHB 552	
SANDERS, PHARAOH			
Jewels of Thought		Ips 59190TF	
Karma		Ips 59181TF	
Pharaoh		Esp S1003	
Sumnun Bukmun Umyun		Ips 59199TF	
Tauha		Ips 59138TF	
SANTAMARIA, MONGO			
All Strung Out		Col CS9988TF	
El Bravo		Col CS9211	
El Pussay Cat		Col CS9098	
Explodes At Village Gate		Col CS9570	
Feelin' Alright		Atl S8252TF	
Greatest Hits		Fan 8373	
Greatest Hits		Col CS1060	
Hey! Let's Party		Col CS9273	
Mighty		Fan 8351	
Mr. Watermelon Man		Col CS9175	
Mongomania		Col CS9412	
'70		Atl S1567	
Soul Bag		Col CS9653	
Stone Soul		Col CS9780	
Workin' On a Groovy			
Thing		Col CS9937TF	
SANTANA		Col CS9781TF	
Abraxas		Col KC30130TF	
SATURDAY NIGHT SWING SESSION,			
WNEW, 1949 (Eldridge, Phillips, Ventura, Rich, etc.)		Cou 549	
SCHIFRIN, LALO			
Bossa Nova	A-F	5981	
Eso es Latino Jazz	A-F	6117	
Insensatez	Ver	68785TF	
Marquis de Sade	Ver	68654	
New Fantasy	Ver	68601	
Other Side	A-F	6195	
SCHORV, DICK			
Carnegie Hall	Ova	14-10-2(Q)TF	
Movin'	Ova	14-02(Q)TF	
SCHULLER, GUNTHER			
Jazz Abstractions		Atl S1365	
SCIANNI, JOE			
New Concepts, w. Izenzon	Sav	12185	
SCOBEEY, BOB			
Great, Vols. 1/3	3-Jan	S6250,6252,5231	
Scobey & Clancy		Cal 7013	
Scobey Story		2-GTJ 12032/3	
w. Clancy Hayes	2-GTJ	12006,12009	
SCOTT, BOBBY			
Robert William Scott	War	1886TF	
SCOTT, LITTLE JIMMY			
Fabulous Songs	Sav	12301	
If You Only Knew	Sav	12302	
Soul	Sav	12300	
SCOTT, SHIRLEY			
Best, w. Turrentine	Prs	5770TF	
Best for Beautiful People,			
w. Turrentine	Prs	57773	
Blue Flames, w. Turrentine	Prs	57338	
Blue Seven	Prs	57376	
Drag 'em Out	Prs	57305	
Everybody Loves A Lover	Ips	5737F	
For Members Only	Ips	551	
Great Scott	Ips	567	
Hip Twist	Prs	57226	
Latin Shadows	Ips	593	
Now's the Time	Prs	57440	
On A Clear Day	Ips	59109	
Plays Horace Silver	Prs	57240	
Plays the Big Bands	Ips	59119	
Queen of the Organ	Ips	581	
Satin Doll	Prs	57283	
Something	Atl	S1561	
Soul Duo	Ips	59133	
Soul Saxes (Curtis, Crawford, & Newman)	Atl	S1532TF	
Soul Shoutin'	Prs	57312	
Soul Sister	Prs	57392	
Soul Song	Atl	S1515	
Stompin'	Prs	57456	
Sweet Soul	Prs	57360	
Travelin' Light	Prs	57328	
Workin'	Prs	57424	
SCOTT, TOM			
Hair	Fly	106	
Rural Still Life	Ips	59171	
Paint Your Wagon	Fly	114	
SCOTT, TONY			
Music for Zen Meditation	Ver	68634	
Tony Scott	Ver	68788	
SETE, BOLA			
At Monterey Jazz Festival	Ver	68689	
Autentico	Fan	8375	
Bossa Nova	Fan	8349	
Incomparable	Fan	8364	
Solo Guitar	Fan	8369	
Tour de Force	Fan	8358	
Workin' On a Groovy Thing	Pax	5011	
SEVERINSEN, DOC			
Best	Com	S952TF	
Big Band's Back in Town	Com	S837	
Closet	Com	S950TF	
Command Performances	Com	S904TF	
Fever	Com	S893	
Great Arrival	Com	S927	
High, Wide & Wonderful	Com	S883	
Live	Com	S901TF	
New Sound	Com	S917TF	
Swinging & Singing	Com	S909	
Torch Songs for Trumpet	Com	S859	
Trumpet	Com	S819	
w. Strings	Com	S937	
SHANK, BUD			
Braziliance, Vol. 3	Wor	S1425	
Let It Be, w. Alciwar			
Singers	P-J	20170	
SHARROCK, SONNY			
Black Woman	Vor	2014	
SHAW, ARTIE			
Artie Shaw	Arc	248	
Best	Vic	LSP3675	
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Black	Cap	ST858	
Concerto For My Love	Cap	ST1755	
Early Years, Vol. 2	Arc	236	
Lullaby of Birdland	Pic	S3039	
Mood Latino	Cap	ST1567	
Satin Affair	Cap	ST1628	
Velvet Carpet	Cap	DT720	
White Satin	Cap	ST1334	
You Stepped Out of a Dream	Pic	S3100	
Young	Arc	223	
SHELDON, JACK			
Jack's Groove	GNP	S60	
Play, Buddy, Play	GNP	S2029	
SHEPP, ARCHIE--Fire Music	Ips	S86	
For Losers	Ips	S9188	
4 For Trane	Ips	S71	
In Europe	Del	9409	
In San Francisco	Ips	S9118	
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Mama Too Tight	Ips	S9134	
On This Night	Ips	S97	
Way Ahead	Ips	S9170	
SHORT, BOBBY			
Jump For Joy	Atl	S1535TF	
SHORTER, WAYNE			
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All Seeing Eye	Blu	84219	
Juju	Blu	84182	
Night Dreamer	Blu	84173	
Schizophrenia	Blu	84297	
Speak No Evil	Blu	84194	
Super Nova	Blu	84332	
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At the Village Gate	Blu	84076	
Best			
Blowin' The Blues Away	Blu	84017	
Cape Verdean Blues	Blu	84220	
Finger Poppin'	Blu	84008	
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Jody Grind	Blu	84250TF	
Serenade to a Soul Sister	Blu	84277	
Silver's Serenade	Blu	84131	
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You Gotta Take a Little			
Love	Blu	84309TF	
SIMONE, NINA			
Best	Phi	600298TF	
Best	Vic	LSP4374TF	
Black Gold	Vic	LSP4248TF	
Gifted & Black	Can	7705	
High Priestess of Soul	Phi	600219	
I Put A Spell On You	Phi	600172	
In Concert	Phi	600135	
Let It All Out	Phi	600202	
'Nuff Said!	Vic	LSP4065	
Pastel Blues	Phi	600187	
Piano	Vic	LSP4102	
Silk & Soul	Vic	LSP3837	
Sings the Blues	Vic	LSP3789	
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America, I Hear You Singing	Rep	S2020	
At Sands, w. Basie	2-Rep	S1019TI	
Close to You	Cap	DT789	
Close-Up	2-Cap	DWBB254TG	
Come Dance With Me	Cap	ST1069	
Come Fly With Me	Cap	ST920	
Come Swing With Me	Cap	ST1594	
Concert Sinatra	Rep	S1009	
Cycles	Rep	S1027TF	
Deluxe Set	6-Cap	STFL2814	
Early Years	Col	CS9274	
Essential	3-Col	S35842	
Francis A. & Edward K., w. Ellington	Rep	S1024	
Frank Sinatra	Har	11390	
Frank Sinatra	Rep	S1022	
Great Hits	Cap	DT2036	
Great Years	3-Cap	STC01762	
Greatest Hits	Col	CS9372	
Greatest Hits	Rep	S1025TF	
I Remember Tommy	Rep	S1003	
In the Wee Small Hours	Cap	DT581	
Man Alone	Rep	S1030TF	
Man & His Music	2-Rep	S1016TI	
Might As Well Be Swing	Rep	S1012	
Moonlight	Rep	S1018	
My Kind of Broadway	Rep	S1015	
My Way	Rep	S1029TF	
Nice 'n' Easy	Cap	ST1417TF	
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Only the Lonely	Cap	ST1053	
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Select Cole Porter	Cap	DT2301	
September of My Years	Rep	S1014TF	
Sinatra & Strings	Rep	S1004	
Sinatra & Swingin' Brass	Rep	S1005	
Sinatra Swings	Rep	S1002	
Sinatra's Sinatra	Rep	S1010	
'65	Rep	S6167	
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Someone to Watch Over Me	Har	11277	
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Swingin' Session	Cap	ST1491	
Tell Her You Love Her	Cap	DT1919	
That's Life	Rep	S1020TF	
This is Sinatra	Cap	DT768	
Vol. 2	Cap	DT982	
Voice	Col	CL743	
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What Is This Thing Called Love/ Night We Called It a Day	2-Cap	STBB529TG	
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Zutty and the Clarinet			
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II	Fat	101	
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Dance To the Music	Epi	BN26371TF	
Greatest Hits	Epi	KE30325	
Life	Epi	BN26397	
Stand	Epi	BN26456TF	
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Story	4-Col	CL855/8	
World's Greatest Blues			
Singer	2-Col	GP3	
SMITH, BUSTER			
Legendary	Atl	S1323	
SMITH, JABBO			
Trumpet Ace of the 20's			
Vols. 1/2	2-Mel	7326/7	

SMITH, JIMMY			SPARKS, MELVIN		TAYLOR, BILLY	
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At Club "Baby Grand"	2-Blu 81528/9		SPIRT OF CHARLIE PARKER (Wess, Jaspar, Powell, Rehak, Costa, Duvivier, Donaldson)	W-W 20003	I Wish I Knew	Tow S75111
Back At Chicken Shack	Blu 84117TF		SPIVEY, VICTORIA		My Fair Lady Loves Jazz	Ips 572
Best	Ver 68721TF		& Her Blues	Spi 1002	One for Fun	Atl 51329
Big Band	Ver 68474		Queen & Her Knights	Spi 1006	Today	Prs S7762
The Boss	Ver 68770TF		Recorded Legacy of the Blues	Spi 2001		
Bucket	Blu 84235TF		w. Easy Riders Jazz Band	GHB 17		
Cat	Ver 68587		ST. CYR, JOHNNY		TAYLOR, CECIL	
Crazy	Blu 84030		& His Hot Five	Sou 212	Cafe Montmartre	Fan 86014
Date with Smith	2-Blu 81547/8		STATION, DAKOTA		Conquistador	Blu 84260
Dynamic Duo w. Montgomery	Ver 68678TF		Late, Late Show	Cap DT876	Looking Ahead	Con 7562
Further Adventures	Ver 68766TF		'67	Lon 495	Unit Structures	Blu 84237
Got My Mojo Working	Ver 68641		STEIG, JEREMY		TEAGARDEN, JACK	Vic LPV528
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Groovin' at "Smalls"			STEWART, REX	S-S 18059	At London's Talk of	
Paradise	2-Blu 81585/6		Memorial Album	Prs S7728	the Town	Gor S953TF
Home Cookin'	Blu 84050TF		Trumpet Jive w. Manone	Prs S7812	Cloud Nine	Gor S939TF
Incredible	MGM GAS107		STEWART, SLAM	Sav 12067	Greatest Hits, Vol. 2	Gor S954TF
Jimmy Smith	Ver 68750		Bowin' Singin'		Live at the Copa	Gor S938TF
Livin' It Up	Blu 84078TF		STITT, SONNY		Psychadelic Shack	Gor S947TF
Midnight Special	Ver 68618		At the DJ Lounge	Cad S683	Puzzle People	Gor S949
Monster	Blu 81514		Best w. McDuff	Prs S7701TF	Show, w. Stevens & Kirby	Gor S933
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Organ Grinder Swing	Blu 84296TF		Bits, Vol. 1	Prs S7585	TEN YEARS AFTER	
Plain Talk	Blu 84100		Bits, Vol. 2	Prs S7612	Cricklewood Green	Der 18038TF
Plays Fats Waller	Blu 81563		Burin'	Cad S661	TEN YEARS AT RONNIE SCOTT'S:	
Plays Pretty Just For You	Blu 84164		Come Hither	S-S 18057	Jazz Decade London	C-I S63742
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Respect	Blu 84141		In the Beginning w. N. Jackson	Gal 8204	TERRY, BUDDY	
Rockin' The Boat	Blu 84011TF		Inter-Action	Cad S760	Electric Soul	Prs S7525
Sermon	Blu 81556		Jug & Sonny	Cad S785	Natural Soul	Prs S7541
Sounds	Ver 68745		Make Someone Happy	Rou S42035		
Stay Loose	Ver 68583		Move On Over	Cad S730	TERRY, CLARK	
Virginia Woolf			My Main Man	Cad S744	At Montreux Jazz Festival	Fol 245002
w. Donaldson, Burrell, Blakey	2-Blu 81551/2		Night Crawler, w. Patterson	Prs S7436TF	It's What's Happenin'	Ips 59157
SMITH, JOHNNY			Night Letter	Prs S7759	Mumbles	Mai 6066
Johnny Smith	Ver 68692		'Nuther Fu'thur w. McDuff	Prs S7452	Spanish Rice	Ips 59127
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Phase II	Ver 68767		Plays Bird	Atl S1418	Harmonica	10" Pok 2035
SMITH, JOHNNY "HAMMOND"			Pow	Prs S7459	Live At the Second Fred, w. McGhee	Prs S7803
Best	Prs S7705TF		Primitive Soul	Prs S7302	New Sound w. McGhee & Burriss	
Best For Lovers	Prs S7777		Rearin' Back	Cad S709	Sonny Is King, w. Hopkins	Prs S7802
Black Feeling	Prs S7736TF		Salt & Pepper, w. Gonsalves	Ips 552	Sonny Terry	Arc 206
Dirty Grape	Prs S7564		Shangri-La	Prs S7332	Washboard Band	10" Pok 2006
Ebb Tide	Prs S7494		Soul Electricity	Prs S7635TF	THE SAURUS OF CLASSIC JAZZ (Dorsey Bros., Trumbauer, Lang, Mole, Nichols, etc.)	4-Col C4L18
Here It Tis	Prs 10003TF		Soul in the Night	Cad S770	THEUS, FATS	
Love Potion No. 9	Prs S7482		Soul People	Prs S7372	Black Out	CTI 1005TF
Nasty	Prs S7588		Stardust	Prs S7297	THIELEMANS, "TOOTS"	Com 930
Opus de Funk	Prs S7420		Sunny Stitt	Rou 42048	Guitar & Strings & Things	Com S918TF
Soul Flowers	Prs S7549TF		Top Brass	Cad 629	THOMAS, KID	Jcr 2002
Soul Talk	Prs S7681TF		We'll Be Together Again	Prs S7606	Algiers Stompers	Jcr 2006
Stimulation	Prs S7786		When Sonny Blows Blue	Atl S1395	At Moose Hall	Jcr 2018
Stinger	Prs S7408		SULLIVAN, IRA	Jam 5161	Love Songs of the Nile	Jcr 2019
Stinger Meets Golden			Horizons	Atl S1476	New Orleans Jazz Band	Arh 1016
Thrush	Prs S7464		SULLIVAN, MAXINE & BOB WILBER	M-E 6919	On Tour	Jcr 2014
SMITH, LONNIE			SUN RA	Sav 12169	Red Wing	Jcr 2009
Drives	Blu 84351		Futuristic Sounds	Esp 51014	Sam Morgan Revisited	Jaz JCE20
Move Your Hand	Blu 84326		Heliocentric Worlds	Esp 51017	Sonnets from Algiers	Jaz JCE13
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Dynamic	Col CS9514		Sound of Joy	Del S411	All Stars	Prs S7584
For Once In My Life	Col CS9756TF		Sun Song		THOMPSON, LUCKY	
Greatest Hits	Col C30227TF		SUNNYLAND SLIM	Prs S7723	Happy Days	Prs S7394
Hickory Holler Revisted	Col CS9680TF		Slim's Shout		Lucky Strikes	Prs S7365
SMITH, PAUL			SURMAN, JOHN	Der 18027	THOMAS, LEON	
By the Fireside	Sav 12094		Anglo-Sax		Leon Thomas Album	Fly 132
SMITH, STUFF			SWING CLASSICS (Berigan, Freeman, Stacy, Sullivan)	Prs S7646	Spirits Known & Unknown	Fly 115TF
Memorial Album	Prs S7691		SWING HI-SWING LO (Quebec, J. Hamilton & Duke's Men, Hardee, Morton)	Blu 6507	THORNHILL, CLAUDE	
w. Grappelly	Arc 238		SWING, 1946 (Carter, Seduc, Jonah Jones)	Prs S7604	At Glen Island Casino (1941)	M-E 7024
SMITH, WILLIE			SWINGLE SINGERS		Dance to the Sound	Dec 78878
Best (Saxophonist Supreme)	GNP S2055		Bach's Hits	Phi 600097	On a Cloud	Dec 78722
SMITH, WILLIE "THE LION"			Back to Bach	Phi 600288	On Stage	M-E 7025
Grand Piano w. Ewell	Exc S501		Going Baroque	Phi 600126	Snowfall a Memory	M-E 6606
Live at Blues Alley	Hal 105		SYKES, ROOSEVELT		THORNTON, BIG MAMA	
Memoirs	2-Vic LSP6016		Honeydrifter	Prs S7722	The Way It Is	Mer 61249TF
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On Honeymoon	Mil S9014		SYMS, SYLVIA	Prs S7489	1949-59, Vol. 1 (B. Powell, Monk, M. Jackson, J.J. Johnson, C. Brown, Davis, Silver, J. Smith, S. Clark, Coltrane, Rollins, Blakey, Donaldson)	2-Blu 89903
Solal	Mil 9002		For Once In My Life	Prs S7439	1959-69 Vol. 1 (J. Smith, Quebec, Burrell, D. Byrd, L. Morgan, Dolphy, Silver, Turrintine, Coleman, Donaldson)	2-Blu 89904
SOUCHON, DR. EDMOND			SZABO, GABOR		3 KINGS & THE QUEEN (Sykes, Williams, Spivey, Johnson)	Spi 1004
Dixieland of New Orleans	G-C 3021		Bacchanal	Sky 3	3 SOULS	
Milneburg Boys	GHB 131		Best	Ips 59173	Dangerous Dan Express	Cad S4036
Milneburg Boys	Sou 231		Dreams	Sky 77F	THREE SOUNDS	
Minstral Days	G-C 3065		Gypsy '66	Ips 59105	Black Orchid	Blu 84155
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(Jackson & Charles)	Atl S1279		Magical Connection	B-T 8823	Moods	Blu 84044
SOUL JAZZ GIANTS (Ammons, W. Jackson, L. Davis, Scott, G. Holmes, McDuff)	Prs S7791		More Sorcery	Ips 59167	Soul Symphony	Blu 84341
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(Charles, Jackson)	Atl S1360		Raga	Ips 59128	Best of Soul Piano	Prs S7780
SOUL OF JAZZ (Harris, Wilder, Costa, Adams, Taylor, Jaspax, Duvivier)	W-W 20002		Sorcerer	Ips 59146	Chicken & Dumplin's	Prs S7429
SOULFUL STRINGS			Spellbinder	Ips 59123	Chun-king	Prs S7351
Another Exposure	Cad S805		Wind, Sky & Diamonds	Ips 59151	Do You Know the Way	Mil 9020
In Concert	Cad S820TF		TALISMEN		Got To Get It	Mil 9011
Paint It Black	Cad S776TF		Folk Swingers	Prs S7406	Little Barefoot Soul	Prs S7335
String Fever	Cad S834TF		TATE, GRADY		Soul Food	Prs S7483
SPANIER, MUGGSY--Great			Feeling Life	Sky 1007D	Soulman	Prs S7465
Great 16	Orp 101		Windmills of My Mind	Sky 4D	Workin' Out	Prs S7387
Muggsy Spanier	Vic LPM1295		TATRO, DUANE		TJADER, CAL	
Ragtimers, w. Russell	Arc 228		Jazz for Moderns	Con 3514	Along Comes Cal	Ver 68671
SPANN, OTIS			TATUM, ART		Best	Ver 68725TF
Bottom of the Blues	Bly S6013		Essential	Ver 68433	Breeze	Ver 68575
Biggest Thing Since			Piano Starts Here	Col CS9655		
Colossus w. Fleetwood Mac	B-H 4802		Trio	10" Pok 2293		
Blues Never Die	Prs S7719					
Cracked Spanner Head	Lon 551					
Cryin' Time	Van 6514					
Got My Mojo Working	BTI 9006					
Is the Blues	Brn 230246					
Nobody Knows My Troubles	Tes 2211					
Otis Spann	Arc 216					
Sweet Giant of Blues	BTI 9006					

WINCHESTER, LEM
w. R. Lewis Trio Cad 5642
WINDHURST, JOHNNY
Imaginative Jaz J3
WINDING, KAI
Great Kai & J.J. Ips S1
Incredible Trombones Ips S3
In the Beginning: Bebop w.
Navarro Sav 12119
Israel, w. J. J. Johnson A&M 3008
WINTER, JOHNNY
First Col CS9826
Bud BDS7513
Johnny Winter And Col C3021
Progressive Blues Imp 12431
Second 2-Col KCS9947
WITHERSPOON, JIMMY
Best Prs S7713
Blue Spoon Prs S7327
Blues for Easy Livers Prs S7475
Blues Around Clock Prs S7314
Blues Singer Bly S6026
Hunh Bly S6040
Some of My Best Friends Prs S7356
Spoon In London Prs S7418
WOPFORD, MIKE
Summer Night Mil 9012
WOMEN OF THE BLUES (M. Smith, Spivey,

Sweet Peas, Miles, Hunter, Moore,
Wallace, Johnson) Vic LPV534
WOODS, JIMMY
Awakening Con 7605
Conflict Con 7612
WOODS, PHIL
At Montreux Jazz Festival MGM S4695
Early Quintets Prs S7673
Greek Cooking Ips S9143
Round Trip Ver 68791
WORLD'S GREATEST JAZZ BAND
Extra Pro 5309TF
WRIGHT, FRANK
Trio Esp S1023
Your Prayer Esp S1053
WRIGHT, LEO
Soul Talk Vor 2011

YOUNG-HOLT UNLIMITED
Just a Melody Bru 754159TF
Mellow Dreamin' Cot 18001
Soulful Strut Bru 754144TF
YOUNG, JOHN
Themes & Things Cad S692
w. Sproles & Thomas Del 403
YOUNG, LARRY
Groove St. Prs S7237
Heaven On Earth Blu 84304
YOUNG, LESTER
Blue Lester Sav 12068
Immortal Sav 12155
Master's Touch w. Basie Sav 12071
YOUNG TUXEDO BRASS BAND Atl S1297
ZAPPA, FRANK
Chunga's Revenge Biz 2103TG
Hot Rats Biz 6156TF
ZAWINUL, JOE
Money in Pocket Atl S3004
Rise & Fall of 3rd Stream Vor 2002
ZEITLIN, DENNY
My Shining Hour Col CS9263
ZENITH SIX
Vols. 1/2 2-GHB 12/13
ZITRO Esp S1052
ZOLLER, ATTILA--Gypsy Cry Emb 523

XYZ

YANCEY, JIMMY
Pure Blues w. Mama Atl 1283
YOST, PHIL
Bent City Tak 1016
Fog-Hat Ramble Tak 1021
YOUNG, ELDEE & CO
Feature Spot Cad S791

LP PRICE LIST

Label Abbreviation/Series	Stereo LP List Price	db/RC Price	Label Abbreviation/Series	Stereo LP List Price	db/RC Price	Label Abbreviation/Series	Stereo LP List Price	db/RC Price
A&M (A&M)	4.98	3.33	Dauntless (Dau)	4.98	3.33	Jazzology (Jaz)	5.98	3.99
2000/3000	5.98	3.99	Decca (Dec) 74000/78000	4.98	3.33	Jewel (Jew)	3.98	2.66
ABC-Paramount (ABC)	4.98	3.33	79000/79200/79400-79900/710000	5.98	3.99	Jubilee (Jub)	4.98	3.33
OCS	6.98	4.66	71500/3200	6.98	4.66	200 (mono only)	3.98	2.66
Adelphi (Ade)	5.95	3.99	Delmark (Del)			Junco (Jun)	5.48	3.99
All (All)	5.98	3.99	800 (mono only)/9E00	4.98	3.33			
Ampex (Amp)	4.98	3.33	9200/9400	5.98	3.99	Kapp (Kap)	4.98	3.33
Apple (App)	4.98	3.33	Deram (Der)	4.98	3.33	S-4500/S-7000	5.98	3.99
Archive of Folk & Jazz Music (Arc)	5.98	3.99	Dixieland Jubilee (D-J)	4.98	3.33	S-5000 (2-LP set)	9.46	6.66
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Arhoolie (Arh)	5.98	3.99	Dot (Dot) (mono only)	4.98	3.33	King (Kng)	4.98	3.33
Ars Nova (Ars)	4.98	3.33	29000	5.98	3.99	31000	3.98	2.66
Asch (Ash)	5.95	3.99	Douglas International (D-I)	4.98	3.33			
4000 (mono only)	7.95	5.33	Douglas 3 (Dug)	5.98	3.99	Laurie (Lau) 2000	4.98	3.33
2-LP set	15.90	10.60	Dunhill (Dun)	4.98	3.33	1000	5.98	3.99
Atco (Atc)	4.98	3.33				Liberty (Lib)		
1000/S-5000	5.98	3.99	Elektra (Ele)			3000 (mono)/7000/8000	4.98	3.33
Atlantic (Atl)	5.98	3.99	5000/7100/7200/7300/75000	5.98	3.99	11000 (mono) 12000 (2-LP set)/		
S-8000	4.98	3.33	100-30H (mono)/74000	4.98	3.33	14000	5.98	3.99
Audio-Fidelity (A-F)	4.98	3.33	Emarcy (Ema)	4.98	3.33	27200 (2-LP set)	9.98	6.66
S-50000	2.98	1.99	Embryo (Emb)	5.98	3.99	Limelight (Llm)	5.98	3.99
S-1700/7000	5.98	3.99	Encore (Enc)	5.98	3.99	London (Lon)	4.98	3.33
Audiophile (Aud)	5.95	3.99	Enterprise (Ent)	4.98	3.33	21000/44000/55000/56000/76000/		
Avco Embassy (Avc)	4.98	3.33	Epic (Epi) BA/BF/BN/E	4.98	3.33	82000	5.98	3.99
			BC/FIS/FXS	5.98	3.99	58000/88000	6.98	4.66
Backbeat (Bac)	4.98	3.33	ESP-Disk (ESP)	4.98	3.33			
Barclay (Bar)	6.98	4.66	Euphonic (Eup)	4.98	3.33	Mainstream (Mai)	4.98	3.33
Barnaby (Brn)	4.98	3.33	Everest (Eve)			Mark (Mar)	5.98	3.99
Bell (Bel)	4.98	3.33	5000 (mono only)/1000	3.98	2.66	Melodeon (Mel)	5.98	3.99
Berklee (Ber)	4.95	3.33	6000(mono)/9000(mono)/3000/8000	4.98	3.33	Mercury (Mer)	5.98	3.99
LP/S (with set of scores)	14.50	9.66	VSD (2-LP set)	5.98	3.99	20000/60000/CAM/CMM	4.98	3.33
Bethlehem (Bet)	4.98	3.33	Excello (Exc)	5.98	3.33	SRM (2-LP set)	5.98	3.99
Biograph (Bio) (mono only)	5.98	3.99				Metromedia (Met)	4.98	3.33
Bizarre (Biz)	5.98	3.99	Fantasy (Fan)			MGM (MGM)	5.98	3.99
2-LP set	7.98	5.33	mono only: 3000/9000	3.98	2.66	Milestone (Mil)	4.98	3.33
Blackbird (Blk)	4.98	3.33	700C (mono)/8500D/86000	4.98	3.33	9000	5.98	3.99
Blue Horizon (B-H)	4.98	3.33	Fat Cat Jazz (Fat)	5.98	3.99	Minit (Min)	4.98	3.33
Blue Note (Blu)	5.98	3.99	Flying Dutchman (Fly)	5.95	3.99	Miranda (Mir)	4.98	3.33
S-89900 (2 LPs)	5.98	3.99	Focus (Foc)	5.98	3.99	Monmouth-Evergreen (M-E)	4.98	3.33
S-82001	2.49	1.66	Folkways (Fok)	5.98	3.99	Monument (Mon)	4.98	3.33
Blue Rock (B-R)	4.98	3.33	4000-4599 (mono only)	7.95	5.33	Moodsville (Moo)	5.98	3.99
Blue Thumb (B-T)	5.98	3.99	10" LPs (mono only)	4.15	2.77	Motown (Mot)	4.98	3.33
Blues Classics (B-C) (mono only)	5.98	3.99	Fontana (Fon)	5.98	3.33	Movietone (Mov)	1.98	1.33
Blues Time (Bti)	4.95	3.33	Fortuna (For) 8000	3.98	2.66	MPS (MPS)	5.98	3.99
Bluesville (Blv)	5.98	3.99	3000	4.98	3.33	MTA (MTA)	4.98	3.33
Bluesway (Bly)	4.98	3.33				NWS	5.98	3.99
Brunswick (Bru)	4.98	3.33	GHB (GHB)	5.98	3.99	Music Images (M-I)	4.98	3.33
Buddah (Bud)	4.98	3.33	10" LPs (mono only)	3.98	2.66	Music Minus One (MMO)		
Buena Vista (Bue)	4.98	3.33	Galaxy (Gal)	4.98	3.33	Mono LP plus featured music part5-95	3.99	
4000	5.98	3.99	Glad-Hamp (Gla)	4.98	3.33			
			GNP Crescendo (GNP)	4.98	3.33	Nessa (Nes)	5.98	3.99
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California (Cal)	5.98	3.99	Golden Crest (G-C)	4.98	3.33	Norman (Nor)	4.98	3.33
Cambridge (Cab)	5.98	3.99	S-4000/S-6000	5.98	3.99	300	3.98	2.66
Camden (Cam)	1.89	1.33	Good Time Jazz (GTJ)	5.79	3.99	Nonesuch (Non) H	2.98	1.99
Capitol (Cap)	5.98	3.99	Gordy (Gor)	4.98	3.33	HB	5.96	3.99
SMCL/SMCO/SO/SVAS/SNAL/SWAO	6.98	4.66	Grand Award (G-A)			HC	8.94	5.99
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	9.98	6.66	Imperial (Imp)	4.98	3.33	(2-LP set)	9.96	6.66
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Contemporary (Con)	5.79	3.99				Pacific Jazz (P-J)	5.98	3.99
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Cotillion (Cot)	4.98	3.33	Jansco (Jan)	4.98	3.33	Pathe (Pat)	5.98	3.99
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CTI (CTI)	5.98	3.99	Jazz Cool (J-C) (mono only)	4.98	3.33	Period (Per)	4.98	3.33
1000	4.98	3.33	Jazz Crusade (JCr) (mono only)	4.95	3.33	1000 (2-LP set)	4.98	3.33

Label Abbreviation/Series	Stereo LP List Price	db/RC Price	Label Abbreviation/Series	Stereo LP List Price	db/RC Price	Label Abbreviation/Series	Stereo LP List Price	db/RC Price
Period (cont.)			Rivoli (Rvl)	4.98	3.33	Tico (Tic)	4.98	3.33
1000 (3-LP set)	6.95	4.66	Roulette (Rou)	4.98	3.33	Tower (Tow) DST	4.98	3.33
10" LPs	3.98	2.66	Saba (Sab)	6.00	5.00	Tow-W	4.98	3.99
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600000	4.98	3.33	14000 (mono only)	4.98	3.33	20th Century Fox (Fox)	4.98	3.33
Pickwick (Pic)	1.98	1.33	Scepter (Sce)	4.98	3.33	Uni (Uni)	4.98	3.33
S-4000	2.49	1.66	Scholastic (Sch) (mono only)	5.98	3.99	United Artists (U-A)		
Pinnacle (Pin)	5.98	3.99	Skye (Sky)	5.98	3.99	6000/15500/16500/16000	4.98	3.33
Polydor (Pol)	4.98	3.33	Solid State (S-S)	4.98	3.33	5000/5500/8000/9900/UXS (2LP set)	5.98	3.99
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IM/IME/VDM/VDS/VPM/VSP/LD/LDS/LS	5.98	3.99	Stinson (Sti)	4.98	3.33	Warner Bros./7 Arts (W-B)	4.98	3.33
LOCD/LSOD/VCM/VCS	6.98	4.66	Studio-Fidelity (S-F)	5.98	3.99	B/S	5.98	3.99
Regent (Reg) (mono only)	3.98	2.66	Sunflower (Sun)	4.98	3.33	Windin' Ball (Win)	5.95	3.99
Reprise (Rep)	4.98	3.33	Takoma (Tak)	5.98	3.99	World Pacific (W-P)	5.98	3.99
S-91000/S-92000	5.98	3.66	Tangerine (Tan)	4.98	3.33	-1800/21800	4.98	3.33
Request (Req)	4.98	3.33	Testament (Tes)	4.98	3.33	26200 (3-LP set)	11.96	7.99
Revelation (Rev) (mono only)	4.98	3.33	Threshold (Thr)	5.98	3.99	Worldwide (W-W)	4.98	3.33
Revue (Rvu)	4.98	3.33	Time (Tim)	5.98	3.99	Yazoo (Yaz) (mono only)	5.95	3.99
Riverside (Riv)	4.98	3.33	Vols. 1-8	3.98	2.66			

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The db/RC Price is 1/3 off the list price based on the following table:

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\$1.89-1.98	\$1.33	\$ 8.79-8.98	\$5.99
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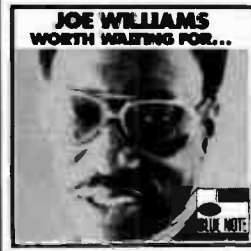
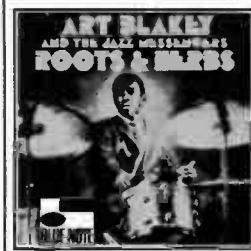
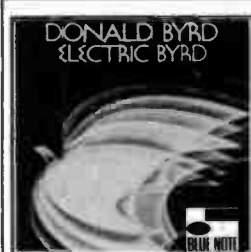
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- 84333 — Bobby Hutcherson "Now"
- 84348 — Jack McDuff "To Seek A New Home"
- 84349 — Donald Byrd "Electric Byrd"
- 84352 — Horace Silver "That Healin' Feeling"
- 84347 — Art Blakey "Roots & Herbs"
- 84321 — Herbie Hancock "The Prisoner"
- 84337 — Lou Donaldson "Everything I Play"
- 84350 — Jimmy McGriff "Electric Funk"



KILLER JOE

6 (RADIB SOCA)
COL. PNO. (1-Hand)

The score is written on ten staves. The first three staves are for saxophone parts: (Sax. Alt.), (Sopr. Sax.), and (Tenor Sax.). The next three staves are for brass and woodwinds: Trombone, Trumpet, and Vocal. The final four staves are for rhythm section: Guitar, Piano, Drums, and Brass. A circled '6' is written above the first staff, indicating a six-measure section. The notation includes various rhythmic markings such as '2' and '4', and some handwritten notes like 'col. pno chords' and 'Emi. 1st A1 (5s)'. The score is a sketch, with many notes and lines drawn in a fluid, handwritten style.

KILLER JOE

Guitar 1 (Cory Solo)
(cont. Solo) on Pivo. chords
H C9 Eb9 2

Trampet
HARMONIS

Trombone
BUCKETS H

Vocal

Guitar
on Pivo. chords

Piano
A13m, Eb9, F#11, Em, A7(b9)

Bass
A13m, Pivo. chords

Handwritten musical notation includes notes, rests, and accidentals such as C9, Eb9, A13m, Eb9, F#11, Em, and A7(b9). The score is divided into systems for each instrument.

KILLER JOE

Handwritten musical score for "Killer Joe". The score is written on ten staves, organized into two systems of five staves each. The instruments are labeled on the left side of each staff:

- Staff 1: (Ftr?)
- Staff 2: (Sopr. Sax)
- Staff 3: (Ten. Sax)
- Staff 4: Trompete
- Staff 5: Trombone
- Staff 6: Tenor
- Staff 7: Guitar
- Staff 8: Piano
- Staff 9: Bass
- Staff 10: Drums

The score includes various musical notations such as slurs, accents, and dynamic markings. A prominent feature is a wavy line across the top of the first system, with circled initials "I-J" above it. A similar wavy line appears in the second system with circled initials "I-I".

Key annotations include:

- "Hornrow - Solo" written above the Trompete staff in the first system.
- "C9" written above the Trompete staff in the second system.
- "C9 (unpl.)" written above the Piano staff in the second system.
- "(near top)" written above the Drums staff in the second system.
- "C9 (unpl.)" written above the Piano staff in the third system.
- "(near top)" written above the Drums staff in the third system.

Measure numbers 53, 54, 55, 56, 57, 58, 59, and 60 are marked along the bottom of the first system.

The score is organized into a grid of staves. The top row contains a central melodic line with a circled 'K' at the beginning and end. Below this are staves for various instruments, each with handwritten notes and markings.

Instrument	Staff 1	Staff 2	Staff 3	Staff 4	Staff 5	Staff 6	Staff 7	Staff 8	Staff 9	Staff 10
(Horn)										
(Sopr. Sax)										
(Ten. Sax)										
Trumpet	G1	G2	G3	G4	G5	G6	G7	G8		
Trombone										
Drum										
Violin										
Viola										
Cello										
Double Bass										
Drum										

Handwritten notes and markings include:
- Circled 'K' at the start and end of the top line.
- 'F#m7' and 'Bb7(9)' written above the top line.
- '2' written above the Trumpet and Trombone staves.
- 'con poco allargando' written above the Violin and Viola staves.
- 'Em7(9)' and 'A7(9)' written above the Cello and Double Bass staves.
- 'con poco allargando' written above the Double Bass staff.

Handwritten musical score for "Killer Joe". The score is written on ten staves, each with a circled 'L' at the end. The parts are:

- Drum:** Features a steady 4/4 beat with notes for snare, bass, and cymbal.
- Bass:** Labeled "Bass", it follows a simple rhythmic pattern.
- Piano:** Labeled "Piano", it includes chords and melodic lines with dynamic markings like mf and ff .
- Guitar:** Labeled "Guitar", it features a complex, rhythmic pattern with various notes and rests.
- Vocal:** Labeled "Vocal", it contains lyrics and melodic lines. The lyrics include "I see you around", "I see you around", "I see you around", "I see you around", "I see you around", "I see you around", "I see you around", "I see you around", "I see you around", "I see you around".
- Trumpet:** Labeled "Trumpet", it plays a melodic line with notes like B13th, F#m7, and B7(a).
- Trombone:** Labeled "Trombone", it plays a melodic line with notes like D9 and C9.

The score is written in a style typical of mid-20th-century jazz or blues manuscripts, with many handwritten annotations and a clear rhythmic structure.

KILLER JOE

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KILLER JOE

Handwritten musical score for the song "Killer Joe". The score is written on ten staves, each with a label on the left side. The lyrics are written below the vocal staff.

Staff 1: (Ftr.) (Handwritten: *-(Beats)*)

Staff 2: (SOFT. SX) (Handwritten: *w/Beats*)

Staff 3: (REV. SX) (Handwritten: *ca*)

Staff 4: Trombone (Handwritten: *OPEN*)

Staff 5: Trombone

Staff 6: Vocal (Lyrics: *MURDER ME SLOW, PLEASE JOE*)

Staff 7: Beller (Handwritten: *CON. PIANO CHORDS*)

Staff 8: Piano (Handwritten: *Em (7-5)*)

Staff 9: Bass (Handwritten: *CON. PIANO CHORDS (Guitar)*)

Staff 10: Drums

The score includes various musical notations such as notes, rests, and dynamic markings. A large circled 'P' is written at the beginning of the first staff. The lyrics are: "MURDER ME SLOW, PLEASE JOE".

KILLER JOE

The musical score is written on ten staves, organized into four systems. The instruments and parts are as follows:

- System 1 (Measures 1-4):**
 - Guitar (Gtr):** Measures 1-2 contain chords $F\sharp$ and $F\sharp$. Measure 3 contains F and $F\sharp$. Measure 4 contains F and $F\sharp$. A circled p dynamic marking is above measure 4.
 - Saxophone (Sax):** Measure 1 has a circled p dynamic marking.
 - Drums (Drum):** Measures 1-4 show a consistent rhythmic pattern with notes on measures 1, 2, 3, and 4.
- System 2 (Measures 5-8):**
 - Guitar:** Measures 5-8 contain chords F , $F\sharp$, F , and $F\sharp$. A circled p dynamic marking is above measure 8.
 - Drums:** Continues the rhythmic pattern.
- System 3 (Measures 9-12):**
 - Vocal (Vocal):** Measures 9-12 contain the lyrics: "YES! KILLER JOE. DON'T YOU GO —".
 - Guitar:** Measures 9-12 contain chords F , $F\sharp$, F , and $F\sharp$.
 - Drums:** Continues the rhythmic pattern.
- System 4 (Measures 13-16):**
 - Guitar:** Measures 13-16 contain chords F , $F\sharp$, F , and $F\sharp$.
 - Drums:** Continues the rhythmic pattern.

Additional annotations include circled p dynamics, a circled F chord, and a circled $F\sharp$ chord. The score concludes with a final measure containing a circled F chord.

KILLER JOE

Handwritten musical score for "Killer Joe" featuring a band with the following instruments: Flute, Saxophone, Trombone, Trumpet, Tenor Saxophone, and Drums. The score is divided into two systems, each marked with a circled 'Q'.

System 1:

- Flute:** (Flt.)
- Saxophone:** (SOPR. SAX.)
- Trombone:** (TRBN)
- Trumpet:** (TRPT)
- Tenor Saxophone:** (TEN. SAX.)
- Drums:** (DRMS)

System 2:

- Tenor Saxophone:** (TEN. SAX.)
- Drums:** (DRMS)
- Trumpet:** (TRPT)
- Trombone:** (TRBN)
- Flute:** (FLT.)
- Saxophone:** (SOPR. SAX.)
- Tenor Saxophone:** (TEN. SAX.)
- Drums:** (DRMS)

Lyrics and performance instructions are written above the Tenor Saxophone staff:

COOL JOE, MEAN JOE
 HEY, JOE
 KILLER JOE

KILLER JOE

Handwritten musical score for "Killer Joe". The score is organized into systems for different instruments:

- Trumpets:**
 - Part 1: (Ftr. Solo) (Solo) Bb4
 - Part 2: (Solo) (Solo) P. 11
 - Part 3: (Ftr. Solo) (Solo)
- Trombones:**
 - Part 1: (Trombone) (Trombone)
 - Part 2: (Trombone) (Trombone)
- Other Instruments:**
 - Tenor: (Tenor) (Tenor)
 - Guitar: (Guitar) (Guitar)
 - Piano: (Piano) (Piano)
 - Bass: (Bass) (Bass)
 - Drums: (Drums) (Drums)

Key annotations and markings include:

- Measure numbers: 109, 110, 111, 112, 113, 114.
- Section markers: "FADE REPEATS" (boxed), "COOL JOE", "MEAN JOE".
- Dynamic markings: "p", "f", "mf", "ff", "rit", "cresc", "decresc".
- Performance instructions: "Solo", "P. 11", "Trombone", "Tenor", "Guitar", "Piano", "Bass", "Drums".
- Handwritten notes: "Killer Joe" written vertically on the right side.

LESTER YOUNG DISCOGRAPHY

PART I: 1936-1945



Compiled by Dan Morgenstern
based on work by
Jorgen G. Jepsen, Brian Rust, and Jan Evensmo

MUSIC '71 □ 73

Abbreviations

Instruments:

as	alto saxophone
b	string bass
bars	baritone saxophone
bgo	bongo(s)
cga	conga
cl	clarinet
dr	drums
fl	flute
fig	fluegelhorn
frh	French horn
g	guitar
p	piano
sop	soprano saxophone
tb	trombone
tp	trumpet
ts	tenor saxophone
vbs	vibraharp
vcl	vocal
vtb	valve trombone

LABEL ABBREVIATIONS

Alad/Ald	Aladdin	Lnd	London
AoH	Ace of Hearts	Mdsc	Melodisc
ARS	American Recording Society	Mer	Mercury
BA	Blue Ace	Met	Metronome
Bcl	Barclay	Mns	Mainstream
Br	Brunswick	Nrg	Norgran
BSt	Blue Star	NY	New York
ChP	Charlie Parker	Od	Odeon
Cmd	Camden	OK	OKeh
Co	Columbia	Pa	Parlophone
Com	Commodore	Ph	Philips
Crl	Coral	Pol	Polydor
Cq	Conquerer	Rlm	Realm
De	Decca	Sig	Signature
EmA	EmArcy	Snt	Sonet
Esq	Esquire	Sts	Stateside
Fkw	Folkways	Svy	Savoy
Fnt	Fontana	TopR	Top Rank
Har	Harmony	Vg	Vogue
Imp	Imperial	Vl	(RCA) Victor
JPan	Jazz Panorama	Vng	Vanguard
JRog	Jolly Roger	Vo	Vocalion
JS	Jazz Selection	Vrv	Verve
JScy	Jazz Society		
Jzt	Jazztone (Concert Hall)	(C)	Continental
			European
Kar	Karusell	(D)	Danish
Key	Keynote	(E)	British
Lib	Liberty	(F)	French
		(G)	German
		(J)	Japanese
		(Swd)	Swedish

Where no label info appears, the recording is hitherto unissued commercially.

JONES - SMITH INCORPORATED (COUNT BASIE'S QUINTET):

- Carl Smith (tp), Lester Young (ts), Count Basie (p), Walter Page (b), Jo Jones (dr), Jimmy Rushing (vcl) Chicago, October 9, 1936
- C1657-1 **Shoe Shine Swing*** Vo 3441, Cq 9317, Co B1568, CL1o36, BA 2o2, JRog J5o17, Epic EG71o5, LN31o7, LN3576, Pa(E) R2636, Vo(E) S68, Ph(C) 426o44BE, BO7521L, Od(G) A272244, JPan LP1813
- C1658-1 **Evenin'** Vo 3441, Co B1568 De(E) J13
- C1659-1 **Boogie Woogie** (jr) Vo 3459, Co 35959, B1568, Epic EG71o5, LN31o7, LN3576, Fkw FP73, FJ2811, Vo(E) S-163, Pa(E) R2874, Co(E) SEG7576, Ph(C) 426o44BE, BO7521L, Od(G) 028425
- C1660-1 **Lady Be Good** Vo 3459, Cq 9317, Co B1568, BA 2o2, JRog J5o17, JPan 1813, Epic EG71o5, LN31o7, LN3577, LA-16o0o, Vo(E) S-68, Pa(E) R2636, Ph(C) 426o44BE, BO7142L, BO7521L, Od(G) A272244

* Note: a second take is said to exist.

COUNT BASIE AND HIS ORCHESTRA:

Buck Clayton, Joe Keyes, Carl Smith (tp), George Hunt, Dan Minor (tb), Caughey Roberts (as), Lester Young, Herschel Evans (ts), Jack Washington (bars, as), Basie (p), Claude Williams (g), Walter Page (b), Jo Jones (dr), Jimmy Rushing (vcl).

- 61542A **Honeysuckle Rose** De 1141, ED2o69, DL8o49, BR(E) 02496, OE9o15, Br(G/F) 86o39LPB, 87o36LPBM
- 61543A **Pennies From Heaven** (jr) De 1121, Br 8o163, BL58o19, Br(E) 02379, Br(G/F) 1o113EPB Crl(F) ECV18o37, Crl(G/F) 96o2oLPC, 97o11LPCM
- 61544A **Swingin' At The Daisy Chain** De 1121, 3798, ED2o67, DL8o49, DL717o, Br(E) 02379, OE9o38 Br(G/F) 87o36LPBM, De(F) EUS1oo5o9
- 61545A **Roseland Shuffle** De 1141, DL8399, DL717o, Br BL58o19, Br(E) 02515, LAT8167 Crl(F) ECV18o37, Crl(G/F) 96o2oLPC, 97o11LPCM, Br(G/F) 87o15LPBM



TEDDY WILSON AND HIS ORCHESTRA:

- Buck Clayton (tp), Benny Goodman (cl), Lester Young (ts), Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Billie Holiday (vcl). NYC, January 25, 1937
- 2o568-1 **He Ain't Got Rhythm** Br 7824, Vo(E) S-1o1, Ph(E) BBE-12359, Ph(C) 429615BE, CBS(J) SONP5033
- 2o569-2 **This Years Kisses** BR 7828, Co CL1758, Vo(E) S-1o1, Ph(E) BBE12359, Ph(C) 429615BE, CBS BPG62o37
- 2o57o-1 **Why Was I Born?** Br 7859, Co 36283, CL1758, Vo(E) S-71, Co(E) 33S1o34, Co(F) FP1o44, Br(G) A8116o, Fnt(C) 662oo-7-TR, CBS BPG62o37
- 2o571-2 **I Must Have That Man** Br 7859, Co 362o7, CL6o4o, CL637, Vo(E) S-71, Ph(E) BR8o98, BBR8o61, Fnt(E) TFE15o1o, Ph(C) B211774, BO7651R, BO7735R, Br(G) A8116o

COUNT BASIE AND HIS ORCHESTRA:

- Buck Clayton, Ed Lewis, Bobby Moore (tp), Eddie Durham (tb, g), George Hunt, Dan Minor (b), Caughey Roberts (as), Herschel Evans, Lester Young (ts), Jack Washington (bars, as), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Jimmy Rushing (vcl). NYC, March 26, 1937
- 62o78A **Exactly Like You** (jr) De 1252, Crl 6oo37, Br(E) o2521, AoH AH119, Br(G) A81268, Crl(G/F) C91o78, 94132EPC, 97o11-LPCM
- 62o79A **Boo-Hoo** (jr) De 1228, Br(E) 02427, Br(G/F) 875o2LPBM
- 62o80A **The Glory Of Love** (jr)
- 62o81A **Boogie Woogie** (jr) De 1252, DL717o, Br(E) 02521, AoH AH119, Br(G) A81268, Br(G/F) 875o2LPBM

TEDDY WILSON AND HIS ORCHESTRA:

- Buck Clayton (tp), Buster Bailey (?) (cl), Johnny Hodges (as), Lester Young (ts), Wilson (p), Allen Reuss (g), Artie Bernstein (b), Cozy Cole (dr), Billie Holiday (vcl). NYC, May 11, 1937
- 21117-2 **Sun Showers** Br 7917, Co CL2427, Br(G) A81223, CBS BPG-62815
- 21118-2 **Yours And Mine** - Vo(E) S-185 - CBS(J) SONP5033
- 21119-1 **I'll Get By** Br79o3, Co 35926, Vo(E) S-1o7, Pa(E) R2823, Co(E) 33S1o34, Fnt(E) TFL51o6, Co(F) FP1o44, Ph(C) BO-755oL
- 21119-2 **I'll Get By** Co CL2427, CBS BPG62815
- 2112o-1 **Mean To Me** Br 79o3, Co 35926, Vo(E) S-1o7, Pa(E) R2868, CBS(J) SONP5033
- 2112o-2 **Mean To Me** Co CL2427 Fnt(C) 467o36, CBS BPG62815, Co D77
- Buck Clayton (tp), Buster Bailey (cl), Lester Young (ts), Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Billie Holiday (vcl) NYC, June 1, 1937
- 21217-1 **Foolin' Myself** Br 7911, Co 362o7, CL6o4o, CL637, Vo(E) S-185, Ph(E) BBR8o61, Ph(C) BO7651R, 429117BE
- 21218-2 **Easy Living** Br 7911, Co 362o8, CL6o4o, CL637, De(E) J4, F7125, Ph(E) BBR8o61, Ph(C) BO7651R
- 2129-2 **I'll Never Be The Same** Br 7926, Co JZ-1, CL2531, CL1758, Har HL7125, BA 243, JRog J5o2o, De(E) J44, Fnt(E) TFL-51o6, Ph(E) BBR8115, Ph(C) BO7818R, CBS BPG62o37
- 2122o-1 **I Found A New Baby** (no vocal)* Br 7926 De(E) J7 BA 243, CBS(d) SONP5033
- * Second take said to exist

BILLIE HOLIDAY AND HER ORCHESTRA:

Buck Clayton (tp), Edmond Hall (cl), Lester Young (ts), James Sherman (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Billie Holiday (vcl)

NYC, June 15, 1937

21249-1 **Me, Myself And I** Co CL6129, CL637, Fnt(E) TFE1701o, Ph(C) BO765oR

21249-2 **Me, Myself And I** Vo/OK 3593 Vo(E) S-1o6

2125o-1 **A Sailboat In The Moonlight** Vo/OK 36o5, Co 37495, CL637, CL2666, Vo(E) S-171 Pa(E) PMC1222, CBS BPG63o65

21251-1 **Born To Love** Vo/OK 36o5 Pa(E) PMC1222

21252-1 **Without Your Love** Vo/OK 3593 Vo(E) S-1o6

21252-2 **Without Your Love** Co CL6163, CL1759, Ph(E) BBR8o32, Ph(C) BO7628R, BO7183L

COUNT BASIE AND HIS ORCHESTRA:

Ed Lewis, Bobby Moore, Buck Clayton (tp), Dan Minor, George Hunt, Eddie Durham (tb), Lester Young, Herschel Evans (ts), Earl Warren (as), Jack Washington (as, bars), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Billie Holiday, Jimmy Rushing (vcl)

broadcast, Savoy Ballroom, NYC, June 30, 1937

Swing Brother Swing (bh) Co CL1759, CBS BPG62o38, Saga ERO8o14, Bravo BR374, Temple M553

They Can't Take That Co CL1759, CBS BPG62o38, Saga ERO Away From Me (bh) 8o14, Bravo BR374, Temple M553

Moten Swing Temple M553, Collector's Classics CC-8

Shout And Feel It - Palm 3o:06

The Me And You That Used To Be (jr) - -

The Count Steps In JScy AA552, Temple M553, Collector Classics CC-8, Palm 3o:06

I'll Always Be In Love JScy AA552, Temple M553, Collector Classics CC-8, Palm 3o:06

When My Dreamboat Comes Home (jr) Temple M553, Collector Classics CC-8, Palm 3o:06

Bugle Blues JScy AA589, Temple M553, -

COUNT BASIE AND HIS ORCHESTRA:

Ed Lewis, Buck Clayton, Bobby Moore (tp), George Hunt, Dan Minor (tb), Eddie Durham (g, tb), Earl Warren (as, vcl), Herschel Evans, Lester Young (ts), Jack Washington (bars, cl), Basie (p),

Freddie Green (g), Walter Page (b), Jo Jones (dr), Jimmy Rushing (vcl)

NYC, July 7, 1937

62331B **Smarty** (jr) De 1379, Br (E) 0249o, Br(G) A813o1, Br(F) A5o5113

62332A **One O'Clock Jump** De 1363, 37o8, 25o56, 11o87, ED2o67, DL-8o49, DL8o67, DL4o0o, Br(E) 02466, 05o44, OE9o15, OE9o38, Br(G) A81274, A82365, A82418, Br(G/F) 1o113EPB, 87o36-LPBM, De(F) EUS1oo5o9

62333A **Listen My Children** (jr) De 1379, Br(E) 249o, Br(G) A813o1, Br(F) A5o5113

62334A **John's Idea** De 1363, 3518, 25o56, ED2o67, DL8o49, Br BL54o12, Br(E) 02466, Br(G) A81274, Br(G/F) 86o39LPB, 87o36LPBM, De(F) EUS1oo51o

Benny Morton (tb) replaces Hunt. NYC, August 9, 1937

62511A **Good Morning Blues** (jr) De 18125, 288o3, DL8o44, AoH AH119, Br(G/F) 875o2LPBM

62511B **Good Morning Blues** (jr) De1446, Br(E) 02496, Br(F) A5o5117

62512A **Our Love Was Meant To Be** (ew) - Br(E) 02543, Br(G) A81393

62513A **Time Out** De 1538, DL7171, Br BL54o12, Br(E) 02543, Br(G) A81393

62514A **Topsy** De 177o, DL717o, Br BL54o12, Br(E) 02684, CrI (G/F) 96o2oLPC, 97o11LPCM, Br(F) A5o5172

BILLIE HOLIDAY AND HER ORCHESTRA:

Buck Clayton (tp), Buster Bailey (cl), Lester Young (ts), Claude Thornhill (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Billie Holiday (vcl)

NYC, September 13, 1937

21686-1 **Getting Some Fun Out Of Life** Vo/OK 37o1, Co CL1759, Vo(E) S-172, JRog J5o21, CBS BPG62o38

21687-1 **Who Wants Love?** Vo/OK 37o1, JRog J5o21, Vo(E) S-13o, Ph(E) BBE12359 Ph(C) 429615BE

21688-1 **Travelin' All Alone** Vo/OK 3748, Co CL6129, CL1759, Vo(E) S-172, Br(G) 1353, Ph(C) BO765oR, CBS BPG62o38

21689-1 **He's Funny That Way** Vo/OK 3748, Co 37495, Co CL2427, Vo(E) S-153, Fnt(E) TFE17214, Fnt(C) 662oo7TR, Br(G) A81353 CBS BPG62815



The Basie band at the Apollo Theater in 1940 with some illustrious guests out front. From left: Benny Carter, Coleman Hawkins, Charlie Barnett, and Lester Young. Seated: Harry Edison, Dickie Wells, Vic Dickenson, Basie, Jo Jones.

COUNT BASIE AND HIS ORCHESTRA:

Ed Lewis, Bobby Hicks, Buck Clayton (tp), Dan Minor, Benny Morton (tb), Eddie Durham (tb, g), Earl Warren (as), Herschel Evans, Lester Young (ts), Jack Washington (bars, cl), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Jimmy Rushing (vcl)

NYC, October 13, 1937

- 62682 I Keep Remembering (jr) De 1581
- 62683A Out The Window De 1581, 3946, Br 80115, EPB71014, BL58019, BL54012, Br(E) 02595, Br(G) A81566, Br(F) A505144, Crl (F/G) 96020LPC, 97011LPCM
- 62684A Don't You Miss Your Baby (jr) De 1770, Fkw FJ2804, Br(E) 02797, AoH AH119, Br(G) A82207, Br(G/F) 87502LPBM, Br(F) A505201
- 62685A Let Me Dream (ew) De 1538, Br(E) 02870

add Billie Holiday (vcl)

broadcast, Meadowbrook, N. J., November 3, 1937

- I Can't Get Started (bh) Co CL1759, CBS BPG62038, Saga ERO8014
- Moten Swing Collector's Classics CC-9
- One O'Clock Jump -
- A Study In Brown -
- Rhythm In My Nursery Rhymes (jr) -
- John's Idea -
- Good Morning Blues (jr) -
- Dinah (jr) SJcy AA602 -

omit Holiday. Karl George (tp) replaces Hicks

NYC, January 3, 1938

- 63122A Georgiana (jr) De 1682, Br(E) 02581, AoH AH119, Br(G) 81502, A82328, Br(G/F) 87502LPBM
- 63123A Blues In The Dark (jr) De 1682, ED2069, DL8049, DL7170, Br(E) 02581, AoH AH119, Br(G) A81502, A82528, Br(G/F) 10113EPB, 87036LPBM

TEDDY WILSON AND HIS ORCHESTRA:

Buck Clayton (tp), Benny Morton (tb), Lester Young (ts), Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Billie Holiday (vcl)

NYC, January 6, 1938

- 22192-3 My First Impression Of You Co CL2427 CBS BPG62815
- 22192-4 My First Impression Of You Br 8053
- 22194-3 When You're Smiling Br 8070, Co CL6040, CL1759, Vo(E) S-141, Ph(C) 429117BE, BO7651R, Ph(E) BBR8061, CBS BPG62038
- 22194-4 When You're Smiling Co 36208, V-Disc 28, 248, CBS (J) SONP5033
- 22195-3 I Can't Believe That You're In Love With Me Co 36335

- 22195-4 I Can't Believe That You're In Love With Me Br 8070, Co CL2427, Vo(E) S-150, CBS BPG62815
- 22255-1 If Dreams Come True Br 8053, Co CL1759, Fnt (E) TFL 5106, Vo(E) S-141 CBS BPG62038

BILLIE HOLIDAY AND HER ORCHESTRA:

Buck Clayton (tp), Benny Morton (tb), Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Billie Holiday (vcl)

NYC, January 12, 1938

- 22281-1 Now They Call It Swing Co CL2427 CBS BPG62815
- 22281-2 Now They Call It Swing Vo/OK 3947 Vo(E) S-153
- 22282-1 On The Sentimental Side Co CL1759 CBS BPG62038
- 22282-2 On The Sentimental Side Vo/OK 3947, Pa(E) R2566, Fnt (E) TFL5106, Ph(C) BO7550L
- 22283-1 Back In Your Own Backyard Vo/OK 4029, Co CL1036, CL1759, JRog J5021, Pa(E) R2621, Ph(E) BBL7510, Ph(C) B47015L, CBS BPG62038
- 22283-2 Back In Your Own Backyard Unissued
- 22284-2 When A Woman Loves A Man Vo/OK 4029, Co 37494, CL-1759, CL2666, Vo(E) S-171, Ph(E) BBL7510, Ph(C) B47015L, CBS BPG62038, BPG63065

BENNY GOODMAN JAM SESSION:

Harry James, Buck Clayton (tp), Vernon Brown (tb), Benny Goodman (cl), Johnny Hodges (as), Lester Young (ts), Harry Carney (bars), Basie (p), Freddie Green (g), Walter Page (b), Gene Krupa (dr)

concert, Carnegie Hall, NYC, January 16, 1938

- Honeysuckle Rose Co 39280, ML4342, SL-160, CL814, Ph(E) BBL7000, BBL7441, Ph(C) BO7001L, CBS BPG66202

COUNT BASIE AND HIS ORCHESTRA:

Harry Edison, Buck Clayton, Ed Lewis (tp), Eddie Durham, Dan Minor, Benny Morton (tb), Earl Warren (as, vcl), Herschel Evans, Lester Young (ts), Jack Washington (bars, cl), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Jimmy Rushing (vcl)

NYC, January 16, 1938

- 63286A Sent For You Yesterday (jr) De 1880, DL7171, Br 80134, EPB71014, BL58019, Crl CRL57223, V-Disc 534, Br(E) 02619, AoH AH119, Br(G) A81671, Br(G/F) 86039LPB, 87036LPBM, Br(F) A505166, Crl(F) ECV18036
- 63287A Every Tub De 1728, DL7170, Br 80115, EPB71014, BL58019, BL54012, Br(E) 02595, Br(G) A81566, A82783, Br(F) A505144, Crl(F) ECV18036, Crl(G) 94132EPC
- 63288A Now Will You Be Good (jr) De 1728, Br(E) 02940, Br(G/F), 87502LPBM
- 63289A Swingin' The Blues De 1880, ED2068, DL8049, Br(E) 02619, OE8015, Br(G) A81671, Br(G/F) 86039LPB, 7036LPBM, De (F) EU8100510


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GLENN HARDMAN AND HIS HAMMOND FIVE:
Lee Castle (tp), Lester Young (cl, ts), Glenn Hardman (org), Freddie Green (g), Jo Jones (dr)

Chicago, June 26, 1939

WC2636 **China Boy** Co 35341, BA 254
WC2637 **Exactly Like You** Vo 4971
WC2638 **On The Sunny Side Of The . . .** Co 35341, BA254
WC2639 **Upright Organ Blues** Co 35263, BA 264
WC2640 **Who** Vo 4971
WC2641 **Jazz Me Blues** Co 35263, BA 264

COUNT BASIE AND HIS ORCHESTRA:

Ed Lewis, Buck Clayton, Harry Edison, Shad Collins (tp), Dickie Wells, Benny Morton, Dan Minor (tb), Earl Warren (as), Buddy Tate, Lester Young (ts), Jack Washington (bars, as), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Helen Humes, Jimmy Rushing (vcl)

NYC, August 4, 1939

24978A **Moonlight Serenade** (hh) Vo 5036, Epic EG7101, LN3120, Cq 9295, Co(Swd) DS1265
24979A **Song Of The Islands** Vo 5169, BA 252, JPan LP1813, Epic EG7090, LN3107, LN3577, Pa(E) R2755
24980A **I Can't Believe That You're In Love With Me** (jr) Vo 5036
24981A **Clap Hands Here Comes Charlie** Vo 5085, Co 30231, JPan LP1803, Epic EG705c, LN3107, LN3576, Co(E) DB5079, Pa (E) R2918, Od(G) 0-28425, Ph(C) BO7521L, Co(F) BF408

COUNT BASIE'S KANSAS CITY SEVEN:

Buck Clayton (tp), Dickie Wells (tb), Lester Young (ts), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr)

NYC, September 5, 1939

25296-1 **Dickie's Dream** Vo 5118, BA 201, JRog J5017JPan LP1813, Epic EG7090, LN3107, LN3576, Co(E) DB5073, Pa(E) R2915, Ph(C) 426026BE, BO7521L
25297-1 **Lester Leaps In** Vo 5118, BA 201, JRog J5017, JPan LP1813, Epic EG7090, LN3107, LN3576, Co(E) DB5073, Pa(E) R2915, Ph(C) 426044BE, 426621BE, BO7521L
25297-? **Lester Leaps In** Co Record Club D-77

COUNT BASIE AND HIS ORCHESTRA:

Ed Lewis, Buck Clayton, Shad Collins, Harry Edison (tp), Dickie Wells, Benny Morton, Dan Minor (tb), Earl Warren (as), Buddy Tate, Lester Young (ts), Jack Washington (bars, as), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Helen Humes, Jimmy Rushing (vcl)

NYC, November 6, 1939

26276A **The Apple Jump** OK 5862
26277A **I Left My Baby** (jr) Co 35231, BA 241, JPan LP1817, Epic EG-7150, LN3168, LN3577, Co(E) DB5080, Pa(E) R2922, Ph(C) PO7873R, BO7521L
26278A **Riff Interlude** Co 35231, BA241, Co(E) DB5080, Pa(E) R2922, Epic EG7150, LN3168, LN3576, Ph(C) PO7873R
26279 **Volcano** OK 6010, Epic LN1117

same

NYC, November 7, 1939

26280A **Between The Devil And The Deep Blue Sea** (hh) Co 35357, Pa(E) R2748, Co(Swd) DS1261
26281B **Ham 'N' Eggs** Epic EG7152, LN3168, LN3576, Ph(C) PO7873R
26282 **Hollywood Jump** Co 35338, Epic EG7152, LN3168, LN3577, Ph(E) BBE12041, BBL7356, Ph(C) 426012BE, PO7872R
26283 **Someday Sweetheart** (hh) C 5338

BILLIE HOLIDAY AND HER ORCHESTRA:

Buck Clayton, Harry Edison (tp), Earl Warren (as), Lester Young (ts), Jack Washington (bars), Joe Sullivan (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Billie Holiday (vcl)

NYC, December 15, 1939

26341A **Night And Day** Vo/OK 5377, Cq 9457, Co 38044, CL6129, CL-2428, JRog J5020, Pa(E) R2747, Ph(C) BO7650R, CBS BPG62816
26342A **The Man I Love** Vo/OK 5377, Cq 9457, Co CL6129, CL1760, Temple/Sentry 4006, Bilt 1107, Har HL7125, Pa(E) R2747, Ph(C) 429057BE, BO7650R, BO7521L, CBS BPG62039
26343A **You're Just No Account** Vo/OK 5302, JRog J5022
26344A **You're A Lucky Guy** - - Co CL2428, CBS BPG62816

KANSAS CITY SIX:

Buck Clayton (tp), Lester Young (cl, ts), Charlie Christian (solo-g), Freddie Green (rhythm-g), Walter Page (b), Jo Jones (dr) concert, Carnegie Hall, NYC, December 24, 1939

Way Down Yonder In New Orleans Vng VRS8523, TopR(E) 35/064, Fnt(E) TFL5187, FJL401, Amadeo VRS9014, Jzt (G/F) J1248

Good Morning Blues Vng VRS8523, TopR(E) 35/064, Fnt(E) TFL5187, FJL401 Amadeo VRS9014, Jzt(G/F) J1248

Pagin' The Devil Vng VRS8524, TopR(E) 35/065, Fnt(E) TFL5188, FJL402, Amadeo VRS9015, Jzt(G/F) J1249

IDA COX:

Buck Clayton (tp), Dickie Wells (tb), Lester Young (ts), James P. Johnson (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Ida Cox (vcl)

same concert

Four Day Creep Vng VRS8524, TopR(E) 35/065, Fnt(E) TFL5188, FJL402, Amadeo AVRS9015, Jzt(G/F) J1249

COUNT BASIE GROUP:

Buck Clayton (tp), Lester Young (ts, cl), Basie (p), Walter Page (b), Jo Jones (dr), Helen Humes (vcl)

same concert*

Blues With Helen (hh) Vng VRS8523, TopR(E) 35/064, Fnt-

JERRY KRUGER:

Buck Clayton (tp), Lester Young (ts), Eddie Heywood or Teddy Wilson (p), unknown (b), probably Jo Jones (dr), Jerry Kruger (vcl)

NYC, April 25, 1939

WM1021A **Rain Rain Go Away** Vo 4927

WM1022A **Summertime**

Note: not positively identified as a Young item

COUNT BASIE AND HIS ORCHESTRA:

Buck Clayton, Shad Collins (tp), Dan Minor (tb), Lester Young (ts), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Jimmy Rushing (vcl)

NYC, April 26, 1939

24510 **I Ain't Got Nobody** unissued Columbia

24511 **Goin' To Chicago** -

24512 **Live And Love Tonight** -

24513 **Love Me Or Leave Me** -

COUNT BASIE AND HIS ORCHESTRA:

Ed Lewis, Buck Clayton, Shad Collins, Harry Edison (tp), Dickie Wells, Benny Morton, Dan Minor (tb), Earl Warren (as), Buddy Tate, Lester Young (ts), Jack Washington (as, bars), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Helen Humes, Jimmy Rushing (vcl)

Chicago, May 19, 1939

WC2594 **Lonesome Miss Pretty** Co CL6079, CL1036

WC2595 **Bolero At The Savoy** unissued

WC2596 **Nobody Knows** (jr) (1) Vo 5169, BA252, JPan LP1813, Co CL901, Pa(E) R2755, Co (Swd) DS1265

WC2597 **Pound Cake** Vo 5085, BA218, JPan LP1803, Co 30231, Epic LN3168, LN3576, Co(E) DB5076, Pa(E) R2918,

(1) Count Basie plays organ

same

broadcast, Hotel Sherman, Chicago, June 4, 1939

Southland Shuffle

Moten Swing

same

broadcast, Hotel Sherman, Chicago, June 5, 1939

Moten Swing

Darktown Strutters Ball

One O'Clock Jump

same

broadcast, Hotel Sherman, Chicago, June 10, 1939

I Found A New Baby Jazz Panorama LP-23

Thinking Of You

COUNT BASIE AND HIS ORCHESTRA:

same

Chicago, June 24, 1939

WC2632A **You Can Count On Me** (hh) Vo4967, Co(E) DB5069

WC2633A **You And Your Love** (hh)

WC2634A **How Long Blues** (jr) Vo 5010, Co CL901

WC2635A **Sub-Deb Blues** (hh)



Bumps Myers and Prez

(E) TFL5187, FJL4o1, Amadeo AVRS9o14, Jzt(G/F) J1248
 Mortgage Stomp Vng VRS8523, TopR(E) 35/o64, Fnt(E) TFL5187, FJL4o1, Amadeo AVRS9o14, Jzt(G/F) J1248
 Don't Be That Way Vng VRS8523, TopR(E) 35/o64, Fnt(E) TFL5187, FJL4o1, Amadeo AVRS9o14, Jzt(G/F) J1248

* John Hammond states these numbers recorded in a N. Y. studio, not at the concert; prob. early 1939

JAM SESSION:

COUNT BASIE ORCHESTRA: Ed Lewis, Buck Clayton, Harry Edison, Shad Collins (tp), Dickie Wells, Benny Morton, Dan Minor (tb), Earl Warren (as), Lester Young, Buddy Tate (ts), Jack Washington (bars), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), **BENNY GOODMAN SEXTET:** Goodman (cl), Fletcher Henderson (p), Charlie Christian (b), Artie Bernstein (b), Nick Fatool (dr), Lionel Hampton (vbs), Albert Ammons, Pete Johnson, Meade Lux Lewis (p)

same concert

Lady Be Good Vng VRS8524, TopR(E) 35/o65, Fnt(E) TFL-5188, FJL4o2, Amadeo AVRS9o15, Jzt(G/F) J1249

COUNT BASIE AND HIS ORCHESTRA:

Ed Lewis, Buck Clayton, Harry Edison, Al Killian (tp), Vic Dickenson, Dan Minor, Dickie Wells (b), Earl Warren (as), Lester Young, Buddy Tate (ts), Jack Washington (bars, as), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Helen Humes, Jimmy Rushing (vcl)

broadcast, Southland Cafe, Boston, February 20, 1940

- Ebony Rhapsody Collector's Classics CC-11
- Riff Interlude -
- Darn That Dream (hh) -
- Take It Pres -
- Baby Don't You Tell On Me (jr) -
- If I Could Be With You (hh) -
- I Got Rhythm JScy AA6o2 -
- One O'Clock Jump -

same

broadcast, Green Bay, Wis., March 7, 1940

Louisiana
Green Bay

COUNT BASIE AND HIS ORCHESTRA:

Al Killian, Harry Edison, Buck Clayton, Ed Lewis (tp), Vic Dickenson, Dickie Wells, Dan Minor (tb), Earl Warren (as, vcl), Buddy Tate, Lester Young (ts), Jack Washington (bars, as), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Jimmy Rushing, Helen Humes (vcl)

NYC, March 19, 1940

26655-1 I Never Knew (jr) Co 35521, Epic EGT152, Pa(E) R2759, BBE12o41, BBL7141, Ph(C) 426o12BE, BO742oL, PO7873R Co(Swd) DS13oo

26655-2 I Never Knew Epic LN3589

26656-1 Tickle Toe Co 35521, Pa(E) R2759, PMC1222, Epic EGT15o,

LN3168, LN3577, Ph(E) BBL7141, Ph(C), 426o26BE, BO-742oL, BO7512L, PO7873R
 26657-1 Let's Make Hay While The Sun Shines Co 35500
 26658-1 Louisiana Co 35448, Epic EGT151, Pa(E) R2768, Ph(E) BBE-12o41, BBL7141, Ph(C) 426o12BE, JPan LP1813
 26658-2 Louisiana LN3168, LN3577, Epic 3589, Ph BO742oL same

NYC, March 20, 1940

26659-A Easy Does It Co 35448, Epic EGT151, LN3168, LN3577, Ph(C), PO7873R
 2666o-A Let Me See OK 633o, Epic - - BA 223 -
 26661-A Blues (I Still Think Of Her) (jr) OK 5862, Co CL9o1, Epic EGT124, LN3136, Ph(C) PO7873R

add Tab Smith (as, sop)

NYC, May 31, 1940

2687o-A Blow Top Epic EGT151, LN3168, LN3576, Ph(E) BBE12o41, BBL7141, Ph(C) 426o12BE, BO742oL
 2687o-B Blow Top OK 5629, Epic LA16ooo, Pa(E) R2782
 26871-A Gone With What Wind Epic LN1117, Ph(E) BBL7141, Ph(C) BO742oL
 26871-B Gone With What Wind OK 5679, Pa(E) R2782
 26872-A Super Chief OK 5673, Epic LN1117
 26873-A You Can't Run Around (jr) Co CL754, Fnt(E) TFL5o77

BILLIE HOLIDAY AND HER ORCHESTRA:

Roy Eldridge (tp), Bill Bowen, Joe Eldridge (as), Kermit Scott, Lester Young (ts), Teddy Wilson (p), Freddie Green (g), Walter Page (b), J. C. Heard (dr), Billie Holiday (vcl)

NYC, June 7, 1940

269oo-A I'm Pulling Through OK 5991, Co CL176o, BA 245, JRog J5o22, CBS BPG62o39
 269o1-A Tell Me More Vo/OK 5719, Co CL6163, CL176o, BA 217, Ph(E) BBR8o32, BBL7356, Ph(C) BO7628R, CBS BPG-62o39
 269o2-A Laughing At Life Vo/OK 5719, Co CL6163, CL176o, BA 217, Ph(E) BBR8o32, Ph(C) BO7628R, BO7521L, CBS BPG-62o39
 269o2-B Laughing At Life unissued
 269o3-A Time On My Hands OK 5991, Co CL6163, CL176o, BA 245, Ph(E) BBR8o32, Ph(C) BO7628R, CBS BPG62o39

COUNT BASIE AND HIS ORCHESTRA:

Ed Lewis, Harry Edison, Buck Clayton, Al Killian (tp), Vic Dickenson, Dan Minor, Dickie Wells (tb), Tab Smith, Earl Warren (as), Buddy Tate, Lester Young (ts), Jack Washington (bars), Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dr), Jimmy Rushing, Helen Humes (vcl)

Chicago, August 28, 1940

WC3254 Evenin' (jr) OK 5732, BA 223
 WC3255 The World Is Mad, I OK 5816, BA 246, JPan LP18o3, Epic EG7o17, LG1o21, Pa(E) R2784, Ph(E) BBE12o83, Ph(C) 426o18BE, BO7521L
 WC3256 The World Is Mad, II OK 5816, BA 246, JPan LP18o3, Epic EG7o17, LG1o21, Pa(E) R2784, Ph(E) BBE12o83, Ph(C) 426o18BE, BO7521L
 WC3257 Moten Swing OK 5732, JPan LP1813, Epic EGT151, LN31o7, LN3577, Pa(E) R2768, Ph(C) BO7521L
 WC3258 It's Torture (hh) OK 5773, Cq 9633
 WC3259 I Want A Little Girl (jr) - - same

NYC, October 30, 1940

29oo6-A All Or Nothing At All (hh) OK 5884
 29oo7-B The Moon Fell In The River (hh) -
 29oo8-A What's Your Number (jr) OK 5897, Pa(E) R2795
 29oo9-A Draftin' Blues (jr) - Cq 9632 -

same

NYC, November 19, 1940

29o87 Five O'Clock Whistle OK 5922, Cq 9632, Epic EGT112, LN3127, Ph(C) BO7411L
 29o88 Love Jumped Out OK 5963
 29o89 My Wanderin' Man (hh) OK 5922
 29o90 Broadway OK 6o65, Epic EGT151, LN3168, LN3576, Ph(C) 426o26BE, BO7521L, Co(Swd) DS153o

WNEW JAM SESSION:

including Coleman Hawkins, Lester Young (ts), Charlie Barnet (as, sop), Teddy Wilson (p), Billie Holiday (vcl)

broadcast, NYC, December 19, 1940

The Man I Love Saga ERO8o14
 Jam Session Blues

UNA MAE CARLISLE:

Shad Collins (tp), Lester Young (ts), Clyde Hart (p), John Collins (g), Nick Fenton (b), Harold "Doc" West (dr), Una Mae Carlisle (vcl)

NYC, March 10, 1941

62747-1 Blitzkrieg Baby Bluebird B1112o
 62748-1 Beautiful Eyes Bluebird B11o96
 62749-1 There'll Be Some Changes Made Bluebird B11o96
 6275o-1 It's Sad But True Bluebird B1112o

LESTER YOUNG:

Probably same personnel without Carlisle. Vocal by Lester.

NYC, Prob. Spring 1941

A Little Bit South of North Carolina (ly) unissued test

BILLIE HOLIDAY with EDDIE HEYWOOD AND HIS ORCHESTRA:

Shad Collins (tp), Leslie Johnakins, Eddie Barefield (as), Lester Young (ts), Heywood (p), John Collins (g), Ted Sturgis (b), Kenny Clarke (dr), Billie Holiday (vcl)

NYC, March 21, 1941
 29987-1 **Let's Do It** OK 6134, Co 3o235, CL6129, CL2428, BA 2o6, Ph(C) B0765oR, CBS BPG62816
 29987-2 **Let's Do It** unissued
 29987-3 **Let's Do It** -
 29988-1 **Georgia On My Mind** OK 6134, Co 3o235, CL176o, BA 2o6, JRog J5o2o, CBS BPG62o39
 29989-1 **Romance In The Dark** OK 6214, Co CL176o, BA 205, JRog J5o2o
 2999o-1 **All Of Me** OK 6214, Co CL6129, Ph(C) B0765oR
 2999o-2 **All Of Me** unissued
 2999o-3 **All Of Me** -

SAMMY PRICE AND HIS TEXAS BLUESICIANS:

Shad Collins, Bill Johnson (tp), Don Stovall (as), Lester Young (ts), Price (p), Duke Jones (b), Harold "Doc" West (dr), Yack Taylor (vcl)

NYC, April 3, 1941

6892o **The Goon Drag** De 8547
 68921 **Things About Coming My Way** (yt) De 8557
 68922 **Lead Me Daddy Straight To The Bar** De 8649
 68923 **Just Jivin' Around** De 8557 Br(G/F) 875o5LPBM

LESTER YOUNG - NAT KING COLE TRIO:

Lester Young (ts), Nat "King" Cole (p), Red Callender (b)
 LA, July 15, 1942

Van1oo0 **Indiana** (1) Philco 1oo0, Alad EP5o6, AL7o5, Score LP-4o19, Esq 12-o12, BSt 16o
 Van1oo1 **I Can't Get Started** (1) Philco 1oo1, Alad EP5o7, AL7o5, Score LP4o19
 Van1oo2 **Tea For Two** - - - BSt 161
 Van1oo3 **Body And Soul** Philco 1oo0, Alad EP5o6, - - Esq 12-o12, BSt 16o

(1) issued on Crown CLP53o5, CLP5412, Ember (ST)CJS814 with several solos repeated and unknown (dr) dubbed in.

DICKIE WELLS AND HIS ORCHESTRA:

Bill Coleman (tp), Wells (tb), Lester Young (ts), Ellis Larkins (p), Freddie Green (g), Al Hall (b), Jo Jones (dr)

NYC, December 21, 1943
 T19oo3 **I Got Rhythm** Sig 9oo02, Contact CM-3, Sts SL1o117, JS EPL7oo1, JS(Swd) JEP45o5, Bcl BLP84.o17
 T19oo4 **I'm Fer It Too** Sig 9oo02, Contact CM-3, Sts SL1o117, Bcl BLP84.o17
 T19oo4 (alt take) **I'm Fer It Too** JS EPL7oo1, JS(Swd) JEP45o5
 T1919 **Linger Awhile** Sig 28115, Contact CM-3, Sts SL1o117, JS EPL7oo1, JS(Swd) JEP45o5, Bcl BLP84.o17
 T192o **Hello Babe** Sig 28115, Contact CM-3, Sts SL1o117, Bcl BLP-84.o17
 T192o (alt take) **Hello Babe** JS EPL7oo1, JS(Swd) JEP45o5
 Note: all issues — except the original on Signature — as by "Lester Young and His Orchestra"

LESTER YOUNG QUARTET:

Lester Young (ts), Johnny Guarnieri (p), Slam Stewart (b), Sidney Catlett (dr)

NYC, December 28, 1943

HL1-1 **Just You Just Me** EmA(New) MG26o1o, SR66o1o, Fnt(E) FJL128, Fnt(C) JCL683278, 883278JCY
 HL1-2 **Just You Just Me** Key 6o3, Mer 1o92, EP1-3o46, MG25o15, EmA EP1-6oo2, MG26o21, MG36o5o, MG36o6o, EmA(New) MG26o1o, SR66o1o, BSt 2o2, Met B562, Mer(F) MEP14o33, Fnt(E) FJL128, Fnt(C) JCL683278, 883278JCY
 HL2-1 **I Never Knew** EmA(New) MG26o1o, SR66o1o, Fnt(E) FJL-128, Fnt(C) JCL683278, 883278JCY
 HL2-2 **I Never Knew** Key 6o3, Mer 1o92, EP1-3o46, MG25o15, EmA EP1-6oo6, MG26o21, MG36o5o, EmA(New) MG26o1o, SR-66o1o, BSt 2o2, Met B562, Mer(F) MEP14o33, Fnt(E) FJL-128, Fnt(C) 683278JCL, 883278JCY
 HL3-1 **Afternoon Of A Basie-ite** EmA(New) MG26o1o, SR66o1o, Fnt(E) FJL128, Fnt(C) JCL683278, 883278JCY
 HL3-2 **Afternoon Of A Basie-ite** Key 6o4, 1o93, MG25o15, EmA EP1-6oo2, MG26o21, MG36o5o, EmA(New) MG26o1o, SR-66o1o, Fnt(E) FJL128, Fnt(C) JCL682278, 883278JCY, BSt 2o1, Met B564, Mer(E) MMB12o13
 HL4 **Sometimes I'm Happy** Key 6o4, 1o93, EP1-3o46, MG25o15, EmA EP1-6oo6, MG26o21, MG36o5o, EmA(New) MG26o1o, SR66o1o, BSt 2o1, Mer(F) MEP14o33, Mer(E) MMB12o13, Fnt(E) FJL128, Fnt(C) JCL682278, 883278JCY



Lee and Lester Young's Band at their Cafe Society Downtown opening, Sept. 1, 1942. From left: Lee Young, Red Callendar, Louis Gonzalez, Bumps Myers, Paul Campbell, and Prez. Pianist is Clyde Hart.



Prez and Earl Warren

KANSAS CITY SIX:

Bill Coleman (tp), Dickie Wells (tb), Lester Young (ts), Joe Bushkin (p), John Simmons (b), Jo Jones (dr)

NYC, March 1944

- 4746 **Three Little Words** Com 573, 7539, FL2o.o21, FL3o.o14, Jzt J1218, Mns M56o12, S6o12, Sts SL1oo2, Fnt(E) TFL526o, JS 756, Vg(F) INT4oo16 Snt(D) SXP2oo7
- 4747 **Jo-Jo** Com 555, 7538, FL2o.o21, FL3o.o14, Jzt J1218, Mns M56o12, S6o12, Sts SL1oo2, Fnt(E) TFL526o, JS 833, Vg(F) INT4oo16 Snt(D) SXP2oo7
- 4748 **I Got Rhythm** Com 555, 7538, FL2o.o21, FL3o.o14, Jzt J1218, Mns M56o12, S6o12, Sts SL1oo2, JS 833, Vg(F) INT4oo14 Snt(D) SXP2oo7
- 4749 **Four O'Clock Drag** Com 573, 7539, FL2o.o21, FL3o.o14, Jzt J1218, Mns M56o12, S6o12, Sts SL1oo2, Fnt(E) TFL526o, JS 756, Vg(F) INT4oo16 Snt(D) SXP2oo7

KANSAS CITY SEVEN:

Buck Clayton (tp), Dickie Wells (tb), Lester Young (ts), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Jo Jones (dr)

NYC, March 22, 1944

- HL21-2 **After Theatre Jump** Key 13o2, Mer 599, 11o5, MG25o15, EmA EP1-6o36, MG26o23, MG36o48, EmA(New) MG26o1o, SR66o1o, Mer(E) EJT751, Mer(G) RJ6o64o, BSt 155, Met B517, Fnt(E) FJL128, Fnt(C) JCL683278, 883278JCY
- HL22-3 **Six Cats And A Prince** Key 13o3, Mer 6oo, 11o6, MG25o15, EmA EP1-6o37, MG26o23, MG36o48, EmA(New) MG26o1o, SR66o1o, Mer(E) EJT751, Mer(G) RJ6o64o, BSt 155, Met B517, Fnt(E) FJL128, Fnt(C) JCL683278, 883278JCY
- HL23-1 **Lester Leaps Again** (1) Key 13o2, Mer 599, 11o5, EP1-3o46, MG25o15, MG2o167, EmA EP1-6o36, MG26o23, MG36o48, EmA(New) MG26o1o, SR66o1o, Mer(E) EJT751, Mer(G) RJ6o64o, BSt 2o3, Mer(F) 4oo3, MEP14o33, Met B518, Fnt(E) FJL128, Fnt(C) JCL683278, 883278JCY
- HL24-1 **Destination K.C.** EmA(New) MG26o1o, SR66o1o, Fnt(E) FJL128, Fnt(C) JCL683278, 883278JCY
- HL-24-2 **Destination K.C.** Key 13o3, Mer 6oo, 11o6, MG25o15, EmA EP1-6o37, MG26o23, MG36o48, EmA(New) MG26o1o, SR66o1o, Mer(E) EJT751, Mer(G) RJ6o64o, BSt 2o3, Mer(F) 4oo3, Met B518, Fnt(E) FJL683278, 883278JCY

(1) omit tp and tb

82 down beat

EARL WARREN AND HIS ORCHESTRA:

Joe Newman, Al Killian, Ed Lewis, Harry Edison (tp), Eli Robinson, Dickie Wells, Ted Donnelly, Lou Taylor (tb), Earl Warren, Jimmy Powell (as), Lester Young, Buddy Tate (ts), Rudy Rutherford (bars), Clyde Hart (p), Freddie Green (g), Rodney Richardson (b), Jo Jones (dr)

NYC, April 18, 1944

- S544o-1 **Empty Hearted** Svy 5o7
- S5441-1 **Circus In Rhythm** Svy 539
- S5441-2 **Circus In Rhythm** Svy 539, MG12o71, Rlm RM132, Svy(F) 255V112
- S5442 **Poor Little Plaything** (ew) unissued
- S5443-2 **Tush** Svy 5o7, 539, XP8o76, MG9o29, MG12o71, Rlm RM132, Svy(F) 255V112

JOHNNY GUARNIERI SWING MEN (LESTER YOUNG ORCHESTRA):

Billy Butterfield (tp), Hank d'Amico (cl), Lester Young (ts), Guarneri (p), Dexter Hall (g), Billy Taylor (b), Cozy Cole (dr)

NYC, April 18, 1944

- S5446-2 **These Foolish Things** Svy 511, MG12o68, Lnd(E) EZ-C19o18, Rlm RM132, Svy(F) 255V112
- S5447-1 **Exercise In Swing** Svy 5o9, MG12o68, MG9o29, Lnd(E) EZ-C19o18, RM132, 255V112
- S5447-3 **Exercise In Swing** Svy MG12o71 -
- S5447-4 **Exercise In Swing** - -
- S5448-2 **Salute To Fats** - -
- S5448-3 **Salute To Fats** - -
- S5448-5 **Salute To Fats** Svy 511, MG9oo8, MG12o68, Lnd(E) EZ-C19o18, 255SV112
- S5449-2 **Basie English** Svy MG12o71
- S5449-3 **Basie English** Svy 5o9, XP8o76, MG9oo8, MG12o68, Lnd(E) EZ-C19o18, Rlm RM132, Svy(F) 255SV112

LESTER YOUNG QUINTET:

Lester Young (ts), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dr)

NYC, May 1, 1944

- S5454-1 **Blue Lester (Lester's Blues)** Svy 581, 667, XP8o16, MG9002, MG12o68, Lnd(E) EZ-C19o42, Rlm REP4oo7, RM132, Svy(F) 255V112

S5455-2 **Ghost Of A Chance** Svy MG12o71
 S5455-2 **Ghost Of A Chance** Svy 551, 676, XP8o16, MG9oo2, MG12o68, Lnd(E) EZ-C19o41, Rlm REP4oo7, RM132, Svy(F) 255V112
 S5456-2 **Indiana** Svy MG12o71, Rlm RM133
 S5456-3 **Indiana** Svy 581, 676, XP8o16, MG9oo2, MG12o68, Lnd(E) EZ-C19o41, Rlm REP4oo7, RM133, Svy(F) 255V112
 S5457-1 **Jump Lester Jump (Lester's Savoy Jump)** Svy 551, 667, XP8o16, MG9oo2, MG12o68, Lnd(E) EZ-C19o42, Rlm REP-4oo7, RM133

COUNT BASIE AND HIS ORCHESTRA:

Joe Newman, Ed Lewis, Harry Edison, Al Killian (tp), Dickie Wells, Ted Donnelly, Eli Robinson, Lou Taylor (tb), Jimmy Powell (as), Earl Warren (as, vcl), Buddy Tate, Lester Young (ts), Rudy Rutherford (bars, cl), Basie (p, org), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dr), Jimmy Rushing, Thelma Carpenter (vcl)

broadcast, NYC, May 6, 1944

4 titles "Down Beat" series

same

broadcast, NYC, May 10, 1944

Diggin' For Dex
My Ideal
Blue Lou
Ain't It The Truth
Take Me Back Baby
Journey To A Star
And So Little Time
Jumpin' At The Woodside

same

broadcast, Blue Room, Hotel Lincoln, NYC, May 13, 14 & 17, 1944

unknown titles

same

broadcast, Blue Room, Hotel Lincoln, NYC, May 27, 1944

Kansas City Stride V-Disc 258, Palm Club PC4
Beaver Junction
Circus In Rhythm V-Disc 289, Palm Club PC4
Gee Baby Ain't I Good To You (jr) V-Disc 552, Palm Club PC15

same

broadcasts, Blue Room, Hotel Lincoln, NYC, May 28, 29 & 30, 1944

unknown titles

same

NYC, July 1944

Down For Double Langworth 982, DL3, Carcoal CAR-421, FDC 5o2
Rockin' The Blues - DL198 - - - Palm P3o:12
9:20 Special - - - - - JPan LP18
Wiggle Woogie
I've Had This Feeling Before (ew) A851, Palm P3o:12
I Couldn't Sleep A Wink (ew)
I Found A New Baby - - - - - Carcoal CAR-421, JScy AA6o4
Basie Boogie - DL2, CI-55, Palm P3o:12, JPan LP18
Don't Cry Baby (jr) Langworth AS57, FDC 5o2 -
Do Nothin' Till You Hear (tc) - - - - -
Don't Believe Everything You Hear (ew) - - - - -
Rock-A-Bye Basie - DE2, CI-55 - - - - -

same

NYC, August 1944

One O'Clock Jump Langworth A57
Red Bank Boogie - DL198, CI-55, Palm P3o:12
Sent For You Yesterday (jr) - - - - -
Swing Shift - DL198, JPan LP18

add Freddy Bryant (vcl)

NYC, September 1944

Let's Jump Langworth AS83, DL2, FDC 5o2, Palm P3o:12, JPan LP18
Time Alone Will Tell (fb)
This I Love Above All (fb)
I'm Gonna Sit Right Down. . (jr) - FDC 5o2, JPan LP18

JAMMIN' THE BLUES:

Harry Edison (tp), Lester Young (ts), Marlowe Morris (p), Barney Kessel (g), Red Callender (b), Sidney Catlett (dr), Marie Bryant (vcl)

LA, September 1944*

The Midnight Symphony Palm Club PALM-451
On The Sunny Side Of The Street (mb) -

add Illinois Jacquet (ts), John Simmons (b), Jo Jones (dr) replace Callender, Catlett

Jammin' The Blues Palm Club PALM-451

* dubbed from film soundtrack

LESTER YOUNG AND HIS BAND:

Vic Dickenson (tb), Lester Young (ts), Dodo Marmorosa (p), Freddie Green (g), Red Callender (b), Henry Tucker Green (dr)

LA, October 1945

123A **D. B. Blues** Ald 123, EP5o2, AL7o1, AL8o1, Imp A9181, (S)

A12181, Esq 1o-o67, Vg(E) LAE12o16, Lib(E) LBY3o48, BSt 123, Swing LDM3oo6, Vg(F) LD481-3o, Pol(F) 46857
 123B **Lester Blows Again** Ald 123, EP5o2, AL7o1, AL8o1, Imp A9181, (S) A12181, Esq 1o-o67, Vg(E) LAE12o16, Lib(E) LBY3o48, BSt 123, Swing LDM3oo6, Vg(F) LD481-3o, Pol(F) 46857
 124A **These Foolish Things (no tb)** Ald 124, AL8o1, Imp 9181, (S) A12181, Esq 1o-164, Vg(E) LAE12194, Lib(E) LBY3o48, BSt 154, Club Francais du Disque LP27, Vg(F) LDM3oo47, LD481-3o, Pol(F) 46857
 124B **Jumpin' At Messner's** Ald 124, EP5o3, AL7o6, AL8o1, Imp A9187, (S) A12187, Crown CLP53o5, CST3o5, CLP5412, CST-5412, CST412, Vg(E) LAE12194, Ember (ST) CJS814, Vg(F) LDM3oo47, LD481-3o, Club Francais du Disque LP27

LESTER YOUNG AND HIS TENOR SAX:

Lester Young (ts) unknown p, g, b; poss. King Cole Trio
 LA, late 1945

Lester Leaps In VD764

LESTER YOUNG-KING COLE-BUDDY RICH TRIO:

Lester Young (ts), Nat King Cole (p), Buddy Rich (dr)
 LA, December 1945

Somebody Loves Me Clef 11o49, EPC177, MGC1o4, Nrg MGN1o74, Vrv VSP3o, BSt NG632
I Cover The Waterfront Clef 11o49, EPC177, MGC1o4, Nrg MGN1o74, Vrv VSP3o, BSt NG632
Back To The Land Clef 11o48, EPC178, MGC1o4, Nrg MGN-1o74, Vrv MGV8308, MGV8398, VSP3o, BSt NG591
I Found A New Baby Clef 11o48, EPC178, MGC1o4, Nrg MGN1o74, Vrv VSP3o, BSt NG591
The Man I Love Clef EPC179, MGC135, Nrg MGN1o74, Vrv VSP3o
Mean To Me - - - - - Vrv VSP25
Peg O' My Heart Clef EPC18o - - - - - Vrv VSP25
I Want To Be Happy - MGC674 - - - - - Jazz Scene, Vrv VK-113, MGV8o6o, MGV83o8, ARS G4o1, G419, Vrv VSP3o, Co(E) 33C9oo7, Vrv(E) VLP9112

HELENE HUMES AND HER ALL STARS:

Snooky Young (tp), Willie Smith (as), Lester Young, Maxwell Davis (ts), Jimmy Bunn (p), Dave Barbour (g), J. Rudd (b), Henry Tucker Green (dr), Helen Humes (vcl)

LA, December 1945

Please Let Me Forget Philo/Ald 122
Pleasin' Man Blues Philo/Ald 125
He Don't Love Me Anymore -
See See Rider Philo/Ald 126
It's Better To Give Than Receive -

Part 2 will appear in Music '72



Prez and Jo Jones took time out from their non-musical duty assignments to pose for this picture at Fort Ord, Cal. in 1944.

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BIG BAND ARRANGEMENTS

ALMOST THE BLUES (A) by Everett Longstreth. 18 (+ cond): 5 sax; 5 tp (V opt.); 4 tb (IV opt.). Very fast flag waver in the Duke Ellington style. Based on the first 8 bars of blues. Bari sax jazz and some high note tp work. (Pt 4')
MW 167 . . . \$14/\$9.33

ELFSTONE (A) by Ladd McIntosh. 19: 5 sax (as I dbl. fl & cl; as I dbl. fl & cl; as II dbl. cl; ts II dbl. cl; bs dbl. b-cl); 5 tp (tp I & II dbl fig); 4 tb (inc. 1 b-tb, all tb need bucket mutes); p,b,g,d,vb/perc. Demanding chart romps through several driving choruses giving ample blowing room to ts and fig II plus short solo to b. Vb & g must be able to play unison lines. Lead tp has an high F. Title from hero of Tolkien's Lord of the Rings. (PT 4 1/2')
MW 105 . . . \$21/\$14

FANTASIA VIVO (A) by M. T. Vivona. 26: 5 sax (as I dbl. fl; 5 tp; 5 tb; tu, 4 fh; p,b, 2 d, tym, mba. Latin flavored a la Johnny Richards. Varied meters: 12/8, 8/8, 6/8, 3/8, 5/4—climaxing with superimposition of two main themes. Solos: ts, as, fl, d. (PT 10')
MW 163 . . . \$16/\$10.66

FESTIVAL (A) by Lou Marini, Sr. 19: 5 sax (altos dbl. fl & ss); 5 tp; 5 tb; 4 rhy. Features linear writing in the Phrygian mode. Ss & ts have solos and cadenzas. Tp range is B flat. Premiered at 1970 Midwest C.J.F. (PT 5') MW 102 . . . \$12.50/\$8.33

GALADRIEL (A) by Ladd McIntosh. 19: 5 sax (as I dbl. fl & picc; as II dbl. cl; ts I dbl. fl; tn II dbl. fl & cl; bs); 5 tp (all need bucket mutes); 4 tb (inc. 1 b-tb, 5th tb opt.); p,b,g,d,vb. Although melody is light, breezy and swingy, chart has driving intensity. Solos: ts I & g. Tp I goes to one high F#. Vb & g must be able to play unison soli lines. Sixteenth notes in horns make ending dazzle. A challenge to even a technically accomplished band. (PT 4 1/2')
MW 104 . . . \$18.50/\$12.33

GOT ME HANGIN' (M) by Eric Hochberg. 19: 5 sax; 5 tp; 5 tb; p,b,g,d. An up-dated jazz-rock chart utilizing 3/4, 4/4, 7/4 meters somewhat in Don Ellis style. Flag waving ending. Performed on 1970 Mexican tour of New Trier West H.S. (Northfield, Ill.). Recorded. (PT 7') MW 103 . . . \$12.50/\$8.33

GROOVENESS (A) by Ladd McIntosh. 23: 5 sax (as I dbl. cl & picc; as II dbl. cl; ts I dbl. fl; ts II dbl. fl, cl & b-cl; bs dbl. cl & b-cl); 5 tp (I, II, III, IV dbl. fig); 4 tb (inc. 1 b-tb, all to need bucket mutes); tu (cues in tb III); 2 fh (fh III & IV opt.); p,b,g,d, perc I (vb), perc II (vb & tym). Recommended for truly advanced and ambitious band, this crowd pleaser bounces back and forth between frantic-4 and slow groovy rock-4 bridge. Chart drives, pulsates, then suddenly sensuously lyric and expressive, then turns gutsy and blasting again. Solos: ts I & g. Lead tp goes to high A. Slow full chorale shortly before fast, exciting ending replete with tym & cong. Only one set of vb needed. (PT 8') MW 108 . . . \$31.50/\$21

IS THAT SO? (M) by Everett Longstreth. 17 (+ cond): 5 sax; 4 tp, 4 tb (IV opt.); p,b,g,d. Slow groove tempo. Full soft ensemble for 1st chorus; 2nd chorus has as & tp solos (written out with chord changes) with background. 3rd chorus in saxes & bones for 16 bar ensemble building to full ensemble for last half of chorus. (Pt 6')
MW 168 . . . \$16/\$10.66

LAZY DAY (M) by Everett Longstreth. 17 (+ cond): 5 sax; 4 tp; 5 tb (IV opt.); p,b,g,d. Ballad a la "Little Darlin'" nice

easy relaxed Basic style chart. Ensemble for first 16 bars; tp bridge and first 16 bars of 2nd chorus with sax background. Piano or guitar solo on bridge and full ensemble to ending. Solos written out with chord changes (PT 5') MW 165 . . . \$14/\$9.33

KILLER JOE (A) by Benny Golson, as arranged and recorded by Quincy Jones: Walking in Space (A&M SP 3023). 15: 4 tp; 4 tb (inc b-tb); fl, ss, ts; p,b,g,d; (4 female voices opt.). This famous big band standard features bass and tp solos with open space for others as desired. Odd meters with ss and tp combined; lush reed writing, hip ending. (PT 5') MW 159 . . . \$12.50/\$8.33
Quincy Jones' album, Walking in Space with "Killer Joe" and five other great tracks, PLUS the complete big band arrangement described above.
MW 159/LP . . . \$18.48/\$11.66

MO-T (A) by M. T. Vivona. 25: 5 sax (as I dbl. picc & fl; ts I dbl. b-cl; ts II dbl. cl); 5 tp; 5 tb; tu; 4 fh; el-p, el-b, g,d (d II opt.), mba. Brilliant brass fanfare followed by Mo-Town rock beat. Solos: fl, b-cl, tb. Solid driving chart that builds to exciting climax with all three soloists improvising simultaneously over a screaming background. A real crowd pleaser! (PT 10')
MW 160 . . . \$17.50/\$11.66

PASSACGLIA ON A ROCK PROGRESSION (A) by M. T. Vivona. 25: 5 sax (as I dbl. fl & picc; as II dbl. fl & bs; ts I dbl. cl & bs; ts II dbl. cl & b-cl; bs dbl. a-c); 5 tp; 5 tb; tu; 4 fh; el-p, el-b, d (d II opt.), g, mba, tym. Entire composition based on progression of four rock changes with variations throughout. Slow rubato intro of mixed woodwinds & horns; then into driving rock beat. Features amplified fl solo with exciting background that builds and builds. (PT 6')
MW 161 . . . \$10/\$6.66

RAISIN-BREATH (A) by Ladd McIntosh. 20: 5 sax (all dbl. fl; as I dbl. picc; as II & ts II dbl. cl); 5 tp; 4 tb (inc. 1 b-tb); tu; p,b,g,d,vb. Nice 'n easy blues fun for audience and players. Solos: p, tp III, bs, b. Opening riff stated in unison vb & g; lead tp needs handful of high Db's. Title is nickname for composer's son. He digs raisins. (PT 6')
MW 109 . . . \$17.50/\$11.66

REVIVAL SUITE (A) by M. T. Vivona. 25: 5 sax (as I dbl. fl; as II dbl. fl & cl; ts I dbl. cl, b-cl & fl; ts II dbl. a-cl, b-cl; bs dbl. ob & b-cl); 5 tp; 5 tb; tu, 4 fh; el-p, el-b, g,d, tym. A continuous 3 movement work. I (Meditation) written in slow, moody contemplative style with classical flavor. II (Revelation) features slow, moody alto sax chorus over dissonant pyramid background that builds to end of movement. III (Jubilation) is hard driving spiritual-like movement that shouts. Solos: el-p, as, tb. (PT 13') MW 162 . . . \$31.50/\$21

SHE ROARS (A) by Ladd McIntosh. 21: 5 sax (as I dbl. cl; fl & picc; as II dbl. cl; fl; ts I dbl. cl & fl; ts II dbl. cl & fl; bs dbl. b-cl & a-fl); 5 tp; 4 tb (inc. 1 b-tb; tb I & II need straight mutes); tu (cues in bs & b-tb); p (org opt.), b,g,d,perc I (vb—only one set needed), perc II (vb). A happy and swinging chart written for composer's daughter, Erika. Solos: p, tb I & b. Lead tp to high F. Ending is "notey" but chart has been used successfully at high school jazz clinics. Good for any technically proficient high school or college ensemble if doubles are available. (PT 5 1/2')
MW 107 . . . \$24.50/\$16.33

SOLO HORN (A) by Don Erjavic. 16: 5 sax. 4 tp; 4 tb; p (g); b, d. Written for Doc Severinsen concert at Cerritos College. Range of solo tp to E (d concert). Slow ballad with very modern chord background mm 80 in 4/4. Space for tp improvisations; also contains 8 bars of sax soli and rhythm only (PT 4 1/2')
MW 145 . . . \$10/\$6.66

SOMEONE ELSE'S BLUES (A) by Ladd McIntosh. 19: 5 sax (as I dbl. fl & picc; as II dbl. fl; ts I dbl. fl; ts II dbl. cl; bs dbl. cl.) 5 tp; 4 tb (inc. 1 b-tb, 5th tb opt.), p,b,g,d,vb,perc. Written in admiration of Gerald Wilson, this swinging blues features lengthy solos: as I, tp & tb. Short solos: d & perc. Great opener relaxes band and reaches audience. (PT 5 1/2')
MW 106 . . . \$21/\$14

TEXTURES (A) by Bill Dobbins. 17: 5 tp, 4 tb (inc. 1 b-tb), 5 sax (as I dbl. cl; ts II dbl. fl; bs dbl. ob & b-cl), p,b,d. Extended jazz composition in three movements based on concerto grosso style using solo quartet playing in and around big band. (I) Rock style a la Miles Davis fea-

turing tb & p solos; (II) Ballad setting a la Gil Evans featuring b & ob solos; (III) Contrapuntal style featuring tb, p & d solos. Commissioned by John F. Kennedy Center For the Performing Arts (Wash., D.C.) and Premiered at 1970 National C.J.F. (PT 20')
MW 101 . . . \$38.50/\$25.66

THEME FOR JEAN (M) by Everett Longstreth. 17 (+ cond): 5 sax; 4 tp; 4 tb (IV opt.); p,b,g,d. Ballad. An original "Theme" song with full ensemble opening for first 8 bars, then saxes and bones softly for any spoken announcements or introductions, then back to full ensemble with very strong ending. (opt. coda first time for "short" version. (PT 3') MW 164 . . . \$10/\$6.66

WADDLIN' BLUES (M) by Everett Longstreth. 17 (+ cond): 5 sax; 4 tp, 4 tb (IV opt.); p,b,g,d. Easy 2 beat, down home blues that builds to jazz solos by tp II & ts I (solos written out with chord changes). One ensemble chorus and then 3 choruses going out the opposite of the top. Basic ending. (PT 6') MW 166 . . . \$14/\$9.33

THE DAVID BAKER BIG BAND SERIES

A DOLLAR SHORT AND A DAY LATE (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Medium swing, odd form: meter changes, heavy contrapuntal writing. (PT 10') MW 117 . . . \$12.50/\$8.33

ADUMBRATIO (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Lush sax writing, interesting background, extended vamps, tutti out chorus, strong but difficult changes, extremely high first tp part. (PT 10')
MW 156 . . . \$17.50/\$11.66

APOCALYPSE (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Many solos inc. tu, chance piece. Backgrounds may be included, omitted, or combined at random. Melody statement in 4/4 while background uses 5/4 ostinato. Exciting avant-garde jazz. (PT 15') MW 134 . . . \$12.50/\$8.33

APRIL B (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Quasi-Latin, odd form, minor mode, alto solo on the head, interesting backgrounds and solos alternate swing and Latin. (PT 7') MW 123 . . . \$17.50/\$11.66

"BIRD" (A) by David Baker. 18: 5 sax (all dbl. as); 5 tp; 4 tb; tu; p,b,d. Very avant-garde, abstract portrait of Charlie Parker. Excerpts from 15 of Bird's most famous solos fragmented, inverted, transmogrified. All saxes dbl. alto, pointillistic backgrounds, truly panstylistic. Sax parts very difficult (PT 35-50')
MW 157 . . . \$28/\$18.66

BLACK MAN, BLACK WOMAN (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Extracted from score of "I Heard My Woman Call" by Baker, based on Eldridge Cleaver's Soul On Ice: Chance music with scalar, thematic fragments, combined at random for backgrounds. Strongly reminiscent of the music of George Russell. (PT 15') MW 131 . . . \$10/\$6.66

BLACK THURSDAY (A) by David Baker. 18: 5 sax; 5 tp; tu; p,b,d. Slow intro, medium swing, out-chorus in quasi-march, tutti band. Ample solo space. (PT 5') MW 110 . . . \$12.50/\$8.33

CALYPSO-NOVA (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Combination of Bossa Nova and Calypso—Multiple time changes, key changes, tutti shout chorus fun changes. (PT 10') MW 153 . . . \$14/\$9.33

CATALYST (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Swing tune in 7/4 with 5/4 bridge. Difficult changes, open solo backgrounds, interludes, etc. (PT 10') MW 128 . . . \$14/\$9.33

CINQUATRE (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Extreme virtuosity required on sax parts. Moderate tempo. (PT 12') MW 144 . . . \$16/\$10.66

COLTRANE IN MEMORIAM (A) by Dave Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Four sections: (I) Lachrymose—features ss & ts, slow and brooding. (II) Blues—features five ts playing John Coltrane's solo from Blue Trane (very difficult). (III) Apocalypse—avant-garde with chance music and indeterminacy. (IV) Lachrymose—returns to slow mood of beginning. (PT 15')
MW 129 . . . \$24.50/\$16.33

3 VIGNETTES (A) by David Baker. 23: 5 sax; 5 tp (all dbl. fig); 5 fh; 4 tb; tu; p,b,d. Three sections: (I) slow and moody, features 5 fh, b-tb & tu, wide open sound. (II) Saxes soli. (III) Tutti but emphasis on brass. (PT 8') MW 130 . . . \$10/\$6.66

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HODGES

continued from page 15

in serious trouble. "He would give you the shirt off his back," Sam Woodyard once said, "if he knew you needed it." As for his laconic humor, its unplanned effect was perceptively summed up by Julian Priester, the trombone player who was with the Ellington band in 1970: "Johnny had a unique ability to relax in any situation, no matter how tense the environment. Often, but not always intentionally, he injected such humor into the atmosphere that tension subsided right away."

At the funeral service for Timme Rosenkrantz, I was mistakenly persuaded to address the congregation. Johnny was sympathetic afterwards. "You need a drink, I guess," he said, "but Timme sure would have enjoyed that!" The following Sunday, when the telephone rang, I did not immediately recognize his voice. "Reverend," he said, "we want you to preach at our church tonight."

He was well informed about Indian history, and he regularly contributed to several Indian charities. Although he made no issue of it himself, those close to him at times referred to Indian blood on the maternal side of his family. Upright and composed, his mother was at the funeral service. She kissed him as he lay in the casket, turned away dry-eyed, and said, "He was a good son to me." She survived him by only a few months. No doubt the light had gone out of her life. She was in her nineties, and Johnny used to tell with pride and amusement how she still liked to play the numbers.

The imperturbable, unemotional exterior he usually presented to the world was widely misunderstood. He was "cool" years before it became self-consciously fashionable, but his coolness masked an essential shyness, as did the harsh voice he sometimes assumed as a warning to the presumptuous. Originally, Harry Carney recalled, he did not want to stand up or go to the mike for his solos, preferring to play them seated in the section. "Johnny Hodges," Budd Johnson said recently, "was one musician who never had to sell himself. All he had to do was blow."

Yet the position of such a great artist in our society was always full of irony. After receiving the adulation of a fashionable and wealthy crowd at the Rainbow Grill, he would sometimes ask me to join him for a taste at a bar on Sixth Avenue. At the time when he was still living on Edgecomb Avenue, the significance of this was twofold. Having downed the nightcaps, Johnny would say, "Will you get the cab now, young man?" I would step outside and stop a cab, and he would come out and get

into it. Then as now, midtown cabbies would try to avoid picking up those who wanted to go uptown late at night.

The reverse side of the coin, and one which Johnny certainly appreciated, showed when Bob Thiele arranged for him to make an album with Lawrence Welk. The jazz world generally treated the whole affair with scorn, the most supercilious comments coming from those who never heard the record, but it was an occasion when he was treated with all the respect he deserved. It was a fun trip out to Hollywood, almost like playing hookey, and my responsibilities as writer-in-attendance weighed light in the face of his high spirits and companionship. Everything was done to make him feel at ease. A car was always ready to take him to and from the studio, and to and from the airport. Welk, who greeted him with courtesy and unfeigned admiration, had hired 12 top arrangers (including Benny Carter and Pete King) to arrange one number each. Most of them came to the studio to conduct — a compliment in itself — and the orchestra consisted of the best Hollywood musicians.

When Johnny sat at the front of the stand in the middle of the Ellington reed section, of which he was the veritable heart, there were often members of the audience who seemed to resent his remote, abstracted, even bored appearance. Was he counting the exit signs in the hall? Was he brooding on injustice and the fact that whitey could get a cab when he could not? No. More likely he was considering the ingredients of the club sandwich he would take home after the gig. And when he got up to blow, his manner might suggest that it was a tiresome chore, but if you shut your eyes and just *listened* to his music. . . .

The music unquestionably expressed the real man. "May God bless this beautiful giant in his own identity," Duke Ellington said in his eulogy, perhaps especially for the benefit of those who were baffled by Johnny's reserve and protective exterior. His beautiful tone and intuitive taste were enough to enable him to communicate with people of all kinds and ages, musicians and non-musicians alike. But it was the *feeling* in his music, incalculable and indescribable, that made him, with Coleman Hawkins, the most moving of all saxophonists. It was a different kind of feeling, of course, one in which innocence and injury, joy and defiance, were miraculously blended, and it always belonged where it was most of the time from 1928 onwards.

"Johnny's resting place, despite its material specifications," Mercer Ellington said succinctly, "represents an immeasurable territory of Ellingtonia removed." ■

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and blowing things up. And the other way is — and it's an especially effective tactic in the Midwest where you have a lot of small towns — if you think you really know where it's at, and you're a long-haired kid, you know, and you really got the best interests of the United States at heart, and you're really patriotic and you really want to change things, what you do is you get some of your buddies together and you go to a small town and you cut your hair, and as soon as you're old enough to vote, you just take it over! And this has been done a couple places on the West Coast. You get your own sheriff, and you get your own mayor, and your own city council, and then you've got a town. But, see, there's a lot of these kids that know deep down that if that ever happened, they would be forced to accept the responsibilities of actually running that town. And then what do you do? They're not ready for that!

M.B.: There's an impatience about that, also.
F.Z.: But impatience is irrelevant, man. You can't be impatient about something that's this — up, that took this long to get — up, hundreds of years — and you're not gonna undo it with one demonstration! To me that's a result of television: television has shortened your interest span and led you to seek out things like instant TV dinners. I know it's worked on me, definitely. I can't wait two seconds to get something to eat if I'm hungry. Somebody could offer me the greatest meal in the world if I waited two hours, and if I'm starving to death I'll eat a peanut butter sandwich. You know, that's exactly the way it is, and it's the same with those kids. They think, you know: "We'll just go out there and we'll stand around in the street and we'll scream and somebody will squirt us with gas, and then we'll have a revolution!"

M.B.: "And we'll wear our scars like medals!"

F.Z.: Yeah, that's right.

M.B.: I notice in both theater and in music this kind of impatience, an inability to wait and appreciate what is happening, wanting it to be over, to have already experienced it without having to expend too much time.

F.Z.: You want it to be over so you can clap.
M.B.: So you can file it.

F.Z.: "I heard that solo the other night. I heard that guy play 27 choruses of *Lady Is a Tramp!*"

M.B.: "And I applauded like I never applauded before!"

F.Z.: "Yeah, he was heavy!"

M.B.: Are you a fatalist, then? Do you think there's a chance to get out of it all, a chance to educate the public, a chance to —

F.Z.: Yes. 50-50 . . . that's *optimism!*

M.B.: A kid asked me to ask you "what possessed you" to pose for that poster sitting on a toilet.

F.Z.: Okay, it went like this: I had no idea there was ever gonna be a poster. That picture was taken in a toilet in the Royal Garden Hotel in London and it was part of a publicity campaign for our first appearance in England. And so, the guy that took it just decided to make a poster out of it. And due to the copyright laws in England, the photographer owns the photographs. Here, the photographer owns the photograph, but he

doesn't own the right for your image on it unless you give him a release. There they don't need a release, so he took the thing and went out and made a poster out of it. Well, it pissed me off, and I couldn't do anything about it, because they had a whole bunch of them on the market. And it's probably one of the best-selling posters of all time, although I haven't seen any money at all from it. It's bootlegged all over the place; somebody makes a poster of it, somebody else'll take a photograph of that poster and print up his own. There are two or three different varieties of it that are circulating all over Europe.

M.B.: Do you get hecklers much?

F.Z.: Oh yeah, they're heckling because it's fashionable to heckle the Mothers of Invention, because they know I'll say something back to them. We really don't get into too much audience abuse anymore. In the early days, when what we were doing was so far removed from everyday experience — you know, what you said about *Freak Out*, it was weird for its time. When we first started performing things on stage, there was quite a bit of hostility from the audience, but we weren't gonna let that wither our presentation. So we'd just give it back to them on a psychological level. Now outside of bashing someone's head in in the audience, what can you do to them for revenge?

Have you heard the Chicago Art Ensemble? They played at a festival we did — in a tent, where people were sleeping in sleeping bags all around the place. And they had magnesium flares on stage! We've never done anything dangerous like that.

M.B.: Did you sit on stage for a half hour purposefully tuning up a long time and then go up and say: "Now you know what aggravation is!"?

F.Z.: Nope. I'll tell you one that I heard. A kid from the Flock came over to me and said: "Is it true about the gross-out concert at the Fillmore East?" And I said: "What're you talking about?" And he said: "Well, I heard that you said you'd give a thousand dollars to anybody in the audience who could outgross you." And I said: "Oh really, then what happened?" And he said: "Well, this kid came up on stage and he took a crap right on the amplifier!" And I said: "Yeah, well, then what did I do?" And he said: "Well, you shit on the amplifier and you stuck your finger in it and then you stuck it in your mouth! Is it true?" And I said: "No, it's not true!" And he said: "Aw, I was so proud of you!" And I've heard about five different stories in that same vein circulating around, about gross-outs.

M.B.: The myth of the outrageous!

F.Z.: Yeah.

M.B.: Who do you listen to?

F.Z.: I mostly listen to orchestra music. I've been listening to Debussy and Ravel lately, Honegger, generally Stravinsky, Varese.

M.B.: This is my pet question —

F.Z.: Well, let's have it, then!

M.B.: What could you conjecture as a legacy of yourself?

F.Z.: A legacy of myself? What would I like to leave?

M.B.: What you'll be remembered for . . . something more than an infamous poster.

F.Z.: I think that's about all I have to look forward to, actually — the poster and rumors about me sticking my finger in my mouth on the stage of the Fillmore East, and saying "that's aggravation!" ■


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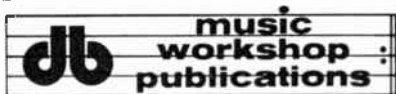
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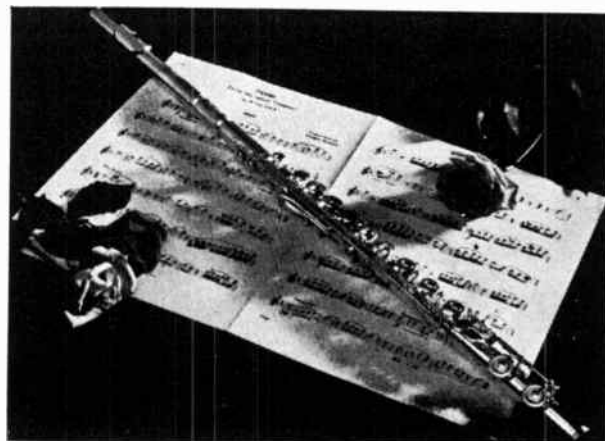
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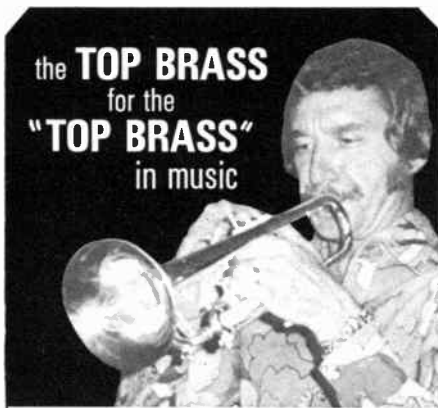
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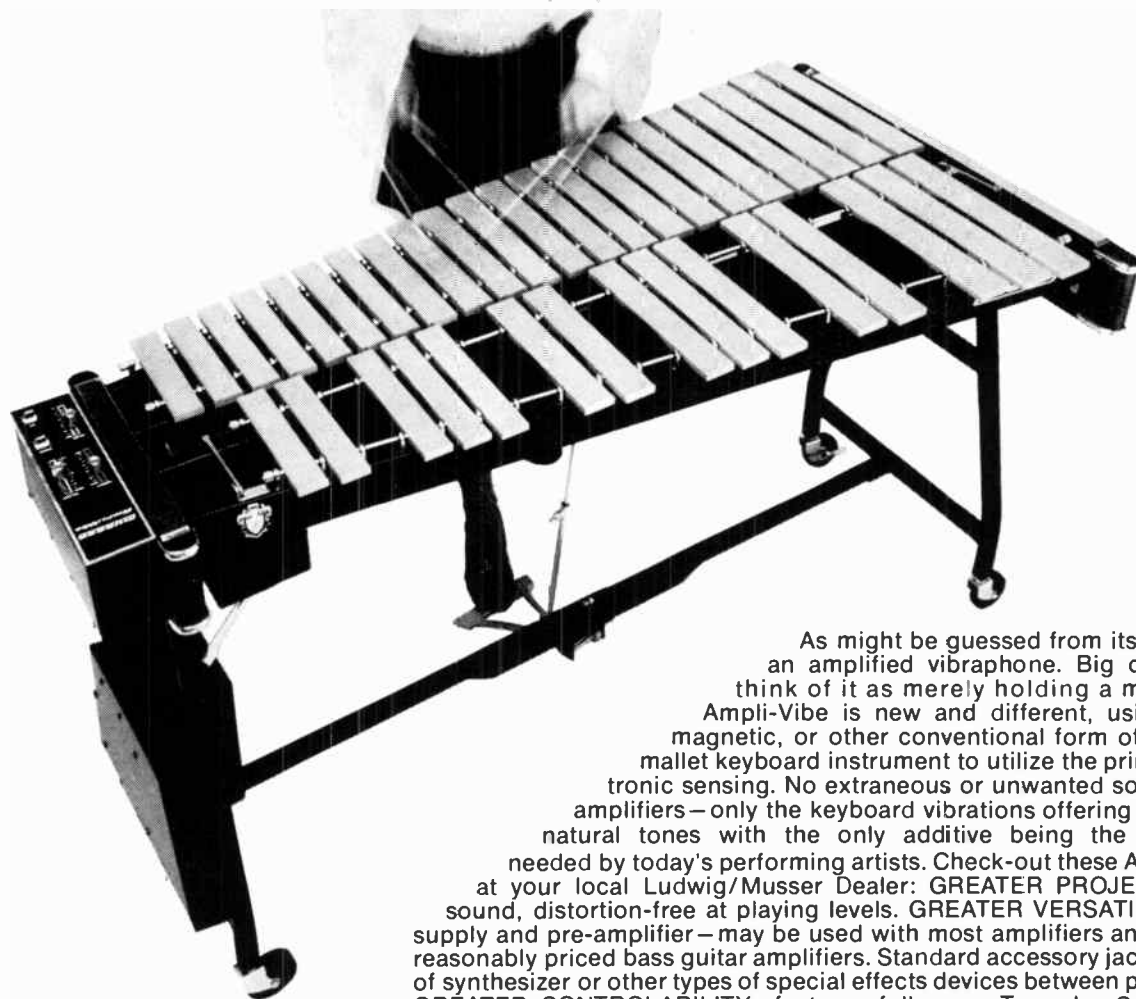
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