

Rahsaan Roland Kirk's Unique Vibration Society

OCTOBER 1, 1970

50c

down beat

THE BIWEEKLY MUSIC MAGAZINE

THE FLIGHT PATTERNS
OF JEFFERSON AIRPLANE

THE REAL BLUES RULES
AGAIN AT ANN ARBOR

BLINDFOLD TEST:
YUSEF LATEEF



GRACHAN MONCUR'S
"NEW AFRICA" SUITE

233122 418832 70207115 DB #
ALBERT R RINGER A10
600 S THIRD ST P 041
OAKLAND MD 21550

Vote Now!
Readers Poll Ballot

The greatest record and tape offer in our history... FOR EVERYONE – EVEN THOSE

Free... ANY 3 STEREO LP's or WITH ABSOLUTELY NO OBLIGATION



31787 MAMAS & PAPAS—16 Great Hits
Dunh LP, 8TR, CASS



42693 KING CRIMSON
Atlan LP, 8TR, CASS



31799 THREE DOG NIGHT—It Ain't Easy
Dunh LP, 8TR, CASS



16759 TCHAIKOVSKY
—1812 Overture
Mercu LP



33083 COUNTRY JOE & FISH—CJ Fish
Vangu LP, 8TR, CASS



WOODSTOCK
Original Movie Soundtrack includes uncut music, stage announcements and live performances from the Music Event of the Year.
42745 WOODSTOCK—Soundtrack (3 records)
Cotil LP



17064 MOZART: Sym Nos. 25, 29, 32—Lon. Sym, Davis
Phil LP



42665 CROSBY, STILLS & NASH
Atlan LP, 8TR, CASS



33032 IAN & SYLVIA
—Nashville
Vangu LP



15116 HANDEL—Jephtha
Vangu LP (3 records)



67503 SMITH—Minus—Plus
Ounhi LP, 8TR, CASS



66546 RARE EARTH—Get Ready
RarEa LP, 8TR, CASS



42745 WOODSTOCK—Soundtrack (3 records)
Cotil LP



33029 BUFFY SAINTE-MARIE—Gonna Be A Country Girl Again
Vangu LP, 8TR, CASS



33077 JOAN BAEZ—One Day at a Time
Vangu LP, 8TR, CASS



17317 CASALS—Plays Beethoven
Phil LP



17263 GREGORIAN CHANT
Phil LP



34506 ZORBA THE GREEK—Soundtrack
TwoCe LP, 8TR, CASS



44369 MYSTIC WOODS—ORCN. Stormy Weekend
Phil LP, 8TR, CASS



33443 IRON BUTTERFLY—In A Gadda-Da-Vida
Atco LP, 8TR, CASS



42704 CROSBY, STILLS, NASH & YOUNG—Deja Vu
Atlan LP, 8TR, CASS



42673 LED ZEPPLIN II
Atlan LP, 8TR, CASS



34525 HELLO DOLLY—Original Soundtrack
TwoCe LP, 8TR, CASS



44365 JACQUES BREL—If You Go Away
Phil LP



33065 JOAN BAEZ—David's Album
Vangu LP, 8TR, CASS



15113 MAHLER—Sym #3 Utah Sym
Vangu LP (2 records)



17008 HANDEL—Messiah (3 records)
Phil LP



44195 FOUR SEASONS—Gold Vault of Hits
Phil LP, 8TR, CASS



49706 B.B. KING—Completely Well
Blues LP, 8TR, CASS



66611 JAMES BROWN—Soul On Top
King LP



33486 CREAM—Best of Cream
Atco LP, 8TR, CASS



30606 TEMPTATIONS—On Tour
Gordy LP, 8TR, CASS



31795 RICHARD HARRIS—Love Album
Dunhi LP, 8TR, CASS



17042 BEETHOVEN—Piano Sonatas
Richter Phil LP



31973 JOHN COLTRANE—Selflessness
Impul LP



44368 PAUL MAURIAT—Midnight Cowboy
Phil LP, 8TR, CASS



33495 BLIND FAITH
Atco LP, 8TR, CASS



17238 BERLIOZ—Te Deum—London Sym.
Phil LP



33078 WEAVERS—On Tour
Vangu LP, 8TR, CASS



48782 APPLAUSE—Original Cast
ABC LP, 8TR, CASS



43793 SPANKY AND OUR GANG—Greatest Hits
Mercu LP, 8TR, CASS



30601 DIANA ROSS & SUPREMES—Greatest Hits
Motow LP, 8TR, CASS



30615 JACKSON 5—ABC
Motow LP, 8TR, CASS



33257 CHARLIE BYRD—Byrd Man
River LP, 8TR



44373 HAIR: French Original Cast
Phil LP



42715 BEST OF MJQ
Atlan LP, 8TR, CASS



33487 BEST OF THE BEE GEES
Atco LP, 8TR, CASS



30809 SUPREMES—Right On
Motow LP, 8TR, CASS



67500 STEPPENWOLF—Live (2 record set)
Dunhi LP

PEOPLE WHO SWORE THEY WOULD NEVER JOIN ANOTHER RECORD OR TAPE CLUB!

ANY 1 TAPE Cartridge or Cassette SHOWN HERE Worth up to \$20.94 TO BUY ANYTHING EVER!

Yes, take your pick of these great hits right now. Choose any 3 Stereo LP's (worth up to \$20.94) or any 1 stereo tape (worth up to \$6.98) FREE . . . as your welcome gift from Record Club Of America when you join at the low lifetime membership fee of \$5.00. We make this amazing offer to introduce you to the only record and tape club offering guaranteed discounts of 33 1/3% to 79% on all labels—with no obligation or commitment to buy anything ever. As a member of this one-of-a-kind club you will be able to order any record or tape commercially available, at savings up to 79%—guaranteed never less than 33 1/3%. No automatic shipments, no cards to return. We ship only what you order. Money back guarantee if not satisfied.

See for yourself why over 1/4 million record and tape collectors paid \$5 to join Record Club of America when other record or tape clubs would have accepted them free.						
Compare and see!	Columbia Record Club (as advertised in Playboy February 1970)	Capitol Record Club (as advertised in Playboy April 1970)	The RCA Cassette Club (as advertised in Sports Illustrated May 11, 1970)	Columbia Stereo Tape Cartridge Service (as advertised in TV Guide April 25, 1970)	RCA Stereo 8 Tape Club (as advertised in Playboy April 1970)	RECORD CLUB OF AMERICA
CAN YOU CHOOSE FROM ALL LABELS? LP's OR TAPES, INCLUDING CARTRIDGE AND CASSETTE TAPES?	NO	NO	NO	NO	NO	YES! Choose any LP or tape on any label! No exceptions! Over 300 different manufacturers including Capitol, Columbia, RCA, Angel, London, etc.
MUST YOU BUY A "MINIMUM" NUMBER OF RECORDS OR TAPES? HOW MANY?	10	12	6	12	6	NONE! No obligations! No yearly quota! Take as many, as few, or nothing at all if you so decide!
HOW MUCH MUST YOU SPEND TO FULFILL YOUR LEGAL OBLIGATION?	\$49.80 to \$59.80	\$59.76 to \$71.76	\$35.70 to \$41.70	\$83.76 to \$95.40	\$41.70 to \$47.70	ZERO DOLLARS You don't have to spend a penny—because you're not "legally obligated" to buy even a single record or tape!
CAN YOU BUY ANY RECORD OR TAPE YOU WANT AT A DISCOUNT?	NO	NO	NO	NO	NO	ALWAYS! Your discount up to 79% OFF. Guaranteed never less than a third! No exceptions!
DO YOU EVER RECEIVE UNORDERED RECORDS OR TAPES?	YES	YES	YES	YES	YES	NEVER! There are no cards which you must return. Only the records and tapes you want are sent—and only when you ask us to send them.
HOW LONG MUST YOU WAIT FOR SELECTIONS TO ARRIVE?	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	NO LONG WAITS! Your order processed same day received. No shipping on cycle.

TYPICAL "EXTRA DISCOUNT" SALE

Savings of 50% And More From Recent Club Sales . . . Savings up to \$3.49 per LP

Label	List Price	Half Price
Simon & Garfunkel—Bridge Over Troubled Water	Col 5.98	2.99
Joe Cocker	A&M 4.98	2.49
Peter, Paul & Mary—Album 1700	RCA 4.98	2.49
Herb Alpert—Greatest Hits	A&M 4.98	2.49
Creedence Clearwater Revival—Willy & Poorboys	Fant 4.98	2.49
The Beatles—Let It Be	Apple 6.98	3.49
Hair—Original B'way Cast	RCA 5.98	2.99
Tom Jones—Tom	Parrot 5.98	2.99
Paul McCartney—McCartney	Apple 5.98	2.99
Jose Feliciano—Fireworks	RCA 4.98	2.49
Glen Campbell—Oh Happy Day	Cap 5.98	2.99
Barbra Streisand—Greatest Hits	Col 5.98	2.99
Miles Davis—Bitches Brew	Col 6.98	3.49
Leontyne Price—Verdi Heroines	RCA 6.98	3.49

Your \$5.00 membership fee entitles you to buy or offer gift memberships to friends, relatives, neighbors for only \$2.50 each, with full privileges. You can split the total between you—the more gift members you get—the more you save! Special Note: gift members do not receive any FREE records or tapes.

40-R8

© 1970 RECORD CLUB OF AMERICA, INC.

AT LAST A RECORD AND TAPE CLUB WITH NO "OBLIGATIONS"—ONLY BENEFITS!

This is the way you want it—the only record and tape club with no strings attached! Ordinary record or tape clubs make you choose from just a few labels—usually their own! They make you buy up to 12 records or tapes a year—usually at list price—to fulfill your obligation. And if you forget to return their monthly card—they send you a record or tape you don't want and a bill for \$4.98, \$5.98, \$6.98 or \$7.98! In effect, you may be charged almost double for your records and tapes.

But Record Club of America Ends All That!

We're the largest all-label record and tape club in the world. Choose any LP or tape (cartridges and cassettes) . . . on any label . . . including new releases. No exceptions! Take as many, or as few, or no selections at all if you so decide. Discounts are GUARANTEED AS HIGH AS 79% OFF! You always save at least 33 1/3%. You never pay full-price! You get bestsellers for as low as 99¢, plus a small handling and mailing charge.

No Automatic Shipments

With Record Club of America there are no cards which you must return to prevent shipment of unwanted LP's or tapes (which you would have to return at your own expense if you have failed to send written notice not to ship). We send only what you order.

How Can We Break All Record and Tape Club Rules?

We are the only major record and tape club NOT OWNED . . . NOT CONTROLLED . . . NOT SUBSIDIZED by any record or tape manufacturer anywhere. Therefore, we are never obliged by company policy to push any one label, or honor the list price of any manufacturer. Nor are we prevented by distribution commitments, as are other major record or tape clubs, from offering the very newest records and tapes.

Join Record Club of America now and take advantage of this special INTRODUCTORY MEMBERSHIP OFFER. Choose any three LP's or any one tape

shown here (worth up to \$20.94) and mail coupon with check or money order for \$5.00 membership fee (a small handling and mailing charge for your free records or tapes will be sent later). This entitles you to LIFETIME MEMBERSHIP—and you never pay another club fee. You are never obligated to buy another record or tape ever. Your savings have already MORE THAN MADE UP FOR THE NOMINAL MEMBERSHIP FEE.

Look What You Get

- FREE Lifetime Membership Card—guarantees you brand new LP's and tapes at discounts up to 79% . . . Never less than 1/3 off.
- FREE Giant Master LP Catalog—lists readily available LP's of all labels! Thousands of listings; hundreds of labels.
- FREE Giant Master Tape Catalog—sent on request. Lists readily available tapes (cartridges and cassettes) on all labels.
- FREE Disc & Tape Guide—The Club's own Magazine, and special Club sales announcements which regularly bring you news of just-issued new releases and "extra discount" specials.
- FREE Any 3 Stereo LP's or any 1 Tape shown here (worth up to \$20.94) with absolutely no obligation to buy anything ever!

Guaranteed Instant Service

All records and tapes ordered from Disc & Tape Guide and special sale announcements are shipped the same day received (orders from the Master Catalogs may take a few days longer). ALL RECORDS AND TAPES GUARANTEED—factory new and completely satisfactory or replacements will be made without question.

Money Back Guarantee

If you aren't absolutely delighted with our discounts (up to 79%)—return items within 10 days and membership fee will be refunded AT ONCE! Join over one million budget-wise record and tape collectors now. Mail coupon to: Record Club of America Club Headquarters, York, Pa. 17405



RECORD CLUB OF AMERICA

CLUB HEADQUARTERS
YORK, PENNSYLVANIA 17405

X707F

Yes—Rush me a lifetime Membership Card, Free Giant Master LP Catalog (check box below if you also wish a Master Tape Catalog) and Disc & Tape Guide at this limited Special Introductory Membership offer. Also send me the 3 FREE LP's or 1 FREE tape which I have indicated below (with a bill for a small mailing and handling charge). I enclose my \$5.00 membership fee. (Never another club fee for the rest of my life.) This entitles me to buy any LP's or Tapes at discounts up to 79%, plus a small mailing and handling charge. I am not obligated to buy any records or tapes—no yearly quota. If not completely delighted I may return items above within 10 days for immediate refund of membership fee.

☐ Also send Master Tape Catalog
3 FREE LP'S

or 1 FREE TAPE

☐ 8 track

☐ cassette

Also add _____ Gift Memberships at \$2.50 each to my request. (Attach separate sheet with names and addresses. Indicate Master Catalog request.)

I enclose \$_____ covering my \$5.00 lifetime membership and any gift memberships at \$2.50 each.

☐ CASH ☐ CHECK ☐ MONEY ORDER

Make a check or money order payable to
Record Club of America.

Mr. _____
Mrs. _____
Miss _____

Address _____

City _____ State _____ Zip _____

Berklee COLLEGE OF MUSIC



The Newport and Woodstock Festivals combined are at Berklee—and they run for the entire school year!

1965 - 500 1969 - 1100
1967 - 800 1970 - 1400

The move is on to Berklee. Why? Because Berklee graduates the professionally-competent musician who has been "turned on", not off, by his college music education. Study programs include:

ROCK ARRANGING—use of the theoretical, harmonic, rhythmic, and stylistic bases of the "now music" in composing and arranging for group performance.

FILM SCORING—scoring for soundtrack music. Use of film editing and sound-film equipment and techniques.

IMPROVISATION—skill is developed at all levels of musicianship in rhythm, repertoire, jazz, and improvisation workshops.

ELECTRONIC MUSIC—"new music" composition by means of electronic manipulation of sounds. Use of modular synthesizer and tape techniques.

ENSEMBLE PERFORMANCE—300 weekly ensembles involve students at all levels of musicianship in jazz, rock, and big bands; guitar ensembles; and instrumental sections. Student arrangements performed.

for information:

Dept. D-2

BERKLEE COLLEGE OF MUSIC

1140 Boylston Street
Boston, Mass. 02215

now available from Berklee:

- Correspondence Course
- Jazz LP/score series
- music study publications

Dept. D-2

Berklee Press Publications

1140 Boylston Street, Boston, Mass. 02215



THE FIRST CHORUS

By CHARLES SUBER

THERE ARE TWO related programs detailed in this issue of which we are particularly proud.

One is the announcement of our 14th annual Hall of Fame Scholarship program (page 37). The other is the new series of big band and combo arrangements available from **down beat/MUSIC WORKSHOP PUBLICATIONS** (pages 38-39). Both programs reflect some of where jazz and down beat are at these days.

The Hall of Fame category within our annual Readers Poll began in 1952. Three years later we began the scholarship program in honor of the Hall of Fame members, coincidental with down beat's participation in the emerging school stage band movement. There was no doubt about which school the scholarship program should be directed to. It was and is Berklee.

In 1955, Berklee had possibly 10 per cent of today's full-time enrollment of 1,400 students. Most of the students at that time were professionals brushing up on techniques and arranging or war veterans earning a two-year professional diploma on the G.I. Bill. But it was obvious to us that Berklee knew what was needed in the way of curriculum, techniques, methods and faculty to offer the only real jazz and commercial music training then available. Berklee also represented the commitment of professional musicians to pass along their craft to younger players. The fact that they considered their craft to be strongly based on jazz concepts did not lessen the value placed on other pragmatic aspects of music: arranging, film scoring, playing for shows, studio recording.

What better way then to honor the **down beat** Hall of Fame members than to assist young players in their education and career? And it has worked very well. Not only because of the scholarship winners who have made it in the profession—like Gary Burton, Gary McFarland, Luis Gasca, Keith Jarrett, Arif Mardin, Dusko Gojkovic, et al.—but the tremendous influence the honor of winning a Berklee scholarship has had on young players and music educators.

If you are a young musician, we urge you to enter this year's competition. The preparation of your solo or arrangement as a competitive requirement is rewarding in and of itself, and if you win, so much the better.

This year, we are expanding our scholarship concept. We have established a not-for-profit corporation called the **down beat/SCHOLARSHIP FUND** which will receive its basic funding from the sales of the new **down beat/MUSIC WORKSHOP PUBLICATIONS**. Ten per cent of the gross receipts, after composer royalties, of all the **down beat** ensemble arrangements will be paid into the new scholarship fund. A special advisory board will assist us in determining how these funds should best be allocated.

But we didn't begin the **db/MUSIC WORKSHOP PUBLICATIONS** just as a fundraising project. The new band and combo arrangements are a strong contribution to existing jazz literature. Thousands of organized groups throughout the world will now have the chance to play some of the very best music around by the best of new and established writers.

What we're doing—and we're proud of it—is to open more lines of communication between and among musicians. Come join us.



Adolph Herseth, First Trumpet, Chicago Symphony Orchestra

BACH®
MOUTHPIECES
GIVE YOU
ff **SOUND**
WITH
mf **EFFORT!**

Take any ordinary mouthpiece and play up to the top of your range... and down to the bottom... loud.

Do the same thing again... soft. And again... with crescendos and decrescendos.

Now try all the above with a **BACH** mouthpiece.

And notice how much easier it is. How much fuller your sound. How much longer you play without tiring. How much more control you have.

You can get a Bach* Mouthpiece with the right rim and cup to give you your best possible sound—with less effort! Shouldn't you see your dealer about getting a Bach Mouthpiece right now?

*For cornet, trumpet, french horn, baritone, trombone, bass trombone, and tuba.

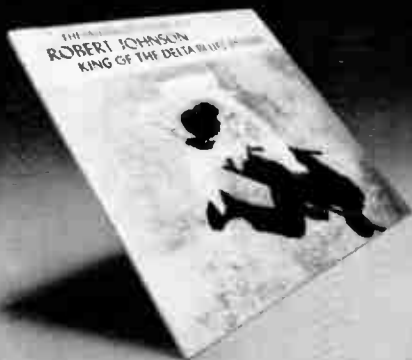
The number on the outside of the cup designates a genuine Vincent Bach mouthpiece.



Selmer®

Box 310, Elkhart, Indiana 46514

DIVISION OF THE MAGNAVOX COMPANY



1.



4.



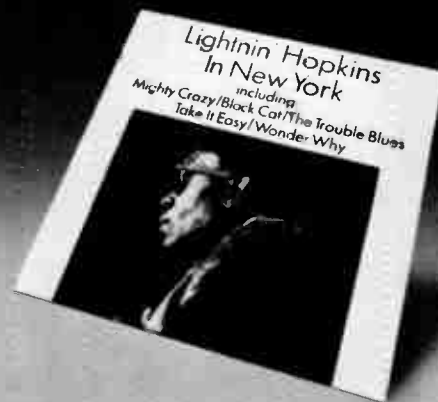
7.



2.



5.



8.



3.



6.



9.

What most people don't know about the blues could fill nine albums.

1-2. These performances, recorded between 1935 and 1936 for the American Record Corporation, rank as the most expressive and poetic body of works recorded by a blues singer. Many consider these recordings the ultimate flowering of the Mississippi Delta Blues.

3. Leadbelly: Motherlode of American folk songs, link between generations, symbol of black triumph over repression, nightclub performer, lady's man, convicted killer, king of the 12-string guitar. This album contains 15 recordings (made in 1935) that have never been released.

4. Bukka White's rare passion in vocal

presentation has been matched by only a few of the great blues singers. Recordings in this album were made during the years 1937 and 1940 which blues historians consider Bukka White's peak years.

5. Told in historic recordings by names like Mississippi John Hurt, Blind Willie McTell, Peg Leg Howell, Peetie Wheatstraw, Memphis Minnie, Blind Lemon Jefferson, etc. A total of 32 rare blues selections in one specially priced two-record set.

6-7. The 1st and 2nd of five two-record sets comprising Bessie Smith's legacy of 160 existing recordings. In her lifetime she

sold over 10 million records and become known as the Empress of the Blues.

These recordings show why.

8. These recordings have been unavailable for seven years. The down beat review said, "Hopkins' absorbing talent for creating and holding a mood with his voice and guitar is made strikingly evident on this album... artistry of the most compelling sort."

9. A re-issue of the hard-to-get Candid recordings made by Otis Spann in 1961. Also included is singer/guitarist Robert Lockwood, Jr.

Columbia and Barnaby Records

DOUBLE
YOUR FUN
with

Harmony's

Sovereign
DUAL PURPOSE
GUITAR

Play it Acoustically!
Play it Electrically!

A fine acoustic guitar
—full-toned and re-
sponsive for your fa-
vorite folk and country
music.

—or, just plug it into an
amplifier and go into
your folk-rock stylings.
A treasured instrument
for its versatility—and
dependability. Just try
it at your music store
and see its wonderful
entertainment possibil-
ities. \$125.

★
MADE IN
AMERICA
★

Harmony's Ultra Thin Meteor Electric Guitar

Thin, cutaway hollow body,
with Harmony's famous
straight-line thin neck and
fingerboard. A wealth of
controls and adjustments for
greatest variety of tone, and
precisely balanced response. \$199.50.
Other models, \$64.50 to \$325.

Amplifiers from \$54.50 to \$399.50

Send Coupon Now for FREE Color Catalog

THE HARMONY COMPANY

4604 S. Kolin Ave., Chicago, Ill. 60632

NAME _____ AGE _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

NAME OF YOUR FAVORITE MUSIC STORE _____

STORE ADDRESS AND CITY _____

D-100

October 1, 1970

Vol. 37, No. 19

down beat

EVERY OTHER THURSDAY SINCE 1934

On Newsstands Throughout the World

READERS IN 142 COUNTRIES

contents

- 4 The First Chorus, by Charles Suber
- 8 Chords and Discords
- 11 News
- 12 Rocks In My Heads, by Alan Heineman
- 12 Strictly Ad Lib
- 13 Rahsaan Roland Kirk: Heavy Vibrations: Mike Bourne encounters the dynamic leader of the Vibration Society.
- 14 Haywood Henry: Woodwind Wizard: Stanley Dance profiles the talented veteran multi-instrumentalist.
- 16 Ann Arbor '70: The Real Blues: In-depth coverage of the second annual blues bash. By Jim O'Neal.
- 18 Jefferson Airplane In Perspective: Harvey Pekar analyzes the musical contributions of the inventive San Francisco rock group.
- 21 Record Reviews
- 26 Blindfold Test: Yusef Lateef
- 27 Caught In The Act: Don Byas/Dexter Gordon/Gene Ammons • Clifford Thornton New Art Ensemble/Jayne Cortez/Rashied Ali Quartet • U.S. Army Field Band • Tete Montoliu/Donna Hightower
- 31 Music Workshop: "New Africa", composed and annotated by Grachan Moncur III.

Cover photo: Valerie Wilmer. Design by Robert Robertson.

CORRESPONDENTS

Baltimore, James D. Dilts
Boston, John Hambricht
Buffalo, James Koteras
Chicago, Harriet Choice
Cincinnati, Louis F. Lausche
Cleveland, John Richmond
Dallas, Don Gilliland
Denver, Thomas Reeves
Detroit, Herb Boyd
Kansas City, Dave Maxon
Las Vegas, Phyllis Kluger

Miami/Ft. Lauderdale, Robert Schultz
Minneapolis/St. Paul, Dick Whitbeck
New Jersey, Michael Shepherd
New Orleans, John Bertheiot
Philadelphia, Fred Miles
Pittsburgh, Roy Kohler
St. Louis, Phil Hulsey
San Francisco, Sammy Mitchell
Washington, D.C., Paul Anthony
Argentina, Walter Thiers
Australia, Trevor Graham
Central Europe, Eric T. Vogel
Denmark, Finn Slumstrup

Finland, Don Bane
France, Jean-Louis Ginibre
Germany, Joachim E. Berendt,
Claus Schreiner
Great Britain, Valerie Wilmer
Italy, Ruggero Stassi
Japan, Max E. Lash
Netherlands, Hans F. Duller
Norway, Randi Hultin
Poland, Roman Waschko
Sweden, Lars Lystedt
Toronto, Helen McNamara
Uruguay, Arnaldo Salustio

Printed in U.S.A. Second-class postage paid at Chicago, Illinois. Copyright © 1970 by Maher Publications, a division of John Maher Printing Co., all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly. We cannot be responsible for unsolicited manuscripts and photos.

Subscription rates \$8 one year, \$13 two years, \$18 three years, payable in advance. If you live in any of the Pan American Union countries, add \$1. for each year of subscription, to the prices listed above. If you live in Canada or any other foreign country, add \$1.50 for each year.

DOWN BEAT articles are indexed in The Music Index and MUSIC '70. Write DOWN BEAT for availability of microfilm copies (by University Microfilm) and microfiche copies (by Bell & Howell).

If you move, let us know your new address with zip code (include your old one, too) 6 weeks in advance so you won't miss an issue (the postoffice won't forward copies and we can't send duplicates).

MAHER PUBLICATIONS:
DOWN BEAT, MUSIC '70;
MUSIC DIRECTORY: NAMM DAILY



World Radio History

Address all correspondence to 222 W. Adams Street, Chicago, Illinois, 60606.

EXECUTIVE OFFICE, 222 West Adams St., Chicago, IL. 60606, (312) 346-7811. Dan Morgenstern, James Szantor, Editorial. D. B. Kelly, Subscriptions.

EAST COAST OFFICE: 250 W. 57th Street, New York, N.Y., 10019, (212) 757-5111. Jane Welch, Editorial. Jack Maher, Advertising Sales.

WEST COAST OFFICE: 11571 Wyandotte St., North Hollywood, CA. 91605, (213) 875-2190. Harvey Siders, Editorial. Martin Galley, Advertising sales, 14974 Valley Vista Blvd., Sherman Oaks, CA. 91403, (213) 461-7907.

POSTMASTER: Send Form 3579 to Down Beat, 222 W. Adams Street, Chicago, Illinois 60606

CABLE ADDRESS DOWNBEAT
Members, Audit Bureau of
Circulations



E. V. MAHER
PRESIDENT
PUBLISHER
CHARLES SUBER
EDITOR
DAN MORGENSTERN
ASSISTANT EDITOR
JAMES SZANTOR
CONTRIBUTING EDITORS
LEONARD FEATHER
HARVEY SIDERS
EDITORIAL ASSISTANT
JANE WELCH
GENERAL MANAGER
JACK MAHER
PRODUCTION MANAGER
GLORIA BALDWIN
CIRCULATION MANAGER
D. B. KELLY

LIBERTY/UA Stereo Tape CARTRIDGES and CASSETTES PRESENTS ITS JAZZ FRIENDS FOR ALL FRIENDS OF JAZZ:

GERALD WILSON/Portraits • JAZZ CRUSADERS/The Thing • JIMMY SMITH/The Sermon • KENNY BURREL/Midnight Blue • LEE MORGAN/The Sidewinder • JIMMY SMITH/Back At The Chicken Shack • HORACE SILVER/Song For My Father • JAZZ CRUSADERS/Tough Talk • GERALD WILSON/The Golden Sword • ART BLAKEY/Indestructible • JIMMY SMITH/Home Cookin' • BUDDY RICH/Swingin' New Big Band • JIMMY SMITH/Midnight Special • JIMMY SMITH/Bucket • C. ADDERLEY/M. DAVIS/Somethin' Else • BUDDY RICH/Big Swing Face • LOU DONALDSON/Alligator Boogaloo • HORACE SILVER/The Jody Grind • STANLEY TURRENTINE/Rough n' Tumble • BUDDY RICH/The New One • LEE MORGAN/Search For The New Land • JIMMY SMITH/I'm Movin' On • LOU DONALDSON/Mr. Shing-A-Ling • JIMMY SMITH/Open House • DONALD BYRD/Blackjack • THREE SOUNDS/Vibrations • LOU DONALDSON/Midnight Creeper • HORACE SILVER/Serenade To A Soul Sister • HERBIE HANCOCK/Maiden Voyage • STANLEY TURRENTINE/Look Of Love • JIMMY SMITH/Greatest Hits, Vol. 1 • BUDDY RICH/Mercy, Mercy • JIMMY SMITH/Greatest Hits, Vol. 2 • JIMMY McGRUFF/Honey • JIMMY McGRUFF/The Big Band • WES MONTGOMERY/A Portrait Of Wes • JIMMY McGRUFF/Bag Full Of Soul • THAD JONES-MEL LEWIS ORCH./Jazz Orchestra • JOE WILLIAMS/Something Old, New, Blue • THAD JONES-MEL LEWIS ORCH./Presenting Joe Williams • JAZZ CRUSADERS/Lighthouse '68 • LEE MORGAN/The Gigolo • THAD JONES-MEL LEWIS ORCH./Village Vanguard • CRAIG HUNDLEY TRIO/Arrival Of A Young Giant • JIMMY McGRUFF/The Worm • LOU DONALDSON/Say It Loud • JIMMY SMITH/Plain Talk • LEE MORGAN/Caramba • JAZZ CRUSADERS/Powerhouse • LONNIE SMITH/Think • STANLEY TURRENTINE/Always Something There • JIMMY McGRUFF/Step One • BUD SHANK/Windmills Of Your Mind • BUDDY RICH/Buddy & Soul • HORACE SILVER/Take A Little Love • DIZZY GILLESPIE/It's My Way • THE THREE SOUNDS/Elegant Soul • LEE MORGAN/Charisma • BOBBY BRYANT/Hair • STANLEY TURRENTINE/Common Touch • LOU DONALDSON/Hot Dog • HORACE SILVER/Best Of • JIMMY McGRUFF/A Thing To Come By • LONNIE SMITH/Turning Point • BROTHER JACK McDUFF/Down Home Style • JOHN PATTON/Understanding • JAZZ CRUSADERS/Lighthouse '69 • LES McCANN/More Or Les McCann • JEAN-LUC PONTY/Experience • JIMMY McGRUFF/The Way You Look Tonight • BUDDY RICH/Best Of Buddy Rich • CANDIDO/Thousand Finger Man • DIZZY GILLESPIE/Cornucopia • VARIOUS ARTISTS/Original Jazz Organ Greats • COUNT BASIE/Basie Meets Bond • ART BLAKEY/3 Blind Mice • KING PLEASURE/Mr. Jazz • MODERN JAZZ QUARTET/On Tour • JOHN COLTRANE/Coltrane Time • HERBIE MANN/Brazil, Bossa Nova & Blues • HERBIE MANN/St. Thomas • JIMMY McGRUFF/Greatest Organ Hits • DUKE ELLINGTON/Money Jungle • GRANT GREEN/Green Is Beautiful • THE JAZZ CRUSADERS/Give Peace A Chance • REUBEN WILSON/Blue Mode • DUKE PEARSON/How Insensitive • BUDDY RICH/Keep The Customer Satisfied • LEE MORGAN/The Sixth Sense • THE THREE SOUNDS/Soul Symphony • BROTHER JACK McDUFF/Moon Rappin' • ELVIN JONES/Poly-Currents • ART BLAKEY & THE JAZZ MESSENGERS/Roots & Herbs • STANLEY TURRENTINE/Another Story • LOU DONALDSON/Everything I Play Is Funky • FREDDY ROBINSON/Black Fox • DONALD BYRD/Electric Byrd • DUKE ELLINGTON/70th Birthday Concert Highlights • JIMMY McGRUFF/Electric Funk • BROTHER JACK McDUFF/To Seek A New Home • HORACE SILVER/That Healin' Feeling • DONALD BYRD/Cristo Redentor • GRANT GREEN/Carryin' On • THE JAZZ CRUSADERS/Best Of The Jazz Crusaders

...A FRIENDLY WAY TO SAY TAPE GOES JAZZ IN A GREAT BIG WAY.



Liberty/UA, Inc. 
An Entertainment Service of
Transamerica Corporation

CHORDS & DISCORDS

A Forum For Readers

Satchmo Lives

On behalf of the entire membership of the Association of Southern California Jazz Clubs, I would like to thank you for the wonderful story *down beat* published on our production, *Hello Louis!* (db, Aug. 20).

We deem it an honor and a privilege to have had this opportunity to pay a tribute to the great Satchmo. The profits from *Hello Louis!* will be donated to the Louis Armstrong Statue Fund. A lasting tribute to Louis will soon be commissioned and dedicated in an attractive site in New Orleans' Cultural Center.

While we currently bask in the kind rhetoric of Harvey Siders' glowing review, we look upon our success as a challenge to sustain our efforts to keep alive the tradition of great American jazz as a continuing segment of our cultural activities.

With *down beat*, we recognize the responsibility of maintaining the healthy image of our art form. We pledge to continue to express our admiration and respect for the great musicians who have created the music we love.

Floyd Levin
Chairman
Assoc. of Southern California
Jazz Clubs

Poll Cheers and Boos

My jazz soul soars at the news of Phil Woods' victory in the alto division of the International Critics Poll. As a Woods devotee of many years standing I feel that his selection as alto number one was long overdue. His brilliant soloing on a score of recordings throughout his career has been stamped with his personal, slashing attack brimming with creativity of the highest order.

I doubt whether there has ever been—on any instrument—a more fluent improviser. Woods does indeed deserve possession of the keys to the alto kingdom.

Rendel H. Hagopian

Nutley, N.J.

I just can't believe that the best drummer is only second. Buddy Rich, according to your "experts," is rated below Elvin Jones.

I, as a student of percussion, must wholeheartedly disagree with the choice of the critics. I'm sorry, but Bernard Rich is *second to none*.

Marc Klar

Long Island City, N.Y.

Tribute To Band Camps

I would like to voice my appreciation to all the people involved with the National Stage Band Camps.

For the past two years, I have attended the clinic held at Milliken University. The courses were informative, the bands a swinging experience, and the faculty great.

I think more people should know about these great clinics. The faculty is not paid for *all* the time they put in. They graciously offer their time. Clark Terry gave a trumpet clinic and concert taking a whole day of his time.

Many of the students were exposed to the business end of performing. Many "working" musicians were present. John LaPorta, Phil Wilson, Wes Hensel and "Doc" Patnoe were clinicians, to name just a few. . . .

Our week culminated with a concert by all the student bands and combos, which were rehearsed in only five days of sectionals and band practice.

I only hope the length of the camps might be expanded to two weeks next year.

Jeff Berger

Lake Forest, Ill.

Point Of Order

In a recent issue of *down beat* an outstanding sax jazzman was quoted as saying he paid a visit to our factory and was given a new instrument.

The fact of the matter is this player purchased the instrument.

Selmer does not engage in the questionable trade practice of giving instruments to performers.

C. V. Bovard
Advertising Manager
Selmer

Elkhart, Ind.



the PRO'S pro...
Buddy Rich, plays the
PRO'S equipment
Slingerland
Slingerland Drum Co., 6633 N. Milwaukee, Niles, Ill. 60648

MUSICIANS DISRUPT TV SHOW, ASK MORE JAZZ

A group of 60 demonstrators, including musicians Rahsaan Roland Kirk, Lee Morgan, Andy Cyrille, and Ron Jefferson, interrupted the Aug. 27 taping of CBS's *Merv Griffin Show* with demands for more jazz and black artists on commercial television.

The demonstration, which had been planned at a meeting called by Kirk the previous night at the Village Vanguard, was peaceful and orderly but caused cancellation of the last 15 minutes of taping for the show. The demonstrators gained access to the studio as members of the audience. It was pointed out by a spokesman that CBS and Griffin had not been singled out for attack, but that tickets were most readily obtainable to this show.

After the set had been cleared, Griffin and members of his staff engaged in discussion with representatives of the demonstrators, reportedly expressing willingness to feature more jazz and black music. At presstime, a meeting between demonstrating musicians and the show's producers had been set up. Kirk said that further demonstrating of a similar nature would take place. Petitions were circulated among the studio audience.

MAJOR JAZZ FESTIVAL FOR SEATTLE IN FALL

Seattle will have its first big jazz festival Oct. 3 and 4. The Northwest Jazz Spectacular, co-sponsored by the Seattle Jazz Society and the Rainier Brewing Co., will take place at the city's Center Arena and include two evening concerts and an afternoon piano workshop.

On opening night, Cannonball Adderley's quintet, the Don Ellis big band, and singer Roberta Flack will be featured. Pianists Bill Evans, Herbie Hancock, Keith Jarrett, and Joe Zawinul will participate in the workshop the following afternoon, and the evening wrapup will have Miles Davis' and Herbie Hancock's sextets and the Bill Evans Trio.

All profits from the event will be distributed among local charities. For information, call (206) 622-2600 or 632-2353.

PAUL HORN QUILTS U.S.; SEEKS "GENTLER LIFE"

After years of soul-searching, including an extended stay in India to absorb the meditative philosophy of Maharishi Mahesh Yogi (remember him?), Paul Horn has left the United States—permanently, he says. The reed man-composer moved his entire family to an island off Victoria, near Vancouver, B.C.

The reason for the move, as Horn explained it on the eve of his departure: "I want clean living, and I want clean

air. You might say I'm seeking a gentler way of life." In the latter connection, Horn is still "teaching the principles of



the Maharishi," combining lectures with concerts whenever feasible on his campus tours.

Carrying his personal brand of ecumenicism to its logical extreme, Horn set up a jazz *Bar Mitzvah* for his 13-year old son, Marlen, at the Congregational Church of Northridge, Cal., two weeks before adopting his expatriate status. The service—the traditional Jewish observance of the transformation to manhood—was set to music and recorded for future release.

Participating in the jazz *Bar Mitzvah* were Rabbi Allen Secher, whose secular moonlighting finds him on KGIL (in the San Fernando Valley) as a jazz disc jockey; Bernie Schwartz, a cantor and rock singer; cellist Fred Katz; vibraharpist Emil Richards; Lynn Blessing on drums (an instrument the vibraharpist rarely plays in public); Wolfgang Melz, electric bass; Chuck Collazzi, guitar; and father and son, Paul and Marlen, on reeds and piano respectively.

ENTRIES SOUGHT FOR TOKYO POP SONG FEST

The Tokyo International Popular Song Festival is seeking U.S. talent.

Sponsored by the Yamaha Foundation for Music Education under the auspices of Japan's ministries of foreign and cultural affairs, the festival is a competitive event for composers, singers and musicians.

Popular song entries from all over the world will be narrowed to the ten best through a preliminary and final judging.

First prize is an all-expense-paid trip to Japan and \$3,000 cash for the winning song, and \$1,000 cash to the winning singer.

Deadline for entry is Sept. 30. Festival dates are Nov. 20 through 22. Contest

rules and further information may be obtained by writing Popular Song Festival, Yamaha International Corp., P.O. Box 54540, Montebello, Cal. 90054.

FINAL BAR

Drummer Carl (Battleaxe) Kenney, 71, died July 18 in a Columbus, Ohio nursing home. Kenney was only 16 when he was heard playing in a Columbus hotel band by Jim Europe, then the foremost black bandleader in the U.S., on tour with the famed dance team of Vernon and Irene Castle. Kenney went to New York with Europe, became the Castles' personal drummer, and went overseas with Europe's 369th Infantry Regiment Band during World War I. He later became a noted pit drummer and worked for Bill (Bojangles) Robinson. He was the only black musician elected to Paul Whiteman's "All-time, all-American Ideal Orchestra" in 1928.

Kenney retired from music in the '30s, became a recluse, and in 1967 was committed to a nursing home after collapsing from malnutrition, though he had considerable funds and owned real estate. He recorded with Europe's band for Pathé records in 1919.

POTPOURRI

John Handy's *Concerto for Jazz Soloist and Orchestra*, with the composer as soloist, was performed July 16 at the Civic Auditorium in San Francisco by the S.F. Symphony under Arthur Fiedler's baton to enthusiastic audience response. Handy's newly-formed group (Ed Henderson, trumpet; Pat O'Hara, trombone; Raymond Lee Chang, violin; Ted Cochran, piano; James Leary, Paul Smith, basses; Larry Hancock, drums; Baba-Om, congas) made its debut in late August at the Concord Summer Festival.

Guitarist Sonny Sharrock landed in Paris for a scheduled gig at a pop festival in Southern France, learned that there were riots going on there, made an aerial U-turn, and returned to New York without having played a note. Archie Shepp also returned from Europe sooner than anticipated: after playing the Festival of Carthage in Tunis and appearing at the Antibes Jazz Festival, the tenorist encountered "contractual difficulties" and cancelled several other scheduled performances.

When Rahsaan Roland Kirk, a devoted Don Byas fan, learned that the great tenorman had extended his U.S. stay and was at liberty in New York, he invited him to share a two-week stand with his *Vibration Society* (Ron Burton, piano; Pete Pearson, bass; Jerry Griffin, drums; Joe Texidor, percussion) at the Village Vanguard. The ensuing vibrations

between Kirk and Byas were something to hear.

Duke Ellington's first day off after a busy opening week at New York's Rainbow Grill was not spent idly. The maestro hopped an early morning flight to Miami on Aug. 9 and that evening conducted the Miami Symphony in a performance of his concert piece *The Green Apple and the Golden Broom* at the Miami Beach Auditorium.

Friends & Love, a one-hour show seen on the National Educational Television Network Sept. 13, featured trumpeter **Chuck Mangione** conducting the **Rochester Philharmonic Orchestra** in a program of his own compositions. Six guest soloists, including trumpeter **Marvin Stamm**, saxophonist **Gerry Niewood**, and guitarist **Stanley Watson**, were featured in the program which was taped at a May concert in Rochester's Eastman Theatre.

Chicago-based pianist **Art Hodes** was set to move both west and east this fall. On Sept. 26, he will head a band at Disneyland in Anaheim including trombonist **George Brunis**, clarinetist **Barney Bigard**, bassist **Rail Wilson**, and drummer **Bob Cousins**. From California, Hodes will hop a plane to go to Copenhagen for

the first European visit in his long career, scheduled to include club, radio and TV appearances.

The *First International Bass Workshop*, sponsored by the **Los Angeles Bass Club**, was held at the Hollywood Roosevelt Hotel. The four-day affair attracted bassists from a number of states as well as Canada and Puerto Rico. A variety of classes, lectures, discussions and demonstrations were held, with **Ray Brown** and **Monty Bndwig** lecturing on jazz solo playing. **Bill Plummer** handled the rock study class (assisted by **Wolfgang Melz**, and **Carol Kaye** lectured on Fender bass playing. Plans are in the works to have next year's workshop at the University of California, San Diego.

A pop-jazz-folk week climaxing the third annual **Temple Music Festival** at Temple University in Philadelphia featured **Dave Brubeck**, **Gerry Mulligan**, **Rotary Connection**, **Four Seasons**, and the **Thad Jones-Mel Lewis Orchestra**. **Muddy Waters**, **Rev. Gary Davis**, and **John Lee Hooker** headlined the festival's Aug. 5 *Evening of Blues*.

STRICTLY AD LIB

New York: Charles Mingus' successful August stay at the Top of the Gate

featured a basic cast of **Eddie Preston**, trumpet; **Charles McPherson**, alto saxophone; **Carlos Garnett**, tenor saxophone, and **Danny Richmond** alternating with **Al Hicks**, drums. Pianists **Jaki Byard** and **Barry Harris** sat in . . . **Dick Hyman** and the **Children of All Ages** introduced a specially designed mini-Moog at their Museum of Modern Art concert Aug. 20. Saxophonist **Arnie Lawrence**, bassist **Richard Davis** and drummer **Ed Shaughnessy** joined Hyman and two real children, who played toy and genuine instruments . . . Musician-promoter **Cal Massey** scored with a jazz benefit (the third organized by him in the N.Y. area this summer) for the St. Nicholas Park Renewal Corp. at Riverside Plaza Aug. 14. Performers included **Thelonious Monk**, **Freddie Hubbard**, **Joe Lee Wilson**, the **Last Poets**, the **House of Nilaja Dancers**, and the **Romas Orchestra**, plus 12-year old saxophone prodigy **Zane Massey**, backed by the **Romas rhythm section** (**Lonnie Liston Smith**, **Hakim Jami**, **Rashied Ali**). Over 2,000 attended . . . The musical *SAMBO* has been playing metropolitan area neighborhoods in portable "show-on-wheels" style. Among the excellent jazzmen in the show's band: Trumpeter **Woody Shaw**, reedman **Harold Vick**, bassist **Reggie Johnson**, and drummer **Freddie Waits** . . . Tubaist

/Continued on page 34



ROCK'S IN MY HEAD

By ALAN HEINEMAN

MORE ON THE TWO worlds of jazz and rock, if you can stand it.

At the risk of sounding like a pontificating old fart (just had my 26th birthday and am feeling the weight of years), I should note that the following reflections have accumulated as the result of being asked a number of times, by friends who are into rock, how to approach jazz—and, less frequently, vice versa. Sometimes the questions take other forms: "I know Coltrane is supposed to be great. How come he doesn't turn me on?" And like that.

It seems to me that the chief difference between the two musics—between typical jazz and typical rock, that is, since the recent hybridizations make any generalizations relatively flimsy—is that the aesthetics of the former are by and large kinetically oriented, while those of the latter are statically oriented.

To call rock "static," in view of its obvious sensual appeal and its ability to make its listeners respond with their bodies, may seem odd; I think it true nonetheless, although maybe I'd better refer principally to hard rock, or acid rock, rather than r&b or folk-rock or what have you. Remember that I'm speaking of the abstract, aesthetic nature

of the music rather than of objective reality, whatever that is. For example, a jet may be thought of in terms of the line it describes in the sky: the plane is moving but the impression is of stasis. Similarly with the arc made by a trout leaping, or the blur of a train passing.


And I believe hard rock is the same sort of beast. The beat is driving, true, but the plethora of repeated riffs, the use of loop echoes, the long, held, reverberated guitar phrases all bespeak a tendency to freeze a moment, to stop time and fill the isolated space with intensity which moves inward, or vertically, if you will, rather than horizontally. Patently sexual, naturally: you hold it and hold it and when you can no longer stand the painful pleasure you . . . release.

I'm speaking relatively, now, since rock and jazz share so many roots and traditions. To be sure, there are repeated riffs and held notes and all the rest in jazz, and in general those devices produce the same kinds of effects. But—again, in general—the jazz musician uses these things as a contrast to his linear motion. A horn soloist will play off a repeated riff against his own relentless drive, or circular lope, or whatever. To take the first two examples that come to mind, compare Ten Years After's *Woodchopper's Ball*, on the *Undead* album, to their more recent, spacier music. The former is essentially a jazz performance, the latter more quintessentially rock. (British rock bands in general seem more interested in swing than American ones.)

Or take Miles Davis' earliest work. With the exception of the strictly "cool" period of the late '40s and beginning '50s, he has moved steadily from Dizzy Gilles-

pie-influenced multi-noted chord-running to an ever sparer, airier style. Starting with the *E.S.P.* album, Miles has developed what I'd call a vertical style; his current band creates a series of frozen moments, within which Miles plays a few closely related upward or downward runs of short duration. Now, the music itself is nothing like rock, on the surface, save when Miles is joined by John McLaughlin or Eric Clapton, or when Jack De Johnette plays rock rhythms—which he does quite rarely, some ignorant critical commentary to the contrary notwithstanding.

No, if I'm right, what attracts the young to Miles now—both the desire for hipness and Miles' brilliance aside—is that he does the same thing rock does. He freezes time, he makes everything stand still, and within that suspension he weaves miracles. Ditto the reasons for the popularity of Tony Williams' group, and for some of the new, free jazz players, though the music of most of the latter is nowhere near Miles' or Tony's in quality. That's why many kids dig late Coltrane but can't hear the earlier 'Trane, even though 'Trane's development was logical and consistent. Grass has a lot to do with all this, of course.

So what I usually say to people who ask about the difference between jazz and rock is that it's about time: it's about moving with time vs. moving within time. Nothing to do with *intrinsic* quality or intensity or complexity. Merely a question of getting your head and body to be able to go with the flow, no matter what sort of flow it may be, and of understanding that Charlie Parker can do things for and to you that the Beatles never heard of. And vice versa. 

Rahsaan Roland Kirk: Heavy Vibrations

by Mike Bourne

RAHSAAN: Why are you so uptight when you ask me these questions?

BOURNE: I don't know.

RAHSAAN: Why don't you know?

The music of the Vibration Society is as compelling as its leader: eclectic, frenetic, providing that elemental compulsion to tap the foot. Thus it is strange that Rahsaan Roland Kirk has so consistently escaped frantic adoration, for the frenzied theatre of his performance is the stuff of pop idolatry. And he does complain of such lack of notice: of Top 40 blindness to jazz, or rock stars stealing jazz techniques without the talent to work them, of people not accepting his art as it is. Consequently, the Vibration Society, a come-together of kindred souls, becomes for Rahsaan the compatible element within a sadly deaf pop culture, a union of those who exist in and for the music.

BOURNE: Why is the group the Vibration Society?

RAHSAAN: I'm not talking about my group, not necessarily. I'm not talking about the group that you see. The group we're talking about includes this group and a whole lot of other people.

BOURNE: Musicians?

RAHSAAN: No, just people! I got a whole big book of people all through this land in the Vibration Society. See, that's what I'm saying: you're prejudging everything and you don't know.

BOURNE: What prejudging?

RAHSAAN: You said, why did I pick my group? But you don't know all these people here inside this book are part of the Vibration Society. And there'll be more.

BOURNE: Then what is the Vibration Society?

RAHSAAN: Why do you want to know?

BOURNE: Because I want to know. Why do you want to create a Vibration Society?

RAHSAAN: I don't have to create a Vibration Society. The Vibration Society created us.

BOURNE: How does your music represent the Society?

RAHSAAN: Our music is the vibrations that hold the Society together.

BOURNE: Then there are vibrations that are not necessarily only musical; they're human, also.

RAHSAAN: What do you mean?

BOURNE: The vibrations among human beings that can be expressed in music.

RAHSAAN: It's brought about through our music. The Vibration Society we're talking about is brought about through our music.

Somewhere in each set by the group, a sermon of sorts is preached: either percussionist Joe Texidor cutting those

in the audience who chatter rather than listen, or Rahsaan bad-rapping whatever evil has lately struck him (disrespect to blind people, jive record companies, etc.). Sometimes serious, sometimes comic ("The police take your pot and they smoke it theyselves!"), such happenings are stylistically integral to the spirit of their performance, for the expression of the Vibration Society is sensual beyond merely sound. Thus arrangements he so forcefully directs with the movement of his body, from the immediate shock of bizarre instruments to his riotous clarinet march through the crowd on Little Liza Jane. And of all the elements in his creations, it is this synthesis of rousing foolery and often grotesquely powerful wit which, after the music, most emphatically distresses or most passionately fascinates his audience.

BOURNE: You call it a music of surprise.

RAHSAAN: I said people like to be surprised.

BOURNE: How do you surprise them?

RAHSAAN: I surprise a lot of people. I surprised you. How did I surprise you? It don't matter what way it was. People will be surprised by some of the things we do, and I know this. I don't have a set way of how to surprise them. I just know that something on the set will surprise somebody in the house. I know that to be a fact.

BOURNE: Do you want to shock people? Do you want people to become more aware of something?

RAHSAAN: I don't want people to feel nothing, just what they want to do. But through our music.

BOURNE: Like the people that giggle when you play nose flute, that's surprise.

RAHSAAN: Well, maybe they're gig-

glin' because they don't know. That's all the further that they have been able to look . . . is past the giggle. Maybe they ain't let their ears in for the impact.

Occasionally, a recorded laugh box emits a savage cackle above Rahsaan's remarks, an alienation effect that at first seems almost antagonistic mockery, but eventually, by distorting the sense of rhetoric, does affectively focus Rahsaan's message. As he shouts in one of his musical rages: "Hang it up, take it down! Hang it up, take it down! Don't misinterpret it for no clown! 'Cause it's the straight-ahead truth goin' around!" And this registration of the artist beyond the jester has always been the one paramount perspective to apply to Rahsaan's art.

BOURNE: Your music seems both joy and anger: the response evoked in the audience. Is this what you mean by brainsucking?

RAHSAAN: No . . . to be brainwashed you have to dig it 'cause there's no other choice. Like when you see all the television channels taken up with the moonshot, you bein' brainwashed. But if you were bein' brainsucked, maybe one of the channels would have it and be something so interesting it would keep your attention. Maybe they would have all kinds of different aspects to show you about why you should look at this moon shot. I mean, you would have a choice. And after your brain has been sucked thoroughly, if you dug it, then your brain is completely together, put back to how your brain should feel.

BOURNE: You seem to constantly bring to people what you know as the truth. Musical truth, like your complaint against jazz-rock and cats who

/Continued on page 30



Rahsaan Roland Kirk and wife Edith at Newport

Haywood Henry: Woodwind Wizard

HAYWOOD HENRY, who is being heard around the country with the Earl Hines Quartet, is a new name and a new face to many people. Those, however, who remember the Erskine Hawkins band in its heyday, when Henry was featured on clarinet, tenor and baritone, will not be unfamiliar with his talents. In the interim, spent mostly in the New York recording field, he became proficient on the other instruments of the saxophone family, as well as on flute and piccolo.

He was born in Birmingham, Alabama, in 1919, and there was always music in the house where he was raised. His mother played piano, and his sister was an accomplished musician who played organ in the Sixteenth Street Baptist Church, had a radio program, and taught many of the city's pianists and organists. Henry was always interested in music, and early developed an ability to play little themes on a ten-cent flute, but tuition conflicted with sports and other youthful activities. It was not until he was in Lincoln Junior High, where his sister taught, that he took up clarinet. He could not read, but his quick ear enabled him to pass muster in a band of nearly 50 pieces that included Dud Bascomb, Sammy Lowe and Lee Stanfield, three of his future colleagues with Erskine Hawkins.

When he went to Industrial High School, the instructor told him he would put him in the band if he could play a part in an overture. Henry, always resourceful, took the part home, had his sister play it in single lines on piano, and performed it next day from memory. The upperclassmen, who included Jimmy Mitchell and Paul Bascomb, helped the juniors, and Henry was also much inspired by Delmus Means, one of the best clarinetists he ever heard.

"He never left Birmingham," Henry recalled. "He just played clarinet for a hobby, and didn't even play dances. At that time, if you played only clarinet, you had a hard time getting in a band, because everyone wanted saxophone. He had a Boehm system clarinet, and all of us in the school band were playing Albert. I remember very vividly when I'd go by his house and watch him practice, how he'd run through keys in the instruction book like it was nothing—C-sharp didn't mean any more than C-natural. And he had a beautiful velvet tone. He used to tell me sound was the main thing.

"I learned to read while I was in high school, but I played all the first year by just listening. If I had a cadenza to make, I'd follow the notes and phrase in the way I thought was nice rhythmically. I always knew what you were supposed to do with a bar, but I couldn't break it down into fractions to give the notes their proper value. One of my closest friends was Richard Clarke, a very fine trumpet player, and the brother of Pete and Babe Clark. We were sitting in church one day, and he was kidding me. 'Can you read?' he asked. 'Oh, yes,' I answered, 'I can read.' 'No,' he said, 'you've been faking in the band all the time.' Right there in church, he made it all very simple to me. He had a very good way of explaining what I hadn't been able to understand when others told it to me in technical terms.

"Soon after that we organized a junior band called the Moonlight Serenaders—all teenagers—and we played dances. This was when I got a tenor sax. We were ten pieces, and we were competition for some of the other bands around. Dud and Paul Bascomb had a band at one time. Erskine Hawkins, Bob Range and Captain (Ed) Sims went to a school on the hill called Tuggle Institute, and they were competition for our group. Erskine was always a tremendous trumpet player. He was playing F's and G's when he was 15 or 16. We'd listen to records and copy things like Ellington's *Ring Dem Bells* and *Rock-in' in Rhythm*, and try to improvise on them.

"In 1930, I went to Alabama State in Montgomery. Professor Trenton had come to Birmingham to get some of the best high school musicians to join the Alabama State College Band, which was going to the Elks' Convention in Detroit. So I came out of high school, and with Erskine Hawkins, Dud Bascomb, Bob Range and Ed Sims went down to Alabama State for three or four days rehearsing with the band. It wasn't a jazz band. We were about 30 pieces, playing marches, but we injected jazz into them. We marched by *Tiger Rag*, and we marched by *Dinah*, and we were quite a sensation doing things that they do at football games now. We were nothing but teenagers, but we won second place out of around 30 bands. A band of about 140 pieces, the Eighth Illinois from Chicago, I think, was first."

The young musicians who wanted to go to Alabama State were offered scholarships on their return from Detroit. Henry was also a good football player, and he went in on a joint football-and-music scholarship. Paul Bascomb was already there, and they had an excellent teacher in Prof. Willis Lawrence James, who was an authority on Negro spirituals. There were soon three capable arrangers on the campus. One Henry remembered in particular was H. O. Thompson, a brilliant trombonist. He arranged a ballad interpretation of *When Our Work Is Through* for five trombones playing in harmony, this at a time when the trombone trios of the Ellington and Don Redman bands were still regarded as innovative.

There were three dance bands on the campus: the 'Bama State Collegians, the 'Bama State Revelers, and the 'Bama State Cavaliers. When the college year ended in the summer, the best men from all three were amalgamated in the Greater 'Bama State Collegians, and the band went on tour through the midwest as far as Chicago, to raise funds and publicize the college. One result was that when young musicians finished high school, they wanted to go to Alabama State. Among those Henry remembered as being attracted in this way were Reuben Phillips, Joe Newman and Matthew Gee.

Henry not only made a name for himself at the college as a musician, but also on the football team and, in his last year, as a record-breaking member of the track team. Music, however, was by now his major concern, although his career took an odd course. He was invited to join a religious organization led by an outstanding evangelist with whom he had once

played at his Birmingham Baptist church. Henry went on tour as the only reed player in a group of musicians that gave recitals consisting of "hymns, Bach, Mozart and things like Massenet's *Elegie*." Having arrived in New York, Henry sat in one night with drummer Kaiser Marshall at the Renaissance ballroom, which later led to his joining for some months a band under the leadership of Marshall and Leon Englund at the Empire ballroom.

During this period, the 'Bama State Collegians came north and played at the Harlem Opera House. They were a sensation with their novelty numbers, and with a compilation in which they imitated the themes of all the leading bands—Duke Ellington's, Don Redman's, Earl Hines', Cab Calloway's, Guy Lombardo's, etc. Their success was such that they decided not to go back to college, and in due course Erskine Hawkins became leader in place of J. B. Sims, a clarinetist who sang like Calloway. When the job at the Empire ended, Henry rejoined his old colleagues for, as he thought, a couple of weeks. Soon recognized as one of the band's most valuable soloists, he stayed 20 years!

"Barney Bigard was my model from the first," he remembered, speaking warmly. "I loved his sound and the way he flowed on clarinet. What he played always made a lot of sense, and he always told a story. Another of my favorite clarinet players in later years was Prince Robinson. I never heard people talk about his clarinet much, because he was more noted for tenor sax (just as I am now for baritone). I used to hear him play clarinet with Sam The Man Taylor in the '40s and early '50s, when they were working a job out on Long Island."

Henry's primary instrument in the section was the tenor, but when it was stolen one night, he started playing tenor parts on the baritone, which he had used before only occasionally. The effect of the baritone in a section that had previously consisted of two altos and two tenors pleased the other musicians very much. "Boy, that sounds better!" Henry remembered their saying.

"I really don't know how I learned to transpose," he said, "but I could always do it, as fast as I could read straight, so that was no problem. Because I didn't want to carry two big horns around, I forgot about the tenor for a time. Then, too, I had always admired Harry Carney, and I liked the sound of the baritone. After Paul Bascomb left, Julian Dash came in the band, and most of the solos and praises continued to go to the tenor, although I felt I could play the same thing on baritone. One of the reasons why it didn't bother me was because I always wanted to play different instruments, and playing just one would have bored me to tears. I still like the baritone, but I don't always like the way it is handled as a result of bad writing in bad arrangements. It's a difficult instrument that requires strength. You've got to fill it, and you've got to hit the notes. You can't 'skate' as you can on alto and tenor. But during World War II I went back to tenor, to avoid carrying that heavy baritone! When we were at the Lincoln Hotel in the '40s,

I was playing tenor, although Mrs. Krammer, the owner, used to like to hear me play all the sweet things on clarinet."

Most of the arrangements in the Hawkins book, apart from the many "heads", were written by Bill Johnson and Sammy Lowe, but a third writer Henry spoke of with special affection and respect was pianist Avery Parrish.

"I don't like to throw the word 'genius' about too often," he said, "but of all the musicians I've been around, I think Avery was one who deserved it. He grew up around the piano. His mother taught him and his brother Curley. Curley was a fine pianist, too, but he didn't play like Avery. The very first gig I made was with Curley, on clarinet, for 45 cents. The next one, I made \$5.00.

"Avery never studied arranging, but he could sit down and write like he was writing a letter. He could compose on the spot, too. He didn't have to resort to taking someone else's number to arrange. Any type of thing you wanted, he could do it. He knew the voicing of instruments, and he did most of the arrangements for the band that we didn't record, I guess because he didn't care about the money angle. He was a timid type of person, and he didn't push himself. We had to force him to play *After Hours*, the piece he made famous.

"He arranged things like *Miss Hallelujah Brown*, and backgrounds for vocals by Ida James, but he didn't get credit for them. When he played theaters, we had a big symphonic introduction that was all his idea. I remember we were coming from Philadelphia to open at the Apollo, and we were discussing what we were going to play. We used to bribe him—take him a bottle of gin—and he'd say, 'Well, I'll fix something for you.' This particular night, he sat in the back of the bus and wrote this opening for us."

The Erskine Hawkins band was involved in many battles of music, but foremost in Henry's mind was the encounter with Ellington.

"Jimmy Blanton was playing bass with Duke at that time," he recalled, "and we all knew him from school days when he was in the band Sammy Lowe had at Tennessee State. He was really pulling for us on the bandstand, and we played well the first couple of sets, while Duke was mostly playing slow numbers like *Mood Indigo* and *Solitude*. Then one of Duke's trumpets said, 'Okay, Duke, let's go to town!' They went into *St. Louis Blues* and, when Tricky Sam (Nanton) got to the mike, they opened up with both barrels. The people were in hysterics, and we knew we didn't have a chance. But we were all thrilled afterwards when Duke complimented us on how well we had played, and said he hadn't expected us to give him such a run for his money.

"Playing against Jimmie Lunceford was another big occasion, but that was in our backyard, at the Savoy ballroom, and we had a lot of crowd-pleasing things that would give us the edge. When people were dancing, Lunceford would drop 'way down with his mutes, and the people at the back couldn't hear the pulse. We knew that, and we'd keep our horns open."

From 1938 until it closed the Hawkins

band was one of the great favorites at the Savoy, and was for years virtually the house band. The musicians were able to live at home most of the year, and the band personnel was relatively stable.

"Everyone knew everyone in the band, because we all stayed together so many years," Henry said. "You had your set of followers, your friends. I know some nights at the Savoy I knew 90% of the people there. It was a very warm thing."

By the time Henry finally left, the band had been reduced to nine pieces. An opportunity occurred to tour with singer Roy Hamilton in a small group, which enabled him to see old friends. More important, by the mid-'50s, he was beginning to be involved more and more in

taining trio at the Garden Cafe with Sonny Greer on drums, and first Eddie Wilcox and then Ray Tunia on piano. He had not been really familiar with the Dixieland idiom and repertoire, but his knowledge of the great early clarinetists enabled him to cope with the requirements. His versatility was also called upon in 1963 when, with Dud Bascomb, pianist Sammy Benskin and drummer Herbie Lovelle, he played alto and baritone saxophones, bass clarinet and clarinet in the off-Broadway production of *Cindy*.

Recording in all kinds of contexts in New York was a challenge, but Henry was also conscious of its anonymity. "You do the work, but you don't get the credit," he said. "Even your relatives don't know




the developing field of rhythm-and-blues recording. At that time, written arrangements were uncommon, and it was up to the musicians to create appropriate backgrounds and atmosphere in the studio.

"It was rather easy to me," Henry pointed out, "because I used to set a lot of riffs in Erskine's band behind the soloists. But I'd been with him so long that I really didn't know how to go about getting work. When the recording people found out I could sight read, transpose, and play the doubles, I began to get a lot of calls."

Like many other veterans of the big bands, Henry also had a fling at Dixieland around this time. He went to Boston for a couple of months with a group led by drummer Tommy Benford, worked at Jimmy Ryan's with Danny Barker, and was frequently at the Central Plaza in New York with musicians like Red Allen and Charlie Shavers. Later, he fronted an enter-

you're on the record. You tell them you worked with James Brown or Frank Sinatra, and they look at you kind of funny and say, 'Well, what were you doing? Where? I can't hear you.'

When Earl Hines re-organized his group in 1969, he wanted a multi-instrumentalist and Henry's ability astonished him. The pianist had always delighted in presenting a varied program, and in any one evening the listener was now likely to hear clarinet (on *Sweet Lorraine*, *Summertime*, *Caravan* and *Melodica Blues*), soprano (on *Exodus*, *Flakey* and *It's Magic*), baritone (on *Undecided*, *C.C. Rider* and *Every Day*), flute (on *The Girl from Ipanema*, *Tangerine*, *Misty* and *Theme from the Barefoot Contessa*), and piccolo (on *The Shadow of Your Smile*). That Henry played all these instruments well was impressive in itself, but more important was the fact that with Hines he was restored to the public prominence he had so long merited. 

ANN ARBOR '70: THE REAL BLUES

AMERICA'S FIRST major blues festival, the 1969 Ann Arbor Blues Festival, went virtually unnoticed by the general press and the public. This year, there was another monumental blues showcase at Ann Arbor, but the headlines only blared out news about the nearby Goose Lake, Mich., rock festival with its estimated 200,000 people. The peak attendance on any of Ann Arbor's three days of music was around 10,000, but while the numbers were small, enthusiasm was high.

The Ann Arbor festival, organized by University of Michigan students, has in two years presented almost every major blues artist in the country. The 1970 lineup provided the usual diet of solo country bluesmen and Chicago bands, but was expanded to include several big-band blues singers and artists from California and the Southwest who have been largely overlooked by the new white blues audience. The three-part Saturday night set by Joe Turner, Eddie Cleanhead Vinson and Pee Wee Crayton in fact turned out to be one of the true highlights of the weekend, and Bobby Bland's set was a tremendous hit with the crowd as well.

The opening act Friday night was, not surprisingly, Roosevelt Sykes. Sykes has become a traditional festival-opener wherever he plays, and he does the job well. Mixing the blues and boogies which he's been playing for 40 years, the pianist barrelhoused his way through an enjoyable set.

Mighty Joe Young's six-piece Chicago band followed with the most disappointing set I've heard them play. Joe takes pride in having a tight band, but they were a little off and never really got going. The band is a fine one, though, and Young is an excellent guitarist, and the group was more impressive later backing other artists.

An unscheduled appearance by Dr. Isaiah Ross was one of Friday's two high spots. The one-man band from Flint did an exciting set which included several Sonny Boy Williamson No. 1 pieces and some good old Dr. Ross boogies. Dr. Ross is a very fine harp player in the older, unamplified style (like Sonny Boy), and he has a great sense of rhythm. He sang *Good Morning Little Schoolgirl* and *Sugar Mama* with no instrumental backing other than his harmonica, and closed with *Industrial Boogie* and *Chicago Breakdown*, playing both harp and guitar, and leaving the crowd pleading for more.

The second peak of the night was Jimmy Fast Fingers Dawkins' set. Dawkins was out to tear it up this year after last year's mediocre performance and he did just that with his solid trio. They laid down a full, driving west side Chicago sound. Dawkins is a strong, inventive guitarist whose nickname comes from the rapid "triple treble" runs he uses to embellish his usual single-string lines. A rather soft, moody singer, his set was still forceful, climaxed by Percy Mayfield's *Memory Pain* and *San-Ho-Zay*, a Freddie King instrumental.

Ensuing sets by John Lee Hooker and Howlin' Wolf weren't up to the usual standards of the two blues veterans. Hooker appeared with a band, leaving lead

guitar chores to a competent young white musician. Though the music wasn't bad, it wasn't what the many Hooker fans would have liked. The rock-influenced guitarist and a jazzy organist (Hooker's son Robert) played well, but Hooker has been accompanied by musicians more suited to his brand of blues. He did four of five long, drawn-out numbers in his set, including *Tupelo* and *Boom Boom*, leaving Wolf with time for only half a set, since city officials had imposed an 11:30 curfew on the proceedings. Placing the big name act last is a good idea theoretically, but the curfew cut short the sets of Wolf and Bland, as it did Muddy Waters' last year. With more time, Wolf might have been better, but as it was his set wasn't very exciting or inspired.

The Saturday program again opened with a pianist, Lazy Bill Lucas from Min-



Johnny Winter and Luther Allison

neapolis. Lucas, accompanied by guitarist Jeff Titon and a drummer, played a refreshing, exuberant set of '50s-style Chicago blues and "ditties" as he calls them, including *Johnnie Mae* and *Bring It on Home* as well as Ray Charles' *Greenback Dollar Bill*.

For exuberance, though, there may not be a musician alive who can match Hound Dog Taylor. The 55-year-old slide guitarist had the audience rocking with him from the time he started tuning up. Taylor and his two sidemen, guitarist Brewer Phillips and drummer Ted Harvey, played several of the infectious, stomping instrumentals which have made the band a favorite attraction in Chicago. Hound Dog also sang four numbers, two of them by Elmore James—*Held My Baby Last Night* and *Wild About You*. Phillips took over lead guitar and Taylor played bass lines on two more up-tempo instrumentals before mini-talented Jimmy Reed Jr. came on and sang two of his father's slow, lazy tunes with the band. Though Jimmy Jr. is a terrible harp player and a no more than average singer, the audience applauded him wildly.

The more subdued yet equally intense blues of Houston's Weldon Juke Boy Bonner provided quite a contrast to Taylor's boogies. Bonner's blues are very personal

and thoughtful and were harder for the audience to relate to. Accompanying himself on guitar and harp, Juke Boy sang *Struggle Here in Houston*, *Running Shoes*, and several more of his own fine compositions. Bonner is one of the best songwriters the blues has produced.

The next performer, Mississippi Fred McDowell, played more or less the same set of delta blues and gospel that he always plays. Often called the finest living bottleneck guitarist (he still plays with a bottleneck rather than a metal slide) McDowell performed well but would have been better off without harmonica player Johnny Wood, who'd had too much to drink. Occasionally the two got together to produce some good, rhythmic down-home sounds, but Woods appeared to be a hindrance at other times.

The sets that followed by Luther Allison and Albert King were good enough, if not especially memorable. Allison and King are both fine guitarists, singers and showmen; both have good bands and gave typically well-done performances. Yet neither performance really got to me, because I've seen both do more exciting, funky sets.

The first set on Saturday night found Robert Pete Williams in high spirits. The Louisiana guitarist sang several lively, forceful country blues. Few listeners could appreciate his deep lyrics, but Williams' strange, haunting guitar style and vocal phrasing made it apparent that here was a completely unique blues man.

Johnny Shines, with Sunnyland Slim accompanying him on piano, came next with another set of country blues, though both played electric instruments. Guitarist Shines' greatest talent is his singing, and his dynamic, tremulant vocals are especially suited to such Robert Johnson tunes as *Terraplane Blues* and *Crossroads Blues*.

Mandolinist Johnny Young fortunately had a good band with him—otherwise I would have found his set totally obnoxious. He can sing, and he *can* play mandolin when he wants to, but he chose to spend most of his time jiving, dancing around and showing off his ample abdomen. He played very little, leaving the work to guitarist Louis Myers and the rest of the band. Harmonica blower Willie Anderson did the opening vocal, *Everything Gonna Be Alright*. Myers then sang and played slide on *Evenin'*, which I thought was the best part of the set. Myers, one of the most accomplished guitarists at the festival (or anywhere), played slide in the Robert Nighthawk/Earl Hooker style rather than in the Elmore James fashion which is copied by almost every other modern slide guitarist. After several Young vocals, emcee Paul Oliver twice tried to get the band off stage, since five more acts had to be squeezed in that night. Despite Young's pleadings, the festival eventually continued without him.

Myers and drummer Fred Below remained on stage for the next set, that of Robert Jr. Lockwood. The trio was allotted only 20 minutes for the unscheduled performance and, like the four acts which followed, deserved a much longer stint. Lockwood gave the crowd its second taste of Robert Johnson. Shines was a friend and traveling companion of Johnson; Lockwood

is Johnson's stepson. Robert Jr. sang Johnson's *Kind-Hearted Woman* and *Take a Little Walk with Me* in between two tight jazz instrumentals with Lockwood playing lead and Myers on bass. Lockwood seemed rather nonchalant but professional, and the music was good.

Then came the swinging big band set that was a real blast from beginning to end. With the Mighty Joe Young band and pianist Dave Alexander providing great support, the jam began with Big Joe Turner belting out some rocking blues, topped by his famous *Shake, Rattle and Roll*. Young's guitar work was superb, and his band seemed right at home throughout the set. After Turner came Cleanhead Vinson, an immediate hit with the crowd. Vinson scored heavily with his self-parody *Cleanhead Blues* and Big Bill Broonzy's *Just a Dream*, and blew some really mellow alto sax. Pee

most popular performer with the blacks in the crowd, but the response was enthusiastic from all who crowded nearer the stage to hear *Ain't That Loving You Baby*, *Ain't Nothing You Can Do*, *Turn on Your Lovelight*, and a couple more from his standard repertoire.

Saturday night's level of excitement wasn't reached on Sunday until several sets had gone by; even then the feeling wasn't sustained, as it had been the previous night. The cats which the crowd responded most to were the jive and sensationalist, not necessarily the best musically. Virginia guitarist John Jackson's excellent opening set met only with polite applause. And at the rear of the festival field, music from the Adelphi Records sales booth drowned out Jackson's underamplified country blues.

Dave Alexander must have played ten different sets during the weekend, and

did), who can blame them? Guy did manage to get in some screaming guitar licks, and both stars sang well, but for the most part the set was an Abbott and Costello routine. Anyone who wants to hear what a really good Buddy Guy/Junior Wells set is like should see them at Theresa's Tavern on Chicago's South Side.

Jive was nonexistent when it came to the Chicago bluesman who followed—Otis Rush. Rush relies only on his music, and that's more than enough. At Ann Arbor, Otis was as good as I've ever seen him, and Otis Rush at his best is the best. His set began with two low-key instrumentals and picked up as drummer Sam Lay took vocals on *Long Distance Call/Honey Bee* done medley style and *Got My Mojo Working*. Rush, still warming up, sang a fine *Every Day I Have the Blues* and then let loose on *I Cannot Quit You Baby*. His guitar playing, full of subtle jazz chords and brilliant improvisations, was as beautiful as his rich voice. An up-tempo *Let's Have a Natural Ball* relaxed things a bit before he again reached a peak with two of his early songs, *My Love Will Never Die* and *So Many Roads*. An excellent version of B. B. King's *Gambler's Blues* was next, and the set ended with *Frosty*, a cool Albert Collins instrumental. For some reason, Rush's vocals didn't come across to listeners seated on either side of the stage as they did to those in the center of the field. The performance wasn't visually sensational, as were the acts that came before and after it, but as far as I was concerned, this was easily the best set of the festival.

After intermission, surprise guest Johnny Winter and Luther Allison got together for a special blues jam with Allison's band. The crowd was in a frenzy, but the results were pleasantly unsensational. Winter stuck to solid blues for the most part instead of playing the overamplified rock superstar role. Allison's band was the perfect one for Winter to jam with, since Allison himself plays some rock and soul. Both Winter and Allison showed their merits, vocally and instrumentally, on a long, slow blues which started as *Sweet Little Angel*, changed into *Driftin' and Driftin'*, and had a lot of other verses thrown in before it was over. George Smith joined the session on harmonica for a while, but didn't contribute much.

Papa Lightfoot's set was a letdown. I had expected a much stronger, raunchy performance, but the Mississippi harp man's act consisted only of a tame mixture of blues, r&b and ballads.

Seventy-five-year-old Mance Lipscomb followed with a good set of blues and ballads. Included were three variations of *Rock Me Mama*, *Shine On Harvest Moon* and a mixture of other songs. The spry Texas guitarist still plays very well at an age when many of his contemporaries can only play feebly, if at all.

Junior Parker's band, featuring flashy Johnny Twist on guitar and Alexander sitting in on piano, provided the backing for the next three sets. Equipment problems marred an otherwise good Lowell Fulson performance. Fulson's beautiful, echoing guitar notes on the opening *You're Gonna Miss Me* set a somehow lofty mood for his set. Fulson's deep, confident vocals

/Continued on page 30



Junior Wells (l) and Buddy Guy: Abbott and Costello?

Wee Crayton, who had been playing inaudible second guitar off and on during the set, took the spotlight for the last third of the set, which unfortunately lasted only an hour or so altogether. Crayton introduced a more familiar style of r&b with vibrant versions of *Walking the Dog* and *Barefootin'*, and got down to some fine blues on *She's My Kind of Woman* and an instrumental, *Blues After Hours*.

The Saturday finale was a tight, abbreviated Bobby Bland revue which had the audience on its feet. Bland's group, led by saxist-flutist Ernie Fields Jr. and sporting a nifty white guitarist in Michael Bruce, opened with an overture of Bland's hits, then backed soul songstress Paulette Parker on one number, *Friendship Train*. On a normal night, the band plays a whole instrumental set by itself, then Miss Parker does her act to warm the audience up for the star of the show. The Ann Arbor audience needed no warming up, though, and when Bland appeared, excitement was at its peak. Bland's charm, personality, and vocal delivery have made him one of the entertainment world's most engrossing, magnetic performers, and he won the audience even though his material is far from the down-home funk usually preferred by blues fans. Bland was obviously the weekend's

proved to be an excellent sideman. His own set was a dud, however. His act included an awkward *Route 66* which featured drum solo imitations of Gene Krupa, Buddy Rich and Max Roach.

The next musician, pianist Little Brother Montgomery, did *Vicksburg Blues* and *No Special Rider*, but there was nothing special about his set.

The first band of the day, Carey Bell's, predictably got more reaction from the audience. Bell sang and blew harp for most of the set, leaving the closing vocals to guitarist Eddie Taylor. Bell played with only one guitarist instead of his usual two, and Taylor's playing was pretty ordinary, but the set held together.

The next could have been the most together set of the festival, but it never came close. Buddy Guy brought Junior Wells with him as an extra attraction, and this combo is dynamite when they actually play some serious music. Both are exciting singers and instrumentalists, but on this day their musical talents took a back seat to their clowning. I understand why most reviews I've seen of Guy and/or Wells in concert are so derogatory; they can carry the antics a little too far and thus let the music slip. But as long as crowds go crazy over the show (as the Ann Arbor fans

Jefferson Airplane In Perspective

by Harvey Pekar

THERE'S NOTHING WRONG with rock musicians setting their sights higher than pop musicians usually have and trying to do something profound. The trouble is that their efforts are too often esthetic, if not commercial, failures. Listen to the lyrics of Jimi Hendrix' songs. He writes like a sometimes petulant, sometimes overly romantic teenager.

There are some rock groups, however, that employ rather arty approaches and actually do it well. One of the most interesting of these is the Jefferson Airplane. Not everything the Airplane does comes off well, but when it doesn't, at least it's usually not embarrassingly bad. Not only are some of its compositions and arrangements original and interesting, but its instrumental work also is far better than that of most rock groups, and its vocal work is, at times, unique. All things considered, the Airplane is one of the best and most important pop music groups to come to the fore in the last decade.

The Airplane was formed in 1965 in San Francisco. On its first LP, released in 1966, the group had Jorma Kaukonen, lead guitar; Paul Kantner, rhythm guitar, vocals; Jack Casady, bass; Skip Spence, drums; and Signe Tölne Anderson and Marty Balin, vocals. Kantner and Balin were the group's principal writers, individually and together. *Come up the Years*, on the Airplane's first LP, is a fine early example of their collaboration.

Over the years, the Airplane has evolved quite a bit. The first album, *Jefferson Airplane Takes Off*, could be thought of as a folk-rock LP. The performance of *Let's Get Together*, in fact, is reminiscent of the Byrds' work. And *Chauffeur Blues* is actually the classic *Me and My Chauffeur Blues* by Memphis Minnie.

The Airplane's first LP, though not sensational, is solid and not without points of interest; Balin's singing, for example. He has a very high voice and can sing loudly and intensely enough to put a hole through sheet metal. Certainly he has his faults, i.e. his timbre is not particularly attractive and has a rather adolescent quality—as if his voice were still changing—and his singing is not very supple or rhythmically interesting. Still, he gives the group a unique vocal color.

Miss Anderson's singing is warm and strong. On the basis of her work on the Airplane's first LP, she seemed to have a promising future as a rock vocalist. However, she left the band for personal reasons and was replaced by Grace Slick.

Kantner is the featured vocalist on *Let Me In* and does a nice job. He is an attractive singer even though his vocal work is not particularly impressive technically, for he can be warm and sensitive.

Kaukonen was still getting himself together in 1966, but he does a better-than-competent job on the LP. His style at that time seems drawn partly from blues, folk, and country-and-western sources. And his work then may already have been influenced by Mike Bloomfield, whom he has credited as an influence, and possibly by a pioneer San Francisco rock guitarist, Jerry Garcia.

Kaukonen's playing is forceful and heavily amplified on the Airplane's first LP, although he was later to become even more involved with exploiting the electronics of the instrument. His work as an accompanist is admirable, blending nicely with the overall group sound.

Balin was the Airplane's founder, and, at the time the first LP was cut, the group's most prominent member. He is

a romantic—sometimes sophomorically romantic—writer and performer, and it was mainly due to him that the Airplane became known as a "love rock" group. He said in 1966, "All the material we do is about love. A love affair or loving people. Songs about love. Our songs all have something to say. They have an identification with an age group, and, I think, an identification with love affairs past, beginning, or wanting . . . finding something in life . . . explaining who you are."

In attempts to identify "with a particular age group", the Airplane was a band that had a lot of appeal to teenyboppers. Later, however, when Kantner began to emerge as an increasingly good songwriter, when Miss Slick had joined the Airplane and her influence made itself felt, and when the group's instrumental work improved and became featured more prominently, it became a better and more universally appealing outfit.

The Airplane had made a couple of personnel changes by the time its second album, *Surrealistic Pillow*, was recorded. Spencer Dryden, a competent drummer with some jazz experience, replaced Spence, and Miss Slick succeeded Miss Anderson.

Miss Slick has become the best-known member of the Airplane and is an intriguing figure. Before joining the Airplane, she had been a member of another San Francisco group, the Great Society, which had done some interesting experimental things. Unfortunately, the group collectively lacked the vocal and instrumental skill to bring off some of its ideas well. But it was a creative outfit, certainly among the best of the San Francisco rock groups.

It was influenced by jazz and Near Eastern and/or Indian music and had some good original compositions in its repertoire. Miss Slick did some of the group's writing, and her work demonstrated that she was a fine lyricist who aimed for and could attain a penetrating quality with words. It's possible that she and the Great Society influenced the Airplane to set its sights higher, because *Surrealistic Pillow* certainly is a more ambitious effort than the first LP.

The results are mixed, the quality of the selections on *Surrealistic Pillow* ranging from rather bad to excellent. *Comin' Back to Me* and *Plastic Fantastic Lover*, both written by Balin, are ambitious efforts but don't quite make it. *Comin' Back to Me*, the longest track on the LP, is a Simon and Garfunkel-like piece that, one supposes, is intended to be as poetic as heck. Actually, it comes off as kind of an excessively self-conscious, overly sentimental piece.

Balin tries to be a virtuoso with words on the hard-driving *Plastic Fantastic Lover*. His lyrics describe a girl whose "aluminum finish, slightly diminished, is the best I ever have seen" and who has a "trapezoid thermometer taste." *Plastic Fantastic Lover*, partly because of Balin's affected vocal work, conveys a kind of



Grace Slick: Penetrating timbre

JAN PERSSON

childish obnoxiousness rather than the bitterness and disgust it apparently aimed for.

But there are plenty of good things about *Surrealistic Pillow*. *She Has Funny Cars* and *Today* are harmonically, melodically, and rhythmically fine, interesting compositions. *Funny Cars* is also interesting in that it is rather like two compositions in one. It contains two themes, and the rhythm section accompanies each of them differently.

Today is one of the prettiest songs the Airplane has recorded. Kantner, who wrote *Today* with Balin, is an important contributor to the Airplane's repertoire. He has said of his work, "I write a lot of our music. Marty writes words. . . . The music comes first with me usually. I get the lyrics from Marty when I need lyrics, but I usually write music."

The best composition on the LP, though, probably is Miss Slick's *White Rabbit*. She has said of it, "The music is a cross between *Bolero* and Miles Davis' *Sketches of Spain*, the words from *Alice in Wonderland*." It comments trenchantly on the use of drugs. ("One pill makes you larger and one pill makes you small, and the ones that mother gives you don't do anything at all. Go ask Alice when she's 10 feet tall.")

Miss Slick is a difficult singer to evaluate. She has evident virtues and faults, and the faults seem associated with the virtues and cannot be separated from them. She's a forceful, passionate vocalist with a penetrating timbre, as is illustrated in her work on *Somebody to Love*, the Airplane's hit single, which is also on *Surrealistic Pillow*. Yet her phrasing is at times stiff. Her sometimes overly precise articulation and the way she swells and constricts tones lends a melodramatic quality to some performances. All things considered, however, she's one of the best and most individual of the female rock vocalists.

Kaukonen's playing on *Surrealistic Pillow* indicates that he has improved, since the Airplane's first LP was cut. He turns in some good Indian-influenced solo work on *3/5 of a Mile in 10 Seconds*, playing thoughtfully and inventively.

On *Embryonic Journey*, a solo feature, Kaukonen plays sensitively in the folk idiom, showing the folk-music experience he had before joining the Airplane. Kaukonen had not reached his peak when *Surrealistic Pillow* was cut—maybe he still hasn't—but even on it and the first LP the tastefulness and thoughtfulness of his playing show through.

The vocal arrangements on *Surrealistic Pillow* are excellent, employing some lovely, fresh vocal harmonies with an interesting variety of vocal colors and textures. And the group also blends vocal and instrumental music skillfully on the LP.

The Airplane's next album, *After Bathing at Baxter's*, is the best it has done to date. It demonstrates the versatility of the group and includes two tracks, *Spare Chaynge* and *Rejoyce*, that are among the most memorable of all recorded rock selections.

Chaynge is slightly more than nine minutes long, an instrumental by Kaukonen,

Casady, and Dryden. It begins with some sensitive free-tempo collective improvisation but evolves into a driving section, during which Kaukonen solos accompanied by Casady and Dryden.

Kaukonen was into psychedelic playing when this LP was cut, and he uses freak-out effects, such as feedback, in a controlled and intelligent manner. His playing is economical; even when he solos, he leaves holes for his accompanists.

By the time this LP had been cut in late 1967, Kaukonen had been influenced, by such guitarists as Peter Townshend, Eric Clapton, and Jimi Hendrix, in addition to Bloomfield, but his style is quite individual. Unlike many rock instrumental



Jorma Kaukonen

soloists, he constructs his solos and chooses his notes carefully, in the classical manner, rather than playing a bunch of clichés haphazardly.

Casady does a superb job on *Chaynge*. During much of it, he plays like a guitarist rather than a bassist, he chords intelligently, and at times his work here is reminiscent of the playing of flamenco guitarists.

Rejoyce, by Miss Slick, is performed by a group including horn players. It was inspired, in part, by James Joyce's *Ulysses* and contains the line "Molly's gone to blazes; Boylan's crotch amazes." To be really effective the vocal on this selection must be done with dramatic as well as musical skill. Miss Slick is equal to the task and performs compellingly.

In addition to the vocal work and lyrics, the arrangement of *Rejoyce* deserves praise. The track contains arranged instrumental passages that are reminiscent of Gil Evans' writing (remember that Miss Slick had said that the music on *White Rabbit* was influenced by *Sketches of Spain*). Miss Slick's piano work on this track is an important and quite effective part of the music. She may not be a great technician, but she has good musical instincts.

Two Heads is one of several pieces Miss Slick has written in which she expresses intense dislike, sometimes amounting to loathing, of certain human beings and certain characteristics of the human race. On

this selection she describes a person who is physically and morally grotesque and disgusting.

Two Heads, expressive as it is, also is a far cry from Balin's concept of love music and illustrates strikingly that the Airplane had changed a great deal from its first LP.

Kantner composed six of the pieces on *Baxter's* (actually, two of them, *Won't You Try?* and *Saturday Afternoon*, are put together in such a way as to form one composition) and collaborated with Balin to write *Young Girl Sunday Blues*. He continues to write good music, as *The Ballad of You and Me and Pooneil, Martha*, and *Watch Her Ride* illustrate. His lyrics here are often romantic but seldom schmaltzy. If nothing else, his *Saturday Afternoon* may become an interesting period piece—it's about a San Francisco be-in.

A Small Package of Value Will Come to You, Shortly, by Dryden, Gary Blackman, and Bill Thompson, is one of the most unusual things that the Airplane has done. It's a tangle of spoken words that builds to a gag—"no man is an island—he's a peninsula." It's extremely difficult to distinguish exactly what's being said on this track, but if you're able to get a text of the performance and follow it, reading the words, you may find it amusing.

Instrumental work accompanies the spoken words during *Package* and, interestingly, part of Thelonious Monk's *Blue Monk* is played on it by a harpsichord.

After Bathing at Baxter's contains impressive vocal arrangements—the Airplane's singing in harmony is outstanding—and there is also fine instrumental work on it. Casady is certainly one of the best of the rock bassists. He has an attractive tone and drives the group powerfully, underlining the singing and Kaukonen's guitar solos. And his work as an accompanist is sometimes melodically interesting in itself.

Dryden, owing partly to his jazz experience, has a larger musical vocabulary than most rock drummers and combines well with Casady to drive the group, adding variety of colors that increases interest in the Airplane's sound.

Instrumental work is not highlighted on the Airplane's fourth LP, *Crown of Creation*, to the extent it was on *Baxter's*. The stars of this album are to me the writers who contributed the compositions it contains. Their work is outstanding.

Lather is an excellently evocative though depressing piece by Miss Slick about a 30-year-old guy who lies "about nude in the sand drawing pictures of mountains/that look like bumps/and thrashing the air with his/hands." Other good lines from the song include, "Lather was 30 years old today and/Lather came foam from his tongue/He looked at me eyes wild and/plainly said, 'Is it true I'm/no longer young?'"

Another unusual song, a love song about "the eternal triangle," is *Triad*, contributed by David Crosby. "You want to know how it will be/Me and him and you and me/You both stand there with your long hair flowing/your eyes alive your mind still growing/saying to me—'What can we do/now that we both love you./I love you, too—I don't really see/why we



Marty Balin: Virtuoso with words

don't go on as three."

Miss Slick, whose singing and writing often expresses bitterness, sings *Triad* with considerable tenderness, more than I've ever heard her convey on any other selection.

There are more goodies on this LP. *Ice Cream Phoenix*, by Kaukonen and Charles Cockey, contains striking lines that convey a feeling of sadness and loneliness: "City streets in the dead of the winter/stop your mind with dirty snow."

The House at Pooneil Corners, a compelling piece by Balin and Kantner, contains some apocalyptic visions like, "Everything someday will be gone/except silence/Earth will be quiet again/Seas from clouds wash off the/ashes of violence/left as the memory of men/There will be no survivor, my/friend. Suddenly everyone will look/surprised. Stars spinning wheels in the skies/Sun is scrambled in their eyes/while the moon circles like a/vulture." Dryden's explosive, exciting playing is outstanding on this track.

The next Airplane album to be released, *Bless Its Pointed Little Head*, was done live and contains some pieces that the group had previously recorded.

It is revealing in that it shows the Airplane performing in a looser, less formal manner than it had on previous LPs. Some of the performances, such as *It's No Secret*, are overfrantic.

Miss Slick's vocal improvising can be heard here on *Somebody to Love*, on which she even does a little scatting. Her at times hornlike singing is interesting but leaves something to be desired in that it is too stiff, too uptight.

More effective is her work on *Bear Melt*, on which she improvises lyrics (at least it seems that she's improvising) in a stream-of-consciousness manner. At times she comes on like someone in the middle of a nightmare. Although some of her vocal work is affected and some of her

lyrics are rather meaningless, much of *Bear Melt* is interesting. Miss Slick deserves praise for bringing it off as well as she does.

Kaukonen solos well on *Bear Melt*, building in a thoughtful, deliberate yet forceful manner. And dig the great rapport between Kaukonen and the rhythm section while he is soloing—they build with him as if they're reading his mind.

Kaukonen's singing and playing is featured on *Rock Me, Baby*. His vocal work is lousy—badly affected. However, he demonstrates that he is a fine blues guitarist. He improvises with slashing intensity and plays inventively. His last guitar chorus—which precedes the final vocal chorus on the track—is only 10 bars long.

Volunteers, the Airplane's latest album at this writing, is possibly its most uneven. The Airplane gets involved in revolutionary politics on the title selection and on *We Can Be Together*. This country is in a mess, and the need for rapid political, social, and economic change is obvious. This, however, does not guarantee that every revolutionary song can be viewed as an esthetic success, and *We Can Be Together* and *Volunteers* leave something to be desired.

We Can Be Together, a Kantner composition, is ludicrously smug, self-important, and self-dramatizing, containing, for example, the lines, "We are voices of chaos and anarchy. Everything they say we are. we are. And we are very proud of ourselves."

Balin's *Volunteers* is a marching and fight song for young, middle-class, would-be revolutionaries. The line, "Come on now—we're marchin' to the sea" is proclaimed here as if it were, "Get that ball and score!" From a musical standpoint *Volunteers* is okay; it's a buoyant composition, and Balin turns in some rousing vocal work. However, the political attitude implied by it is disturbing.

By now it should be obvious even to today's young, middle-class, radical millionaires that a revolution is not a pep rally or a street festival or a psychodrama. Successful revolutionaries and even reformers have generally had to work hard and have often had to make great sacrifices.

People are dying in Vietnam and getting manhandled in the streets—and along comes Balin with his revolution-is-fun song.

We Can Be Together and *Volunteers*, however, may at least be considered historical documents of our youth culture some day.

The best things on this LP are *Hey, Frederick*, a Slick composition, and *Eskimo Blue Day*, which was co-written by Miss Slick and Kantner. Miss Slick sings both. The lyrics on *Eskimo*, as with almost every set of lyrics she has written, can be considered good modern poetry. Even the title of this selection is evocative. She is concerned here with how human beings should relate to nature and how puny they seem compared with some forces and objects in nature. She suggests, "Consider how small you are."

I don't find Miss Slick's philosophical ideas on this track as weighty and relevant to contemporary man's problems as some persons say they do. But artistically, *Eskimo* is fine.

Hey, Frederick begins strikingly with the words, "Either go 'way or go all the way in." This selection, like *Two Heads*, is savagely intense. Though her performances are not uncontrolled, Miss Slick suggests on both *Two Heads* and *Frederick* that she is loaded with a manic passion that is just about to break loose.

A Song for All Seasons, by Dryden, contains something not usually associated with the Airplane—relaxed, clever light humor, especially welcome because the Airplane sometimes takes itself too seriously.

It's difficult to summarize the Airplane's virtues because they are so varied; each member has contributed something of his own to make the group a success. Some of Balin's lyrics have been oversentimental and sophomoric, but he's collaborated with Kantner to write some fine compositions. His unusual singing voice is an important ingredient in the Airplane's fine group vocal work.

Kantner, like Balin, is a romantic. He's a good melody writer and a good vocalist.

Miss Slick's work often has a violently passionate quality. She's one of the best and most individual of all rock lyricists and a fine original singer.

The Airplane has an outstanding guitar soloist in Kaukonen. It also has one of the best and most versatile rhythm sections in rock.

Of course, a fair number of things the Airplane has done haven't come off completely successfully. Part of the reason for this is that the Airplane has attempted some rather ambitious things. But this ambition is one of the Airplane's assets. When it succeeds in bringing off what it sets out to do, the achievement is really significant.

45

record

REVIEWS

Records are reviewed by Chris Albertson, Mike Bourne, Don DeMicheal, Alan Heineman, Wayne Jones, John Litweiler, John McDonough, Dan Morgenstern, Don Nelsen, Harvey Pekar, Doug Ramsey, Harvey Siders, Carol Sloane, and Jim Szantor.

Reviews are signed by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

Most recordings reviewed are available for purchase through the **down beat/RECORD CLUB**.

(For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606)

GATO BARBIERI

THE THIRD WORLD—Flying Dutchman 117: *Introduction—Cancion del Llamero—Tango; Zelao; Antonio das Mortas; Bachianas Brasileiras.*

Personnel: Roswell Rudd, trombone; Barbieri, tenor saxophone, flute, vocal; Lonnie L. Smith, Jr., piano; Charlie Haden, bass; Beaver Harris, drums; Richard Landrum, percussion.

Rating: ★★½

Barbieri is one of the more talented and intelligent of the free players, and there are moments on the album of excruciating pain and naked, honest fervor—and moments, as well, of lyrical charm. Haden and Rudd are both geniuses on their instruments, and Harris is among the best of the new drummers, though not quite in Milford Graves' or Sunny Murray's bracket.

There are also moments of repetitious aimlessness, sound and fury signifying nothing, and while this may be an inevitable concomitant of free playing, it doesn't mean you have to like it. More damaging is the presence of Smith, who, as the crucial link between rhythm and harmonic-melodic invention, contributes absolutely nothing. Arpeggios and McCoy Tynerish chord-clusters, *ad nauseam*.

The first piece begins as a sort of chant, sung and then played by Barbieri on tenor. The chant sounds Afro, but according to the notes, which indicate that Barbieri is relying increasingly on his South American roots, it is Argentinian. This segues into a ballad, which Barbieri plays against a straight four by Haden and—what else?—arpeggios by Smith. Harris enters and the performance gets denser, intenser, climaxing in a build and a chillingly effective tenor scream. Rudd, whose chops are simply not to be believed, is largely responsible for the intricacy, now punctuating, now playing counterpoint, now adding swirling filigrees. (He is, however, woe-fully underrecorded throughout the session, which diminishes the power of the whole.)

Zelao, a Brazilian tune with a Latin rhythmic base (though Harris adds a sort of march undercurrent as well), begins with a telling statement by Rudd, joined too soon by the leader. The two horns churn and drive together, with Barbieri out front most of the time. His debt to Coltrane, here as elsewhere, is quite clear; he quotes at one point from *Nature Boy*, phrased as "Trane did it."

Antonio is dedicated to a film of that name by Glauber Rocha about Argentinian revolutionaries. It begins with a trucking, quasi-conga rhythm. Barbieri enters after the rhythm has been established and plays a ballad out of tempo against it. At this device Barbieri is singularly skilled; here,

the debt is more to Ornette than anyone else. (Cf. *Lonely Woman*, *inter alia*.) The tenor solo crescendoes, climaxing in repetitions without much variation of a four-note phrase ("How dry I am," roughly) interspersed with honks, howls and screeches.

Villa-Lobos' *Bachianas* is stated slow and more or less straight. It accelerates, with Barbieri on tenor shaping and reshaping the lovely melody, Rudd playing strong counterpoint. The trombonist takes over for a short but astonishingly variegated solo; Barbieri returns, toying with the melody, coming closer and closer to the original, finally stating it nearly exactly and then concluding that chorus with another perfect scronk while Rudd transforms trombone into siren for a brief, perfect, stunning few seconds.

The Third World is not as impressive a session as the *Complete Communion* date Barbieri made with Don Cherry. Haden, though he is never bad, has done more elsewhere, and both he and Rudd are damped by the recording. And Smith is altogether dismissible. Still, these are important voices, and this music should be heard.

—Heineman

BEAVER & KRAUSE

IN A WILD SANCTUARY—Warner Brothers 1850: *Another Part of Time; And There Was Morning; Spaced; So Long as the Waters Flow; Aurora Hominis; Salute to the Vanishing Bald Eagle; People's Park; Walking Green Algae Blues; Sanctuary.*

Personnel: Bud Shank, flutes; Paul Beaver, Moog synthesizer, organ; Bernard L. Krause, Moog synthesizer; Dave Grusin, organ, piano; Howard Roberts, guitar; Milt Holland, tablas, drums, cuicas, tambourines, congas.

Rating: ★★★★★

Adding my own brain volts to the recent rash of critical pronouncements upon the Moog and such, let me merely say that I generally hate electronic music in and of itself, mainly because most seems to me so much inhuman whizzling and bleeps, although I oppositely adore whatever special effects or textures may be passionately worked out—which is why I dig this album.

With a reverent attitude, Beaver and Krause have simply set quasi-religious tone poems to characterize their love of nature, evoking in their music the sadly dying sanctity of sacred earth . . . although not all of it necessarily makes it. *Spaced* comes off too much *a la* the familiar distant space-y throbs, while *Aurora* sounds far too similar to *Thus Spake Zarathustra* (of 2001 fame) to be titled a different composition. *Walking Green* likewise slightly fails, as (at least for me) the montage of street noise, zoo howls, and distorted con-

versation never seems quite musical, despite the undertow of blues organ.

The other pieces move with greater success, whether overtly religious in atmosphere or only charming—like the Moog-cum-steeldrum calypso on *People's Park* or the casual finger popper, *Salute* (as if a calliope from some intergalactic circus). *Another Part* offers cross currents of funky organ and exotic Moog-tabla based on an old German chorale, varied later in the final prayer of *Sanctuary*, while *And Then* follows this mystical invocation with tinkling dawn lights and a majestic Moog swelling like the triumphant sun (almost Cecil B. DeMille, but together).

But *So Long* is by far the most compositionally intriguing work, implementing synthesizer thunderclaps and gentle rain (I half expected the Mystic Moods Orchestra) through an 18th century American hymn, for once creating a natural sound from an unnatural device.

This is a dedicated album, and a unique experience for those who appreciate masters of this provocative new expression—or more simply, masters of their art.

—Bourne

CAB CALLOWAY

CAB CALLOWAY CLASSICS—French CBS 62950: *Jonah Joins the Cab; Pickin' the Cabbage; Paraddiddle; A Ghost of a Chance; Calling All Bars; Pluckin' the Bass; Boo-Wab-Boo-Wab; Crescendo in Drums; A Smooth One; Tappin' Off; Lonesome Nights; Bye Bye Blues; Take the 'A' Train; Willow Weep For Me; Hey Doc; Ratamacue.*

Collective Personnel: Doc Cheatham, Mouse Randolph, Lamar Wright, Mario Brauza, Dizzy Gillespie, Jonah Jones, Shad Collins, trumpets; Claude Jones, Keg Johnson, Depriest Wheeler, Tyree Glenn, Quentin Jackson, trombones; Chauncey Houghton, Andy Brown, Chu Berry, Ted McRae, Walter Thomas, Jerry Blake, Hilton Jefferson, reeds; Benny Payne, piano; Danny Barker or Morris White, guitar; Milt Hinton, bass; Cozy Cole, drums; Calloway, vocals.

Rating: ★★★★★

Calloway is surely the great forgotten bandleader, as this collection of 1939-1941 performances proves beyond question. It will be a revelation to many who, like myself, have fallen into the habit of dismissing Calloway as a singer and general all-around showman of little importance to jazz. This error is not only due to the fact that Calloway has long since given up bandleading and found great success on the stage, but also because his greatest achievements as a bandleader have inexplicably been the victim of an LP blackout for many years.

In Chu Berry, Dizzy Gillespie, Jonah Jones, Hilton Jefferson and Cozy Cole, Calloway had a nucleus of solo power

that surpassed all contemporaries but Basie and Ellington. All are heard here in this superb selection of Calloway staples, decidedly superior to that offered in the Epic Chu Berry album (EE 22008), which contained a curiously mediocre representation of Berry's Calloway years.

This predominantly instrumental package (only three tracks have vocals) duplicates only three items from the Epic LP: *Lonesome Nights*, *Ghost*, and "*A*" *Train*. Each is something of a classic, especially the first two, which offer haunting ballad performances by Berry. Jones has a muted chorus on *Train*, but is heard to best advantage on *Jonah*, a rocking blues at moderate tempo in which he sails high, wide, and handsome in the great Armstrong tradition.

Dizzy's feature with the band was *Cabbage*, his own composition and arrangement, but much more adventurous trumpeting can be heard on *Bars*, *Bass*, and especially *Bye Bye Blues*. On the many tracks where Diz and Chu split solo time, one is reminded of the 1936 Fletcher Henderson band, where Chu's main solo adversary was Roy Eldridge.

Jefferson's most famous solo feature, the beautiful *Willow Weep*, attests to the fact that Jefferson, who died in 1968, was one of the great altos of his day. Cole is also featured in three remarkable and effective drum showcases, the best of which is *Crescendo*.

The LP is dominated, however, by the presence of Berry. His broad tone and piledriving attack frame chorus after chorus of beautiful melodic logic. One is also struck by the exceptionally long lines of his solos and the physical capacity it took to execute them. In this context, we often think of Lester Young, whose ability to break phrases at unusual and unexpected points and ignore the tradition of regular accents created the illusion of long melodic lines. With Berry, one is simply amazed at the distance he could get out of one gulp of air. His breath control was remarkable. This is true of ballads as well as up-tempo pieces like *Bye Bye*, where he plays like the wind.

An important reissue, worth seeking out at record stores dealing in imports.

—McDonough

BILL COSBY

BADFOOT BROWN AND THE BUNIONS BRADFORD FUNERAL AND MARCHING BAND—Uni 73080: *Martin's Funeral*; *Hybish*, *Sbybish*.

Personnel: Rudy Johnson, tenor saxophone; Donald Bailey, harmonica; Gildo Mahones, Walter Bishop Jr., electric pianos; Stu Gardner, organ; Jeff Kaplan, Otis Keys, Fred Robinson, guitars; Ron Johnson, Monk Montgomery, electric basses; Jimmie Smith, Teddy Edwards, Robert De Simone, percussion; Big Black, congas; Cosby, director.

Rating: ★ 1/2

Aw, no, Cos. What'd you wanna do *this* for? See, man, when you stand up there and tell stories, everybody *laughs*, man, they just fall over, *ah-ah-ah*. And I know you dig all these musicians that you mention in the liner notes and it'd be so groovy, man, to sound just like them and knock everybody out.

But you *can't* just lay down some dumb old bass riff and let a cat blow for two bars and another cat blow for two bars

and hope it'll all just be cool. I can tell you're thinking, man, wouldn't it be cool, and it's not cool. At all. Because Dr. King is dead doesn't make it so you can just write four notes played over and over with Latin percussion and all that stuff and everybody's gonna go, Hey, man, I feel bad. Because if *you* feel especially bad, you have to make the music so *everybody* feels especially bad. You know that from your comedy, because when you tell about what it was like growing up, you *tell* what it was *like*, man, you make *pictures* and *sounds* and everybody falls over, you don't just go, Hey, a funny thing happened when I was a kid, and expect the people to laugh.

I know you have music in you. I know you made your good guy music when you were walking home alone at night, *ba-bum ba-BUM*, *ba-bum ba-BUMM*. And you got the bread now and the power to make records. But it isn't *happening*. Like you got 20 *minutes* on *Hybish*, *Sbybish*, 20 *minutes* where the band plays the riff and a big cadenza and the tenor or the piano goes, *ba-bum ba-BUM* and that's it, and then you do the riff and the cadenza again.

Cos, what would be cool, what would *ree-lee* be cool, man, is if you'd take some of the musicians you dig along with you on your concerts. Not the big guys that are already making the bread, but the jazz artists who are driving cabs and such because they haven't got gigs. You could get them gigs, and get your record company to promote them. Instead of patting yourself on the back like you do in the liner notes, you could really do a number for the music you dig so much. I certainly hope you will.

—Heineman

WARNE MARSH

NE PLUS ULTRA—Revelation 12: *You Stepped Out Of a Dream*; *Lennie's Pennies*; 317 E. 32nd; *Subconscious-Lee*; *Touch* and *Go*.

Personnel: Gary Foster, alto saxophone; Marsh, tenor saxophone; Dave Parlato, bass; John Tira-basso, drums.

Rating: ★ ★ ★ ★ 1/2

Many jazzmen have been underrated, but few have been so badly under-appreciated as Marsh. One of the greatest and most original of modern jazz tenor saxophonists, his work is unknown (or virtually so) to many jazz fans.

Marsh came to the fore in 1949 as a member of a marvelous Lennie Tristano Sextet, which also included Lee Konitz and Billy Bauer. On the sextet's Capitol recordings and on some 1949 Konitz Prestige dates, Marsh's playing is outstanding. In 1949, however, he was not as original a musician as he was to become. At that time, his work was influenced by Tristano and, directly or indirectly, by Lester Young. His playing was similar to Konitz', perhaps because Konitz had influenced him directly or because both men had been influenced by Tristano and Young.

During the 1950s, Marsh's playing became more angular, and he employed a much larger variety of tonal colors and textures. By 1956, his style had become quite distinctive, and his playing was not only extremely fresh but often extremely subtle.

Marsh has appeared on records relatively

infrequently, and most of his records are very hard to find. For this reason alone, this new release is valuable. It is also a fine record.

The only fault I found is that Marsh is not given enough solo space. Although Marsh is the leader, Foster gets about as much solo room as he, and Parlato also gets a good deal of space. There is also quite a bit of Marsh-Foster improvised duet work, and though this is very good, and Foster and Parlato solo well, Marsh should have been allotted more room to himself. He is by far the most important creative improviser here.

Marsh is in good form, though I've heard him play with more intensity on certain other records. His playing is relaxed and creative. He is ceaselessly inventive, and his work is harmonically and melodically fresh and rhythmically unpredictable.

Although Marsh experimented quite a bit during the '50s, with varying tonal colors and textures, his tone here is generally lean and rather brittle and penetrating.

He constructs solos well, sometimes building relentlessly, piling climax upon climax. Though Marsh has not always emphasized swinging in the past, he can swing his tail off if he wants to, as his work on *Subconscious-Lee* demonstrates.

On *Dream* and 317, Marsh's playing is relaxed. He doesn't pull out all the stops, but his solos are loaded with interesting ideas. Even when he is not working at a fever pitch emotionally, Marsh can play marvelously. (Incidentally, Marsh can and has played violently emotional solos, as Konitz' 1949 Prestige recording of *Tautology* demonstrates.) He is a master improviser who possesses not only a good deal of natural musical ability but the intelligence to realize that it was important for him to develop a really original style, i.e., an original musical vocabulary. He has done this, and also has the ability to construct solos in a sometimes unusual but always logical manner.

The sidemen do a good job on this LP. Foster is a competent but derivative musician whose playing has been strongly influenced by Konitz and sometimes has a rather self-conscious, academic quality. On this outing, however, his work is inspired and tasteful.

Parlato plays inventively and has a big, firm tone and good technique. He and Tira-basso do a good job as accompanists, driving the hornmen hard without getting in their way. Their rhythm-section work is not particularly complex by today's standards, but it's much more complex than the metronomic playing of some of the sections Tristano and his disciples employed during the '50s.

One track, *Touch*, is more unusual, though not necessarily better, than the other selections. It is not only a free selection but also one of the most interesting and well put together free selections ever recorded. The improvised counterpoint work by Marsh and Foster is excellent. Both men listen closely to each other, and as a result, their simultaneous improvisation is not only exciting but cohesive as well.

Touch is well put together and full of variety. It contains both collective and solo improvisation, some sections that swing and some that don't, some parts that are tranquil and some that are agitated.

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

I think this could have been a better album if Marsh had been given more solo room. As it is, though, it's a fine effort—one of the most important jazz LPs to be issued in the past year.

—Pekar

JOHN McLAUGHLIN

DEVOTION—Douglas 4: *Devotion*; *Dragon Song*; *Marbles*; *Siren*; *Don't Let the Dragon Eat Your Mother*; *Purpose of When*.

Personnel: Larry Young, organ, electric piano; McLaughlin, guitar; Billy Rich, bass; Buddy Miles, drums.

Rating: ★★ ★

And now, John McLaughlin answers the musical question, "What happens when you remove Tony Williams from the Tony Williams Lifetime?"

Not much.

Williams' direction with his group has been toward appropriating rock's twin focal points of stasis and crescendo and intersticing them with incredible percussive density and complexity. That is, instead of moving horizontally, as conventional jazz does, Lifetime's music bores and swirls inward.

But when the chief perpetrator of that inner turmoil is replaced by Miles—a decent, aggressive, but straight-ahead drummer—much of the life is drained. This despite the presence of Young, far and away the most brilliant of the post-Jimmy Smith organists, and McLaughlin himself, who promises to become one of the major guitar voices.

Virtually every track is based on one riff, generally misterioso, and features the leader, sensitively reinforced and sometimes overshadowed by Young, trying to get inside the riff, tear it apart and reassemble it in myriad forms.

Occasionally it works: *Siren*, the best cut, begins in an urgent 2/4, then moves to another riff in 3 or 12, during which wawa guitar and organ establish some fascinating and exciting textures. This is weakened somewhat by Rich, who repeats the riff throughout with absolutely no variation. There's a crescendo, climax, and McLaughlin begins soloing again, prefacing another build with richer chords than he used during his first solo. The cut should have ended there, logically, but it fades and ends arbitrarily, with Miles contributing some meaningless fills.

Some other fine passages: McLaughlin double-tracked on the title number, where he plays with astonishing intricacy—although some more precise direction is needed—followed by Young on organ, who begins with some abstract and charming melodic phrases and becomes denser, with more dissonant clusters. A fine build. More good guitar on *Marbles*, and some interesting exchanges on *When* between Young and McLaughlin, but the perform-

ance, as a whole, isn't.

Clearly, McLaughlin has been strongly influenced by his tenure with Williams, and equally clearly he is capable of producing important music. At this point, however, he needs Williams—or some more personalized musical concepts—behind him.

—Heineman

BUDDY RICH

KEEP THE CUSTOMER SATISFIED—Liberty LST 11006: *Keep the Customer Satisfied*; *Long Day's Journey*; *Midnight Cowboy Medley* (*Midnight Cowboy*, *He Quit Me*, *Everybody's Talkin'*, *Tears and Joys*); *Celebration*; *Groovin' Hard*; *The Juicer Is Wild*; *Winning the West*.

Personnel: Unidentified but including: Mike Price, George Zonce, trumpets; Rick Stepton, trombone; Richie Cole, Jimmy Mosher, Pat LaBarbera, Don Englert, reeds; Meredith McLain, piano; Rich drums.

Rating: ★★ ★★

If you were as disappointed with the band's previous LP (*Buddy and Soul*) as I was, take heart! The Rich crew has rebounded with a far superior effort in all respects—material, ensemble, and especially improvisation.

This is one of the stronger editions of the band yet. Not the strongest—you can't readily find super replacements for people like Don Menza, Chuck Findley, Charles Owens, Joe Romano, etc.—there aren't that many heavy players willing to subvert their improvisational urges and stomach the big band grind. But Rich had a much better-than-average band on this recording (done live in Las Vegas). Like Woody Herman, he depends on young musicians (many of them fresh from the campus)

who are short on reputation and experience but long on enthusiasm and creative potential.

Trumpeter Zonce is a splendid addition—a thoughtful improviser who reminds me of one of his predecessors, Bill Prince. Stepton, a vigorous trombonist of imagination and taste, acquits himself well here, as does Cole, although I still can't quite get with the latter's sound. LaBarbera is perhaps the most improved musician on the band—he's certainly the most interesting soloist. He's at his best on Menza's excellent *Groovin' Hard* though his work on *Celebration*, *Juicer*, and *Winning* is also first rate. (I had a chance to hear him in person with the band recently. There aren't too many young tenor players doing *Body and Soul* these days; surely not many (if any) doing it as well as LaBarbera. He's a complete musician and I'm making it a point to hear more of him.)

None of the tracks are less than good. *Cowboy* is pleasant, but more an up-to-date showpiece than an orchestral classic. Bill Holman, its author, is one of my favorites, but his *Cowboy Medley* is not.

Roger Neumann, an ex-Berklee, Woody Herman tenorist, wrote the most interesting work here, *Juicer*. Its wry theme features intriguing reed work by Englert (on soprano sax) and LaBarbera, plus good solos by McLain, Zonce and Stepton. The aforementioned *Groovin' Hard* definitely lives up to its title and Menza has written one of the grooviest sax section choruses in recent memory. Thus, Neumann and Menza have managed to upstage my fa-

GENE AMMONS/Brother Jug!



Son Of A Preacher Man; Didn't We; He's A Real Gone Guy; Jungle Strut; Blue Velvet; Ger-ru.

"You've heard him play *My Foolish Heart* and you've heard him play *Angel Eyes* but you haven't heard Gene Ammons play a ballad until you hear *Didn't We*."



For Free Catalog send to Prestige Records Inc.
203 S. Washington Avenue, Bergenfield, N.J.



Just look at the expression
on Eric's face and you will
know how he feels about
his new Ovation.

It's got the NEW sound;
the ROUND sound.
It's in with the people
who ... dig the best.

SEND COUPON NOW FOR FREE CATALOG

OVATION INSTRUMENTS
NEW HARTFORD, CONNECTICUT 06107

DB

NAME _____ AGE _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

NAME OF YOUR FAVORITE MUSIC STORE _____

STORE ADDRESS AND CITY _____

favorite contributor to Rich's book, Don Piestrup, whose work here (*Journey and Celebration*) in my estimation does not eclipse his prior efforts (notably *Goodbye Yesterday, New Blues*).

If there is a constant here, it is the precise, driving ensemble work, paced by Rich, of course, and lead trumpeter Mike Price (along with, probably, John Madrid). Of lead trumpeters, Harry James once remarked: "... most are good marksmen but they don't swing." Price can do it all.

There's not much I can say about Rich, the drummer, that hasn't already been said. As usual, he's at the top of his game here—thereby justifying the usual superlatives. As a bandleader, he's really unique. He sets the tempo and he *is* the tempo. A more dynamic leader does not exist, yet he does not overwhelm the band despite his virtuosity. Dig his break and subsequent fills after the piano solo on *Juicer*.

Don't be fooled by the album title—this is straight-ahead big band jazz in the best Rich tradition—much in the mold of *The New One*. With more of the same, Rich and company will certainly keep this reviewer satisfied.

—Szantor

STUFF SMITH

MEMORIAL ALBUM—Prestige 7691: *Ain't She Sweet*; *April in Paris*; *Sweet Lorraine*; *One O'Clock Jump*; *Cherokee*; *Yesterdays*; *What Is This Thing Called Love*?

Personnel: Smith, violin; Heriberto Thusek, tenor saxophone (tracks 4, 7); Otto Weiss, piano; Peter Witte, bass; Charly Antolini, drums.

Rating: ★★★★★½

The violin has always struck me as a problematic instrument for a musician with true jazz instincts. Ray Nance's ornamental and rhapsodic violin solos with Duke Ellington never convinced me there was a place in jazz for the instrument, and Joe Venuti's recorded work was so infrequent after the early '30s that it made little impression on me.

But then I heard Stuff Smith, via a handful of LPs made in the late '50s and early '60s, and suddenly the jazz violin made sense. Without any touch of pretentiousness, he demonstrated the capacity of the instrument to swing.

This album was his last session, recorded in April 1967 in Europe. He died five months later, but nevertheless his technique, attack and ingenious touch with a phrase were never more sure. In his liner notes, Dan Morgenstern suggests that *Cherokee* is the top track in the set. To be sure, Smith's work here has an intense momentum, combining superb inventiveness with a savagely swinging gait.

But my nerve endings bristle most at *Love*, in which Smith swaggers his way through three throbbing choruses that tingle with the same eccentric drive that marked clarinetist Edmond Hall's work. In their ragged, unpredictable phrase-making and violent attack, these two unorthodox geniuses of jazz had a lot in common. In *Love*, Smith also chose a Cole Porter tune with some of the most stimulating chord changes of any pop song—a juicy morsel indeed for an improviser such as Smith to sink his teeth into.

Smith also plays two ballads with great sensitivity—*Yesterdays* and *Sweet Lorraine*.

The Swiss rhythm section provides him with capable if not exceptional support, and Thusek's nice, middle-of-the-road tenor is heard on two tracks.

He is no match for Smith, whose final LP is an exceptional one. —McDonough

JEREMY STEIG

LEGWORK—Solid State SS 18068: *Howlin' for Judy*; *Permutations*; *Hot Head*; *Alias*; *Nardis*; *Piece of Freedom*.

Personnel: Steig, flutes; Eddie Gomez, bass; Don Alias, drums; Sam Brown, guitar (tracks 3,6).

Rating: ★★☆☆

Jeremy Steig is an energetic musician: his consistent desire to play his flute in all idioms is testament to such a nature—but *Legwork* is not among his best ventures. Perhaps the loose direction lessens the impact, since the album does assume the sense of a free blowing session, that sort of random jam in someone's afterhours bistro (even though some overdubbing may be in evidence). And on record, especially with a strange recording (often sounding as if done on a simple tape machine in an open room), this spontaneous aspect of Steig's music seems less appealing—since one is not in the presence of the players.

Yet *Legwork* at least offers bright performances, for good musicians will invariably be good through any and all expressive circumstances. Mainly heard in forthright blues, Steig's breathy flute varies between bursting compulsive attacks and the dullest licks, the latter at those moments when his horn sounds most metallic. But when Steig is especially adventuresome, as on *Howlin' Wolf* (blowing hard above a riff from Howlin' Wolf) or the long excursion on Miles Davis' *Nardis*, his playing challenges all comers on the instrument.

Nevertheless, when Steig is tiresome, as in the cliché lines on *Hot Head*, he is simply numbing, although on this date Steig's momentary lapses are generally overcome by the sensitivity of Alias and the super-fine Gomez. Really, it is the strength of Gomez which consistently maintains the momentum of the playing throughout, thus allowing Steig and Alias to converse as they will, particularly on *Permutations*.

Brown is unfortunately heard very little, although his accents (with Gomez' tense arco) give notable design to the abstract texture of *Piece of Freedom*, easily in toto among the finest expressions on the date.

The album is good as spontaneous music should be—if only the medium were not so restrictive to better (and more intimate) appreciation.

—Bourne

CEDAR WALTON

SOUL CYCLE—Prestige 7693: *Sundown Express*; *Quite Dawn*; *Pensativa*; *My Cherie Amour*; *Easy Walker*; *I Should Care*.

Personnel: James Moody, flute, tenor saxophone; Walton, piano, electric piano; Rudy Stevenson, guitar; Reggie Workman, bass; Tootie Heath, drums.

Rating: ★★☆☆

A painful recording. Walton, with Wynnton Kelly, Bobby Timmons, Mal Waldron and a couple of others, is one of the most unjustly forgotten pianists of modern music. Walton, in particular, has few peers in comping for a horn soloist.

So if you put Walton behind King

James, you ought to have something. But Walton, as he indicates in his own liner notes, is reaching for a wider audience here, and one has the queasy sensation that it's the daytime-housewife-easy-listening category he's going for. In so doing, he has watered down his music to a damaging extent—though not so much so that his or any of the other fine players' talent is wholly hidden.

You really don't have to go much farther than the first cut, a modish bit of quiet funk with Walton on electric piano, which he handles adroitly enough. His solo moves and is generally pleasant; Moody, on tenor, follows in the same facile vein for a chorus, and then, bless him, starts to take the tune apart to see what it's made of. The result is several semi-goofs, some false starts, more silences than Moody has used in some time—and the most intelligent, searching and effective solo on the whole session. Stevenson follows with an okay statement, but it's in the same creampuff vein as Walton's. One more take and they might've had something.

The rest of the date is pleasant and predictable—easy listening, in short. Walton has a full, rich few choruses on *Dawn*, a gentle bossa; the stellar Workman is gritty and suprising in his *Walker* solo, which is succeeded by lively fours between the leader and Heath. Moody plays a pretty melody statement on *Care*. And occasionally, from beneath the fluff, the consummate supportive artistry of Walton floats to the surface.

Maybe you *can't* sell conventional post-

bop jazz any more; maybe you *do* need to be either rock or freak. But there are at least some listeners who are starved for the real thing, and Walton is among



the best purveyors of it. Play your instrument, man, as Art Blakey is wont to say.
—Heineman

TEDDY WILSON

IN EUROPE, 1968—Prestige 7696: *My Silent*

Love; You Brought a New Kind of Love to Me; Paradise; My Heart Stood Still; Serenata; Indiana; April In Paris; 'Deed I Do; Autumn in New York; Ain't Misbehavin'; Serenade In Blue; It's All Right With Me.

Personnel: Wilson, piano; Niels-Henning Orsted Pedersen, bass; Bjarne Rostvold, drums.

Rating: ★★½

This genteel, low-profile portfolio of Wilsonian piano leans heavily in the direction of polite cocktail playing, appropriate to a counterpoint of clinking glasses and soft talk. This collection is clearly in the discreet tradition of such LPs as *Music for Quiet Lovers*, should anyone recall that mid-1950s Verve album.

On the ballads, Wilson hovers close to the melody, relying heavily on chords rather than single-note lines. Some of the more brisk tracks, such as *Indiana* and *All Right with Me*, are peppy but not aggressively driving. His ideas are simple and completely symmetrical throughout. Nothing is left hanging; everything is resolved. His contours are softly sloping.

Wilson has shown considerably more inspiration in partnership with other musicians, beyond a mere rhythm section. One could point to the Verve sessions for Norman Granz in which Wilson teamed with Lester Young for some truly adventurous piano playing.

This is still good Wilson, however. His technique is as sure and his fingers as swift as ever. No decline whatsoever can be observed in his playing, and this is as fine a sample of Teddy Wilson as has come down the pike in the last decade or so.
—McDonough

HUGH MASEKELA, THE JAZZ CRUSADERS, AND ALL THAT JAZZ. ARE BACK WHERE THEY BELONG.

Hugh Masekela is back. (Remember "Grazin' in the Grass?") The Jazz Crusaders are back. (With knock-out renditions of songs like "Golden Slumbers" and "Rainy Night in Georgia.")

Jazz is back. (Go to your room, acidfolkpsychedeliccountryrock!) And all three of 'em—Masekela, the Crusaders, and jazz—are on Chisa, which means "on fire" in Zulu. Sales are hot as mid-day in Kenya, too. If you can't dig that, what is there to dig?



CS803

CS804

BLINDFOLD TEST YUSEF LATEEF

by Leonard Feather

Yusef Lateef exemplifies the kind of musician who never wants to stop learning. Last year he earned his bachelor's degree; he now has an M.A. He will keep going, with a Ph.D. in mind, but is switching from music to the study of philosophy, at the New School in New York.

All this becomes doubly impressive when you consider that Lateef is pushing the half-century mark. He was born Oct. 9, 1920.

Having plunged directly from high school into the life of a traveling jazzman, Lateef began making up for lost time in 1955 when he returned home to Detroit and settled down to study at Wayne University. The program that led to his degrees began five years ago at the Manhattan School of Music.

Except for a period when he stayed on the road with Cannonball Adderley's combo (1962-4), he has managed more often than not to continue with his schooling on a full-time basis while retaining a group, playing weekends or even full weeks in and around New York, and flying to various parts of the country on weekends.

Lateef's last Blindfold Test appeared 9/10/64. Now as then, he preferred to review the records without rating them.

1. QUINCY JONES. *Walkin'* (from *Gula Martari*, A&M). Jones, arranger, conductor; Ray Brown, bass; Milt Jackson, vibes; Hubert Laws, flute; Jerome Richardson, soprano saxophone; Major Holley, voice.

I know that tune, but I don't remember the name of it. I liked that record very much. The bassist sounded like Ray Brown. The vibraphonist may have been Milt Jackson and the arranger, I think, was either Oliver Nelson or Quincy Jones.

I couldn't recognize the flute player . . . There are certain flute players I recognize when I hear them, like James Moody, Herbie Mann, Frank Wess . . . and I think I know Paul Horn. The soprano saxophone player may have been Oliver Nelson. And I don't know who the vocal was . . . to me, it seemed as though it was obscure . . . just vocalese, not words . . . but it was interesting and I liked what I heard.

Overall, I was impressed with the record, but I can't rate it because I don't give stars.

2. ROBERTA FLACK. *Tryin' Times* (from *First Take*, Atlantic). Miss Flack, piano, vocal; Ron Carter, bass.

Frankly, I don't know who this singer is; I could only guess—Roberta Flack. I have heard her before, in fact I was on one of her sessions—not that one though. That was beautiful intonation on the part of the bassist, and I like it, it's very beautiful.

I like the sound of her voice, her interpretation . . . her soul! The expression of her soul is very beautiful. And that's a very interesting song. I love the message . . . mankind must come to love each other in order to have peace; that's so true.

3. PHIL WOODS. *Riot* (from *Phil Woods at Montreux*, MGM). Woods, alto saxophone; Herbie Hancock, composer; George Gruntz, piano; Henri Texier, bass; Daniel Humair, drums.

The piano player could have been Mike Nock, although I'm not sure. I didn't recognize the alto saxophonist either. He seems to be playing in a current style and it strikes a part of my emotion. He handled it quite well.

I think—and this happens often to me

—I may not be overwhelmed at the first hearing of something, so I wouldn't devalue anything on the one hearing, because sometimes it takes more than that. I'm quite sure there's something there I haven't heard, because there was so much going on . . . perhaps on a second or third hearing I may become overwhelmed.

Was the drummer playing with his hands at one point . . . ? That was interesting. There seems to be a certain homogeneous participation among the entire group . . . well organized. There were no thumbs sticking out.

4. LOUIS ARMSTRONG. *My One and Only Love* (from *Louis Armstrong & His Friends*, Amsterdam). Armstrong, vocals; James Spaulding, flute; Oliver Nelson, arranger; Guy Wood, composer.

That was beautiful . . . Louis Armstrong, I think. And I think it was Hubert Laws on flute . . . that type of charm that he has in his flute playing. And Louis Armstrong . . . well, one of the great musicians of our time.

LF: When was the first time you were ever aware of Louis?

YL: He came to the Graystone in Detroit when I was a child . . . with a big band. Now I can't say for sure whether I heard him then. It seems the first time I heard him was in the '40s.

LF: Was he one of your early influences? Did he mean much to you musically?

YL: Oh, yes. In fact, all musicians meant something to me. I suppose I remember the instrumentalists more so . . . like Lester Young, Chu Berry, Coleman Hawkins, Dick Wilson . . . of course, I was playing saxophone. However, Louis' influence is so prevalent that he influenced all people who were trying to play with deep expression. For that reason he impressed me also.

LF: Do you know this tune, and did you like this arrangement of it?

YL: I've heard it before. The strings were beautiful. I don't recognize the arranger, though. I felt that it was suitable to the whole thing. It didn't take away or add anything . . . it was good writing for the

occasion. In fact I'd like to own that record.

5. DIZZY GILLESPIE. *High On A Cloud* (from *The Real Thing*, Perception). Cliff Owens, Fred Norman, composers; Gillespie, trumpet, conga; James Moody, tenor saxophone.

I really don't know who that was. It almost sounded familiar, but . . . I'm not sure about the trumpet, and the saxophone; there wasn't enough to identify it by.

It was lyrical. The saxophonist played the changes well. The rhythm section had a conga as well as regular drums. I don't know what else I can say.

6. HERBIE MANN. *Claudia Pie* (from *Muscle Shoals Nitty Gritty*, Embryo). Mann, flute, composer.

It sounded restful. As for the flute player, I can only guess; I think it was David Fathead Newman. No further comment.

7. JOHN KLEMMER. *All The Children Cried* (from *All The Children Cried*, Cadet). Klemmer, tenor saxophone, composer.

I don't know who that was either. The tenor player made me think of the player with Shelly Manne—with the long hair, you know . . . (John Gross—L.F.)

It was interesting enough. Sounded contemporary. No, let me change that—what is the other expression? Current. It sounded current. I've heard similar music recently.

Like I say, I have to hear things more than once to evaluate. There was a lot going on—the lines that the tenor was playing. I just couldn't take it all in, but I sensed that there was more there than I was aware of, at this hearing.

Afterthoughts:

LF: Of the seven records, which impressed you most?

YL: They are all equal to me: I believe every individual is significant. I can learn something, get something different from each. No one record is better; each is unique, and if I can relate my sense concepts to all of them, I'll become that much more complete. If I leave out anyone, I'm losing something. This is my philosophy.

CB



CAUGHT IN THE ACT

Don Byas / Dexter Gordon / Gene Ammons
North Park Hotel, Chicago

Personnel: Byas, Gordon, Ammons, tenor saxophones; John Young or Jodie Christian, piano; Rufus Reid, Bob Cranshaw or Cleveland Eaton, bass; Wilbur Campbell, Bucky Taylor or Steve McCall, drums.

Don Byas is a small, animated man who looks like an elf on leave from Santa's workshop. Unusually large crowds heard him and his fellow tenormen on successive weekends at the North Park and the Apartment, in sessions produced by the intrepid Joe Segal. Yet I suspect the majority, like myself, only knew Byas by reputation: absent from the U.S. for a quarter century, he has only one fairly recent LP available here, and two reissues. Following his July Newport Festival ap-



Don Byas: Beautiful . . .

pearance, he has decided to stay in the U.S. for an "indefinite" time, a rare bit of luck for us. Because Byas is beautiful.

These remarks are prompted by hearing afternoon and evening shows on successive Sundays. Byas has been called one of the great tenor saxophonists, and he proved this to be true within certain areas—for example, he surely has no peer as a ballad player. His basic harmonic and rhythmic methods suggest Coleman Hawkins in the early 1940s, before Hawkins heard bebop. The most personal feature of Byas' style is his sense of continuity, a uniquely sophisticated kind of inner melodic logic: structures may be rhapsodic or diffuse, but the lyricism and the melodic power are consistent.

These features, combined with an extreme taste for romantic material and ideas, define Byas' individualism. Such a dedicated lyric-romantic sensibility is rare in jazz today. But Byas was perfectly at ease with a parade of more "advanced" accompanists, including, notably, a very swinging drummer, Bucky Taylor, who plays in that distractingly nervous Frankie Dunlop style. An opposite incident is revealing about Byas' tastes, too. On the first Sunday, entertainer Vi Redd, after a set of energetic vocal and alto funk, brought back Byas to join in a blues. Byas, out of place in such extroverted

circumstances, politely offered a brief middle-register solo, then chose to leave the stage.

Throughout the shows, his capacity for highly involved playing was continually demonstrated. He has a rare sensitivity to flowing development of inner melodic features—a bit like Roscoe Mitchell, if you will. At one point in the bossa nova, *Orgasm*, he fell into unproductive repetitions of a single rhythmic pattern throughout two choruses, perhaps a natural hazard for such a style. Yet this and a later performance of the tune also offered extensive explorations springing from a single motivic point; concentrated development of fluid lyric ideas. Much of the time his structures are purely by-products of melodic involvement, but they are nonetheless strong.

Most memorable were several ballads, which seemed to bring out his most imaginative playing. Of a fine *Round Midnight*, I particularly recall his suddenly full, rich sound in a climactic phrase—an unusually dramatic moment, a statement of courage amidst the song's sorrow. Best of all was *Lover Man*, in which two choruses of deeply involved melodic exploration were resolved by a rising phrase followed by impassioned upper register lines.

Of the varying accompanists, drummer Wilbur Campbell, pianists John Young and the impressionist Jodie Christian, and bassist Rufus Reid were appropriate and intelligent (Reid certainly cut Bob Cranshaw and Cleveland Eaton to pieces). On the second Sunday, drummer Steve McCall was very forceful and lifting behind Dexter Gordon and Gene Ammons. That's right, Gordon and Ammons: they joined Byas for a dynamite show, the sort of thing you tell your grandchildren about.

A very ready-to-play Gordon opened without a drummer and proceeded to stretch out to his heart's content with fleet, powerful solos. Each time he followed a fairly regular format: extended melodic sequences, with exultant upper register playing, followed by mixed riff and quote material, then a mixture of it all, melodic lines now skimming through chord changes. The exultation (exaltation!) is a compelling force; in *Wee Dot*, an up-tempo blues, the upward-moving lines and large tone filled the auditorium to resound and



Dexter Gordon: Exultation . . .

explode in the listener's heads—sweet music!

The swaggering Ammons, by contrast, offered a set of light melodies mixed with honks, dramatic pauses and familiar staccato phrases. This was stomping music, deliberately paced, incongruously mixing elusive melodies with dramatic aggressive force, though it lacked the impact of Dexter Gordon's fireworks. (I'm told that Ammons was out of sight in the late show, though, and Prestige recorded the Gordon-Ammons bits.)

Don Byas' set followed, then the three tenors joined together for a stretching-out Los Angeles 1948 battle-of-the-saxes *Anthropology*, Byas improvising the bridge. Gordon was particularly exuberant, soaring with that big tone through the treble clef. There was more rough stuff from Ammons, an experienced gladiator challenging lions. Following these supercharged solos, Byas was by contrast dynamically subdued, with long, rather complex sequences of melodies, his force deriving from the fleetness of the lines and his rhythmic poise—one of the best solos all afternoon. And then there were swappings of eights and fours, and even the *Blowing The Blues Away* riff. The crowd went wild, of course; actually, the room had been up for grabs since the first chorus.

Ammons has been active again for about ten months now, Byas and Gordon are playing again in the U.S., and lately the jazz scene has brightened a few watts. Don Byas must be heard—and hear him as soon as you can, before this beautiful musician again packs off to Europe.

—John Litweiler

Clifford Thornton New Art Ensemble/ Jayne Cortez/Rashied Ali Quartet

Carnegie Recital Hall, New York City

Personnel: Thornton New Art Ensemble: Thornton, cornet, valve trombone, shenai, percussion; Carlos Ward, alto saxophone, flute, percussion; Andy Gonzalez, electric bass; Jerry Gonzalez, double congas, flugelhorn; Rashied Ali, double congas, African thumb piano; Miss Cortez, poet-recitalist. Rashied Ali Quartet: Ward, alto saxophone, flute; Fred Simmons, piano; Stafford L. James, bass; Ali, drums.

It is understandable that the new free music may not always fall on virgin ears without initially assaulting them. The stuff is very heavy. Though it often swings, there is more than likely a complex "inner rhythm" operating within the total compositional structure which can be swung to. It's certainly nothing to tap your foot to. It's *listening* music—music music. And it's very much pure jazz.

The concert by the Clifford Thornton New Art Ensemble with Jayne Cortez and the Rashied Ali Quartet was cause for much rejoicing for several reasons. The musicians produced the concert themselves. But most important, the *music*, which is, after all, what it's all about, was very heavy—some of the greatest jazz to be found anywhere today.

The first half of the program had the viable and electric combination of the Thornton Ensemble with the poetry of Miss Cortez, a woman bearing rare gifts, who gave a performance to be treasured. An actress (she was the co-founder of the Watts Repertory Theatre in Los Angeles) and poet of extraordinary depth, she breathed life and fire into the words she



VALERIE WILMER

Rashied Ali: True Rhythmic Innovator

had written. With intuitive jazz phrasing and subtleties of voice shadings, she blended her artistry to perfection with the Thornton Ensemble.

The Thornton Ensemble offered both original compositions and arrangements of traditional African melodies. The group's leader is one of the more adventuresome of the new musicians. He has worked with such new music leaders as Pharoah Sanders, Archie Shepp, and Sunny Murray. In addition, he has spent considerable time with the band of the space master, Sun Ra. Most recently, he has played European and African music festivals and has been visiting artist in African/American music at Wesleyan University in Middletown, Conn.

Festivals and Funerals, the thematic material which Thornton composed especially for Miss Cortez' recitation, was the perfect backdrop for the poetry. It was played with taste and style. Especially to be noted were the double conga playing of Ali and Gonzalez and Thornton's shenai solo on *Reed Song*.

The second half of the program was a complete shift in mood. The amazing Rashied Ali switched from congas to traps—the instrument he is most frequently associated with. Ali was John Coltrane's last drummer and Coltrane himself best described Ali's artistry when he stated on the liner notes to one of his albums: "The key reason for the presence of Rashied Ali in the group is his contribution toward (the) totality of improvisation. The way he plays allows the soloist maximum freedom. I can really choose just about any direction at any time in the confidence that it will be compatible with what he's doing. You see, he's laying down multi-directional rhythms all the time. To me, he is definitely one of the great drummers." All this and more, since Ali has continued to develop and stands today as perhaps as the most completely disciplined of free-style drummers. The way he breaks up the time and accents are the mark of a true rhythmic innovator.

Not to be overlooked is his revolutionary use of cymbals. He extends Max Roach's approach to cymbal playing, par-

ticularly on the sock cymbal. By varying foot pressure (opening and closing) and through a variety of sticking techniques, he exploits a rainbow of tonal colors. His use of cymbals on *Impressions* was astonishing.

A further surprise of the evening was the discovery of Rashied Ali, composer. Three of the four pieces played in the second half of the concert were his, and their variety and uniqueness of sound marked his composing as richly individualistic and definitely to be reckoned with.

As-Salaam-Alaykum started off the set with the up-tempo, driving, hard brilliance that we are most familiar in hearing from Ali. Throughout the evening, Carlos Ward was always with Ali's thoughts and tempos and working in a most complimentary fashion. Fred Simmons, a pianist from Philadelphia, was brilliant in solos, taking a moving-chordal-tank approach somewhat like McCoy Tyner's and sometimes employing Bobby Few-like facility and agility with the right hand. Ali's tune, *Ballade*, a very slow, pretty melody (to my mind one of the greatest compositions to emerge from the new music repertoire) provided the dynamic bassist James room to stretch out in one of the loveliest bass solos I've ever heard. This man is already a giant.

The evening was an unqualified success.

—Jane Welch

U.S. Army Field Band

Famous Ballroom, Baltimore, Md.

Some very good, exciting football has been played by service teams. And an exciting brand of jazz is played by some of the service bands, but their performances are seldom open to civilians. When they are, it can be a real treat, as it was when the Left Bank Jazz Society sponsored a free concert by the U.S. Army Field Band, stationed in Washington, D.C.

The band has been together for only a year (about 40 per cent of its members are career men), but it already has developed a following. The Monday night crowd was made up about equally of admirers from the Washington area and Left Bank regulars. It was the band's first chance to

play for a jazz-oriented audience (it has been playing mostly high school and college concerts, military graduation balls, etc.) and it obviously was inspired by the opportunity.

The band's instrumentation—six saxophones, five trumpets, four trombones, three French horns, and rhythm—gives a large, full-bodied sound. But its arrangements, some by members, are not especially adventurous, and the band is not overly strong on soloists. What it does extremely well is play tight, swinging, straight-ahead, middle-of-the-road big-band jazz.

The first set was largely uneventful. (A new drummer during the second set made a world of difference, I discovered; also it takes a while to get used to the idea of close-cropped, beardless, uniformed musicians playing swinging jazz.) Nevertheless, Ray Brown on trumpet and flugelhorn and Tom Peterson on tenor saxophone contributed several pleasant solos to standards like *Yesterdays* and *Spring Will Be a Little Late This Year*. But while the band obviously was drilled to military precision ("We rehearse a lot," said Chief Warrant Officer Charles F. Almeida, the director) time and again soloists would play brilliant breaks and then run out of ideas.

During the second set, the defects were less obvious, mainly, I think, because they were simply overwhelmed by Steve Gadd, who took over the drums. Gadd, a veteran of the Eastman School and the Supremes, is reminiscent, stylistically, of Mel Lewis but with a bit more raw power and less of a fine edge. His fills are tasty, executed with just the proper amount of showmanship, and he drives the band relentlessly.

This set opened with the bossa nova *Morning of the Carnival* from *Black Orpheus* and featured trumpeter Larry Skinner and trombonist Dave Wolpe. Then Rick DeAzevedo sang a few numbers. His voice wasn't really strong enough to carry over the band's sound (nor, one sensed, dynamic enough to get along without it). But on the last of his three tunes, Bobbie Gentry's *Ode to Billie Joe*, his voice came through, maybe because it was a quiet arrangement. In any case, the arrangement—verses punctuated with rock choruses featuring unison trumpets—was brilliant, and DeAzevedo left with the crowd shouting for more.

Brown, Peterson, and Gadd, within the context of the big band, managed to recapture a little of the distinctive Brown-Land-Roach small-group sound on Clifford's *Joy Spring*. The band then attempted a rock arrangement but couldn't pull it off although Gadd labored mightily. They finished with the title tune from *Golden Rainbow*, a *West Side Story* type of medley, flashy and fast; and *Greasy Sack Blues*.

A lot of the credit for the band goes to Almeida (alto saxophone and flute) who helped get it started a year ago. Almeida has 17 years of experience in military bands, four of them with the Airmen of Note, another superior service band that's not heard often enough. Before that, as a civilian, he played with Johnny Long and Art Mooney—"the second-string bands," he said. No matter. He's with a first-string one now. —James D. Dilts

Tete Montoliu/Donna Hightower

Whisky Jazz Club, Madrid, Spain

Personnel: Pedro Iturralde, tenor and soprano saxophones, flute; Montoliu, piano; Erich Peter, bass; Per Wyboris, drums; Miss Hightower, vocal.

A few years ago, Catalan pianist Montoliu recorded for Impulse with Richard Davis on bass and Elvin Jones on drums, but for some reason the album has never been released.

The strangeness of this omission is underlined every time I hear Montoliu play. He is a delightful pianist, full of heart and a deep harmonic sense with roots stretching back to Powell and Tatum—plus a little help from Evans and Peterson. And while it is an infernal cliché of jazz criticism to add at this point that "Tete also has his own thing going" I am obliged to do so, on the grounds that truth is more important than originality.

On an in-tune upright piano, and with powerful supporting lines from Peter, Tete kicked off with a bouncing *You Stepped Out of a Dream*, contributing a nimbly percussive solo, and then played one of his favorite ballads, *I Guess I'll Hang My Tears Out to Dry*. Fingering with sharp definition and using attractive chords, Tete demonstrated his superb capacity for improvisation on this pretty song.

This high praise for his improvisation, I should point out, is supremely subjective since I found myself frequently playing the game of anticipating the next phrase. Montoliu was always way ahead of me, taking the logical phrase and enhancing, embellishing, surpassing it with rich inventiveness.

Iturralde, who has made some fine flamenco-jazz albums under his own name, is a crisp and resourceful player who, though marked as a European by his highly derivative style (mostly early Coltrane) is nonetheless most enjoyable to listen to. He was at his best on the lively *Green Dolphin Street*, playing with an incisive, reedy tone, plenty of attack and sound harmonic comprehension.

Highlight of the set was *Round Midnight*, on which Montoliu's solo was a small masterpiece, exhibiting a profound and loving regard for the theme.

Guesting with the quartet was American singer Donna Hightower, striking in red leather mini suit, who opened in Sarah Vaughan style with the bossa nova *Long Ago*, with nice backing from Iturralde's flute, and followed with a torchy *I was Telling Him About You*.

Miss Hightower then sang some powerful blues, backed by excellent "after hours" piano fills from Tete, and followed with a version of *Almost Like Being in Love* on which she came dangerously close to sounding like Ethel Merman. However, all was redeemed with a storming finishing chorus and a concluding trill which hovered between the flatted fifth and the dominant. The singer wrapped it all up with a frantically fast *Cherokee* laced with breathtaking runs from Montoliu and great brushwork from Wyboris.

If ever you get to Madrid, head straight for the Whisky Jazz Club and pray that Tete is still there. He loves to play so much that you love to listen.

—Mike Hennessey

PULSE MODULATOR A foot operated accessory for the revolutionary professional musician or singer who is always looking for a new tool to help communicate his creation. Three pulses of existing music are continuously re-generated, each with a separately adjustable speed and volume control, and master attack control. It is the mix of these pulses with their intermittent beat frequencies that will add a new dimension to your sound. The pulse output jack allows the flexibility of pumping this pulse mix to your main amp or to a separate auxiliary amp for stereo effect. The regular output can be boosted up to four times its normal level by the setting of the volume control.



LOW FREQUENCY COMPRESSOR A new electronic accessory designed exclusively for the electric bass player. This ultimate version of the MOLE has the outstanding feature of a heavy bass sustain control.



BIG MUFF This finest sustaining device will make your guitar sing like a humming bird. It is designed for the professional lead guitar player who knows how to use his axe.



All Electro-Harmonix accessories are guaranteed for three years. They are compatible and modular and any combination of more than one will give you an infinite variety of sounds.

All mail order sales are on a two week money back guarantee. Buy it and try it. If you don't think it's the greatest return it for a full refund. Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient, order C.O.D. for cost plus shipping.



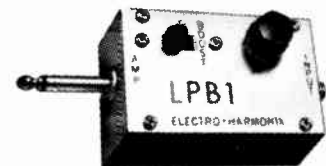
LPB-1 This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

SCREAMING BIRD A treble booster that will give your instrument the razor sharp bite of a screaming harpsichord whose strings are whipped instead of plucked.

MUFF This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

MOLE The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

EGO This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



(ALSO AVAILABLE AT YOUR RETAIL MUSIC STORE)

electro-harmonix

15 West 26th St., New York, N. Y. 10010

Please ship:

		INST. PLUG-IN	AMP PLUG-IN
LPB-1	\$14.95	<input type="checkbox"/>	<input type="checkbox"/>
SCREAMING BIRD	17.95	<input type="checkbox"/>	<input type="checkbox"/>
MOLE	19.95	<input type="checkbox"/>	<input type="checkbox"/>
MUFF	18.95	<input type="checkbox"/>	<input type="checkbox"/>
EGO	14.95	<input type="checkbox"/>	<input type="checkbox"/>
PULSE MODULATOR	\$59.95	<input type="checkbox"/>	<input type="checkbox"/>
LOW FREQUENCY COMPRESSOR	49.95	<input type="checkbox"/>	<input type="checkbox"/>
BIG MUFF	39.95	<input type="checkbox"/>	<input type="checkbox"/>

☐ Enclosed is check for \$ _____
☐ Please ship C.O.D.

Name

Address

City State Zip



James Moody prefers the American Today Sound . . . King Super 20 Saxophones



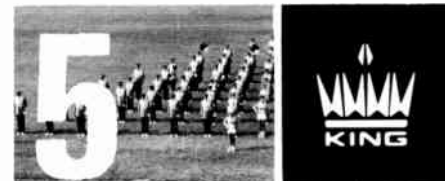
Carmen Leggio demands the French Classical Sound. King Marigaux Saxophones



Cannonball Adderley insists on the Artists Recording Sound . . . King Sterling-Silver Bell Saxophones



Don Kubec chooses the Rock-Jazz Big Sound . . . King Tempo Saxophones



School Bands require the Marching Band sound . . . King Cleveland Saxophones

KIRK

(Continued from page 13)

don't know their changes. Or in your monologues, like when you bitched at the TV cat trying to teach blind people how to dial a telephone. Is this part of brainsucking?

RAHSAAN: Look, I don't say that this truth I feel has to be true in the whole world. I'm just talking about the way I live. This doesn't have to mean that it's right for you. I'm just talking about me.

BOURNE: You talk about musicians not looking to their roots.

RAHSAAN: Today, people don't know their roots. Black people don't know the roots of where they came from and where their music comes from. And if they know them, they tend to laugh at them. They tend to not really look back at Louis and these different people and see that Louis and them were doing the same flexible things in their day but in a different context.

BOURNE: Do you hope to change people through your Society?

RAHSAAN: I'm not going to say our Society is going to change that thing, because people are people. Maybe we'll be able to get a few more people together. But I don't plan to change nobody's religion and what they see about music. We just sort of let our music be part of them.

BOURNE: And through that they get closer to themselves?

RAHSAAN: If they let the music sink in them, yes.

BOURNE: Is that your message for the Seventies: let the music sink into you?

RAHSAAN: No, I'm not gonna just aim that for the Seventies. I mean that for now!

As Rahsaan confesses some nights at the clubs: "We hope you enjoyed yourself . . . or not. We hope this was either the best or the most beautiful thing . . . or the worst, most miserable experience in your life. No in-between!" And thus the response to the Vibration Society is quintessentially subjective, in the head of the beholder and how he can touch where the art of Rahsaan hits: the art of joyfully wailing to rattle our cultural chains.

*In any commentary, what must become the ultimate conclusion is Rahsaan's own statement from the liner notes of **The Inflated Tear**: "When I die I want them to play **The Black and Crazy Blues**, I want to be cremated, put in a bag of pot and I want beautiful people to smoke me and hope they get something out of it."*

After witnessing the power of Rahsaan Roland Kirk, I can only dream upon the wondrous flash that experience could create.



ANN ARBOR

(Continued from page 17)

were a pleasure to hear, but his guitar kept malfunctioning and Johnny Twist played lead on some numbers, including *Reconsider Baby*. Halfway through *Tramp*, Fulson borrowed Twist's guitar and executed a shining solo with the unique timing and tone which only he has. His set closed with *Black Nights*, another Fulson standard.

Singer Little Joe Blue was next, and it was an unfortunate placement for his set. His B. B. King-styled vocals weren't bad, but by this time the audience had already heard the clichés ("Let me hear you say yeah", "Do you dig the blues," etc.). so often that there was almost no response to Joe's promptings.

Junior Parker's set was refreshing by contrast. Beginning with a brisk soul number, Parker went through a string of his past hits—*Sweet Home Chicago*, *Worried Life Blues*, *Pretty Baby*, *Next Time You See Me*, *That's Alright*, and *Man or Mouse*, ending with *Driving Wheel*. Parker blew simple but effective harp; his voice was marvelous. He has a melodious voice which would be suited for any kind of music. Parker has turned to more soul-styled commercial recordings recently, but it was nice to hear him do the blues which launched him when he was with Duke Records. Twist's guitar provided some exciting moments during all three sets he played. Lacking Fulson's finesse, Twist's fast, hard, biting style still sounded good.

By now it was time for another jive set, and filling the bill was Big Mama Thornton. Though she jives, her music doesn't suffer for it—in fact, the music and the jive are almost inseparable, and what comes out is just the incredible Big Mama Thornton. Accompanied by George Smith and the Hound Dogs Band, she put on one of her typical shows and brought the audience back to life with numbers such as *Watermelon Man*, *Ball and Chain*, *Lucky Old Sun* and, of course, *Hound Dog*.

The festival ended just like last year's affair, with Son House coming as an abrupt change from the show which preceded him. (He followed somersaulting James Cotton at the '69 fest.) The legendary mystique which surrounds Son House has made him a kind of father figure of the blues to the new generation of fans. This respect, combined with admiration for the obviously painful effort it took for him to perform, earned him a great ovation. House's guitar playing is hardly what it once was, but his voice is intense and charged with emotion. He sang and played *Empire State* and *Levee Camp Moan*, then was joined by his wife for a session of gospel singing. The couple sang *John the Revelator*, *Grimming in Your Face*, and, just as they did last year, climaxed the three-day, 34-act festival with a handclapping *This Little Light of Mine*.

The Ann Arbor Blues Festival is a unique and valuable institution, both in the music festival world and in the world of the blues. The festival had its flaws and misfortunes. It took a heavy financial beating this year (last year's net profit was \$400), and there may not be a third fes-

/Continued on page 34

db music workshop

New Africa

Composed and annotated by Grachan Moncur III

ACTUALLY A SUITE, the original score of this piece can be used to develop a sense of composing and arranging, and has been studied by my most advanced students in my uptown New York workshop.

Unless a piece requires a special drum part, or the rhythm section actually must follow a set melodic line, I like to leave room for the rhythm section to use its imagination. Once I give them an *idea* of what I want, they can come up with something better than anyone could write.

The final results of the first scoring of *New Africa* were used by Archie Shepp on a date for Impulse employing seven pieces. In this particular version of the suite, the scoring is for quintet and was used on a date I recorded in the summer of 1969 in Paris (*New Africa*, BYG 529. 321 Actuel Vol. 21).

New Africa is Harlem.

I. *Queen Tamam*, a ballad, is dedicated to my wife, Tamam Tracy Moncur.

II. *New Awareness* is the present.

III. *The Black Call* is the bringing together.

IV. *Ethiopian Market* is the name of an Afro shop in Harlem owned by friends. The 4th movement suggests the ideals of self-help and the development of black commerce.

Piano SLOWLY QUEEN TAMAM

BASS

DRUMS

MALLOTS EXOTIC PEEK RHYTHM

Don't get hung up on your strings!

Your strings have to be balanced.
Like Gretsch.

They have to play easy.

Like Gretsch.

And jump out there with response.

Like Gretsch.

Gretsch "Electromatic" strings, have that low pressure feel with the easy fingering.

You play C & W? Then Chet Atkins "Country Style" strings are for you. And he's a pro who likes his highs clean. His lows solid.

Flat-top guitarists use Gretsch "Regular" strings. Their tone stays alive for the life of the strings.

All three of these Gretsch sets have an extra 1st and 2nd string packed in each set. So don't get hung up on your strings. Send for a free Gretsch guitar catalog and see the whole gang of Gretsch guitar strings:

Chet Atkins "Rhythm 'N' Blues" strings, "Classic" strings, Electromatic "Bass" strings, and "Folk" Banjo strings.

GRETSCH

The Fred Gretsch Company, Inc.
60 Broadway, Brooklyn, N.Y. 11211



MEET JOE PASS!

The Award-winning man with the Guitar who has written **THE BOOK:**

JOE PASS GUITAR STYLE

A GREAT Guitar book containing Theory, Arpeggios, Scales, Chord Progressions, Chord substitutes, Technique Exercises, Solos, Everything for improvising and EAR TRAINING!! LEONARD FEATHER (Author of Encyclopedia of Jazz) says: "Anything Joe writes is of inestimable value to the player and student." LOUIE BELLSON says: "Joe Pass plays in my band—he's the greatest! This book fills a need for all guitar players." HERB ELLIS says: "Pass is a Gas! This book is overdue for all players." Dealer Inquiries Invited.

☐ **JOE PASS GUITAR STYLE \$5.95**
by JOE PASS and BILL THRASHER



By CAROL KAYE

- ☐ **HOW TO PLAY ELECTRIC BASS**
(The Professional's Book)\$3.50
- ☐ 2 Practice LPs for above book\$3.50
- ☐ **ELECTRIC BASS LINES NO. 1** (Soul, Boogaloo,
Latin-Rock, Double-Stop)\$2.00
- ☐ 2 Practice LPs for above book\$3.50
- ☐ **NEW: ELECTRIC BASS LINES NO. 2** (How to
Sight Read Boogaloo, New Rock Lines, Funky
Duets, Recorded lines)\$2.50
- ☐ **NEW: PERSONALLY YOURS** (The Complete Guide
for the String Bass Player on Electric) Fingering,
Theory of Creating Soul & Rock Bass Lines,
Problems Solved in all situations, Loads of Pic-
tures, What it's like in the Studios)\$2.50
- ☐ **CAROL KAYE COURSE.** Complete learning package
featuring 15 easy detailed lessons, above 4 books,
3 Practice Cassettes (1 Rhythm). Quality mate-
rial to give you a Professional touch ...\$29.50

GWYN PUBLISHING CO.
P.O. Box 1015, Camarillo, Calif. 93010
Calif. add 5% sales tax.
Foreign (and Canada) add \$1.50
Foreign Air add \$2.75 Books; \$5.50 Records
Sorry, No C.O.D.s

Professional

LABELLA

GUITAR STRINGS

Electric Bass Strings
Nylon Tape Wound

The Best In Sound
The ultimate in individual expression
At an Amazing Low Price

\$1000 set

Needing only one finishing touch
YOUR TOUCH

E. & O. MARI, INC. Long Island City, N.Y. 11105

Handwritten musical notation for Piano, Bass, and Drums. The Piano part features a complex melodic line with many beamed eighth and sixteenth notes. The Bass and Drums parts are marked with a slash and a vertical line, indicating a rhythmic pattern.

Handwritten musical notation for Piano, Bass, and Drums. Similar to the first system, it shows a complex melodic line for the Piano and rhythmic patterns for the Bass and Drums.

Handwritten musical notation for Piano, Bass, and Drums. The Piano part continues with a complex melodic line, while the Bass and Drums parts maintain their rhythmic patterns.

Handwritten musical notation for Piano, Bass, and Drums. The Piano part is labeled "QUEEN TAMM" and "MEDIUM BOUNCE Ami". It features a complex melodic line. The Bass and Drums parts are marked with a slash and a vertical line.

Handwritten musical notation for Piano, Bass, and Drums. The Piano part is labeled "Ami" and features a complex melodic line. The Bass and Drums parts are marked with a slash and a vertical line.

PIANO Am¹ Am¹ Am¹ Am¹

TRON. **BLACK CALL RAIL**

BASS

DRUMS

BLACK CALL

PIANO Am¹ Am¹ Am¹ Am¹ Am¹ Am¹ Am¹ Am¹

TRON.

BASS

DRUMS

Piccolo BIRD RILLS

PIANO Am¹ Am¹ Am¹ Am¹ Am¹ Am¹ Am¹ Am¹

TRON.

BASS

DRUMS

Piccolo BIRD RILLS

ETHIOPIAN MARKET

Rhythm Introduction

ETHIOPIAN MARKET

MEDIUM FUNKY SWING

PIANO Am¹ Am¹

TRON.

ALTO

BASS Am¹ Am¹ Am¹

DRUMS

new concepts for the new music



FENDER
ROGERS
SQUIER
RHODES
BUCLA

cbs musical instruments

A Division of Columbia Broadcasting System, Inc.
Fullerton, California 92631

LOOK TO LUDWIG

Atlas Heavy Duty
"BIG BEAT"
HI-HAT

With direct-pull action; toe and heel spurs. Folds compactly to fit standard trap case. See it at your Ludwig dealer today.



for
the
sounds
of the
seventies

LUDWIG DRUM CO.
DIVISION OF LUDWIG INDUSTRIES
1728 North Damen Avenue / Chicago, Illinois 60647.

PIANO A_{mib}^5 A_{mib}^9 F_{mi}^6

TROM. b 3

ALTO 3

BASS A_{mib}^5 A_{mib}^9 F_{mi}^6

DRUMS

PIANO E_b° A_{mib}^5

TROM. b 3

ALTO 3

BASS E_b° A_{mib}^5

DRUMS

IMPROVISATION

A_{mi}

©1970 by Grachan Moncur III


ANN ARBOR

(Continued from page 30)

tival unless \$20,000 or \$30,000 is raised to pay off the debt. The city's curfew was needless, but officials can't be expected to believe that 10,000 young people came not to riot but to sincerely listen to music. Arrangements for the press were poor. And truthfully, most of the music wasn't exceptional.

But the important thing is that it happened; thousands of fans were given a rare opportunity to hear some true blues; and the musicians received applause and attention that they rarely encounter. The festival was recorded, and there is enough material for a really fine album, a documentation of a commendable work of organization and a special world of art.

Jimmy Reed, Little Milton, and Sonny Terry and Brownie McGhee are about the only big names in blues who haven't been at the festival. But since the scope of the program has been widened to include the likes of Cleanhead Vinson and Bobby Bland, then future festivals could certainly present bluesy artists such as Ray Charles, Percy Mayfield, Ike & Tina Turner, Jimmy Rushing, Jimmy McCracklin, Charles Brown, and Bo Diddley. Not to mention

lesser-known blues men like Johnny Littlejohn, Fenton Robinson, Larry Johnson, Homesick James, Snooks Eaglin, Eddie Burns, Etta James, Ko Ko Taylor and dozens more. I've heard rumors that Johnny Winter and Janis Joplin plan benefit concerts to help the festival out of the red. I hope the festival survives. 

AD LIB

(Continued from page 12)

Ray Draper, on visit from England, toured Canada and the U.S. with Dr. John and the Night Trippers . . . The Club Baron's August menu included Dakota Staton with the Norman Simmons Trio; James Moody with vocalist Eddie Jefferson, and the Tiny Grimes Quartet . . . Albert Ayler is back from concerts in France . . . Tenorist Jimmy Heath's group at Slug's had Curtis Fuller, trombone; Cedar Walton, piano; Walter Booker, bass, and Billy Hart, drums . . . Joe Henderson and Stanley Turrentine were among the August incumbents at the East Village . . . An Aug. 16 Jazz Vesper Service at St. Peter's Lutheran Church featured Ray Maldonado, trumpet; Pete Yellin, tenor sax, flute; Ira Herseher, piano; Dave Perez; bass; Candido Rodriguez, tim-

readers poll instructions

VOTE NOW!

The 35th annual down beat Readers Poll is under way. For the next six weeks—until midnight, Oct. 30—readers will have the opportunity to vote for their favorite jazz musicians.

Facing this page is the official ballot, printed on a postage-paid, addressed post card. Simply tear out the card, fill in your choices, and mail it. You need not vote in every category, but your name and address must be included. Make your opinion count—vote!

VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight Oct. 30.

2. Use only the official ballot. Type or print names.

3. Jazzman and Pop Musician of the Year: Vote for the person who, in your opinion, has contributed most to jazz or pop in 1970.

4. Hall of Fame: This is the only category in which persons no longer living are eligible. Vote for the artist—living or dead—who in your opinion has made the greatest contribution to jazz. Previous winners are not eligible. These are: Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Bud Powell, Duke Ellington, Benny Goodman, Count Basie, Lester Young, Dizzy Gillespie, Coleman Hawkins, Billie Holiday, Bix Beiderbecke, Miles Davis, Jelly Roll Morton, Thelonious Monk, Art Tatum, Eric Dolphy, Earl Hines, John Coltrane, Charlie Christian, Bessie Smith, Billy Strayhorn, Sidney Bechet, Fats Waller, Wes Montgomery, Pee Wee Russell, Jack Teagarden, Ornette Coleman, Johnny Hodges.

5. Miscellaneous Instruments: Instruments not having their own category, with three exceptions: valve trombone (included in the trombone category), cornet, and fluegelhorn (included in the trumpet category).

6. Jazz and Pop Albums of the Year: Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series, indicate volume number.

7. Make only one selection in each category.

VOTE NOW!

bales, and Bobby Matos, percussion . . . Billy Taylor, Zoot Sims, Al Hibbler, Bobby Scott, Carmen Leggio, Jay Chasin and many others participated in a memorial benefit tribute to pianist Norvel Reid, a popular performer in the Westchester County area, who died in late July. The Aug. 9 concert took place at the Holiday in Scarsdale . . . Tony Williams' Lifetime was held over at Ungano's . . . Nature's Spirits (Michael Berardi, tenor sax, guitar; Arthur Smith, bass; Al Brown, drums) gave a concert in the fields surrounding leader Berardi's home in New Paltz, N.Y. Aug. 9. The group also performed recently at Bennett College in Milbrook and at the Homestead in New Paltz. The Spirits and other local talent perform every Sunday at 3 p.m. (For info., call 914-255-0505) . . . In the Sept. 3 *Ad Lib*, we mentioned pianist Jimmy Lyons being on the sick list with a collapsed lung. Actually, it was the alto saxophonist of that name (the pianist is Jimmy Lyon) who was ill. Happily, he's feeling much better . . . Tenorist Tyrone Washington's Ensemble did a concert at Brooklyn's MUSE Aug. 13 . . . The Jual Curtis Instant Swing Ensemble played a Jazzmobile gig Aug. 14 in the Bronx with Howard McGhee, trumpet; Harold Ousley, Ramon Morris, tenors; Richard Wyands, piano; Al Hall, bass, and the leader on drums. Other recent Jazzmobilers have included Charles Davis, C-Sharpe, Chico Hamilton, Art Blakey, Rashied Ali, Leon Thomas, Joe Henderson, Orchestra Harlow, Julian Priester, Horace Arnold, Richard Davis and Bill Lee, Horace Parlan, Larry Ridley, Ray Barretto, Andrew Cyrille, Bill Hardman, Robin Kenyatta, Monty Waters, and George Benson . . . Wheels, the rock discotheque at 82nd St. and 2nd Ave., has been featuring some fresh groups recently, among them Unspoken Word, Steve Baron, Bead Game, Saturday Night Band, White Lightning, Freeway, Travis Justice, Underground Railroad, and Side-show . . . Freddie Hubbard left in August for a six-week tour of Europe.

Los Angeles: The Los Angeles County-sponsored series of free jazz concerts at the Pilgrimage Theater is now flourishing in its fifth year. Shelly Manne and his Men opened the fall package, followed by Bobby Bryant and his orchestra. The remaining line-up: Clare Fischer Quintet, Sept. 20; Roy Brewer's Tailgate Ramblers plus the Abe Most Quintet, Sept. 27; Emil Richards Sextet, Oct. 4; The Unique Sounds of Tommy Gumina plus the Tony Ortega Quartet, Oct. 11; Gerald Wiggins Trio plus Tom Scott Quartet, Oct. 18; Tim Barr Quartet plus Dave Mackay's Concert Jazz Quintet, Oct. 25; Bud Shank Quintet, Nov. 1; Mike Barone and his orchestra, Nov. 8 . . . The Jimmy Smith Trio is celebrating its 15th anniversary. The organist just recorded his first all-ballad album for MGM (with strings and voices) and is set to do an all rock album next . . . Two good jazz singers were working within a few decibels of each other recently in Beverly Hills: newcomer Maxine Weldon, at Ye Little Club, backed by Jim Thompson's trio; and Spanky Wilson at Hogie's, backed by Marty Har-

ris' trio. Leonard Feather was so impressed with Miss Weldon that he brought her to the Hong Kong Bar where she had backing that few vocalists get: George Shearing and his quintet. Shearing had previously dropped by to catch Spanky, but didn't do any sitting in. However, others have been jamming with Harris' trio (John Heard, bass; John Baker, drums): Lou Rawls, Mel Carter, Kai Winding and Richie Kamuca. Slim Gaillard, who used to be a fixture at Hogie's, has departed for points unknown . . . Someone whose whereabouts have been of concern to many readers, Art Pepper, is very much alive despite recent rumors and, according to Marty Harris, playing great at Synanon's Santa Monica facility. "What we heard was

the old melodic Art Pepper." The "we" came about when Pepper called Conte Candoli for a session at Synanon. Conte brought Harris, Heard and Baker; Pepper surprised them with trombonist Frank Rehak, also the object of many inquiries. The session went well, and those involved are hoping to generate interest among other outsiders to organize future jams at Synanon . . . Tenorist John Klemmer, still at Shelly's on Mondays, is recording his fourth album for Chess, using the men who work with him at the Manne-Hole: Lynn Blessing, vibes; Arty Johnson, guitar; Bill Terry, bass, and John Denz, drums . . . Ralph Green and Ernie Banks, whose vocal duo was originally called In Cold Blood Twice, have dropped that

1971 Grants Total \$6,500.00

down beat's 14th Annual Hall of Fame Scholarship Grants to Berklee College of Music

In 1956 down beat established an annual scholarship program in honor of its Jazz Hall of Fame, suitably located at the internationally famous Berklee College of Music in Boston, Mass., U.S.A.

The Hall of Fame Scholarship program provides for fourteen (14) scholarship grants to be awarded to student musicians on the basis of their potential and current abilities. Members of the Jazz Hall of Fame whom these scholarships honor are elected by down beat's annual Readers and International Jazz Critics Polls. The Berklee College of Music offers a four-year music and academic curriculum leading to the Bachelor of Music degree in Composition, Music Education or Applied Music; and a four-year professional diploma curriculum with recognition in Arranging/Composition or Instrumental Performance.

WHO IS ELIGIBLE? Anyone, male or female, regardless of national residence, fulfilling the following age requirements is eligible.

Junior Division (under 19): Any instrumentalist or arranger/composer who will have graduated high school and who has not reached his 19th birthday on or before September 1, 1971.

Senior Division (over 19): Any instrumentalist or arranger/composer who will have had his 19th birthday on or before September 1, 1971.

DATES OF SCHOLARSHIP COMPETITION: Official application must be postmarked not later than midnight, December 24, 1970. Scholarship winners will be announced in an April, 1971 issue of down beat.

HOW JUDGED: All decisions and final judging are the exclusive responsibility of down beat and will be made on the basis of demonstrated potential as well as current musical proficiency.

TERMS OF SCHOLARSHIPS: All Hall of Fame Scholarship grants are applicable against tuition fees for one school year (two semesters) at the Berklee College of Music. Upon completion of the school year, the student may apply for an additional tuition scholarship grant.

All scholarship winners must choose one of two possible starting dates: September, 1971 or January, 1972, or else forfeit the scholarship award. Scholarships are not transferable.

The 1971 Hall of Fame Scholarship grants are made in the following amounts.

Two scholarships valued at \$1,000.00 each	\$2,000.00
Six scholarships valued at \$500.00 each	\$3,000.00
Six scholarships valued at \$250.00 each	\$1,500.00
Total value of down beat's 1971 Scholarships	\$6,500.00

HOW TO APPLY: Fill out the coupon in this announcement, or a reasonable facsimile, and mail to Hall of Fame Scholarship, down beat, 222 West Adams St., Chicago, Illinois 60606. You will be sent immediately an official application form. With the official application, you will be required to send to down beat a tape or record of your playing an instrument or of an ensemble performing your original composition and/or arrangement.

Hall of Fame Scholarships

Date _____

down beat • 222 West Adams St. • Chicago, Ill. 60606

Please send me, by return mail, an official application for the 1971 down beat Hall of Fame Scholarship grants. (You or your teacher or your guidance counselor may request additional applications at no cost.)

Name _____

Address _____

City _____
1010

State _____

Zip _____

NEW!

arrangements from down beat



- Band and Combo scores/parts
- Special subscriber price . . . 1/3 off
- 10% to Scholarship Fund
- Best of established and new writers

The constantly expanding jazz instrumental market has created an insatiable demand for good, musically challenging arrangements. The evolution of school "stage bands" into variously sized "jazz ensembles" means that today's arrangements must be less standardized as to instrumentation, style, and length of performance. These conditions have made it increasingly difficult for publishers to keep current with the market. It is similarly difficult for most music dealers to stock enough variety of fresh jazz materials.

The success of *down beat*'s MUSIC WORKSHOP section—it has contributed greatly to our present near-90,000 paid circulation—encouraged us last year to inaugurate the *down beat*/MUSIC WORKSHOP PUBLICATIONS, "original materials for the study and performance of jazz". Our first release—*jazz improvisation* by David Baker—is already a confirmed success. (Baker's new book, *arranging & composing for the small ensemble: jazz/r&b/jazz-rock* is scheduled for September release).

Now we take the next logical step and offer you new, original jazz compositions by the best available arrangers. The *down beat*/MUSIC WORKSHOP ARRANGEMENTS are available in two series—Professional and Festival. Titles in the Professional Series are original arrangements by outstanding professional composers. Titles in the Festival Series are original arrangements by heretofore non-published composers whose talents have been recognized at various school jazz festivals, or whose work has been recommended to us by our publications advisory board.

Explanation of Catalog Listings:

Title of composition is in **bold face type**; followed by level of difficulty (A) for Advanced, (M) for Medium, (T) for Training; followed by composer's name; followed by numeral indicating number of parts in orchestration with instrumentation listed beginning with brass (tp-trumpet, tb-trombone), followed by reeds (as-alto sax, fl-flute, cl-clarinet), followed by rhythm section (p-piano, b-bass, g-guitar, d-drums, vb-vibes). After a two or three sentence description of the piece (tempo, style, solos, etc.) the approximate length of performance is indicated (PT 4'—playing time about 4 minutes). Final items are *down beat*/MUSIC WORKSHOP PUBLICATIONS Catalog number and prices: \$10/\$6.66—list price is \$10.00; *down beat* subscriber's price is \$6.66. Prices include complete score and all individual parts. (Dealers offering music items for resale should send for *db*/MWP Wholesale Discount Schedule).

COMBO ARRANGEMENTS

FLOW PAST (A) by Bob Morgan. 8: tp, tb, as, ts, bs, p, b, d. Alternating slow/fast tempo, contemporary style. Solos: ts, tp (alone and together). Written for Sam Houston State Univ. Jazz Octet for 1970 Southwest and National CJF. (PT 5')

MW 203 . . . \$6.50/\$4.33

HOLDEN (A) by Bob Morgan. 8: tp, tb, as, ts, bs (fl opt.), p, b, d. Medium tempo; alternates between contrapuntal and standard homophonic styles. Solos: tp, tb. Written for North Texas State Univ. "Jazztet". (PT 3')

MW 202 . . . \$6.50/\$4.33

NATURALLY (A) by Bob Morgan. 8: tp, tb, as, ts, bs, p, b, d. Medium-fast bossa nova, with optional solo choruses for all instruments in "regular" 4/4: extended drum solo. Title tune from recent album by Sam Houston State Univ. Jazz Octet. (PT 5 1/2')

MW 201 . . . \$6.50/\$4.33

BIG BAND ARRANGEMENTS

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 . . . \$10/\$6.66

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 . . . \$10/\$6.66

CUSTOM PRODUCED ORIGINALS

All titles in our Professional and Festival Arrangements Series are:

- ☐ reproduced by a special process, on a continuous roll of strong, easy-to-read, white paper (11 inches deep). You cut the parts as you wish—single, double, triple, etc. sheets—no more taping parts together.
- ☐ written for advanced players at high school, college, or professional levels. Every arrangement has been performance tested for accuracy of notation.
- ☐ come with complete score and parts. Scores cannot be sold separately. Additional parts available at \$1.00 each.
- ☐ mailed to any address in the world for only 50c per order, regardless of the number of titles included.

1/3 DISCOUNT FOR db SUBSCRIBERS

Moderate in price and well below the usual charge for single manuscript copies, *down beat*'s sales volume makes possible a minimum charge of only \$6.66 to its subscribers (\$10.00 for non-subscribers and dealers) for most big band reproductions of score and parts; minimum of only \$4.00 for small ensemble, or combos, score and parts (\$6.00 for non-subscribers and dealers). Prices above these minimums reflect added reproduction costs for either augmented instrumentation or longer-than-usual performing time.

All arrangements are copyrighted, with all rights reserved, by the composers/arrangers concerned. *down beat* does not participate in any income from these compositions aside from the sale of the "reproductions" as described herein. Ten per cent (10%) of the gross receipts, after composer royalties, of all such sales is paid into the newly established *down beat*/SCHOLARSHIP FUND "for the sole benefit of student arrangers and composers". (Detailed information on the scholarship awards will be published in *down beat*.)

EASY TO ORDER

How to Order: Indicate which titles you want by printing the necessary information on the space indicated in the Order Form. Subscribers use the "Subscribers Price" and affix your *down beat* address label (or facsimile) for prompt and accurate service. Non-subscribers use "List Price". However, if you include \$8.00 for a one year subscription of 26 issues with your total remittance, all titles may be ordered at "Subscriber Price". (Established music dealers also use "List Price" with discount schedule available on request.) Mail the Order Form with your remittance to *down beat*/MWP, 222 West Adams St., Chicago, IL 60606.

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-grade with chance music and indeterminacy. (IV) Lachrymose—returns to slow mood of beginning. (PT 15')

MW 129 . . . \$20/\$13.33

DO DE MI (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p, b, d. Blues with altered changes, head features as and tp solo, many heavy ensemble passages and interludes, exciting accelerando ending. (PT 10')

MW 120 . . . \$12.50/\$8.33

ELFSTONE (A) by Ladd McIntosh. 19: 5 sax (as I dbl. fl & cl; ts I dbl. fl & cl; as II dbl. cl; ts II dbl. cl; bs dbl. b-cl); 5 tp (tp I & II dbl flg); 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 flg 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 . . . \$18.50/\$12.33

FESTIVAL (A) by Lou Marin, 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 CJF. (PT 5')

MW 102 . . . \$10/\$6.66

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

MW 104 . . . \$18.50/\$12.33

corded. (PT 7') MW 103 . . . \$10/\$6.66

vb needed. (PT 8') MW 108 . . . \$28.50/\$19

MW 112 . . . \$10/\$6.66

MW 122 . . . \$10/\$6.66

MW 115 . . . \$16.50/\$11

MW 118 . . . \$10/\$6.66

ing. (PT 7') MW 137 . . . \$10/\$6.66

(PT 6') MW 109 . . . \$16.50/\$11

MW 121 . . . \$12.50/\$8.33

(PT 5') MW 111 : : \$14.50/\$9.66

clinics. Good for any technically proficient

MW 113 . . . \$10/\$6.66

addenda sheets to the down beat/MUSIC WORKSHOP PUBLICATIONS Catalog.

reaches audience. (PT 5½')

ply piece for each section. (PT 7')

ing of sections. (PT 15')

1970 National CJF. (PT 10')

premiered at 1970 National CJF. (PT 20')

db/MWP ORDER FORM

222 West Adams Street, Chicago, Illinois 60606

Please rush me the following items:

Affix your **down beat** subscription address label, or facsimile, here to insure prompt and accurate service. If you now have a new address affix your old label here **AND** supply new address in the space provided.

[illegible]

(Use a separate sheet for additional items)

Total db subscriber or list price: \$ _____
☐ Send me free db/MWP catalog Postage: _____ .50
☐ Send me free db/RC catalog (Illinois residents add 5% sales tax): \$ _____

add 5% sales tax): \$_____

Fill out if you are a new subscriber or changing address. **db** subscription: \$8-1 yr:

Fill out if you are a new subscriber or changing address: no subscription: \$8-1 yr.,
\$13-2 yrs.; \$18-3 yrs. Add

Name _____ \$1.50 per yr. for foreign: \$_____

Address _____ Total Remittance: \$_____

City _____ State _____ Zip _____ (payable to **down beat** in U.S.A. funds)

BEAUTIFUL CONGAS for the BEAUTIFUL PEOPLE

LP®



by
LATIN PERCUSSION INC.

P.O. BOX 88
PALISADES PARK, N.J. 07650

See for yourself at your local music
dealer or write for free catalog.

jds school of music

offering
A PROGRAM
OF COORDINATED STUDY
IN JAZZ, ROCK AND POP
by a faculty of outstanding
professional musicians
PROFESSIONAL DIPLOMAS AWARDED
COMPOSITION-ARRANGING
INSTRUMENTAL PERFORMANCE
Enrollment open to full and part-time
students. For admission and
scholarship information.

JACK WERTHEIMER, DIRECTOR

jds school of music
252 Boylston St., Boston, Mass. 02116

- ☐ David Baker: Jazz Improvisation\$12.50
- ☐ Baker: The II V₇ Progression\$ 5.75
- ☐ Baker: Developing Jazz Improvisation\$ 7.50
- (Based on Lydian Chromatic Concept)
- ☐ Geo. Russell: Lydian Chromatic Concept ..\$18.50
- ☐ John LaPorta: Guide to Improvisation (text/
3-7" LPs) Indicate C-tr; C-ba; EB; Bb .ea. \$ 7.50
- ☐ LaPorta: Developing Sight Reading Skills
Indicate C; Eb; Bbea. \$ 3.00
- ☐ Jerry Coker: Improvising Jazz\$ 1.95
- ☐ Hank Mancini: Sounds & Scores
(+ 3 LPs)\$12.50
- ☐ Oliver Nelson: Patterns For Sax\$ 7.00
- ☐ Dan Ricigliano: Popular Jazz Harmony\$ 6.95
- ☐ Russ Garcia: Pro Arranger-Composer\$ 6.00
- ☐ Chas. Colin: Encyclopedia of Scales\$ 7.50
- ☐ Gordon Delamont: Modern Harmonic
Techniques Volumes I, IIeach \$12.50
- ☐ Delamont: Modern Arranging Technique ..\$12.50

Catalog Free With Order Free Postage Anywhere
TODAY'S MUSIC
Box 169-D • Libertyville, Illinois 60048

SALESMEN FOR SYNTHESIZERS

If you're a technically-oriented musical soul with
dreams and potentials of making your way with
this new kind of gear of the future, if you are
enthused about electronic music and think you
can make sales making demos to groups, musicians,
engineers and friends, hop on the bandwagon and
be the first in your community to play and sell
the PUTNEY. Anyone with interest in new sounds
can learn

IONIC Box 1A, Convent, NJ 07961

cumbersome name and are now Green Banks. Their original six-week gig at the Parisian Room blossomed into a four-month affair. They'll close Sept. 28 to make way for Lorez Alexandria. Owner Ernie France, who makes a habit of holding on to crowd-pleasers, signed Lorez until Jan. 10, 1971. She'll be backed by the Red Holloway trio and another permanent fixture, jazz violinist Johnny Creach, will also be on the bill. Celebrity Night, hosted by drummer Kenny Dixon, continues to bring in musicians who seldom work on Monday. Recently, that has included Sarah Vaughan, Ike and Tina Turner, and most of Count Basie's band (minus Bill) . . . Bernard Peiffer's vocal extension to his combo, the Voices of Aldebert, appeared at Donte's with the Mike Wofford trio. Vocalist Geraldine Jones appeared there for two nights. Dee Barton, whose big, big band usually plays Donte's one Sunday each month, was featured for two successive Thursdays . . . Ahmad Jamal followed the Ray Brown-Milt Jackson Quintet at Shelly's Manne-Hole . . . Sonny Charles, former leader of the Checkmates, played P.J.'s and was followed by Buddy Rich and his band for one week. Carla Thomas and the Barkays follow Sept. 24 . . . Ray Charles and his revue played the Now Grove, and in addition to his own orchestra, there was George Rhodes house band . . . Other bookings around town revealed an ever-widening musical generation gap: Creedence Clearwater Revival, Booker T. and the M.G.s, Iron Butterfly, Canned Heat, and Herbie Hancock at the Forum, in Inglewood; Little Richard and Illinois Speed Press, followed by John Mayall at the Whisky A-Go-Go; and at Disneyland, Helen O'Connell and Bob Eberly with Lee Castle and the Jimmy Dorsey Orchestra . . . Newest club in the San Fernando Valley, the Chronicle, has Bob Jung and the Big Band Syndrome every Monday night. The 13-piece band features Jack Sperling, drums; Conte Candoli, trumpet; Dick Hyde, trombone; and Jay Migliore, reeds . . . At another Valley spot, My Brother's Restaurant, in Canoga Park, Sonny Payne is now featured on drums with the Gus Bivona Quartet, Thursday through Saturday. Payne just returned from an extended tour with Harry James' band, and when James played the Hollywood Palladium during that tour, Bivona was on the band . . . George Shearing finished his eighth appearance at the Hong Kong Bar, and is already signed for a return Nov. 2. The HKB inaugurated a new show policy aimed at attracting the cocktail hour customers Monday thru Thursday: first show at 6 p.m.; second show at 9; last show at 10:30. On weekends 9, 10:30 and 12:30 am. No cover (ordinarily \$3.00) for the early set . . . Kings Castle, at Lake Tahoe, Nev., continues to draw the big ones: Pearl Bailey was followed by Tony Bennett and Louis Bellson, who were followed by Peggy Lee. Miss Lee will close Sept. 21 . . . A County-sponsored jazz concert took place at Bernie's Park, in the city of Monterey Park, featuring the Steve Hideg Jazz Group. Personnel included Conte Candoli, trumpet; Frank Rosolino, trombone; Ira Schulman, reeds and flutes; Tommy Vig,

vibes; Carson Smith, bass; Hideg, drums . . . Ex-Kenton reedman Bob Lan is still patiently waiting to hear from Benny Goodman. Lan wrote four unaccompanied clarinet pieces for B.G. some time ago and presented them to him. "Reason I wrote four was because Stravinsky wrote three," claims Lan. So he outdid Igor, but still no word from Benny. Lan recently sat in with the Ernie Watts group at Shelly's. He's teaching privately, having left the faculty of the Sherman School of Music in Hollywood . . . Motown, going in for jazz sounds now, has signed a distribution pact with Chisa. Motown's first pacts to the Chisa label are Hugh Masekela and the Jazz Crusaders. Currently on the Chisa label are Monk Montgomery and Letta Mbulu . . . Quincy Jones, who just can't say "no," signed to score his fourth Sidney Poitier flick, *Brother John*. The other three were *The Lost Man*, *In The Heat Of The Night*, and *They Call Me Mister Tibbs* . . . Della Reese, who's been anxious to say "yes," will make her dramatic debut in the fall in a segment of NBC-TV's *Bold Ones*.

Chicago: Ray Nance captivated audiences in several locations in his hectic but rewarding stay on a recent weekend. In town originally for a TV taping at WTTW and a Sunday afternoon *Jazz Institute of Chicago* concert at the London House, the remarkable cornetist-violinist-vocalist also broke it up while subbing for the second half of a Kenny Dorham-Hank Mobley pairing at the Apartment on Friday and Saturday nights and Sunday at the North Park Hotel (the third in promoter Joe Segal's *August is Charlie Parker Month* happenings). Gene Ammons subbed for Mobley on Friday night at the Apartment, and local tenorist Joe Daley was also on hand for the North Park engagement. The rhythm section consisted of pianist Richard Abrams, bassist Rufus Reid, and drummer Wilbur Campbell . . . Guitarist John Bishop's group (Newell Burton, organ; Robert Hamilton, drums) returned to the London House, following organist Don Lewis . . . A Newport Jazz Festival package, featuring Cannonball Adderley, Les McCann, Ed-die Harris, Herbie Mann, and Roberta Flack appeared at the Opera House Aug. 14 . . . Recent attractions at the Aragon Ballroom: Richie Havens and Jethro Tull . . . Sonny Cox and the Three Souls are working weekends at the Mark III . . . Vocalists Johnny Hartman and Walter Johnson have appeared with Clarence Wheeler and the Enforcers on recent weekends at Lurlean's . . . Pianist Andy Johnson has joined trumpeter Nick Bliss' traditional dance band at the Arlington Park Towers in nearby Arlington Heights . . . The Blue Flame Lounge presented a blues jam with Junior Wells and James Cotton among the participants . . . A recent weekend saw Mighty Joe Young and Sunnyland Slim revisiting Alice's Revisited. Fellow blues man J. B. Hutto did a weekend at Rose & Kelly's . . . Sonny Stitt returned to the Sutherland Lounge for a two-weeker . . . Pianist Art Hodes' band played a free concert at the Park Forest Shopping Center . . . Recent tapings for WTTW-TV's *Just Jazz*

ARRANGEMENTS

(24) **Bb BLUES JAZZ CHORUSES** written for all instruments. Exciting ideas. (\$2.50) Lenhart, 57 Otsego, Verona, N.J. 07044.

DANCE BAND CHARTS. All sizes—from pop to rock—plus listings of music books and supplies. Request free catalog. Terminal Musical Supply, 166A W. 48th St., New York, N.Y. 10036.

BOOKS

"HOT JAZZ" by Panassie. First \$100.00 check buys it. Also BILLBOARD magazines 1914-1944 for sale. W. Ostfeld, 2423 N. Janssen, Chicago, Ill. 60614.

GUITARISTS—STUDENTS—TEACHERS. Radical simplification of guitar technique. 64 page book "Guitar in Fourths". Send \$4.00 check—M.O. Catalano Enterprises, 67 Sylvan Rd., Port Chester, N.Y. 10573.

IMPROVISATION METHODS

PRACTICAL IMPROVISATIONS
MODERN HARMONY BOOK FOR ALL INSTRUMENTS
scales, chords, blues, alterations, etc.
Send \$3.25 to **BOB TILLES**
6153 N. Claremont Ave. Chicago, Ill. 60645

NEW — REVISED EDITION

A New Approach to Jazz Improvisation
Guidebook/LP record — for all instruments.
Send \$7.95 to **JAMEY AEBERSOLD**
1211 Aebersold Dr. New Albany, Ind. 47150

JAZZ PLAYERS—ALL INSTRUMENTS
EMILE DeCOSMO HAS CREATED THESE BOOKS
GUARANTEED TO MAKE YOU HEAR PROGRESSIONS,
PLAY BETTER JAZZ LINES THROUGH THE
POLYTONAL RHYTHM SERIES.

<input type="checkbox"/> THE CYCLE OF FIFTHS	\$1.50
<input type="checkbox"/> THE II° V° PROGRESSION	\$2.50
<input type="checkbox"/> THE BLUES SCALE	\$2.00
<input type="checkbox"/> THE LYDIAN MODE	\$2.00
<input type="checkbox"/> THE TRITONE CYCLE	\$2.00
<input type="checkbox"/> THE DORIAN MODE	\$2.00
<input type="checkbox"/> THE MIXOLYDIAN MODE	\$2.00
<input type="checkbox"/> THE BYZANTINE SCALE	\$2.00
<input type="checkbox"/> THE IONIAN MODE	\$2.00
<input type="checkbox"/> THE DIMINISHED SCALE	\$2.00
<input type="checkbox"/> THE AEOLIAN MODE	\$2.00
<input type="checkbox"/> THE POLYTONAL GUITAR	\$1.50

Send check or money order to:
EDC PUBLISHING Dept. DB-22
1611 Kennedy Blvd. North Bergen, N.J. 07047
Foreign Orders ADD \$1.00 PER Book FOR Air Mail

INSTRUMENTAL METHODS

GUITAR TEACHERS—Free Catalog. New and better teaching publications that MOTIVATE and MAINTAIN student interest. GAGNER GUITAR PUBLICATIONS, P.O. Box 55-DB, Dover, N. H. 03820.

LIGHTING

LARGEST PSYCHEDELIC LIGHTING catalog \$1 (credited): RockTronics, 22-DB Wendell St., Cambridge, Mass. 02138.

MISCELLANEOUS

PSYCHEDELIC CATALOG of Lighting, Posters, Jewelry, etc. Send 25c. HOLE IN THE WALL, 6055-D Lankershim, North Hollywood, Calif. 91606.

MUSIC MANUSCRIPT PAPER, top quality, 12 staves each side, 8 1/2 x 11, 3 side holes, 100 sheets—\$2.00; 500 sheets—\$8.95. NES, Box 169, Libertyville, Ill. 60048.

MUSICAL INSTRUMENTS

30% DISCOUNT Any Name Brand Musical Instrument. Free Catalog. Freeport Music, 127 T Sunrise Highway, Freeport, New York 11570.

THEORY & ARRANGING METHODS

JAZZ INSTRUCTION BOOKS—Free catalog. ADOLPH SANDOLE, 243 Rambling Way, Springfield, Pa. 19064.

WANTED

WANTED: BASS HARD SHELL CASE. (3/4) (201) 261-3252. Heyman, 522 Fordham Place, Paramus, N.J. 07652.

RECORDS & TAPES

FAST RELIABLE JAZZ record service—many rare items—foreign orders welcome—send for FREE LP sales list. HARRY FROST, Box 4935—4930 DELMAR, ST. LOUIS, MO. 63108.

THOUSANDS OF JAZZ LPS at fantastically low prices. Modern and Progressive, also Blues. Send 25c for Catalog. Foreign: Send 5 coupons. Selling Jazz LPS exclusively for 25 years. SAVE-ON-JAZZ, Box 42664, Dept. C, Evergreen Park, Ill. 60642.

HARD-TO-GET folk, jazz and blues lps. Send wants. Monon Record Service, Box 18221 BW, San Francisco, CA 94118.

JAZZ—Send 10c for complete SAVOY JAZZ CATALOG. Parker, Hawkins, Young, Gillespie, etc. SAVOY RECORD CO. 56-D Ferry St., Newark, N.J. Q7105.

JAZZ RECORDS FOR SALE. Free Lists: MacDonald, 65 Lauretide Dr., Don Mills 404, Ontario, Canada.

FREE JAZZ GUIDE. House of Jazz Imports, 309 W. Glenside Ave., Glenside, Penna. 19038.

RECORD MAGAZINES—Over 15,000 back issues bought, sold. Latest list only \$2.00. Refundable. William Haskett, Mooresville, Indiana 46158.

8-TRACK STEREO TAPES. Custom made. 80 min. up to 2 albums per tape. Choose from hundreds of LPS. Jazz—Soul—Rock—Classics. Superb fidelity guaranteed. Send 25c for list and information. Leon Jones, 59 Tapscott St., Brooklyn, NY 11212. (212) 498-7831.

WHISTLES & CALLS

Largest U.S.A. Stock
write for free catalog:

CARROLL SOUND, INC.
P.O. Box 88, Dept. DB
Palisades Park, N. J. 07650

RECORD-POST

thousands of albums ONLY AVAILABLE FROM US in England. Country blues to Coltrane. Send us \$1 (surface mail) or \$2 (air mail) for a comprehensive catalogue to "TONY" London, SW14. UK. PS. for example:

JABBO SMITH AND HIS RHYTHM ACES #165—The Ace of Rhythm: Jazz battle; Little Willie blues; Sleepy time blues; Take your time; Sweet 'n low blues; Take me to the river; Ace of rhythm; Let's get together; Sha sha stomp; Michigander blues; Decatur Street tutti; Till times get better. \$3.00 p.p.

THE ARP SYNTHESIZER NOW AVAILABLE

There is finally a synthesizer that makes sense to buy. No messy patch cords or pins (the Arp uses matrix mixing), it is not a toy with a joystick, but an open ended expandable system with the most stable oscillators of any synthesizer built to date.

Before you make any move towards the purchase of any electronic equipment whether @ \$1,800. or \$7,500. come see the Arp at

22 King Street, New York City (10014)
or phone collect 212—675-7256-7

Private & group instruction by one of the foremost
Avant-garde Keyboard Improvisors
Sales, Rental, Studio Time and Leasing available

MAIL TO: down beat Subscriber Service

222 West Adams Street, Chicago, Illinois 60606

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

CHANGE OF ADDRESS

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

Name _____
Address _____
City _____ State _____ Zip _____

(attach label here)

jazz improvisation

by David Baker

David Baker is head of jazz studies at Indiana University, a recording and performing artist (trombone, cello, bass); and an internationally renowned arranger-composer of contemporary music.

jazz improvisation is a Comprehensive Method of Study for All Players. Foreword by Gunther Schuller, Chicago, 1969, 184 pp. (104 music plates) 8½ x 11, spiral bound, \$12.50.

Contents include: Chord charts/Foundation Exercises/Dramatic Devices/Progressions/Scale Constructions/Cycles/Turnbacks/How To Swing/Lists of Tunes: Bebop, Standard, Jazz, Blues/Constructing Melody Solos Analyzed/Chord Substitution/Ear Development/Advanced Concepts/Each of the 20 chapters contain discography with particular solos referred to chapter content.

Remit \$12.50 for each copy of **jazz improvisation**, free postage anywhere. Free catalog enclosed with each order.

Free Catalog — Free Postage

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

DAVE BAKER'S JAZZ ROCK SERIES

All arrangements scored for nine instruments: trumpet; trombone; alto, tenor and baritone saxes; guitar; piano; electric and acoustic bass; and drums.

- | | |
|---------------------------------------|--|
| <input type="checkbox"/> Roly Poly | <input type="checkbox"/> One For J. S. |
| <input type="checkbox"/> 125th Street | <input type="checkbox"/> Terrible T |
| <input type="checkbox"/> Son Mar | <input type="checkbox"/> The Dude |
| <input type="checkbox"/> April B | <input type="checkbox"/> Black Thursday |
| <input type="checkbox"/> Prelude | <input type="checkbox"/> Le Chat Qui Pêche |

\$4.50 EACH

A complete Dave Baker Jazz Rock Library of all ten arrangements . . . only \$37.50.

Also by Dave Baker . . .

- | | |
|--|--------|
| <input type="checkbox"/> The II V, Progression | \$5.75 |
| <input type="checkbox"/> Developing Jazz Improvisation | \$7.50 |
- Based on Lydian Chromatic Concept

Free Catalog — Free Postage

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

NEW SOUNDS IN MODERN MUSIC

- | | |
|--|---------|
| <input type="checkbox"/> Geo. Russell: Lydian Chromatic Concept | \$18.50 |
| <input type="checkbox"/> Russell Garcia (The Professional Arranger) | \$6.00 |
| <input type="checkbox"/> Angelo Dellaira (Chord Workshop) | \$7.50 |
| <input type="checkbox"/> (Arranger's Workshop) | \$5.00 |
| <input type="checkbox"/> (Creative Arranging) | \$12.50 |
| <input type="checkbox"/> Bugs Bower (Chords-Progressions) Treble or Bass | \$3.95 |
| <input type="checkbox"/> Josephine Schillinger (Kaleidophone) | \$3.50 |
| <input type="checkbox"/> Schillinger (Encyclopedia of Rhythm) | \$7.50 |
| <input type="checkbox"/> Charles Colin (Encyclopedia of Scales) | \$12.50 |
| <input type="checkbox"/> Hank Mancini (Sound and Scores) | \$12.50 |
| <input type="checkbox"/> A. Mancini (Complete Trumpet Method) | \$7.50 |
| <input type="checkbox"/> Dan Ricigliano (Popular Jazz Harmony) | \$6.95 |
| <input type="checkbox"/> Walter Stuart (Encyclopedia of Modern Jazz) | \$12.50 |
| <input type="checkbox"/> Various Authors (Encyclopedia of Ad Lib) | \$12.50 |
| <input type="checkbox"/> Encyclopedia of Modern Improvisation | \$12.50 |
| <input type="checkbox"/> Fake Book for the Club Date Musician | \$7.50 |
| <input type="checkbox"/> Capozzoli: AROUND THE DRUMS (with Triplets) (with open rolls) (with Rhythm) (with paradiddles) (with Sight Reading) each book \$2.00—Special all 5 books \$8.00 | |

Catalog Free with Order—Free Postage Anywhere

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

series included 30-minute programs featuring Ray Nance (Earl Washington, piano; Truck Parham, bass; Hillard Brown, drums), Dexter Gordon (John Young, piano; Rufus Reid, bass; Wilbur Campbell, drums), and Art Hodes (Wild Bill Davison, cornet; Rail Wilson, bass; Don DeMicheal, drums).

San Francisco: Ahmad Jamal's Trio played the Jazz Workshop for a week in early August, with Jamal Nasser on bass and Frank Gant on drums. Young-Holt Unlimited were scheduled for a late August gig. Monday evenings are launching pads for local musicians . . . Basin Street West had the Johnny Otis show for a weekend in August. More blues followed Aug. 24 with B.B. King . . . The Terry Gibbs Quartet had a two-week showing at El Matador Aug. 11-23. With Gibbs were Walter Bishop, Jr., piano; Larry Gales, bass; Phil Kelly, drums. El Matador's steady, the Cal Tjader Quintet, was billed Aug. 25-Sept. 6, and following Tjader, Gabor Szabo for a two or possibly three week engagement . . . Recents at the Both/And were Yusef Lateef and Dexter Gordon, the latter using a local rhythm section of George Duke, piano; Raphael Garrett, bass, and Oliver Johnson, drums. Tenorist Joe Henderson's Quintet (Woody Shaw, trumpet; George Cable, piano; Ron McClure, bass; Lenny White, drums) played two weeks in August. On the Both/And's coming list were Leon Thomas and Gene Ammons . . . Bill Graham ushered some heavies through his Fillmore West Ballroom in August: It's A Beautiful Day, Fleetwood Mac, The Birds, John Mayall, Savoy Brown, Led Zepelin, Grateful Dead, Santana, with Miles Davis a possibility in October . . . Arlo Guthrie, Linda Rondstadt, and the Quintessence Sound were a triple-header at San Francisco's Civic Auditorium Aug. 15. Guthrie's retort to hecklers incensed at his avoidance of the *Alice's Restaurant* repertoire: "That's what records are made for: to save you singing the same old stuff all infinitum." . . . Good vibes at Mandrake's in Berkeley Aug. 14-16. Bobby Hutcherson and tenorist Harold Land (with George Duke, piano; Ron McClure, bass, and Oliver Johnson, drums) drew a heavy ovation. Herbie Hancock would have approved—the crowd roared—of their treatment of *Maiden Voyage*. The group was re-booked for Sept. 11-12. Pianist Duke was to lead his own quartet on Sept. 4-5. (Jan Graden, guitar; John Heard, bass; Dick Berk, drums) . . . The house trio at the Triangle, also in Berkeley, are John Bishop, guitar; Newell Burton, organ; Calvin Mayfield, drums . . . Jimmy Witherspoon was doing some steady weekends at the Blue Gardenia in Oakland, backed by the Ed Kelly Trio . . . The Black Knight, also in Oakland, has fixtures in Johnny Turk's Third Street Annexe and singer Gloria Scott . . . The Music Performance Trust Fund of the Recording Industry, via Local 6 of San Francisco's Musician's Union, sponsors much of the Bay area's outdoor music, an abundance of brass bands, etc. More to the point were the concerts scheduled at Aquatic Park: Rudy Salvini on Aug.

23, Fedierico Savantes on Aug. 30, and Chnck Peterson on Sept. 7, to lead 20-piece orchestras in unalloyed jazz.

Boston: Reedman Charlie Mariano, of the Berklee College of Music Faculty, has been attracting much attention with his new group, *Osmosis*, in frequent summer appearances around Boston. Another Berklee don, Joe Viola, took the Berklee Saxophone Quartet down east for a stint at the Barn Gallery in Ogunquit, Me. . . . Corky Siegel's Happy New Year Band delighted Tanglewood audiences playing William Russo's *Three Pieces for Blues Band & Orchestra* under Seiji Ozawa's baton. The entire Boston Symphony served as sidemen . . . The Preservation Hall Jazz Band appeared in a Sunday afternoon concert at the South Shore Music Theatre . . . Bobby Hackett returned from his Newport stint to continue his summer at Horace Burns' sumptuous new Laconia, N.H. hostelry, the Margate Inn . . . Boston's *Summerthing* program, with a boost from the Schaefer Brewing people, mounted an extended Newport at Harvard's Soldier's Field. Appearing throughout the season were Miles Davis, the Grateful Dead, John Hammond, Ike and Tina Turner, the Voices of East Harlem, John Sebastian, Bonnie, Delaney & Friends, Van Morrison, The Great Speckled Bird, Ian & Sylvia, Tom Paxton, Rahsaan Roland Kirk, Ramsey Lewis, Carla Thomas, Leon Thomas, Percy Mayfield, Jose Feliciano, and Johnny Mathis . . . Elma Lewis' Playhouse in the Park was home to many of the Hub's younger black musicians this summer, including the Freddie Ballard Quintet, the Omar Harknon Quintet, and the Mitchell Experimental Ensemble. Also appearing as guests of the irresponsible Miss Lewis were Odetta, Bill Saxton, and Duke Ellington . . . Buddy Rich's Band camped out for an extended stay at Lennie's on-the-Turnpike, starting off a summer lineup that included the James Cotton Blues Band, Joe Morello, The World's Greatest Jazz Band, The Mosher-Fontaine big band, Herbie Mann, Kenny Burrell, and Roberta Flack . . . At the Berkshire Barn in Lenox, summer appearances were registered by B.B. King, Miles Davis, James Taylor, and Sea Train . . . The Jaki Byard Trio did a midsummer night's stand at Harvard's Loeb Drama Center, appearing in the university's summer jazz program. Joining the pianist were bassist Buell Neidlinger and drummer Vinnie Johnson. Another Harvard evening offered piano soloist Ran Blake . . . On the Jazz Workshop card recently have been Patrick Sky, George Benson, Sonny Stitt, Elvin Jones, Paul Bley and his Synthesizer Show, Art Blakey, and Big Mama Thornton . . . Paul's Mall has offered the Turnpikes, Dick Doherty and the Majority of Five, Percy Mayfield, Bo Diddley, Ralph Graham, and Cannonball Adderley . . . The Boston area's newest night spot, the Sheraton Hyannis on Cape Cod, presented for starters Wayne Cochran, Ike and Tina Turner, the Dick Jensen Show with Ronnie Martin, Ken Hamilton, and Peggy Lee.

When big-name groups play out-of-town concerts, they usually rent sound equipment. And 90 percent of the time, they rent Altec equipment. Because Altec makes good sound equipment. And because Altec is the world's largest manufacturer of a full line of sound equipment.

It includes Altec's 1210A control console that has 100 Watts RMS.

That's designed like a professional mixing console.

With 7 input channels and built-in reverb.

With 100 percent plug-in modular circuitry for ease of servicing.

It includes Altec's 1205A powered speakers with "The Voice of the Theatre" speaker components that let you blow the roof off with extra sound.

Altec also has a line of control consoles, column speakers, cardioid mikes and accessories like a stereo recording adapter, foot switch and floor stands.

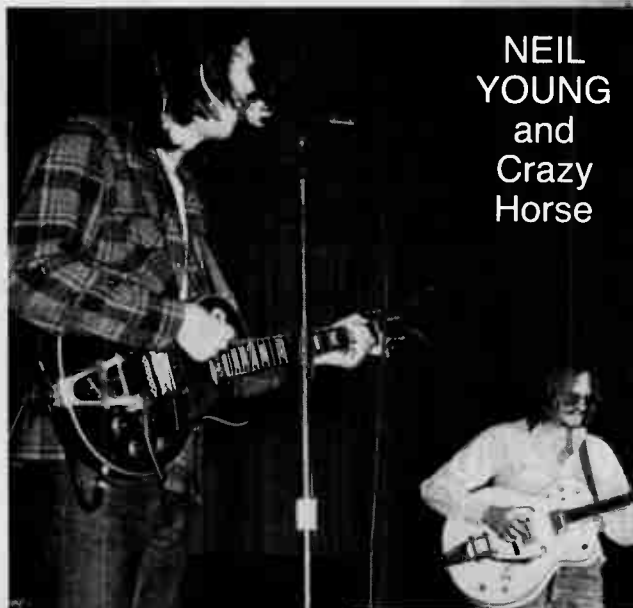
And now it's all completely portable.

In fact, Crosby, Stills, Nash and Young, Merle Haggard and the Strangers, Neil Young and Crazy Horse, The Youngbloods and Don Ellis now carry their own Altec sound equipment.

Why don't you?

Mail us the coupon for a free catalog.

**Find out why Altec
is the big-name equipment
with the big-name groups.**



NEIL
YOUNG
and
Crazy
Horse



A QUALITY COMPANY OF LTV LING ALTEC, INC.

To: Altec Lansing, 1515 South Manchester Avenue,
Anaheim, California 92803

☐ Just send me your Musical Sound catalog. Free.

☐ Please send me the following full-size posters.

_____Crosby, Stills and Nash. _____Don Ellis.

_____Merle Haggard. _____Neil Young.

I'm including 25¢ for each one. (No stamps please.)

Name _____

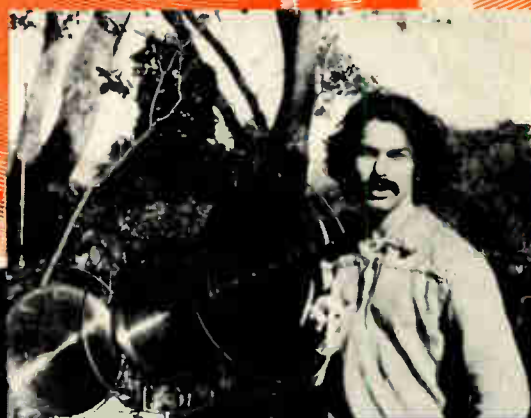
Group _____
(if you play in a group)

Address _____

City _____ State _____ Zip _____

**Rockin'
the Gongs
around.**

**Mickey Hart —
The Grateful Dead**



**Gongs by
AVEDIS ZILDJIAN**

First with the finest in Cymbal sounds since 1623.

اولدیس
زیدجیان
AVEDIS
ZILDJIAN CO.
GENUINE
TURKISH CYMBALS
MADE IN U.S.A.