

\$1.50

music **handbook '74**



**The great
names
in music...**



the standard of excellence
in band instruments
the world over



the
world's finest
custom/crafted
trumpets & cornets



MARIGAUX

the most
distinguished name
in double reed
instruments



the two great
students' lines

Manhasset

the world's largest selling
music stand



KING MUSICAL INSTRUMENTS 33999 CURTIS BOULEVARD • EASTLAKE, OHIO 44094



Mick's Mike



A microphone is known by the company it keeps, and the Rolling Stones are some company — as millions of fans throughout the world will attest! As a matter of fact, our Unidyne and Unisphere microphones keep regular company with just about everybody else who's somebody on the entertainment scene: Led Zeppelin, Sha-Na-Na, The Association, The Faces, The Who, The 5th Dimension, Carpenters, Sergio Mendes & Brasil '77, The Beach Boys, Paul Anka, Lainie Kazan, John Gary, David Cassidy, The Dells, Tommy James, and so many others that we can't list them all. Need we say more?

Shure Brothers Inc.
222 Hartrey Ave., Evanston, Ill. 60204
In Canada: A. C. Simmons & Sons Ltd.



MUSIC

HANDBOOK 1974

Contents

First Chorus: Publisher Charles Suber says "thanks" to some of the normally unheralded good guys (and gals) of the jazz world.	6
The Record Companies Rap: An inside look at the men behind the scene. Interviews with executives and producers from 17 very different companies.	9
<ul style="list-style-type: none"> Columbia 20th Century MGM Polydor ABC/Impulse Atlantic Blue Note/UA Phonogram/Mercury Fantasy/Prestige / Milestone Flying Dutchman Groove Merchant Warner Bros. Capitol Blackbird Chess/Janus Perception Billingsgate 	<ul style="list-style-type: none"> Bruce Lundvall, V.P. in Charge of Marketing Russ Regan, President Rocco Catena, Senior V.P. in Charge of Marketing Jerry Schoenbaum, President Ed Michel, A&R Director Steve Backer, General Manager Joel Dorn, A&R Producer George Butler, Manager Irwin Steinberg, President Orrin Keepnews, V.P. & Jazz A&R Director Bob Thiele, President & A&R Director Sonny Lester, President Joe Smith, President Mauri Lathower, V.P. in Charge of A&R Leon Kelert, Owner Esmond Edwards, V.P. in Charge of A&R Boo Frazier, Vice-President Gary Pollack, Owner
Jazz and Nostalgia: A Photo Quiz. Guess your favorite artists from the past. Answers on page 58.	24
Record-Company Guide 1974: A comprehensive index to all jazz and jazz-related manufacturers in America.	26
4-Channel Recording: Theme and Variations. What's best for the 4-eared listener. by W. Arkin Kanner, audio columnist, critic and former editor of <i>FM Guide</i> .	30
From Scott Joplin to John Cage: Gunther Schuller, President of the New England Conservatory of Music, candidly speaks his mind about the jazz scene.	32
The Associations: The who, what, where, and why of ASCAP and BMI.	35
Getting Your Song Heard: The "ins" and "outs" of copyrighting, by Joe Csida, co-owner & vice-president of First Place Music Publications, Inc.	40
Where to Find the Artists and their Managers: A consumer's reference guide to many of the top performing groups and their personal managers.	44
A Guide to College Jazz Studies: Charles Suber puts jazz studies in historical perspective, sets down guidelines for proper evaluation, and then lists present jazz studies school-by-school.	60
Jazz Clinician Directory: Pick from some 236 qualified musicians for your next jazz clinic.	68
Chart: "So Very Hard To Go" the best selling single of Tower of Power. Arranged and Transcribed by Emilio Castillo and Steve Kupka.	72
Chart: "El Gato Triste." Composed, Arranged, and Transcribed by Chuck Mangione.	81
Chart: Piano solo of "After The Cosmic Rain." Composed by Chick Corea. Transcribed by Peter Bankoff.	84
Index to down beat 1973	88

Cover Art and Design: Kelly/Robertson

president & editor	managing editor	associate editor	Leonard Feather	Peter Keepnews	production manager
Jack Maher	James P. Schaffer	Herb Nolan	Gary Giddins	Joe Klee	Gloria Baldwin
	assistant editors	education editor			
	Neil Tesser	William Fowler	Alan Heineman	Robert Palmer	circulation manager
	Roy Townley	contributing editors	Jon Hendricks	Herb Wong	Deborah Kelly
		Mike Bourne			

Address all correspondence to Executive Office: 222 W. Adams St., Chicago, Ill., 60606. Phone: (312) 346-7811. James P. Schaffer, Editorial; Deborah Kelly, Subscriptions.

EAST COAST OFFICE: 72 Greene Ave., Brooklyn, N.Y. 11238. (212) 857-0080. Gregg Hall, Advertising Sales. **WEST COAST OFFICE:** 6311 Yucca Street, Hollywood, CA. 90028. (213) 465-0119. Frank Garlock, Advertising Sales.

Published by Maher Publications, division of the John Maher Printing Co., 222 W. Adams St., Chicago, Ill. 60606. Printed in the United States of America. Copyright 1974 by Maher Publications, all foreign rights reserved.

MAHER PUBLICATIONS
down beat
MUSIC '73
NAMM DAILY

A man with a mustache and long hair is playing a yellow Gibson Ripper Bass guitar. He is wearing a light blue denim jacket over a colorful, patterned shirt. The background is dark with colorful, starburst light effects. The guitar has a yellow body and a dark neck.

The Ripper: Designed to rip your ears off!

Gibson's astonishing new Ripper Bass gives you a choice—stay in the rhythm section or steal the show. Because The Ripper gives you a variety of sounds that come off like many basses. Or like no bass you ever heard before. The choice is yours.

You see, our new Ripper Pickups were designed to give you the broadest range of adjustment possible. And as much power as you'll ever need. They were designed for The Ripper and only The Ripper has them.

And we backed those pickups up with an incredible electric system. A 4-position sound switch. A mid-range control. Tone and volume controls. It may sound complicated, but it isn't.

All this magic is planted in a natural finish body with a totally new design. It gives you complete access to a neck with 20 frets of truly outstanding action. The kind of action and response a pro needs.

Now, if you'd like to hear The Ripper in action, you can get a demo record by sending us your name and address. Or you can try one out at your local Gibson dealer.

Either way, we think you'll agree—The Ripper's no rip off.

Gibson
makes it!

7373 NORTH CICERO AVENUE
LINCOLNWOOD, ILLINOIS 60466

the first chorus

By Charles Suber

Continuing a custom begun three years ago, we again wish to offer a public "Thank You" to a number of people for their contributions to jazz.

These persons—and the 98 previous recipients—receive no material award, just our well-meant appreciation of what they do so well for all of us. There are no fixed categories into which the awards are slotted but those who receive our thanks share a certain added commitment to music and education that goes beyond the motivation of money or job assignment.

The criteria for thanking whom we do are unashamedly subjective and personal and have no artistic or geographical boundaries. (There are two logistical boundaries: the limitation of space; the limitation of one **down beat** "Thank You" to any individual within a five year period.)

Please join us in thanking:

AACM—Association for the Advancement of Creative Musicians—a well-spring of musicians devoted to the performances of free expression. Organized circa. 1961, the brotherhood has included: Muhal Richard Abrams, Lester Bowie, Anthony Braxton, Pete Cosey, Joseph Jarman, Roscoe Mitchell, Don Moye, and Leo Smith.

Dan Bacin, executive head of TRIAD Productions, for five years of consistent (and successful) jazz programming on WXXM, Chicago. His efforts—and those of several hundred jockeys around the country—are rarely noticed by the public or trade media ... or record companies.

Ran Blake, pianist, vocal coach, educator, for his boundless enthusiasm for people and his empathic one-to-one relationship with his students at The New England Conservatory of Music.

Mike, Rosemarie and Sonny Canterino, the founding owners of New York City's famous Half Note, for making a happy home for jazz musicians for 17 years. Now located at 149 W. 54th St.—with Roger Brouso as the only Non-Canterino partner, it all started back in 1956 in the back room of Frank & Jean's (Canterino poppa/mamma duo) Greenwich Village bar and pasta emporium.

Charles Colin, trumpet player, teacher, author, publisher, for his leadership in organizing the annual New York Brass Conference For Scholarships and his always-available help to musicians.

Chick Corea, keyboard player, arranger-composer, philosopher, for bringing beauty and purpose together in a shimmering crystal silence.

Leslie Evans, reed player, teacher, publisher, for his many years of encouraging jazz and jazz education in England and his introduction of American authors to European audiences.

Milt Gabler, record producer, for 30-plus years of affectionate partnership with such jazz performers as Billie Holiday, Lester Young, Benny Goodman, et al. Thanks also to Gabler and

Atlantic records for their project to release jazz gems from the Commodore and Decca vaults.

John G. Genesal, pastor of St. Peter's Lutheran Church (NYC) for his Jazz Vespers and devoted service to the blues people.

Norman Granz, personal manager, promoter, record producer, art connoisseur, for staying in jazz, taking good care of Ella Fitzgerald, and his imminent reentry into jazz record production.

Chuck Israels, bassist, teacher, conductor, for the National Jazz Ensemble established in New York City "to preserve and enrich the jazz tradition, performing older jazz compositions as well as new works created especially for the ensemble."

Thad Jones, trumpet player, arranger-composer, teacher, for impeccable musicianship and the dedication—with Mel Lewis—to forge a swinging big band handcrafted for individual expression and an infectious sense of joy.

Orrin Keepnews, a founder of the near legendary Riverside label, now a V.P. of Fantasy/Prestige/Milestone, etc., for his unswerving belief in talent and the jazz idiom.

Oliver Nelson, saxophonist, arranger-composer, educator, for nothing in particular and everything in general. A talent!

Claude Nobs, organizer and director of the Montreux Jazz Festival, for making jazz musicians and audiences feel welcome in the land of gnomes and cuckoo clocks.

Dan Morgenstern, author, critic, producer, and a past editor of **down beat** (and *Metronome*) for the respect he enjoys and deserves from musicians and readers throughout the world.

Joe Newman, trumpet player, musical director, lecturer, teacher, for his inspired direction of Jazz Interactions, a non-profit organization in New York City "working for the furtherance of jazz musically and educationally".

Father Norman O'Connor, Catholic priest, disc jockey, lecturer, master-of-ceremonies, and a constant friend to the jazz community.

Art Pepper, alto saxophonist, for making it home again.

Harvey Phillips, tubaist, for his across-the-board good music standards and for Godfathering the first International Tuba Symposium.

Bill Russo, author, critic, contemporary musician-composer-conductor, for making a broad path for others to follow. (Russo is currently head of the Center for New Music at Columbia College (Chicago), mentor/writer for the Chicago Jazz Ensemble, and an example of what heights an ex-Kenton 4th chair trombone player can attain.)

Russ Sanjek, a v.p. of Broadcast Music, Inc. (BMI), for a long-time, whole-hearted commitment to jazz music and its composers.

Gunther Schuller, author, horn player, conductor, composer, and president of The New England Conservatory of Music, for continually asserting that jazz, blues, and Western art music may offer equal fulfillment. (Thanks also for

the Scott Joplin recordings.)

Joe Segal, promoter, owner-manager of the Jazz Showcase, for all those years of paying dues to bring live jazz to Chicago.

Bob Share, Administrator of the Berklee College of Music (and pianist with the lyrics to 10,000 songs) for his many contributions to the improvement of music education and the sense of responsibility he has for each student.

Herb Pomeroy, trumpet player, arranger-composer, conductor, educator (Berklee), for all those long hours, months, and years of selfless aid and comfort to thousands of students and fellow musicians.

George Simon, author, critic, executive director of the National Academy of Recording Arts & Sciences (NARAS) for never forgetting how and where it all started.

Evan Solat, arranger-composer, educator, for quietly and efficiently making the Philadelphia Musical Academy one of the best sources of jazz education in the U.S.

Dom Spera, trumpet player, arranger-composer, author, head of jazz studies at the University of Wisconsin-Eau Claire, for steadfast dedication to the musical welfare of his students.

Jim Terry, educator, conductor, for the high level of jazz performance of his Hillcrest High School (Memphis) jazz musicians and his careful fostering of individual creativity.

Pete Welding, author, critic, record producer, for a rare kind of honesty reflected in his writing and his relationships with musicians.

Ray Wright, arranger-composer, educator, for providing a significant jazz-weighted balance to the Eastman School of Music (Rochester, N.Y.).

Frank Zappa, arranger-composer, conductor, social satirist, to whom we award the One World of Music prize. His totality continues to erode the parochialism inherent in the labeling of musical idioms.

1970-1972

Bill Abernathy, Cannonball Adderley, Chris Albertson, Buddy Baker, David Baker, Whitney Balliett, Alvin Batiste, Ed Beach, Louis Bellson, Joachim Berendt, Larry Berk, Eubie Blake, Gary Burton, Billy Byers, Donald Byrd, John Carico, Benny Carter, Jim Coffin, Jerry Coker, Eddie Condon, Willis Conover, Dom & Sam Costanzo, and Dick & Robin Crest.

Clive Davis, Nathan Davis, Richard Davis, Art Dedrick, Clem DeRosa, Bill Dobbins, Roy Eldridge, Nesuhi Ertegun, Tom Ferguson, Colleen Forster, Bill Fowler, Leonard Garment, John Garvey, Stan Getz, Dick Gibson, Benny Goodman, Dexter Gordon, Bill Graham, Bunky Green, and Dick Grove.

Gene Hall, John Hammond, Nancy Hanks, Joe Herbert, Woody Herman, Larry Hiller, Earl Hines, Lena Home, Raoul Jerome, J. J. Johnson, Quincy Jones, Stan Kenton, Raasaan Roland Kirk, Joe Kuzmich, Ernest Lampkins, John LaPorta, Bill Lee, Hank Levy, and George London.

Earl McGhee, Ladd McIntosh, Lena McLin, Larry McVey, Henry Mancini, Lou Marini, Jr. & Sr., Rich Matteson, Don Minaglia, Charles Mingus, Ken Morris, Bob Morsch, Ralph Mutchler, Jack Peterson, The Pharoahs, George Pritchett, and George Russell.

Don Schlitten, Bobby Shad, Dave Spomy, Lanny Steele, Billy Taylor, Creed Taylor, Clark Terry, Joe Venuti, Charles Walton, Sadao Watanabe, George Wein, Jack Wheaton, Martin Williams, Phil Wilson, George Wiskirchen WKCR-FM, Herb Wong, and Saul Zaentz.



WHAT DOES A WINNER PLAY?



Down beat's 38th Annual Readers Poll.

Top musicians, top groups, top composers, top albums.

And more often than not, the winners you picked pick the Hohner Clavinet as the top electronic keyboard of the year.

Why? Because the Clavinet can sound like a harpsichord. Or an electric guitar. Or a harp. Or a spinet. Or a bass.

But don't just listen to us. Listen to Stevie Wonder's "Innervisions" or Billy Preston's "Space Race".

Then head for your music store and listen to what the Clavinet can do for you.

HOHNER 
KEYBOARDS · GUITARS · AMPS · DRUMS
WE ALSO MAKE HARMONICAS

M. Hohner, Inc., Andrews Road,
P.O. Box 130, Hicksville, N.Y. 11802

Fingers Galore, getting it on with his Precision Bass,[®] grabbed a fistful of throttle and wheeled his machine out onto the track.

The rockers saw him flash by and crowded around. "Jeez, man," said Fish Eye. "What'd it take to get that machine together?"

Fingers answered, "I ain't no engineer, man. I'm a play man. If you get the best... and juice it right with a Fender amp... you don't have to tinker around with it."

Fish Eye, bent low over his accessor-ized, re-built, re-strung machine, spat out the challenge.

"Come on, Fingers. I'll take you on."

Fingers moved his hands easily over the wide contoured neck and struck off one of the most beautiful licks this side of a Brooklyn candy store.

The rockers gasped as the hand wound split pickup on that Bass lifted Fingers high into the sunset. And Fish Eye, left behind in the dust, sighed,

"I guess what they say is right..."

"You get there faster on a Fender."



Play it from the top
Fender
Musical Instruments

For a color poster of this ad, plus Fender's complete catalog, send \$1.00 for postage and handling to Fender, Box 3410, Dept. 1, Fullerton, California 92634.



AN
INSIDE
LOOK
LOOK

INTO
THE
RECORD
RECORD

COMPANIES

A SPECIAL THANKS
GOES OUT TO THE
INTERVIEWERS:
GREG HALL
ROBERT PALMER
RAY TOWNLEY
PATRICIA WILLARD

COLUMBIA RECORDS • Bruce Lundvall Vice President in Charge of Marketing

I think Columbia has supported jazz pretty consistently over the years. We haven't been as active during the past four or five years as we were during the fifties, but that's changing.

I view Columbia as being perhaps the only record company in the industry with a commitment to all areas of music. We have a major country roster, a major rock roster, a major classical roster, Broadway shows. Rhythm and blues was the last area of music that we plunged into, and we've been quite successful at that. Jazz has been a very essential part of the company all along. I think there are two ways to look at jazz from a record company viewpoint. One is that from an artistic viewpoint we have a responsibility to the art and to music. So first, is it important musically? And second, is it commercially viable? Of course the happiest circumstance is when you sign someone who is of very high caliber musically, but who also has commercial success in the marketplace. Weather Report is an astounding example. A few years ago people who were into rock wouldn't have understood them, but slowly, with a lot of exposure and with the increasing sophistication of the rock audience, they've become a major selling group. We've signed Herbie Hancock and, most recently, Stan Getz. Herbie is in the very vanguard of what's going on in



music, and he sells records for us. Getz is playing at the top of his form right now, and I think we can turn a whole new audience on to what he is doing. Also, we will continue to reissue; we'll be much more aggressive in that area.

You can almost say that in a sense a small trend has developed, in terms of the music business today, and that is the influence of the jazz artist. You see what Freddie Hubbard has been selling recently, and Donald Byrd, Gato Barbieri, the Crusaders. These people are selling records today in the kinds of numbers that would have been unheard of five or six years ago. Not very long ago there were hardly any jazz clubs left in New York City; now there are hardly any rock clubs left and the city is filled with jazz clubs.

I don't think any important music is going to be sidetracked by the vinyl shortage. I think what will be sidetracked are the economy lines and the cut-outs. That certainly would be the first step, rather than deny an artist the opportunity to have a record out. I don't know how serious the shortage will be; everyone is investigating substitutes for vinyl, ways of using less. The cost of vinyl has certainly risen dramatically, and it isn't easy to get deliveries as promised. I'm sure it will be a problem all year, but I don't think it's going to affect the release of albums by musically important artists. It may inhibit the signing of questionably talented new artists.

I'm sure more new artists were signed during the past year than were signed during the late sixties. The name of the game in this business is to develop new artists. Of

course, the constant complaint from the marketing department in any large company is that there are too many new artists. But if you start dropping artists from your roster, the very next day someone in the A&R department or somewhere else in the company will become excited about a new artist and he'll be signed.

In the cases of Mingus, Bill Evans, and Keith Jarrett they had short term contracts, for one or two albums. And after those albums the artists were not continued, rather than really dropped. Sales certainly had a little bit to do with it, and an overall trimming of the roster at that point in time unfortunately had something to do with it also.

There's a tendency to lump Miles' new music, Weather Report, Mahavishnu, Herbie Hancock into an identifiable "bag," and to see their presence together on Columbia as a thoughtout plan. Let's just say that we saw the kind of excitement that Miles was creating with *Bitches Brew* and with the several albums that came before and after that, and it opened our eyes to the possibilities for other artists. Certainly we're not the only label doing this. I don't know what kind of label you can put on this area of music, but certainly there's great consumer interest there.

To me the most exciting, the most trend-setting area of music has never been rock;

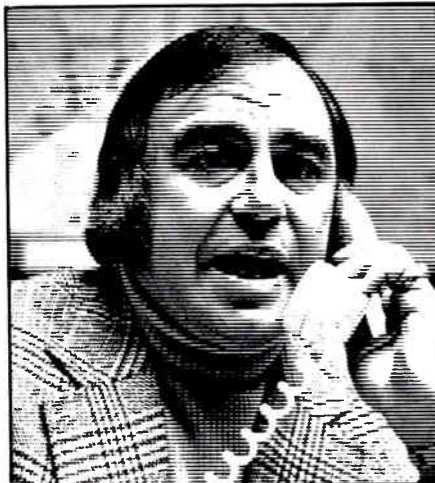
it's always been jazz. I think if you have a very good grounding in jazz you tend to be a better listener and a better evaluator of other kinds of popular music. Of course everything that happened in rock was based on black music, and everything that rock developed into was based again on black music, and on jazz in particular. Country was in there to some degree, but jazz, blues, and rhythm-and-blues were the major influences. And I think the future of commercial music will continue to be based on that bedrock. The most exciting statements that are being made today are being made by jazz artists, and I think we'll hear them being reshaped by rock artists in ten years' time.

20th CENTURY RECORDS • Russ Regan President

I hate the word "trend." I don't think there's any such thing as a trend. I think once we get locked into trends, we're in trouble. The music business is not supposed to be that serious, as far as setting trends is concerned. We're supposed to entertain. Our primary function is for people to enjoy themselves—in their living rooms, at concerts, in restaurants, in bars. We are becoming a nation of people who are buying more and more music and are using the music to reality of what's happening around us.

But a trend is a severe situation. It's got to be intense, or it can't be a trend. I don't think there is one in the music industry right now, other than sophistication. Each area of music is showing this. The critics keep treating rock music lightly, but they forget that rock has become a little more sophisticated. Soul music has definitely become more sophisticated—take Barry White, for example. It's still got a lot of its roots in the blues, and it's still got a lot of the street in it, but it's sophisticated. Country music has also grown this way.

Now, Twentieth Century Records is a year and four months old. Before this, I was vice-president and general manager of Uni Records for five and a half years, and we had gold records with people like Neil Diamond and Elton John. In Twentieth Century's first year, we had one gold album, four gold singles, and a platinum single, which is for two million records. These include *Love Jones* by The Brighter Side Of Darkness; Barry White's *I'm Gonna Love You*; Maureen McGovern's *The Morning After*; and the platinum, *Heartbeat Is A Lovebeat* by the De Franco Family. It sounds like quite a mixture of records, and it is. The reason is that I want to build a total record company. I'm not headed in any specific direction—I want to hit every conceivable market that I can, so I'm putting out what I feel are commercial



PATRICIA WILLARD

records for the masses. I'm not trying to hit and stay with any specific group of people, hoping to make it that way.

Take Columbia: that's a total record company. They have jazz, country, bubblegum, Streisand, Neil Diamond. That's the direction we're headed, and we're going to be there. For instance, in jazz we now have Ahmad Jamal, and we want to find someone else that we feel is strong in that area. We're not going to just experiment; we want valid jazz people. I don't want to try to build a jazz artist—it's a hard way to go.

We like to have at least one legend around. Doug Dillard is a legend in the bluegrass field, but he's not the only one. Ahmad is a legend in a lot of ways. He's doing better now, with us, than in the last five years, I'd say. His album *Jamal '73* did a little better than 75,000 and charted in the top five on the jazz charts in both *Billboard* and *Record World*. Here's an artist whom I admired for many years, and he came to see me and said, "Russ, I'm prepared to give you

the best years of my life." And I must say that he is doing just that. The man is working harder than he's ever worked. He's a gentleman, a true professional—it's a delight to work with Ahmad Jamal. And I think we're soon going to be able to cross one of Ahmad's albums over to the pop charts.

The difference between jazz and pop is a fine line. My interpretation of jazz has always been freedom. The jazz musician can flow with the song a little freer than the rock musician or the classical musician, who play note for note. The jazz musician can go around the note, under it, and move with the song a little freer. And there's also a more sophisticated form of jazz now than there was even five years ago; the jazz musician is evolving so that he's not quite as esoteric as he used to be. He seems to be a little earthier today than in the '40s, '50s and '60s. In those days, I think they were just so esoteric they became dissonant. They had so much freedom they just went bananas. Sometimes what they were doing was so free, you couldn't recognize the song they were playing.

But today, there seems to have been a resurgence in the popularity of jazz, especially among the black jazz artists. And that's because they seem to be playing closer to what the song is—it's a little more melodic than it used to be, not as dissonant. It's getting more sophisticated. The melodic structure of the songs is stronger.

People can only be pushed so far; I mean, how far out can you get? They killed jazz by going too far out. There was a lot of experimenting, and experimenting can be very dangerous, because you can get away from the basics of the song. I think that's what happened to jazz. They got away from the basics for awhile, but now they're back. They're playing music, man, and the people are digging it.

MGM RECORDS • Rocco Catena Senior V.P. In Marketing

MGM Records has been in existence for years and years but the present company operation is only a year old. About a year ago, Polygram took full control of MGM Records. Polygram is a major, world-wide entertainment-electronics conglomerate, headquartered in Homburg, West Germany. Polygram-U.S. now includes Chappell Music, which is one of the world's largest publishers, Phonogram (that's the Mercury/Philips labels, MGM and Polydor-U.S.), and 10 □ down beat

a distribution company recently acquired from United Artists and now known as Phonodisc. Polygram ... Phonogram ... Phonodisc ... has everybody confused (laughing)—including me.

What direction is the company going? Well, I'd like to stay away from non-hits and concentrate on hits. If we have any direction, it's probably in that general area which is known as contemporary, and that could be anybody from Mahavishnu to Black

Music and anything else that you'll find represented on the charts today. The essential criterion is quality but without any specific regard to whether it fits into any handy category. We are concentrating on what we call 'Contemporary Music.' I don't like to break that down any more than that.

Our biggest seller right now is the Osmonds. We gauge their appeal to be to the eight to 18 range. The biggest record buyers are in the 17-24 age span. Yes, we

aim at that market. Every company does—that is, aim at where the biggest spending money is. I just want to make MGM Records a success.

Good contemporary sounds that don't have any special label such as jazz or anything else—that's what we're interested in. Sure, there's jazz in it—whatever jazz is. What is jazz to one company is simply progressive rock to another company. Mahavishnu, for example, might fit into a number of categories—something that may range from exotic to . . . Well, it certainly fits into something that we can generally describe as progressive or contemporary.

We are not recording any jazz right now but we do have one of the greatest treasures of jazz in existence, and that is the old Verve catalog. In 1974 we plan to repackage and reissue a lot of that which was originally released on Verve. The music is some of the greatest ever recorded—as great today as it was originally. Just the cover art and the liner notes are dated. We're starting out with something really exciting. In January, we released six great masters recorded by Verve but never before released—an LP each of Johnny Hodges, Sonny Stitt, Jimmy Witherspoon and Ben Webster, Bill Evans and Stan Getz, Clark Terry and Bob Brookmeyer, and Gil Evans.



PATRICIA WILLARD

Rocco Catena

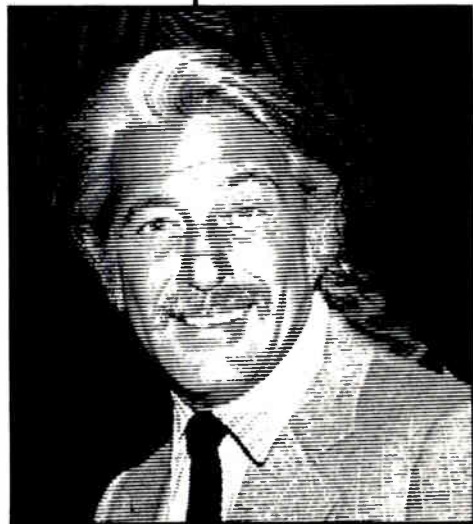
The kind of jazz found in the Verve catalog, which is basically a traditional form with very strong West Coast roots, is not being performed today. So we've really got to rely on the existence of the catalog that's very rich in tradition, history and musical significance, and we are attempting to do certain things with that catalog that will ex-

pose it to the public in new and exciting ways because of our merchandising emphasis.

In 1974, we will concentrate most heavily on developing what we've got . . . on building and selling the artists we already have and in searching for new talent which we think has strong "hit" potential. Right now our artist roster goes from the Osmonds to Sammy Davis, Jr. to Judy Pulver to some outstanding country artists. Our country roster is very strong: Mel Tillis, Eddy Arnold, Hank Williams, Jr., Jeannie C. Riley of "Harper Valley P.T.A." fame, Don Gibson, and our latest sensation, Marie Osmond of the Osmond family, who had a huge hit just a few weeks back, "Paper Roses."

Judy Pulver is a contemporary singer. She is considered very . . . that is, the company regards her with a great deal of interest and excitement. We think that she is really a talent, and we intend to take a number of steps that will help us realize her potential. We intend to spend a great deal of energy and time and money exposing her to the public. She's in Europe now, and she'll be recording about the end of January and depending upon what the album is and how it's produced will determine our merchandising and marketing directions.

POLYDOR



**Jerry
Schoenbaum
President**

I'm not going to talk about the industry. Let me talk about Polydor. We're looking mainly for the new, young jazz musician. I will leave the reissuing and the older jazz musicians to other labels. Not that I don't have profound respect for them. Not that I don't believe they have a great deal of ability or that they're viable. But my thrust is to try to find the Chick Coreas, the young musicians who have grown up in the last 20, 25 years, and who are using every possible approach to what they want to create.

It gets very difficult to look for these people personally, but perhaps with this interview and my comments to people in the street, and the sort of product Polydor is putting on the market, I'll project the right image for them to find their way into my office. I try to get to clubs as often as possible, and I do reach out to people whose opinions I trust. There are certain people who have no axes to grind who will recommend new talent to me. . . . We did a Stanley Clarke album. You know, the bass player for Chick Corea. It wasn't terribly successful, but I believe he'll give us a good record ultimately. It's a question, sometimes, of the first record not being quite what the artist had in mind, and after they've gone through that one experiment they're then ready to go full steam ahead.

I wouldn't exactly say that I'm a forerunner in this area. Certainly, there are some wonderful companies around which I don't mind mentioning. I feel Blue Note through U.A. is very progressive in their approach. Impulse certainly has been. Fantasy is now putting together an artist roster and is releasing all kinds of things. Columbia must be included, of course.

I can't say that the whole image of Polydor will be related exclusively to

progressive jazz musicians, or progressive music. I think perhaps a better term for it is contemporary music . . . We definitely will take a small group of players and try to work very hard with them. As that develops, we will continue to grow. As a major company we also, of course, deal in R&B and Top 40. It is the success in these fields that gives us the chance to experiment in new ventures.

As far as Polydor is concerned, we don't maintain a producers staff. We have very little in-house production. Most of our producers are independent. Roy Ayers is the one act I personally produce. Being a president and a producer at the same time is quite a strain. But I do it in order to retain a proper understanding of what's happening in today's studios. You might say to keep my hand in the business, and to be able to address myself to other producers no matter what their situation may be.

Basically, producers rap about the problems of their artists rather than the pros and cons of how to approach a recording session. That expertise usually is kept to oneself. I don't think you'd go around telling another producer what engineer you like to use or how you get a particular bass or drum sound.

Myself, I like to record a jazz-oriented musician live with his rhythm section, because I think something is happening between the soloist and the rhythm section that can't happen if you lay down a rhythm track and then try to have him overdub. Some people do that. I don't.

Again, getting back to Chick Corea, I think Chick is going to be a huge commercial success. Yet, at the same time, I don't think he'll lose what he does best. Everyone here at Polydor is very excited about Return To Forever's new album.



Steve Backer
General Manager

Well, companies are made up of individuals; it's a matter of getting the right chemistry within the framework of the company. For instance, I doubt that Atlantic would have recorded the Art Ensemble of Chicago if Michael Cuscuna hadn't been there.

But there are strong growth patterns at several companies. The companies under the Fantasy banner are releasing 99 per cent "jazz" and soul and one per cent John Fogerty. CTI has its own branches in many parts of the country, a situation generally reserved for the majors. United Artists is finally coming to the conclusion that there is more to Blue Note than they had thought. And of course the street level of acceptance is two or three giant steps ahead of the media and the recording industry, as usual.

In Europe, of course, most young people can tell you who the sidemen are in Gato Barbieri's or Michael White's groups; John Coltrane and Sun Ra are superstars. After our last tour, I'm more convinced than ever

that the gap between Europe and the U.S. is narrowing very rapidly; it could be virtually eliminated by an intelligent channeling of energies within the music business.

The fall tour was designed to support the release and the artists, and to stimulate album sales. Gato Barbieri, Keith Jarrett, Sam Rivers, Alice Coltrane, John Klemmer, Michael White, Marion Brown, and Dewey Redman performed in various combinations, and response was constant, regardless of which artists were playing. Everyone got standing ovations. The Carnegie Hall concert in New York City got the best response, of course.

That visual dimension is extremely important for the new listener, the person who is about to cross over from progressive rock to jazz. It adds a certain immediacy that makes it a great deal easier for him to embrace the music. We're hoping that the tours and the records will help revitalize the period of major prolific creativity that existed in the mid-'60s, and catalyze the popular acceptance of the music which seems so imminent.

ABC - IMPULSE RECORDS

Ed Michel
A&R Director

Contrary to what you might think, I'm not monochromatically post-Coltrane in my tastes. Two of my great sorrows were that Bob Thiele got to record Ben Webster and Pee Wee Russell and I didn't.

So I really wasn't ready for Albert Ayler; I hadn't made the transition to the last two or three phases of John Coltrane's work. I wish I had the opportunity now to go back and do some of the things I did then over again, because I think the music calls for a different kind of studio technique. The music is essentially a dense music; there's a lot going on at any given moment. Also, the changes are amazingly swift. The players have to be able to hear each other very well because the cues are so small and so quick in coming. And if you don't get that kind of clarity on tape, recordings of the music can be very hard to listen to.

Jazz recording used to focus on getting the flow and getting a reasonable balance. But rock engineering, using multitrack recording, allows you to focus on each individual voice. I think that technique is necessary; without the ability to follow every voice at all times the music can be difficult to get into. The new engineering standards may mean that albums have to be made at ten and fifteen times the budget needed before, but it's absolutely essential. I think free jazz records should sound as good as any records made; I don't want anybody to have an excuse not to listen.

Commercial music is music that sells. And when you make a record that's good, and keep it in the stores long enough, it sells. A *Love Supreme* is a classic example; it sells



around 10,000 copies a year. And it will keep on selling. Listening to a John Coltrane record you know by heart is like listening to Mozart or Bach, or to any piece of music you can comfortably learn over a twenty or thirty year span.

So Sam Rivers' new record is definitely a commercial record. Sooner or later it will have sold sixty thousand units. In five years there will be people who have just heard of Sam Rivers, for whom it will be a good starting point.

There's been a steady upcurve in Impulse sales over the past couple of years. When Jay Lasker took over the presidency of ABC/Dunhill there was a substantial sales spurt, and there was another big increase after that. So Jay said, "You've been on a

fairly tight budget; would you like to sign some new artists now? And I was out the door with contracts in my hands.

The initial orders for the fall release were much heavier than they've been in the past. Our salesmen have started taking me aside and asking me very serious questions about the music, and I assume that it's because they're getting a market response from retail people and from radio people. There's interest in some unlikely places. Several college stations in Atlanta are crazy about Dewey Redman; there's a station in Oregon that's vitally interested in Gary Saracho.

But basically, there are enough people now listening to Sam Rivers, Marion Brown, or Dewey to support the recording of players like that, in a quiet way. And if there are enough to support it now, there will be a lot more coming along. Alice Coltrane used to sell 4,000 copies of an album; now she sells ten times that. I expect it to be that way with all the artists on the label.

Mixing the fifteen new albums was the most wonderful and terrifying period of my life. I said to myself, there are some really important records here that people are going to have to go out and get, and nobody can afford to go and buy fifteen albums. But I knew the fall release would get more exposure than any previous Impulse release, and I wanted all the artists to get that break. I think all of the records will sell as people begin to hear naturally in the dialects that the players speak in familiarly now. The music is a language, and as it stands now, there are dialects that people go through their whole lives without ever having heard.

**WORLD
JAZZ
RECORDS**



enja
RECORDS



AUDIOFIDELITY ENTERPRISES AND ALL THAT JAZZ

Greetings

from Chiaroscuro, Black Lion,
World Jazz and Enja Records
who bring you these Great Jazz Names . . .

BARRY ALTSCHUL

PAUL BLEY

RUBY BRAFF

DOLLAR BRAND

ANTHONY BRAXTON

DON BYAS

NAT KING COLE

GEORGE COLEMAN

EDDIE CONDON

CHICK COREA

BILL EVANS

DON EWELL

PAUL GONSALVES

DEXTER GORDON

STEPHANE GRAPPELLI

BOBBY HACKETT

BILLY HIGGINS

EARL HINES

DAVE HOLLAND

BOBBY HUTCHERSON

DILL JONES

ELVIN JONES

CLIFFORD JORDAN

BARNEY KESSEL

GENE KRUPA

HAROLD LAND

ELLIS LARKINS

DAVE McKENNA

RAY NANCE

BUD POWELL

ARCHIE SHEPP

MAXINE SULLIVAN

SUN RA

ART TATUM

THELONIOUS MONK

MAL WALDRON

BEN WEBSTER

DICK WELLSTOOD

MARY LOU WILLIAMS

TEDDY WILSON

REGGIE WORKMAN

WORLD'S GREATEST
JAZZ BAND

Got a good thing going and we know it!
So watch out for more great Jazz names and Labels.
Audiofidelity means Jazz and Jazz is what we're about.



Audiofidelity Enterprises Inc., 221 West 57th Street, New York, N.Y. 10019

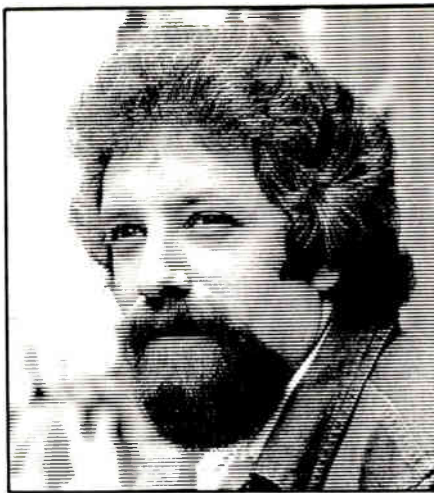
Atlantic is a big operation; it goes all the way from Rahsaan Roland Kirk to the Bee Gees, so there's a pretty big spread there. When I first came to Atlantic, I was making jazz records, strictly jazz. But since that time, being exposed to a lot of music and to a lot of very creative people, I no longer make any type of records. I just make records, just make music. I'm getting ready to produce a record with Kate Smith and another with Yusef Lateef, so you tell me what direction that is, man, I don't know.

You know, just because a man is black and plays a saxophone or a reed instrument or a brass instrument doesn't make him a "jazz" musician, which is what has happened in this country. For instance, there are many, many black musicians who play in the pit bands of the Broadway shows. Yusef Lateef in two million years won't call himself a jazz musician. Rahsaan Roland Kirk has a name for his music, he calls it Black Classic Music. Les McCann not only hates the word, but it turns him off bad. David "Fathead" Newman just laughs. He says, "Call it whatever you want, man, I hope some people start listening to what I'm doing."

Ray Charles changed it, man. Ray Charles opened up the world. I used to leave school and go chase him up and down the East Coast when I was a kid, I found Jimmy Scott through Ray Charles. I found the great Betty Carter through Ray Charles. I mean, there're so many: Percy Mayfield, Louis Jordan, Hank Crawford. Everything through Ray Charles. There was nothing more you could want. Sing, play, write, compose, arrange, it didn't make any difference, and he did it all on the highest plane.

Then, of course, there were the Beatles. They hit such a high level that they didn't have to take any bullshit off anybody or have to listen to somebody saying, "My cousin didn't like this," or "Add strings to that." Their producer, George Martin, in concert with them, opened up everything.

I also would say that I don't think it's fair for me as a producer to comment on music in general because I get so wrapped up in my own projects that I don't have that good an idea of what else is happening around, you know, specifically. When I was a disk jockey, I knew all about different kinds of records and viewed them from a different perspective. Right now I'm listening a lot to Al Jolson and the Mills Brothers, a lot to



Louis Jordan. I don't listen to too much new. I don't have too much time and when I do, I'm extremely selective and listen to things with an ulterior motive.

Producers to me are like film directors. You know? There's an engineer, there's a cover artist, there's an arranger, there's a string contractor, there's a percussionist. For instance, I can't go into a studio now unless there are certain people there. Ralph MacDonald, the man who plays percussion on all of our records, he has to be there, he's a genius. There's an interdependency there. We have people who work together and need each other for the finished product to come out right. And, in the end, we're all in there pitching for the artist. That's the first person because it's a David Newman or it's a Les McCann album. It's not my album to the buying public. If Ralph helps me construct a rhythm track, people don't say, "Hey, did you hear the new rhythm track Ralph MacDonald constructed?" How many people know who the cameraman is on a certain movie or for a certain director? Or who his film editor is, or who does the lighting?

For myself, when I produce a record I do it visually in the sense that I base the finished product on paintings. People think I'm a lunatic, but that's the way I hear them, by looking at what the record sounds like in the dark. The added bonus is that if, in making a record, I can really get the different elements together, the listener will be moved

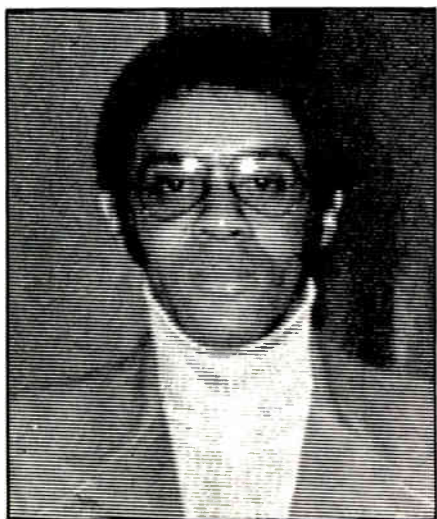
sensually by it.

As far as other producers go, I think Alfred Lyon and Francis Wolff make some of the finest records ever. I think Nesuhi (Ertegün) was a phenomenal producer. He doesn't produce that much any more although he is going into the studio with Mingus. I feel very fortunate that I was able to study under him and under Jerry Wexler. I watched Tommy Dowd and Arif Mardin. I'm a producer freak, so as a child I studied the records of Leiber and Stoller, George Martin, Norman Whitfield, Phil Spector. There are a lot of people whose work I admire and am inspired by. But many of my records are more influenced by Fellini or Bergman, you know.

For a producer to have an identifiable sound is both an asset and a detriment. If you're hung up on it forever and there's no fluidity to what you do, then it will be a detriment. It's an asset when the sound is constantly changing and flowing and evolving one into the other, so that an early Holland-Dozier-Holland record is infinitely different from a present Holland-Dozier-Holland record. But there's still the common element that's always there. There's an approach. Like an early Picasso, a blue period Picasso, is different from a Picasso erotic drawing, but there're both Picassos and share a certain common element.

Yusef (Lateef) was the first person that ever trusted me and let me do what I wanted. It was a matter of mutual respect. As simple as that. He was the first to say, "Okay, I'll try your idea." And he liked it. It wasn't so much a matter of whether we thought it was going to sell or anything like that. Now I've got maybe a couple hundred albums under my belt.

Personally I'm heavy into surrealistic art, heavy into hockey, and heavy into films. And in all of my records, if you listen carefully, you can hear that. It's hard to hear the hockey stuff. But it's easy to hear the surrealism, certainly. The records are latently surreal and it's easy to hear the influence of the movies. Producers are the same as any other creative artist, it's just that we don't look that way yet because time hasn't caught up with what we do. But when it does, you're going to see, ah, listen to Phil Spector Festivals and, hopefully, somewhere along the way there might be a short subject of mine at one of those festivals. Do you know what I'm saying?



BLUE NOTE RECORDS • George Butler Manager

Blue Note goes back to 1939, when it started with such artists as Meade Lux Lewis and Bix Beiderbecke. It has always covered a broad spectrum of musical styles from Dixieland to bebop, progressive, and avant-garde. Blue Note, I feel, has to be recognized as the label that gave rise to a Miles Davis, a Thelonious Monk. I can't say if they were on other labels or not prior to their Blue Note recordings, but I can say that even if they were on other labels, they didn't gain any prominence until they became a part of the Blue Note roster. And perhaps Blue Note was most responsible for the so-called avant-garde, people like Cecil Taylor, Andrew Hill, McCoy Tyner, even Ornette Coleman.

Today we're still involved in many different areas of jazz, the avant-garde, a

kind of funky jazz, modern jazz. We've attempted to institute a kind of commercial jazz, that is, a combination of rock and jazz, or better, r&b and jazz. I certainly do not intend to limit Blue Note to this particular bag. But this is one way in which we feel we can capture the younger audience who grew up on rock-and-roll. And if we can capture their attention, we can insidiously turn them on to pure jazz.

Certain of our acts now, Donald Byrd, for example, who has one of the hottest jazz albums in the country at the moment, is doing this kind of commercial jazz. Most people who are jazz buffs recognize Byrd from his *Electric Byrd* LP. What he's doing now is the antithesis of what he was doing previously, and when we can get enough people into what Donald Byrd is doing to-

day, we can get them into what Donald Byrd is really all about. If you listen specifically to Donald's rhythmic tracks, you'll hear an r&b approach. The use of drum licks, the use of guitar could very easily be labeled rhythm and blues or a pop approach. What Donald does on top with the trumpet is somewhat foreign to what r&b is all about. His lines are strictly jazz.

Perhaps what I'm saying is that this music can get played on Top 40 stations or rhythm and blues stations, whereas, in many instances, these stations would be very reluctant to program jazz *per se*. Jazz tunes usually are very long, 7 or 8 minutes, without a very identifiable melodic line that one can hear easily. This is not to demean anyone. But one does have to be a bit more astute to listen to jazz. It's quite comparable to listening to modern classical music: recognizing the theme and then being able to determine how the performer is improvising or making variations on it. One really has to be alert to follow what he's doing.

We are doing this commercial thing only with certain artists. For instance, we could never do this with artists like Bobby Hutcherson or Elvin Jones... there are some who have a greater capability as far as being flexible. Grant Green has done some things that might be construed as a fusion of rock and jazz. However, Grant has done a number of things that also combine r&b and jazz. Bobbi Humphrey, one of our newer artists, a girl who plays flute, has incorporated rock into the jazz idiom. Anyone listening to her first three albums will be able to hear that. Along this same line of rock-jazz is another new, young artist, Ronnie Foster.

It should be made clear that one of the things I'd never do is prostitute the label in order to make money quickly. One of the true values of jazz is that it has longevity and will make money over decades,

whereas rock-jazz or r&b-jazz perhaps does not enjoy that longevity. I've just signed a new act that's definitely not in the hybrid bag. He's Dom Menassi, and I think he's one of the finest guitarists to come along in quite some time. He's perhaps one step beyond what a Wes Montgomery was doing. There'll be no attempt to get him to combine his jazz background with a rock or r&b sound.

We're now promoting with much more vigor than we did in the past. I think it can be stated with fair certainty that many labels do not go all out in promoting their jazz LPs. Usually a jazz LP is released and then has to work itself. Today, at Blue Note, we're spending a lot of time and effort promoting an act by way of radio spots, backing up club gigs, putting out promotional decals, T-shirts, and posters. This allows for better and quicker exposure than in the past. Of course, there are still some merchants who see very little sales in jazz. And often times you have to argue with them that, if they give proper display space to jazz product, it will sell. In the past year, there's been a great changeover as far as sales are concerned. You'll find jazz LPs in many stores where you wouldn't find them a year or two ago. I think retailers, merchants in general, are beginning to realize the importance of this particular product.

Here I'd have to give credit to CTI... a record they had by one of their artists, Deodato. Some called it 2001. It was actually the theme from Strauss' *Also Sprach Zarathustra*, and it's a work that certainly had to be in the top ten, which is most unusual for a jazz record. This was certainly one of the biggest jazz records of all times, and I think it probably was the impetus for a lot of companies to get fully involved in this area. Labels like Columbia, Atlantic, Fantasy, Impulse, our own Blue Note, have

made significant efforts to promote their jazz product.

I think at the moment the record business is in a transitional stage. Rock does not enjoy the popularity it once did—say, during the time of the psychedelic scene, or later, with heavy rock. Consequently, young people are searching for something new and different. And they're looking, I think, for something that requires a little more musical intelligence. If you go to any jazz clubs today you'll find a much younger audience than you would have a few years ago. In New York at the Village Vanguard, I've noticed they have a guy at the door asking for IDs because the audience is so youthful looking that you can't tell if they're old enough to be in there. I remember my days at Columbia University while a graduate student, about five years ago. I would frequent the Vanguard and the youngest person would be in his mid-30s, a real jazz buff. Now, at the Jazz Showcase in Chicago, the Vanguard, the Jazz Workshop in Boston, you'll find a very youthful audience.

I personally feel that at this precise moment the kinds of music that are happening are pop-r&b, jazz and classical music. I think these three areas are stealing the limelight, and I'm almost certain that there's going to be even greater interest in jazz and classical. If you look at jazz very closely, you'll find how affinitive it is to classical music. It is interesting that some of our greatest composers like Darius Milhaud and Igor Stravinsky experimented with the jazz idiom at a time when it was considered unfashionable, and, of course, many classical composers constructed pieces predicated on the jazz idiom. I think that in due time we will recognize jazz as a classical kind of music, and I think that, at that time, classical music and jazz will reign.

PHONOGRAM - MERCURY RECORDS Irwin Steinberg President

Phonogram is part of a complex of entertainment companies. The parent organization is known as Polygram, a derivative of the record and entertainment divisions of Seemans of Germany and Philips International. In the United States, there are currently four major companies that are related to Polygram: Phonogram, Polydor, MGM, and the publishing company, Chapel. Now, Phonogram relates directly to the Philips side of the merger, and there are Phonogram companies throughout the world, which results in an exchange and cross-licensing of product.

When we sign an American act, we attempt to sign the act for the world. Number one, because of our allegiance to the other companies under the corporate banner; and two, because we feel we can generate a sort of international synergism for the act that would not be possible otherwise. A good example is the New York Dolls. I would say that because we held a world agreement, they went to Europe a hell of a lot earlier than if they had to negotiate separate contracts. The interest on the part of our related companies becomes greater. We have more interest in developing each other's talent, and there's also an international promotion setup, touring setup, that we can go to and say, "Okay, we've got the Dolls. We've got great confidence in them,"

and thus we're able to move them throughout the world a lot more rapidly.

Yet, we're each autonomous in the sense that if we believe in talent and sign it and they don't, they can reject it, freeing us to go to another company with it. And it works the other way around as well. For example, Philips Phonogram of England felt very strongly about the acquisition of Tony Bennett. We had some concern about whether Tony Bennett fit into our philosophy of talent as a company, and for the benefit of Tony Bennett, as well as ourselves under those conditions, we passed on the act, but MGM expressed interest. So what you'll find is we have sort of a first rights arrangement between us. Then the secondary rights go for the other related companies. If they express no interest, then each of us can go to any third party we wish to.

About every three hours we're asked why we retain our national offices in Chicago. As a matter of fact, we're thinking of recording the answer. The first is obvious. If you take a map of the States and drew a 900-mile radius out of Chicago, you'd strike 75 to 80 percent of the buying power potential for the record industry, perhaps for all industry. So we feel that this locale maximizes our



mobility within the major portions of the market place. The other is that we think it's a myth that one must be in a specific location to attract talent. For example, here we are headquartered in Chicago, and we're the ones to end up with Rod Stewart. We recently were in the process of two major acquisitions of talent from Los Angeles. We

now have a small A&R office in L.A. for that purpose. We have an office in Nashville. In fact, our Chicago headquarters has not prevented us from attracting Tom T. Hall, Faron Young, and Johnny Rodriguez.

Mercury is one of the few full-line record companies left in the business. Thanks to our relationship with Philips, we have a very strong classical division. And while it's true that we have a very strong country division, I would say that the key word we employ is "unique." I would say we're not trying to emphasize any particular music categories, but trying to deal with artists that are unique to the market place. For example, Rod Stewart's poetry and sound. It's identifiable; there are no duplicates anywhere. We attempt to avoid all situations where the artist or group sounds like someone else.

Without inviting attack, I'd have to say I believe Mercury is the best company in the business for a new group to be with at this time. Recently there's been a lot of talk about companies reducing their artist rosters. But when the present Mercury management came into being in '69, it established that as a policy. Excluding the classi-

cal people, we deal with from 50 to 55 artists at this time. This means that the kind of devotion a new group can get from both a human resource as well as financial standpoint is massive.

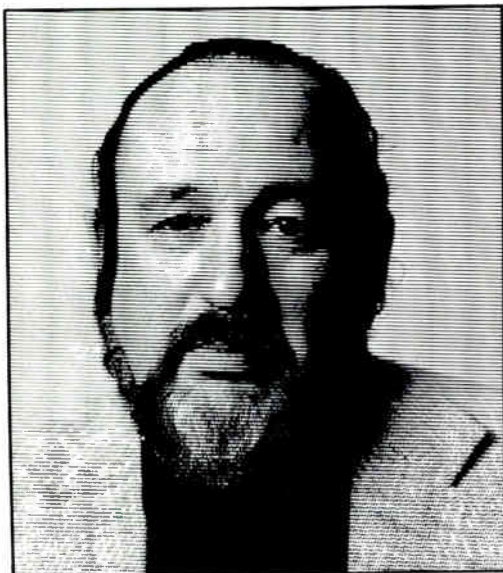
While I'm not sure what all the other companies have been doing of late, it would seem to me that whatever their philosophy has been in the past, they can no longer operate on the principle of just throwing their product up against the wall. But our policy for the past four years fits in very well with the kind of economic environment we're faced with at the moment. It's basically reducing the amount of product to that in which the company holds firm belief. For example, of the few acts that were developed last year by the industry, we had three. The New York Dolls; Bachman, Turner Overdrive; and Johnny Rodriguez. Now when you think in terms of the fact that we have an artist roster of 50 to 55, to develop three new acts in a year is a sign of the kind of vitality and decision-making the company has gone through.

We had a meeting of our entire staff in Florida in April or May of last year. We felt

at that point that those were three acts we could develop during the year, and as it turned out, our judgment was good. Right now, we have some very good signs on additional acts. The Alex Harvey Band. Atlantis' second LP. A concept thing that we did recently with an established act like Jerry Lee Lewis has had excellent acceptance.

With a crossover act like Chuck Mangione, we don't necessarily use a different approach than we use with any top rock band. Chuck's last single, *The Land of Make Believe*, we took through the conventional market place for pop records, through the Top 40 structure and sub-structure. We took his LP primarily through FM radio, but that isn't a great deal different from the way a lot of contemporary music is treated. Of course, we would be quicker to mail Mangione's LPs to the top hundred college stations than we would, say, other pop product. So there remains some areas of specialized promotion, but, on the whole, I think Mangione has as much of a chance to appeal on a mass basis as does a rock act. *Friends And Love*, his first LP, sold close to 200,000 discs and tapes.

FANTASY/PRESTIGE/MILESTONE RECORDS Orrin Keepnews Vice President



came away with a staggering amount of fine recorded music). Personally, it was also a period of resettlement—of discovering that the San Francisco area really is a great place in which to and work, and of enjoying for the first time in 20 years in this business the incredible luxury of being with a company that has its own recording studios—a half-minute walk down the hall from my desk instead of a crosstown taxi ride; as much time to record as you actually need instead of as few hours as possible at exorbitant studio-rental rates.

At the end of that full year, it is quite possible to evaluate where we are at, where we hope to be going, and what our basic values are. Fantasy/Prestige/Milestone appears to be the biggest jazz operation in the world. That's a big statement, and a big responsibility, and we like it that way. This happens to be a company whose top executives, without exception, know and love and respect jazz. I'd very much doubt that any other record company can make that claim. Out of that knowledge and affection has been built a catalog that combines (1) a dedication to keeping available a substantial and growing list of very important jazz of the '40s, '50s, and '60s with (2) a current roster reflecting a very broad-based and eclectic view of today's jazz scene.

We are not afraid of getting too big to be creatively effective—perhaps because I've had a taste of that problem in the past and am very much on my guard against it. We will be pouring out a steady stream of records that are a permanent part of our heritage—Miles and Monk and Wes Montgomery and Coltrane and Rollins and ever so many others from the Prestige and Riverside vaults (reaching as far back as classic King Oliver and Bix Beiderbecke items). I, and others, will be working with a close-knit family of major artists who have been with us for some time now, including the Ad-derleys, Gene Ammons, Kenny Burrell, Gary Bartz, Charlie Byrd, Charles Earland, Hampton Hawes, Joe Henderson, Woody Herman, Sonny Rollins, Cal Tjader, McCoy

Tyner. And there are more than a few new additions. Very importantly, Fantasy's first Bill Evans album has just been completed (I found myself recording Bill in the Village Vanguard, which is something I had previously done in 1961 for Riverside, and those Vanguard recordings have recently been reissued on Milestone—and how's that for a feeling of historical perspective, or something?). Signing Bill was one of the pleasurable accomplishments of '73; there will be similar major additions in '74, although I can't yet announce them. Other additions involve young performers with very exciting potentials: the first Milestone album by guitarist Michael Howell has been receiving much approval; that label will shortly be issuing a most impressive LP by singer Flora Purim (who has been heard on records with Chick Corea's *Return To Forever* group and with her husband, Airtio); and debut Prestige albums by Azar Lawrence, now playing reeds with McCoy Tyner, and by Los Angeles pianist Patrice Rushen, are about to be recorded.

I am looking forward to a number of specific 1974 highlights: another visit to the Montreux Jazz Festival in July, some very intriguing projects now being discussed and worked on with McCoy Tyner and Gene Ammons (just to pick two good and quite dissimilar names at random); recording Sonny Rollins's May concert in Carnegie Hall.

I could go on listing names, but that's less important than making sure that I'm conveying our attitude. This is a company that believes in jazz (which is a nice place for me to find myself, since I've believed in it for as long as I can remember)—believes that it is important music, that it has a significant public waiting to listen, that the Seventies are clearly a good time for jazz. We believe in carefully produced, attractively packaged, firmly promoted albums. In what we feel to be a positive current jazz scene, we are trying to do the best possible job of creating and presenting as much good music as we can handle.

In short, unless the rest of the world prevents it, we're anticipating a very good year.

I suppose that any prophecies or guesses or pronouncements about the immediate-future outlook for jazz really ought to take into consideration the basic horrors of our times—energy crises, inflation, the presidency. Obviously, if our world falls apart, it will not be a good year for jazz.

However, my feelings about jazz and about the producing of records are so intensely personal that it is hard for me to put such things into any proper perspective. The year 1973 was such a crowded and creatively satisfying period for me, and the 1974 schedule promises so much more of the same, that I am forced to conclude that it's a wonderful world we live in.

Basically, 1973 was the first full year of my guidance of the jazz destinies of the Fantasy/Prestige/Milestone combine. That also included the first group of reissues (on Milestone) of material from the Riverside catalog. It was a period of organization and planning, but above all it was a period of doing—of recording a wide variety of important jazz artists, of signing some new talents and some talented old friends, of traveling (we made our first trek to Montreux and

When I think back over my career, it seems I was always in a situation where I was gambling with the music. Number one because I loved the music; number two because I might conceivably find myself no longer employed for that record company due to the things I did. When I first started in the record business—basically because of my love for jazz—I had my own company. It lasted some eight years. Then I went to work for Decca primarily as a pop producer. Decca was very conservative at the time.

ABC was conservative, too, but the reason why I thought I could get away with certain things there was because of their successes in the pop field. In other words, the brass was almost humoring me. For example, I was partially responsible for bringing B.B. King to the label. We had some success with an artist named Frankie Laine and I recorded Louis Armstrong singing *What A Wonderful World*, which sold over a million and a half records overseas. (It was not a big hit here.) Plus some of the Impulse things I did were successful records. They sold well enough that when I wanted to record Pharoah Sanders or the Liberation Music Orchestra, the expenses involved weren't that great in comparison. I hate to gloss over it and make it seem as light as that, but that's the way I've always been able to record the jazz I love—by making money for the company in other areas.

Ultimately, though, it doesn't last. There was trouble eventually with ABC. They used to think I recorded Coltrane too much. Various things happened that made it



RAYMOND ROSS

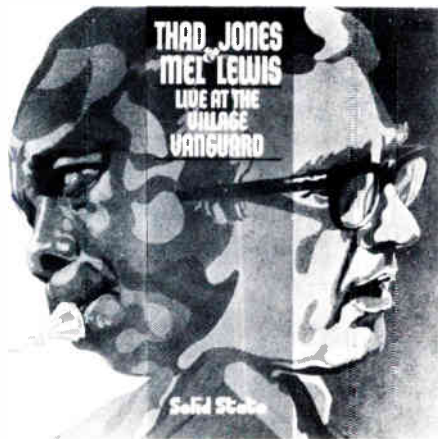
difficult for me to work in an environment where no sensitivity was afforded the producer or the musician. It reached the point where I finally just walked out and started my own label.

By being in business for yourself, your mind gets taken away from music a lot. You have to deal with the business end of things and, further, you can't service all of the people that want to be with you. When I left Impulse, a lot of people expressed interest in being on my new label. But I couldn't handle it physically or financially, you know, even if I had wanted to. If Coltrane happened to still

be alive when I started my own company, and for some reason, he said, "Bob, I want to go with you," I wouldn't have been able to do it. It would have been a great compliment, but we had ABC to the point where they were paying him heavy dollars. I certainly could not have equalled that.

One good aspect of having your own label is that you can record who and what you want without obtaining prior permission from someone else. I mean I feel free to make mistakes, after all, I have only myself to blame. It's a continuing struggle. I really don't record as many people as I would like to, but we have sort of branched out a bit. I just came back from Europe where we recorded an English rock band. The Band, I guess, would be the best comparison. Flying Dutchman you might say is expanding a little bit only with respect to the type of music we record. We're trying to record some different types of music, so that in a way it'll be the same as working for a major company. It will give me the opportunity to record more jazz in the end.

Today there is a tremendous interest in jazz. I don't know, maybe it was in an interview for *down beat* or something, but someone asked me quite a few years ago who bought John Coltrane records. And at that time I pointed out that it was the young musicians at college, at the college level. Even ABC had a problem in figuring out who were buying Coltrane records, since they weren't getting radio air-play. This was in the beginning. When I say the college level musicians, I mean the guys working in the



18016

THAD JONES—MEL LEWIS

Winners of the '73 *down beat* Readers Poll

Number 1 Big Band of the Year

The
Thad Jones/Mel Lewis
Jazz Band

Their outstanding performances are
available now.

Order your copies today!

JAZZ HOUSE • 545 FIFTH AVENUE • NEW YORK, NY 10022

NUMBER & TITLE

18003 PRESENTING THE THAD JONES/MEL LEWIS ORCHESTRA
18008 JOE WILLIAMS WITH THE JAZZ ORCHESTRA
18016 LIVE AT THE VILLAGE VANGUARD
18048 MONDAY NIGHT AT THE VILLAGE VANGUARD
18058 CENTRAL PARK NORTH
84346 CONSUMMATION

QNTY		TOTAL
_____	@ \$5.98 ea.	\$ _____
_____	@ \$5.98 ea.	\$ _____
_____	@ \$5.98 ea.	\$ _____
_____	@ \$5.98 ea.	\$ _____
_____	@ \$5.98 ea.	\$ _____
_____	@ \$5.98 ea.	\$ _____
_____	@ \$5.98 ea.	\$ _____
_____	POSTAGE	\$.60

(NY Residents add 7%
Sales Tax)

REMITTANCE: \$ _____

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

MAKE CHECK OR MONEY ORDER (DO NOT SEND CASH) PAYABLE TO JAZZ & GOSPEL HOUSE, INC., 545 FIFTH AVE. NEW YORK, NY 10022

Stan Kenton Workshops, the Woody Herman Workshops, whatever you want to call them, those were the kids who were really buying the records and I think that today something similar is happening only on a broader scale. It started with the rock musicians and now the rock fans are into jazz. You know, the thing when the Rolling Stones used to appear and they would say, "Well, if you dig that tune, we want to remind you that B.B. King was the guy who really did it and you ought to go out and dig on him." Further, rock musicians just couldn't remain within the limitations of rock. Rock had to expand a little and by the musicians expanding through listening to

jazz, it made the audience more aware of something else, too. So that it's all sort of coming together without labels; rather than jazz is jazz and rock is rock, there is a coming together.

As far as product is concerned, Flying Dutchman has to go with new people—or people who have been around but just have not had a break. We're going to be doing some things with Jimmy Owens. We're going to be doing some things with a fantastic Rumanian Gypsy guitarist I discovered, believe it or not, in Las Vegas. His name is Elek Bacsik, a wonderful musician. The English band I mentioned, Oily Rags, really knocks me out. They're hard to de-

scribe—the guitarist, a 23-year-old kid from Scotland, is amazing. I'm sure they're going to sell records, but, more than that, I'm proud of them musically. But don't get the wrong impression, with Flying Dutchman, the pop records don't have to pay for the jazz stuff. Certainly a guy like Bacsik can sell a hell of a lot of records. Some of the things I'm concerned with—that everybody tends to classify as "avant-garde"—initially don't sell many records, and you do lose money with them. But these things I have always done and always will. There's still a lot of jazz and pop that will allow me to do the newer things and keep me in a fluid financial position.

GROOVE MERCHANT RECORDS ● Sonny Lester President

In 1969, I had a production deal with Capitol Records; actually I had production deals for about nine years before that with United Artists. And when they changed management, I quickly made a switch and went to Capitol. But Capitol was such a joke during that year that after the first release, I went back to them asking to be "let out of this place." We negotiated for some six months with the President of the company, a beautiful cat, and we agreed that it was the wrong venture—I never should have gone with the company. So at the end of the year's contract, I negotiated out of the option and bought my tapes.

I said to myself at that time that I couldn't go on with this joke, running from one company to another. I didn't have a quarter and I had commitments and investments and artists. I called up a couple of guys and within about a week raised some \$100,000 on foreign deals. With that I went into business for myself, and such was the beginning of the Groove Merchant label.

I started recording and releasing the stuff immediately. In fact, the first releases were all the Capitol things that I had in the can for about a year. We did a lot of business in a matter of only three months—enough to keep the ball rolling and start paying salaries. Now, it's only 20 months later and things are looking very optimistic. After 18 years of making deals with large companies like Capitol, Columbia, Dot, and so many others, I can tell you, wherever you can get the buck and accomplish what you're after, make the deal. If you can get it from the big companies, great; it's a good starting point, lots of experience, and you're practicing

**Mr. Lester has proven
camera shy**

what your art form is about. When you become an accepted cat in your field, you can make the move for yourself.

The jazz scene is ten times bigger than it was two years ago and I have no idea what it'll be like next year. We have a helluva lot of better selling acts and we're getting an awful lot better musically, too. Our first releases were any piece of crap we could find in the can, but now we're investing every quarter we can lay our hands on into better product. Recently, an interesting thing happened to us. We had a decoded LP out and Buddy Rich heard it on his car radio while driving to a one nighter. He asked his manager to get him the album, checked out the label, and started talking because he

was pitching for a release from RCA. He wanted to be with a true jazz label, and after we started negotiations, Columbia came in and offered him heavy dollars. Atlantic got interested. Buddy said, "Hey, bug off, man. I met these people. I feel comfortable with them, so get lost."

We signed Buddy and he feels like he's coming into an area with people that he feels comfortable with. We spent a lot of time with him. A big company would say, "Okay, you got Buddy Rich, man," and turn him over to a producer and whip into the studio and bang, bang, they've made a record. After that, there's no real follow up, no real interest. They're off to the Rolling Stones or Three Dog Night, whatever is making the bucks for them and, frankly, they're right. There is no question they're right, because they have payrolls to meet. But when you're in a specialized field with a company like Groove Merchant, maybe 10 or 11 artists, you have to work your tail off on every one of them to bring the goods home.

Let's face it, the label's directions can take a total reverse tomorrow and go into another area. It all goes back to the artists that are on the label and just plain dollars and cents—if I can make a buck for them and a buck for myself. We are in business and whatever happens—tomorrow, trends may change radically, stations or formats may change. I can't predict. Right now, I'm signing more and more artists and musically better and better artists, but I don't know, I really don't know what would happen if we had a Top 40 hit. Maybe I would start being in the Top 40 business, too. I don't know.

WARNER BROS. RECORDS ● Joe Smith President

Warner Brothers Records is actually several labels under one banner. We have a label, Reprise Records, which is integrated and it's only a label. It has no identity other than that and there's no separate staff. There are some artists who happen to be signed to Reprise and some to Warner Brothers. We also now have various arrangements, distribution deals, and joint ventures with several other labels, such as, Capricorn Records, Bearsville, Chrysalis, Casablanca Records with Neil Bogart, Spector-Warner Records with Phil Spector, and Discreet Records with Herb Cohen and 18 □ down beat

Frank Zappa. These are all joint venture deals, but they all operate under our aegis.

This is a rather new twist in the record business whereby some people who might have at another time started their own record company and gone into their own distribution, have found that the avenues of distribution are not as favorable as they once were. As independent distribution is having a difficult time around the country, these people plug into a company like ours and we do most of their marketing, merchandising, sales and promotion. They provide all the creative areas, sign the acts, record

them and have some promotion facility of their own. They run their own company but are partners with us and decisions are made jointly.

Most of the artists who come out under this entire banner are Warners or Reprise, like Deep Purple, America, Neil Young, James Taylor, Alice Cooper, etc. But, in my own mind I don't separate them by labels. About 80% of our action is still from Warners/Reprise artists and about 20-25% from the outside labels.

Not all of the production and creative work for the Warners/Reprise artists is done

within the company, however. We do have four staff producers who represent about 15% of our total product. The rest are all production deals either self-produced or with outside producers done anywhere in the world. We'll sign an act for a certain royalty, it's a production deal, and they'll hire a producer, pay him, or produce it themselves. I think we're one of the few companies that maintain any kind of house staff of producers. That's ceased to be an important thing about five years ago. We've got some damn good producers here who produce some of our best records, like Lenny Wannecker and Teddy Templeton.

Well, to get to Warner Brothers' viewpoint on the record business, we've had a certain leveling off of our market, our growth, but that was natural. We're also facing the same material shortages every other industry is, but in face of this, and given certain economic conditions in this country, I see the record industry continuing to grow but at a much slower pace than in the past. There is an enormous market out there because music is, to anybody up to 35 years of age, a far greater integral part of their life than it ever was for anybody over 35 years of age. Those who grew up with Elvis Presley, the Beatles, Bob Dylan and rock music are young adults now and they are into music. They're buying music and listening to music long after the generation that preceeded them. Not to get into a sociological diatribe, I think our outlook is positive and there still are young people who love David Cassidy or the next Cassidy and college people are very deeply into music. The success of the concert business indicates that there's a great hunger to see and hear the powerful acts around the world.



PATRICIA WILLARD

I really feel there aren't any significant sales to people over 35, except for the odd album that comes along like *Hair or Fiddler On The Roof*. Artists like Perry Como, Dean Martin, Andy Williams, and Frank Sinatra, have great audiences in clubs, concerts and on television, but their audiences do not buy records. There's been a very sharp dichotomy in who buys records and over 35 or 40 does not spend a lot of time in the record store. That will change, of course, as this generation becomes 35 and 40. I think they'll be buying records.

Our roster is basically soft rock or hard rock, a down-the-middle kind of contemporary music thing. We're not into rhythm and blues as much as we'd like but we have plans to expand it. We have a good marketing organization and we're building a framework of artist with Ashford and Simpson,

Tower of Power, Graham Central Station, and a number of smaller acts. We have some sales people who deal in the specialty of handling r&b, but I would love to have a Bill Withers, Al Green, a Curtis Mayfield, or an Issac Hayes, Stevie Wonder, Marvin Gaye, etc. We've been trying to get into country music for two years now. The problem is that the same companies have had a lock on it for a long time. It's hard to get into that because there's such a loyalty and consistency in the country music artists that it's very hard to get started in it. It's very easy to get started in the rock business. There are very few loyalties in the pop music business.

An area of the business that is vital and necessary, but not my particular interest is the mechanics of product development and sales. Radio exposure is still the major source of product development. People buy records because they hear them on the radio. We have a very unusual business, it's the only one where you can test something before you buy it. You can talk about it, advertise all the time, buy spots on all the big TV shows, it wouldn't matter. Somebody has to hear it and be emotionally turned on with it. In selling records, it's the radio promotion and then being able to capitalize on it immediately by marketing it everywhere. That's mechanical and logistical. But I'm interested in the creative and finding the people who are going to make those records, because you can sell it through any distribution system. Of course, with a great distribution system like we have now—you maximize the sales, you maximize the impact. You get it out all over the country at one time. We don't lose very many possible hits.

you will be heard

formula strings are manufactured with the kind of integrity that guarantees full expression of *your* feeling . . . of *your* sound.

Rock, Country, Classic or just strumming along, there is a Formula series just for you.

Your dealer knows our name.

G.H.S. CORPORATION
PO BOX 136 BATTLE CREEK, MICHIGAN 49015

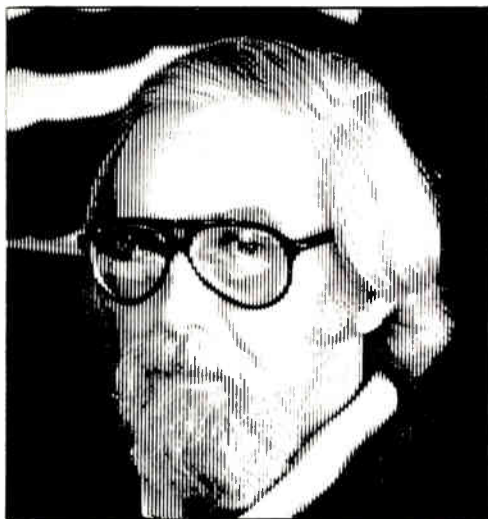
Formula Strings — The Pro-Formula Series — "GUS" Series — LaClassique Series



CAPITOL RECORDS

Mauri Lathower

Vice President, A & R



PATRICIA WILLARD

At one time, record companies were only dealing in quality type acts. Not that we're dealing otherwise, but the business has turned around somewhat. A professional, years ago, was one who had been in the business a number of years before he could land a recording contract. Now, you record and then you become a performer, if that makes any sense. Your initial training doesn't have to come from the road. You make a record and then, possibly, the performing starts on the basis of the popularity of the record.

Just to touch on jazz, Stan Kenton performed for many, many years before he ever got into the recording studio. We were very successful with Stan Kenton for all these years, but Stan and George Shearing are no longer on the label. As we all know, their audiences have diminished, as most jazz audiences have, and there are many reasons for this. What probably happened was that the musician advanced way ahead of the

listening audience. There's nothing wrong with that but it's like the string quartet, which to me, is, in a classical sense, what I call absolute music. The appeal of the string quartet is very limited to its listening audience and on record. I almost compare that with the jazz group. You really have to be into it or really like the pure sounds and it's tough to take. People like to wander, they don't like to concentrate so much.

The biggest artists on Capitol Records right now are the Beatles, individually, of course. They've been very productive this past year. All not only had single releases, but anywhere from one to two LP's and it looks like they're going to continue this way for a couple more years.

The pop area, what we call rock or pop, is, of course, the biggest area with us. It reaches an audience that's just not believable in size and that's comparatively a young audience, too. Demographics go anywhere from 11 to about 17. There's a very influential and big buying audience, then, from about 17 to maybe 26. Then, it really tapers down after that because they are out of college, married, settling down until maybe they have a couple of kids and then get into music, again. Our pop catalog, however, includes show tunes, jazz (what we may have), and country.

I would like to see our base broadened as far as jazz is concerned. Now, when I say jazz, I mean the younger groups, the electric groups such as Weather Report and the group we have that will be released, I think in February, called Atmospheres. They're a young group and really into jazz, but it's amplified jazz. They're really jazz musicians, they play beautifully. Of course, one of my projects has been Supersax and we will have Vol. II which should be ready by February.

I get many calls saying, "Why don't I get or Capitol get into more jazz or why don't you sign Gerry Mulligan or Shelly Manne..." (I'm just using names I hope no one gets offended but I'm familiar with Gerry Mulligan.) Now, how many albums can you have by Gerry Mulligan or by Shelly Manne because basically, they're playing better but it hasn't changed that much. But Supersax, I think, is a concept and we're doing quite well with it and I think we'll even do

better with the second album because everybody falls over listening to Charlie Parker solos. That's what did it to me. Their first album is still doing well and is still on the charts. But, sales are not to the point where anyone's going to be able to retire from them. The audience is there but it's a very small audience.

We are a mass marketing company and jazz is not sold through the rack job. It takes special handling, a certain sensitivity. I think going to a radio station, knowing exactly what to do with the sensitive album takes great expertise and it's not that we don't have it, it's just that we aren't prepared for it at this time because we have not been into jazz for some time. Your jazz audience or fan, I think, his reading materials are somewhat different. He's probably more of a browser, is one that will frequent clubs. Jazz has to have that type of whole and complete circle of attention, not just an ad or merchandiser. When you buy a jazz album, it's not on impulse. Jazz requires special marketing and it's a very limited marketing. We're just too big. By being a full line record company, we will be able to support all phases of music and that's exactly what I think we should do.

We probably are going to be one of the last companies to go into quad, only because there's no standard system. Four major companies have adopted four major different systems which require different hardware and it's confused the customer. We, in the industry are somewhat confused. We're just waiting to see which one really takes over. My personal opinion is that we'll be laying back and seeing exactly what's happening. Right now, we're committed to the SQ system but we haven't released any quad disks. We have a little quad mixing room we're working with so I was planning to hopefully release maybe 25 or 30 albums in quad this year, but we sort of relaxed on it because of materials being in terribly short demand. So, we want to maximize our dollars by selling the most we can and right now the public is not set up for quad. For listening, I think it's great.

With the exception of a broader base of jazz operation, our general diversification will probably remain about the same in the next year or two.

BLACKBIRD RECORDS • Leon Kelert Owner

Lakco is the name of my company, Blackbird is the name of the label. Lakco Record Company is also involved in other things, like recording/producing for other companies, processing tapes, editing, and so on. I've done independent recordings for Arhoolie, GHB, Jazzology, Prestige and Delmark Records.

Blackbird presently has six records in its catalogue. The first recording was done live at the Old Town Gate, and it featured Eddy Davis, a traditional banjo player, who used to play with the Salty Dogs. The second was of a band that played frequently in the Chicago suburbs, a splinter band from the Salty Dogs, called the Chicago Footwar-

mers. And that recording was done about the same time I did my third album, which is simply *The Original Salty Dogs*. The Salty Dogs is a hard-core trad band that played in and around the Chicago area, has since disbanded, but at that time, was very active and wanted to put out some recordings. The fourth release was done in concert in Wisconsin by the Dixieland Rhythm Kings. The fifth is a strictly ragtime album, featuring Wally Rose on the piano. The latest release we have is Waldo's Gut Bucket Syncopators, probably one of the most exciting trad jazz groups around today. And the group was recorded once again, in concert, at Deibel's Beer Stoop, in Columbus, Ohio.



For the upcoming year, I have some pretty exciting things as far as trad fans are concerned. A second album by Wally Rose. An additional recording of the Salty Dogs, and a two-record set by the Dixieland Rhythm Kings. This is a 1955 band that played at the Towers Club in Dayton, Ohio, and featured a famous clarinet player by the name of Ted Bielfeld. These recordings are going to be of historic interest because they will represent only his second release ever. Most of our releases are in the New Orleans Revival school—Lou Waters, say.

We have one recording in the can that is quite a departure from anything we presently have out. It's a session by the New Orleans-Chicago pianist, Little Brother Montgomery. The music will still be sort of Dixieland-oriented, but there is also going to be some authentic blues on the album.

All Blackbird records are pressed on pure vinyl and getting pure vinyl today is a real problem. Most of the records are clear with a red dye added. This is one indication to the consumer that he's getting pure vinyl, because you cannot have black plastic and still be 100% pure. As soon as carbon is added to make it black, the vinyl softens. So we use 100% pure vinyl whenever we can get it for the purpose of quality. We have to pay 47 to 50c per pressing for pure vinyl.

Having the better pressings is quite important for a small operation like Blackbird, which is commonly referred to as a collector's label. The people who collect these records are very appreciative of the fact that they will last for as long as they want to listen to them. If your equipment is in good condition, you can play a pure vinyl LP a hundred times without significant wear. A filled vinyl record, or a remill, will last maybe 20 playings at the most, then it will begin to show wear.

The market for traditional jazz is pretty much stable. On rare occasions it will increase. I can figure about how many records I am going to sell by a given band or artist before the record ever comes out. And that I use in figuring out how many records I'm going to press, how many jackets I'm going to print and so on.

Our records are listed in the Schwann Catalogue and in the Fine Service International Catalogue. Collectors publications will list the records usually for sale by the person who's putting out the publication. And then that person, in turn, will buy the records from us and sell them to their customers. As far as advertising in the mass publications, that's a more difficult thing because there's a considerable amount of money involved. And the money that you spend on advertising, you could perhaps use to put out another LP.

A short while ago an organization called The National Association of Independent Record Distributors was begun to help the small man in the industry. Even though the title indicates distributors, I would venture that the majority of members are manufacturers because there are many more small record labels than there are independent distributors. They have meetings once a year in cities which are chosen by the membership, and this organization is definitely interested in solving some of the problems that exist for the small manufacturer and small distributor.



* DIALOGUE —

**We can make it happen
for you, too!**

* FROM ALBUM "CHICAGO V"

SEND FOR THIS FREE PHOTO OF DANNY

SLINGERLAND DRUM CO. • 6633 North Milwaukee Avenue • Niles, Illinois 60648

Please send your new catalog and this FREE PHOTO of Danny Seraphine
I enclose 50c for postage and handling.

DB/M '74

NAME _____

ADDRESS _____

CITY _____

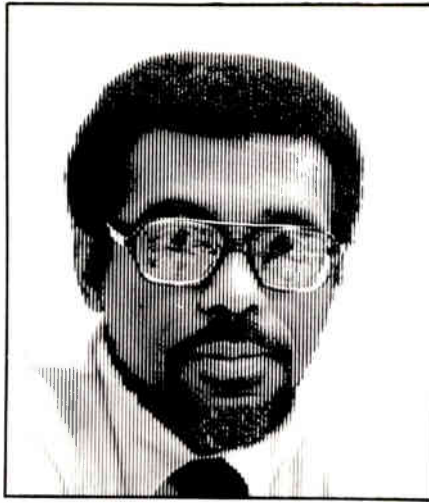
STATE _____

ZIP _____

I've been with the Chess/Janus operation for three years now. I worked for Chess before, for five years when they were in Chicago. My primary involvement here is in administrative activities as opposed to producing. So I've gained a lot more experience in dealing with that area of the business: negotiating contracts, checking on costs, dealing with producers, and just being in charge of the whole a&r field.

My official title is vice-president of a&r. I still love to produce, and I think that's probably my prime love in the business. Though I also like dealing with the other artists and producers. It gives me a broader view of the business instead of being hemmed into a rather limited area. So this situation has given me a greater insight into some of the managerial aspects that are important, while, at the same time, allowing me the latitude to produce at certain times. I guess in the end I have it both ways. It's really an ideal situation.

I've been producing the limited number of jazz acts that we now have, for example, Jack McDuff and Shirley Scott. We're endeavoring to expand the jazz roster in the hopes of getting the Cadet label up to its former eminence in the jazz field. I've noticed a lot more activity in jazz-oriented product in the last year than in the previous three or four. A lot of companies are getting involved in it. I hope they don't feel that it's an automatic pot of gold, because obviously it's not. It's an area that takes careful cultivation, careful promotion. Most often it's a long-term investment. A jazz album when first released might have a relatively normal sales. It would certainly be disappointing to people who are pop oriented and expect to pump out 20,000 to 30,000 albums in a matter of a few weeks of its release. But a good jazz artist with good product will show a healthy profit over a period of years. It's a matter of having confidence and patience. Prestige was successful in that way for years. Blue Note was very successful as an exclusive jazz label. A good jazz album is almost an annuity.



I've always felt that many of the classic gentlemen of jazz have been missing out on some of the exposure, and, hopefully, monetary gain that could be their, or *should* be theirs. People like Sonny Stitt, who are phenomenal musicians and have technique to throw away on their instruments. While many are not doing badly financially, a lot are still not holding their own. I've always felt that the top jazz artists should be able to effect a marriage between their technical musicianship and a product that is accessible on an emotional and musical level to a wider audience than just the esoteric, die-hard jazz fan.

So for that reason, I put Sonny in a situation where he was performing not a bunch of original tunes—which would be unknown and unrecognizable to the mass audience—but a lot of popular tunes like Michael Jackson's *Ben*, Roberta Flack's *Killing Me Softly*, and War's *The World Is A Ghetto*. Sonny played the melodies pretty straight at the beginnings and ends of the tunes, and inside he got involved and did some blowing. They were treated very melodically and, I guess you'd have to call it, commercially. We used strings. We had Don Sebesky do the arrangements for the string charts. And I feel that this is a good direction for Sonny or for artists of Sonny's nature, because it's

the kind of album you don't have to apologize for when you take it to a pop station. But I also think it's valid in its own right as a jazz performance, and that it won't alienate the hard-core Sonny Stitt fans who have followed his progress for years. He was very happy with the finished product. After he did these songs, he told me, "Boy, I've got to listen to the radio some more and find out what's happening 'cause some of these tunes are really nice." He plans to use them in his live performances.

My Ding-A-Ling (off of the *Chuck Berry London Sessions* LP), which I produced, was, in all honesty, a freak record. Freak in both senses of the word: it was suggestive, it had double-entendre; and it was cute, it was nursery rhyme. People are telling me everyday still that their kids were the ones buying the record. I just had someone tell me last week that their daughter went out and bought 10 copies. And I've heard this story many times. It was both a bubble-gum record and a double-entendre record. And I think everybody here had some trepidation as to whether it would be accepted for air-play. We did run into considerable resistance for a while, but once it started rolling, there wasn't anything stopping it. We recorded it not in London, but in Coventry, England, at a live concert that Chuck did in front of some 2,000 kids. He really had the audience at the peak of enthusiasm, and just as he would start a tune they recognized, they would be into singing along. And so when he got into *Ding-A-Ling*, everything just fell into place. It was a natural.

In terms of what's ahead for the label, I really don't know except in the broadest respect. Chess/Janus has shown a very good growth rate in the past few years. There was a period of time, two and a half years ago, when the company was in bad shape because of certain fiscal and managerial excesses. Since the taking over of the record division by Marv Schlachter, there have been some impressive changes made and right now Chess/Janus is turning into a very successful record operation.

PERCEPTION RECORDS ● Boo Frazier Vice-President

Coming to a new label, starting my own label, is something I've had in the back of my mind for as long as I've been in the business. I knew the day would come when I'd venture out on my own, and luckily I met an old friend, Terry Philips. We soon discovered we both had the same ideas. So, at the end of '69, we collaborated on Perception-To-day Records. Actually, that was a tuning-up period. We really didn't come out with product until 1970. I'm rather proud to be able to look back over those years and see what we've accomplished by just staying alive.

I want Perception to be a major independent company. And the only way to really survive in this business is to have an expansive catalogue. You cannot live on hit singles alone. First of all, a radio station will not give you enough air play to keep you in business. A hit album is worth ten hit singles. A lot of people don't realize it, but jazz product was one of the first LP products to sell in the record business. People put jazz down, but in the early days the first album artists

were jazz artists—Dinah Washington, Sarah Vaughan.

My concept in putting this label together was to get involved in jazz. I know that a jazz album will rarely be a monster hit, but certainly it'll sell enough to keep you alive. You'll be taking orders on these long after hit product has been forgotten and buried Lets take a hit single. If it doesn't burst over night, you're sunk. It takes a tune three months to build, then another six weeks to two months to sell. But if you're running a company that has 14 to 15 people depending on you for their livelihood, you can't gamble that way. There's simply no way to survive in the interim. I'm not putting the radio thing down, I love it, those are my friends out there; but they have commitments to their bosses and their agencies. They have got to keep their numbers up. If you come to them with too many bombs, they've got to say, "Hey, man, I can't do it."

The jazz thing, on the other hand, isn't that uptight. You latch on to a good jazz seller



MERRILL ROBERTS

BILLINGSGATE RECORDS • Gary Pollack Owner



They're in the money market, they're not in the music business, and that's the fact of it. You know, you can't really pinpoint the blame on anybody, but the same companies that started Led Zeppelin, the Beatles and so forth now encourage all the stuff that completely killed the English rock scene.

It was a matter of the whole industry booming on rock overnight. The only hero in the world, Hollywood, had died and so forth, but it didn't die, you know, it just went under because people were getting into rock. Then rock itself moved onto the Hollywood stage, everybody painting their faces and the like, and then presto, the music went downhill. It started with Alice Cooper, who couldn't get picked up by anyone in the beginning 'cause he used to bite chicken's heads off. It was a little too perverted. Then he said, "F--- it," and went after the commercial buck himself and everybody followed suit.

In the '60s, the underground rock scene got to lookin' so good that everybody *had* to get into it; everybody had to have a rock label. The scene got so big that the companies needed more personnel, didn't know where to get them, so it turned out to be a matter of "who knew who." After that, everybody was concerned with security and going up and spotting trends and so forth.

They'd see a trend coming out of England and they'd think everybody wants a David Bowie.

I decided to start Billingsgate because I found bands better than the best. Melody Maker's poll picked Yes. We've got at least four bands that'll blow Yes right off the stage. Same with Zeppelin. We've got a guitar band that'll cut the Allman Brothers, even though the Allman Brothers at one time was the greatest band in the world, and I still dig 'em. There's a group called the Wallace Collection. They were on EMI. I don't know the whole story. EMI did a deal with them involving three albums a year for three years. The group never got their money, their manager got it, so the story goes, and EMI never got a record. The group was busted, completely broke. And they had been on every major television circuit in Europe. Now they're back as a kind of free-form jazz group, and their new album took 'em a year in the studio. They're known as Pazop now. It'll be out sometime in March—on Phonogram in Europe, RCA in Japan, Billingsgate in America. They're five classical musicians from the Brussels Conservatory of Music, and their new album will be a stone killer.

Both Warner Brothers and Columbia, and EMI, are trying to pick up Epitaph and the album they recorded here in Chicago last fall. Warner Bros. is talking about a \$40,000 advance just for Europe, EMI wants to pick up the rest of the world, Columbia is in there bidding. People doing the bidding for Columbia talked to Klaus, the guitar player. He did a single that he had brought to them when he was 18, five years ago, and they told him it was too progressive. He's done nothing but progress since. So he just asked them, "Hey, you told me I was too progressive before, and I've progressed since, why do you want me now?" They couldn't answer him.

I'm not saying all the majors are bad. They're just too clumsy, man. It takes forever to do nothing. It's like in the army, you know, "Hurry up and wait," 'cause you have to clear it through this channel, clear it through that channel, get on hold with this guy, go through that guy's secretary, wait for this, wait for that, and by the time it gets down to the actual decision-making process, it's so far removed from the actual

musical world where people are living, you know, what they want to hear, that it doesn't mean anything.

The only stuff they play on the radio today is what won't offend people. And it has to be proven and accepted, which means that it has to sound nice, which means that the whole trip now is in very, very classical production and it's in striking old, familiar chords. Ripoffs, you know. You go back and pick out something nice from this one, something nice from that one. You redo it a different way, put your name on it and it's a new song with beautiful production.

Getting back to Epitaph, though. Rory Gallagher played with them and won't play with them anymore. Wishbone Ash, the same thing. Alvin Lee and Keith Emerson both said a couple of years ago that there were some incredibly talented bands all over Europe, but that there were two in Sweden that'll cut anyone. One is the Power Trio. They're on Billingsgate, too. Ten Years After never showed up for that concert in Germany they were supposed to do with Epitaph. I mean it's all interrelated. The groups are just too good, so we can't get anyone to play with them, nobody will go onstage with them, and nobody knows about them because there's not enough exposure yet. What do we do?

You can get reported in *Billboard* and *Cashbox* and *Record World*, saying that you're getting a lot of action, and some of the radio programmers will go from that. They go from all the tip sheets: Gavin—Hamilton—Redman, that kind of stuff. If you're not getting reported on the tip sheets, forget it. Music directors don't listen to music anymore. They're not hired for having a good ear. They are hired for having a good eye. If they can check out and back up why they put something on the playlist.

Walrus is really trying to be honest within the industry. But they're almost taking on too much of a job. In trying to be fair, they have to listen to everything, and this requires a hell-of-a-lot of people. Sometimes they make mistakes. In their year end wrap-up, they were going to write a re-review on Lucifer's Friend because the first time they put it off as only a possible album that might happen. But they got so much reaction from it across the country that in the year-end review they were going to do a complete review, really listen to it and get into it.



JAZZ AND NOSTALGIA

a photo quiz answers on page 58

Photography and jazz—recorded jazz—have a lot in common. Both a snapshot and a disc are a capturing of the moment, a hammerlock on the past in the form of a permanent remembrance of something that was and is now gone. And both photographs and recorded music can instantly propel us back to another time, by flooding the memory with the feelings and images that surrounded one's first seeing or hearing of them. It's called nostalgia.

Nostalgia is affecting largely because it brings up feelings for a time or place far removed from the present. And just as the music of the present has changed—sometimes unrecognizably—from the music of years past, so have many of the faces pictured in this rogues' gallery. If you know 30 of the 41, you have a yen for the past; 35 out of 41 gets you an honorary Senior Citizen's card; and if you get them all, you're the bee's knees.



1



3



2



4



5



6



7



8 — Who's band is this?



11



9



10



12

MORE ON PAGE 55

World Radio History

RECORD COMPANY GUIDE 1974



A

A B C/Dunhill Recs. (sub. of American Broadcasting Co.), 8255 Beverly Blvd., Los Angeles, Calif. 90048.
A & M Recs. Inc., 1416 N. LaBrea, Los Angeles, Calif. 90028.
Abkco Recs. Inc., 1700 Broadway, New York, N.Y. 10019.
Max Abrams, Box 76082, Los Angeles, Calif. 90076.
Accent Recs., 6533 Hollywood Blvd., Hollywood, Calif. 90028.
Ace of Hearts, see Golden Horn Prod'ns.
Adam VIII Ltd., 17 West 60th St., New York, N.Y. 10023.
Advent Prod'ns, PO Box 635, Manhattan Beach, Calif. 90266.
Afro-Carib Recs., 130 W. 42 St., Rm. 856, New York, N.Y. 10036.
Afro Request, see Request.
Afrotone, see International Rec. Inds.
Agape, see Starday-King.
Ahura Mazda Recs., Box 15582, New Orleans, La. 70175.
Alegre, see Roulette.
Allandale Prod'ns, 3373 Park Ave., Memphis, Tenn. 38111.
Alligator Recs., PO Box 11741, Chicago, Ill. 60611.
All Platinum Recs., 96 West St., Englewood, N.J. 07631.
Alshire Int'l, PO Box 7107, Zip: 91505, 1015 Isabel St., Burbank, Calif. 91502.
American Heritage Music Corp., 1208 Everett, Caldwell, Idaho 83605.
American Music Corp., 123 Water St., Sauk City, Wis. 53583.
Amigo Recs. & Music Co., 6137 N. Sixth St., Philadelphia, Pa. 19120.
Amsterdam, see Flying Dutchman.
Angel, see Capitol.
Apache, see Little Crow.
Appalachian Recs., 811 Point San Pedro Rd., San Rafael, Calif. 94901.
Apple, see Capitol.
Arcane Records, 6388 Ivarene, Hollywood, Ca. 90068.
Archive of Folk & Jazz Music, see Everest.
Archive of Gospel Music, see Everest.
Archive of Piano Music, see Everest.
Ardent Prod'ns Inc., 2000 Madison Ave., Memphis, Tenn. 38104.
Arhoolie Recs. Inc., PO Box 9195, Berkeley, Calif. 94709.
Ars Nova/Ars Antiqua, 606 Raleigh Place S.E., Washington, D.C. 20032.
Asch, see Folkways.
Ashes & Sand, see Electra-Asylum.
Asp Records, 10123 66th Ave. South, Seattle, Wash. 98178.
Asylum, see Elektra.
Atco, see Atlantic.
Atlantic Rec'g Corp., 1841 Broadway, New York, N.Y. 10023.
Audio Arts Inc., 5611 Melrose Ave., Hollywood, Calif. 90038.
Audio Blues, see Audio Arts.
Audiofidelity Ents. Inc., 221 W. 57 St., New York, N.Y. 10019.
Audiophile, see Happy Jazz.
Audio Precision, see Jazzology-GHB.
Avant Garde Recs. Inc., 250 W. 57 St., New York, N.Y. 10019.
Avco Recs. Corp., 1301 Ave. of the Americas, New York, N.Y. 10019.
Aware, see General Rec'g Corp.
Azteca Inc., 222 W. Orange Grove Ave., Burbank, Calif. 91502.

B

B A S F Systems Inc., Crosby Dr., Bedford, Mass. 01730.
Backbeat, see Duke/Peacock.
Bandstand Records, PO Box 740, Artesia, Ca. 90701.
Bar-B-Que Records, 927 E. Westfield, Indianapolis, Indiana.
Barnaby Recs., 816 N. La Cienega Blvd., Los Angeles,

Calif. 90069.

Baroque, see Record Club of America.
Barrelhouse Records, 6512 S. Taiman, Chicago, Ill. 60629.
Bartok Recs., 888 Seventh Ave., New York, N.Y. 10019.
Bay Records, 5801 Margarido Drive, Oakland, Ca. 94618.
Beacon Gospel, see Paradome.
Beale Street Blues, see Natural Groove Music.
Bearsville, see Warner Bros.
Beegee Recs. Inc., 3101 S. Western Ave., Los Angeles, Calif. 90018.
Bel-Aire Recs., 1740 W. 47 St., Chicago, Ill. 60609.
Bell Recs. (div. of Columbia Pictures Inds. Inc.), 1776 Broadway, New York, N.Y. 10019.
Berkeley Rhythm Recs., 3040 Benevenue, Berkeley, Ca. 94705.
Bet-Car Records, 333 North Drive, North Plainfield, New Jersey 07060.
Beverly Hills Recs. Inc., 6430 Sunset Blvd., Hollywood, Calif. 90028.
Biblesound, see Cherokee Album.
Biblestone, see Cherokee Album.
Bible Voice Inc., 16233 Lindberg St., Van Nuys, Calif. 91406.
Big Band Archives (see West Coast Audio Visual Corp).
Big Deal Rec. Co., Box 60-A, Cheneyville, La. 71325.
Big Memphis Sounds, see Style.
Big Star Records, 4228 Joy Road, Detroit, Michigan 48204.
Big Tree Ents. Ltd., 555 Madison Ave., New York, N.Y. 10022.
Billingsgate Records, 4073 S. Archer, Chicago, Ill.
Biograph Recs. Inc., PO Box 109, Canaan, N.Y. 12029.
Birch Recs., PO Box 92, Wilmette, Ill. 60091.
Birth, see Jazz Composer's Orchestra Ass'n Inc.
Biscayne, 2630 E. 75 St., Chicago, Ill. 60649.
Blackbird, see Lakco.
Black Falcon Rec. Corp. (sub. of Bill Seabrook Int'l Corp.), 22 Pine St., Freeport, L.I., N.Y. 11520.
Black Forum, see Motown.
Black Jazz, see Ovation.
Blue Flame, see C.J. Colt.
Blue Goose Recs., 54 King St., New York, N.Y. 10014.
Bluegrassive, see McKinnon.
Blue Horizon Rec. Inc., Blue Horizon House, 165 W. 74 St., New York, N.Y. 10023.
Blue Note, see United Artists.
Blues Beat, see Big Deal Rec. Co.
Blues Classics, see Arhoolie.
Blues on Blues, see Twinight.
Blue Star Recs., 323 W. 14 St., Houston, Tex. 77008.
Blue Soul, see RMS.
Blues Supreme, see Daniels.
Blues Time, see Flying Dutchman.
Bluestown, see Wild Recs.
Blues Unlimited, see Goldband.
Bluesway, see ABC/Dunhill-ABC.
Blue Thumb Recs. & Tapes Inc. (sub. of Famous Music Corp.), 11538 San Vicente Blvd., Los Angeles, Calif. 90049.
Bold, Fla., see TK.
Bomp Records, see Adelphi.
Bountiful Record Corp., 12311 Gratiot Ave., Detroit, Mich. 48205.
Broadway Records, PO Box 244, Milford, Mich. 48042.
Brown Bag, see United Artists.
Brownstone, see Polydor.
Brunswick Rec. Corp., 888 Seventh Ave., New York, N.Y. 10019.
Brut Recs. (div. of Brut Prod'ns Inc.), 1345 Ave. of the Americas, New York, N.Y. 10019.
Buddah/Kama Sutra Recs. Inc. (sub. of Viewlex Inc.), 810 Seventh Ave., New York, N.Y. 10019.
Building Community Art Rec'g Co. Inc., 712 Division Ave. NE, Washington, D.C. 20019.
Button Nose, see Jazz Composer's Orchestra Ass'n Inc.
Buzztown, see Sadty City.

C

CBS Recs., 51 W. 52 St., New York, N.Y. 10019.
CBS Recs. Int'l (div. of Columbia Broadcasting System Inc.), 51 W. 52 St., New York, N.Y. 10019.
C. J. R., see Jazz Composer's Orchestra Ass'n Inc.
C-R-Co., see Cherokee Album.
C. R. I., see Composers Rec'g Inc. & Jazz Composer's Orchestra Ass'n Inc.
C. T. I., see Creed Taylor Inc.
Cab Recs., 975 Prospect Ave., Bronx, N.Y. 10459.
Cadet, N.Y., see Chess/Janus.
Cadet/Concept, see Chess/Janus.
California, see Contemporary.
Calig, see Jazz Composer's Orchestra Ass'n Inc.
California Condor, Box 4364, Irvine, Ca. 92664.
Calla, see Roulette.
Camden, see RCA.
Camden Soul, see Sunflower Prod'ns.
Capitol Recs. Inc., 1750 N. Vine St., Hollywood, Calif. 90028.
Capricorn Recs. Inc., 535 Cotton Ave., Macon, Ga. 31201.
Casablanca Recs., Inc., 1112 Sherbourne Drive, Los Angeles, Ca.
Cat, see TK.
Centaur, 82 Aldine St., Rochester, N.Y. 14619.
Chain, see TK.
Challenge, 9220 Sunset Blvd., Suite 312, Los Angeles, Calif. 90069.
Charisma, see All Platinum.
Charisma (UK), see Buddah/Kama Sutra.
Chart, N.Y., see Buddah/Kama Sutra.
Chatham Square, see Jazz Composer's Orchestra Ass'n Inc.
Checker, see Chess/Janus.
Chelsea Rec. Corp., 3 E. 54 St., New York, N.Y. 10022.
Cherokee Album Corp., PO Box 175, Fairmount, Ga. 30139.
Cherry Red Rec. Corp., 4220 Beverly Blvd., Los Angeles, Calif. 90004.
Chess, see Chess/Janus.
Chess/Janus Recs. (div. of GRT Corp.), 1301 Ave. of the Americas, New York, N.Y. 10019.
Chiaroscuro, see Audiofidelity Ents. Inc.
Chi-Lite, see Alaska-Chi-Sound.
Chiss, see Blue Thumb.
Choice Recs., 245 Tilley Place, Sea Cliff, Long Island, N.Y. 11579.
Chrysalis, see Warner.
Cinema, see West Coast Audio Visual Corp.
Circle, see Jazzology-GHB.
Citation, see Scepter.
Clean, see Atlantic.
Clintone, see Atlantic.
Cobblestone, see Buddah/Kama Sutra.
Coco, see Mango.
Coliseum, see London.
Collectors Guild, see Record Collectors Guild.
Colony "13" Recs., 123 Rader Dr., Nashville-Antioch, Tenn. 37013.
Colpix Rec'g Co., 152 W. 42 St., Suite 536, New York, N.Y. 10036.
Command Performance, see West Coast Audio Visual Corp.
Contemporary Recs. Inc., 8481 Melrose Pl., Los Angeles, Calif. 90069.
Coral, see MCA.
Cornet, see BASF.
Counterpoint, see Everest.
Creative World Inc., 1012 S. Robertson Blvd., Los Angeles, Calif. 90035.
Curtom Recs. Inc., 5915 N. Lincoln Ave., Chicago, Ill. 60645.
Custom Fidelity Inc., 7925 Santa Monica Blvd., Hollywood, Calif. 90046.

D

DRM, 15859 Vose St., Van Nuys, Ca. 91406.
Dakar, see Brunswick.
Daniels Rec. Co., PO Box 266, River Forest, Ill. 60305.
Dawn Recs., Box 4049, Fort Worth, Texas 76106.
Decca, see MCA.
De-Lite Rec'd Sound Corp., 200 W. 57 St., New York, N.Y. 10019.
Del-Mar Recs. Inc., PO Box 237, 115 E. First, Lancaster, Tex. 75146.
Delmark Recs., 4243 N. Lincoln Ave., Chicago, Ill. 60618.

LARRY CORYELL

THE ELEVENTH HOUSE.

Hear Larry's far-out Mu-tron sounds on his newest Vanguard release, No. VSD 79342. Larry uses a stock model Mu-tron III. Works with most electrified instruments or microphone. Write for catalog sheet and name of nearest dealer.

Patents Pending

Now available!
Mu-tron PS-1
Battery Eliminator.
\$19.95.

**UNDER
\$100.00.
SYNTHESIZER
EFFECTS!**

MU-TRON III[®]



MUSITRONICS Corporation, Rosemont, New Jersey 08556

Deluxe, see Starday-King.
Deram, see London.
Deutsche Grammophon, see Polydor.
Devi, see Takoma.
Dial Recs. Inc., PO Box 1273, Zip: 37202; 708 17 Ave S. Nashville, Tenn. 37203.
Dial Reet, see Warner Bros./Reprise.
Disneyland-Vista Recs., 800 Sonora Ave., Glendale, Calif. 91201.
Dot, see Famous.
Double Helix Box 817D, Kentfield, Ca. 94904.
Duke/Peacock Recs. Inc., 2809 Erastus St., Houston, Tex. 77026.
Dunhill, see ABC/Dunhill.
Dupree, see Solid Soul/Bold Soul.

E

E C M, see Polydor.
E P I, see Jazz Composers Orchestra Ass'n Inc.
E S P, see ESP-Disk.
E S P-Disk Ltd., 290 West End Ave., New York, N.Y. 10023.
Eastbound, see Westbound & Chess/Janus.
Elektra Recs. Co., 15 Columbus Circle, New York, N.Y. 10023.
El Saturn Research, PO Box 7124 Chicago, Ill. 60607.
End, see Roulette.
Enja, see Jazz Composer's Orchestra Ass'n Inc.
Esoteric, see Everest.
Eubie Blake Music, 284-A Stuyvesant Ave. Brooklyn, N.Y. 11221.
Everest Rec. Group, 10920 Wilshire Blvd., Los Angeles, Calif. 90024.
Everyman, see Vanguard Rec'g.
Evolution, see Stereo Dimension.
Excella, see Nashboro.

F

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

G

G H B, see Jazzology-GHB.
G M I, see Groove Merchant Int'l.
G N P Crescendo Recs., 9165 Sunset Blvd., Los Angeles, Calif. 90069.
G R T, see Chess/Janus.
Galaxy, see Fantasy.
General Rec'g Corp., 174 Mills St. NW, Atlanta, Ga. 30313.
Ghetto, see Roosevelt Lee.
Golden Horn Prod'n's, 901 18 Ave. S., Nashville, Tenn. 37212.
Gone, see Roulette.
Good Medicine, see Starday-King.
Good Time Jazz, see Contemporary.
Gordy, see Motown.
Gospel, see Savoy.
Gospel Jubilee, see Ralph's.
Gospel Truth, see Stax.
Grecoophon, see Fiesta.
Greene Bottle Recs. (sub. of Famous Music Corp.), 7033 Sunset Blvd., Hollywood, Calif. 90028.
Groove Merchant Int'l Inc., Gulf + Western Plaza, New York, N.Y. 10023.
Grunt, see RCA.

H

Halcyon Records, P.O. Box 4255, Grand Central Station, New York, N.Y. 10017.
Halifax, 4135 W. Armitage, Chicago, Ill. 60639.
Happy Jazz Inc., PO Box 66, Zip: 78291; 301 Broadway, San Antonio, Tex. 78206.
Happy Time, see Pickwick Int'l.
Happy Tunes, see Springboard.
Harlem, see Sabre.
Harmony, see CBS Recs.
Harvest (UK), see Capitol.
Herwin Recs., 45 First St., Glen Cove, L.I., N.Y. 11542.
Hidden, see Capitol.
Hi Rec'g Corp., 308 Poplar Ave., Memphis, Tenn. 38103.
Hickory Recs. Inc., 2510 Franklin Rd., Nashville, Tenn. 37204.
Hi Country, see London & Hi Rec'g.
28 □ down beat

HiFi/Life, see Everest.
Hilltop, N.Y., see Pickwick Int'l.
Hilltop, Ohio, see Roosevelt Lee.
Historical Recs. Inc., PO Box 4204, Bergen Sta., Jersey City, N.J. 07304.
Hollywood, see Starday-King.
Hot Wax, see Buddah/Kama Sutra.

I

Icon, see GHB.
Impulse, see ABC/Dunhill—ABC.
In, La., see Jewel.
Incus, see Jazz Composer's Orchestra Ass'n Inc.
India Navigation Co., P.O. Box 224, Staten Island, N.Y. 10305.
Interlochen Jazz Quintet, Box 164, Interlochen, Mich. 49643.
Internat'l Assoc. of Jazz Record Collectors, c/o Mr. David Goldenberg, 818 Elkins Ave., Elkins Park, 19117.
International Rec. Inds. Inc., PO Box 593, Radio City Sta., New York, N.Y. 10019.
Invictus, see CBS.
Island, see Capitol.

J

J C O A, see Jazz Composer's Orchestra Ass'n Inc.
James O. Taylor Presents, 12311 Gratiot Ave., Detroit, Mich. 48205.
Jamie/Guyden Dist'g Corp., 919 N. Broad St., Philadelphia, Pa. 19123.
Janus, N.Y., see Chess/Janus.
Japo, see Jazz Composer's Orchestra Ass'n Inc.
Jayla, see Cherokee Album.
Jay-Walking, see Soulville & Chess/Janus.
Jazz, see Ron Recs.
Jazz Archives, P.O. Box 194, Plainview, N.Y. 11803.
Jazz Composer's Orchestra Ass'n Inc. (JCOA), 6 W. 95 St., New York, N.Y. 10025.
Jazz Emporium, P.O. Box 712, Mendota, Minn. 55050.
Jazzette Records, 796 Reddick, Memphis, Tenn.
Jazzology-GHB Recs., 2001 Suttle Ave., Charlotte, N.C. 28208.
Jazztronauta Records, 2833 75th Avenue, Baton Rouge, Louisiana 70813.
Jazzworth, see Sadity City Music Prod'ns.
Jewel Rec. Corp., 728 Texas St., Shreveport, La. 71163.
Jin & Swallow Rec. Co., PO Box 506, 434 E. Main, Ville Platte, La. 70586.
Jolly Roger, see MGM.
Just Sunshine, see Famous.

K

Kama Sutra, see Buddah/Kama Sutra.
Kaytown Creative Sound Prod'ns, 3108 Linwood Blvd., Kansas City, Mo. 64128.
Kenwood, see Nashboro.
King, see Starday-King.
King Blue Grass, 4766 Glendale—Milford Road, Cincinnati, Ohio 45242.
King Cole Enterprises, PO Box 2194, Memphis, Tenn. 38102.
Ko-Ko, see Stax.
Kudu, see Creed Taylor Inc.

L

Labor, see Jazz Composer's Orchestra Ass'n Inc.
Lakco Rec., 2252 N. Orchard St., Chicago, Ill. 60614.
Latin Tape Co., PO Box 7505, San Antonio, Tex. 78207.
Roosevelt Lee Prod'ns, 3966 Standish Ave., Cincinnati, Ohio 45213.
Legacy, see Sabre.
Legend Record Co., 12055 Burbank Blvd., North Hollywood, Ca. 91607.
Let's Pretend, see Stereo Dimension.
Lewis, see Jewel.
Little David Recs. Co. Inc., 8533 Sunset Blvd., Los Angeles, Calif. 90069.
Logos, see Symposium.
London Recs. Inc., 539 W. 25 St., New York, N.Y. 10001.
Long Groove, see Lakco.
Louisville Philharmonic Society, 333 West Broadway, Louisville, Ky. 40202.
Lyrichord, 141 Perry St., New York, N.Y. 10014.

M

M C A Recs. Inc., 100 Universal City Plaza, Universal City, Calif. 91608.
M G M Recs. Inc., 7165 Sunset Blvd., Los Angeles, Calif. 90046.
M & M, see El Saturn.
M P S, see BASF.
Mainstream Recs. Inc., 1700 Broadway, New York, N.Y. 10019.
Mamlish Records, Inc., Cathedral Station, P.O. Box 410, New York, N.Y. 10021.
Mandala Recs., 3557 Dickerson Rd., Nashville, Tenn. 37207.
Mango Recs. Inc., 1650 Broadway, Suite 1206, New York, N.Y. 10019.
Manticore, see Atlantic.
Master Jazz Recordings, Box 579—Lenox Hill Station, New York, N.Y. 10021.
Matchbox, see Saydisc.
McKinnon Recs. Co. (div. of McKinnon/Slide Pictures Rec. Corp.), PO Box 691, Reading, Pa. 19601.

Melodeon, see Biograph.
Mercury Rec. Corp. (sub. of Polygram Corp.), see Phonogram Inc.
Merry Makers Record Co., 945 Larkin St., San Francisco, Ca. 94109.
Met Richmond Latin Rec. Sales Inc., 1637 Utica Ave., Brooklyn, N.Y. 11234.
Metromedia Recs. Inc., 1700 Broadway, New York, N.Y. 10019.
Mikim, see Stax.
Milestone, see Fantasy.
Monmouth-Evergreen Recs., 1697 Broadway, Suite 1201, New York, N.Y. 10019.
Monument Rec. Corp., 530 W. Main, Hendersonville, Tenn. 37075.
Mosaic, see Scepter.
Motown Rec. Corp., 6464 Sunset Blvd., Hollywood, Calif. 90028.
Mowest, see Motown.
Muse Recs. (div. of Blanchrich Inc.), 160 W. 71 St., New York, N.Y. 10023.
Musical Heritage Society Inc., 1991 Broadway, New York, N.Y. 10023.
Musik Merchants, see Buddah/Kama Sutra.
Muskadine, see Advent.
Mystic Recs. Inc., Mystic Music Centre, 6277 Selma Ave., Hollywood, Calif. 90028.

N

Nashboro Rec. Co., 1011 Woodland St., Nashville, Tenn. 37206.
Nashville, see Starday-King.
Nashville Rec'g Servs. Inc., PO Box 653, 822 19 Ave. S., Nashville, Tenn. 37202.
Neighborhood, see Famous.
Nessa, see Jazz Composer's Orchestra Ass'n Inc.
New Orleans Records, 3433 N. Marshfield #2E, Chicago, Ill. 60657.
Nocturne Recs. Inc., 6244 1/2 Santa Monica Blvd., Los Angeles, Calif. 90038.
Nodlew, see Jazz Composer's Orchestra Ass'n Inc.
Nodlew Music, P.O. Box 38, St. Albans Station, Jamaica, New York 11412.
Nonesuch, see Elektra.

O

O P J, 6712 Carpenter, Chicago, Ill. 60621.
Oblivion, New York, N.Y., see Jazz Composers Orchestra Ass'n Inc.
Oblivion Recs. Inc., PO Box X, Roslyn Heights, N.Y. 11577.
Octave, 520 Fifth Ave., New York, N.Y. 10036.
Ode Recs. Inc., 1416 N. LaBrea, Los Angeles, Calif. 90028.
Odyssey, see CBS Recs.
Off-Spring, see Springboard.
Okoh, see CBS Recs.
The Old Masters, see Max Abrams.
Old Timey, see Arhoolie.
Onyx, see Muse Recs.
Origin, P.O. Box 14068, San Francisco, Ca. 94114.
Oro, see ESP-Disk.
Otic, see Jazz Composer's Orchestra Ass'n Inc.
Otic Records, (Bobby Naughton) Southbury, Conn. 06488.
Ovation Recs. (div. of Ovation Inc.), 1249 Waukegan Rd., Glenview, Ill. 60025.

P

P M R, see Jazz Composer's Orchestra Ass'n Inc.
P.M. Recs., 20 Martha St., Woodcliff Lake, N.Y. 07675.
P M W, see Jazz Composer's Orchestra Ass'n Inc.
Pace, see Buddah/Kama Sutra.
Palladium Recs., 567 Purdy, Birmingham, Mich. 48009.
Paragon Prod'ns, 1265 Broadway, New York, N.Y. 10001.
Paramount, see Famous.
Paredon Records, P.O. Box 889, Brooklyn, N.Y. 11201.
Parrot, see London.
Peacock, see Duke/Peacock.
The People Music Works, 220-01 Hempstead Ave., Queens Village, N.Y. 11429.
Perception Recs. (sub. of Perception Ventures Inc.), 16 W. 46 St., New York, N.Y. 10036.
Peters Int'l Inc., 600 Eighth Ave., New York, N.Y. 10018.
Philadelphia Int'l/Gamble Recs., 309 S. Broad St., Philadelphia, Pa. 19102.
Philips (Dutch Swing College Band Only), see Lakco.
Philips, see Phonogram Inc.
Phil-L A. of Soul, see Jamie/Guyden.
Philly Groove, see Bell Recs.
Philo Records, The Barn, North Ferrisburg, Vermont 05473.
Phoenix Records, P.O. Box 3, Kingston, N.J. 08528.
Phonogram Inc. (sub. of Polygram Corp.) (formerly Mercury Rec. Corp.), 118M Plaza, Chicago, Ill. 60611.
Pickwick Int'l USA, 135 Crossways Park Dr., Woodbury, L.I., N.Y. 11797.
Piedmont, see Colony "13".
Pinnacle, 5358 S. Wells St., Chicago, Ill. 60609.
Playboy Recs., 8560 Sunset Blvd., Los Angeles, Calif. 90069.
Plush, see Jewel.
Polka Music Corp./Polka Towne Music, 211 Post Ave., Westbury, L.I., N.Y. 11590.
Polydor Inc. (sub. of Polygram Corp.), 1700 Broadway, New York, N.Y. 10019.
Polygram Corp. of New York, 450 Park Ave., New York, N.Y. 10022.
Prestige Recs., 10 & Parker Sts., Berkeley, Calif. 94710.
Probe, see ABC/Dunhill—Grand Award.
Project 3, see The Total Sound.

Puritan Records, Box 946, Evanston, Ill. 60204
Pyramid Music, (Bruce Baker) 405 1/2 W. North College St., Yellow Springs, Ohio 45387

Q

Queen Bee, see Spivey.

R

R B F, see Folkways.
R C A Recs., 1133 Ave. of the Americas, New York, N.Y. 10036.
Raglan Records, see Arhoolie
Ralph's Radio Music, PO Box 127 Demorest, Ga. 30535
Ramage Recs., 6030 N. Nagle Ave., Chicago, Ill. 60646
Ranwood Recs. Inc. (sub. of Ranwood Int'l Inc.), 9034 Sunset Blvd., Los Angeles Calif. 90069.
Rare Earth, see Motown.
The Rarest Fats Waller, see Max Abrams
Rebel, PO Box 246, 3704 Wells Ave., Mount Rainier, Md. 20822.
Record Club of America, Box 517, Manchester, Pa. 17345.
Record Collectors Guild Inc., 507 Fifth Ave., New York, N.Y. 10017.
Record Guild of America, 170 Central Ave., Farmingdale, L.I. N.Y. 11735.
Red Coach, see De-Lite & Chess/Janus.
Red Lion, see Mainstream.
Red Onion, Ill., see Lakco.
Red Seal, see RCA.
Regency, see Cherokee Album.
Regent, see Savoy.
Reggae, see Flying Dutchman.
Repeto, see El Saturn.
Reprise, see Warner Bros.
Request Recs. Inc., 66 Memorial Hwy., New Rochelle, N.Y. 10801.
Respect, see Stax.
Revelation Records, 417 E. Broadway, Glendale, Ca. 91205
Rice Recs. Inc., 805 16 Ave. S., Nashville, Tenn. 37203
Rolling Stones, see Atlantic.
Rollins Recs., 389 S. Orange Ave., Newark, N.J. 07103
Ron Recs., PO Box 14602, Baton Rouge, La. 70802.
Roots, see Saydisc
Roulette Recs. Inc., 17 W. 60 St., New York, N.Y. 10023
Rounder Records, 186 Willard Ave., Somerville, Mass. 02144
Royal American Recs. Inc., 1520 16 Ave. S., Nashville, Tenn. 37212.

S

SJC Production, c/o Ken Kistner 11611 S. Normandy, Worth, Ill. 60482
S R P, see Jazz Composer's Orchestra Ass'n Inc.
Sabor, see Roulette
Sabre Prod'ns Inc., 755 Steves Ave., San Antonio, Tex. 78210.
Sadity City Music Prod'ns, 1310 Grant Ave., San Francisco, Calif. 94133
Salvation, see Creed Taylor.
Satch Rec'g Co., 9147 S. Michigan Ave., Chicago, Ill. 60619.
Savoy Rec. Co. Inc., 56 Ferry St., Newark, N.J. 07105
Saydisc Specialized Records Ltd., The Barton, Ingelstone Common, Hawksbury, Badminton, Glos GL9 1BX England
Scala, see Everest.
Scepter Recs. Inc., 254 W. 54 St., New York, N.Y. 10019
Seeds, see Jazz Composer's Orchestra Ass'n Inc.
Seraphim, see Capitol.
7th Sound, see Daniels.
Sharp, see Savoy
Shelter, see Capitol.
Sheridan Music Press, 203 Fifth St., Wilmette, Ill.
ShiShiWuAi, see Jazz Composer's Orchestra Ass'n Inc
Sidewalk Hot Jazz, see Lakco
Sire Recs. Inc., 165 W. 74 St., New York, N.Y. 10023.
Sunday, 144 S. Beverly Dr., Beverley Hills, Calif. 90212
Sonet, see Jazz Composer's Orchestra Ass'n Inc
Songbird, see Duke/Peacock
Soul, see Motown.
Soulin' Rec. Co., 5130 Cameron Blvd., New Orleans, La. 70122.
Souville Rec. Co. Inc., 2308-10 N. Sixth St., Harrisburg, Pa. 17110.
Sound of Memphis, see King Cole.
Sounds of the Caribbean, see Request.
Sounds of the South, see MCA.
Southland, N.C., see Jazzology-GHB.
Sovereign, see Capitol
Spark Recs. (div. of Peer-Southern Prod'ns Inc.), 1740 Broadway, New York, N.Y. 10019
Spectrum, Burbank, Calif., see Alshire Int'l
Spivey, 65 Grand Ave., Brooklyn, N.Y. 11205
Springboard Int'l Recs. Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036.
Standard-Colonial Recs. Inc., 52 Cummings Park, Woburn, Mass. 01801.
Stang, see All Platinum.
Stanyan, see Warner Bros.
Star, Calif., see Contemporary.
Starday-King Recs. (div. of Tennessee Rec'g & Publ'g Co. Inc.), PO Box 8188, Zip 37075, 3557 Dickerson Rd., Nashville, Tenn. 37207.
Stax Recs. Inc., 98 N. Avalon Ave., Memphis, Tenn. 38104.

Stereo, see Contemporary.
Stereo Dimension Recs., 888 Seventh Ave., New York, N.Y. 10019.
Stereo-Fidelity, see Alshire.
Stereo Treasury Series, see London.
Stinson Recs., PO Box 3415, Granada Hills, Calif. 91344.
Stradivari, see Everest.
Straight, see Warner Bros.
Strata-East Recs. Inc., 463 West St., Suite 1020H, New York, N.Y. 10014.
Sunbeam Records, P.O. Box 4748, San Jose, Ca. 95126
Sunflower Prod'ns, PO Box 1333, Camden, N.J. 08105.
Super, see Birch.
Sureshot, see Duke/Peacock
Survival Recording Co., P.O. Box 1171, New York, N.Y.
Sweet Dragon, Canal St. Station, New York, N.Y. 10013
Swing Era, see West Coast Audio Visual Corp
Swinger Prod'ns, PO Box 1659, Beverly Hills, Calif. 90213.
Symposium Assocs. Inc., 315 E. Franklin, Minneapolis, Minn. 55404.

T

T K Prod'ns Inc., 495 SE 10 Court, Hialeah, Fla. 33010.
T M S, see Jazz Composer's Orchestra Ass'n Inc.
T-Neck, see Buddha/Kama Sutra.
Takoma Recs., PO Box 5369, Santa Monica, Calif. 90405
Tamla, see Motown.
Tangerine Rec. Corp., 2107 W. Washington Blvd., Los Angeles, Calif. 90018.
Creed Taylor Inc., 1 Rockefeller Plaza, New York, N.Y. 10020.
Testament, N.Y., see Jazz Composer's Orchestra Ass'n Inc.
Testament Records, 507 Palo Verde Ave., Pasadena, Ca. 91107.
Bob Thiele Music, see Flying Dutchman
Thimble, see Audioidentity.
Third World, see Jazz Composer's Orchestra Ass'n Inc.
Thoth, see El Saturn.
Threshold, see London.
Tiger Tail, see Audioidentity.
Torrid, see Twinght.
Track, see MCA.
Tradition, see Everest
Tribe, see Jazz Composer's Orchestra Ass'n Inc.
Tridelta, see McKinnon.
Trip, see Springboard.
Tri-us, see Starday-King.
Tulip Records, Inc., P.O. Box 6277, San Francisco, Ca. 94101
Tumbleweed Recs. Inc., 1368 Gilpin St., Denver, Colo. 80218
Turbo, see All Platinum.
Twentieth Century Recs., 8255 Sunset Blvd., Los Angeles, Calif. 90046.
21st Century Sound, see American Music Corp
Twinght Recs. Inc., 233 E. Erie St., Chicago, Ill. 60611.

U

Ujamaa, see Jazz Composer's Orchestra Ass'n Inc.
Uni, SEE MCA.
Unit Core, P.O. Box 3041, New York, N.Y. 10001
United Artists Recs. Inc., 6920 Sunset Blvd., Los Angeles, Calif. 90028
Up Front, see Springboard.

V

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

W

WIMR, see Crystal
Warner Bros. Recs. Inc., 4000 Warner Blvd., Burbank, Calif. 91505.
Warren Recs., 3126 E. St. SE, No. 4, Washington, D.C. 20019
Waterfall Records, see Biograph
Watt Works Inc., 6 W. 95 St., New York, N.Y. 10025.
Westbound Recs. Inc., 14643 Joy Rd., Detroit, Mich. 48228.
West Coast Audio Visual Corp., 20944 Sherman Way, Suite 144, Canoga Park, Ca. 91303
Westminster, see ABC/Dunhill
Westminster Gold, see ABC/Dunhill—Westminster.
Wooden Nickel Recs. Inc., 400 S. Beverly Dr., Beverly Hills, Calif. 90212.

Y

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

Z

Zap, see Rebel.

Arp Plus Four

John Lewis of the Modern Jazz Quartet has long been a leader in the contemporary music scene. He has pioneered new styles that have changed the shape of modern jazz.



Today, John's adding new dimensions to his sounds with an ARP 2600 synthesizer. ARP. Music plus.



World's leading manufacturer of electronic music synthesizers.
ARP Instruments, Inc. 320 Needham St., Newton, Mass. 02164 (617) 965-9700



A NEW ERA IN ELECTRONIC MUSIC

LYRICON!



The Lyricon introduces to electronic music the prime dimension...
EXPRESSION
 combined with a range of sounds unmatched by any other instrument!

ONLY FROM COMPUTONE
 for brochure please write:
Computone Inc.
 P.O. Box 1032, Hanover, Mass. 02339

and you'll score ten, fifteen thousand every shot. If you've got five jazz artists, that's 50,000 albums right there. That's where the consistency comes in. We had a hit single in King Harvest's *Dancing in the Moonlight*. But it's hard to come back. We had the number one record in Chicago and when we came out with a second King Harvest record, the Chicago stations wouldn't even give us a shot. Man, you can't stay alive that way.

For a strong catalogue, you need a variety of things. I mentioned jazz because a name like Dizzy Gillespie was always continuous, a seller. We have Johnny Hartman with us, that's continuous. Shirley Horn is continuous also. Then there's Larry Young and a new album by him that's doing very well, *Lawrence of Newark*. Then there's the Portrait albums with Wanda Robinson, the two Black Ivory albums and, of course, Astrud Gilberto. So we've got about a dozen albums that will turn every day and every week. Just think: if we were into singles all the time, we would've been out of the picture a long time ago. We don't want to just reach the jazz market to the exclusion of other markets. But our security on a continuous basis is founded on jazz.

The distributor today has a heavier overhead and he has to run or chase the hits in order to survive. The business, unfortunately, is structured toward the instant hit. But I'm hoping the day will come when the distributor will integrate other forms into his outlets. That's where they're missing a much bigger buck. It would be great if he told his people, "Look, we're going to get behind jazz product as well." The two may become four. Right now, they're afraid to take the chance. Also, a lot of people just sell from the charts: they don't use their imagination any more.

What a lot of promo men don't realize is that if they get a good jazz product on a regular basis, it'll filter into all areas. The proof of that is what is happening with Donald Byrd's *Black Byrd*. It busted wide open, into all areas. I don't think it's the companies' faults as much it is the fault of the people who work for these companies. They don't want to take any chances.

In regards to being a black record company owner-producer, I don't face any problems out of the ordinary. I came into this business in 1958 as a shipping clerk for Leonard Chess at Chess Records. And I never wanted something for nothing. I knew, though, that I wasn't going to stay in that packing room for ever. I did what I had to do, pack those packages, learn as much as I could about the business, and work my way out as quickly as possible.

First of all, I don't go along with the black-white thing. Economics is really the name of the game. Of course, this is a racist country, always has been, and from all indications, always will be. But I haven't experienced too many problems with distributors, radio stations, or whatnot; at least, not for being black. There are a lot of black stations that still won't get into our product. They may play around with the record, but there's a difference between just playing a record and playing it to sell. They may put it on the list and make it look good, but they're not really into it. That hurts more than the race thing. I can deal with the race thing, that's no problem to me.

db



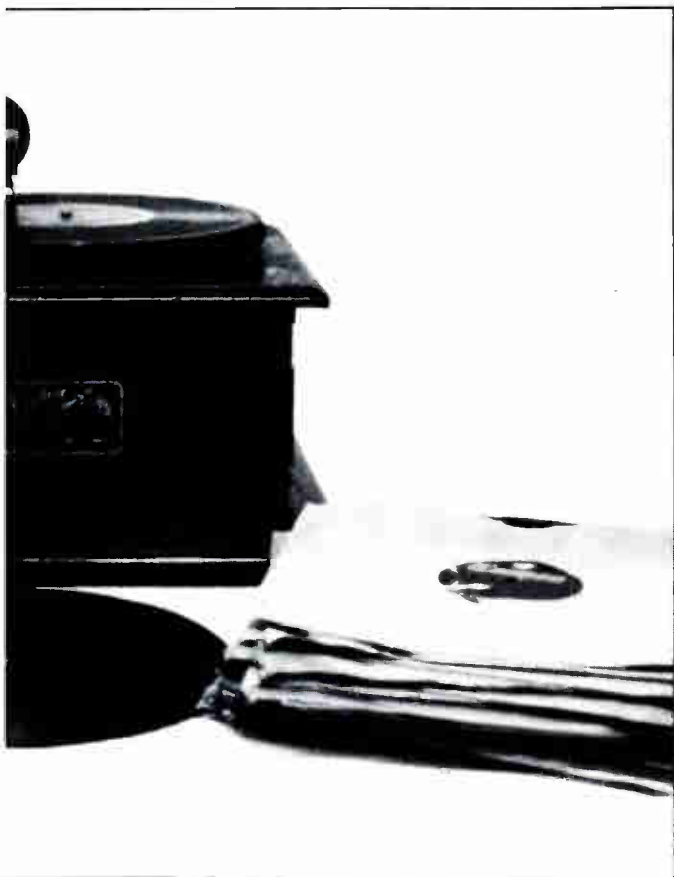
4-CHANNEL RECORDING: THEME AND VARIATIONS

By W. Arkin Kanner

Someday soon a record producer is going to call you and ask you to take part in a 4-channel recording session.

The new quadrasonic sound is one of the most exciting things to happen to home listening in many years. It opens up areas of new sensations—psychological as well as aural. However, as with most new developments, the breakthrough has its areas which bear scrutiny.

The mechanics of recording are pretty much the same as stereo. The engineer will be using a 16 or 24 track tape and that will be mixed down for the final product. In the case of 4-channel, it will evolve into a 4-channel master tape. If an engineer only wants to produce a 4-channel open-reel tape, that 4-channel mix is fine. What's there is what the tape buyer will get, but if the final product is a disc (and most



consumer market music is), then the difficulty begins.

The change from mono to stereo recording caused a revolution in the recording business and in the art of record engineering. It took the better part of a decade before engineers learned how to record stereo with a fully musical approach. With 4-channel, that task can be even more difficult.

Early quadraphonic discs suffered from the same ping-pong effects as the early stereo records, except that instead of singles the game was more like doubles. However, today, with good engineering musicality is maintained. The soloist is no longer isolated and the natural coloration of differing instruments comes through. 4-channel recording is definitely past the "toy" stage as the artists who have chosen to record in it attest. (See list at the end of this article.)

One of the complicating factors is the number of 4-channel consumer disc systems that are currently battling for supremacy. Basically, the systems fall into two categories: matrix and so-called "discrete." A real discrete approach takes four signals and keeps them separate from mix to final playback. The 4-channel master tape is an example of a real discrete product. Matrix encodes four signals into two and then decodes them again into four for final playback. The desired effect in both cases is to give the consumer a record tape or broadcast with the fullest ambience, sense of direction and fidelity. However, there is a significant difference in the result.

A "true" discrete approach is only practical with tape and the attempt to produce a dis-

crete record has produced the so-called discrete CD-4 Quadradisc. The process places the rear channels in a carrier frequency range above 40,000 Hz., (which poses disc manufacturing problems) but it also poses some serious problems for the performer. The frequency range of the CD-4 disc is compressed. It cuts off around 15,000 Hz. Now, while that is not necessarily a meaningful audible range (most adult hearing cuts off around there anyway), it is extremely meaningful in terms of overtones and psycho-acoustic. Harmonics of most high range instruments will be lost. These harmonics are all part of what gives an instrument its full sound and character. At the low end the problem is similar, due to the groove compression necessary, there appears to be very little on the so-called "discrete" discs below 100 Hz. Clearly, if you're an organ player, this is of some concern. But if you play any instrument which resonates at low frequencies, prepare for not being fully heard. Because of the nature of the sub-carrier and demodulator needed to place the signal on the record then retrieve it, the system is not truly discrete. Integrity of all four signals is not maintained on the disc itself.

When you get into the matrix systems, there are again two formats that are available. The better known of the two is the CBS SQ matrix system. While the SQ matrix approach is fully compatible with all media, it poses some problems for the performer in terms of instrument placement. Frequently, there is loss of stereo compatibility and what appears to be perfectly clear in a 4-channel disc, will disappear once it gets to a 2-channel stereo playback. An instrument that is recorded to be in dead center in 4-channel appears as complete left channel in stereo. In fact, the entire SQ matrix played as

stereo becomes very left heavy as most material ends up resolving to the left speaker. If an instrument is in the rear center on SQ 4-channel, it will appear spread between the outside of the speakers in stereo. Left rear and right rear also appear between the two speakers along with front center when SQ is played as stereo.

QS opens another approach to a matrix system. It, too is fully compatible with all media. QS was developed by Sansui in 1970 originally as stereo enhancement and then the possibilities of 4-channel directionality were realized. In fact, QS is more than a 4-channel matrix, it is an infinite channel matrix (in theory). While SQ is a 4-channel matrix defined at eight points, QS is defined at an infinite number of points. This means that a producer can place an instrument within a 360° spectrum and be sure of his end results, both in 4-channel and in stereo. Dead center resolves to front center in stereo. There is no image build-up since all resolution goes into symmetrical channels. The stereo impression and direction is maintained. The perceived separation of QS disc is in the area of 20 dB which is definitely audible. This is achieved without the pumping effects noticed in logic SQ decoders.

When that record producer calls you and asks you to make a disc in 4-channel, be prepared for what may be a usual recording session with some very unusual results. A 4-channel disc played back on good 4-channel equipment is, by a wide margin, the closest thing we have to a live performance. And in certain cases gives an audio effect far in excess of what a live performance would yield. Carefully handled, 4-channel recording is probably the most exciting way to play music today.

When Archie Shepp—whose ABC/Impulse album, *Attica Blues*, was released in QS 4-channel—heard the final product, he said, "Wow, this is the greatest. When I used to listen to my records, sometimes it was hard to tell it was my music. But with this 4-channel, it's definitely mine." That's the kind of excitement and discovery out there waiting for you.

The following is a selected quad discography of popular and jazz artists and their labels.

Artist	Label
J. Geils Band	Atlantic
Count Basie	Command
Jeff Beck	Epic
Judy Collins	Elektra
Country Joe & The Fish	Vanguard
Miles Davis	Columbia
Eumir Deodato	CTI
The Doors	Elektra
Herbie Hancock	Columbia
John Lee Hooker	ABC
B.B. King	ABC/Dunhill
Carole King	Ode
Kris Kristofferson	Monument
Ramsey Lewis	Columbia
Buddy Miles Band	Columbia
The Moody Blues	Threshold
Santana	Columbia
Archie Shepp	ABC/Impulse
Edgar Winter Group	Columbia
Doug Carn	Ovation
Doc Severinsen	RCA

From Scott Joplin To John Cage

SCHULLER: My head is still spinning from a jazz class I just gave so I'm not quite oriented to whatever it is you want to talk about. I don't have any great "pronunciamentos" to make about my piece or about how you should live your lives or how to solve all the problems of the world. But if there are things that you want to know from me, I'd be very happy to be at your service.

OMA: There are some dire predictions about the future of independent conservatories of music. As president of the New England Conservatory you're in better position than most to offer a meaningful opinion. Where are the conservatories going?

SCHULLER: I've heard that too and I don't really know what they're talking about. Of course every educational institution has enormous problems. Perhaps the New England Conservatory's have been more publicized and are, in a way, more serious, but to say that the future of the conservatories is in jeopardy is either wishful thinking or is some other kind of illusion or delusion.

We need good conservatories desperately. One of the entities which determined that fact for itself is the Ford Foundation. Its Board of Trustees said, "If we're going to support conservatories,

The young hornist had made it to the top of the ladder in record time. Not only was he a member of the Metropolitan Opera Orchestra but also firmly entrenched in New York's jazz scene and in constant demand for club and recording dates. Throw it over to pursue a career as a composer and conductor in the symphonic world? Unthinkable!

But that's exactly what Gunther Schuller did... and he's been keeping 'em off balance ever since!

Now president of the prestigious New England Conservatory of Music, Schuller has shocked more than one staid audience in Jordan Hall by leading his superb conservatory orchestra through a Rossini overture and a Beethoven symphony and following up with Duke Ellington or Jelly Roll Morton or fronting his Ragtime Ensemble in selections from Scott Joplin's "Red Book of Rags" (his recording of which has been leading the lists of classical sales for weeks).

Sinfonia commissioned Schuller to compose a work in honor of the fraternity's diamond anniversary. The resulting piece, Three Nocturnes for Orchestra, was premiered on July 15, 1973, before an enthusiastic audience of 4,000 at the National Music Camp with Schuller conducting the World Youth Symphony Orchestra.

Between rehearsals, Schuller visited a session of Sinfonia's National Assembly and the following dialogue resulted:

composer or performer, has no recourse to the critic. The critic can give his views but there is no procedure by which that view can be challenged. Unless you just want to assume that everything a critic says is absolutely God's truth (which I don't think anybody would care to assume), you must have a vehicle through which the artist can respond.

OMA: Why not simply write a rebuttal?

SCHULLER: Although you can always write a response and send it to the newspaper, there is no way of guaranteeing that the person who read the review on Saturday morning is going to be reading the paper on the morning that the response is printed. If there were a nice equilibrium between the critic and the artist, I would accept the whole kit and kaboodle, but as it is, too many artists, performers, players, theaters, or whatever have been killed by a critic, or by a group of critics, without any possible recourse. Part of the problem, too, is that if an artist defends himself, no matter how ingeniously, he always looks as if he's defensive. It's an inherently unfair situation—one guy is always on the defensive. If somebody criticizes my work, I don't bother to defend it. I just can't be bothered, because I know that

Gunther Schuller

shouldn't we first establish whether conservatories are justified in surviving, or whether the university music school is taking over that kind of music education." They sent out a team to do an extensive national survey and came up with the result that conservatories are still very much the leaders in the field and the pure concept of the conservatory needs to be maintained.

OMA: Why?

SCHULLER: The conservatories are the traditional maintainers of very high musical standards and, indeed, they still produce a large majority of the performing talent that goes into our symphony orchestras, opera houses, and so on. The Ford Foundation said we must maintain New England Conservatory, the Juilliard School, all of these places, because they are the ones who set the levels and set the tone. If the conservatories were to disappear, there would be some serious negative after-effects.

Whether we can survive I have no doubt, because the schools that I know are raising money rather successfully. We are well along the road and I am not concerned about our survival. In fact, I resent very much the notion that the conservatory—our conservatory—is dying or that it's dead or that it's already buried—they are all just terrible rumors which have no basis in fact.

OMA: What about the size of your student body. Is it increasing?

SCHULLER: In our case—and I'm sure that some of the other schools have the same success—we had openings for about 200 new students, graduate and undergraduate, and we had 2,400 applications this last year at a time when some general academic universities are having trouble with enrollment. I have no concern at all but maybe somebody ought to speak counter to this; maybe they ought to tell me what they mean by the idea that conservatories aren't going to survive because I don't understand it.

OMA: Would you comment on what you think is good and what is wrong about music criticism as it is today?

SCHULLER: Most of it is wrong—there's very little good about it. First, we're faced with the problem of needing good critics, intelligent critics, honest critics, critics who are not cruel, but we have few available. On the contrary, there are a lot who are unknowledgeable or are cruel and abuse the well-known power of the pen. I know some critics whom I regard as very intelligent musicians who are meek as lambs when you know them socially. But something happens when they sit down and write that review—they're out to kill!

The basic thing that I find intolerable about music criticism is that it is essentially an unfair game, because the artist, whether he is a

if I do defend it, it becomes so obscured by so many basically unrelated issues that there's no salvation in it.

OMA: Are all critics such villains?

SCHULLER: I don't blame critics, mind you; I blame the owners and editors of newspapers. If they are willing to engage in this sort of game just to create readership, I don't think that journalistic criticism is a very serious business. Unfortunately, however, it often has very serious after-effects. If editors, owners, and publishers want to indulge in this kind of indiscriminate practice, then they are the villains. I can't blame a critic for being hired as a critic and then doing what he's been hired to do; namely, to write an intelligent review about a piece he's heard once in his life. He hasn't seen the score and therefore may not even know that the performance was an absolute massacre, but he must write about the piece as if it had a great performance.

I may be the lone voice in the wilderness, but you asked me the question so I've answered it.

OMA: Aren't there critical failures and box-office successes...

SCHULLER: Insofar as they're products of public reaction, that's fine, but I'm not happy about failures caused by a critic. I don't think a single person or a single group of persons has that right. The history of music is too full of pieces being condemned by a first performance, and twenty, thirty, a hundred years later, it is discovered as the authentic masterpiece of that time.

OMA: Have you ever heard a performance of a piece of music that displeased you, but which got a rave review?

SCHULLER: Sure, but I don't find any particular solace in that. I'll tell you something that may answer this question. I think I know a lot about music and about contemporary music, but I would never have the audacity and the gall to accept a critic's job. I would not dare to criticize on the basis of so brief a hearing as is provided to a newspaper critic. I would not feel that I had the right to make that kind of criticism. That's just a kind of responsibility I feel toward the art of music, to its creation, and to my colleagues. I might be more receptive to criticism if critics would leave some room for doubt in their statements, but they condemn as a matter of fact.

On the other hand, I've had rave reviews of pieces of mine, but for entirely the wrong reasons. I'm not happy about that kind of review either, even though people read it as a favorable review. Artists will survive into posterity if we are worthy of survival. Now, "posterity" is just another way of saying "the evaluation of the people." That's good enough for me. I don't need Mr. Harold Schonberg to tell me



whether I've written a good piece, or whether Beverly Sills sang well that night or whether she had trouble with a node in her throat or some nonsense like that ...

OMA: Is there an alternative that would satisfy you?

SCHULLER: Perhaps it is straight reporting. Let's report the event—report what happened—but let's be factual. You won't see a sportswriter get away with the kind of indiscriminate opinionating that music critics get away with.

OMA: How do you keep score at a vocal recital? (Laughter)

SCHULLER: It's best not to! (More laughter.) But I don't mean it in that literal a sense. Look, we're all entitled to our opinions, and I that's mine. I ignore the whole critical thing—to me it's a useless, obsolete profession ... and the critics love me for it!

OMA: Are you contemplating writing another opera?

SCHULLER: Yes, I have written another opera and I'm going to write others. It's an interesting thing: that first opera (*The Visitation*) was an immense success, the biggest in twenty-five years in Europe, but quite a failure here. It boggles the mind to try to figure that out. All I know is that I gave my blood and sweat and tears for that opera, and it was the best thing in me at the time. Possibly there are some things that I learned from the performance that I would do differently, but there was nothing in that domestic failure that could have deterred me from writing more operas—I promptly wrote another one which has been successfully premiered in Boston, and now I'm going to write yet another.

I'd like to do more operas, but it so happens that I'm president of the New England Conservatory of Music and you don't get much chance to write music when you have an administrative job. I compose at night—I don't sleep very much.

OMA: What do you think of the future of improvisation in classical music?

SCHULLER: I can't answer that because there's another question that must be answered first; namely, what is the ability of musicians to improvise? I used to visit quite regularly all the festivals of contemporary music in Europe and in due course the composers discovered this idea of improvisation—of aleatory music—where things happen as chance activities. I remember the absolute consternation of the musicians in the Frankfurt Radio Orchestra who had never been asked to improvise in their lives. Here were musicians who had always been told to read a piece of music and read it exactly and follow that conductor and never veer from that. Suddenly some guy comes along and says, "Here's a bunch of notes, make up something." Of course, they were totally unable to do that. The first thing they did was quote the latest clichés from Hindemith, Rachmaninoff, and the Star Spangled Banner and we got all different kinds of nonsensical music making, which had no real meaning and certainly was not the intention of the composer.

We suffered a lot with that kind of thing but now we are beginning to come to grips with it. There are many schools which are beginning to teach improvisation in non-jazz terms and many young people enjoy the freedom of that.

OMA: What must be added to a symphonic musician's skills to enable him to improvise?

SCHULLER: We are trained as musicians to read the part. We know that Fritz Reiner interpreted a piece slightly different from Thomas Beecham or Bruno Walter but those are minimal differences. Generally, we are taught to read. In fact, I'm aghast at what goes on sometimes in music because what musicians are not taught to do is to listen! You get whole orchestras—I won't mention any names, but major orchestras in the United States—that are very well trained to sit there and play the part but they are not listening. If the conductor says, "Listen, because you are doubling the second bassoon," that becomes a novel idea!

Now when you have aleatory or improvisatory music you obviously can't do it unless you listen, because the whole thing is predicated on listening or reacting to each other, on hearing the flow of things and contributing something that fits into what has already happened. Now that's a whole new ball game and I must say that we in our educational institutions are totally remiss in getting into this area. A few are beginning to and certainly we're working on it at the Conservatory. But my kids, too, they come to the Conservatory at age 17 brainwashed in their high schools by the notion of following the pattern (and they don't even do that so well, by the way). But it's quite a job, in four years of undergraduate work, to turn their minds around and open them up to improvisation ideas. Naturally, some of them take to it very well and I'm hopeful there will be more and more. The influence of jazz, too, has had a salutary effect on all of this.

I think in the end this is going to work out, but there's quite a lot to be done in cooperating between the players and the composers. The composers have to understand the problems of the performers. It is simply idiotic to ask a man who has never improvised in his life to improvise something suddenly. The composer has to help him—what to improvise, what's right and what's wrong. And the performers, on the other hand, have to listen to the composers and appreciate this idea of freedom which they are being given rather than to resent it.

OMA: Would you care to reflect on electronic music and its future?

SCHULLER: Well, let's start by saying the electronic music is not a threat to instrumental or humanly-performed music. Electronic music should be looked upon as an additional instrument or an additional number of instruments (because there are quite a few kinds of electronic media). Just as we have an oboe or violin, we now have a synthesizer or a tape machine, so it's an addition to our repertoire of instruments.

There are many kinds of electronic music. There is *music concrète*, which makes use of real sounds which are recorded and then transformed electronically. Then you have music which is produced directly on electronic equipment—oscillators and manipulations of sounds by tape techniques. You have synthesizer music on various kinds of synthesizers; and you have computer music in which the computer produces the music based on a program which the composer feeds it, and therein, of course, lies the joker—the computer can't do anything by itself; the music is going to be as good or as bad as that program. Then you have electronic music combined with live performers. Those are the five basic categories.

Now, even though electronic music is only twenty years old, there have already been a couple of masterpieces in each of these categories. I am perfectly happy to include Mr. Babbitt's *Vision and Prayer* and *Philomel* as examples of the best of synthesizer music, equal to the great works of Elliott Carter or Varèse or Aaron Copland or whoever. Mario Daviovsky is a great magician with the tape-plus-live instrumental combination, and his *Synchronisms* are little gems—as good as Chopin Nocturnes. I feel very good about the medium in terms of what it can produce, but I have to say, as a kind of giant footnote, that the products of electronic instruments are, unfortunately, for the most part awful junk and fraudulent faking—no musical standards whatsoever. Maybe five per cent of what is being produced here is fine music, and then there is an awful lot of mediocrity, and an awful lot of it sells very well. So it's dangerous—like all new media and all new ideas. The theories of Albert Einstein have also been greatly misused—you never can predict whether a new medium will be used intelligently or unintelligently. That, I'm afraid, is true of electronic music just as anything else. But in general, I'm satisfied that it can and has produced some major additions to the literature, and if it can do that, that's all one can ask. I would think it will continue to flourish as a kind of parallel to existing music.

OMA: It's very refreshing for a horn player to hear you say that, but I'm afraid that too many contemporary composers don't share your opinion and feel that a hundred years from now, traditional instruments will have become museum pieces.

SCHULLER: Yes, yes. I know such composers, too, but, through my work at Tanglewood (which is really a training ground for all the hot-shot young composers), my work at the Conservatory, and all the stuff I do in contemporary music, I daresay I know more contemporary composers than almost anybody else, and I don't find this to be a serious issue. I have met some very immature and blinded composers who think that the electronic medium is the only one worth

surviving. I think they've got a huge problem, but I would say that they are absolutely a minority, perhaps a very small minority.

I would also make this correlation—they are mostly very bad composers! They develop this theory—this delusion—almost in self-defense. I do not know any responsible composers of quality, much less any who have already written some fine pieces, who are interested in the slightest in doing away with music played on French horns by human beings. Not at all!

You know, I suppose, that Milton Babbitt is one of the more controversial contemporary composers. Sometimes he is accused of wanting to do away with instruments because he has made statements which were interpreted that way by his followers. (You know, when you're a leader, you have to watch out not for your enemies, but for your disciples, because your disciples will louse you up by restating you!) You could fill books with the things that Milton Babbitt's pupils have said that Babbitt said. I know Milton very well and he loves the clarinet. He's an old jazz musician—he's never going to do away with the clarinet.

OMA: But it's not just the second string composers advancing this idea, is it?

SCHULLER: I'll tell you another place this attitude came from. The RCA Synthesizer (the big one at Columbia University) was built not primarily for musicians (although Babbitt and others later became very much involved with the instrument's development)—it was supported for the most nefarious reasons by the RCA/Victor Company. What did they want to do? They wanted to create an instrument on which they could create popular records à la Glenn Miller, and not have to use musicians. They figured they could get an engineer to sit in front of this machine and in two-and-a-half hours turn out twenty-four titles and make a hit record.

Well, it wasn't worth a candle. In the end it would have cost them more than the \$1,600 it takes to hire sixteen guys and a studio to make a three-hour tape, but—I kid you not—that's really why they built that damn instrument! Then, of course, the engineers had this gigantic toy they didn't know what to do with and the musicians got in because they had to, and things became very interesting.

But there's a lot of lingering feeling from those days when RCA was very much publicizing their new toy that was going to take over the world. It didn't happen, but a lot of people are still afraid of it. I really don't know many young composers who think along the lines of doing away with traditional instruments, and if they tried with me—boy, they'd hear about it!

OMA: John Cage was asked for a definition of music, and he said there was only one word he could think of to describe it: "sound"—any sound. How do you feel about that?

SCHULLER: Well, I think we all owe John Cage a debt of gratitude for making us realize that our previous conceptions of music were too narrow. Actually, that's a very mild statement for him; I'm surprised he left it at that. Usually he goes way beyond that and offends just about everybody.

But as far as that definition goes, I agree. I learned this from him and I'm quite happy to admit it—I grew up on Bach, Beethoven and Stravinsky, in which "sound" in the broadest sense is not the essence of music. Cage has taught all of us that a great composer can take any known sound and make music with it. Now, mind you, one of the persons who has done this least is John Cage, because rather than a great composer, he's a great philosopher, a great instigator, a great revolutionary. Did you know that he started as a painter? It took a while for him to get into music and thus he isn't a musician in the same sense as those of us who've been in music since we were ten years old and who play and do all these other things.

Cage has come into music sort of through the side door, and I'm not putting him down for that, because he has written some magnificent music. He has a slight dilettante attitude regarding music—I respect him more as a philosopher and as someone who is always sticking needles in the establishment than I do as a pure musician. I mean, he isn't the musician that Elliott Carter is, or Varèse, whom he admired very much; or Schoenberg, with whom he studied for a little while.

I think that electronic music was instrumental in teaching us that sounds which can be produced on a synthesizer, although they are not traditional musical sounds, are still legitimate materials for musical composition. There's a problem here—I've heard a thousand electronic pieces in which the first sound you hear is "ssssshhhht-tack-tack-tack-tack." I'm so bored with these pieces that I don't know what to do because that's not invention—that's the easiest sound you can make on electronic equipment!

What I'm trying to say is that Cage's definition of music is fine but it doesn't tell you anything about how the composer is going to use the sound. Yes, let's open our ears to all sounds, but then let's make sure that we're talking about composers who use that total repertoire of sounds in a creative way, in a meaningful way, in an inevitable way. For that, I would apply the same standards that I apply to the "Erioca" Symphony of Beethoven—that never changes!

(Reprinted from *The Sinfonian Newsletter*, Dec., 1973, by permission of Phi Mu Alpha Sinfonia Fraternity.)

THE ASSOCIATIONS

ASCAP

WHAT IS ASCAP?

ASCAP is the American Society of Composers, Authors and Publishers. Founded in 1914, it is a non-profit membership association made up of writers and publishers of musical works.

The United States Copyright Act of 1909 says that one may not *perform ... publicly ... for profit* a copyrighted musical work without the permission of the copyright owner. Under the 1909 statute, ASCAP licenses on behalf of its members the right to *perform ... publicly ... for profit* the copyrighted musical works of its members.

ASCAP is not a trade union or a performers' organization, but a clearing house for performing rights in music. It offers licenses that authorize the public performance of all the music of all its composer, lyricist and music publishing members. These are valuable rights, and ASCAP collects for its members millions of dollars each year in license fees. ASCAP is an unincorporated non-profit society which regularly distributes all revenues above expenses to its members and affiliated foreign societies.

WHO ARE THE MEMBERS?

The members are some 16,000 composers and lyricists (i.e. "authors") and their 5,700 publishers. Their collective catalogs, both "popular" and "serious," include most of the great works that have made American music such an important factor in world entertainment and culture. New members are being elected every month.

ASCAP's members include gifted creators of literally every type of music—pop, rock, jazz, folk, soul, country, musical theatre, T.V., motion picture, electronic, opera, religious, chamber, symphonic, choral, band, blues—the most traditional to the most avant garde. Every region in the country, every age and ethnic group is represented in the membership.

HOW DOES ONE JOIN ASCAP?

Any composer or lyricist of a copyrighted musical work which has been commercially recorded or "regularly published" may join ASCAP. A sales copy of the published sheet music or a copy of the commercial recording must be submitted with a signed application form, which is available at ASCAP, One Lincoln Plaza, New York City 10023.

Associate membership is open to any composer or lyricist who has had one work copyrighted, even if not yet published or recorded. A Copyright Office certificate of registration should accompany the signed application form. The Copyright Office is part of the Library of Congress in Washington, D.C.

Publisher membership is open to any person or firm actively engaged in the music publishing business and assuming the normal financial risk involved in publishing. The Society's rules prohibit its members from using the ASCAP seal, or referring to their membership in the Society in connection with the solicitation of funds from writers for the purpose of revising, adapting, publishing or exploiting their works.

WHAT DOES IT COST TO JOIN?

There is no initiation fee. Annual dues are currently \$10 for writers and \$50 for publishers.

WHERE IS ASCAP LOCATED?

ASCAP is a national organization. The National Headquarters is located at the ASCAP Building in New York City just across Broadway from Lincoln Center, and there are thirteen branch offices across the country. There are also Regional Headquarters in Nashville and Hollywood.

WHO TAKES OUT ASCAP LICENSES?

Those who use copyrighted music for profit in public performance are required by U.S. copyright law to secure permission to do so, and today there are some 37,000 such licensed users of ASCAP music. These include radio and television stations and networks, night clubs and hotels, air lines, wired music and similar "background" services such as MUZAK, symphony orchestras, and colleges and universities that sponsor concerts. Of all commercial users, only the huge half billion dollar a year jukebox industry claims an exemption from payment. This claim derives from a provision in the 1909 federal copyright law, a clause which may be repealed in the near future if Congress passes a bill now pending to revise the U.S. copyright statute of 1909.

WHY WAS ASCAP FOUNDED?

The Society was founded in 1914 by a group that included such outstanding composers as Victor Herbert and John Philip Sousa to insure compliance with the 1909 copyright law, which recognized that creators had certain important, exclusive and valuable rights in the works that they had created and copyrighted. The purpose of the law was to encourage the creation of new works by payment to writers whenever their works were used commercially. At the time the Society was founded, users—the owners of the country's increasingly popular dance halls, hotel ballrooms, night clubs, etc.—were making handsome profits from customers drawn to enjoy public performances of copyrighted musical works. But in direct violation of the license requirement of the Copyright Law of 1909, the users ignored their duty to obtain licenses and paid nothing to creators for the right to perform.

Although ASCAP was founded to insure compliance with the statute, it has developed into an immensely useful service organization, a great aid to both members and users. It would obviously be difficult, tedious, and costly for each writer or publisher to negotiate a separate licensing agreement for performing rights to each song with each of the many thousands of users. Similarly, it would be expensive and complicated for the users to find and negotiate licenses with each writer and publisher. Thus, the Society aids both its members and the users of music by serving as a single source of licensing and collection, and, in this way, ASCAP also serves the public to whom music is brought simply, cheaply and lawfully.

There are similar societies in many other countries, and ASCAP co-operates with these sister societies in a variety of ways. ASCAP collects for public performances in this country of their members' works. The Society has agreements with these foreign societies which then collect for performances of ASCAP member works in their respective countries. Close and useful working relationships have developed since Victor Herbert and a small group of other dedicated writers and publishers united to found ASCAP in 1914, some 63 years after the first performing rights society was born in France.

WHO SETS THE ASCAP LICENSE FEES?

ASCAP negotiates fees with users, and the fees are nondiscriminatory among similarly-situated users. Any user or would-be user who is dissatisfied with the fee quoted may apply to a federal judge in New York to have a fee set.

WHAT ARE THE FEES?

They vary widely among the many different kinds of users. They are non-discriminatory and keyed to the nature of the use and the value to the user. For example, a local radio station will pay a much lower fee than a television network. Two similar users with comparable economic and music factors will pay approximately the same for ASCAP licenses. Users who choose a blanket license do not account separately or pay for each performance. They pay only a single license fee to ASCAP for their right to use any of the members' musical works. The Society undertakes the problem of accounting to members, and distributes the license fee income among members.

HOW IS THE ASCAP LICENSE INCOME DISTRIBUTED TO MEMBERS?

ASCAP's sole receipts are from license fees. After the Society's operating costs are paid, half of the remainder goes to the writers and the other half to the publishers. Each of the two groups has its own formula for apportioning its income, and any member who is dissatisfied may protest to an internal Board of Review elected by the membership to hear such complaints. Appeals from this Board may be taken to an independent panel, under the rules of the American Arbitration Association. ASCAP, a democratic voluntary association, is committed to fairness and the well-being of its members.

The key factor in the distribution of income to the members is the number and kind of performances of a work noted and logged in ASCAP's large and carefully operated Survey of Performances on radio (AM and FM), television, and wired music and similar background services. The Survey was designed by an independent consulting firm, and is reviewed from time to time by appointees of the Federal Court in New York. This is a further effort to insure that the Survey system is statistically sound, adequately comprehensive and assures fair treatment. In weighting performances, a feature performance is rated more "important" in terms of credits than a background performance, for example, and performance of serious works such as sympho-

nies, chamber works and the like are given a multiple of credits instead of one. This has been voted by the members in a deliberate effort to encourage American composers of the "classical" repertory.

A large part of the skilled ASCAP staff is employed in the Survey. Hundreds of thousands of hours and extensive use of modern computers go into the Survey and weighting of performances and quarterly distribution of royalties.

WHAT HAPPENS WHEN A MEMBER DIES?

His or her estate is eligible to receive royalties from ASCAP based on performance of the musical works until the copyrights on those works expire. Some of the estates drawing in-

come from ASCAP are those of George Gershwin, Cole Porter, Jimi Hendrix, Bela Bartok, Frank Loesser, W. C. Handy, Jim Morrison, Jerome Kern, Oscar Hammerstein, Victor Herbert, Janis Joplin, Serge Rachmaninoff, Deems Taylor and Sigmund Romberg. The estate of a deceased writer or publisher, who was not a member, may apply for membership.

CAN ONE SECURE A LIST OF ASCAP MEMBERS?

A simple list of names—in alphabetical order—is available without charge, and the Third Edition of the ASCAP Biographical Dictionary is also available. This 845 page hard cover book contains biographical sketches of writer members and a list of all publisher members; the price is \$5.25.

CAN ONE SECURE A LIST OF ALL THE WORKS IN THE ASCAP REPERTORY?

The complete list is maintained in the Society's Index Department at the New York City headquarters. A three-volume ASCAP INDEX of works performed in the Society's survey may be purchased for \$15. Also available is the ASCAP SYMPHONIC CATALOG.

WHERE MAY ONE SECURE MORE INFORMATION ABOUT ASCAP?

You may check your local telephone directory to find out whether any of the Society's branch offices is located in your city, or you may get in touch with either the Public Information Department or the Membership Department of
ASCAP
One Lincoln Plaza
New York, New York 10023

BMI

The first music made on this continent was probably made on a drum and its creator most likely rewarded with food or trinkets, or perhaps some special favor. This reward tended to encourage others to become good artists—as well as providing the recipient with time and sustenance to develop new ideas and to improve skill.

The context has changed. But the need for practical and financial encouragement of composers, writers and publishers remains vital if music is to maintain its contribution to contemporary society.

THE NEED FOR A LICENSING ORGANIZATION

Under copyright law, one cannot perform or play somebody else's music for profit without obtaining permission first. When a song or piece of music is played as part of the services provided in a business establishment payment for that use must go to the individuals who are entitled to receive it.

BMI—Broadcast Music, Inc.—is an intermediary in this transaction: acting as steward for monies collected and paid.

One might ask why shouldn't music users deal directly with the composer or the publisher who owns the performing right. But imagine trying to track down each separate copyright proprietor—for American and foreign sources! Even if the time and the facilities were available, such a situation would obviously restrict users to a very limited repertory.

BMI solves this problem by making available the work of thousands of composers and publishers—with hundreds of thousands of copyrighted musical selections cleared and legally usable under a single BMI agreement.

This service to users of music benefits both creator and public—because by ensuring proper distribution of payments to writers and publishers, creativity is encouraged and the continuing production of new music for every kind of audience is maintained.

THE DISTRIBUTION OF THE DOLLAR

BMI is solely a non-profit, musical perform-

ing rights licensing body. Except for operating expenses and a necessary reserve, BMI distributes all monies to its affiliated writers and publishers.

Because there are over 6,600 radio stations and 600 TV stations using music every day of the year, BMI maintains a computerized logging system to establish performance credits—which are then paid for in regular quarterly installments.

Payments to writers and publishers are based on the performance of music on these radio and TV stations.

To make sure that credits for broadcast performances are fully and fairly apportioned, BMI each month asks 300 stations to keep a careful log of every piece of music they use. This information is carefully checked (it's amazing how many variations people can make of the same title!) and then fed into the system for identification by a modern computer operation. New songs, as many as one thousand a month, are identified for the first time. Vast indexes contain details of every writer and publisher affiliated with BMI. Computers produce instant reference to this information. Performance counts of music used during TV shows and feature films are measured with the aid of network reports and cue sheets, as well as through the examination of countless *TV Guides*.

Input to the BMI computer's central processor is a daily job for a roomful of employees, while the computer room itself equals those of many major corporations. The logged performance figures are fed into the computer to arrive at quarterly payments. Referring to master records of people to whom payment is due, the computer generates statements, calculates amounts and writes the final check.

For security's sake, BMI microfilms all input data—over 3½ million selections a year.

OTHER USERS OF MUSIC

BMI also licenses a wide variety of other

music users—restaurants and nightclubs, shopping centers and department stores, cabarets and cafes, ballrooms, concert halls, hotels, steamships and airplanes, arenas, ballparks, skating rinks and bandstands, among others.

Operating within the guidelines of government sanctioned practices, BMI works to assist all classes of users. Rates and schedules of payments are negotiated with individual users and with representative associations—agreements being made on a similar basis for users in comparable situations. Every user's contribution plays its vital part in encouraging the growth of music for the good of all.

BMI AND THE WORLD'S MUSIC

As part of its continuing campaign to help encourage a two-way exchange with countries around the world, BMI maintains reciprocal agreements with all important performing rights societies in foreign countries. This assures collection of royalties for American creators—and helps in opening up of international markets for their compositions. Nearly 44,000 new U.S. titles a year are registered with BMI and introduced to all societies.

At the same time, BMI makes much of the world's music available to users across the U.S.A.—and, by joining the international community of performing rights societies, helps creators and publishers, the world over, to protect their copyright and assure royalties are paid.

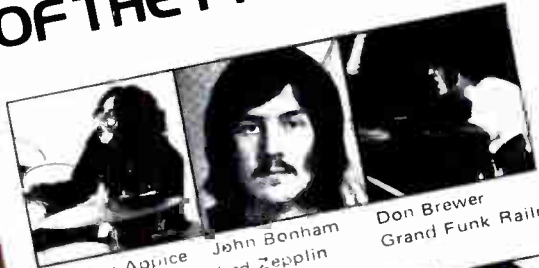
BEGINNING IN 1940

Today BMI is the largest performing rights licensing body in the world. This is due primarily to the manner of its birth and its continued determination to stay with certain uncompromised objectives.

In 1940, three major record companies and about 600 radio stations served the musical needs of the entire United States. Even though there were thousands of writers and composers, only about 1,100, and fewer than 150

LUDWIG®

CLEARLY THE PREFERENCE OF THE PRO'S...



Carmine Appice
Beck, Bogart,
Appice

John Bonham
Led Zeppelin

Don Brewer
Grand Funk Railroad



Karen Carpenter
Carpenters

Jeff Porcaro
Sonny & Cher

Roy Haynes
Hip Ensemble



Red Holt
Young Holt
Unlimited

Joe Morello

Jay Osmond
Osmond Brothers



Carl Palmer
Emerson, Lake
and Palmer

Claudio Slon
Sergio Mendez
& Brazil 77

Jerry Shirley
Humble Pie

VISTALITE the new look in drums is getting a closer look by top professionals. And, the reason is CLEAR... VISTALITE drum outfits, Ludwig's latest additions to it's famous Classic Line, are custom-crafted of crystal clear acrylic. Even the WEATHER-MASTER heads are completely transparent. VISTALITE outfits come in a full rainbow range of see-thru colors: blue, red, yellow, green, amber, and colorless, water-clear. See them at your Ludwig dealer or send now for VISTALITE color brochure. Ludwig Drum Co., Div of Ludwig Ind., 1728 N. Damen Ave., Chicago, IL 60647

Send VISTALITE color brochure to:

NAME _____

STREET _____

CITY _____

STATE _____

ZIP _____

NEW CLEAR VISTALITE SHOWN

Dizzy digs LP

What does Dizzy Gillespie know about Conga drums? Lots. The late, great Chano Pozo taught him all about things like Congas, Bongos, Cowbells and the like.

So when Dizzy digs LP he knows what's good and You might do well to follow his example.



DIZZY GILLESPIE

LATIN PERCUSSION

P.O. BOX 88 • PALISADES PARK • NEW JERSEY 07650

custom
made
BENGE



the ultimate instrument

We hand craft each instrument from the finest materials, paying meticulous attention to every detail. The result is a horn with remarkable clarity, tonal range and easy response that fits the artist's needs precisely.

THE KING
MUSICAL INSTRUMENTS
EXCLUSIVE DISTRIBUTORS

now! Kendor has...

"3" MORE BIG ONES!

from the pen of

THAD JONES

INCLUDED WITH EACH ARRANGEMENT
IS A **COMPLETE FULL SCORE**

DEDICATION (from the album
"Consummat ion") \$10.00

BACK BONE 15.00

61ST AND RICH IT . . 15.00

OTHER CHARTS AVAILABLE FROM
"THE THAD JONES SERIES"....

exactly as recorded by the fabulous
THAD JONES/MEL LEWIS ORCHESTRA

BIG DIPPER
CENTRAL PARK NORTH
A CHILD IS BORN
CONSUMMATION
DON'T GIT SASSY
IT ONLY HAPPENS EVERY TIME
US
THE WALTZ YOU "SWANG" FOR ME

Send for:
FREE PARTIAL SCORES
and complete listing...

KENDOR MUSIC, INC.

Delewan, New York 14042

publishers were permitted to share in the rights licensed by a single organization. And prior to this time, this organization had licensed practically all performing rights. As a result, the music business centered in New York's Tin Pan Alley and in Hollywood. Motion picture-owned publishing companies formed the principal segment of its membership.

Because such royalties as were paid, were distributed only on the basis of national broadcasts, music that was recorded or music that was popular in localized regions was forced to remain unpaid and virtually unknown to the remainder of the population.

This unseemly situation came to a head when America's broadcasters realized that an alternative source was necessary for the good of the public, users and creators alike. Healthy competition in the field of performing rights was at last created and made viable by the formation of BMI. The rapid and total democratization of music that has followed since 1940 has been a prime factor in the growth of music—with more than 25,000 writers and 10,000 publishers affiliated with BMI alone. There are now over 4,000 record companies and more than 7,000 radio and television stations in businesses across every part of our country.

Musicians, writers, publishers, music users and the public all enjoy the benefits of a truly free enterprise broadcast system which has an almost limitless selection of music for every conceivable type of user and audience.

Internationally famous musical centers such as Nashville, Detroit, San Francisco, Seattle, Atlanta, Cincinnati, Philadelphia, Memphis, Miami and Dallas, have grown into justifiable prominence alongside New York and Hollywood.

BMI'S OPEN DOOR

As part of its continuing campaign to support the classic feature of competition—an open and unrestricted market—BMI opens its doors wide to all creators of music, including those who were once excluded from an opportunity to share in performing rights.

Today, every writer in the United States, whether a big name or an unknown, is offered the same encouraging welcome at BMI. There is no waiting period, no fee for affiliation, and no special requirements. BMI obtains only the right to license music publicly for profit. All other rights—that of publishing and of record licensing—are retained by their copyright owners.

THE PHILOSOPHY OF COPYRIGHT

Article One, Section Eight of the Constitution, states that the Congress shall have the power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries. Commenting on this, a Supreme Court justice stated that the economic philosophy behind this clause, empowering Congress to grant patents and copyrights, is the conviction that the encouragement offered by personal gain is the best way to advance public welfare.

BMI applies the intent of this statement to every kind of writer of music—so that America, and the world, can enjoy a continually expanding catalogue of music. It stands ready to discharge its obligation to all concerned with the music industry, no matter from where the music comes, and no matter how diverse its audience.

db



Jazz Giants of our Time license their music through BMI

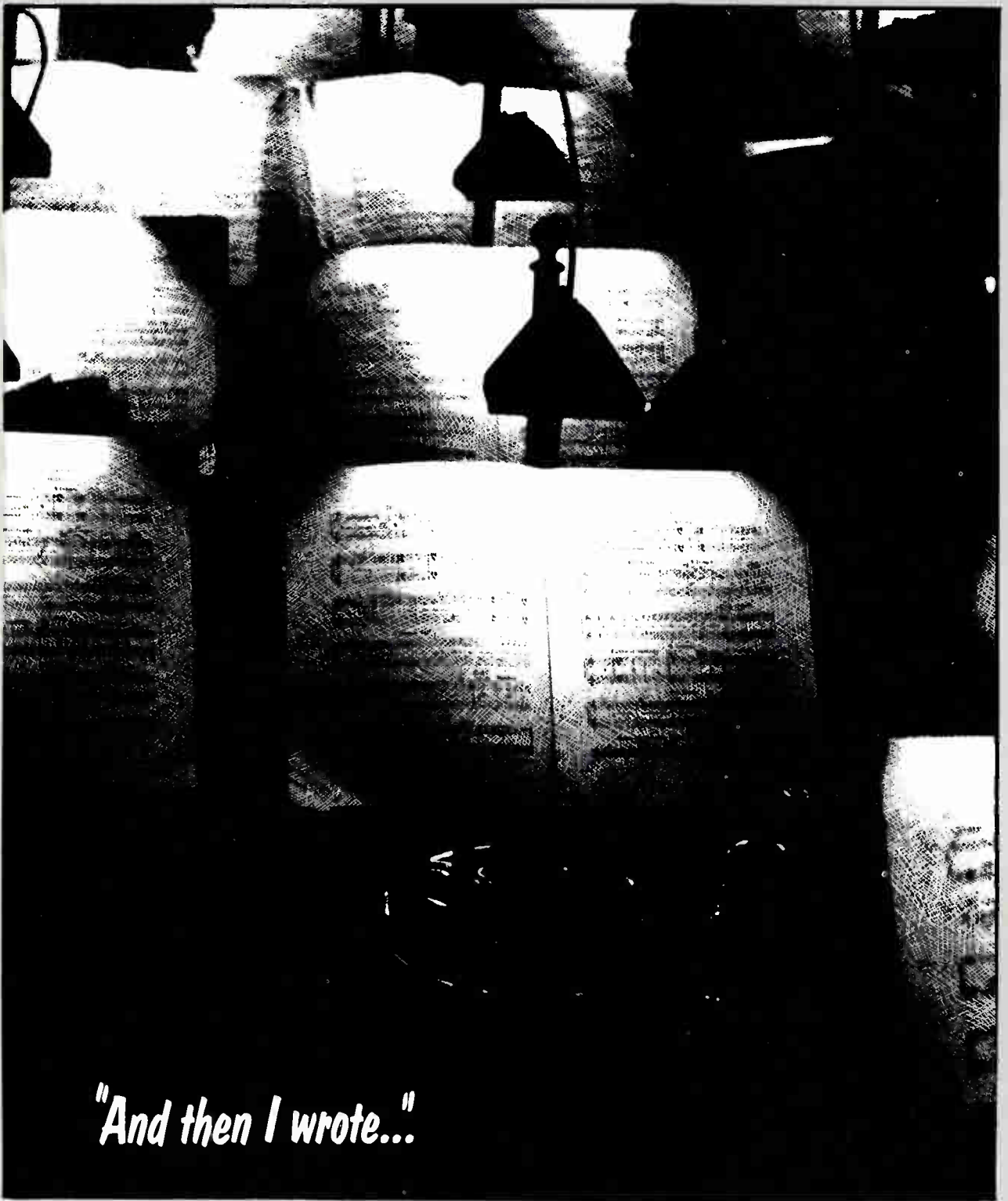
Trane, Miles, Mingus, Monk, Bird, Evans, Russell, Jones, Rollins, Billie, Prez, Dolphy, M.J.Q. and innumerable other composers who make jazz an expression of emotion and imagination have elected to license their music through BMI.

We pay tribute to them and to the many other poll-winning composers whose talent brings credit to us and to thousands of their fellow affiliated composers in all fields of music.

All the worlds of music
for all of today's audience.



BROADCAST MUSIC, INC.



"And then I wrote..."

GETTING YOUR SONG HEARD

By Joe Csida

The following article is reprinted from *The Music/Record Career Handbook* by Joe Csida, co-owner and vice-president/general manager of First Place Music Publications, Inc. Mr. Csida has had a wide and long career in the music business. He was formerly editor in chief of *Billboard*, a&r director for RCA Victor, and personal manager for Eddy Arnold, Bobby Darin, Jim Lowe, and John Gary.

If you play and sing well enough to demonstrate your own songs, that's the ideal. And don't worry about how badly you sing, just so long as you can carry the melody and give some real expression to the lyrics. Fred Edd had a terrible singing voice, so did Bob Merrill and Frank Loesser and most other song writers I've heard demonstrate their songs, but that didn't stop them from making effective presentations of their material.

Which leads me to insert that one quite important characteristic a successful songwriter should possess is *chutzpah*, a total lack of shyness and a generous amount of aggressiveness. Almost every successful songwriter I have known over these many years has been aggressive in pushing his songs—to get them performed and recorded, and indeed to promote them after they were recorded.

But back to getting those first important hearings for your tunes. As I said, if you can demonstrate your own songs, live, singing and playing piano or guitar (for instance) that's the ideal way, since you'll frequently be able to get an immediate personal reaction from your listener. If you can't demonstrate your own songs, you'll have to make arrangements with someone who can.

In either event the first prospect to whom to try to submit your song, in most cases, is the artist himself (or the key members of a group). This is frequently difficult, of course, until you have developed some acceptance and reputation for your work. But it is the way to try to go. If you can't get to the artist, there are several secondary, but still highly important, other ways to go. (As a matter of fact, in some cases, these "secondary" personages, may be the decision-making element, rather than the artist himself.)

If you can't get to the artist, perhaps you can get to his manager. If you can't get to the artist or the manager, you might try his record producer, whether that producer is an independent producer (of whom there are many these days) or whether the producer is a member of the artist and repertoire staff of a record company.

If you can't get to the producer, consider this possibility: Many artists (and/or their managers) own their own music publishing companies, and these music publishing companies are frequently operated for the artist by an individual, who might be a one-man music operation, or general manager of a somewhat larger and more active music publishing operation. Bobby Darin, for example, had a music publishing company, which was operated for him by a young man named Steve Burton, son of one of my partners, the late Ed Burton, in the days when we were managing Bobby.

If you can't get to the artist, the manager, the record producer, maybe the artist's music man is the one to get to. He's constantly looking for songs for the firm, for the artist who owns it, or for any other good songs for any artist he might be able to influence.

You can keep going down the line in this way. If you can't get to the artist's music man, maybe you can connect with his press agent, or a man in the booking agency which books him, or a promotion man, who works for him. Depending on your own particular situation in the industry—where you're working, if you're working; which organizations you belong to; what your contacts and connections are, you'll take one or another of the above approaches to getting your songs heard.

This points up one more essential in a successful songwriter's list of skills and data required:

Obviously the more you know about any given artist's entire operating structure, the better are your chances of getting your song to the right place at the right time. I have known artists who listen to almost no one, when it comes to selecting the songs they will record. I have known some who will record only what their managers tell them to record; some who swear by their record producer; some who swear at him, and will listen to nothing he says.

Two other elements, human nature being what it is, complicate this situation even further:

Some people must make themselves seem important, no matter what. Thus, you may encounter a manager who will tell you that his

artist does exactly what the manager tells him, while in reality the artist may hardly listen to a word the manager says.

Or the artist may, at one time, have paid great heed to what a producer told him about songs, but having had a hit or two, may no longer listen to anyone about songs or anything else.

That, as you'll find out if you haven't already, is life and not unique or exclusive to the music business. But if you're going to make it as a songwriter, it's something you should be aware of—and constantly study.

You may also discover as you go along that, on occasion, it may help you get a song accepted and launched if you will accept a co-writer. This could be the artist himself, the manager, the producer, or almost anyone significantly involved. Sometimes such a co-writer may actually make a contribution to improving your song, by suggesting an A* instead of a natural A on the first half note in the third measure or changing the lyric word "girl" to "gal". Whatever the contribution such a co-writer may or may not make keep in mind the practical idea that it is better to be one of two writers on a recorded song, a successful song, than 100% exclusive writer on a song which exists only on your own lead sheet.

It's a simple case of being proud but poor, or compromising for a chance to make it. If that kind of compromise is the most severe one you'll ever have to make in the music business (or any other that I know of), you may indeed consider yourself fortunate.

But back to the simple, physical mechanical aspects of getting a hearing for your song:—

If you can't perform your song live, and in person, for the artist or other key people, the second best procedure, of course, is to make (or have made) the cleanest, most professional possible looking lead sheet of the song and make the best possible demonstration record of it. In this situation, again, the desirability of being as accomplished a musician as possible, is highlighted. If you can write your own lead sheets and make your own demos, you'll obviously save a great deal of money in preparing your songs for submission. If you can't, you'll either have to get a musician friend and/or player/singer to do it for you for free or pay for it.

In some cases, of course, where an active established music publisher accepts a song from a writer, the publisher will pay for the preparation of whatever lead sheets and demonstration records are necessary. But, of course, you've got to have the song in some kind of physical form, to submit it to the publisher in the first place—but this may be an amateurish scribbling of the notes and words on a brown paper bag.

At any rate, as I've said, if you can't get to play your song live and in person the next best procedure is to submit a lead sheet and demo record.

The demo can be utterly simple; you playing (piano, guitar, whatever) and singing the song on a home tape recorder (and you may try to play or submit the tape or cassette)—or the demo may be as elaborate as you like or can afford. I've known of quite a few demos, some made by writers, some by artists, some by publishers that were actually released as finished records. And some of these have been quite successful records.

But no matter what kind of lead sheet and demo you make for submission, remember again that it's essential that you know as much as possible about who makes the decision as to whether the song will be accepted and recorded. If you're submitting lead sheets and demos it may even be more important, because they both cost money, and not too many artists, managers, publisher or record companies around the music business bother to return lead sheets and demos. Some don't even bother if you enclose return envelopes, postage, and say pretty please.

Try, as you pursue this phase of your songwriting career (submitting songs, demos, etc.), to learn as much as possible about each submission. Who actually listens to the song? Who makes the decision? How long do they hold a song? How reliable are they? If they tell you, they're going to record it, do they actually come through? *Etc., ad infinitum.*

I set up a system when I started Trinity Music, which I and my associates found most helpful in keeping track of our songs and most educational in developing our knowledge of the artists, managers and others with whom we dealt. You might find it useful to set up a similar simple system.

Make up a sheet in a loose leaf note book for each song you write. Head the sheet, of course, with the name of the song and the date you wrote it. Then in columns across the page, show the following:

Submitted To	Date Submitted	Date Response Received	Reaction
<i>(Here you would list whether lead-sheet, demo or both were submitted and the name of the person and/or company to whom submitted)</i>	<i>(Obviously just write in date you gave that person or firm the song)</i>	<i>(Naturally if you played the song in person you would be likely to get a response immediately . . . but if you submit lead sheets or demos it may take from an hour to a year before you get a response)</i>	<i>(Here, it's quite important that you list the most thorough and honestly objective report you can unearth. If ten listeners to the tune in succession tell you they like the melody but don't think the lyric makes it, you've obviously got a strong message to do a new lyric to the tune . . . This kind of data should be noted in addition to whether the tune is being rejected or accepted.)</i>

You may extend this form to include pertinent data on songs you get recorded, i.e., by whom, what label, release date, promotional efforts and by whom made, earnings, etc. Some writers like to keep all kinds of data on their works, and others don't bother at all. Whether you do or not is relatively unimportant and entirely up to you. It's far more important that you keep studying and writing and creating more and better songs all the time—and developing and spreading your contacts.

In submitting your songs it's naturally desirable not to bug the artist or manager or whoever to the point where they will simply refuse to have anything to do with you. But it's almost equally fatal to be so timid that you never attempt to get a straight answer on whether or not they like your tune and expect to use it. Faint heart ne'er got a record.

Hit that happy medium. Be persistent, but lovable. And one last suggestion: Wherever possible, if your listeners are turning down a tune of yours, for whatever reasons, but they indicate they like your work, try to find out what kind of material they're looking for. Try to get a specific assignment, maybe even throw some ideas at them—lyric-wise, sound-wise, whatever. Remember what I said earlier about assignments.

Everything I've said here, of course, applies only in the event you are trying to place and promote your own songs. If you turn the songs over to an established publisher almost all of the previously described functions are primarily his responsibility. I go into such detail because the great majority of new writers will find it most difficult to get legitimate, established music publishers to accept their songs.

And also because even if a publisher is handling your song, it is well to work with him to the fullest possible degree to do as many of the previously described functions as you can. The chances are the publisher is working on a number of songs, and consequently you cannot always be sure he is making an all out effort, or trying every available source to move your song along. Successful writers follow the cliché that if you want something done right, do it yourself. True, they bug their publishers mercilessly to try to persuade or force them to do everything possible with and for their songs, but they never quit doing whatever they can on their own.

The same principles apply to promotion of the song. About which, a few words coming up.

BEYOND THE WRITING

There is nothing that says that to be a successful songwriter you need do anything more than write great songs. Theoretically you could spend your life sitting in your little room, turning out great songs one after another, dropping them in the mail to presumably interested parties, and become a successful songwriter. Theoretically, *believe me, ONLY!*

Practically you had better do a substantial number of the things I have already suggested, and do them consistently and well if you really want to make it as a songwriter.

Theoretically, too, if you do all those things and write good songs, and get them recorded, you may sit back and consider your work as a songwriter well done. Some writers do that. Not too many of the most successful ones, however.

It is true enough that once a record of your song is made by a recognized, or even a new artist on a legitimate, fairly well established record label, a substantial number of people and companies become responsible for promoting *your* song. The artist and his manager are

surely interested in having the song become a success. So is the record company, and (if there's a music publisher involved) so is the music publisher. You should be able to count on one or more of them to have their promotion men, publicity men, contact men, advertising and merchandising men, their distributors' sales and promotion people all working to make the record of your song a big success.

But again, the realistic view is that the probability is that the record company, the publisher, the distributors, et al are working on a number of records other than yours at the same time, maybe three others, maybe a half dozen, maybe a dozen. If your record is not by one of the best selling and most successful artists on the label, the chances for getting promotion attention are not great. Record companies and their distributors and their personnel generally find the same appeal in strolling down the path of least resistance, which most humans do. So they tend to work on the hit artists because the hit artists present the least problem in getting airplay, good reviews, etc. and have the strongest chances of coming up with yet another hit record.

But what about the artist who made the record of your song, no matter who he is? Does it not behoove him and his manager, promotion man, press agent, et al to work on that record? Indeed it does. But the record has two sides, and it may be the artist and his entourage decide their best chance for a hit is to work on the song on the other side, not on your song. In such an event it is true that you would collect exactly the same amount of mechanical (record) royalty as the song on the other side, even if that song were a smash hit and yours disappeared into obscurity. However you would not collect on all the other vastly lucrative areas (outlined in Chapter 8) in which hit songs become goldmines, and obscure songs earn nothing.

Most of the successful songwriters I have known, consequently, work just as hard promoting their songs as they do writing or placing them for publishing and/or recording.

I have known writers who have been told by the artist and the record company *not* to promote a song, because the artist and record company wanted to work on the song on the other side, feeling it had the greater potential. They ask writers to lay off in such cases, because they do not want to dissipate the promotion effect by having airplay split between the two tunes on the record. And in every case, the most successful writers I know, work on their tunes anyway. Surprisingly if they have to, but they work on them.

And I have known dozens of cases where the side the artist and record company was pushing died, but the writer achieved hidom for the record, by stubbornly working on his own side.

The methods writers use to promote their songs via records are, of course, substantially the same as those used by all others involved in the promotion of records and/or songs. (Much of this, of course, is covered in detail, in other Chapters of this book).

In broad terms, writers promoting their records:

1. Try to get their side of the record played by as many disk jockeys, on as many stations as possible. The more influential the better;
2. Try to persuade tradepaper critics and reviewers to give them rave reviews, and to select their side of the record as potential hits;
3. Try to con people on tradepapers that their record is selling big, and should be on the best selling charts;
4. Try to get entertainers to perform the song on television, preferably high rated network shows, but local shows if necessary. (Of course if the artist who recorded the song is working on it, he'll perform it himself at every opportunity, without any prompting from the writer.);
5. Try to get the song performed in any and every other entertainment medium—night clubs, concerts, etc.;
6. Try to get other records of the same tune.

If it seems unfair or unattractive to you that a good songwriter should also have to be a good promotion man, keep in mind that in the very course of working to promote your song, you are opening up all kinds of new opportunities for your further and continuing success as a writer. For one thing, artists, their managers, publishers, record companies, all the people and firms involved, generally appreciate all the help they can get in promoting their product. Given two songs of equal merit, one by a writer who also works hard at promotion, the other by a writer who refuses to participate in promotion, record men, artists, et al will invariably go with the promoting writer's song.

And it is inevitable that as you pursue the promotional side of a writer's career, you will be expanding your contacts, increasing your chances for picking up specific assignments to do tunes, possibly even finding a compatible artist who digs you so much he wants you to do most, if not all, of his material. And there is always, also, the possibility, that your efforts as a thoroughly well-rounded, active-in-all areas songwriter will lead you into successful record production, administrative work with publishers and/or record companies or whatever. In the music business, careers are frequently and happily, profitably interchangeable.

If you aspire to a career as a songwriter exclusively this total participation approach will bring you the maximum amount of commercial success. And if you want to expand into areas beyond writing, this total approach is by far the soundest way to achieve such expansion.

Whichever way you go, good luck. That, too, we all need.



Maynard's Horn is Maynard's Horn

It's Maynard Ferguson's new MF Horn by Holton. His horn. In every way. Because he provided all the specifications. The result is a trumpet as individual as the man who plays it. Did we say "play it?" Maynard does more than play the MF horn. He drives it. He flies it!

Nobody we know has ever asked more from an instrument. And no instrument has ever given more back. In range. In flexibility. In projection. In responsiveness. In brilliance and intonation.

It's easy to remember MF (as in Maynard Ferguson), but you still have to decide which one you want because there are two models—MF-1 and MF-2. Both are large-bore trumpets. Both are Ferguson designs, but they speak differently. For Maynard. For you.

Hear how well you really play.

Try out an MF Horn at your Holton dealer now.



WHERE TO FIND THE ARTISTS

Their Managers, p. 48

A

ACKLES, DAVID (Vocalist/Pianist), Elektra, PM Abe Hoch—Judson Ents
ACUFF, ROY (Vocalist w/Vocal & Instrumental Group—7), Hickory, BA: Howard Forrester—Acuff-Rose
ADDERLEY, CANNONBALL (Alto Saxophonist w/Instrumental Group—5), Capitol, BA APB, Molly O'Harra—Show Booking, PM: John Levy
AFRICAN MUSIC MACHINE (Vocal & Instrumental Group—8), Soul Power, BA: Sound City, PM: Louis Villeroy
AIRTO (Vocalist/Percussionist w/Group—7), CTI, Contact Peter Paul
ALLISON, LUTHER S. (Vocalist/Guitarist w/Instrumental Group—6), Gordy, BA: Luther Allison, Contemporary Talent, TGC, PM: William J. Riggins
ALLISON, MOSE, TRIO Vocal & Instrumental Group—3), Atlantic, BA: PHL Assocs
ALLMAN BROTHERS BAND (Group—6), Capricorn, BA: ABC, Paragon Agency, PM: Phil Walden
AMERICAN FOLK LIFE COMPANY, BA: Smithsonian Institution
ANDERSEN, ERIC (Vocalist), Columbia, BA: APA
ANKA, PAUL (Vocalist), Buddah, BA: CMA
ARMSTRONG, LOUIS, ALL STAR BAND, BA: ABC
ART ENSEMBLE OF CHICAGO (Instrumental Group—5), Atlantic, BA: LBJP Concert
ASLEEP AT THE WHEEL (Vocal & Instrumental Group—6), United Artists, BA: Pete Dracopoulos—Professional Entertainment, PM: Joe Kerr—Ozone Mgmt
ATKINS, CHET (Guitarist w/Instrumental Group—3), RCA, BA: Sutton Artists, PM: X Cosse
AXELROD, DAVID (Instrumental Group—7), Uni, BA: Total Entertainment, PM: James Tolbert, Arnie Frank, Walter R. Scott
AZTECA, Columbia, BA: William Morris

B

BAEZ, JOAN (Vocalist), A&M, Vanguard, BA: Folklore Prods, PM: Manuel Greenhill—Folklore Prods
BAILEY, PEARL (Vocalist), BA: William Morris
BAKER, CHET (Trumpeter w/Instrumental Group—5), BA: George Solano
BALLIN' JACK (Vocal & Instrumental Group—5), Columbia, BA: ATI, San Francisco Interface, PM: Sid Clark
BAND (Group—5), Capitol, BA: East-West, PM: Albert Grossman, Grossman-Glotzer
BAR-KAYS (Instrumental Group—7), Volt, BA: Continental Artists, PM: Sandra R. Newman
BARRETTO, RAY (Group—10), BA: Dharma Bros
BARTZ, GARY, & THE NUTTROOP (Vocal & Instrumental Group—5), Prestige, BA/PM: Jack Walker—Alkebu Lan
BASHO, ROBBIE (Vocalist/Guitarist), Vanguard, Takoma, PM: Denny Bruce—Havana Moon
BASIE, COUNT, BA: Willard Alexander
BASSEY, SHIRLEY (Vocalist), United Artists, BA: ABC
BAYETTE (TODD COCHRAN) (Pianist w/Instrumental Group—4.5), Prestige, PM: Capus Hope—Supac Ltd
BEAVER & KRAUSE, Warner Bros., BA: American Trans-Media
BELAFONTE, HARRY (Vocalist/Instrumentalist), RCA, PM: Mike Merrick
BENNETT, TONY (Vocalist), MGM, PM: Derek Boulton
BENSON, GEORGE (Vocalist/Guitarist w/Group—3), CTI, BA: B&B, PM: Jimmy Boyd—B&B, Contact Peter Paul
BENTON, BROOK (Vocalist), Cotillion, BA: QBC
BERGER, KARL, & COMPANY (Instrumental Group—4), Calig, BA: LBJP Concert
BERRY, CHUCK (Vocalist/Guitarist), Chess, BA: William Morris, Joyce Agency, PM: Bob Astor
BIG BLACK (Vocalist), Uni, BA: Total Entertainment, PM: James Tolbert, Walter R. Scott
BISHOP, ELVIN, BAND (Vocal & Instrumental Group—7), Epic, BA: David Forest, PM: Fillmore Mgmt
BLACK IVORY (Vocal Group—3), Perception, BA: QBC, Universal Attractions, PM: Patrick P. Adams
BLACK SABBATH (Vocal & Instrumental Group—4), Warner Bros., BA: Premier Talent, PM: Broomstick Mgmt
BLAIR, ARNOLD, BA: QBC
BLAKE, NORMAN (Vocalist/Guitarist/Mandolinist), Rounder, BA: Athena Ents
BLAND, BOBBY "BLUE" (Vocalist), Duke, BA: ABC
BLOODSTONE (Group), London, BA: CMA
BLOOD, SWEAT & TEARS (Vocal & Instrumental Group), Columbia, BA: Fred Heller
BLOOMFIELD, MICHAEL, & FRIENDS, BA: San Francisco Interface
BLUEGRASS ALLIANCE (Vocal & Instrumental Group—5), Bridges, BA/PM: Triangle Talent
BLUE OYSTER CULT, Columbia, BA: ABC
BOOGIE WOOGIE RED (Vocalist/Pianist), BA/PM: Black Kettle
BOOKER T & PRISCILLA (Duo), A&M, BA: ABC

BRAMLETT, BONNIE (Vocalist w/Group—9), Columbia, BA: ATI, PM: Cavallo-Ruffalo
BREWER & SHIPLEY (Vocal & Instrumental Group—4), Kama Sutra, BA: CMA, PM: Good Karma
BROMBERG, DAVE (Vocal & Instrumental Group—6), Columbia, BA: William Morris, RD III, PM: Myddle Class
BROWN, JAMES (Vocalist/Instrumentalist), Polydor, BA: Universal Attractions, PM: Charles Bobbitt
BROWN SUGAR (Vocalist), Cool, BA: Dr. Cool Prods, PM: Alfred C. Poole, Charles Butler
BRUBECK, DARIUS (Instrumental Group—4), Paramount, BA: Sutton Artists
BRUEBECK, DAVE (Pianist w/Instrumental Group—3.4), Atlantic, BA: Sutton Artists
BUCKLEY, TIM (Vocalist/Guitarist w/Group), Straight, Warner Bros., BA: IFA, PM: Herb Cohen
BURDON, ERIC (Vocalist w/Vocal & Instrumental Group—4), MGM, PM: Steve Gold
BURRELL, KENNY, QUARTET (Guitarist w/Instrumental Group), Fantasy, BA: Max Cavalli, Richard Fulton, LBJP Concert, QBC, Molly O'Harra—Show Booking
BURTON, GARY, QUARTET (Vibist w/Instrumental Group—4), Atlantic, BA: APB, Max Cavalli, Music Unlimited, PM: Ted Kurland—Music Unlimited
BUSKIN, DAVID (Vocalist/Guitarist/Pianist w/Instrumental Group—3), Epic, BA: Magna Artists
BUTLER, JERRY (Vocalist), Mercury, BA: William Morris, PM: Syd Harris
BUTTERFIELD, PAUL (BETTER DAYS) (Vocal & Instrumental Group—6), Bearsville, BA: East-West, PM: Albert B. Grossman
BYRD, CHARLIE (Guitarist w/Group—4), BA: ABC, Allied Concerts, PHL Assocs., Molly O'Harra—Show Booking, PM: Pete Lambros—PHL Assocs
BYRDS (Vocal & Instrumental Group), Columbia, BA: APA

C

CANNED HEAT (Vocal & Instrumental Group), United Artists, BA: ABC
CAPTAIN BEYOND (Vocal & Instrumental Group—4), Capricorn, BA: ABC, ATI, Paragon Agency, PM: Phil Walden
CARLOS, WALTER (Synthesizer), Columbia, PM: Temp Mgmt
CARR, VIKKI (Vocalist), Columbia, BA: CMA
CARTER, BENNY (Saxophonist/Trumpeter), BA: Howard King
CARTER, CLARENCE (Vocalist/Guitarist), BA: Paragon Agency
CARTER, RON, see Jim Hall
CASTLE, LEE, & THE WORLD FAMOUS JIMMY DORSEY ORCH. (Trumpeter w/Orch.), Pickwick, PM: Peter C. Mallon—Counterpoint/Concerts
CHAMBERS BROTHERS (Vocal & Instrumental Group—9), Columbia, BA: Tom Wiggins—Professional Entertainment, PM: Bob Zimmerman
CHANDLER, GENE (Vocalist), BA: QBC
CHARLES, RAY (Vocalist/Pianist), ABC, BA: QBC, PM: Ray Charles Ents
CHASE (Vocal & Instrumental Group—9), Epic, BA: Beacon Artists
CHECKER, CHUBBY (Vocalist w/Group—5), BA: ABA, Joyce Agency
CHENIER, CLIFTON (Vocalist/Accordionist w/Group—5), Arhoolie, PM: Chris Strachwitz
CHICAGO (Vocal & Instrumental Group—7), Columbia, BA: IFA, PM: Larry Fitzgerald—Epimetheus
CHICAGO ALL STARS BLUES BAND (Vocal & Instrumental Group—6), BA/PM: R&B Booking
CHI-LITES (Vocal & Instrumental Group—4), Brunswick, BA: QBC, PM: Carl Davis—Dakar-Brunswick
CLEVELAND, REV. JAMES, & THE CLEVELAND SINGERS (Vocal Group), BA: Herbert Moore—QBC in NY
CLIMAX (Vocalist w/Vocal Group—5), Rocky Road, BA: CMA, PM: Cheren & Panella
COASTERS (Vocal Group—3), Hit, PM: Julian Portman
COCHRAN, WAYNE, & CC RIDERS (Group), Epic, BA: ABC
COFFEY, DENNIS, & THE DETROIT GUITAR BAND (Guitarist w/Instrumental Group—4), Sussex, BA: Paragon Agency
COLEMAN, ORNETTE (Alto Saxophonist w/Instrumental Group—5), BA: Richard Fulton, Sheldon Soffer, George Solano, PM: James Jordan
COLLINS, ALBERT (Vocalist/Guitarist w/Group—5), Tumbleweed, BA: Reznick-Bernstein, Sandra Getz, PM: Alexander-Westbrook
COLLINS, JUDY (Vocalist), Elektra, BA: Charles R. Rothschild
COLTRANE, ALICE (Harapist/Organist/Pianist), ABC, BA: Richard Fulton, Sandra Getz, PM: Richard Fulton
COMMANDER CODY & HIS LOST PLANET AIRMEN (Vocal & Instrumental Group—8), Paramount, BA: APA, PM: Joe Kerr—Ozone Mgmt
COMMITTEE (Vocal & Instrumental Group—10), NMI, BA: ABA
COMSTOCK, BOBBY (Vocal & Instrumental Group—5), Bell,

BA/PM: Valex

CORNELIUS BROTHERS & SISTER ROSE (Vocal & Instrumental Group—9), United Artists, BA: CMA, PM: Bob Archibald—Music Factory
CORYELL LARRY (Guitarist w/Group—4), Vanguard, BA: Sandra Getz, PM: Contemprocon
COTTON, JAMES, BLUES BAND (Group—5), Capitol, BA: IFA, PM: Glotzer-Schuster
CRAWFORD, HANK (Saxophonist w/Group—4), Kudu, Contact: Peter Paul
CREW-CUTS (Vocal Group—4), Mercury, Columbia House, PM: George Brown
CROSSBY, DAVID (Vocalist/Guitarist), PM: Geffen-Roberts
CRUSADERS (Instrumental Group—4), Blue Thumb, PM: Strix Hooper—Crusader Prods
CYMANDE, GRT, PM: Bob Schward—Thruppence
D
DAILEY, ALBERT (Pianist w/Group—4), Columbia, PM: Temp Mgmt
DAMONE, VIC (Vocalist), BA: ABC
DAVIS, MAC (Vocalist), Columbia, BA: CMA, PM: Katz-Gallin-Leffler
DAVIS, MILES (Trumpeter), Columbia, BA: William Morris, PM: Neil Reshen
DEODATO, EUMIR (Pianist w/Group—9), CTI, BA: ABC, Contact: Peter Paul
DESCENDANTS OF MIKE & PHOEBE (Group—3), BA: Lee-Fam
DIAMOND, NEIL (Vocalist), Columbia, BA: Reznick-Bernstein, PM: Ken Fritz
DIDDLEY, BO (Vocalist/Guitarist), Chess, BA: Universal Attractions, PM: Martin Otelsberg
DIXEYLAND RAMBLERS (Vocal & Instrumental Group—6), BA: Jerry Wolf
DIXIE (Vocal Group—4), BA: Concept 376
DIXIE HUMMINGBIRDS (Vocal Group), GRT, BA: Herbert Moore—QBC in NY
DIXON, WILLIE (Vocalist/Bass w/Group—5), Columbia, Yambbo, PM: Scott A. Cameron
DR. JOHN (Vocalist/Guitarist/Pianist w/Group), Atlantic, BA: ABC, Paragon Agency, PM: Phil Walden
DOMINO, FATS (Vocalist/Pianist), BA: ABC
DONALDSON, LOU (Alto Saxophonist w/Group—4), Blue Note, BA: B&B, QBC, PM: Jimmy Boyd—B&B
DORSEY, JIMMY, ORCH., see Lee Castle
DRIFTERS (Vocal Group—4), Bell, BA: ABC, QBC, Joyce Agency, PM: Faye Treadwell
DRISCOLL, JULIE (Vocalist), BA: Premier Talent
DUKES OF DIXIELAND (Group), Audio Fidelity, BA: ABC
E

EARLAND, CHARLES (Organist w/Group—4), Prestige, PM: Rein & Rein Mgmt
EARTH, WIND & FIRE (Vocal & Instrumental Group—9), Columbia, BA: ATI, PM: Cavallo-Ruffalo
EBONY RHYTHM FUNK CAMPAIGN (Vocal & Instrumental Group—9), Uni, BA: Heller-Fischel, PM: Chisa Prods
EDWARDS, JONATHAN (Vocalist/Guitarist), Atco, BA: APA, Athena Ents, Lordly & Dame, PM: Castle Music
EL CHICANO (Vocal & Instrumental Group—6), Kapp, BA/PM: A.E. Sullivan—Aztec Prods
ELDRIDGE, ROY (Vocalist/Trumpeter w/Vocal & Instrumental Group—4), BA: Max Cavalli
ELEPHANTS MEMORY (Vocal & Instrumental Group—5), Apple, BA: CMA, PM: Leber-Krebs
ELLINGTON, DUKE (Pianist w/Instrumental Group), BA: ABC, Richard Fulton
ELLIOTT, RAMBLIN' JACK (Vocalist), Vanguard, BA: Out of Town
EL ROACHO (Vocal & Instrumental Group—6), PM: Norman Chamlin, Mark Hyman—ADA
EMERSON, LAKE & PALMER (Vocal & Instrumental Group—3), Atlantic, BA: Premier Talent, PM: Bandana Ents
ESTES, SLEEPY JOHN, & HAMMIE NIXON (Vocal & Instrumental Duo), Delmark, BA: Steve LaVere
EVANS, BILL, TRIO (Instrumental Group—3), Columbia, BA: Kolmar-Luth Alkhest Attractions, PM: Helen Keane
EVERLY BROTHERS (Vocal Duo), RCA, BA: Reznick-Bernstein
EVOLUTION OF AMERICAN JAZZ (Instrumental Group—9), BA: Music Unlimited, PM: Ted Kurland—Music Unlimited
EXUMA (Vocalist/Guitarist w/Vocal & Instrumental Group—3), Kama Sutra, BA: RD III, PM: Joe Lauer—Lauer Assocs

F

FABULOUS RHINESTONES (Vocal & Instrumental Group), Just Sunshine, BA: William Morris
FACES with **ROD STEWART** (Vocal & Instrumental Group—5), Warner Bros., BA: ATI
FAHEY, JOHN (Guitarist), Reprise, Takoma, Warner Bros., BA: East-West, PM: Denny Bruce—Havana Moon
FAITH, PERCY (Conductor), Columbia, BA: Peter Faith

FARRELL, JOE (Saxophonist/Flutist w/Group—4). CTI, BA George Solano, Contact Peter Paul
FELICIANO, JOSE (Vocalist), RCA, BA IFA, PM Feliciano Ents
FERGUSON, MAYNARD, & HIS ORCH., BA Willard Alexander, PM Ernest Garside
FERRANTE & TEICHER (Pianists), United Artists, BA William Morris
5TH DIMENSION (Vocal & Instrumental Group—10), Bell, BA CMA, PM Marc Gordon
FITZGERALD, ELLA (Vocalist), BA Salle Prod'ns, PM Norman Granz
FLACK, ROBERTA (Vocalist/Pianist w/Group—7), Atlantic, BA CMA, PM John Levy
FLATT, LESTER (Vocalist w/Group—6), RCA, BA Lance Leroy—Lester Flatt, Don Light, PM: Lance Leroy—Lester Flatt
FLEETWOOD MAC (Vocal & Instrumental Group—5), Reprise, BA ATI
FOCUS (Vocal & Instrumental Group—4), Sire, BA CMA, PM Leber-Krebs
FOGHAT (Group—4), Bearsville, BA East-West, PM Tony Outda
FOUNTAIN, PETE (Clarinetist w/Instrumental Group), Decca, BA ABC, DKJ, PM Shoup, Mordecai & Poppel
FOUR FRESHMEN (Group), BA IFA
FOUR TOPS (Vocal Group—4), Dunhill, BA ABC, QBC
FRASER & DEBOLT (Vocal Duo), Columbia, BA Robert Devere, PM: Jay K. Hoffman
FRIZZELL, LEFTY (Vocalist), ABC BA/PM Buddy Lee
FUNK INC. (Instrumental Group—5), Prestige, PM Larein Mgmt

G

GARNER, ERROLL (Pianist w/Instrumental Group—4), London, BA Sutton Artist, PM Martha Glaser
GARNETT, CARLOS (Saxophonist w/Vocal & Instrumental Group—10), BA/PM Jack Walker—Alkebu Lan
GAYE, MARVIN (Vocalist), Tamla, BA ATI
GEILS, J., BAND (Vocal & Instrumental Group—6), Atlantic, BA Premier Talent, PM: Bandana Ents
GENESIS (Vocal & Instrumental Group—5), Charisma, PM Mother Mgmt
GENTLE GIANT (Vocal & Instrumental Group—6), Columbia, BA Premier Talent, PM: Broomstick Mgmt
GILBERTO, JOAO (Vocalist), BA Tempi Mgmt
GILLESPIE, DIZZY (Trumpeter w/Group—5), BA ABC, APB, Max Cavalli, George Solano
GINSBERG, ALLEN (Poet), Fantasy, BA/PM Charles R Rothschild
GIUFFRE, JIMMY, 3 & JIM HALL DUO, BA Smithsonian Institution
GLADSTONE (Vocal & Instrumental Group—5), Dunhill, BA: ATI, PM Kudo III
GOODMAN, BENNY (Clarinetist w/Instrumental Group—7), London, Columbia, RCA, PM Park Rec'g
GOODMAN, STEVE (Vocalist), Buddha, BA CMA, PM Anka-Bunetta Mgmt
GRATEFUL DEAD (Vocal & Instrumental Group—6), Warner Bros., BA: Out of Town, PM: Jon McIntire
GRAVENITES, NICK, BA San Francisco Interface
GREEN, AL (Vocalist w/Group—12), Hi, BA CMA, PM Bob Schward—Thruppence
GREENBAUM, NORMAN (Vocalist/Guitarist w/Instrumental Group), Reprise, PM Prairie Chicken
GREEN, GRANT (Guitarist w/Instrumental Group), Blue Note, BA B&B, George Solano, PM Jimmy Boyd—B&B
GREEN, URBIE (Trombonist w/Instrumental Group—4), Project 3, BA Max Cavalli
GRIN (Vocal & Instrumental Group—4), Spindizzy, BA Premier Talent, PM, Art Linson
GROUNDHOGS (Vocal & Instrumental Group—3), United Artists, BA Premier Talent
GUESS WHO (Vocal & Instrumental Group—5), RCA, BA Heller-Fischel, PM Sanctuary Ents
GUTHRIE, ARLO (Vocalist/Guitarist/Banjoist), Reprise, BA: Sutton Artists, PM: Harold Leventhal
GUY, BUDDY (Vocalist/Guitarist w/Group—6), Atlantic, Vanguard, BA Avalon Prod'ns, PM Dick Waterman—Avalon Prod'ns

H

HACKETT, BOBBY (Trumpeter w/Instrumental Group—5), BA Max Cavalli
HALEY, BILL, & THE COMETS, Decca, Janus, BA Joyce Agency
HALL, JIM (Guitarist, solo or w/Instrumental Group—3), BA Max Cavalli
HALL, JIM, & RON CARTER DUO, BA Sheldon Soffer
HALL, TOM T. (Vocalist w/Group—6), Mercury, BA Neal Agency
HAMILTON, CHICO (Drummer, solo or w/Instrumental Group—4), BA: Max Cavalli
HAMMOND, ALBERT (Vocalist), Mums, BA CMA
HAMMOND, JOHNNY (Organist w/Group—4), Kudu, Contact Peter Paul
HAMPSON, LIONEL (Vibist w/Instrumental Group), Brunswick, BA ABC, PM Bill Titone—Lionel Hampton
HANCOCK, HERBIE, SEPTET (Instrumental Group), Warner Bros., BA LBJP Concert, PM Adam's Dad
HARDIN, TIM (Vocalist/Guitarist), BA: Magna Artists, PM: John Hemminger

HARMONICA FRANK (FLOYD) (Vocalist/Guitarist/Harmonica), Chess, Sun, F&L, BA/PM Steve LaVere

HARMONIZING FOUR (Vocal Group), BA Herbert Moore—QBC in NY
HARRIS, EDDIE (Saxophonist w/Group—5), Atlantic, BA QBC, Richard Fulton, PM Pilgrim Mgmt
HARTSFELD, J. C. (Group—6), BA VJD Assocs., PM Vince DePaul
HAVEN, RICHIE (Vocalist), Stormy Forest, BA: William Morris
HAWKINS, EDWIN, SINGERS (Vocal & Instrumental Group—15), Buddha, BA: Magna Artists, PM Greif-Garris
HAWKINS, SCREAMIN JAY (Vocalist), BA: Maximus Music, Theatrical Corp
HAYES, ISAAC (Vocalist), Enterprise, BA APA
HEADS, HANDS & FEET (Vocal & Instrumental Group—6), Capitol, BA: Premier Talent, PM: Windfall Music
HELLO PEOPLE (Vocal Group—4), BA: HP Ltd., PM Douglas Lyon
HERMAN, WOODY (Band), Fantasy, BA Willard Alexander, PM: Hermie Dressel
HIBBLER, AL (Vocalist), PM: Lee Magid
HICKS, DAN & THE HOT LICKS (Vocal & Instrumental Group—6), Blue Thumb, BA: William Morris, PM: Stephen L. Pillster—Deadly Earnest
HIGGINS, MONK (Saxophonist), United Artists, BA: Special Agent, PM: Mrs V.P. Bland—Special Agent
HILL, ANDREW, & CLAUDE HOPKINS, BA Smithsonian Institution
HINES, EARL "FATHA" (Pianist w/Vocal & Instrumental Group—4), BA Sutton Artists, PM: Stanley Dance
HODES, ART, JAZZ FOUR, BA CAMI
HOODOO RHYTHM DEVILS, Capitol, BA: San Francisco Interface
HOOKER, JOHN LEE (Vocalist/Guitarist w/Vocal & Instrumental Group—5), ABC/Dunhill, BA: Tom Wiggins—Professional Entertainment, Theatrical Corp., PM Tom Wiggins—Professional Entertainment
HOOKFOOT (Group—4), PM: Dick James
HORN, PAUL (Flutist w/Instrumental Group—3-5), Epic, PM Steven R. Rand—USA, Vancouver Island—Canada
HOT TUNA (Group—4), Grunt, BA APA, PM Bill Thompson
HOWLIN' WOLF (Vocal & Instrumental Group), Chess, BA ABC
HUBBARD, FREDDIE (Trumpeter w/Instrumental Group—5), CTI, BA APB, Richard Fulton, LBJP Concert, PM Mike Levy—John Levy
HUMBLE PIE (Vocal & Instrumental Group—4), A&M, BA: Premier Talent, PM: Bandana Ents
HUMPERDINCK, ENGELBERT (Vocalist), Parrot, BA CMA
HUSKY, FERLIN (Vocalist), Capitol, BA Hubert Long
HUTCHERSON, BOBBY (Vibist w/Instrumental Group—3-5), Blue Note, BA LBJP Concert, PM: Capus Hope—Supac Ltd
HUTSON, LEROY (Vocalist), Curtom, PM: Marv Stuart

I

IAN, JANIS (Vocalist), MGM, BA William Morris
IAN & SYLVIA (Vocal & Instrumental Duo), Columbia, BA Magna Artists, PM Bert Block—Block-Kewley
IDES OF MARCH (Group—6), RCA, BA: William Morris, PM: John Galobich—First Chair
IMPRESSIONS (Vocal Group—3), Curtom, BA QBC, PM Mary Stuart
INCREDIBLE STRING BAND (Group—4), Elektra, BA APA
INK SPOTS (Vocal & Instrumental Group—4), BA/PM R&B Booking
INTRUDERS (Vocal Group—4), Gamble, BA QBC
ISLEY BROTHERS (Vocal Group—3), T-Neck, BA: QBC
IVES, BURL (Vocalist), BA: William Morris

J

JACKSON FIVE (Vocal Group—5), Motown, BA: William Morris
JACKSON'S, JUMP, BLUES BAND (Vocal & Instrumental Group—6), Lasalle, BA/PM R&B Booking
JACKSON, MILLIE (Vocalist), Spring, BA QBC
JACKSON, MILT (Vibraharpist), CTI, Contact Peter Paul
JACQUET, ILLINOIS (Vocalist/Trumpeter w/Vocal & Instrumental Group—7), BA: Jacquet's Inc
JAMAL, AHMAD (Instrumentalist), Cadet, BA QBC
JARRETT, KEITH (Pianist w/Instrumental Group—4), Impulse, PM George Avakian
JAY & THE AMERICANS, United Artists, BA Joyce Agency
JEFFERSON AIRPLANE (Vocal & Instrumental Group—7), Grunt, BA APA, PM Bill Thompson
JENKINS, BOBO (Vocalist/Guitarist), Big Star, BA/PM Black Kettle
JETHRO TULL (Vocal & Instrumental Group—5), Chrysalis, BA: Premier Talent, PM: Terry Ellis—Chrysalis Artist
JOEL, BILLY, (Vocalist), Family, BA IFA
JO JO GUNNE (Vocal & Instrumental Group—4), Asylum, BA Premier Talent, PM: Art Linson
JONES, HANK (Pianist, solo or w/Instrumental Group—4), BA Max Cavalli
JONES, QUINCY (Orch.) A&M, BA IFA, PM Ray Brown
JONES, THAD/MEL LEWIS BAND (Instrumental Group—17), A&M, BA: Magna Artists
JORDAN, CLIFFORD (Tenor Saxophonist w/Instrumental Group—4-5), Strata-East, BA Strata-East
JORDAN, LOUIS (Vocalist w/Group), Decca, BA: Maximus Music

K

KELLAWAY, ROGER (Pianist w/Instrumental Group—5), A&M, BA Mark Newman, PM Enid Domiano
KELLY, PAULA, & THE MODERNAIRES, see Glenn Miller
KENDRICKS, EDDIE (Vocalist), Tamla, BA: William Morris
KENTON, STAN, & HIS ORCH. (Instrumental Group—19), Creative World, London, BA Willard Alexander, PM Dennis Justice—Kentonia
KENYATTA'S ROBIN, FREE STATE BAND (Instrumental Group—5), Atlantic, BA LBJP Concert
KING, ALBERT (Vocalist/Guitarist), Stax, BA CMA, PM Sandra R. Newman
KING, B.B. (Vocalist/Guitarist w/Instrumental Group—8), ABC/Dunhill, BA ABC, PM: Sidney A. Seidenberg
KING BISCUIT BOY (Vocalist/Harmonica), Daffodil, BA Concept 376, PM: Celebration Music
KING, FREDDIE (Vocalist w/Group—5), Shelter, BA CMA, PM Jack Calmes
KINKS (Group), RCA, BA IFA
KLEMMER, JOHN (Saxophonist w/Instrumental Group—4), Impulse, BA: Sandra Getz, PM: Jerome J. Cohen
KLOSS, ERIC (Saxophonist w/Instrumental Group—4-5), Cobblestone, PM: Dr. Alton G. Kloss
KNIGHT, GLADYS, & THE PIPS (Vocalist w/Vocal Group—4), Soul, Motown, BA: QBC, PM: Sidney A. Seidenberg
KOERNER, SPIDER JOHN (Vocalist), Elektra, BA/PM Folklore Prod'ns
KOLOC, BONNIE (Vocalist), Ovation, BA: CMA
KOOL & THE GANG (Vocal & Instrumental Group—7), DeLite, BA: Richard Fulton, QBC
KOOPER, AL (Vocalist), Columbia, BA ATI
KOTTKE, LEO (Vocalist/Guitarist), Capitol, BA IFA, PM Denny Bruce—Havana Moon
KRACKER (Vocal & Instrumental Group—5), Dunhill, BA Beacon Artists, PM: Berry Fox
KRISTOFFERSON, KRIS (Vocalist/Guitarist w/Vocal & Instrumental Group—4), Columbia, BA: Magna Artists, PM: Bert Block—Block-Kewley
KWESKIN, JIM (Vocalist), Reprise, BA: Folklore Prod'ns

L

LABELLE (Group—3), Warner Bros., BA CMA, PM Vicki Wickham
LAINE, CLEO (Vocalist), Stanyan, PM: Vincent Ryan
LAND, HAROLD, QUINTET (Instrumental Group), Mainstream, BA LBJP Concert
LaSALLE, DENISE (Vocalist), Westbound, BA: Continental Artists, QBC
LASHA, PRINCE (Instrumental Group—4-6), Birdseye, PM: Capus Hope—Supac Ltd
LAST POETS (Group—3), BA: Richard Fulton, CMA
LATEEF, YUSEF (Tenor Saxophonist w/Instrumental Group—3), Atlantic, BA: Yusef Lateef, Richard Fulton, Paul Williams
LATIMER-LYTLE JAZZ COMBO (Instrumental Group—3), BA/PM Frothingham Mgmt
LAWS, HUBERT (Flutist w/Group—7), CTI, Contact Peter Paul
LAY, SAM, BLUES BAND (Vocal & Instrumental Group—4), BA Contemporary Talent
LEE, NORMAN, & EDDY HOWARD ORCH. (Clarinetist w/Group—11), Marian, BA: Beacon Artists, PM Scott A. Cameron
LEE, PEGGY (Vocalist), Capitol, BA: William Morris
LEGRAND, MICHEL (Pianist/Composer), Bell, BA IFA, PM: Nat Shapiro
LENNEAR, CLAUDIA (Vocalist), Warner Bros., PM: Michael O'Connor
LENNON SISTERS (Vocal Group), Ranwood, BA: William Morris
LESTER, FRANKIE, & THE BIG BAND ORCH., Steel Pier, PM Harry Wuest
LETTERMEN (Vocal Group—3), Capitol, BA: William Morris, PM: Jess Rand
LEWIS, FURRY (Vocalist/Guitarist), BA/PM Steve LaVere
LEWIS, RAMSEY (Instrumental Group), Cadet, BA ABC
LIBERACE (Vocalist/Pianist), BA APA, PM Seymour Heller
LIGHTFOOT, GORDON (Vocalist w/Group—3), Reprise, BA IFA—USA, Al Mar—Canada, PM: Early Morning Prod'ns
LIGHTHOUSE (Vocal Group—10), GRT, BA CMA—USA, Concept 376—Canada, PM: HP & Bell
LIGHTNIN' (Vocal & Instrumental Group—5), Rainbow, BA Jerry Patlow, PM: Pete Andrews, John Sinclair—Rainbow Mgmt
LIGHTNIN' SLIM (Vocalist/Guitarist), Excello, BA: Black Kettle, PM Fred Reif
LIPSCOMB, MANCE (Vocalist/Guitarist), Arhoolie, Reprise, BA Avalon Prod'ns, PM: Chris Strachwitz
LITTLE ANTHONY & THE IMPERIALS (Vocal Group—4), Avco, BA: William Morris, PM: Don Taylor—Judant Music
LITTLE FEAT (Group—6), Warner Bros., BA ATI, PM: Cavallo-Ruffalo
LITTLE MILTON & BAND (Vocalist/Guitarist w/Group), BA QBC
LITTLE RICHARD (Vocalist), Reprise, BA ABC
LOGGINS & MESSINA (Vocal & Instrumental Duo), Columbia, BA IFA, PM: Schiffman & Larson
LOVE UNLIMITED (Vocal Group—3), Uni, BA QBC
LUCIEN, JON, BA: Richard Fulton
LYNYRD SKYNYRD (Group—6), BA: Arden Cooper, Discovery, PM: Alan Walden

M

M Q JAM BAND. see Michael Quatro Jam Band
M S FUNK. BA. National Artists
MABON, WILLIE (Vocalist/Pianist). Lasalle, BA/PM R&B Booking
MADURA (Group—3). Columbia, BA IFA, PM Larry Fitzgerald—Epimetheus Mgmt
MAKEBA, MIRIAM (Vocalist). BA ABC
MALCOLM X COLLEGE, CHICAGO, BAND (Group—20). BA Ebony Talent
MANCE, JUNIOR (Pianist w/Group—3). Polydor, BA Max Cavalli, PM Laren Mgmt
MANCHESTER, MELISSA (Vocalist/Pianist w/Instrumental Group—4). Bell, BA IFA, PM Larry Brenzner—Quest Mgmt
MANCINI, HENRY (Pianist/Conductor w/Instrumental Group). RCA, BA IFA, PM Henry Mancini Ents
MANDRILL. Polydor, BA ATI
MANGIONE, CHUCK. Mercury, BA APA
MANHATTANS (Vocal Group—5). Columbia, BA QBC, PM Hermi Hanlin
MANN, HERBIE (Flutist w/Instrumental Group—5). Atlantic, BA Sutton Artists
MANN, MANFRED (Vocalist w/Group). Polydor, BA ATI
MARK/ALMOND (Vocal & Instrumental Group—5). Columbia, BA. Premier Talent, PM Art Linson
MASEKELA, HUGH (Trumpeter/Flugelhorn). BA Richard Fulton, PM Chisa Prod's
MATHEWS, IAN (Vocalist/Guitarist w/Vocal & Instrumental Group—4). Elektra, PM Block-Kewley
MATHIS, JOHNNY (Vocalist). Columbia, BA IFA, PM Rojon
MATSU, TOKYO, SHOW (Vocalist/Violinist). Plantation, BA Americana Corp., PM Steve Stebbins
MAYFIELD (Vocalist w/Vocal & Instrumental Group—5). Curton, BA IFA, PM Marv Stuart
M'BOOM PERCUSSION ENSEMBLE (Percussionists—7). Strata-East, BA Strata-East
MCCANN, LES (Pianist w/Group—4). Atlantic, BA ABC, APB, Molly O'Hara—Show Booking, PM John Levy
MCCLINTON, O.B. (Vocalist). Enterprise, BA Shorty Lavender, John McMeen—Shorty Lavender
MCCOY, CHARLIE (Harmonica). Monument BA/PM Tex Davis
MCDONALD, COUNTRY JOE, & HIS ALL STAR BAND (Vocalist/Guitarist w/Vocal & Instrumental Group—5). Vanguard, BA APA, PM Bill Belmont—Bear Assocs
MCDONOUGH, MEGAN. Wooden Nickel, PM Management Three
McDUFF, JACK (Instrumentalist). Cadet, Prestige, BA QBC
McGRIFF, JIMMY (Instrumentalist). Solid State, BA QBC
McKENDREE SPRING (Group—4). Decca, BA ATI, PM Michael Brovsky—Shadrack Artists
McKINLEY, RAY, ORCH., PM Harry Wuest
McKUEEN, ROD (Vocalist). Stanyan, BA J Foster & Wade Alexander, ABC, PM J Foster & Wade Alexander
McLAUGHLIN, JOHN (Guitarist). Columbia, BA IFA, PM Nat Weiss—Nemperor Artists
McLEAN, JACKIE (Saxophonist w/Group). BA/PM Jack Walker—Alkebu Lan
McLEAN, RENE (Reeds w/Group—6). BA/PM Jack Walker—Alkebu Lan
McPARTLAND, MARIAN (Pianist, solo or w/Instrumental Group—3). BA Max Cavalli
McRAE, CARMEN (Vocalist). Atlantic, BA CMA, ABC, PM Jack Rael
MELLE, GIL, ELECTRONIC JAZZ QUARTET. Verve, BA Artists' Alliance
MELVIN, HAROLD, & THE BLUE NOTES (Vocal Group—5). Philadelphia Int'l, BA QBC, Universal Attractions
MENDES, SERGIO, & BRAZIL 77 (Group). A&M, BA IFA
MERCURY, ERIC (Vocalist). Stax, BA William Morris
MIDLER, BETTE (Vocalist). Atlantic, BA CMA, PM AEC
MIGHTY CLOUDS OF JOY (Vocal Group). GRT, BA Herbert Moore—QBC in NY
MIGHTY FLEA (Vocalist/Trombonist). Polydor, PM Rob Heller
MILES, BUDDY (Vocalist/Drummer/Bass Guitarist w/Vocal & Instrumental Group—7). Columbia, BA ATI, PM Jack Di Giovanni
MILLER, MITCH, & HIS ORCH., BA CAMI
MINGUS, CHARLES (Bass w/Instrumental Group—5). Atlantic, BA/PM Susan Graham Ungaro
MINNELLI, LIZA (Vocalist). BA CMA
MIRACLES (Vocal Group). Tamla, PM Multi-Media
MITCHELL, JONI (Vocalist/Instrumentalist). PM Geffen-Roberts
MITCHELL-RUFF DUO (Instrumental Duo). BA APB
MODERNAIRES (Vocal Group—5). BA Howard King, PM Burke & Shels
MODERN JAZZ QUARTET (Instrumental Group). Atlantic, BA ABC, APB, PM Monte Kay
MONK, THELONIUS (Pianist, solo or w/Group—3). BA APB, Max Cavalli
MONROE, BILL (Vocalist w/Vocal & Instrumental Group—5). Decca, BA Howard Forrester—Acuff-Rose
MONROE, VAUGHN (Vocalist). BA Beacon Artists
MONTGOMERY, MELBA (Vocalist). Capitol, BA Top Billing
MOODY, JAMES (Saxophonist/Flutist w/Instrumental Group—4). Perception, BA Max Cavalli, QBC
MOORE, REGGIE (Pianist w/Instrumental Group—3). BA Sut-

ton Artists, PM Seth Rotter

MORRISON, VAN; BA San Francisco Interface
MOTHER EARTH. see Tracey Nelson
MOTHERS OF INVENTION (Vocal & Instrumental Group). Bizarre Reprise, BA IFA, PM Herb Cohen
MOTT THE HOOPLE (Vocal & Instrumental Group). Columbia, BA William Morris
MULL, MARTIN (Vocalist/Instrumentalist). Capricorn, BA Lordy & Dame, PM Castle Music
MURRAY, ANNE (Vocalist). Capitol, BA William Morris
MUSSELWHITE, CHARLIE (Vocalist/Harmonica w/ Vocal & Instrumental Group—5). Paramount, Vanguard, BA/PM Tom Wiggins—Professional Entertainment

N

N R & Q (Vocal & Instrumental Group—5). Kama Sutra, BA ATI, Lordy & Dame, PM Frank Scimlaro
NADER'S RICHARD, 1950's ROCK & ROLL REVIVAL, BA Magna Artists
NAFTALIN, MARK; BA San Francisco Interface
NASH, GRAHAM (Vocalist/Instrumentalist). Atlantic, PM Geffen-Roberts
NELSON, RICK, & THE STONE CANYON BAND (Vocalist w/Group—5). MCA, BA: Jack Brumley—Brumley Artist, PM Willy Nelson—Orr Mgmt
NELSON, TRACY (Vocalist w/Vocal & Instrumental Group—6). Columbia, BA Athena Ents, Beau Dollar, PM Travis Rivers
NERO, PETER (Pianist w/Instrumental Group—3). Columbia, BA APB, Beacon Artists, Richard Fulton, Kolmar-Luth, PM Management Three
NEW LOST CITY RAMBLERS (Vocal & Instrumental Group—3). Verve, Folkways, BA Folklore Prod's, PM Manuel Greenhill-Folklore Prod's
NEWMAN, RANDY (Vocalist). Reprise, BA CMA
NEW YORK BASS VIOLIN CHOIR (Instrumental Group—10). BA: Lee-Fam
NEW YORK JAZZ QUARTET (Group—4). BA/PM Torrence/Perrotta
NITTY GRITTY DIRT BAND (Vocal & Instrumental Group—5). United Artists, BA Athena Ents, PM William E. McEuen
NORVO, RED, QUARTET (Vibraphonist w/Instrumental Group—4). BA Howard King
NYRO, LAURA (Vocalist). Columbia, BA William Morris

O

OCHS, PHIL (Vocalist/Guitarist). A&M, BA East-West, Richard Fulton, PM Michael Ochs
O'DAY, ANITA (Vocalist). Verve, PM Julian Portman
ODETTA (Vocalist/Guitarist). BA John Marotta, PM George Scheck
OLATUNJI & HIS DRUMS. BA Richard Fulton
OLIVER, SY (Trumpeter w/Vocal & Instrumental Group—10). BA Max Cavalli, Contact, Peter C. Mallon—Counterpoint/Concerts
ORIGINAL GOSPEL HARMONETTES (Vocal Group). BA Herbert Moore—QBC in NY
OSIBISA (Vocal & Instrumental Group). Decca, BA ATI
OTISSETTES (Vocal Group—4). Epic, PM Rob Heller
OTIS, JOHNNY (Vocalist/Pianist/Vibist). HawkSound, PM Rob Heller
OTIS, SHUGGIE (Vocalist/Guitarist). Epic, PM Rob Heller

P

PAGE, PATTI (Vocalist). Mercury, BA CMA, PM Jack Rael
PALMIERI, EDDIE, ORCH. (Vocal & Instrumental Group—9). Mango, BA Dharma Bros., PM Harvey Avene
PAPPALARDI, FELIX (Vocalist/Bass Guitarist). CBS Windfall, BA Premier Talent, PM Windfall Music
PAXTON, TOM (Vocalist). Warner Bros., BA Richard Fulton, PM Management Three
PAYNE, FREDA (Vocalist). Invictus, BA William Morris, PM Creative Attractions
PERSUASIONS (Vocal Group). Capitol, BA William Morris
PETERSON, OSCAR (Group—3). MPS, BA ABC
PHILLIPS, ESTHER (Vocalist w/Instrumental Group—3). Kudu, BA QBC, Contact, Peter Paul
PHILLIPS, SHAWN (Vocalist/Guitarist). A&M, BA CMA
PHLORESCENT, LEECH & EDDIE, BA ABC
PIANO CHOIR (Pianists w/Organs & Synthesizer—7). Strata-East, BA Strata-East
PINK FLOYD (Group). Capitol, BA IFA
PLATTERS, Mercury, BA Joyce Agency
PLATTERS (BUCK RAM) (Vocal & Instrumental Group—5). Avalanche, PM Jean Bennett—Personality Prod's
PRESERVATION HALL JAZZ BAND; BA Kolmar-Luth
PRESTON, BILLY (Vocalist/Keyboards w/Instrumental Group—5). A&M, BA ATI, PM Robert Ellis
PRICE, LLOYD; BA QBC
PRIMA, LOUIS (Trumpeter/Vocalist w/Group). BA ABC
PRINE, JOHN (Vocalist). Atlantic, BA CMA, PM Anka-Bunetta Mgmt
PROCOL HARUM (Vocal & Instrumental Group—5). Chrysalis, BA Premier Talent, PM Chris Wright—Chrysalis Artist
PRYSOCK, ARTHUR; BA QBC
PUENTE, TITO, ORCH. (Group—15). BA Dharma Bros
PURE FOOD featuring HARVEY MANDEL (Vocal & Instrumental Group—4). Epic, BA ABC, Sandra Getz, PM Skip Taylor
PYTHON, MONTY, Charisma, PM Mother Mgmt

Q

QUICKSILVER MESSENGER SERVICE (Vocal & Instrumental Group). BA ABC, PM Quicksilver Messenger Service

R

RAELETTS (Vocal Group—5). Tangerine, BA QBC, PM Ray Charles Ents
RAITT, BONNIE (Vocalist w/Instrumental Group—2). Warner Bros., BA Avalon Prod's, PM Dick Waterman—Avalon Prod's
RANDOLPH, BOOTS (Saxophonist). BA CMA, PM X Cosse—ARCCO
RAWLS, LOU (Vocalist). MGM, BA CMA, PM Walter R. Scott
REDBONE (Vocal & Instrumental Group—4). Epic, BA ATI, PM Robert Fitzpatrick
REDDY, HELEN (Vocalist). Capitol, BA CMA, PM Jeff Wald
REED, LOU (Vocalist). RCA, BA Fred Heller
REESE, DELLA (Vocalist). BA IFA, PM Lee Magid
REEVES, MARTHA (Vocalist). BA ATI, PM Ron Strasner
REID, CLARENCE (Vocalist). Alston, BA Harry Wayne Casey, PM Emma Garrett—TK Prod's
RHYTHM KINGS (Vocal & Instrumental Group—6). BA Aquarian Assocs., PM Gerald V. Pace—Aquarian Assocs
RICH, BUDDY; BA Willard Alexander
RIVERS, SAM (Tenor & Soprano Saxophonist, Flutist w/Instrumental Group). BA George Solano
ROACH, MAX, QUARTET (Instrumental Group). BA APB, Richard Fulton
ROBEY, FALK & BOD (Vocal & Instrumental Group—6). Epic, PM Tasty Mgmt
ROBINSON, FREDDY (Vocalist/Guitarist). Stax, PM Mrs. V. P. Bland—Special Agent
ROLLINS, SONNY, CELEBRATION; BA Sheldon Soffer
RONSTADT, LINDA (Vocalist). Asylum, BA East-West, PM John Boylan
ROSE, BIFF (Vocalist/Pianist). United Artists, BA Projects IV
ROSS, DIANA (Vocalist). Motown, BA William Morris
ROSS, DR. (Instrumentalist). Fortune, BA Black Kettle
ROXY MUSIC (Vocal & Instrumental Group—6). Island, BA Premier Talent, PM Chrysalis Artist
RUBEN & THE JETS (Vocal & Instrumental Group—8). Mercury, PM Herb Cohen
RUNDGREN, TODD (Vocalist/Instrumentalist w/Group—4). Bearsville, BA East-West, PM Albert B. Grossman
RUSH, OTIS (Vocalist/Guitarist w/Group—4). Cotillion, Vanguard, BA Avalon Prod's, PM Dick Waterman—Avalon Prod's
RUSH, TOM (Vocalist). Columbia, BA IFA, PM Giotzer-Schuster
RUSSELL, LEON (Vocalist w/Group—10). Shelter, BA David Forest, PM Denny Cordell
RYDELL, BOBBY (Vocalist). Perception, BA William Morris, PM I. Siders—Commonwealth Mgmt

S

SAHM, DOUG, & BAND (Vocalist w/Group—7). Atlantic, PM Gary Scanlan
SAINTE-MARIE, BUFFY (Vocalist/Guitarist). Vanguard, BA CMA
ST. LOUIS JAZZ QUARTET (Vocal & Instrumental Group—4). BA Entropy Prod's
SANDERS, PHAROAH (Tenor Saxophonist w/Instrumental Group—5). Impulse, BA Richard Fulton
SANTAMARIA, MONGO (Conga Drummer w/Instrumental Group—7). Vaya, BA ABC, PM Tormey-Hooke
SANTANA (Vocal & Instrumental Group—7). Columbia, PM Barry Imhoff
SAVOY BROWN (Group). Parrot, BA ATI
SCAGGS, BOZ (Group). Columbia, Atlantic, BA ABC
SCOTT-HERON, GIL, Fling Dutchman, BA Richard Fulton
SCOTT, SHIRLEY (Instrumentalist). Cadet, BA QBC
SCRUGGS, EARL, REVUE (Vocal & Instrumental Group—5). Columbia, BA Athena, Scruggs Talent, PM Louise Scruggs
SEALS & CROFTS (Vocal & Instrumental Duo). Warner Bros., BA IFA, PM Day Artists
SEEGER, PETE (Vocalist/Guitarist/Banjoist). Columbia, PM Harold Leventhal
SEVERINSEN, DOC, & HIS NOW GENERATION BRASS (Featuring Today's Children). BA William Morris
SHANKAR, RAVI (Sitarist w/Instrumental Group—3). Apple, Angel, BA APB, Beacon Artists, PM George F. Schutz
SHAW, WOODY (Trumpeter w/Instrumental Group—4-6). Contemporary, PM Capus Hope—Supac Ltd
SHEARING, GEORGE (Pianist w/Group). BA ABC
SHEPP, ARCHIE (Tenor Saxophonist w/Group—5). Impulse, BA Richard Fulton, George Solano
SHINES, JOHNNY (Vocalist/Guitarist). Biograph, Testament, BA Avalon Prod's, R & B Booking
SHIRELLES (Vocal Group—4). Hit, PM Julian Portman
SHORT, BOBBY (Pianist, solo or w/Vocal & Instrumental Group—3). Atlantic, BA Max Cavalli, Kolmar-Luth
SIDRAN, BEN (Vocal & Instrumental Group—5-6). Blue Thumb, PM Harley I. Lewin
SIEGEL-SCHWALL BAND (Vocal & Instrumental Group—4). Wooden Nickel, BA/PM Corky Siegel
SILL, JUDEE (Vocalist/Instrumentalist). PM Geffen-Roberts
SILVERHEAD (Vocal & Instrumental Group—5). Signpost, BA ATI
SIMON, CARLY (Vocalist). Elektra, BA CMA, PM Arlyne Rothberg

SIMONE, NINA (Vocalist/Pianist), RCA, BA ABC
SIMON, JOE (Vocalist), Spring, BA: Universal Attractions, PM Roy Rifkind—Guardian Prod'ns
SINATRA, FRANK, JR. (Vocalist w/Vocal & Instrumental Group—11), Daybreak, BA: Beacon Artists, PM Tino Barzie
SLADE (Vocal & Instrumental Group—4), Polydor, BA: Premier Talent, PM Peter Kauff
SLEDGE, PERCY (Vocalist), Atlantic, BA: Paragon Agency, PM Phil Walden
SLY & THE FAMILY STONE (Vocal & Instrumental Group), Epic, BA: William Morris

SMITH, JIMMY (Organist w/Group), Verve, MGM, BA: Molly O'Hara—Show Booking, ABC, PM: Lola Ward—Jimmy Co
SMITH, LONNY (Organist w/Group—3), Blue Note, BA: B&B, PM: Jimmy Boyd—B&B
SMITH, O.C. (Vocalist w/Instrumental Group—4), Columbia, BA: CMA, PM: Frank Campana
SMITH, WILLIE "THE LION" (Pianist), BA: Max Cavalli
SONNY & CHER (Vocal Duo), Kapp, BA: William Morris
SOPWITH CAMEL, BA: San Francisco Interface
SOUTHERN COMFORT (Vocal & Instrumental Group—6), BA/PM: Pedyne Prod'ns
SPARKS (Group), Bearsville, BA: CMA
SPINNERS (Vocal Group—5), Atlantic, BA: William Morris
SPOOKY TOOTH (Vocal & Instrumental Group—5), BA: ATI
SPRINGSTEEN, BRUCE (Group—4), Columbia, BA: William Morris

STACKHOUSE, HOUSTON (Vocalist/Guitarist), Arhoolie, Testament, BA/PM: Steve LaVere
STANLEY, JAMES LEE, Wooden Nickel, PM: Management Three
STARR, EDWIN (Vocalist), Motown, BA: ATI, PM: Ron Strasner
STATON, DAKOTA (Vocalist), Groove Merchant, BA: QBC, PM: Nat Margo
STEELY DAN (Vocal & Instrumental Group—6), Dunhill, BA: IFA, PM: Kudo III
STEVENS, CAT (Vocalist w/Group—5), A&M, BA: CMA, US Contact: Nat Weiss—Nemperor Artists
STEVENS, CONNIE (Vocalist), BA: William Morris
STUART, ALICE, & SNAKE (Vocal & Instrumental Group—3), Fantasy, PM: Stephen L. Pillster—Deadly Earnest
STYLISTICS (Vocal Group—5), Avco Embassy, BA: Universal Attractions, PM: HH Prod'ns
STYX (Group—5), Wooden Nickel, BA: William Morris, Blytham Talent, PM: Vince DePaul

SUGARLOAF (Group—5), United Artists, BA/PM: Chicory Mgmt
SUNNYLAND SLIM (Vocalist/Pianist), Vanguard, BA/PM: R&B Booking
SUN RA, BA: Richard Fulton
SYKES, ROOSEVELT (Vocalist/Pianist), Prestige, BA/PM: R&B Booking
SYLVESTER & THE HOT BAND (Group—6), Blue Thumb, BA: David Forest, PM: Dennis Lopez
SZABO, GABOR (Guitarist w/Group—5), CTI, BA: Molly O'Hara—Show Booking, Contact: Peter Paul, PM: Lionel Levy—Artistic Promos

T

TAJ MAHAL (Vocalist/Instrumentalist), Columbia, BA: IFA, PM: Edward S. Fredericks—Taj Mahal
TAYLOR, JAMES (Vocalist), Warner Bros., BA: IFA
TAYLOR, LIVINGSTON (Vocalist/Guitarist w/Group—2), Capricorn, BA: Premier Talent, PM: Don Law
TEMPTATIONS (Vocal Group—5), Gordy, BA: William Morris, PM: Don Foster—Multi-Media
TERRY, SONNY, & BROWNIE MCGHEE (Duo), Vanguard, BA: APA
THOMAS, B.J. (Vocalist), Scepter, BA: William Morris
THOMAS, LEON (Instrumentalist), BA: ABC, APB
THOMAS, RUFUS (Vocalist), Stax, BA: Continental Artists, PM: Eddie Davis
THOMPSON, SONNY (Vocal & Instrumental Group—6), Chess, BA/PM: R&B Booking
THREE DOG NIGHT (Vocal & Instrumental Group), PM: Reb Foster
TIR NA NOG (Vocal & Instrumental Duo), Chrysalis, BA: Premier Talent, PM: Doug D'Arcy—Chrysalis Artist
TJADER, CAL (Group—5), Fantasy, BA: Molly O'Hara—Show Booking
TOLLIVER, CHARLES, MUSIC INC. (Instrumental Group—4), Strata-East, BA/PM: Strata-East
TOWER OF POWER (Vocal & Instrumental Group—10), Warner Bros., BA: ATI, PM: Ron Barnett
TRAFFIC (Vocal & Instrumental Group—6), Island, BA: Premier Talent, PM: Basing Street West
TRAUM, HAPPY & ARTIE (Duo), Capitol, BA: Earth Song, Folklore Prod'ns
TRAVERS, MARY (Vocalist), Warner Bros., BA: IFA, PM: Management Three
TUBB, ERNEST (Vocalist w/Instrumental Group—6), Decca, BA: Atlas Artist
TUCKER, TANYA (Vocalist), Columbia, BA: Buddy Lee, Artist Talent, PM: John Kelly
TURNER, IKE & TINA, BA: ABC, PM: I&TT
TURNER'S, IKE & TINA, REVUE (Group—14), United Artists,

BA: SpudNik, PM: Rhonda Graam—I&TT Prod'ns
TURRENTINE, STANLEY (Tenor Saxophonist w/Group—3), CTI, BA: QBC, Contact: Peter Paul
TWITTY, CONWAY (Vocalist), Decca, BA: United Talent
TYNER, MCCOY, QUARTET (Instrumental Group), Milestone, BA: Jack Walker—Alkebu Lan, LBJP Concert, PM: Jack Walker—Alkebu Lan

U
URIAH HEPP (Vocal & Instrumental Group—5), Mercury, BA: ATI

V
VAN RONK, DAVE (Vocalist/Guitarist), Polydor, PM: Michael Brovsky—Shadrack Artists
VAN ZANDT, TOWNES (Vocalist/Guitarist), United Artists, BA: Sutton Artists, PM: Ken Greengrass
VAUGHAN, SARAH (Vocalist), Mainstream, BA: William Morris
VEE, BOBBY, & BAND (Vocalist w/Group—6), Liberty, BA: ABA
VINNEGAR, LEROY (Bassist w/Group—4), BA: Molly O'Hara—Show Booking
VINTON, BOBBY (Vocalist), Epic, BA: William Morris
VOICES OF EAST HARLEM, Elektra, BA: QBC
VORTEX JAZZ ENSEMBLE (Group—4), BA: Dharma Bros

W

WALKER, DAVID T. (Bass Guitarist), Ode, BA: William Morris
WALKER, T. BONE (Vocalist/Pianist/Guitarist w/Group), Polydor, BA: Max Cavalli, Paragon Agency, PM: Robin Hemingway
WALLER, FATS, JR. (Vocalist/Pianist w/Vocal & Instrumental Group—7), BA: John Brown—Spotlight Attractions, PM: James Powers
WAR (Vocal & Instrumental Group—7), United Artists, BA: CMA, ABC, PM: Steve Gold
WARWICKE, DIONNE (Vocalist), Warner Bros., BA: William Morris, PM: Paul Cantor
WASHINGTON, GROVER, JR. (Tenor, Alto, Soprano Saxophonist w/Instrumental Group—4), Kudu, Contact: Peter Paul
WATERS', MUDDY, BLUES BAND (Vocalist/Guitarist w/Group—7), Chess, BA: Sandra Getz, PM: Scott A. Cameron
WATROUS, BILL (Trombonist, solo or w/Instrumental Group—4), BA: Max Cavalli
WATSON, DOC & SON (Vocal & Guitar Duo), Poppy, BA: Athena Ents., Folklore Prod'ns, PM: Folklore Prod'ns
WEATHER REPORT (Instrumental Group—5), Columbia, BA/PM: Robert Devere
WEBB, JIMMY (Vocalist), Reprise, BA: William Morris, PM: Katz-Gallin-Leffler
WEISSBERG, ERIC & DELIVERANCE, BA: CMA
WEST, BRUCE & LAING (Vocal & Instrumental Group—3), Columbia, Windfall, BA: Premier Talent, PM: Gary Kurfirst—Windfall Music
WESTON, RANDY (Pianist w/Group—5), CTI, Contact: Peter Paul
WET WILLIE BAND (Vocal & Instrumental Group—5), Capricorn, BA: ABC, Paragon Agency, PM: Phil Walden
WHEELER, CLARENCE, & HIS ENFORCERS (Vocalist w/Instrumental Group), BA: Rhythm & Blues
WHITE, BUKKA (Vocalist/Guitarist), BA: Steve LaVere
WHITE, JOSH JR. (Vocalist), BA: IFA, PM: Yorktown Talent
WHITE, MICHAEL (Instrumental Group—4-6), Impulse, PM: Capus Hoes—Supac Ltd
WHITE, TONY JOE (Vocalist), Warner Bros., BA: William Morris
WHO, THE (Vocal & Instrumental Group—4), MCA—USA, Track—UK, BA: Premier Talent, PM: Pete Kamaron—Sound Image
WILKINS, JOE WILLIE, & HIS KING, BISCUIT BOYS (Vocalist w/Instrumental Group—5-6), BA/PM: Steve LaVere
WILKINS, REV. ROBERT (Vocalist/Guitarist), Piedmont, BA: Steve LaVere
WILLIAMS, HANK, JR., THE CHEATIN' HEARTS & THE DRIFTING COWBOYS (Vocalist w/Group—B), MGM, BA/PM: Buddy Lee
WILLIAMS, JOE (Vocalist), Tempico, BA: ABC, PM: John Levy
WILLIAMS, PAUL (Vocalist), A&M, BA: CMA, PM: EAR
WILLIAMS, ROBERT PETE (Vocalist/Guitarist), Arhoolie, BA: Avalon Prod'ns, PM: Dick Waterman
WILLIAMS, WILLIE "Wine Head Woman" (Vocal & Instrumental Group), BA: R&B Booking
WILSON, JACKIE (Vocalist w/Group), Brunswick, BA: QBC, PM: Carl Davis—Dakar-Brunswick
WILSON, NANCY (Vocalist), Capitol, BA: IFA, PM: John Levy
WILSON, REUBIN (Organist w/Instrumental Group—4), Groove Merchant, BA: Paul Williams
WILSON, TEDDY (Pianist, solo or w/Instrumental Group—3), BA: Max Cavalli
WINTER, EDGAR (Vocal & Instrumental Group—4), Epic, BA: Premier Talent, PM: Steve Paul
WINTER, JOHNNY (Vocalist), Columbia, BA: Premier Talent, PM: Steve Paul
WINTER, PAUL, CONSORT (Group—6), Epic, BA: RD III, PM: Neil Reshen
WITHERS, BILL (Vocalist w/Vocal & Instrumental Group—4), Sussex, BA: IFA, PM: Clarence Avant
WITHERSPOON, JIMMY (Vocalist w/Group—4), Far Out, BA: ABC, PM: Steve Gold

custom
made
BENGE



By that we mean he can select from a variety of bell and valve bore sizes... he can position thumb throws, finger rings, finger hooks and slide knobs exactly where he wants them... he can choose from among a number of slide trigger and water key options. It's the ultimate in trumpets and cornets.

KING
MUSICAL INSTRUMENTS
EXCLUSIVE DISTRIBUTORS

THE
SOUND IS
SENSATIONAL!



LIMITED EDITION!
VINTAGE 2-RECORD SET!
A COLLECTOR'S ITEM!
THE ORIGINAL
JIMMY LUNCEFORD
ORCHESTRA

Don't miss the opportunity to own this 2-record set of never-before-released recordings by the Original Jimmy Lunceford Orchestra. These 19 original recordings are from the last recording session of the Lunceford Orchestra before it was dissolved 27 years ago. This set is a must for jazz and swing buffs, and it's a limited edition, so ORDER TODAY!

Send \$6.98, check or money order (no cash or C.O.D.s.) to: PERCEPTION RECORDS, 165 West 46th Street, New York, N.Y. 10036. Records will be shipped immediately. All postage paid in U.S. (New York residents only, add 7% sales tax. Foreign residents add \$1.00 shipping charges.) Available by mail only.

Name _____
Address _____
City _____ State _____ Zip _____

WOLFMAN JACK (Vocalist). Wooden Nickel. BA Management III, PM Don Kelly

WOMACK, BOBBY & PEACE (Vocalist/Guitar w/Group—11). United Artists, BA Paragon Agency, PM Marshall Brevetz

WONDER, STEVIE (Vocalist). Tamla, BA William Morris

WORLD'S GREATEST JAZZ BAND (Instrumental Group—B). World Jazz, Atlantic, BA Sutton Artists

WRIGHT, CHARLES, & THE WATTS 103RD STREET RHYTHM BAND (Vocal & Instrumental Group—6). Warner Bros., BA ABC, PM Natural Progression

WRIGHT, O.V., & BAND, Backbeat, BA QBC

WYNETTE, TAMMY (Vocalist w/Group—9), Epic, BA Tom Wiggins—Professional Entertainment, PM Shorty Lander

Y

YARROW, PETER (Vocalist/Guitarist), Warner Bros., BA Sutton Artists, PM Albert B Grossman

YES (Vocal & Instrumental Group—5), Atlantic, BA Premier Talent, PM Broomstick Mgmt

YOUNG-HOLT TRIO (Instrumental Trio), Capitol, BA QBC

YOUNG, JESSE COLIN Raccoon, BA IFA

YOUNG, NEIL (Vocalist/Guitarist w/Group—5), Reprise, BA Premier Talent, PM Geffen-Roberts

Z

ZZ Top (Vocal & Instrumental Group—3), London, BA/PM Bill Ham

ZAPPA, FRANK (Vocal & Instrumental Group), Bizarre, Reprise, BA IFA, PM Herb Cohen

MANAGERS

A

ABA ARTISTS MANAGEMENT, 4797 Telegraph Ave., Oakland, Calif. 94609, Lu Vason, (415) 652-5844, 654-4141

ABKO INDUSTRIES INC., 1700 Broadway, New York, N.Y. 10019

A O K PRODUCTIONS, P.O. Box 6406 Odessa, Texas 79762, W.G. Maxwell, (915) 362-1512

AARONS MANAGEMENT CORP., 9601 Oak Pass Rd., Beverly Hills, Calif. 90210, 278-7620

WILLIE ADAMS SPIRITUAL ASSOCIATION, P.O. Box 1376, Vicksburg, Miss. 39180, Rev. Willie Adams

ADAMS DAD MGMT., 1550 Market St., San Francisco, Calif. 94102, (415) 626-0910

ADATO MUSIC CORPORATION, 888 Eighth Ave., New York, N.Y., (212) 582-4600

AGGRESSIVE MANAGEMENT, 120 West 44th St., N.Y., N.Y. 10036, (212) 581-4545, Guy Draper

ALEXANDER-WESTBROOK INC., 311 N. Altmont Dr., Beverly Hills, Calif. 90211, (213) 274-0737

ALKEBU LAN PROD'NS, 250 Madison St., Brooklyn, N.Y. 11216, (212) 857-6557

JASON ALLAN MANAGEMENT, 1157 Embury St., Pacific Palisades, Calif. 90272

ALMITRA, 1697 Broadway, New York, N.Y. 10019, Seth London, (212) 265-6914-7053

ALSTAN PRODUCTIONS, INC., 15 W. 4th St., N.Y., N.Y. 10012, (212) 228-6300

ALSTAN PRODUCTIONS, INC., Box 238 Kensington Station, B'klyn, N.Y. 11218, Allan Pepper-Stan Snadowsky, (212) 853-2412, 871-6215

AMATO MANAGEMENT CORP., 9250 Wilshire Blvd #314, Beverly Hills, Calif. 90212, 461-4234

AMERICAN MANAGEMENT ASSOC., INC., The American Mgt. Assoc. Building, 135 W. 50th St., N.Y., N.Y. 10020

ANDREWS ENTERPRISES, P.O. Box 175, Mt. Morris, Michigan 48458, Joan Andrews, (313) 787-8186

ANKA-BUNETTA MGMT. CORP., 75 East End Ave., New York, N.Y. 10028 (212) 249-6768

DAVID ANTHONY AND ASSOCIATES, P.O. Box 8408, Minneapolis, Minn. 55408, (612) 336-4292

APOSTOL ENTERPRISES LTD., 315 W. 57th St., N.Y., N.Y. 10019

AQUARIUS RECORDS OF CANADA, 354 Youville St., Montreal 125, Quebec, Canada, (514) 284-1001

DENNIS ARTA ENTERPRISES, 224-08 77 Ave., Bayside, N.Y. 11364, (212) 479-5924

ARTIST MANAGEMENT ASSOCIATES, (AMA), Gregory Park Towers II, 270 Henderson St., Jersey City, New Jersey 07302, (201) 432-3603

ARTIST PROGRAMMERS, 850 7th Ave., N.Y., N.Y. 10019, (212) 247-4925

ARTISTS' MANAGEMENT ASSOCIATES, 907 North Front St., Harrisburg, Pa. 17102

ARTISTS ROAD MANAGEMENT, 8255 W. Sunset, Hollywood, Calif., Marty Singer, Alan Frenkel, (213) 656-1080

ASHWOOD HOUSE LTD., 142 Washington Ave., Albany, N.Y. 12201, W. Ashwood Kavanau, (518) 464-5888

BOB ASTOR MGMT, INC., 7505 Airline Hwy., Metairie, La. 70003, (504) 729-0200

ATLAS ARTIST BUREAU, P.O. Box 50, Goodlettsville, Tenn. 37072

AUGUST PRODUCTIONS, Three Zenith Drive, Worcester, Mass. (617) 755-8928—753-3281

GEORGE AVAKIAN, 285 Central Park West, New York, N.Y. 10024, (212) 947-9711

48 □ down beat

AVALON PROD'NS, 8 Locke St., Cambridge, Mass. 02140, (617) 492-3332

AVENGER PRODUCTIONS, 103-15 108th St., Richmond Hill, N.Y. 11419, Joey Napoleon, (212) 641-1279

AZTEC PRODUCTIONS, 2922 Worthen Ave., Los Angeles, Cal. 90039, A.E. Sullivan, (213) 663-3230

B

B&B ARTISTS PRODUCTION, P.O. Box 5702, 2223 Dart St., Columbia, S.C. 29205, (803) 252-0138, 254-4859

B & B BOOKING AGENCY, 3477 Broadway, New York, N.Y., 10031, 281-7900

B&B PRODUCTIONS, 165 West End Ave., N.Y., N.Y. 10023, SU 7-9168, Buster Newman

B-I PRODUCTIONS, 2505 Dickey Place, Houston, Tex. 77019, John T. Bonno, (713) JA 9-1406

B & J PRODUCTIONS, P.O. Box 13612, Station K, Atlanta, Ga. 30324, John Brooks, 934-8440

BNB ASSOCIATES LTD., 9454 Wilshire Blvd., Beverly Hills, Calif. 90212, Alan Bernard, Mace Neufeld, Sherwin Bash

BEARVILLE, see Albert B. Grossman Mgmt.

***BANDANA ENTERPRISES**, 1060 Park Ave., New York, N.Y. 10028, Anthony, Dee Anthony, Bill, (212) 348-8133

RON BARNETT, 5842 Vallejo St., Oakland, Calif. 94608, Ron Barnett, (415) 658-8822

BARNSTORM GROUP, 118 Main, Milford, Mass. 01757, "Butch" Webster Pres., (617) 473-9802

H. B. BARNUM, Barnum Entertainment Enterprises, Inc., 1607 N. El Centro #22, Hollywood, Calif. 90028, (213) 466-6129

F. J. BARRA, 16 Gateswood Circle, Waterbury, Conn. F. J. Barra, (203) 756-0745

JOHN BARUCK, P.O. Box 701, Champaign, Ill. 61820

TINO BARZI, TIN-BAR AMUSEMENT CORP., 15 Central Park West, N.Y., N.Y., Tino Barzi, (212) 586-1015

ROY BAXTER, 610 East 20th St., N.Y., N.Y. 10009, (212) 371-0311, 473-4941

MURRAY BECKER, G. W. PURCELL ASSOCIATES, 133 5th Ave., N.Y.C., (212) 475-7100

BECKWITH PRESENTATIONS INC., 39 W. 55 St., N.Y., N.Y. 10019, (212) 765-4250

JACK BECKMAN, 119 West 57th Street, New York, N.Y. 10019

TOM BEE-LEONARD LEVY, P.O. Box 8207, Albuquerque, N.M. 87108, (505) 268-6110, 268-6767

HARVEY BELLOVIN, 410 East 64th Street, New York City 10021, (212) 752-5181

ART BENSON, 1560 No. La Brea, Suite M, Hollywood, Calif. 90028, (213) 464-0411

FRED BENSON ENT., 7767 Hollywood Blvd., Hollywood, Calif. 90046, (213) 876-4706

VIC BERRI MANAGEMENT, 3143 Industrial Rd., Las Vegas, Nevada 89109, (702) 732-1994

ALAN BERNARD, c/o BNB ASSOC. LTD., 9454 Wilshire Blvd., Suite 309, Beverly Hills, Calif. 90212, (213) 273-7020

HAL BERNARD ENTERPRISES INC., P.O. Box 19007, 115 Calhoun Street, Cincinnati, Ohio 45219, (513) 221-2626

SID BERNSTEIN, 136 E. 55 St., N.Y., N.Y. (212) 752-1563

BERTELL, JACK, 300 East 57th St., N.Y.C. 10022, (212) 688-7885

BILLIE BIEDERMAN, 21 Stuyvesant Oval, New York, N.Y. 10009, (212) 228-9233—PL 2-7077

BILL-MAT PROD., 11661 San Vicente, Suite 700, Los Angeles, Calif. 90049, (213) 826-5691

BLACKWOOD ENTERPRISES, 906 17th Ave. So., Nashville, Tenn. 37212

MRS. V. P. BLAND, 4924 Angeles Vista Blvd., Los Angeles, Calif. 90043 Tel (213) 296-3870

BLIND FAITH RECORDING CO., Inc., 55 Crystal Ave., West Orange, N.J. 07052, Charlie Conrad, (201) 736-3062

BLYTHM, LTD., Box 701, Champaign, Ill. 61820, (217) 356-1857

BO-JAC MANAGEMENT INC., P.O. Box 1533, Nashville, Tenn. 37202, (615) 889-7331

BOLD RECORDS, NRB PRODUCTIONS, 3410 Malabu Ave. N.W. Massillon, Ohio 44646, (216) 833-2061, 833-3366

BOSS ATTRACTIONS, P.O. Box 11457, Columbus, S.C. 29211

JIMMY BOYD, see B&B

BRIARMEADE MUSIC UNLIMITED, P.O. Box 11387, St. Louis, Mo. 63105, Ken Keene Personal Mgr

BRIGHT, JACKIE, 850 Seventh Ave., New York, N.Y. 10019, (212) CI 7-2930

BROOMSTICK MANAGEMENT, 6671 Sunset Blvd., Hollywood, Calif. 90028

BROTHER PRODUCTIONS, 334 Village Rd., Pittsburgh, Pa. 15205

CHARLES BROWN ENTERPRISES, INC., 7080 Hollywood Blvd., Suite 318, Hollywood, Calif. 90028, (213) 469-5314

RAY BROWN, 5272 Los Encantos Way, Los Angeles, Calif. 90027, (213) 461-2587

RON BROWN MANAGEMENT AGENCY, 319 Burler Street, Pittsburgh, Pa. 15223, (412) 784-7740

BENNIE BROWN PRODUCTIONS, P.O. Box 5702, 1240-6 Heidi St., Columbia, S.C. 29205, (803) 252-0857

AL BRUNO ASSOCIATES, 10453 Wilshire Blvd., Los Angeles, Calif. 90024

BUENA VISTA PRODUCTIONS, Gary Taylor, 29 E. Monterey Way, Phoenix, Ariz. 85012, (602) 264-9364

BURKE & SHEILS, 9229 Sunset Blvd., Suite 613, Los Angeles, Calif. 90069, George Burke & Tom Sheils, (213) 273-7070

JOE BUSER PRODUCTIONS, 23 Maryland Ave., Bay Shore, New York 11706, (516) 666-8615

C

GIL CABOT & ASSOCIATES, (Div. of Cabot Entertainment Cos.), 6640 Sunset Blvd., Suite 201, Hollywood, Calif. 90028, (213) 466-5181

GIL CABOT ENTERPRISES, INC., 2223 So. Dale Mabry Hwy., Tampa, Fla. 33609

CAJA ENTERPRISES INC., 39 W. 55th St., New York, N.Y. 10019, Bruce Lustig, (212) 541-7421

CAL DAL PRODUCTIONS, 1697 B way, Room 600, N.Y., N.Y. 10019

CALIBAN PRODUCTIONS, P.O. Box 3082, Jayhawk Sta., Lawrence, Kansas 66044, Frederick Weinstad

JACK CALMES MGMT., 2800 Routh St., Suite 238, Dallas, Tex. 75201, (214) 741-1188

SCOTT A. CAMERON ORG. INC., 9 S. Lake Dr., Suite 207, Clarendon Hills, Ill. 60514, (312) 654-1759

PAUL CANTOR ENTERPRISES, LTD., 144 So. Beverly Dr., Beverly Hills, Calif. 90212, (213) 274-9222

KEN CAPURSO PRODUCTIONS, 6 Imperial Rd., Worcester, Mass. 01604, Ken Capurso, (617) 757-0269

DEE CARTER, 6430 Sunset Blvd #1233, Hollywood, Calif. 90028, Dee Carter, (213) HO 9-1095

WILLIAM T. CASH, JR., 9056 St. Ives Drive, Los Angeles, Calif. 90069, (213) 278-1546, 3856 Havenhurst Ave., Encino, California 91316, (213) 788-3656

CELEBRATION MUSIC CORP., INC., 9 Clarence Sq., Toronto 1, Ont. M5VH1, (416) 862-1805

CELEBRITIES UNLIMITED, INC., 408 Olive St., St. Louis, Mo. 63102, (314) 231-3579/2266

CHARISMA LTD., P.O. Box 3002, Alexandria, Va. 22302, (703) 683-2324

RAY CHARLES ENTS. INC., 2107 W. Washington Blvd., Los Angeles, Calif. 90018, (213) 737-8000

CHASTAIN RECORDING, 2030 33rd Ave., Vero Beach, Fla. Elinor Chastain, (305) 562-9265

THE CHERRY SLUSH, 2730 S. Jefferson Ave., Saginaw, Mich. 48601, James S. Leach, (517) 755-1376

CHICORY MANAGEMENT, 6362 Hollywood Blvd., Hollywood, Calif. 90028

CHESAPEAKE RECORDS, 602 N. Highland Ave., Baltimore, Md. 21205, (301) 327-8236

CLAIBORNE, INC., 930 F St. N.W., Suite 615, Washington, D.C. 20004, Lillian Claiborne, (202) 347-3944

JACK CLEMENT, P.O. Box 133, Nashville, Tenn. 37202, (615) 383-0330

ZEKE CLEMENTS, P.O. Box 35, Nashville, Tenn. 37202

THE CLOUDS INC., 1623 Kinsella Ave., Belleville, Ill. 62221, (618) 235-1247

ROBERT COE, 433 E. 56th St., New York, N.Y. 10022, Plaza 3-1506

HERB COHEN MANAGEMENT, 5831 Sunset Blvd., L.A., California 90028

JEROME J. COHEN & ASSOCS., 9465 Wilshire Blvd., Suite 520, Beverly Hills, Calif. 90212, (213) 274-9387

PAT COLECCHIO ENT., 9124 Sunset Blvd., Los Angeles, Calif., (213) 273-5521

COMMODORE RECORDS, 10810 Carvel Lane, Houston, Texas 77072, (713) 498-7029

COMPLEX 3 LTD., 850 7th Ave., Suite 400, New York, N.Y., Paul Jonah, (212) 247-4925

COMPLEX IV INC., 1241 Main St., Suite 814, Bridgeport, Conn. 06603, (203) 335-0151

CONCEPT 90, 500 Skyline Dr., Maryville, Tenn. 37801, Kenneth G. Kelley, (615) 522-2790, 982-5988

CONCERT ASSOCIATES, 9869 Santa Monica Blvd., Beverly Hills, Calif. 90212, Steve Wolf, Jim Rissmiller, Larry Vallon, Gloria Vanjak, (213) 556-1200

MIKE CONNER, 1048 N. Carol Dr., Los Angeles, Calif., (213) CR 6-7103

DOUG COOPER, 12227 Addison St., North Hollywood, Calif. 91607, (213) 769-1963, (213) 980-6100

COPLIN ORGANIZATION, INC., 2639 Walnut Hill Lane, Dallas, Texas 75229

X. COSSE, 1516-16th Ave. So., Nashville, Tenn., (615) 298-5471

PIERRE COSSETTE COMPANY, Coburt Corp., 258 S. Beverly Dr., Beverly Hills, Calif., (213) 278-3366

CARL COSTELLO ASSO., 15 Schiller Ave., Huntington, N.Y. 11746, Carl Costello, (516) HA 3-7549, (212) 449-4437

COSTELLO MANAGEMENT, 62 Bay 41 St., Brooklyn, N.Y. 11214

FRED COSTELLO STUDIOS, 1454 Dewey Ave., Rochester, N.Y., (716) 458-3650

COUNTERPOINT/CONCERTS INC., 10 Munson Court, Huntington Sta., L.I., N.Y. 11746, (516) 549-1443

BILL CRAIG ENTS., 426 W. Lantz, Detroit, Mich. 48203, 829-2145

CREATIVE ARTISTS, 6 Van Ness Rd., Binghamton, N.Y. 13905, Johnathan K. Solak

CRUSADERS PROD'NS INC., 2723 W. 76 St., Los Angeles, Calif. 90043 (213) 751-5379

JOE CSIDA, 18351 Coastline Dr., Malibu, Calif. 90265, 459-2365

MORTY CURTIS, 333 W. 57th St., N.Y. (212) CI 5-7450.

JERRY CUTLER/MARK KORMAN MANAGEMENT, 240 S. Crescent Dr., Beverly Hills, Calif. 90212, (213) 275-4359, 200 West 57th Street, New York, N.Y. 100*9.

D

DAYS END-KAHN MANAGEMENT CO., 166-26 89th Ave., Jamaica, N.Y. 11432, Harold Kahn, (212) 657-4500.

PETER DEAN ASSOCIATES INC., 161 W. 54th St., N.Y., N.Y. 10019.

BILLY DEATON, 1314 Pine St., Nashville, Tenn., (615) 244-4259.

JUNIE DEE, 342 Stinson Rd., Bricktown, N.J. 08723, (201) 477-7700.

DEEK DE BERRY, CREATIVE FUNK MUSIC, INC., P.O. Box 468, Rochdale Village St., N.Y. 11434, (212) 978-6400.

DELMARK, 4243 N. Lincoln Ave., Chicago, Ill. 60618.

ROBERT DEVERE, 89 Davis Rd., Port Washington, L.I., N.Y. 11050, (516) 767-4936.

RON DILLMAN, P.O. Box 9044, Union Park, Orlando, Fla., (305) 275-0821.

DIRECTIONS UNLIMITED, LTD., 40 W. 55th St., N.Y., N.Y. 10019, Michael Brovsky, (212) 765-3750.

DISCO-ARTS INC., 6016 Arnett, Cincinnati, Ohio 45243, (513) 561-3740.

DISTINCT, c/o Kay-May Prod., 231 Myrtle Ave., Irvington, N.J. 07111, (201) 399-0119.

LENNY DITSON, 162 W. 56th St., New York, N.Y. 10019, 581-8922.

RED DOFF, 9460 Wilshire Blvd., Suite 425, Beverly Hills, Calif. 90212, 278-4466.

DOMESTIC SOUND PRODUCTIONS, Box 444, Falls Church, Va. 22046, (703) 820-5577.

WILLIAM DOR PRODUCTIONS, 15 Charles Street, New York, N.Y. 10014.

BILL DOWNS PERSONAL MGT., 403 West 115 St., New York, N.Y. 10025, (212) 749-3491.

HERMAN DRESSER ENTERPRISES, 161 West 54th St., N.Y., N.Y. 10019, 246-4759, Herman Dresser.

DRUCKER PUBLISHING CO., (BMI) & PROMOTIONS, 234 West Green Street, West Hazleton, Pa. 18201, James N. Drucker, (717) 455-7260.

JACK DRUMMOND AGENCY, 108 Marshall St., Altamonte Springs, Fla. 32701, Doris Drummond, (305) 838-2653.

PETER DUCHIN ORCHESTRAS, 400 Madison Ave., New York City 10017, 753-4393.

DULFON-FRENCH ASSOCIATES, INC., 1619 B way, Suite 410A, N.Y., N.Y., Lou Dulfon, Don French.

BULLETS DURGOM, 9229 Sunset Blvd., Suite 615, Los Angeles, Calif. 90069, (213) 278-8820.

J. J. DURKIN PRODUCTIONS, 505 Broughton Dr., Beverly, Mass. 01915, (617) 927-4357.

DYNA-ZURIS ASSOCIATES, 170-30 130 Ave., Jamaica, N.Y. 11434, "Tex" Fenster, (212) 723-9214.

E

EAB ENTERPRISES, 256 Lisbon St., Lewiston, Maine 04240, Edward A. Bouchen, (207) 784-5111, 783-9222.

EPD ENTERPRISES, P.O. Box 655, Hudson, Ohio 44236, R. T. Delaney, (216) 653-8295.

ESP-DISK, LTD., 5 Riverside Dr., N.Y., N.Y. 10023, Bernard Stollman, (212) 799-2800.

EWV MANAGEMENT, INC., 6430 Sunset Blvd., Suite 502, Hollywood, Calif. 90028, (213) 466-6421.

ECLIPSE ARTIST MANAGEMENT CO., 57 S. Walnut St., E. Orange, N.J., 675-5288.

EDELWEISE PRODUCTIONS, 15 Schiller Ave., Huntington, L.I. 11746, Carl Costello, (516) 423-7549.

EDMISTON ROTHCHILD MGT. INC., 330 East 48th St., N.Y. C. 10017, Peter H. Edmiston, (212) PL 2- 8753.

EGO MANAGEMENT, Ellis Gold, 6112 Wilshire Blvd., Los Angeles, Calif. 90048, 937-5540.

ELAN ASSOCIATES, LTD., 200 West 57th St., New York, N.Y. 10019 (212) CI 7-6040.

NAOMI G. ELMAN, 500 East 77th St., Suite 1403, N.Y., N.Y. 10021, 628-5505.

EMIN BROS., 242-12 89th Ave., Bellerose, N.Y. 11426, (212) 347-0760.

ENTERTAINMENT, ENTERPRISES, P.O. Box 14475, Phila., Penna. 19115, Scott A. Charles, (215) 785-4566/67.

EPSTEIN ENTERPRISES, P.O. Box 28123, San Antonio, Tex., Abraham Epstein, (512) 434-5555.

DURWARD ERWIN ENTERPRISES, 142-9th Ave., San Francisco, Calif. 94118, (415) 386-8100.

F

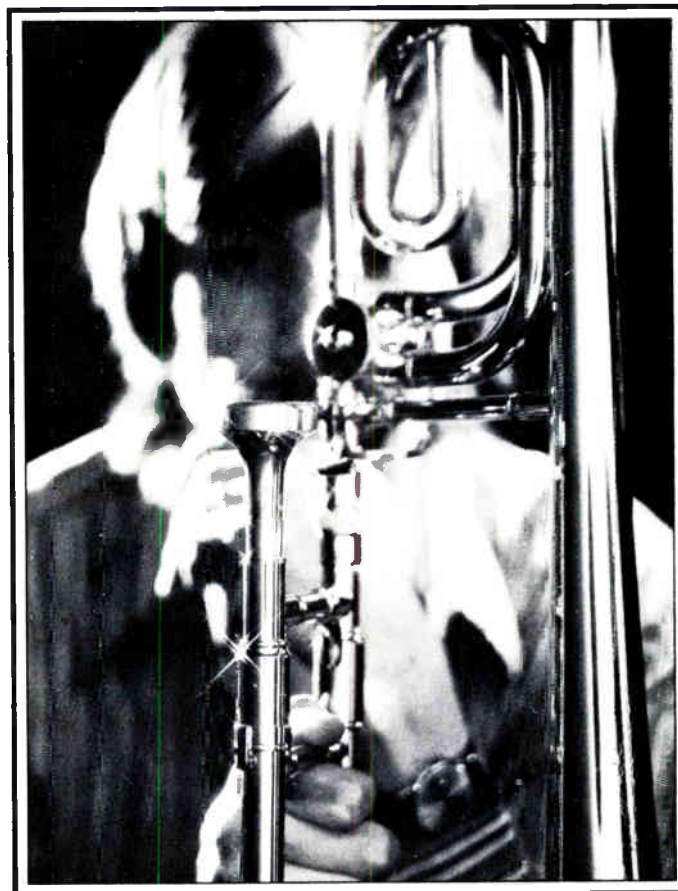
FADA RECORD CO., 844 W. 107 St., Los Angeles, Calif. 90044, (714) 755-4972.

FANIA, Arenales 1875, Buenos Aires, Argentina, John S. Magac, 44-8825.

FAR OUT PROD'NS, 7417 Sunset Blvd., Hollywood, Calif. 90046, (213) 874-1300.

PHIL FARRELL, 850 7th Ave., N.Y., N.Y. 10019, (212) 757-4140.

HY FENSTER PRODUCTIONS, 340 W. 57th St., New York, N.Y. 10019, Heidi Fenster, (212) 765-5387.



The Conn Trombone.
No one has ever made
a better one.



Designed to give the perfectionist perfection, Conn trombones have always provided maximum responsiveness, maximum flexibility, and maximum tonal purity. Their slide action is considered the fastest, most dependable available.

But the real difference in Conn trombones is in the people who play them. Professionals. More professionals play Conn trombones than any other trombone in the world. And for good reason. No one makes a better one.



C. G. Conn, Ltd., Oak Brook, Illinois 60621

TEX (T n T) FENSTER PROD., 170-30 130 Ave., N.Y., N.Y. 11434, Tex Fenster, Pres.

FINKELSTEN-FIEDLER LTD., 50 Alexander St. 2301, Toronto M4Y 1B6, Bruce Cockburn, Murray McLauchlan

JIM FITZGERALD ENT., 9255 Sunset Blvd. LA, Calif. 90069, (213) 275-5251.

THE ROBERT FITZPATRICK, CORPORATION, 200 West 57th St. N.Y., N.Y. 10019, (212) 765-9532.

FLASKEL PRODUCTIONS LTD., P.O. Box 51896, New Orleans, La. 70150, (504) 522-7265

LESTER FLATT ARTIST SERV., PO Box 225, Nashville, Tenn. 37202, (615) 824-0142.

DON FLESHER ASSOCIATES, PO Box 6, Ripley, W. Va. 25271, (304) 372-3371.

FLIP DISKS PRODUCTIONS, P.O. Box 483, Flushing, N.Y. 11352, Kenneth Wilk, (212) 793-0545

TERRY FLOOD MANAGEMENT, 354 Youville St., Montreal 125, Que., Canada, (514) 284-1001

FOGGY MOUNTAIN PRODUCTIONS, P.O. Box 1692, Phoenix, Arizona 85001, (602) 258-4308

FOLKLORE PROD'NS INC., 176 Federal St., Boston, Mass. 02110, (617) 482-1827

Branch: Santa Monica, Calif., 220 B Santa Monica Pier, 90401 (213) 451-0767.

FRANKIE FORD ENTERPRISES, P.O. Box 11387, St Louis, Mo. 63105, Ken Keene

REB FOSTER, (213) 278-4822, Burt Jacobs, Bill Utley

HOWDY FORRESTER, REB FOSTER ASSOC., INC., 211 So. Beverly Dr., Beverly Hills, Calif.

FOUR STAR TALENT PROMOTIONS INC. 37 Barrington St., Westbury, N.Y. 11590

MR. DEANE RICHARDS, JAY RYAN FRANK MANAGEMENT AGENCY, 16 W 55th St., Suite 3F, New York, N.Y. 10019, (212) 586-7662.

TILLMAN FRANKS, United Mercantile Bank Bldg., Room 604, 509 Market St., Shreveport, La. 71101, (318) 423-5886.

FREE AS A BREEZE, 1697 Broadway, N.Y.C. 10019, (212) 265-9672.

FRENCH-DULFON PROD'NS, 1619 B'way, Suite 410A, N.Y., N.Y., Lou Dulfon, Don French.

RICHARD FULTON INC., 200 W. 57 St., New York, N.Y. 10019 (212) 582-4099.

FUNTOWN PRODUCTIONS, 124 Valley Brook Ave., Lyndhurst, N.J. 07071, (201) 438-6729

G

GAI ENTERTAINMENT SERVICES, 4007 West Sixth Street, Los Angeles, Calif. 90020, Don Kelley (213) 381-2821.

PHIL GABER RECORD PROD. & PERS. MANAGEMENT, 7141 Rutland St., Philadelphia, Pa. 19149, (215) RA 8-1699, Phil Gaber

ERNEST GARSIDE MGMT., c/o Willard Alexander, 660 Madison Ave., New York, N.Y. 10021 (212) 751-7070

DAN GATES, P.O. Box 4704, Tucson, Arizona, (602) 795-5515

GEFFEN/ROBERTS MANAGEMENT CO., 9120 Sunset Blvd., Los Angeles, Calif. 90069, (213) 278-8510, David Geffen, Elliot Roberts

JIM GEMMILL PRODUCTIONS, Suite 208, 1205 W. Main St., Richmond, Va. 23220, (804) 358-1373

GERSHENSON, DINGILIAN & JAFFE, 120 El Camino Drive, Beverly Hills, Calif. 90212, (213) 278-2343.

ED GILLUM AGENCY, 4253 Coldwater Canyon Ave., Studio City, Calif. 91604, Ed Gillum, 877-0295

CHUCK GLASER, GLASER PRODUCTIONS INC., 916 19th Ave. S., Nashville, Tenn. 37212, (615) 327-0005

ZACHARY GLICKMAN ARTISTS MGMT., 5831 Sunset Boulevard, Los Angeles, California 90028

GLOTZER-SCHUSTER MGMT. CORP., 75 E. 55 St., New York, N.Y. 10022 (212) 752-8715

H. GOLDBERG ENTERPRISES, 66 Eaton St., Providence, R.I. 02908, H. Goldberg, O. McGovern, (401) 421-3520, 723-3530.

LARRY GOLDBLATT, 40 Cedar St., Dobbs Ferry, N.Y.

ROBERT GOLDEN, 201 E. 66th St., New York, N.Y. 10021, (212) 249-8100

GOLDEN BOUGH MANAGEMENT CORP., 888 8th Ave., N.Y., N.Y. 10019.

STEVE GOLD, see Far Out

BOBBY GOLDSBORO ENTS., 162 W. 56 St., New York, N.Y. 10019 (212) 581-8922

Branch: Brentwood, Tenn. Rt. 1, Gen. MacArthur Dr., 37027, (615) 794-1440.

GOLDWAG RECORD CO. INC., 2455 Chelsea Ave., Memphis, Tenn. 38108, Rudolph Russell, (901) 327-7324.

WALT GOLLENDER MANAGEMENT, 12 Marshall St., Suite 80, Irvington, N.J. 07111, Walt Gollender, (201) 373-6050.

GOLLY MUSICAL ENTERPRISES, 951 Ray Ave., Union, N.J., (201) 687-1731 (1661)

MARC GORDON PRODUCTIONS, 1022 N. Palm Ave., Los Angeles, Calif. 90069.

JOE GOTTFRIED MANAGEMENT, 15456 Cabrito Road, Van Nuys, Calif. 91406, 873-2842, 3730.

WALTER GOULD, 609 Fifth Ave., New York, N.Y. 10017, (212) PL 2-3920.

LEONARD GRANT & ASSOC., 9000 Sunset Blvd., Los Angeles, Calif. 90069, (213) 274-9483

NORMAN GRANZ, 451 N. Canon Dr., Beverly Hills, Calif. 90210, (213) 271-1186.

GREAT AMERICAN AMUSEMENT CO., 1050 Carol Dr., Los Angeles, Calif. 90069, 278-3900

GREENFIELD ASSOCIATES, INC., (Lloyd Greenfield), 9 Rockefeller Plaza, New York, N.Y. 10020, (212) CI 5-8130

KEN GREENGRASS, 595 Madison Ave., New York, N.Y. 10022, (212) 421-8415

MANUEL GREENHILL, see Folklore Prod'ns Inc

GREIF-GARRIS, 8467 Beverly Blvd., Los Angeles, Calif. 90048, (213) 653-4780

ABNER J. GRESHLER PROD., INC., 8400 Sunset Blvd., Los Angeles, Calif., (213) OL 4-5960

GLADYS GROSS-MGMT.-KING, MGMT. 20 Ave. A, Suite 4C, New York, N.Y. 10009, Gladys Gross

ALBERT B. GROSSMAN MGT. CO., P.O. Box 135, Bearsville, N.Y. 12409, (914) 679-7303

GROSSMAN-GLOTZER, 75 East 55th Street, New York, N.Y. 10022

RIK GUNNELL MANAGERMENTS INC., 2100 Sunset Plaza Drive, Los Angeles, Calif. 90069, (213) 657-1143

H

H.B.C. PRODS./HEN-MAR, 4501 N. 15th St., Philadelphia, Penn. 19140, Henry Hodge-Marty Brant, (215) 457-0965-6.

HENRY HADWAY ORGANIZATION, 4 Gerrard Street, London W. 1, England, Joseph Issac

HAIRY LIP PROD. INC., 125 7th Ave. South, N.Y. N.Y. 10014, (212) 675-4078, John Marotta

HAISLAR PRODUCTIONS, 501 Bell, Suite 12, Collinsville, Ill. 62234, Dennis Ike Haislar, 618-0298 344-0818

GRACE HALL TALENT AGENCY, 125 Rolyann Dr., Nashville, Tenn. 37211, (615) 833-5157, 833-4404

THE JIM HALSEY CO. INC., 3225 So. Norwood, Tulsa, Oklahoma 74135

WENDELL HARLESS, 560 Karey Dr., Birmingham, Ala. 35215, (205) 854-1001.

EBB K. HARRISON SR., P.O. Box #2544, Baton Rouge, La. 70821, (504) 664-3739

RAY HAUGHN, c/o Royon Prod., 6290 Sunset Blvd., Hollywood, Calif., (213) 462-1127.

JAMES B. HEBEL ENTERPRISES, 6030 N. Nagle Ave., Chicago, Ill. 60646, James B. Hebel, (312) 763-9068

ROB HELLER, 9869 Santa Monica Blvd., Beverly Hills, Calif. 90212, (213) 553-7112.

SEYMOUR HELLER & ASSOCIATES, INC., Suite 224, 9220 Sunset Blvd., Los Angeles, Cal. 90069, (213) 273-3060

N.Y. Office: 9 Rockefeller Plaza, New York, N.Y. 10019, (212) Circle 5-8130, Seymour Heller, Bette Rosenthal

ROBIN HEMINGWAY, c/o Jitney Jane Songs, 12 Howard St., Cambridge, Mass. 02139, (617) 492-2220.

AUKIE HERGER PRODUCTIONS, 607 Lloveras St., Sanlurce, P.R. 00909, Augusto E. Herger, 725-4477

ALLEN HERMAN, 25 Central Park West, New York, N.Y. 10023, (212) 265-6565

HOWARD HINDERSTEIN, 18809 Paseo Nuevo Dr., Tarzana, Calif. 91356

HIRSH DE LA VIEZ SHOW BIZ PRODUCTIONS, 137 Kennedy St., N.W. Washington, D.C. 20011, (202) 723-4215

HIT ARTIST'S MANAGEMENT, 411 Gordon St., Reading, Pa. 19601, Leonard McKinnon, (215) 374-6580

SAUL HOLIFF, Volatile Attractions Ltd., Ste. 704, Kingsberry Towers, 185 Berkshire Dr., London 63, Ont. Canada, (519) 471-9700

EDDIE HOLMAN, INC., HAROLD ROSENTHAL, 9th Floor 1201 Chestnut St., Phila., Pa. 19107, (215) LO 4-6050

HOLLYWOOD MUSIC ENTERPRISES LTD., 6515 Sunset Blvd., Suite 202, Hollywood, Calif. 90028, (213) 463-9242.

STIX HOOPER, see Crusaders Prod'ns Inc

HORSESHOE DIST. & SERV. CO., 3008-177 St. Bldg. 11, Suite 18, Hammond, Ind. 46323, (219) 845-8053

HOT WAX RECS., 810 Seventh Ave., New York, N.Y. 10019, (212) 757-4488.

HUGHES-COLE MANAGEMENT, Box 7868 or Suite 432, 1145 Peachtree St., Atlanta, Ga. 30309, Frank Hughes, (404) 892-7690.

THE HUNGRY I AGENCY, P.O. Box 1515, Winnipeg, Man. Canada, Frank Wiener, (204) 947-0092

HURRICANE ENTERPRISES, 1927 San Mateo N.E., Albuquerque, N.M. 87110, Bennie L. Sanchez, (505) 265-4039

HUSTLERS, INC., Route 1, Box 45, Round Oak, Georgia 31080

I

IN MANAGEMENT CORP., 1637 Pinecrest, Memphis, Tenn. 38111, Jo Bridges, (901) 743-1543, 948-7238

INDEPENDENT TALENTS, 72-22 Manse St., Forest Hills, N.Y. 11375, Serch S. Telian, (212) 263-0344

INDY GROOVE ATTRACTIONS/INDY 5 MANAGEMENT, 966 N. Pershing Ave., Indianapolis, Indiana 46222, "Penny" L. Pierce, (317) 639-1940.

INFINITE MANAGEMENT, 888 Eighth Ave., N.Y.C. 10019, (212) 265-7090.

INNER CITY TRADE MANAGEMENT, 2630 East 75th St., Chicago, Ill. 60649.

INTERMOUNTAIN MUSIC PRODUCTIONS, P.O. Box 1067, Hollywood, Calif. 90028

INTERSTATE TALENT AGENCY, 719 B 17th Ave. South, Nashville, Tenn. 37203.

VAL IRVING ASSOCIATES, 114 East 61st St., New York, N.Y. (212) PL 5-8932.

QUIN IVY, P.O. Box 215, 1307 Broadway, Sheffield, Ala. 35660, (205) 381-1830

J

J & B CARLTON, INC., 6223 Selma Ave., Hollywood, Calif. 90028, Jack Carlton, (213) 874-0044

J & L PEGO ORGANIZATION, 401 SW 27 Ave. (Apt. 3), Miami, Fla. 33135, (305) 642-1971

JCB BOOKING AGENCY, 1576 Fla. Ave., Jacksonville, Fla., Bernard C. Jones Jr.

JEMKL ENTERPRISES, INC., 1451 N. Bayshore Dr., Miami, Fla. 33131, Emil Petite, (305) 358-4747

J. W. ASSOCIATES LTD., 1265 Calkins Rd., Pittsford, N.Y. 14534, Jeff Wheat, (716) 334-8100

J.W.P. PRODUCTIONS, INC., P.O. Box 12515, Philadelphia, Pa. 19151, (215) TR 9-2100, P.O. Box 12515, Philadelphia, Penna. 19151, (215) 471-0341

JACOMIL ENTPRS. INC., 80 McClellan St., Bronx, N.Y. 10452, (212) 992-7769

ROLAND JAMES, 1692 Madison, Memphis, Tenn. 38104.

JAZZ SPOT LITE PRODUCTIONS, 152 W. 42nd St., Suite 536, N.Y.C. 10036, (212) LO 5-3517

JERDEN INDUSTRIES, INC., 1810 7th Ave., Seattle, Wash. 98101, (206) 622-0470

JET TALENT INC., 805 16th Ave. So., Nashville, Tenn. 37203, (615) 242-2461

JIMMY-CO., INC., 6355 Topanga Canyon Blvd., Suite 307, Woodland Hills, Calif. 91364, (213) 883-0840

JACK D. JOHNSON TALENT INC., P.O. Box 40484, 2803 Azalea Place, Nashville, Tenn. 37204, (615) 383-6564

WILLIAM "SANDY" JOHNSON MUSIC CO., 8140 So. Morgan, Chicago, Ill. 60620, Wm. Sandy Johnson, (312) 846-0276

TOMMY JOHNSTON AGENCY, P.O. Box 564, Hendersonville, Tenn. 37075, Tommy Johnston, (615) 824-8561, 824-1232

DAVID JONAS, 300 West 55th St., New York, N.Y. 10019, (212) 247-5140.

JR. PRODUCTIONS LTD., 22 Front St. W., Suite 803, Toronto, Ontario M5J 1C4, Jules Rabkin, (416) 864-9136.

K

K. C. ENTERPRISES INC., P.O. Box 2194, Memphis, Tenn. 38102, Bobby King, Mgr., J. Cole, Pres

KARASS MEDIA WORKS, 2150 Moss St., Laguna Beach, Calif. 92651 714-494-9582

KARASS MEDIA WORKS, 72 Thorne Place, West Keansburg, N.J. 07734, (201) 787-3891.

KARASS MEDIA WORKS-EAST, 221 W. 78th St., Suite 2F, N.Y.C. 10028, 212-873-5615

BOB KARCY PRODUCTIONS, 437 W. 16th St., N.Y. N.Y. 10011, Bob Karcy, (212) 989-1989

JERRY KATZ, 527 Madison Ave., New York, N.Y., (212) PL 2-0850

KATZ-GALLIN-LEFFLER, ENTERPRISES, INC., 9255 Sunset Blvd., Los Angeles, Calif. 90069, (213) CR 3-4210

MONTE KAY MGMT., 8533 Sunset Blvd., Los Angeles, Calif. 90069, (213) 654-4817

KAY-MAY PRODUCTIONS, 231 Myrtle Ave., Irvington, N.J. 07111, Vic Kanly, (201) 399-0119.

KAYDEN MANAGEMENT, 267 Haddon Ave., Collingswood, N.J.

WILLY ASHWOOD KAVAGNAU, 161 Lark St., Suite 300, Albany, N.Y. 12210, (518) 463-5888

HELEN KEANE ARTISTS MANAGEMENT, 49 East 96th St., New York City 10028, (212) 722-2921.

KEN KEENE PRODUCTIONS, P.O. Box 11387, St. Louis, Mo. 63105, Ken Keene

THE DON KELLY ORGANIZATION, INC., 1474 N. Kings Rd., Los Angeles, Ca. 90060, (213) 656-4787

JOHN KELLY & ASSOCIATES, P.O. Box 14927, Las Vegas, Nevada 89114.

KERTS, P.O. Box 6173, L.I.C., N.Y. 11106

TERRY KING ASSOCIATES, Arlette House, 143 Wardour Street, London, W1V3TB, England

HOWARD KNIGHT, JR., P.O. Box 11457, Columbia, S.C. 29211.

JOE KOLSKY, 31 W. 54th St., New York, N.Y. 10019, (212) 582-5656.

KAY KORWIN, INC., 40 W. 55th St., New York, N.Y. 10019, (212) 581-1840

KEN KRAGEN & FRIENDS, 451 N. Canon Dr., Beverly Hills, Calif. (213) 273-5011.

TED KURLAND, see Music Unlimited Assocs

L

L. G. PRODUCTIONS, 8 E. 48th St., New York, N.Y. 10017, Victor Salupo, (212) 753-2673.

CHARLIE LAMB AGENCY, P.O. Box 396, Nashville, Tenn. 37202, Doug Kershaw, (615) 385-0236 832-5043.

LAMPE ASSOCIATES, INC., P.O. Box 3750, Beverly Hills, Calif., Gus Lampe, 931-2374.

LAMPE, PETERS & GREER, 15233 Ventura Blvd., Suite 1003, Sherman Oaks, Calif. 91403

LANDERS-ROBERTS, 8899 Beverly Blvd., L.A., Calif. 90048, Bobby Roberts: Manager, (213) 273-5050.

KENNY LARK PRODUCTIONS, INC., 3529 Silsby Rd., Cleveland, Ohio 44118, Kenny Lark.

LARTER ENTERPRISES, 7033 Sunset Blvd., Hollywood, Calif. 90028, (213) 461-3821, Larry Gordon

JOE LAUER, 275 Central Park West, New York, N.Y. 10024, (212) 873-0192

LAUNO PRODUCTIONS, 407 E. 16 St., San Bernardino, Calif. 92404, (714) TU 5-2083.

ROBERT J. LAUSER, JR., 407 E. 16 St., San Bernardino, Calif. 92404, Robert J. Lauser, Jr. (714) TU 5-2083.

VIC LAVAL, 226 N. Bordick St., Kalamazoo, Mich. 49006, Victor Lo Val, (616) 342-5328.

ALVIN W. LAWRENCE, c/o Davis, 932 Gravel Rd., W Webster, N.Y.

LAWRENCE PROMOTIONS, INC., 932 Gravel Road, W Webster, New York

LE SHEA PRODUCTIONS, 72 Loyola Dr., Ormond Beach, Fla. 32074, Michael S. Stone, (904) 677-5486

BUDDY LEE ATTRACTIONS, INC., 806 16th Ave So., Suite 300, Nashville, Tenn. 37203.

ROOSEVELT LEE, 1052 Wade St., Cincinnati, Ohio, (513) 421-3816

CHARLES F. LEONE ASSOC., 387 Main St. East, Suite 4, Rochester, N.Y. 14604, (716) 454-3170/4

MURIEL LESS, 142-9th Ave., San Francisco, Calif. 94118, (415) 386-8100.

HAROLD LEVENTHAL MANAGEMENT INC., 250 West 57th Street, New York, N.Y. 10019, (212) Judson 6-6553

JOHN LEVY ENT., 119 W. 57th St. N.Y., N.Y. (212) 245-2488, 8467 Beverly Blvd., Los Angeles, Cal (213) 651-0783.

LIONEL LEVY ARTISTIC PROMOS, INC., 5791 N. Pershing Ave., San Bernadino, Calif. 92407, (714) 883-9607

MIKE LEWIS-STUART WIENER ENTERPRISES LTD., 1650 Broadway Rm. 201, N.Y., N.Y. 10019, (212) 581-9690

DON LIGHT TALENT, INC., 816 19th Ave So., Nashville, Tenn. 37203, (615) 327-4785

LIGHTNIN', John Sinclair & Peter Andrews, Box 381, Ann Arbor, Mich. 48107

JULIA LINCOLN, One East 42nd St., Suite 1105, New York, N.Y. 10017, (212) MU 2-2539

RICHARD O. LINKE ASSOC., INC., Richard O. Linke, Pres., Suite 103, 4405 Riverside Drive., Burbank, Calif. 91505, (213) 853-6900.

WILLIAM LOEB MGMT. INC., 233 So. Beverly Dr. Beverly Hills, Calif. 90212, (213) 273-3570, William Loeb

HUBERT LONG, DAVE BARTON, LOUIE DUNN, BILL GOODWIN, BILL HAYNES, HUBERT LONG AGENCY, P.O. Box 46, Nashville, Tenn. 37202, (615) 244-9550, Los Memphis Productions, 1253 North Gardner, Hollywood, Calif. (213) 877-8170

RON LUCIANO MUSIC CO., 37 Woodside Ave., Hasbrook Heights, N.J. 07604, (212) 288-8935

SAM J. LUTZ ARTIST'S PERSONAL MGT., 1626 North Vine Street, Hollywood, Calif. 90028, (213) HO 9-1993

M

M.S.A., 143 Kennedy St., N.W. #11 Washington, D.C. 20011, Saul Menick (202) RA3-4216

MCCLELLAND PRODUCTIONS RANZE'S, E. 4th St., Ocilla, Ga., 31774, Ranze McClelland, (912) 468-7986

WILLIAM E. McEUEEN, P.O. Box 1915, Aspen, Colo. 81611

JACK McFADDEN, Mgr. For Buck Owens, 1225 N. Chester, Bakersfield, Calif. (805) 393-1000.

JOE McHUGH, c/o Karass Media Works, 72 Thorne Place, West Keansburg, N.J. 07734, (201) 787-3891

JOE McHUGH, STONEHEDGE PRODUCTIONS/REVIEWS, INC., c/o 72 Thorne Pl., W. Keansburg, N.J. 07734, (201) 787-3891

JOE McHUGH, STONEHEDGE PRODUCTIONS, c/o 72 Thorne Pl., W. Keansburg, N.J. 07734.

MACK MacKAY ASSOCIATES, 132 Florence Street, Everett, Mass., Mark MacKay, (617) 387-6365.

DON MADISON BOOKING AGENCY, 134 West School Street, Owatonna, Minnesota 55060, (507) 451-2064

LEE MAGID, 5750 Melrose, Hollywood, Calif. 90038, (213) HO 3-2353.

MAGNA ARTISTS CORP., 1370 Avenue of the Americas, New York, N.Y. 10019

NORMAN MALKIN PERSONAL MGT., 1549 N. Vine St., Hollywood, Calif. 90028.

MANAGEMENT & INVESTMENT ASSOC., INC., 465 South Beverly Dr., Beverly Hills, Calif. 90212, (213) 553-2293

MANAGEMENT THREE, LTD., 136 E. 55th St., New York, N.Y. 10022, Jerry Weintraub, (212) PL 2-1563.

KAREN MANN-JON SHAKA, c/o Bente Records, 19 West 82nd St., N.Y., N.Y. 10024

MARC, Box 47—Tufts University P.O., Medford, Mass. 02153, (617) 395-3399.

SY MARSH LTD., 9000 Sunset Blvd., Los Angeles, Calif. 90069, Sy Marsh.

MARY RECORD COMPANY, 2423 Chesterfield Avenue, Baltimore, Maryland 21213, (301) 666-6291, Mary Mullaney.

MASTERS CITY ATTRACTIONS INC., Suite 444, First National Bank Bldg., Augusta, Georgia 30902.

MATAWAN RECORDS CORP., 10518 St. Clair Ave., Cleveland, Ohio 44108, Bill Davis, (216) 451-7329

MAXIMUS AGENCY LTD., Don Seat, 39 West 55th St., N.Y., N.Y. 10019, (212) 581-4144.

BOB MAY, 735 Lincoln Blvd., Middlesex, N.J. 08846

MEMNON TALENT CORP., P.O. Box 84, Glen Cove, N.Y. 11542, Krzysztof Purzycki, (516) 676-6753.

MESSINGER ARTIST MANAGEMENT AND PRODUCTIONS, 2 Orchard St., Verona, N.J., Robert A. Messinger, (201) 239-1131

BIG MIKE MANAGEMENT, 408 W. 115th St., New York, N.Y., Bill Downs, (212) 749-3491.

WILL MILLAR ASSOCIATES, 2412 Fourth St. S.W., Calgary, 3, Alta., Canada, 266-2487 — 264-1460.

ARTHUR MILLER, 1501 Broadway, Suite 1803, N.Y.C. 10036.

ARNOLD MILLS & ASSOCIATES, 8721 Sunset Blvd., Los Angeles, Calif. 90069, (213) 657-2024, Arnold Mills

JACK MITCHELL, 221 W. 78th St., New York, N.Y. 10028, (212) 873-5615, (201) 469-4913

MOB UNLIMITED, 2005 So. 8th, Omaha, Nebraska 68108, Ross Breck, (402) 341-5283

MOBIL MANAGEMENT, 1005 2nd Ave., New York, N.Y. 10022, TE 8-0087, Bernard Block

MOD MANAGEMENT ASSOCIATES, 6995 Richmond Rd. Solon 39, Cleveland, Ohio 44139, Walt A. Tiburski, (216) 232-8699

MOELLER TALENT, INC., P.O. Box 15364, 2106 Crestmoor Rd., Nashville, Tenn. 37215, W. E. (Lucky) Moeller, Larry A. Moeller, (615) 383-6666.

MONTICANA ENTERPRISES, 2955 Fendall St., Montreal 250, Quebec, Dave Leonard, (514) 739-5200, 342-2500

ROY J. MONTGOMERY, 8914 Georgian Dr., Austin, Texas 78753.

MOOSE STAGE PRODUCTIONS, c/o Amphion, 331 Newbury St., Boston, Mass. 02115, Bob Kelleher, (617) 262-6095

MARK MORDAH, 9200 Sunset Blvd., Los Angeles, Calif., 273-3394.

MORE MUSIC PRODUCTIONS, Box 3133, North Hollywood, Calif. 91609, Ron Lewis, (213) 762-4416

MOTOR CITY MUSIC, Box 202, Walled Lake, Mich. 48088, (313) 624-6166

DON MURPHY MUSIC ENT., Box 282, Booneville, Miss. 38829

MUSIC ENTERPRISES, INC., 5626 Brock St., Houston, Texas 77023, Huey P. Meaux, (713) 926-4431.

THE MUSIC FACTORY, 567 NW 27 St., Miami, Fla. 33127, (305) 576-2600

MUSIC UNLIMITED ASSOCS., 416 Marlboro St., Boston, Mass. 02115, (617) 536-2950

MYNA ZURIS PROMOTIONS, 170-30 130th Ave., Jamaica, N.Y. 11434, (212) 7239-9214

N

HARRY "TEX" FENSTER NRB Associates Ltd., 144 So. Beverly Dr., Beverly Hills, Calif. 90212, 271-6266, Sherwin Bash

GENE NASH, P.O. Box 46, Nashville, Tenn. 37202

BOB NEAL, SONNY NEAL, DAVE BARTON, THE NEAL AGENCY, INC., 2325 Crestmoor Rd., Nashville, Tenn. 37215, (615) 385-0310

NEMPEROR ARTISTS LTD., 888 Seventh Ave., New York, N.Y. 10019, (212) 581-3398, 765-4936.

NEW BREED ENTERPRISES, 330 West 58th Street, New York, N.Y. 10019, David Simons, Cathy Lynn, (212) 765-7696

NEW GENERATION ARTISTS, 12444 Erwin St., N. Hollywood, Calif. 91606, Gary D. Anderson, 980-3056.

NEWTON-AMATO, 9250 Wilshire Blvd. #314, Beverly Hills, Calif. 90212, Tommy Amato, (213) 278-2824

NOGA ENTERPRISES, P.O. Box 350, Beverly Hills, Calif., (213) CR 1-9179.

NORTHLAND RECORDS ENT., 141 Clover, Holland, Mich. 49423, Bill Laakson, (616) 396-1617

TROD NOSSEZ PRODUCTIONS, INC., 10 George St., Wallingford, Conn. 06492

NUCKET ENTERPRISES, 400 Tinin Road, Goodlettsville, Tenn., (615) 859-5268

O

OCEANIC PRODUCTIONS LTD., 850 7th Ave., New York, N.Y., Ron Giltman, (212) 246-9544

MARIAN O'HARA, 127 East 59th St., N.Y., N.Y.

ONE-EYED JACKS ARTISTS & ASSOC., 3307 Wimbledon Rd., Nashville, Tenn. 37215, H. Jackson Brown Jr., (615) 291-7533

ORBITONE, 2534 N. Galvez St., New Orleans, La. 70117, David Robinson

ORGANIC MANAGEMENT, INC., 37 Gramercy Park East, Apt. B, New York, N.Y. 10003 Tel: (212) 473-1896.

OUTASITE PRODUCTIONS, 8037 13th St., Silver Spring, Md. 20910, Mike Oberman, (301) 588-1124.

P

PGS ASSOCIATES, 400 Madison Ave., New York, N.Y. 10019.

P. H. L. ASSOCS., 8422 Georgia Ave., Suite 209, Silver Spring, Md. 20910, (301) 588-1330.

PPX ENTERPRISES INC., 245 West 55th St., N.Y., N.Y. 10019.

FRANK PAGE, 3316 Line Ave., Shreveport, La. 71104, (318) 861-0569.

BENEDICT L. PAGLIA, 190 Wavcrest Drive, Mastic Beach, N.Y. 11951, (516) 286-3900, 250 West 57th St., New York, N.Y. 10019, (212) 582-1960.

PARADOX, 281 N.E. 71 St., Miami, Fla. 33138.

PARK REC'G. CO., 200 E. 66 St., New York, N.Y. 10021, (212) 838-2090.

HORACE PARKS, 1640 Broadway, Gary, Indiana, (219) 882-9001

JAMES PARKS ASSOCIATES, 852 Elm St., Manchester, N.H. 03101, James N. Parks, (603) 623-9749.

PATHWAY MUSIC INC., 1777 No. Vine St., Ste. 215, Hollywood, Calif. 90028, Bret Kennedy/Phil Gillin, (213) 466-8156

PATTACK INC., 8899 Beverly Blvd., Suite 407, Los Angeles, Calif. 90048, (213) 273-4070.
Branch: New York, N.Y., Plaza Hotel, Suite 1755, 768 Fifth Ave. Zip. 10019, (212) 752-9626

STEVE PAUL, see Organic Mgmt.

PETER PAUL, 1 Rockefeller Plaza, New York, N.Y. 10020, (212) 489-6120.

RUSS PAYNE, 128 East 62nd St., N.Y.C. 10021, 765-4321

PERCEPTION, INC., 10 George St., Wallingford, Conn. 06492.

PERFORMING ARTISTS MANAGEMENT, 16 East Broad St., Columbus, Ohio, George Wm. Lias, (614) 228-6345

PERFORMING ARTIST'S REPRESENTATION (PAR), P.O. Box 691, Reading, Pa. 19601, Leonard McKinnon.

E. OVERTON PERKINS ENTERTAINMENT ASSOC., 3101 E. Lakeshore Dr., Baton Rouge, La. 70808, E. Overton Perkins, (504) 344-9597.

PAUL PERRY MANAGEMENT, 903 16th Ave. So., Nashville, Tenn. 37212, (615) 244-5426.

PERSONALITY PRODUCTIONS INC., P.O. Box 39, Las Vegas, Nevada 89101, Jean Bennett, (702) 648-3515

NORMAN PETTY AGENCY, INC., Box 926, Clovis, New Mexico 88101.

PHARISON PRODUCTIONS, INC., P.O. Box 3201 Term Is. Sta., San Pedro, Calif. 90731, Lee Ganger, (213) 830-2603.

PILGRIM MANAGEMENT PROD. INC., 10 W. 66th St., Suite 5-C, N.Y., N.Y. 10019, (212) 787-2618.

JULIAN PORTMAN AGENCY, 1680 No. Vine St., Suite 1105, Hollywood, Calif. 90028, (213) 463-8154, Julian Portman.

CHARLES PRENTISS, Room 2104, 330 Madison Ave., New York, N.Y. 10017, 986-0280

THE JESSE G. PRINCIPATO MUSIC ORG., 124 Valley Brook Ave., Lyndhurst, N.J. 07071, J. G. Principato, (201) 438-6729.

PRO RECORD CO., P.O. Box 244, Grateford, Pa. 19426, Theodore W. Wing II, (215) 489-4151.

PRODUCTIONS OF TALENT, 2948 Bryn Mawr, Chicago, Ill. 60645, Kim Rodgers.

PROFESSIONAL ENTERTAINMENT CONSULTANTS, Pier No. 47, Fisherman's Wharf, San Francisco, Calif. 94133, (415) 441-5858.

PROFESSIONAL MANAGEMENT INT., 511 W. Alabama, Suite 201, Houston, Tex. 77006, Sam Cammarata, (713) 526-6397.

PROGAL ASSOCIATES, 97 Ann St., Newark, N.J., (201) 643-4298, 687-7345

GERARD W. PURCELL ASSOCIATES, LTD., 133 Fifth Ave., N.Y., N.Y. 10003, (212) 475-7100, 2445 Horse-shoe Canyon Rd. East, Hollywood, Calif. 90046, (213) 656-1950

Q

QUICKSILVER MESSENGER SERVICE, 1368 Lincoln, Suite 212, San Rafael, Calif. 94901, Tel: (415) 456-0610.

R

R & B BOOKING AGENCY, 8959 S. Oglesby, Chicago, Ill. 60617, (312) 375-4276.

JACK RAEI, see Pattack Inc.—Calif.

RAINBOW MGMT., P.O. Box 381, Ann Arbor, Mich. 48107, (313) 761-3670.

RAINBOW MULTI-MEDIA CORP., Box 381, Ann Arbor, Michigan 48107, John Sinclair, Peter Andrews, Darlene Pond.

RAMPAGE RECORDS, 6030 N. Nagle Ave., Chicago, Ill. 60646, James B. Hebel, (312) 763-9068.

JESS RAND ASSOC., 9460 Wilshire Blvd., Beverly Hills, Calif. 90212, (213) CR 5-6000.

JOSEPH RAPP, 1650 Broadway, New York, N.Y. 10019, 581-6162.

RE-KAB RECORDS, Box 5572, Amarillo, Tex. 79107.

BOBBY RED ENTERPRISES, P.O. 23372, San Diego, Calif. 92123, Bobby Red, 280-7736.

REDWAL MUSIC CO., INC., P.O. Box 5127, Macon, Georgia 31208.

REIN & REIN MGMT., INC., 10 W. 68 St., New York, N.Y. 10023, (212) 787-2618.

ROBERT M. REHBOCK, 207 East 62nd St., New York, N.Y. 10021, 421-6626.

NEIL RESHEN, 53 E. 54 St., New York, N.Y. 10022, (212) 371-3086.

RICHBURGH RECORDS, 219 Peshing Ave., Newark, N.J. 07108, (201) 243-0676.

WILLIAM J. RIGGINS, 925 E. Wells St., Milwaukee, Wis. 53202, (414) 272-1880
TRAVIS RIVERS, 822 19 Ave. S., Nashville, Tenn. 37203, (615) 327-1245
JACK ROBERTS AGENCY, 17522 Bothell Way NE, Bothell, Wash. 98011, (206) 455-6511
ROLLINS & JOFFE, 130 West 57th St., New York, N.Y. 10019, 582-1940
ROLLINS RECORDS, 389 South Orange Ave., Newark, N.J. 07103, (201) 621-8356
ROSEBUD PRODUCTIONS & MGT. CO., 907 Oneida, Nashville, Tenn. 37207
ROSEN MANAGEMENT CO., 850 7th Ave., N.Y., N.Y. (212) 541-8641
CHARLES R. ROTHCHILD PRODUCTIONS INC., 330 East 48th St., N.Y., N.Y. 10017, Charles R. Rothschild, (212) 421-0592
DICK RUBIN LTD., 200 West 57th St., Suite 707, N.Y., N.Y. 10019, (212) 245-7810
ART RUSH, INC., 10221 Riverside Dr., North Hollywood, Calif. 91602, W. Arthur Rush, (213) 985-3033

S

SAC, 505 Park Ave., New York, N.Y. 10022
SH ENTERPRISES, 457 Sandlewood Drive, Venice, Fla. 33595, (813) 488-0645
SABE ENTERTAINMENT ASSOC. INC., David Lipton, 211 W. 70th St., N.Y., N.Y. 10023, (212) 877-5462
MORT SAGEL, 31 Nathan Way, Wayne, N.J. (212) 265-7489
PETE SALERNO ENTERPRISES, 470 Sixth Ave., West, Roselle, N.J. 07203, (201) 241-3681
SAN DONNA PRODUCTIONS, 951 Ray Ave., Union, N.J., Walter Gollander, Frank Ladagona
SANCTUARY ENTERPRISES INC., 2590 East Devon, Des Plaines, Ill. 60018, Patrick D. McBride, (312) 297-4590
STEVE SANDLER PROMOTIONS, P.O. Box 278, Essex Station, Boston, Mass. 02112, Steve Sandler, (617) 338-7290, 267-6685
THE SANDEBBLES OF BARBADOS LTD., (Pebblegroove Records), "Rosamond" Worthing, Christ Church, Barbados, W.I., 88484
SANFRIS RECORD CO., 1674 Broadway, N.Y., N.Y. 10019, (212) JU 2-5799
PHIL SCHAPIRO INC., A Division of AudioFidelity Records, 221 West 57th St., N.Y.C. 10019, 581-6830, 6831
GEORGE SCHECK ENTERPRISES, 161 W. 54th St., N.Y., N.Y. 10019, JU 6-6767
GARY SCHIRO, 4301 Moddison, Sacramento, Calif. 95819, (916) 452-3888
SCHIRO ARTISTS AGENCY, 4301 Moddison, Sacramento, Calif. 95819, (916) 452-3888
AL SCHLESINGER, 6430 Sunset Blvd., Hollywood, Calif. 90028, (213) HO 2-6011
NORMAN SCHWARTZ MANAGEMENT, 112 East 61 St., N.Y., N.Y. 10021
MRS. EARL SCRUGGS, SCRUGGS TALENT AGENCY INC., 201 Donna Dr., Madison, Tenn. 37115, (615) 868-2254, 865-0326
SEA CRUISE PRODUCTIONS, P.O. Box 11385, St. Louis, Mo. 63105
JACK SEGAL ENTERPRISES INC., 850 7th Ave., N.Y., N.Y. 10019
MARSHALL SEHORN, 1209 St. Phillips St., New Orleans, La.
SIDNEY SEIDENBERG, 1370 Ave. of the Americas, New York, N.Y. 10019, (212) 421-2021
SELSOM PRODUCTIONS, 67 Church St., Norman Seldin, Owner, (201) 842-4051
DEL SHANNON, 9752 Baden St., Chatsworth, Calif. 91311, (213) 882-9891
NAT SHAPIRO, 157 W. 57 St., New York, N.Y. 10019, (212) 265-66378
MEL SHAW PROD'S LTD., 152 Castlefield, Toronto, Ont., Canada, (416) 489-3742
MEL SHAYNE ENT., INC., 9229 Sunset Blvd., Los Angeles, Calif. 90069, Mel Shayne, 276-4149
EDWARD SHERMAN, 9930 Robbins Dr., Beverly Hills, Calif. 90212
SHIPTOWN/HOWBIG, 726 Church St., Norfolk, Va. 23510, Noah Biggs, Ida Randall, (703) 627-0895
SHOW BIZ, INC., 110 21st Ave., So., Nashville, Tenn., (615) 327-2532
SHOWTIME PRODUCTIONS, 115 3rd Ave. West, Birmingham, Ala. 35204, Jesse J. Lewis, (205) 324-8616
JOSEPH S. SHRIBMAN, 449 S. Beverly Dr., Beverly Hills, Calif., (213) 553-8787
IRVING SIDERS, 250 East 63rd St., New York, N.Y. 10021, 751-2680
STAN SILVER, PRIMA-DONNA ENTERTAINMENT CORP., 1605 Hawkins St., Nashville, Tenn. 37213, (615) 244-6337, 9229 West Sunset Blvd., Los Angeles, Calif. 90069, (213) 274-0676
JOHN SINCLAIR, See Rainbow Mgmt
SIRROD MUSIC CO., 64-36 137th St., Flushing, N.Y. 11367, Charles P. Rudnitsky, (212) 359-7072
BOB SISCO MUSIC, 1636 Cahunga #207, Hollywood, Calif. 90028
SIXUVUS PRODUCTIONS, 513-515 Sixth Ave., New Brighton, Pa. 15066, Joe Rock, (412) 846-0170

52 □ down beat

BILLY SMITH MANAGEMENT, INC., 130 West 80th St., N.Y., N.Y. 10024, (212) 595-2629
"SMOKE THE BEAR," 507 N. Driver St., Durham, N.C. 27703, W. T. Cash Jr., (919) 682-7570
SOL ABRAMS ASSOCIATES, 1605 Lemoine Ave., Fort Lee, N.J. 07024
SOLID SOUL PRODUCTIONS, 3282 East 119th, Cleveland, Ohio 44120, (216) 752-1904
MORT SOLOMON, 6102 Cashio St., Los Angeles, Calif. 90035, (212) 931-3879
RUTH K. SOLOMON & ASSOCIATES, 4544 Fieldston Rd., Riverdale, N.Y. 10471, (212) 546-3019, 546-9323, Ruth K. Solomon, Director
SO. & SO. COMPANY & ASSOC., P.O. Box 314, Kingsport, Tenn. 39660, Glenn N. Souders, (615) 245-1302
SOUL SHACK RECORD RACK, 2619 Kecoughtan Rd., Hampton, Va. 23661, (703) 722-4884
SOUND & MUSIC, 2209 Decker Blvd., Columbia, S.C. 29206, (803) 787-5228, Abie Vazquez
SOUND/ART TALENT MANAGEMENT, A Division of Jimmy Duncan Production, Inc., 8208 Westpark Drive, P.O. Box 3105, Houston, Texas 77042, (713) 781-6300
SOUND/ART/HOUSTON TALENT MANAGEMENT, 8208 Westpark Drive, P.O. Box 27378, Houston, Texas 77042, (713) 781-5865
SOUND INCORPORATED BOOKING AGENCY, P.O. Box 10068, Baltimore, Maryland 21204, (301) 426-8639
SOUND OF THE 70's, 425 W. Pipeline Rd., Hurst, Texas 76053, Tom Schneider, (817) 282-1701
SOUND ONE ENTERTAINMENT, 369 Butler St., Pittsburgh, Pa. 15223, Ron Brown, (412) 781-7740
SOUND SYNDICATE, 7769 Melrose Ave., Alhambra, Calif. 91803, (213) 653-4818
SPECTRUM ARTIST CORP., Maxwell House, Christ Church, Barbados, West Indies
ALEX SPENCER, 9536 Hammett Parkway, Norfolk, Va. 23503, (702) 587-0982
LAURA SPRINGER, 65 Central Park West, New York, N.Y. 10023, SC 4-3517
STAR TALENT MANAGEMENT/MANAGEMENT SERVICES, 2828 San Saba Road, Fort Worth, Texas, Paul S. Ketter, (817) 266-2568
STARSHINE MGT. CORP., 3856 Mayvenhurst Ave., Encino, Calif. 91316, (213) 788-3656
STEVE STEBBINS, AMERICANA CORPORATION, Box 47, Woodland Hills, Calif. 91366, (213) DI 7-2976
SPENCE STEIN, 1623 Kinsella Ave., Bellville, Ill. 62221, (618) 235-1247
CHARLES F. STEINMETZ & COMPANY, P.O. Box 5469, Baltimore, Md. 21204, Charles F. Steinmetz, (301) 821-5476
THE ROBERT STIGWOOD ORGANIZATION, INC., 135 Central Park West, Apt. 2N, N.Y., N.Y. 10023, (212) 595-6655
CLIFFIE STONE, 6255 Sunset Blvd., Hollywood, Calif. 90028, (213) 462-6933
STONEHEDGE PRODUCTIONS, 72 Thorne Place, W. Keansburg, N.J. 07734, (201) 787-3891
THE STONEMANS, P.O. Box 49, 1717 West End Blvd., Nashville, Tenn. 37202, (615) 329-4761
STRATA-EAST ASSOCS., 463 West St., Suite 1020H, New York, N.Y. 10014, (212) 691-9294
MARY STUART, 5915 N. Lincoln Ave., Chicago, Ill. 60659, (312) 769-0622
STYLE WOOTEN PRODUCTIONS, 3373 Park Ave., Memphis, Tenn. 38111, Style Wooten
THE NORTON STYNE CO., 148 S. Beverly Dr., Suite 200, Beverly Hills, Calif. 90212, 278-9475, Norton Styne
SUMAR PRODUCTIONS, 912 17th Ave., So., Nashville, Tenn., (615) 255-8595
SUPAC LTD. PROD'S, P.O. Box 4561, Berkeley, Calif. 94704, (415) 452-1208
"SUPA HEAT," 470 Sixth Ave., West Roselle, N.J. 07203, (201) 241-3681
SUPER STAR ASSOCIATES, 663 Fifth Ave., N.Y., N.Y. 10022, PL 7-3638, V.P. Sandi Worlds, Gordon Evans
SUSPOT ASSOCIATES, 32-40 33 Street, Long Island City, N.Y. 11106, Paul S. Ketter, (817) 626-2568
SWINGER RECORDS INT'L., P.O. Box 1659, Beverly Hills, Calif. 90213, L. Herbst, (213) 653-6247

T

TALENT "EXTRAORDINAIRE," 170-30 130 Ave., Jamaica, N.Y. 11434
TALENT-RECON CO., INC., 203 W. 38th St., N.Y., N.Y. 10018, Haig Palanjian, Satan, (212) 565-8288
TALENTS UNLIMITED PRODUCTIONS, Soulville Records, 1640 Broadway, Gary, Indiana, Horace Parks & James Frazier, (219) 882-9001
BRAD TAYLOR, 1509 Fillmore St., San Francisco, Calif. 94115, Bradbury Taylor
JOE TAYLOR ARTIST AGENCY, Penthouse, 1717 West End Bldg., Nashville, Tenn. 37203, (615) 255-8497
SKIP TAYLOR PROD'S INC., 6331 Hollywood Blvd., Suite 211, Hollywood, Calif. 90028, (213) 466-4159
TEENTONE RECORDINGS, 3275 College Ave., Apt. 206, Windsor, 10, Ontario, Canada, William G. Courtney, (519) 258-3932
SERCH TELIAN MANAGEMENT CORP., 72-22 Manse St., Forest Hills, N.Y. 11375, Serch Telian, (212) 263-0344

TEMA ENTERPRISES INC., 10104 Plymouth Ave., Garfield Hts., Ohio 44125
TEMPMGMT., 133 W. 87 St., New York, N.Y. 10024, (212) 799-5557
360°, INC., 5112 Hollywood Blvd., Hollywood, Calif. 90028, Dennis Cordell, Joel Maiman, (213) 660-1605
THRUPPENCE LTD., Robert Schwaider, 10 West 66th St., New York, N.Y. 10023, 787-5200
TIARA PRODUCTIONS, 48-65 37 St., Sunnyside, Queens, N.Y. 11101 Joe Ferrer, Gene Varona, Vernon Gibbs, (212) 247-2800
THE TICK-TOCK MEN, 757 W. Broadway, Woodmere, N.Y. 11598, Ted K. Hechtman, (516) 295-1478
***CHARLES TISHMAN**, 390 West End Ave., New York, N.Y. 10024, (212) 362-7834-PL 3-2310
TOP TALENT, 632 Holloway Ave., Albany, Ga. 31705
TORMEY-HOOKE PROD'NS, 300 W. 55 St., Suite 11G, New York, N.Y. 10019, (212) 757-5757
TOTAL CONCEPTS, 205 Maple Ave., Mamaroneck, N.Y. 10543, (914) 698-0048
TORRENCE/PERROTTA MGMT., 394 E. Palisade Ave., Englewood, N.J. 07631, NYC (212) 927-9700
TOTAL SOUNDS PRODUCTIONS, 723 Short St., Prichard, Ala. 36610, Leonard Stradford, Jr., (205) 456-6380
TRI-HITS (TRES PARA UN HIT), KRA-7/21 83 p. 3, Bogota, Colombia
TROUBADOUR TALENT, Sheila Manary, Agent/Manager, P.O. Box 7392, Las Vegas, Nevada 89101
***PAUL TUSH MANAGEMENT**, 75 East 55th St., New York, N.Y. 10022, PL 2-8181

U

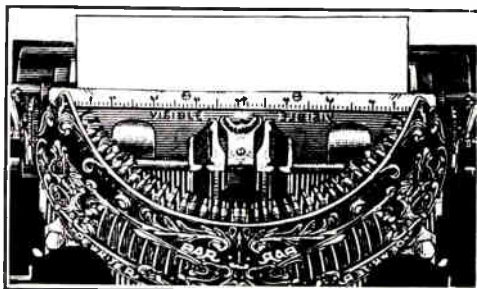
UMBRELLA ARTISTS MANAGEMENT INC., P.O. Box 19007, 115 Calhoun St., Cincinnati, Ohio 45219, (513) 221-3113
UNLIMITED, LTD., 2104 Lake Avenue, Baltimore, Md. 21218, Dave King, (301) 235-1588
UPRISING, (for Rainbow Multi Media), John Sinclair & Peter Andrews, Box 381, Ann Arbor, Mich. 48107, (313) 761-3670
V
V.M.I. RECORDS, VIC BERL MANAGEMENT DIV., 3143 Industrial Rd., Las Vegas, Nevada 89102, (702) 732-1994
VALCRUZ, 1410 Second St., Livingston, Calif. 95334, Mike McGuire, (209) 394-7829
JIMMY VELVET PRODUCTIONS, P.O. Box 7396, Montgomery, Ala. 36107, Jimmy Velvet
VISUALIFE PRESENTATIONS, 634 S. Victory Blvd., Burbank, Calif. 91502, (213) 849-1433
VOGUES, c/o Nik-Nik Productions, Nick Cenci, Nick Kousaleos, 625 Stanwix St., Suite 2502, Pittsburgh, Pa. (412) 232-0800

W

WQMG, P.O. Box 6702, Greensboro, N.C. 27405
ALAN WALDEN, THE HUSTLERS, 1019 Walnut St., Macon, Ga. 31201
PHIL WALDEN & ASSOCIATES, P.O. Box 5127, Macon, Ga. 31208, and Redwal Bldg., 535 Cotton Ave., Macon, Ga. 31201, (912) 745-8511
JACK WALTER, see Aikebu Lan Prod'ns
NORBY WALTERS ASSOCIATES, 14 Birchwood Park Dr., Jericho, L.I., N.Y. 11743, (516) 433-3580
LOLA WARD, see Jimmy-Co
"JAY WARNER MANAGEMENT," 5624 Farragut Rd., Bklyn, N.Y. 11234
DICK WATERMAN, see Avalon Prod'ns
NORMAN WAXMAN ASSOCIATES, 241 East 76th St., New York, N.Y. 10021, (212) 628-8590
NAT WEISS, see Nemperor Artists Ltd
WELLDON MANAGEMENT, 1619B way N.Y., N.Y. 10019
REID WHITELAW, 159 West 53rd St., Suite 23A, N.Y., N.Y. 10019, (212) 541-7761
TOM WIGGINS, see Professional Entertainment Consultants
ELMER WILLETT-ASSOCIATES, 905 Hamlet Court, Monroeville, Pa. 15146, (412) 372-7511
JIMMY WILLIAMSON, Rt. #, Evergreen, N.C. 28438, (919) 654-4906
WOODBIDGE ASSOCIATES, P.O. Box 447, Glen Ellen, Calif. 95442, (707) 996-4521

Z

ZOZOBRA, 313 McKnight N.E., Albuquerque, N.M. 87107





RECORD CLUB

★ JOIN

If you subscribe to down beat, you're a member of the **RECORD CLUB**. Fill out the order form below and mail it with your payment. Orders receive prompt and accurate service. Only 60¢ postage and handling charge is made regardless of the quantity ordered at one time.

THE FOLLOWING LPs ARE \$4.29 (list price: \$5.98)

FREDDIE HUBBARD Keep Your Soul Together	CTI 6036
SONNY STITT Mr. Bojangles	Cad CA50026
SARAH VAUGHN Live in Japan	Mai MRL2401
BRIAN AUGER's Oblivion Express Closer To It	RCA APL1-0140
MAHAVISHNU ORCHESTRA -- Between Nothingness and Eternity	Col KC32766
HERBIE HANCOCK Head Hunters	Col KC32731
THE CRUSADERS Unsung Heroes	B-T BTS6007
TAJ MAHAL Oooh, So Good 'n Blue	Col KC32600
J. GEILS BAND Ladies Invited	Atl SD7286
EMERSON, LAKE & PALMER Brain Salad Surgery	Mant MC66669
GENESIS -- Selling England By The Pound	Char FC6060
CANNED HEAT -- One More River To Cross	Atl SD7289
PHAROAH SANDERS Izipho Zam	S-E SES19733
CECIL PAYNE Zodiac	S-E SES19734
MARION BROWN Geechee Recollections	Imp AS9252
BOLA SETE Goin' To Rio	Col KC32375
CHARLIE HADEN Liberation Music Orch.	Imp AS9183
STANLEY TURRENTINE Don't Mess With Mr. T.	CTI 6030
GEORGE BENSON Body Talk	CTI 6033
EDDIE HENDERSON Realization	Capric CP0118
GATO BARBIERI Bolivia	F-D 10158
MILES DAVIS Basic Miles (db/RC \$3.63)	Col C32025
KENNY BURRELL -- Both Feet On The Ground	Fan 9427
JIMMY SMITH Portuguese Soul	Verve 68832
CHUCK MANGIONE CONERT w/Hamilton Philharmonic Orchestra	Mer SRM 1-684
CHICK COREA - Hymn of The Seventh Galaxy	Poly PD5536
SUN RA The Magic City	Imp AS9243
THIJS VAN LEER Introspection	Col KC32346
RAMSEY LEWIS Golden Hits	Col KC32490
CHARLES LLOYD Geeta (GITA)	A&M SP3046
DEXTER GORDON Generation	Pres PR10069
GENE AMMONS Big Bad Jug'	Pres PR10070
SUPER FUNK Funk, Inc.	Pres PR10071
MICHAEL WHITE Land of Spirit & Light	Imp AS9241
TIM WEISBERG Dreamspeaker	A&M SP3045
MARVIN GAYE Let's Get It On	Tamla 329
WAR Deliver The Word	U-A USLA128F
SHIRLEY BASSEY Live @ Carnegie	U-A UALA11H2
MANDRILL Just Outside of Town	Poly PD5059
JAMES BROWN Soul Classics, Vol. II	Poly SC5402
CHARLES MCPHERSON Today's Man	Main MRL395
HAL GALPER Inner Journey	Main Mrl398
ANDY KIRK 12 Clouds of Joy	Main Mrl399
PETE YELLIN It's The Right Thing	Main Mrl397
JACK WILKINS Windows	Main Mrl398
BLUE MITCHELL Graffiti Blues	Main Mrl400
BILLY PRESTON - Everybody Likes Some Kind Of Music	A&M SP3526
GATO BARBIERI Chapter One: Latin America	Imp AS9248
KEITH JARRETT Fort Yawuh	Imp AS9240
JOHN KLEMMER Intensity	Imp AS9244
GIL EVANS Vengali	Atl SD1643
ROBIN KENYATTA Terra Nova	Atl SD1644
BILLY COBHAM Spectrum	Atl SD7268
HERBIE MANN Turtle Bay	Atl SD1642
TYRONE WASHINGTON Roots	Perc PLP40
BLOOD, SWEAT & TEARS No Sweat	Col KC32180
NIGHT BLOOMING JAZZMEN Freedom Jazz Dance	Mai MRL388
CLIFFORD BROWN The Beginning & The End	Col KC32284
EUMIR DEODATO Deodato 2	CTI 6029
JUNIOR MANCE The Junior Mance Touch	Poly PD5051
LONNIE LISTON SMITH & THE COSMIC ECHOES - Astral Traveling	F-D FD10163
GINO VANNELLI Crazy Life	A&M SP4395
ARETHA FRANKLIN Hey Now Hey	Atl SD7265
BOBBY HACKETT What A Wonderful World	F-D FD10159
THE RICHARD DAVIS TRIO Song For Wounded Knee	F-D 10157
SHELLY MANNE & CO Signature	F-D FD10150
JOE HENDERSON Joe Henderson in Japan	Mile MSP9047
WOODY HERMAN Giant Steps	Fan 9432
CANNONBALL ADDERLEY QUINTET Inside Straight	Fan 9435
CHARLIE BYRD Crystal Silence	Fan 9425
ARCHIE SHEPP Coral Rock	Pres PR10066
DUKE ELLINGTON Yale Concert	Fan 9433
ART BLAKEY & THE JAZZ MESSENGERS Buhaina	Pres PR10067
MCCOY TYNER Song of the New World	Mile MSP9049
GARY BARTZ NTU TROOP -- Follow The Medicine Man	Pres PR10068
STANLEY CLARKE Children of Forever	Poly PD5531
LOU DONALDSON Sassy Soul Strut	B-N BNLA109F
MAYNARD FERGUSON M. F. HORN/3	Col KC32403
C. SANTANA/MAHAVISHNU J. McLAUGHLIN Love, Devotion, Surrender	Col KC32034
HUBERT LAWS Carnegie Hall	CTI 6025
RON CARTER Blues Farm	CTI 6027
CHICAGO Chicago V1	Col KC32400

★ SAVE

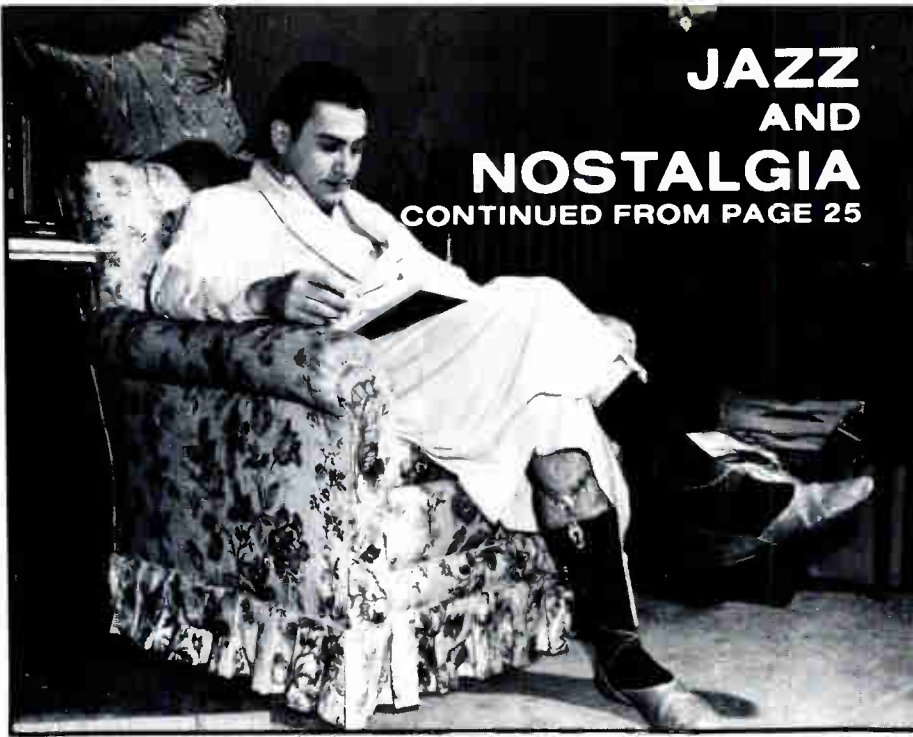
Save money on all domestic labels. There is no obligation or minimum purchase. The only recordings you receive are the ones you order.

Shipments made only to U.S.A., Military & Canadian addresses.
(No shipments made without payment.)

PRETTY PURDIE Soul Is...	F-D 10154
AIRTO Fingers	CTI 6028
REVOLUTIONARY ENSEMBLE Vietnam - 1 & 2	ESP 3007
JERRY HAHN Moses	Fan 9426
MIKE BLOOMFIELD/JOHN PAUL HAMMOND/ DR. JOHN - Triumvirate	Col KC32172
HERBIE HANCOCK Sextant	Col KC32212
RAHSAAN ROLAND KIRK -- Prepare Thyself To Deal With A Miracle	Atl SD1640
HERBIE MANN Hold On I'm Comin'	Atl SD1632
QUINCY JONES You've Got It Bad Girl	A&M SP3041
LARRY CORYELL The Real Great Escape	Van VSD 79329
HOUSTON PERSON Sweet Buns & Barbeque	Pres 10055
HAMPTON HAWES Blues For Wall	Pres 10060
MAYNARD PARKER Midnight Rider	Pres 10054
RAMON MORRIS Sweet Sister Funk	G-M 516
WEATHER REPORT Sweetnighter	Col KC32210
DONALD BYRD Black Byrd	B-N LAO47-F
MILT JACKSON Sunflower	CTI 6024
FREDDIE HUBBARD First Light	CTI 6013
LOU DONALDSON Sophisticated Lou	B-N LAO24-F
MCCOY TYNER Songs For My Lady	Mile 9044
FUNK, INC. Hangin' Out	Pres 10059
HORACE SILVER -- In Pursuit Of The 27th Man	B-N LAO54-F
GABOR SZABO Mizrab	CTI 6026
STEVIE WONDER Innervisions	Mot T326L
SUPERSAX SUPERSAX PLAYS BYRD	Cap ST11177
ROY AYERS Red, Black & Green	Poly PD5045
DAVE BRUBECK & GERRY MULLIGAN Live	Col KC32143
GENE AMMONS Got My Own	Pres 10058
JIMMY McGRiff/GROOVE HOLMES -- Giants of The Organ Come Together	G-M 520
FREDDIE HUBBARD Sky Dive	CTI 6018
HUBERT LAWS Morning Star	CTI 6022
MERL SAUNDERS Fire Up	Fan 9421
PHAROAH SANDERS Black Unity	Imp IPE9219
AMMONS & MOODY Chicago Concert	Pres 10065
SLY & THE FAMILY STONE Fresh	Epic KE32134
JANIS JOPLIN Greatest Hits	Col KC32168
MILT JACKSON/RAY BROWN Just The Way It Had To Be	Imp AS9230
ALPHONZE MUZON Essence Of Mystery	B-N LAO59-F
ALBERT HAMMOND The Free Electric Band	Col KZ32267
CHARLIE BROWN -- Why Is Everybody Always Pickin' On Me?	Contact C6101
DAN HICKS & THE HOT LICKS Last Train to Hicksville	B-T BTS51
EARTH, WIND & FIRE Head To The Sky	Col KC32194

PLEASE TURN PAGE

Note: Effective immediately, all CTI, Kudu, Black Lion and Chiaroscuro albums are list priced at \$6.98 (db/RC \$4.96).



13



14



15



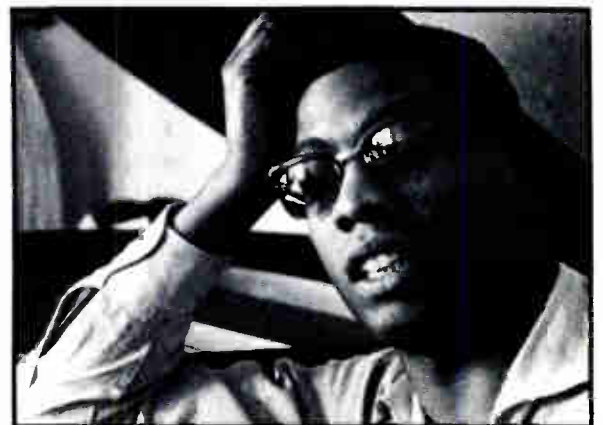
16



17



18



19



20



21



22



23



24



25



26



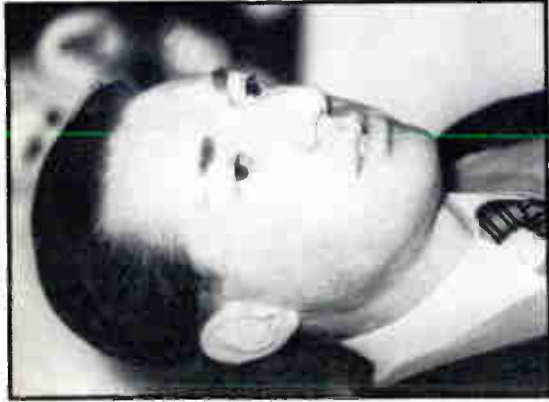
27



28



29



30



31



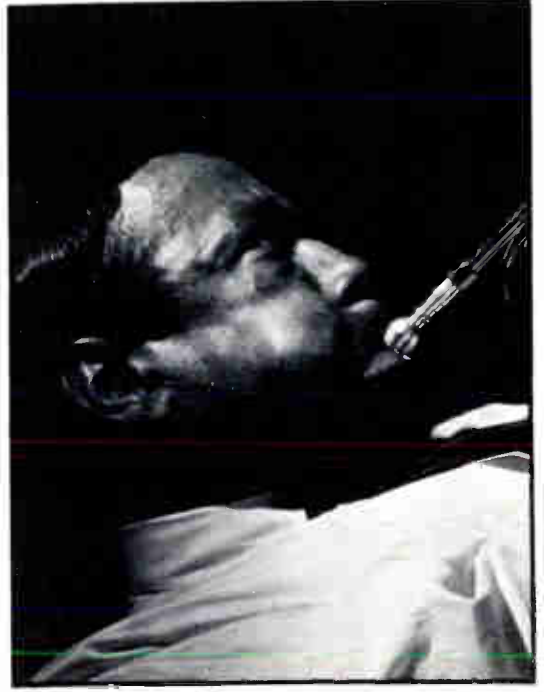
Who's band is this? 32



33



34



35



36



37



38



39



40



41

- | | | | |
|---|-----------------------------------|--|----------------------------------|
| 1-Dorothy Dandridge and Count Basie (p. 24) | 11-Annie Ross (p. 25) | 21-Stan Getz (p. 56) | 31-Charlie Christian (p. 57) |
| 2-Bill Evans (p. 24) | 12-Les Paul and Mary Ford (p. 25) | 22-The Vagabonds (p. 56) | 32-The Jimmy Dorsey Band (p. 57) |
| 3-Dizzy Gillespie (p. 24) | 13-Artie Shaw (p. 55) | 23-Julian "Cannonball" Ad-derley (p. 56) | 33-Dan Morgenstern (p. 57) |
| 4-Slam Stewart (p. 24) | 14-Maynard Ferguson (p. 55) | 24-Sleepy John Estes (p. 56) | 34-Dean Martin (p. 57) |
| 5-Eddie Safranski (p. 25) | 15-Don Ellis (p. 55) | 25-James Brown (p. 56) | 35-Lee Morgan (p. 57) |
| 6-Louis Armstrong (p. 25) | 16-Shelly Manne (p. 55) | 26-Buster Bailey (p. 56) | 36-Bunny Berigan (p. 58) |
| 7-Mel Lewis (p. 25) | 17-The McGuire Sisters (p. 55) | 27-Billy Eckstine (p. 56) | 37-Dave Brubeck (p. 58) |
| 8-Sun Ra (p. 25) | 18-Ella Fitzgerald (p. 55) | 28-Lee Castle (p. 56) | 38-Charlie Parker (p. 58) |
| 9-Carole King (p. 25) | 19-Herbie Hancock (p. 55) | 29-Orrin Keepnews (p. 57) | 39-Miles Davis (p. 58) |
| 10-Chet Baker (p. 25) | 20-Warne Marsh (p. 56) | 30-Leonard Feather (p. 57) | 40-John Coltrane (p. 58) |
| | | | 41-Billie Holiday (p. 58) |

Big Muff This fine distortion device is high on sustain and low on distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird, with a sweet violin-like sustaining sound. The sustain control allows you to optimize long sustain with a hint of harmonic distortion. Jimi Hendrix relied on the Big Muff for his smooth, mellow, supple electric lady sound.



Black Finger DISTORTION-FREE GUITAR SUSTAINER Black Finger is an 80 db compressor which gives a pure, completely controlled long, long sustain with NO distortion. It sustains whole chords as well as single notes without any muddiness. And when you feel like adding a little flash to your act, Black Finger's extreme sensitivity makes fast, loud one-handed playing easy. Your guitar will respond instantaneously to your touch. Black Finger produces a silvery, liquid sound that can be greatly varied by different settings on the tone and sustain dials, giving you a variety of natural overtones, from opaque to translucent.

Crying Tone Pedal At last Electro-Harmonix has developed the Wah-Wah pedal with all the features you've been looking for: a 4 position TONE BANK that gives you 4 ranges of the tone spectrum to sweep thru a REVERSE switch, so you can sweep the frequencies in either direction, giving you an 'aaawaa' as well as a 'wahwah' effect; a MODE switch which deactivates the wah wah effect and converts it into a volume control pedal. This gives you an effect similar to that of a tape recording played backwards. As a caper, the Crying Tone Pedal is the most ruggedly built pedal of its kind, bar none.



Bad Stone This PHASE SHIFTER cycles any instrument or microphone signal through 1080 degrees of Phase rotation, generating a bubbling water like doppler frequency shift.



Frequency Analyzer

- Blow horn thru the FREQUENCY ANALYZER and out comes three different horns in MOVING harmonies.
- The FREQUENCY ANALYZER can COMPRESS the neck of your guitar down to two feet, or STRETCH the neck up to nineteen feet.
- Turn your Farfisa, Hohner, Wuritzer, RMI, Hammond or any other piano into a synthesizer.
- Shift the frequencies of your drums, cymbals and hi-hats.
- Sing thru the FREQUENCY ANALYZER and get two voices in MOVING harmonies.
- Play a scale and get out a scale BACKWARDS.
- Play any note, for example, a C, and out comes a D, E, B, or any note or fractional in-between note, according to the setting you made on the dials.
- Blend your regular signal with the new shifted notes.
- Filter control allows you to sort out high frequency components.
- Fine control allows you to pre-set any harmonic multiple you desire.

• \$179.95



Plug-in Boosters

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

Screaming Bird A treble booster that will give your instrument the razor sharp cut of a screeching harpsichord whose strings are whipped instead of plucked. Use two Birds and turn your guitar into an electric banjo.

Muff This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm'n 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 PA 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 PA system.



Floor Boosters

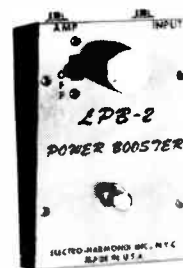
A new generation of boosters down on the floor with handy heavy-duty foot operated switch. Cut in or out without dropping a note. Add flash, depth, and range to your live performance.

LPB-2 Beef up your amplifier to 10 times the normal power with a tromp of your foot with this floor controlled version of the famous LPB 1 Power Booster. All amplifiers are overdesigned to handle the most powerful pickups, so the LPB 2 will allow you to tap the power implied in your amplifier.

Screaming Tree Howling high highs! This foot operated treble booster based on the legendary Screaming Bird is a must for lead guitarists! Gives you a razor-sharp attack that cuts through ANYTHING!

Little Muff Funky, dirty, fuzzy sound like the 1950's 'garage recording' sound. Get that tube amp tone with the touch of a toe!

Hogs Foot Swamp bottom bass for the professional bass player. Thick, heavy penetration makes this an optimum tool for the blues player. Tromp your sound into the ground with heavy-duty foot switch.



Electro-Harmonix accessories are compatible and modular. Any combination of more than one unit will give you an infinite variety of sounds.

ALL ELECTRO-HARMONIX PRODUCTS ARE ALSO AVAILABLE AT YOUR FAVORITE RETAIL MUSIC STORE.

MUSIC STORES—CALL US COLLECT: (212) 741-1770

electro-harmonix

DB-M '74

27 West 23rd Street, New York, N.Y. 10010

Please ship:

Postage paid by Electro-Harmonix.

<input type="checkbox"/> BIG MUFF	\$ 39.95	<input type="checkbox"/> LPB-1	\$14.95	<input type="checkbox"/> LPB-2	\$23.95
<input type="checkbox"/> FINGER	69.95	<input type="checkbox"/> BIRD	17.95	<input type="checkbox"/> TREE	23.95
<input type="checkbox"/> CRYING TONE	69.95	<input type="checkbox"/> MUFF	18.95	<input type="checkbox"/> LITTLE MUFF	23.95
<input type="checkbox"/> BAD STONE	149.95	<input type="checkbox"/> MOLE	19.95	<input type="checkbox"/> HOGS FOOT	23.95
<input type="checkbox"/> ANALYZER	179.95	<input type="checkbox"/> EGO	14.95		

☐ Enclosed is total check for order

\$.....

☐ Please place me on your new product announcement mailing list at no charge.

Name

Address

City

State

Zip

A GUIDE TO COLLEGE JAZZ STUDIES

Compiled and Annotated by Charles Suber

In the years before World War II, there was no such thing as "college jazz studies." Almost every campus did have its own student dance band that played "hot" music on occasion but blue notes and rag time were *verboten* in the classroom.

*Mama don't 'low no jazz playin' 'round heah
Mama don't 'low no jazz playin' 'round heah
Well, I don't care what Mama don't want,
I play my jazz anyhow!*

That's just what so many of the black and white name band leaders of the 20s and 30s did. They learned their legit music in school and their jazz on the street. (A few examples suffice: Benny Carter, Fletcher and Horace Henderson from Wilberforce; Jimmy Lunceford from Fisk; Erskine Hawkins from Alabama State; Fred Waring from Penn State; Glen Gray & Casa Loma from Illinois Wesleyan; Johnny Green from Harvard; Les Brown from Duke.)

In those days, **down beat** was considered the Trade Paper for Professional Musicians most of whom were dance and show band players. They knew how to play for hops and soirees but they wanted to learn the new music that was such a hit in Chicago and New York and all around the towns. How do you play jazz? How do you arrange to get the special sound evoked by a Billy Strayhorn or Fletcher Henderson or Sy Oliver? So **down beat**, from its beginning in 1934, regularly devoted considerable space to arranging techniques, transcribed jazz solos, and practical advice on how to play jazz piano, guitar, and the rest. It also served as a forum and directory for the teachers who specialized in jazz techniques; i.e., Sharon Pease—piano; Roy Knapp—drums; Will Hudson—arranging; et al. **down beat** also began back then its never ending campaign to have schools offer jazz instruction.

"... it might be a sensible and practical policy for most of our colleges and universities to introduce specialized courses in instrument playing and orchestra conducting and award a new degree, B.J. (Bachelor of Jazz) in place of the more conventional B.A. or B.S." —from a two-part article by Roger Barrett, Oct. 11, 1937, **down beat**.

The first signs of interest in formal college-level jazz instruction came after WWII as the dance band musician faced a shrinking market for his services. Out of economic necessity, he followed the lead of his WWI counterpart, the concert bandman: he sought employment as a school music teacher. If he was certificated, he probably went right into secondary school teaching but more likely he used his G.I. Bill education benefits to finish a degree.

Professional training schools, such as Westlake (Los Angeles) and Berklee (formerly Schillinger House, Boston) came into prominence in the years 1945-50. A "Dance Band Major" was begun at North Texas State U. (Denton) in 1948 by Gene Hall and other ex-dance band players. Bob McDonald began a "commercial music major" program in 1946 at Los Angeles City College, a two-year community school. By 1950, stage (jazz) band programs for credit were inaugurated at Northern Arizona U. (Flagstaff); Sam Houston State U. (Huntsville, Tex.); California State Polytechnic U. (Pomona); and Lamar U. (Beaumont, Tex.). In spite of these precedents by 1954 there were only a half dozen colleges offering jazz related courses or ensembles for credit; about a dozen more had resident stage bands but not as part of the music curriculum. (See the Statistical Analysis of the Guide for a table indicating the numerical growth of colleges offering jazz studies.)

If the colleges were slow in adopting their curricula to an examination of 20th century American Music, the high schools were not. A rapid expansion of high school stage bands ("stage" was a handy euphemism in those areas where "dancing" and "jazzing" were *non rigueur*) accompanied the post-WWII population boom. The ex-dance band players and the graduates of North Texas, Sam Houston, etc., were entering (junior and senior) high schools in steadily increasing numbers. They knew from personal experience that playing jazz would not encourage debauchery, cause madness, or ruin an embouchure. They knew the positive attributes of jazz performance —increased motivation and interest, heightened creativity, wider appreciation of different idioms, etc. The availability of jazz oriented music educators plus the natural attraction of young players to their own music resulted in some 5,000 high school stage bands in full swing at the beginning of the 1960s. (The Guide shows about 40 colleges offering jazz for credit at that time.)

It is reasonable to assume that the increase of jazz in the high schools "forced" many colleges to provide jazz courses. It can be further assumed from the accounts of many college jazz educators that the heads of college music schools or departments were not (and are not) exactly panting to include jazz in their traditional curricula. No better example of this academic reluctance is the elective status of currently offered jazz courses. Only 15 of the colleges listed in the Guide require any jazz course toward the fulfillment of a mus-ed, applied, or composition major. Even though about 16 colleges offer courses in jazz pedagogy there is no requirement for a future music teacher to learn jazz techniques, jazz history, or the development of Afro-American Music. Even prestigious Indiana U., North Texas State U., and the Eastman School of Music permit music education majors to evade any experience or knowledge of jazz.

Fortunately, students are becoming more demanding in their right to choose and formulate the kind of (music) education they want. Unfortunately, students (and educators and guidance counselors) have not had a reference source from which they could shop for music education purchases (paid for by tuition and tax dollars).

A primary purpose of the Guide is to provide a market-place where shops of higher education can display their musical curricula. To make the best choices, the following cautions and suggestions are offered.

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

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

- If one is absolutely set upon becoming a professional musician, there is little anyone can do to dissuade him but it is suggested the following advice be heeded. There is no school that can provide the essential characteristics of a professional performer—a strong *Ego*, an

almost consuming *Ambition*, and a marketable *Talent*. However, there are two and four year schools that will supply the tools and skills needed to compete in the professional market. If the 2-year college is in or near a large urban area, it should be possible and desirable for the student to augment his formal jazz education with outside professional playing. A 4-year college—assuming that it offers professional training courses—does provide alternative on-campus performing opportunities.

- A college should not be ruled out just because it currently offers no jazz training other than a Stage Band with a half-hour credit. That may be all that the student wants or needs if he is not a music major but merely wants to do some big band playing while pursuing a career outside of music. It is also possible that the college may offer independent study programs in which various jazz courses are available "upon request." (There are colleges that for one reason or another are loath to make their actual jazz capacity public. The vestiges of a "serious" image hold fast in some quarters.)

- Is the program at X college a good one? This is the type of question that **down beat** is asked most frequently. The answer remains; that it is not fair to the student or the college to make such an evaluation without knowing and relating the capacity and goals of the student to the jazz program offered by the college. There are, however, several tips that are suggested when making an evaluation.

- Is improvisation offered or at least encouraged in performance? Improvisation is, after all, an essential component of all jazz. Any program or ensemble performance without it cannot be scored high on the creativity scale.

- Listen to the college's jazz band and talk with graduates and students currently participating in the college's jazz program. Catalogs, etc. are, at best, poor substitutes for on-the-spot investigation.

- Estimate what can be added to the college jazz program by self study or with or without the assistance of a faculty member. There are excellent self-study materials and correspondence courses (Berklee, Dick Grove, etc.) that can augment a college jazz program which may be satisfactory in other respects.

How To Use The Guide

The Guide is published as a reference directory for students, educators, and guidance counselors. The information contained herein has been supplied by the colleges and is subject to change without notice. Changes, additions, and deletions will be incorporated in future editions of the Guide.

- Both 2-year and 4-year colleges are listed in the main body of the Guide alphabetically by states, cities within states, and by school name within the same city.

- The Index-Cross Reference is in two parts—2-year and 4-year colleges—each arranged alphabetically by college name. The Index also shows, in tabular format, the number and type of jazz courses offered by each college.

- The sample questionnaire should be examined for an explanation of how individual college listings are arranged.

- The first mentioned school official or office in each listing should be contacted at the mailing address and phone indicated for information concerning entrance requirements, tuition, school catalog, etc.

- The first name listed after Fac. (faculty) should be contacted for information concerning the jazz curriculum (course content, prerequisites, texts, etc.).

- The courses listed after Curriculum in-

clude: Title of Course (plus course description if not implied in the title); Course Catalog Number if provided; credit hours (0.1, 2, 3, 4, etc.). Also indicated, when known, is the status of the jazz curriculum—major, minor, or emphasis, and whether any of the jazz courses are required for the fulfillment of a music major.

Questionnaires, with enclosed reply envelope, were sent to the 1,250 colleges known to offer instrumental music. The mailings were made in two stages between Oct. 15 and Nov. 15, 1973. The first mailing—addressed to a particular person—went to approximately 400 (two and four year) colleges known to **down beat** as engaged in some kind of organized jazz activity. A total of 184 (46%) listings resulted. An additional 64 (7.5%) listings came from the second mailing—addressed, "Chairman, Music Dept."—to the other 850 colleges. (Only three questionnaires were returned with "no jazz program" indicated.)

The total of 248 listings in the Index and the main body of the Guide is apportioned as 198 4-yr. colleges and 50 2-yr. colleges. Also listed, but not included in the Statistical Analysis, are 11 colleges with "Pending Programs"; and 80 colleges known to have organized jazz activity but which have not yet returned questionnaires. Therefore, a total of some 339 colleges are known to offer one or more jazz courses or ensembles in 1974. Allowing for a combination of mailing delays, work load of music educators, and the estrangement of jazz from the chairman's office in some colleges,—it is reasonable to estimate an additional 75-100 colleges offering instrumental jazz instruction for an approximate national total of 415-440 colleges. (It is difficult to estimate the number of colleges offering just a jazz survey course open to non-music majors.)

Overwhelmed!

Because the response from the colleges exceeded expectations and the number of pages reserved for the Guide in the 1974 **down beat** Yearbook, it became necessary to print the main body of listings in a separate booklet. This 16 pp. booklet is free to any purchaser of *Music Handbook '74* by supplying name and address to Guide, **down beat**, 222 W. Adams St., Chicago, IL 60606. Additional copies of the Guide are \$1.50 each.

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

Years	A	Non-credit	B	Credit
1940-44	5	(5)	—	(—)
1945-49	5	(10)	4	(4)
1950-54	9	(19)	5	(9)
1955-59	23	(42)	12	(21)
1960-64	29	(71)	20	(41)
1965-69	94	(165)	94	(135)
1970-74*	63	(228)	93	(228)
Average: 1964.9			1967.8	

*Only colleges which have specifically indicated 1974 are included.

- Number of 4-yr colleges offering a **Jazz Major**: 15 (7.6% of 198); not applicable to 2-yr. colleges.
- Number of 4-yr. colleges offering a **Jazz Minor or Emphasis** program: 22 (11.1% of 198); not applicable to 2-yr. colleges.
- Number of 4-yr. colleges **requiring** at least one jazz course toward the fulfillment of a music major: 15 (7.5% of 198); not applicable to 2-yr. colleges.

● Number of 4-yr. colleges offering at least **four jazz "core"** courses—ensemble/improvisation/arranging/survey: 44 (22.2% of 198); 2-yr. colleges, 7 (14% of 50).

● Number of 4-yr. colleges offering **three** of the four **"core"** courses: 43 (21.7% of 198); 2-yr. colleges, 11 (22% of 50).

● Number of 4-yr. colleges offering at least one **jazz ensemble*** (band of 18+ players): 189 (95.5% of 197) ... average number of ensembles 2.2 per 4-yr. colleges; 2-yr. colleges, 48 (96% of 50) ... average number of ensembles, 1.8 per 2-yr. college. (*The numerous ensembles of Berklee C/Boston, MA are not included in these figures.)

● Number of 4-yr. colleges offering jazz **improvisation** as a course of study: 87 (43.9% of 198); 2-yr. colleges, 21 (42% of 50).

● Number of 4-yr. colleges offering jazz **arranging-composing** (and related subjects) as a course of study: 91 (45.9% of 198); 2-yr. colleges, 17 (34% of 50).

● Number of 4-yr. colleges offering at least one **jazz survey course** (Afro-American music, history & development, rock/pop, etc.): 112 (56.6% of 198); 2-yr. colleges, 22 (44% of 50).

● Number of 4-yr. colleges offering at least one **jazz theory/harmony** course: 21 (10.6% of 198); 2-yr. colleges, 7 (14% of 50).

● Number of 4-yr colleges offering at least one course in **jazz instrumental instruction** (jazz piano, guitar, drums, trumpet, etc.): 27 (13.6% of 198); 2-yr. colleges, 6 (12% of 50).

● Number of 4-yr. colleges offering **pedagogy** courses: 18 (9.1% of 198); not applicable to 2-yr. colleges.

● Number of 4-yr. colleges that are members of the National Association of Schools of Music (NASM): 129 (65.4% of 198) which represents 32.5% of the 397 NASM members.

Questionnaire

A condensed version of the questionnaire sent to college music departments and used to compile the Guide is reproduced below. Any college that wishes to be included in the Guide should forward the information requested in the questionnaire to *A Guide to College Jazz Studies*, **down beat**, 222 W. Adams St., Chicago, IL 60606.

- Name of College/Univ. (2 or 4 yr.?).
- Department or School of Music?
- Name/Title of music head.
- Name/Title of person "in charge" of jazz studies.
- Name/Title of person (or office) who can supply "further information on tuition, admission, etc."
- Year when the first jazz ens. or course offered at your school.
- Year when the first jazz-for-credit course or ensemble offered.
- List all jazz related courses & ensembles offered during the 1973-74 school year. Indicate: Title of Course/Course Cat. No.*/Credits (0-1-2-3, etc.)/faculty member/ brief course description, if not implied in the Title (or enclose a school catalog with relevant items indicated).
- May a music major earn a Bachelor's degree with a jazz major? minor? emphasis?
- *List catalog numbers of jazz courses required for mus-ed majors, applied majors, and composition majors.
- List traditional music courses in which jazz is given substantial attention (such as 20th Century Music, Adv. Comp., etc.).
- List jazz courses offered for post-graduate study. Is an advanced degree available in jazz studies?
- Future curriculum: indicate which of the following jazz related courses would be added if budget were available. Indicate if course(s) will be added in 1974-75 ... arranging; Afro-American music; composition; conducting; copying/notation; combo; jazz band or orchestra; electronic music/technology; film scoring; history & development; improvisation; jazz styles & analysis; legal aspects (copyrights, etc.); materials & literature; pedagogy; recording (techniques, etc.); theory/harmony; vocal (swing choir, etc.); instrumental instruction, such as jazz piano, bass, etc.; and others.
- Are scholarships or tuition assistance available for jazz music undergraduates? Any limitations?
- Make any comment you wish about your program, the nature of the Guide, etc.

**FREE
TWO ALBUMS**
with your new or renewal
down beat
subscription.
SUBSCRIBE TODAY
and select any two

db no.
AA Freddie Hubbard
Hub of Hubbard
BB Oscar Peterson
Motions & Emotions
CC Francy Boland
Out of the Background
DD Baden Powell
Tristeza On Guitar
EE Archie Shepp—Life At
the Donaueschingen Fest.
FF Jim Hall
It's Nice To Be With You
GG The Awakening
Hear, Sense & Feel
HH Eddie Condon
Town Hall Concerts, Vol. 2
II Sonny Stitt
For Each Other
JJ Jimmy Forrest
Black Forest
KK George Freeman
Birth Sign
LL Kalaparusha
Forces & Feeling
MM Larry Willis
Inner Crisis
NN Jimmy McGriff—Friday the
13th "a Cook County Jail
OO Cootie Williams
Cootie Williams Sextet
PP Claude Hopkins
Crazy Fingers
QQ Dill Jones
Music of Bix Beiderbeck's
RR Teddy Wilson
With Billie In Mind
SS Eddie Condon—Jazz At
the New School
TT Dick Wellstood
From Ragtime On

SUBSCRIBE NOW!
get **YOUR TWO FREE** albums
Plus 21 Heavy Issues
of **down beat**

down beat/SUB

222 W. Adams St., Chicago, IL 60606

Start my subscription for 21 issues and send my FREE ALBUMS. Circle two

AA BB CC DD EE FF GG HH II JJ
KK LL MM NN OO PP QQ RR SS TT

—Here's My \$9.00—U.S.A. addresses.

—Here's My \$10.00—Pan-American Union

—Here's My \$10.50—Canada & Foreign

—Bill Me. Start my subscription for 21 issues immediately. Send my two free albums when you receive my payment.

___new subscription___renewal or extension

Please Print MH4

Name _____

Address _____

City _____

State _____ Zip _____

No billing for foreign orders, send check or MO

GEORGE RUSSELL'S LYDIAN CHROMATIC CONCEPT OF TONAL ORGANIZATION

"The foremost theoretical contribution of our time . . . destined to become the most influential musical Philosophy of the future."

DAVID BAKER

(Chairman Afro-American Music Department
Indiana University)

"Surpasses any musical knowledge I have been exposed to."

ORNETTE COLEMAN

"Then came modes. Tunes were only tonal centers. George Russell pioneered this and Miles Davis applied his beautiful lyricism to this harmonic base."

MICHAEL ZWERIN

(Village Voice)

"The most profound theoretical contribution to come from jazz."

JOHN LEWIS

(Director (Modern Jazz Quartet))

To purchase the
LYDIAN CHROMATIC CONCEPT
send **\$24.50** to

CONCEPT PUBLISHING COMPANY
Suite 1104 12 East 41st Street
New York, NY 10017

NEW BRILLIANT RECORDINGS

BY GEORGE RUSSELL

• OHELLO BALLET SUITE

(Big Band) price \$5.00

• THE ESSENCE OF GEORGE RUSSELL (double
album featuring classic live Big Band performance
of *Electronic Sonata For Souls Loved By
Nature* and also *Concerto For Self-Accompanied
Guitar* price \$7.95

• LISTEN TO THE SILENCE (Large Chorus with
Jazz/Rock Ensemble) price \$5.00
(Add 50c for postage) Available to stores.

Order from **JCOA RECORDS**

6 West 95th Street New York, NY 10025



If you were to say, "A Benge?
What's that?" — it wouldn't
surprise us in the least.
Benge is a specialist, for artists
that demand the ultimate. The only
instruments we produce are
trumpets and cornets . . . Each is
custom-made to the artist's own
specifications.

**KING
MUSICAL INSTRUMENTS**

EXCLUSIVE DISTRIBUTORS

Index and Cross-Reference

The listings are arranged in two sections: 4-year colleges/universities and 2-year colleges. For full particulars, see the main body of the Guide.

Legend

Mj = The equivalent of a jazz **major** is offered. (Omitted for 2-year schools.)

mi = jazz **minor**

em = jazz **emphasis**

En = the number of jazz **ensembles** or courses (including band, combo, orchestra, etc.)

Im = the number of jazz **improvisation** courses.

AC = the number of jazz **arranging/composition** courses (including orchestration, film scoring, commercial writing, etc.).

Su = number of jazz **survey** courses (including history, development, comparative styles and idioms, etc.)

TH = number of jazz **theory/harmony** courses.

Pi = number of jazz **piano** courses (including other instrumental instruction—sax, trumpet, trombone, drums, bass, guitar, etc.)

Ed = number of jazz **education** (pedagogy) courses for the training of educators to teach jazz techniques in secondary schools.

Other = number of courses not otherwise categorized (including jazz vocal, recording, legal aspects, copying, materials, etc.)

* = asterisk indicates course(s) required for a music major (detailed in main body of Guide).

n = no credit offered

4-year Colleges and Universities

College/City, State	Mj	En	Im	AC	Su	TH	Pi	Ed	Other
Akron, U/OH		1							
Alabama U/University		2	1	2*	1				
Alverno C/Milwaukee					1				
Antioch C/Balt. & Wash., DC			1	1	2		1		
Appalachian State U/Boone, NC		1	1						
Arizona State U/Tempe		2							
Arizona, U/Tucson	Mj	1	1	4*	1*				1
Arkansas State U/Jonesboro		2							
Ashland C/OH		1							
Austin Peay State U/ Clarksville, TN		1							
Ball State U/Muncie, IN		1n	1	1	1				
Berklee C of Music/Boston		(hundreds of ens. & courses)*							
Bethany C/Lindsborg, KS		1	1	1	2			1	
Bowling Green State U/OH		1			1				
Bowdoin C/Brunswick, ME		1			3				
Bridgeport, U/CT	em	3	2	1	1		2		2
Butler U/Indianapolis, IN		1		1	1				
Calif. State U/Fresno		3		1	4				
Calif. State Polytechnic U/ Pomona	em	2	1	1	1*				
Calif. State U/Northridge		1							
Calif. State C/Sonoma (Rehnert Park)		2		1	1		1		
Calif., U/Berkeley		10n					2n		
Calif., U/Los Angeles		2			4				
Capital U/Columbus, OH		2n	1		2			1	
Carthage C/Kenosha, WI		1			1				
Case Western Reserve U/ Cleveland, OH	em	2	1	1	3				
Central Mich. U/Mt. Pleasant	mi	1	1	2	1				
Central Missouri State U/ Warrensburg		1							
Central State U/Wilberforce, OH		1			2				
Central Washington State C/ Ellensburg	em	8	1	1	1		1		1
Clark U/Worcester, MA		1			2	1			1
Coe C/Cedar Rapids, IA		1	1	1					
Colo. State U/Ft. Collins		1			1				
Colorado, U/Boulder		1n			1				
Colorado, U/Denver	Mj	2		4					3
Columbia U-Teachers C/NYC			2	1					
Converse C/Spartanburg, SC					1				
Cornell C/Mt. Vernon, IA		2	1		1				
Delta State C/Cleveland, MS		1							

continued on page 64

"Other" Courses

The "other" jazz related courses indicated in the last column of the Index are listed below.

Business of Music (marketing, etc.):

George Peabody C/Nashville, TN
Miami, U/Coral Gables, FL

Copying & Notation:

Berklee C/Boston, MA
East Los Angeles C/CA
Eastman SM/Rochester, NY
Los Angeles City C/CA
Santa Monica C/CA
Westminster C/Salt Lake City, UT

Electronic Music (jazz application):

Berklee C/Boston, MA
Clark C/Worcester, MA
Denver, U/CO

Legal Aspects (copyrights, etc.):

Berklee C/Boston, MA
Miami, U/Coral Gables, FL
Philadelphia Musical Academy/PA
Southern Miss. U/Hattiesburg
Texas, U/Austin

Recording (techniques, etc.):

Berklee C/Boston, MA
Colorado, U/Denver
George Peabody C/Nashville, TN
Syracuse U/NY

Vocal (individual, choir, etc.):

Arizona, U/Tucson
Bridgeport, U/CT
Central Wash. State/Ellensburg
Clark C/Vancouver, WA
Colorado, U/Denver
Columbia Basin C/Pasco, WA
Gavilan Comm. C/Gilroy, CA
Hibbing Comm. C/MN
Highline Comm. C/Midway, WA
Monterey Peninsula C/CA
New York, S.U./Buffalo
Palm Beach Jr. C/Lake Worth, FL
Siskiyou, C/Weed, CA
Stephen F. Austin State U/
Nacogdoches, TX
Washington State U/Pullman

Postgraduate Study

The following universities offer postgraduate jazz courses during the regular school year or in summer sessions.

Colorado, U/Denver (1974)
Illinois, U/Urbana
Indiana, U/Bloomington
Miami, U/Coral Gables, FL
Moorhead State U/MN (1974)
New England Conservatory of Music/
Boston, MA
New York, S.U./Buffalo
Northern Colorado, U/Greeley
North Texas State U/Denton
Wesleyan U/Middletown, CT
Wisconsin, U/Superior

The following two and four year colleges currently offer jazz instruction without course credit or are intending to institute one or more jazz courses in 1974-1975.

Alma C., Alma, MI 48801. Ernest G. Sullivan, Chmn., DM; 517/2141. Fac.: Jack

La Voz

The Pride of
the Professionals



Clarinetists and saxophonists who care about good music care about the reed they use. That's why La Voz reeds are in such demand. La Voz reeds are fashioned from the highest grade cane available. And La Voz ages its cane from 3 to 4 years before it even becomes a reed. The special La Voz manufacturing process calls for precise craftsmanship and hand-grading to exact tolerances. We also inspect each La Voz reed many times to assure superior performance. With all that built-in quality, shouldn't our reed be your reed?

La Voz Corporation, 8484 San Fernando Road, Sun Valley, California 91352.

Armando Peraza

KING CONGA



Sound
Quality
for
Quality
Sound

45809 Warm Springs Blvd. Fremont, California 94538

Heritage

handcrafts flutes of sterling silver, solid gold, and platinum. Piccolos of grenadilla wood or silver. Alto flute in sterling silver.

Exclusive Distributor:
CHICAGO MUSICAL INSTRUMENT CO.
7373 N. Cicero Ave. Lincolnwood, IL 60466

This small, separate division of the W. T. Armstrong Company

Armstrong

The name to remember in flutes and piccolos



music workshop : publications

The modern jazz theory and technique books published by **down beat** are in current use by thousands of students, educators, and players throughout the world. Hundreds of schools (high schools, colleges, studios) require one or more of these books for the study and performance of jazz. Players, clinicians, and writers refer to them as "establishing a professional standard of excellence."

JAZZ STYLES & ANALYSIS: TROMBONE by David Baker. First edition 1973. 144p., 11"x8 1/2", spiral bound, 247 transcribed and annotated solos from 191 trombonists. **MW 8 ... \$12.50**

Dave has to be one of the world's leading authorities on the jazz trombone. This book is a must for all jazz trombonists. —Phil Wilson

JAZZ IMPROVISATION (A Comprehensive Method of Study for All Players) by David Baker. Sixth printing 1973. 184p., 8 1/2"x11", spiral bound. **MW 1 ... \$12.50**

"In the growing body of jazz literature, the present volume stands out as one of the most useful and most sorely needed. Perhaps the outstanding quality of the book is its comprehensiveness. Many aspects of jazz are dealt with at both the fundamental and most sophisticated levels. It is a particular pleasure to see—for once—the dramatic and psychological aspects of jazz improvisation treated in a methodical, practical, no-nonsense manner." —Günther Schüller

ARRANGING & COMPOSING (for the Small Ensemble—jazz r&b jazz-rock) by David Baker. Third printing 1973. 184p., 8 1/2"x11", spiral bound. **MW 2 ... \$12.50**

This book is an intensive study. Dave gets into piano trios, jazz quartets, he explores four and live-voice writing, chord substitutions, r&b voicings and bass patterns, and a whole lot of other mind stretchers... it's a great trip through the working foundations of modern music. —Quincy Jones

TECHNIQUES OF IMPROVISATION (in four vols.) by David Baker.

Vol. I. A METHOD FOR DEVELOPING IMPROVISATIONAL TECHNIQUE (Based on the Lydian Chromatic Concept by George Russell), fifth printing 1972. 96p., 8 1/2"x11", spiral bound. **MW 3 ... \$7.50**

Vol. II. THE II V7 PROGRESSION, fifth printing 1972. 70p., 8 1/2"x11", spiral bound. **MW 4 ... \$7.50**

Vol. III. TURNBACKS, first edition 1971. 86p., 8 1/2"x11", spiral bound. **MW 5 ... \$7.50**

Vol. IV. CYCLES, first edition 1971. 250p., 8 1/2"x11", spiral bound. **MW 6 ... \$12.50**

These books have helped me so much to find and explore new directions in my playing. Today's musicians are very inquisitive; they want to know and people like Dave Baker make it possible for them to know. —James Moody

Save 15%—order the four volume set of
TECHNIQUES OF IMPROVISATION!
MW 3-6 ... \$29.75

GUITAR PATTERNS FOR IMPROVISATION by William Fowler (Professor of Music, Univ. of Utah; Jazz Consultant, Westminster College; Education Editor, **down beat**). Second printing 1972. 28p., 8 1/2"x11". Develops a thorough knowledge of the guitar fingerboard, together with proficiency in the use of modern chord progressions and almost unlimited melodic materials. **MW 7 ... \$4.00**

down beat • Dept. BKS
222 W. Adams St., Chicago, IL 60606

Please send me the books I have checked

— MW 1 — MW 4 — MW 7
— MW 2 — MW 5 — MW 8
— MW 3 — MW 6

Enclosed is my remittance for \$____, which includes
60c postage charge to any address.

Name _____

Address _____

City _____

State _____ Zip _____

Subscriber: please attach subscription
address label.

M '74

College/City, State

Mj En Im AC Su TH Pi Ed Other

Denison U/Granville, OH	1n			2			1	
Denver, U/CO	1		1					
DePaul U/Chicago, IL	1	1				1		
Drexel U/Philadelphia, PA					1			
Drury C/Springfield, MO	2*	1	1				1	
E. Carolina U/Greenville	4							
E. Central State C/Ada, OK	1							
E. Tennessee State U/ Johnson City	em 2	1	1	1	1	1	1	
E. Texas State U/Commerce	1	1	1	1				
Eastern Ill. U/Charleston	7	1	1					
Eastman SM-U. Rochester/NY	2	2	5					2
Evansville, U/IN	1							
Fairleigh Dickinson U/ Rutherford, NJ	1	1			1		1	
Fisk U/Nashville, TN	1		1					
Florida, U/Gainesville	1	1		1				
Friends U/Wichita, KS	1							
Frostburg State C/MD	1							
Furman U/Greenville, SC	1n	1						
George Peabody C/Nashville, TN	1							
Georgia, U/Athens	1			1				
Glassboro State C/NJ	2	1	1	3				
Governors State U/ Park Forest South, IL	1*		1*	1*	1*			
Grand Valley State C/ Allendale, MI	1							
Grinnell C/IA	Mj 2	1		4				1
Gustavus Adolphus C/ Saint Peter, MN	em 2		1					
Hamline U/St. Paul, MN	1							
Hardin-Simmons U/Abilene, TX	1							
Harvard U/Cambridge, MA	1							
Henderson State C/ Arkadelphia, AK	3*	2*						
Hiram C/OH						1		
Houston, U/TX	1							
Idaho, U/Moscow	3	1						
Ill. State U/Normal	4	1*	1					
Illinois, U/Urbana	em 5	1	1	1			3	
Ill. Wesleyan/Bloomington	2		1	1				
Indiana State U/Terre Haute	2	1		2				
Indiana U/Bloomington	Mj 2	2	2	2	2	1	1	
Iowa, U/Iowa City	1			1				
Ithaca C/NY	2	1	1	2				
Jersey City State C/NJ	1n	1		3				
Kansas State Teachers C/ Emporia	2	2	1					
Kansas, U/Lawrence	2	1		1				
Kent State U/OH	2		1	1				
Lamar U/Beaumont, TX	2						1	
Lawrence U/Appleton, WI	1	1	1	2				
Lebanon Valley C/Annville, PA		1	1			1		
Livingston C.-Rutgers U/ New Brunswick, NJ	Mj 4	2	2	2	2	2	4	
Louisiana State U/Baton Rouge	1							
Loyola U/New Orleans, LA	2	1n		1				
Manhattan Sch. of Music/NY	4*		2			1	1	
Mansfield State, C/PA	1n			1				
Marshall U/Huntington, WV	1							
Memphis State U/TN	4	1						
Metro. State C/Denver, CO	mi 2			1			1	
Miami, U/Coral Gables, FL	Mj 33	4	4	2	2	6	1	4
Miami U/Oxford, OH	1							
Michigan State U/E.Lansing	3	1	1					
Michigan Tech. U/Houghton	2							
Michigan, The U/Ann Arbor	1							
Millikin U/Decatur	2	1	2					
Minnesota, U/Duluth	em 2	2	1	2				
Missouri, U/Kansas City	2			1			1*	
Missouri, U/St. Louis	1			1				
Morehead State U/KY	Mj 4	1	1	1			2*	1*
Morgan State C/Balt., MD	em 1*			2				

College/City, State Mj En Im AC Su TH Pi Ed Other

Morningside C/ Sioux City, IA		1		1					
Muskingum C/New Concord, OH		1							
Nebraska, U/Omaha		1n		1	1				
Nebraska Wesleyan U/Lincoln		2	1	1	1				
Nevada, U/Las Vegas	em	2	2	3					
Nevada, U/Reno		1		2					
New England Conservatory of Music/Boston, MA	Mj	4	4	8	2				
New Mexico, U/Albuquerque		1							
New York, S.U./Binghamton	em	2	1		2				
New York, S.U./Brockport		1	2	1	1	1			
New York, S.U./Buffalo	em	2		1	4				1
New York, S.U./Old Westbury	Mj	2			3	1	2		
New York, S.U./Oswego	1n	1	1	2			1		
New York, S.U./Potsdam	3	2	1	2				1	
New York, S.U./Stony Brook				1					
Nicholls State U/ Thibodaux, LA		1							
North Carolina, U/Chapel Hill		1	1n	1n	1				
North Carolina, U/Greensboro		2		2	1				
North Central C/Naperville, IL		1							
Northeast Louisiana U/Monroe		1							
Northeast Missouri State U/ Kirksville		3			1				
Northeastern U/Boston, MA					4				
Northern Arizona U/Flagstaff		2							
Northern Colorado, U/Greeley		3	1	1	1				
Northern Ill. U/DeKalb		3	2n	1					
Northern Iowa, U/Cedar Falls		2	2	1	1			1	
Northern Mich. U/Marquette		1	1		1				
Northern State C/Aberdeen, SD		1	1	1	1				
North Park C/Chicago, IL		1							
North Texas State U/Denton	Mj	11	4	13	1	4		2	
Oakland U/Rochester, MI	em	2	1		2		7	2	
Oberlin C Conserv./OH	Mj	1	1		1				
Ohio State U/Columbus		4	1	1				1	
Oral Roberts U/Tulsa, OK		2		1					
Oregon, U/Eugene		1	1		3				
Pacific U/Forest Grove, OR	em	1*							
Pacific, U/Stockton, CA		2							
Pembroke State U/NC		1n	1		1				
Phila. Musical Academy/PA	em	2	2	4	1	2			
Phillips U/Enid, OK		1n		1	1				
Pittsburgh, U/PA	mi	1	1	1	4*			1	
Plymouth State C/NH		2			1				
Portland State U/OR	em	1							
Purdue U/W. Lafayette, IN		1							
Quincy C/IL		1			1				
Quinnipiac C/Hamden, CT		1			1				
Rocky Mt. C/Billings, MT		1			1				
Saint Francis C/Ft. Wayne, IN		1			1				
Saint John's U/Jamaica, NY					1				
Saint Thomas, U/Houston, TX		1			1				
Sam Houston State U/ Huntsville, TX		2	1	1	1				
San Jose State U/CA		1	1		1				
Shenandoah Conservatory/ Winchester, VA		2		1					
South Carolina, U/Columbia		2							
Southeastern La. U/Hammond		1	1					1	
Southern Ill. U/Carbondale		1	1		1				
Southern Mississippi U/ Hattiesburg	Mj	2	6	6	1				1
Southern U/Baton Rouge	Mj	2	4	1	4	1		2	
Southwest Missouri State U/ Springfield		4							
Southwestern Louisiana, U/ Lafayette		1		1					
Southwestern State C/ Weatherford, OK		3	1						
Stephen F. Austin State C/ Nacogdoches, TX		2	1	1*	1				1

BIG MAC'S

MAC DAVIS RECORDS AND
PERFORMS WITH AN
OVATION ACOUSTIC
ELECTRIC CLASSIC 1613-4
AND AN
ACOUSTIC ELECTRIC
ARTIST 1624-4.



☐ SEND ME THREE OVATION
CATALOGS. ENCLOSED IS 50¢.

☐ SEND ME AN OVATION
MOBILE. ENCLOSED IS 50¢.

SEND TO:
OVATION INSTRUMENTS
NEW HARTFORD
CONN. 06057

NAME _____

STREET _____

CITY _____

STATE _____

ZIP _____

DB

4-year Colleges and Universities

College/City, State	Mj	En	Im	AC	Su	TH	Pi	Ed	Other
Temple U/Philadelphia, PA		1							
Texas A&I/Kingsville, TX		1		1					
Texas Southern U/Houston		2	1	1					
Texas, U/Austin		2	1	1	2				1
Toledo, U/OH		1							
Towson State C/Baltimore, MD		1	1	2	1				
Tufts U/Medford, MA	em				2		1		
Utah State U/Logan		1							
Utah, U/Salt Lake City	Mj	2	1	3	1	6	4	1	
Valley City State C/ND		1		1					
Vermont, U/Burlington		1			1				
Virginia Commonwealth U/ Richmond		2		2		1			
Washington State U/Pullman		3			3				1
Wayne State U/Detroit, MI		1		1	2				
Wesleyan U/Middletown, CT		2			2	2	2		
Western Ill. U/Macomb		1	3	3*	1				
Western Mich. U/Kalamazoo		1	1	1	2				
Westfield State C/MA	mi	1	1	2	1	1			
Westmar C/LeMars, IA	2n								
Westminster C/Salt Lake City, UT	Mj	5		1	1	1	1	1	1
West Virginia Wesleyan C/ Buckhannon		1							
Wichita State U/KS		4	1	1					
Wisconsin, U/Eau Claire		3		1	1			1	
Wisconsin, U/Milwaukee		2							
Wisconsin, U/Parkside-Kenosha		2							
Wisconsin, U/Green Bay		4	2	1	1				
Wisconsin, U/Platteville		1			1				
Wisconsin, U/Stevens Pt.		4							
Wisconsin, U/Superior		4	2	2	2				
Wisconsin, U/Whitewater	mi	1		1	2				
Wittenberg U/ Springfield, OH		1			1				

2-year Colleges

College/City, State	En	Im	AC	Su	TH	Pi	Other
Cabrillo C/Aptos, CA	2	1	1		1		
Cerritos C/Norwalk, CA	3	1	1	2	1	1	
Clark C/Vancouver, WA	4	1	1	1			1
Columbia Basin C/Pasco, WA	1						1
Cuesta Comm. C/ San Luis Obispo, CA	1	1		1			
Delta C/University Center, MI			1	2			
DeAnza C/Cupertino, CA	4	2	1	1			

College/City, State	En	Im	AC	Su	TH	Pi	Other
East Los Angeles C/CA	2		3	1		1	1
Foothill C/Los Altos Hills, CA	1	1	1	1			
(Henry) Ford Comm. C/Dearborn, MI	1	1		1	1		
Gavilan Comm. C/Gilroy, CA	2						1
Harper C/Palatine, IL	1						
Highline Comm. C/Midway, WA	2		1	1	1	1	1
Hibbing Comm. C/MN	1						1
Holyoke Comm. C/MA	1						
Iowa Central Comm. C/Ft. Dodge	1						
Joliet Jr. C/IL	1	1					
Kaskaskia C/Centralia, IL	1						
Kennedy-King C/Chicago, IL	1						
Long Beach City C/CA	2			1			
Los Angeles City C/CA	3	1	1	1	1	1	1
Los Angeles Valley C/CA	3		1				2
Meramec Comm. C/Kirkwood, MO	1	1	1				
Mesa Comm. C/AZ	4	1		1			
Miami Dade Comm. C/F/L	2	1	2				
Milwaukee Area Tech. C/WI	1n	1n					
Monroe County Comm. C/MI				1			
Monterey Peninsula C/CA	8	4	4	4			1
Mountain View C/Dallas, TX	4						
N. Iowa Area Comm. C/Mason City	1						
Odessa C/TX	1						
Olympic C/Bremerton, WA	4	2		2			
Orange Coast C/Costa Mesa, CA	3						
Palm Beach Jr. C/ Lake Worth, FL	2	2	2	1	3	2	3
Redwoods, C of/Eureka, CA	2	1		1			
Ricks C/Rexburg, ID	1						
Sacramento City C/CA	1			1			
San Bernardino Valley C/CA	1	1					
Santa Monica C/CA	1		2	1	1		1
Siskiyou, C of/Weed, CA	1			1			1
Southwestern C/Chula Vista, CA	2			1			
Southwestern Michigan C/Dowagiac	1						
Tarrant County Jr. C/ Hurst, TX	1	1	1				1
Thornton Comm. C/S. Holland, IL	1		1				
Triton C/River Grove, IL	1						
Waubensee Comm. C/Sugar Grove, IL	3			1			
Wharton County Jr. C/TX	2	1					
Willmar Comm. C/MN	1						
Wisconsin, U/Waukesha	1						
Wright Jr. C/Chicago				1			

OTHER COURSES

Continued from page 63

Bowman. Curr.: Stage Band (0). Supp.: none. Fut.: "highly unlikely we will be able to add to staff to offer any of these (jazz courses) except Electronic Music. TA: n/a.

Grand Rapids Jr. C. (2-yr.), Grand Rapids, MI 49502. Raymond V. Gill, DM; 616/456-4891. Fac.: R. Gill. Curr.: none. Supp.: Adv. Theory, Music Lit. #107. TA: Hist. & Dev. (1974-75); arr. js&a. TA: n/a.

MacMurray C., Jacksonville, IL 62650. Robert Faust, Dir. of New Student Information and Admissions; 217/245-6157. Fac.: Dr. Henry E. Busche, Prof. of Music. Curr.: Stage Band (meets two times a week) (0). Supp.: none. Fut.: arr., combo, imp., th/harm. "... hope that we can realize an expansion in the area of jazz studies." TA: n/a.

Malcolm X C., (2-yr.); Chicago, IL 60612. Charles Walton; 312/942-3085. Fac.: C. Walton. Curr. (1970/not yet): Black Music Workshop and Band. Supp.: none. Fut.: "money would allow jazz courses." TA: n/a.

Misericordia C., Dallas, PA 18612. Chmn., DM; 717/675-2181. Fac.: none. Curr.: none. Supp.: 20th Century Music. Fut.: Afro-American Music. TA: n/a.

Montevallo, U; Montevallo, AL 35115. Dir. of Admissions; 205/665-2521. Fac.: Dr. John W. Stewart, Chmn., DM. Curr.: none. Supp.: Hist. of American Music. Fut.: "We are in the process of starting a stage/lab band this year." TA: n/a.

Mt. Wachusett Community C., (2-yr.), Gardner, MA 01440. John Hogan, Dean; 617/632-6600. Fac.: Marie B. Bent, Ass't. Prof. Curr.: none. Supp.: none. Fut.: electronic music, hist., th/harm. TA: n/a.

Prairie State C. (2-yr.), Chicago Heights, IL 60411. Dr. Richard Jones; 312/756-3110. Fac.: none. Curr.: none. Fut.: combo, band, th/harm. TA: n/a.

Tennessee, U. at Nashville; Nashville, TN 37203. Registrar; 615/254-5681. Fac.: Guy Alan Bockman, Prof., DM. Curr.: none. Supp.: none. Fut.: arr., comp., copying, th/harm. "If programs develop as planned, our emphasis

will be on writing and arranging 'commercial' music." TA: n/a.

Wartburg C., Waverly, IA 50677. R. E. Lee, 319/752-1200. Fac.: Dir. of Bands. Curr. (1959/not yet): Stage Band (0). Supp.: none. Fut.: arr., combo, imp. TA: n/a.

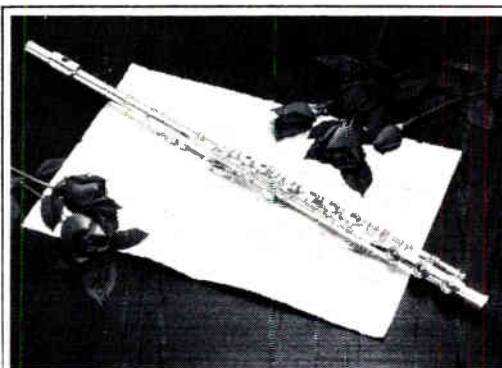
Western Kentucky U., Bowling Green 42101. DR. David Livingston, Assoc. Prof. of Music; 502/745-0111. Fac.: D. Livingston. Curr. (1933/not yet): private study. Supp.: 20th Century Music (grad.); American Music (grad.); Adv. Comp.; Arr. & Orch. Fut.: combo, imp. "... trying to set up a course in 'jazz literature and techniques.'" TA: n/a.

More Colleges

There is reason to suspect—that from either correspondence or an awareness of a school's participation in a jazz festival—that the below listed two and four year colleges harbor one or more organized jazz ensembles or, perhaps, even a credited jazz program. It is hoped that future editions of this guide will include full particulars from these and other schools.

Alvin Jr. C/TX
American River C/Sacramento, CA
Arkansas AM&N/Pine Bluff

Bakersfield C/CA
 Bethel C/North Newton, KS
 Boston Conservatory of Music/MA
 Bradley U/Peoria, IL
 Brandywine C/Wilmington, DE
 Brigham Young U/Provo, UT
 Butte C/Durham, CA
 Calif. State CqFullerton
 Chabot CqHaywoodn CA
 Chaffey C/Alta Loma, CA
 Chico State C/CA
 Columbia C/Chicago, IL
 Diablo Valley C/Pleasant Hills, CA
 Drake U/Des Moines, IA
 Duquesne U/Pittsburgh, PA
 Elmhurst C/IL
 Elon C/NC
 Emporia State C/KS
 Everett Comm. C/WA
 Florida A&M/Tallahassee
 Fort Hayes State C/KS
 Fort Valley State C/GA
 Fullerton Jr. C/CA
 Green River Comm. C/Auburn, WA
 Hampton Institute/VA
 Harpur C/Binghamton, NY
 Hartt C/W. Hartford, CT
 Hastings C/NB
 Houston Baptist C/TX
 Howard U/Washington, DC
 Huron C/SD
 Hutchinson Jr. C/KS
 Indiana U of Penn./Indiana, PA
 Jersey City State C/NJ
 Jersey State C/Hackensack
 Kansas State U/Manhattan
 Lake County, C/Grays Lake, IL
 Louisiana State U/New Orleans
 Lane Comm. C/Eugene, OR
 Louisiana Tech. U/Ruston
 Manhattan Comm. C/NY
 Marquette U/Milwaukee, WI
 Marycrest C/Davenport, IA
 Mass., U/Amherst
 Minot State C/ND
 Mississippi State U/State Cige.
 Montana State U/Bozeman
 Montgomery C/Rockville, MD
 Moorhead State C/MN
 Morris Harvey C/Charleston, WV
 Mt. Hood Comm. C/Gresham, OR
 Nebraska, U/Lincoln
 New York, State U/Fredonia
 North Dakota, U/Grand Forks
 Oregon C of Education/Monmouth
 Pasadena City C/CA
 Paterson State C/NJ
 Portland, U/OR
 Richard Bland C/Petersburg, VA
 Rider C/Trenton, NJ
 Saddleback C/Mission Viejo, CA
 San Mateo, C/CA
 Sequoias, C/Visalia, CA
 Shasta C/Redding, CA
 Sierra C/Rocklin, CA
 Skyline C/San Bruno, CA
 South Alabama, U/Mobile
 Southern Methodist U/Dallas, TX
 Spring Hill C/Mobile, AL
 Syracuse U/NY
 Tarleton State C/Stephenville, TX
 Tulsa, U/OK
 Victor Valley C/Victorville, CA
 Washburn U/Topeka, KS
 Washington, U/Seattle
 Western State C/Gunnison, CO
 Western Wash. State C/Bellingham
 Wisconsin, U/Madison
 Yale U/New Haven, CT



*A Tradition
of Excellence*



makers of
**BOEHM FLUTES
and PICCOLOS**

Wm. S. Haynes Co.

12 PIEDMONT STREET
BOSTON, MASS. 02116
617-482-7457



OLIVER NELSON STAGE BAND ARRANGEMENTS

MANY AS RECORDED

For information write: Oliver Nelson
P.O. Box 90460, Worldway Postal Center
Dept. D, Los Angeles, California 90009

ALSO AVAILABLE

The Original - PATTERNS FOR SAXOPHONE
An Aid To Improvisation.

Send \$7.00 Check or Money Order.

GETZEN BRASSES

— they're made with an
understanding and appre-
ciation of your needs,
plus the know-how to
produce horns that bring
out the best in you!

THE COMPLETE
AND ORIGINAL GETZEN
FAMILY OF FINE BRASSES

GETZEN

ELKHORN, WISCONSIN 53121

Send for free educational
literature and subscription
to the Getzen Gazette.

Vital Percussion

the vibra slap®



made only by **ILTP®**

write for Free Catalog

LATIN PERCUSSION

P.O. BOX 1004, PALM BEACH, FLORIDA 33480

SUBSCRIBERS!

Please include a **down beat** address label whenever you write 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.

send to Subscribers Service

down beat

222 W. Adams Street
Chicago, IL 60606

(attach label here)

SUPERPOSTER FOR SUPERFANS

Montage of all
the winners of
down beat's 1973
Readers Poll, 37x25,
heavy embossed
paper — Unique!

\$2.50 prepaid

Send check or money order

to: **down beat/Poster**
222 W. Adams St.
Chicago, Ill. 60606

limited supply

A NEW APPROACH TO JAZZ IMPROVISATION

by JAMEY AEBERSOLD

□ **Vol. 1, REVISED FOURTH EDITION** of the original widely-acclaimed **GUIDEBOOK + STEREO LP RECORD—For All Instruments**. 10 recorded tracks to practice/improvise with. Book includes chord progressions/scales for all 10 tracks plus various practice patterns. Chapters on beginning improvisation, melodic development, modes/scales, 7th chords, blues scales, time, etc. **NEW—Bass clef chord progressions & scales for all tracks. Excellent rhythm section accompaniment.** Don Haerle, piano—Mike Moore, bass—Charlie Craig, drums

□ **Vol. 2, NOTHIN' BUT THE BLUES**, includes a Guidebook + Stereo Lp. 11 different blues tracks to practice with. Excellent rhythm section to back you up. . . slow—fast—jazz—rock—6/8—4/4—modal. Chord progressions for all tracks—scales—piano voicings for beginners. **FOR ALL INSTRUMENTS** Treble & Bass clef chord progressions & scales.

Check/MO . . . \$7.95 per vol. plus 35c post per order
(Canada add \$2.00 for the above items)

□ **PATTERNS FOR JAZZ**, by Jerry Coker et al. Excellent for daily practice. **\$12.50**

□ **IMPROVISING JAZZ**, by Jerry Coker. paperback (12th printing). **\$2.45**

JAMEY AEBERSOLD

1211 Aebersold Drive
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

- **The Cycle of Fifths** **\$2.00**
- **The 11/7/7 Progression** **\$3.00**
- **The Blues Scale** **\$2.50**
- **The Lydian Mode** **\$2.50**
- **The Tritone Cycle** **\$2.50**
- **The Dorian Mode** **\$2.50**
- **The Mixolydian Mode** **\$2.50**
- **The Byzantine Scale** **\$2.50**
- **The Ionian Mode** **\$2.50**
- **The Diminished Scale** **\$2.50**
- **The Aeolian Mode** **\$2.50**
- **The Polytonal Guitar** **\$2.00**

Send check or money order to

EDC PUBLISHING DEPT. DB-97
1611 Kennedy Blvd., North Bergen, N.J. 07047
Foreign Orders ADD \$1.00 PER Book FOR Air MAIL

1974 **down beat** music workshop : publications

JAZZ CLINICIAN DIRECTORY

The following list of 236 jazz clinicians is the only published compilation of the growing number of experienced musicians who are available for various kinds of jazz clinics. The details of each clinician's professional background and clinic performance were provided either by the clinicians themselves or the organizations which "book" affiliated clinicians. Virtually every clinician listed below has been observed by a **down beat** staff member and can be recommended for his or her competency. Future editions of the Directory will include additional qualified clinicians whose activities become known to **down beat**.

Legend:

Clinician . . . ★ members of the band conduct individual or sectional clinics. **(Base)** . . . the state from which the clinician normally operates.

Professional Occupations . . . **PM** = Performing Musician; **ME** = Music Educator; **AC** = Arranger/Composer; **Au** = Author; **Cr** = Critic; **Pub** = Publisher; **Mu** = Musicologist; **Voc** = Performing Vocalist or Vocal Teacher

Clinician's Specialties . . . first listed is the featured instrument, if any, using standard abbreviations; then . . . **Cn** = Conducting (rehearsal techniques, ensemble clinic, etc.); **Im** = Improvisation (individual and group); **Ar** = Arranging (includes theory, harmony, composition, etc.); **Ad** = Adjudication (or evaluation); **Ms** = materials (evaluation of arrangements, methods, texts, records, films, etc.); **Sp** = Speaker (lecturer, panelist, etc.); **Hi** = History of Jazz, Blues, etc.; **Syn** = synthesizer and related instruments; **rhy** = rhythm section clinic; **Voc** = jazz vocal clinic (solo and choir); **w.w.** = woodwinds; **Biz** = business aspects of music (copyrights, careers, etc.).

Repertoire of Clinicians . . . **JE** = Jazz Ensembles (bands, combos, etc.); **CB** = Concert Band; **O** = Orchestra; **PE** = Percussion Ensemble; **BE** = Brass Ensemble; **GE** = Guitar Ensemble; **SE** = String Ensemble; **tp** = trumpet choir; **EM** = Electronic Music (techniques and technology).

Gr. = minimum **Grade Level** at which the clinician operates . . . **K+** = Kindergarten and all above; **7+** = Jr. high school; **9+** = Sr. high school; **13+** = college; **17+** = university.

Contact . . . address your inquiry to "Clinician" in care of the company indicated.

ARP, 320 Needham, Newton, MA 02164

Berklee College of Music, 1140 Boylston St., Boston, MA 02115

CBS Musical Instruments, P.O. Box 4220, Fullerton, CA 92634

Chicago Musical Instrument Co., 7373 N. Cicero, Lincolnwood, IL 60646

Conn, Ltd., 616 Enterprise Drive, Oak Brook, IL 60521

down beat, 222 West Adams St., Chicago, IL 60606

Fibes c/o C.F. Martin, 502 Sycamore St., Nazareth, PA 18064

First Place Music Publications, 12754 Ventura Blvd., Studio City, CA 91604

Getzen Co., 211 W. Centralia St., Elkhorn, WI 53121

Gretsch Mfg. Co., 1801 Gilbert Ave., Cincinnati, OH 45202

Hohner, Andrews St., Hicksville, NY 11802

Stan Kenton, Creative World, P.O. Box 35216, Los Angeles, CA 90035

King Musical Instruments, 33999 Curtis Blvd., Eastlake, OH 44094

Leblanc Corp., 7019 30th Ave., Kenosha, WI 53140

Ludwig Industries, 1728 N. Damen, Chicago, IL 60647

Miami, University of, Wm. Lee, School of Music, Coral Gables, FL 33124

Selmer division of Magnavox, P.O. Box 310, Elkhart, IN 46514

Slingerland Drums, 6633 N. Milwaukee, Niles, IL 60648

Yamaha, 6600 Orangethorpe Ave., Buena Park, CA 90620

ROSTER OF CLINICIANS

Clinician (Base)	Professional Occupations	Clinician's Specialties	Repertoire	Gr. Contact
Pepper ADAMS (NY)	PM-AC	sax, Cn-Im-Ar-Ad	JE	9+ db
Julian ADDERLEY (Cal)★	PM	sax; Im-Sp	JE-CB	9+ King
Jamey AEBERSOLD (Ind)	PM-ME-AC-Au	sax; Im-Ad. rhy	JE	7+ db
Manny ALBAM (NY)	ME-AC	Cn-Ar	JE	13+ db
Ashley ALEXANDER (Iowa)	PM-ME-AC	brass: Cn-Im-Ad-Ms	JE-CB-BE	7+ db
Wm. "Cat" ANDERSON (Cal)	PM	tp	JE	9+ Conn
Carmine APPICE (NY)	PM-Au	d; Im-Sp	JE	9+ Ludwig

Clinician (Base)	Professional Occupations	Clinician's Specialties	Repertoire	Gr. Contact
Buddy BAKER (Col)	PM-ME-AC-Mu	tb; Cn-Im-Ar-Ad-Ms-Sp	JE-tb ch	K+ Conn
David BAKER (Ind)	PM-ME-AC-Mu	str; Cn-Im-Ar-Ad-Sp-Hi	JE-O	7+ db, CMI
John BARCELONA (NY)	PM	fl	JE	9+ Conn
Gary BARONE (Cal)	PM-ME-AC	tp; Cn-Im-Ar-Ad-Sp	JE	9+ Conn
Ken BARTOSZ (Ill)	PM-ME-AC	tp; Cn-Ar-Ad-Ms-Sp	JE-CB	7+ db
Dee BARTON (Cal)	PM-AC	d; tb; Cn-Ar-Ad	JE	9+ db
Alvin BATISTE (La)	PM-ME-AC-Au	cl; Cn-Im-Ar-Ad-Sp-Hi	JE	K+ db
Tim BELL (Tex)	PM-ME	sax; Cn-Im-Ad	JE	9+ Yamaha
Al BELLETO (La)	PM-ME	sax; cl; Im-Ad-Sp	JE	K+ Leblanc
Louis BELLSON (Cal)	PM-ME-AC	d; Cn-Ar-Sp	JE-CB	K+ db
Matt BETTON (Kan)	ME-AC-Au	Cn-Ar-Ad-Ms-Sp	JE-CB	7+ db
Ran BLAKE (Mass)	PM-ME-AC	p; Im-Ad	JE	13+ db
Paul BLEY (NY)	PM	Keyboard; Syn	JE	9+ db
Leon BREEDEN (Tex)	PM-AC	Cn-Ad-Sp	JE	9+ Selmer
Nick BRIGNOLA (Cal)	PM	sax; Im	JE	9+ db
Alan BROADBENT (NY)	ME-Au	p; Im-Ar	JE-O	9+ db
Frank BROWN (Ohio)	PM	tp; Cn-Ad-Sp	JE-CB-O	7+ Leblanc
Tom BROWN (NY)	PM-ME-AC	perc; Cn-Ad-Ms; rhy	JE-CB-rhy	7+ Ludwig
Tyrone BROWN (Ind)	PM-ME-AC	b; cl; b	JE	7+ db
Bobby BRYANT (Cal)	PM-ME-AC	brss; w.w.; Cn; Im-Ar-Ad-Sp	JE-CB-O	7+ Selmer
Roy BURNS (Cal)	PM-ME-Au	d; Sp	JE-CB-PE	K+ CBS
Gary BURTON (Mass)	PM-ME-AC	vib; Im-Ar-Ad-Sp	JE-PE	9+ Ludwig
Don BUTTERFIELD (NY)	PM	tb; Cn-Sp	JE-CB-O	7+ King
Bill BYERS (Cal)	PM-AC-Pub	tb; Ar	JE-O	17+ db
Donald BYRD (D.C.)	PM-ME	tp; Im-Sp	JE	7+ db
Pete CANDOLI (Cal)	PM	tp	JE-CB	9+ King
Art CAPPIO (Mo)	PM-AC	d; Im-Ad-Ms-Sp	JE	7+ Ludwig
Chuck CARTER (Ind)	PM	sax; Cn-Im-Ad	JE	9+ Yamaha
Warrick CARTER (Ill)	ME	p; Cn-Im-Ad-Ms-Hi	JE	9+ db
Jim CHAPIN (NY)	PM-Au-Pub	d; Im-Sp	JE-CB-O	9+ Hohner
Bill CHASE (Ill)	PM-AC	tp; Ar	JE	9+ db
Gene CHERICO (Cal)	PM	b	JE	9+ First
Buddy CHILDERS (Cal)	PM	tp	JE	9+ First
Bobby CHRISTIAN (Ill)	PM-AC	perc; Cn-Im-Ad	JE-CB-O-PE	9+ Ludwig
Jim CLARK (Nev)	PM	fl	JE	9+ Conn
Arnett COBB (Tex)	PM	sax	JE	13+ First
Jim COFFIN (Ind)	PM-ME	perc; Cn-Ad-Sp	JE-CB-PE	7+ Selmer
Al COHN (NY)	PM-AC	sax; Cn-Im-Ar-Ad	JE	9+ Selmer
Jerry COKER (N.C.)	PM-ME-AC-Au	sax; Cn-Im-Ar-Ad	JE-O	9+ db
Jerry COLEMAN (Ill)	PM	perc; Ad-Sp	JE	9+ Selmer
J.C. COMBS (Kan)	PM-ME-AC	perc; Cn-Im-Ar-Ad-Sp	JE-CB-PE	7+ Ludwig
Willis CONOVER (NY)	Cr	Ad-Sp	—	9+ db
Ray COPELAND (NY)	PM-ME-Au	tp; Cn-Im-Ad	JE	7+ db
Corky CORCORAN (Nev)	PM	sax; Cn-Ad	JE	9+ Leblanc
Warren COVINGTON (Ind)	PM	tb; Cn-Sp	JE-CB-O	9+ Selmer
Joe CSIDA (Cal)	Au-Pub	Biz	—	9+ First
Andrew CYRILLE (Ohio)	PM	d; Im-Ad-Sp	JE-PE	9+ Ludwig
Mary DAHLGREN (Minn)	PM-AC-Au	d; vb; Im-Sp	JE-CB-O	9+ Ludwig
Nathan DAVIS (Pa)	PM-ME-AC-Au	reeds; Im-Ar-Sp	JE-Sax q	K+ db
Tom DAVIS (Iowa)	PM-ME-AC	vb; Cn-Im-Ar-Ad-Hi	JE-CB-PE	9+ Ludwig
Alan DAWSON (Mass)	PM-ME-AC	perc; Im	JE-PE	13+ Fibes
Allan DEAN (NY)	PM	tp; brass choir	JE-CB-O	9+ Conn
Lyle 'Rusty' DEDRICK (NY)	PM-ME-AC	sax; Cn-Im-Ar-Ad	JE	9+ db
Jack DeJOHNETTE (NJ)	PM-AC	d; key; Im; Ar	JE-O	9+ Hohner
Clem DeROSA (NY)	PM-ME-AC	d; Cn-Im-Ar-Ad-Sp; rhy	JE-CB-PE	K+ Selmer
John DeROULE (Ill)	PM-ME-AC	tp; Cn-Im-Ar-Ad-Hi	JE-CB-O	7+ db
Jay DIVERSA (Cal)	PM	tp	JE	9+ First
Bill DOBBINS (Ohio)	PM-ME-AC	p; Cn-Im-Ar-Ad	JE-CB-O	9+ db
Sam DONAHUE (Nev)	PM-Au	sax; Cn-Ad	JE	9+ King
Niel DUNLAP (Ill)	PM-ME-Hist	tp; brss; Cn-Ad-Sp	JE-CB	7+ db
Ike EICHMAN (Ind)	PM-AC	Tb; Cn-Ad	JE; tb ch	7+ db
Shelly ELIAS (Ill)	PM-ME-AC	vb; Im-Ad	JE-PE	9+ Ludwig
Don ELLIS (Cal)★	PM-ME-AC-Pub	tp; Cn-Im-Ar-Ad-Ms-Sp	JE-CB-O	7+ db
Peter ERSKINE (NJ)	PM	d; rhy	JE	7+ Sling
Bill EVANS (NY)	PM-AC	p; Im-Ar-Ad	JE	13+ db
Tim EYERMANN (D.C.)	PM	w.w.; Sp	JE-CB	7+ King
Phillip FAINI (W.Va)	PM-ME-AC-M	perc; Ar	JE-CB-O-PE	9+ Selmer
Ron FALTER (Ore)	PM-ME-AC	d; Cn-Im-Ad	JE-CB-PE	9+ Ludwig
Joe FARRELL (NY)	PM	sax; fl; Im-Ad-Sp	JE	9+ Selmer
Leonard FEATHER (Cal)	AR-Cr	Sp-Hist; harmony	—	K+ db
Maynard FERGUSON (England)★	PM	tp; Cn	JE	9+ Leblanc
Tom FERGUSON (Tenn)	ME	p; Cn-Im-Ad	JE	7+ db
Ken FERRANTINO (Ill)	PM-ME	tp; Cn-Im-Ad	JE	9+ db
Clare FISCHER (Cal)	PM-ME-AC	p; org; Cn-Im-Ar-Ad-Sp	JE-O	13+ db
Richard FOTE (NY)	PM-ME-AC	tb; b; Cn-Im-Ar-Ad-Ms-Sp	JE-CB-BE	7+ db
William FOWLER (Utah)	ME-AC-Cr	g; Im-Ad-Sp; cl; g	JE-O	K+ db
David FRIEDMAN (NY)	PM-ME-AC	vb; Im-Ar-Ad	JE	9+ Ludwig
Jim GANDUGLIA (Cal)	PM-ME	perc; Ad-rhy	JE-PE	7+ CBS
John GARVEY (Ill)	ME-M	Cn-Ad-Ms-Sp	JE-O	9+ db
Dizzy GILLESPIE (NY)	PM-AC	tp; Im-Sp	JE-CB-O	9+ King
Derryl GOES (Col)	PM-ME	perc; Cn-Ms	JE-CB-PE	9+ Ludwig
Bunky GREEN (Ill)	PM-ME-AC	sax; Cn-Im-Ar-Ad-Hi	JE	7+ db
Urbie GREEN (NY)	PM-AC	tb; Im-Sp	JE-CB	9+ King

The Un-Plastic Sound

Pro-Mark's 14 unique new Nylon Tip Models give drummers that pure, rich, natural sound. Hear! Hear!

The drumstick with time built in

pro-mark

hand-made drumsticks

10710 Craighead, Houston, Tx 77025

Write for free literature

DAVID WEXLER

Listen for yourself! Try a set of WHITEHALLS at your music dealer today...



WHITEHALL DRUMS—the finest professional quality at any price!

For the name of your nearest WHITEHALL dealer and a free, full-color WHITEHALL catalog, write:

DAVID WEXLER & CO.
823 South Wabash Avenue
Chicago, Illinois 60605

AMERICA'S OLDEST AND LARGEST EXCLUSIVE PERCUSSION CENTER



■ Complete stock of famous name brand percussion instruments and accessories ■

Owned and operated by Maurie Lishon—18 Years staff percussionist CBS-WBBM Chicago

226 S. Wabash Ave. Chicago, Ill. 60605
922-8761 922-1300

New book by

Buddy DeFranco

On Jazz Improvisation

Including 5 originals scored for small groups.

Send \$7.95 to Famous Solos
Dept. D, Box 567
Saddle River, N.J. 07458

N.J. residents add 5% sales tax.
Overseas add \$1.50

BIG, BAD & BEAUTIFUL with ROY BURNS and the DICK GROVE BIG BAND

One of the best new Big Band
Jazz/Rock albums of the year!
On FPM Stereo \$5.95

Big, Bad & Beautiful features these top players: TRUMPETS: Buddy Childers, Jay Daversa, Joe Burnett, Jack Feerman, Hal Espinosa. TROMBONES: Charles Loper, George Bohanon, Bob Edmondson, Dick McQuary, REEDS: Lanny Morgan, Bill Perkins, Bob Hardaway, Bill Robinson, Bill Hood, RHYTHM: Organ, Acoustic & Fender Rhodes Piano, Pete Jolly, Guitar, Al Viola, Bass, Gene Cherico, Percussion, Norm Jeffries and, of course, Roy Burns on drums.

AND AVAILABLE WITH THE BIG, BAD & BEAUTIFUL ALBUM OR CASSETTE ARE THESE EXCEPTIONAL BOOKS & INSTRUMENTAL PLAYALONG & PRACTICE KITS.

The record and/or the cassette and these individual instrumental Playalong & Practice Kits make the ideal learning device. Each kit contains all eight parts of each individual instrument listed, as played by the top pro player named, on the Big, Bad & Beautiful record, with text in which the player tells how he played each of the charts, and gives the student tips on playing each part, pitfalls to be avoided, techniques used, etc.

THE ROY BURNS—Big, Bad & Beautiful Drum Set Method Book & Playalong & Practice Kit	\$4.00
THE BUDDY CHILDERS—Big, Bad & Beautiful Lead Trumpet Playalong & Practice Kit	\$4.00
THE JAY DAVERSA—Big, Bad & Beautiful Jazz Trumpet Playalong & Practice Kit	\$4.00
THE LANNY MORGAN—Big, Bad & Beautiful Alto Saxophone Playalong & Practice Kit	\$4.00
THE BOB HARDAWAY—Big, Bad & Beautiful Tenor Saxophone Playalong & Practice Kit	\$4.00
THE BILL HOOD—Big, Bad & Beautiful Baritone Saxophone Playalong & Practice Kit	\$4.00
THE CHARLIE LOOPER—Big, Bad & Beautiful Lead Trombone Playalong & Practice Kit	\$4.00
THE PETE JOLLY—Big, Bad & Beautiful Keyboard Playalong & Practice Kit	\$4.00
THE AL VIOLA—Big, Bad & Beautiful Guitar Playalong & Practice Kit	\$4.00
THE NORM JEFFRIES—Big, Bad & Beautiful Percussion Playalong & Practice Kit	\$4.00

— ALSO AVAILABLE — 8 STAGE BAND
ARRANGEMENTS BY DICK GROVE OF THE
8 TUNES IN THE ALBUM

	Arrgt.	Cond	Score
The Call	14.95	3.00	
Oad Ringer	14.95	3.00	
Oll Pickles	14.95	3.00	
My Lady	14.95	3.00	
My Lady with optional string parts	19.95	3.00	
Good'n Plenty	14.95	3.00	
Big, Bad & Beautiful	14.95	3.00	
Big, Bad & Beautiful with optional string parts	19.95	3.00	
Ain't No Doubt About It	14.95	3.00	
Trilogy For Roy	24.95	5.00	

Please send check or money order for the Big, Bad & Beautiful album or cassette, plus whatever books or charts you wish. Sorry, no C.O.D. — Calif. residents please add 6% sales tax. All Canadian, Mexican & Overseas purchasers please add \$1.00 to absorb part of postal charges.

FREE—For a Limited Time Only!

The TODAY Music Educator/Student/Musician
DIRECTORY

A comprehensive 28 page catalog of exceptional (contemporary, jazz, rock) music education materials including records, cassettes, charts, books, courses and services. Write for it today!

TEACHERS & SCHOOLS ARE invited to write for discounts on quantity purchases.



FIRST PLACE
MUSIC

Publications, Inc.
Dept. D10
12754 Ventura Blvd.
Studio City, CA. 91604

Clinician (Base)	Professional Occupations	Clinician's Specialties	Repertoire	Gr. Contact
Dick GROVE (Cal)	AC	Cn-Im-Ar-Ad-Ms-Sp	JE-O	7+ First
Paul GUERRERO (Tex)	PM-ME-AC	perc; Cn-Ar-Sp	JE-CB-O-PE	7+ Hohner
Dan HAERLE (Ind)	PM-ME-AC	p. Cn-Im-Ar-Ad-Ms-Sp	JE	9+ db
M.E. Gene HALL (Tex)	ME	Cn-Im-Ad-Sp	JE	7+ Selmer
Herbie HANCOCK (NY)	PM-AC	p. Im-Ar-Ad-Sp	JE	9+ db
Roy HAYNES (NY)	PM	d. Im-Sp	JE	13+ Ludwig
Jon HENDRICKS (Cal)	Vocalist-ME	vocal; Hi	JV	9+ db
Wes HENSEL (Mass)	PM-ME-AC	tp; Cn-Ar-Sp	JE-O	9+ Berklee
Woody HERMAN (NY/Cal)★	PM-AC	cl. Cn-Im-Ar-Ad-Sp	JE-O	7+ Leblanc
Bobby HERRIOT (B.C.)	PM-ME	tp. Cn-Ad-Sp	JE-CB	9+ Getzen
Tom HILLIARD (Ill)	PM-ME-AC	Cn-Ar	JE	9+ db
Paul HORN (B.C.)	PM-ME-AC	w.w.; Im-Ad-Sp	JE-O	13+ Conn
Paul HUMPHREY (Cal)	PM-AC	perc; Im-Ar	JE	13+ db
Al IPRI (NJ)	PM-AC	d. Im-Sp	JE-PE	7+ Ludwig
Chubby JACKSON (Cal)	PM	b. Cn-Im-Ad-Sp	JE	7+ db
Duffy JACKSON (Cal)	PM	d. Ad	JE	7+ db
Oon JACOBY (Tex)	PM	tp; Cn-Ad	JE-CB	7+ Conn
Jake JERGER (Ill)	PM-ME	perc. Ms-Sp	JE-CB-O	13+ Sling
J.J. JOHNSON (Cal)	PM-AC	tb; Im-Sp	JE	13+ King
Kirby JOLLY (NY)	PM-ME	tp	JE-CB	7+ Conn
Quincy JONES (Cal)	AC	Cn-Im-Ar-Ad-Sp	JE-CB-O	7+ db
Thad JONES (NJ)★	PM-AC	tp. Cn-Im-Ar-Ad	JE-O	9+ db
Don JOSEPH (Mo)	PM-ME-AC	Cn-Im-Ar-Ad-Ms-Sp	JE-CB; tb ch	9+ db
Burt KANOWITZ (NY)	ME-Au	p. voc. Im-Ad	JV	9+ db
Carol KAYE (Cal)	PM-Pub	b	JE	K+ db
Joe KENNEDY (Va)	PM-ME-AC	vlo; Cn-Ar-Ad-Sp	SE-O	9+ db
Stan KENTON (Cal)★	PM-AC-Pub	all; Cn-Im-Ar-Ad	JE-CB-O	7+ Kenton
Ken KISTNER (Ill)	ME	sax; Cn-Ad-Ms-Sp	JE-CB sax q	9+ db
Nestor KOVAL (Pa)	PM-ME	sax; cl. Sp	JE-CB-O-sax q	9+ King
Don LAMOND (NY)	PM	d. Im-Sp	JE-CB-O	7+ Hohner
John LaPORTA (Mass)	PM-ME-AC-Au	reeds; Cn-Im-Ar-Ad-Sp	JE sax q	7+ Berklee
Arnie LAWRENCE (NY)	PM-ME-Au	g. cl. g	GE	K+ Berklee
Bill LEAVITT (Mass)	PM	sax, Im	JE-CB	7+ King
Hank LEVY (Md)	ME-AC	Cn-Ar-Sp	JE	13+ db
Mel LEWIS (NY)★	PM-AC	d. Cn-Ar-Ad-rhy	JE	9+ db
Harold LIEBERMAN (NY)	PM	tp	JE-CB-O	9+ Gretsch
Ev LONGSTRETH (Mass)	PM-ME-AC	tp. Cn-Im-Ar-Ad	JE	9+ db
Andy McGHEE (Mass)	PM-ME-AC	reeds; Cn-Ar-Ad	JE	9+ Berklee
Ladd McINTOSH (Utah)	PM-ME-AC	Cn-Ar-Ad	JE-O	9+ db
Marian McPARTLAND (NY)	PM	p. Im-Ad-Sp	JE	K+ db
Richard MALTBY (Cal)	AC	Ar-Ad	JE-CB	9+ db
Henry MANCINI (Cal)	AC	Cn-Ar-Ad-Sp	JE-CB-O	13+ db
Lou MARINI (Ohio)	ME-AC	sax; Cn-Ar-Ad	JE	7+ db
Lou MARINI, Jr. (NY)	PM-ME-AC	reeds; Cn-Im-Ar-Ad-Sp	JE	9+ Yamaha
Tom MASON (Tex)	PM-ME	reeds, Syn	JE-EM	7+ db
Rich MATTESON (Tex)	PM-ME	low brss; Cn-Im-Ad-Ms-Sp	JE	9+ Getzen
John MEHEGAN (NY)	PM-ME-Au	p. Im, class p	JE	13+ db
Gil MELLE (Cal)	PM-AC	sax; Syn	JE	9+ db
Helen MERRILL (Ill)	Vocalist	Vocal	JV	9+ db
Al MICHALEK (Mass)	PM-ME-AC	sax; Cn-Ar-Ad	JE	9+ Berklee
Ron MODELL (Ill)	PM-ME	tp; Cn-Ad	JE	7+ Getzen
Anne MOOUQUO (Conn)	ME	Syn	EM	7+ db
Joe MONTEGO (NY)	PM-ME-Lect	Perc-Im-Ad-Sp	JE-CB-perc en	9+ db
James MOODY (Cal)	PM	sax; ft; Im-Ad	JE	7+ db
Joe MORELLO (NY)	PM	d; Im	JE-CB	9+ Ludwig
Bob MORGAN (Tex)	PM-ME-AC	p. tp. tb; Cn-Im-Ar-Ad-Sp	JE-BE	9+ db
Lanny MORGAN (Cal)	PM	sax, w.w	JE	9+ First
Dan MORGENSTERN (NY)	Cr-Au	Ad-Sp-Hist	—	7+ db
Buddy MORROW (NY)	PM	tb; Cn-Im-Ar-Ms-Sp	JE-CB	9+ Conn
Bob MORSCH (Ill)	ME	fr h; Cn-Im-Ad	JE-CB-O	7+ db
M'lume (NY)	PM	perc; Hist	JE-PE	7+ db
Gerry MULLIGAN (NY)	PM-AC	sax; Cn-Im-Ar-Ad-Sp	JE-O	9+ db
Ralph MUTCHLER (Wash)	ME-AC	Ar-Ad-Sp	JE	7+ db
Oliver NELSON (Cal)	PM-ME-AC-Pub	sax, p. syn; Cn-Im-Ar-Ad-Sp	JE-O	13+ db
Joe NEWMAN (NY)	PM	tp; Im-Ad	JE	9+ db
Ernie NORTHWAY (Wy)	PM, ME	reeds; Cn-Ad	JE-CB	7+ Conn
Jack OATTS (Iowa)	PM-ME-AC	sax; Cn-Im-Ar-Ad	JE-CB-O	7+ db
Chico O'FARRILL (NY)	PM-AC	tp. Cn-Im-Ar-Ad	JE	9+ db
Don OSBORNE, Jr. (Ore/Ill)	PM	d	JE	7+ Sling
Marty PAICH (Cal)	PM-AC	p; Cn-Ar-Ad	JE	9+ db
Frank PANICO (Ill)	PM-AC	tp; Im-Ar-Ms-Sp	JE	17+ Conn
Jim PANKOW (Ill)	PM-AC	tb; Im-Sp	JE	9+ King
Joe PASS (Cal)	PM	g	JE-GE	9+ db
Herb PATNOE (Cal)	PM-ME-Pub	tp, brss; Cn-Ad-Sp	JE-CB	7+ Conn
Sonny PAYNE (Cal)	PM	d	JE-CB-O	9+ Hohner
Roger PEMBERTON (Ill)	PM-AC	reeds; Cn-Im-Ar-Ad-Sp	JE	K+ Conn
Art PEPPER (Cal)	PM	sax, cl; Im-Ad	JE	9+ CMI
Charlie PERRY (NY)	PM-ME-Au-Pub	d; Im-Sp	JE-O	9+ Hohner

Clinician (Base)	Professional Occupations	Clinician's Specialties	Repertoire	Gr. Contact
Jack PETERSON (Tex)	PM-AC	g, p; Im-Ar-Ad-Sp, cl. g	JE-O-GE	7+ db
Harvey PHILLIPS (Ind)	PM-AC	tu-Brass ch	JE-CB-O-BE	9+ Conn
Herb POMEROY (Mass)	PM-ME-AC	tp; Cn-Im-Ar-Ad-Sp	JE	9+ Berklee
Joe PORCARO (Cal)	PM	d, perc	JE	9+ First
Al PORCINO (Fla)	PM	tp; Cn-Ad	JE	9+ db
Jack POSTER (Cal)	PM-AC	tp; Ar-Ad-Sp	JE-Rock	9+ db
Morgan POWELL (Ill)	PM-ME-AC	tb; Cn-Im-Ad-Ar	JE-CB-O	9+ db
Roger POWELL (Mass)	PM-AC	p; Syn	JE-O	9+ CMI
Bernie PRESSLER (Ind)	PM-ME-AC	tb; Cn-Im-Ar-Ad-Ms-Sp	JE CB	K+ Conn
Ralph PRESSLER (Nev)	PM	tb	JE	9+ Conn
John PRINCE (Cal)	PM-ME-AC-Pub	Cn-Ar-Ad-Ms	JE-CB-tp ch	9+ db
Jim PROGRIS (Fla)	PM-ME-AC	Ar-Sp; cl. p, rhy	JE	7+ Miami
Don RADER (Cal)	PM-AC-Pub	tp; Im-Ar-Ad-Ms	JE	9+ db
Alan RAPH (NY)	PM-AC	b tb, Sp	JE-CB	7+ King
Mike RENDISH (Mass)	PM-ME-AC	p, syn; Ar-Sp	JE-syn	9+ Berklee
Buddy RICH (NY)★	PM	d	JE	9+ Sling
Jerome RICHARDSON (Va)	PM	reeds; Im-Ad	JE	13+ db
Larry RIDLEY (NJ)	PM-ME-AC-M	b; Cn-Im-Ad-Sp	JE-O	9+ CMI
Phil RIZZO (Ohio)	ME-AC-Pub	Cn-Im-Ar-Ad-Ms-Sp; cl. p, g	JE	K+ Kenton
George ROBERTS (Cal)	PM	b tb; Cn-Ad	JE-CB-O	7+ db
Howard ROBERTS (Cal)	PM-AC	g; Im-Ad; cl. g	JE-GE	7+ db
Billie ROBINSON (Cal)	PM	tb	JE	9+ Conn
Bob ROSENGARDEN (NY)	PM	perc; Sp	JE-CB-O	9+ Sling
Frank ROSOLINO (Cal)	PM	tb, eu; Im-Sp	JE	9+ Conn
Sal SALVADOR (Conn)	PM-ME	g; GE	JE	9+ db
Jay SAUNDERS (Tex)	PM-ME	tp; Cn-Im-Ad	JE	9+ Yamaha
Lalo SCHIFRIN (Cal)	PM-AC	p, org; Cn-Im-Ar-Ad-Sp	JE-O	13+ db
Roger SCHUELER (Ill)	ME	Cn-Ar-Sp	JE-CB	9+ db
Tom SCOTT (Cal)	PM-AC	w.w.; Im-Ar, electronics	JE	K+ Conn
Stan SECKLER (Cal)	PM-ME-Au	Cn-Ad-Sp; Saxs	JE	7+ King
Bud SHANK (Cal)	PM	sax, fl; Im-Ad-Sp	JE	9+ Selmer
Bob SHARE (Mass)	ME-Mu-Au	Ar-Ad-Ms-Sp-Rec. Tech.	JE	7+ Berklee
Ed SHAUGHNESSY (Cal)	PM-ME-Au	d; Im-Sp	JE	7+ CMI
Ed SHEFTEL (Cal)	PM	tp; Cn-Im-Ar-Ad; cl. str	JE-CB-O-BE	K+ db
Harvey SIDERS (Cal)	Cr-Au	Ad-Sp-Hist	—	7+ db
Ronnie SIMON (Penn)	PM	d; Im	JE	9+ Ludwig
Larry SKINNER (D.C.)	PM-ME	tp; Cn-Im-Sp	JE-CB	9+ King
Neil SLATER (Conn)	PM-ME-AC	Ar; Cn-Im-Ad-Ms-Hi-film	JE	9+ db
Dalton SMITH (Cal)	PM	tp; Im	JE	13+ Conn
Howie SMITH (Australia)	PM-ME-AC	reeds; Cn-Im-Ad	JE	9+ db
Johnny SMITH (Cal)	PM-Au	g; Im-Ad-Sp; cl. g	JE	7+ db
Lew SOLOFF (NY)	PM	tp, Im-Sp	JE CB-O	9+ Selmer
Ed SOPH (Tex/NY)	PM-ME	d; Ad-Sp	JE-CB-O-PE	13+ db
Dom SPERA (Wis)	PM-ME-AC	tp; Cn-Im-Ad-Ms-Sp	JE-CB-tp ch	K+ db
Jack SPERLING (Cal)	PM	d	JE	9+ Selmer
Marv STAMM (NY)	PM	tp; Sp	JE-CB	9+ Selmer
Jim STARKEY (Kan)	PM-AC	tb, Im-Ar-Ad	JE-CB-tb ch	7+ db
Lanny STEELE (Tex)	PM-ME-AC	p; Cn-Im-Ar-Ad-Hi	JE	9+ db
Charles SUBER (Ill)	Cr-Au-Pub	Ad-Ms-Sp-Hist	—	K+ db
Dan SWAIM (Kan)	PM-ME	b; Cn-Im-Ar-rhy	JE	7+ db
Alan SWAIN (Ill)	PM-ME	p; Im-Ms; cl. p	JE	13+ db
Dick TALBOT (Penn)	PM-ME	d; Cn-Ar-Ad	JE-PE	7+ Ludwig
Paul TANNER (Cal)	PM-ME-AC-Au	tb; Sp-Hist	JE-CB-O-tb ch	7+ Selmer
Cecil TAYLOR (NJ)	PM-ME-AC	p; Cn-Im-Ar-Ad-Sp	JE-O	13+ db
Clark TERRY (NJ)	PM-ME	tp; Cn-Im-Ad; rhy	JE-CB-O-rhy	7+ Selmer
Duane THAMM (Ill)	PM-ME-AC-Au	d, vb; Im-Ad	JE CB-PE	7+ Ludwig
Jean 'Toots' THIELEMANS (NY)	PM-AC	hca, g; Im-Ar-Ad-Sp	JE-O	9+ Hohner
Ed THIGPEN (Denmark)	PM-AC	d; Im-Sp	JE	9+ Ludwig
Bob TILLES (Ill)	PM-ME	vib, d; Im-Ad	JE-PE	7+ Ludwig
Bill TOLE (Cal)	PM	tb, Sp	JE-CB-O	9+ King
Paul TOLOSKO (Ill)	PM-ME	tb; Cn-Ad-Ms-Sp	JE	7+ CMI
Mel TORME (Cal)	PM-AC (Vocal)	Ar-Cn	JE	13+ db
Ron TUTT (Cal)	PM	d; Im-Sp	JE	9+ Ludwig
Sam ULANO (NY)	PM-Au-Pub	d	JE	9+ Gretsch
Phil UPCHURCH (Ill)	PM	g, b, d; Im	JE	9+ db
Jim VAUGHN (Tex)	PM	d; rhy	JE	7+ db
Mike VAX (Cal)	PM	tp; Cn-Im-Ad	JE	9+ Conn
Pete VIVONA (Ill)	PM-ME	tb; Cn-Im-Ad-Ms	JE	9+ Conn
Joe VIOLA (Mass)	PM-ME-AC-Au	reeds, w.w.; Im	JE-w.w ch	9+ Berklee
Dick WASHBURN (Ky)	PM-ME	tp; Im-Ad-Ms	JE-CB	7+ db
Bill WATROUS (NY)	PM	tb; Im	JE	9+ Selmer
Ken WATSON (Cal)	PM-ME	perc; Im-Ad	JE-PE	9+ Ludwig
Jack WHEATON (Cal)	ME-AC	p; Cn-Im-Ar-Ad-Hi	JE-CB-O	7+ First
Ernie WILKINS (NY)	PM-AC	sax; Cn-Im-Ar-Ad	JE	9+ db
Gerald WILSON (Cal)	PM-ME-AC	tp; Im-Ar	JE; tb ch	13+ db
Phil WILSON (Mass)	PM-ME-ACAu	tb; Cn-Im-Ar-Ad-Ms-Sp	JE-CB; tb ch	9+ Conn
Tom WIRTEL (Tex)	PM-ME-AC	tp, ar; Cn-Im-Ad-Ar	JE-O	9+ db
Geo. WISKIRCHEN (Ill)	ME-M-Hist	Cn-Im-Ad-Ms-Sp	JE-CB	9+ Selmer
Phil WOODS (NY/Paris)	PM-AC	reeds; Cn-Im-Ar-Ad-Sp	JE	9+ db
Joe ZAWINUL (NY)	PM-AC	p; Cn-Im-Ar-Ad-Sp	JE-O	9+ db

custom made
BENGE



for musicians whose talent goes far beyond skill . . .

We don't suggest that a Benge is for everyone . . . but for the musician who is seeking his ultimate instrument, Benge could well be the ultimate answer.

THE KING MUSICAL INSTRUMENTS
EXCLUSIVE DISTRIBUTORS

1974 SUMMER JAZZ CLINICS

owned and operated by the National Stage Band Camps, a non-profit corporation for 16 years.

16th annual Big Band Clinics feature jazz band performance/improvisation/materials/theory/arranging/sectionals/nitely concerts. Faculty will include: Rich Matteson, Dir./Gary Burton/John LaPorta/Phil Wilson/et al.

1974 locations include one week clinics in August (dates tba) at Eastern Illinois U. (Charleston) and Mt. Hood Community College (Portland Oregon).

3rd annual Combo Improvisation Clinics feature: improvisation and performance in jazz-blues-rock small ensembles. Faculty will include: Jamey Aebersold, Dir./David Baker/Dan Haerle/Dom Spera/Pat Metheny/et al.

1974 locations include one week clinics in August (dates tba) at Eastern Illinois U. (Charleston) and other campuses to be advised.

"Thursday Night Dues" is an excellent LP recorded by the 1973 Faculty Band which features: seven original charts* by Phil Wilson and Rich Matteson, outstanding solo performances by Gary Burton, vibes; Phil Wilson, tb; Rich Matteson, euph., valve-tb; Randy Lee tenor; John LaPorta, tenor cl.; Mick Goodrick, g.; Mike Vax, tp; Roger Pemberton, alto . . . **\$5.95.** *Colonel Corn, big band chart by Phil Wilson w. parts & score . . . **\$15.00.**

SUMMER JAZZ CLINICS 3

P.O. BOX 221, SOUTH BEND, IN 46624

Please send me:

☐ Free brochure, 1974 Summer Jazz Clinics;

☐ *Thursday Night Dues* LP . . . \$5.95

☐ *Colonel Corn*—Phil Wilson; parts/score, \$15.

☐ Theory & Workbooks by Phil Rizzo, \$10. (official SJC text)

(Check or money order must accompany order)

Name _____

Street _____

City _____ State _____ Zip _____

☐ Also send details on music educator courses



Bottom Row: DAVE GARIBALDI, LENNY WILLIAMS, BRENT BYARS, Middle Row: STEVE KUPKA, LENNY PICKETT, FRANK PRESTIA, Top Row: GREG ADAMS, CHESTER THOMPSON, BRUCE CONTAE, EMILIO CASTILLO, MIC GILLETTE.

So Very Hard to Go

Doing the arrangement on *So Very Hard to Go*, our best selling single, was not as easy as it may have sounded on record.

The tune itself is very simple in terms of changes; and for a band of this size (eleven pieces), it is sometimes hard to make things simple and uncluttered.

The tune has a definite R&B feel to it, but then it also has a C&W feel to it.

The rhythm track was laid down in a simple format with nothing fancy on it. Just straight ahead 2 and 4. But when the piano track was laid on the song, it all of a sudden took on a C&W feel. I dug the idea of R&B and C&W together but couldn't figure out how to handle it in a subtle way.

After putting the horns on, the tune leaned heavily toward the R&B sound. We still had the piano track to deal with because of its feel.

When I started writing the string parts, I found the "hook" that would bring out the feeling of the piano track plus give the strings a dis-

tinctive part of their own.

The "hook" is in the first ending of letter D. The half-step slide gives you "instant Nashville," but putting it in three part harmony lent it a sophistication that it would not have had, had it been in unison.

Finally, putting on the flugel solo was a challenge for me. A solo by a horn player is kind of rare in these days of "glitter rock." And for this to be pulled off it has to be distinctively melodic. In other words, something that people will remember.

Adding the lead vocal proved to be a cinch. The tune was a natural for the band's vocalist, Lennie Williams. It was a good key for his range, and he felt the tune very well, which is evident by his vocal performance on the recording.

The score I have provided here is the entire tune as it was recorded and can be followed when listening to the record. I hope you enjoy listening to it. Thank You.

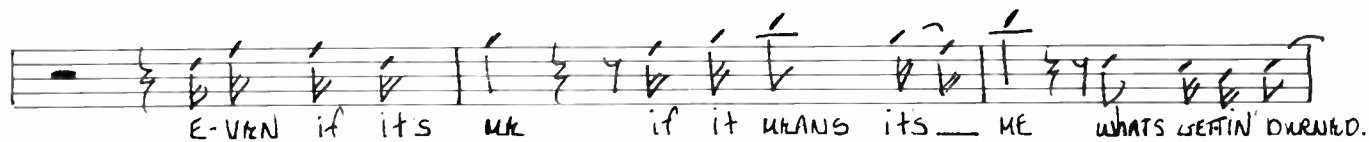
LUPTILLO MUSIC 1973 Copyright

E. Castillo - S. Kupka

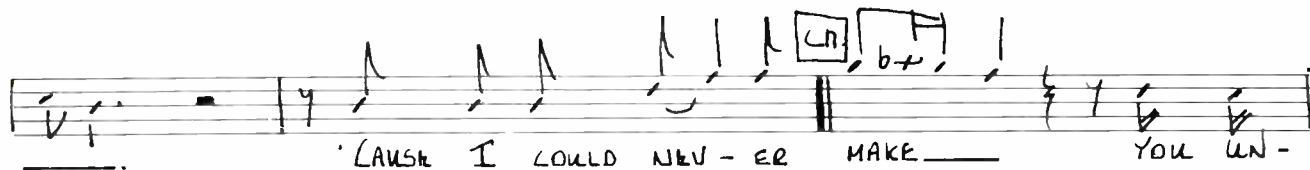
Handwritten musical score for the song "So Very Hard to Go". The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics "1. Ain't nothin' I can say, nothin' I" are written below the first staff. The second staff continues the melody with the lyrics "CAN DO I FEEL SO BAD YEAH,". The third staff shows the final part of the melody with the lyrics "I FEEL SO BLUE". A small square symbol is present at the beginning of the third staff, and the text "72 □ down beat" is written below it.



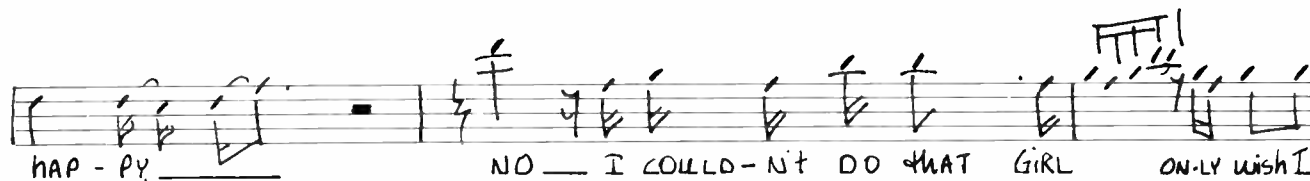
I GOT TO MAKE IT RIGHT — FOR EV-RY-ONE CON-CERNED



E-VEN if it's ME if it MEANS it's — ME WHATS GETTIN' DURNED.



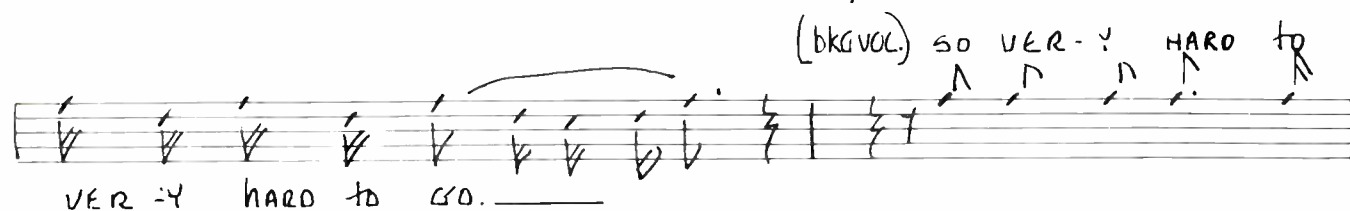
CAUSE I COULD NEV-ER MAKE — YOU UN-



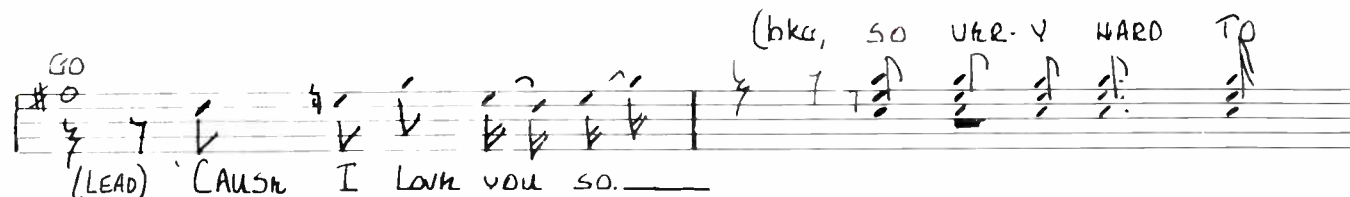
HAP-PI' — NO — I COULD-N'T DO THAT GIRL ON-LY wish I



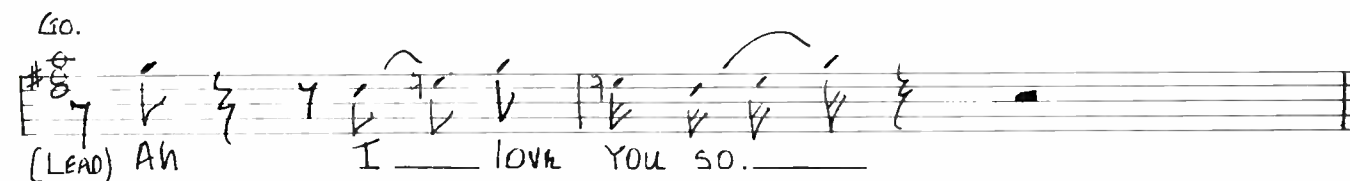
DID-N'T LOVE YOU SO MAKES it SO, — SO



VER-Y HARD TO GO. — (bkg VOL.) SO VER-Y HARD TO



GO (LEAD) CAUSE I LOVE YOU SO. — (bkg, SO VER-Y HARD TO



GO. (LEAD) Ah I — LOVE YOU SO. —

VERSE 2

I knew the time would come
I'd have to pay for my mistakes
I can't blame you for what you're doin' to me girl.
Even tho' my heart aches.
Your dreams have all come true
Just the way you planned them
So I'll just step aside—I'm gon' step aside
And lend a helping hand then.

CHORUS

FLUEGELHORN SOLO

CHORUS

FINALE

Handwritten musical score for a band. The score is written on ten staves, each with a label on the right side. The labels are: Drums, Bass, Lead Vocal, Backing Vocals, Lead Vocal, Violin A, Violin B, Saxophone, Trombone, Trumpet, and Tuba. The music is written in a staff with a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

"Softer Hard to Go"

A

Handwritten musical score for a band. The score is written on ten staves, each with a label on the right side. The labels are: Drums, Bass, Lead Vocal, Backing Vocals, Lead Vocal, Violin A, Violin B, Saxophone, Trombone, Trumpet, and Tuba. The music is written in a staff with a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score on the left page, featuring staves for various instruments and vocal parts. The notation includes notes, rests, and dynamic markings. The instruments listed on the right side of the staves are:

- Drum
- Keyb
- Violoncelle
- Lead
- AB
- C
- B
- Brass
- Br.
- Tu
- Tu
- Tu
- Tu
- Tu

The score is written in a system with multiple staves, showing a complex arrangement of parts.

Handwritten musical score on the right page, continuing the arrangement from the left page. The notation includes notes, rests, and dynamic markings. The instruments listed on the right side of the staves are:

- Drum
- Keyb
- Violoncelle
- Lead
- AB
- C
- B
- Brass
- Br.
- Tu
- Tu
- Tu
- Tu
- Tu

The score is written in a system with multiple staves, showing a complex arrangement of parts. A box labeled "B" is visible at the bottom left of the page.

Handwritten musical score for a string quartet. The score is written on five staves, with the following parts labeled on the right:

- Violins:** Violin I and Violin II
- Violas:** Viola I and Viola II
- Celli:** Cello I and Cello II
- Double Basses:** Double Bass I and Double Bass II

The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The notation is handwritten in black ink on a white background.

Handwritten musical score for a string quartet, continuing from the previous page. The score is written on five staves, with the following parts labeled on the right:

- Violins:** Violin I and Violin II
- Violas:** Viola I and Viola II
- Celli:** Cello I and Cello II
- Double Basses:** Double Bass I and Double Bass II

The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The notation is handwritten in black ink on a white background.

Handwritten musical score for Violins and Basses. The score is written on ten staves. The first five staves are for Violins (Violins I, Violins II, Violins III, Violins IV, and Basses). The last five staves are for Basses (Basses I, Basses II, Basses III, Basses IV, and Basses V). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a handwritten style.

Violins I
Violins II
Violins III
Violins IV
Basses I
Basses II
Basses III
Basses IV
Basses V

1.

Handwritten musical score for Violins and Basses. The score is written on ten staves. The first five staves are for Violins (Violins I, Violins II, Violins III, Violins IV, and Basses). The last five staves are for Basses (Basses I, Basses II, Basses III, Basses IV, and Basses V). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a handwritten style.

Violins I
Violins II
Violins III
Violins IV
Basses I
Basses II
Basses III
Basses IV
Basses V

1.

Handwritten musical score for measures 98-101. The score is written on ten staves. The first four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom four staves are for a solo instrument, likely a piano or guitar, with a 'Solo' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The measure numbers 98, 99, 100, and 101 are clearly visible at the top of the staves.

Handwritten musical score for measures 102-105. The score is written on ten staves. The first four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom four staves are for a solo instrument, likely a piano or guitar, with a 'Solo' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The measure numbers 102, 103, 104, and 105 are clearly visible at the top of the staves.

Handwritten musical score for a string quartet. The score is written on four staves, with the first staff labeled "Violins" and the second staff labeled "Violas". The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that suggests it is a working draft or a composer's sketch.

Violins

Violas

Handwritten musical notation including notes, rests, and dynamic markings.

Handwritten musical score for a string quartet. The score is written on four staves, with the first staff labeled "Violins" and the second staff labeled "Violas". The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that suggests it is a working draft or a composer's sketch.

Violins

Violas

Handwritten musical notation including notes, rests, and dynamic markings.

Handwritten musical score for a symphony, featuring staves for Saxophones (Sax), Brass, and Violins. The score is written in a single system across two pages, with a "Fine" marking at the end of the first page.

Staff 1 (Sax): Contains handwritten musical notation for Saxophones, including notes, rests, and dynamic markings.

Staff 2 (Brass): Contains handwritten musical notation for Brass instruments, including notes, rests, and dynamic markings.

Staff 3 (Violins): Contains handwritten musical notation for Violins, including notes, rests, and dynamic markings.

The score is written in a single system across two pages, with a "Fine" marking at the end of the first page.

CHUCK MANGIONE



ALAIN BETTEX

El Gato Triste

© GATES MUSIC INC.

The Legend of the Too-Late Solo

The U.S. Postal Service has done it again.

Honest, Chuck Mangione mailed us his chart for *The Legend of the One-Eyed Sailor* in plenty of time for it to appear here. Unfortunately, plenty of time was not enough time, and at deadline the chart had not yet reached our Chicago office. So we are reprinting this solo from *El Gato Triste*, originally seen in the Nov. 8, 1973 **down beat**, because of the many requests for this particular chart. **db** will publish *The Legend of the One-Eyed Sailor* as soon as the U.S. Mails waft it gently into Chicago.

Rumor has it that the U.S. Postal Service Band, a clandestine operation comprising horns, reeds, strings, and a percussionist employing a set of tuned Pitney-Bowes machines, has actually borrowed the chart and has been practicing day and night to get it together, with plans to release the chart once they've got it down pat. Whatever, we hope the Postal Service will soon face the music and deliver our mail. Look for *The Legend of the One-Eyed Sailor* sometime around May.

El Gato Triste is a simple melody which should be played over a bossa nova rhythm. Following the melodic statement I've notated a solo which, if performed correctly, should sound as if it was being played spontaneously by a jazz soloist.

The solo is written here for trumpet or fluegelhorn, with certain notations (such as half valve and false fingerings) that pertain specifically to these instruments. The solo, however, is easily adaptable to almost any instrument*.

Obviously, it is impossible to notate the conception desired, but this solo should give a

young player the chance to concentrate on several important aspects of improvisation, including:

1. *Thematic Development in Improvisation.*

Notice the repetition and development of melodic material and how each phrase has some relationship to the one that precedes and/or follows it. Improvisation isn't meant to be haphazard.

2. *Improvisation within a Specific Harmonic Structure.*

Take the time to question why certain notes and scales work with certain chords. Melodic improvisation on a specific chord progression is not easy and takes time and thought to develop.

3. *Making the Solo Swing.*

Listen to the phrasing on the record and apply the articulation, bowing, or whatever is necessary on your instrument to avoid making the solo sound stiff. Don't hesitate to "ghost" or "slide over" those notes which are less important than others. Forget about the "printed page" and you get into the music. You don't want the music to sound "correct", you want the music to feel good. There's a definite difference.

*El Gato Triste is contained in our most recent album (*Land of Make Believe*—Mercury Records SRM 1-684) and this solo is performed by a cellist who has had virtually no experience with improvised music in this idiom.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a variety of musical notations including eighth notes, quarter notes, half notes, and rests. Chords are indicated by letters and symbols above the staff, such as Emin, F, F#min7b5 B7, and Amin7. The score includes a double bar line with repeat signs at the beginning and end, and a section labeled "D.C. to 3rd ending" with a repeat sign. The notation is handwritten and appears to be a transcription of a live performance.

Handwritten musical score for guitar, featuring 12 staves of music in G major. The score includes various chords (F, F#min, B7, Emin, Amin, G, Bb9, C#min), triplets, and a glissando. The music is written in treble clef with a key signature of one sharp (F#).



HERB NOLAN

I know you probably won't believe this, but the electric piano solo on *After The Cosmic Rain* was played with every finger I've got on both of my hands: "Wow," and "Gee Whiz," you say? But wait, that's not all. You see all those notes in the solo? Well, they all came out of only two chords—imagine, only two chords—a G and an F minor at that! While you're all gasping for breath and saying things like, "I don't believe it!" and "Whew!" I'm going to lay the final outrageous absurdity of this whole thing on you: Peter Bankoff, who copied this solo, used 130 pencils, 10 *Hymn Of The Seventh Galaxy* records, two pounds of Maxwell House coffee, 35 double packs of Spearmint gum, 14 cartons of Kools, 15 bottles of aspirin, did the whole thing in two hours and can now be visited at St. Vincent's Hospital. Now, I ask you, is that dedication or what?

Now for a technical breakdown. You'll notice the somewhat oblique opening phrase. This is due to a wild gesture made on the phrase before, which knocked the apple juice

off the piano onto the keys, making them extremely slippery. Then, of course, the space used in the next few phrases is for quickly wiping the apple juice off the keys.

I know you must be wondering about the intricate rhythms of this solo, and saying things like, "Those rhythms are pretty intricate . . ." Well, wonder no longer, for the answer to this technical question lies in the mechanical genius of Rank Cronix who invented the Relax-O-Beds, and who, out of his devotion to ART, used his skills to design an ingenious system of springs which, when placed one under each leg of the piano and one under each leg of the piano stool, create the most bouncing and undulating relation between the piano player and the piano. Thus, an infinity of rhythms. (You mustn't be prone to sea sickness if you're going to use Rank's device.)

Well, that about covers it. I hope you don't underestimate the importance of this information and have many happy finger pluckin' hours.

Transcribed By Peter Bankoff



Handwritten musical score for guitar and piano. The guitar part consists of nine staves with various musical notations including sixteenth notes, triplets, and accidentals. The piano part at the bottom features a grand staff with a right-hand melody and a left-hand accompaniment labeled "L.H. Doubles 16va lower". The score includes performance instructions like "loco" and "8va".

Handwritten musical score for guitar, featuring multiple systems of six staves each. The notation includes various musical symbols such as notes, rests, and accidentals. Key markings include "loco" at the beginning of the fourth system, "8va" indicating an octave shift, and "End L.H. doubling" at the end of the third system. The score is written on a grid of dashed lines.

INDEX TO 1973 ISSUES

A = Feature Article
N = News Story
B = Blindfold Test
RR = Record Reviews
C = Caught in the Act
WS = Workshop

- ADDERLEY, CANNONBALL *The Happy People*, RR, April 26, p. 18; *Soul of the Bible*, RR, May 24, p. 20; *Speaks*, A, June 21, p. 13; *Inside Straight*, RR, Oct. 11, p. 22; The World's Greatest Jazz Show, C, Nov. 22, p. 33.
- AIRTO Different Strokes, A, Mar. 15, p. 18; Forms New Band, N, May 10, p. 10; *Fingers*, RR, Oct. 11, p. 23.
- ALEXANDER, MONTY *Here Comes the Sun*, RR, Nov. 22, p. 20.
- ALLEN, CHARLIE Trumpeter Dies, N, Feb. 1, p. 11.
- ALLEN, RED "I Cover the Waterfront" Solo, WS, Feb. 15, p. 33.
- ALLISON, MOSE *Mose in Your Ear*, RR, April 26, p. 18; *The Seventh Son*, RR, April 26, p. 18.
- ALVIS, HAYES Bassist Dies, N, Feb. 15, p. 10.
- AMMONS, GENE *Free Again*, RR, Jan. 18, p. 20; With Moody and Davis at Jazz Showcase, C, May 24, p. 31; *Got My Own*, RR, Sept. 13, p. 20; *Big Bad Jug*, RR, Dec. 20, p. 32.
- ANDERSON, ARILD *Triptykon*, RR, Nov. 8, p. 22.
- ANDERSON, CAT *Cat Anderson Plays at 4 A.M.*, RR, Feb. 1, p. 18.
- ANGLO-AMERICAN ALL STARS, *Music for All Occasions-Vol. 2*, RR, July 19, p. 20; *Sudhalter and Son Music for All Occasions*, RR, July 19, p. 20.
- ANN ARBOR BLUES AND JAZZ FESTIVAL Artists listed, N, June 21, p. 11; Schedule, N, Sept. 13, p. 10; Reviewed, A, Oct. 25, p. 29.
- APPICE, CARMINE From "Realistic Rock," WS, May 24, p. 32.
- ARNOLD, HORACE *The Tribe*, RR, Sept. 13, p. 27.
- ART ENSEMBLE OF CHICAGO, *Chi-Congo*, RR, Nov. 8, p. 20.
- ASHBY, HAROLD *Born to Swing*, RR, Jan. 18, p. 20.
- ATLANTIC RECORDS Celebrates 25th Anniversary, N, May 10, p. 10.
- AUDIO FIDELITY Acquires Rights to Chiaroscuro Label, N, June 7, p. 10.
- AUGER, BRIAN *Closer to It*, RR, Oct. 25, p. 18; "Ten Years Later", A, Oct. 25, p. 13.
- AWAKENING, THE *Here, Sense and Feel*, RR, Feb. 1, p. 18; *Mirage*, RR, Dec. 20, p. 32.
- AZTECA *Pyramid of the Moon*, RR, Dec. 20, p. 32.
- BARBIERI, GATO *El Pampero*, RR, Mar. 1, p. 21; *Tango to the Top*, A, May 10, p. 13; *Last Tango in Paris*, RR, Aug. 16, p. 22; *Bolivia*, RR, Nov. 8, p. 30; On Tour, N, Nov. 22, p. 10; *Gato Chapter One: Latin America*, RR, Dec. 6, p. 18.
- BARONE, MIKE Brass Roundtable Discussion, A, Feb. 1, p. 13.
- BARRETTO, RAY *Carnival*, RR, Oct. 11, p. 33; *The Other Road*, RR, Dec. 20, p. 32.
- BARTZ, GARY Music is My Religion, A, June 21, p. 14; *Follow the Medicine Man*, RR, Oct. 11, p. 34; With New NTU troop, N, Dec. 6, p. 11.
- BASCOMB, DUD Trumpeter Dies, N, Feb. 15, p. 10.
- BASIE, COUNT With Ella Fitzgerald in California, N, Feb. 1, p. 11; *Super Chief*, RR, Mar. 1, p. 21; *The Best of Count Basie*, RR, May 10, p. 25; *The Count Basie Vocal Years*, RR, May 10, p. 25; *The Count Basie Years*, RR, May 10, p. 25; The World's Greatest Jazz Show, C, Nov. 22, p. 33; Perspective, A, Dec. 6, p. 29.
- BEACH, FRANK Trumpeter Dies, N, April 26, p. 10.
- BELLSON LOUIS Drum Shticks Pt. 1, A, Mar. 15, p. 15; Drum Shticks Pt. 2, A, Mar. 29, p. 18.
- BENNETT, TONY In San Francisco, C, Mar. 29, p. 26.
- BENSON, GEORGE The Essence of George Benson, A, June 7, p. 11; *Body Talk*, RR, Dec. 6, p. 18.
- BLACK HEAT, *Black Heat*, RR, Feb. 1, p. 19.
- BLACK LION RECORDS To Be Released in U.S., N, Nov. 8, p. 13.
- BLAKE, EUBIE 90th Birthday Luncheon, N, Mar. 29, p. 11; B, May 24, p. 27.
- BLAKEY, ART and JAZZ MESSENGERS *Buhaina*, RR, Oct. 11, p. 25.
- BLEY, PAUL *Paul Bley and Scorpio*, RR, Sept. 13, p. 20; *Open to Love*, RR, Oct. 11, p. 25.
- BLOOD, SWEAT & TEARS In Oklahoma City, C, Feb. 15, p. 31; *No Sweat*, RR, Nov. 8, p. 20.
- BLOOMFIELD, MIKE *Triumvirate*, RR, Sept. 13, p. 22.
- BLUE NOTE RECORDS Moves to Los Angeles, N, June 7, p. 10.
- BOBO, WILLIE Drum Shticks Pt. 1, A, Mar. 15, p. 15; Drum Shticks Pt. 2, A, Mar. 29, p. 18.
- BONFA, LUIZ *Jacardana*, RR, Sept. 13, p. 29.
- BOOKBINDER, ROY *Travelin' Man*, RR, July 19, p. 22.
- BOSTON, MASS. Jazz Week Celebrated, N, May 10, p. 10.
- BOYD, EMIL In Hospital, N, Dec. 6, p. 11.
- BRECKER, MIKE Music is What I Do, A, June 21, p. 14.
- BREWER, TERESA *What a Wonderful World* (with Bobby Hackett), RR, Oct. 11, p. 33.
- BROWN, CLIFFORD One For Clifford Brown, N, May 10, p. 11; *Daahoud*, RR, June 7, p. 23; "In Paris" Solo, WS, July 19, p. 34; *The Beginning and The End*, RR, Oct. 11, p. 20.
- BROWN, RAY *Just the Way It Had to Be* (with Milt Jackson), RR, Aug. 16, p. 24.
- BROWNIE'S REVENGE At Gaslight, C, Jan. 18, p. 34.
- BRUBECK, DAVE *Brubeck on Campus*, RR, April 26, p. 23; To Record with Sons, N, Oct. 11, p. 10.
- BRUBECK, DARIUS Ensemble In Central Park NYC, C, Nov. 8, p. 36.
- BRYAN, MIKE Guitarist Dies, N, Jan. 18, p. 11.
- BRYANT, RAY *Alone at Montreux*, RR, April 26, p. 20.
- BUCHANAN, ROY Wanted, A, June 7, p. 15.
- BUCKNER, MILT *Play Chords*, RR, June 7, p. 20.
- BUNKER, LARRY Drum Shticks Pt. 1, A, Mar. 15, p. 15; Drum Shticks Pt. 2, A, Mar. 29, p. 18.
- BURNS, ROY/DICK GROVE BIG BAND *Big, Bad & Beautiful*, RR, Oct. 11, p. 20; "Funky Shuffle" Solo, WS, Dec. 6, p. 34.
- BURRELL, KENNY *Cool Cookin'*, RR, Jan. 18, p. 20; *Both Feet on the Ground*, RR, Oct. 25, p. 21; B, Dec. 20, p. 35; Receives "Best Guitarist" Plaque, N, Dec. 20, p. 10.
- BURTON, GARY Receives Grammy Award, N, April 26, p. 9; *Crystal Silence*, (with Chick Corea), RR, Aug. 16, p. 22; *The New Quarter*, RR, Nov. 8, p. 30.
- BYRD, DONALD The Lorton Project, A, Mar. 1, p. 13; *Infinite Variations*, A, July 19, p. 18.
- CALLENDER, RED Brass Roundtable Discussion, A, Feb. 1, p. 13.
- CALLIER, TERRY *What Color is Love*, RR, Mar. 1, p. 21.
- CARTER, RON With Jim Hall at the Guitar, C, Mar. 15, p. 30; *Alone Together* (with Jim Hall), RR, June 7, p. 22; *Blues Farm*, RR, Sept. 13, p. 29.
- CHANDLER, GARY *Outlook*, RR, Aug. 16, p. 22.
- CHASE, BILL Leads New Group, N, Aug. 16, p. 12.
- CHERRY, DON and Jazz Composers Orch. in NYC, C, May 10, p. 33; *Relativity Suite*, RR, Oct. 25, p. 18.
- CHICAGO *Chicago VI*, RR, Sept. 13, p. 29.
- CIRCLE *Paris Concert*, RR, Mar. 1, p. 22.
- CLARKE, STANLEY Keep an Eye on Stanley Clarke, A, Feb. 15, p. 13; B, Oct. 11, p. 35.
- CLIFF, JIMMY *Unlimited*, RR, Nov. 22, p. 22.
- COBHAM, BILLY *Spectrum*, RR, Nov. 22, p. 27.
- COCHRAN, WAYNE Prophet of Boogie, A, Jan. 18, p. 18.
- COLD BLOOD *Thriller*, RR, June 7, p. 22.
- COLEMAN, JOE Joe Coleman's Jazz Supreme, C, Feb. 1, p. 28.
- COLEMAN, ORNETTE *Skies of America*, RR, Jan. 18, p. 20; At Artist's House NYC, C, Feb. 1, p. 30; *Crisis*, RR, Feb. 15, p. 20; Ornette's Interview, A, Nov. 22, p. 16.
- COLTRANE, ALICE *Lord of Lords*, RR, Feb. 15, p. 20.
- COLTRANE, JOHN *Infinity*, RR, Feb. 15, p. 20; *The Best of Dizzy Gillespie-Charlie Parker-John Coltrane*, RR, May 10, p. 25; *The Art of John Coltrane*, RR, Oct. 11, p. 20; *Trane Tracks*, RR, Nov. 8, p. 23.
- COLUMBIA RECORDS Reissues "Jazz Collectors" Series, N, June 7, p. 10.
- CONDON, EDDIE Guitarist Dies, N, Oct. 11, p. 10.
- CONNORS, BILL Profile, A, Oct. 25, p. 28.
- CONNORS, NORMAN *Dance of Magic*, RR, Mar. 15, p. 23; *Black Experience at Gino's Empty Foxhole*, C, July 19, p. 31; *Dark of Light*, RR, Oct. 25, p. 24.
- COOPER, JEROME The Revolutionary Ensemble, A, Nov. 22, p. 15.
- COREA, CHICK Forms Own Production Company, N, April 26, p. 9; The Function of an Artist-Part II, A, May 10, p. 15; At Bitter End, C, June 21, p. 28; *Crystal Silence*, (with Gary Burton), RR, Aug. 16, p. 22; "Spain", WS, Oct. 25, p. 40; *Hymn of the Seventh Galaxy*, RR, Nov. 22, p. 27.
- CORYELL, LARRY *Offering*, RR, Feb. 1, p. 19; At Bitter End, C, June 21, p. 28; *The Real Great Escape*, RR, July 19, p. 20.
- COUNCE, CURTIS Vol. 2: *Councellation*, RR, Nov. 22, p. 20.
- CRITICS POLL See International Jazz Critics Poll.
- CRUSADERS, THE *The 2nd Crusade*, RR, June 21, p. 20; *Four of a Kind*, A, July 19, p. 16.
- CULLUM, JIM SR. Clarinetist Dies, N, Aug. 16, p. 42.
- CURTIS, KING *Blues at Montreux*, (with Champion Jack Dupree), RR, Mar. 29, p. 21.

- DANIELS, EDDIE *A Flower for All Seasons*, RR, Nov. 8, p. 20.
- DAVIS, GARY (REV.) *When I Die I'll Live Again*, RR, July 19, p. 26.
- DAVIS, LOCKJAW With Ammons and Moody at Jazz Showcase, C, May 24, p. 30.
- DAVIS, MILES Back in Action after Accident, N, Mar. 1, p. 10; *On the Corner*, RR, Mar. 29, p. 22; *On the Corner*, Personnel Revealed, N, April 26, p. 9; Tours Japan, N, June 21, p. 11; B, July 19, p. 30; *Basic Miles*, RR, Nov. 22, p. 26.
- DAVIS, RICHARD *Epistrophy + Now's the Time*, RR, July 19, p. 22; *Song for Wounded Knee*, RR, Oct. 25, p. 21.
- DAWKINS, JIMMY *All for Business*, RR, Nov. 22, p. 23.
- DAWN OF THE CENTURY RAGTIME ORCHESTRA *Silks and Rags*, RR, Jan. 18, p. 28.
- DE BREST, SPANKY Bassist Dies, N, April 26, p. 13.
- DE FAUT, VOLLEY Clarinetist Dies, N, Aug. 16, p. 13.
- DE FRANCO, BUDDY Returns to Jazz, N, Dec. 20, p. 10.
- DE PARIS, WILBER Trombonist Dies, N, Mar. 1, p. 10.
- DELANEY, ERIC Visits **down beat**, N, June 21, p. 11.
- DEODATO, FUMIR Also Sprach Deodato, A, April 26, p. 15; Prelude Released in Europe, N, June 7, p. 10; *Deodato 2*, RR, Oct. 11, p. 20.
- DIBANGO, MANU African Hit Single, N, July 19, p. 10.
- DICKENSON, VIC At Big Horn, C, Mar. 1, p. 29.
- "DISC CARE" Record and Stylus Cleaning, A, Mar. 29, p. 20.
- DOCTOR JOHN *Triumvirate*, RR, Sept. 13, p. 22.
- DOLDINGER, KLAUS *Passport*, RR, Sept. 13, p. 28.
- DOLPHY, ERIC *The Greatness of Eric Dolphy*, RR, Oct. 25, p. 21.
- DONALDSON, LOU *Sophisticated Lou*, RR, June 7, p. 20; Music is My Business, A, June 21, p. 16.
- DORHAM, KENNY Trumpeter Dies, N, Feb. 1, p. 10.
- DUDZIAK, URSZULA *Newborn Light*, RR, Dec. 6, p. 22.
- DUPREE, CHAMPION JACK *Blues at Montreux*, with King Curtis, RR, Mar. 29, p. 21.
- DUPREE, CORNELL Guitarist Hurt in Auto Crash, N, Feb. 1, p. 10.
- DYLAN, BOB *Pat Garrett and Billy The Kid*, RR, Oct. 25, p. 18.
-
- E.C.M. RECORDS Gets New Distributor, N, Dec. 20, p. 10.
- EARLAND, CHARLES At the Jazz Boat NYC, C, April 26, p. 26; *Charles III*, RR, Oct. 25, p. 24.
- EATON, CLEVELAND Doin' it Right, A, May 24, p. 16; *Half and Half*, RR, Sept. 13, p. 22.
- EDISON, SWEETS Brass Roundtable Discussion, A, Feb. 1, p. 13.
- ELDRIDGE, ROY Birthday Jam at Half Note, N, Mar. 15, p. 12.
- ELEVENTH HOUSE Band Formed with Corvelli, Mandel, etc., N, Oct. 25, p. 10.
- ELLINGTON, DUKE The Ellington (TV) Special, A, Mar. 1, p. 18; Back in Action after Hospitalization, N, Mar. 15, p. 12; *Togo Brava Suite*, RR, April 12, p. 20; Receives Grammy Award, N, April 26, p. 9; *Latin American Suite*, RR, May 24, p. 20; Four Big Bands, A, Aug. 16, p. 19; *Yale Concert*, RR, Oct. 25, p. 24.
- ELLIS, DON *Connection*, RR, Feb. 1, p. 19; Receives Grammy Award, N, April 26, p. 9; *Soaring*, RR, Sept. 13, p. 26; The New Rhythm Book, A, Nov. 22, p. 34.
- ENTWHISTLE, JOHN *Whistle Rymes*, RR, June, p. 20.
- EVANS, BILL At Jazz Showcase, C, June 21, p. 28; Slated with NJE, N, Nov. 22, p. 11.
- EVANS, GIL On Swedish TV, N, Mar. 15, p. 12; At Bitter End, C, Dec. 20, p. 36.
-
- FADDIS, JON "Mr. Trumpet", A, Oct. 11, p. 15.
- FAHEY, JOHN *After the Ball*, RR, Oct. 25, p. 22.
- FARRELL, JOE In Des Moines, Iowa, C, June 7, p. 33.
- FERGUSON, MAYNARD *M.F. Horn Two*, RR, April 12, p. 21; *Maynard Ferguson Sextet*, RR, April 12, p. 22; *The Herbie Mann-Maynard Ferguson Years*, RR, May 10, p. 25; *A Message from Newport: Newport Suite*, RR, May 10, p. 25; To Tour U.S., N, July 19, p. 10; *M.F. Horn Three*, RR, Sept. 13, p. 29; Mugged in NYC, N, Oct. 25, p. 10; Back on the Scene, A, Nov. 8, p. 16.
- FIFTH DIMENSION Tour Eastern Europe and Turkey for State Department, N, Mar. 29, p. 11.
- FITZGERALD, ELLA With Basie in California, N, Feb. 1, p. 11; The World's Greatest Jazz Show, C, Nov. 22, p. 33.
- FLACK, ROBERTA Receives Grammy Award, N, April 26, p. 9; To Play Bessie Smith in Movie, N, Sept. 13, p. 10.
- FOCUS *Focus 3*, RR, Sept. 13, p. 28; *Live at the Rainbow*, RR, Dec. 20, p. 26.
- FOSTER, RONNIE *The Two-Headed Freap*, RR, Mar. 15, p. 23.
- FOUNTAIN, PETE Raises Funds for New Orleans Jazz Club, N, April 12, p. 11; Drops out of New Orleans Mayor's Race, N, Dec. 6, p. 10.
- FRANKLIN, ARETHA Receives Grammy Award, N, April 26, p. 9; *Hey Now Hey (The Other Side of the Sky)*, RR, Oct. 11, p. 32.
- FRANKLIN, HENRY *The Skipper*, RR, Jan. 18, p. 22.
- FREEMAN, VON Doin' it Right Now, RR, May 10, p. 22.
- FRIZZELL, LEFTY *Sings the Songs of Jimmie Rodgers*, RR, Dec. 20, p. 22.
- FRUMPY *By the Way*, RR, Oct. 25, p. 20.
- FULLER, CURTIS "Bongo Bop" Solo, WS, Jan. 18, p. 40; *Smokin'*, RR, Feb. 15, p. 23.
-
- GARBAREK, JAN *Triptykon*, RR, Nov. 8, p. 22.
- GARRISON, JIMMY Bows out of Elvin Jones' Tour, N, Dec. 6, p. 11.
- GAYE, MARVIN *Trouble Man*, RR, June 7, p. 22.
- GETZ, STAN B, May 10, p. 31; *Communications '72*, RR, June 21, p. 20; The World's Greatest Jazz Show, C, Nov. 22, p. 33.
- GIANTS OF JAZZ, THE, RR, April 26, p. 18.
- GIBBS, TERRY Group Therapy, A, May 10, p. 17.
- GILLESPIE, DIZZY At Univ. of Nebraska, C, Jan. 18, p. 36; *The Best of Dizzy Gillespie-Charlie Parker-John Coltrane*, RR, May 10, p. 25; *The Charlie Parker-Dizzy Gillespie Years*, RR, May 10, p. 25; A Primary Force, A, Aug. 16, p. 21.
- GIUFFRÉ, JIMMY *Music for People, Birds, Butterflies and Mosquitoes*, RR, Oct. 11, p. 25.
- GOODMAN, BENNY Receives Honorary Doctorate, N, July 19, p. 10.
- GOODMAN, JERRY An Innermost Vision, A, April 26, p. 11.
- GORDON, DEXTER Celebrates 50th Birthday, N, May 10, p. 10; *Generation*, RR, Dec. 20, p. 22.
- GORDON, FRANK "Kera's Dance" Solo, WS, April 26, p. 33.
- GRAND FUNK RAILROAD *We're an American Band*, RR, Nov. 22, p. 30.
- GRAPPELLI, STEPHANE *Parisian Swing*, RR, Mar. 15, p. 23; *With the Quintet of the Hot Club of France* (with Django Reinhardt), RR, Mar. 15, p. 23; *Jalousie*, RR, Dec. 20, p. 32.
- GRATEFUL DEAD, THE *Europe '72*, RR, Mar. 15, p. 25.
- GRAVES, MILFORD At Storefront Museum, C, Feb. 1, p. 29.
- GREAT AMERICAN MUSIC HALL Club Opens in San Francisco, N, Feb. 15, p. 9.
- GREEN, GRANT *Live at the Lighthouse*, RR, Sept. 13, p. 24; *Green Blues*, RR, Nov. 22, p. 20.
- GREGORY-JAMES EDITION *Prophets of Soul*, RR, Oct. 25, p. 26.
- GRIMES, TINY *Profoundly Blue*, RR, Nov. 22, p. 18.
- GROSSMAN, STEVE A Session with Gene Perla, A, Sept. 13, p. 18.
- GROVE, DICK Arranging Concepts, WS, April 12, p. 30; Arranging Concepts, WS, Oct. 11, p. 43.
- GUARNIERI, JOHNNY *Playing Harry Warren*, RR, Nov. 8, p. 22.
-
- HACKETT, BOBBY At Big Horn, C, Mar. 1, p. 29; *What a Wonderful World*, (with Teresa Brewer), RR, Oct. 11, p. 33.
- HAGGART, BOB The World's Greatest Jazzband, A, Oct. 11, p. 18.
- HAHN, JERRY Brotherhood to Moses, A, June 7, p. 16; "The Jerry Hahn Solo," WS, June 7, p. 35; *Moses*, RR, Sept. 13, p. 20.
- HALF NOTE CLUB Celebrates Birthday, N, Dec. 6, p. 10.
- HALL, JIM With Ron Carter at The Guitar, C, Mar. 15, p. 30; *Otra Vez*, (with Zoot Sims and Jimmy Raney), RR, April 12, p. 23; *Alone Together*, with Ron Carter, RR, June 7, p. 22.
- HAMMER, JAN An Innermost Vision, A, April 26, p. 11.
- HAMMOND, JOHN PAUL *Triumvirate*, RR, Sept. 13, p. 22.
- HAMPEL, GUNTER *Dances*, RR, April 26, p. 18; *Out of New York*, RR, April 26, p. 18; Galaxie Dream Band, C, June 7, p. 33.
- HANCOCK, HERBIE At Jazz Workshop, C, May 10, p. 32; Musing with Mwandishi, A, May 24, p. 14; Fires Band, N, Aug. 16, p. 12; In Berkeley, Calif., C, Nov. 8, p. 36.
- HANDY, W.C. Honored, N, Dec. 20, p. 10.
- HANNA, ROLAND *Child of Gemini*, RR, Mar. 15, p. 23.
- HARPER, BILLY *Capra Black*, RR, Nov. 8, p. 29.
- HARPER, WALT *Walt Harper at Falling Water*, RR, May 10, p. 22.
- HARRIOTT, JOE Alto Saxophonist Dies, N, April 26, p. 9.
- HARRIS, BILL "BEAVER" "Different Strokes," A, Mar. 15, p. 18.
- HARRIS, BILL Trombonist Dies, N, Nov. 8, p. 49.
- HARRIS, EDDIE *Eddie Harris Sings the Blues*, RR, Feb. 1, p. 22.
- HARTMAN, JOHNNY *Today*, RR, June 21, p. 20; *I've Been There*, RR, Nov. 22, p. 30.
- HATHAWAY, DONNY Receives Grammy Award, N, April 26, p. 9; *Extension of Man*, RR, Sept. 13, p. 29.
- HAWES, HAMPTON, Group Therapy, A, May 10, p. 17; *I'm All Smiles*, RR, May 24, p. 20.
- HAYES, ISAAC Receives Grammy Award, N, April 26, p. 9; *Joy*, RR, Dec. 20, p. 22.
- HAYES, TUBBY Tenor Saxophonist Dies, Aug. 16, p. 43.
- HELPER, ERWIN At Quiet Knight, C, Dec. 6, p. 26.
- HENDERSON, EDDIE *Hancocks*, Horn, A, Mar. 1, p. 20; *Realization*, RR, Oct. 11, p. 30.
- HENDERSON, JOE *Black is the Color*, RR, Feb. 15, p. 23; *Joe Henderson in Japan*, RR, Oct. 11, p. 33.

- HENDRICKS, JON *Evolution*, N, Nov. 22, p. 10.
- HERMAN, WOODY, *The Raven Speaks*, RR, Feb. 1, p. 22; *Four Big Bands*, A, Aug. 16, p. 19; *Giant Steps*, RR, Oct. 11, p. 33; *Archives Established*, N, Dec. 20, p. 10.
- HIBBLER, AL *A Meeting of the Times*, with Roland Kirk, RR, Mar. 15, p. 23.
- HIGGINBOTHAM, J.C. Trombonist Dies, N, July 19, p. 11.
- HILL, ANDREW Quiet Pioneer, A, Jan. 18, p. 14.
- HINES, EARL In NYC, C, June 7, p. 34; *Hines Does Hoagy*, RR, Aug. 16, p. 22.
- HINES, ERNIE *Electrified Ernie Hines*, RR, Oct. 25, p. 20.
- HOLIDAY, BILLIE A Lady Named Billie—and I, A, Mar. 29, p. 16; *Songs and Conversations*, RR, Nov. 8, p. 22.
- HOLLAND, DAVID *Conference of the Birds*, RR, Nov. 8, p. 29.
- HOLLOWAY, RED At Parisian Room in Los Angeles, C, April 12, p. 26.
- HOOKER, EARL *His First and Last Recordings*, RR, Dec. 6, p. 20.
- HOOKER, JOHN LEE *Boogie Chillun*, RR, July 19, p. 26.
- HOPKINS, LIGHTNIN' *Double Blues*, RR, July 19, p. 26; At Quiet Knight, C, Dec. 6, p. 26.
- HORN, PAUL *Inside II*, RR, April 26, p. 21.
- HORTON, BIG WALTER *Big Walter Horton with Carey Bell*, RR, Jan. 18, p. 22.
- HUBBARD, FREDDIE Receives Grammy Award, N, April 26, p. 9; "Killer Joe" Solo, WS, May 10, p. 35; *Sky Dive*, RR, May 24, p. 20; B, Oct. 25, p. 27.
- HUTCHERSON, BOBBY *Natural Illusions*, RR, Jan. 18, p. 26.
- HYMAN, DICK *Solo Piano*, RR, July 19, p. 22.
-
- ICELAND Jazz In Iceland, N, Oct. 25, p. 10.
- IF Fusion, A, June 21, p. 18.
- IMPULSE RECORDS To Re-release Hubbard, Mingus, Tyner and Rollins, N, June 7, p. 10.
- INTERNATIONAL CRITICS POLL, *down beat* 21st ANNUAL Results, Aug. 16, p. 14.
- INTERNATIONAL TUBA SYMPOSIUM GALA CONCERT, At Indiana Univ., C, Aug. 16, p. 33.
- ISLE OF MAN JAZZ FESTIVAL Dates Set, N, April 26, p. 9.
- IVORY *Ivory*, RR, Dec. 6, p. 20.
-
- JACKIE & ROY At the Rainbow Grill, C, April 26, p. 26.
- JACKSON, MILT *Just the Way It Had to Be* (with Ray Brown), RR, Aug. 16, p. 24.
- JAMAL, AHMAD *Freeflight*, RR, Mar. 29, p. 21; *Outertimeinner-space*, RR, Mar. 29, p. 21; *Group Therapy*, A, May 10, p. 17; *Ahmad Jamal '73*, RR, Oct. 25, p. 26.
- JAMES, HARRY Four Big Bands, A, Aug. 16, p. 19.
- JARRETT, KEITH At Mercer Arts Center, C, Jan. 18, p. 36; *Expectations*, RR, Mar. 29, p. 21; "Lucky Southern" Solo, WS, Aug. 16, p. 34; *Fort Yawuh*, RR, Dec. 20, p. 20.
- JAZZ INTERACTIONS Eighth Birthday Celebration, N, June 21, p. 11.
- JAZZ VESPERS In Eighth Year, N, Nov. 22, p. 10.
- JEFFREY, PAUL *Family*, RR, April 26, p. 22.
- JENKINS, LEROY Revolutionary Ensemble, A, Nov. 22, p. 15.
- JETHRO TULL In Baltimore, C, Feb. 1, p. 27.
- JOHNSON, HOWARD At Carnegie Hall, C, June 21, p. 27.
- JOHNSON, RUDOLPH *The Second Coming*, RR, July 19, p. 22.
- JONES, BOBBY *The Arrival of Bobby Jones*, RR, Mar. 1, p. 22.
- JONES, ELVIN "I Play Drums," A, Nov. 8, p. 18; *Mr. Jones*, RR, Nov. 8, p. 29; *Tours South America*, N, Dec. 6, p. 10.
- JONES, HAROLD B, Jan. 18, p. 32.
- JONES, QUINCY *You've Got It Bad Girl*, RR, Oct. 11, p. 20; *Whyisthisman smiling?*, A, Nov. 22, p. 12.
- JONES, THAD "H and T Blues" Solo, WS, Feb. 1, p. 32; "4/4 Swing," A, July 19, p. 13; *Jazz from the Supermarket*, A, April 12, p. 13; "Oh! Karen O" Solo, WS, Dec. 20, p. 41; *Big Band Receives Top down beat Award*, N, June 7, p. 10.
- JORDAN, CLIFFORD *Clifford Jordan in the World*, RR, Oct. 25, p. 21.
-
- KALAPARUSHA DIFDA (MAURICE MCINTYRE) *Forces and Feeling*, RR, April 26, p. 22.
- KELLAWAY, ROGER In Ojai, Calif., C, Aug. 16, p. 32.
- KENTON, STAN The World's Greatest Jazz Show, C, Nov. 22, p. 33; *Speaks Out*, A, Dec. 20, p. 19.
- KENYATTA, ROBIN *Gypsy Man*, RR, May 24, p. 22.
- KESSEL, BARNEY B, June 7, p. 30.
- KEYSTONE KORNER Club Celebrates Anniversary, N, Nov. 22, p. 10.
- KING, B. B. "Mississippi Homecoming" for Medgar Evers, N, June 21, p. 11; *Forms Blues Appreciation Society*, N, Dec. 6, p. 10.
- KING, MORGANA *New Beginnings*, RR, Nov. 22, p. 28.
- KIRK, RAHSAAN ROLAND *A Meeting of the Times*, (with Al Hibbler), RR, Mar. 15, p. 23; *Prepare Thyself to Deal with a Miracle*, RR, Oct. 11, p. 23.
- KLEMMER, JOHN *Waterfalls*, RR, Mar. 1, p. 25; *Group Therapy*, A, May 10, p. 17; *Intensity*, RR, Nov. 22, p. 28.
- KNIPP, LOUIS Pianist Dies, N, Mar. 1, p. 11.
- KONITZ, LEE *Alto Summit*, RR, Nov. 22, p. 23.
- KOOL AND THE GANG *Music Is the Message*, RR, Feb. 1, p. 18.
- KOULOVARIS, JAMES Restaurateur Dies, N, Jan. 18, p. 11.
- KRIEGLER, VOLKER *Inside: Missing Link*, RR, June 21, p. 21.
- KRUPA, GENE Fire Destroys Home and Momentos, N, June 7, p. 10; Dies, N, Nov. 22, p. 10; "I Miss You, Old Man," A, Dec. 6, p. 16; *Memorial Fund Established*, N, Dec. 6, p. 10; *Tributes*, A, Dec. 6, p. 17.
- KYNARD, CHARLES *Woga*, RR, Jan. 18, p. 26.
-
- LA BARBERA, JOHN "Unison Voicing," WS, June 21, p. 29.
- LA BARBERA, PAT Profile, A, Oct. 25, p. 28.
- LAIRD, RICK An Innermost Vision, A, April 26, p. 11.
- LASTIE, MELVIN Cornetist Dies, Mar. 29, p. 12.
- LATEEF, YUSEF With Tyner in Chicago Concert, N, June 7, p. 10; *Hush 'N' Thunder*, RR, August 16, p. 24.
- LATIN MUSIC FESTIVAL At Felt Forum NYC, C, Mar. 1, p. 29.
- LAWRENCE, AZAR A Session with Gene Perla, A, Sept. 13, p. 18.
- LAWS, HUBERT *Wild Flower*, RR, June 21, p. 20; *Carnegie Hall*, RR, Sept. 13, p. 28; "In Review," A, Oct. 11, p. 13.
- LAWSON, YANK The World's Greatest Jazz Band, A, Oct. 11, p. 18.
- LEADBELLY *Leadbelly*, RR, Oct. 11, p. 22; *Leadbelly*, RR, Oct. 11, p. 34.
- LEGGIO, CARMEN *A Study in Improvisation*, RR, Feb. 15, p. 24.
- LEGRAND, MICHEL Receives Grammy Award, N, April 26, p. 9.
- LET THE GOOD TIMES ROLL, Movie, C, August 16, p. 32.
- LEVY, O'DONEL *Dawn of A New Day*, RR, April 26, p. 22.
- LEWIS, FURRY *Shake 'Em on Down*, RR, July 19, p. 26.
- LEWIS, MEL "4/4 Swing," A, July 19, p. 26.
- LEWIS, RAMSEY *Funky Serenity*, RR, May 10, p. 22; "Those 88 Monsters That I Love," A, Oct. 25, p. 14; *Golden Hits*, RR, Nov. 22, p. 30.
- LIEBMAN, DAVE In Conversation with, A, Oct. 11, p. 16.
- LIGHTHOUSE *Can You Feel It*, RR, Nov. 8, p. 30; *Lighthouse*, A, Nov. 8, p. 15.
- LINDH, JASON *Ramadan*, RR, Mar. 1, p. 25.
- LLOYD, CHARLES New Journey, A, Jan. 18, p. 13; *Waves*, RR, Aug. 16, p. 26.
- LONGO, MICHAEL The Musical Maturity of Michael Longo, A, April 26, p. 16.
- LOS ANGELES FESTIVAL Week-Long Festival, N, June 7, p. 10.
- LOWE, MUNDELL B, Dec. 6, p. 25.
- LUCIFER'S FRIEND *Lucifer's Friend*, RR, Oct. 25, p. 20.
- LYTELL, JIMMY Clarinetist Dies, N, Feb. 1, p. 11.
-
- MACERO, TED At Town Hall NYC, C, April 26, p. 27.
- MAGMA *Mekanik Destruktiw Kommandow*, RR, Nov. 8, p. 30.
- MAHAL, TAJ *Recycling the Blues and Other Related Stuff*, RR, April 26, p. 23.
- MAHAVISHNU ORCHESTRA *Birds of Fire*, RR, April 26, p. 23; An Innermost Vision, A, April 26, p. 11; *Extending Beyond Mahavishnu*, A, June 7, p. 18.
- MAKAWICZ, ADAM *Newborn Light*, RR, Dec. 6, p. 24.
- MALO *Evolution*, RR, June 21, p. 21.
- MANCE, JUNIOR *That Lovin' Feelin'*, RR, Sept. 13, p. 26; *The Junior Mance Touch*, RR, Oct. 11, p. 25.
- MANCINI, HENRY The Mancini Generation, A, Mar. 1, p. 14.
- MANGIONE, CHUCK *Alive!*, RR, Feb. 1, p. 23; *Quartet at Main Point*, C, May 10, p. 33; *The Whole Feeling*, A, May 24, p. 18; *Reward Offered for Missing Concert Tapes*, N, Oct. 11, p. 10; "El Gato Triste," WS, Nov. 8, p. 42; *Land of Make Believe*, RR, Dec. 20, p. 29.
- MANN, HERBIE *The Herbie Mann-Maynard Ferguson Years*, RR, May 10, p. 25; *Turtle Bay*, p. 26.
- MANN, MANFRED At Academy of Music, NYC, C, Mar. 15, p. 29.
- MANNE, SHELLY *Mannekind*, RR, Feb. 1, p. 23; *Drum Shticks Pt. 1*, A, Mar. 15, p. 15; *Drum Shticks Pt. 2*, A, Mar. 29, p. 18; *Shelly Manne & Co.*, RR, Oct. 11, p. 34; At Diamante's, C, Dec. 6, p. 26; *Reopens Manne-Hole*, N, Dec. 6, p. 10.
- MARCUS, TONI Records with Perry Robinson, N, Oct. 25, p. 10.
- MARK-ALMOND *Mark-Almond '73*, RR, Oct. 25, p. 26.
- MARTINO, PAT *The Visit*, RR, Feb. 1, p. 23.
- MAUNEY, DAVE At North Carolina State Univ., C, April 12, p. 27.
- MAUPIN, BENNY Meet Benny Maupin, A, Jan. 18, p. 16.
- MAYALL, JOHN At Philharmonic NYC, C, Oct. 11, p. 38; "Ten Years Are Gone," RR, Dec. 6, p. 24; *The Party Continues*, A, Dec. 6, p. 12.
- McCANN, LES *Talk to the People*, RR, Feb. 1, p. 24.
- McFARLAND, GARY *Requiem for Gary McFarland*, RR, April 12, p. 23.
- McGHEE, BROWNIE *Back to New Orleans* (with Sonny Terry), RR, July 19, p. 26.

McINTYRE, MAURICE see Kalaparusha.
McKERNAN, RON PIGPEN Grateful Dead
Organist Dies, N, April 26, p. 10.
McLAUGHLIN, JOHN *Birds of Fire*, RR,
April 26, p. 23; Extending Beyond
Mahavishnu, June 7, p. 18; *Love, Devotion,
Surrender*, RR, Sept. 13, p. 28.
McPARTLAND, JIMMY *Live at the Monticello*,
(with Marian McPartland), RR, Dec.
20, p. 32.
McPARTLAND, MARIAN *A Delicate Bal-
ance*, (with Jimmy McPartland), RR, May
24, p. 22; *Live at the Monticello*, RR, Dec.
20, p. 32.
McRAE, CARMEN B, Nov. 8, p. 32.
MENUHIN, YEHUDI, *Jalousie* (with
Stephane Grappelli), RR, Dec. 20, p. 32.
MILES, BARRY *Scatbird*, RR, June 21, p. 21.
MILLER, PAUL EDWARD Jazz Writer Dies,
N, Feb. 1, p. 11.
MINGUS, CHARLES *The Great Concert of
Charles Mingus*, RR, Jan. 18, p. 26; Mingus
Makes It Happen, A, May 10, p. 16.
MITCHELL, BILL *Ragtime Recycled*, RR,
Jan. 18, p. 28.
MITCHELL, BLUE *Blue's Blues*, RR, Mar. 15,
p. 27.
MOBLEY, HANK The Integrity of the Artist-
The Soul of the Man, A, Mar. 29, p. 14.
MODERN JAZZ QUARTET With Phoenix
Symphony, C, Feb. 1, p. 29; *The Legendary
Profile*, RR, Jan. 18, p. 27; *The Art of the
Modern Jazz Quartet: The Atlantic Years*,
RR, Oct. 11, p. 30.
MONTEGO, JOE Conga Corner, A, July 19,
p. 15.

MONTEREY JAZZ FESTIVAL Schedule, N,
Sept. 13, p. 10.
MONTGOMERY, LITTLE BROTHER *Ur-
ban Blues*, RR, Nov. 8, p. 20.
MONTREUX JAZZ FESTIVAL "Mon-
treux," S, Oct. 11, p. 36; Concerts Spon-
sored by Record Companies, N, April 12,
p. 11.
MOODY, JAMES With Ammons and Davis
at Jazz Showcase, C, May 24, p. 31; *Never
Again!*, RR, June 21, p. 22; "Cherokee"
Solo, WS, Sept. 13, p. 38.
MOREIRA, AIRTO see Airto.
MORGAN, LEE *Speedball*, RR, Oct. 11, p. 33.
MORGENSTERN, DAN Resigns as down
beat Editor, N, July 19, p. 11.
MORRIS, BYRON *Unity*, (with Gerald Wise),
RR, July 19, p. 24.
MOTHERS OF INVENTION *The Grand
Wazoo*, RR, May 24, p. 25; In Oklahoma
City, C, June 7, p. 32. (See also Zappa,
Frank.)
MOTIAN, PAUL *Conception Vessel*, RR, Oct.
25, p. 20.
MOUZON, ALPHONSE "Different Strokes,"
A, Mar. 15, p. 18; *The Essence of Mystery*,
RR, Aug. 16, p. 26.
MURPHY, MARK *Bridging a Gap*, RR, Oct.
11, p. 24.
MURPHY, TURK *The Many Faces of Rag-
time*, RR, Jan. 18, p. 26.
MUSIC INC. *Live at Slugs' (Vol. 1)*, RR, Jan.
18, p. 27; *Impact*, RR, May 24, p. 26; *Live at
Loosdrecht Jazz Festival*, RR, Dec. 20, p. 26;
Live at Slugs' (Vol. 2), RR, Dec. 20, p. 26.

NATIONAL ASSOCIATION OF MUSIC
MERCHANTS Holds Convention, N,
Aug. 6, p. 12.
NATURAL FOOD *Seeds 2*, RR, April 26, p.
24.
NAUGHTON, BOBBY *Understanding*, RR,
Nov. 22, p. 28.
NEU, NEU, RR, Oct. 25, p. 20.
NEW HERITAGE KEYBOARD
QUARTET, THE, *The New Heritage
Keyboard Quartet*, RR, Nov. 22, p. 26.
NEW MCKINNEY'S COTTON PICKERS,
THE *The New McKinney's Cotton Pickers*,
RR, May 10, p. 22; *You're Driving Me Crazy*,
RR, Dec. 20, p. 20.
NEW ORLEANS FESTIVAL OF MUSIC
AND FOOD, N, July 19, p. 10.
NEW ORLEANS JAZZ AND HERITAGE
FESTIVAL Dates Set, N, Mar. 29, p. 11.
NEW YORK DOLLS, *New York Dolls*, RR,
Oct. 25, p. 22.
NEW YORK JAZZ MUSEUM Opens Be-Bop
Era Exhibit, N, Oct. 25, p. 10.
NEW YORK MUSICIANS ORGANIZA-
TION Plans Summer Concerts, N, May 24,
p. 12.
NEWPORT IN NEW YORK FESTIVAL
Newport Stars on Foreign Stages, A, Feb.
15, p. 14; Dates Set, N, Mar. 29, p. 11;
Events Listed, N, June 7, p. 11; Message
from Newport/NYC, A, Sept. 13, p. 32.
NICHOLAS, ALBERT Clarinetist Dies, N,
Nov. 8, p. 49.

db music shop

Rates (minimum 15 words per insertion): one insertion 80c
per word. Special multiple insertions schedules: three
times 75c per word; seven times 70c per word; 13 times
65c per word; 22 times 60c per word. down beat, 222 W.
Adams St., Chicago, IL 60606.

BOOKS

LIVING BLUES: Quarterly Blues Magazine. Contempo-
rary/historical/analytical coverage. Sample 60c; \$2.00/
year. P.O. Box 11303, Chicago, IL 60611.

IMPROVISATION METHODS

JAZZ IMPROVISATION, 244 pages, all instruments.
\$12.50. Adolph Sandole, 243 Rambling Way, Springfield,
PA 19064.

FOR PIANISTS, COMPOSERS, ARRANGERS

Voicings-Tonal Paralipsis Bk. I	\$2.95
Voicings-Tonal Paralipsis Bk. II	\$2.95
Voicings in Fourths	\$2.95
Voicings in Fifths	\$2.95
Voicings using Clusters	\$2.95

FOR ALL INSTRUMENTS

Pentatonic Scale Improvisation	\$15.00
--------------------------------	---------

JAZZ IMPROVISATION CORRESPONDENCE LESSONS—ALL INSTRUMENTS

Personalized instruction for musicians outside
Boston area. Send resume with request for infor-
mation. Include \$1.00 for postage and handling.

CHARLES BANACOS MUSIC

33 TYNGSBORO RD.
DRA CUT, MASS. 01826
(Mass. residents add 3% sales tax for books only)



Hang ups with changes? All you need to know
about chords and their application is contained in
"THE FRANK CUNIMONDO JAZZ CHORD
SYSTEM"

A two volume text, \$12.50
FRANK CUNIMONDO
110 FAYBURN DR., VERONA, PA. 15147

INSTRUMENTAL METHODS

GUITAR TEACHERS—Free catalog. New and better
teaching publications that MOTIVATE and MAINTAIN stu-
dent interest. GAGNER GUITAR PUBLICATIONS, P.O. Box
55-DB, Dover, NH 03820.

JAZZ GUITARISTS ENCYCLOPEDIA! Hundreds of
progressions and ideas. R. G. Publishing, Box 625,
Orangevale, CA 95662. \$2.95.

LIGHTING

LARGEST MUSICIAN'S STAGE LIGHTING catalog \$1
(credited). Rocktronics, 22-DB Wendell St., Cambridge,
MA 02138.

MUSICAL INSTRUMENTS

30% DISCOUNT Name Brand Musical Instruments. Free
catalog. Freeport Music, 455T Route 110, Melville, NY
11746.

ATTENTION EQUIPMENT LUGGERS: Collapsible
handtruck 300 lb. capacity. Can handle tall, bulky loads.
Satisfaction guaranteed or money back! Send \$44.95 plus
\$3.00 handling. LATIN PERCUSSION, INC., P.O. Box 88,
Palisades Park, NJ 07650.

30% + DISCOUNTS. EVERY MUSICAL ACCESSORY.
Free Catalog. Strings n' Things, P.O. Box 259, Lindenhurst,
NY 11757.

FREE GIFTS FOR DRUMMERS! Drummer's throne, foot
pedal, snare stand, drum heads, etc. Rotatip, Box 50D,
Milford, MA 01757.

DRUMMERS

Write for picture brochure.
the sensational

GHOST DRUM PEDAL

GHOST PRODUCTS, INC.

1629 F. Street Springfield, Oregon 97477

MISCELLANEOUS

BLACK MUSIC CALENDAR: Current/historical infor-
mation—use on wall or desk. \$2.00. Send check or money
order to Black Music Center, School of Music, Indiana
University, Bloomington, IN 47401.

"BIG BANDS ARE BACK"

Send for FREE Bumper Sticker
HUMES and BERG MFG. CO.
4801 Railroad Ave., East Chicago, IN 46312

RECORDS & TAPES

JAZZ—Send 10c in coin for complete SAVOY JAZZ
CATALOG. Parker, Hawkins, Young, Gillespie, etc.
SAVOY RECORD CO., 56-D Ferry St., Newark, NJ 07105.

FAST RELIABLE JAZZ record service—many rare
items—foreign orders welcome—send for FREE LP sales
list. Jaybee Jazz, Box 24504, Creve Coeur, MO 63141.

JAZZ RECORDS

FOREIGN—SMALL U.S. LABELS—COLLEGE
Contemporary & Indigenous from Japan & Europe
INTERNATIONAL RECORD SERVICE
Dept. M74 Box 586 La Puente, CA 91747

JAZZ IMPORTS/Domestic labels. write to JAZZWAY,
708—73rd Street, North Bergen, NJ 07047.

DIXIELAND, MAINSTREAM LP'S. Bill Dodge, 124
Honeoye, S.W., Grand Rapids, MI 49508.

**TOP JAZZ ALBUM, AVAILABLE EXCLUSIVELY
THROUGH THE MAIL!** "The Interlochen Jazz Quintet" by
same group, including Dave Sporny (former lead trombone
with the University of Illinois Jazz Band) and John Lindenu
(recorded for RCA). Selections include "Blackbird, I
Remember Clifford, Uptown Walk," plus their original com-
positions. Price is \$5.00 per record which includes mailing
and handling. Please send order with payment to: Midway
Productions, P.O. Box 235, Highland Park, IL 60035. (Ill-
inois residents add sales tax).

WHERE TO STUDY

SCHOOL OF CONTEMPORARY MUSIC (striving to build
a new way). Jazz-Rock-Classical. Piano tuning and repair.
Full-part time study, diplomas, approved for Veterans,
monthly enrollment. Jeffrey D. Furst, Director, 2001
Beacon St., Brookline, MA 02146. (617) 737-7174.

GEORGE RUSSELL is now instructing his Lydian
Chromatic Concept in the New York and Boston Areas.
Write George Russell, Suite 1104, 12 East 41st St., New
York, NY 10017 or call 617-522-1394.

DRUMMERS

Stanley Spector writes—

Do you really know what happens when a drummer
uses rudiments and drum method books, to build up his
"technique" so that he will "better" express his
"ideas"? At first the hands will become stronger and
faster by endless repetitions. Unfortunately the
mechanical sounds produced by muscular practice are
so boring and monotonous that in self-protection the
ear unconsciously turns itself off. The results are hor-
rendous. By the time a drummer attempts to play with
a band he has unknowingly psychologically amputated
his ear and paralyzed his brain. Sorry about that. But
when a drummer makes use of simplistic theories and
questionable assumptions that kind of thing can and
does happen. Some drummers have found an alterna-
tive approach through considering the ques-
tion—**HOW CAN A GOOD DRUMMER GET TO PLAY
BETTER.** For information about the tape recorded
home study course, send one dollar (check or money
order) along with your request for information to the
STANLEY SPECTOR SCHOOL OF DRUMMING
200 West 58th St. (at 7th Ave.) Dept. 323
New York, NY 10019 For information about qualifying
for instruction with Stanley Spector should you live in
the greater New York area, phone (212) 246-5661.

- NIEWOOD, GERRY Profile, A, Nov. 22, p. 32.
- NIGHT BLOOMING JAZZMEN *Freedom Jazz Dance* RR, Nov. 8, p. 24.
-
- O'DAY, ANITA B, Mar. 29, p. 25; *Recorded Live at the Berlin Jazz Festival*, RR, June 21, p. 22.
- OAKLEY, BARRY Bassist for Allman Brothers Band, Dies Jan. 18, p. 11.
- OLDFIELD, MIKE *Tubular Bells*, RR, Dec. 6, p. 18.
- OLIVER, SY *Take Me Back*, RR, Jan. 18, p. 28.
- OPEN SKY *Open Sky*, RR, Nov. 22, p. 28.
- ORY, KID "Weary Blues," "Gut Bucket Blues," "Bucktown Stomp," Solos, WS, Mar. 1, p. 32; Trombonist Dies, N, Mar. 1, p. 11; Complete obituary, N, Mar. 15, p. 13; New Orleans Style Funeral Parade, N, Mar. 15, p. 13.
- OVERTON, HALL Composer Dies, N, Feb. 1, p. 11.
-
- PAGE, HOT LIPS *After Hours in Harlem*, RR, Oct. 11, p. 33.
- PARKER, CHARLIE *The Comprehensive Charlie Parker-Live Performances Vol. 1*, RR, April 12, p. 22; *The Best of Dizzy Gillespie-Charlie Parker-John Coltrane*, RR, May 10, p. 25; *The Charlie Parker-Dizzy Gillespie Years*, RR, May 10, p. 25.
- PARKER, MAYNARD *Midnight Rider*, RR, Nov. 8, p. 24.
- PAUL, BILLY Receives Grammy Award, N, April 26, p. 9.
- PEARSON, DUKE Duke Pearson's Back in Town, A, April 12, p. 15.
- PEPPER, ART "I'm Here to Stay!" A, Mar. 1, p. 16; *The Way It Was!*, RR, Dec. 20, p. 28.
- PERLA, GENE Bassist Forms Own Record Co., N, June 7, p. 10; Company Issues New Record, N, Nov. 22, p. 11.
- PETERSON, OSCAR Tours with Trio, N, May 24, p. 12; *In Tune*, RR, Nov. 8, p. 29; The World's Greatest Jazz Show, C, Nov. 22, p. 33; *In a Mellow Mood*, RR, Dec. 6, p. 18.
- PHILLIPS, BARRE *For All It Is*, RR, Nov. 22, p. 28.
- PHILLIPS, SHAWN In Santa Monica, C, July 19, p. 31.
- PIANO CHOIR, THE *Handscapes*, RR, Dec. 20, p. 29.
- PIANO CONCLAVE Keyboard Band Formed, N, Dec. 6, p. 10.
- PITTSBURGH JAZZ FESTIVAL C, Oct. 11, p. 39.
- POINDEXTER, PONY *Alto Summit*, RR, Nov. 22, p. 23.
- POINTER SISTERS A New Pointer View, A, Oct. 25, p. 16.
- PONTY, JEAN-LUC *Open Strings*, RR, April 26, p. 24; B, June 21, p. 26; From Classical to Jazz to Rock, A, Aug. 16, p. 21.
- POWELL, BADEN *Solitude on Guitar*, RR, Nov. 22, p. 26.
- POWELL, BENNY Brass Roundtable Discussion, A, Feb. 1, p. 13.
- POWELL, ROGER Synthesist, A, Mar. 29, p. 13.
- PREVIN, DORY Out of the Bell Jar, A, Jan. 18, p. 15.
- PUZZLE *Puzzle*, RR, Sept. 13, p. 22.
-
- QUEEN, ALVIN Profile, A, Nov. 22, p. 32.
-
- RANEY, JIMMY *Otra Vez*, (with Zoot Sims and Jim Hall), RR, April 12, p. 23.
- RAZAF, ANDY Lyricist and Composer Dies, N, Mar. 29, p. 12.
- REINHARDT, DJANGO *With the Quintet of the Hot Club of France* (with Stephane Grappelli), RR, Mar. 15, p. 23; *Parisian Swing*, RR, Mar. 15, p. 23.
- REVOLUTIONARY ENSEMBLE *Revolutionary Ensemble*, RR, Sept. 13, p. 29; In Midwest, N, Nov. 8, p. 13; *Revolutionary Ensemble*, A, Nov. 22, p. 15.
- RICH, BUDDY Four Big Bands, A, Aug. 16, p. 19.
- ROACH, MAX *Daahoud*, with Clifford Brown, RR, June 7, p. 23.
- ROBINSON, ELI Trombonist Dies, N, Feb. 15, p. 9.
- ROBINSON, PERRY Records with Tony Marcus, N, Oct. 25, p. 10.
- ROBINSON, PETE *Dialogues for Piano and Reeds*, RR, Jan. 18, p. 29.
- RODNEY, RED Returns to NYC, N, Sept., p. 10.
- RODRIGUEZ, TITO Bandleader-Singer Dies, N, April 12, p. 12.
- ROLLING STONES *Goats Head Soup*, RR, Nov. 22, p. 28.
- ROLLINS, SONNY Returns to Chicago, N, April 12, p. 12.
- RUFUS In Los Angeles, C, Oct. 11, p. 38.
- RUSHING, JIMMY *Who Was It Sang That Song*, RR, Sept. 13, p. 24.
- RUSSELL, GENE *Talk to My Lady*, RR, June 21, p. 25.
- RUSSELL, GEORGE On Swedish TV, N, Mar. 15, p. 12.
- RUSSELL, LEON In Baltimore, C, July 19, p. 32.
-
- SAMPSON, EDGAR Composer-Arranger Dies, Mar. 1, p. 11.
- SANDERS, PHAROAH *Iziphosam (My Gifts)*, RR, Oct. 11, p. 32.
- SANTAMARIA, MONGO *Fuego*, RR, Oct. 11, p. 30.
- SANTANA *Caravanserai*, RR, Feb. 15, p. 24.
- SANTANA, CARLOS *Love, Devotion, Surrender*, (with John McLaughlin), RR, Sept. 13, p. 28.
- SANTOS, MOACIR *Maestro*, RR, Sept. 13, p. 20.
- SAUNDERS, RICHARD Tubaist Dies, N, Mar. 29, p. 12.
- SCHAEFFER, JIM Halloween Jam, N, Dec. 20, p. 10.
- SCHOOL JAZZ FESTIVALS 1972 School Jazz Festival Calendar, A, Jan. 18, p. 19.
- SECTION, THE *The Section*, RR, April 26, p. 24.
- SEGAL, JOE Jazz Showcase features "Chicago Spotlight," N, Aug. 16, p. 12.
- SEVERINSEN, DOC B, Part I, Feb. 15, p. 28; B, Part II, Mar. 1, p. 28.
- SHAUGHNESSY, EDDIE The Thinking Drummer, WS, Mar. 15, p. 33; "Play Like You Mean It," A, April 12, p. 16; At NAMM Convention in Chicago, N, Aug. 16, p. 12, p. 40.
- SHAW, WOODY B, Feb. 1, p. 26.
- SHEARING, GEORGE To Re-issue 20 Discs Formerly on Capital, N, June 7, p. 10; *The George Shearing Quartet*, RR, July 19, p. 23; *The George Shearing Trio Number 1*, RR, July 19, p. 23; *Music to Hear*, RR, July 19, p. 23; *Out of This World*, RR, July 19, p. 23.
- SHEPP, ARCHIE *The Cry of My People*, RR, June 7, p. 23; *Coral Rock*, RR, Oct. 11, p. 34.
- SIEGEL-SCHWALL BAND *The Best of Siegel-Schwall*, RR, Dec. 20, p. 29.
- SILVER, HORACE *In Pursuit of the 27th Man*, RR, May 10, p. 24; *In Pursuit of the 27th Man*, A, Sept. 13, p. 16.
- SIMON, JOHN *Journey*, RR, May 24, p. 25.
- SIMS, ZOOT *Otra Vez*, (with Jim Hall and Jimmy Raney), RR, April 12, p. 23; *Relaxin' at 69th Street*, A, Oct. 11, p. 36.
- SINGERS UNLIMITED *In Tune*, RR, Nov. 8, p. 29.
- SIRONE *Revolutionary Ensemble*, A, Nov. 22, p. 15.
- SLY AND THE FAMILY STONE *Flesh*, RR, Sept. 13, p. 28.
- SMITH, BESSIE Honored at Arts Conference, N, Dec. 20, p. 10.
- SMJTH, JIMMY Group Therapy, A, May 10, p. 17.
- SMITH, LONNY LISTON AND THE COSMIC ECHOES, *Astral Traveling*, RR, Oct. 11, p. 30.
- SMITH, WILLIE THE LION *Live at Blues Alley*, RR, Mar. 15, p. 25; Pianist-Composer Dies, N, June 7, p. 11.
- SOLOFF, LEW The Uses of Adversity, A, Feb. 15, p. 18; Trumpeter Quits Blood, Sweat & Tears, N, Oct. 11, p. 10.
- SPARKS, MELVIN *Akilah!*, RR, Feb. 15, p. 24.
- STARADIVE *Intergalactic Trot*, RR, June 21, p. 25.
- STATON, DAKOTA *Madame Foo-Foo*, RR, Jan. 18, p. 29.
- STEELEY DAN *Countdown to Ecstasy*, RR, Oct. 11, p. 24.
- STATUS QUO At Palladium, C, Aug. 16, p. 33.
- STITT, SONNY, "Tune-Up" Solo, WS, Mar. 29, p. 33; *Constellation*, RR, May 10, p. 24; *Made for Each Other*, RR, May 10, p. 24; *I Cover the Waterfront*, RR, Nov. 8, p. 20.
- STRAYHORN, BILLY *Cue for Saxophone*, RR, Mar. 15, p. 27.
- STRAZZERI, FRANK *Taurus*, RR, Aug. 16, p. 26.
- SULLIVAN, IRA At Jamestown Club, C, Jan. 18, p. 34.
- SUN RA *It's After the End of the World*, RR, Mar. 29, p. 23; "Behold My House of Light ...," A, Dec. 20, p. 18.
- SUPERSAX Super Sax Plays Bird, C, Feb. 15, p. 30; *Supersax Plays Bird*, RR, Sept. 13, p. 20; B, Nov. 22, p. 31.
- SYKES, ROOSEVELT *Urban Blues*, RR, Nov. 8, p. 20.
-
- TATUM, ART *God Is in the House*, RR, June 7, p. 24.
- TAYLOR, CECIL *Indent*, RR, Oct. 25, p. 18; *Akisakila*, RR, Dec. 6, p. 24.
- TAYLOR, FLODIE *I Feel So Bad*, RR, May 10, p. 23.
- TEN WHEEL DRIVE *Ten Wheel Drive*, RR, July 19, p. 24.
- TERRY, CLARK *Big Bad Band*, RR, Feb. 1, p. 25; My Friend, Clark Terry, A, Feb. 1, p. 17; With the Univ. of Nebraska at Omaha Ensemble, C, July 19, p. 32.
- TERRY, SONNY *Back to New Orleans* (with Brownie McGhee), RR, July 19, p. 26.
- THIELEMANS, TOOTS *Moscow One-Nighter*, N, Jan. 18, p. 10.
- THOMAS, LEON *Blues and the Soulful Truth*, RR, Aug. 16, p. 27.
- THOMPSON, LUCKY, *Goodbye Yesterday*, RR, Jan. 18, p. 30; *I Offer You*, RR, May 10, p. 24.
- THORNTON, CLIFFORD *The Panther and the Lash*, RR, Nov. 22, p. 22.
- TIME OF YOUR LIFE INC. Throws Party, N, Dec. 6, p. 10.
- TIME-OF-YOUR-LIFE JAZZ PARTY At Waldorf Astoria, C, Dec. 20, p. 36.
- TJADER, CAL *Los Ritmos Calientes*, RR, Nov. 8, p. 22.
- TOLLIVER, CHARLES At The Jazzboat, C, Dec. 6, p. 27; *Live at Loosdrecht Jazz Festival*, RR, Dec. 20, p. 26; *Live at Slugs' Vols. 1 and 2*, RR, Dec. 20, p. 26.
- TOWER OF POWER Profile, A, Nov. 8, p. 34.
- TOWNER, RALPH *Trios/Solos*, RR, Oct. 25, p. 24.
- TOWNSHEND, PETER *Who Came First*, RR, June 7, p. 20.
- TWELFTH GATE Atlanta Club Cooks, N, Oct. 25, p. 10.
- TYNER, MCCOY With Lateef in Chicago Concert, N, June 7, p. 10; *Song for My Lady*, RR, Aug. 16, p. 28; *Song of the New World*,

YOU CAN'T BEAT THE SYSTEM

**After the revolutionary
SG System, everything else
is just an amplifier.**

SG Systems have arrived. And the amplifier age is now a thing of the past.

SG is a complete sound system that lets you command more music than ever before. There's a *Notch Shift* control that dictates variables in "voicing," so you can achieve the sound of almost any amp you've ever heard.

And when you want to make hard rock even harder just turn up the *Wave Form* feature. It delivers just enough of a dirty sound to make things interesting.

Want to really set your sound in motion? Flip on the unique *Phase Shift* switches. You'll create effects that—until now—could only be achieved with the use of elaborate studio equipment. There's even three speeds for you to increase or decrease the velocity of the Phasing effects.

If you're into today's energy music, or if you're looking to add versatility to your performance, listen to an SG System. We're convinced that you'll never want to play through just an amplifier again.



SG

Send for free catalog.

SG Systems, A Division of CHICAGO MUSICAL INSTRUMENT CO.
7373 N. Cicero Ave. Lincolnwood, Illinois 60466

World Radio History

Seven by David Baker . . .

□ **arranging & composing** For The Small Ensemble: jazz/r&b/jazz-rock (1st Ed. 1970 184 pps., spiral bound)\$12.50

□ **jazz improvisation**, A comprehensive Method of Study for All Players (Revised Ed. 1971) 184 pp., spiral bound...\$12.50

Techniques of Improvisation:

□ **Vol. 1, A Method For Developing Improvisational Technique (Based On The Lydian Chromatic Concept by George Russell)** (© 1968; 4th printing/Revised Ed. 1971) 96 pp., spiral bound\$7.50

□ **Vol. II, The V7 Progression** (© 1968; 4th printing 1971) 76 pp., spiral bound\$7.50

□ **Vol. III, Turnbacks** (1st Ed. 1971) 84 pps., spiral bound.....\$7.50

□ **Vol. IV, Cycles** (1st Ed. 1971) 260 pp., spiral bound.....\$12.50

□ **Jazz Styles & Analysis: Trombone** (1st Ed. 1973) 144 pp., spiral bound\$12.50

Free Catalog — Free Postage

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

- **Dave Baker's Jazz-Rock Library** arrangements \$4.50 ea. □ Ten arrangements. \$37.50 □ Complete set of 20. \$75.00
- **Encyclopedia of Improvisation** \$12.50
- **Eddie Bert** (Trombone Method) \$5.00
- **Frank Matis** (Rhythm Computer) \$10.95
- **Walter Stuart** (Jazz Improvising) 2.95
- **Taffanel & Gaubert**—Complete Flute Method \$24.50
- **Charlier**, Trumpet—Etudes Transcendentes \$10.95
- **Encyclopedia of Progressive Duets** \$7.50
- **Encyclopedia of Duets**—Jazz Phrasing \$7.50
- **Barney Kessel** (The Guitar) \$15.00
- **Colin-Broiles** (Art of Trumpet Playing) 3.50
- **Tom Timothy** (Modern Arranging) \$4.95
- **Van Alexander** (First Chart) 112 pages \$6.95
- **Gordon Delamont** (Modern Harmonic Techniques) Vol. 1, 2—each \$12.50
- **Delamont** (Modern Arranging Technique) \$12.50
- **Delamont** (Modern Contrapuntal Technique) \$5.50
- **W. Fowler** (Guitar Patterns For Improv.) \$4.00
- **DeLaunay**—New Hot Discography \$15.00
- **Jerry Coker** (Patterns for Jazz) \$12.50
- **George Russell** (Lydian Chromatic Concept) \$24.50
- **Encyclopedia of Rhythms & Jazz Patterns** \$12.50
- **Russell Garcia** (The Professional Arranger) \$6.95
- **Earl Hagen** (Scoring for Films) \$15.00
- **Angelo Dellaiera** (Arranger's Workshop) \$5.00
- **Angelo Dellaiera** (Chord Workshop) \$7.50
- **Angelo Dellaiera** (Creative Arranger) \$12.50
- **Complete Encyclopedia of Chords** \$12.50
- **Frank Skinner** (Underscore) \$6.00
- **Williams** (Complete Trumpet Method) \$7.50
- **Dr. Chas. Colin** (Lip Flexibilities) complete \$6.00
- Trumpet or Trombone, Vol. 1—2—3, each \$2.50
- **Colin-Schaeffer** (Encyclopedia of Scales) \$12.50
- **Dr. Chas. Colin** (Complete Trumpet Method) \$7.50
- **Stonimsky** (Thesaurus of Scales) \$25.00
- **Ernest S. Williams** (Best of Williams) \$7.50
- **Dan Ricigliano** (Popular Jazz Harmony) \$7.95
- **Dr. Donald S. Reinhardt** (Pivot System for all cup instruments) Augmented Edition \$25.00
- **Stuart's Encyclopedia of Modern Jazz** \$12.50
- **Steven-Triple** High C Embouchure Technique \$35
- **Dr. Maury Deutch** (Improvisational Concepts and Jazz Patterns) \$12.50
- **Fake Book for the Club Date Musician** \$7.50
- **Hank Mancini** (Sound & Scores) \$12.50
- **Oliver Nelson** (Sax Patterns) \$8.00
- **Carmine Caruso** (Breath Control) \$5.00
- **Nelson's Advanced Duet** (6 bks in one) \$7.50
- **Capozzoli** (Encyclopedia Around The Drums) \$6.95
- **Aaron Harris** (Advance Trumpet Studies) \$6.00
- **Dr. Charles Colin** (The Brass Player) \$7.50
- **Ullano** (The Professional Drummer) \$37.50 (592 pgs.)
- **Jerome Callet** (Trumpet Yoga) \$15.00

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

RR, Nov. 22, p. 18; McCoy Tyner, A, Dec. 6, p. 14.

UPCHURCH, PHILIP *Darkness, Darkness*, RR, Jan. 18, p. 30.
URBANIAK, MICHAEL *Super Constellation*, RR, Dec. 6, p. 22; Welcome Wagon, N, Dec. 20, p. 11.

VAN DAMME, ART *Star Spangled Rhythm*, RR, Dec. 20, p. 20.
VAN LEER, THIJS *Introspection*, RR, Nov. 22, p. 27.

VANNELLI, GINO *Crazy Life*, RR, Oct. 11, p. 32.

VARIOUS ARTISTS *Spirituals To Swing*, RR, Feb. 15, p. 25; *Friday the 13th—Cook County Jail*, RR, Mar. 29, p. 24; *Newport in New York '72, Vols. 1 and 2—The Jam Sessions*, RR, April 12, p. 19; *Newport in New York '72, Vols. 3 and 4—The Jam Sessions*, RR, April 12, p. 19; *Newport in New York '72, Vol. 5—The Jimmy Smith Jam*, RR, April 12, p. 19; *Newport in New York '72, Vol. 6—The Soul Sessions*, RR, April 12, p. 19; *Big Bands' Greatest Hits—Vol. II*, RR, April 12, p. 23; *Yesterday*, RR, April 12, p. 23; *MFSB*, RR, April 26, p. 24; *Jazz at the New School*, RR, June 7, p. 25d; *The Jazz Years*, RR, Nov. 22, p. 18.

VAX, MIKE At Great American Music Hall, C, Nov. 8, p. 35.

VEASLA, EDWARD *Triptykon*, RR, Nov. 8, p. 22.

VITOUS, MIROSLAV *Mountain in the Clouds*, RR, June 7, p. 29.

WALDRON, MAL *Black Glory*, RR, July 19, p. 24; *Mal Waldron on Steinway*, RR, Nov. 8, p. 20.

WALKER, JIMMY At Quiet Knight, C, Dec. 6, p. 26.

WALTON, CEDAR In Baltimore, C, June 7, p. 32; *A Night at Boomers Vol. 1*, RR, Nov. 22, p. 18.

WAR At Civic Center in Baltimore, C, Mar. 29, p. 26; *The World Is a Ghetto*, RR, April 26, p. 25; War, A, Nov. 22, p. 14.

WARD, CLARA Gospel Singer Dies, N, Mar. 1, p. 11; Funeral and Tributes, N, Mar. 15, p. 13.

WASHINGTON, GROVER JR., At University of Nebraska, C, Feb. 15, p. 32.

WASHINGTON, TYRONE *Roots*, RR, Nov. 8, p. 24.

WATERS, MUDDY Receives Grammy Award, N, April 26, p. 9; *Mud in Your Ear*, RR, Nov. 8, p. 24.

WATROUS, BILL In Fairfield, Conn., C, May 24, p. 29; At Time-of-Your-Life Party at Waldorf Astoria, C, Dec. 20, p. 36.

WEATHER REPORT In Minneapolis, C, May 24, p. 29; *Sweetnighter*, RR, July 19, p. 20.

WEBSTER, BEN Tenor Saxist Dies, N, Nov. 8, p. 13.

WEIN, GEORGE B. Sept. 13, p. 30.

WEISBERG, TIM *Hurtwood Edge*, RR, Mar. 29, p. 24; "Color," A, Dec. 6, p. 13.

WELLSTOOD, DICK *From Ragtime On*, RR, Feb. 15, p. 26; *Dick Wellstood Alone*, RR, Oct. 25, p. 22.

WESTON, RANDY Back in New York, N, Nov. 22, p. 11; *Tanjah*, RR, Dec. 20, p. 20.

WHITE, ANDREW III Identified on Weather Report's *Sweetnighter*, N, Sept. 13, p. 10.

WHITE, BARRY *I've Got So Much to Give*, RR, Nov. 8, p. 23.

WHITE ELEPHANT The Care and Feeding of a White Elephant, A, April 12, p. 14.

WHITE, MICHAEL *The Land and Spirit of Light*, RR, Dec. 20, p. 22.

WHOLE EARTH RAINBOW BAND *Concert*, RR, Dec. 6, p. 24.

WILLIAMS, COOTIE *Sextet and Orchestra*, RR, June 7, p. 24.

WILLIAMS, MARY LOU *From the Heart*, RR, April 26, p. 25.

WILLIAMS, PAT Concert Jazz Orchestra at Donte's, C, Mar. 15, p. 29; Take a Chorus, Nov. 22, p. 38; "Threshold," WS, Nov. 22, p. 40.

WILLIAMS, TONY *The Old Bum's Rush*, RR, May 24, p. 26.

WILLIS, LARRY *Inner Crisis*, RR, May 24, p. 26.

WILSON, TEDDY *Teddy Wilson and His All-Stars*, RR, Dec. 20, p. 20.

WINTER, PAUL *Icarus*, RR, Mar. 1, p. 26.

WINTER, JOHNNY *Austin, Texas*, RR, Nov. 22, p. 20.

WISE, GERALD *Unity* (with Byron Morris), RR, July 19, p. 24.

WITHERSPOON, JIMMY *The Spoon Concerts*, RR, July 19, p. 26.

WONDER, STEVIE The Renaissance of Little Stevie Wonder, A, Sept. 13, p. 13.

WOOD, ROY *Boulders*, RR, Dec. 6, p. 18.

WOODS, PHIL *Alto Summit*, RR, Nov. 22, p. 23.

WORLD JAZZ RECORDS Gets New Distributor, N, Dec. 20, p. 10.

WORLD'S GREATEST JAZZ BAND At Playboy Club in Lake Geneva, C, Mar. 1, p. 29; *At Massey Hall*, RR, Oct. 11, p. 22.

WRIGHT, LAMMAR Trumpeter Dies, N, June 7, p. 41.

WRIGHT, LEO *Alto Summit*, RR, Nov. 22, p. 23.

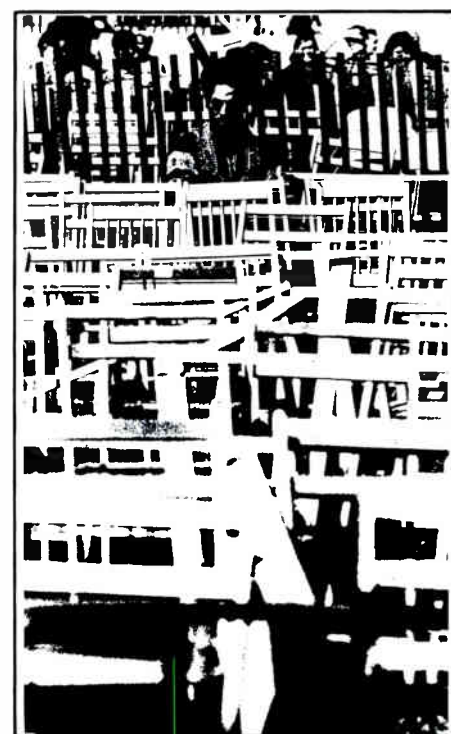
YELLIN, PETE *Dance of Allegra*, RR, Jan. 18, p. 30.

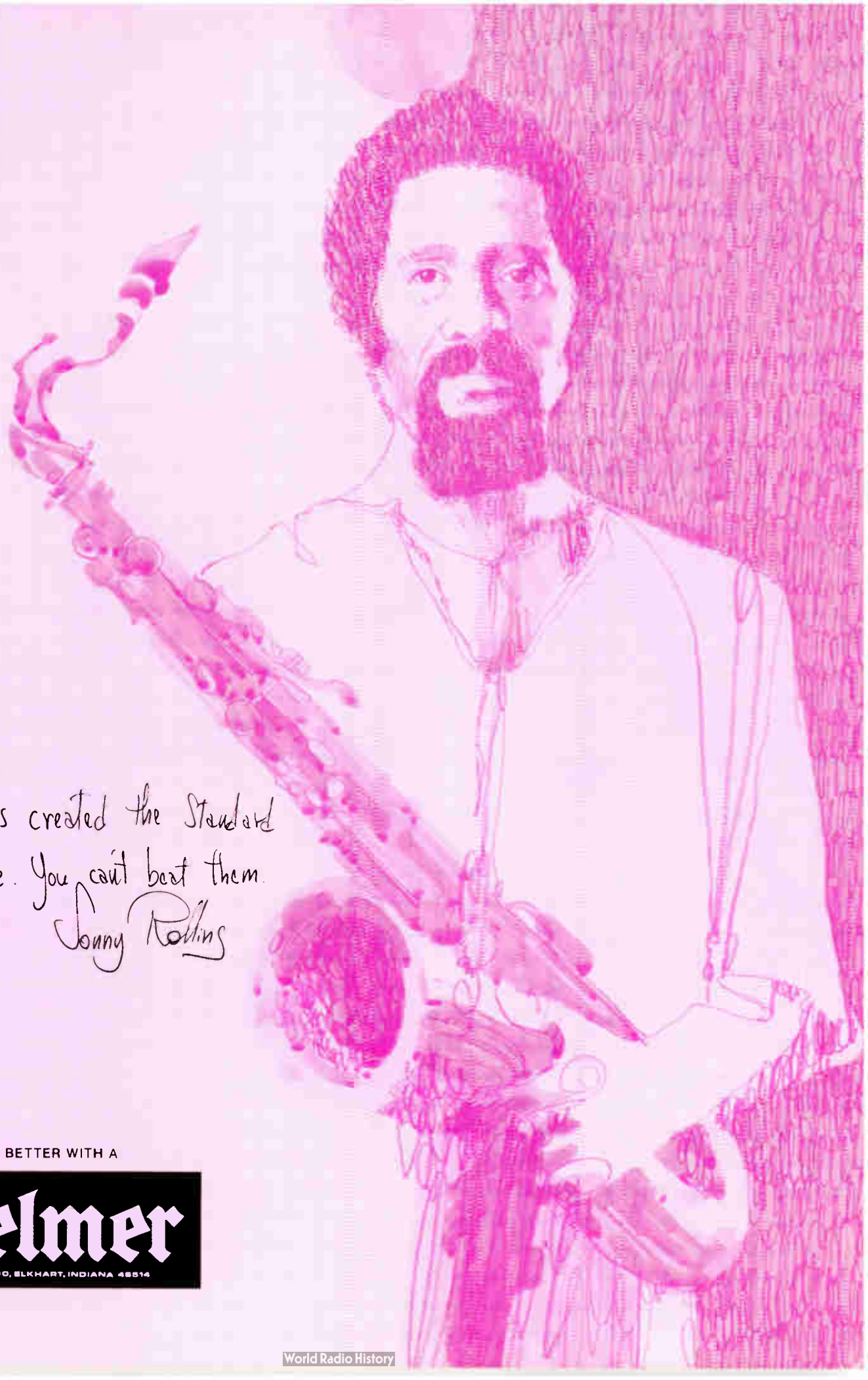
YES *Yessongs*, RR, Aug. 16, p. 28.

YOUNG-HOLT UNLIMITED *Plays Super Fly*, RR, Oct. 11, p. 32.

YOUNG, LARRY *Lawrence of Newark*, RR, Oct. 25, p. 26.

ZAPPA, FRANK Improvises Award Acceptance, N, July 19, p. 10; The Perspective of Frank Zappa, A, Sept. 13, p. 14 (see also Mothers of Invention).



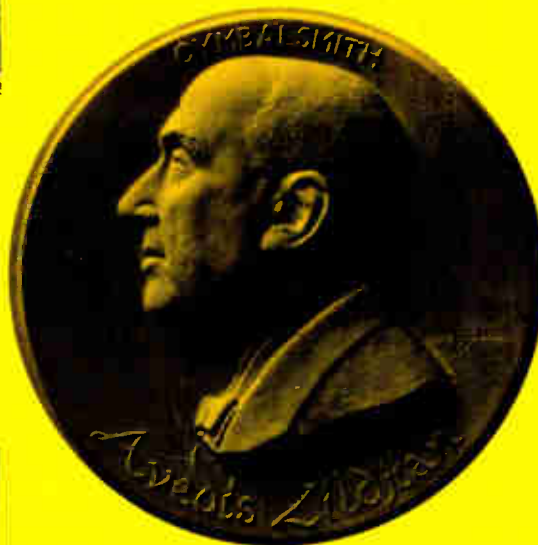


Selmer has created the Standard
for Saxophone. You can't beat them.
Sonny Rollins

YOU'LL PLAY BETTER WITH A

Selmer

BOX 310, ELKHART, INDIANA 46514



AVEDIS ZILDJIAN HALL OF FAME

AVEDIS ZILDJIAN takes great pride in presenting the world's foremost drummers... all players of AVEDIS ZILDJIAN cymbals exclusively. AVEDIS ZILDJIAN CYMBALS are the ONLY cymbals made ANYWHERE IN THE WORLD by Zildjians and their 350 year old family secret process.

Always look for this trademark.



- 1 Buddy Rich 2 Billy Cobham 3 Louis Bellson 4 Max Roach 5 Shelly Manne
- 6 Jack DeJohnette 7 Ginger Baker 8 Roy Haynes 9 Randy Jones 10 Alan Dawson
- 11 Danny Seraphine 12 Art Blakey 13 Bob Rosengarden 14 Connie Kay
- 15 Ed Shaughnessy 16 Bernard Purdie 17 Kenny Clare 18 Mel Brown 19 Roy Burns
- 20 Kenny Clarke 21 Bobby Colomby 22 Rufus Jones 23 Joe Corsello 24 Harold Jones
- 25 Ray Bauduc 26 Roy McCurdy 27 Jake Hanna 28 Jo Jones 29 Larrie Londin
- 30 Cozy Cole 31 Steve Schaeffer 32 Sonny Payne 33 Jack Sperling 34 Grady Tate
- 35 Les DeMerle 36 Charlie Persip