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contents

- 11 **1968: The Year That Was:** A survey of the year's highlights and lowlights.
By Dan Morgenstern
- 16 **The Roots of Rock: Rhythm and Blues:** John Gabree examines a major well-
spring of rock.
- 20 **The Joe Marsala Story:** The career and recorded works of the unjustly
neglected clarinetist, detailed by Leonard Feather.
- 25 **Jazz and the Musical Establishment:** A chapter from Henry Pleasants'
"Serious Music . . . and all that Jazz."
- 28 **An Ellington Travelogue:** A photo album of Duke's Latin American tour. By
Stanley Dance and others.
- 34 **Notes and Memories of the New Music:** One listener's personal responses
to the avant garde. By Larry Kart
- 38 **The Blues as Poetry:** Rod Gruver gives critical attention to the literary
merits of the blues.
- 45 **Bud Powell:** A complete discography by Jorgen G. Jepsen.
- 54 **Cream of the Crop:** 1968's top-rated jazz, rock and blues recordings.
- 65 **Jazz Humor by Ira Gitler:** Marquis De Gitler strikes again!
- 66 **Jazz Puzzle:** A swinging crossword by Ira Gitler.
- 71 **Music Workshop:** Phil Wilson's arrangement of Joe Zawinul's "Mercy,
Mercy" as performed by the Buddy Rich band • Oliver Nelson's "Blues
and the Abstract Truth" arranged for combo by the composer.
- 88 **Index to Down Beat, 1968.**

Cover photograph by Veryl Oakland

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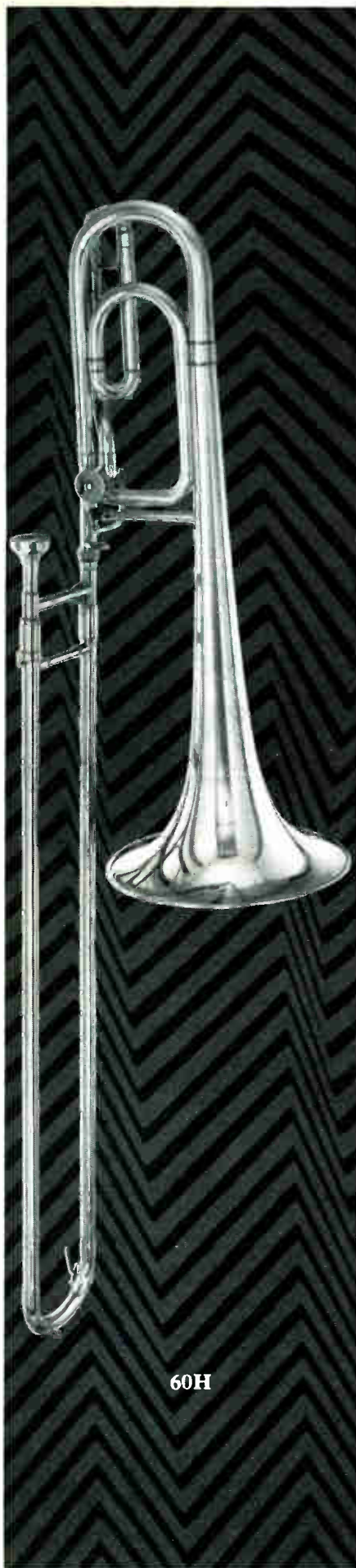
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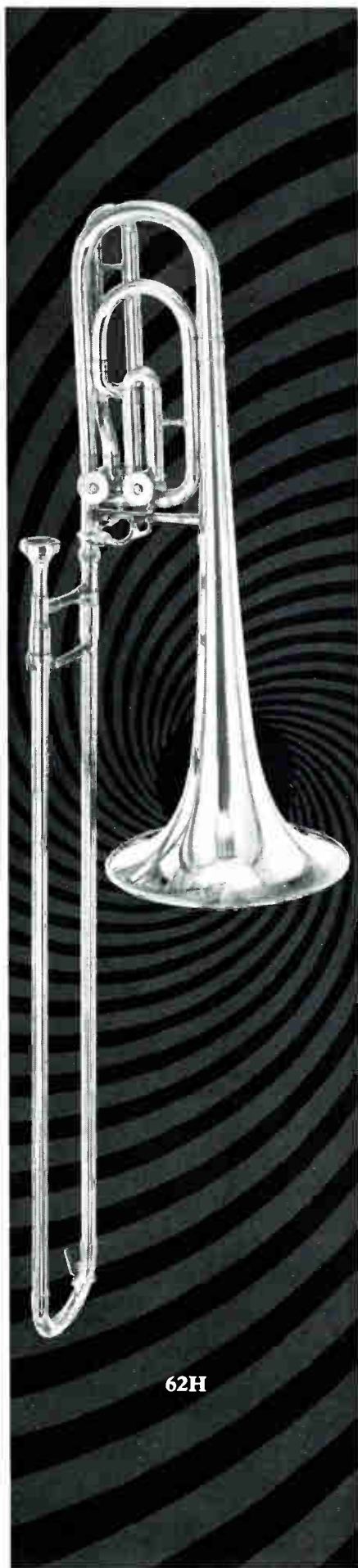
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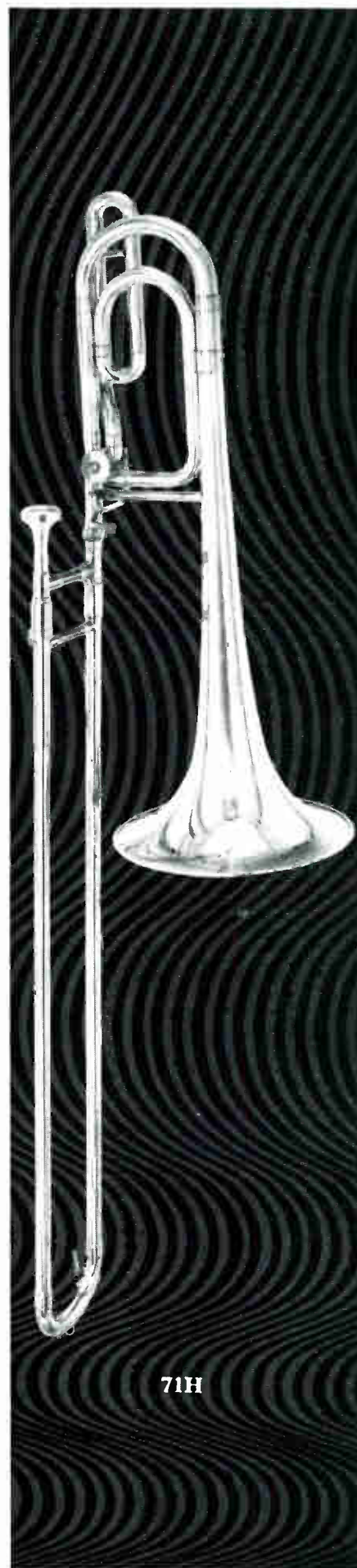
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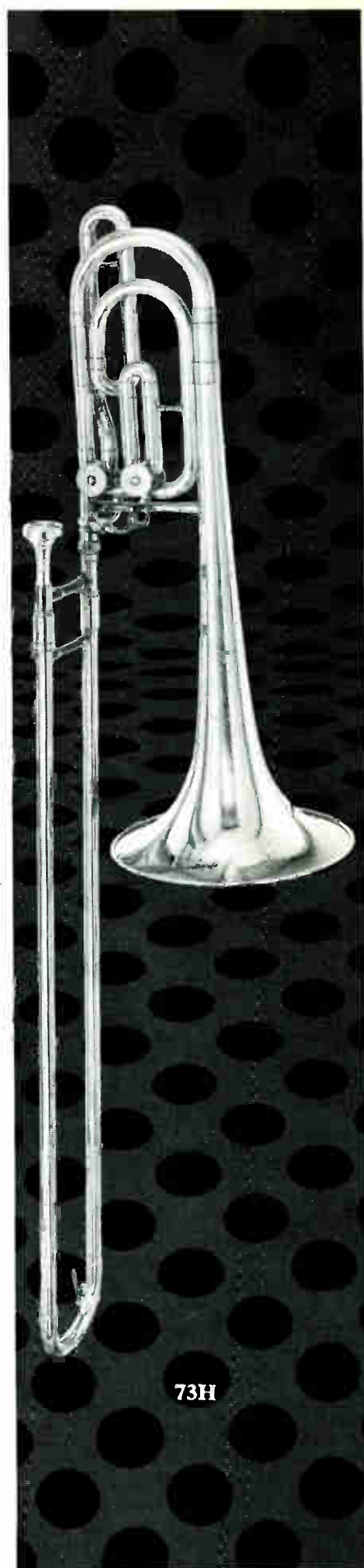
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1968:

THE YEAR THAT WAS

by Dan Morgenstern

THE YEAR IN WHICH Americans circled the moon and put George Wallace in his place was also the year in which America lost two of its best public men and was periodically seized by civic tremors. It was a year, the editorialists unanimously proclaimed, that posterity would deem worse than most . . . perhaps a hopeful thought.

In show business, 1968 was the year of Tiny Tim and of the fall from grace of the Maharishi, followed by the fall from gracefulness by his erstwhile disciple, John Lennon—the first example of overexposure by a Beatle.

Perhaps Lennon's impulse to cast himself as Adam and his old lady as Eve was subliminally influenced by the name of the Beatles' new production company, Apple Corps, which among other things signed the Modern Jazz Quartet to the best deal that group has ever made.

In forming their own company and record label, the Beatles were bucking a trend. In show as in other business, this was a time of mergers. Record companies merged with movie-TV companies, in turn part of gigantic entertainment industry combines. (Maybe "communications" is the better term; instrument manufacturers merged with electronics and publishing corporations, for instance.)

What this trend will do to music—specifically, to jazz—remains to be seen. If found sufficiently "marketable" it will retain a place in the corporate scheme of things, and if not, it might eke out a subsidized living as a prestige item.

For there could be no doubt that, slowly but surely, the prestige of jazz was increasing. After several years of ignoring it, the National Council on the Arts established a jazz advisory board as an adjunct to its Music Panel. So far, this has been mere gesture; the board made recommendations, but there was no money left to make these tangible after "serious" music took its share. Nor was the Council's rosy future assured under the new administration. But it *was* recognition.

So were the decision of the Music Educators National Conference to make the jazz educators part of its adminis-

trative structure; the awarding of foundation grants to two jazz musicians (among hundreds of "serious" cats); the permanent establishment of the late Marshall Stearns' Institute of Jazz

Studies at Rutgers University, and that institution's appointment of Donald Byrd as the first jazz "artist in residence" anywhere; New York State University at Buffalo's signing of Archie



Clarinetist Tony Scott (left) places flowers at Prague memorial to the victims of the Soviet invasion of Czechoslovakia.

Shepp to administer a black studies program; Howard University's establishment of a jazz department, and Indiana University's decision to hold an Institute of Black Music, headed by Prof. David Baker, in the summer of '69.

Still, this was no indication of impending danger that jazz would be clasped in too stifling an embrace by "the establishment." It was still very much on its own. Perhaps more meaningful than academic and other official recognition was increased activity by the private and far from wealthy jazz societies and clubs throughout the land.

Among these, New York City's Jazz Interactions carried out a program of bringing jazz to the public schools, with the aid of their home state's arts council. JI also organized its second conference of jazz societies and continued its weekly series of jazz sessions and its participation in New York's ongoing, successful Jazzmobile program.

In Baltimore, the Left Bank Jazz Society spawned a Washington branch, organized a program to bring jazz to children of the black ghetto, and continued to bring in excellent musicians to perform at its regular sessions. And in other cities, such as Philadelphia (Jazz at Home Club), Louisville (Louisville Jazz Council), Hartford, Seattle and Pittsburgh, there was similar activity. (New York was big enough to give birth to a more specialized organization, The New York Hot Jazz Society, dedicated to mainstream and traditional jazz.)

Another kind of specialization and organization was represented by Chicago's Association for the Advancement of Creative Musicians. Described in detail by Bill Quinn in *Music '68*, the AACM came through the year healthier than ever, with a number of LPs by member musicians to its credit (Anthony Braxton, Joseph Jarman and leader Richard Abrams on Delmark; Roscoe Mitchell and Lester Bowie on Nessa). And hardly a week went by without an AACM concert somewhere in Chicagoland.

If the AACM has any counterpart, it could only be Sun Ra's very different but somehow related community of musicians. This unusual man received more press recognition in '68 than ever before, and gave a well-publicized Carnegie Hall concert. But no tangible successes have followed. (As many of the new musicians are beginning to learn, publicity and promotion do not necessarily produce popular acclaim. Will this lesson broaden their emotional and political perspective? One can only hope so, but to free oneself from entrapment in one's own rhetoric is a difficult task.)

Other new music developments included a spectacular 2-LP boxed set produced and released by the Jazz Composer's Orchestra; the misplaced apostrophe may be an unconscious indication of hubris on the part of organizer-leader Mike Mantler, who like most professed anti-establishmentarians with leadership tendencies, possibly wishes to establish an establishment of his own. The works on the record all being his, perhaps the apostrophe is not misplaced after all, but Cecil Taylor, Roz Rudd and others "composed", too.

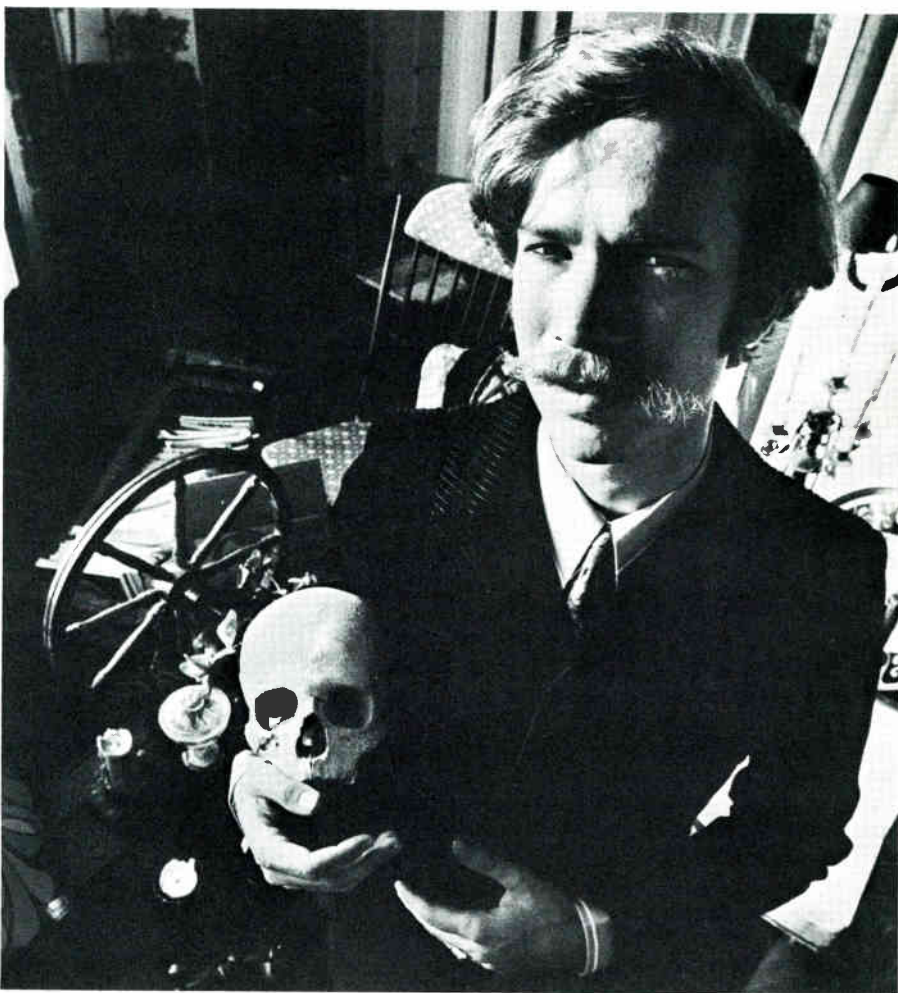
A jazz composition in the new idiom that was warmly received was Carla Bley's *A Genuine Tong Funeral*, performed on record by Gary Burton's group augmented by several members of the JCO, including Mantler himself. Burton's quintet, which underwent several personnel changes during the year, chalked up the most notable popular success of any contemporary-oriented jazz group of '68, though the term "popular" must not be taken to mean Beatles-type acceptance. In context, the achievement was genuine; the more so since it entailed no compromise of musical integrity.

Burton & Co. were part and parcel of the year's most notable festival tour—

the *Newport Jazz Festival in Europe* caravan guided by the indefatigable George Wein. Deaf to all talk of the impending death of jazz, Wein in '68 drew record crowds to Newport (54,000 admissions); conducted a 20-city U.S. jazz tour for the Schlitz Brewing Co., making important inroads for jazz in the south and southwest (it wasn't a "pure" jazz package, what with Dionne Warwick, Hugh Masekela, and other pop injections—which, we hasten to add, we are in favor of, being ecumenically inclined); made a second annual jazz tour of Mexico, and, at year's end, led a stellar mainstream group at New York's Plaza 9, one of the few new jazz clubs to open in '68.

But what gave Wein the greatest pleasure among all the things he did in '68, we'd venture, was the jazz festival he staged at Hampton Institute in Virginia—the first full-scale jazz festival ever presented at a predominantly Negro college. A particular feature of this well-attended event was the enthusiastic participation in planning, promotion and staging by students.

Across the continent, students did a fine job producing the Berkeley Jazz Festival—a peaceful interlude in a turbulent academic year. The festival,



Gary Burton: Success

among other good things, reunited Miles Davis and Gil Evans and gave Cecil Taylor one of his too-rare opportunities to perform for a large audience. California's other big jazz festival, the one at Monterey, did not do well in '68. From all accounts, attendance was fine, but the programming, and especially the sound were not. Apologies have been tendered and improvements promised. It was the first slip by a festival with an enviable artistic record, and perhaps the criticism was the more harsh on that account.

Monterey had been the site of a spectacular pop festival in '67, but though there had been no trouble, the authorities, after some wrangling between the followers of Mammon and the disciples of Calvin, refused to permit a repeat. Pop did have its day at year's end in Miami—a festival that was a resounding (and peaceful) success.

Other festivals included a newcomer that seems here to stay. New Orleans, the cradle of jazz (*pace* Leonard Feather and Willie The Lion Smith) staged *Jazzfest '68*, complete with riverboat sessions, parades, and other atmospheric sidelights, and it was a great success. Not long after the last note had wafted across Lake Pontchartrain, the festival board signed Willis Conover—Louis Armstrong's sole rival to the "Jazz Ambassador" title—to be artistic director of coming festivals for an 11-year period.

In Europe, the little Swiss resort of Montreux held its most acclaimed festival so far. Bill Evans and Nina Simone were the big names, but the atmosphere provided for the coming together of jazz musicians from all over Europe, east and west, in fraternal competition was perhaps the stellar attraction.

The *Berliner Jazztage*, staged in conjunction with the aforementioned Newport in Europe tour, but with events quite its own as well, mixed some pop with its jazz—the latter mainly of a contemporary persuasion. Well organized (as usual) and successful (as usual), it also sported an audience inclined to show both its pleasure and displeasure more vociferously than most. Perhaps this was a healthy sign—to become personal for a moment, I've heard a few things at jazz festivals through the years that deserved a bit of booing; acceptance of everything can be a sign of emptyheadedness as well as openmindedness—but when the Berliners booed Red Norvo, they were not being healthy, but merely rude and stupid.

London was the site of the biggest jazz festival of the year, *Jazz Expo '68*, an eight-day affair. There was much to choose from at this banquet, and local

talent was well represented this time. Some observers, however, felt that the newer and more adventurous sounds had been slighted. There wasn't much occasion for boos, though Dizzy Gillespie's big band was worth cheering for.

The Dizzy big band, put together especially for the *Newport in Europe* tour, is one indication that audiences overseas may be getting a lion's share of the music these days. This band was not seen or heard in the U.S.

Nor was there much opportunity to see and hear Sonny Rollins—certainly one of the very greatest musicians playing today. A lucky person might have caught him at New York's Village Vanguard, where he worked for a few weeks, but he did tour Japan to much acclaim, and made a number of European appearances, including radio and TV. It has been more than two years since he last recorded.

While Sonny did come back home, and at this writing remains a denizen of Brooklyn Heights, others made the big move. Among them was Phil Woods,

who at once found a receptive audience for the music he cares to play—i.e., creative jazz—in France, Scandinavia, England, etc., while at home he could make a living only by playing music he didn't care for. At year's end, a beautiful album by Woods with his new European quartet was released in France. It has been years since Woods made an ungimmicked jazz album in his homeland.

Others who made the crossing—temporarily or permanently?—were Philly Joe Jones, Hank Mobley, and Slide Hampton, while others, including Lee Konitz, Joe Henderson and Frank Foster paid lengthy visits.

Three expatriates came back to check out the home scene: tenormen Brew Moore and Don Menza and drummer Al (Tootie) Heath. The latter hadn't been home long enough at this writing to get into anything; Moore had a few New York gigs, but started talking about going back to Europe before 1968 was out; Menza was the currently featured jazz tenor with Buddy Rich.

Rich had a busy year. He was warmly



JAN PERSON

Sonny Rollins: Japan and Europe

received in England, and scored with the non-jazz audiences at Filmores East and West, giving Ginger Baker fans something to think about. He brought the strong jazz voice of Art Pepper into his band, which seemed to be improving consistently despite frequent personnel changes. He was the subject of a finely etched profile in *The New Yorker*, later published in book form. He had his problems, personal and financial, yet kept going at a pace that would tire a man half his age . . . a genuine phenomenon.

Rich's big band was the only truly viable addition to the roster of a vanishing institution that refuses to become extinct. Duke Ellington, who astonishingly will be 70 come April 29, continued to make new friends and conquer new territory. His first South American tour was a spectacular success. He was honored by President Johnson and by numerous august institutions, but the ceremonies were only brief time outs between road tours and one night stands. There was a momentary disruption of the band's reed section—Jimmy Hamilton's departure after 26 years was the first since Johnny Hodges' return in 1955—but Harold Ashby proved a most able replacement, and there was good news in another section: Willie Cook returned to the trumpets.

Those other hardy veterans of the road, Messrs. Basie and Herman, also carried on. Count's crew got a notable lift from new drummer Harold Jones, while Woody's ever-changing lineup received a solid transfusion of young blood from some of North Texas State's finest.

While North Texas continued to incubate talent, it was the University of Illinois' big band that figured most prominently among college bands in 1968. Under the inspired and inspiring leadership of Prof. John Garvey, the band won the Notre Dame Intercollegiate Jazz Festival, went on to sweep the Intercollegiate Jazz Festival competition in St. Louis, performed at Newport, and toured for the Dept. of State in Rumania, Yugoslavia, Austria, Ireland, Scandinavia, and, perhaps most significantly, appeared at the Czech Jazz Festival in Prague, even though the Czechs had initially given up hope of having American representation there. (The intrepid Tony Scott came to play as well.)

The U. of Illinois band was also seen on television at home, though only on NET stations. As usual, the educational network did most for jazz. There was a pretty good three-part show filmed at Monterey '67, a revival of Ralph Gleason's *Jazz Casual*, an hour of Ellington at St. Juan les Pins from

some years ago, and a good program by the Thad Jones-Mel Lewis band (which survived a morale crisis caused by a misbegotten Japanese tour).

The year's most moving TV program involving jazz was a spontaneous tribute to Robert Kennedy on New York's WCBS-TV assembled by Father Norman O'Connor. Ellington, Herman, Thad Jones-Mel Lewis, Bill Evans, the MJQ, and Horace Silver performed, alternating with appropriate readings.

Soul, a word that gained wide usage during the year, was the subject of a half-hour examination on CBS' series devoted to Black America. Ray Charles' narration (obviously not always in his own words) was perhaps a bit vague, but fine film clips of great artists, including a marvelous moment of Billie Holiday, made his points for him.

Soul was also represented by a special devoted to the Supremes (assisted by The Temptations). Motown's finest hour, it was seen in place of *Laff-In*, generally speaking TV's finest show of the year. James Brown also had a special, independently produced and not seen on major network stations, but quite good, especially in moments of serious conversation with Brown. Aretha Franklin's special was also worthwhile, and that remarkable lady continued to record million-sellers and define an oft-abused term.

In commercial movies, there wasn't much soul, and no jazz. *Revolution*, a quickie semi-documentary seemingly designed to make the youth rebellion repellent, had moments by prominent rock groups. Truly emetic was *You Are What You Eat*, which had Tiny Tim, Paul Butterfield, and the now-defunct Electric Flag.

Though there were scores by such one-time jazz figures as Lalo Schiffrin and Quincy Jones for such films as *Cool Hand Luke* and *The Fox* (Schiffrin) and *In the Heat of the Night* and *In Cold Blood* (Jones), this music was simply contemporary Hollywood—no more, no less.

But other things were happening. *Mingus*, a documentary by Tom Reichman, was widely praised. Shirley Clarke was reportedly at work on an Ornette Coleman film. Sonny Rollins was the subject of a filmed TV documentary. And Elvin Jones acted and made music for a couple of not-quite above ground features, yet to be released. (Jones, too, was the subject of a *New Yorker* profile, and also introduced one of the year's most promising new groups, a trio with Joe Farrell, reeds and flute, and bassist Jimmy Garrison.) And then there was *The Yellow Submarine*, which almost made up for that uncovered cover. . . .

While the mass media discovered

"soul", blues was still pretty much a minority thing. However, the growing popularity of such artists as B. B. King and Muddy Waters, and the rise of such promising younger men as Buddy Guy and Junior Wells indicates that a breakthrough for the music which gave birth to both jazz and soul—and, however innocently, to the preponderance of rock as well—is not an impossibility.

Though blues purists do not approve of their efforts, Paul Butterfield and other white blues performers are helping to bring many people closer to the source. Janis Joplin, too, does her bit. But such "experiments" as Muddy Waters' *Electric Mud* LP could be setbacks rather than advances.

Death took its toll in 1968. Most difficult to accept was the sudden loss of Wes Montgomery, who had been so much with us. Still a young man, he worked so hard to achieve down here on the ground a better life for himself and his family that it seemed unreasonable that he should not have been granted a little more time, at least, to enjoy the results of his success. Those who feared that this success would spoil his art will never know.

At *Down Beat*, the passing of John J. Maher was made particularly poignant by the fact that 1969 will bring the 35th birthday of the magazine. He had known it intimately almost from infancy, and took just pride in the considerable role he had played in its growth and survival. He would have enjoyed that anniversary.

The ranks of the veteran players continued to thin. Luckey Roberts, master of ragtime; Hank Duncan, master of stride piano; George Wettling, iron man of the drums; Slow Drag Pavageau, the beat behind Bunk Johnson; Floyd O'Brien, stalwart of ensemble trombone, a vanishing art; Hilton Jefferson, who made his alto sing, and on the last day of the year, George Lewis, standard bearer of the old New Orleans music.

And men who, though also veterans, were not yet ready to go gently: Ziggy Elman, Johnny Richards, Earl Swope, Dick Ruedebusch, Bill Stegmeyer—and the very young and very promising Steve Bohannon.

The music will carry on. By the best possible reckoning, jazz is approaching its tenth decade of existence. Of its greatest creators, some still walk among us, still making music. The old blues Buddy Bolden must have heard when he first began to listen are still being played and sung; Louis Armstrong, who heard Bolden when he first began to hear, is here still. Much has happened, much is yet to happen. Much that has happened is yet to be discovered. The music is still here, and it will be carried on, come what may.

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1st Column: 1. Gene Krupa. 2. Max Roach. 3. Don Lamond. 4. Sonny Payne. 5. Alvin Stoller. 6. Grady Tate. 7. Jack Sperling. 8. Kenny Clarke. 9. Lionel Hampton. 2nd Column: 1. Buddy Rich. 2. Roy Haynes. 3. Jo Jones. 4. Frank Butler. 5. Stan Levey. 6. Sonny Igoe. 7. Gus Johnson. 8. Barrett Deems. 9. Ray Bauduc. 3rd Column: 1. Louis Bellson. 2. Roy Burns. 3. Connie Kay. 4. Louis Hayes. 5. Sol Gubin. 6. Rufus Jones. 7. Jake Hanna. 8. Sam Woodyard. 9. Joe Cusatis. 4th Column: 1. Shelly Manne. 2. Alan Dawson. 3. Vernel Fournier. 4. Ed Shaughnessy. 5. Carmelo Garcia. 6. Dannie Richmond. 7. Larry Bunker. 8. Cozy Cole. 9. Chico Hamilton.

The Roots of Rock: Rhythm and Blues by John Gabree

THE BLUES, as nearly everybody knows, make up half of rock 'n' roll. The other half is country-and-western. Late-ly rock has been heavily seasoned by everything from folk to jazz and classical, but basically it's still the old mixture of black and white.

White and black music have been mixing on and off throughout Western musical history. Jazz is the result of the meshing of the strict tonal system of the West with the free rhythmic patterns of the African-American. Jimmie Rodgers and Hank Williams listened closely to their black contemporaries. Mother Maybelle Carter learned elements of Carter picking from a black man named Leslie Riddles, and Mississippi John Hurt and Elizabeth Cotton both played white music. Even Bill Monroe's bluegrass is only a white man's version of the blues.

By and large, though, it has been the whites who have been able to capitalize on this musical miscegenation—Ray Charles' country-and-western music is a notable exception. If there never had been a folk revival—and, lord knows, nothing made it inevitable—we might never have heard many of the blacks who helped shape pop music.

Throughout the 1950s and into the '60s there were many hits by white performers whose records covered discs by r&b artists and were successful efforts to capitalize on the black performers' originals. Sometimes the cover has been rearranged; more often than not, it is simply a copy of the original record.

In the case of r&b material of the '50s and '60s the cover records usually lifted the arrangement intact, but the performance was somewhat blander. Examples of famous covers include *Hound Dog*, which was Willie Mae Thornton's before it was Elvis Presley's; *Wheel of Fortune*, on which Kay Starr followed the Chords; *Sh-Boom*, first the Chords' and then the Crewcuts'; Joe

Turner's *Shake, Rattle and Roll*, which became the first big rock 'n' roll hit for Bill Haley and the Comets; and *Tweedle Dee* and *Jim Dandy*, shared by LaVerne Baker with Georgia Gibbs.

More recent covers have included the Animals' success with John Lee Hooker's *Boom, Boom*; the hit version by Cannibal and the Headhunters of Chris Kenner's *Land of 1000 Dances*; and Johnny Rivers' copy of *Baby, I Need Your Loving*. And on and on like that.

Of course, every time somebody brings up this fact, somebody else jumps up and points out that a) there have been a lot of Negro Stars since 1953 and b) covering records is a standard practice throughout the industry. The only catch is that it usually works when whites do it to records by blacks and not the other way around.

Recently the Four Tops did have a hit with *If I Were a Carpenter*, a song that had been a hit by Bobby Darin in a cover of Tim Hardin's original. The late Otis Redding recorded versions of the Rolling Stones' *Satisfaction* and the Beatles' *Day Tripper*, but these weren't actually covers since they were released long after the originals and, at least for Redding, weren't very big hits anyway.

That there have been a few successful black performers in no way negates the fact that they have had to overcome tremendous odds, that they have been discriminated against by recording companies, radio stations, television networks, disc jockeys, record stores, the press and just about everybody else who has anything to do with the business. It is not for nothing that Berry Gordy had to start his own, mostly black, company to create the Detroit Sound. No white producer would have believed hard enough.

Not that there haven't been some whites in the business who have been willing to gamble on black music for love or money. It is not surprising that in this society, a majority of producers of black music have been white. Some, like Jerry Wexler at Atlantic, have been remarkably dedicated and sensitive to

where the music was at. But it took Gordy and his team at Motown to see that black music could finally move over onto the pop charts for good. Some of Gordy's methods and products are questionable, but the fact remains that he did it.

Basically, black music that has influenced rock and pop divides into three categories: the blues, essentially black country music and its urbanized counterpart; rhythm-and-blues, a simpler, less intense and more modern-sounding version of the blues; and soul, Gospel-influenced rhythm-and-blues. In practice, the terms r&b and soul are usually interchangeable, but it sometimes helps to keep the distinctions in mind when discussing the music.

The history of black popular and folk musics can be told virtually without leaving the catalogs of four record companies: Atlantic in New York City, Motown in Detroit, King in Cincinnati, and Chess in Chicago.

Leonard and Phil Chess had been operating the Macomba Club on Chicago's south side for two years before they hired a vocalist named Andrew Tibbs in 1948. They noticed a guy who kept coming in nightly to talk with Tibbs, and "finally we asked Tibbs who the guy was. He said it was a talent agent from some big company . . . and they wanted him to cut some records. Well, we figured that agent should know his business, and if Tibbs was good enough for that record company, why not cut him ourselves?"

A few weeks later the new Aristocrat label had its first hit: Andrew Tibbs' *Union Man Blues/Bilbo's Dead* (the latter song, a tender eulogy to Sen. Theodore Bilbo, was unaccountably banned all over the South). Aristocrat wasn't much of a financial success, but the Chess brothers became known as purveyors of high-quality blues and jazz records, including the first influential city blues records, by Muddy Waters.

In 1959, they began recording under the Chess banner. The second single released by the new label was *Rolling*

This article appeared in slightly different form as a chapter in Gabree's *The World of Rock*, published by Fawcett.

Stone, a smash for Muddy Waters the first time out (tenorist Gene Ammons' *My Foolish Heart*, the first Chess record, was a hit, too), and the label was on its way.

For almost two decades since then, Chess and its subsidiary, Checker, have been synonymous with the real blues. Besides Waters, most of the gutsiest Chicago bluesmen have recorded for the labels, among them Howlin' Wolf, John Lee Hooker, Willie Mabon, Lowell Fulson, Sonny Boy Williamson, Little Walter, Elmore James, Little Milton, and—of special interest to rock fans—Bo Diddley and Chuck Berry.

If any black performer can be said to have had a total impact on rock, it is Berry. The young man from St. Louis wandered into the Chess studios in 1955 with a country-and-westernish thing he called *Ida Red*. The Chesses made it *Maybelline*, one of the biggest hits of the year. Although he could sing the blues (and did on occasion, as witness *Wee Wee Hours* and *Merry Christmas, Baby*), Berry was essentially a pop musician with a deep feeling for the minstrel tradition (in that sense he was much closer to, say, Mississippi John Hurt than to Muddy Waters).

It is safe to say that Berry's oeuvre—*School Days*; *Rock and Roll Music*; *Sweet Little Rock and Roll*; *Reelin' and Rockin'*; *Johnny B. Goode*; *Carol*; *Sweet Little Sixteen*; *Anthony Boy*; *Almost Grown*; *Memphis, Tennessee*, and many others—has had a greater effect on the development of rock 'n' roll than the work of any other rock composer.

His lyrics were usually quite funny, often personal, expressed in the simple and direct terms that only the best songwriters achieve. He talked to youngsters about the things they dug (cars, summer vacation, rock 'n' roll), hated (school, work), and worried about (especially growing up).

It is safe to say that if he had been white, Berry would have been as big as Elvis Presley and his career would not have been so rudely interrupted.

The other big rock star on Chess was much closer to the Chicago blues tradition. Bo Diddley's influence, while by no means as pervasive as Berry's, had spread to large sections of the hard rock catalog (listen to the early Rolling Stones, the Animals, the Blues Project, and the innumerable singles by faceless groups that applied Diddley's famous rhythmic devices in godawful fashion).

Diddley and his band were responsible for some great rhythm-and-blues in the late 1950s and early '60s, including such r&b masterpieces as *Bo Diddley*; *I'm a Man*; *I'm Sorry*; *Who Do You Love?*, and *You Can't Judge a Book by Its Cover*.

The last-named song was written by

the famous blues bassist Willie Dixon, who has penned more than 250 songs for Chess/Checker (among them *My Babe*, *Spoonful*, *The Red Rooster*, *Back-Door Man*, and the classic *Seventh Son*).

Over the years, Chess has recorded what the trade papers like to refer to as chart-busters by, among others, the Moonglows (*Sincerely*, *Seesaw*, *The Ten Commandments of Love*), the Flamingoes (*I'll Be Home*), Lee Andrews and the Hearts (*Long, Lonely Nights*), the Vibrations (*Watusi*), the Monotones (*Book of Love*, oh, wow!), the Tune Weavers (*Happy, Happy Birthday, Baby*), and Cookie and His Cupcakes (somewhat less known than others but deserving its footnote in history).

In essence, the Chicago style of blues is simply the rural blues of the Mississippi delta electrified and citified.

For one reason or another, three bluesmen more or less in the Chicago bag managed to escape the Chess net, namely B.B. King, Jimmy Reed, and (for his best records) John Lee Hooker. All three have been influential on rock

'n' rollers, especially the British.

With audiences of every type, King is the acknowledged king of the blues. (Disc jockeys also often refer to Solomon Burke as king . . . King Solomon—get it? And Little Milton claims to have won a contest with B.B. King at a Chicago club.) King's real name is Riley E. King, but his performing names have included the Boy from Beale Street, the Beale Street Blues Boy, and Blues Boy King. From the last came B.B. King.

Like Muddy Waters, King is a product of the deep South and learned from some of the great rural bluesmen. King has moved further from his roots than Waters, however, and his guitar playing—he calls his guitar Lucille—and singing indicate that he has had his ears open to recent developments, especially in jazz—swinging use of rhythm, horns, and jazzlike improvisations by the soloists.

For years King was available only on Crown, a perfectly dreadful West Coast label. The sound was terrible, though King was laying down some of the greatest blues being played anywhere



Young Muddy Waters

(cuts like *Sweet Sixteen* from this era belong in every r&b collection).

About five years ago, King was signed by ABC, which released one of the all-time great soul albums, *B.B. King Live at the Regal*. Since then he has moved over to ABC's new Blues-Way line (so have Reed and Hooker), on which so far he has put out workmanlike albums that don't have the charging impact of that Regal appearance. Like Waters, King has been a star for two decades (put that way, everybody sounds old; Presley has been around for more than a decade).

King, who like Waters enjoyed success in the late '40s and then was eclipsed by the dominance of r&b and rock, is emerging again as a star. Renewed interest in the blues and the popularity of Mike Bloomfield's King-influenced guitar are most responsible. So big is King at the moment that Albert King, a B.B.-come-lately on the blues scene, finds it profitable to call his guitar Lucy and claim that he is B.B.'s half-brother (he isn't).

Like Waters and King, Hooker and Reed are Mississippi bluesmen transported to the northern ghetto. Unlike them, however, neither Reed nor Hooker, both of whose best work was done for Vee Jay before it died, can really be said to be part of a school.

Both—but especially Reed—have had an influence on developing r&b and rock singers, and both stand a little outside the city tradition exemplified by the Chess collection.

Hooker, in fact, is simply a country musician who plays electric guitar. On his best records, he eschews backup musicians, though with the right sidemen he can come out swinging. Reed, on the other hand, though he sticks pretty much to the fairly primitive combination of his own guitar, harmonica and vocals backed by bass and drums, is very much a city resident.

Many of Hooker's best compositions are about country life (such as the powerful story of the Tupelo flood), whereas Reed's most influential material has been mostly about urban life and problems and cast in a much smoother and more subdued style than is usual in the Chicago school.

Despite the obvious decline in the number of blues night spots in the Windy City, a new generation of bluesmen has managed to develop of late to fill the void that is being left by the death of old-timers. Probably the three best new Chicago blues stars are James Cotton, Otis Rush and Junior Wells.

Cotton played harmonica in the Muddy Waters Band until he decided to strike out on his own a couple years ago. He is a somewhat old-fashioned, all-out performer (sort of an unproc-



Junior Wells

essed James Brown), and he has assembled a band that rivals any in the Chicago area (currently Luther Tucker guitar; Albert Gianquinto, piano; Robert Anderson, bass, and Francis Clay, drums). It records for Verve.

Rush has recorded only scattered cuts for Vanguard and Chess so far, but hopefully someone will put together an album soon. Rush is the most rock 'n' roll-oriented member of the Chicago school, and his best in-person appearances are knockouts.

The most entertaining live shows in Chicago, it might as well be added, are usually provided by the rocking band of old-timer Shakey Jake (Harris) and his guitarist Magic Sam (Maghett)—when they're working at all. Shakey Jake has several albums available on Prestige that are nowhere as exuberant as he is in person, and Delmark recently released a very nice rock-blues LP by Magic Sam.

The two Chicago bluesmen with the best shots at national acclaim are guitarist Buddy Guy and harmonica player Junior Wells. Guy is a very effective guitarist and a better-than-average vocalist.

It is Wells, however, who is the master. He has developed a personal style on harmonica, based in part on Big Walter Horton's and in part on Little

Walter's, and a unique way of singing that can be frighteningly intense. Guy is the more attractive performer, especially to white audiences—he was a big hit at the Newport Folk Festival—but Wells has the edge, at least for me, because of his singing. Guy's guitar, incidentally, is the perfect foil for Wells' voice, and they have released several interesting albums together under Wells' name. (The best is Delmark's *Hoodoo Man Blues*, on which, because of contractual obligations, Guy appears as Friendly Chap. Otherwise, their albums—Guy on Vanguard and Wells on Mercury's new r&b subsidiary—have been disappointments.)

King records of Cincinnati, Ohio, is in many ways similar to the Chess operation. Founded by the late Sydney Nathan about the same time the Chess brothers were breaking out, it has consistently captured its share of both the r&b and c&w markets.

The two big r&b sellers for King are Hank Ballard (who originated the twist so that Joey Dee and the Peppermint Lounge could make a lot of money) and James Brown (to whom some are wont to point as proof that a Negro can make it in pop America). Brown has been one of the biggest all-time money makers in r&b since his first record, *Please, Please, Please*, made No. 1 on

THE JOE MARSALA STORY

By Leonard Feather



Joe Marsala's Chicagoans at Hickory House, 1937: Adele Girard, harp; Joe Bushkin, piano; Ray Biondi, guitar

The rest of the gang: Marty Marsala, trumpet; Danny Alvin, drums; Artie Shapiro, bass



Adele and Joe Marsala, 1968

NAPOLEON OBSERVED that history is a fable agreed upon. Henry Ford said history is bunk. The correctness of their comments becomes startlingly apparent as one leafs through some of the literature of jazz.

Nowhere is the cruel distortion of history more evident than in the case of Joe Marsala. Here is a man whose life in music has spanned 4½ decades, who was a central figure in the jazz of three eras—Dixieland, Swing and Bop—without remaining immovably tied to any of them.

Here is a clarinetist the beauty of whose sound was acclaimed by countless musicians who were his contemporaries, while the glory, publicity and biggest financial rewards went to others. Here is a bandleader who, when he read of the closing of the Hickory House—52nd St.'s final stronghold of jazz—could claim to have worked there, off and on, during almost one-third of the restaurant's 35 years as a music haven.

The list of famous musicians who worked for Marsala near the start of their careers would astonish those whose knowledge of jazz history is shaped by such books as *The Story of Jazz* (not a single reference) and *Hear Me Talkin' to Ya* (one quote, limited to the 1924-26 period). My own *Book of Jazz* was equally negligent, confining him to one reference.

Marsala has recorded with everyone from Sharkey Bonano to Dizzy Gillespie. He is half of the longest-lasting musical-matrimonial alliance in jazz—he and harpist Adele Girard, married in 1937, are still happy, still together. In the 1930s he was responsible, in his quiet and unpublicized way, for more attempts to break down segregation in jazz than Benny Goodman—and he didn't have any John Hammond to push him. Among other precedents, he was the first to lead a modern jazz group featuring flute, harp and violin.

The Marsalas came to Hollywood in December 1967, their plans indefinite. He was interested in placing some

LEONARD FEATHER



masters he had recorded for the Seeburg Corp., an organization with which he has been involved in a nonplaying capacity for the past six years. Adele, after a stay at Caesars Palace in Las Vegas, Nev., as a house musician, decided to try her luck farther west.

Following are some of Marsala's reminiscences, taped in the course of a few evenings spent relaxing and playing old records.

JM: "My father was a valve trombone player, and when he came over from Italy, instead of going to New York or Chicago, or somewhere that a lot of other people went, he wound up in Baton Rouge, La. He worked around there in the sugar cane fields, then went to Tampa, Fla., and worked for the cigar people there. In addition he'd get marching-band jobs.

"Then he went to Chicago, and there he met my mother and settled down working for Montgomery Ward for a while, still playing trombone every now and then—military-band style. I used to fool around with his trombone when he was at work, and he also had an accordion and a guitar. We were five children, so he had to stay on his job, so that was about the extent of his musical life.

"In our neighborhood in Chicago there was a record store that was one of the first to place the phonograph horn so that you could hear the music out in the street. The owner was a man name Kapp, whose sons were Dave and Jack, the men who later founded Decca records. This was on Oak St. in Chicago. It was a real hodgepodge of a neighborhood—Italian and German and Swedish; everything."

LF: "In those days, how much of a chance did you have to fraternize with Negro musicians?"

JM: "Well, as a matter of fact I lived right next door to a colored family when I was a kid, and when I tried to play the clarinet, one of the guys started humming some blues to me, saying, 'Why don't you do it this way?' On Saturday

St. Regis Jam Session for BBC, 1938: Trumpets Marty Marsala, Max Kaminsky, Yank Lawson, Lips Page, Bobby Hackett; Dave Tough, Bud Freeman, Eddie Condon, Marsala, Art Shapiro; Sidney Bechet (seated).



Adele and Joe, 1943

nights they used to all sing, what they called Holy Roller singing—the real blues.

"Big Bill Broonzy was one of the guys, he was about 6 or 7 years older than me, and he could really sing. They had a big race riot in Chicago, around 1918 I think it was, and the schools were closed, and we shared our food with the colored family because we couldn't even go to the store. My mother cooked for them, and they cooked for us. They made sowbelly and rice and beans for us, and we made spaghetti and meatballs for them.

"In the Kapp store, I heard an early Louis Armstrong record, one of the Hot Five things that he wrote with Lil. This was what made up my mind about what I was going to do. My brother Marty was playing drums, and I liked to listen, but I had to wait until I could afford to buy a clarinet. When I finally got one, I learned a lot by just playing along with records. Later I took a few lessons.

"I was about 17 when I started playing, in 1924. One of the big hangouts in those days was Columbia Hall. Sig Meyers had the band there; Muggsy Spanier played cornet with him, and the clarinetist was Johnny Lane. On Sundays they used to have double bands. Bix played there a couple of times—and Frank Teschemacher.

"Tesch had a different feeling, a sort of lazy way of playing; he sounded like a sort of Bix of the clarinet. What attracted me to him was his real solid background as a good symphonic musician. I remember when he played in the pit band at McVickers Theater in Chicago.

"When the New Orleans Rhythm Kings came into town, I remember sneaking around trying to get in to hear Leon Rapollo. I had heard so much about him and heard him on records. In person he was every bit as good as they say. He played a sort of New Orleans style that most of the guys were trying for, only he had a little more feeling and continuity; his phrases were beautifully melodic.

"I picked up more from Jimmie Noone than anybody, though. He was like God to me. I was under age when Johnny Lane used to take me in to hear him at the Apex Club. He was my idol for years, and so were some of the men that worked with him, including a couple of guys that should have become better known—a terrific drummer named Benny Washington, and the doctor who played that beautiful lead alto sax, Joe (Doc) Poston.

"Just around the corner from where Jimmie played was a place called the Vogue, where they had a piano player everybody was talking about. Her name was Irene Edie, and later on she became Teddy Wilson's first wife.

"While I was still a kid, I played for a while with a trio at a dance school. The pianist was David Rose—the David Rose. Actually it was one of those 10-cents-a-dance places, and once in a while the boss would yell 'double dance!' and we'd play two choruses, only we played the tempo much faster so we wouldn't waste too much time.

"Before I really began working as a professional musician, I had a lot of day jobs. I worked for a coffee broker, I was a buyer for a shoe company, I hauled

cinders off of freight cars, and I worked in a rubber-ball factory."

LF: "How did you get the scar on your cheek?"

JM: "I was working for a truck driver, and one day he collided with a streetcar, and I went through the windshield. I had another scary experience when the truck was hijacked. We had thousands of dollars' worth of shoes in the truck, and this guy pulled a gun on us and told us to get off the truck.

"Somebody drove the truck away, and two other guys grabbed me and the driver and started driving us all around the woods. One of them said, 'You know, we could tie you to a tree and just leave you here, but if you'll give us more time, we won't bother you.' Finally, after about eight hours they let us go.

"One of the first musicians I met was Freddy Goodman, Benny's brother. He played trumpet, and he got me a job at the Chez Paree starting at 3 a.m. and working through until 6 or 7. This was in the wild prohibition years, and I worked in practically every saloon in town with guys like Wild Bill Davison and Art Hodes.

"We worked for some pretty tough characters, and, of course, there were always front men. You'd never know who the owner really was. They were unpredictable. One night a guy knocked over my saxophone. He apologized, said 'Here, kid, go out and buy some reeds,' and gave me a hundred-dollar bill!

"Another time I went fishing without a license, spent a day in jail, and the boss bailed me out. Some of the night clubs even had their own baseball teams, and we'd play on Sunday mornings.

"After a while, I started going out of town. I met a guitar player named Harold West and played about six months with his little band. Then I ran into Wingy Manone. I traveled to Cleveland with Wingy, but the job there folded up—we didn't even get paid!

"I was ashamed to go home to my family, because I had said goodbye to everybody only three days earlier, so I took a job with a real ricky-tick band called Nelson Maples and His Leviathan Orchestra. He had evidently taken a trip on the old ship, and never wanted people to forget it. He was at the Mayflower Hotel in Cleveland, and I stayed with him just long enough to save a little money. Then I went back to Chicago.

"This was in 1933, the year of the World's Fair—the Century of Progress. Wingy tried to get a job inside the fair but couldn't, so we got one right outside the gate, at a place called the Brewery, and on a clear day we'd play on the roof.

"Later, we had Jack Teagarden join the band; Charlie LaVere, who was also known as LaVere Johnson; and Jimmy Barnes. Also a really good guitar player named Pepi Benitas, a very good Mexican kid.

"From there, I went to Florida and worked at a dance marathon. The guy who sent for me was one of the marathon dancers, and his name was Frankie Laine. Then, every now and again, they'd entertain, and he'd sing a song or two, and people would throw money at him. That was in 1934.

"Then Wingy came down, but he couldn't get a job, so he decided to go to New York. He had no money for train fare, so he went to an Army and Navy Store and bought one of those outfits the engineers used to wear. He had his trumpet with him, and a great big leather belt, and he said he was going to strap himself in. The way Wingy explained it to me, 'You get in between the mail car and the first car, and nobody ever goes through there.'

"I don't know how he ever managed it, what with the trumpet and everything, and with him having only one arm, but I'd swear when I saw the train pulling out, I saw him wave at me!

"He made it safely to New York. Not long after that, he made his hit record of *Isle of Capri*, and from then on things started swinging for him.

"Wingy sent for me, and we played in a cellar club called Adrian Rollini's Tap Room on 48th St. off Broadway. He and I made some records for Victor with Adrian playing vibes. Wingy had a quartet, with me, Sid Weiss on bass, and Carmen Mastren on guitar. We had a chance to make a record date for Decca, but Wingy was recording for Vocalion at the time, so we got Roy Eldridge. That was one of the great sessions. We called the group the





Jam Session, 1940: Coleman Hawkins, Count Basie, John Kirby, Marsala, Pete Brown, Carmen Mastren, Gene Krupa, Roy Eldridge, Bunny Berigan, Tommy Dorsey, Jack Jenney, Claude Hopkins Band.

Delta Four. I wish they'd reissue those sides.

"All through those years the money meant nothing to me. I was just so thrilled, thinking back to when I was a little kid at home, idolizing Joe Venuti and Jack Teagarden and the guys I was hanging out with now.

"After Adrian's Tap Room, Wingy's quartet had a good run at the Hickory House. Then he wanted to go on the road with a big band, but I didn't care for the idea too much so I left him. Benny Goodman was at the Pennsylvania Hotel (that's where the Statler is now) and Willard Alexander booked me to sub there for a while with my own small group, because Benny was so busy doing the Paramount Theater and a lot of other work.

"Some guys on 52nd St. had a club for a while under the name of Red McKenzie, the singer. I worked a couple of weeks there. The funny part of it was we used to split our salary every night, or rather our supposed percentage of the take. We used to get 75 cents apiece. Once or twice we got \$1.25. That was good!

"Another time, in order to make some money, I worked with a society band up in Tuxedo Park. I took off that night, and I made \$75. We got through early. Then I went back to McKenzie's, which stayed open until 4. I guess I spent about \$50 of my own money, because Tommy Dorsey was in the room, and we were celebrating

together. That was the night I quit the job, because when we got our percentage again, it was \$1.25 again, and I said, 'Gee, I spent about \$50 of my own! We're getting 30 percent. We should at least get 30 percent of the \$50, which would have been \$16 more at least.'

"The owner said, 'You're not supposed to get a percentage on the money you spend.' He had a sign out front with a picture of me standing, showing I was leader, and I went out and kicked that thing out of its frame and said, 'Goodbye!'

"Incidentally, that was my first gig on 52nd St. as a leader. Musicians used to work sitting down in those days, even in the small combos, and I think the only reason they made me the leader must have been that I was the only one who stayed sober enough to stand up.

"Right after that, the managers of the Hickory House asked me if I'd like to put in my own little band. Since Condon and Bushkin weren't doing too well at McKenzie's, I hired them, and started looking for other guys.

"Joe Bushkin was a sort of flip kid—I guess he was trying to emulate Condon. We got into some wild things together. We were both fanatic Louis Armstrong fans, and while Louis was playing at the Paramount Theater, we went over there at 5 a.m. and stole a huge picture of him, six feet high. We took it over to the Plymouth Hotel, and everybody that came

into the hotel room signed it. After we had gotten a whole mess of great autographs, somebody stole the picture from us.

"Eddie Condon's main trouble was that he very seldom got on the bandstand. I got tired of waiting for him, so sometimes Ray Biondi, who was playing jazz violin with us, would pick up the guitar and sub for him.

"After we had been in there about a year, Jack Goldman said to me one night, 'I can't understand how the people like this jazz music. There's one guy over there who must really love it—he's been in here every night.'

"I told him, 'Jack, that's Eddie Condon; you've been paying him a salary!'

"Finally, we made Eddie the greeter. We decided he should just come on when he felt like it, and this worked out better.

"When I first took that band into the Hickory House, I couldn't seem to find a suitable trumpet player—Bunny Berigan had gone on the road with Benny Goodman. Suddenly I thought of Red Allen. Nobody had an integrated band on 52nd St. or anywhere else; but we didn't even ask the bosses, we just brought Red in. We had no trouble with them or anybody else, although a lot of newspaper people there told us it wasn't going to work. When Red had to leave to rejoin the Mills Blue Rhythm Band, we had another colored trumpet player, Otis Johnson.

"It was at about this time that Eddie Condon got a little thing going with Joe Bushkin and me and my brother Marty, and we all worked a trip on the *Empress of Britain*.

"When I got back from that cruise, I worked two weeks at a place called the Hollywood Restaurant at 49th and Broadway. Lennie Hayton had a big orchestra there. Then I was approached again by Jack Goldman of the Hickory House. At this time he had a band there called the Three T's—Frank Trumbauer and Jack and Charlie Teagarden. They had a harp in the band with them, which was something that had never been done before, so Goldman asked me to bring in my band but to keep the harp player, Adele Girard.

"It was a funny thing; here it was St. Patrick's Day, March 17, 1937—and we opened that night with a harp in a jazz band.

"From that time on, we were in and out of the Hickory House for the best part of 10 years. We started a series of Sunday afternoon jam sessions which became a big deal there. It wasn't an easy job; we worked seven nights a week as well as the Sunday matinees, and we did remote broadcasts.

"From time to time, I used to add guys to the band, like Earl Bostic, who used to work weekends every now and then, or Hot Lips Page. I had a whole series of drummers—first George Wettling, then Danny Alvin, and others.

"One day our bass player, Art Shapiro, brought in a young drummer who was a terrific soloist and a great crowd pleaser—Buddy Rich. I let him keep on sitting in. In fact, I actually had him on salary and kept two drummers for quite a while, because I didn't have the nerve to tell Danny I had hired somebody else.

"Jazz was getting to be a big thing in England at that time, so Alistair Cooke, who was working for BBC in New York, arranged a series of special transatlantic broadcasts. It's an ironic thing; we got some terrific names for those shows, men like Tommy Dorsey, Sidney Bechet, Sid Catlett sitting in for scale—\$25 apiece. Yet the broadcasts were done strictly for England and weren't even heard in the United States. We did about five of them from various locations, including the Hickory House. I have a tape copy of one of them that includes an interview with W. C. Handy."

LF: "How long did Adele stay with the band?"

JM: "We started rehearsing February, and she was still with the band when we got married July 17, 1937. Then she left just for a while; she had a studio contract with MGM and went out to California for six months. We stayed together continuously after that.

"By 1938, when I had more or less the resident band at the Hickory House, I was able to suggest various groups to alternate with us. I got hold of the Three Peppers, the Spirits of Rhythm with Leo Watson and Teddy Bunn, Sister Rosetta Tharpe and Hazel Scott. Hazel was 18 years old, and she stayed quite a while. She was doing that swinging the classics bit and singing too. She really broke it up."

LF: "Wasn't it around this time that you

put the first integrated group into the Waldorf-Astoria?"

JM: "The Waldorf was where they used to have a lot of prom dances. We were asked to play one for NYU, opposite Larry Clinton, who had the main band. They wanted a big orchestra, and I told them I didn't have one.

"Since they wanted 14 men, I figured the best thing was to bring in two small bands—a sort of double combo. I remembered a movie I'd seen featuring Duke Ellington, where the men all came in one at a time and threw the music away. Well, at the Waldorf there were two stages, and we were on one, and we had to open the dance. If I remember correctly, we had Joe Bushkin and Teddy Wilson, Bobby Hackett and Hot Lips Page, Earl Bostic and myself, Art Shapiro and another bass player, Zutty Singleton and Buddy Rich.

"There were always just a small number of colored students at these proms, and they kept pretty much to themselves, like wallflowers, sort of lonesome. Well, when they saw this mixed band, which was an unheard of thing in those days, it made them feel more a part of things.

"I had the guys come out one at a time—the Duke Ellington bit—from behind a drape in the back, so it was a real surprise. Pretty soon we had all 14 guys playing about 40 minutes of the blues. The colored students joined in and had a ball dancing—the joint was rocking. Bushkin had his trumpet out there too.

"Then poor Larry Clinton had to follow this and come on with his Dipsy Doodle music. They sounded so small! Anyhow, it was a happy evening, and we were glad we got away with it. Nobody said a word. What could they say? We were there!"

During the swing era, which corre-

sponded roughly with the years when Joe Marsala was frequently in and out of the Hickory House, he was never considered competitive with the big bandleaders of those days. Arguments about the relative merits of Benny Goodman, Artie Shaw, Woody Herman and other clarinet-playing leaders almost never involved him, principally because the big bands and the combos operated on different levels. The bands worked mostly in ballrooms, for dancing, while the combos were almost exclusively confined to night clubs.

JM: "I always enjoyed the small bands best. I felt freer with just a skeleton-type head arrangement. You could move with that kind of a group. With a big band, you really had to tighten it up.

"I never felt pressed to compete with the Dorseys or the rest of them. As far as the polls in those days, I guess there was really only one of them, *Down Beat*, and almost everything was judged in terms of the big bands and their sidemen, so I was never one of the big men up there in the listings."

LF: "What was your longest continuous run at the Hickory House?"

JM: "I think it was actually the first one, which was almost a year and a half. During that time Buddy Rich came into the band."

LF: "Was yours the first name jazz group he played with?"

JM: "I guess so. Up to that time, he was sort of a personality, working on his own and doing vaudeville some of the time. But he was a great jazz drummer right from the start. It didn't matter that he couldn't read, because he had a phenomenal ear even then.

"Buddy was with me for about seven

/Continued on page 60



1949: A proud Sidney Bechet shows his coveted American Newspaper Guild Page One Award to admiring friends (l to r) Art Hodes, George Wettling, Brad Gowans, Joe Marsala, and Bobby Hackett.

JAZZ and the MUSICAL establishment

a chapter from
'Serious Music . . .
and all that Jazz'

by

HENRY
PLEASANTS

THE CRITICS, the historians and the educators of the eighteenth and nineteenth centuries—Mattheson, Burney, Hawkins, Rochlitz, Reichardt, the Rellstabs, Schumann, Fetis, Berlioz, Chorley, Davison, Hanslick and Newman—all had their foibles, their shortcomings and their blind spots. They may have been hostile or inhospitable to new music of their own time, music that has since been hailed, possibly incorrectly, as progress. But they knew what the new music was.

Our own critics, historians, musicologists and educators, many of whom are also advisors to philanthropic foundations and consultants to art councils, do not. For the most part, they haven't heard it; and what they have heard they have ignored or dismissed. They have slept soundly through—or have gone on listening to Beethoven through—the most eventful century in western music since the seventeenth. And it is they who comprise the musical Establishment. Their performance in the assessment of the century's music, both in their estimate of new Serious music and in their studied exclusion of jazz and the jazz musician, constitutes a professional disaster.

The musical Establishment has, with significant unanimity, acted on the assumption that music, if it is to be thought respectable, must demonstrate its suitability for the concert hall and the opera house, its capacity to accept and survive the conventions of a European frame of esthetic reference, including the forms, the instruments and the interpretive dogma associated with Serious, or European, music. And they have seemed to assume that any music so qualified is, therefore, respectable.

This Establishment has gaily appropriated for itself the very word *music*. Millions and millions of words have been written about "contemporary music" in the critics' Sunday columns, in musical periodicals and in books on contemporary music with never a reference to jazz or to

any kind of jazz-influenced popular music. Those who write about jazz in the newspapers are not "music critics." They are "jazz critics." Jazz is excluded—with some exceptions to be noted later—from the curricula of formal musical education. And in the view of the philanthropists and arts councils, jazz, disparaged by the Establishment as "a performer's art," is not included among what the same Establishment solicitously terms the "performing arts."

Throughout the century, the Establishment has either ignored jazz, or disdained it as an urban folk music. There was a disposition, earlier in the century, to assume that its vitality might provide raw materials, so to speak, for processing by Serious composers into Serious music. But the two idioms proved, as we have seen, to be incompatible. Nothing came of it, and the failure served only to inhibit any view of jazz as having something to do with the art of music. When various experiments with symphonic jazz and with jazz opera in the 1930s and 1940s indicated a misalliance, the Establishment washed its hands of the whole business.

Inspection and dismissal, in some quarters, were recklessly hasty, as in Aaron Copland's *Our New Music* (Whittlesey House, 1941): "The preoccupation with the popular idiom in the principal centers of jazz influence—France, Germany and England—had expended itself by the end of the twenties. The revival of interest in jazz of the so-called 'hot' variety, which came in vogue around 1935 under the name of swing, has, thus far, at any rate, had little effect on serious music. . . . Our jazz interlude [italics added] had no permanent effect on contemporary music's trend away from romanticism. It was a temporary interest, similar to the interest in the primitive arts and crafts of aboriginal people in the fields of sculpture and painting."

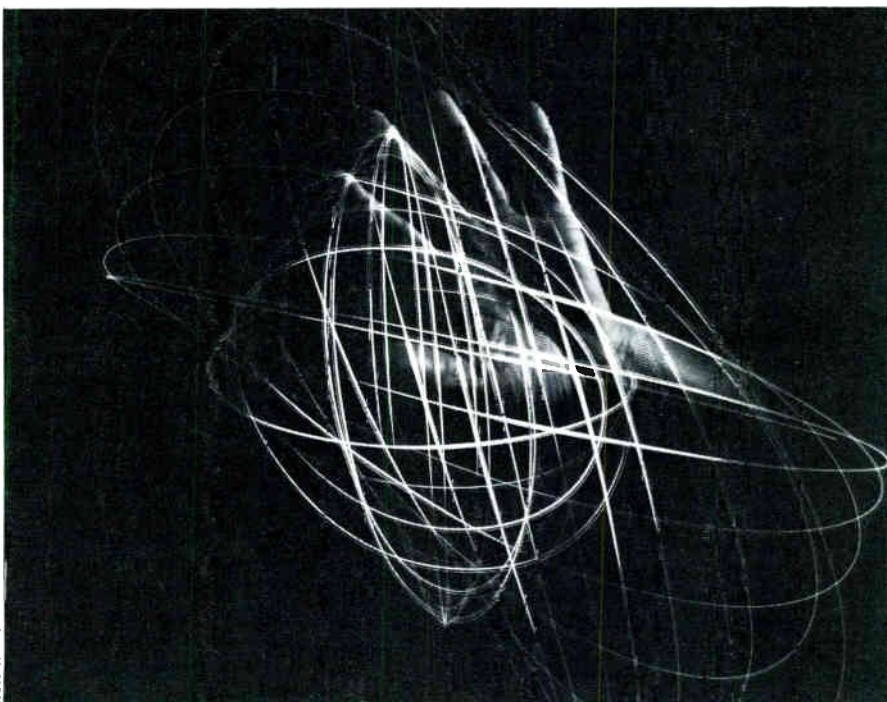
For Copland, then, jazz bemused the

Serious composer as an exotic curiosity during an interlude between romanticism and neo-classicism. Similarly Friedrich Herzfeld, in his *Musica Nova* (Nymphenburger Verlagshandlung, 1954), is interested in jazz only insofar as its influence has been perceptible in Serious music. He identifies the high point of this influence in Krenek's *Jonny spielt auf* (1927). The charms, he concludes, "faded rapidly. Today the sounds of jazz seem yellowed and dated, and they are seldom heard in art music. The influence of jazz, especially of rhythm, was indisputably great, but it was, on the whole, a passing fashion."

Norman Demuth, Professor of Composition at the Royal Academy of Music in London, in *Musical Trends in the 20th Century* (Rockliff, 1952), devoted only a single page of 344 to jazz, just enough to echo Copland and Herzfeld: "The influence of so-called jazz has penetrated the concert hall, and its scintillating rhythms have found a place in the music of one or two composers who have had their minds on higher things." The reference is to Gershwin, and it continues: "The charge [italics added] that jazz and this type of 'musical' [*Porgy and Bess*] represent American music *in toto* is altogether inaccurate."

Others have written as if jazz did not exist, among them Paul Henry Lang, in the 1,030 pages of whose *Music in Western Civilization* (W. W. Norton, 1941) the word does not appear. There is no reference to the American song writer, either, although a brief dissertation on dance music and operetta does include this not especially enigmatic statement: "as long as there are no composers to follow in their footsteps [of Pepusch, Hiller and Lortzing] and in those of Monsigny, Sullivan and the French composers we shall mention presently, the popular lyric stage will be dominated by products coming from the artistic gutter of the metropolises."

RON HOWARD



'n' roll can be, he fails to make the essential distinction between rock 'n' roll and rhythm and blues. In fact, the term, rhythm and blues, does not occur in his otherwise sophisticated text.

His documentation of the invention and the intuitive structural genius of both Louis Armstrong and Charlie Parker is admirable, and it should help to refute the Serious music community's complacent dismissal of jazz as trivial music. But it fails to identify and emphasize those characteristics that distinguish jazz from the music of his three principals—Schoenberg, Stravinsky and Bartok—and from the totality of European, or Serious, music, including American Serious music. All he offers is evidence that the best of jazz is comparable in its structural procedures to Schoenberg, Stravinsky and Bartok—or at least worthy of being mentioned in the same breath. And that, God knows, is something, coming from a professor.

Another academician who has appreciated the genius of the jazz musician, and who has not been afraid to commit his appreciation to writing, is Wilfred Mellers, Professor of Composition at the University of York. In a book distressingly titled *Music in a New Found Land* (Barrie and Rockliff, 1964), he tells us in his preface that jazz "has produced composers such as Ellington and composing-improvisers such as Louis Armstrong, Charlie Parker and Miles Davis, whose work is certainly of greater creative significance than that of (literally) hundreds of art composers whose music is performed intermittently, if infrequently, in the concert hall." But Mellers, too, subsequently, covers his flanks, speaking of "a solo flute hovering between the world of art and that of jazz." Part II of his book, from which this line is drawn, is headed moreover: "The World of Art and the World of Commerce: The Folk Song of the Asphalt Jungle."

Both Austin and Mellers reflect an incipient shift in the academic position on jazz. It is not precipitate, but it is perceptible; and acceleration in the next decade would seem to be inevitable, spurred from outside the senior Establishment by student and junior faculty initiative, and from inside by an increasing awareness of the sterility and academicism of contemporary Serious composition.

This sterility, especially, has become a serious matter for higher music education, since the graduate composer, failing to find a welcome in the outside world, tends to fall back on the campus, where, with all the blessings of title and tenure, he can continue until retirement to pass on to others the not very exacting discipline of composing what few want to hear. Small wonder that Peter Davis, New York Music Critic of the London *Times* discussing New York's musical avant-garde and the general public's indifference to it in the issue of December 29, 1967, could say:

"Few composers are evidently distressed by the situation as they retreat farther and farther into the sanctuary of the university, surfacing occasionally for a concert, either here or in one of the country's larger urban areas. American colleges and conservatories, in fact, no

longer 'turn out' composers—'turn in' would be a more accurate description. Since there is no professional demand for his wares, the young avant-gardist simply stays at his university or moves to another. What will happen when swelling music departments reach the saturation point should be a sobering prospect."

Even more serious, however, are the demands of students for education in a professionally viable contemporary music and the demands of the junior and senior high schools for teachers equipped to satisfy the students' enthusiasm for something more than formal musical education. That these demands have not previously been either sufficiently loud or sufficiently insistent to provoke action is easily explained. The education has actually been provided *outside the approved educational curriculum!* The results of this extra-curricular education, however, have been so spectacular, and the student response so enthusiastic, that the educational system can no longer wholly ignore it.

At the center of this activity is an institution known euphemistically as the "stage band." Other terms for the same thing are "workshop band," and "lab band." Whatever the term, it is actually a 15 to 20 piece jazz band, the euphemism being imposed by a middle-class, middle-aged abhorrence of the word "jazz," especially in the mid-west and southwest, where the movement, both in the high schools and in the colleges and universities, has flourished.

There are no precise data on the number of these bands, but reasonable estimates of the junior and senior high school bands run as high as 12,000, while college and university bands are thought to number upwards of 500. In addition to their local appearances, about a thousand of the junior and senior high school bands take part annually in some 60 regional competitive stage band festivals. For the college and university bands there is a series of regional festivals culminating in the Intercollegiate Jazz Festival in May or June.

As is true, also, of the American college and university symphony orchestras and choruses, the quality of the best of the bands approaches that of the finest professional organizations and is superior to any but the finest. Outstanding in recent years have been the bands of North Texas State University and Indiana University and the University of Illinois, all of which have been sent abroad by the State Department, and the University of Ohio and San Fernando State College bands, winner and runner-up, respectively, of the Intercollegiate Jazz Festival of 1967. Again, as in the case of the student symphony orchestras, players in these bands often go directly from the campus into top professional organizations.

The telltale difference between the orchestras, choruses and opera workshops on the one hand, and the bands or combos on the other, is that participation, for the one, is part of the curriculum and earns degree credits. For the other, with some exceptions, notably Indiana University and North Texas State, it is extra-curricular and earns no credits. In one large southwestern university, for example, credits are

given for participation in the school's famous marching band, but none for participation in its almost equally famous jazz band.

The extent of support given these bands varies from school to school, depending upon such unstable factors as the musical predilections of deans and administrators and the initiative and ability of individual faculty members and students. Only in rare instances, such as Indiana and North Texas State, is the band a part of, or under the supervision of, the university school of music with credit given for jazz study. And only at North Texas is jazz a music major leading to the euphemistic degree of Bachelor of Music with a Major in Dance Band. North Texas is, in any case, the only school listed as offering such a degree in the Directory of the National Association of Schools of Music.

The most significant aspect of stage band activity in the past decade has been the development of student composer-arrangers. School jazz bands, before World War II, were largely offshoots of school concert or marching bands, playing for dances and using stock arrangements. After the war, many alumni of the big bands of the swing era went into the schools as music directors, coaching the jazz bands extra-curricularly, and usually voluntarily, and introducing them to the more sophisticated arrangements of the famous bands of the time. A high percentage of the compositions and arrangements played by college and university bands today, if not by the high school bands, is the work of students themselves, much of it representing extra-curricular initiative by composition majors in the schools of music.

/Continued on page 68



Aaron Copland
Bemused by Jazz

AN ELLINGTON TRAVELOGUE:

Duke's Latin American photo album

text by Stanley Dance

photos by Herbie Jones et al.



STANLEY DANCE

"It's Friday the Thirteenth," Duke Ellington said over the Andes.



STANLEY DANCE

So this is Chile! L. to r.: Russell Procope, Herbie Jones, Jeff Castleman, Trish Turner, Duke Ellington, Harry Carney.



STANLEY DANCE

Everywhere autograph hunters: Duke Ellington at Santiago airport. Paul Gonsalves at left.

Although Duke Ellington's band contains some of the world's most seasoned travelers, their September 1968 tour was an entirely new experience. It was the first time they had been to Latin America, and also, as the leader remarked in the night skies above Brazil, the first time they had been south of the equator.

International one-nighters are a little rougher than the domestic kind. Long distances are covered quickly by jet, but the loading and off-loading at each end, and the necessity to cope with customs, currency and unfamiliar languages, make the journeys that much more arduous. What was surprising was how stoically, or phlegmatically, the discomforts and the waiting were borne. There was a certain amount of internal grumbling, of course, as in an army, but this was a safety valve, and on the whole tour the writer witnessed only one unrestrained display of temperament, a display that seemed to be forgotten almost as quickly as it occurred.

The two Ellingtons, father and son, were the hardest-working members of the party, and their constant sangfroid under stress was totally amazing to witness. They "took care of business" with such patience and good humor that they won everybody's respect, not least that of officials at the U.S. embassies where receptions were given.

The transition from the jazz level to the more decorous plateau of embassy life was made with rare finesse. The musicians appeared to be infinitely flexible, discarding their normal manner, customs and mode of repartee to mix with the diplomats and discuss local problems or world events. Besides the two Ellingtons, the three specialists in diplomatic activity were undoubtedly Russell Procope, Harry Carney and Paul Gonsalves.

Procope was at every embassy to support his leader, no matter how tired, and even when burdened with a heavy cold in Santiago. His unfailing commonsense standing him in good stead, he was often to be seen in earnest conversation with ambassadors and cultural attaches. And on those occasions when the maestro went out to sample the local night life, Procope would usually be found installed in the club before him. Important people also gravitated toward the calm, friendly Carney. It might be a local magnate interested in promoting the city and its musicians, as in Merida, or the head of the British Council, who invited the baritonist to lunch in his Sao Paulo home. Gonsalves, even when he was trying to escape for a "quick one" during intermission, was always surrounded by friends, fans and celebrities, and he was as unsparing of himself offstage as on. In Acapulco, he played a special tribute to Ava Gardner; in Guadalajara, he descended from the stage to serenade the mayor's daughter with a personal version of "In a Sentimental Mood;" in Sao Paulo, it was he who was the life and soul of a televised jam session; and in Buenos Aires he at once agreed to Enrique Villegas' suggestion for a record date together.

Gonsalves was also the linguist most in demand in Brazil, because of his knowledge of Portuguese, but in the Spanish-speaking countries it was Willie Cook who shone. Harold Ashby, however, equipped himself with a phrase book and made determined progress, summoning "el mozo" for the ubiquitous "hamon y queso"—or other items on the menu



Brief interlude: outdoor concert in Brooklyn sponsored by Eastern Airlines.



Romance: Jeff Castleman and Trish Turner courting at a jam session in Sao Paulo.



The pause that refreshes. Paul Gonsalves relaxes in Cordoba, Argentina.



One night stand in Nassau, Bahamas. The Blind Blake trio welcomes Duke Ellington (left) and (at right) Stanley Dance and Harry Carney.



Jeff Castleman and Trish Turner with their chaperone, Cue Hodges, after their engagement in Buenos Aires.

STANLEY DANCE



The daring flight of Chuck Connors, in two movements: Buster Cooper assists the departure.



Up, up and away!



Harold Ashby at Acapulco.



Yanqui traders: Mercer Ellington and Harold Ashby on the beach at Acapulco.



Cat Anderson barbers, Mexico City.



Cat Anderson waits philosophically for the bus at 6:30 A.M., Merida, Yucatan.

ALL PHOTOS THIS PAGE: STANLEY DANCE



Digging the new man. Harold Ashby interests his colleagues at a concert in La Plata, Argentina.



EDUARDO CARRO/LUIS ERIZE

Paul Gonsalves trapped by fans in the lobby, Teatro Gran Rex, Buenos Aires.



STANLEY DANCE

"Stardust" impromptu. Willie Cook on Guadalajara TV.



EDUARDO CARRO/LUIS ERIZE

The finger-snapping bit. Trish Turner, Tony Watkins and Duke Ellington in Buenos Aires.



JUAN WESTICHELLI

Enrique Villegas, Willie Cook and Paul Gonsalves recording in Buenos Aires.

Notes and Memories of the New Music

People put all these labels on the music, but actually all it is is cats playing.—Lester Bowie

AND CATS listening, too. When *Something Else*, Ornette Coleman's first record came out in early 1959, I was a 17-year-old high school student living in a Chicago suburb. I'd been listening to jazz for about four years.

The first jazz record I owned was an EP by Lu Watters' Yerba Buena Jazz Band, entrancing not only for the music (its calculated rusticity sounded unlike anything I'd ever heard), but also for the liner note (which proclaimed that this was "the only *real* jazz band in the country.") An 8th-grade teacher, hearing that I was interested in jazz, recommended that I buy a Charlie Parker record and took a friend and me to a *Jazz at the Philharmonic* concert which featured Roy Eldridge, Flip Phillips, Illinois Jacquet, and Sonny Stitt, among others. That was it. From then on, all the money I could spare went into records.

I found others who shared my enthusiasm—a friend with whom I engineered monumental record trades (a 10" Ellington LP which contained *Ko-Ko* once brought 10 less desirable in exchange), and an astonishingly good 15-year-old drummer, who had practiced for two years to Max Roach records before playing in public. His

practical approach to listening—an attempt to discover in other musicians those qualities he could use himself—deepened my own understanding.

Eldridge, Lester Young, Miles Davis, Clifford Brown, Sonny Rollins, Roach, and Philly Joe Jones were my gods, and their records were the texts of a religion. We were still too young to hear these men in clubs unless we brought a parent along, so we went to off-night sessions run by Joe Segal and discovered a host of local dieties—Ira Sullivan, Johnny Griffin, pianist Jody Christian, bassists Victor Sproles and Donald Garrett, and drummer Wilbur Campbell.

And then came John Coltrane's *Blue Train* album, with the leader's galvanic solo on the title track. This, to me, was the first indication that the music could and would change. Perhaps because I had come to jazz during a period of musical consolidation, it had never occurred to me that the music might once again undergo an upheaval comparable to that of the '40s. But Coltrane's playing made it clear that, as far as he was concerned, something new was happening.

Listening to *Blue Train* again, I realize that, beyond Coltrane's stylistic innovations, it was his music's emotional aura of intense and unceasing search which was the clue. Today it appears that Sonny Rollins will have a deeper

musical effect on the new music, but Coltrane was the herald for me.

Fortunately, at about the same time, I heard Chico Hamilton's quintet, and, amid the polite thumping, the group's reed man picked up a strange-looking, black horn and played a solo that sounded like Coltrane translated for the human voice. Of course this was Eric Dolphy on bass clarinet, and now my belief that change was occurring had a second point of reference.

Ornette Coleman was the third, and the leap in understanding which *Something Else* required was more than I could manage at first. In fact, *Something Else* remains a weird record. The pianist attempts to accompany Ornette with pertinent harmonies, creating "advanced" harmonic patterns which clash with Ornette's tonal, rhythmic, and melodic concerns. The record is a perfect example of Ornette's distance from the conventions of the '40s and '50s, but the emotional tone of the music is bizarre—as though Johnny Dodds had recorded with a Red Nichols group.

The next Coleman record I heard, *The Shape of Jazz to Come* (with Don Cherry, Charlie Haden, and Billy Higgins), had a more homogeneous atmosphere. *Peace* and *Lonely Woman* were such direct emotional statements that I found myself listening to them constantly, even though I had little



Ornette Coleman



John Coltrane



Roscoe Mitchell



Sonny Rollins

understanding of what Ornette was up to in a purely musical sense. I felt that the music was beautiful, but my '50s-trained ears told me that it was exotic and "outside."

That barrier finally fell when I heard *R.P.D.D.* from the *Ornette* album under rather unusual circumstances. As I played it for the second time, I fell asleep and dreamt that, in a pastoral setting, I was hearing a music more warmly human and natural than any I'd ever heard. I awoke to discover that Ornette's *R.P.D.D.* solo was what I'd been hearing, and that the quality I'd given it in the dream was one it actually possessed. In no emotional sense was this music "far out" or abstract. Instead, I found that I had to turn to blues and early jazz to find music which conveyed human personality as directly.

The next beneficent shock to my ears was administered by Coltrane (by this time, 1960, I was a student at the University of Chicago). Ever since *Blue Train*, we—my drummer friend and I—had listened to every Coltrane recording we could find. The then most recent one, *Giant Steps*, sounded to us like it might be the end of the musical road he had been traveling for the past several years. Still, when Coltrane came to the Sutherland Lounge, we went expecting to hear those qualities which had marked most of *Giant Steps*—dense harmonic patterns negotiated with a brilliantly hard and even tone. Instead, we heard something quite different.

This was the group with Steve Kuhn, Steve Davis, and Elvin Jones (the direct predecessor of the group which recorded the first *My Favorite Things*), and the change in the manner and matter of Coltrane's playing seemed immense. The tunes he played on tenor were mostly up-tempo blues with the har-

monies stripped down to modality, and the keening, granite-hard tone now exploded into growls and honks. The tunes on soprano saxophone, a horn we had some difficulty in recognizing, used harmonic change to form hypnotically circular rhythm patterns, over which Coltrane wailed like a blues-possessed snake charmer. To say the least, we were astonished and moved. As Ornette had done in his way, Coltrane unearthed a degree of passion rare in any music.

From then on, Coltrane's Chicago visits were essential experiences. I remember in particular an engagement at McKie's, during which a tune from *Giant Steps*, *Mr. P.C.*, became a nightly challenge. *My Favorite Things* and the other soprano tunes would be dealt with in the first two sets, and by 1 a.m. he would be playing *Mr. P.C.* on tenor with a violent intensity which seemed to demand all the volume Elvin Jones could create as an answer. The tune would be played for at least 40 minutes, and some performances lasted well over an hour. As novelist Jerry Figi wrote of a later Coltrane group: "What they did prove was just how *hard* they could try. That they could beat themselves bloody pounding at the farthest reaches of experience and come back with only their effort as an answer."

But there were other answers, or their beginnings, in the music of Coleman's *Free Jazz* and Cecil Taylor. I see that, so far, my memories have centered on the emotional freedom that Coltrane and Coleman won for the individual improviser. The group settings seemed basically to be springboards for their solo efforts, although the wholeness of performances like *Lonely Woman* and *Ramblin'* should have been clues that Coleman, at least, had some-

thing else in mind.

Free Jazz made it clear that the relative liberation of the soloist was only the beginning of this music. The discovery that one soloist, using emotion as a determining force to an unprecedented degree, could produce music of great power, led quickly to the thought of what might come from a *group* of musicians who simultaneously played in this way. The musical risks in such an approach are obvious. But *Free Jazz* overcame them to an amazing extent. Here were four hornmen, only two of them having much in common stylistically (Coleman and Cherry), producing a collective music which multiplied the power of Ornette's playing without sacrificing its order.

I had heard Cecil Taylor's music before this, but *Free Jazz* made me aware that he had an alternative and personal approach to the same situation. Taylor's orchestral approach to the piano determined the nature of his groups' creations. His recordings show that, given reasonably sympathetic musicians, he could enclose and order their playing from the keyboard, in one moment overseeing both rhythm section and front line. Still, as Taylor grew in solo power, or perhaps revealed more of what was always there, his virtuosity became overwhelming, and none of the hornmen he recorded with could function on a similar level. Taylor plays more brilliantly on *Live at the Cafe Montmartre* and *Unit Structures* than on *Looking Ahead*, but the group interaction on the earlier album is more satisfying. Perhaps, like Tatum, Taylor would fare best as a solo performer.

But I seem to be getting ahead of myself, because by 1963 I had heard local musicians who were playing the new music. I've never been able to pin-

point the different effects produced by live and recorded music, but the difference is a real one for me. Therefore, hearing in person the bass playing of Russell Thorne with the Joe Daley trio was a revelation. The trio was generally ineffective as a group, but Thorne was the first bass player I know of who could create an instantaneous combination of passion and order out of the new music's materials. The quality of his *arco* playing has not yet been approached, and, if the kind of order he created owed something to modern "classical" composition, it never had the sterility of so-called third-stream jazz.

His music and his acquaintance made me aware of a source for the new music which is gradually being acknowledged—the innovations of Lennie Tristano, Lee Konitz, and Warne Marsh. I suspect that their music, with its unique rhythmic and harmonic qualities, and its emphasis on group creation, has already had an effect on a number of young musicians.

Thorne no longer seems to be active as a musician (he works in a bookshop), but I doubt that music could ever be far from his mind. I hope that once again he will give some of it to us.

The second Chicago-based player of the new music I heard was Roscoe Mitchell. Coltrane was in town, and Elvin Jones was appearing at an off-night session. As Jerry Figi has it, Elvin was laying about "with a vengeance, one of those prehistoric movie-monsters crashing through a city . . ." and in the process wiping out a James Moody-like tenor player. Suddenly, in the middle of a tune, a young alto saxophonist climbed on the stand and played a solo that met Elvin more than halfway. What he played, a version of the bird-like cry that Dolphy used, was inseparable from the way he played it. His raw, piercing sound was powerful enough to cut through the drums, and Elvin found himself playing with and against someone. When the saxophonist had finished, he climbed down and disappeared into the audience. Someone was able to answer my questions with the name Roscoe Mitchell, and I filed it for future reference.

Another in-person listening experience occurred during a New York visit, when I went to a loft session featuring the Roswell Rudd-John Tchicai group. They were playing well when one of those incidents happened that helps me understand the antagonism many older musicians and listeners feel toward the new music. A tenor player sat in and played the same note, spaced out with much "significant" silence, for about 10 minutes. In between notes, he

screwed up his face in dramatic indecision, as though he were considering and rejecting countless musical possibilities. It would have been funny if it hadn't been so sad.

After this performance, another man borrowed the tenor player's horn, and joined Rudd and Tchicai. His remarkably broad sound bristled with overtones, and his melodies moved from a groaning, funereal lyricism to jaunty, anthem-like marches. The group fell into a joyous New Orleans polyphony (aided by Rudd's Dixieland experience), but the total effect was of the 1941 Ellington band in full flight—Rudd the whole trombone section, Tchicai the trumpets, and the tenorman capturing perfectly the overtone-rich sound of the Ellington reeds. As you may have guessed, he was Albert Ayler, whom I'd read about but never heard.

Shortly after this trip, I returned to the University of Chicago, after a two-year absence, to discover that the Hyde Park-Woodlawn area in which the school is located was the scene of burgeoning new music activity. At first, my ears and my mind were in conflict, because I'd been trained to think that New York must be the center of artistic endeavor in this country. These local musicians, both in conception and performance, seemed to be going beyond anything I'd heard before, but surely this couldn't be so. A few months of listening to Joseph Jarman, Roscoe Mitchell, et al. convinced me that my ears (and emotions) were correct.

The first Roscoe Mitchell album, *Sound*, was probably all the evidence I needed; for here in three performances (*Ornette*, *Sound*, and *The Little Suite*) were the past, present, and future of the new music. With unconscious logic, I responded to the pieces in exactly that order. *Ornette* was the new music's past, i.e. Coleman to 1966. Over a dense but swinging pulse set up by drummer Alvin Fielder and bassist Malachai Favors, the horns played excellent solos (tenor saxophonist Maurice McIntyre was especially impressive). But the jolly, Coleman-like theme which began and ended the performance was phrased with a savagery which implied that this kind of enclosure was no longer sufficient. *Sound* was the present answer—a blank canvas upon which each soloist in turn was free to determine melody and rhythm for himself, without reference to a stated theme or a steady pulse. Whether it was planned that way or not, the actual performance did have a constant point of reference—an evolving mood of melancholy, which each soloist extended.

While *Sound* was perhaps bolder in conception than *Ornette*, the latter's mercurial leaps of energy were a more

direct link to *The Little Suite* and the future. My first reaction to this piece was that it was primarily fun and games. The absence of separate solos, the use of harmonica, slide whistle, etc., and the overall tone of dramatic satire seemed "unserious." After all, wasn't solo prowess the final test of a musician's worth?

But as I relaxed and let the music work on me, I heard the beginnings of a new kind of musical form. In a sense, the piece was composed (there were prearranged sections like the little march), but how such sections would be reached and where they would lead seemed as freely determined as the playing of any soloist. The form was dramatic, since, as in *Sound*, mood was the dominant force in every passage, but the shifts between moods were kaleidoscopic, and the opening theme's return seemed spontaneous rather than preordained.


Shortly after *Sound* appeared, I heard a live performance by Mitchell that confirmed and elaborated on the direction of *The Little Suite*. At the time, Mitchell's regular group included trumpeter Lester Bowie, bassist Favors, and drummer Phillip Wilson, but Favors was absent for this miniature concert, held in a darkened lounge on the Chicago campus. In fact, for most of the evening the group was a duo of Mitchell and Wilson, since Bowie chose to offer only occasional comments.

Perhaps it was the darkness of the room, the absence of a stage, or the quiet participation of the listeners, but for whatever reasons the music was relaxed and serene in a way that had been largely foreign to the new music. What had been lost with the disappearance of swing was regained, for both sound and silence were filled with music. The feeling of a man moving through time with grace and power was once again as vivid as it had been in the music of Louis Armstrong, Sidney Bechet, Lester Young, and so many others. With this, the new music no longer seemed imprisoned in the intensities of the moment, like so much of modern, energy-determined art. The force of memory in music was rediscovered, both as procedure and historical reference, and the music "past" was now a living part of the present—e.g. Bowie's statement which began this article.

With the mention of memory, I find that I've come to the end of my own, since what I've heard in the past year feels as if it has all occurred yesterday. As Roscoe Mitchell has said, "Jazz is young, it's not like other types of music. . . . It's broad but not as broad as it's going to be as it matures, as the musician matures." It will happen.

CB

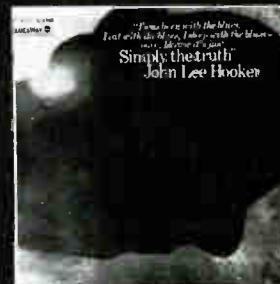
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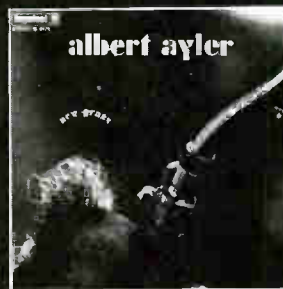
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THE BLUES AS POETRY

By Rod Gruver

ALTHOUGH BLUES have long been admired by literary men, the songs have not received the critical attention they have so long and so richly deserved. The non-existence of blues criticism may well indicate, of course, that the songs lack poetic qualities, those factors that make poems amenable to deep and searching analyses. In his *Urban Blues*, Charles Keil, for example, claims that the absence of blues criticism shows that the songs are not as important as the singer. According to him, blues songs are primarily outlets for self-expression, safety valves to siphon off emotional steam, and not, apparently, works of art that may outlive the men who made them. He says: "There are really no blues critics—the very title seems either self-contradictory or altogether empty of meaning. The . . . (blues singer) is somehow more important than his music."

LeRoi Jones in *Black Music* also feels that blues performers are somehow more important than the poetry they create. After affirming the impossibility of a notator's capturing the most important element of a jazz solo, Jones continues: "Most transcriptions of blues lyrics are just as frustrating." For Jones, as for Keil, it is, in short, the manner of singing that matters in a blues performance and not the literary qualities of the song.

Though Jones and Keil are right about the absence of blues critics and hence the non-existence of blues criticism, they are wrong about the reasons. These are not in blues themselves, or in any absence of poetry in blues. For there are some blues that easily stand the rigors of transcription; there are blues, with sufficient literary artistry to survive as poems, as literature, long after the singing has ceased.

If a critic, for example, respects the distance Sonny Boy Williamson has imposed between himself and the dramatic speaker of the poem, *Welfare Store Blues* becomes poetry of imaginative power and grace. (The poem can be heard on Blues Classics #3, *Sonny Boy Williamson*.)

Now me and my baby we talked last night, and we talked for nearly an hour.

She wanted me to go down to the Welfare Store and get a sack of that welfare flour.

But I told her, 'No, baby, I sure don't wanna go.

I say I'll do anything in the world for you, but I don't wanna go down to that Welfare Store.'

"Now you need to get you some real white man, you know, to sign you a little note.

They'll give you a pair of them king-toed shoes and one of them pinchback soldier coats."

But I told her, 'No, baby, and I sure don't wanna go.

I say I'll do anything in the world for you, but I don't wanna go down to that Welfare Store.'

"President Roosevelt said the welfare people they gonna treat ever'body right.

Said they give you a can them beans and a can or two of them old tripe."

Well, now me and baby we talked yesterday, and we talked in my backyard.

She said, "I'll take care of you, Sonny Boy, just as long as these times stay hard."

And I told her, 'Yeah, baby, and I sure won't have to go.

I say if you do that for me, I won't have to go down to that Welfare Store.'

Sonny Boy's basic theme in *Welfare Store Blues* is pride. Specifically, the poem is about the relationship between a man's need for food and clothing and his dignity as a man. With all opportunity to work denied to him and faced in addition with prejudice at the Welfare Store, how does this particular man, Sonny Boy's "I", seek to maintain his essential dignity?

Sonny Boy never says that the Welfare Store is uncharitable or prejudiced; for he is speaking as a poet, "Saying one thing and meaning another," as Robert Frost has said. He even says that Presi-

dent Roosevelt has promised fair treatment at the store. But if everybody had been getting a fair deal at the store, there would have been no need to mention it. Sonny Boy uses President Roosevelt's statement, in short, to point up an ironic contrast between highminded promises in high places and their failure to materialize in the daily life of the poor. Note also that when the store does give food away, it is of poor quality: "A can of them beans and a can or two of them old tripe." (Other versions of the same poem show the store even more heartless and uncharitable. According to Speckled Red, "They give you a can of tripe and a sack of moldin' meal.")

At first the speaker's personality seems simple and clearly defined; he appears to be a man of high principles and fully responsible as he tells his woman, "I say I'll do anything in the world for you." And his refusal to beg at the Welfare Store is understandable, even laudable, considering the prejudice evident there. Thus the speaker appears to be neither lazy nor unaware of man's need for self-respect, so far a man without observable fault.

But complications arise when it slips out that though he is not married to the woman ("We talked in my backyard," he says), she agrees to support him out of her own earnings. It is her offer to help him, to assume in effect the function of the Welfare Store, that marks the climax of the poem. His quick and excited acceptance of the offer constitutes the conclusion; its function is to make his once simple, one-dimensional nature ambiguous and complex. It makes the reader wonder now, for example, if it was his need for self-respect that kept him from going to the Welfare Store. Was he instead merely prevaricating, subtly urging by his refusal to go the offer to help that he must have known would finally come? What sort of man, in short, was he? To ask the question is to become aware of Sonny Boy's skill as a poet, his ability to make us wonder and to think more deeply about the condition of man.



Lightnin' Hopkins

There is also in Sonny Boy's poem a slice of economic realism in addition to the business about the Welfare Store; for Negro men, denied opportunities to work, have often had to depend upon women for financial support—the case of the speaker in Sonny Boy's poem.

Another blues that reads well is *She's Mine*, recorded by Lightnin' Hopkins on Folkways, FS 3822, *Lightnin' Hopkins*.

She's little and she's low; she's right
down on the ground.
She's little and she's low, right down
on the ground.
Well, the way she act make a rabbit
hug a hound.
She's mine. She's mine. She's mine.
She's mine. She's mine.
But she's crippled, and the po' child's
blind.
But she's still mine. She's mine.
Yeah, she's still my baby.
Ever'body watchin' and laughin' at
me wherever I go
'Cause I'm leading my wife down
the road.
But she's mine. She's mine. She's mine.
Even if she is little and low, crippled,
if she blind.
She's still mine.
Makes no difference if she low,
poor child crippled and blind.
Yeah, she's my baby. She's my baby.
Love her just the same.

She's Mine urges the necessity for looking at more than mere external appearances, at easily visible deformities and unavoidable skin colors. Lightnin' reminds us that beauty is at least partly in the eyes of the beholder and that it often exists where least expected. By clearing our eyes of myopic misconceptions, by developing what Zen calls "choiceless awareness," we can begin to

see beauty that would have previously gone unnoticed. A woman may be "little and low, crippled and blind"; beauty can still be found in her behavior: "The way she act make a rabbit hug a hound."

It is necessary for the blues critic to stress that Lightnin's poem can be compared to one by another poet of recognized standing. For, as T. S. Eliot says: "No poet . . . has his complete meaning alone. You must set him, for contrast and comparison, among the dead." It appears that neither man nor poem is an island; and so the blues critic must show that Lightnin's blues is part of the mainland of poetry by comparing it to another poem with the same theme. The critic can carry out Eliot's command by comparing *She's Mine* with one of Shakespeare's sonnets.

My mistress' eyes are nothing like
the sun;
Coral is far more red than her lips' red;
If snow be white, why then her
breasts are dun;
If hairs be wires, black wires grow
on her head.

Both Lightnin's and Shakespeare's poems display their creator's disgust at sentimental pictures of idealized beauty, a prevalent practice in each poet's day. Conversely both insist on the need for realistic appraisals, on the possibility, if not the necessity, of finding beauty in dun-colored breasts and crippled legs.

In *The Meaning of the Blues*, Paul Oliver makes only three single-line references to humor; thus he misses the comic element in many of the 350 blues he cites as evidence for his sociological studies. How his sociological approach to the meaning of blues forced him, for example, to miss the humor in Lonnie Johnson's *Rambler's Blues*

(and so, of course, its status as a poem) is worth noting; for it is indicative of yet another of the misconceptions that have stifled blues criticism.

Speaking of Negro crime, Oliver says that because of the bad effects of racial prejudice, "some Negroes . . . become incorrigible; too deeply involved in crime to be reclaimed, they are proud of their reputation as 'ramblers'—inveterate criminals, promiscuous lovers, social misfits." Then Oliver quotes Johnson's *Rambler's Blues* (#263)—not, however, as an artistic invention, a humorous poem, but only to show that such Negroes as he has described do exist.

I'm known as the 'rambler';
I'm known in every man's town.
Yes, I'm known as the 'rambler';
I'm known in every man's town.
Even the little birds begin weepin'
when that evening sun goes down.
The judges all know me as a man
with a smilin' face.
Oh, the judges all know me as a man
with a smilin' face.
And there's no other one can ever
take my place.
I'm a roamin' man and my home is
in no one man's town.
Well, I'm a roamin' man, and my
home is in no one man's town.
The kids all cry; the women scream
when that evenin' sun goes down.
I never had a woman that I couldn't
get her back again.
No, I never had a woman that I
couldn't get her back again.
I can get the best woman that ever
was, and I don't have to be in
my gin.

Even a cursory glance at Johnson's poem should show that *Rambler's Blues* is not a factual report on or evidence of



Lonnie Johnson

the "incorrigible Negro criminal." It is instead a highly effective example of *miles gloriosus*, a traditional literary theme. The use of a braggart, a Boastful Soldier, for comic effect is at least as old as the classic plays of ancient Greece and has been a popular form of humor ever since. At once so rough and irresistible that "The kids all cry and the women scream" (with pleasure, no doubt), Johnson's speaker deserves a place with the rest of the great braggarts of literature, epitomized, of course, by Falstaff. But for Oliver the humor in Johnson's poem is non-existent, and the poem itself has dwindled into mere

sociological evidence.

Oliver says in the same book that because of ruthless competition, a Negro gang leader must be "merciless . . . unemotionally concerned with all that happens in his district." Then he quotes Peetie Wheatstraw's *Gangster Blues* (#234) as yet another report on underworld life; evidence for the sort of gangster activities he has researched. (*Gangster Blues* can be heard on German Brunswick 10358, Vol. 8, *Peetie Wheatstraw*.)

Last night I caught you kissing
my wife;
Buddy, don't you know I'm gonna

take your life.

(Refrain:)

I've got the gangster's blues;
I've got the gangster's blues.
I've got the gangster's blues;
boys, I'm feelin' mean.
I am gonna take you for an easy ride;
Drop you off by the riverside.
I'm gonna bind your mouth
so you can't talk;
Tie your feet so you can't walk.
You start your screamin'
but must give in;
I'm gonna tear you to pieces
and put you back again.
Put your hands up
and reach for the sky;
I'm gonna drop you down
before you bat an eye.
I'm gonna bury you out
on the lone prairie;
'Cause I know you've been
cheating on me.

In *Gangster Blues*, Wheatstraw also uses the Boastful Soldier theme for its comic effect. To accord with the jesting mood and the satiric purpose of the poem, Wheatstraw provides a superficial motive ("Last night I caught you kissing my wife") that belies the horror of the atrocities that follow. Having provided an unrealistic motive and thus set the tone of the piece, Wheatstraw with satiric intent simply lists a series of underworld activities as they might have occurred in a number of gangster movies. Thus Wheatstraw's poem has unity of theme—gangster life as seen in fictional accounts—, unity of mood—a tongue-in-cheek seriousness—, and unity of purpose—to show the fatuous nature of gangster movies by exaggerating their own activities.

Still true to his sociological approach, Oliver reduces Blind Lemon Jefferson's *Mosquito Moan* (#12) to prove that working conditions were poor in Southern logging camps. But Jefferson's poem has nothing to do with Southern logging camps; it is evidence only for itself and the great skill that created it. What it represents is a man talking out loud and revealing in the process far more of himself than he ever intended. Jefferson thus reveals the nature of the poet as the poor man's analyst by allowing us to look on and observe the speaker's thoughts unnoticed. The speaker in effect lies on our couch, and we listen behind him pad in hand, learning about ourselves as we read between his lines. (The song was reissued on Riverside, RLP 1014, *The Folk Blues of Blind Lemon Jefferson*.)

Last night I stepped in my kitchen;
mosquitoes all around my screen.²
If I don't arrange to get a mosquito
bomb, I'll be seldom seen.
I believe I'll sleep under a tin tub just
to let them bust their bad ol' bills.²

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Mosquitoes so bad in this man's town keep me away from my whiskey still.
 I love my whiskey better than some people like to eat.
 I say I love my whiskey better than some people like to eat.
 Mosquitoes botherin' me so I can't hardly stay on my feet.
 I brought a spray last night, 'n' I sprayed all over my house.²
 Mosquitoes all around my door; won't let nobody come out.
 Mosquitoes all around me; mosquitoes everywhere I go.²
 No matter where I go they stick their bills in me.
 I wish they'd carry a nipple; these gallinippers bite too hard.²
 I stepped back in my kitchen, and they're springin' up in my backyard.

The speaker's real problem is not mosquitoes but whiskey. He admits his dependence on alcohol in the line, "I love my whiskey better than some people like to eat." Note too that one of his complaints against the mosquitoes is that they keep him away from his whiskey: "Mosquitoes so bad . . . keep me away from my whiskey still." And it is only by interpreting the speaker's problem as a dependence on alcohol that one can make sense out of the line, "Mosquitoes botherin' me so I can't hardly stay on my feet." For though mosquitoes may bite and annoy, they don't usually knock people down. But when *Mosquito Moan* is viewed as the unconscious self-revelation of an alcoholic, the line makes sense as a rationalization, its purpose being to blame the ever-present mosquitoes instead of the whiskey for his inability to stand.

The alcoholic sprays all over his house but without, of course, much effect; for these mosquitoes are part of his self-delusion and so functionally necessary to the poem. After the spraying, for example, there are still "Mosquitoes all around; mosquitoes everywhere I go."

Blind Lemon's *Mosquito Moan* reveals the manifest level of an alcoholic's attempt at self-delusion. As analysts of the self-revealing speaker and blues critics of Jefferson's poem, we become aware that the speaker has condensed his alcoholic problems into the fear of being bitten, that he has substituted mosquitoes as the reason for his inability to keep standing, and that he has displaced his problems from the need to quit drinking to that of getting rid of the mosquitoes.

A complicated and subtle poem, Leadbelly's version of *Boll Weevil Blues* can be heard on Folkways, FC 7533, *Negro Folksongs for Young People*.

You can talk about the latest,
 the latest of your home.
 These boll weevils, they'll rob
 you of a home.
 They're lookin' for a home;
 they're lookin' for a home.
 The first time I seen the boll weevil
 he was sitting on the square.
 The next time I seen the boll weevil
 he had his whole family there.
 He's lookin' for a home;
 he's lookin' for a home.
 The farmer took the boll weevil,
 put him in the sand.
 The boll weevil said to the farmer,
 'You're treatin' me just like a man.

And I'll have a home. I'll have a home.
 I'll have a home. I'll have a home.
 I'll have a home. I'll have a home.
 I'll have a home.
 The farmer took the boll weevil,
 put him in the ice.
 The boll weevil said to the farmer,
 'You're treatin' me mighty nice.
 And I'll have a home.
 I'll have a home.'
 The old lady said to her old man,
 'I been trying my level best to
 keep them boll weevils out of
 my brand-new cotton dress.
 And it's full of holes; it's full of holes.'
 The old man said to the old lady,

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'What do you think of that?
 I got one of them boll weevils
 out of my brand-new Stetson hat.
 And it's full of holes. It's full of holes.
 It's full of holes. It's full of holes.'
 Now the farmer said to the merchant,
 'I never made but one bale;
 And before I'll let you have that last
 one, I'll suffer and die in jail.
 And I'll have a home:
 I'll have a home.'

At first the humor in *Boll Weevil Blues* seems no more than a desperation laugh at an enemy that lives through the worst that man can devise: burial in both sand and ice. But as a consequence of living in such a troubled world as theirs is, the weevils become grotesque, unnatural, eating holes in Stetson hats and brand-new cotton dresses. The poet uses the eccentric behavior of the weevils as an allegory to show what can happen when man's environment becomes unnecessarily troubled. But the poet also adds a deeper note, the ultimate humor of triumph, by using the indestructible weevils to symbolize the survival of the Negro under similar conditions.

Because the boll weevils were surviving, even multiplying, in spite of all attempts to exterminate them, there was good reason for a Negro folk poet to identify with them and to take courage from their capacity to endure. For the Negro was also suffering from the "sand" and "ice" of his enemy. There is irony, then, in the thanks the weevils express for being treated like a man; for the weevils had not been treated like men are supposed to be treated. Thus there is symbolic realism in the treatment the weevils receive and subtle irony in the thanks they give for receiving it.

There is further symbolism in the weevils' search for a home. For Negroes were also homeless in America; they too were looking for a home in a land that had buried them in "sand" and "ice." While expressing determination and assurance of success on the literal level, the repeated line, "I'll have a home," reveals a deep well of doubt and frustration, the almost hopeless nature of the search. For there was neither a Promised Land for Negroes in America nor any Moses to lead them out of its deserts of intolerance and discrimination.

A prisoner's blues, *Rock Me, Mama* can be heard on Archive of Folk Music, FS 206, *Sonny Terry*.

You been on this chain gang long
 enough, you get to thinkin' about
 how it felt before you got in.
 Wonder how it's gonna be when
 you get back out again.
 You'll get a little rockin'.

1.

Yessir, when I was a little boy
 Layin' in my mother's arms,
 I told my mother to rock me.

2.

Rock me, momma, now; rock me slow.
 Rock me, momma,
 one time before you go.
 Rock me, darlin'.
 Yeah, hey, rock me, momma,
 one time before you go.

3.

Take me, momma; hold me tight.
 Don't be scared, baby;
 can hold Alek all night.
 But jes' rock me, momma.
 Yeah, hey, rock me, baby,
 one time before you go.

4.

Let the sun go down, girl,
 behind the trees.
 Take your time, little woman,
 when you're gonna rock for me.
 Yes, rock me, darlin';
 yeah, hey, rock me, momma.
 Now, I want you to rock me,
 momma, one time before you go.

5.

Now, look a-here, baby;
 whatcha plannin' gonna do?
 Can't love me and love old Sonny, too.
 But I want you to rock me,
 baby, yeah, hey, rock me, momma.
 Now I want you to rock me,
 momma, one time before you go.

6.

Take me home, girl;
 put me in your wheelin' chair.
 You know I'm young and tender;
 you gotta handle Alek with care.
 For jes' rock me, baby;
 yeah, hey, rock me, momma.
 Now I want you to rock me,
 momma, one time before you go.

From the spoken introduction we learn that the song is a prisoner's blues and that, consequently, the experiences related can only be imaginary, not the real thing but only anticipations of it. For while in prison, "You can only wonder how it's gonna be when you get back out." Thus the poem that follows will show the prisoner's mind creating a world of its own, one narrowly circumscribed by prison guards on the outside and his own conscience on the inside.

What the prisoner anticipates are the pleasures of sex: "When you get back out again, you'll get a little rockin'." But the term "rockin'," a sexual metaphor, seems to set up a Freudian framework as an organizing principle. Notice how quickly, for example, the speaker's censor changes the sexual connotations of "rockin'" by shifting in the first stanza to the image of a mother rocking her little boy. Thus the first two lines of stanza 2 waver appropriately between the mother image and the anticipation of sexual rocking. "Darlin'" in line 3

of the stanza seems to dissolve the ambiguity. But the continued interspersing of such an ambiguous term as "momma" between such other terms as "baby," "darlin'," "girl," and "little woman" may well indicate an unconscious reluctance to move into a fully mature sexual love.

That powerful inhibitions are present, that the man is beset by fears, is indicated by the prisoner's reluctance to take the initiative. He pleads: "Rock me, momma," "Hold me tight." Richard Wright, Negro novelist, has noted the wide-spread appearance of passivity in blues; it is, he says, "almost masochistic in quality and seemingly allied to sex in origin." Peg Leg Howell's *Please Ma'am* (RBF 15, *The Atlanta Blues*) provides another example of sexual passivity.

To see how complicated an apparently simple blues lyric can be, look for a moment at the first two lines of stanza 6. The prisoner could be expressing here a wish to escape: "Take me home, girl"; then he suggests, assuming that is his wish, an excellent disguise for remaining undetected: "Put me in your wheelin' chair." The lines can be seen also the poem's most extreme example of sexual passivity. But the combined images of wheeling chair and a tender young man might also express an unconscious wish to regress to the little boy in the first stanza, a baby safely and innocently rocking in his mother's arms. However, the prisoner could also have been using the view of himself incapacitated in a wheel chair to appease a once more re-aroused super-ego; or, finally, the view could reflect a compensatory wish to receive better treatment.

We can never know for sure the exact meaning the lines might have had in the speaker's mind; what we can know is that the lines are multi-leveled in meaning and in the manner of all good poetry say far more than one first suspects.

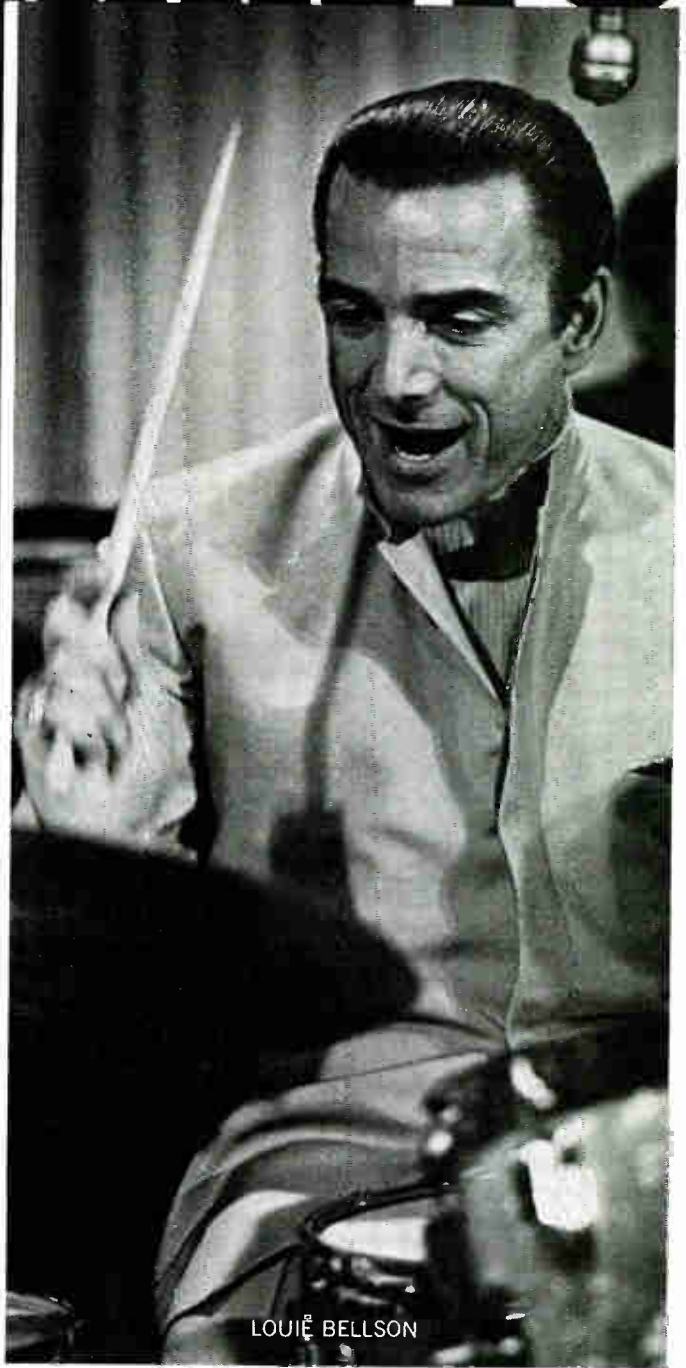
Thomas Gray's mute, inglorious Miltons found their voices, not, however, as he imagined they would in the plowboys on English farms; for they and others like them had already created the popular ballads. The voices were found, instead, in the folk poets of the blues. These poets created works of indisputable beauty, poems with imaginative power and grace.

But if there is poetry in blues, if at least some blues can be transcribed and read as poems after the singing has ceased, then there is a need for blues critics to transcribe and analyze them. There is no other way of displaying and so enhancing their poetic values, no other way of making their value as poetry known and appreciated. **db**

TWO GIANTS



JIMI HENDRIX



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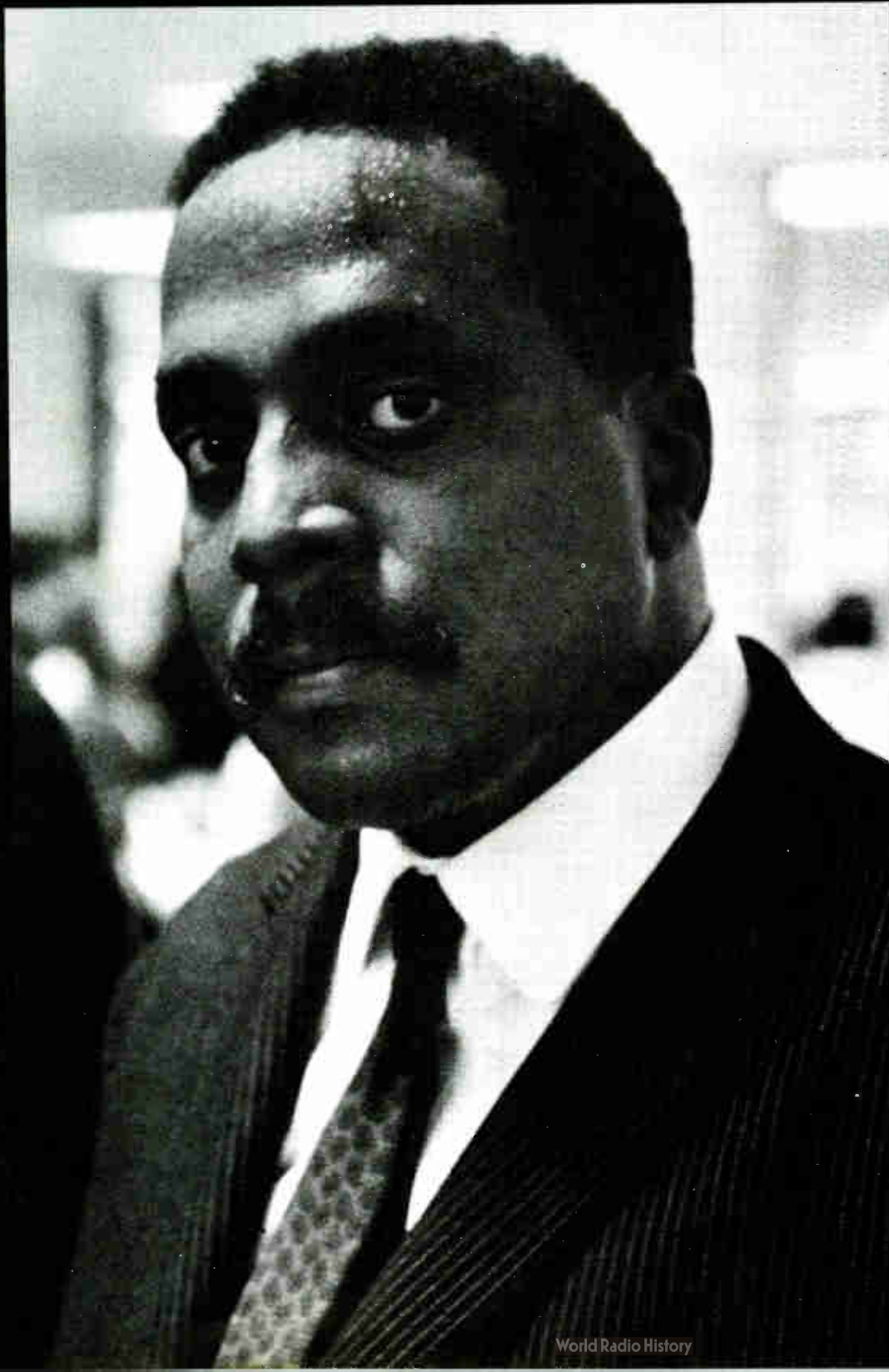


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BUD POWELL: **a complete discography**

by Jørgen G. Jepsen



Abbreviations

Instruments:

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

COOTIE WILLIAMS AND HIS ORCHESTRA:

Cootie Williams (tp, vcl), Eddie Vinson (as, vcl), Eddie "Lock-jaw" Davis (ts), Powell (p), Norman Keenan (b), Sylvester "Vess" Payne (dr). NYC, January 4, 1944

CR345 You Talk A Little Trash (ev) Hit 8089

CR346 Floogie Boo (ev) Hit 8089

CR347 I Don't Know Hit 8090, Royal EP331

CR348 Gotta Do Some War Work (cw) Hit 8089, Royal EP331

same NYC, January 6, 1944

CR349 My Old Flame Hit 8087, Royal EP331

CR350 Sweet Lorraine Hit 8088, Majestic 1171

CR351 Echoes Of Harlem Hit 8087, Majestic 1171, Royal LP18128, Allegro LP4046

CR352 Honeysuckle Rose Hit 8088, Royal EP331

Cootie Williams, Ermit V. Perry, George Treadwell, Harold "Money" Johnson (tp), Ed Burke, George Stevenson, Bob Horton (tb), Charlie Holmes (as), Eddie Vinson (as, vcl), Eddie Davis, Lee Pope (ts), Eddie De Verteuil (bars), Powell (p), Norman Keenan (b), Sylvester Payne (dr), Pearl Bailey (vcl). NYC, January 6, 1944

CR353 Now I Know (pb) Hit 7075

CR354 Tess' Torch Song (pb) Hit 7075, Royal EP331

CR355 Cherry Red Blues (ev) Hit/Majestic 7084, Allegro LP4046

CR356 Things Ain't What They Used To Be (ev) Hit/Majestic 7084, Allegro LP4046

COOTIE WILLIAMS AND HIS ORCHESTRA:

Cootie Williams, Ermit V. Perry, George Treadwell, Lamar Wright, Tommy Stevenson (tp), Ed Burke, Bob Horton, Ed Glover (tb), Eddie Vinson, Frank Powell (as), Sam Taylor, Lee Pope (ts), Eddie De Verteuil (bars), Powell (p), Leroy Kirkland (g), Carl Pruitt (b), Sylvester Payne (dr), Eddie Vinson (vcl). NYC, August 22, 1944

T448 Is You Is Or Is You Ain't My Baby (ev) Hit/Majestic 7108

T449 Somebody's Gotto Go (ev) Hit/Majestic 7119, 7148, Allegro LP4046

T450 'Round Midnight Hit/Majestic 7119

T451 Blue Garden Blues Hit/Majestic 7108, 7148

FRANK SOCOLOW'S DUKE QUINTET:

Freddy Webster (tp), Frank Socolow (ts), Powell (p), Leonard Gaskin (b), Irv Kluger (dr). NYC, May 2, 1945

The Man I Love Duke 112

Reverse The Changes Duke 112

Blue Fantasy Duke 115

September In the Rain Duke 115

note: Some doubt exists as to Duke 115. It was announced in a Duke saleslist, but it is not verified that it actually was issued.

DEXTER GORDON QUINTET:

Leonard Hawkins (tp), Dexter Gordon (ts), Bud Powell (p), Curley Russell (b), Max Roach (dr). NYC, January 29, 1946

S5878 Long Tall Dexter Savoy 603, 923, MG9023, MG12130

S5879 Dexter Rides Again Savoy 623, XP8080, MG9016, MG12130

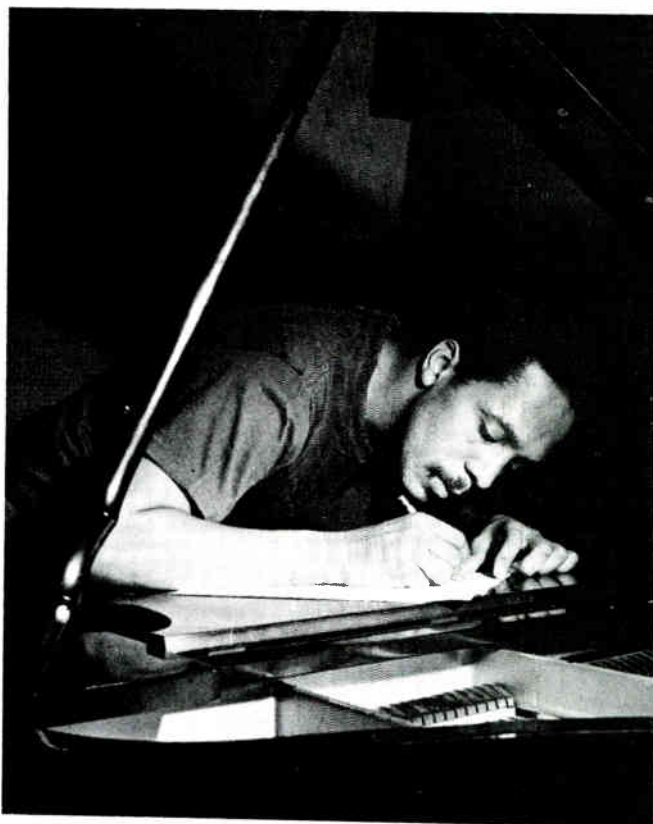
S5880 I Can't Escape From You Savoy 595, MG12130

S5881 Dexter Digs In Savoy 595, 603, 923, MG9025, MG12130

SARAH VAUGHAN WITH TADD DAMERON'S ORCHESTRA

Freddy Webster (tp), Leroy Harris (as), Leo Parker (bars),

46 □ DOWN BEAT



FRANCIS WOLFF

strings, Bud Powell (p), Ted Sturgis (b), Kenny Clarke (dr), Sarah Vaughan (vcl), Tadd Dameron (arr). NYC, May 7, 1946

5485 If You Could See Me Now Musicraft 380, MGM 11068, E165, E3274, Lion L70052, Metro M(S)539

5486 I Can Make You Love Me Musicraft 398, MGM X1020, E544, Lion L70052, Metro M(S)539, Allegro LP3108, LP1608, Viking VKS-003

5487 You're Not The Kind Musicraft 380, MGM E544, Lion L70052, L70088, Allegro LP4006, Sutton SU293, Coronet CXS-277, Premier PM/PS9047

5488 My Kinda Love (1) Musicraft 398, MGM E544, E3274, Lion L70052, Metro M(S)539, Allegro LP4006, LP3108, LP1608, Tiara TMT7519, TST519

(1): Different "takes" have been issued of this title.

J.J. JOHNSON'S BE-BOPPERS:

J.J. Johnson (tb), Cecil Payne (as), Powell (p), Leonard Gaskin (b), Max Roach (dr). NYC, June 26, 1946

S3309 Jay Bird (Fly Jay) Savoy 975, XP8047, MG9022, MG12106

S3310 Coppin' The Bop Savoy 615, 926, XP8047, MG9025, MG12106

S3311 Jay Jay (Hey Jay Jay) Savoy 615, 926, MG9023, XP8047, MG12106

S3312 Mad Be Bop Savoy 930, XP8047, MG9024, MG12106

SONNY STITT ALL STARS (BE-BOP BOYS):

Kenny Dorham (tp), Sonny Stitt (as), Powell (p), Al Hall (b), Wallace Bishop (dr). NYC, August-September, 1946

Fools Fancy Savoy XP8044, MG9014, MG12114

Bombay Savoy XP8044, MG9014, MG12114

Bebop Pastel Savoy XP8045, MG9014, MG12114

S3341 Ray's Idea Savoy 619, 927, XP8045, MG9014, MG12114

Kenny Clarke (dr), replaces Bishop. NYC, September 4, 1946

S3342 Serenade To A Square Savoy 940, XP8046, MG9006, MG12011

S3343 Good Kick Savoy 619, 927, XP8046, MG9006, MG12011

S3344 Seven Up Savoy 930, XP8046, MG9006, MG12011

S3345 Blues In Bebop Savoy 978, XP8046, MG9006, MG12011

S3345 (alt. take) Blues A La Bnd XP8097, MG9034

Diz-iz Savoy XP8098, MG9034

KENNY CLARKE AND HIS 52nd STREET BOYS:

Fats Navarro, Kenny Dorham (tp), Sonny Stitt (as), Ray Abrams (ts), Eddie De Verteuil (bars), Powell (p), John Collins (g), Al Hall (b), Kenny Clarke (dr). NYC, September 5, 1946

D6VB2792 Epistrophe Victor 20-3144, LPV-519, HMV B9871

PHOTO OVERLEAF BY DON SCHLITTEN

D6VB2793 52nd Street Theme LPV-519
 D6VB2794 Oop Bop Sh-Bam LPV-519
 D6VB2795 Rue Chaptal (Royal Roost) 20-3146, LPT3046,
 LPV519

THE BE-BOP BOYS:

Fats Navarro, Kenny Dorham (tp), Sonny Stitt (as), Morris Lane (ts), Eddie De Verteuil (bars), Powell (p), Al Hall (b), Kenny Clarke (dr). NYC, September 6, 1946
 S3346 Boppin' A Riff, I Savoy 588, MG9012, MG12051
 S3347 Boppin' A Riff, II Savoy 588, MG9012, MG12051
 S3348 Fat Boy, I Savoy 587, 901, XP8024, MG9005, MG12051
 S3349 Fat Boy, II Savoy 587, 901, XP8024, MG9005, MG12051
 S3350 Everything's Cool, I Savoy 586, 941, XP8044, MG9006, MG12051
 S3351 Everything's Cool, II Savoy 586, 941, XP8044, MG9006, MG12051
 S3352 Webb City, I Savoy 585, 900, XP8045, MG9014, MG12051
 S3353 Webb City, II Savoy 585, 900, XP8045, MG9014, MG12051

BUD POWELL TRIO:

Powell (p), Curley Russell (b), Max Roach (dr). NYC, January 10, 1947
 2991 I'll Remember April Roost 513, LP401, LP2224
 2992 Indiana Roost 518, LP401, LP2224
 2993 Somebody Loves Me Roost 509, LP401, LP2224, LP1201, Roulette RB-2
 2994 I Should Care Roost 521, LP401, LP2224
 2995 Bud's Bubble Roost 509, OJ-1, LP401, LP2224
 2996 Off Minor Roost 513, LP401, LP2224, Core 100C-7
 2997 Nice Work If You Can Get It Roost 521, LP401, LP2224
 2998 Everything Happens To Me Roost 518, LP401, LP2224

CHARLIE PARKER ALL STARS:

Miles Davis (tp), Charlie Parker (as), Powell (p), Tommy Potter (b), Max Roach (dr). NYC, May, 1947
 S3420-1 Donna Lee Savoy MG12001
 S3420-2 Donna Lee Savoy MG12001
 S3420-3 Donna Lee Savoy MG12009
 S3420-4 Donna Lee Savoy 652, 929, 45-312, XP8001, MG9000, MG12014
 S3421-1 Chasin' The Bird Savoy MG12001
 S3421-2 Chasin' The Bird Savoy MG12009
 S3421-3 Chasin' The Bird Savoy 977, 45-301, XP8002, MG9000, MG12014
 S3422-1 Cheryl Savoy MG12001
 S3422-2 Cheryl Savoy 952, 45-301, XP8003, MG9001, MG12001
 S3423-1 Buzzy Savoy MG12009
 S3423-2 Buzzy Savoy MG12001
 S3423-3 Buzzy Savoy MG12001
 S3423-4 Buzzy Savoy MG12000
 S3423-5 Buzzy Savoy 652, 928, 45-312, XP8002, MG9001, MG12000

BUD POWELL TRIO:

Powell (p), Ray Brown (b), Max Roach (dr). NYC, May, 1949
 242-1 Tempus Fugit Clef 11045, EPC508, MGC502, Norgran MGN1065, Verve MG8153, VSP-34
 243-1 Celia Clef 11046, EPC508, MGC502, Norgran MGN1065, Verve MG8153, VSP-37
 244-1 Cherokee Jazz Scene, Clef MGC674, Verve 45-117, MG8153, American Recording Society G406, Verve VSP-13
 245-1 I'll Keep Loving You (1) Clef 11045, EPC508 MGC502, Norgran MGN1065, Verve MG8153, VSP-34
 246-1 Strictly Confidential Clef 11047, EPC514, MGC502, Norgran MGN1065, Verve MG8153
 247-1 All God's Chillun' Clef 11046, EPC508, MGC502, Norgran MGN1065, Verve MG8153, VSP-37, American Recording Society G419
 (1) omit Brown and Roach

BUD POWELL'S MODERNISTS:

Fats Navarro (tp), Sonny Rollins (ts), Powell (p), Tommy Potter (b), Roy Haynes (dr). NYC, August 8, 1949
 360-1 Bouncing With Bud Blue Note BLP1531
 360-2 Bouncing With Bud Blue Note 1567, BLP1503
 360-3 Bouncing With Bud Blue Note BLP1532
 361-2 Wail Blue Note BLP1531
 361-3 Wail Blue Note 1567, BLP5003, BLP1503
 362-1 Dance Of The Infidels Blue Note 1568, BLP1503
 362-2 Dance Of The Infidels Blue Note BLP1532
 363-1 52nd Street Theme Blue Note 1568, BLP5004, BLP1503



Powell and Stan Kenton

BUDDY POWELL TRIO:

Powell (p), Tommy Potter (b), Roy Haynes (dr). NYC, August 8 or 9, 1949
 364 You Go To My Head Blue Note 1566, BLP5003, BLP1504
 365-? Ornithology Blue Note 1566, BLP5003, BLP1504
 365-? Ornithology Blue Note BLP1504
 366 Parisian Thorofare Blue Note BLP1503

SONNY STITT-BUD POWELL QUARTET:

Sonny Stitt (as), Powell (p), Curley Russell (b), Max Roach (dr). NYC, December 11, 1949
 1000A All God's Chillun' Birdland 9001, Prestige 705, LP103, LP7024, PR7248
 1001 Sonny Side Prestige 722, LP103, LP1024, PR7248
 1002B Bud's Blues Birdland 9002, Prestige 706, LP7024, PR7248
 1003A Sunset Birdland 9001, Prestige 705, LP103, LP7024, PR7248

JAM SESSION:

Miles Davis (tp), Benny Green (tb), Sonny Stitt (as), Serge Chaloff (bars), Powell (p), others.
 Concert, Carnegie Hall, NYC, December 24, 1949
 Move private recording

BUD POWELL TRIO:

Powell (p), Curley Russell (b), Max Roach (dr). NYC, January-February, 1950
 341-2 So Sorry Please Clef 11060, EPC515, MGC507, Norgran MGN1063, Verve MG8153
 342-2 Get Happy Clef 11061, EPC515, MGC507, Norgran MGN1063, Verve MG8153, VSP-37
 343-1 Sometimes I'm Happy Clef 11061, EPC515, MGC507, Norgran MGN1063, Verve MG8153
 344-2 Sweet Georgia Brown Clef 11059, EPC514, MGC507, Norgran MGN1063, Verve MG8153, VSP-37
 345-1 Yesterdays (p-solo) Clef 11047, EPC514, MGC502, Norgran MGN1063, Verve MG8153

346-1 April In Paris Clef 11060, EPC515, MGC507, Norgran
MGN1063, Verve MG8153
347-1 Body And Soul Clef 11059, EPC514, MGC507, Norgran
MGN1063, Verve MG8153

SONNY STITT-BUD POWELL QUARTET:

Sonny Stitt (as), Powell (p), Curley Russell (b), Max Roach
(dr). NYC, January 26, 1950
1004D Strike Up The Band Prestige 758, LP103, LP7024,
PR7248
1005B I Want To Be Happy Prestige 758, LP103, LP7024,
PR7248
1006D Taking A Chance On Love Prestige 722, LP103,
LP7024, PR7248
1007A Fine And Dandy Birdland 9002, Prestige 706, LP103,
LP7024, PR7248
1007B Fine And Dandy Prestige LP7024, PR7248

CHARLIE PARKER QUINTET:

Fats Navarro (tp), Charlie Parker (as), Powell (p), Curley
Russell (b), Art Blakey (dr).

Broadcast, Cafe Society, NYC, May 8, 1950
Move Le Jazz Cool JC101, Charlie Parker Records
PLP701A *ALC, FS-214*

Round About Midnight Le Jazz Cool JC101, Charlie
Parker Records PLP701A *ALC, FS-214*

Perdido Le Jazz Cool JC102, Charlie Parker Records
PLP701B

This Time The Dream's On Me

Dizzy Atmosphere

52nd Street Theme

same Broadcast, Cafe Society, NYC, May 15, 1950

Cool Blues Le Jazz Cool JC101, Charlie Parker Records

PLP701A *ALC, FS-214*

Riftide (Street Beat) Le Jazz Cool JC102, Charlie
Parker Records PLP701B

Out Of Nowhere

Little Willie Leaps

52nd Street Theme Le Jazz Cool JC101, Charlie Park-
er Records PLP701A *ALC, FS-214*

CHARLIE PARKER QUINTET:

Fats Navarro (tp), Charlie Parker (as), Powell (p), Curley
Russell (b), Art Blakey (dr).

Broadcast, Cafe Society, May 22, 1950

Little Willie Leaps private recording

52nd Street Theme private recording

probably the same Broadcast, Cafe Society, NYC, May 29, 1950

Ornithology Le Jazz Cool JC101, Charlie Parker
Records PLP701A *ALC, FS-214*

Slow Broadway Theme (1)

I'll Remember April

52nd Street Theme

(1) add J.J. Johnson (tb)

BUD POWELL TRIO:

Powell (p), Ray Brown (b), Buddy Rich (dr).

NYC, July, 1950

435-6 Hallelujah Clef 11069, MGC507, MGC610, Norgran
MGN1036, Verve MG8127

436-? Tea For Two Clef MGC610, Verve MG8115

436-? Tea For Two Norgran MGN1036, Verve MG8127

436-10 Tea For Two Clef 11069, MGC507

SARAH VAUGHAN with NORMAN LEYDEN AND HIS ORCHESTRA:

Red Solomon, Chris Griffin, Jimmy Maxwell (tp), Buddy Mor-
row, Will Bradley, Jack Satterfield (tb), Bill Versaci, Jimmy
Abato, Al Klink, Russell Sanser, Jimmy Oderich (saxes, wood-
winds), Bud Powell (p), Mundell Lowe (g), Frank Carroll (b),
Terry Snyder (dr), Sarah Vaughan (vcl), Norman Leyden (con,
arr). NYC, July 20, 1950

CO44130 I Love The Guy Columbia 36925

CO44131 Thinking Of You Columbia 36925, CL660

BUD POWELL:

p. solo

NYC, February, 1951

✓ 571-1 Parisian Thoroughfare Clef MGC610, Verve MG8115,
VSP-34

527-1 Oblivion Clef MGC610, Verve MG8115

573-1 Dusk In Sandi Clef MGC610, Verve MG8115

✓ 574-5 Hallucinations Clef MGC610, Verve MG8115,
MGV8230, VSP-37

575-2 The Fruit Clef MGC610, Verve MG8115

576-1 A Nightingale Sang . . . Clef MGC610, Verve
MGV8115

577-2 Just One Of Those Things Clef 11083, MGC610, Verve
MGV8115

578-1 The Last Time I Saw Paris Clef 11083, MGC610,
Verve MG8115

DIZZY GILLESPIE'S BAND:

Dizzy Gillespie (tp), Charlie Parker (as), Powell (p), Tommy
Potter (b), Roy Haynes (dr).

Broadcast, Birdland, NYC, March 31, 1951

Jumpin' With Symphony Sid Temple M555

Blue 'N' Boogie Temple M555

Anthropology Temple M555

'Round Midnight Temple M555

A Night In Tunisia Temple M555

BUD POWELL TRIO:

Powell (p), Curley Russell (b), Max Roach (dr).

NYC, May 1, 1951

382-2 Un Poco Loco Blue Note BLP1503

382-3 Un Poco Loco BLP1503

382-4 Un Poco Loco Blue Note 1577, BLP5003, BLP1503

383 Over The Rainbow (1) Blue Note 1576, BLP5003,
BLP1504

384-? Night In Tunisia Blue Note 1576, BLP5003, BLP1503,
BLP1001

384-? Night In Tunisia BLP1503

385-2 It Could Happen To You (1) Blue Note 1577,
BLP5003, BLP1503

385-2 It Could Happen To You (1) Blue Note BLP1504
(1) omit Russell and Roach

BUD POWELL TRIO: Powell (p), Oscar Pettiford (b), Roy
Haynes (dr). Broadcast, Birdland, NYC, February 7, 1953

Tea For Two private recording

It Could Happen To You private recording

Lover Come Back To Me private recording

same Broadcast, Birdland, NYC, February 14, 1953

Lullaby Of Birdland private recording

I Want To Be Happy private recording

Embraceable You private recording

I've Got You Under My Skin private recording

Ornithology private recording

QUINTET OF THE YEAR:

Dizzy Gillespie (tp), Charlie Parker (as), Powell (p), Charlie
Mingus (b), Max Roach (dr).

concert, Massey Hall, Toronto, May 15, 1953

✓ Perdido Debut DLP2, DEB124, Fantasy (8)6003

✓ All The Things You Are (1) Debut DLP2, DEB124,
Fantasy (8)6003

✓ Salt Peanuts (2) Debut DLP2, DEB124, Fantasy
(8)6003

✓ Wee Debut DLP4, DEB124, Fantasy (8)6003

✓ Hot House Debut DLP4, DEB124, Fantasy (8)6003

✓ Night In Tunisia Debut DLP4, DEB124, Fantasy
(8)6003

(1): The original recording of this tune was "strengthened" by
a later (Summer 1953) overdubbing by a rhythm section
of Billy Taylor (p), Mingus (b), Art Taylor (dr).
(2): vocal by Dizzy Gillespie.





Three Giants: Earl Hines, Bud Powell, Count Basie

BUD POWELL TRIO:

Powell (p), Charlie Mingus (b), Max Roach (dr).

Same concert as last.

- Cherokee Debut DLP3, Fantasy (8)6006
 Embraceable You Debut DLP3, Fantasy (8)6006
 Jubilee Debut DLP3, Fantasy (8)6006
 Sure Thing Debut DLP3, Fantasy (8)6006
 Bass-Ically Speaking (1) Debut DLP3, Fantasy (8)6006
 Lullaby Of Birdland Debut DLP3, Fantasy (8)6006
 I've Got You Under My Skin Debut DEB198, Design DLP29, Fantasy (8)6006

(1): see note (1) to session above

CHARLIE PARKER QUINTET:

Charlie Parker (as), Powell (p), Charlie Mingus (b), Art Blakey (dr), Candido (bgo).

- Broadcast, Birdland, May 30, 1953
 Moose The Mooche private recording
 Cheryl private recording
 Theme (Lullaby Of Broadway) private recording

BUD POWELL TRIO:

Powell (p), George Duvivier (b), Art Taylor (dr).

NYC, August 14, 1953

- 511-2 Sure Thing Blue Note 1629, BLP5041, BLP1504
 512-2 Collard Greens And Black-Eyed Peas Blue Note 1629, BLP5041, BLP1504
 514-1 I Want To Be Happy Blue Note 1628, BLP5041, BLP1504
 516 Glass Enclosure Blue Note 1628, BLP5041, BLP1504
 Autumn In New York BLP5041, BLP1504
 Polka Dots And Moonbeams BLP5041, BLP1504

same NYC, September, 1953

- Embraceable You Roost RLP412, RL2224
 Burt Covers Bud Roost RLP412, LP2224
 Bags' Groove Roost RLP412
 My Devotion Roost RLP412
 Stella By Starlight (p-solo) Roost RLP412
 My Heart Stood Still Roost RLP412, RLP2224
 You'd Be So Nice To Come Home To Roost RLP412, RLP2224
 Woody'n You Roost RLP412

same, probably same session

- My Devotion Fantasy (8)6006, Design DLP-42

Polka Dot and Moonbeams Fantasy (8)6006, Design DLP-42

My Heart Stood Still Fantasy (8)6006, Design DLP-42

I Want To Be Happy Fantasy (8)6006, Design DLP-42

same NYC, June 2, 1954

1726-2 Moonlight In Vermont Norgran EPN41, MGN23, MGN1064, Verve MG8154

1727-1 Spring Is Here Norgran EPN41, MGN23, MGN1064, Verve MG8154

1728- Butercup Norgran EPN41, MGN23, MGN1064, Verve MG8154, VSP-34

1729-3 Fantasy In Blue Norgran EPN41, MGN23, MGN1064, Verve MG8154, VSP-34

BUD POWELL TRIO:

Powell (p), George Duvivier (b), Art Taylor (dr).

NYC, June 4, 1954

1760-1 It Never Entered My Mind Norgran MGN23, MGN1064, Verve 45-117, MG8154

1761-3 A Foggy Day Norgran MGN23, MGN1064, Verve MG8154

1762- Time Was Norgran MGN23, MGN1064, Verve MG8154

1763-1 My Funny Valentine Norgran MGN23, MGN1064, Verve MG8154

Powell (p), Percy Heath (b), Max Roach (dr).

NYC, December 16, 1954

2138-4 Like Someone In Love Norgran EPN94, MGN1017, Verve MG8185

2139-1 Deep Night Norgran EPN93, MGN1017, Verve MG8185

2140-1 Old Black Magic (1) Norgran EPN93, MGN1017, Verve MG8185

2141-1 'Round Midnight Norgran EPN93, MGN1017, Verve MG8185, VSP-34

Bud Powell (p), Lloyd Trotman (b), Art Blakey (dr).

NYC, January 11, 1955

2154-2 Thou Swell Norgran EPN94, MGN1017, Verve MG8185

2155-2 Someone To Watch Over Me Norgran EPN94, MGN1017, Verve MG8185

2156-1 Lover Come Back To Me Norgran EPN95, MGN1017, Verve MG8185

2157-2 Tenderly

same NYC, January 12, 1955
 2158- **How High The Moon** Norgran EPN35, MGN1017, Verve MGV8185
 2159-2 **I Get A Kick Out Of You** Norgran MGN1064, Verve MGV8154
 2160-1 **You Go To My Head** Norgran MGN1064, Verve MGV8154
 2161-1 **The Beast** Norgran MGN1064, Verve MGV8154
BUD POWELL TRIO:
 Powell (p), Lloyd Trotman (b), Art Blakey (dr).

NYC, January 13, 1955
 2162-1 **Mediocre** Verve MGV8301, VSP-34
 2163-1 **All The Things You Are** Verve MGV8301
 2164 **Epistrophe** Verve MGV8301
 2165-1 **Dance Of The Infidels** Verve MGV8301
 2166-3 **Salt Peanuts** Verve MGV8301
 2167-1 **Hey George** Verve MGV8301
 note: The personnel of this session has also been given as Percy Heath (b), Kenny Clarke (dr), but the personnel above is believed to be correct.

Powell (p), George Duvivier (b), Art Taylor (dr).
 NYC, April 25, 1955
 2332-2 **Conception** Norgran MGN1077, Verve MGV8167
 2333-1 **Bean And The Boys** Norgran MGN1077, Verve MGV8167
 2334-4 **Heart And Soul** Norgran MGN1077, Verve MGV8167
 2335-2 **Willow Groove** Norgran MGN1077, Verve MGV8167
 2336-1 **Crazy Rhythm** Norgran MGN1077, Verve MGV8167, VSP-34
 2337-1 **Willow Weep For Me** Norgran MGN1077, MGN1036, Verve MGV8167, MGV8301
 2384-4 **East Of The Sun** Norgran MGN1077, MGV8167
 2339-4 **Lady Bird** Norgran MGN1077, Verve MGV8167
 2340-1 **Stairway To The Stars** Norgran MGN1077, Verve MGV8167, VSP-37

same NYC, April 27, 1955
 2341-4 **Lullaby In Rhythm** Verve MGV8301
 2342-9 **Star Eyes** Verve MGV8301
 2343-1 **Confirmation** Verve MGV8301

BUD POWELL TRIO:
 Powell (p), Ray Brown (b), Osie Johnson (dr).
 NYC, September 13, 1956
 4000-4 **When I Fall In Love** Verve MGV8218
 4001-1 **My Heart Stood Still** Verve MGV8218
 4002-1 **Blues In The Closet** Verve MGV8218
 4003-4 **Swingin' Till The Girls Come Home** Verve MGV8218
 4004-4 **I Know That You Know** Verve MGV8218
 4005-1 **Elegie** Verve MGV8218
 4006-2 **Woody'n You** Verve MGV8218, VSP-34
 4007-2 **I Should Care** Verve MGV8218
 4008-1 **Now's The Time** Verve MGV8218
 4009-1 **I Didn't Know What Time It Was** Verve MGV8218, VSP-37
 4010-1 **Be-Bop** Verve MGV8218, VSP-34
 4011-1 **52nd Street Theme** Verve MGV8218, VSP-37

Bud Powell (p), George Duvivier (b), Art Taylor (dr).
 NYC, October 5, 1956
 G2JB7679 **There'll Never Be Another You** Victor EPA1-1423, LPM1423
 G2JB7680 **They Didn't Believe Me** Victor EPA2-1423, LPM1423
 G2JB7681 **Lush Life** Victor EPA1-1423, LPM1423
 G2JB7682 **Over The Rainbow** Victor EPA2-1423, LPM1423
 G2JB7683 **I Cover The Waterfront** Victor EPA3-1423, LPM1423
 G2JB7684 **Time Was** Victor EPA2-1423, LPM1423
 G2JB7685 **Topsy Turvy** Victor EPA3-1423, LPM1423
 G2JB7686 **Elegie** Victor EPA3-1423, LPM1423
 G2JB7687 **Coscrane** Victor EPA2-1423, LPM1423
 G2JB7688 **Jump City** Victor EPA3-1423, LPM1423
 G2JB7689 **Blues For Bessie** Victor EPA1-1423, LPM1423
 G2JB7690 **Lullaby Of A Believer** unissued

same NYC, February 11, 1957
 H2JB1578 **Salt Peanuts** Victor LPM1507
 H2JB1579 **Swedish Pastry** Victor LPM1507
 H2JB1580 **Almost Like Being In Love** Victor LPM1507
 H2JB1581 **Shaw 'Nuff** Victor LPM1507
 H2JB1582 **Midway** Victor LPM1507
 H2JB1583 **Oblivion** Victor LPM1507
 H2JB1584 **Get It** Victor LPM1507
 H2JB1585 **Another Dozen** Victor LPM1507
 H2JB1586 **She** Victor LPM1507
 H2JB1587 **In The Blue Of The Evening** Victor LPM1507
 H2JB1588 **Birdland Blues** Victor LPM1507

50 ☐ DOWN BEAT



PIERRE LONGLE

Paris: Bud, Miles Davis, Buttercup

BUD POWELL QUARTET/TRIO:
 Curtis Fuller (tb), Powell (p), Paul Chambers (b), Art Taylor (dr).
 NYC, August 3, 1957
Don't Blame Me Blue Note BLP1571
Idaho Blue Note BLP1571
Moose The Mooche Blue Note BLP1571
 omit Fuller
Blue Pearl Blue Note BLP1571
Bud On Bach Blue Note BLP1571
Frantic Fancies Blue Note BLP1571
Keep On The Groove Blue Note BLP1571
Some Soul Blue Note BLP1571

BUD POWELL TRIO:
 Powell (p), Sam Jones (b), Philly Joe Jones (dr).
 NYC, May 28, 1958
Buster Rides Again Blue Note 45-1712, BLP 1598
Dry Soul Blue Note 45-1712, BLP1598
Sub City (two takes) Blue Note BLP1598
Time Waits Blue Note BLP1598
Marmelade Blue Note BLP1598
Monopoly Blue Note BLP1598
John's Abbey Blue Note BLP1598

Powell (p), Paul Chambers (b), Art Taylor (dr).
 NYC, December 29, 1958
Cleopatra's Dream Blue Note BLP4009
Druid Deed Blue Note BLP4009
Down With It Blue Note BLP4009
Danceland Blue Note BLP4009
Borderick Blue Note BLP4009
Crossin' The Channel Blue Note BLP4009
Comin' Up Blue Note BLP4009
The Scene Changes Blue Note BLP4009

ART BLAKEY'S JAZZ MESSENGERS:
 Lee Morgan (tp), Wayne Shorter (ts), Barney Wilen (as,ts), Powell (p), Jymie Merritt (b), Art Blakey (dr).
 Concert, Olympia, Paris, November 15, 1959
Dance Of The Infidels Epic LA16017, BA17017
Bouncing With Bud Epic LA16017, BA17017

ESSEN JAZZ FESTIVAL ALL STARS:
 Coleman Hawkins (ts), Powell (p), Oscar Pettiford (b), Kenny Clarke (dr).
 Concert Grugahalle, Essen, April 2, 1960
All The Things You Are Fantasy 6015
Yesterdays Fantasy 6015
Stuff Fantasy 6015



Just You Just Me Fontana 688601ZL, Polydor 623.260
 omit Hawkins
Shaw 'Nuff Fantasy 6015
Blues In The Closet Fantasy 6015
Willow Weep For Me Fantasy 6015
John's Abbey Fantasy 6015
Salt Peanuts Fantasy 6015

BUD POWELL TRIO:

Powell (p), Pierre Michelot (b), Kenny Clarke (dr).
 Concert, Olympia, Paris, October 14, 1960
Buttercup Vogue (French) EPL7942, LD523-30
John's Abbey Vogue (French) EPL7942, LD523-30
Sweet And Lovely Vogue (French) EPL7942, LD523-30
Crossin' The Channel Vogue (French) EPL7942,
 LD523-30

same Blue Note Cafe, Paris, April, 1961
Thelonious ESP Disk 1066
There'll Never Be Another You ESP Disk 1066
'Round Midnight ESP Disk 1066
Night In Tunisia ESP Disk 1066
Ah, More ESP Disk 1066
Dance Of The Infidels ESP Disk 1066
Loverman ESP Disk 1066
Theme ESP Disk 1066

BUD POWELL TRIO:

Powell (p), Benoit Quersin (b), Jose Bourguignon (dr).
 Jazz Festival, Comblain La Tour, July, 1961
I Remember Clifford RCA (Italian) LPM10317

DON BYAS QUINTET:

Idrees Sulieman (tp), Don Byas (ts), Powell (p), Pierre Michelot (b), Kenny Clarke (dr).
Paris, December 15, 1961

Mythe Columbia unissued
Jackie My Little Cat
All The Things You Are
Jeannine
I Remember Clifford
Good Bait

BUD POWELL TRIO:

Powell (p), Pierre Michelot (b), Kenny Clarke (dr).
Paris, December 17, 1961

CO75895 Thelonious Columbia CL2292, CS9092
CO75896 Ruby My Dear Columbia CL1970, CL2292, CS8770, CS9092

CO75897 There'll Never Be Another You Columbia CL2292, CS9092

CO75898 Off Minor Columbia CL2292, CS9092
CO75899 I Ain't Foolin' Columbia CL2292, CS9092
CO75900 No Name Blues Columbia CL2292, CS9092
CO75901 Squatty Columbia CL2292, CS9092
CO75902 Monk's Mood Columbia CL2292, CS9092

Powell (p), Torbjorn Hultcrantz (b), Sune Spånberg (dr).
Gyllene Cirklen, Stockholm, April 19, 1962

Move private recording
Just A Gigolo
Relaxing At Camarillo
I Remember Clifford
Reets And I
Hackensack
Like Someone In Love
I Hear Music
Moose The Mooche
Blues In The Closet
Star Eyes

same Gyllene Cirkeln, Stockholm, April 23, 1962

Swedish Pastry private recording
I Remember Clifford
I Hear Music
Moose The Mooche
Star Eyes
Blues In The Closet
Reets And I
(unknown titles)
Old Devil Moon
This Is No Laughing Matter (Powell, vcl)
52nd Street Theme
Straight No Chaser
Hot House

Powell (p), Niels Henning Orsted Pedersen (b), Jorn Elniff (dr).
Copenhagen, April 26, 1962

I Remember Clifford Delmark DL406
Riffide Delmark DL406
The Best Thing For You Delmark DL406
Straight No Chaser Delmark DL406
Bouncing With Bud Delmark DL406
Hot House Delmark DL406
Ruby My Dear Delmark DL406
Move Delmark DL406
52nd Street Theme Delmark DL406

BUD POWELL TRIO:

Powell (p), Jimmy Woode (b), Joe Harris (dr).
Concert, Koblenz, Germany, January 3, 1963
'Round Midnight Impulse A(S)36

IDREES SULIEMAN QUARTET:

Idrees Sulieman (tp), Powell (p), Jimmy Woode (b), Joe Harris (dr).
Concert, Koblenz, Germany, January 3, 1963
I Can't Get Started Impulse A(S)36

DON BYAS QUARTET/QUINTET:

Idrees Sulieman (tp), Don Byas (as), Powell (p), Jimmy Woode (b), Joe Harris (dr).
Concert, Koblenz, Germany, January 3, 1963
All The Things You Are Impulse A(S)37
I Remember Clifford (no tp) Impulse A(S)37

BUD POWELL TRIO:

Powell (p), Gilbert Rovere (b), Kansas Fields (dr).
Paris, February, 1963

2439 How High The Moon Reprise R(S)6098
2440 Dear Old Stockholm Reprise R(S)6098
2441 Body And Soul Reprise R(S)6098
2442 Jordu Reprise R(S)6098
2443 Reets And I Reprise R(S)6098
2444 Satin Doll Reprise R(S)6098

52 □ DOWN BEAT

2445 Parisian Thoroughfare Reprise R(S)6098

2446 I Can't Get Started Reprise R(S)6098

2447 Little Benny Reprise R(S)6098

BUD POWELL:

p. solo with Francis Paudras (brushes) Paris, 1963-1964

Cherokee Fontana (European) 688318TL
My Devotion Fontana (European) 688318TL
Idaho Fontana (European) 688318TL
Ruby My Dear Fontana (European) 688318TL
Conception Fontana (European) 688318TL
All God's Chillun' Fontana (European) 688318TL
Strictly Confidential Fontana (European) 688318TL
Deep Night Fontana (European) 688318TL
Thou Swell Fontana (European) 688318TL
It Could Happen To You Fontana (European) 688318TL
Wahoo Fontana (European) 688318TL

note: several of the tunes above have spoken introduction by Bud Powell.

DEXTER GORDON QUARTET:

Dexter Gordon (ts), Powell (p), Pierre Michelot (b), Kenny Clarke (dr).
Paris, May 23, 1963

Scrapple From The Apple Blue Note BLP4146
Willow Weep For Me Blue Note BLP4146
Broadway Blue Note BLP4146
Stairway To The Stars Blue Note BLP4146
A Night In Tunisia Blue Note BLP4146

DIZZY GILLESPIE AND THE DOUBLE SIX OF PARIS:

Dizzy Gillespie (tp), Powell (p), Pierre Michelot (b), Kenny Clarke (dr), Mimi Perrin, Claudine Barge, Christine Legrand, Ward Swingle, Robert Smart, Jean-Claude Brodin, Eddie Louiss (vcl).
Paris, July (?), 1963

29173 One Bass Hit Philips PHM200-106, PHS600-106
29174 Two Bass Hit Philips PHM200-106, PHS600-106
29175 Emanon Philips PHM200-106, PHS600-106
29176 Blue 'N' Boogie Philips PHM200-106, PHS600-106
29177 The Champ Philips PHM200-106, PHS600-106
29178 Tin Tin Deo Philips PHM200-106, PHS600-106
29179 Groovin' High Philips 40176, PHM200-106, PHS600-106
29180 Ow! Philips 40176, PHM200-106, PHS600-106
29181 Hot House Philips PHM200-106, PHS600-106
29182 Anthropology

BUD POWELL QUARTET:

Johnny Griffin (ts), Powell (p), Jacques Gervais (b), Guy Hayet (dr).
"Edenville", August, 1964

Straight No Chaser Fontana (French) 683903ZL, 883903ZY, Fnt (British) FJL903
John's Abbey (no ts) Fontana (French) 683903ZL, 883903ZY, Fnt (British) FJL903
Wee Fontana (French) 683903ZL, 883903ZY, Fnt (British) FJL903
52nd Street Theme (no ts) Fontana (French) 683903ZL, 883903ZY, Fnt (British) FJL903
Hot House Fontana (French) 683903ZL, 883903ZY, Fnt (British) FJL903

BUD POWELL TRIO:

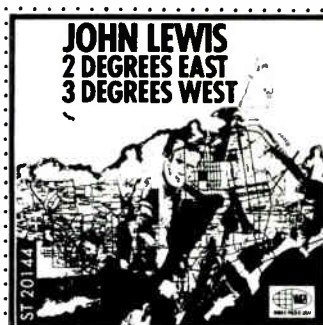
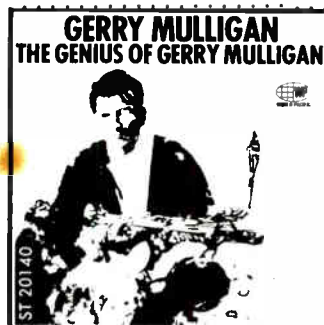
Powell (p), Michel Gaudry (b), Art Taylor (dr).

Paris, August, 1964
In The Mood For A Classic Fontana (French) 683901ZL, 883901ZY
Like Someone In Love Fontana (French) 683901ZL, 883901ZY
Una Noche Con Francis Fontana (French) 683901ZL, 883901ZY
Relaxin' At Camarillo Fontana (French) 683901ZL, 883901ZY
Blues For Bouffemont Fontana (French) 683901ZL, 883901ZY
Little Willie Leaps Fontana (French) 683901ZL, 883901ZY
My Old Flame Fontana (French) 683901ZL, 883901ZY
Moose The Mooche Fontana (French) 683901ZL, 883901ZY

Powell (p), John Ore (b), J.C. Moses (dr). NYC, late 1964

I Know That You Know Roulette (S)R52115
Someone To Watch Over Me Roulette (S) R52115
The Best Thing For You Roulette (S)R52115
On Green Dolphin Street Roulette (S)R52115
Just One Of Those Things Roulette (S)R52115
I Remember Clifford Roulette (S)R52115
Hallucinations Roulette (S)R52115
If I Loved You Roulette (S)R52115

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Following is a list of very good (★★★★) to excellent (★★★★★) records as rated in *Down Beat*, 1968; reissues are denoted by an asterisk:

★★★★★

- *Louis Armstrong, *Rare Items* (Decca DL 9225)
- Albert Ayler in *Greenwich Village* (Impulse 9155)
- *Chu Berry and His Stomp Stevedores (Epic EE22007/22008)
- The Beau Brummels, *Triangle* (Warner Bros. W1692)
- *Bigard-Stewart-Hodges-Williams, *The Duke's Men* (Epic EE22005/22006)
- Gary Burton, *A Genuine Tong Funeral* (RCA Victor 3988)
- John Coltrane, *Expression* (Impulse 9120)
- Sonny Criss, *Up, Up and Away* (Prestige 7530)
- Miles Davis, *Sorcerer* (Columbia 9532)
- Duke Ellington, "... And His Mother Called Him Bill" (RCA Victor LPM/LSP-3906)
- Don Ellis, *Electric Bath* (Columbia 2785/9585)
- Victor Feldman, *The Venezuelan Joropo* (Pacific Jazz 10128/20128)

- Stan Getz, *Voices* (Verve V/V6-8707)
- Benny Goodman, *An Album of Swing Classics* (Classics Record Library, Book-of-the-Month Club, SRL 7673)
- Jimi Hendrix, *Axis: Bold as Love* (Reprise 6281)
- *Johnny Hodges, *Hodge Podge* (Epic EE22001/22002)
- Thad Jones—Mel Lewis, *Live at the Village Vanguard* (Solid State SS 18016)
- Roland Kirk, *Now Please Don't You Cry, Beautiful Edith* (Verve V6-8709)
- John Klemmer, *Involvement* (Cadet LP/LPS 797)
- *Jimmie Lunceford, *Lunceford Special* (Columbia CS9515/CL2715)
- Magic Sam, *West Side Soul* (Delmark DS-615)
- Steve Marcus, *Tomorrow Never Knows* (Vortex 2001)
- Jackie McLean, *New and Old Gospel* (Blue Note BST 84262)



- James Moody, *Moody and the Brass Figures* (Milestone MLP1005/MSP 9005)
- Lee Morgan, *Delightfulee Morgan* (Blue Note 4243/84243)
- Oliver Nelson, *Live from Los Angeles* (Impulse A-9153)
- Buddy Rich, *The New One* (Pacific Jazz ST-20126)
- The Rolling Stones, *Their Satanic Majesties Request* (London NPS 2)
- The Best of Jimmy Smith* (Verve V/V6-8721)
- *Art Tatum, *Piano Starts Here* (Columbia CS 9655)
- Cecil Taylor, *Conquistador!* (Blue Note BST 84260)
- Various Artists, *Jazz for a Sunday Afternoon*, Vol. 1&2 (Solid State SS 18027/18028)
- *Chick Webb, *King of the Savoy*, Vol. 2: 1937-39 (Decca DL 9223)

★★★★½

- Roy Ayers, *Virgo Vibes* (Atlantic SD 1488)
- Albert Ayler, *Love Cry* (Impulse A-9165)
- The Eyes of the Beacon Street Union* (MGM ES-4517)
- Lester Bowie, *Numbers 1&2* (Nessa


- N-1)
- Kenny Burrell, *Blues—The Common Ground* (Verve V6-8746)
- Gary Burton Quartet Concert (RCA Victor 3985)
- Live! The Jaki Byard Quartet* (Prestige 7477)
- The Candyman* (ABC Records ABSC/ABC-616)
- Chick Corea, *Tones for Joan's Bones* (Vortex 2004)
- Sonny Criss, *Sonny's Dream* (Prestige 7576)
- Miles Davis, *Miles in the Sky* (Columbia CS 9628)
- Lou Donaldson, *Alligator Bogaloo* (Blue Note 4263)
- Stan Getz, *Preservation* (Prestige 7516)
- Buddy Guy, *A Man and the Blues* (Vanguard 9272)
- Andrew Hill, *Andrew!* (Blue Note BST 84203/4203)
- Earl Hines—Jimmy Rushing, *Blues & Things* (Master Jazz Recordings MJR 101/8101)
- Johnny Hodges, *Triple Play* (RCA Victor 3867)
- Keith Jarrett, *Life Between the Exit Signs* (Vortex 2006)
- Jazz Interactions Orchestra, *Jazzhattan Suite* (Verve 8731)
- Roland Kirk, *The Inflated Tear* (Atlantic 1502)
- Blue Mitchell, *Boss Horn* (Blue Note 4257/84257)
- *The Great Jelly Roll Morton (Orpheum 103)
- Johnny Rivers, *Rewind* (Imperial 9341/129341)
- Shirley Scott—Clark Terry, *Soul Duo* (Impulse A-9133)
- Wayne Shorter, *Adam's Apple* (Blue Note 4232/84232)
- Sound of Feeling and the Sound of Oliver Nelson* (Verve 8743)
- Cedar Walton, *Cedar* (Prestige 7519)

★★★★

- Boppin' with the Chet Baker Quintet* (Prestige 7512)
- George Benson, *Giblet Gravy* (Verve V6-8749)
- Marion Brown, *Three for Shepp* (Impulse A-9139)
- Mel Brown, *Chicken Fat* (Impulse A-9152)
- Dennis Budimir, *A Second Coming* (Revelation 4)
- Buffalo Springfield Again* (Atco 33-226, SD33-226)
- Kenny Burrell, *Ode to 52nd Street* (Cadet 798)
- Gary Burton, *Lofty Fake Anagram* (RCA Victor LSP 3901)
- Donald Byrd, *Blackjack* (Blue Note BST 8429)
- Earl Coleman, *Love Song* (Atlantic SD 8172)
- John Coltrane, *Om* (Impulse AS-9140/

A-9140)
 Wild Bill Davis, *Midnight to Dawn* (RCA Victor 3799)
 Teddy Edwards, *It's All Right* (Prestige 7522)
 *Duke Ellington, *The Beginning* (Decca DL 9224)
 Duke Ellington—Frank Sinatra, *Francis A. & Edward K.* (Reprise FS 1024)
 Stan Getz at Tanglewood (Boston Pops) (RCA Victor LM/LSC-9295)
 Dizzy Gillespie, *Swing Low, Sweet Cadillac* (Impulse A-9149)
 Jerry Hahn, *Ara-Be-In* (Changes 7001)
 Cap'n John Handy, *New Orleans and the Blues* (RCA Victor LSP-3929)
 Indo Jazz Fusions: *The Joe Harriott-John Mayer Double Quintet* (Atlantic SD 1482)
 The Electrifying Eddie Harris (Atlantic SD 1495)
 Hampton Hawes, *Hamp's Piano* (Saba 15 149)
 Hearts and Flowers, *Now is the Time for Hearts and Flowers* (Capitol ST 2162)
 Joe Henderson, *The Kicker* (Milestone MSP 9008)
 *Earl Hines, *South Side Swing* (Decca DL 9221)
 ✓ Johnny Hodges-Earl Hines, *Swing's Our Thing* (Verve 68732)

Richard (Groove) Holmes, *Get Up and Get It!* (Prestige 7514)
 ✓ Freddie Hubbard, *High Blues Pressure* (Atlantic SC 1501)
 Illinois Jacquet, *Bottoms Up* (Prestige 7575)
 The Jazz Composer's Orchestra (JCOA 1001/2)
 Robin Kenyatta, *Until* (Vortex 2005)
 *Andy Kirk, *Instrumentally Speaking* (DL 9232)
 Eric Kloss, *Life Force* (Prestige 7535)
 Mike Mainieri, *Insight* (Solid State SS 18029)
 Charles McPherson, *From This Moment On* (Prestige 7550)
 Barry Miles Presents His New Synthetic Compositions (Venture Records)
 Hank Mobley, *Hi Voltage* (Blue Note BST 84273)
 Thelonious Monk, *Underground Monk* (Columbia CS 9632)
 ✓ Wes Montgomery, *Down Here on the Ground* (A&M 3006)
 North Texas State Lab Band, *Lab '68* (Century 30178)
 *Red Norvo and His All Stars (Epic EE22009/220010)
 *Kid Ory Live (Vault 9006)
 Don Patterson, *Boppin' & Burnin'* (Prestige 7563)
 Duke Pearson, *The Right Touch* (Blue

Note BST 84267)
 Pucho and the Latin Soul Brothers, *Shuckin' and Jivin'* (Prestige 7528)
 Quicksilver Messenger Service (Capitol 2904)
 Freddie Roach, *My People* (Soul People) (Prestige 7521)
 Pee Wee Russell-Henry Red Allen, *The College Concert of* (Impulse A-9137)
 ✓ Pharoah Sanders, *Tauhid* (Impulse A-9138)
 *The Memoirs of Willie The Lion Smith (RCA Victor 6016)
 Sonny Stitt, *Parallel-A-Stitt* (Roulette 25354)
 Sun Ra, *Sun Song* (Delmark DL-411)
 Gabor Szabo, *The Sorcerer* (Impulse A-9146)
 Lucky Thompson, *Kinfolks Corner* (Rivoli LPR 44)
 *Various Artists, *The Chicagoans (1928-1930)* (Decca DL 9231)
 *Various Artists, *Ramblin' on My Mind* (Milestone 3002)
 Various Artists, *Tribute to Charlie Parker* (RCA Victor 3783)
 *Chick Webb, *A Legend Vol. 1: 1929-36* (Decca DL 9223)
 Phil Wilson, *Prodigal Son* (Freeform Records #101)
 Joe Zawinul, *The Rise and Fall of the Third Stream* (Vortex 2002)
 James Zitto, *Zitto* (ESP 1052) 

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697	The Swinger From Rio/Sergio Mendes		6.98	4.66	5.98	3.99
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698	Aretha In Paris/Aretha Franklin*		6.98	4.66	5.98	3.99
563	Best Of Jimmy Smith*		6.98	4.66	5.98	3.99
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GABREE

(Continued from page 19)

scale, may be the worst group in the country), the r&b products, especially under the Stax/Volt banners out of Memphis, are among the hottest items in your friendly neighborhood bin. (Atlantic sold Stax/Volt last spring but retained the Memphis catalog.) Atlantic was purchased by Warner Brothers/7 Arts, luckily the most imaginative and eclectic of the major corporations, and it is too early to tell whether the New Yorkers will be unduly affected.

In any case, Atlantic makes sense only when viewed in light of the disaster at Motown.

It's hard to believe that Motown hasn't always been there. But Berry Gordy, an ex-production line worker in a local automotive plant, formed the company only in 1958-59, a full decade after his major competitors and just as the U.S. record market was about to slip into a trough of mediocrity in the early '60s. Yet Motown has become the source of the most influential "sound" in the history of r&b, claims to be the largest producer of singles (Atlantic disputes this), and probably grossed more than \$15,000,000 in 1968.

There was nothing about Detroit in 1959 that made it a more likely city than any other with half a million blacks for an r&b empire to spring up. The secret ingredient was Gordy. Gordy has an incredible ear for salable sounds and has been more successful than any other record company executive in the United States in attracting the musicians and performers he wants, grooming them to his specifications and holding on to them once they achieve stardom. The Motown roster reads like *Billboard's* Top 10: Diana Ross and the Supremes, the Four Tops, Stevie Wonder, the Temptations, the Marvelettes, Martha Reeves and the Vandellas, Marvin Gaye, Mary Wells, and Smokey Robinson and the Miracles.

The early days of Motown are obscured in the Horatio Alger legend that has grown up around Motown's president, but it is known that Smokey and the Miracles had already been in existence five years when they were discovered by Gordy in 1958.

Gordy wasn't exactly new to the business when he formed the label; he had already penned several hits for Detroit rockmeister Jackie Wilson, including the classic *Reet Petite*. But getting Robinson was the first big step toward the Motown Sound (one of the earliest releases was the now-legendary—and for Motown atypical—original of *Money* by Barrett Strong). The first success for the Miracles was *Got a Job*, which climbed the r&b charts in 1959, but

the first certifiable blockbuster came several releases and two years later when *Shop Around*, written by Gordy and Robinson, became No. 1.

There was no Motown Sound as such in those early days. Gordy's magic ear led him to sign the likes of Gaye, Little Stevie and Mary Wells, but each was doing pretty much his own thing. Most of the successful releases in those days came from the pen of Robinson, sometimes in collaboration with others in the growing complex. The Supremes and Martha and the Vandellas were initiated as backup groups for other artists and only later stepped out on their own. The Supremes had come tripping in from a Detroit high school, and Martha Reeves was a Motown secretary when she formed the Vandellas.

Motown might have gone on producing great r&b records forever but for the unhappy accident that has come to be known as Holland-Dozier-Holland. Eddie Holland, an unsuccessful Motown vocalist, teamed up in 1963 with Bryant Holland and Lamont Dozier, and together they began to work out what

has become the formula for the Motown Sound.

At first the new team worked as the songwriting-producing combo behind Martha Reeves and the Vandellas and scored with a number of the trio's early hits, especially *Come and Get These Memories* and *Heatwave*.

But Miss Reeves has a tough personal style that pretty much does what it wants to no matter what the context, and it wasn't until Holland-Dozier-Holland were assigned to the Supremes that the trouble started.

Diana Ross turned out to be a much more pliable performer than Miss Reeves, and her voice, unlike the latter's, is smooth-sexy. The financial success of *Where Did Our Love Go?* and *Baby Love*, two early products of the new Supremes, locked Motown into the formula that has made the outfit the most successful financially in r&b history (Motown scores with about 70 percent of its singles compared with an industrywide average of about 30 percent) and has severely limited its ability to put out an artistically satisfying record.



Martha Reeves and the Vandellas

There is a built-in inferiority complex that most black performers unjustly begin to feel when they approach the white market. Some artists (James Brown, Muddy Waters, B. B. King) solve the problem by just continuing to do their thing, and if it sells, great. (This doesn't always hold up—Chess is currently making a spectacle of itself, and Muddy Waters, with a charade of his music called *Electric Mud*, and James Brown *Sings Out of Sight*, his latest release on Smash, sounds like a Mitch Ryder imitation.)

Some (Ray Charles, Jackie Wilson, Stevie Wonder), while frankly making a play for the white audience, are able to overcome almost any material on the strength of their talent. Others (Chuck Berry, the Drifters) are for the most part pop musicians.

Some simply sell out. The last case presents a problem: in most instances the acts that cop out are less talented to begin with (Martha Reeves would have developed without Motown, but it's questionable whether Diana Ross would have), and such groups are subjected to incredible pressures from the record companies.

At Motown, for example, only Stevie Wonder is unaffected by the striving to be accepted by the white audience. Everyone else, to a greater or lesser extent has been defeated by all the Broadway pap that the groups are forced to perform. Some resist manfully. Miss Reeves, of course, and Levi Stubbs of the Four Tops are the most successful at preserving some sense of individuality within Motown's regimen. David Ruffin, the Temptation's fine lead, has been overcome, and even Smokey doesn't have the fire he once had. Mary Wells—lucky girl—was gone before she had to deal with it.

Essentially the formula calls for a simple, repetitive tune with—at least since the advent of Holland, etc.—a simple-minded lyric, boxed in a rigid, impersonal and usually unswinging background arrangement (there are instrumental soloists who resist the regimentation, too, but, accepting the pop audience's indifference to liner notes, Motown never lets on who they are).

Motown is not the only label to cripple its artists in this way, although it is the most efficient. It has a manners school for its performers and a booking agency which presses the acts into such spiffy clubs as the Copa, where one can dig the Temptations swinging out with *Swanee* or the Four Tops tackling—seemingly without a sense of irony—*Old Man River*.

Atlantic took Barbara Lewis—one of the best pop/r&b singers of the decade, who had written or performed some great rock numbers, including *Hello*,

Stranger; My Mama Told Me; Puppy Love; and Baby, I'm Yours—and sentenced her to hard labor at messierpieces (for rock) like *Shadow of Your Smile* and *Quiet Nights*. And Aretha Franklin's appalling rendition of *There's No Business Like Show Business* last winter at Philharmonic Hall in New York City already has assumed the stature of legend.

Everybody wants to be Kay Starr.

Motown seems better suited to putting out automobiles than the artistic products of presumably sensitive musicians. The various divisions of the Motown complex control every aspect of their acts' affairs, from the clothes they

wear (significantly, the Supremes refer to their "uniforms") to the investments they make with their royalties. It is paying off, at least for now, but that doesn't keep it from being a damned shame.

Atlantic and Stax/Volt, on the other hand, developed a formula that continues to capture a widening share of the pop audience. The Memphis Sound derives from the playing of a collection of studio musicians at Stax/Volt. The sound turns up on record after record in the same way that Nashville's country-and-western sound stamps itself on most discs cut there.

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town is a matter of attitude. Where Gordy and his elves attempt to construct a cage from which the artist is unable to escape into his own thing, Atlantic's studio people try to build stages upon which their performers can leap about as they choose. It is like the difference between pop and less polished forms—Motown heavily arranged and unemotional, Memphis close to the intensity of classic blues.

It would be easy to overdo the praise, for the Memphis formula can be as debilitating in the wrong hands as Motown's, but it obviously liberates the likes of Aretha Franklin. Miss Franklin was qualified to death at Columbia records for several years before Atlantic acquired her and turned her into the distaff Ray Charles.

It is Memphis' strength that, though using the same formula and in many cases the same musicians, arrangers, producers, technicians, and even material, a record by Joe Tex is nothing like a record by Otis Redding, is nothing like a record by Percy Sledge, is . . . you get the idea.

It doesn't always work, of course. Arthur Conley, one of Stax/Volt's biggest acts, is highly derivative of his producer, Redding. And if history is any guide, we're probably about to be hit with *Carla Thomas Sings Oklahomal*.

The point is that when Stax/Volt-Atlantic shoots for the white market, it does so without sacrificing the traditional strengths of r&b. Solomon Burke and to a lesser degree Joe Tex do c&w their own ways; Redding chose to do *Satisfaction* and *Day Tripper* rather than *If I Were a Carpenter* or *The Lady Came from Baltimore*.

Not surprisingly, considering the amount of activity and its quality, the r&b segment of the industry has been responsible for a number of advances in technique. One of the most important was the 10th-of-a-second-delay loop—the echo effect—developed at Chess in the early '50s.

Another development that occurred first in the r&b field was the use of such elements as strings and full orchestras to backup rocking performances. The Drifters made *There Goes My Baby*, with its heavy use of background strings, in the spring of 1959. Within the next few years, the Motown people would begin to experiment with fuller and fuller (if not richer and richer) sounds. But the man really responsible for it all was a young rock and r&b producer named Phil Spector.

Spector started out at 17 as one of the Teddy Bears. He authored their *To Know Him Is To Love Him*, based, legend has it, on the inscription on his father's grave. By 1960 he was a successful independent producer and song-

writer (including *Spanish Harlem*, the Ben E. King hit). Then, about 1962, he discovered the Crystals and produced some of the most exceptional r&b records ever made, especially *Uptown*, Gene Pitney's *He's a Rebel*, *Da Doo Ron Ron*, and *Then He Kissed Me*.

With arranger Jack Nitzsche, Spector threw everything he could into his productions, culminating in the wall of sound that cascaded behind the Righteous Brothers. Between the Crystals and the Brothers Righteous thread a string of brilliant rock records—by Bobby Sox and the Blue Jeans, the Alley Cats, Darlene Love, and the second all-time great Spector all-girl combo, the Ronettes—until finally in 1966 with Ike and Tina Turner he recorded *River Deep, Mountain High*. The Turners' record was never much of a hit here, but it was a sensation in England, and its massive sound has influenced both British and U.S. groups (when Harry Nilsson wanted to honor his roots in a musical tribute on his first album, he chose *River Deep, Mountain High* as a vehicle).

Finally there remain three r&b stars

who have spent as much time on the r&b boards and who have spawned schools of followers among rock 'n' rollers past and present: Sam Cooke, Fats Domino and Little Richard.

Little Richard was the quintessential rock 'n' roll singer of the late '50s. Long, greasy, processed hair; outlandish costumes; pink Cadillacs; and 32,000,000 records in a year and a half (*Lucille*; *Tutti Frutti*; *Long Tall Sally*; *Jenny, Jenny*; *Good Golly, Miss Molly*, etc.) were the indicators of his remarkable success.

Then as suddenly as he had arrived, Little Richard disappeared into his roots, entering the seminary at Oakwood College, singing hymns and delivering a sermon on "Why I Left Show Business." Before he could set up a church, however, the rock screamer ran out of capital, and in 1962 he answered the call from his fans in Britain and re-entered the music world. The church's loss is rock's gain. Although he hasn't contributed any memorable new compositions since his return, the old fire is there in his performances and his recordings are better than ever.



Fats Domino

Antoine (Fats) Domino is an entirely different kind of performer.

Whatever the reality, Domino's public stance always has been that of an unassuming entertainer. Doing his own thing—essentially New Orleans blues and barrelhouse piano—at the height of rock 'n' roll's golden era—competing for listeners with Elvis Presley, Buddy Holly, Chuck Berry, Little Richard and the Everly Brothers—Domino was able to carve himself a spacious niche in the rock Hall of Fame by sheer talent.

Among his best records (many of which he composed with Dave Bartholomew) were *Blueberry Hill*, *When My Dreamboat Comes Home*, *Before I Grow too Old*, *Valley of Tears*, *I'm Gonna Be a Wheel Some Day*, *Ain't That a Shame?*, *My Blue Heaven*, and *I'm in Love Again*. He has just released (on Warner Brothers/7 Arts) an excellent new album, his first in several years, the high point of which is a rollicking rendition of the Beatles' *Lady Madonna*.

The greatest of all r&b singers would in all likelihood have been the late Sam Cooke had he been lucky enough to record for a small label. However, he got caught in the jaws of one of the great destroyers, RCA Victor records. Victor has in its capacity the power to mutilate even the greatest talents (witness Presley), and Cooke was one of the greatest.

His smooth, soulful style found wide appeal from the day of his first hit, *You Send Me*, but like other talented soul performers who also appealed naturally to the white audience, he tended to make too many compromises in his music.

Still, both as performer and composer, Cooke has had his effect (Joe Tex seems to pattern himself consciously on Cooke, and even the Supremes recorded a whole album of his songs). Cooke was the author of such widely respected tunes as *A Change Is Gonna Come*, *Chain Gang*, *Bring It on Home to Me*, and *Ain't That Good News?* But his work suffered under that compulsion to maintain a big-time contract and to play the big clubs (the same drive has affected so many others, so much of the output of performers as diverse as Dionne Warwick, Nancy Wilson, Lou Rawls, Brook Benton and Jimmy Witherspoon).

Individual rhythm-and-blues hits over the years have influenced the pop scene.

Jackie Wilson (*Lonely Teardrops*), Chuck Willis (*What Am I Living For?*, *The Stroll*), Frankie Lyman (*Why Do Fools Fall in Love?*), the Five Satins (*To the Aisle, In the Still of the Night*), Huey Smith and the Clowns (*Don't Ya Just Know It?*), Ed Townshend (*For Your Love*), the Chantels (*Maybe*,

Congratulations), Little Anthony and the Imperials (*Tears on My Pillow*), Jimmy Jones (*Good Timing, Handy Man*), Ernie K. Doe (*Mother-in-Law*), the Fiestas (*So Fine*), the Turbans (*When You Dance*), Robert and Johnny (*We Belong Together*), Jerry Butler (*He Will Break Your Heart*), Andre Williams (*Jail Bait*), Thurston Harris (*Little Bitty Pretty One*), the Isley Brothers (*Shout*), the Silhouettes (*Get a Job*), Shirley and Lee (*Let the Good Times Roll*), the Shirelles (*Dedicated to the One I Love, Will You Love Me Tomorrow?*), Eugene Church (*Pretty Girls Everywhere*), the Cadillacs (*Speedo*), Maurice Williams and the Zodiacs (*Stay*), Joe Jones (*You Talk Too Much*), Mickey and Sylvia (*Love Is Strange*), Buster Brown (*Fannie Mae*), Billy Miles (*The Joker*), Clarence (Frog Man) Henry (*I Ain't Got No Home*), the Videos (*Trickle, Trickle*), and a thousand others have helped enrich our cultural heritage.

Occasionally, a small label has found a large section of Americana in its rolls all at the same time. Specialty records once owned Little Richard, Larry Williams (*Short Fat Fannie, Bony Maronie*), and Lloyd Price (*Lawdy, Miss Clawdy; Just Because*; later Price would be one of the really big rock stars for ABC-Paramount with such hits as *Personality*). Duke records in Houston, Texas, still carries Johnny Ace (a frequently imitated performer who killed himself playing Russian roulette backstage at a concert in Houston on Christmas Eve, 1956, just as he was hitting the big time with *Pledging My Love*) and records Bobby (Blue) Bland, an eclectic and influential Texas bluesman.

Epic records, through its subsidiary OKeh, has assembled a nice catalog that includes new recordings by Larry Williams and Little Richard as well as some fine r&b releases by Walter Jackson, Major Lance, the Vibrations (who naturally have been asked to do such soul favorites as *Canadian Sunset*, *Misty*, *Days of Wine and Roses*, *What Kind of Fool Am I?*, *I Left My Heart in San Francisco*, and Ted Taylor a Gospeling Oklahoman who hasn't developed much of a following but should.

About a year ago, Epic/OKeh tried a hype called "The Angel Town Sound" (many of the label's acts are based in Los Angeles) that mercifully failed. Maybe somebody learned a lesson. ABC's subsidiary Bluesway, meanwhile, has had mixed success with a blues series that includes records by Jimmy Reed, B. B. King and John Lee Hooker along with a number of less-prominent but important bluesmen such as Otis Spann and Eddie (Cleanhead) Vinson.

Where does it all go from here? B. B. King is the only traditional blues artist

who is likely to achieve solid national popularity, and at least part of his appeal rests on the fact that he allows so much jazz into his sound. Also, of course, he really is the best.

The revivals being enjoyed by Little Richard, Fats Domino and Chuck Berry are heavier with nostalgia than with possibilities. And success for blues-based performers such as Junior Wells and Buddy Guy more often than not depends upon their moving away from strict blues forms to traditional r&b or a Motown type of soul.

Of course, the success of British blues musicians renews the promise that the white audience someday may be strong enough to take black music straight. But history doesn't give much reason to hope. The pop audience has been getting diluted soul for more than 15 years, and the number of black performers with large pop audiences (especially if one excepts Motown) has remained r&b relatively constant. There is no reason to expect society to function much differently with regard to music from the way it does with other things.

There is an exception to this in the jazz-influenced experiments of groups like the Jimi Hendrix Experience and Sly and the Family Stone. The latter band, an octet, is billed by its public-relations people as the first psychedelic soul group. The Family has five vocalists-instrumentalists. Among its instruments are trumpet, alto saxophone and organ, as well as guitars and rhythm. It features not only traditional rock and r&b material but also jazz-influenced instrumentals and scat vocals. The three albums that have been released on Epic by the group are somewhat repetitious and, judging from their live performances, unrepresentative.

The Jimi Hendrix Experience is a guitar, electric bass and drum trio (Hendrix, an American, and two British rock 'n' rollers) that began by playing a variation on the early style of England's Who, the same style that formed the basis for Cream. Hendrix is a versatile and polished guitarist, who has turned out to have a lot more depth than his first few record and concert dates indicated. His latest album, a two-record set called *Electric Ladyland* on Reprise, ranges from a straight, hard, Cream type of rock through some remarkably profound improvising in looser, jazz-ish environments.

Along the way there is some teenie rock, an interesting interpretation of Bob Dylan's *Along the Watchtower*, and some solid support from sitting-in rock stars such as Buddy Miles, Stevie Winwood and Al Kooper. It all seems to be leading, if not to the subtlety and depth, at least to the improvisatory freedom of jazz.

15

MARSALA

(Continued from page 24)

months in 1938. We always got along fine—no personality problems. He was cocky all right, but with me this was more of an advantage than a handicap, because his self-confidence became contagious. Like at one time we played one of those concerts run by someone like Martin Block. Our group had to follow the Benny Goodman Quartet.

"You can imagine what it was like having to follow Goodman, Wilson, Krupa and Hampton. But Buddy said to me, 'Are you worried?' and I said, 'Well, this isn't an easy spot for us, you know. That's Benny Goodman up there.' He simply said, 'Don't worry, we're gonna wrap it up!' That's how cocky he was. I always used to announce him as the greatest drummer in America, even in the presence of Krupa, who was one of my close friends."

By 1940, as George T. Simon recalls in *The Big Bands*, so many Marsala alumni had gone to work with the Tommy Dorsey Band (among them Dave Tough, Joe Bushkin, Carmen Mastren, and later Buddy Rich) that one day Dorsey received the following telegram: "Dear Tommy. How about giving me a job in your band so I can play with mine? Joe Marsala."

LF: "Who was in the band after Buddy left?"

JM: "Dave Tough was with me for a while in 1939. Dave was one of the greatest ever, but he had a habit of disappearing and going into a tailspin for a few days, even weeks."

"Benny Goodman used to come in and listen to Dave with the band. Pretty soon he got Dave to promise to join him. Dave really didn't want to leave. In fact, on the night he was supposed to quit, he was throwing his cymbals all over the place and saying, 'I don't want to go! I'll get sick again; I want to stay here.'"

"Well, we had a young kid, fresh out of school, who used to come in all the time and listen to Dave, and quite often he sat in with us and sounded real good. This was Shelly Manne. When I realized that Dave Tough wasn't going to make it, I got hold of Benny and told him. Benny said, 'Oh, my goodness, what am I going to do? We have to play at President Roosevelt's birthday party, and it's too important to mess up a date like this.'"

"So I told Benny I had a great drummer for him. Benny said he couldn't possibly be like Dave Tough, but anyway he let me send Shelly down there to Washington."

"A few days later Shelly came back almost in tears—Benny had fired him after two nights. Not long after that incident, in 1940, Shelly replaced Dave Tough in my own group, and from there he went on to work with a lot of the big name bands of the day."

"Later on, of course, Shelly became so popular that he could have gone with Benny any number of times. In fact, one night he received a telegram from Benny offering him the job. Shelly showed me the wire and said he wanted me to go to the Western Union office with him. He made me watch while he put down a one-word answer: 'No.'"

"During the period when Shelly was playing with us, I tried an experiment. We enlarged to a nine-piece band with three saxophones, so with my clarinet we had a four-piece reed section. Deane Kincaide was playing saxophone and trombone, and also flute, which was very unusual at the time. Our arranger was Paul Weston. We squeezed this whole band on the bench on that little bandstand at the Hickory House. On Sunday afternoons, when there were guest stars, we somehow managed to fit as many as 15 people up there."

"The nine-piece band was just something I wanted to try out for a change of pace; in fact, for a while I paid for this out of my own pocket. I was getting enough over scale so it didn't bother me too much."

LF: "You mentioned earlier that you had a lot of trouble in the first years on 52nd St. with guys who had difficulty staying on their feet. Aside from the liquor problems, how was the pot situation?"

JM: "Pot was readily accessible all through the 1930s, only it was called a lot of different names then—tea, grass, reefers,



Adele Girard [Mrs. Marsala] about to disrupt Kitty Kallen's designs on Joe. Scene of the 1946 gag shot was backstage at Loew's State.

and so forth. I knew a lot of guys who were using it. I smoked it a few times, but it didn't agree with me at all.

"Speaking of pot, I had a strange experience when I had a hotel suite a couple of blocks away from the Hickory House. There was this musician who had separated from his wife, and he was kind of broke and had no place to stay. Since I never got home till 5 or 6 in the morning, he wanted to know if I would let him use the room to sleep in. So I gave him my key.

"I noticed he made quite a few phone calls, but it wasn't too much to worry about. Then one day I got away earlier than usual. When I got into the room I found he wasn't asleep; he was up and rolling sticks of tea. He was selling the stuff right out of my room! I asked him to please leave, because since I wasn't making any profit out of it, why should I go to jail?"

LF: "When did you get into songwriting?"

JM: "I had my first hit in 1939, *Little Sir Echo*. Actually it was based on a poem that was written by a woman. Adele knew the poem, and there was a sort of lilting feeling to it. We changed it around some and put it in waltz time. We played it in 3/4 on the bandstand, and on the air we played it in 4/4. Anyhow, it caught on. Bing Crosby and Horace Heidt and all kinds of other people made records of it.

"In those days, there were no tremendous record sales; you made the real money out of the sheet music. However, with our song, everybody got into the act, and I was very naive about business matters. The song must have sold over a million copies of sheet music. I must have made, all told, about \$20,000 out of it, but if I had known what to do, I probably could have made \$100,000. I didn't even have enough sense to join ASCAP. When I finally joined, in 1949, I did get some retroactive credits."

LF: "In George Simon's book, *The Big Bands*, there was no mention about you as a big-band leader, but you did try it for a while, didn't you?"

JM: "Yes, a little too late. About 1942 I was approached by Charlie and Si Shribman, who were handling tours for most of the big name bands, like Tommy Dorsey and Artie Shaw. They had a string of places in New England where they could book all these bands, and it would take all summer to get through all these locations.

"They asked me if I would put a big band together, so I decided to try it. This presented a big problem, because I had no library of arrangements and no big financial backing to put one together. Don Redman came to the rescue. I got hold of him and told him we needed arrangements, and he knocked them out fast and did a wonderful job. The personnel in that band was quite a mixture—young modern musicians like Clyde Lombardi and Neal Hefti, along with Max Kaminsky and even Eddie Condon.

"I was with the big band at a location in Armonk, N.Y., with five or six half-hours a week on radio coast to coast. This was a very big deal at that time, because after you had stayed in a place for several months with all this publicity on the radio, you went out on tour to make some

money.

"However, the war began to make things difficult, particularly in the matter of gas rationing, so it was hard to move around. One week after I took the band into Glen Island Casino, they had an official ban on all 'pleasure driving.' When you got to a particular place along the road to Glen Island Casino, it had to be considered pleasure driving, because there was no place else to go except the Casino. So we had to give that one up. I finally gave up the big band altogether in St. Louis and came back to New York to get into the small-combo field again."

LF: "Wasn't it around that time you began to become involved with the young bop musicians?"

JM: "Yes, around 1943-44. In fact, Neal Hefti, in my big band in 1943, was already beginning to develop a style along those lines. Later he played in my combo for a while in 1946, when I also had Dave Tough back, at the Palace Theatre and at a club in Boston.

"Dizzy Gillespie was at one of those places on 52nd St., and I used to run in occasionally and listen. I liked Diz and a lot of the things he did. I never could do it, but I liked it, and we made a record together in January of 1945. It was my date, and we had quite a mixture of soloists. Dizzy with Cliff Jackson on piano, Chuck Wayne on guitar, Irving Lang on bass, and Buddy Christian on drums.

"Chuck was working regularly with me at that time; he stayed with me from 1944-46. He was recommended to me by George Wallington, who was my pianist in 1945. After Wallington left, I had another young pianist who was developing the same style, Gene DiNovi. Gene later became accompanist for Tony Bennett, Lena Horne and Peggy Lee.

"Having musicians of this caliber took a lot of rehearsing, because we were doing something very different from what I had been playing a couple of years earlier. I enjoyed the challenge, even though I never really thought I was fitting in too well. I just had the feeling I wasn't quite up to all of this.

"Some of the people who thought of me as a Dixieland musician were shocked at my becoming involved with these kids. In fact, in 1946, Marian McPartland came to see us at the Hickory House, and she was very critical. She had married Jimmy McPartland while they were both in the service in Germany, and she was shocked to hear my band playing this way. The funny part is that, of course, she wound up becoming a strictly modern musician herself.

"Another fine young musician who worked with me in the later years at the Hickory House was Charlie Byrd. He had studied classical guitar, and it was really something very different for us—quite a contrast from Eddie Condon's four-string guitar."

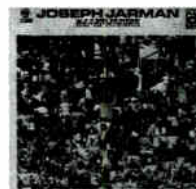
LF: "When did the Hickory House era come to an end?"

JM: "Well, it was just around that time, maybe 1947. Of course, all through these Hickory House years we worked a lot of other jobs with the little band. We were booked into some theaters—one in Hartford, one in Boston, and also Loew's State.



JAZZ BLUES FOLK

Catalog—March, 1969

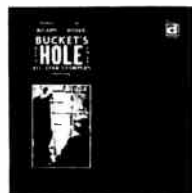


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And we worked a place called Fiesta Danceteria, which was running for a while on Times Square. They used big bands in there like Bunny Berigan and Lennie Hayton.

"After the last Hickory House date, I took the band to Toronto. From there we went to Chicago, and I had some kind of trouble with the drummer, so Zutty Singleton joined us. He was an old friend of mine from way back in the 1920s in Chicago, and he had recorded with me.

"After this we played at Cafe Society. Then things slowed up a bit, and I was somewhat inactive. Adele and I played on some state fairs in the summer and some industrial shows.

"Every now and then, we'd go on the road with some pickup band, but I was having trouble with my hands. I had some kind of allergy. As you know, I had had one success as a songwriter, so I figured this was a good time to become active again in that field. I wrote the words and music to a song called *Don't Cry, Joe*. I sent it to Frank Sinatra, and he recorded it and made it a big hit. It was recorded by a lot of other people, including Carmen McRae and Juanita Hall.

"In 1949, Adele and I took a trip to Aspen, Col. Adele had started running into her asthma trouble around that period, so it was good for her to be in the mountains. Also, all the time we had been working, our daughter Eleisa had been in a convent in New Hampshire. She was born in 1939. So, we got her out and took a long drive.

"We were really planning to go out to California but stopped in Aspen to see

what it was like. Immediately, I found myself working in one of the local places and living across the street from Gary Cooper. This was in the early days of Aspen, and there were all kinds of parties going on. We wound up staying there, at least for the winters, for several years.

"Then I got lucky again. I had a song called *And So to Sleep Again*. I sent it to George Paxton, the bandleader who had become a music publisher. The lyric and some of the music needed fixing, so he got Sonny Skylar in on it, and it came out well. It wasn't a big smash like *Don't Cry, Joe*, but it got a lot of play. Patti Page had the biggest record on it.

"After my band broke up, Adele did a lot of things on her own. She was on several television series in New York, including an interview-type show of her own, on which she played piano and harp and had a lot of show business people as guests.

"Around 1953 Adele joined Ted Steele. I had a music publishing firm and sort of gave up playing during the 1950s, except that whenever I went to Aspen, I would play there; there was always some place where they wanted me, and it was something to do as well as try to write songs."

LF: "Who was responsible for getting you out of music and starting you off as a businessman?"

JM: "A fellow named Jack Gordon. When I was at the Hickory House, he was a record salesman on the road for RCA Victor. We became friendly, and at one time we had a game thing going, which we called Toono. We recorded nursery rhymes on Victor, and Adele would sing every part except the title; the kids would have to

recognize the song by a picture that came with the records.

"Then Jack and I started some publishing firms and produced music to be used in the background music system, somewhat like Muzak. I went to Europe and got a lot of things done, including a lot of original music. That paid off very well, because I got a lot of ASCAP performance money on all my originals.

"Eventually, Jack Gordon became president of the Seeburg Corp. in Chicago, and through him I joined the company about 1961, running the publishing company and producing the music for the background music operation.

"We also did a lot of recording that normally wouldn't fit into the general concept of background music. At one time Seeburg had a discotheque thing going for the jukeboxes, so we recorded a lot of rock 'n' roll groups for the discotheque library.

"We also recorded the Baja Marimba Band long before it became well known. And Sergio Mendes and Earl Bostic. In fact, I made the last two albums Earl recorded before he died. I arranged for a release on Philips, and one of them came out later under the title *The Song Is Not Ended*.

"Last December, Adele and I came out here to Hollywood. I have been busy peddling some of the Seeburg masters that we feel are too good not to be released as record albums."

LF: "But in the meantime you have gotten back into playing again a little, right?"

JM: "Yes, as a matter of fact it sort of

began a couple of years ago when I ran into my old friend Tony Bennett in Chicago. He was doing an album with an international flavor, and he was just about to make the Chicago track. He said to me, 'Hey, why don't you come down and play on my session?' I thought about it and figured if I had a couple of weeks to get my chops in shape, maybe I could make it. So I said, 'Okay, when's the session?' He said, 'Be there at 9 o'clock tomorrow morning.'

"Somehow I made it, and it was pleasant, because we did a tune that brought back memories of the Jimmie Noone days—*Sweet Lorraine*—and to make it real comfortable, Bobby Hackett, who was working with Tony, accompanied us, playing a big ukulele.

"Since I came out here, I've played a couple of jam sessions. It feels good to be playing again, but right now I'm not quite sure which way things are going to go.

"It sure was sad to read about the closing of the Hickory House, but I wouldn't say this was the end of an era. That era ended long ago."

Discographical Notes

The key factor in the lack of recognition accorded to Joe Marsala is the insufficiency of his representation on records, in particular those available on LP. The following, to the best of Joe's recollection and mine, represents his entire output. [These recollections have been amended by the editor, a long-time Marsala aficionado, with the help of Brian Rust's *Jazz Records, 1932-1942*, Jorgen Grunnet Jepsen's *Jazz Records, 1942-62*, and his own collection.—D.M.]

1935

March 11: The only Chicago sessions made by Marsala were two dates with pianist-arranger Charlie LaVere. The first had trumpeters Marty Marsala, Jabbo Smith and John Mendell; Preston Jackson, trombone; Boyce Brown, Bud Taylor and Joe Marsala, reeds; Lavere; Huey Long, guitar; Leonard Bibbs, bass; Zutty Singleton, drums. Made for OKeh, the session was never released, but one track, *Ubangi Man*, finally came out on Columbia's *The Sound of Chicago* (C3L 32) a few years ago, while another, *Bugaboo Blues*, was issued on the Columbia Record Club bonus LP, *The Sound of Jazz Genius*. Marsala is heard briefly on tenor on the former and clarinet on the latter.

April 5: A second date, without Jabbo Smith and with Joe Masek in place of Taylor and Israel Crosby replacing Bibbs, was made, also under the supervision of Helen Oakley Dance. The four unissued masters have not come to light.

June 14: In New York (as all following dates), a date for Victor with Adrian Rollini, as Adrian and his Tap Room Gang. Six tunes, with Wingy Manone; Joe on alto and clarinet; Rollini on bass sax and vibes; Putney Dandridge, piano, vocals; Carmen Mastren, guitar; Sid Weiss, bass; Sam Weiss, drums; Jeanne Burns, vocals, including *Honeysuckle Rose* and *Nagasaki*. Four of these were reissued on a Label X LP in the '50s.

August 23: Jeanne Burns, vocal, accompanied by Sterling Bose, trumpet; Mar-

sala, clarinet; Mastren, Sid Weiss, and drummer Vic Engle; this Decca date was supervised by Wingy.

October 8: A date with Wingy for Vocalion, with Jack Teagarden, trombone; Horace Diaz, piano; Mastren, and Sid and Sam Weiss. Four sides, including *I've Got A Note* and *Every Now And Then*.

Dec. 18: With Manone again. Gil Bowers, piano; Mastren and Sid Weiss; Ray Bauduc, drums. Four sides.

Dec. 20: The Delta Four date. Roy Eldridge, Mastren, Sid Weiss. *Swingin' On the Famous Door* and *Farewell Blues*, for Decca.

1936

Jan. 17: A date for Decca with a group called The Six Blue Chips. Pee Wee Erwin, trumpet; Frank Signorelli, piano; Mastren; Artie Shapiro, bass; Stan King, drums. *Steel Roof* and *Cheatin' Cheech*.

Jan. 28: Wingy Manone, again for Vocalion. Same personnel as the previous, with Georg Brunis added on trombone. Four sides, including *Ol' Man Mose*.

Feb. 28: King Garcia and his Swing Band, on Bluebird. Louis Garcia, trumpet; Morey Samuel, trombone; Herbie Haymer, tenor; Rollini, piano; Mastren; Sid Weiss. Five sides including *Christopher Columbus*.

April 9: Wingy again, now for Bluebird, with several Bob Crosby sidemen. Six titles, including *Swinging at the Hickory House* and *Dallas Blues*.

April 17: A date for Columbia with pianist Frank Froeba. Jack Purvis, trumpet; Haymer; Artie Bernstein, and drummer Moe Purtill. Four sides were cut, but only two were issued.

Aug. 3: Four sides for Vocalion with singer Putney Dandridge. Red Allen, trumpet; James Sherman, piano; Eddie Condon; Ernest Meyers, bass; Cozy Cole, drums.

Aug. 27: With Froeba again. Bunny Berigan, trumpet; Art Drelinger, tenor; Cole; vocalist Midge Williams, and others. Four sides on Columbia.

Sept. 1: Another Dandridge date, with Allen, Condon, Cole; John Kirby, bass; Clyde Hart, piano. Four sides for Vocalion.

Oct. 1: With Manone for Bluebird. Joe on alto and clarinet, in a band including two other saxes and rhythm. Six sides including *A Fine Romance*.

Oct. 7: Two sides with pianist-vocalist Dick Porter. Jonah Jones, trumpet; Condon, Meyers, George Wettling. For Vocalion.

Oct. 8: A date with singer-pianist Amanda Randolph, with disputed personnel including either Bunny Berigan or brother Marty Marsala on trumpet. Six sides for Bluebird.

Oct. 14: A third date with Dandridge, with same personnel as the previous, except Meyers for Kirby on bass.

Dec. 4: A Vocalion date with New Orleans trumpeter Sharkey Bonano and his Sharks of Rhythm. Buddy Morrow, trombone; Joe Bushkin, piano; Condon; Artie Shapiro; Wettling. Four sides for Vocalion. Between Aug. '36 and Jan. '37, Marsala made six dates (one each month) for Bluebird with singer Tempo King and his



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Kings of Tempo. Personnel was Marty Marsala, trumpet; Ada Rubin, piano; Condon or Ray Biondi, guitar; Mort Stuhlmaker or George Yorke, bass; Stan King, drums. Each date yielded six titles, except the Nov. 17 one, which produced a seventh, *Boston Tea Party*, issued as by the Chicago Rhythm Kings.

1937

Jan. 18: Two sides for Vocalion with guitarist Joe Sodja; Froeba; Shapiro and Wettling. *Limehouse Blues* and *I Never Knew*.

Jan. 29: A second date with Bonano. Same personnel as before, except that Georg Brunis replaced Morrow. Four sides.

Feb. 4: Manone again. Joe on tenor, with Brunis, Matty Matlock, clarinet; Conrad Lanoue, piano; Artie Shapiro, bass; Danny Alvin, drums. Six titles, including *Sweet Lorraine* and *Formal Night in Harlem*.

April 21: Joe's first date as leader, for Irving Mills' Variety label. Four sides were made, but only two, *Jazz Me Blues* and *Wolverine Blues*, have been issued. Marty Marsala, trumpet; Adele Girard, harp; Ray Biondi, violin; Bushkin, Condon, Shapiro, Alvin. *Jazz Me* was reissued in *Swing Street* (Epic SN 6042).

May 25: Wingy once more, with Babe Russin, tenor; Al Mastren, trombone; Lanoue, Shapiro, and Alvin. Six titles for Bluebird.

Sept. 28: Again with Wingy. Russin, Lanoue, guitarist Jack LeMaire, Shapiro, and Alvin. *Jazz Me Blues*, *I Ain't Got Nobody*, and four others.

1938

Jan. 12: Manone still. This time, Chu Berry is on tenor, Doc Rando on alto, and Joe on alto and clarinet, with the same rhythm section. *Loch Lomond*, *Annie Laurie*, and four others.

March 10: A session under my own name, the first of several I was to produce featuring Joe, with Bobby Hackett, cornet; Pete Brown, alto; Bushkin; Ray Biondi, guitar and violin; Shapiro and Wettling. Two sides, *Jammin' the Waltz* and *Clementine*, the latter featuring Joe on both clarinet and tenor, were recently reissued in *The Hackett Horn* (Epic Encore 22003). Two other sides, *For He's A Jolly Good Fellow* and *Let's Get Happy*, for which singer Leo Watson was added, were originally released on Commodore but have never been reissued.

March 16: Marsala's Chicagoans again, with LeMaire and Buddy Rich replacing Condon and Alvin. *Woo-Woo*, *Jim Jam Stomp*, *Mighty Like the Blues*, and *Hot String Beans*. The last track is in Epic's *Swing Street*.

Oct. 5: A date by English guitarist-cornetist Vic Lewis, on a visit to the U.S., with Hackett, Condon, pianist Dave Bowman, and drummer Zutty Singleton. Joe is on three of the six sides, which were not issued until many years later, on the British Esquire label.

1939

April 20: Another session I organized, again using Marsala, Hackett, and Brown, with Benny Carter doubling trumpet and alto; Billy Kyle, piano; Hayes Alvis, bass, and Cozy Cole, drums. Hackett also doubled guitar and Brown trumpet. *Twelve-*

Bar Stampede, *Feather Bed Blues*, *Tempo di Jump*, and *Ocean Motion*, originally on Decca, were reissued on 10" LPs no longer available.

1940

Jan. 16: A session for Decca with George Wettling's Chicago Rhythm Kings, for the label's *Chicago Jazz* album. Joe on tenor, with Charlie Teagarden, trumpet; Floyd O'Brien, trombone; Danny Polo, clarinet; Jess Stacy, piano; Jack Bland, guitar; Shapiro, and Wettling. *Sister Kate*, *Bugle Call Rag*, *Darktown Strutters Ball* and *I Found a New Baby* are available on a Decca LP which duplicates the original 78 album (DL 8029).

March 24: Joe played clarinet and alto in an extended version of *A Good Man Is Hard to Find* that covered four 12-inch 78 sides under the title *Jam Session at Commodore No. 3*, with Mugsy Spanier, Max Kaminsky, cornets; Brad Gowans, Miff Mole, trombones; Pee Wee Russell, clarinet; Bud Freeman, tenor; Stacy, Condon, Shapiro and Wettling. The LP reissue is no longer available.

April 4: A date I organized on the short-lived General label, under the name of Joe Marsala and his Delta Four, with Bill Coleman, trumpet; Pete Brown, Carmen Mastren, Gene Traxler, bass. Dell St. John sang on *Wandering Man Blues* and *Three O'Clock Jump*, Coleman on *Salty Mama Blues*, and *Reunion in Harlem* was an instrumental.

1941

March 19: With Wingy Manone, in a date for Bluebird. Brother Marty Marsala on second trumpet; Brunis, trombone; Mel Powell, piano; Mastren; Al Morgan, bass, and Singleton. The four sides included Manone's celebrated *Stop That War! Them Cats Are Killing Themselves*.

March 21: A date with Joe's own group, for Decca. Marty on trumpet; saxophonists Ben Glassman and John Smith; Adele; Dave Bowman, piano; Mastren; bassist Jack Kelleher, and Shelly Manne. *Bull's Eye*, *Slow Down*, *I Know That You Know* and *Lower Register*.

1942

July 6: A Decca session, as Joe Marsala's Chicagoans, not issued in the U.S. until many years later on a 10" LP in the *Battle of Jazz* series. Two of the four sides were originally brought out on Argentine Odeon. Kaminsky; Brunis; Dick Carey, piano; Mastren; Haigh Stephens, bass; Singleton. Joe plays alto and clarinet.

1944

March 23: Joe Marsala's All-Timers made a date for Savoy, with Hackett; valve trombonist Frank Orchard; Gene Schroeder, piano; Condon; Bob Casey, bass; Rollo Laylan, drums. *Village Blues* and *Joe's Blues* were issued under Joe's name, *Tiger Rag* and *Clarinet Marmalade* also as by Condon.

July 21: A session led by Joe with Charlie Shavers, trumpet; Pete Brown; Al Casey, guitar; Al Matthews, bass; Specs Powell, drums. Originally made for Signature, the four sides appeared on the obscure Muzicon label as by Joe Marcella (sic). *Blues Before Dawn*, *Escapade*, *Roses Of Picardy* and *When The Moon Comes Over the*

Mountain.

Nov. 29: A session I organized for Black & White records produced six 12" 78 sides. Four were instrumentals—*Romance*, *Zero Hour*, *Joe Joe Jump*, and Marsala's theme, *Don't Let It End*—with Joe Thomas, trumpet; Adele; Charlie Queener, piano; Chuck Wayne, guitar; Irving Lang, bass; Buddy Christian, drums. On the other two tracks, *Blues In the Storm* and *Unlucky Woman*, vocalist Linda Keene was added and I played piano.

1945

Jan. 12: The Joe Marsala Sextet cut four numbers for Black & White, but only *Cherokee* and *Melancholy Baby* have been issued. The band had Dizzy Gillespie, trumpet; Cliff Jackson, piano; Wayne, Lang, and Christian. The unissued pieces were *On the Alamo* and *Perdido*.

May 4: Joe Marsala Septet on Musicraft, with Joe Thomas, Adele, Queener, Wayne, Sid Weiss, and Christian. *Southern Comfort*, *Gotta Be This Or That* (with a vocal by Joe), *Lover*, and another version of *Don't Let It End*.

November 30: Another Musicraft date, only two sides of which were released on 78: *East of the Sun* and Wayne's tune, *Slightly Dizzy*, with Marty Marsala; Adele; Gene DiNovi, piano; Wayne; Clyde Lombardi, bass; Christian. *I'd Do Anything For You* was issued later on Allegro LP 3104.

1965

Sweet Lorraine, with Tony Bennett, Joe on clarinet, and Bobby Hackett on ukulele. Available on Bennett's *Songs for the Jet Set* (Columbia CS 9143).

Addenda

Sometime in 1944 or early 1945, Marsala recorded with trumpeter Yank Lawson, probably for Signature records. The session appeared years later on a 10" Riverside LP (2509) under Lawson's name. Joe plays tenor on *Jeepers Creepers*, *Sunday*, and *Wolverine Blues*, and clarinet on *Double Clarinet Blues*, duetting with Bill Stegmeyer. Others were Ward Silloway, trombone; Bowman, piano; Bob Haggart, bass; Johnny Blowers, drums. About the same time, probably, Marsala led a band including (on aural evidence) Billy Butterfield, trumpet; Lou McGarity, trombone; Bowman, piano, and guitar, bass, and drums on a date presumably made for a radio transcription service. Two numbers—*Four Or Five Times* and *Weary Blues* were issued around 1949 on Brunswick (a Decca subsidiary) 80128, and others might have been as well, but no discography lists them.

During 1944, Marsala appeared in a number of Eddie Condon's Town Hall Jazz Concerts in New York. These were transcribed for the Armed Forces Radio Service, and some numbers taken from these transcriptions have been issued on LP in Europe and Australia, among them *Clarinet Chase*, featuring Joe, Pee Wee Russell and Ernie Caceres with a rhythm section including Gene Krupa (on Australian Swaggie), and *Indiana and Struttin' with Some Barbecue* with Kaminsky, McGarity, Caceres, and rhythm (on Danish Storyville SLP 133). These are under Condon's name.

(db)

JAZZ HUMOR or has jazz discovered an alternative to the chicken joke?

By Ira Gitler

THE SEED-WEED FACTOR

Another year has ended and it's time to look back and reflect on the events, major and minor: the passing parade of miniskirts below the picture window of my third-floor office overlooking 57th Street and Broadway; the weird calls that wiggle through the wires to my off-white telephone; and the strange press releases that crazily cross my cluttered desk.

Consider the one I received from the Garden State Plaza Corp. in July bearing a Paramus dateline. (Paramus is one of New Jersey's more exotic spots.)

"A new star on the jazz horizon will be the featured artist at Garden State Plaza's fourth free Outdoor Jazz Concert Tuesday evening, July 30th at 6:30 p.m. on Southgate Terrace," it proclaimed. "Dave Liebman, winner of the Jazz Interaction Award for Most Promising Artist for 1968, will appear with his Quintet. Dave, who studied tenor saxophone (sic) with such greats as Harold Lloyd and piano with Lenny Triptano . . ." Sure. Harold taught him how to blow tenor while dangling from the hands of a huge clock on the side of an office building, while Lennie took him on groovy trips.

In the same release, it was also stated that "with Dave Liebman will be Lenny Seedon, drums . . ." What the man meant was that Lenny Seed would be on drums. It was a coincidence seeing Lenny's name, because about a week before—I was writing *Jaff In for Down Beat*—I had the monumental thought: "If Buddy Weed played with Lenny Seed, they might get busted." This led to the mental formation of a band that also included Max and Freddie Roach. The repertoire would consist of *The Grass is Always Greener*; *Smoke, Smoke, Smoke That Cigarette* and, of course, *Smoke Dreams*, *Tea for Two* and *La Cucaracha*.

And to show you how deviously my mind works, I had just read the Bob Dylan book, *Don't Look Back*. In it, there is a scene between Dylan's manager and British producer

Tito Burns. Now Burns used to be a jazz accordionist, so just on a whim, I decided to look him up in Jorgen Grunnet Jepsen's *Jazz Records, 1942-1965*, Vol. 2. There he was, on pages 182-183. And would you believe that in one of his groups there was a pianist named Johnny Weed and a trumpeter named Army Tweed? Can you imagine a Tweed-Weed-Seed-Weed combo—perhaps led by a Detroit bandleader with whom Teddy Edwards played in the 1940s. His name—Tweed Beard!

If you say Tweed-Weed very fast a few times you can conjure up a bird who will eat the weed seed. It makes them sing better if you spice up their Hartz Mountain food with some *Klactoveedsedstene*. (Would you believe that in Vol. 8 of Jepsen on page 298 there is listed, under unknown instrument for a Baby Face Willette session on Vee-Jay, one Moses Weedseed? All of which reminds me of the Great Bird Band in the Sky: Donald Byrd on trumpet; Robin Kenyatta on alto; Johnny Spar-

row on tenor; Shelly Robin on piano; Charlie Byrd on guitar; Candy Finch on drums; and a bass trio of Steve Swallow, Gary Peacock and Bill Crow. They could do Charlie Parker tunes like *Bird's Nest*, *Bird Gets the Worm*, *Bird of Paradise*, *Bluebird*, *Bird Feathers* and *Ornithology*.)

SHORT AND SOUR


- When Billy Taylor, in his role as dj on WLJB, played a new version of *Bottoms Up*, it was a case of a Taylor pulling coats to a Jacquet.
- Letter from a California swap club to a Mr. Bono: "Will Sonny share?"
- Would you say that a divey kind of jazz club that only hired white musicians was a honky tonk?
- Is Frank Kofsky merely a front for bronchitis?

PUN AND GAMES

At a jazz club in Germany, a trombonist named Albert, attempting to play, was continually harassed by a person with a large head and a stunted body. Finally, the heckling grew so irritating that the trombonist attacked the man with his slide. The headline in the morning paper read: **ALBERT MANGLES DWARF!**

A writer named Mike was quoted as saying that jazz was dying but later denied it. The report stated: **MIKE SWEARING STATEMENT FALSE.**

Several jazz clubs were plagued by a pestiferous bug one summer. Just as an insecticide posse was being formed, the bug stopped frequenting the clubs. The 11 o'clock news reported: **GNAT HUNT OFF.**

But don't despair. 1969 could be a bargain, marked down from 1970. 



MARY JO SCHWALBACH

JAZZ PUZZLE by Ira Gitler

ACROSS

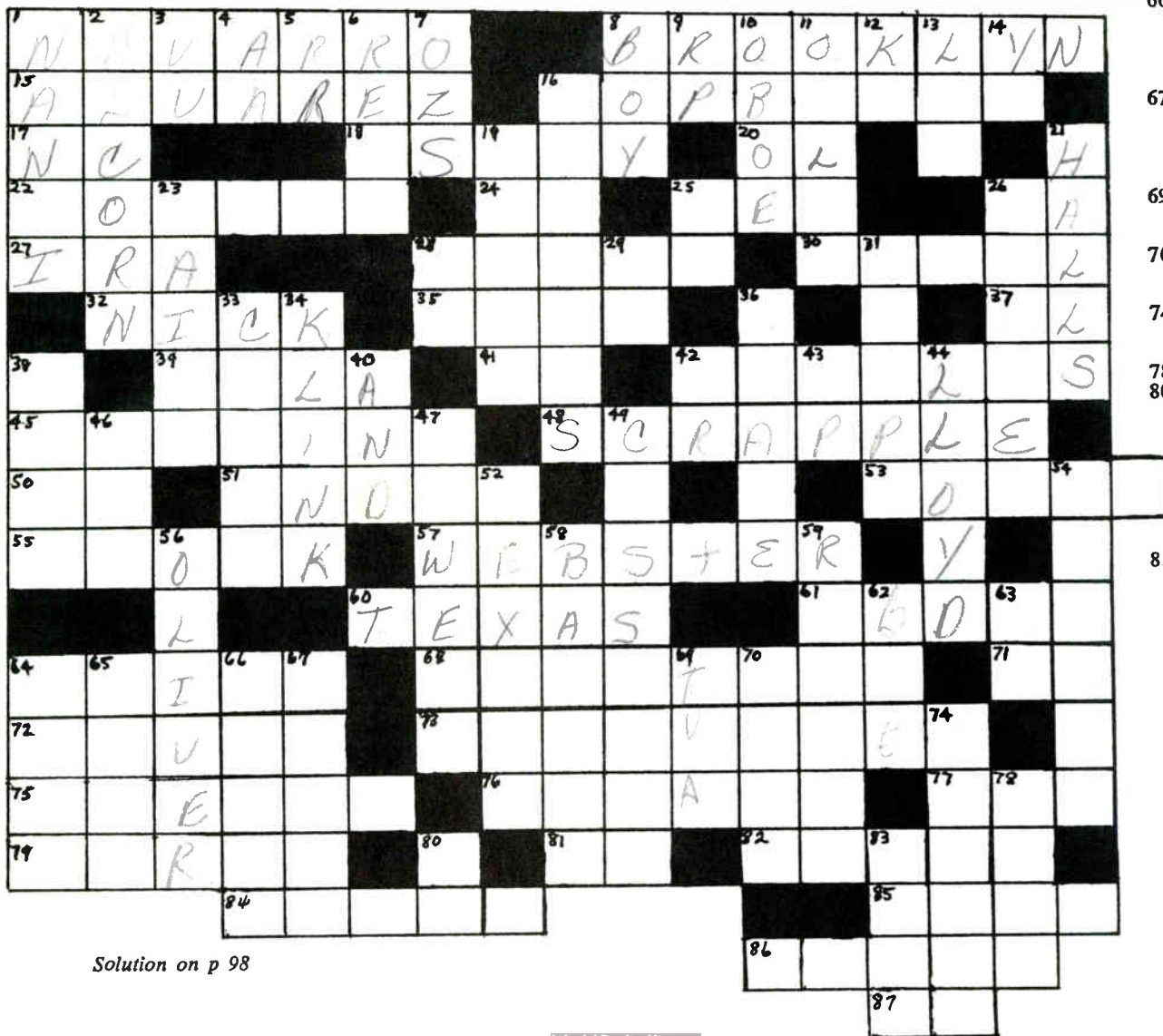
1. Fats
8. Al Cohn and Duke Jordan were born here
15. A Kenton Chico
16. ----- *Bam*
17. Monk's native state (abbrev.)
18. Dorothy, Harold or Irving
20. -- *Man River*
22. Not Allen or Nichols
24. Trumpeter Royal (init.)
25. Pianist Andy of the two sisters
26. A Charlie Ventura on Victor
27. Pettiford or Sullivan
28. Collectors' item
30. *I'm ----- to Want You*
32. Travis or LaRocca
35. Charles, Wilson, Sturgis, Bunn or Hill
37. Pianist with Herman's "Four Brothers" band (init.)
39. *Hello -----*
41. -- *the Middle*
42. *Jazz Journal* is ----- magazine
45. West Coast trumpeter once with T. Dorsey, Herman, Shaw, Raeburn
48. ----- *from the Apple*
50. American International (abbrev.)
51. *The Song is -----*
53. *So ----- Please*
55. Russian-speaking trumpeter who made tour of U.S.S.R. with Goodman
57. Ben, Paul or Freddie
60. Herschel Evans was a ----- tenor
61. Ahmed ----- Malik
64. Locksley Wellington Hampton
68. Sonny on Prestige with three trum-pets

71. Pianist once with Yusef Lateef (init.)
72. Waltz swung for years by jazzmen in 4/4
73. Very little jazz is -----
75. These sometimes serve as indoor festi-val sites
76. Bossa nova by Zoot Sims
77. Writer of *Blee Blop Blues* and *Blub-insky* (full init.)
79. Ex-Herman bassist Oliver's instru-ment would be referred to as -----
81. Wrote *How Are Things in Glocca Morra* (init.)
82. Leonard Feather tune recorded by *Esquire* All Americans
84. Former Ellington tenorman
85. Al or Sonny
86. Filmed *Jazz on a Summer's Day*
87. 2 down (init.)

DOWN

1. Japan's Louis Armstrong
2. New Orleans trumpeter who toured with Kid Ory in 1956
3. Singer Velasco (init.)
4. Pete Johnson's boogie woogie partner (init.)
5. Basie bassist who replaced Page (init.)
6. British-born drummer with Calvin Jackson in Canada
7. Ounces (abbrev.)
8. *Nature* or *Shoe Shine*
9. Ellington alto sax and clarinet (init.)
10. Yusef Lateef plays one
11. ----- *Koo*
12. Clarence Beeks' professional name (init.)
13. A psychedelic

14. 81 across
16. Floyd, Kenny and Hod
19. Arranger, ex-Herman trumpeter
21. Al, Edmond, Tubby and Jim
23. West Coast cornetist Pete
25. Cleveland guitarist on 52nd St. in '40s (init.)
26. Joe Turner and Jimmy Rushing can really do it
28. Basie trumpeter (init.)
29. College that is site of yearly jazz festival (init.)
31. Phillips' JATP solos
33. Little Johnny C.
34. Battled Tex Beneke on *In the Mood*
36. ----- *for the Blues*, Maynard Fer-guson
38. St. Louis tenorman once with Herman
40. *Polka Dots* --- *Moonbeams*
42. The Danish jazz Baron (init.)
43. Ex-Kenton, West Coast altoman (init.)
44. Avant garde tenorman, ex-Hamilton & Adderley
46. Original by Cecil Taylor
47. Some jazz fans worship only this
49. Detroit's famed musical high school
52. Gordon of Copenhagen
54. Ivan ----- bass once graced 52nd St.
56. King or Sy
58. Buster, Benny or Dave
59. ----- d'etre
62. Tenorman Ervin (full init.)
63. -- *Huh*, Hank Mobley
64. Leroy Stewart
65. *Bird* -----, alternate master of Orni-thology



Solution on p 98

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in the weeks to come

Publication date ☐ April 17/our annual **Big Band** issue with a Thad Jones arrangement ☐ May 1/annual **Combo** issue ☐ May 15/
Summer **Music Calendar** ☐ May 29/annual **Reed** issue ☐ June 12/
New Orleans Jazz Festival ☐ June 26/annual **Guitar** issue ☐ July
10/our special **35th Anniversary** issue ☐ August 7/read about the
Blues ☐ August 21/annual **International Jazz Critics Poll** ☐ every
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PLEASANTS

(Continued from page 27)

An important element in this phenomenon has been the contribution of professional jazz musicians to the festivals, where they act as judges and consultants, and to the National Stage Band Camps, where they act as instructors and advisors in composing, playing, organizing and so on. These summer camps offer a week of intensive study at university campuses in various parts of the country, and enjoy university support to the extent that the required facilities are made available.

There is something amiss, obviously, in an educational system that provides instruction in a kind of composition for which there is little professional demand and in a kind of playing or singing where the professional opportunities are limited, but which will not provide it for a kind of composition and a kind of performance in which the professional demand is in-



tense. In the still fashionable view of the educational Establishment, however, such composition and such performance is "commercial," and, therefore, unworthy. A change in this view is imminent and inevitable. Not only Indiana University and North Texas State University, but the University of Texas and now, also, the Eastman School of Music in Rochester, give this instruction in degree-credit courses. There are certainly others, and there will be more.

This is encouraging, but the overall situation is still disgraceful. I have been assured (1967) by the National Association of Schools of Music—which sees nothing untoward in the facts—that few university and college schools of music and accredited conservatories give instruction in jazz, and that the student jazz groups, i.e., big bands, combos, etc., exist as a rule outside the framework of the schools of music. Those concerned with public school music advise me that the comparable situation in secondary education is even worse.

The young American musician, in other words, desiring to be educated in his own music, must, as a rule, look for it outside the educational system. If he will only devote himself to the older disciplines of European, or Serious, music, education is his for the asking. There is no harm in

such education, and doubtless much good; but the young musician attracted to a more contemporary music gets more Serious instruction than he needs, and some of it, inevitably, inhibits his growth and progress in his own music. It also means, if he pursues his jazz studies on the outside, an ill-adjusted distribution of time.

Much the same may be said of music education in other countries. In England, the establishment of a three-year course in "light music" at the Music Centre in Leeds, the first full-time course of its kind in the country, may indicate the beginning of a breakthrough, and the London Youth Jazz Orchestra has been given logistical support by the Westminster Youth Office. But, as the *London Times Jazz Critic*, Miles Kington, put it in an article on May 1, 1967: "It is a reflection of the vast inertia that exists on the educational side that most of the initiative must still come from the world of jazz." The Gulbenkian Foundation's report on music education in England, published in 1965 as *Making Musicians*, characteristically does not mention jazz.

There is, to this day, only one music school in the world dedicated to the education of the jazz musician and composer-arranger. It is the Berklee School of Music in Boston, and it attracts students from all over the world. As of this writing, Berklee is in its 24th year, with an enrollment of 650 students from 19 countries and a faculty of 75. It has, moreover, recently received the approval of the State of Massachusetts to award degrees in music.

The policies of the foundations and art councils toward jazz follow the Establishment pattern of exclusion. In neither the *Rockefeller Panel Report on the Performing Arts* (1965), nor in the Baumol and Bowen study, *Performing Arts—The Economic Dilemma* (1966) for the Twentieth Century Fund, is there even a passing reference to jazz, and Alvin Toffler overlooks it in his *The Culture Consumers* (St. Martin's Press, 1964).

The National Endowment of the Arts, according to a spokesman for the National Foundation of the Arts and Humanities, "has no programs involving jazz at the present time (1967)." The Lincoln Center for the Performing Arts has no one from jazz among its officers and directors or on the Lincoln Center Council, and neither its Festival '67, nor the Performing Arts Convocation, had any jazz participation. The Contemporary Music Project of Creativity in Music Education, a fund-granting committee of the Music Education National Conference, was giving no funds to jazz composer-arrangers as of 1966. The Martha Baird Rockefeller Fund, which has given valuable help to hundreds of young Serious musicians quietly and wisely, "makes no grants to jazz musicians (1967)."

Both the Ford Foundation and the Rockefeller Foundation have given, quite literally, hundreds of millions of dollars to symphony orchestras and opera enterprises and to projects designed to promote the welfare and prosperity of the Serious composer, but nothing, except a Ford Foundation grant to the Jazz Archives of

Tulane University, to jazz. The Guggenheim Foundation, which has given hundreds of research grants to Serious musicians, has given grants to the late Marshall Stearns for *The Story of Jazz*, to Teo Macero and William O. Smith, who work in both the Serious and the jazz idioms, and now, finally (1967), to Ornette Coleman. The choice of Coleman was thought to be of dubious propriety by many in the jazz community; and his project, a composition for the Philadelphia Woodwind Quintet, reflects the Establishment view that in order to be considered worthy of institutional philanthropy, a jazz musician must associate himself with Serious music.

There is, it should be noted, a tendency in the Establishment to think of all jazz musicians as commercial and rich. Some jazz musicians have prospered, just as Artur Schnabel, Van Cliburn and Maria Callas have prospered; but few of them are more prosperous than the average Serious musician, and most of them are not prosperous at all. Nor do they have any of the security conceded to the symphony orchestra musician as a right—a full year's employment, pension plan, etc. Nor do many of them, and least of all the older Negro musicians, have any refuge in the academic world.

The consequences of the jazz musician's hazardous and precarious existence may be read in the appalling roll of premature deaths: Mildred Bailey, Bix Beiderbecke, Bunny Berigan, Clifford Brown, Charlie Christian, Nat King Cole, John Coltrane, Tadd Dameron, Eric Dolphy, the Dorsey brothers, Herschel Evans, Irving Fazola, John Graas, Jimmy Harrison, Stan Haselgard, Billie Holiday, Bobby Jaspar, Billy Kyle, Tommy Ladnier, Scott La Faro, Booker Little, Jimmie Lunceford, Fats Navarro, Charlie Parker, Oscar Pettiford, Bud Powell, Django Reinhardt, Art Tatum, Frank Teschemacher, Dave Tough, Chick Webb, Lester Young and so on and on and on. . . .

Musicians all—good musicians and excellent musicians, among them a genius or two. Within the musical Establishment their deaths—from tuberculosis, cancer, cirrhosis, drug addiction, heart disease and automobile accidents—were unnoted and unmourned. For they were themselves unknown.

Social rejection; exclusion from education in his own idiom, either as student or teacher; withholding of official (other than State Department) sponsorship and the benefits of institutional philanthropy; denial of any kind of economic or professional security, and, finally, ignorance of, and indifference to, his achievements—such has been the Establishment's appreciation of the jazz musician and of our "most original and far-reaching contribution to the world's music!"

"One can reject jazz," wrote Kurt Honolka, in *Musik in unserer Zeit* (J. G. Cotta, 1960), "but only the blind and the deaf will ignore it."

He was right about that. But he might have chosen less exculpatory adjectives.

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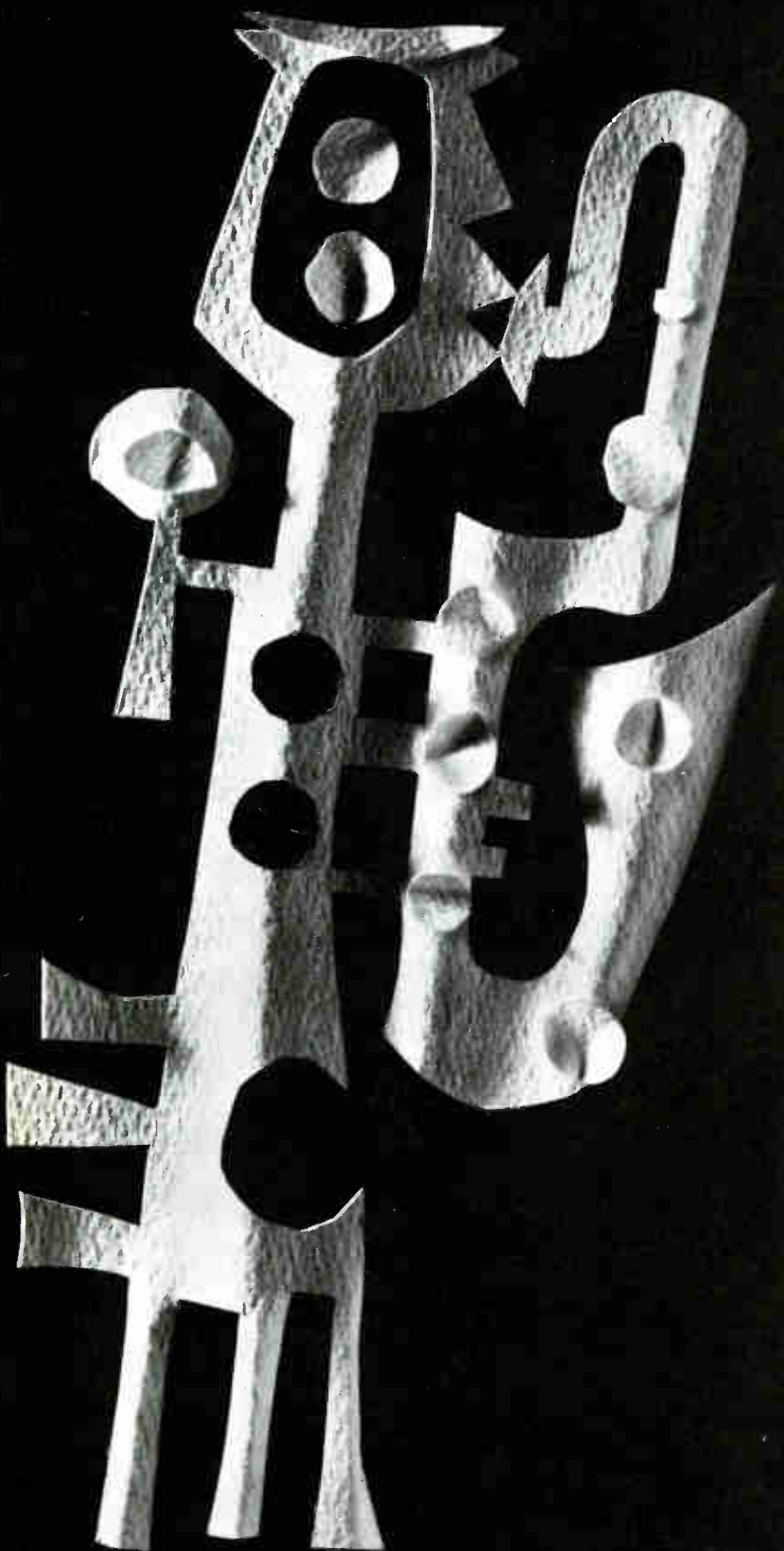
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MERCY

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recorded by **BUDDY RICH** and his band
(Pacific Jazz 20133)

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Arrangement reproduced courtesy Buddy Rich*

Handwritten musical score for the song "Mercy". The score is written on a grand staff with multiple staves for different instruments. The key signature is B-flat major (two flats). The tempo is marked "Rock - FAT BACK". The score includes a "VAMP" section and a "FAT BACK" section. The instruments listed are Alto I, II, Tenor I, II, Bari, Trp I, II, III, IV, Bone I, II, III (Bass), Guitar, Piano, Bass, and Drums. The score is marked with "mf" (mezzo-forte) and "f" (forte) dynamics. The score is marked with "VAMP" and "FAT BACK" sections. The score is marked with "Rock - FAT BACK" and "COL GUITAR". The score is marked with "TIME" and "FAT BACK". The score is marked with "SUGGESTED BASS LINE". The score is marked with "TIME" and "FAT BACK".

ALTO I **II**
TENOR I **II**
BARI
TRP I **II** **III** **IV**
BONE I **II** **III (Bass)**
GUITAR
PIANO
BASS
DRUMS

VAMP
VAMP
VAMP

Rock - FAT BACK
COL GUITAR
COL GUITAR

TIME **FAT BACK**

SUGGESTED BASS LINE

TIME **FAT BACK**

Handwritten musical score for a 12-piece band, featuring 12 staves (6 treble and 6 bass clefs). The score is divided into two systems. The first system contains measures 1 through 12, with repeat signs at the end of measures 1, 5, and 9. The second system contains measures 13 through 18, with repeat signs at the end of measures 13, 15, and 17. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 13 includes the following notation:

- Staff 1 (Treble): B^b tri / E^b / B^b / E^b /
- Staff 2 (Bass): B^b tri / E^b / B^b / E^b /

Handwritten musical score for a 12-piece band, featuring 12 staves (6 treble and 6 bass clefs). The score is divided into two systems. The first system contains measures 1 through 12, with repeat signs at the end of measures 1, 5, and 9. The second system contains measures 13 through 18, with repeat signs at the end of measures 13, 15, and 17. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 13 includes the following notation:

- Staff 1 (Treble): B^b tri / E^b / B^b / E^b /
- Staff 2 (Bass): B^b tri / E^b / B^b / E^b /

Handwritten musical score for a band, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line. The first section includes staves for various instruments, with notes and rests. The second section includes staves for various instruments, with notes and rests. The score is written in a style typical of early 20th-century musical notation.

Key markings and notes include:

- Staff 1: Notes, rests, and a double bar line.
- Staff 2: Notes, rests, and a double bar line.
- Staff 3: Notes, rests, and a double bar line.
- Staff 4: Notes, rests, and a double bar line.
- Staff 5: Notes, rests, and a double bar line.
- Staff 6: Notes, rests, and a double bar line.
- Staff 7: Notes, rests, and a double bar line.
- Staff 8: Notes, rests, and a double bar line.
- Staff 9: Notes, rests, and a double bar line.
- Staff 10: Notes, rests, and a double bar line.
- Staff 11: Notes, rests, and a double bar line.
- Staff 12: Notes, rests, and a double bar line.
- Staff 13: Notes, rests, and a double bar line.
- Staff 14: Notes, rests, and a double bar line.
- Staff 15: Notes, rests, and a double bar line.
- Staff 16: Notes, rests, and a double bar line.
- Staff 17: Notes, rests, and a double bar line.
- Staff 18: Notes, rests, and a double bar line.
- Staff 19: Notes, rests, and a double bar line.
- Staff 20: Notes, rests, and a double bar line.

Handwritten musical score for a band, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line. The first section includes staves for various instruments, with notes and rests. The second section includes staves for various instruments, with notes and rests. The score is written in a style typical of early 20th-century musical notation.

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- Staff 3: Notes, rests, and a double bar line.
- Staff 4: Notes, rests, and a double bar line.
- Staff 5: Notes, rests, and a double bar line.
- Staff 6: Notes, rests, and a double bar line.
- Staff 7: Notes, rests, and a double bar line.
- Staff 8: Notes, rests, and a double bar line.
- Staff 9: Notes, rests, and a double bar line.
- Staff 10: Notes, rests, and a double bar line.
- Staff 11: Notes, rests, and a double bar line.
- Staff 12: Notes, rests, and a double bar line.
- Staff 13: Notes, rests, and a double bar line.
- Staff 14: Notes, rests, and a double bar line.
- Staff 15: Notes, rests, and a double bar line.
- Staff 16: Notes, rests, and a double bar line.
- Staff 17: Notes, rests, and a double bar line.
- Staff 18: Notes, rests, and a double bar line.
- Staff 19: Notes, rests, and a double bar line.
- Staff 20: Notes, rests, and a double bar line.

Jazz 1st X → FACIT 2nd X
Bb6 / Bb6 / Eb / F7 2 2 2

TENOR 1st X → GUITAR 2nd X
COL TENOR CHANGES
COL TENOR CHANGES

(Susentao -)
TIME / / / / 2 2 2
FAT BACK 2 2 2

COL 2nd ALTO
w/ BONES

COL 1st ALTO

COL 1st ALTO

COL TENOR CHANGES
COL TENOR CHANGES

TIME

BREAK
F7

BREAK

BREAK

SOLO BREAK
(F7)

SOLO BREAK

[illegible]

Handwritten musical score for a marching band, featuring various parts and a 'TIME' section at the bottom.

Parts and Sections:

- Col 4th Tenor**
- Col 1st Bone**
- Col 2nd Bone**
- Col 3rd Bone**
- Col 1st**
- Col 1st Sub**
- Col Tenor Changes**
- TIME**

The score includes musical notation with notes, rests, and dynamic markings. The 'TIME' section at the bottom is marked with a series of vertical lines and the word 'TIME'.

[illegible]

Handwritten musical score for a brass band. The score is written on multiple staves, each labeled with an instrument part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections, with a 'TIME' section at the bottom. The instruments listed are:

- Col. 4th Trp
- Col. 1st Bone
- Col. 2nd Trp 8vb
- Col. 3rd Bone
- Col. 3rd Bone
- Col. 1st 8vb
- Col. 2nd Trp 8vb
- Col. 3rd Trp 8vb
- Col. 4th Trp 8vb
- Col. 1st
- Col. 1st Ten
- Col. 1st Ten
- Col. 1st
- Col. 1st 8vb
- Col. 1st 8vb
- Col. 1st
- Col. 1st 8vb
- Col. Guitar
- TIME

Handwritten musical score for a drum and percussion ensemble. The score is written on multiple staves, including a grand staff (treble and bass clef) and individual staves for various instruments. The notation includes rhythmic patterns, dynamics (e.g., *mf*, *f*, *ff*), and articulation marks. The score is divided into sections, with a "TIME" section indicated at the bottom right of the first system.

Key elements of the score include:

- Staff 1 (Grand Staff):** Treble and bass clef, containing complex rhythmic patterns and dynamics.
- Staff 2 (C-7):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 3 (D-7):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 4 (Etr FRA):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 5 (COL GUITAR):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 6 (BASS LINE):** Bass clef, containing rhythmic patterns and dynamics.
- Staff 7 (Fill):** Bass clef, containing rhythmic patterns and dynamics.
- Staff 8 (TIME):** Treble clef, containing rhythmic patterns and dynamics.

Handwritten musical score for a drum and percussion ensemble, continuing from the first system. The score is written on multiple staves, including a grand staff (treble and bass clef) and individual staves for various instruments. The notation includes rhythmic patterns, dynamics (e.g., *mf*, *f*, *ff*), and articulation marks. The score is divided into sections, with a "TACET" section indicated at the bottom right of the first system.

Key elements of the score include:

- Staff 1 (C-7):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 2 (D-7):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 3 (Etr FRA):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 4 (COL GUITAR):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 5 (BASS LINE):** Bass clef, containing rhythmic patterns and dynamics.
- Staff 6 (Fill):** Bass clef, containing rhythmic patterns and dynamics.
- Staff 7 (TIME):** Treble clef, containing rhythmic patterns and dynamics.
- Staff 8 (TACET):** Treble clef, containing rhythmic patterns and dynamics.

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Blues & The Abstract Truth

composed & arranged for 7-piece combo

by Oliver Nelson

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Recorded on Impulse AS-75



④ 8. Tempo: Fast

The musical score is written for a 7-piece combo. The staves are labeled from top to bottom: Sax., Alto, Tenor, Bar., Drums, Bass, and Perc. The score is in 4/4 time and features a complex arrangement of saxophone parts, including a prominent solo for the Tenor saxophone. The Drums and Bass parts provide a steady rhythmic foundation. The score is written in a standard musical notation style with various musical symbols, including notes, rests, and dynamic markings.

Blues & The Abstract Truth

②

(Repeat)

Voc. Alto Tenor Bass Drums Bass Rb.

③

Voc. Alto Tenor Bass Drums Bass Rb.

Blues & The Abstract Truth

④ (Solo - saxophone)

Handwritten musical score for a solo saxophone piece, labeled ④. The score is written on seven staves. The first four staves are for the saxophone, and the last three are for piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part consists of chords and single notes, providing a harmonic foundation for the saxophone solo.

⑤

Handwritten musical score for a solo saxophone piece, labeled ⑤. The score is written on seven staves. The first four staves are for the saxophone, and the last three are for piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part consists of chords and single notes, providing a harmonic foundation for the saxophone solo.

Blues & The Abstract Truth

⑤

Voc. *(Vocals, Alto, Tenor, Bass in harmony)*

Alto

Tenor

Bass

Piano

(Solo)

⑥

Voc. *(Vocals, Alto, Tenor, Bass in harmony)*

Alto

Tenor

Bass

Piano

(Solo)

(Key: D major)

World Radio History

	Dm ^{II}	Dm ^{II}	F ⁹	Bb ⁹	A7b ⁹	D7 ⁹ ...	G ^{II}	C ^{II}
tenor.								
alto	Am ^{II}	Am ^{II}	C ⁹	F ⁹	E7b ⁹	A7b ⁹	G ^{II}	G ^{II}
tenor								
bass.	Am ^{II}	Am ^{II}	C ⁹	F ⁹	E7b ⁹	A7b ⁹	G ^{II}	G ^{II}
Dance.								
voices	Cm ^{II}	Cm ^{II}	Eb ⁹	Ab ⁹	G7b ⁹	C7b ⁹	B ^{II}	B ^{II}
harp	Cm ^{II}	Cm ^{II}	Eb ⁹	Ab ⁹	G7b ⁹	C7b ⁹	B ^{II}	B ^{II}

Blues & The Abstract Truth

⑩

Tenor: Bb9
 Auto: Bb9
 Tenor: Bb9
 Bass: Bb9
 Drums: Bb9
 Bass: Bb9
 Rhythm: Bb9

⑪

Tenor: Bb9
 Auto: Bb9
 Tenor: Bb9
 Bass: Bb9
 Drums: Bb9
 Bass: Bb9
 Rhythm: Bb9

(CODA)
 (Let it breathe)

AN INDEX TO DOWN BEAT 1968

A = Feature Article
N = News Story
P = Potpourri
RR = Record Review
* = Reissue

ABRAMS, RICHARD *Levels and Degrees of Light*, RR, Nov. 14, p. 20.
ADDERLEY, CANNONBALL *74 Miles Away—Walk Tall*, RR, Jan. 25, p. 29.
ADDERLEY, NAT *Natural Soul*, RR, July 11, p. 26; *You, Baby*, RR, Dec. 12, p. 23.
AEBERSOLD, JAMEY Jazz Teacher, A, Sept. 19, p. 21.
AFTER SUCH KNOWLEDGE (Column) Dec. 26, p. 54.
ALEXANDER, MONTY *Zing!*, RR, Oct. 17, p. 22.
ALLEN, HENRY (RED) *The College Concert of Pee Wee Russell and Henry Red Allen*, RR, Jan. 25, p. 31.
ALLISON, MOSE Country Sophisticate, A, Oct. 17, p. 18.
AMMONS, GENE *Live! In Chicago*, RR, June 27, p. 24.
AMRAM, DAVID Opera Receives World Premiere, P, Aug. 8, p. 12; Autobiography Gets Swinging Send-off, N, Nov. 14, p. 13.
ANDERSON, CAT Trumpet Astronaut, A, Jan. 25, p. 17.
ARMSTRONG, LOUIS Tapes TV Show; Begins Movie, P, Feb. 22, p. 13; **Rare Items*, RR, March 7, p. 26; Smash Hit at Latin Quarter, N, June 13, p. 14; Sister Beatrice Killed by Car, N, July 11, p. 13; Dieting & Hard Work Bad Mixture for Satch, N, Oct. 31, p. 10.
ATKINS, CHET *Solo Flights*, RR, June 27, p. 24.
AWARDS The Academie du Disque Francais Awards Jazz Grand Prix to Mary Lou Williams, P, Feb. 8, p. 14; Up, Up and Away with NARAS: No Surprises, N, April 18, p. 13; French Academie du Jazz Presents Annual Awards, P, April 18, p. 15; Thornton Township H.S.'s Band Wins Governor's Trophy, P, Oct. 3, p. 14.
AYERS, ROY *Virgo Vibes*, RR, Jan. 11, p. 26.
AYLER, ALBERT *Love Cry*, RR, June 13, p. 28; *In Greenwich Village*, RR, July 11, p. 26.
BACKGROUND MUSIC (Column) Dissent Within the Ranks, Jan. 11, p. 15; No Time to Lose, March 7, p. 14; The Delta Sweetie, May 2, p. 14; Lend Them Your Ear, July 25, p. 14; A New Kind of Teacher, Oct. 17,

p. 15; Johnny Richards: In Memoriam, Nov. 28, p. 14.
BACON, LOUIS Trumpeter Dies, N, March 7, p. 13.
BAKER, CHET *Cool Burnin'*, RR, Jan. 11, p. 26; *Boppin' with the Chet Baker Quintet*, RR, June 27, p. 24.
BAKER, DAVE Heads Seminar on U. of Indiana Campus, P, Aug. 8, p. 12.
BARRON, KENNY *You Had Better Listen* (Jimmy Owens), RR, Feb. 8, p. 28.
BARTON, DEE Modern Man, A, April 18, p. 23.
BARTZ, GARY *Libra*, RR, March 21, p. 32.
BASIE, COUNT Band Joined by 2 Chicago Jazzmen, P, Feb. 22, p. 13; An American Institution, A, April 18, p. 18.
BATTLE OF THE BANDS Winners Announced, P, Aug. 8, p. 12.
BEACON STREET UNION, THE *The Eyes of the Beacon Street Union*, RR, July 11, p. 26.
BEATLES I'm Looking Through You, A, Jan. 11, p. 18.
BELLSON, LOUIS Launches New Band on West Coast, N, Jan. 25, p. 12.
BENNETT, TONY Tours with Top Big Bands, N, May 30, p. 13.
BENSON, GEORGE *Giblet Gravy*, RR, Oct. 31, p. 20.
BERKLEE SCHOOL OF MUSIC Grants Scholarship to Czech Composer Pavel Blatny, P, April 4, p. 14.
BERLIN JAZZ DAYS, A, Jan. 11, p. 23.
BIG BANDS Louis Bellson Launches New Band, N, Jan. 25, p. 12; Tony Bennett Tours with Top Big Bands, N, May 30, p. 13.
BIGARD, BARNEY Records 2 Dates for Delmark, P, March 21, p. 14.
BLACKLEY, JIM Opens Drum School in New York City, P, Feb. 22, p. 13; Swinging Scot, N, March 21, p. 15; Drum Debate, N, May 16, p. 10.
BLACKWELL, ED Well-Tempered Drummer, A, Oct. 3, p. 18.
BLATNY, PAVEL Granted Scholarship by Berklee School of Music, P, April 4, p. 14.
BLEY, PAUL Chasin' the Apple, A, May 2, p. 15; Being Together, A, Oct. 17, p. 20.
BLINDFOLD TEST Andy Williams, Jan. 11, p. 32; Jimmy Jones, Jan. 25, p. 35; Herbie Mann, Feb. 8, p. 33; James Moody, Feb. 22, p. 32; Gary Burton—Larry Coryell, Pt. 1, March 7, p. 33; Louis Hayes, March 21, p. 39; Gary Burton—Larry Coryell, Pt. 2, April 4, p. 36; Freddie Hubbard, April 18, p. 40; Bill Evans, May 2, p. 31; Sonny Simmons—Prince Lasha, May 16, p. 33; Aretha Franklin, May 30, p. 33; Miles Davis, Pt. 1, June 13, p. 34; Miles Davis, Pt. 2, June

27, p. 33; Jerome Richardson, July 11, p. 33; Roland Kirk, Pt. 1, July 25, p. 39; Roland Kirk, Pt. 2, Aug. 8, p. 28; Thad Jones-Mel Lewis, Pt. 1, Sept. 5, p. 28; Thad Jones-Mel Lewis, Pt. 2, Sept. 19, p. 26; Duke Pearson, Oct. 17, p. 31; O.C. Smith, Oct. 31, p. 26; Toshiko Akiyoshi, Nov. 14, p. 28; Sonny Criss, Nov. 28, p. 30; Craig Hundley, Dec. 12, p. 34; Dave Holland, Dec. 26, p. 36.
BLUES 'N' FOLK (Record Reviews) Muddy Waters, *More Real Folk Blues*; Howlin' Wolf, *More Real Folk Blues*; *Various Artists, *Memphis and the Delta—1950s*; *Various Artists, *Texas Blues*; *Various Artists, *Blues Roots/Chicago—The 1930s*, Sept. 5, p. 26. Buddy Guy, *A Man and the Blues*; Junior Wells, *You're Tuff Enough*; Otis Spann, *The Bottom of the Blues*; Muddy Waters—Bo Diddley—Little Walter, *Super Blues*; Various Artists, *Encore Chicago Blues*; Various Artists, *Heavy Heads*, Nov. 28, p. 28.
BOCAGE, PETER Trumpeter-Violinist Dies, N, Feb. 8, p. 14.
BOHANNON, STEVE Drummer-Organist Killed in Auto Accident, N, Dec. 12, p. 14.
BOOK REVIEWS *New Orleans Jazz: A Family Album*; *Mojo Hand*, Feb. 8, p. 39. *Louis Armstrong: I Paid My Dues: Good Times . . . No Bread*, March 7, p. 37. *Early Jazz: Its Roots and Musical Development*, May 30, p. 26.
BOOKER T. To Score Feature Film, N, Oct. 17, p. 13.
BOWIE, LESTER *Numbers 1&2*, RR, May 2, p. 26.
BRADFORD, ALEX The Gospel Truth, A, May 30, p. 17.
BRAND, DOLLAR African Wayfarer, A, April 4, p. 18; Leaves U.S.A., Finds Europe Warmer, N, July 25, p. 10.
BRAXTON, ANTHONY *Three Compositions of New Jazz*, RR, Nov. 14, p. 20.
BRECKER, RANDY Joins Horace Silver, P, May 30, p. 15.
BRONSTEIN, DON Jazz Photographer Dies, N, May 30, p. 14.
BROOKMEYER, BOB Reunion (Jimmy Giuffre), A, Jan. 25, p. 15; Makes Move from New York to Los Angeles, P, Dec. 12, p. 15.
BROOKS, HARVEY Pianist Dies, N, Aug. 8, p. 12.
BROWN, JAMES James Brown's Bag, A, Oct. 31, p. 13.
BROWN, MARION Enjoying Stay in Europe, P, March 21, p. 14; Studying Classical Guitar, P, June 27, p. 15; *Three for Shepp*, RR, Aug. 22, p. 26; Tours Germany with Group, Selected to Compose Score for Film, P, Nov. 14, p. 13.

BROWN, MEL *The Wizard*, RR, Sept. 19, p. 22.

BRUBECK, DAVE Cincinnati Bow for Brubeck's Oratorio, N, Feb. 22, p. 9; *The Last Time We Saw Paris*, RR, Oct. 17, p. 22.

BUDIMIR, DENNIS *A Second Coming*, RR, June 27, p. 24.

BURNES, ROY Leaves Joe Bushkin to Form Own Trio, P, May 16, p. 10.

BURRELL, KENNY *A Generation Ago*, RR, March 21, p. 32; *Blues—The Common Ground; Ode to 52nd Street*, RRs, July 25, p. 22.

BURTON, GARY *Lofty Fake Anagram*, RR, April 18, p. 37; *Upward Bound*, A, Aug. 8, p. 14; *Gary Burton Quartet Concert; A Genuine Tong Funeral*, RRs, Dec. 25, p. 26.

BUTTERFIELD, BILLY *Bobby/Billy/Brasil* (Bobby Hackett), RR, Aug. 22, p. 26.

BUTTERFIELD, PAUL *In My Own Dream*, RR, Oct. 31, p. 20.

BYARD, JAKI *Live! The Jaki Byard Quartet*, RR, Feb. 8, p. 28; *On the Spot!*, RR, March 21, p. 32; "Bash It!", A, July 11, p. 22.

BYRD, CHARLIE *More Brazilian Byrd*, RR, Jan. 25, p. 30; *On Far East Tour for State Dept.*, N, May 2, p. 10.

BYRD, DONALD *Blackjack*, RR, June 27, p. 26; *Conducts N.C. College Seminar*, N, Sept. 19, p. 13.

BYSTANDER (Column) All You Need to Know, Feb. 8, p. 15; Charles Mingus: Unfinished Business, Feb. 22, p. 10; Right, Left and Center, April 4, p. 13; Some Thoughts on Influence, April 18, p. 15; Blues for Serge Chaloff, May 16, p. 10; Who's Promoting What?, June 27, p. 15; Loved Your Book, Aug. 8, p. 13; The Novelist and the Hornman, Sept. 5, p. 14; The Largesse of Art, Sept. 19, p. 14; A Different Columnist, Oct. 31, p. 12; Burnt Cork Again, Dec. 12, p. 15.

CANNED HEAT A Look Back to the Future, A, June 13, p. 21.

CAPP, FRANK Studio Swinger, A, March 21, p. 22.

CARTER, BENNY Fronts All-Star Quintet, P, Feb. 8, p. 14; Fills In for Harry Carney, P, Feb. 22, p. 13.

CAUGHT IN THE ACT (In-person Reviews) Prague Jazz Festival; Toshiko Akiyoshi; Various Artists; Salvation; Spontaneous Music Ensemble/Derek Bailey, Jan. 11, p. 34. Roy Eldridge; Herb Drury/St. Louis Symphony; Warren Luening, Jan. 25, p. 36. Coleman Hawkins; Stuff Smith Memorial; Dud Bascomb/Etta Jones; Stan Getz; Tommy Vig; Stephane Grappelly/Memphis Slim; Elvin Jones, Feb. 8, p. 26. Don Ewell Benefit Concert; Benny Carter; Vi Redd;

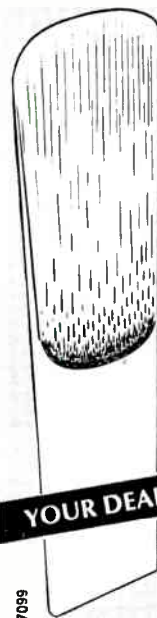
Nathan Davis, Feb. 22, p. 24. The Staple Singers; The Jazz Crusaders; Joe Pass, March 7, p. 34. Diana Ross and the Supremes; Robin Kenyatta; Art Hodes; Hazel Scott, March 21, p. 40. Shelly Manne-Ray Brown-Michel Legrand; Jazz for Flower People; Art Simmons—Aaron Bridgers; Procol Harum, April 4, p. 37. Los Angeles Neophonic Orchestra; Boston Globe Jazz Festival, April 18, p. 41. Ornette Coleman; The Chambers Brothers; Gary Burton; Rufus Harley, May 2, p. 32. John Handy—Bill Evans; Ahmed Abdul-Malik; Lateef—Lynne—Gillespie; Graham Collier, May 16, p. 34. Cecil Taylor; Don Ellis; The New Jazz Orchestra of Las Vegas; The Jazz Giants; Los Angeles Neophonic Orchestra, May 30, p. 34. Second Annual Jazz Festival; Archie Shepp Sextet, June 13, p. 36. Intercollegiate Jazz Festival; Freddie Hubbard Quartet; Jefferson Airplane/Grateful Dead, June 27, p. 34. Aretha Franklin; David Baker; Andrew Hill; Haywood Henry; Los Angeles Neophonic Orchestra; Horace Silver Quintet/Intercollegiate Jazz Review, July 11, p. 34. Jackie & Roy; Roscoe Mitchell; Marian McPartland; Don Heckman's Electric Music Machine; Larry Young, July 25, p. 29. Pennsylvania Dutch Jazz Festival; Chuck Israels; Gil Evans; Duke Ellington—Tony Bennett; Andre Previn, Aug. 8, p. 29. Craig Hundley, Aug. 22, p. 50. Ornette Coleman/Jazz Scene '68; Irene Reid; The Circus, Sept. 5, p. 30. Kaleidoscope/Youngbloods/Steve Miller Band, Sept. 19, p. 28. Antibes Jazz Festival; Sonny Rollins Quartet; Ray Nance Septet; Pittsburgh Jazz Festival; Walter Bishop Trio, Oct. 3, p. 29. Bill Evans; Gene Shaw; Don Ewell; Lionel Hampton, Oct. 17, p. 32. Otis Spann/Muddy Waters/Big Joe Williams; Buddy Guy Blues Band; Preservation Hall Jazz Band; Ernie Farrow, Oct. 31, p. 27. Lennie Tristano; Tommy Vig; Bobby Hackett/Vic Dickenson; Stanford Summer Rock Concert, Nov. 4, p. 30. Randy Weston; Ella Fitzgerald; Archie Shepp, Nov. 28, p. 32. Freddie Hubbard; Earl Grubbs' Visitors; Donovan; John Tchicai and Cadentia Nova Danica; Don Cherry, Dec. 12, p. 31. Roy Eldridge—Richie Kamuca; Buddy Rich Orchestra, Dec. 26, p. 38.

CHARLES, RAY Sues *Jet* Magazine, N, Jan. 25, p. 12; Cited by President's Council for the Arts and Humanities; Praise from Two Beatles, P, April 4, p. 14; Raelets Walk Out on Charles, N, Sept. 19, p. 13.

CHASIN' THE APPLE, A, May 2, p. 15.

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- Swedish Government, P, May 30, p. 15.
- CHICAGO'S THEATRICAL CHEER** CLUB Echoes of Spring, N, Nov. 28, p. 12.
- CLEVELAND, JAMES** The Gospel Truth, A, May 30, p. 17.
- COLE, NAT KING** Still Rules Record Roost, N, Jan. 11, p. 13.
- COLEMAN, EARL** *Love Song*, RR, Nov. 14, p. 20.
- COLEMAN, ORNETTE** And Shelly Manne Help L.A. Festival, N, Jan. 25, p. 12; Premieres New Work in London Concert, P, April 4, p. 14; *The Music of Ornette Coleman*, RR, Nov. 14, p. 21.
- COLLEGIATE JAZZ FESTIVALS** Quinnipiac College Joins Festival Parade, N, Jan. 25, p. 12; Tenth Festival at Notre Dame Ushered in by William Russo's Concert, P, Feb. 22, p. 13; Mobile College Fest Picks Loyola U. Band, N, April 4, p. 13; Jazz Goes to College, A, May 2, p. 22; Two College Festivals Select IJF Finalists, N, May 16, p. 9; Salt Lake City Festival Picks IJF Contenders, N, May 30, p. 13; Intercollegiate Jazz Fest Set for June 20, N, June 13, p. 13; Intercollegiate Jazz Festival 1968, A, Aug. 8, p. 21; Intercollegiate Fest Deadline Approaching, N, Dec. 12, p. 13.
- COLLEGIATE NEOPHONIC** Begins Third Season, N, March 7, p. 12.
- COLOMBY, BOBBY** Open Ears, A, March 21, p. 25.
- COLTRANE, JOHN** *Expression*, RR, March 7, p. 26; *Om*, RR, May 2, p. 26; Impulse/Mrs. Coltrane in Legacy Agreement, N, Sept. 5, p. 13.
- JOHN COLTRANE JAZZ ASSOCIATION** Baltimore Brings Jazz to Black Youngsters, N, Dec. 26, p. 13.
- CONCERTS** Carnegie Jazz Series Starts Second Season, N, Jan. 11, p. 13; Duke Ellington Gives Free Concert for Seattle School Kids, N, Jan. 25, p. 13; Concert to Benefit Imprisoned Greek Artists Held in Boston, P, Jan. 25, p. 13; Cincinnati Bow for Brubeck's Oratorio, N, Feb. 22, p. 9; Second Swing Era Tour Makes European Scene, N, Feb. 22, p. 9; Schlitz Backs Concert Tour, N, April 4, p. 10; Sun Ra and His Space Arkestra Presented in Carnegie Hall, P, April 18, p. 15; Tony Bennett Tours with Top Big Bands, N, May 30, p. 13; Jimmy Giuffre, Gil Evans in Whitney Museum Series, N, May 30, p. 13; George Wein Presents Unusual Concert, P, May 30, p. 14; Owners of Rock Clubs Stage Free Concert, P, June 13, p. 14; Central Park Concerts OK; Museum Slights Jazz, N, July 11, p. 10; Special Concerts to be Held at Newport, P, July 11, p. 12; Museum of Modern Art's *Jazz in the Garden* Reveals New Line-up, P, July 25, p. 13; Jazz Goes to Bat for Robinson Rights Drive, N, Aug. 22, p. 13; Free Seattle Concerts Attended by Thousands, N, Oct. 3, p. 12; Schlitz Salute a Hit; '69 Expansion Planned, N, Oct. 17, p. 13; Strayhorn Scholarship Fund Gets Big Sendoff, N, Nov. 28, p. 12.
- CONOVER, WILLIS** New Role: Composer-Performer, N, Feb. 22, p. 9.
- COOK, WILLIE** Back with Ellington, P, Nov. 14, p. 13.
- COOPER, BOB** Saxophonist Scheduled for Surgery, P, Aug. 8, p. 12.
- COREA, CHICK** *Tones for Joan's Bones*, RR, Dec. 12, p. 23.
- CORYELL, LARRY** Leaves Gary Burton for Herbie Mann, P, Sept. 19, p. 14.
- COUNTRY JOE AND THE FISH** Improvisers, A, Sept. 5, p. 21.
- CREAM** Trippin' (Jefferson Airplane), A, July 25, p. 15.
- CRISS, SONNY** *Up, Up and Away*, RR, May 16, p. 26; *Sonny's Dream; The Beat Goes On!*, RRs, Dec. 26, p. 26.
- CRITICS POLL** Results, Aug. 22, p. 15.
- CUTSHALL, CUTTY** Trombonist Dies, N, Oct. 3, p. 13.
- CUTTING SESSION, THE**, A, March 7, p. 18.
- DAVERN, KENNY** Overdue, A, May 16, p. 23.
- DAVIS, EDDIE (LOCKJAW)** *Love Calls* (Paul Gonsalves), RR, May 16, p. 26.
- DAVIS, MILES** *Sorcerer*, RR, Jan. 25, p. 29; *Miles in the Sky*, RR, Oct. 3, p. 24; Takes New Bride, N, Nov. 14, p. 10.
- DAVIS, RICHARD** *Heavy Sounds* (Elvin Jones), RR, Sept. 5, p. 22.
- DEE, AMY** Brings Jazz to Philadelphia Area High Schools, N, April 4, p. 15.
- DE PARIS, WILBUR** Dr. Christiaan Barnard Devoted Fan, N, Feb. 22, p. 14.
- DESMOND, PAUL** Signs with A&M, P, Oct. 3, p. 14.
- DONALDSON, LOU** *Mr. Shing-A-Ling*, RR, May 2, p. 27.
- DORHAM, KENNY** No Bells and Beads, A, Sept. 19, p. 20.
- DRAPER, HAROLD (HAP)** Pianist-Vocal Coach Dies, N, Jan. 11, p. 13.
- DUNCAN, HANK** Pianist Dies, N, Aug. 8, p. 12.
- ECKSTINE, BILLY** Made Encino, Calif.'s Ambassador of Good Will, P, March 7, p. 13.
- EDUCATION** Jazz Proliferates in N.Y. School System, N, March 7, p. 12; Pianist Amy Dee's Trio Brings Jazz to Philadelphia Area High Schools, N, April 4, p. 15; *DB* Jazz Scholarship Winners Announced, N, May 16, p. 9; Alec Wilder Appointed Professor of Music at U. of Wis., P, May 30, p. 15; Jazz Goes to School, A, June 13, p. 16; Research Conference at Rutgers University, N, June 27, p. 14; Ulysses Kay Appointed Music Prof at Hunter, P, June 27, p. 15; *DB* Announces Summer Scholarship Winners, N, July 11, p. 10; Ludwig Sponsored 1st International Percussion Symposium, P, July 25, p. 13; Dave Baker Heads Seminar on U. of Indiana Campus, P, Aug. 8, p. 12; Donald Byrd Conducts N.C. College Seminar, N, Sept. 19, p. 13; The State of Jazz Education (Oliver Nelson), A, Sept. 19, p. 16; Bright Future (Ladd McIntosh), A, Sept. 19, p. 18; No Bells and Beads (Kenny Dorham), A, Sept. 19, p. 20; Jazz Teacher (Jamey Aebersold), A, Sept. 19, p. 21; Ntl. Stage Band Camps Wrap Up Biggest Year, N, Oct. 3, p. 12; Strayhorn Scholarship Fund Gets Big Sendoff, N, Nov. 28, p. 12.
- EDWARDS, TEDDY** *It's All Right!*, RR, May 16, p. 26.
- ELDRIDGE, ROY** Unveils New Quintet, P, Jan. 11, p. 14.
- ELLINGTON, DUKE** A Swinging Birthday: Sinatra Meets Duke, N, Jan. 25, p. 12; A Hit with Seattle School Kids, N, Jan. 25, p. 13; Premieres New *Concert of Sacred Music*, P, Feb. 22, p. 13; Ellington Marches On, A, March 21, p. 18; *Soul Call*, RR, April 18, p. 32; *Francis A. & Edward K.* (Frank Sinatra), RR, April 18, p. 32; Inside Ellington, A, July 25, p. 20; "... And His Mother Called Him Bill", RR, July 25, p. 22; Dedicates Pool to Billy Strayhorn, P, Sept. 19, p. 13; "Otra, Otra": Ellington Conquers Latin America, A, Dec. 12, p. 16.
- ELLINGTON, MERCER** Inside Ellington—A Talk With, A, July 25, p. 20.
- ELLIS, DON** *Electric Bath*, RR, Aug. 8, p. 23; *Shock Treatment*, RR, Sept. 19, p. 22.
- ELMAN, ZIGGY** Trumpeter Dies, N, Aug. 8, p. 12.
- ERVIN, BOOKER** *The Trance*, RR, Feb. 22, p. 26; The Good Book—An Interview with, A, March 7, p. 23; *Booker 'N' Brass*, RR, Sept. 19, p. 22; *Heavy!!!*, RR, Nov. 14, p. 21.
- EUROPEAN JAZZ FEDERATION** First One Formed, N, Jan. 25, p. 12.
- EVANS, GIL** And Jimmy Giuffre in Whitney Museum Series, N, May 30, p. 13.
- FARLOW, TAL** Chasin' the Apple, A, May 2, p. 15; The Octopus Returns, A, June 27, p. 19.
- FARMER, ART** *The Art Farmer Quintet Plays the Great Jazz Hits*, RR, May 16, p. 28.
- FARRELL, JOE** Twice Blessed, A, May 16, p. 16.

FAVRE, PIERRE Swiss Drummer Sees USA on Cymbal Ride, N, Oct. 3, p. 12.

FEATHER'S NEST (Column) Hope for the Clubs, Jan. 25, p. 14; Notes from All Over, March 21, p. 15; Jim Crow Flies West, May 30, p. 14; Go West, Jazzman!, July 11, p. 14; Echoes of Monterey, Nov. 14, p. 14.

FELDMAN, VICTOR *The Venezuelan Joropo*, RR, May 16, p. 28.

FESTIVALS Pittsburgh Jazz Fest to be Sponsored by Catholic Youth Organization, P, Jan. 11, p. 14; European Impressions, A, Jan. 11, p. 20; Berlin Jazz Days, A, Jan. 11, p. 23; Coleman, Manne Help L.A. Festival, N, Jan. 25, p. 12; Free Jazz Featured in German Festival, N, Feb. 8, p. 14; Newport Goes Indian; Jazz, Folk Dates Set, N, Feb. 22, p. 9; Dixieland Festival at Monterey in May, N, March 21, p. 13; Schlitz Backs Special Feature Scheduled for Newport, N, April 4, p. 10; Major Jazz Festival at Hampton Institute, N, April 4, p. 10; List of Stars Slated for International Jazz Festival in New Orleans Growing, P, April 4, p. 14; Good Sounds in Store at Berkeley Jazz Fest, N, April 18, p. 13; Cradle of Jazz Will Rock Again in Spring, N, April 18, p. 13; Jazz Birthday Party for Charlotte, N.C., N, April 18, p. 13; Monterey Pop Festival Awaits Final Approval, N, May 2, p. 10; Big Summer Festival Set for Philadelphia, N, May 2, p. 10; One-night Jazz Fest at Fordham University, P, May 2, p. 13; Newport Schedules Star-Studded Program, N, May 16, p. 9; No Pop at Monterey: Producers Blame City, N, May 30, p. 13; Round Two for Laurel; Top Artists Scheduled, N, June 12, p. 13; Newport Jazz Fest Travels South to Mexico, P, June 13, p. 14; George Wein Presents Pre-Concert at Hampton Institute, P, June 13, p. 14; Swiss Resort (Montreux) to Host Second Jazz Festival, N, June 27, p. 14; K.C. Jazz Fans Make Marathon Bash a Hit, N, June 27, p. 14; Mainstream Fare for Pennsylvania Dutch Fest, N, June 27, p. 14; Ragtime Fest Held in St. Louis, P, June 27, p. 14; Newport, New York & Laurel Fests' Line-ups Announced, N, July 11, p. 10; New Orleans '68 Jazzfest, A, July 11, p. 17; Line-up Announced for Britain's Cambridge Jazz Fest, P, July 25, p. 13; Festival of Indian Music Held in Boston, P, July 25, p. 13; Mexican Diary, A, July 25, p. 17; Montreux, A, Aug. 8, p. 19; Newport's Best Year: Turnout Tops 50,000, N, Aug. 22, p. 13; Hampton Fest Hailed As Southern Milestone, N, Aug. 22, p. 13; Spotlight on Singers at Monterey, N, Sept. 5,

p. 13; Newport Roundup, A, Sept. 5, p. 16; Jazz-on-an-Island Festival Held in Belgium, P, Sept. 19, p. 14; New Orleans Fest Goes Annual; Names Conover, N, Oct. 3, p. 12; Prague Jazz Fest Victim of Occupation, N, Oct. 31, p. 10; U.S. Jazz & Blues Stars Invade Europe (Newport in London & Berlin Fests), N, Oct. 31, p. 10; Tulsa Is New Addition to Jazz Festival List, N, Oct. 31, p. 10; Blues Outclasses Rock at Sky River Festival (Sultan, Wash.), N, Oct. 31, p. 11; Memo from Monterey, A, Nov. 14, p. 15; Wailin' at Vail: Colorado's Jazz Party, A, Nov. 28, p. 20; London's Jazz Expo '68 a Hit; Draws 32,000, N, Dec. 12, p. 13; Miami Pop Festival Set for Dec., N, Dec. 26, p. 13; Jazz Expo '68, A, Dec. 26, p. 22.

FIRST CHORUS, THE (Column) June 27, p. 4; July 11, p. 4; July 25, p. 4; Aug. 8, p. 6; Aug. 22, p. 4; Sept. 5, p. 4; Sept. 19, p. 6; Oct. 3, p. 6; Oct. 17, p. 4; Oct. 31, p. 6; Nov. 14, p. 4; Nov. 28, p. 6; Dec. 12, p. 4; Dec. 26, p. 4.

FITZGERALD, ELLA Gave First Concert in Budapest; Toured Europe, P, April 4, p. 14; Accepts Honorary Chairmanship of Martin Luther King Foundation, P, June 27, p. 15.

FOURTH STREAM, THE *White Field*,

RR, May 16, p. 29.

FRANKLIN, ARETHA Lady Soul, A, Aug. 8, p. 16.

FRANZELLA, SAL Clarinetist Dies, N, Dec. 26, p. 13.

FREEMAN, BUD Bounces Back, N, May 16, p. 13.

FRENCH ACADEMIE DU JAZZ Presents Annual Awards, P, April 18, p. 15.

FREY, SID Founder-Former President of Audio Fidelity Records Dies, N, March 7, p. 13.

FROM THE TOP (Stage Band Arrangement Reviews) *Bored Walk; Two Bits*, Nov. 14, p. 35.

GADDY, CHRISTOPHER Young Pianist Dies, N, April 18, p. 14.

GAILLARD, SLIM Found, A, June 27, p. 23.

GARNER, ERROLL Opens 1st Night Club Booking in New Orleans, P, Feb. 22, p. 13; Swings Through Busy Spring, N, June 13, p. 13; Reward Offered for Lost Garner Scores, N, Sept. 19, p. 13; *Up in Erroll's Room*, RR, Oct. 17, p. 22.

GETZ, STAN *Voices*, RR, Jan. 11, p. 26; *At Tanglewood* (Boston Pops), RR, March 21, p. 34; *Preservation*, RR, April 4, p. 30.

GIBBS, TERRY At Helm of New TV Show's Music, N, Feb. 22, p. 10.

GILLESPIE, DIZZY *Swing Low, Sweet*

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THE PRIDE OF THE PROFESSIONALS: LA VOZ.



- Cadillac*, RR, Jan. 25, p. 30.
- GIUFFRE, JIMMY Reunion (Bob Brookmeyer), A, Jan. 25, p. 15; And Gil Evans in Whitney Museum Series, N, May 30, p. 13.
- GOLDIE, DON Heads Novel Ensemble in Miami Beach, P, Feb. 22, p. 13.
- GOLDSTON, CHRISTOPHER (HAPPY) Drummer Dies, N, May 2, p. 10.
- GONSALVES, PAUL *Love Calls* (Lockjaw Davis), RR, May 16, p. 26.
- GONZALES, BABS Slated for Dutch Tour, P, May 30, p. 15; Comings and Goings of Jazz Expatriates, N, Oct. 17, p. 13.
- GOODMAN, BENNY Celebrates 30th Anniversary of Carnegie Hall Concert, A, March 7, p. 20; **An Album of Swing Classics*, RR, Nov. 28, p. 24.
- GORDON, DEXTER Plans to Obtain Danish Citizenship, P, May 30, p. 15.
- GOSPEL The Gospel Truth, A, May 30, p. 17.
- GOVERNMENT Clark Terry Sere-nades Lady Bird and Mayor Hatcher, N, Feb. 8, p. 14; The National Council on the Arts Awards Hunter College Grant for Concert Series, P, Feb. 8, p. 14; *Swinging for State: More Jazz Tours in '68*, N, Feb. 22, p. 9; Charlie Byrd Tours Far East for State Dept., N, May 2, p. 10; Buddy Rich Slapped by Uncle Sam for Income Tax Goof, N, May 2, p. 10; Lee Shipper Combo Starts Africa Tour for State, N, May 16, p. 9; Breakthrough for Jazz: U.S. Grants in Offing, N, June 27, p. 14; Jim Cullum's Happy Jazz Band Performs for President, P, July 11, p. 13; Thornton Township H.S.'s Band Wins Governor's Trophy at Ill. State Fair, P, Oct. 3, p. 14.
- GRANZ, NORMAN Sells Personal Picassos, P, June 27, p. 15.
- GRAVES, MILFORD *Nommo* (Don Pullen), RR, Nov. 14, p. 22.
- GREEN, BYRDIE *I Got It Bad*, RR, April 4, p. 30.
- GREENE, KELLIE Color Her, A, July 25, p. 19.
- GRENNARD, ELLIOTT Jazz Writer Dies, N, Nov. 14, p. 13.
- GREY, AL Playing from the Heart, A, Jan. 25, p. 27.
- GRUNTZ, GEORGE *Noon in Tunisia*, RR, Oct. 31, p. 21.
- GRYCE, GIGI Comings and Goings of Jazz Expatriates, N, Oct. 17, p. 13.
- GUARNIERI, JOHNNY New Bag, A, May 2, p. 25.
- GUESNON, GEORGE (CREOLE GEORGE) Banjoist-Guitarist-Singer Dies, N, July 11, p. 13.
- GUY, BUDDY Doing It Right, A, Oct. 31, p. 19.
- HACKETT, BOBBY *Bobby/Billy/Bra-sil* (Billy Butterfield), RR, Aug. 22, p. 26.
- HAHN, JERRY *Ara-Be-In*, RR, April 18, p. 38.
- HAIG, ALAN Charged with Murder of Wife, N, Nov. 28, p. 12.
- HALE, MALCOLM Guitarist-Trombonist-Vocal Arranger with Spanky and Our Gang Dies, N, Dec. 12, p. 14.
- HALL, JUANITA Singer-Actress Dies, N, April 18, p. 14.
- HAMILTON, JIMMY Quits Duke After 26 Years, N, Aug. 22, p. 13.
- HAMPTON, LIONEL *Newport Up-roar!*, RR, March 7, p. 28.
- HANCOCK, HERBIE *Speak Like a Child*, RR, Oct. 17, p. 22.
- HANDY, CAP'N JOHN *Very Handy!*; *New Orleans and the Blues*, RRs, Dec. 26, p. 30.
- HANDY, JOHN Reunited with Mike White in New Group, P, April 18, p. 14; Teaching at San Francisco State, N, Dec. 12, p. 15.
- HARRIOTT, JOE *Indo-Jazz Fusions: The Joe Harriott-John Mayer Double Quintet*, RR, July 25, p. 24.
- HARRIS, BILL Acoustic Maverick, A, June 27, p. 21.
- HARRIS, EDDIE *The Electrifying*, RR, May 2, p. 27; *Plug Me In*, RR, Oct. 3, p. 24.
- HAVENS, RICHIE Brooklyn Troubador, A, Feb. 8, p. 21.
- HAWES, HAMPTON And Martial Solal Join Hands in Piano Team, N, March 21, p. 13; *Hamp's New Blues*, A, Oct. 17, p. 16; *Hamp's Piano*, RR, Dec. 12, p. 23.
- HAWKS, BILLY *More Heavy Soul!*, RR, Aug. 8, p. 23.
- HAZEL, MONK Drummer-Cornetist-Mellophonist Dies, N, May 2, p. 10.
- HEATH, ALBERT European Windows (Phil Woods), A, Nov. 28, p. 18.
- HENDERSON, JOE *The Kicker*, RR, May 2, p. 27.
- HENDERSON, ROSA Singer Dies, N, May 30, p. 14.
- HENDERSON, WAYNE *People Get Ready*, RR, Jan. 25, p. 30.
- HENDRIX, JIMI An Experience, A, April 4, p. 19; *Axis: Bold as Love*, RR, May 2, p. 27; Refused by Carnegie Hall, P, Dec. 26, p. 14; *Flash-ing* (Curtis Knight), RR, Dec. 26, p. 30.
- HERMAN, WOODY Woodchopper's Ball, A, April 18, p. 21.
- HESS, OTTO Jazz Photographer Dies, N, May 30, p. 14.
- HIGGINS, BILLY Drum Love, A, March 21, p. 27.
- HILL, ANDREW *Andrew!*, RR, July 11, p. 27.
- HINES, EARL *Blues & Things* (Jimmy Rushing), RR, May 16, p. 29; *Swing's Our Thing* (Johnny Hodges), RR, Dec. 26, p. 31.
- HODES, ART Named Citizen of Achievement, P, Sept. 19, p. 14.
- HODGES, JOHNNY *Don't Sleep in the Subway: Triple Play*, RRs, May 30, p. 28; *Swing's Our Thing* (Earl Hines), RR, Dec. 26, p. 31.
- HOLMES, RICHARD (GROOVE) *Get Up and Get It!*, RR, Aug. 22, p. 26.
- HOOKE, JOHN LEE Me and the Blues, A, Oct. 3, p. 15.
- HORN, PAUL To Produce & Score Documentary in India, P, April 18, p. 14.
- HUBBARD, FREDDIE *Backlash*, RR, Jan. 11, p. 26; *High Blues Pressure*, RR, Sept. 19, p. 23.
- HYDE, DICK Unveils Contra-Contrabass Trumpet, N, March 21, p. 16.
- IAN, JANIS In Love with Janis, A, April 4, p. 16.
- JACKSON, MAHALIA The Gospel Truth, A, May 30, p. 17.
- JACKSON, WILLIS *Tell It . . .*, RR, Jan. 25, p. 31.
- JACOBS, MARION WALTER Singer-Harmonica Player Little Walter Dies, N, April 4, p. 10.
- JACQUET, ILLINOIS *Bottom's Up*, RR, Oct. 3, p. 24.
- JAFF-IN (Humor) Sept. 5, p. 15.
- JAMES, HARRY Marries Showgirl, P, Feb. 8, p. 14.
- JAMES, LEWIS Bassist Dies, N, Jan. 11, p. 13.
- JARMAN, JOSEPH *Song For*, RR, May 16, p. 30.
- JARRETT, KEITH *Life Between the Exit Signs*, RR, July 11, p. 27.
- JARVIS, JANE Post-Season Baseball Notes, N, Nov. 28, p. 13.
- JAZZ AUDIENCE Behavior: Some Sour Notes, A, Feb. 8, p. 24.
- JAZZ COMPOSER'S ORCHESTRA To Issue Own Albums, N, Aug. 8, p. 11; *The Jazz Composer's Orchestra*, RR, Oct. 31, p. 21.
- JAZZ EXPATRIATES Comings and Goings, N, Oct. 17, p. 13; European Windows (Albert Heath, Phil Woods), A, Nov. 28, p. 18.
- JAZZ EXPO '68 A Hit, Draws 32,000, N, Dec. 12, p. 13; Ten Swinging Nights In London Town, A, Dec. 26, p. 22.
- JAZZ FILMS Documentary on Charles Mingus Scheduled to be Shown, P, May 30, p. 15; New Jazz Films Focus on Mingus and Lloyd, N, July 11, p. 10; Film Review: Mingus, Oct. 3, p. 13; Booker T. of MGs to Score Feature Film, N, Oct. 17, p. 13.
- JAZZ GIANTS *The Jazz Giants*, RR, Dec. 12, p. 23.
- JAZZ HISTORY The Cutting Session, A, March 7, p. 18.
- JAZZ IN AFRICA Lee Shipper Combo Starts Africa Tour for State, N, May

- LYTLE, JOHNNY *The Sound of Velvet Soul*, RR, May 30, p. 28.
- MABERN, HAROLD *A Few Miles from Memphis*, RR, Oct. 17, p. 24.
- MAGIC SAM *West Side Soul*, RR, Nov. 14, p. 23.
- MAINIERI, MIKE *Insight*, RR, Oct. 3, p. 25.
- MANCE, JUNIOR *I Believe to My Soul*, RR, May 30, p. 28.
- MANCINI, HENRY *Cherry in Flute Salad*, N, March 21, p. 16.
- MANHATTAN BRASS CHOIR *Praise to the Living God*, RR, March 7, p. 29.
- MANN, HERBIE *The Herbie Mann String Album*, RR, April 4, p. 31; *The Wailing Dervishes*, RR, June 13, p. 30; *Windows Opened*, RR, Sept. 5, p. 22; *Forms New Firm*; *Debuts Show Package*, N, Nov. 14, p. 13; *The Family of Mann*, A, Nov. 28, p. 15.
- MANNE, SHELLY And Ornette Coleman *Help L.A. Festival*, N, Jan. 25, p. 12; *Jazz Gunn*, RR, Feb. 8, p. 28.
- MANNING, DON *Leads Unusual Big Band in Reno*, P, May 2, p. 13.
- MARCUS, STEVE *Tomorrow Never Knows*, RR, April 18, p. 37.
- MARK, SID *Disc Jockey Celebrates 10th Anniversary on Philadelphia Jazz Station*, P, Jan. 25, p. 13.
- MARTINO, PAT *Strings*, RR, May 16, p. 30; *East!*, RR, Dec. 12, p. 26.
- MATTHEWS, SAMUEL DENNIS *Trombonist Dies*, N, Feb. 22, p. 13.
- MAYALL, JOHN *Into the Blues*, A, May 30, p. 23.
- MAYER, JOHN *Indo-Jazz Fusions: The Joe Harriott-John Mayer Double Quintet*, RR, July 25, p. 22.
- MCCONVILLE, LEO *Trumpeter Dies*, N, April 18, p. 14.
- McDUFF, JACK *The Midnight Sun*, RR, Aug. 22, p. 26; *Soul Circle*, RR, Nov. 14, p. 22.
- McFARLAND, GARY *Co-Forms Recording Company*, N, March 7, p. 12; *Does the Sun Really Shine on the Moon?*, RR, Dec. 12, p. 26.
- McGHEE, HOWARD *Maggie's Makin' Music*, A, April 18, p. 27.
- McINTOSH, LADD *Bright Future*, A, Sept. 19, p. 18.
- McLAIN, DENNY *Post-Season Baseball Notes*, N, Nov. 28, p. 13.
- McLEAN, JACKIE *Strange Blues*, RR, March 21, p. 35; *New and Old Gospel*, RR, June 13, p. 30.
- McPHERSON, CHARLES *Ornithologist*, A, May 16, p. 19; *From This Moment On*, RR, Sept. 19, p. 23.
- McRAE, CARMEN *The Magic of*, A, Dec. 12, p. 18.
- MELLE, GIL *Melle's Electronauts: These Cats Blow Fuses*, N, May 16, p. 9; *Tome VI*, RR, Sept. 5, p. 22.
- MENDES, SERGIO *Favorite Things*, RR, May 30, p. 29.
- MERIWETHER, ROY *Soul Invader*, RR, Feb. 22, p. 26.
- MEZZROW, MILTON (MEZZ) *Alive and Well in Paris*, A, May 30, p. 24.
- MICHAUX, ELDER *LIGHTFOOT Solomon Gospel Spreading Association of the Church of God Founder Dies*, N, Nov. 28, p. 12.
- MILES, BARRY *Presents His New Syncretic Compositions*, RR, Feb. 22, p. 26.
- MILHAUD, DARIUS *New Orleans Symphony Nixes New York*, N, May 2, p. 10.
- MILLER, GLENN—BUDDY *De-Franco Returns to Glen Island Casino*, RR, April 18, p. 34.
- MILLS, JOHN H. *Father of Famous Mills Bros. Dies*, N, Feb. 8, p. 14.
- MINGUS, CHARLES *Unfinished Business, Bystander*, Feb. 22, p. 10; *Documentary Film on Mingus Scheduled to be Shown*, P, May 30, p. 15; *New Jazz Films on Mingus and Charles Lloyd*, N, July 11, p. 10; *Film Review*, Oct. 3, p. 13.
- MITCHELL, BLUE *Boss Horn*, RR, May 2, p. 28.
- MITCHELL, DWIKE *Brazilian Trip* (Willie Ruff), RR, Aug. 22, p. 28.
- MITCHELL, RED *Comings and Goings of Jazz Expatriates*, N, Oct. 17, p. 13.
- MOBLEY, HANK *Hi Voltage*, RR, May 30, p. 29.
- MODERN JAZZ QUARTET *Sign with Beatles Record Co., Apple*, P, July 11, p. 13.
- MONK, THELONIOUS *Underground Monk*, RR, Aug. 8, p. 24.
- MONTEREY DIXIELAND FESTIVAL *First Scheduled for May*, N, March 21, p. 13; *Roster Announced*, P, May 16, p. 10.
- MONTEREY JAZZ FESTIVAL *Spotlight on Singers*, N, Sept. 5, p. 13; *Memo from*, A, Nov. 14, p. 15.
- MONTEREY POP FESTIVAL *Awaits Final Approval*, N, May 2, p. 10; *No Pop at Monterey*; *Producers Blame City*, N, May 30, p. 13.
- MONTGOMERY, WES *Wes's Best; The Best of*, RRs, March 7, p. 29; *The Thumb's Up*, A, June 27, p. 17; *Down Here on the Ground*, RR, June 27, p. 28; *Dies of Heart Attack*, N, July 25, p. 10.
- MONTREUX: *The Swiss Festival That Runs Like Clockwork*, A, Aug. 8, p. 19.
- MOODY, JAMES *Moody and the Brass Figures*, RR, Feb. 22, p. 27; *James Moody's Moods*, RR, Dec. 12, p. 28.
- MOORE, BREW *After Sojourn in Europe*, Currently in N. Y., April 18, p. 15; *Opens at New York's Half Note*, P, Oct. 3, p. 14.
- MORELLO, JOE *Tours Europe for Ludwig*, P, Nov. 14, p. 13.
- MORGAN, LEE *Delightfulee Morgan*, RR, March 7, p. 30.
- MOVIE REVIEWS *Tue. Afternoon*, April 18, p. 14; *Mingus*, Oct. 3, p. 13.
- MUSE Instruments Needed by Brooklyn Jazz Project, N, Sept. 5, p. 13.
- MUSIC EDUCATORS NATIONAL CONFERENCE (MENC) *Jazz Is In*, A, May 16, p. 15.
- MUSIC INDUSTRY *Responds to King Assassination*, N, May 30, p. 13.
- MUSIC ROW *Goodbye to Music Row: Skyscrapers Take Over*, N, Jan. 11, p. 13.
- MUSIC WORKSHOP *Sub-Conscious Lee* by Lee Konitz, July 11, p. 31. *How to Comp* by Marian McPartland; *The Falling Rains of Life* by Jaki Byard, July 25, p. 34. *No Man's Land* by Gary Burton, Aug. 8, p. 34. *J. J. Johnson, Pt. I* by David Baker, Aug. 22, p. 47. *Psychedelic Sally* by Horace Silver; *The Thinking Drummer* by Ed Shaughnessy, Sept. 5, p. 42. *Patterns for Saxophone* by Oliver Nelson; *Understanding Music* by Robert Share; *Improvisational Methods* by Jamie Aebersold, Sept. 19, p. 34. *Electronics in the Big Band* by George Wiskirchen, C.S.C.; *Chord Studies* by Joseph Viola, Oct. 3, p. 34. *Blood* by Annette Peacock; *Bill Evans* by Marian McPartland; *The Thinking Drummer* by Ed Shaughnessy, Oct. 17, p. 36. *Gone With What Wind* by Charlie Christian; *J. J. Johnson, Pt. II* by David Baker, Oct. 31, p. 36. *Learning to Play Jazz* by Marian McPartland; *The Dorian Mode* by Ken Bartosz, Nov. 14, p. 36. *B.N. Blues* by Herbie Mann; *Chord Studies* by Joseph Viola; *The Thinking Drummer* by Ed Shaughnessy, Nov. 28, p. 35. *Electronics in the Rock Group* by Robert C. Ehle; *Modern Technology Aids Education at Berklee* by Ira Gitler, Dec. 12, p. 36. *Sound Piece II* by Oliver Nelson, Dec. 26, p. 50.
- MYRICK, CORNELIUS (WHITEY) *Trumpeter Dies*, N, July 11, p. 13.
- NELSON, OLIVER *Live from Los Angeles*, RR, April 18, p. 36; *The State of Jazz Education*, A, Sept. 19, p. 16; *Sound of Feeling and the Sound of Oliver Nelson*, RR, Nov. 28, p. 25.
- NEWMAN, DAVID (FATHEAD) *House of David*, RR, Jan. 11, p. 28; *Bigger and Better*, RR, Oct. 31, p. 23.
- NEW ORLEANS JAZZ *A Do-It-Yourself Jazz Festival*, A, May 2, p. 17; '68 *Jazzfest*, A, July 11, p. 17.
- NEWPORT FESTIVALS *Newport Goes Indian*; *Jazz, Folk Dates Set*, N, Feb. 22, p. 9; *Schlitz Backs Special Feature Scheduled for Jazz Fest*, N, April 4, p. 10; *Jazz Fest Schedules Star-Studded Program*, N, May

16, p. 9; Jazz Fest Travels South to Mexico, P, June 13, p. 14; Line-up for Jazz Fest Announced, N, July 11, p. 10; Newport's Best Year: Turnout Tops 50,000, N, Aug. 22, p. 13; Jazz Roundup, A, Sept. 5, p. 15.

NEWPORT JAZZ FESTIVAL IN EUROPE European Impressions, A, Jan. 11, p. 20.

NEWPORT JAZZ FESTIVAL IN MEXICO Jazz Fest Travels to Mexico, P, June 13, p. 14; Mexican Diary, A, July 25, p. 17.

NEW YORK JAZZ FESTIVAL Line-up Announced by Third Annual, N, July 11, p. 10.

NIGHT CLUBS Jazz Oasis at Wilmington, Vt., P, Feb. 22, p. 13; Hickory House Folds; Dom Reverts to Jazz, N, March 7, p. 12; Oakland's Gold Nugget Drops Jazz for Rock, N, May 30, p. 13; Benefit for Synanon Held at Village Gate, P, May 30, p. 14; Jazz for McCarthy is Big Draw in N.Y., N, June 13, p. 13; New York City's Jim & Andy's Reopens, P, Oct. 3, p. 14; New Manhattan Jazz Room Bows with Hamp, N, Oct. 17, p. 14; London's Leading Jazz Club (Ronnie Scott's) Makes A Big Move, N, Oct. 31, p. 10; Timme Rosenkrantz Opens Own Jazz Room in Copenhagen, P, Oct. 31, p. 12; Life Turns Sour for Jazz Suite Venture, N, Nov. 28, p. 12; Chicago's London House Shows Staying Power, N, Dec. 12, p. 14; Jazz Suite Still Beseit by the Blues, P, Dec. 12, p. 15; New Club, The Needle's Eye, on N.Y. Scene, N, Dec. 26, p. 14.

NORTH TEXAS STATE LAB BAND Lab '68, RR, Sept. 19, p. 25; Purchased Famous Duke Ellington Collection, P, Dec. 12, p. 15.

OLD WINE—NEW BOTTLES (Record Reviews) Duke Ellington, *The Beginning*; Chick Webb, *A Legend* (Vol. 1: 1929-36); Webb, *King of the Savoy* (Vol. 2: 1937-39); Earl Hines, *South Side Swing*; Andy Kirk, *Instrumentally Speaking*; Woody Herman, *The Turning Point*, Feb. 22, p. 29. *Red Norvo and His All Stars*; *Chu Berry and His Stompy Stevedores*; Bigard-Stewart-Hodges-Williams, *The Duke's Men*; Johnny Hodges, *Hodge Podge*; Bobby Hackett, *The Hackett Horn*, July 25, p. 24. *The Great Jelly Roll Morton*; *The Immortal Jelly Roll Morton*; *Mr. Jelly Lord*, Oct. 17, p. 28.

O'FARRILL, CHICO *Married Well*, RR, May 2, p. 28.

OLIPHANT, GRASSELLA *The Grass is Greener*, RR, March 7, p. 30.

ORY, KID *Live*, RR, Sept. 5, p. 24.

OWENS, JIMMY *Going Up*, A, Jan. 25, p. 20; *You Had Better Listen* (Kenny Barron), RR, Feb. 8, p. 28.

PARENTI, TONY *A Night at Jimmy Ryan's*, RR, Jan. 11, p. 28.

PATTERSON, DON *Soul Happening*, RR, Jan. 11, p. 29; *Boppin' & Burnin'*, RR, Sept. 19, p. 24; *Four Dimensions*, RR, Nov. 14, p. 22.

PEARSON, DUKE *The Other Duchy*, A, April 18, p. 25; *The Right Touch*, RR, May 30, p. 29.

PELL, DAVE Reedman Assembles Most of Original Group, P, June 27, p. 15.

PERAZA, ARMANDO *Wild Thing*, RR, Dec. 26, p. 32.

PERSON, HOUSTON *Chocomotive*, RR, April 4, p. 32; *Trust in Me*, RR, Oct. 3, p. 26.

PITTS, TRUDY *These Blues of Mine*, RR, Aug. 8, p. 24.

PLUMMER, BILL *The Cosmic Brotherhood*, RR, June 27, p. 29.

PRY SOCK, ARTHUR *The Best of*, No. 2, RR, April 18, p. 39.

PUCHO AND THE LATIN SOUL BROTHERS *Shuckin' and Jivin'*, RR, April 4, p. 32.

PULLEN, DON *Nommo* (Milford Graves), RR, Nov. 14, p. 22.

QUICKSILVER MESSENGER SERVICE *Quicksilver Messenger Service*, RR, Dec. 26, p. 33.

QUOTET Jan. 11, p. 25; March 7, p. 15; May 30, p. 16.

RADER, DON With Bob Hope in Vietnam, A, Feb. 22, p. 15.

RADIO Disc Jockey, Sid Mark, Celebrates 10th Anniversary on Philly Jazz Station, P, Jan. 25, p. 13.

RAELETS Walk Out on Ray Charles in L.A., N, Sept. 19, p. 13.

RAGA-ROCK How to Play, Pt. I, A, June 13, p. 26; Pt. II, A, June 27, p. 40.

RAGTIME SOCIETY They Still Play Ragtime, N, Oct. 17, p. 14.

RAPPING IT UP (Column) May 2, p. 13.

READERS POLL Results, Dec. 26, p. 16.

RECORD BRIEFS (Record Reviews) Big Jim Sullivan, *Sitar Beat*; *The Robbs*; *The Merry-Go-Round*; Phil Ochs, *Pleasures of the Harbor*; Janis Ian, *For All the Seasons of Your Mind*; Arlo Guthrie, *Alice's Restaurant*; Keith, *Out of Crank*; The Mauds, *Hold On*, March 21, p. 36. Peanut Butter Conspiracy, *The Great Conspiracy*; *Circus Maximus*; Van Dyke Parks, *Song Cycle*; *Savage Resurrection*; Kenny Rankin, *Mind Dusters*; Bunky Skinner and Jake Jacobs, *Bunky and Jake*; Union Gap, *Woman*; *Ever-Green Blues*, *7 Do Eleven*; *The Collage*, July 11, p. 29. Antonio Carlos Jobim-Claus Ogerman, *Wave*; Djalma Ferreira, *The Brazilliance of Djalma*; Jorge Ben, *From Brazil*; Luiz Bonfá; Bonfá, *Black Orpheus Impressions*; Maria

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- Toledo Sings the Best of Luiz Bonfá*; Walter Wanderley, *Kee-Ka-Roo*; Sergio Mendes & Brasil '66, *Equinox*, *Look Around*, Aug. 8, p. 26. Tommy Boyce-Bobby Hart, *Test Patterns*, *I Wonder What She's Doing Tonight?*; (Terry) Cashman, (Gene) Pistilli, & (T.P.) West, *Bound to Happen*; International Submarine Band, *Safe at Home*; Dave Van Ronk and the Hudson Dusters; Candyman, *Candy Power*; The Griffin, *The World's Filled with Love*; *The Bubble Gum Machine*, Oct. 3, p. 27. The Nice, *The Thoughts of Emerlist Davejack*; The Great Society, *Conspicuous Only in Its Absence*; Kensington Market, *Avenue Road*; *The First Edition's 2nd*; Fats Domino, *Fats Is Back*; The Byrds, *Sweetheart of the Rodeo*, Oct. 31, p. 25.
- RECORD INDUSTRY** Singer Janet Lawson Makes Debut Recording for Decca, P, Jan. 25, p. 13; Epic Enters Reissue Sweepstakes in Style, N, Feb. 8, p. 14; Prestige to Introduce Legacy Reissue Series, N, Feb. 22, p. 13; Musicians Form Sky Records and Frontier Press, N, March 7, p. 12; Up, Up and Away with NARAS: No Surprises, N, April 18, p. 13; Music World Responds to King Assassination, N, May 30, p. 13; Liberty Records Sold to Transamerica Corp., N, June 13, p. 13; MJQ Sign with Beatles' New Recording Co., Apple, P, July 11, p. 13; Mercury Records Revives Limelight—No Longer Exclusively Jazz, P, July 25, p. 13; Good Old 78 RPM Is Back in New Dress, N, Aug. 8, p. 11; Impulse/Mrs. Coltrane in Legacy Agreement, N, Sept. 5, p. 13; Paul Desmond Signs with A&M, P, Oct. 3, p. 14; Paul Gayten Launches Own Label, Jazz, P, Oct. 31, p. 12; Bob Thiele Resigns as A&R Man for Impulse, P, Nov. 28, p. 13; Chess Records Sold to General Recorded Tape, N, Dec. 12, p. 13; Tape Sales Increase Augurs a Revolution, N, Dec. 12, p. 14.
- REDDING, OTIS** R&B Singer Dies in Plane Crash, N, Jan. 25, p. 12.
- REEL JAZZ** (Tape Reviews) Jan. 11, p. 30.
- REUDEBUSCH, DICK** Trumpeter Dies, N, June 13, p. 13.
- RICH, BUDDY** Slapped by Uncle Sam for Income Tax Goof, N, May 2, p. 10; *The New One*, RR, May 2, p. 28; Buddy is Not Rich: Declares Bankruptcy, N, Sept. 19, p. 13.
- RICHARDS, JOHNNY** Man with a Passion, A, Feb. 22, p. 22; Composer-Arranger-Dies, N, Nov. 14, p. 10; In Memoriam, *Background Music*, Nov. 28, p. 14.
- RICHARDSON, JEROME** *Groove Merchant*, RR, Dec. 12, p. 28.
- RICHARDSON, WALLY** *Soul Guru*, RR, Sept. 5, p. 24.
- RIVERS, SAM** *A New Conception*, RR, April 4, p. 32.
- ROACH, MAX** Highlights, A, March 21, p. 19.
- ROBERTS, HOWARD** —*Guilty!*, RR, Jan. 11, p. 29.
- ROBERTS, LUCKEY** Pianist-Composer Dies, N, March 21, p. 13.
- ROBISON, WILLARD** Composer Dies, N, Aug. 8, p. 12.
- ROCK** Japan's Top Network Bans Rock 'N' Roll, N, Jan. 11, p. 13; H. P. Lovecraft—A Winter's Tale, N, March 7, p. 13; From Rock to ???, A, May 2, p. 20; Owners of Rock Clubs Stage Free Concert, P, June 13, p. 14; Trippin', A, July 25, p. 15.
- ROCK BRIEFS** (Record Reviews) *Spirit*; Gene Page, *Page 1*; *The National Gallery Performing Musical Interpretations of the Paintings of Paul Klee*; Love, *Forever Changes*; Cryan' Shames, *A Scratch in the Sky*; *The Hello People*; Spanky & Our Gang, *Like to Get to Know You*, Dec. 12, p. 29.
- ROCK 'N' POP** (Record Reviews) *The Candyman*; *Buffalo Springfield Again*; Tommy Boyce and Bobby Hart, *Test Patterns*; The Box Tops, *The Letter/Neon Rainbow*; Johnny Rivers, *Rewind*; Hearts and Flowers, *Now Is the Time for Hearts and Flowers*; The Beau Brummels, *Triangle*, Jan. 25, p. 32.
- ROLLING STONES** *Their Satanic Majesties Request*, RR, May 30, p. 30.
- ROLLINS, SONNY** Tours Japan, N, Feb. 22, p. 10; Close Shave in Japan, N, April 18, p. 14.
- RUDD, ROSWELL** The Universality of the Blues, A, Jan. 25, p. 22.
- RUFF, WILLIE** *Brazilian Trip* (Dwike Mitchell), RR, Aug. 22, p. 28.
- RULE BRITANNIA**, A, July 11, p. 24.
- RUSHING, JIMMY** *Blues & Things* (Earl Hines), RR, May 16, p. 29; *Living The Blues*, RR, Oct. 31, p. 23.
- RUSSELL, PEE WEE** *The College Concert of Pee Wee Russell and Henry Red Allen*, RR, Jan. 25, p. 31.
- RUSO, WILLIAM** Ushers In 10th Collegiate Jazz Festival at Notre Dame, P, Feb. 22, p. 13.
- SAINTS & SINNERS** Tour Europe, P, May 2, p. 13; Go Marching On, A, June 13, p. 25; *In Canada*, RR, Aug. 22, p. 28.
- SANDERS, PHAROAH** Pharoah's Tale, A, May 16, p. 21; *Tauhid*, RR, June 13, p. 28.
- SANTAMARIA, MONGO** *Explodes at the Village Gate*, RR, April 4, p. 33; *Soul Bag*, RR, Nov. 28, p. 24.
- SANTAMARIA, MONGUITO** New Band, N, Nov. 14, p. 13.
- SCALETTA, DON** *Sunday Afternoon at the Trident*, RR, Feb. 22, p. 28.
- SCHIFRIN, LALO** Signs Pact with Paramount, N, March 21, p. 14; Keeping Busy, P, May 30, p. 15.
- SCHULLER, GUNTHER** Conducts Concert to Benefit Imprisoned Greek Artists, P, Jan. 25, p. 13; Third Stream Visitation, A, Feb. 22, p. 20.
- SCOTT, SHIRLEY** *Workin'*, RR, Jan. 11, p. 29.
- SCOTT, TOM** *The Honeysuckle Breeze*, RR, April 4, p. 33.
- SCOTT, TONY** Premieres Suite in Hamburg, Germany, N, Feb. 22, p. 14; *Music for Yoga Meditation and Other Joys*, RR, Oct. 3, p. 26.
- SEVERINSEN, DOC** *The New Sound of Today's Big Band*, RR, Jan. 25, p. 32.
- SHANK, BUD** *Magical Mystery*, RR, May 30, p. 30.
- SHANKAR, RAVI** The Impact of, A, March 7, p. 16.
- SHAW ARTISTS CORP.** Folds; Agency Once a Leader, N, April 4, p. 10.
- SHAW, MARLENA** Arrives, A, Nov. 14, p. 17.
- SHEPP, ARCHIE** *In Europe*, RR, June 13, p. 28; *The Magic of Ju-Ju*, RR, Aug. 22, p. 29; *Live at the Donaueschigen*, RR, Dec. 26, p. 34.
- SHIPPER, LEE** And Combo Tour Africa for State, N, May 16, p. 9.
- SHORTER, WAYNE** *Adam's Apple*, RR, May 30, p. 30; Creativity and Change, A, Dec. 12, p. 20.
- SHRIER, D. B.** *Emerges*, RR, Dec. 12, p. 28.
- SILVER, HORACE** Unveils New Group, P, April 18, p. 14.
- SIMONE, NINA** The Real, A, Jan. 11, p. 16; *Silk and Soul*, RR, Feb. 8, p. 29.
- SINATRA, FRANK** A Swinging Birthday: Chairman Meets Duke, N, Jan. 25, p. 12; *Francis A. & Edward K.* (Duke Ellington), RR, April 18, p. 32.
- SITTIN' IN** (Column) A Trip to Disneyland, Feb. 8, p. 16; Reunion in Chicago, June 13, p. 48; Words and Music, Oct. 3, p. 33.
- SKINNER, FRANK** Composer Dies, N, Nov. 28, p. 12.
- SKY RIVER FESTIVAL** Blues Outclasses Rock at Sultan, Wash. Fest, N, Oct. 31, p. 11.
- SMITH, FRANK** How to Play Raga-Rock, Pt. I, A, June 13, p. 26; Pt. II, June 27, p. 40.
- SMITH, HUGH L.** Tulsa Jazz Club Founder-Jazz Contributor Dies, N, Oct. 3, p. 14.
- SMITH, JOHNNY** *Kaleidoscope*, RR, June 27, p. 29.
- SMITH, JOHNNY (HAMMOND)** *Soul Flowers*, RR, Aug. 8, p. 25; *Dirty Grape*, RR, Nov. 14, p. 22.
- SMITH, O. C.** *The Dynamic*, RR, April 4, p. 34.

- SMITH, WILLIE (THE LION) *The Memoirs of*, RR, Oct. 31, p. 24.
- SOFT MACHINE, THE, A, July 11, p. 21.
- SOLAL, MARTIAL And Hampton Hawes Join Hands in Piano Team, N, March 21, p. 13.
- SOUCHON, EDMOND (DOC) Surgeon-Guitarist-Jazz Historian Dies, N, Oct. 17, p. 14.
- SOUL FLUTES *Trust in Me*, RR, Aug. 8, p. 25.
- SOUL STIRRINGS (Record Reviews) Wild Bill Davis, *Midnight to Dawn*; Lou Donaldson, *Alligator Bogaloo*; Pat Martino, *El Hombre*; Johnny (Hammond) Smith, *Gettin' Up*; Stanley Turrentine, *The Spoiler*, Feb. 8, p. 31. Mel Brown, *Chicken Fat*; Henry Cain, *The Funky Organization of*; *The Best of Jimmy Smith*; Little Richie Varola, March 7, p. 32. *The Best of King Curtis*; Jack McDuff-David Newman, *Doubled-Barrelled Soul*; Freddie Roach, *My People (Soul People)*; Shirley Scott-Clark Terry, *Soul Duo*, April 4, p. 34. *Presenting Isaac Hayes*; Freddie McCoy, *Beans & Greens*; Shirley Scott, *Now's the Time*; Jimmy Smith, *Open House*, May 2, p. 30.
- SOUND OF FEELING, THE New Avant-Garde Sextet, N, Jan. 11, p. 14; *Sound of Feeling and the Sound of Oliver Nelson*, RR, Nov. 28, p. 25.
- STAPLE SINGERS The Gospel Truth, A, May 30, p. 17.
- STATE OF MIND (Column) A Statement of Position, Aug. 22, p. 14.
- STEGMEYER, BILL Clarinetist-Arranger Dies, N, Oct. 3, p. 14.
- STEIG, JEREMY *Jeremy & the Satyrs*, RR, May 2, p. 29; *Jeremy & the Satyrs: Potential Unlimited*, A, June 13, p. 17.
- STITT, SONNY *Parallel-A-Stitt*, RR, July 11, p. 29.
- SUMMERLIN, ED Premieres New Work Commissioned by Church, P, March 21, p. 14.
- SUN RA And Space Arkestra Presented at Carnegie Hall, P, April 18, p. 15; *Sun Song*, RR, May 30, p. 31; *Space Probe*, A, June 13, p. 19.
- SWOPE, EARL Trombonist Dies, N, Feb. 22, p. 13.
- SYNANON Jazz Benefit Held for Synanon, P, May 30, p. 14; Jazz Benefit Held at Village Gate, P, Aug. 8, p. 12.
- SZABO, GABOR Co-forms Recording Company, N, March 7, p. 12; *The Sorcerer*, RR, April 18, p. 39; *Wind, Sky and Diamonds*, RR, June 27, p. 30.
- TAMBA 4 *We and the Sea*, RR, Aug. 8, p. 25.
- TANNER, AL *Happiness Is . . . Takin' Care of Natural Business . . . Dig?!*, RR, Feb. 8, p. 29.
- TATE, GRADY Drummer Makes Debut As Singer, P, Sept. 19, p. 14; Gets a Little Help from a Friend, N, Nov. 28, p. 12.
- TATUM, ART **Piano Starts Here*, RR, Oct. 17, p. 24.
- TAYLOR, CECIL *Conquistador!*, RR, June 13, p. 28.
- TCHICAI, JOHN Expresses Bitterness Toward Directors of Danish Radio, P, March 7, p. 13.
- TELEVISION Japan's Top Network Bans Rock 'N' Roll, N, Jan. 11, p. 13; Mel Torme to Star and Write Segments of Television Series, P, Jan. 25, p. 13; Jazz Bonanza on Educational TV, N, Feb. 8, p. 14; Terry Gibbs at Helm of New TV Show's Music, N, Feb. 22, p. 10; Taping of TV Show Turns into Piano Workshop, P, May 30, p. 15; Jazz Tribute to Robert Kennedy, N, July 25, p. 13; AFM Staff Musicians Strike Against TV Networks, P, Dec. 26, p. 14.
- TERRY, BUDDY *Electric Soul!*, RR, Jan. 11, p. 30.
- TERRY, CLARK Serenades Lady Bird and Hatcher, N, Feb. 8, p. 14; *It's What's Happenin'*, RR, May 30, p. 32; *Injures Hand*, P, Oct. 31, p. 12.
- THOMAS, KID *At Moose Hall*, RR, Nov. 14, p. 26.
- THOMPSON, LUCKY *Kinfolks Corner*, RR, Feb. 8, p. 29.
- THOMPSON, LUCKY Comings and Goings of Jazz Expatriates, N, Oct. 17, p. 13.
- THREE SOUNDS *Live at the Light-house*, RR, Feb. 22, p. 26.
- TIMMONS, BOBBY *Got to Get It!*, RR, Aug. 22, p. 30.
- TJADER, CAL Co-forms Recording Company, N, March 7, p. 12; *The Best of*, RR, April 4, p. 34; *Hip Vibrations*, RR, Aug. 8, p. 26.
- TORME, MEL To Star and Write Segments of Television Series, P, Jan. 25, p. 13.
- TOWN, FLOYD H. Tenorist Dies, N, April 18, p. 14.
- TOWNSEND, HENRY The Robert Johnson I Knew, A, Oct. 31, p. 18.
- TV SOUNDINGS (Column) April 4, p. 14; May 16, p. 13; June 27, p. 15; Sept. 19, p. 15.
- TYLER, CHARLES *Eastern Man Alone*, RR, May 2, p. 29.
- TYNER, MCCOY *Tender Moments*, RR, Oct. 17, p. 22.
- ULANO, SAM Drummer-Teacher Founds Drum Instructors Organization, P, Jan. 25, p. 13; *Drum Debate*, N, May 16, p. 10.
- UPCHURCH, PHIL *Feeling Blue*, RR, May 16, p. 30.
- VAN EPS, GEORGE Suffers Heart Attack, P, July 11, p. 13.
- VARIOUS ARTISTS *Jazz for a Sunday Afternoon* (Vol. 1 & 2), RR, Aug. 8, p. 26.
- VARIOUS ARTISTS *Luna: Space Swell*, RR, Nov. 14, p. 26.
- VARIOUS ARTISTS *1944 Revisited*, RR, Jan. 25, p. 32; **The Chicagoans (1928-1930)*, RR, March 7, p. 30.
- VARIOUS ARTISTS **Ramblin' on My Mind*, RR, Dec. 26, p. 35.
- VARIOUS ARTISTS *Traditional—The Great Jazz Men, Vol. I; Contemporary—The Great Jazz Men, Vol. II; Ken Nordine—The Best of Word Jazz, Vol. III*, RRs, Nov. 28, p. 26.
- VARIOUS ARTISTS *Tribute to Charlie Parker*, RR, June 27, p. 31.
- VAUGHN, FATHER TOM *Motor City Soul*, RR, Feb. 8, p. 30; *Father Tom's Bags*, A, May 30, p. 21.
- VIEW FROM THE HYDRANT, THE (Column) June 13, p. 14; Oct. 3, p. 14.
- VIG, TOMMY *The Sound of the '70s*, RR, April 18, p. 36.
- WALTER, CY Pianist Dies, N, Oct. 3, p. 14.
- WALTON, CEDAR *Cedar!*, RR, March 21, p. 36.
- WANDERLEY, WALTER *From Rio with Love*, RR, Sept. 5, p. 25.
- WARD, CLARA The Gospel Truth, A, May 30, p. 17.
- WELLS, JUNIOR Returns from Tour of Africa for State Dept., N, Feb. 22, p. 9.
- WETTLING, GEORGE Drummer Dies, N, July 25, p. 10.
- WHITEMAN, PAUL Dies, N, Feb. 8, p. 13.
- WILCOX, ED Lunceford Ace, A, Oct. 3, p. 20; Pianist-Arranger Dies, N, Nov. 14, p. 10.
- WILDER, ALEC Composer Appointed Music Professor at U. of Wis., P, May 30, p. 15.
- WILLIAMS, MARION The Gospel Truth, A, May 30, p. 17.
- WILLIAMS, MARY LOU Awarded Jazz Grand Prix, P, Feb. 8, p. 14.
- WILLIAMS, SANDY Barnstorming Days, A, April 4, p. 21.
- WILLIAMS, VALDO *New Advanced Jazz*, RR, Feb. 22, p. 29.
- WILSON, NANCY *Welcome to My Love*, RR, May 16, p. 32.
- WILSON, PHIL *Prodigal Son*, RR, Oct. 31, p. 24.
- WILSON, TEDDY Chasin' the Apple, A, May 2, p. 15.
- WILTSHIRE, TEACHO Pianist-Arranger Dies, N, Nov. 14, p. 13.
- WINDING, KAI Reunited with J.J. Johnson for A&M Recordings, P, May 2, p. 13; *Israel* (J.J. Johnson), RR, Sept. 19, p. 25.
- WINSSELL, DON Killed in Automobile Accident, N, Nov. 28, p. 12.
- WISKIRCHEN, REV. GEORGE Named Consultant for Selmer, N, Dec. 12, p. 13.
- WITHERSPOON, JIMMY No More

Ballads—Except Blues, P, March 21, p. 14.
 WOFFORD, MIKE *Summer Night*, RR, Nov. 28, p. 27.
 WOOD, BOOTY *Hang in There*, RR, Nov. 28, p. 27.
 WOODS, PHIL Plans to Stay in Europe Indefinitely, P, May 30, p. 15; Forms New Quartet in France, N, June 13, p. 14; European Windows (Albert Heath), A, Nov. 28, p. 18.
 WORLD'S GREATEST JAZZ BAND, THE Modestly Named Band Makes New York Debut, N, Dec. 12, p. 13.
 YAGED, SOL *One More Time*, RR, Oct. 3, p. 26.
 YOUNG AUDIENCES Jazz Goes to School A, June 13, p. 16.
 YOUNG, TRUMMY Leaves Chick Floyd to Lead Own Group, P, March 7, p. 13.
 ZAWINUL, JOE *The Rise and Fall of the Third Stream*, RR, Sept. 5, p. 25.
 ZEITLIN, DENNY *Zeitgeist*, RR, Feb. 8, p. 30.
 ZITRO, JAMES *Zitro*, RR, May 30, p. 32.

(Compiled by Judi Gordon)



NOTES ON CONTRIBUTORS

STANLEY DANCE is one of the foremost authorities on Duke Ellington in particular and the jazz mainstream in general. A frequent contributor to *Down Beat*, *Saturday Review*, *Jazz Journal* and other publications, he has been writing about jazz and its makers since the 1930s. He has also been active as an a&r man and producer, and is currently collator for Decca's Jazz Heritage reissue series. A native of Great Britain, he now lives in the U.S. His books include *The Jazz Era* and a biography of trombonist Dicky Wells.

LEONARD FEATHER, also British-born, has been active through four decades in all phases of jazz (composing and arranging, song writing, broadcasting, a&r, concert production), but is most widely known as perhaps the most prolific of all jazz writers. A syndicated columnist for the *Los Angeles Times* and a Contributing Editor of *Down Beat*, he is the author of the invaluable reference works *The Encyclopedia of Jazz* and *The Encyclopedia of Jazz in the Sixties*; *The Book of Jazz*, etc.

JOHN GABREE, editor of *Confrontation* magazine, is the author of the recently published *The World of Rock* (Fawcett Books), and formerly was on the editorial staff of *Playboy* and *Cavalier* magazines.

IRA GITLER, New York editor of *Down Beat*, is not always as lighthearted as he appears in these pages. His *Jazz Masters of the Forties*, published in 1966, is a key source book on the bop era. A prominent and prolific jazz writer since the early '50s, he also supervised a number of important record dates for Prestige. He has been active as a jazz broadcaster and concert producer. His other love is ice hockey, which he plays and coaches. His book, *Make the Team in Ice Hockey*, was recently published by Grosset&Dunlap.

ROD GRUVER, a Californian whose special concern is the blues as a literary form, wrote *A Closer Look at the Blues for Music '67* and *The Funny Blues for Music '68*.

JORGEN GRUNNET JEPSEN is an outstanding discographer. his monumental *Jazz Records* has reached nine volumes at this writing, and is the standard reference source for post-1942 recordings. His "name" discographies have appeared in booklet form in his native Denmark and in many publications. His John Coltrane discography was in *Music '68*.

LARRY KART, Assistant Editor of *Down Beat*, is a graduate of the University of Chicago. Other salient facts about his involvement with jazz may be gleaned from reading his essay beginning on page 34.

DAN MORGENSTERN is Editor of *Down Beat* and a former editor of *Metronome* and *Jazz* (now *Jazz&Pop*). In addition to his work as a jazz journalist, he produced five seasons of the *Jazz in the Garden* concerts at New York's Museum of Modern Art and conducted the weekly radio program *The Scope of Jazz* on WBAI-FM, New York, for several years.

OLIVER NELSON needs little introduction to jazz audiences. One of the leading contemporary composer-arrangers, he is also an accomplished saxophonist. Among his many recordings, *Afro-American Sketches*, *Blues* and *The Abstract Truth* and *The Kennedy Dream* are particularly noteworthy. He has also composed works in the classical idiom.

HENRY PLEASANTS is London music critic for the *International Herald Tribune* and London Editor of *Stereo Review*. He has also been music editor of the *Philadelphia Evening Bulletin* and Central European music correspondent for the *New York Times*. He was a high-ranking Foreign Service officer for 20 years. His famous book, *The Agony of Modern Music*, shook up the musical establishment, and he is following through with *Serious Music . . . And All That Jazz*, to be published by Simon and Schuster in March.

PHIL WILSON teaches theory and arranging at the Berklee School of Music in Boston. He was featured trombonist with Woody Herman from 1962-65 and worked with other name bands before this tenure. "A remarkable technician and inspired soloist" (Leonard Feather), he also arranges for Herman, Buddy Rich and other bands.

JOE ZAWINUL was born in Vienna and came to the U.S. in 1959 after working with prominent European groups. With Maynard Ferguson, Dinah Washington and Joe Williams for the next several years, he joined Cannonball Adderley in 1961 and soon became a key member of the saxophonist's group, both with his piano work and his writing and arranging. Though he has shown a particular knack for soulful pieces in the *Mercy Mercy* vein, he also excels at lyrical ballad playing.

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