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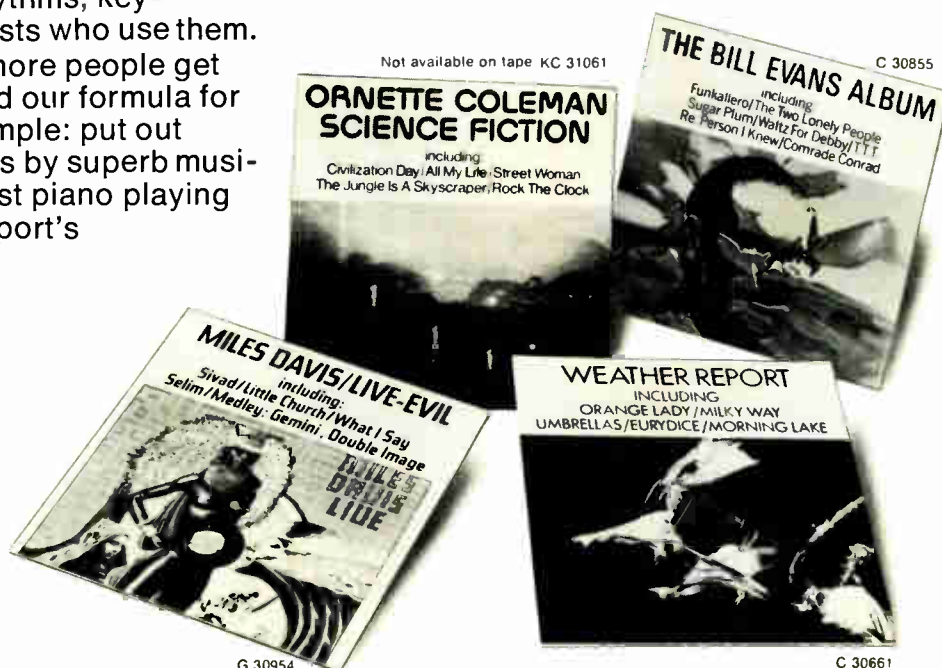
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by Charles Suber

In *MUSIC '71* we publicly thanked some 37 persons for their contributions to jazz during 1970. In this down beat Yearbook, we wish to thank some other people for their efforts on behalf of jazz in 1971. There are no categories into which these people should be fitted. Their individual efforts add to the total of what jazz is.

These "Thank you" awards carry no material prize, just our well-meant appreciation of what these good people do so well for all of us. Please join us in thanking:

Edward B. Baker, chairman of the Charlie Parker Memorial Foundation in Kansas City, for the work of the Foundation in relating the immortal Bird to living people.

Alvin Batiste, head of jazz studies at Southern University in Baton Rouge, La., for his untiring work on behalf of his community and his students in the face of apathy and negative rhetoric.

Joachim Berendt, author, critic, and artistic director of the Berlin Festival, for his high level of perception of jazz as an international means of free expression.

Jim Coffin, head of jazz studies at University of Northern Iowa in Cedar Falls, for his imaginative and creative spirit in the midst of the Tall Corn country.

Robin Crest, instrumental music specialist at the Borel Middle School in San Mateo, Calif., for making elementary school musicians, (and their parents) believe they can create good music given enough faith, support, and good teaching.

Nathan Davis, tenor saxophonist and head of jazz studies at University of Pittsburgh for fighting tokenism and winning for all the students.

Richard Davis, a great string bass player, for making every session he's on something special.

Roy Eldridge, for continuing to inspire and amaze.

Colleen Forster, former alto saxophonist with the University of Wisconsin-Eau Claire Jazz Ensemble, for sidetracking a promising professional career to become a VISTA worker in Kansas City, Kan., using her jazz and her sensitivity with young inner-city people.

Bill Graham, an honest man, for closing out the Fillmore because "... the scene has changed. The sole incentive of too many has simply become money."

Dick Grove, Hollywood arranger-composer, for so successfully organizing the study of improvisation and arranging and thus making it available to musicians everywhere.

Nancy Hanks, Chairman of the National Endowment of the Arts, who saw to it that \$50,000 (double the 1970 amount) went to worthy jazz musicians and jazz projects in 1971.

Earl Hines, the Quintessential Pianist, and Father to them all.

Woody Herman, the Master Herdsman, who stays young with his music and musicians, for adding school music clinics to his book.

J. J. Johnson, a trombonist of some note, who keeps enlarging on his already expanded world of music.

Carol Kaye, electric bassist, clinician, and author-publisher, for putting it all together so well.

Rich Matteson, lower brass specialist (valve trombone, euphonium, tuba), whom

we informally nominate as the Clinician of the Year.

Stan Kenton for making it back from the brink and for continuing to be a Pied Piper to each new generation of musicians and teachers.

Larry McVey (Mt. Hood Community College, Gresham, Ore.); Ralph Mutchler (Olympic College, Bremerton, Wash.); Dick Crest (San Mateo State College); Bob Morsch (Triton College, River Grove, Ill.); Charles Walton (Malcolm X College, Chicago); Bill Abernathy (Kennedy-King College, Chicago) — on behalf of the dedicated men who do such an excellent job at the junior college level. They, and others like them, serve to bring school and community together.

Henry Mancini for not only giving that \$100,000 scholarship fund to the U.C.L.A. but also for retaining his sense of humor and balance in the face of a disturbing Hollywood scene.

Lou Marini, Sr., theory instructor at Bowling Green State University and father to Lou Marini, Jr., reed player, clinician, arranger-composer, who is a genuine hero to so many young players.



Ken Morris, president of the Summer Jazz Clinics and the original National Stage Band Camps, who has quietly laid his money on the line for 14 years to bring top jazz education to students and educators throughout the U.S.

Bobby Shad of Mainstream; Creed Taylor of C.T.I.; and Saul Zaentz of Fantasy for making their respective record companies responsive to jazz players and to the vastly underestimated jazz audience.

WKCR-FM, the radio station of Columbia University covering the New York City metropolitan area, and all the other college radio stations that devote a substantial amount of their airtime to jazz.

Jack Wheaton, head of jazz studies at Cerritos College in Norwalk, Calif., and President-Elect of the National Association of Jazz Educators, for his determination to involve NAJE in all of jazz. Good luck!

Martin Williams, critic, author, and newly appointed Curator of Jazz at the Smithsonian Institution, for continued and valued jazz scholarship.

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MUSIC '72

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These lines are being written as 1972 turns from winter to spring, and while spring traditionally is the season of hope, even pessimists in the music world were beginning to feel that the old dream of a jazz renaissance might well come true as the year progressed.

Clearly, there were signs that the audience for the music was growing. No observer consistently attending jazz events in clubs and concert halls could fail to notice that increasing numbers of young people were turning out for them. Concomitantly, the music was more and more in evidence on college campuses, in high school auditoriums, and even in elementary schools throughout the land.

And, significantly, some great musicians who had been in semi-retirement or only sporadically active through the past several years were returning to the battlefield in full armor.

One noted with pleasure that record companies were rediscovering jazz. Columbia, within the span of a few months, signed Charles Mingus, Ornette Coleman, Bill Evans and Ramsey Lewis and had a number of archival projects in the works, the latter no doubt spurred by the unprecedented response to its Bessie Smith series. The revitalized Mainstream label brought forth a constant flow of albums; C.T.I. increased its stable of artists and

The much-publicized jazz-rock union has failed to materialize. Its most significant manifestation is the use of rock themes and rhythms by jazz and soul musicians, which is nothing new — jazz has assimilated a variety of elements from its earliest days on. The other side of the coin remains fairly blank; what seems to happen when jazz musicians get into rock is that jazz takes a back seat (i.e., Compost).

Perhaps the most promising of the jazz-rock bands, Dreams, was splitting up at this writing, having been let go by Columbia after two albums which failed to reflect the band's in-person power. Blood, Sweat & Tears is undergoing radical changes, and while the inclusion of Joe Henderson, a major jazz artist, holds promise it remains to be seen if the new BS&T can gain the popularity of the old, which in any case seemed to be waning.

The solution is not a merger of jazz and rock, two musics with largely different functions and goals, but a new approach to the dissemination of jazz.

This is one of the above-mentioned "ifs": If jazz can be forced to shed its aura of exclusiveness and elitism, then the music can truly broaden its base. For far too long, most jazz fans and many musicians have, explicitly or implicitly, encouraged the notion that jazz is a music difficult to comprehend without some sort of initiation into secret rites.

Furthermore, musicians have often been unwilling or unable to present their work in a manner designed to attract and interest novice listeners. With notable exceptions, most jazz practitioners continue to commit the following sins of omission: no identification of tunes; no introduction of sidemen; no rapping with the audience.

All these serve to turn off even predisposed listeners. Miles Davis can get away with it because he has a personality that communicates without the use of words, and because aloofness has become an established and expected part of his act, but it behooves less charismatic performers to "sell" the music a little more — which merely means to share their own joy in making music with the listener and offer him a little love and guidance in return for his presence and willingness to listen. (Cannonball Adderley is a prime example of how this can be done without compromising artistic integrity.)

One of the results of this jazz elitism has been a resounding lack of interest in the music on the part of television, which, for better or worse, is today's prime medium for wide exposure. Excepting the special case of educational (or public) TV, on which some excellent jazz shows were seen during 1971 and more are planned for this season, the medium demands entertainment values from performers. Without this concession (if indeed it is such), no jazz artist can expect or demand the chance for exposure, and it is ironic to contemplate that jazz once was one of the most "entertaining" of all musics due to the vitality and immediacy and natural communicating presence of its great personages. Some of these are still alive and kicking, and these indeed are the ones most often seen on commercial TV, albeit in too small and too infrequent doses.

The media continue to be guilty of neglect in less readily explainable areas, however. More jazz books were published in the fall of 1971 and spring of 1972 than at

any other time in recent memory, yet the prestigious New York Times book review section had, at this writing, not reviewed a single one of them! And this leading newspaper, in its quest for a contemporary image, published some of the rankest nonsense yet seen in print on the subject of jazz during 1971. (Interestingly, since the Times put an ex-jazz musician in charge of popular music in its Sunday Arts & Leisure section, little on the subject of jazz has appeared — but lots about rock and pop.)

Only the Los Angeles Times and the Chicago Tribune, among major metropolitan dailies, have knowledgeable jazz columnists. And the New Yorker is the only mass circulation magazine consistently publishing first-rate jazz commentary, now that the Saturday Review has changed its format.

Radio continues to be dominated by Top 40-types and commercialized "underground" programming, but there are rays of hope. In New York, for example, Symphony Sid, a veteran jazz jockey who defected to Latin music for a decade, was back in the fold, and an all-night jazz show went on the air on WRRV-FM in February for seven hours, six nights a week.

Having noted some shortcomings, let us survey some of the highlights of the period under scrutiny here.

A revitalized Charles Mingus brought his music to Europe, Japan and the U.S. with all of the old creative spark but little of the old irascibility. He published his autobiography, recorded for a major label, and presided over a stellar array of musicians in an enthusiastically received (save the carping of one critic roundly chastized by Chazz himself) New York concert.

Duke Ellington conquered Russia and brought his music to all corners of the globe during an incredibly strenuous tour. The maestro, 73 years young in April, has no intentions of slowing down.

An all-star group the likes of which had not been seen since Louis Armstrong's great combo of the late '40s beguiled listeners in Australia and Europe and will be heard in the U.S. this year. Justly called The Jazz Giants, it includes Dizzy Gillespie, Sonny Stitt, Kai Winding, Thelonious Monk, Al McKibbon and Al Blakey, and recreates the glories of vintage bebop in such a convincing manner that listeners who missed those days feel themselves transported to 52nd St. in its heyday.

George Wein, responsible for putting together this group (they said it couldn't be done), survived the debacle at Newport last July and came up with an answer to the problems that threatened to destroy the oldest jazz festival: *Newport in New York*. The scheduled program for the nine-day, 27-event affair, to be held July 1-9, is a jazz banquet of unprecedented proportion and scope, and could be the beginning of a new era in the history of jazz festivals.

Ornette Coleman had himself a banner year. For the first time, he participated in the annual *Newport in Europe* tour, making converts wherever he appeared. He signed with Columbia, completed the score of a major work for full symphony orchestra and was arranging to have it recorded in 1972, and appeared at major festivals in the U.S.

Stan Getz returned from a long European sojourn in fine form, sailing into 1972 at the helm of one of the best groups he's ever led, including Chick Corea and Tony Williams.

Corea was among the most rapidly

the state of jazz

by dan morgenstern

sponsored successful road show concerts; RCA acquired Buddy Rich, recorded Jimmy Rushing and revived its Vintage series; Atlantic signed Dave Brubeck and otherwise expanded its jazz scope; Prestige was bought by Fantasy and its huge catalog attractively repackaged and diligently promoted.

But before yielding to the temptation of painting a rose-colored picture of the future, the reasonably objective observer must note some rather large "ifs" and caution fans and musicians.

To be sure, the castle of rock is beginning to crumble. No longer are there such dominating trend-setters as the Beatles, and the days when any number of untalented groups could ride to success on the coat-tails of their models are over. Still, the masses of young people continue to support rock above all other forms of music. Youthful audiences for jazz may be growing, but to think that they will reach such numbers as turn out for a Bangla Desh benefit, a James Taylor concert, or even (gasp!) a Grand Funk Railroad ride is a pipedream, at least for the moment.

What seems to be happening, however, is that the rock (or, if you will, pop) audience is becoming increasingly diversified and fragmented, and this broadening and diversification of musical tastes can in the long run only be of great benefit to jazz — as it already has been to blues and soul music.

maturing young musicians of the year. It is only a question of time and proper push before he breaks into the front ranks of deserved popularity. Like Williams, whose stint with Getz demonstrated great musical flexibility, Corea is a Miles Davis alumnus. So is Herbie Hancock, who, at the helm of an outstanding sextet, really came into his own in 1971, also finding time to work for the cause of the music in such enterprises as the Harlem Music center, one of the year's most promising community efforts.

Another pianist making great strides was McCoy Tyner, who, along with such other John Coltrane graduates as Elvin Jones and Pharoah Sanders, was leading one of the most creative small groups on the scene. Sanders, by the way, proved that so-called avant garde jazz can reach larger audiences when presented in the proper spirit (and, of course, with requisite talent).

Stan Kenton, at the helm of one of his best bands in years — as even anti-Kentonites grudgingly admitted — may have a banner year in 1972. In another area, his initiative in setting up his own mail-order record business, which at this writing had grown to a catalog of nearly 50 albums, started a trend that is a healthy corrective to the dominance of big labels and quick-sale merchandising. George Shearing, the World's Greatest Jazz Band, Anita O'Day and Eddie Condon are among the artists following Kenton's lead, and a number of mail-order labels not affiliated with specific artists have sprung up.

In other big-band news, Maynard Ferguson returned to the U.S. after a long absence, and in two tours shored up by the release of albums on Columbia showed that he still had the old charisma. Basie and Woody continued to hold their forts, and the Thad Jones-Mel Lewis Orchestra was at this writing on the way to the Soviet Union for a five-week State Dept. trip that might well become a watershed in the band's remarkable career. Buddy Rich's current band may be the best he's yet had.

Two great composer-arrangers were among those showing renewed vigor and increased activity. Gil Evans toured Europe in the summer of '71 and played New York and Washington in early '72, displaying an amazing ability to discover new talent. George Russell returned to the U.S. from Scandinavia to teach at New England Conservatory and was active in the recording field.

Russell is just one of many notable musicians involved in teaching. A partial list would have to include Cecil Taylor, doing amazing work at Antioch; David Baker, Nathan Davis, Jaki Byard, Donald Byrd, Bill Dixon, Ahmed Abdul Malik, Ken McIntyre, Clifford Thornton, and Bill Barron. Slowly but surely, jazz (or, if you will, black or Afro-American music) is gaining a foothold in academe.

Also slowly but surely, official recognition of jazz is growing. The National Endowment for the Arts, which began to brush some symbolic crumbs to the music a few years ago, appropriated more than \$200,000 — ten times the sum allotted in 1969 — in fiscal 1971 to individuals and institutions in the jazz world. Still far from enough but at least a beginning, this increase in funding was largely due to the tireless efforts of one man, Willis Conover, who was thanked with a racially based attack on his work and status in the Washington press — one of the

several pointless manifestations of reverse racism that marked the year.

Miles Davis' astonishing popularity continued. In Keith Jarrett and Gary Bartz, he had two strong new voices, and the loss of Jack DeJohnette, who split to form a jazz-rock band, Compost, was partly compensated for by such percussionists as Don Alias and M'Tume (the latter the son of Jimmy Heath). There was some speculation that the mercurial Davis might come up with something new in 1972. In any event, the period that began with *In A Silent Way* was beginning to show signs of waning creative stimulus.

A year that took from the world the loving presence of Louis Armstrong forces us to consider the inevitable ravages

need for an expansion of the classical piano repertoire. No suitable new music is being written, and some enterprising young pianists discovered that Joplin's highly pianistic and explicitly scored works are a treasure trove.)

Blake is a singular phenomenon, but such comparative youngsters as Willie The Lion Smith, Earl Hines, Roy Eldridge, Benny Carter, Vic Dickenson, Benny Morton, Benny Goodman, and, of course, Messrs. Ellington and Basie, continued to demonstrate that the fires of jazz are not built by youth alone.

And once again, musicians and audiences alike were showing new respect for the elders of the art. In some strange way, the death of Louis Armstrong may have con-



Heir Apparent?: Roy Eldridge receives replica of Louis Armstrong's mouthpiece from Mrs. Lucille Armstrong at ceremony in San Remo, Italy, on the occasion of the unveiling of a bust of Satchmo.

of time. Had Satchmo lived to be 100, he would have died too soon, yet his life was rich and full.

But too many musicians left us before their time was up: King Curtis and Lee Morgan violently and irrationally; Wynton Kelly and Gary McFarland in the prime of life. Morey Feld and Call Cobbs died in accidents. Disease took Lou McGarity, Charlie Shavers, Tab Smith, Sonny White, Bobby Donaldson and Steve Pulliam. Illness and age took Joe Sullivan, Punch Miller, Captain John Handy, Manzie Johnson, Ben Thigpen, Gene Gifford, Lennie Hayton and Harry Shields, and pioneer Ben Pollack was a suicide.

Despite such decimation of the ranks, the living continuity of the music remains unbroken. At 89, Eubie Blake had a busy and creative year, stimulated by the revival of interest in ragtime — one of the unexpected events of the past twelve months. (Focused on the works of Scott Joplin, the ragtime revival is primarily sparked by the

tributed to this; in any event, many who previously had little to say for or about the standard-bearer of the art were moved to pay tribute to his memory, and hardly any public jazz event seemed complete without a salute to Louis.

As these lines are being written, a sleeping giant of jazz has just returned to action. Sonny Rollins, at the top of his form, generated such phenomenal response during a comeback week at New York's Village Vanguard from overflow audiences that were, in the main, youthful that it seems impossible to believe that a music that can inspire such reaction should not have a bright future in store.

Perhaps Sonny Rollins felt the vibrations in the atmosphere, timing his return to coincide with a new cycle in the history of jazz that will carry the music to its rightful position of artistic dominance and public recognition.

At any rate, it seems possible — and that alone is something to work for.

the MIRACLE

Certain opening sentences to articles or books stick in one's mind. I have always remembered and cherished, for example, the opening sentence of Rafael Sabatini's *Scaramouche*: "He was born with the gift of laughter and a sense that the world was mad." It was my favorite until I opened Billie Holiday's *Lady Sings The Blues* many years ago and read: "Mom and Pop were just a couple of kids when they got married. He was 18, she was 16, and I was 3."

This was more than just a bright, flip gambit. It established immediately the setting and background for one of the most troubled careers in the annals of American music.

The book traces, with significant candor, not only the professional life of a great singer but also a sordid history of adolescent prostitution and subsequent drug addiction, the scene switching among more or less prestigious night clubs, supper clubs, theaters, and auditoriums to police courts, reformatories, sanatoriums, and jails.

Billie Holiday made a lot of news, most of it bad; and she made and spent a lot of money. Her 200-odd records constitute a legacy of much that was finest in her era of jazz, a precious documentation of her own unique art as a singer and of the art of the great musicians who worked with her and in whom she inspired some of the loveliest jazz on record. But it was her losing struggle with adversity, with bad luck and personal weaknesses and inadequacies, more even than her hoarsely eloquent voice and her way with a phrase or a song, that made her a legend in her own time.

She is to be numbered among the self-destructive waifs of modern musical history, with Bessie Smith, Edith Piaf, Mildred Bailey, Judy Garland, Bix Beiderbecke, Hank Williams, and Charlie Parker. They were all gifted beyond the lot even of those destined to become the most accomplished professionals; but they were denied the compensatory attributes of self-knowledge and self-discipline, pre-requisites for survival in the merciless world of show biz. Toward the end of Miss Holiday's career, a magazine asked her for the "real lowdown," inside story of your life."

She summed it up in a single sentence. "I wish," she wrote, in *Lady Sings The Blues*, "I knew it myself."

She didn't know; but both her book, written with William Dufty, and her work on records offer clues. From the book, for example: "It's a wonder my mother didn't end up in the workhouse and me as a foundling. But Sadie Fagan loved me from the time I was just a swift kick in the ribs while she scrubbed floors. She went to the hospital and made a deal with the head woman there. She told them she'd scrub floors and wait on the other bitches laying up there to have their kids so she could pay her way and mine. And she did. Mom was 13 that Wednesday, April 7, 1915, in Baltimore, when I was born."

It's an eloquent paragraph, not just

because it tells a story of desperate nobility so simply and so affectionately but also because it projects succinctly and ingeniously the juxtaposition of feigned or ingrained toughness and vulgarity on the one hand and the real pride and tenderness on the other that characterized and complicated Billie Holiday's public and private performance throughout the 44 years of her life.

Her Christian name was Eleanora, but her father, a jazz musician, called her Bill because she was such a tomboy. She changed it to Billie after Billie Dove, her idol on the silent movie screens of her childhood. "Lady" was conferred upon her, early in her public career, by the other girls at Jerry Preston's Log Cabin in Harlem when she refused to pick up tips from customer's tables without using her hands. Lester Young, who later played some of his most beautiful choruses behind her, combined it with the "day" of Holiday to make Lady Day. She returned the compliment by calling him "Prez," thus putting him on a pedestal alongside another of her idols, President Franklin D. Roosevelt.

Max Jones, the veteran critic of *Melody Maker*, saw behind the mask when he met her, wrapped from head to foot in blue mink, at the London airport in 1954.

"She was outspoken, bright, tough and transparently sincere most of the time," he wrote not long afterward. "She was obviously an imposing woman, an inch or two taller than I had expected, with a strong, well-boned face and a lot of natural magnetism and dignity."

The operative word is *dignity*. She had it, all right. She couldn't always sustain it, least of all when it was overlooked, ignored, offended, or defied by others. Thanks in part, no doubt, to an Irish (Fagan) great-grandfather on her mother's side, she had a low boiling point; and when exposed to real or imagined slights, she could respond in an undignified fashion, sometimes with her fists, sometimes with any hard movable object within reach.

Louis Armstrong characterized her for the benefit of the producer, director, and stage crew on the set of *New Orleans* in Hollywood in 1946, when Lady Day, unhappy at being cast as a maid but unable to escape her contract, broke into tears.

"Better look out," said Armstrong. "I know Lady, and when she starts crying, the next thing she's going to do is start fighting."

Many elements in the Billie Holiday story recall the career of Ethel Waters. They were both children of the northern slums. Both were born illegitimately, and both were grown-ups before they were even properly adolescents. Miss Waters was first married, it will be recalled, when she was 13. Miss Holiday was raped when she was 10. Both did menial work, the former as scullery and chambermaid, the latter scrubbing the famous white steps of Baltimore's brick row houses. And they both served a rough, tough apprenticeship as singers in the gin

This is a chapter from Henry Pleasant's forthcoming book, *The Great American Popular Singers*, scheduled for fall publication by Simon & Schuster.

of LADY DAY

by Henry Pleasant

mills of prohibition Harlem.

More significantly, perhaps, they both tasted Jim Crow under circumstances more galling, even, than those experienced by their less celebrated black contemporaries. They had to endure the outrage of being admired, even loved, by whites as artists while being directed to the tradesmen's entrance and excluded from hotels, dining rooms and restaurants as persons. They earned well, and were accorded many privileges normally denied black Americans at that time; but their apparent good fortune only made the facts of black life seem blacker.

Billie Holiday had an especially grueling time of it as the first black vocalist to be featured with a white band. The year was 1938, and the band was Artie Shaw's. As she remembered it nearly 20 years later, "it wasn't long before the roughest days of the Basie band began to look like a breeze. It got to the point where I hardly ever ate, slept or went to the bathroom without having a major NAACP-type production.

"Most of the cats in the band were wonderful to me, but I got so tired of scenes in crummy roadside restaurants over getting served, I used to beg Georgie Auld, Tony Pastor, and Chuck Peterson to just let me sit in the bus and rest—and let them bring out something in a sack. Some places they wouldn't even let me eat in the kitchen. Sometimes it was a choice between me eating and the whole band starving. I got tired of having a federal case over breakfast, lunch and dinner."

Continual humiliation on this order left both Miss Holiday and Miss Waters -- to use their own terminology--salty. Ethel was the stronger character of the two, certainly the more self-reliant. Billie fought, and she fought hard, both against society and against the person that society had made of her. But there was something pathetic about the performance. The odds against her were too great. Lena Home came to know her well in the early 1940s, when Miss Holiday was working at Kelly's Stables and Miss Home at Cafe Society Downtown, and remembered her in *Lena*:

"Her life was so tragic and so corrupted by other people—by white people and by her own people. There was no place for her to go, except, finally, into that little private world of dope. She was just too sensitive to survive. And such a gentle person. We never talked much about singing. The thing I remember talking to her about most was her dogs; her animals were really her only trusted friends."

Small wonder that she was, as an admiring white singer once said of her, "a hard one to get through to."

Her career and Ethel Waters', after Harlem, differed considerably and significantly. Their respective ages had something to do with it. Miss Waters, at least 15 years older, was early enough on the scene to make a career in both black and white vaudeville, a preparation that revealed the talent and established the professional

accomplishments for her subsequent triumphs as an actress.

She was, in any case, far more a woman of the theater than Miss Holiday, and it showed in her singing. In just about every song she did she projected a character. Miss Holiday never projected anybody but Billie. This was reflected even in her stage deportment. She had no routine. As Martin Williams remembered her in his article *Billie Holiday—Actress without an Act*, "she came out, sang, bowed, and left—no vaudeville showmanship."

The article is misleading only in the title. It might better have been *An Act without an Actress*. Only it wasn't really an act, either, even with the white dress, the white gardenia, and, as she ruefully appended to her own description of her stage appearance,

Given these physical limitations, what she achieved in terms of color, shadings, nuances, and articulation, and in terms of the variety of sound and inflection that she could summon from such slender resources may be counted among the wonders of vocal history. She did it by moving with somnambulistic security, along — or back and forth across — the thin, never precisely definable line separating — or joining — speech and song

This accomplishment—or ambiguity—has always been characteristic of the greatest blues singers; and in this respect, too, she was a child of Bessie Smith, although she rarely sang a traditional blues. Her 1936 recording of *Billie's Blues* gives us a glimpse of what a blues singer she might have been had she chosen to be one.



the white junk. It was just Lady Day, who was Billie Holiday. Which is why her way with a song was to take it apart and put it together again in her own image.

Even the image would change with the circumstances of the moment and according to her mood and passing fancy. "I hate straight singing," she used to say. "I have to change a tune to my way of doing it. That's all I know." And her way of doing it changed, too: "I can't stand to sing the same song the same way two nights in succession, let alone two years or 10 years. If you can, then it ain't music; it's close-order drill, or exercise, or yodeling, or something—not music."

There were other reasons why she changed the music. She had to fit a song not only to herself, to her state of mind and body, and to an extraordinarily acute sense of style, but also to a quite appallingly meager voice—small, hoarse at the bottom and thinly shrill at the top. And top and bottom were never very far apart. She had hardly more than an octave and a third; and she worked, as a rule, as Bessie Smith had worked, within an octave, tailoring the melody to fit the congenial span.

The only vocal models she ever acknowledged were Bessie Smith and Louis Armstrong. As a child in East Baltimore, she had run errands for a whorehouse madame just to be allowed to sit in the front parlor and listen to Armstrong and Miss Smith on the Victrola.

"Unless it was the records of Bessie Smith and Louis Armstrong I heard as a kid," she recalled later, "I don't know anybody who actually influenced my singing, then or now. I always wanted Bessie's big sound and Pops' feeling."

Bessie's big sound she never had, nor do her records suggest that she tried very hard for it. She may have belted a bit in the very early days, working without a mike in Harlem clubs. But hers was not a voice that would have responded generously or amiably to the kind of treatment Miss Smith's received. On records, and in clubs on mike, Miss Holiday's breath was wonderfully light on the vocal cords, which is why a voice neither rich in texture nor ample in size could be so eloquently tender. And this lightness of the breath on the cords contributed to immaculate enunciation, as it has with subsequent singers, notably Frank

Sinatra and Ella Fitzgerald.

But Armstrong's feeling she had—and then some—although one wonders what precisely she meant by "Pops' feeling." It can hardly have been feeling in an emotional sense, for his involvement with any song was always more a matter of exuberant and affectionate virtuosity than personal commitment. Perhaps what she meant was his feeling for words and phrases, and his way of shaping or reshaping a song to suit his own musicality. In this she equalled and may even have surpassed the master.

Louis Armstrong can be heard in just about every phrase she ever sang, and his example is conspicuous in her way of wrapping a sound around a word or syllable, enveloping it, so to speak, in an appoggiatura, a slur, a mordent, or a turn, and in her habit of widening the vibrato during the life of a sustained tone. But what was musical fun and games to Louis Armstrong, who lived the better part of his 71 years at peace with the world, was life in the raw to Billie Holiday. What you had when she finished with a song was not just invention tempered by superb craftsmanship—although there was plenty of each—but untampered autobiography.

Lady Sings the Blues, when it appeared in 1956, three years before her death, was welcomed as a recital of the facts of her life—or, at least, some of the facts—but regretted for its failure to reveal much of the woman behind the facts. It did, indeed, fail in this respect. But the failure was inconsequential. Anyone who has heard Billie Holiday sing, in person or on record, *Strange Fruit*, *God Bless the Child*, *Come Rain or Come Shine*, *Don't Explain*, or *Prelude to a Kiss* doesn't need to look for her in a ghost-written autobiography.

"She, of all singers in jazz," wrote Max Jones, "laid herself most bare when she sang; and it was primarily this raw, human quality communicated through her voice and technique which troubled the hearts and minds of her listeners."

If Bessie Smith and Louis Armstrong are always audible in her singing, so, also, to my ears, is Mildred Bailey—or is it the other way around?—and I find it curious that there is so rarely any reference to Miss Bailey in the considerable critical literature about Miss Holiday, including Billie's own memoirs. She remembered Mildred coming to hear her in Harlem, along with John Hammond, Red Norvo, and Benny Goodman; and she threw Miss Bailey's obesity at Joe Glaser, who managed them both, when Glaser excused his failure to get Miss Holiday engagements on the grounds that she was too fat. But she never speaks of having gone to hear Miss Bailey nor does she have anything to say about her singing.

Certainly they were aware of each other. They had the same manager and they both recorded for Columbia as proteges of Hammond. They often worked the same club circuit. And many of the finest jazz musicians of the time, both black and white, played for them both. By insignificant but curious coincidence they both died at 44. Mildred was older by eight years, but they emerged as important soloists at about the same time. And their singing throughout the 1930s, as heard on records, reflects many striking similarities both of style and sound.

Miss Bailey had the superior voice. It

Continued on page 34

THE MANY SIDES OF BUELL NEIDLINGER

The name Buell Neidlinger may ring a faint and distant bell, if at all. The man himself, is surely unprepossessing; full black beard, thinning black hair, close to 40, short and gently round; a good listener and voluminous talker with a vocabulary spanning '40s bebop, '50s beat, Contemporary Hip and Cross-Cultural Literate.

Yet even if Neidlinger may be unfamiliar to most casual music listeners, his career has been a distinguished one. Who else can you name who has played regularly with or under such diverse personalities as Cecil Taylor, Frank Zappa and Erich Leinsdorf, to name only three of Neidlinger's employers? He was one of the earliest free jazz bassists, and appeared regularly on Taylor's initial recordings. (Barnaby Records has acquired the rights to all of the old Nat Hentoff-inspired sessions originally recorded by Candid; one of the recently released albums is Neidlinger's unissued 1961 session with, among others, Taylor, Archie Shepp and Clark Terry—if you can dig that.)

From 1964-70, Neidlinger played bass with the Boston Symphony. Around '70 he started getting into rock. He gigged with his own group, Luny Toons, around Boston for a while, and then in the fall of 1970 split for L.A. to teach at the California Institute of the Arts, an institution funded by the Walt Disney Foundation, dedicated to freedom and progressivism, and having its troubles. Another reason Neidlinger went to L.A. was to continue his association with Zappa, for whom he played on Jean-Luc Ponty's *King Kong* date for World Pacific. Like a few other musicians, however, he has since found Zappa somewhat difficult to work with, and the collaboration was aborted. Now he's formed another group. And is having a hell of a time getting bookings. "I don't know, man. You give people something completely new and nobody wants to hear you." A man who played with Cecil Taylor ought to know that by now, but maybe it's a lesson too late for the learning.

The conversation partially transcribed below speaks for itself. In it, a reasonably complex individual emerges: a man who has spent his life in music, is reverent and admiring toward the art and its gifted practitioners and skeptical of and often acerbic about those who, in his opinion, prevent the art from attaining fulfillment. This combination of gentleness and respect on the one hand and bitterness and contempt on the other are reflected in his attitude toward his own life and work.

He wants to play, in his words, "a kind of music nobody's heard yet," music combining aspects of jazz, rock, blues and "classical." But the socio-economic nature of the music scene has prevented him from being able to play what he wants and to survive. He didn't fit into the world of the Boston Symphony—too freaky—nor into the jazz world—too commercial—nor rock—too old. He has, in fact, come under criticism from some of his confreres in the new jazz of 10 and 15 years ago. "They tell me, 'You're not a jazz musician anymore.' And what I try to tell them is that I'm just trying to resolve my compulsion to play music every day, a lot, and play with people, and *play*, not just in my bathroom or in a practice area."

A final personal note. Buell Neidlinger is

one of the best bassists I've ever heard. A.H.: How far back do you go; when did you start playing?

B.N.: How far back do I go? Well, look, man, I'll tell you. When I was a kid, my uncle collected jazz records and used to play them for me, much to the distress of my parents, because, you see, I was a cello player before. Started playing the cello when I was 9 or 10. I got very good and I used to play around a lot and I got carried away—my uncle introduced me to jazz—a few things happened with the cello: I got very, uh—I got too far into it for a person my age, and there were other problems.

My parents wanted me to go to an Ivy League school and all that shit, which I did for a while, went to Yale, and I started playing the bass there, due to my uncle having played me these records, and I started playing in a band there, called Eli's Chosen Six, about 1953. Before that, though, I listened to all kinds—we had this gas station in Westport, Conn., where these black cats did the grease pumping and all that, and they played Bird records all the time, and Diz and Fats Navarro, and I liked that, too. I didn't know that you weren't supposed to like that if you liked Eddie Condon or one of those old-time guys. So, anyway, I started playing in that band there and then I used to go to New York and play at Child's Paramount with Conrad Janis. That band had Dick Wellstood on piano and Art Trappier on drums and Gene Sedric on clarinet and Herman Autrey on trumpet and Conrad on trombone—

A.H.: All Fats' people.

B.N.: Oh, yeah. Sure. Plus Dick Wellstood

an uncommon interview by alan heineman

could play like Fats Waller; he knew all his tunes. That was like a good band except for Conrad, who was trying to be a TV actor at the time, and he just played the trombone for the hell of it. That's what it was, and he just played loud, and awful. And then he stopped playing there and played at Stuyvesant Casino and the Central Plaza and I met all those guys and I started to mess around in New York and I stopped going to Yale and moved to New York and got involved in music. I dug that music, but I met Steve Lacy at Stuyvesant Casino, and got involved with him a little bit, played at a Yale reunion with him and Ros Rudd and a few old guys. Ros Rudd's father played drums, like Sonny Greer. Very strange guy. Athletic coach at Salisbury. Anyway, I met Steve Lacy, and he had met Cecil, but I had heard Cecil's music before, here, at the New England Conservatory. I came up to hear a clarinet player's recital. For graduation he was going to play a Benny Goodman piece or something; his name is Andrew Crisanti, plays in the St. Louis Symphony now. And Cecil Taylor was on that program, man, with his 10-piece band—he was a student at the New England Conservatory; this must have been... '51, maybe, '52, not sure. But he had a 10-piece band, and a vocalist. With Hiawatha Lockport on trumpet, who's now selling shoes out in Watertown, and a very strange band, and they were playing *What Am I Here For?* I think, which he'd orchestrated, plus an original called *The Game*, a pretty far-out piece of music. As a matter of fact, it was so far out that

everybody practically got up and split during it, including the dean. I was amazed, because I loved it, I thought it was really *outside*, a beautiful piece. And then I met him later through Lacy and I started to play with the cat. And that's how I left all that other music behind—not far enough behind, though, because I also worked gigs with guys like Zoot Sims and Chet Baker and all those guys. I never got any more calls from those guys 'cause they thought we were crazy. They thought we were stone crazy.

A.H.: Predictable reaction to new music.

B.N.: Sure. I mean, like, I had a guy one time, Webster Young, he was a trumpet player, he came up to me and he said (hoarse whisper), "Say, baby, you play so nice, baby, don't you play with any other little bands around the town?" They called him Little Diz, but he was trying to talk like Miles and he played like Miles, too. He was a good player—but, like, that was his reaction. And the musicians from Brooklyn used to come over to the old Five Spot. The bandstand was over by the latrine, before they moved it out in front when Monk came. It was in this little cubbyhole, became sort of the musicians' table. Smelled all the time. That's where Cecil first started all that madness, in there. Although actually, the guy that started it was a guy named Dick Wetmore; he was the first hired band in there, he got the gig. He was a violinist, played violin, cornet and sousaphone, all these instruments—and he hired Cecil, me and Dennis (Charles). And Cecil ran him off the gig the first night. It was a Friday and Cecil started to play some shit behind this guy that was really out, you know, and the cat left all his violins and stuff on the piano—came back to get them later. Then Steve Lacy got the gig and then he flunked out, finally. Then we played as a trio, and then Archie (Shepp) had the gig for a while.

A.H.: Was Archie still playing bop at that point, or was he—

B.N.: Listen, man, I introduced Archie to Cecil's music, you know. I'm sure Archie wouldn't want to admit it. Archie was a graduate of Goddard College, just came down to New York, and I had the rhythm section in the Cafe Wha. I had me and a kid named Billy Osborne, from Providence, R.I., who's now working freelance in L.A.—plays drums, organ, trumpet, sings. Archie used to be one of the 50 or 60 tenor players who would line up on an afternoon, and I heard that guy play, and I told Cecil, you oughta hear this guy play, and Cecil said, yeah, bring him up to this record date—we were making *The World of Cecil Taylor* at the time—and I brought Archie up there and he recorded *Lazy Afternoon* with us. Never met Cecil before. That's how I met Earl Griffith—we were making *Looking Ahead* for, un—

A.H.: Contemporary.

B.N.: Yeah. I'd never met Earl before, and all of a sudden there he was with his vibes, man played the living shit out of them. About a year later they found him dead on the A train. Earl was beautiful. He used to spend a lot of time in mental hospitals, and one time he'd just come out of a mental hospital and he got this brand new set of vibes and all these new mallets and he moved down on Second St. He invited me over there—he was like really weird. And he

played the vibes for me. Some of the most beautiful music I've ever heard in my life, really. Just vibes, solo. And when he was finished playing—played for about 25, 30 minutes—cat put the mallets down and looked at me and said, "Man, you don't really *dig* that, do you?" You know: the cat couldn't accept his greatness. Very sad cat. Must've took a lot of shit from people. "Cause he didn't play like Bags, you know? Wow. Shew. (pauses) Him and Cecil should've worked together a lot more.

A.H.: Yeah, I like that record a lot.

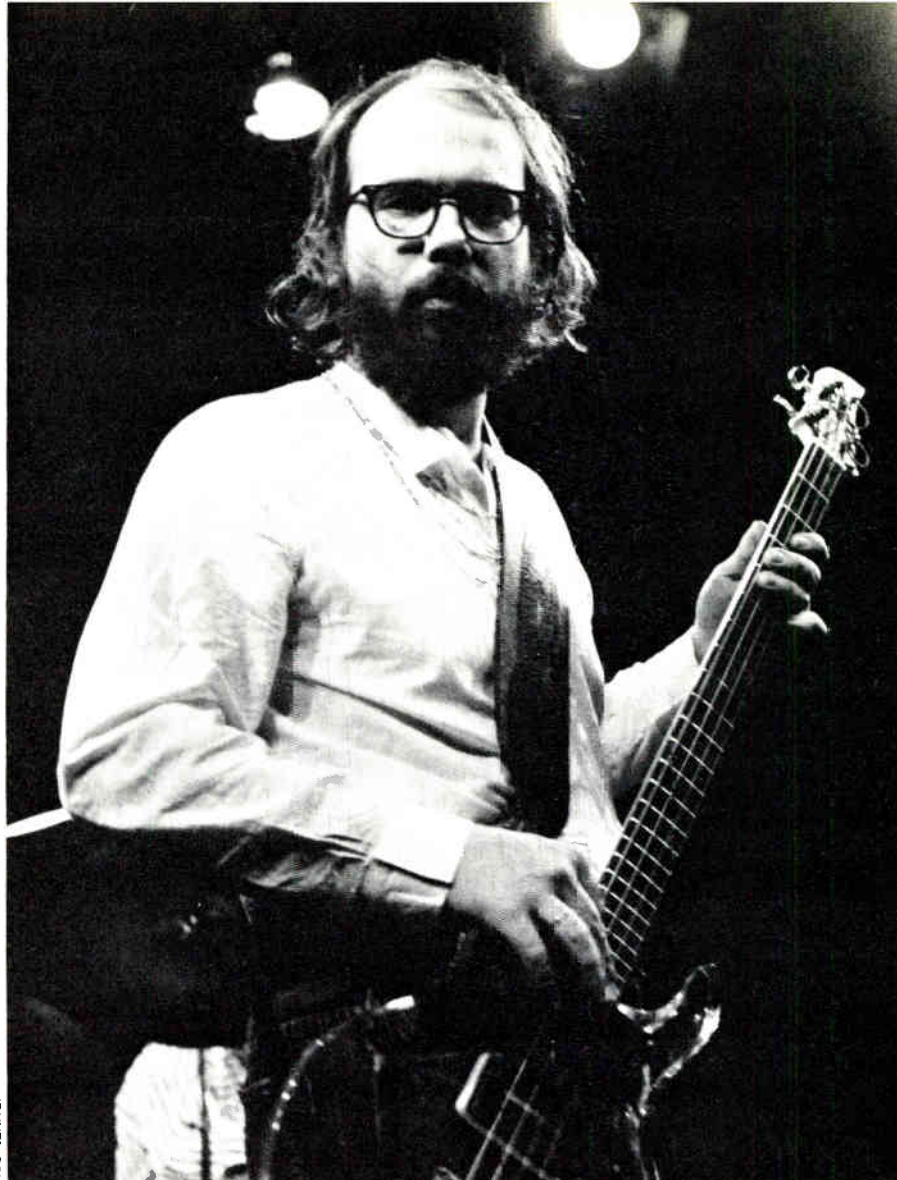
B.N.: Yeah, that's really beautiful. Symphony Sid used to play a track of that, that *Of What* track. The real name of that song is *More and More*. (sings) *More and more, this heart of mine confesses/more and more this heart of mine possesses*, it's something like that. It's an old Deanna Durbin tune. Cecil was into show tunes at that time, looking for the most outside ones he could find, like *Beyond the Blue Horizon*. He used to have code names for them at the Five Spot so that the musicians wouldn't know what they were. Like, *Blue Horizon*—I can still see it written on the part—was called *Bey Blu Hor*, and, like, *Sweet and Lovely* was called *Shlu, a Departure*. Whatever that meant. He's the most spaced-out musician I ever met, before or since. That includes a lot of far out musicians. Only he's spacy in a weird way.

A.H.: Would he still like *Looking Ahead*, do you think? Because it's much—you know, it's chords and stuff.

B.N.: Well, it's chords but it's really not chords. I mean, the way he went at chords was so "not-chords." I mean, I remember one time playing at the Artists Ball. Dave Amram hired (laughs) Art Farmer, Cecil Taylor, Dennis Charles and myself to play up on 14th St., at this place—shew!, it was really a strange place, and we were playing *Stella by Starlight* and Cecil . . . was playing these chords, you know, and it had every note of the triad in it, and every seventh, but it also had every note. But if you listened carefully, you could hear it, you could play, and it was *real*. And I remember Art put down his trumpet after nine or 10 bars and he came over and he said, "Play the chords, mother," and Cecil looked up to him and said, "Man, I *am* playing the chords." He was really hurt. He got over it a few days later by building up a huge anti-Art Farmer mechanism. And that's the story with Cecil and a whole lot of people. And I don't know if he'd like his old music any more, maybe for that same reason, because he had so much trouble with it. I've heard the cat play like Bud Powell. He was putting us all on with it, but the cat could do it, he can play. He can play just like Bud Powell. Whom he adored. Worshipped Bud.

I played in a band once with Bud's brother, man, it was really beautiful. Richie Powell. A trio. We played in the old Page Three. We had a trio there for about seven months, me and Al Leavitt and Richie Powell. He was a *genius*.

I have an acetate from an album we did for Candid which never came out. (The Barnaby issue mentioned above.) It was one of Nat Hentoff's last gestures toward us, and it's really beautiful. I tried to show on this record where Cecil came out of, really, and so Ros Rudd took some stuff off some Ellington albums, he took off *Jumpin' Punkins* and *Things Ain't What They Used*



Joe Tarter

To Be, and Don Cherry was supposed to play trumpet but Ornette had a rehearsal that afternoon, so he couldn't make it and I got Clark Terry at the last minute. It was Nat Hentoff's idea. I then had Archie Shepp, Steve Lacy, Ros Rudd and Charles Davis on baritone and Cecil and Billy Higgins or Dennis Charles, and myself on bass. We did a straight blues, a trio, Cecil and Billy and myself, that's really something, 'cause it's just 12-bar blues, and so you get to hear Cecil in a different context than you ever heard before, because he very seldom allows that to be recorded. Oh, I remember what I did: I told him we were gonna play blues in E, and he practiced in E, and when we got on the date, I was the leader, man, and I was really the big gun (self-irony), and I said, "Cecil, I changed my mind, we're gonna play it in G," and he was really pissed off, 'cause all the shit that he practiced was useless to him. So he went to the piano—and he doesn't usually record this, but he really took out his aggression on the piano, and you can hear this—he used to do this all the time, in a club. I mean, that's the way Cecil plays, by getting worked up about something and then taking it out on the sideman or the piano or everybody around him; that's how his really strong music comes out.

A.H.: How many dates that you made with

Cecil actually came out?

B.N.: About half the stuff we recorded, which is four, five, something like that. Transition, Contemporary, United Artists, Candid.

B.N.: Bill Dixon plays like a slow motion abstraction of all Miles Davis' most outside intervals. I mean, that's the way I hear it. I think if you took an old Blue Note like maybe *The Leap* or *Lazy Susan*, and if you slowed those down and took out every prime interval, every prime note in Miles' playing, and just played the dissonances, I think that's where Bill Dixon gets most of his musical ideas. Try it sometime—you got a machine with 16 2/3 on it? Just mentally block out all the tonics, thirds and the fifths, 'cause that's a very dissonant—you know, if Miles had pursued that method of attack, man, he would have been like *really* far out by now, instead of hitting the show tune bag for a few years, which sort of brought his music into another focus. Cat was headed for some very far-out music. In terms of dissonance and chromatic music and all, the cat was really advanced. Everybody said he couldn't play, remember? Everybody said, ah, Miles can't play. Well, he was playing his *ass* off, man, and then to make money he had to sort of go into that other bag, which everybody liked anyway, so it all came out good. For Miles. But did you ever hear the early MJQ

records that instead of Percy Heath—not that I dislike Percy’s work—had Ray Brown on bass? They were into a rhythmic thing that if they had kept that up, the whole shape of rhythm in jazz that we know today would’ve been different than it is now, in my opinion. With Kenny Clarke on drums and Ray Brown on bass; remember *Moving Nicely*, *Milt Meets Sid*? He was into a rhythmic thing that he’s since abandoned, although he still plays way on top of the beat, but this cat was into playing in such an accelerated, pushing way that he was very often practically into the fourth beat of his music by the time the guys were diddling with the third beat. It was a very strange thing.

A.H.: In a way, that’s very New Orleans.
B.N.: In a way, yeah. It’s kind of like what I call a false syncopation. A lot of loud rock players try and do it, like the Jefferson Airplane guy (Jack Casady) tries to do it, but he always cops out at the last instant, because instead of the note having just that little bit too little, he’ll give in and go *boooooom*—like, *bang*, right? On the beat, and then it’s all over with, right, until the next time he gets around to it. Jack Bruce was into it, too, a little bit.

A.H.: I never heard Bruce do it. I’ve heard Casady try it.

B.N.: Sort of like making suspensions. I’m into it a little bit. But I’m trying to play electric bass in another way; I’m trying to play it like a musical instrument, which most of the guys aren’t into. They play it like a harmonica, or some kind of dead set of notes, you know. They know, like, that two dots is G (laughs), and it’s in a very primitive condition, and it’s too bad. It’s too bad the guitar is in the place it is, too. I mean, Larry Coryell has made a dent, but he’s not really the answer, either, I don’t think. I think he’s made a good dent, but I think he’s too clean, I mean’s he’s too much into Western music to really make what I think you’re looking for, from having read a few of your columns, you know. I think you’re waiting to hear some music you haven’t heard yet, right?

A.H.: Well, we’re always waiting to hear that.

B.N.: I *know* you are, and the record companies are *dying* waiting. They ain’t recording anything, they won’t make a move, they’re looking for the next Beatles so hard it’s unbelievable. And I don’t think they’re gonna find it right now.

A.H.: No, because the next Beatles won’t be Beatles. They’ll be something else. Some rock cat, I think it was Peter Townshend, said to me, people keep asking him where’s it going? And he says, if you knew it’d go there. Because nobody could’ve figured Elvis at that point, nobody could’ve figured the Beatles at *that* point, nobody could’ve figured Bird. Just one guy, or two guys, do something, and then you say, oh, yeah, sure, *that’s* where it was going. You can see the logic of it in retrospect.

B.N.: But the difference is, I mean, Bird’s reputation depended on a lot of other people, whereas these people’s careers are up to *them*.

A.H.: Rudd might do it, because he *has* come up with—

B.N.: But, *man*, he *can’t* do it, *man*, like how can he *do* it, he can barely get a record date, *man*, much less a nightclub appearance. They have to produce their own,

and they don’t make any money, they’re barely existing. Now, this is *wrong*, because meanwhile there’s a bunch of people running around taking foundation money, and there’s a few black cats that are entitled to something, too.

A.H.: Well, nu? I mean, why should this year be different from all other years?

B.N.: I know, but it pisses me off. A few of us got some New York things to happen when I was working in Buffalo with Lukas Foss. We persuaded the New York Council on the Arts to make this tour. It had Giuseppe Logan, it had Burton Greene, for better or for worse, and it had Sun Ra, and they went around all the State University of New York campuses, 43 of them, and it was pretty good, it was very far out, and it was liked very much. See, there *is* an audience. I mean, I didn’t play you the other side of this tape (of Neidlinger’s recital at Boston’s Jordan Hall) but it’s pretty strange, *man*, because on it I play all classical bass music written by composers since 1960, and some of it is pretty far-out music, and the freaks, the hair that was in the audience, fell out over it, *man*, they *flipped*. They flipped *out*, *man*, and it really, it almost scared me, I couldn’t believe it. I felt like someone had said, look, be nice to this cat and give it to him after each number, or something. But not at all, *man*, because people came up to me after the concert and they asked me all kinds of questions about—these are freaks, right. I mean they’re not supposed to care about anything besides getting high and sex and taking off and all that shit—but they wanted to know how the music was written and how I did different things and they wanted to look at my instrument. Look, *man*, these people are, like, starving to *death* for music and they’re being fed shit.

A.H.: Well, yeah, but I don’t see how that changes until you get enough capital behind record companies with kids running them, and when is that gonna happen? I can see it if you get very rich groups, like the Airplane, running the companies. But until then, you’re gonna have Columbia doing one avant-garde album a year, and like that.

B.N.: It’s pathetic, it really is. Then you have the other side of the coin, like where I used to work (the Boston Symphony Orchestra).

A.H.: Did that drive you nuts, or was there enough decent music to play?

B.N.: Oh, a lot of the music we played was really great music, but due to the whims of someone or other, usually the conductor, or the inability of some people to accurately play their parts, the thing didn’t come off to well. Just didn’t happen. I think the future of these groups—you know, I think in someone’s mind, what do you call them, prescient people?—there’s written a date which kinds of cuts this type of musical activity off. And I think it’s (laughs) within our lifetime. Because they don’t really do anything for anybody, you know, they present sleep music mostly, very brown sleep music, especially as interpreted by most of these old farts that run around conducting. They know a lot, sure, and they know discipline and routine and they know the repertoire, but very few of them have any balls or heart left. . . And now I know that making music for money is a drag.

A.H.: Doing anything for money is a drag.
B.N.: Yeah, it is. So now (laughs), I’m in

Money Center, USA (L.A.), and I’m teaching the kids there how to wheel and deal their way in and out of the symphony orchestra scene and the freelance scene and the club date scene, all the scenes I know about I’m telling the kids about. This day of glorifying the profession is over, as far as I’m concerned.

A.H.: Have you got a course title, or—
B.N.: Oh, no. I’m a free teacher. We’re all free teachers at the California Institute of the Arts. We’re free, according to our dean, anyway, to teach on a one-to-one basis whenever they want. Like, if you play the clarinet but you wanna know what’s the highest note you can play on a bass, I’ll try and tell you, you know? It’s one of those schools where if you want to know something, you go see if you can find out.
A.H.: That was the idea of schools originally, but it doesn’t seem to’ve worked out that way.

B.N.: Yeah, they mucked it up. So you’re not a slave to the registrar’s office is the idea of this school. So that, and then I *was* gonna work with Frank (Zappa).

A.H.: How did that come about?

B.N.: That came about—well, Frank knew my work from Cecil’s recordings, and I knew Ian Underwood from when I went to Yale; he was just coming in, or he was around, or something like that, and so when the Mothers were at the Ark in Boston last spring, I went over and Ian came over to my house with that guitar player (Paul Lenart) and the drummer from the Far Cry, who’s a good rock ‘n’ roll drummer. Plus, Frank called me up about five in the morning from his Boston hotel room and said something—what was it? I don’t know, but I got very excited, because I thought I could join the Mothers right away. I think he was looking for another bass player, or maybe he wanted me *plus* Roy (Estrada), because I didn’t see how he could get rid of Roy ‘cause Roy is, like, the greatest rock ‘n’ roll bass player there is, get right down to it, and perfect for what Frank’s music was at that time. I think Frank was tired of—like, Roy couldn’t read music, see, which I wanted to get to last; see, I can read music, and Frank can write music. I think that’s why there’s no more original Mothers. ‘Cause he got very tired of writing music and having it screwed up because someone smoked one poke too many or the light show went on in the middle of a number of something. Then he called later and asked me to record with Jean-Luc Ponty for World Pacific and Dick Bock. And I flew out there and made these sessions with him. [*King Kong*] Got tight. Stayed over at his house and had a lot of fun together, played a lot of music.

A.H.: How did you like the record date?

B.N.: Well, you see, Frank is such a great mixer, meddler, that I’m sure (laughs) it bears no resemblance to what we laid down there. He’s a genius with that shit, *man*, with the mixing and speeding up and—he’s a genius, *man*, that’s all there is to it. I’m lucky to have known two, now; that’s two that I’ve been able to play music with. (Pauses) Very fortunate. Frank and Cecil. (pauses) Lukas Foss is *not* a genius.

B.N.: (Jams mike close to his mouth) I must enunciate clearly that I shit on the Don Ellis movement in music.

Continued on Page 36

THE WAR ON ROCK

Throughout history there have been assaults on public taste and on creativity. What Nicholas Slonimsky terms "the non-acceptance of the unfamiliar" has brought into being vituperation, calumny, derision and hysteria, all directed at the progenitors or the practitioners of some expression of an art form. No hallowed name in music has been safe from the onslaught of segments of the cultural hierarchy. Verdi and Puccini, Bach and Berlin, Tchaikovsky and Gershwin, the waltz and the jitterbug, all enjoyed a common denigration.

One can question the judgment of that French critic who wrote of Verdi: "There has not yet been an Italian composer more incapable of producing what is commonly called a melody."

The *Musical Courier* editorial that complained "a wave of vulgar, filthy and suggestive music has inundated the land...with obscene posturings and lewd gestures" wasn't knocking the rock. It was directed against ragtime—back in 1899.

The burning in a Detroit square of Tommy Dorsey's *Song of India* and Maxine Sullivan's *Loch Lomond* in 1937 had more press agency at its roots than musical judgment.

Yet none of these and other excursions into idiocy throughout the years was based on such economic motives as was that shabby attack on American music that was *The War On Rock*.

This manipulated assault centered around a \$150-million anti-trust suit charging conspiracy. Committees of the Senate and the House would be involved. Regulatory bodies were to spend countless public dollars on hearings. A winning candidate for the presidency, as well as a losing one, was to join the fray. Household names were to inveigh in the press and on the air against a body of music which stemmed from grass roots America.

The story of this war lies buried in clippings from *Billboard* and *Variety*, in House, Senate, FCC, and pre-trial testimony—in records, findings, editorials, denunciations, copouts, accusations, observations, tapes of radio and TV appearances, and that assortment of kindred material that documents it. It is to them that one must look for historical perspective

based on a lecture
given by
RUSSELL SANJEK
vice president, BMI
during the second session of
ATOMIC YOUTH
& THE
ROCK MUSHROOM
at the
New School For
Social Research
New York City

on *The War on Rock*, which began in the early 1950s, and continues, under different auspices, to this day.

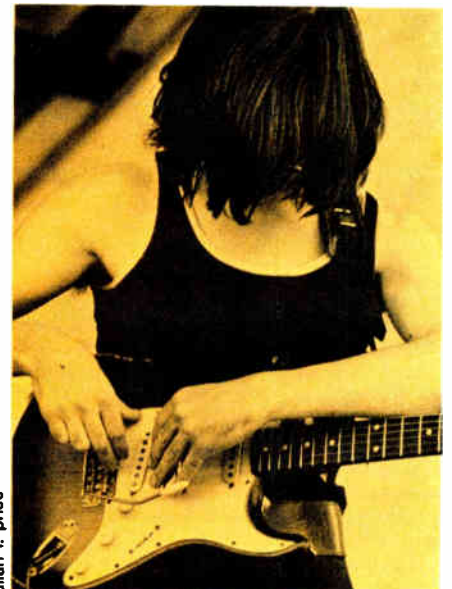
To understand the war you have to understand the single economic thread which runs throughout its various battles. You must be aware of the copyright law of the United States.

The Copyright Act of 1909, which currently affects music, provides that all songwriters and publishers must be compensated for three principal uses of their music: One—the publication—printing of their music; Two—the recording of their music; and Three—the performance of their music publicly for profit.

Because it's very difficult for me to assume a non-partisan role on this subject, I intend to quote from objective sources whenever I can. Let's start with Volume 2 of Nat Shapiro's *Popular Music: An Annotated Index of American Popular Songs*. A recognized music historian and author with Nat Hentoff of two fine books on jazz, his series of indexes are a basic source of music business information.

He writes:

"In 1940, there were approximately 1,100 lyricists and composers and fewer than 150 music publishers sharing several millions of dollars in performing rights royalties derived principally from the broadcasting industry and collected for them by the American Society of Composers, Authors and Publishers (ASCAP). Founded in 1914 on the admirable principle that composers, authors, and publishers were entitled to compensation when their works were performed in public for profit, ASCAP was, by 1939, a powerful force in the music world. Nearly every copyrighted American and foreign musical work was under its jurisdiction. As the proprietor of the right to grant or withhold licenses for the public performance of the music owned or controlled by its members, ASCAP was in a position to ban the use of its music by any medium of communication or place of entertainment in the United States. (Indeed, in 1941, the Federal Government brought a criminal anti-trust action against ASCAP. As a consequence, ASCAP entered into a consent decree dealing with its



allan i. price

relations with the users of its music.)

"In the fall of 1939, the National Association of Broadcasters, representing some 600 radio stations, was unable to come to an agreement with ASCAP on the terms of a new licensing contract scheduled to begin at the end of 1940. Alarmed at first by ASCAP's apparent unwillingness to negotiate and later by what they considered excessive demands, the broadcasters decided to form their own performing rights organization—Broadcast Music, Inc. (BMI).

"Parenthetically, it is interesting to speculate that there may have been other considerations in ASCAP's and the broadcaster's inability to come to an agreement. By 1939, the two principal competitors for America's entertainment dollar were radio and motion pictures. Several of the major ASCAP music publishers were owned, wholly or in part, by film companies, with 13 Hollywood-connected publishers receiving 65 percent of all ASCAP publisher-income in 1938. The much higher stakes of tens of millions of dollars involved in theater attendance and advertising revenue may have had more to do with the impasse than the usual difficulties of negotiating yet another licensing agreement.

Positions on *The Accurate Charts*, the 1930s and 1940s version of the Top Ten listing of popularity, were based on a single ingredient: The number of times a song was played live on radio networks by name bands—or sung by network radio stars—during prime time hours. A record might not have been cut—sheet music not yet have been printed—but a sustained drive to secure prime time network performances by a determined and financially well supplied team of songpluggers could make a song No. 1. Popularity didn't flow from the bottom to the top, rather it flowed down from the top.

But, back to Nat Shapiro:

"The broadcaster's ASCAP radio license expired on Dec. 31, 1940, and, until the following October, virtually no ASCAP music was heard on the air. BMI, with no appreciable backlog of music or established writers at its disposal, came up with almost no songs of major significance. Radio, during the period of nearly a year in which ASCAP music was off the air, was forced to rely upon a great many inferior songs, as well as numerous popularized versions of works in the public domain. However, even after a new broadcaster-ASCAP contract was signed in the fall of 1941, BMI stayed on, partly as insurance for the radio interests that a secondary and competitive source of music would be available to them in the future and partly because BMI had begun to discover new areas in the music field that showed promise of great value.

"Taking advantage of ASCAP's stringent membership requirements, as well as its relative indifference to the popular and folk music being produced outside of New York and Hollywood, BMI sought out and acquired its support from the "have-not" publishers and writers in the grass-roots areas. In addition, by promising substantial advances and guarantees, BMI was able to lure some ASCAP publisher and writer members into its camp. It should be noted, in this connection, that ASCAP's system of payment to its members was, at that time, based on network performances, membership seniority, and other factors not related to current performances. Therefore, the new writer or a publisher with a regional hit on local radio stations would receive little performance money, even had he been admitted to ASCAP membership in the first place. BMI's decision to pay on the basis of performance only, and to tabulate

performances on local radio stations as well as on network programs, was a further inducement to the writer or publisher not based in either New York or Hollywood.

"Of great help to BMI in its early years were the social and economic changes which were beginning to make themselves felt, notably the wartime and postwar population shifts which brought about a growing national demand for music that had previously been only of regional interest. Having, by necessity, established their initial strength in those specialized musical areas that were beginning to gain in popular favor, notably the country&western and rhythm&blues fields, BMI writers and publishers were, by the end of 1949, the primary source of a new kind of popular music that not only dominated the following decade and the United States but the 1960s and nearly the entire world as well."

So, the 1940s came to an end. But the music business faced a new element which manifested itself at the top level of the charts of public acceptance. The traditional repertoire—the Broadway and Hollywood kind of music—was beginning to lose its dominance. In 1950, songs by new writers like Cliffie Stone, Hardrock Gunter, Hank

performed by regional writers and singers were breaking through."

Quite obviously, Nat Shapiro's references to country music extend as well to race—later rhythm&blues—music which is the major component of rock 'n' roll. Whatever school of musicology you subscribe to, there is little doubt that out of r&b came rock 'n' roll, which experts wiser than I have classed as the white man's r&b.

To return to Nat Shapiro:

"The economic, social and cultural revolt of the American Negro has been going on for more than 100 years. Much of the impetus of the intensified, organized struggle for equal rights and opportunities in the last two decades was generated by the partial integration induced by America's military and industrial needs during World War II. The immigration of hundreds of thousands of Negroes into northern cities and towns helped not only to quicken the social and consciousness of the Negro but to create a new awareness on the part of whites of Negro culture and particularly of a kind of Negro music rarely heard outside the confined Negro rural communities or the densely populated, but equally confined, northern ghettos.



Penny, Jessie Mae Robinson, Johnny Otis, Fats Domino, Hank Snow, Huddie Ledbetter, Roy Brown, Ivory Joe Hunter, Lefty Frizzell, Ted Daffan, Ernest Tubb, Hank Williams, Joe Liggins, Johnnie Lee and Bob Wills, Gene Ammons, Tim Spencer, Lowell Fulson, Wynonie Harris, Hank Garland, Rudy Toombs, and a lot of others who would have found little welcome at the Friars or the Lambs or the Paddock Bar, were beginning to hit the top of the charts. At the same time, older and familiar names were beginning to lose their long hold on the top spots on the charts.

As the 1940s went on, with increased public acceptance of music by writers in the folk and country&western (once hillbilly) fields, Nat Shapiro noted:

"If any support is needed for the argument that the folk element was infiltrating into the mass music market of the early 1940s, just a quick glance at the best-selling charts or the lists of "most-played records on the juke boxes" in the music business trade papers offers ample substantiation. It is true that western and cowboy songs had always had a large following, but in the past the great majority of successful songs of the genre were those manufactured on Broadway and in Hollywood. Now, for the first time, a significant number of songs written and

"In the early 1920s, phonograph record manufacturers discovered that there was an enormous market for music created by and for Negroes. Within a few years, the major companies began producing hundreds, and then thousands, of "race" records designed to be sold only in Negro communities. The repertoire consisted of gospel songs, Negro vaudeville material, dance music, and most important—the blues. A simple folk form that provides a sturdy musical framework for lyrics which are able to encompass social comment, reflection, protest, despair, joy, love, humor, and sensuality, the blues also permit endless improvisational possibilities for instrumentalists and are one of the basic ingredients of jazz.

"It is important to note that almost all the blues heard by white audiences during the 1920s and 1930s had very little to do with what Negroes were singing, playing, dancing to, and listening to among themselves. As filtered through the commercial music publishers and white composers, lyricists, arrangers, and performers, only the faintest echoes of the basic values of the authentic music could be distinguished.

"In the 1930s, the instrumental music of the Negro broke down some barriers in the areas of dance music and jazz, as the 'swing' bands of Chick Webb, Jimmie Lunceford, Andy Kirk, Duke Ellington, Count Basie, and a few others achieved

national prominence. But the basic popular music of the Negro, the blues, was still an underground music.

"During the early years of the 1940s, wartime production restrictions and material shortages prevented the expansion of the record industry into new areas. "Race" records were still being made, but in limited quantities, and only one performer utilizing "race" material was consistently successful in both the Negro and white markets—Louis Jordan.

"Shortly after the end of the war, however, the dam burst. The demand for records was enormous, and by 1949 an estimated 400 new record labels—many of them, to be sure, fated to be short-lived—were available to the rapidly expanding market. The great majority of these new companies aimed their product at specialized audiences, particularly the Negro. The record industry's decision, in the late 1940s, to drop the use of the word "race" in favor of the more general and inoffensive term, "rhythm and blues" was a pertinent indication of a new sensitivity on the part of white businessmen to the growing resistance of the Negro to discriminatory labels and practices.

"With these hundreds of new outlets for performing talent as well as for new songs, the groundwork for the musical revolution was laid. Vocal groups such as The Dominoes and The Clovers and singers like Dinah Washington, Charles Brown, Amos Milburn, John Lee Hooker, Ruth Brown, Percy Mayfield, and Joe Turner were the prototypes of the Johnnie Rays, Frankie Laines, Georgia Gibbses, Kay Starrs, and other popular singers who, during the late 1940s and early 1950s, were to have hit records with rhythm & blues songs.

"The full significance of what was happening was not really apparent, however, until 1954 when Elvis Presley, a country & western artist using rhythm & blues material, became the best-selling and most popular recording artist in the United States. It was then that race music, which had become rhythm & blues, acquired an even more universal appellation—rock 'n' roll.

"Negro music—born on the tenant farms, in the tent and storefront churches, and in the Harlems of America—became, on its own or as integrated with country & western and traditional American popular musical forms, the primary source material for the singers, instrumentalists, and song writers of New York, Hollywood, and Nashville in the 1950s. The following decade saw its influence extended to London, Paris, Milan, Munich, Buenos Aires, and Tokyo as well. American popular music, dominated by the beat and the sounds of the country music and rhythm & blues which were first exposed to mass audiences in the 1940s, had taken over."*

As this takeover of popular music by country music and by r&b became an increasingly important factor, it was almost inevitable that the establishment of writers that had long dominated popular music would begin to chafe under the diminution of their dollars, coming from the record and sheet music buying of American audiences. Their performance money was not suffering. Indeed, in the 10 years from 1940, although the number of writers sharing in ASCAP money had doubled, ASCAP income had also doubled. It was basically in the public market place that the old order was seeing dark clouds ahead.

What better reason could be dredged up

to explain changing taste than that some conspiracy was afoot? Surely, the people who preferred Fats Domino to Bing Crosby, Hank Williams to Jerome Kern, must be the victims of some attempt to brainwash them. Surely rock 'n' roll was inferior to Guy Lombardo's version of *Gilly Gilly Ossenfeffer*. Somebody was disturbing the status quo. Some evil somebody was conspiring to drive good music away and to create national popularity for the kind of music to which millions of Americans—black and white—had been listening for decades. Quite obviously, BMI, with the major share of this kind of music, must be the prime mover in the plot. Again, what the public wanted didn't seem to matter.

There had been movement in many directions during the 1940s and early 1950s aimed to limit or put BMI out of business, and with it BMI's "Bad Music." None of these had been successful.

Then, in November of 1953, 33 members of ASCAP filed a \$150 million anti-trust action, charging that BMI was conspiring "to dominate and control the market for the



use and exploitation of musical compositions."

The plaintiffs also stated that they were losing money and reputations because some broadcasters were keeping ASCAP music off the air. The question of conspiracy obviously touched upon the fact that broadcasters owned stock in BMI. Let's look at that. Here's a statement by BMI board chairman Sydney M. Kaye during the 1950s:

"BMI's stock is owned by about 600 broadcasting stations. Not one of them has a substantial investment in BMI. About 60 per cent of them paid less than \$250 for all the stock that they own. The average investment is about \$500. All of these investments were made in 1940. Not one stockholder has ever received a penny in dividends and the statement filed with the SEC at the time that BMI was formed stated there was no expectation of dividends. No stockholder receives any preferential treatment of any kind. The broadcasters who participated in the formation of BMI did so in order to substitute competition for monopoly in the field of performing rights.

"With inconsiderable exceptions, all broadcasters have so-called blanket licenses from both ASCAP and BMI. The amount they pay, both to BMI and ASCAP, is based upon their gross revenue from the sale of time. They cannot save one penny if they play more BMI and less ASCAP

music. Broadcasters have, therefore, no incentive to discriminate against ASCAP music."

Sworn testimony by ASCAP president Stanley Adams around the same time should have resolved that. Repeated but never supported charges that broadcasters discriminated against ASCAP music in favor of BMI's music were often made. Yet, when Adams, who had been an unsworn witness presented to charge the existence of such discrimination, was placed under oath he had something else to say. When he was examined under oath in the lawsuit against BMI, he was asked:

"Can you give us the call letters of any single station which discriminated against ASCAP music?"

He answered: "No."

He was asked: "Do you know of any network which has discriminated against ASCAP music?"

He answered: "I do not."

But nobody seemed to be embarrassed by the inconsistency of claiming simultaneously that broadcasters had conspired with BMI to give an automatic preference to BMI music over ASCAP music and then that BMI was driven to encourage the payment of payola in order to get its music heard over allegedly conspiring stations.

The plaintiffs in this \$150 million suit were led by Arthur Schwartz, and included Alan Jay Lerner, Ira Gershwin, Paul Cunningham, an ASCAP president, and others. They named as co-conspirators with BMI such well known initials as CBS, NBC, and ABC, along with RCA Victor and Columbia records. The plaintiffs made it clear that ASCAP as such was not a party to the suit. They separated by forming a group known as The Songwriters Of America, which reportedly had about 700 ASCAP members, and had for its sole purpose the financial and moral backing of the lawsuit.

But even though ASCAP was not a plaintiff, the press called it the ASCAP-BMI fight because of the stakes involved.

Another group, called the Songwriters Protective Association—SPA—also entered the fray. This organization had been formed by Billy Rose in 1930 for the equally laudable purpose of gaining minimal standardized contracts for songwriters and publishers. Both ASCAP and BMI writers belonged to SPA, but a number of plaintiffs were SPA officials and SPA sided with ASCAP, despite protests from the then small BMI constituency in its membership.

Usually, anti-trust actions are greeted with loud yawns from the public and seldom get much newspaper space. But in this case, the public was told that it had a vital stake in the outcome. The plaintiffs and their supporters mounted a massive and expensive propaganda campaign.

Statements by such personalities as Bing Crosby, Frank Sinatra, Billy Rose, Steve Allen, Oscar Hammerstein, various public officials, the 5,000,000-member Federation of Womens Clubs, the 600,000-member National Federation of Music Clubs clobbered rock 'n' roll and BMI with it.

The common denominator was a painful allergy to rock 'n' roll music, which was mostly turned out by BMI writers and which was dominating much of the music business. Nobody rose up in anger against *Rock Around the Clock*, which ASCAP

*Vol. 2 1940-1949 POPULAR MUSIC, An Annotated Index of American Popular Songs @ 1965 Adrian Press, Inc.

numbered among its 1953 pop hits. It was all aimed at BMI music. It was the fashion for grown-ups to view rock 'n' roll with alarm, just as earlier generations had scorned jazz, ragtime and swing.

Quite obviously, the question of musical merit was not something that a jury in the Schwartz vs. BMI case would be asked to rule on. But the establishment of a climate critical of BMI could effect interesting results. The alleged "debasement" of musical taste could win headlines and influence people, even prospective jurors.

Almost three years passed, with a spate of anti-rock and anti-BMI columns, articles, radio appearances and the like. Except for pre-trial testimony, the lawsuit dragged on.

The next battle began in the fall of 1956. Chaired by Congressman Emanuel Celler, the anti-trust Subcommittee of the House Judiciary Committee had been holding hearings on problems in regulated industries, such as aviation and transportation. A new set of hearings on network television was suddenly halted to investigate BMI. Congressman Celler had never made a secret of his admiration of ASCAP and his contempt for BMI and its music. There was little doubt, if one read the papers, listened to radio or watched television, where Rep. Celler's sympathies lay. The songwriters of America booked him on every talk program available, like the writer of the newest best-selling novel.

Here are some gems from the good congressman during some of his radio appearances:

"Well, rock 'n' roll has its place. There is no question about it. It's given great impetus to talent, particularly among the colored people. It's a natural expression of their emotions and feelings."

Then... "It (rock 'n' roll) caters to bad taste, like for example, I may be unduly accused if I say this: nevertheless, I must say it. The bad taste that is exemplified by the Elvis Presley 'Hound Dog Music,' with his animal gyrations, which are certainly most distasteful to me, are violative of all that I know to be in good taste." Obviously, the congressman didn't know that Elvis got those "animal gyrations" from a "colored person" named Bo Diddley.

"I am quite convinced that if BMI goes on we'll never hear serious and good music. We'll never get to hear the works of Kurt Weill or Deems Taylor or Harry Hansen or much of the work of Carlo Menotti and Aaron Copland and Virgil Chapman. Those are the names to conjure with in American music, and not rock 'n' roll and the songs that are sung with those animal gyrations and contortions by Pelvis—if I may call him Elvis the Pelvis."

The hearings were preceded by a press conference held in the basement of the Federal Courthouse by the Songwriters Protective Association. Among those billed to be present were Oscar Hammerstein, Otto Harbach, Harold Rome, Dick Adler, Steve Allen, Bob Merrill, Dorothy Fields and Alan Lerner. Many of these were also plaintiffs in the \$150 million lawsuit. Congressman Celler disclaimed any knowledge of the conference, even indicated his displeasure that it had been held on Federal property. Then he read all of the anti-BMI and anti-rock 'n' roll statements and news releases into the record.

Among the more dramatic witnesses was

Billy Rose, founder of the Songwriters Protective Association. He said: "Not only are most of the BMI songs junk, but in many cases they are obscure junk pretty much on a level with dirty comic magazines. An ASCAP standard like *Love Me and the World is Mine* has been replaced by *I Beeped When I Shoulda Bopped!* A lovely song like Irving Berlin's *Always* has been shunted aside for *Bebopalula, I Love You!* It is the current climate on radio and TV which makes Elvis Presley and his animal posturings possible.

"When ASCAP's songwriters were permitted to be heard, Al Jolson, Nora Bayes, and Eddie Cantor were all big salesmen of songs. Today it is a set of untalented twitchers and twisters whose appeal is largely to the zootsuiter and the juvenile delinquent.



"The fact is that the first grade American songwriter doesn't know how to write that kind of muck, even if he wanted to. His mind doesn't think in terms of *Bebopalula, I Love You!* He is more likely to say 'Let me call you sweetheart, I'm in love with you.'"

Mr. Keating: "I certainly agree with your characterization. But does BMI come out with good music, too?"

Mr. Rose: "Yes. Lightning strikes once in a while, but—well, let me put it this way: Ask the man in the street to name a songwriter and the names I have mentioned are the names that will come to mind.

"Ask him to name a BMI songwriter and if he does, I'll eat this desk without catsup. (Laughter.) They have been going, as they said, since 1939. I defy them to mention a BMI creative songwriter of any stature, national or world, in all of the years. I would like to hear one."

Despite the fact that he was testifying as an aggrieved songwriter, Billy Rose confessed that he had left the music business in 1930, nine years prior to the founding of

BMI. So, he could be excused for not eating that table, catsup or not, unaware that BMI numbered among its writers at that very time such names as Ray Charles, Hank Williams, Carl Lee Perkins, Johnny Cash, Bock and Harnick, Jerry Leiber and Mike Stoller, Buddy Holly, Fats Domino, Chuck Berry and hundreds of others.

The other bone in ASCAP's throat was the BMI advance and guarantee system, under which writers and publishers were paid in advance on their earnings. Stanley Adams, many times (and today) ASCAP president, told the hearing when asked why writers went to BMI and not to ASCAP: "Because the deal they could make with ASCAP was on an accrual basis. The classification system was different, and they (if they joined BMI) could, if I may quote a term, make a 'fast buck.' That is an expression in connection with BMI."

The bogey man of BMI front money was to be the main thrust of a number of subsequent assaults. The notion of paying promising people in advance was, according to later Adams appearances, responsible for the "deterioration of music." Curiously, in 1970, ASCAP adopted the BMI system of advances on performing rights income, and brags in its advertising, "We pay more than BMI."

The only thing that finally came out of those days of extended hearings and press agency, name-calling and rock knocking, was the Committee's conclusions that the Department of Justice should undertake investigation into all phases of the music field, and that the matter really was properly one for the Justice Department. BMI had been through that in late 1949 and the early 1950s and that seemed to be that.

In 1957 members of ASCAP obtained the introduction of a Senate bill whose ultimate objective was to prevent ownership of BMI stock by people engaged in broadcasting or recording. At the time John F. Kennedy, then Senator from Massachusetts, caused the following to be printed in the *Congressional Record*:

"Bing Crosby's evaluation of popular music today, which he reduced to so much trash, is simply an echo of what a lot of persons, in and out of the music field, have been saying. Crosby, in what has come to be known as the ASCAP-BMI controversy, is on the side of such celebrities as Oscar Hammerstein, Richard Rodgers, Frank Sinatra, Abe Burrows, Arthur Schwartz, Billy Rose, and even Paddy Chayefsky...Even a glance at the hit tunes shows that the bulk are always BMI numbers and most often of the *All Shook Up* or *Hound Dawg* quality....."

Senator Barry Goldwater rose to urge action against BMI, citing Hoagy Carmichael's inability to enjoy hit songs. He was apparently unaware that Carmichael had indeed been extremely successful during BMI's lifetime.

The press buildup continued. During a conference held in Washington under the auspices of the plaintiffs looking forward to that \$150 million melon and by the Songwriters Protective Association, a leading actress noted that her son had been well on the road to juvenile delinquency and was hooked on rock 'n' roll. But she saved him. She played a Beethoven record for

Continued on page 58

MUSIC '72 □ 19

A FAREWELL TO LOUIS



ian persson

Sure I'd heard of Louis Armstrong. I told the girl at the record shop. He's that funny guy in the movies . . . great comedian . . . sounds like he has a cold. Well, when you've led a pretty sheltered life in Louisville, Ky. and you're 16 and it's 1944, you say things like that. But I followed her advice and took the *Louis Armstrong and His Hot 5* album into a listening booth, primed for some laughs by the picture on the cover of Armstrong wearing a fireman's helmet. Very funny.

So I played the first side, something called *Gutbucket Blues* . . . a plunking banjo followed by a rough voice imploring the banjoist to "do that thing, everybody from New Orleans can really do that thing. Hiii! Hiii!"

Hilarious!

Other instrumentalists soloed, and Armstrong had something funny to say to each one. Then another voice said, "Blow that thing, Papa Dip," and Armstrong did just that with his cornet.

I've never been the same since.

That moment—the girl, the shop, the time of day (early evening), even details of the booth (the second one from the front, the phonograph was on the outside wall, to the left of the door)—is frozen my mind.

20 □ down beat

louis remembered

by Don DeMicheal

Thus, an idolator's introduction to his god.

I of course bought the album and played it continually, eventually memorizing every note of every tune—*Gutbucket*, *Yes, I'm in the Barrel*, *Muskat* (without an "r") *Ramble*, *Skid Dat-De-Dat*, *Cornet Chop Suey*, *My Heart*, *You're Next* and *Oriental Strut*. I was a fledgling musician, and I played them for other fledglings, but most had absolutely no interest in music recorded in 1925 and '26 by such unheard of musicians as Johnny Dodds (clarinet), Kid Ory (trombone), Lil Hardin Armstrong (piano) and Johnny St. Cyr (banjo). But when someone did hear the utter beauty that I heard, he became my friend for life.

One of those who heard was a schoolmate, Gilbert Erskine. We sang Louis phrases at each other throughout one whole semester of English (we had an understanding teacher who kept telling us if we really wanted to hear something we should have heard Rudy Wiedoeft).

Erskine and I began making the rounds of Goodwill, Salvation Army and junk shops looking for old 78s by Armstrong. We had little luck. Later one of us got the idea of going into the Negro section of town and making a house-to-house search. (A dime a record, three for a quarter, if we could get them for that—an early instance of shameless exploitation—and if a white face answers, ask for Johnny Dodds.)

We uncovered treasures; not only Hot 5s but also Hot 7s, Savoy Ballroom 5s, Louis Armstrong and his Orchestra, Louis with such singers as Bessie Smith, Victoria Spivey and Sippie Wallace (the *Dead Drunk Blues* that Sippie and Louis did is a gem). I ended up with an almost-complete collection of early Armstrong, a source of unending education.

Then one night in November, 1944, God and His Orchestra came to town.

Erskine and I were at St. Xavier High School's Fall Festival, two jazz-freak

juniors lost in a Catholic gambling den. ("Pick the lucky number and win a flat-50 of Camels!") By 9 o'clock we'd decided to go hear Louis. Now, where he was playing was the Madison Roller Rink, 10th and Madison, where 16-year-old white boys were seldom seen, but we convinced a cab driver to take us at least to 8th and Madison (a dividing line), though he tried to talk us out of it.

We paid our admission, went through a pair of swinging doors, past the Lindy Hoppers, up to where the music was. We settled ourselves on the chipped-paint benches that formed a semi-circle facing the bandstand, and . . . golden trumpet notes floating over out-of-tune saxes . . . black onyx ring with little diamonds forming "LA" flashing through dense clouds of cigaret smoke . . . neat stack of white handkerchiefs at the ready (one now pressed into duty; others, spent, cast aside) . . . his horn so hot smoke comes out of its bell (well, it did, though I realize now it was the cigaret). . . Louis Armstrong, in person! One of life's great moments.

During intermission, he sat on an old straightback chair, smoking a cigaret and sipping a coke, alone. Erskine and I screwed up our courage and approached him. Could he play *Dippermouth Blues* or any of the old tunes? Well, he could, but the band didn't have arrangements of them. I was surprised that his speaking voice was even deeper and hoarser than his singing voice. His New Orleans accent was pronounced.

We asked him if it were true he invented the scat vocal when he was recording *Heebie Jeebies* in 1926 because the lyric sheet accidentally fell off the music stand in the middle of his vocal. He laughed and said, "Oh yeah, it fell, but I'm not sure now accidental it was!"

Ah! Revelation and truth!

I was lucky enough to get more revelation a couple of years later when Louis appeared at the Madrid Ballroom in Louisville. He still had that ragtag big band (this was before the All-Stars and Ambassador Satch days) and was playing endless one-nighters like this one, Sunday afternoon and night for maybe 200 persons, tops.

Erskine, a couple of friends and I wedged ourselves into Louis' dressing room every intermission and plied him with questions about New Orleans, King Oliver and Bunk Johnson. (We were all raging moldy figs, as traditionalists were derisively termed at the time.)

He talked for hours through the day and night about how "Papa Joe (Oliver) was my man. I based my playing on his. I liked Bunk, but he was before my time." He told us about Johnny Dodds and other early players. ("Honore Dutrey was one of the finest trombone players you'd ever want to hear, but he had bad lungs, no breath, and you know if a horn player ain't got no breath, he's in bad trouble.") He showed us the salve he used on his lips and tenderly stroked the massive callous in the center of his upper lip as he warned us about being sure to always take care of our chops. He had advice about keeping fit in other ways too—for example, "Keep yourself regular. Drink Pluto water."

I showed him a sketch I'd made of him and asked him to sign it "To Kid DeMicheal from Louis Armstrong," which was the way

he autographed a photo back in the '20s for "Kid Muggsy" Spanier (a copy of it appeared in *Jazzmen*, a book I regarded the way the Pope regards the Bible). He laughed—it seemed he was always smiling or laughing—and wrote what I'd asked in green ink across the corner of the drawing. (I still have it.)

After the evening dance, we accompanied him to radio station WHAS, which had an all night record show. The show's host, Jim Lounsberry, wanted to interview Louis about the early days; so I brought along a bunch of Hot 5s and 7s. I wish I had a tape of that interview, for Louis was in an expansive mood.

After the show, he invited me to ride in his band bus to Chicago. "You could sit right by me, except my wife Lucille is coming along." I didn't take him up on it, but that offer—and the whole day—made a deep impression on me. I'd never been in the company of such a relaxed, warm human being.

On another Sunday afternoon, this time in the spring of 1960, I heard Louis and His All-Stars. I didn't expect much. The days of innocence were over. I'd become a professional musician, my musical tastes had expanded beyond just New Orleans, I'd begun writing jazz criticism for down beat and, in fact, was preparing at the time to move to Chicago to become a member of the magazine's staff. I'd become somewhat cynical about Armstrong of the All-Star era and attended the concert primarily because I thought it was my duty as a critic.

The first half of the concert bored me. During intermission I started to leave but

ran into an old friend, Bob Sales, who was one of the first jazz record collectors in the country. He told me he'd just come from backstage and had tried to persuade Louis to play *Dippermouth Blues*. Louis said he might. I decided to stick around to see what happened.

The first tune after intermission was more of what had gone before. Then Louis announced that his "ol' buddy, Bob Sales, asked me if I'd play Papa Joe Oliver's *Dippermouth Blues*. Some of the fellas in the band don't know it, but we gonna try it anyhow."

Barney Bigard was back with the band after a few years absence, and having played with Oliver in the '20s, he knew where the breaks and stop-time came in the tune; so he would cue the others.

Louis, Barney and trombonist Trummy Young (another veteran) played the intro and away they went. Now, in *Dippermouth*, the climax is the three-chorus trumpet solo, which is always patterned closely on the one recorded by Oliver in 1923. Just before he started his solo this afternoon, Louis braced himself, closed his eyes, shook his head just a little, and played his ass off! No show biz, but straight-life jazz, just as it was in the days of the Hot 5, the Hot 7, the small band with Earl Hines in 1928, the early big bands—just, I finally realized, as it always had been when Louis Armstrong really wanted to play.

I sat there and wept (and if you're a musician, a critic, a down beat staff member, you're not supposed to weep).

Once again, and this time in a far deeper sense, it was revelation and truth.

new orleans farewell

by Charles Suhor

No one expected that more than 10,000 persons would show up for the Louis Armstrong memorial services in New Orleans five days after his death. So the hubbub and confusion that resulted couldn't be blamed on the planners—mostly New Orleans Jazz Club members—who were prepared for neither the size nor the mood of the crowd.

As I got out of my car at O'Keefe Ave., I felt a brisk air of anticipation in the steady stream of people walking toward Duncan Plaza near City Hall. My God, I thought, *do all these people love Louis? Do they know that he was not just a celebrity but a great artist and genius of our time?*

Well, some did and obviously some did not. There were dozens of tourist types (mostly white) with cameras slung on their shoulders, their eyes scanning the scene eagerly for good angles and quaint shots. Thousands of others apparently had come with the intention of paying tribute to Armstrong, our man. My motives, of course, were pure. I had come without

pencil or portfolio, wanting very much to mourn Louis' death but also wanting to cheer—with the huge crowd forming in the plaza—for the life he has given us.

I moved slowly up the steps of City Hall to the speakers' area, which consisted of a badly gouged podium and a few chairs on a small patch of space already crowded by the press corps and onlookers. The squeeze was aggravated by the arrangement of the setup directly in front of the main entrance to City Hall, where people poured in and out without concern for the hassled organizers of the ceremony.

Inching back toward the crowd, I overheard two middle-aged black women talking. One had left her church services before communion with the announcement to her preacher that she was off to attend the Armstrong ceremony. Yes, her friend agreed, communion would be there every Sunday but Louis Armstrong would be commemorated only today. All of this was rendered in a gorgeous black New Orleans dialect that comes off like *Amos 'n' Andy* in print but is an elegant chunk of sound when you hear it in person.

There was some commotion on the steps as the Young Christian Band, a junior marching group trained in the New Orleans tradition by guitarist Danny Barker, arrived. They played a couple of tunes—*Down by the Riverside* and *Bourbon Street Parade*—and umbrellas in the crowd around the band started bobbing artfully.

This was the first clear indication of a party mood, and the president of Local 174-496 of the Musicians' Union, Dave Win-



jack bradley

stein, announced over the mike, "We will have to ask the band not to play any more songs. We are here for memorial services and not for entertainment."

Then a great visual oxymoron, New Orleans style: blacks shouting, half angrily and half joyfully at the speakers' podium, shaking in one hand the gaily decorated umbrellas of the second line, holding the other hand out in a bold gesture of black power. Winstein seemed further annoyed at these irreverences but slipped into a showbiz motif himself a little later when he said, "After the Olympia and Onward bands arrive, we'll proceed with our feature program."

The adult marching bands never arrived, though. They were delayed by large crowds at their starting points, the railroad terminal and Basin St. Canal. (Paul Crawford of the Olympia band later said, "It was all I could do to move the slide on my trombone.") By the time the bands got to Duncan Plaza, there was no way of getting to their appointed places on the steps of City Hall.

The "feature program" started out smoothly enough as the Right Rev. Charles Plauche of St. Frances Cabrini Church offered a brief, dignified benediction with well-chosen Biblical allusions to music. Winstein then introduced Mayor Moon Landrieu, who spoke convincingly about Armstrong as a source of pride to the community. Shouts of "Right on!" "Amen!" and "Yes, brother!" come from the crowd. Landrieu is a skilled politician, of course, but his earnestness in this matter came through as something more than political grandstanding.

Dick Allen of Tulane University's Jazz Archive was next on the program with a neat little essay on Armstrong's life and contributions, suitable for hearthside presentation but disastrous in the sprawling, open-air setting of Duncan Plaza. When Allen said ironically that young Armstrong was "a bad boy," several bloods in the audience shouted "Noooooooooooo!"

Ernest Wright, president of the Zulu Social Club, was the first black speaker to appear. He reminisced pleasantly about Armstrong's reign over the Zulu parade at the 1949 Mardi Gras and then stopped suddenly. The crowd around the podium got more restless as Wright appeared to be looking for part of his speech, which he finally resumed as if nothing at all had happened.

The eulogy, scheduled for delivery by Dr. E.A. Henry of the First African Baptist Church, was another snafu because Dr. Henry tried to discipline the crowd. He bellowed repeatedly: "I will not give the eulogy in the present climate." A black woman near me, summarizing the feelings of many in the crowd, said, "Thousands of people out here, and he wants pin-drop silence!"

Actually, the noise was concentrated in the area around the podium. As I moved more deeply into the crowd, most persons were listening respectfully to Dr. Henry, only slightly aware of the buzz of the background voices that had driven the speakers to exasperation.

A genuine solemnity was achieved after

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ron howard

There Won't Be Any More Music

by John B. Litweiler

photos by Angela Marie Lee/Joseph Banks Jr.

You know, someday soon there won't be any more music. Oh, there'll still be musicians, but they'll only be playing in their homes, in their living rooms, for their families and other friends. Money! That's what it's all about.—Roscoe Mitchell, Oct. 1, 1971

The Art Ensemble of Chicago began in the fall of 1968, when the Roscoe Mitchell Art Ensemble (Lester Bowie, trumpet; Mitchell, alto sax, woodwinds; Malachi Favors, bass; all, percussion) added altoist-woodwind soloist Joseph Jarman.

Since late 1961, Jarman and Mitchell had performed frequently together in several Chicago groups and had realized that their destinies paralleled. Over the years Jarman had sought a poised, lyrical, dramatic art. Mitchell, no less dramatic, consciously created a more melodic, expressive, and complexly internally structured music with various partners—Favors, Bowie, trombonist Lester Lashley, tenorist Maurice McIntyre, drummer Philip Wilson—who shared his ideals.

The parallel concepts of drama, the common philosophies of what jazz is and ought to be, and the years of rehearsing and sometimes performing together brought about the union of Jarman and the Mitchell group. Also known as "Joseph Jarman & Company" and "The Lester Bowie Quartet" on occasion, the Art Ensemble of Chicago performed usually in their home town for small fees at concerts they set up themselves. In June, 1969 they and their array of instruments sailed to France (Jarman: "On the S.S. United States—Zoom!"). Bowie and his family found a country estate near Paris, and for nearly two years the Art Ensemble lived there. In that time they recorded 11 LPs, three movie soundtracks, and performed in hundreds of concerts throughout France, Germany, Holland, Italy, Scandinavia.

Along the way Mitchell, Jarman, Bowie and Favors added a young drummer, Don Moye (who came from Detroit). The Art Ensemble of Chicago established its reputation once and for all in Europe, winning a handful of awards from European jazz societies and magazines, and from America's down beat. In order to return home in April of 1971, the Art Ensemble had to peddle masters of material they had recorded on their own initiative.

Joseph Jarman: (born Sept. 14, 1937 in Pine Bluff, Ark.; moved to Chicago at an early age.) "I had always been interested in music, because my uncle was a jazz fan—Illinois Jacquet, Lester Young, Nat Cole, Basie, Ellington. World War II—they came out of the army and brought all of that music. They were even into Charlie Parker in 1946. I went to DuSable (high school) about 1954, and started to study drums there with (Captain) Walter Dyett. And then I didn't study them again. Then I went off into space. I went into the Army, and I had to get out of the line, so I bought a saxophone and got me a saxophone teacher and learned the fundamentals and auditioned for the Army band. I stayed there for about a year and a half. I started to study clarinet because they had too many saxophones.

"Then I got out of the army and wandered around for a couple of years. I went to

discover America. I had an alto saxophone, but I wasn't playing it. I went all over the United States, and hung out in the Sierra Mountains in northern Mexico. I sat in with jazz bands and blues bands as I went around. There's nothing but blues bands in the southwest—it was southwestern, Ornette Coleman blues, all rural—back beat, simple structures. But I was going through a whole lot of changes, so I wasn't really dealing with my music.

"I didn't start doing my music until I came back to Chicago and started school. That's where I met Mitchell and Favors and (Anthony) Braxton; Wilson Junior College. I used to be into the Student Peace Union, that kind of thing, during those times. I've always been interested in politics, but now I'm more toward the left in a nationalistic way, black nationalism. But we, the Art Ensemble, we're not about politics. . ."

Roscoe Mitchell: (born Aug. 3, 1940, Chicago, Ill.) J.L.: Were you a good singer at the age of 8? "Certainly. I used to imitate all the dudes, Nat King Cole, Billy Eckstine, Louis Armstrong—I even imitated Mario Lanza. . ."

Jarman: "You can hear him singing in *A Jackson in Your House*. . ." (BYG 529. 302, a French LP).

Mitchell: "I always wanted to be a musician, and I didn't want to be a singer. It wasn't rare to see jazz records and artists and stuff in the house when I was growing up. I was very young when I first heard Billie Holiday. My mother and uncle were into that kind of bag. . ."

"I played baritone sax in the high school dance band, and I didn't really get into the alto until my senior year. Then I played baritone and alto in an Army band. There were a couple of places in Germany where we could play. I played a rock gig during the Fasching season—it's like Halloween, except it goes a week or two. Everybody is drinking and partying in the streets. When I got out of the Army, in July of 1961, me and Joseph and (tenorist Henry) Threadgill and this fellow Richard Smith playing drums, Louis Hall, piano, we had a group for a long time. We were into Art Blakey charts and things like that. Wayne Shorter was my man—Joseph and them used to dig Trane, but I used to dig Wayne Shorter."

J.L.: Joseph Jarman, what were you playing like then?

Jarman: "Well, I was just trying to play changes." (Considerable laughter from Mitchell, Jarman and Malachi Favors.)

Mitchell: "People didn't really listen to us much. Threadgill stopped playing for a while—oh, he played, but he was just playing in church. He was going through some changes. Favors and I were going to school together. I don't remember playing with another bass player, other than Maurice Chappelle and somebody else. . ."

Favors: "When I first heard you, you were sounding like Bird. . ."

Jarman: "Favors didn't even speak to us, because he was in the union. . ."

Brother Malachi Favors: (born Aug. 22, 1937.) "Into being in this universe some 43,000 years ago. Moved around and then was ordered to this Planet Earth by the higher forces, Allah De Lawd Thank You Jesus Good God a Mighty, through the Precious Channels of Brother Isaac and

Sister Maggie Mayfield Favors; of ten.

"Landed in Chicago by way of Lexington, Miss. Aug. 22—5:30 a.m. for the purpose of serving my duty as a Music Messenger. . .ALL PRAISE."

"That announcement just sums everything up, and anyone who wants to do an article on me, that's it. I started playing music just after I finished high school. My people were very religious people, and they kept me in church most of the time. They were very strict. (Favors' father is a pastor.) I considered that a form of brainwashing, because they had been taught that certain great black music was evil, wrong. I never had any aspirations of becoming a musician. I remember once at church, I was about 15, I went up and touched a bass, and it was so hard to pull the strings down, I said, 'Ohh, I'll never do this.'"

"Music was just something that grabbed me all of a sudden. I started right off in music—I was playing professionally a month after I got my bass. When it grabbed me, I wasn't sincere—it was a thing to be seen; then it was, how much prestige can I get from the music? But then I got hooked, which was the primary object of the forces that grabbed me in the first place. Now I'm not up there playing for the girls."

"I initially was inspired by the bebop—Charlie Parker, Oscar Pettiford, all those people. I got to know Wilbur Ware after I got started; he was my main man. He had it, it was just inspirational. The first time I went to his house, he had a drummer down there and he asked me to play with this drummer. This was a very good drummer, and I got up and I just was not into it at all. Those were very depressing days. I guess it's like that with every musician, you know, coming up, he doesn't think he ever will play." (In 1958, Favors recorded an album with pianist Andrew Hill; they played together about two years. Favors supported himself by playing with popular Chicago pianists and organists over the years; he met Roscoe Mitchell in the autumn of 1961, and AACM mentor Richard Abrams shortly thereafter. Throughout the early 1960s, Abrams' big Experimental Band, the source of the AACM by 1965, regularly included Jarman, Mitchell and Favors. By then Mitchell, with Favors and Jarman, had begun work with their own groups, and a "dust-biting" trumpeter, Lester Bowie from St. Louis, had settled on Chicago's North Side.)

Lester Bowie: (born Oct. 11, 1941, Frederick, Md.) "I first heard *Ambassador Satch* (Columbia CL-840, now out of print). I guess I was about 13. I read the story of how Louis Armstrong got with King Oliver, so I used to practice with my horn aiming out the window, hoping that Louis Armstrong would ride by and hear me and hire me to play with him. I turned professional when I was about 15. I had a band; it was a combination of maybe Dixieland and boogie woogie and rhythm & blues types; the instrumentation was trumpet, alto, piano, sousaphone, and an occasional drummer. We played a kind of square music there compared to bebop; a lot of real hepcats didn't dig us. I started hanging around this trumpet player named Bobby Danzier, who was big in St. Louis—he and Miles came up together, and he had the same kind of



Malachi Favors

approach. But I still didn't want to be a musician—I'd say, I'm doing this because I'm young; when I'm older I'm going to be a lawyer or something.

"I was playing all through school, all through service (with the Air Force Police), with bands, blues bands. The thing that really sent me out there was Kenny Dorham and Hank Mobley, the Jazz Messengers record with *Soft Wind*, *Prince Albert*, *Minor's Holiday*. Kenny Dorham sounded so hip, and Bobby Danzier years before had been telling me about having context in your playing, and being soulful. I decided then that when I got out I wouldn't do anything but just play."

After the service, Bowie "played around in St. Louis for another minute or so, and then went to school. Once I decided to deal music, that's about all I did. I don't think I ever bought a book." (Bowie spent a year at North Texas State, mostly performing throughout Texas with tenorists Fathead Newman, James Clay, and roommate Billy Harper.) "They play it up because it's the great institute of jazz, or some business. I ended up flunking out. After that, I figured, 'Enough—the only good school for a musician is the road.'"

(Bowie traveled the midwest with a blues backup band.) "We ended up getting stranded in Denver. We were supposed to work for Solomon Burke—anyway, we worked two weeks at this club, and then the union man came. You know how the unions are, like gangsters. Our cards weren't that straight, so we had to give him some money. Then he said, 'Be out of town by the time sunrise comes,' so I went to California. Me and altoist Oliver Lake and Philip Wilson, drummer (both St. Louis contemporaries of Bowie) hung out for a long time in Los Angeles. . .

"I met Fonty (popular singer Fontella Bass, now Mrs. Bowie) while I was with Oliver Sain, a St. Louis bandleader-producer. I started directing her music, I think it must have been late '65, then we moved to Chicago." (A friend took him to an Abrams rehearsal in June, 1966.) "I felt right immediately. Kind of like being at home. Richard had me take a solo, and as soon as we finished everybody came over, Roscoe and Joseph gave me their phone numbers right away, and then that same night Roscoe called and wanted me to do a

concert with him. We started rehearsing the next day."

1966 and '67 were crucial years to these players. By fall, 1966, Bowie's partner, Philip Wilson, had joined the Roscoe Mitchell Art Ensemble and proved to be the catalyst in the development of a highly sophisticated group identity. Mitchell had been experimenting with bells, whistles, harmonicas and gourds as rhythmic and primarily sonoric effects in his music. Wilson's dynamic and rhythmic sensitivity, his graceful skill and volatility, made him the perfect accompanist; during that period he was surely the leading drummer in the New Music. Bowie and Favors were inspired to add "little instruments" to their collections. The astonishing variations of themes, structures, sounds and contexts conceived by Mitchell in this period remain a landmark achievement.

Wilson participated in the Mitchell group's visuals. For example, one concert opened with a player, accompanied by Favors' banjo, fox-trotting with a huge Raggedy Ann doll, followed by an angry, shotgun-toting Wilson. Another found a Wilson mallet applied to cymbals, snares and Favors' head, until the bassist collapsed in a mock faint.

Two LPs made a year apart without Wilson demonstrate how the Mitchell group's music grew during Wilson's nine-month tenure. The exploratory, intense *Sound* (Delmark 9408) is a bit cautious with the unconventional instruments, while *Lester Bowie—Numbers 1 & 2* (Nessa 1) from August, 1967 was confident in its highly detailed group improvisation structures and by now beautifully conceived flow of sound. But a month earlier Wilson had abandoned jazz almost completely; since then he has had a successful career in rock 'n' roll.

Bowie: "When you take an important part out, the music has to make compensations. It was more of a challenge without him. In the next concert we had a bit where the telephone rang and we answered and said, 'Philip's not here'. It was a drag to lose him, but things still go on. We added a lot; the instruments started building up. We used to have just a little bit, and now we have a whole houseful."

Mitchell: "I felt that the music was in a very sensitive period, and most of the drummers I was digging just weren't melodic enough to be dealing what we were dealing."

There were no limitations to the group's scope. One performance might present free ensemble improvisation, shifting within subtly structured areas, such as *Number 1*; the next might include a series of songs, usually Mitchell's: vaguely Mingus-like lines, a rock piece, a samba, a bop line, a Favors banjo piece, *Muskrat Ramble*.

Bowie: "With Roscoe, there was no limitation about what you could deal from. You wouldn't have to play something melodic all the time, or something fast all the time. It was a combination of any kind of way you could do it. It was the only group I had seen that I could do anything I wanted without feeling self-conscious."

Jarman had acquired a youthful quartet (Christopher Gaddy, piano; Charles Clark, bass; Thurman Barker, drums) which had achieved a range of conscious romanticism quite unique and marvelous in free jazz,

based in large degree on Gaddy's original harmonic relationships. Jarman's personal accomplishments were twofold: as composer he scored successfully, brilliantly, in an extended-work idiom (most notably in *Causes II* and *Winter Playground* 1965 with a large group—among free jazzmen only Ornette Coleman has approached Jarman's success within near-classical forms), and as alto saxophonist he offered an idealized style of astonishing virtuosity, lyric sensitivity, and often expressive wit. Like Mitchell, Jarman had acquired "little instruments," though Jarman's presentation was simpler and more formulaized. Throughout the years there were flamboyant multi-media Jarman works, with dancers, poets, actors, even films.

In summer 1967 Gaddy was hospitalized for a heart ailment, and a doctor warned him against "music and other strenuous exercise." Gaddy died the following March. The prodigious Charles Clark was a near virtuoso, basically bearing Mingus' principles of creation into free jazz; as Terry Martin wrote: "... his solos. . . can also attain an almost unequalled emotional intensity for this instrument." My own introduction to the variety and wonder of Chicago Civic Symphony immediately recall that awe. He left Jarman in late 1968 to work with Chicago's Civic Symphony. His April, 1969 death was a shocking blow. Clark was only 24. The Chicago Civic Symphony immediately inaugurated a Charles Clark Memorial Scholarship for young musicians.

By autumn 1968 the Roscoe Mitchell Art Ensemble was in a state of musical and professional flux. Jarman joined at this time.

Jarman: "When Christopher and Charles vanished, I went through a very emotional thing. It really wiped me away, and it was a very heavy emotional thing. I mean, I felt and they felt that many of our tenets were common about what music is; they were the only musicians around. Although Thurman (Barker) was still on the scene, we weren't strong enough to make a thing, because of what we emotionally and psychologically put into the music with Christopher and Charles. So Lester and Malachi and Roscoe saw the state I was in, and they knew I was going to just flip on out, so they hit on me to play a concert. I played it, and it was very good, so then there was another



Don Moye



Lester Bowie

concert and a couple other concerts. Finally we realized that we all had this vital thing in common. . . ."

Why did the musicians move to France?

Mitchell: "We always felt we wanted to spread the music out. I mean, me, myself; I don't want to sit in one place all the time. You can call it a missionary thing, if you want."

Favors: "I went because the group went. I really didn't want to go, but I wanted to stay with the Art Ensemble. I was overruled. I felt that it might have been a little more difficult but that we could have made it here. Going to Europe still is not a gas to me. . . ."

Bowie: "We were always interested in reaching out to more and more people, getting the AACM's name out there. For years before, we had traveled more than anyone else here (in their Chicago years they worked briefly in New York, San Francisco, Detroit, Toronto, St. Louis). The only other place to go was to Europe. We had to live, and we wanted to live by playing music. We weren't working that much around here. . . ."

"We just left. We worked maybe the second day we were there, at a place called the Lucienaire, a small theater. Immediately we got a lot of attention—like, *L'Express*, that's like *Time* magazine. and *Paris-Match*, all the papers were immediately interested. The next week we did a recording. We used the Lucienaire for a base about three weeks, maybe, and the people would come from all over. Some would say, 'Come to here and do a concert,' and we'd go there and return to the Lucienaire. We dealt from there."

"We did 35 concerts in 1970 for the French Ministry of Culture. Every little town, could be a town of 50,000 people, they've got a big opera house somewhere where they bring in different arts, and they were interested in our music, along with symphony orchestras, ballets, anything. And black music, too. France is just about the most advanced country for the music that I can think of. . . ."

Jarman: "One of the important things the European experience did was to open my eyes up to a broader world. Being exposed to and in the midst of other cultures and other thoughts and other musics allowed a perspective on myself and my

society that I never would have realized before. Meeting, for example, African musicians and their attitudes about music."

Bowie: "We played all over Europe. Our situation in Europe was completely unique among groups; the way we carried ourselves, the way we conducted our business. Most cats were in the regular jazz thing: you come, get a hotel room, and blah blah blah. But we had children, a dog; we lived in the country. It was unusual because most of the jazz cats were sitting around Paris, and we had a nice big estate, cherry trees and apple trees, ha. . . I was leading up to how we traveled: we had equipment; as we traveled, instead of squandering our money, we would collectively get together and buy things that the group needed—instruments and equipment. We had a Volkswagen, and we bought two more trucks over there, and this let us be mobile. No other group over there had any kind of mobility. We could travel anywhere, and this is mostly, I think, the reason we were so successful. We could be hired for Germany; all we had to do was pack and come over whereas to a lot of groups it would have meant trains and planes. We spent the whole summer of 1970 just travelling. We did radio and TV concerts all over."

"Radio and TV over there is all state-owned, so there was always somebody who worked on the station and could get us a job doing a program. In France alone we did about six TV shows and about six or eight radio concerts. Some were live, like from Chateaufallon; it was an arts festival, but the show was just us. They take the music much more seriously than they do over here."

Jarman: "Of course you know how Don Moye got with the group."

Favors: "One Saturday night we were doing a gig at the American Center for Students in Arts in Paris. I saw this cat with two conga drums, and I said, 'This cat's from Africa'—the African cats were on opposite us, you know. So he came over and just set his drums up. I said, 'Somebody bring me a soda'—he said, 'Yeah, bring me one, too.' Then we heard him play, and we said, 'Hey, this cat's bad, ain't he.' Then he was playing with Steve Lacy, and I went down and saw him playing trap drums. . . ."

Don Moye: (born May 23, 1946, Rochester, N.Y.) "I was going to Wayne State University in Detroit, '66, '65. I was playing with Detroit Free Jazz; we were just young guys. I took some percussion classes, but I wasn't a music major. Those music schools, whew. I used to go over there, and nobody even looked like they were into anything. I couldn't even find anybody to play with, hardly, in that music department. But there were plenty musicians around Detroit."

"I used to go over to (trumpeter) Charles Moore's house, he used to show me a whole lot of stuff. Everybody used to go over there to see what was happening. I met Jarman in Detroit, at the Artist's Workshop. I also worked on *Guerilla* (published by Artist Workshop affiliates)—I was circulation manager on that. That was a good magazine." (Moye was in the Artists' Workshop the evening of the famous mass arrests.) "Everybody who got took in spent their little time in jail. Just a plumb outrageous number, 54 or 60. They just wanted to put John Sinclair out of the

picture. . . I was kind of disillusioned with the Detroit situation, because the whole musical direction was changing. They were going more heavily into the rock thing. By that time Charles Moore and all the cats had disappeared, so there really wasn't anybody on the scene for inspiration."

"We (Detroit Free Jazz, a quartet) just went out to Europe—we got it together when we got there. We went to Copenhagen first; we got our first gig in Switzerland. We arrived in May, '68, and by June we were playing all over. . . A gig fell through in Milano, Italy, so we went to Yugoslavia to see what was happening. We were musicians, so they probably figured we were pretty harmless. But we knew they were following us the whole time. At the end, the sequence of events was, I recognized this cat on numerous occasions." (He never spoke to you?) "Naw, there wasn't too much to say. If his job is to follow you, he's going to follow you. They watch Americans. Plus, it was the 9th Annual Communist Convention or something—all these big wheels in town. There were all these police and soldiers around everywhere." (This was in the winter of 1968-69.) "It was in Tangiers that we got tired of cops, again. Randy Weston got us out of the country. The Moroccan cats, they're mean ones, and if they want to hold you, they'll just hold you. We were all on the boat when they picked one of the cats and said, 'No, you can't go.' They put him right back on shore. Randy Weston went to these heads of, ah, they were high up in the structure, and had them put him back on the boat. It was weird. . . ."

Before meeting the Art Ensemble in Paris, Moye worked with Steve Lacy in Rome: "He's one of those prolific cats. When he was in Italy, he was doing a lot of writing—and a lot of starving, I imagine. We didn't work but three concerts in four months, and he was there two years before that. . . I was over there two years and 11 months."

Bowie: "We had one session where we called in the strings from the Paris Opera, Roscoe had written the string music. They were used to playing the regular whole notes and stuff. They got there and *could not* play it. We had to cancel that session. Then we got the string players from the



Joseph Jarman

Paris Conservatory. Well, they didn't smoke it, but they played it. They were younger; the avant-garde string players, you know. That was really a funny day when those cats couldn't play that music..."

The December, 1969 Baden-Baden Free Jazz Meeting found Bowie, Jarman, Mitchell and Chicago drummer Steve McCall joining a selected group of expatriate and European musicians to record new music for television.

Jarman: "Both Mitchell and I took compositions to the Baden-Baden recording. They required the musicians to use some musical skills, you know—like reading notes off the page. And these great European musicians, they say, 'Oh, that's difficult,' so we couldn't deal our compositions. We tried to rehearse, and they were not capable of reading the music. We just put it in our briefcases until we could get to Chicago and struggle through it with the AACM big band."

Jarman: "There ain't no European jazz musicians, unfortunately. If you check their music and check them, you'll find their roots are right here. You'll find they're copying the best black styles they can. They can get to certain levels of things, as far as mechanics are concerned, but the innate core is beyond them, and they never will be able to grasp it. Unfortunately. They may be able to get the meat, but not the bone the meat is on. Black music just contains properties that their heritage and culture does not have!"

Favors: "... People over there beat us out of all our money; they haven't paid us yet for what we've done. Why do you think we're poor now? If you make movies and records, you should have money. These people haven't even paid us our royalties. We're members of this organization called SACEM—it handles all the affairs of artists, period. It's supposed to be much better than BMI; in fact, Johnny Griffin swears by it. SACEM tells us, 'Well, you'll get your money here,' then they say, 'Well, the money is here,' but we never get it. There's always a later date. It's a worldwide organization; they have a branch here, but this branch tells us that we have to collect from Paris. We had a contract with BYG, they were supposed to buy us a Volkswagen bus. We never got that."

Jarman: "Racism in Europe is just as bad as it is here."

Bowie: "Oh, yes, yes, yes, yes. That is the home; the original racists came from Europe. My personal feeling is that the reason more Europeans are open to black music is that they don't have that large black population to contend with. Art is enlightenment for people. In the States, you have millions of blacks, so the Man isn't too interested in promoting black art because he's got that lower-class population that may learn something. In Europe they don't have any fear of anything like that."

Favors: "In France they don't have black people to worry about like they do here. Consequently they go all out. They sent me a statement—I'm not even a citizen—asking me if I needed any assistance. That statement would have given me the right to go to a doctor and everything else—that's right! And over here they're just killing people about this little money they're giving them; it's a big thing because you're getting a few pennies from the government,

26 □ down beat

and it's only because you're black. If they didn't have black people, they wouldn't even think about the relief."

Jarman: "The music doesn't have any association with the interpretations some writers put on it. What's the spirit of that to you when you see us painting our faces? A lot of people like to suggest this has to do with a militant attitude, when in fact it's a tribal attitude. The mask, in African culture, functions to alleviate human beings so the spiritual aspects of things can come through. When people check this out, they have a real warm feeling. Then this other person comes and tells them, 'Well, it's about warpaint, it's not a love feeling,' and they get these contradictory vibrations."

* * *

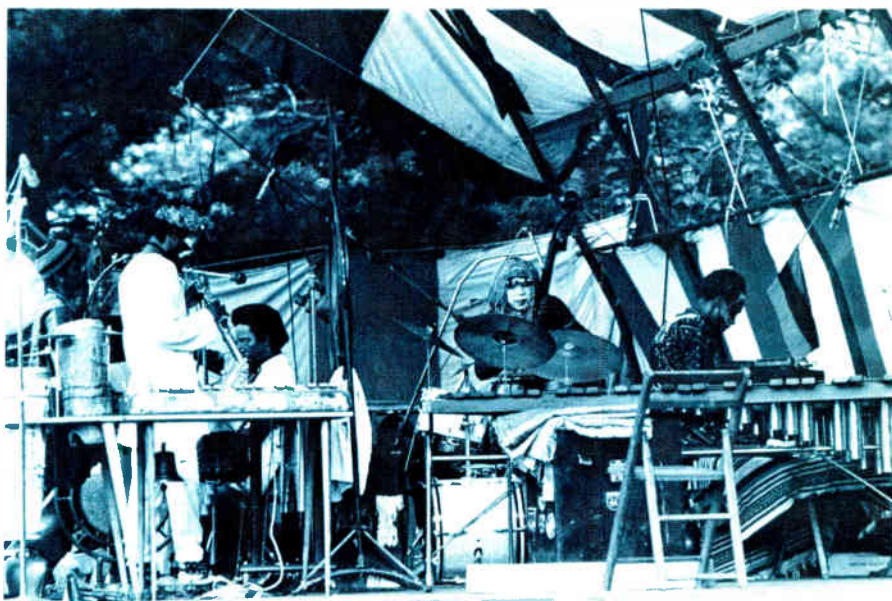
Do the musicians feel better about playing back home?

Mitchell: "We're still not getting our asking price. I mean, we might get one gig,

concerts in a series, and we're attempting to be funded for about three more series. Illinois has something like that here, but this is a much bigger place, and you've got much more happening, more graft and things. The Art Ensemble is the outside element of BAG.

"BAG was formed by cats who grew up together, Oliver Lake, (drummer) Jerome Harris Jr., (altoist) Julius Hemphill. We're kind of proud of that, because we've got our own building, all that business, and the bebop cats never achieved that; they have to play in taverns and what have you. BAG's inspiration was the AACM; they've achieved some things that the AACM hasn't achieved merely because it's a smaller place; it's easier to break through."

Jarman: "There's a magazine that the AACM is going to publish. This is just my opinion, you know?—for what I see as part of my contribution to the Art Ensemble of



The Art Ensemble in action (l to r): Roscoe Mitchell, Joseph Jarman (soprano), Lester Bowie, Malachi Favors and Don Moye.

but that means we turned down about six. So on the average, we're really not getting anything. We don't produce concerts ourselves any more, except with the AACM. We want money, and we're willing to negotiate. We want you to print: A fair amount of money for the Art Ensemble, you dig? Stop fooling yourself, get us some money."

Favors: "I mean, what did they have coming down to Bloomington, Ind. after us? Nitty Gritty Dirt Band—\$3,000, or more than that, you know."

Jarman: "We got that award from down beat, and somebody told us we'd get a lot of gigs that way. We had to laugh about that..."

Bowie: "We've just received a grant from the Missouri Arts Council to perform a series of concerts in Missouri, along with other groups from BAG (the St. Louis Black Artists Group). They come five

Chicago is that we are becoming interested in speaking of the depths of the music, the conditions of our lives—I mean, we are hungry, poor, we need money to survive, all this, and people should know that instead of trying to politicize our work, instead of trying to construct moralistic or movement values off of what we're dealing, that it should be looked at from an internal perspective."

Would something like a Ministry of Culture and the French Culture Houses work here?

Mitchell: "They have them, but it's not for black people. A lot of rich communities in America have the facilities for people in the community—you see them all the time. The thing about Lincoln Center was that it was in the black community. I remember Lincoln Center from back when I was going to high school." (Now razed, Lincoln Center

Continued on page 37

It wasn't easy to find a school that would accept a grammar-school dropout as a college professor.

The only previous taker had been Rutgers, where, in 1968, the Adult Extension Division (Newark campus), under the auspices of the just-installed Institute of Jazz Studies, offered a non-credit evening lecture course, *Jazz: The Important Styles*. It was scheduled to start on Oct. 1 and go 10 sessions; but 1968 was the riot year there and Newark was its headquarters. Everyone told me I would be mad to go into the heart of Newark, particularly at night, and it might be that my prospective customers had the same thought. In any case, only a few hardy souls—less than a dozen—registered for this new and experimental course, and since Extension Division courses must pay their way or perish, mine was canceled. Rutgers must have decided I was a poor risk; I wasn't asked again.

But I had tasted blood, and in 1969, when I finally moved out of Manhattan to a new and suburban way of life in Jersey, I began once more to shop around for a college that would be willing to overlook the high vacuum in my academic credentials. I had many bites, but nothing came to anything. ("Er... you say you've never been to *high school*?" was the ultimate roadblock before which the negotiations usually ground to a halt.) A number of department heads "liked me"; some were even enthusiastic and thought their school could certainly do with a course like mine and a fellow like me; but when the question got out of these levels and entered the impersonal dimension of the Faculty Committee, with nothing to speak for me but my nonexistent formal background, the answer was unvarying: no dice.

But somewhere along the route, I had the bright idea (which in retrospect seems so obvious) of altering the feeble word *jazz* to the compelling contemporary catchword *Afro-American*, and adding a sober overtone of sociological *timbre* to my chord. "Afro-American Music And Western Culture" was the imposing monicker under which I now unveiled my neatly xeroxed outline—and lo! I was on the map at last; I was contemporary; I was even a Black Study. I could tell from the responses I was getting to my new mailing list that it was only a matter of time.

Bloomfield College was founded 104 years ago as a seminary, part of the New Jersey Presbyterian Synod; *Religion I* is, I understand, still a required course if you want a degree (until 1972; the old ways are dying). Today it is still small (1,000 students) but thriving, and fighting hard to become avant-garde and "relevant." Plans are afoot to expand onto a new and spacious campus; it recently acquired a firm connection with Henry Lewis, only black conductor of a leading classical orchestra, and his New Jersey Symphony; it is experimenting with intercurricular freshman programs, and other novelties, *et cetera, et cetera*. It has a Black Studies Department, and a Black Students' Organization; 25 per cent of its registration is black, and quite a few are from the ghettos of Newark and environs. No one can say Bloomfield isn't trying.

Bill Simon, head of the Music Department, turned out to be an old acquaintance

BERTON'S BRABBLE*

or

of many old acquaintances of mine; a busy, competent composer-arranger and able pianist, not only classical, with a sensitive touch for Debussy & Co., but also an old disciple and "pupil" of Jess Stacy, whose barrelhouse keyboard style he can still imitate perfectly.

Simon was "for" me from the first; and I

SPREADING KNOWLEDGE AROUND

had another ally in Aubrey N'Komo, Bloomfield's circuit-riding Coordinator for Black Studies, a native South African who played jazz himself back in Port Elizabeth, his home town. Also of importance, I have every reason to believe, was the voice of a dynamic young man named Glenn Braswell,

(teaching a
jazz course
on today's campus
ain't no
bed of roses)

leading spirit of the Black Students' Organization, who manages to be everywhere at once, into everything, and yet somehow complete his academic work, which is pointed toward his ultimate ambition: Harvard Law School. Glenn must have helped fight the good fight. And I

by Ralph Berton

**Brabble* (Obs.) - v.i. 1. to argue stubbornly about trifles; wrangle. n. 2. noisy, quarrelsome chatter. [*The Random House Dictionary of the English Language, Unabridged Edition, 1967*]

gather that my long if somewhat sporadic record of publication in this and other magazines devoted to jazz didn't hurt my cause either.

When the Board called me in for a personal interview, I pointed out to them that, according to the canons of the colleges I had already been rejected by, Isadora Duncan wouldn't have been able to teach a dance course, Picasso couldn't teach art, and George Bernard Shaw couldn't have taught a course in English lit. We started talking hours and wages and quickly agreed on both: I was in. They even earmarked a \$1,000 fund for purchase of a beginning library of jazz books and records and new stereo hardware—just as a start.

Registration was brisk when my course was announced; long before the closing date, my class limit of 25 had been reached (I actually accepted 26). *Afro-American Music and Western Culture* would begin Sept. 15, 1970, carry a credit of three semester hours, and meet twice a week, 1:30-2:45.

I had been lecturing on and off for 30 years; but, as I quickly learned, a regular credit course was a totally different pair of sandals. I knew absolutely nothing about working within a school system; the last time I had been in *any* school, except as a visitor, had been the day I graduated from W.G. Goudy Elementary School in Chicago at the age of 11, after a total of about two years' reluctant attendance, widely scattered among five or six different "grammar schools," as we called them out there, and during which I seriously doubt that I learned anything at all—I think they graduated me more to get rid of me than anything else, as I enjoyed showing off my special accomplishments (astronomy, chemistry, electronics, English and French, the arts, theater, music) to compensate for my blank ignorance of normal school subjects.

It is true that in later years, when I began to write teaching films, I frequently had occasion to visit various famous institutions and pick the brains of various famous academicians (Prof. Skinner, Chairman of the Psychology Department at Harvard, creator of the teaching machine, the Skinner Box, and author of *Walden II*, was one of my consultants). But I still had only the vaguest idea of what went on in classrooms.

Learning my new trade, I pestered all the academic types I knew, especially any friends I had left in the jazz business, trying to form some picture of what would be expected of me on *Der Tag*. The picture I did form was both puzzling and reassuring: everyone told me something different. It dawned on me that despite all the chatter about standardization of education at the college level, in many ways each teacher managed to do pretty much his own thing. That was cool with me. I asked no more of life than to be allowed to do mine.

Of course it was Bill Simon, my unfortunate department head, who bore the brunt of Berton's badgering. He it was who took me around and introduced me to the office staff, showed me the mailroom and its mini-skirted minions, got me an office and a phone, gave me my Flexible Class Registers and taught me how to use them, and introduced me to the squalid mysteries of grading, monitoring, and making sure the little bastards didn't push the new prof

around too much. N'Komo helped give me the feel of the black-white scene (he teaches a Black Studies sociology course at Bloomfield himself). But it was only on D-Day Minus One, when I got my BLOOMFIELD-PARKING PERMIT-FACULTY decal to stick on my windshield that I really felt a part of things.

I had often remarked (Before I started teaching a credit course) that, if you're *really* a teacher (like me, for instance), teaching isn't work—it's just another way of stealing money. But as the final week before class had unrolled, I found myself sitting up late more than one night, poring over my chosen textbooks, typing and retyping my outline notes, and trying to anticipate how I would bridge the 40-year viewpoint-gap between me and my charges.

During that week, I had heard one bit of disturbing intelligence from a young white jazz musician and English major who was in the throes of giving a jazz course at one of the New Jersey state universities. His class was 100 per cent black, and when I spoke to him, which was in the ninth or 10th session of his course, he sounded desperate. He said he had been totally unable to get the slightest trace of response out of his

the giants of jazz — Coleman Hawkins, Charlie Parker, Art Tatum, Lester Young, Bud Powell. And it was obvious that only a half dozen had ever actually *listened* to jazz — except by accident. It was going to be a little rough. I would earn my money.

Only at the second session did I reveal what I expected of them. The goals were threefold: (1) *appreciation* of one of the most exciting musical idioms ever created. (2) *history* of how it was created, one of the most exciting human dramas, and (3) *sociology*, the exciting study, in which all sentient beings could share of the interaction between two cultures as intensely contrasting as could be conceived, and the social pressures and conflicts and concordances generated by it.

Obviously I couldn't quite know what to expect from my black students, or for that matter from any of my students, on "core" questions relating to black and white—which in one sense was largely what my course was *about*. I felt reassured by how integrated the class was, and for about five sessions there were no confrontations on any such issues. My initiation into trouble came during the sixth.

A requirement I built into the course was

service, particularly among the poorer ghetto folks, and particularly today, with so much tension in the air arising from their awakened awareness of their wrongs at the hands of the white world, is one of the most sacred areas of all-black social intimacy, and that whitey's intrusion therein would, to put it as gently as possible, not be eagerly welcomed. He added, for good measure, that said intrusion would necessarily "spoil" the service, ruin its black closeness and sincerity; and that, even were the black preacher and congregation, out of courtesy to conceal all this from the fumbling grey intruder, nothing could prevent the ruination of the occasion itself, by the very presence of the Enemy.

This kindly *éclaircissement* was couched in the obligatory 20-word vocabulary of the New Militant (black or white) and flavored with a patronizing, pitying manner of delivery that would have tried the temper of St. Francis. But I held my peace until everyone present had had his or her say: indeed, I insisted they have it.

My reply was summed up in one serviceable eight-letter word: *bullshit*.

With no special effort to be tactful, for I was really annoyed now, I inquired whether this informant, or anyone else in the class had ever actually been *present* at a black service thus joined by white visitors. When all they could answer was NO, I suggested that they stop opposing their theorizing to my practical experience; an experience that had begun in my childhood, when I frequently dropped in to storefront churches on Chicago's South Side to listen to the praying and the singing; had extended over a 50-year period since then, and into various states of the union, North and South, in many kinds and levels of black churches; and had included a number of visits, the most recent being a couple of weeks ago, right here in Newark, to the Emanuel Church of Christ Disciples, whose pastor, Harold Foy, was a friend of mine and had been for a year my landlord—a church, by the way, which happened to include a couple of white families in its congregation, and what else was new?

I suggested that, as members of the Love (or karate) generation, they might profit by participating in some real-life love in a mass setting that, in its own humble way, put all the Woodstock-type pretensions to shame. I told the white students that, until they had participated in such a service they would never know what a certain aspect of this "love" they were all so fond of bullshitting about was really all about, and that, incidentally, I had never once been to such a service and not felt as welcome as in my own home. I said no one had suggested they go slumming, or gawking, or note-taking, and that anyone who could harbor such attitudes ought to disqualify himself as unfit to sit in my classroom, as I considered them beneath contempt. I guaranteed that, if they had a shred of decent fellow-feeling or "soul" in their makeup, they would find themselves so involved in the human emotional expression all around them, that they would forget the nonsense they had been talking ever existed, and that anyone who didn't react that way would have to be dead. Having got that off my chest, I returned to the reason why I had required such a trip in the first place: No one, I

Continued on page 58



courtesy ebony magazine

students, who, he said, sat there simply putting in their class time, staring implacably at him, and muttering sullenly among themselves various cheering remarks like "Sheeeit, man! What's this *grey* know about *black* music, man?" If things didn't improve by the end of the week, he said he was going to resign and suggest that his department find a man to teach the course who was the right color. I guess they didn't improve, because I didn't hear from him, and when next I called him, he wasn't there any more.

●
Facing my class for the first time, I counted the house: 26 in all; a perfect coeducational balance, 13 male, 13 female; a good integrative balance, eight black. My first move was to make my students talk. I asked them why they were there and what they hoped to get out of my course (apart from three credits). Their answers satisfied me that there was a fair chance of their getting some knowledge and appreciation of what jazz was all about—which, very obviously, only a very few now had. The overwhelming majority, black or white, had *never even heard the names* of some of

one (at least) field trip to a black sanctified church, and the first real argument I got was about that. I must say I wasn't prepared for the heat it evoked, which consumed nearly two class sessions. So far as I could judge, about half of the class had objections, and they came from both blacks and whites.

The whites felt it was an outrage for a crew of 17 middle-class whites to go on what would surely look like a slumming tour, to gawk at black people behaving their own way, "sitting there with a notebook and observing human beings as if they were animals in a zoo," or words to that effect. (I am formulating all this somewhat more neatly than they managed to, but you get the idea.) The chief spokesman for the blacks was a tall, good looking, arrogant cat, in the by-now conventional Afro hair style—though his skin was a good deal lighter than that of some Sicilians and Greeks I know—who undertook to instruct me in the finer points of feelings which, as a vicar of the white Establishment, I obviously couldn't really understand. As patiently as a native guide expounding the mysteries of Shinto to a rather obtuse foreign devil, this young man explained to me that the black religious

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In 1971, Louis Armstrong, the first and greatest *modern* jazz musician, died. He was a beautiful person, and I was privileged to know him and in some small way to help him with his "sounds." Pops will always live, happily for us, in our minds and on his many recordings.

This year, more and more music listeners and musicians bought their first sound component sets, having learned from friends that they could get better sound for their money from components than from all-in-one "packaged" sets. In addition to saving the cost of the slick-looking cabinets of package console sets, they found it easier to set up the component units on shelves, a table or desk, placing the loudspeakers in convenient corners or hanging them on a wall. Many thousands of other people bought new speakers, receivers (FM tuner and amp together) and tape or disc machines to upgrade systems they already had.

During 1972, even more people will be buying new setups and improving old ones. They'll be faced with more different makes and models than ever, and with many units which do (or claim to do) things not possible before.

These include noise reduction systems, notably Dolby; Four-Channel (4-c) sound (Quadrasonic and similar names), and special kinds of magnetic tape which improve recording, especially cassette taping.

Musicians with good systems continued to upgrade them last year, including Dizzy Gillespie, who already had a good system with AR2AX speakers, a Scott amplifier and Garrard changer in his den. He added another setup in his downstairs game room—AR speakers, amplifier, and manual turntable with Shure pickup—so he can listen while he's shooting pool.

Acting on Diz' advice, Thelonious Monk also got himself an all-AR setup, but had no shelves yet in his new apartment. AR was able to dig up one of their excellent (but discontinued) speaker tables made for dealers, which has two strong shelves, for Monk to put his gear on. This setup is used a great deal by Thelonious Monk III, known in the family as "Toot," a budding drummer who's been getting pointers from Max Roach.

Clark Terry, long a hi-fi/stereo bug, who also has a tape setup in his car, finally got a set of Koss stereophones (Model Pro-4), at \$60 list. C.T. is enthusiastic about them and says they sound better than any loudspeakers he's ever heard.

Record and Tape Sales

Disc sales were down slightly last year, due mostly to the drop in sales of 45 singles. Total record sales were nearly \$1.2 billion, of which

pre-recorded tapes (cassettes, 8-track, and open reel) were just under \$480 million. The greatest part of this was still 8-track (\$378 million), due to the several million 8-track CARtridge players sold as optional original equipment with new cars in the past several years. 8-track was up only 6%, surprisingly, from sales in 1967, its first really big year, while recorded cassettes sold a healthy \$77 million last year, up 1300% (13 times from the \$6 million of 1967). 8-track seems to be about holding its own, with 4-track dying out, though it'll be around for some time because of the million or so 4-track machines already in cars.

Cassettes are obviously the coming thing, both at home and in cars. Open-reel (reel-to-reel, as opposed to closed-reel cassette) recorded tape sales were respectable (\$18 million) in 1971, but home recording, increasingly on cassettes, will gradually level off open-reel use.

Cassettes for Cars

Tape cassette machines for cars have always been bigger than 8-track in Europe since introduced there by the developers, Phillips of Holland (Norelco here in the States). It will take a few years for cassettes to outnumber 8-track CARtridge machines here in the U.S., because of the many CARtridge players already sold in new cars.

I just installed a TEAC cassette player AC-7 in my Volkswagen. It took me about two hours using the brackets and hardware supplied by TEAC. Cassettes recorded at home on my 3M deck sound nearly as good as at home, even though the speakers I'm using in the car are nothing special. It seems to have something to do with the acoustics of cars, which have always been surprisingly good in view of the electronics and speakers used. More Models Than Ever.

Good receivers, loudspeakers and tape decks were produced at lower prices than ever before, even with continuing dollar inflation. Many of these are now reliable imports from Japan. Record changers (automatic turntables) are also available in more models than ever, but most lines include only expensive units. Garrard is a happy exception to this situation, because they have a very wide range of values, from good economy units all the way up.

In addition to the wide selection of receivers at low and medium prices there are also more expensive models than ever, and at considerably higher prices, even though these were being bought by a very small number of people. Typical of these, though by no means the most expensive, is the Fisher 801 which, at \$750, has everything needed for all kinds of four

THE YEAR IN AUDIO HI FI

by Charles Graham



Paul Desmond and his Advent Cassette tape deck

channel (4-c) sound. It can be tuned with its wireless control, much like Zenith Space Command TV. In addition to more sensitive tuner sections and more powerful amplifier outputs, most of these receivers have headphone jacks and jacks for tape recording, both on the front panel, and many include switches for remote speakers in the bedroom or kitchen. The really expensive ones have special features, such as five or more equalizer (tone-control) knobs or sliders.

A particularly interesting super-receiver is the Kenwood KR-6170 (\$550) which has a built-in rhythm section (Better than an electronic metronome), reverb, two inputs each for mikes and guitars, and a timer to turn the whole thing off!

Some equalizers are appearing now as separate units, with up to 10 controls (tone) for each of two channels, in the \$200-300 price range. These can produce unusual sounds, and are often strikingly effective. A future down beat article will examine these equalizer units and describe some good uses to which they've been put, by performing groups and professional recording engineers as well as in high quality home systems.

In place of such expensive units, most serious listeners will want to balance off the \$500-700 cost, not counting several hundred dollars for speakers, a record go-around and a tape machine, running easily over \$1,000, against a more reasonable expenditure for a low or medium priced receiver, a cassette deck, and two speakers as good as they can afford. Such a setup will sound nearly as good at half the price. In fact, I get even better sound from my Stanton Electrostatic headphones (which cost \$160), used with any FM receiver or amplifier. And you can get awfully

good sound, better than from most loudspeakers, from good medium priced headphones such as the excellent Koss 727 (list \$35) or the Koss SP3XC (at \$25). Don't go below that in 'phones, though. The sound begins to get bad, and the phones often fall apart when you get "bargain" units. The great thing about stereo-phones is that you can blast yourself with Rachmaninoff or rock while nobody else can hear it.

Dolby Noise Reduction—A Step Forward

Regular down beat readers may remember we devoted a page to the new Dolby noise reducing system in early 1971. We wrote: "It is a real pleasure to report on a genuine step forward. . ."

At that time, all record companies had adopted the Dolby "A" system for

making master tapes, and a fair number of makers of tape recorders either were planning to, or already had added Dolby "B" (somewhat simpler, but similar noise reducing system) to their machines. Now nearly every maker of good cassette tape decks has at least one Dolbyized recorder, and many record companies are beginning to issue Dolbyized tapes and cassettes. This means that more and more home machines will conform to the Dolby B recording system, which reduces tape hiss a great deal.

Dolby B was pioneered by the Advent Corp., which makes the best cassette machine today, along with a nearly identical one sold by Wollensak 3M. (They each cost \$280 list.) Either of these machines can make cassette tapes, using the new chromium dioxide tape and Dolby, which are as good as the tapes made by semi-pro open reel recorders, costing twice as much and running at much higher speeds. In other words, the combination of Dolby B and chromium dioxide tape in a top cassette recorder makes it possible for anyone to make really high fidelity tapes on cassettes now. I am switching over all my tapes to cassettes, having extensively tested both Advent and 3M cassette decks.

Paul Desmond, as mentioned in my column last year, got an Advent cassette tape deck several months ago and has been using it along with his other equipment, which includes a Marantz model 18 receiver (\$600), KLH speakers, a Garrard Zero 100 record player, and Revox and Tandberg open-reel tape decks. He told me recently: "It's a fantastic machine and makes excellent tapes, comparing very well with my other two recorders."

Signs of Dolby's approaching universal acceptance are seen in the increasing use of the Dolby B system in making pre-recorded cassette tapes. Early last year Ampex began releasing some cassettes with Dolby noise reduction. Now Columbia Records has gone all the way and in the future will make all their cassettes—classical, pop, everything—with Dolby. These will play back perfectly on any of the more and more cassette decks which are being sold with a switch which chooses Dolby (or regular) tapes. On machines without that switch such pre-recorded cassettes will sound a bit brighter than otherwise, but the effect can be partly compensated for by reducing the treble tone control. Cassettes still list at \$5.95 and \$6.95, the same as 8-track CARtridges, and still \$1.2 more than LP discs. Every week, more record companies and tape machine makers are signing up to use the Dolby B system in their products. It's definitely part of the future in home and mobile listening.

Another Step Forward

One other advance in sound reproduction last year is well worth noting. For most listeners it won't seem like a big improvement, but there's no question it removes some of the still remaining distortion in phono disc playback. This distortion comes from what we call tracking error. When a



Dizzy Gillespie in his den loading his Uher tape machine. Diz has Scott and AR electronics, two Garrard changers, two sets of AR speakers (here and in his game room).

master disc is cut, the cutting needle travels on a machined lathe, straight across from outside to near the center of the record. Then the playback arm carries the phone needle across the record in an arc, because the phono arm pivots at its rear. The longer the arm is, the nearer a straight line the playback stylus travels, but unless the phono pickup is carried straight across the record there is always a difference between the cutting needle angle and the playback needle angle. This is tracking error, and it causes some distortion. Several inventors have in the past designed radial playback arms (like a radio saw carriage) which do carry the pickup head straight across the disc. These radial arms were always delicate, usually expensive, and never caught on. They wouldn't work with changers, for one thing.

Now Garrard has produced one of those developments that make you say, because they seem so simple after someone else dreams them up, "Why didn't I think of that?" They've brought out a totally new concept in player arms, with the head continually pivoting as it travels across the disc. It has reduced tracking error to zero degrees, so Garrard calls it the Zero 100 turntable.

The first Garrard to incorporate this advance is expensive, \$189, because it has many other refinements—in fact, there is nothing a record go-around can or should do that this machine doesn't have. (I've used one for several months, and hate to give it back, but I can't afford it!) Within a few years, less expensive machines in the Garrard line will undoubtedly include the zero tracking error arm. And I imagine Garrard will also license other manufacturers to use the principle in the future.

Four-Channel Sound?

If you've been a bit confused by advertisements and descriptions of 4-channel sound don't think you're dense, or somehow not-with-it. I've been paying attention, and I'm pretty confused. The picture is confusing and a long way from settled. To see what faces the serious music listener who wants to know what, if anything, to do about 4-channel sound right now, I very carefully read the latest issue of *High Fidelity* magazine, from cover to cover. Then I read it again, each time paying special attention to the ads and discussions of 4-c sound.

I found that there is *discrete* (separate sound tracks) 4-c, *matrixed* 4-c, and *phase-shift* 4-c (I couldn't figure out what that last one is, but it seems to be a special kind of matrixed 4-c). There are *compatible* and *non-compatible* 4-c disc systems being developed, and I found that some 4-c systems need a *decoder*, a *demodulator*, or maybe a *synthesizer*. Various manufacturers describe their equipment as Quadraphonic, Quadphonic, Quadralizer, Quadplex, and Quadrix. There were even two companies named, respectively, Quadracast Systems, (which intends to offer a 4-c receiver, when they finalize its features, for \$750) and Quadralex Industries (which offers a loudspeaker with no special relation to 4-c).

Several companies had full page ads

jack bradley



Clark Terry and his Koss Pro-4 Stereophones

telling us it's OK to buy their receivers because their unit(s) will handle both simulated and "true" (discrete) 4-c sound. The biggest and deservedly best-known company, Fisher Radio, used two pages to explain as carefully as possible the several kinds of 4-c. I studied their diagram and couldn't come up with fewer than six different kinds of 4-c, all of which their model 701 (\$600) can handle. Fisher honestly tries to explain the matter in these two pages, but though I have been a serious stereo-high fidelity fan for at least 15 years, all it did was scare me.

Finally, I read that RCA Victor and

Panasonic and JVC (two of Japan's top companies) held a press conference which impelled *High Fidelity's* editors, experts if any can be, to words like "maybe" and "wait." Amen. With one interesting exception.

Electro-Voice, Inc., has a Stereo-4 decoder, which not only decodes matrixed 4-c, but can be used to synthesize 4-c from stereo sounds. It costs a mere \$60 plus amp and two more speakers and an easy-to-build identical kit comes Heathkit for \$30. This is undoubtedly the most practical way to ease into 4-c if you want to start now. We hope to report on the E-V unit and other developments toward standardization of 4-c soon. In *Music '59*, we wrote: "Electro-Voice scooped the field with the first stereo cartridge (phono) when the first stereo disc appeared and there was nothing to play it with." As this goes to press, we have word from E-V that they have an improved "Universal" decoder, even better and costing a bit more.

High Quality Low-Priced Microphones

This may sound like an Electro-Voice press release, but they have another significant advance for home audio. It's the development and marketing, at unheard-of reasonable prices, of E-V's condenser microphones. Recent re-discovery of the *electret* microphone principle led to E-V's development of a practical commercial design. They now have four low-priced (for condenser mikes) units from \$40 to \$75. We expect to report on these microphones for use with various kinds of tape recorders in an upcoming issue of down beat.

Stereo Shopping Buys

	ECONOMY	BEST BUYS	LUXURY
Speakers	Jensen Model 1 \$30	AR 6 \$81	AR LST \$600
	ADC 404A \$50	Advent "Smaller" \$70	Bose 901 \$238 AR 3x \$250
Receivers	Kenwood KR2120 \$160	KLH 51 \$240	Marantz 19 \$1000
		Sherwood S-1700 \$200	Acoustic Research \$420
		Scott 357 \$200	
Disc Players	Garrard 30 \$40	AR (manual) \$87	Gerrard Zero-100 \$189
		Garrard SL55B \$60	
Pickups	E-V V-100 \$20	Pickering V15/ATE \$40	Shure V1511 \$75
	Shure M-44E \$25	Shure M91E \$50	
	Pickering V15/AME \$30		
Headphones	Koss SP3C \$25	Koss 727 \$35	Stanton Electrostatic \$160
Cassette Tape Decks	---	Heathkit AD-100 \$120	Wollensak 3M \$280
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HOLIDAY

Continued from page 12

was sweeter, more malleable, and wider in range, especially at the top. But Miss Holiday was the more distinctive singer—distinctive as Mildred certainly was. That a white girl from Spokane, Wash. could sing as black as Mildred Bailey did suggests a remarkably assimilative nature and talent, and that her very earliest records, made in 1929, reflect so vividly the influence of Ethel Waters leads one to assume that there was, despite Miss Bailey's seniority, more of Billie in Mildred's mature style than there was of Mildred in Billie's. Miss Holiday probably was entitled to say, as she did, that "before anybody could compare me with other singers, they were comparing other singers with me."

What little voice Miss Holiday ever had deteriorated toward the end of her life; and in her progress along the dividing line between speech and song she wandered more often and ever further in the direction of speech. She also tended to wander ever further from pitch. And she favored ever slower tempos. She was always a langorous singer except in out-and-out up-tempo songs, in which she could achieve and sustain quite astonishing speeds. But even in the early days in Harlem, Ralph Cooper, recommending her to Frank Schiffman, manager of the Apollo and Lafayette theaters, trying to describe her singing, said, "You never heard singing so slow, so lazy, with such a drawl. It ain't the blues, I don't know what it is, but you got to hear her!"

Listening to the records she made in the mid-1950s, I always am reminded of George Bernard Shaw's description of Lady Halle, in London, setting a tempo for the first movement of the Beethoven Septet "at about two-thirds of the lowest speed needed to sustain life." Lady Halle's tempos may have been prompted by either conviction or discretion. Billie Holiday's tempos, on some occasions, at least, were probably dictated by vocal insecurity; but, generally, they would seem to have been determined by her life-long love affair with words.

She preferred her last records to the earlier ones and not without reason. She had learned a lot, both about life and about her own singing. She was more resourceful. Her ornamentation was richer and more varied; and the voice, formerly weak at the bottom, now had lovely dark tones down to the low G and F and even below.

"Anybody who knows anything about singing," she wrote at that time, "says I'm for sure singing better than I ever have in my life. If you don't think so, just listen to some of my old sides like *Lover, Come Back* and *Yesterdays* and then listen to the same tunes as I have recorded them in recent years. Listen and trust your own ears."

She was probably right. But speaking for myself and, I suspect, for others, the older records have an imperishable charm, especially those she made with Teddy Wilson and a number of other sidemen at the beginning of her recording career. She hadn't, then, the artistic accomplishment of a later time; but the raw material was there and the genius, too—a spontaneous, original, and fearless way with voice and song that was irresistible.

There was something special about the backings, too, both in those early recordings and in those of a few years later, after she had established her association with the Count Basie Band in 1937. Her work with the Basie men remained the happiest memory of her recording career, and her recollection of it offers a delightful and fascinating insight into how music was made in those days:

"Most of my experience with bands before then had been in hanging out with Benny Goodman. I used to listen to him rehearse with high-paid radio studio bands and his own groups. He always had big arrangements. He would spend a fortune on arrangements for a little dog-assed vocalist. But with Basie we had something no expensive arrangements could touch. The cats would come in; somebody would hum a tune. Then someone else would play it over on the piano once or twice. Then someone would set up a riff, a ba-deep, a ba-dop. Then Daddy Basie would two-finger it a little. And then things would start to happen.

"Half the cats couldn't have read music if they'd had it. They didn't want to be bothered anyway. Maybe sometimes one cat would bring in a written arrangement, and the other would run over it. But by the time (they) were through running over it, taking off, changing it, the arrangement wouldn't be recognizable anyway.

"I know that's the way we worked out *Love of My Life*, and *Them There Eyes* for me. Everything that happened, happened by ear. For the two years I was with the band we had a book of a hundred songs, and everyone of us carried every last damn note of them in our heads."

Billie Holiday, of course, couldn't read music either, as has been true of many of the great popular singers, probably a majority of them, including some who could have learned to read had they chosen to. Some of them, I know, have felt that musical literacy would inhibit the improvisatory phrasing and melodic invention that sets them off so distinctively and, in some ways, so favorably, from classical singers.

This applies especially where genius is involved, and even more especially where genius is combined with compassion and native eloquence. Billie Holiday's art might have survived literacy. But it would have gained nothing from it. What she heard in her mind's ear and translated into vocal utterance had nothing to do with notes on a printed page. Nor has it come down to us in any printed form. Even her records account for only a part of her musical estate. Hear it from one whose art has been an embodiment of her legacy:

"With few exceptions," wrote Frank Sinatra in an article for *Ebony* magazine, "every major pop singer in the United States during her generation has been touched in some way by her genius. It is Billie Holiday, whom I first heard in 52nd St. clubs in the early '30s, who was, and still remains, the greatest single musical influence on me."

He hadn't changed his mind 15 years later. An album released just after the announcement of his retirement in the spring of 1971, and recorded in October, 1970, includes a song, *Lady Day*—a tribute to Billie Holiday.

She would have been pleased.

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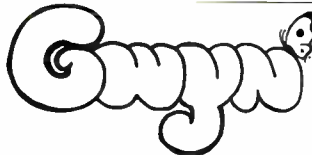
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NEIDLINGER

Continued from page 15

A.H.: Why?

B.N.: Why? Because, man, I know Don for a long time. I know where it's all at with him: this (pulls out wallet, waves it) is where it's all at with him. He'll do whatever he thinks will do this—in the furthest out possible way for him, but as far as I'm concerned, I never heard him swing a note in his life, and I worked with him in coffeehouses in Boston and New York, with some pretty good guys playing drums and, like, trying to swing, man, and the cat couldn't do it. And I've also been on sessions with him where he's said, "Come on, let's play, like, *Well You Needn't* in 7/8," and we'd start playing along and all of a sudden my friend, the drummer, John Bergamo, stopped and said, "Hey, Don, that's not 7/8." And this cat *knows*, 'cause he's played seven a lot and he knows that kind of weird time; he's a master percussionist. And Don says, "Oh, yes, it is: like, ONE two THREE four FIVE six SEVEN (one beat rest), ONE two THREE four— (laughter). No shit, man, I'm not kidding. First thing I know, this cat's recording pieces in 19 time. Well... it's okay, but it's not real 19 time, it's not what he says it is, because if you meet guys in the band, you dig that they're counting like, ONE two ONE two ONE two THREE ONE two ONE two, or however it comes out.

A.H.: Well, he says it's subdivided. That 19 piece is called 332221222, because of the subdivisions.

B.N.: Yeah, but the Indian musicians don't do that. I mean, they do it in their heads, but the music flows, you can't hear the breaks, except Ravi Shankar, you always know where he is. But most of the other great ones don't. Anyway, that's irrelevant, because now Don's into rock 'n' roll, 'cause Al Kooper told him that's what's it, you know. I just don't think that technique—which Don's got—is enough to make an artist. I've seen it countless times where guys step up on stage with a lot of technique and really not do too much. They're *doing* it, I guess, but I'd rather take a guy with less technique and a little more—

A.H.: Soul?

B.N.: Yeah, is that the word? (ironic) No, but something to say; energy, that's what I call it, energy. I'm interested in energy. I love the feeling of being in a room and playing music with guys that are making energy instead of just sound.

A.H.: I've got to say I've heard the Ellis band swing, plenty.

B.N.: That's the band, though. This is a lot of other guys and a lot of other writers, too, don't forget.

* * *

B.N.: You're gonna write something, huh? Man, that sure is nice of you.

A.H.: Nothing to do with nice.

B.N.: Well, I don't know. Some people tend to think of me as a very, I don't know, hostile cat, or angry, or something, and I don't see me as that. I mean, I'm just into music, you know; I want to play and I love it and I really want it to be something nobody's heard yet. And there's just too many musicians and other cats that really bring it down. And I hate that. But personally, I'm really a sweet guy.

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THERE WON'T...

Continued from page 26

was the drafty old settlement house where the AACM gave concerts throughout the 1960s. Does Mitchell feel that the center, if it were French, would have been government supported?) "Oh, yes. But it wouldn't be like that, it would be a brand new building. Don't think for a minute that the States are a slouch and don't have anything happening. I think they do a bit more in St. Louis than they do in Chicago. The Missouri Council of the Arts, yeah. The experience I've had with that is that the Council will start off doing like this here (raises his hand) and then it goes right on downhill. But they do give them something. They paid for this building BAG has for a year or so. A lot of things are more available there that the musicians here have to seek for themselves. . . ."

Jarman: "The writers had a great deal to do with destroying the reality of the music when they started giving it labels and titles. A lot of musicians think that free jazz means you just. . . o.k., somebody gave me this instrument, but I'm a free jazz player, see, so it's true and proper that this is the music (he strums a lute at random). That kind of view is prevalent, there's lots of people who think that even in 1971."

Exhausted from the wars of getting their music before the public, the Art Ensemble has settled down for the time being. Bowie and his family live in a suburb in St. Louis; the other four live in an 1892 townhouse, one of Chicago's first, with a basement full of trunks and equipment and a whole floor, the kitchen excepted, set up with musical instruments. In back sit two German Ford trucks, both out of commission; parts are unavailable here. In its homeland, the Art Ensemble, since April, 1971, has presented concerts in Lenox, Mass.; Bloomington, Ind., and Chicago. That's all.

As individuals, the five have performed throughout the summer and fall with the BAG band in St. Louis (including a television show) and the AACM big band in Chicago. The situation is sorrowful. Judging from recordings, the early potential of a Jarman-Mitchell-Bowie-Favors union has recurrently been fulfilled. *People in Sorrow* (Nessa 3), their 1969 French prize-winning work, and *Les Stances a Sophie* (Nessa 4) a French film soundtrack, are now available in the U.S.; certain specialty stores import the somewhat excellent BYG recordings; one American LP, *Phase One*, has been issued in France.

It is redundant to point out that these men are among the small handful of seminal musicians to appear in the post-Ornette Coleman era of jazz. Their music, based on full use of as much sonoric variation as possible within essentially melodic and usually complex structures, still seems the way of the future. The Art Ensemble is an entity of five diverse minds directed toward realizing, in instrumental interplay, the only true ensemble music in many years, and perhaps the most challenging ensemble music in all of jazz.

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ARMSTRONG

Continued from page 22

Henry stepped down and trumpeter Ted Riley played taps for Armstrong from the City Hall walkway that overlooks the plaza. He played very well and very feeling fully on the original cornet that Armstrong used as a boy at the Waifs Home. This was not the glossy and affected simplicity of the network-TV Armstrong tribute of the night before but a pretty moment that Orleanians savored together, certainly the finest moment in the ceremony.

Dave Winstein said, "Thank you. This ends our ceremonies." Many were taken by surprise since the ecumenical clincher—a closing prayer by Rabbi Julian Feilbman—did not go on as scheduled. But by now I was sure the crowd had no intention of rushing home like spectators scrambling to the parking lot after a football game.

In New Orleans a crowd doesn't gather just to see something. A crowd rapidly becomes something in itself—something for dancing, for marching, or just milling around being a crowd. So after the Louis Armstrong Memorial Services the people took to walking around the plaza. On my stroll I saw several groups dancing and chanting and innumerable persons enjoying the vibrations that are almost as palpable as summer rain in a New Orleans gathering. Although I never saw a trace of the Olympia and Onward bands, I was assured later that they played with gusto and led a rollicking, fudge-ripple second line away from Duncan Plaza.

The planners of the services had indeed forgotten about the lightheartedness, the joie de vivre of the people in this Mardi Gras city when they prepared a commemorative service for Armstrong with a beginning, a middle, and an end. From the dirge-to-Saints sequence of the traditional jazz funeral to the convivial atmosphere of reunion at a New Orleans Roman Catholic wake, the citizens are relentless in turning quickly from death to resurrection.

To the dismay of politicians, urbanologists, revolutionaries, and other would-be pied pipers, New Orleans is a Third World sort of environment where the people cannot be relied upon to act reverential, progressive, conservative, chic, civic-minded, or anything else in the way that Americans usually think of these terms.

As a case in point, take the school integration of 1960. At its peak, white students marched on the school board to demand that the board close the schools, defy federal court orders, etc., etc. Somewhere along the way they were no longer a mob but a New Orleans crowd, chanting and singing and cutting capers. At the school board the police ordered them to disperse. They stuck out their tongues, the fire department turned on the big hoses, and there was a frantic swimming party in the streets until everyone got tired and went home.

A case in point No. 2 was a final scene from the Armstrong ceremony: Almost unnoticed, a police car drove up to the side of City Hall as I was leaving Duncan Plaza. A severe-looking officer efficiently took a small object from a waiting functionary. It was a battered case marked Louis Armstrong's Cornet. The crown jewels. Only in New Orleans.

BERTON

Continued from page 28

opined, who hadn't actually sat in on a black shoutin' service could have any clear idea about this major source and headwater of the jazz phenomenon, and of the many elements that went into its creation; it was an essential item in any study of jazz history for which no words could pretend to substitute.

I soon saw that, for some of the students anyhow, I had waxed eloquent in vain. My more uneasy whites still looked uneasy, and my more militant blacks wore an implacable look which indicated that nothing whitey said about blacks could, or should, be taken seriously. I therefore dropped the subject for the moment, and decided I needed some help—black help.

That night I phoned the Reverend Foy and told him my troubles; after consultation we decided I had better have Elder Willie Rouse come and address my next class.

Willie Rouse stands about six-three in his socks, tips the Toledoes (I would guess) at about 235 pounds, very little of which is fat, and looks like Cootie Williams playing fullback for the Chicago Bears. Invariably, whenever I've seen him, he is radiant with humor and Christian joy.

What Willie did to that class of mine was a caution, which is merely to say he was, as always, himself. He turned that next session into a revival meeting. He told them God didn't know nothing about the color of a man's skin, praise the Lord, only the color of his soul, and he didn't know of a better way for folks of any color to get to know each other than by standing and singing and shouting together in the light of Jesus' divine love, praise the Lord, and he hoped everyone in reach of his voice would come on down to the Emanuel Church of Christ Disciples and help him do it, the sooner and oftener the better. He then added that he hoped they all felt as thankful to God as he did that God had sent them such a teacher as myself, (praise the Lord), and that he and his pastor and the whole congregation looked forward to the blessing of our presence at their next service, especially all these wonderful young folks he hoped were learning to be proud of their American music heritage in Mr. Berton's course, praise Jesus, amen. He turned to me and thanked me for the privilege of being here, and said he would see us all in church, praise the Lord; we embraced each other with unfeigned affection, he being careful not to crack any of my ribs in the process, and, to a standing ovation, Willie Rouse departed.

After a decent interval, I once more took over the lectern, looked around at the class—somewhat smugly, I fear—and said, "Ahum. Are there any questions?"

There were none.

"I have one," I said. "Is there anyone in this class who would like to voice any further objections, or who would like to take exception to any of Elder Rouse's statements?"

There wasn't anyone.

"Okay," I said. "To repeat—as part of this course, you are required to attend at least one black sanctified church service. Anyone who doesn't will get an Incomplete mark on his grade for the term." And I went on to the next topic.

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Great Orp 104
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Story 3-Col CL844/6
✓ BEIDERBECKE, BIX LEGEND (Whiteman,
Goldkette, Carmichael, Beiderbecke)
Vic LPM2323

BELL, CAREY--Blues Harp
BELL, CHARLES--In Concert Gate S-7012

BELLSON, LOUIS
Breakthrough Pro S5029
Thunderbird IPS S9107
BENICHO, ANDRE--Jazz Bach Non 71069

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

BENSON, GEORGE
Beyond the Blue Horizon CTI 6009
✓ Cookbook w L Smith Col CS9413
Giblet Gravy Var 8749
Goodies Var 8771
Other Side of Abbey Road A&M 3028
New Boss Guitar Prs S7310
Shape of Things A&M 3014
Tell It Like It Is A&M 3020

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

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

BERRY, CHU--Chu
BERT, EDDIE
✓ Musician of the Year Sav 12015
Encore Sav 12019
Bertoncini, GENE--Evolution Evo 3001

BEST OF DIXIELAND (Armstrong, Murphy,
Spanier, Bourbon, St. Dixielanders,
Allen, Johnson, Dukes of Dixieland,
Scobey, Kelly, McPartland, Almerico,
Orig Dixieland Jazz Band) Vic LSP2982
BEST OF THE CHICAGO BLUES 2-Van VSD1/2

BETTERS, HAROLD
At Encore Gat S7001
Do Anything You Wanna Gat S7014
Even Better Gat S7008
Meets Slide Hampton Gat S7009
Swingin' on the Railroad Gat S7015
Take Off Gat S7004

BIG BANDS (Brown, Gray, Ellington,
Goodman, James, Herman) 6-Cap STFL293
BIG BANDS/1933 (Ellington, F&M
Henderson)

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

BIG BLACK--Message to Our Ancestors
Elements of Now! Uni 73012TF
Lion Walk Uni 73018TF
BIG MAYBELLE-GABIN Blues Uni 73033TF
Enc 22011
Gospel Soul Bru 754142
Sings Sav 14005
Soul See 522

BIGARD, BARNEY--w Nicholas Vic LPV566

BIRTH OF SOUL (Armstrong, Fitzgerald,
Holiday, Tharpe, Jordan, B. Johnson,
Hampton, Ray-G-Vacs, Flamingo,

McShann, Millinder)	Dec 79245	BROCK, HERBIE--Brock's Tops	Sav 12069	BUCKLEY, TIM--Lorca	Ele 74074
BISHOP, WALTER, JR TRIO	Prs 57730	Solo	Sav 12066	Starsailor	Str 1881
Coral Keys	B-J2	BROCKINGTONS, THE	Plp 1003	BUCKNER, MILT--In Europe, '66, w.	
BLANC, MANNY--Jewish Jazz GC s-3090		BROKESHA, JACK, QR.		Woode & Jo Jones	Prs 57668
Musart	Prs 57515	And Then I Said	Sav 12180	BUCKNER, TEDDY--All Stars	D-J 5507
BLAKE, RAN--Blue Potato	Mil 9021	BROMBERG--Columbia		And His Dixieland Band	D-J 504
BLAKEY, ART--African Beat	Blu 84097	BROONZY, BIG BILL	Sce 529	In Concert	D-J 503
Big Beat	Blu 84029	Big Bill Broonzy	Arc 5213	Midnight In Moscow	GNP 568
Buhaina's Delight	Blu 84104	Blues	Enc 22017	On Sunset Strip	D-J 5510
Free For All	Blu 84170	Sings	Fok 2328	Salute To Armstrong	D-J 5505
Freedom Rider	Blu 84156	Songs & Story	Fok 3586	BUDIMIR, DENNIS--Creeper	Mai 6059
Holiday For Skins	2-Blu 84004/5	W Washboard Sam	Chs 1468	Alone Together	Rev S-1
In Paris	Epi BA17017	Young	Yaz 1011	2nd Coming	Rev S-4
Indestructible	Lib 8732	BROONZY, TERRY & MCGHEE		Sprung Free!	Rev S-8
Jazz Corner of the World	Blu 84015	Blues	Fok 3817	BUNK & LU (Johnson, Watters)	GTJ 12024
Vol. 2	Blu 84016	BROWN, CHARLES--Boss	Mai 6007	BURKE, SOLOMON	
W Jazz Messengers	Blu 84055	BROWN, CLIFFORD		Electronic Magnetism	MGM 54767
Jazz Message	Ips 545	Big Band in Paris	Prs 7840	BURRELL, DAVE	
Jazz Messengers	Ips 57	Quartet in Paris	Prs 57761	Echo	Act BYG529320
Like Someone in Love	Blu 84245	Sextet in Paris	Prs 57794	La Vie de Boheme	Act BYG529330
Meet You At the Jazz Corner	Blu 84054	Memorial Album	Blu 81526	BURRELL, KENNY--All Day Long	Prs 57277
Night At Birdland	2-Blu 81521/2	Memorial Album	Prs 57662	All Night Long	Prs 57289
Night in Tunisia	Blu 84049	Remember Clifford	Mer 60827	Asphalt Canyon Suite	Ver 68773
Orgy in Rhythm	2-Blu 81554/5	BROWN, JAMES		Best	Prs 57448TF
Roots & Herbs	Blu 84347TF	Revolution of the Mind		Blue Bash, W. J. Smith	Ver 68553
3 Blind Mice	S-S 18033TF	(Recorded Live @ Apollo)	Pol PD3003	Blue Lights	2-Blu 81596/7
Tough	Cad 54049	Ain't It Funky	Kng S1092TF	Blue Moods	Prs 57308
Witch Doctor w Jazz Messengers		Amazing	Kng 5743	Blues, the Common Ground	Ver 68746
W Jazz Messengers	Blu 84258	Apollo, Vol 2	Kng 71022TF	Burrell, Vol 2 w. Flanagan,	
Mosaic	Blu 84003	Gettin' Down To It	Kng 51051TF	Pettiford, Etc.	Blu 81543
W Orig Jazz Messengers	Ody 32160246	Hot Pants	1/20	Crash, W. McDuff	Prs 57347
W Thelonious Monk	Atl 51278	I Got You--I Feel Good	Kng 5946TF	Guitar Forms, w. Evans	Ver 68612
BLEY, CARLA--Jazz Realities	N-W 881010	It's a Mother	Kng S1063TF	Introducing	Blu 81523
BLEY, PAUL	Sav 12182	It's a New Day--Let a Man		Man At Work	Cad 5769
Barrage	Esp 51008	Come In	Kng S1095TF	Midnight Blue	Blu 84123TF
Trio	Esp 51021	Out Of Sight	Sma 67109	Night Song	Ver 68751
Synthesizer Show	Mil 9033	Papa's Got A Brand New Bag	Kng S938TF	Ode to 52nd Street	Prs 5798
BLOOD, SWEAT & TEARS		Popcorn	Kng S1055TF	Out Of This World	Prs 57578TF
Blood, Sweat & Tears	Col CS9720TF	Raw Soul	Kng S1016TF	Soul Call	Prs 57315
Child Is Father To The Man		Say It Loud, I'm Black	Kng 571047TF	Tender Gender	Cad 5772
3	Col CS9619TF	Sex Machine	Kng S71115TH	BURRELL, KENNY--Introducing	Blu 81523
4	Col KC30090TF	Soul On Top	Kng S1100TF	God Bless the Child	CTI 6011
BLOOMFIELD, MICHAEL	Col KC30590TF	Super Bad	Kng S1127TF	BURTON, GARY	
It's Not Killing Me	Col CS9883	BROWN, LAWRENCE		At Shelley's Manne-Hole	Vau 59005
BLUES--Vol 1	Cad 4026	Inspired Abandon	Ips 589	Country Roads	Vic LSP4098
Vol 2	Cad 4027	BROWN, MARION--Quartet	Esp 51022	Duster	Vic LSP3835
Vol 3	Cad 4034	3 For Shepp	Ips 59139	Genuine Tong Funeral	Vic LSP3988
Vol 4	Cad 4042	Why Not	Esp 51040	Good Vibes	Atl 51560
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"BLUES" & ALL THAT JAZZ--Vol 1:		Chick Fat	Ips 59152	Lofty Fake Anagram	Vic LSP3901
(Turner, Cousin Joe T Smith,		Fifth	Ips 59209	Throb	Atl 51531
Wheatstraw, Howard, White, Barter,		Wizard	Ips 59169	Time Machine	Vic LSP3642
Temple, Crawford)	Dec 79230	BROWN, ODELL--Free Delivery	Cad 5838	Who Is Gary Burton	Vic LSP2665
BLUES IMAGE	Atc 533300TF	Plays Otis Redding	Cad 5823TF	Who Is Keith Jarrett	At 51577
Open	Atc 533317TF	BROWN, NAPPY--Sings	Sav 14002	BUTLER, BILLY--Guitar Soul	Prs 57347TF
Red White & Blues	Atc 348	BRUBECK, DAVE--Angel Eyes	Col CS9148	This Is...	Prs 57622
BLUES PROJECT		Adventures In Time	Col G30625	Yesterday, Today & Tomorrow	Prs 57797
At The Cafe Au Go Go	Ver 3000	Anything Goes	Col CS9402	BUTTERFIELD BLUES BAND	Ele 7315
Best	Ver 3077TF	Blues Roots, w. Mulligan	Col CS9749TF	Keep On Moving	Ele 74053TF
Blues Project	MGM 546118	At Carnegie Hall	2-Col C28826	Live	Ele 7E-2001TF
Flanders, Kalb, Katz, etc	Ver 3069TF	Brandenburg Gate Revisited	Col CS8763	Paul Butterfield	Ele 7294
Planned Obsolescence	Ver 3046TF	Bravo	Col CS9495	Resurrection	Ele 74015TF
Vol 2	V-F 53008	Brubeck Plays Bernstein,	Col CS8257	I Just Feel Like Smiling	Ele 75013
BLUES ROLL ON	Atl 51352	Bernstein Plays Brubeck	Col CS9704	BYARD, JAKI--Experience	Prs 57615
BOBO, WILLIE--Bobo Motion	Ver 8699	Compadres, w. Mulligan	Col CS8575	Freedom	Prs 57463
Evil Ways	Ver 8781	Countdown	Col CS8575	Live	Prs 57419
Feelin' So Good	Ver 8669	Gates of Justice	Dec 710175	Live, Vol. 2	Prs 57477
Juicy	Ver 8685	Gone With The Wind	Col CS8156	On The Spot	Prs 57524
New Dimension	Ver 8772	Gone With The Wind	Har 11336	Out Front	Prs 57397
Spanish Blues Band	Ver 8736	Greatest Hits	Col CS9284	Solo Piano	Prs 57686
Spanish Blues Band	MGM 10012	Impressions of Eurasia	Col CS8058	Sunshine Of My Soul	Prs 57550
Spanish Grease	Ver 8631	Impressions of Japan	Col CS9012	With Strings	Prs 57573
Spanish Grease	MGM 10007	In Amsterdam	Col CS9897	BYAS, DON--In Paris	Prs 57598
Uno, Dos, Tres	Ver 8648	Instant	Har 11253	Meets Ben Webster	Prs 57982
BOBO, WILLIE & BO-GENTS		Jackpot	Col CS9512	BYRD, CHARLIE--Aquarius	Col CS9841
Do What You Want to Do	Sus 7003	Jazz Impressions of NY	Col CS9075	Byrd & the Herd, w. Herman	Pic S3042
BODY & SOUL (Hawkins, Henderson,		Last Time We Saw Paris	Col CS9672	For All We Know	2-Col G30622
McKinney, Hampton, Allen, Williams		Newport 1958	Col CS8082	Onda Nueva--New Wave, w. Romero	
Rollins, Mound City Blue Blowers)	Vic LPV501	Place In Time	Ody 32160248	Blues For Night People	Col C31025
BOLCOM, WILLIAM		Solo Piano	Fan 3259	Brazilian Byrd	Sav 12116
Heliotrope Bouquet (Piano Rags,		Time Changes	Col CS8927	Byrdland	Col CS9137
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BONANO, SHARKEY		Summit Sessions	Col CS0522	Hit Trip	Col CS9627
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BONZO DOG BAND--Keynsham	Imp 12457	BRUNIS, GEORGE--Rhythm Kings	Jaz S12	Jazz Recital	Sav 12099
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C. C. Davenport, Wallace Spand, Etc.)		What I Was Arrested For	D-I 30872	Let It Be	Col CS1053TF
BOOKER T & THE MGs		BRUTE FORCE	Emb 522TF	More Brazilian	Col CS9492
Melting Pot	Stx 2035	BRYAN, JOY--Make The Man	Con 7604	Sketches of Brazil (Villa-Lobos)	Col CS9582
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BOSSA RIO	A&M 4191	Hair	P-J 20159TF	Touch of Gold	Col CS9304
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Jazz Tempo-Latin Accents	A-F 6111	Gotta Travel On	Cad 5767	Blackjack	Blu 84259TF
BOSTIC, EARL--Harlem Nocturne	Kng 1048TF	Lonesome Traveler	Cad 5778	Byrd In Flight	Blu 84048
BOVAIN, WILLIE		MCMLXX	Atl 1564	Byrd's Word	Sav 12032
Jazz & Soul = Love	RVU 7206	Slow Freight	Cad 5781	Cat Walk	Blu 84075
BOWIE, LESTER--Numbers 1 & 2	Nes 1	Take A Bryant Step	Cad 5801	Cristo Redentor	Lib 9003
BRADFORD, CLEA--Her Point	Cad 5810	Touch	Cad 5793	Electric Byrd	Blu 84349TF
BRAITH, GEORGE--Laughing Soul	Pra 57474	Up Above The Rock	Cad 5818	Fancy Free	Blu 84319TF
Musart	Prs 57515	BRYANT, RUSTY		Fuego	Blu 84026
BRAXTON, ANTHONY		Fire Eater	Dot 25353	Free Form	Blu 84118
3 Compositions	Del 541	Night Train Now	Prs 57735TF	I'm Tryin' to Get Home	Blu 84188
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BROWN, OSCAR, JR.
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Goes To Washington Col CS8574
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CALIMAN, HADLEY Mai 318
CALLONAY, CAB--Blues Voc 73820
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Cookbook Lib 11004TF
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CAPERS, VALERIE
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CAPTAIN BEEFHEART
The Spotlight Kid Rep 2050

CARN, DOUG--Infant Eyes Bl J 3
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✓Genius Sings the Blues Atl S8052
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Great Hits Atl S7101
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Listen ABC S595TF
Live! ABC S500TF

✓Love Country Style ABC S707TF
Man & His Soul 2-ABC S590XTH

Memories of Middle-Aged
Movie Fan Atc S33263

Modern Sounds Abc S410TF
Vol 2 ABC S435TF

✓My Kind of Jazz Tan S1512TF
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Vol 3 Atl S8083
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✓Sweet & Sour Tears Abc S480
✓Together Again Abc S520

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What'd I Say Atl S8029

✓Yes Indeed Atl S8025
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✓Complete Communion Blu 84226
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CHICAGO SOUTH SIDE (Cobb, Palmer, Wade,
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Kings, Chicago Footwarmers, High-
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CHICAGOANS
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✓Charlie Christian Arc 219
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✓Fire, Heat, Soul & Guts Prs S7634TF
✓Latin Kaleidoscope Prs S7760

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(Morton, Waller, Hines, Yancey, P.
Johnson, Ammons) Vic LPV543

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Exit Stares Jaz JCE22

CLAYTON, STEVE w. Gladys Shelley
Steve Clayton Sings M-E MES7045

COATES, JOHNNY JR Sav 12082
COBB, ARNETT--Rest Prs S7711

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COLE, NAT "KING" Cap SW1220

✓At The Sands Cap SMAS2434
Ballads of the Day Cap DT680

Best Cap SKA02944TF
Cat Ballou Cap ST2340

Cole Espanol Cap DW1031
Dear Lonely Hearts Cap ST1838

Deluxe Set 3-Cap STCL2873
Great Songs Cap ST2558

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✓Story 3-Cap SWCL1613 SW1926/8
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✓Unforgettable Cap DT357
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Fell 2-Cap STBB503
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COLEMAN, GLORIA--Soul Sisters Ips S47

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✓Art of the Improvisors Atl S152TF
✓At "Golden Circle" Blu 84224

Vol 2 Blu 84225
At 12 Ips S9178TF

✓Best Atl S1558TF
Change Atl S1327

✓Empty Fox Hole Blu 84246
✓Free Jazz/Collective Impro Atl S1364

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New York is Now, Vol 1 Blu 84287

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Shape of Jazz to Come Atl S1317
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Tomorrow is the Question! Con 7569
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Jazz Loves Paris Spe 5002
Men of Many Paris Con 3522

Nice Day Con 3531
COLLINS, ALBERT

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COLLINS, AL JAZZBO Ips S9150

COLTRANE, ALICE
Huntington Ashram Monastery Ips S9185

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✓John Coltrane Prs 24003(6.98/4.66)

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✓Avant-garde, w Cherry Atl S1451
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✓Ballads Ips S32
✓Believer Prs S7292

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Black Pearls Prs S7316TF

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✓Coltrane Jazz Atl S1354
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✓Cosmic Music Ips S9148
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✓Expression Prs S7609
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✓Meditations Ips S9110
My Favorite Things Atl S1361TF

✓New Things At Newport Ips S94
Ole Coltrane Atl S1373

✓Om Ips S9140
Plays for Lovers Prs S7426TF

✓Plays the Blues Atl S1382
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Reign Prs S7746
Selflessness Ips S9161TF

✓Soul Trane Prs S7531TF
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Gershwin Program Dec 79234
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COON-SANDERS NIGHTHAWKS Vic LPV511
CONNER, CHRIS--Sketches Sta 10029

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COREA, CHICK--Is S-S 18055
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CORYELL, LARRY--Coryell Van 6509TF

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CREEDENCE CLEARWATER REVIVAL Fan 8382TF
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Cosmo's Factory Fan 8402TF
Green River Fan 8393TF

Willy & Poor Boys Fan 8397TF

CRISS, SONNY--Beat Goes On Prs S7558TF
Best Hits of the 1960's Prs S7742TF
Dream Prs S7576
I'll Catch the Sun Prs S7628TF
Portrait Prs S7526TF
Rockin' in Rhythm Prs S7610TF
This Is Prs S7511
Up, Up & Away Prs S7530TF
CROSBY, BOB--Greatest Hits Dec 74856
Live M-E 6815
Mardi Gras Parade M-E 7026
CROSBY, STILLS & NASH Atl S8229TF
CROSBY, STILLS, NASH & YOUNG
Deja Vu Atl 7200TF
CRUSADERS--Best Pac Jazz 202131
Chile Con Soul Pac Jazz 20092
Festival Album Pac Jazz 20115
Give Peace a Chance Lib 11005
Lighthouse '68 Pac Jazz 202131
Live At Lighthouse '66 Pac Jazz 20098
Lighthouse '69 Pac Jazz 20165
OldSocks, NewShoes Chi 804
Powerhouse Pac Jazz 20136
The Thing Pac Jazz 8862
Tough Talk Pac Jazz 8708
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CRUDUP, ARTHUR "BIG BOY"
Crudup's Mood Del S621
CULLUM, JIM (HAPPY JAZZ BAND)
Eloquent Clarinet Aud S107
We've Had Mighty Good Weather
As A General Thing Aud 202
CUOZZO, MIKE--Mighty Mike Sav 12051
CURAN, ED, QUARTET Sav 12191
CURSON, TED--New & Blue Atl S1441
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Live @ Fillmore West Atc SD33359
At Small's Paradise Atc S33198
Best Cap S72858
Best Atc S33266TF
Best Prs S7709
Best--One More Time Prs S7775
Get Ready Atc S33338
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Great Memphis Hits Atc S33211
Instant Groove Atc S33293TF
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King Soul Prs 7785
Soul Meeting Prs 7833
Soul, w. Adderley Prs S7789
Sweet Soul Atc S33247
That Lovin' Fellin' Atc S33189
Whole Lotta Hits Atc S33-395
CURVED AIR--Air Conditioning W-B 1903

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DASH, JULIAN--Portrait Mas J8106
DANIELS, EDDIE--First Prize Prs S7506
DANKWORTH, JOHNNIE--Sophisticated Fon 67603
DAUGHERTY - And the Class of 1971 A&M 3038
DAVIS, EDDIE "LOCKJAW"
Battle Stations, w Griffin Prs S7282
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Goin' to the Meetin' Prs S7242
I Only Have Eyes For You Prs S7261
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Live! The Breakfast Show Prs S7407
Live! The First Set Prs S7309
Live! The Late Show Prs S7357
Live! The Midnight Show Prs S7330
Smokin', w. Scott Prs S7301
Stolen Moments Prs 7834
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DAVIS, EDDY--Live! Blk S12001
DAVIS, MILES
Miles Davis Prs 24-01(6.98/4.66)
Jack Johnson Col KC30455
Live--Evil Col G30954
At Carnegie Hall Col CS8612
Ahead! Prs S7822
At Fillmore 2-Col G30038
Birth of the Cool Cap DT1972
Bitches Brew 2-Col GP26TG
Blue Moods Fan 86001
Classics Prs S7373
Conception Prs S7744
Early Prs S7674
E.S.P. Col CS9150
Facets C-I 62637
Filles de Kilimanjaro Col CS9750
For Lovers Prs S7457TF
"Four" & More Col CS9253
Greatest Hits Col CS9808
Greatest Hits Prs S7457TF
In a Silent Way Col CS9875
In Europe Col CS8983
In Person 2-Col C2S820
In The Sky Col CS9628
Kind of Blue Col CS8163
Miles Davis U-A 9952
Milestones Col CS9428
Modern Jazz Giants Prs S7650TF
My Funny Valentine Col CS9106
Nefertiti Col CS9594
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Odyssey Prs S7540TF
Oleo, w. Rollins Prs S7847

Porgy & Bess Col CS8085
Quiet Nights Col CS8906
Round About Midnight Col CS8649
7 Steps to Heaven Col CS8851
Sketches of Spain Col CS8271
Smiles Col CS9401
Someday My Prince Col CS8456
Sorcerer Col CS9532
Steamin' w Coltrane Prs S7580TF
Walkin' Prs S7608TF
Tribute to Jack Jackson Col KC30455
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DELANEY & BONNIE & FRIENDS
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Orig. - Accept Ele 74039
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Easy Living Vic LSP3480
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Glad To Be Unhappy Vic LSP3407
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DIXIELAND AT ITS BEST 'Fountain, Girard, Almerico) Cam S838
DIXIELAND JUBILEE Ory, Firehouse 5 Plus 2, etc) Dec 8622
DICKERSON, WALT
Lawrence of Arabia Dau 6313
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Stone Dirt Blu S6020
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DIXIELAND RHYTHM KINGS GHB 7
DIXON, BILL Sav 12184
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DIXON, WILLIE Col CS9987
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DODDS, JOHNNY
Chicago Mess Around Mil 2011
Immortal Mil 2002
Johnny Dodds Vic LPV558
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Here & There Prs S7382
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DOMINO, FATS--Fats is Back Rep S6304
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Cosmos Blu BST84370
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Cole Slaw Cad S747
Everything I Play is Funky Blu 84337
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Ha' Mercy Cad 2-60007
Gravy Train Blu 84079

Here 'Tis Blu 84066
Hot Dog Blu 84318
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Mr. Shing-a-ling Blu 84271
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Possum Head Cad S734
Rough House Blues Cad S768
Rough House Blues Cad S768
Say It Loud Blu 84299
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Signifyin' Cad S724
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Absolutely Live 2-Ele 900271
Morrison Hotel Ele 75007TF
Waiting for the Sun Ele 74024TF
DORHAM, KENNY -- 1959 Prs S7754
Una Mas Blu 84127
Whistle Stop Blu 84036
DOROUGH, BOB
Better Than Anything Foc S336
DORSEY, JIMMY--Greatest Hits Dec 74853
Latin American Favorites Dec 8153
DORSEY, TOMMY--Best Vic LSP3674
Dance Party Voc 3613
Dedicated To You Cam S800
One & Only Cam S650
Tenderly Dec 8217
That Sentimental Gentleman 2-Vic LPM6003
Yes Indeed Vic LPM1229
DREAMS--Dreams Col 30225TF
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Songs & Singing Ova 14-01(Q)TF
DUKES OF DIXIELAND--Best A-F 5962
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Dixieland's Greatest Hits Dec 74975
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Pete Fountain Vic LSP2097
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DUKES OF KENT--Celebration Del S418
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Plues from the Gutter Atl S8255
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Walking the Blues Kng S1084

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EARLAND, CHARLIE-Black Drops Prs S7815TF
Black Talk Prs S7758TF
Living Black Prs 10009
Soul Story Prs 10018
ECHOES OF NEW ORLEANS(Howard, Miller, Albert, Robinson, Joseph, Cottrell, Barbarin, Watkins, Santiago, Kinball, P. Adams) Sou 239
ECKSTINE, BILLY
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My Way Mot S646
Prisoner of Love Reg 6052
10 Great Movies Mer 16334
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Him Bill Vic LSP3906
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Will Big Bands Come Back? Rep S6168
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Jackson Vic LSP3582
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Daybreak Express Arc 221
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Ellington at Newport 3-Col C3L27
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Far East Suite Vic LSP3782
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Greatest Hits Rep S6234
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In Canada, w Collier Orch Dec 75069
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Indispensable 2-Vic LPM6009
Johnny Come Lately Vic LPV541
Jumpin' Punkins Vic LPV517
Meets Coleman Hawkins Ips S26
Money Jungle S-S 18022TF
Popular Vic LSP3576TF
Pretty Woman Vic LPV553
Rockin' in Rhythm Dec 79247

✓ 70th Birthday Vol 1, Beginning(1926-8) Vol 2, Early Years Coltrane ELLIS, DON--At Fillmore Live in 3 2/3 4 Time Tears of Joy Autumn Electric Bath Goes Underground "Live" At Monterey New Ideas Shock Treatment ELLIS, HERB Midnight Roll 3 Guitars Together Guitar, w Byrd ELSTAK, NENDLEY EMERSON, LAKE & PALMER Pictures at an Exhibition Cot EMPATHY-(Manne, Evans) ENCYCLOPEDIA OF JAZZ 20's, 30's, 40's & 50's ERVIN, BOOKER Blues Book Exultation Freedom Book Groovin' High Heavy! Setting the Pace Song Book ESOTERIC CIRCLE Space Book Trance ✓ ESQUIRE's ALL-AMERICAN JAZZ HOT JAZZ ESSEN JAZZ FESTIVAL ALL STARS ESTES SLEEPY JOHN-Electric Sleep EUREKA BRASS BAND EVANS, BILL--Alone Album At Town Hall Best Conversations With Myself Further Conversations Intermodulation Live at Montreux Montreux II Simple Matter, w. Manne, Gomez Trio '64 Trio '65 What's New, w Steig w Symphony Orchestra EVANS, DOC At the Gaslight EVANS, GIL--Big Stuff Gil Evans Individualism Into the Hot Out of the Cool EWELL, DON--Plays Stompin Dugt w. Bob Greene Free 'n Easy Plays Fine Piano Yellow Dog Blues F FARLOW, TAL--RETURN FARMER, ART--Early Homecoming Live at the Half-Note Portrait w Jim Hall FAYE, FRANCES FARRELL, JOE--Quartet FELDMAN, VICTOR--Arrival Latinsville FELICIANO, JOSE Alive Alive-O Fantastico Fireworks Souled 10 to 23 FERGUSON, MAYNARD Blues Roar Alive & Well in London M. F. Horn Screamin' Blue Sextet 1969 Ridin' High 5th DIMENSION--Portrait New One FIELDING, JERRY Near East Brass FILL YOUR HEAD WITH JAZZ:(Davis, Hamilton, Sazbo, Monk, Terry-Hawkins, Getz-Brookmeyer, Mann, Lambert, Hendricks, Harris, Lloyd, Herman, Byrd, Horn, J J Johnson, Brubeck, Ellis, Winter, Powell, Mingus, Mulligan, Evanspike, Benson, Allison) FIREHOUSE 5 & 2 Around the World At Disneyland Crashes & Party! Dixieland Favorites Goes To A Fire Goes South Goes to Sea! 20 Years Later	2-S-S 19000TF Dec 79224 Arc 249 Ips S30 2-Col G30243TG P-J 20123 2-Col G30927 Col CS9721 Col CS9585TF Col CS9889TF P-J 20112 Prs S7607 Col CS9668 Epi BA17034 Epi BA17036 Epi BA17039 Col CS9130 Esp S1076 Cot EPL66666 Ver 8497 4-Dec DXS7140 Vic LPV544 Fan 86015 Del S619 Atl S1408 Ver 8792TF Col C30855 Ver 86863 Ver 8747TF Ver 8526 Ver 8727 Ver 8655 Ver 8762TF CTI 6004TF Ver 8675 Ver 8578 Ver 8613 Ver 8777 Ver 8640 Aud S95 Prs S7756 Amp 10102 Ver 8555 Ips S-9 Ips S-4 Fat 109 Fat 110 GTJ 10046 GTJ 10043 Aud S966 Prs S7732 Prs S7665 Mai 332 Atl S1421 Con 7027 Atl S1412 GNP S41 CTI 6003TF Con 7549 Con 9005 2-Vic LSP6021 Vic ESP253 Vic LSP4370 Vic LSP4045 Vic LSP4185 Mai 6045 Col C31117 Col C30466 Mai 316 Mai 6060 Prs S7636 Ent S13101 Bel S6045TF Bel 6060 Com S922 Hamilton, Sazbo, Monk, Terry-Hawkins, Getz-Brookmeyer, Mann, Lambert, Hendricks, Harris, Lloyd, Herman, Byrd, Horn, J J Johnson, Brubeck, Ellis, Winter, Powell, Mingus, Mulligan, Evanspike, Benson, Allison) GTJ 11144 GTJ 10049 GTJ 10038 GTJ 10040 GTJ 10052 GTJ 12018 GTJ 10028 GTJ 10054	FISCHER, CLARE--Easy Livin' Great White Hope One to Get Ready Thesaurus FISHER, EDDIE, QUINTET Next One Hundred Years Third Cup FISCHER, WILLIAM S. Circles FITZGERALD, ELLA In Hamburg Tribute to Porter Things Aint's What They Used To Be At Duke's Place Best Best of Ella Clap Hands Cote d'Azur, w Ellington Ella Ella Fitzgerald In Hollywood Live MackTheKnife, EllaInBerlin Smooth Sailing Stairway To The Stars Sunshine of Your Love Whisper Not FITE, BUDDY w. Friend FLACK, ROBERTA Quiet Fire Chapter 2 First Take FLANAGAN, TOMMY Trio Overseas FORREST, JIMMY All the Gin is Gone Best Most Much Sit Down & Relax FOSTER, FRANK--Fearless Soul Outing FOSTER GARY--Subconsciously FOUNTAIN, PETE Golden Favorites Pete Fountain Something/Misty And The Angels Sing At Bateau Lounge Best Blues Both Sides Now Day Dixieland Dr Fountain's Magical Licorice Stick French Quarter New Orleans I Love Paris I've Got You Under My Skin Licorice Stick Make Your Own King of Music Mr Stick Man Mood Indigo Music From Dixie Music To Turn You On New Orleans New Orleans at Midnight On Tour Pete's Place Plays Bert Kaempfert Plenty of Pete South Rampart St. Parade Standing Room Only Swing Low, Sweet Clarinet Taste of Honey Those Were the Days Walking Through New Orleans FOURTH WAY Sun & Moon Have Gone Together Werewolf 4 FRENCH HORNS PLUS RHYTHM Fourth Way FRANKLIN, ARETHA Young, Gifted & Black Aretha Franklin Aretha's Gold In Paris Now Once In a Lifetime Queen of Soul Soft & Beautiful Soul '69 Spirit In the Dark This Girl's In Love With You Today I Sing the Blues 2 Sides of Love FREE MUSIC QUARTET One & Two FREEDOM Freedom at Last FREEDOM SOUNDS--People Get Ready Soul Sound System w Henderson FREEMAN, BUD--Compleat FRIEDMAN, DON Metamorphosis	Rev 2 Rev S13 Rev S6 Atl S1520TF Cad S848 Cad S828 Emb 529 Ver 64069 Ver 64066 Rep 6432TF Ver 4070 Ver 8720TF 2-Dec DXS7156 Ver 4053 2-Ver 4072 Rep S6354 MGM GAS130 Ver 4052 Ver 8748 Ver 4041 Dec 74887 Dec 74446 Prs S7685 Ver 4071 Bel S6058 Atl SD1594TF Atl S1569TF Atl S8230TF Prs S7632 Del 404 Prs S7712 Prs S7218 Prs S7235 Prs S7461 Prs S7479 Rev S5 Cor 757511 Pic S3024 Cor 757516 Voc 73803 Cor 757314 2-Cor CXS710TI Cor S75284 Cor 757507 Cor 757313 Cam S727 Cor 757513 Cor 757359 Cor 757378 Cor 757488 Cor 757460 Cor 757510 Cor 757473 Cor 757484 Cor 757401 Cor 757496 Cor 757282 Cor 757429 Cor 757357 Cor 757453 Cor 757499 Cor 757424 Cor 757440 Cor 757474 Cor 757394 Cor 757486 Cor 757505 Cor 757503 Hvt SKA0423 Hvt S7666 Sav 12173 Cap 317TF Atl SD8213 2-Col GP4 Atl S8227TF Atl S8207TF Atl S8186 Har 11349 Har 11274 Col CS9776TF Atl S8212TF Atl S8265TF Atl S8248TF Col CS9956 Har 11418 Esp S1083 Act BYG529325 Atl S1492 Atl S1512 M-E 7022 Prs S7488	FULLER, CURTIS--Blues-ette Crankin' Cabin in the Sky Curtis Fuller Images Imagination Jazztett Soul Trombone & Jazz Clan FULLER/GOLSON/CHAMBERS FULLER, JESSE San Francisco Bay Blues FUNK, INC. GALE, EDDIE Black Rhythm Happening Ghetto Music GALPER, HAL Guerrilla Band GARLAND, RED In Bluesville Can't See For Lookin' Dig It! w. Coltrane Grey Skies Hallelloo Y'all It's A Blue World P.C. Blues, w Chambers Revisited GARNER, ERROLL One More Time Campus Concert Concert by the Sea Feeling is Believing Misty Now Playing Other Voices GASCA, LUIS--Little Giant GETZ, STAN At Large Brothers w. Sims & Cohn In Concert Reflections Stan Getz w. Almeida At Opera House w. J.J. Au Go Go Best Big Band Boma Nova Classics Didn't We Focus w Sauter Getz/Gilberto w Jobim Getz/Gilberto, No. 2 Greatest Hits Jazz Samba, w Byrd Marrakesh Express Preservation w Haig Stan Getz Stan Meets Chet Baker Sweet Rain What the World Needs Now w. Guest Artist Laurindo Almeida GIBBS, MICHAEL GIBBS, TERRY--Take It From Me GIFFORD, WALT--New Yorkers GILBERTO, ASTRUD Album Beach Samba Certain Smile I Haven't Got Anything Better to Do w. Turrentine Look to the Rainbow September, '69 Shadow of your Smile Windy GILBERTO, JOAO Samba de uma nota GILLESPIE, DIZZY My Way New Continent Real Thing Portrait of Jenny The Glants w. Bobby Hackett GILLESPIE, DIZZY-4His Big Band At French Riviera At The Salle Pleyel;Paris, France/1948 At Village Vanguard Cornucopia Dizzy Gillespie Essential Groovin' High Jazz from Paris w Reinhardt My Way Souled Out Swing Low, Sweet Cadillac GILLESPIE, DIZZY & JAMES MOODY The Real Thing/The Teachers (double pack)Plp 2/6 (5.98/ \$3.99) GILLESPIE/PARKER/YOUNG Early Modern GIUFFRE, JIMMY--Western Suite GLASEL, JOHN Jazz Unlimited GOLDIE, DON Trumpet GOLSON, BENNY--Just Jazz New York Scene Pop + Jazz = Swing Stockholm Sojourn	Sav .13006 Mrl 333 Ips S22 Sav 12151 Sav 12164 Sav 12144 Sav 12143 Ips S13 Sav 13010 Prs S7718 Prs PR10031 Blu 84320 Blu 84294 Mai 337 Prs S7157 Prs S7276 Prs S7229 Prs S7258 Prs S7288 Prs S7858 Prs S7752 Prs S7658 Har 11268 MGM S4361 Col CS9821 Mer 61308TF Mer 60662 MGM S4335 Col CS9820 Atl S1527 2-Ver 68393-2 Prs S7252 Pic S3031 Ver 68554 Ver 68029 Ver 68665 Ver 8490 Ver 8600 Ver 8719 Ver 8494 Prs S7434 Ver 8780 Ver 8412 Ver 8545 Ver 8623 Prs S7337 Ver 8432 MGM S4696 Prs S7516 Fan 8348 Ver 8263 Ver 8693 Ver 8752 MGM M0009 Der 18048 Ips S58 Del 206 Ver 68608 Ver 68708 Ver 68673 Ver 68786 CTI 6008 Ver 68643 Ver 68793 Ver 68629 Ver 68754 Cap ST2160 S-S 18054 Lim 86022 Plp 2 Plp 13 Plp 19 GNP 23 Phi 600048 Prs S7818 S-S 18034 S-S 18061TF Vic LPV530 Ver 8566 Sav 12020 Ver 8015 S-S 18054TF GWP 2023 Ips S9149 M11 MSP9035 Atl S1330 G-C S1002 Cad S708 A-F 6150 Con 3552 A-F 5978 Prs S7361
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Cleopatra Feelin' Jazzy Ips S41
Way It Is Ips S55
GONZALES, BABS
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GOODMAN, BENNY
Sing, Sing, Sing Har 11271
Today 2-Lon SPB21
GOODMAN, BENNY--Best Vic LSP4005
Carnegie Hall Jazz Concert
Carnegie Hall Jazz Concert 3-Col CL814/6
Essential 2-Col OSL160
Giants of Swing Ver 8582
Great Benny Goodman Prs S7644
Great Vocalists Col CS8643
Greatest Hits Cam S872
King of Swing Col CS9283
Paris 2-Col OSL180
Rides Again Com S921
Sing, Sing, Sing Chs S1440
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Swing, Swing, Swing Vic LPV521
Swing With Goodman Cam S624
Together Again Har 11090
VIC LSP2698TF
GORDON, DEXTER
Day in Copenhagen Prs S7763
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More Power! Prs S7680TF
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Closer to Home Cap SKA0471TF
Grand Funk Cap SKA0406TF
On Time Cap ST307TF
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Aoxomoxoa W-B S1790
Live/Dead 2-W-B S1830TI
Vintage Sun 5001
Workingman's Dead W-B S1869TF
GRAVES, MILFORD--Percussion Ens Esp S1015
GRAY, WARDELL 2-Prs S7343
GREAT GUITARS OF JAZZ(Parlow, Roberts,
Moore, Kessel, H Ellis, Montgomery,
Burrell) MGM S4691
GREAT PIANISTS OF OUR TIME(Garner,
Peterson, Tatum) Cam S882
GREAT SOUL HITS(Jackie Wilson,
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Artistics, Young-Holt Unlimited)
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Testifyin' Cad S753
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I Got It Bad Prs S7509
Golden Thrush Speaks Prs S7503
Sister Byrdie Prs S7574
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Aquariana Act BYG529308
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HACKETT, BOBBY--Horn Epc 22003
HACKETT, BOBBY
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With Strings Pic S3012
Music of Mancini Epi BN26061
Plus Vic Dickenson Pro S5034TF
String of Pearls Epi BN26174
That Midnight Touch Pro S5006
Time for Love Pro S5016
Tony Bennett Epi BN26220
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HADEN, CHARLIE--Liberation Music Ips S9183
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Sweet Like This GHB S46
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East Meets West Gla S1007
Golden Favorites Dec 74296
Hamp Stamps Gla S1011
Hamp's Big Band A-F S913
In Europe Gla S1003
In Japan/Live Gla S1006
Just Jazz All Stars GNP S15
Lionel A-F S849
Many Sides Gla S1001
Newport Uphear Vic LSP3891
On Tour Gla S1005
Original Star Dust Dec 74194
Steppin' Out, Vol 1(1942-5) Dec 79244
Swing Classics Vic LPM2318
Taste of Hamp Gla S1009
You Better Know It Ips S78
HAMMOND, JOHNNY
Breakout Kud 1
HANCOCK HERBIE
Best Blu 89907
Mwandishi W-B S1898
Empyrean Isles Blu 84175
Pat Albert Rotunda W-B S1834TF
Inventions & Dimensions Blu 84147
Maiden Voyage Blu 84195TF
My Point of View Blu 84126
Prisoner Blu 84321TF
Speak Like a Child Blu 84279
Takin' Off Blu 84109
HANDY, CAP'N JOHN
All Aboard, Vols 1-3 3-GHB S41/3
Everybody's Talkin' GHB 38
HANDY, JOHN
Monterey Jazz Festival Col CS9262
New View Col CS9497
Projections Col CS9689
2nd Album Col CS9367
HAPPY JAZZ BAND
Jazz from the San Antonio River Aud S86
We've Had Mighty Good Weather H-J S201
Goose Pimples H-J S96
High Society H-J S200
Jim Cullums' Happy Jazz H-J S92
Real Stuff H-J S87
Zacatecas H-J S201
HARD COOKIN'(Rouse, Byrd, McLean,
Bryant, Marshall, Taylor, Coltrane,
Garland, Chambers, Davis, Foster,
S. Jones) 2-Prs S7342
HARDEN, WILBUR--Jazz Way Out Sav 13004
King & I Sav 13002
Tanganyika Strut Sav 12136
HARDIN, TIM--1 Ver 3004
2 Ver 3022
3 Ver 3049
4 Ver 3064
Best Ver 3078
HARDMAN, BILL Sav 12170
HARLEY, RUFUS--Bagpipe Blues Atl S3001
King/Queens Atl S1539
Scotch & Soul Atl S3006
Tribute to Courage Atl 1504
HARRIOTT, JOE--Indo-Jazz Suite Atl S1465
w John Mayer Double Quintet Atl S1482
HARRIS, BARRY--Breakin' It Up Cad S644
Bull's Eye Prs S7600
Luminescence! Prs S7498
Magnificent! Prs S7733

HARRIS, EDDIE--Best Atl S1545TF
Live at Newport Atl S1595
2nd Movement, w. McCann Atl S1583
Come On Down! Atl S1529TF
Electrifying Atl S1495TF
Free Speech Atl 1573
Here Comes the Judge Col CS9681
High Voltage Atl S1529TF
In Sound Atl S1448
Mean Greens Atl S1453
Plug Me In Atl S1506TF
Silver Cycles Atl S1517TF
Tender Storm Atl S1478
HARRIS, GENE--Elegant Soul Blu 84301
Three Sounds Blu 84378
HARRIS, WYNONIE
Good Rockin' Blues Kng S1086
HARTMAN, JOHNNY--I Just Dropped By Ips S57
Voice That Is Ips S74
HATHAWAY, DONNY Atc 33360
HAVENS, BOB--In New Orleans Sou 226
HAWES, HAMPTON
High in the Sky Vau S9010
All Night Session 3-Con 7545/7
Everybody Likes Hawes Con 3523
For Real! Con 7589
Four! Con 7026
Green Leaves Con 7614
Here & Now Con 7616
In Europe, '67 Prs S7695
Movie Musicals Vau S9009
Seance Con 7621
Trio 2-Con 3505, 3515
HAWKINS, COLEMAN
Essential Ver 68568
Trumpet Ema 66011
Bean and the Boys Prs 7824
Blues Groove Prs S7753
Body & Soul Vic 501
Desafinado Ips S28
Hawk Returns Sav 12013
Meditations Mai 6037
Night Hawk Prs S7671
Pioneers w M.L. Williams Prs S7647
Saxophone Section w Count Basie Sax W-W 20001
Today & Sax Ips S34
HAWKINS, COLEMAN & LESTER YOUNG
Classic Tenors Fly FD10146
Wrapped Tight Ips S87
HAWKINS, ERSKINE--After Hours Vic LPM2227
HAWKS, BILLY
Heavy Soul Prs S7556
HAYES, CLANCY
Oh By Jingo Del 9210
Swingin' Minstrel GTJ 10050
3rd Manassas Jazz Fest Fat 105
HAYES, ISAAC--Hot Buttered Soul Ent 1001TF
Shaft MGM 25002
Black Moses Ent ENS25002
In the Beginning Atl S15199
Movement Ent 1010TF
Presenting Ent S13100TF
HAYNES, ROY
Hip Ensemble Mai 313
Out of the Afternoon Ips S23
People w Stroziet P-J S82
HEATH, TED--All Time Top 12 Lon 11
Big Band Arc 251
Big Band Bash Lon 44017
Big Band Percussion Lon 44002
Big Band Spirituals Lon 44036
Big Ones Lon 44140TF
Charabusters Lon 44074TF
Hits I Missed Lon 116
Latin Swingers Lon 219
New Palladium Perfs Lon 44046
Pow! Lon 44079TF
Satin, Strings & Brass Lon 44023
Sound of Music Lon 44063TF
Swing is King Lon 44104
Swing is King, Vol 2 Lon 44113TF
Swing Session Lon 138
Swing vs Latin Lon 44038
Swings in High Stereo Lon 140
21st Anniv Album Lon 535
Vs Ros Round 2 Lon 44089
HENDERSON, FLETCHER
Immortal Mil 2005
1923-4 His 13
Story 4-Col C4L19
Vol 2, 1923-5 His 18
Vols 1/2 2-Dec 79227/8
HENDERSON, JOE
If You're Not Part Mil 9028
In Pursuit of Blackness Mil 9034
Hits, Hits, Hits! Fon 67590
In 'n Out Blu 84166
Inner Urge Blu 84189
Kicker Mil 9008
Mode for Joe Blu 84227
Page One Blu 84140
Power to the People Mil 9024
Tetragon Mil 9017
HENDRIX, JIMMY
At Monterey Festival, w Redding Rep S2029
Band of Gypsies Cap STA0472TF
Electric Ladyland 2-Rep S6307TI
Smash Hits Rep S2025TF

✓ERMAN, WOODY		✓Story	2-Dec DXS7161	✓Breaking Point	Blu '84172
✓Brand New	Fan 8414	HOLLOWAY, RED-		Goin' Up	Blu 84056
✓Heavy Exposure	Cad 5835	Best of Soul Organ Giants	Prs 57778	High Blues Pressure	Atl 1501
✓Concerto for Herd	Ver 8764	Burner	Prs 57299	Hub-Tones	Blu 84115
Golden Favorites	Dec 74484	Sax, Strings, Soul	Prs 57390	Night of the Cookers	Blu 84207
Greatest Hits	Col CS9291	Soul	Prs 57473	Vol 2	Blu 84208
Hey!	Ver 8558	HOLMES, RICHARD-Best	Prs 57700TF	Ready for Freddie	Blu 84085
✓Light My Fire	Cad 5819TF	Comin' On Home	Blu 84372	Red Clay	CTI 60017F
✓Monterey Jazz Festival	Atl 51328	Best for Beautiful People	Prs 57768	Soul Experiment	Atl 51526
Thundering Herds	3-Col C3L25	Come Together, w Watts	P-J 20171	HUG, ARMAND-Dixieland	Sou 228
Turning Point	Dec 79229	Get Up & Get It	Prs 57514TF	New Orleans Piano	GC 3045
✓"Woody Herman"	Cad 845	Groover!	Prs 57570TF	Piano in New Orleans	Sou 244
✓HEYWOOD, EDDIE		Living Soul	Prs 57468	Rags & Blues	GC S3064
Begin the Beguine	Mai 6001	Misty	Prs 57485TF	HUMES, HELEN	
Golden Encore	Lib 7250TF	Soul Message	Prs 57435TF	Sings	Con 7571
✓Lightly & Politely	Dec 8202	Soul Mist	Prs 57741	Songs I Like to Sing	Con 7582
✓Piano Style	Voc 73748	Soul Power	Prs 57543TF	Swingin' With Humes	Con 7598
Soft Summer Breeze	Cap 5T163	Spicy	Prs 57493TF	HUNDLEY, CRAIG, TRIO	
HTABLER, AL-Greatest Hits	Dec 75068	Super Soul	Prs 57497TF	Plays With the Big Boys	W-W 2189
HIGGINS, EDDIE-Chitty Chitty	Tow ST5158	Tell It Like It Tis	P-J 20105	Rhapsody in Blue	W-W 21900
HIGGINBOTHAM, J.C.-Comes Home	Jaz 28	That Healin' Feelin'	Prs 57601TF	HUNT, PEE WEE	
HILL, ANDREW-Black Fire	Blu 84151	Workin' On A Groovy Thing	P-J 20153	Dance Party	CAP ST1362
✓Compulsion	Blu 84217	X-77	P-J 20163	HUNTER, STAN & SONNY FORTUNE	Prs 57458
Grass Roots	Blu 84303	HOLMES, JAKE		HUTCHERSON, BOBBY-Dialogue	Blu 84198
Judgement	Blu 84159	Jake Holmes	Col C30996	HUTCHERSON, BOBBY	
✓Lift Every Voice	Blu 84330	✓HOOKER, JOHN LEE	Gal 8201	Head On	Blu 84376
Point of Departure	Blu 84167	I Feel Good	Jew LPS5005	San Francisco	Blu 84362
HILL, VINCE-At the Club	Tow DT5064	Coast to Coast Blues Band	U-A 5512	Componets	Blu 84213
HILL, VINSON-Trio	Sav 12187	Alone	Spe S2125	Happenings	Blu 84231
HINES, EARL--At Apex Club	Dec 79235	At Cafe au Go Go	Blu S6002	Now!	Blu 84333
✓Earl "Fatha" Hines	Arc 246	Big Band Blues	Bud BDS7506	Stick Up!	Blu 84244
✓Fatha Blues Best	Dec 75048TF	Don't Turn Me From Your Door	Atc 33151	✓Total Eclipse	Blu 84291
✓Grand Terrace Band	Vic LPV512	Great Blues	For 3002		
✓Incomparable	Fan 8381	House of the Blues	Chs 1438		
Monday Date-1928	Mil 2012	If You Miss 'em	Blu S6038TF		
✓Once Upon a Time	Ips 59108	It Serves You Right	Ips 59103	IF	Cap ST539TF
Real, In Concert	Foc S335	Live at Sugar Hill	Gal 8205	#2	Cap ST676TF
Southside Swing(1934-5)	Dec 79221	Moanin' Blues	Kng S1085	If 3	Cap 820
HIRT, AL--Al Hirt	Vic LSP4247	Plays & Sings the Blues	Chs 1454	ILORI, SOLOMON	
Paint Your Wagon	GWP 2002	Real Blues	Chs S1508	African High Life	Blu 84136
Al's Place	Cam S2316	Simply the Truth	Blu S6023	I'M WILD ABOUT MY LOVIN', 1928-30	
✓At Carnegie Hall	Vic LSP3416	That's Where It's At	Stx 20137F	(Memphis Minnie, McCoy, Bracey, Moore,	
At Dan's Pier	2-A-F 5877/8	Urban Blues	Blu S6012	C Weaver, Newborn, J Jackson, Little	
At Mardi Gras	Vic LSP2497	Very Best	Bud 4002	Hat Jones)	His 32
Best Vol 1	Vic LSP3309TF	HOPE, ELMO--Memorial Album	Prs 57675	INTERCOLLEGIATE MUSIC FESTIVAL	Ips 59145
Best Vol 2	Vic LSP3556TF	Sounds from Rikers Island	A-F 6119	INTERNATIONAL JAZZ BAND	2-GHB S20/1
Bourbon Street	Cor 757389	Trio, w Bond & Butler	Con 7620	✓INTRO TO JAZZ (Rev. Kershaw, Oliver,	
Cotton Candy	Vic LSP2917TF	HOPKINS, LIGHTNIN'		Dodds, Armstrong, Hodess, Etc)	Dec 8244
Country	GWP 2005	And The Blues	Imp 12211	IRON BUTTERFLY--Ball	Atc S33280TF
Gold	GWP 2004	Best of Texas Blues Band	Prs 57714TF	In a Gadda-Da-Vida	Atc S33250TF
Here in My Heart	Vic LSP4161	Blue	Jew 5000	Heavy	Atc S33227TF
Honey Horn Sound	Vic LSP3337TF	Blues	Mai 6040	Live	Atc S33318TF
Honey in Horn	Vic LSP2733TF	Blues	Prs 57811	Metamorphosis, w Pinera	
Horn a-Plenty	Vic LSP2446	California Mudslide	Vau 5129	& Rhino	Atc S33339TF
In Love With You	Vic LSP4020	Early Recordings	Arh 2007		
Mardi Gras Parade Music	GBH 107	First Meetin'	W-W S1817	JACKSON, CHUBBY	
Music to Watch Girls By	Vic LSP3773	Gotta Move Your Baby	Prs 7831	Back	Cad S614
Now!	Vic LSP4101TF	Greatest Hits	Prs 57592TF	Sextet & Big Band	Prs 57641
Our Man	Vic LSP2607	Hootin' the Blues	Prs 57806	JACKSON, CLIFF--Stride Piano	Pat 107
Plays Kaempfert	Vic LSP3917TF	In New York	Brn Z30247	JACKSON, FRANZ & ORIG. JAZZ ALL-STARS	
Soul in the Horn	Vic LSP3878	Lightnin'!	2-Pop 60002	Night at Red Arrow	Pin S104
Struttin'	Cam S2138	Lightnin' Sam Hopkins	Arh 1011	Gold Old Days	Pin 109
Sugar Lips	Vic LSP2965	✓Lightnin' Strikes	V-F S3031	No Saints	Pin 102
Swingin' Dixie	2-A-F 5926/7	Moanin' Blues	Kng S1085	JACKSON, MILT	Blu 81509
They're Playing Our Song	Vic LSP3492	My Life in the Blues	2-Prs 7370	Memphis, w. Ray Brown	
This is Al Hirt	2-Vic VPS6025	Something Blue	Ver 3013	Big Band	Ips 59193
Unforgettable	Vic LSP3979	Soul Blues	Prs 7377	Bags & Flute	Atl S1294
		Talkin' Some Sense	Jew S5001	Bags & Trane, w Coltrane	Atl S1368
HISTORY OF JASS:N.Y. Scene 1914-45		Texas Blues Man	Arh S1034	Ballad Artisty	Atl S1342
(Europ.'s Soc. Orch. '14, Orig,		w. Bros & Dane	Arh 1022	Bean Bags, w Hawkins	Atl S1316TF
Dixieland Jazz Band '17, M. Smith,		✓HORN, PAUL-Concert Ensemble	Ova 1405QTF	Complete	Prs 7655
'20, Henderson '25, Williams'		✓Cycle	Vic LSP3386	Jackson'sville	Sav 12080
Washboard 5 '28, Johnson's Paradise,		Here's That Rainy Day	Vic LSP3519	Jazz 'n' Samba	Ips 570
Orch '28, Mole '29, La Sugar Babes		Inside	Epi BXN26466	Jazz Skyline	Sav 12070
'29, Ellington '28, Misoursians '29,		✓Jazz Suite	Vic LSP3414	Meet Milt	Sav 12061
Calloway '34, Lunceford '34, Hawkins		HORNE, LENA	U-A 6433	Opus de Jazz	Sav 12036
w Monk '44, Gillespie '45)	BBF 3	In Hollywood	U-A 6470	Plenty, Plenty Soul	Atl S1269
HOEDEIR, ANDRE-Paris Scene	Sav 12113	Lena & Gabor, w Szabo	Sky 15TF	Quartette	Sav 12046
Plain Old Blues	Ema 66005	Lovely & Alive	Vic LSP2587	Roll 'em Bags	Sav 12042
HODES, ART		Soul	U-A 6496	Statements	Ips S14
✓Bucket's Got a Hole	Del S211	HOT CLARINETS: 1924-9(Parenti, Red		That's the Way It Is, w R Brown	
✓Funky Piano	Blu 6502	Heads/Pee Wee Russell, Beasley/		Vibrations	Ips 59189
✓Sittin' In, Vol 1	Blu 6508	Goodman, Lytell, La. Rhythm King/		JACKSON, WILLIS-Best	Prs 57702TF
HODGES, JOHNNY		Goodman, Orig. Memphis 5/J Dorsey,		Cookin' Sherry	Prs 7211
Blue Rabbit, w Davis	Ver 8599	Irwin/de Faut, Pettis/Murray, B		Loose	Prs 57273
Blues	Ver 8151	Bailey, Christian/Noone)	His 25	Best-Soul Stompin'	Prs 57770
Con-Soul & Sax	Vic LSP3393			Boss Shoutin'	Prs 57329
✓Creamy	Ver 8136	HOT LIPS PAGE		Cool Grits, w. McDuff	Prs 57783
✓Everybody Knows	Ips 561	✓Peelin' High & Happy	RCA LPV576	Gator's Groove	Prs 57648TF
✓In Atlantic City	Vic LSP3706	HOT PIANOS: 1926-40 (Morton, M. Taylor,		Good Life	Prs 57296
✓Mess of Blues w Wild BillDavis	Ver 8570	Waller, C. Johnson, M. Mills,Hunter,		Jackson's Action	Prs 57348
✓Perdido	Ver 8179	Davenport)	His 29	Keep on A-Blowing	Prs 7830
✓Things Ain't What They Used		HOT TRUMPETS: 1924-37 (Beiderbecke,		Live!	Prs 57380
✓To Be	Vic LPV533	Chicago Loopers, Wolverines, I.Mills,		More Gravy	Prs 57317
✓3 Shades of Blue, w L Thomas &		Orig. Wolverines, Berigan)	His 28	Neapolitan Nights	Prs 57264
✓O Nelson	Fly 120	HOWARD, NOAH, QUARTET		Shuckin'	Prs 57260
✓Tribute	MGM S4715	At Judson Hall	Esp S1031	Smoking With Willis	Cad 5763
✓Wings & Things w Wild Bill		HOWLIN' WOLF	Esp S1064	Soul Grabber	Prs 57551
Davis	Ver 8630	London Session	Cad S319	Soul Night/Live	Prs 57571
HOLIDAY, BILLIE		Message to the Young	Chs S60008	Star Bag, w Pitts	Prs 57612
All or Nothing at All	Ver 68329	More Real Blues	Chs S1512	Swivelhips	Prs 57412
Lady Love	U-A 15014	HOUSE RENT PARTY (P. Johnson, Page,		Tell it	Prs 57471
Lady Love	S-S 18040	B. Johnson, Heard, Nicholas, Webster,		Together Again, w. McDuff	Prs 57364TF
Solitude	Ver 68074	Higginbotham)	Sav 14018	McDuff	Prs 57428
Billie Holiday	MGM GAS122	HUBBARD, DAVE	Mai 317	Willis Jackson	Ver 8782
Body & Soul	Ver 8197	✓HUBBARD, FREDDIE		JACKSON, MAHALIA	
✓Essential Billie Holiday	Ver 8410	First Light	CTI 6013	Lord Don't Let Me Fall	Har KH3111
✓Golden Years	3-Col C3L21	✓Straight Life	CTI 6007		
✓Vol 2	3-Col C3L40	HUBBARD, FREDDIE-Artistry			
✓Greatest Hits	Col CL2666	Backlash	Ips S27		
✓Greatest Hits	Dec 75040	Black Angel	Atl S1477TF		
✓Lady Day	Col CL637	Blue Spirits	Atl S1549TF		
✓Lady in Satin	Col CS8048	Body & Soul	Blu 84196		

JACQUET, ILLINOIS Blues; That's Me Bottoms Up Desert Winds Go Power King! Message Play Cole Porter Soul Explosion Spectrum	Epi BAI7033 Prs S7731TF Prs S7575TF Cad S735 Cad S773 Prs S7597TF Cad S722 Cad S746 Prs S7629TF Cad S754 Cad S685 Cad S628 Cad S691 Cad S667	Vol 3 Sound of Harlem (James P Johnson, Fletcher Henderson, Bessie Smith, Ethel Waters, Armstrong, Wallier, Calloway, Erskine Hawkins, Billie Holiday, Benny Carter, Teddy Wilson, Lunceford, Cootie Williams, etc) 3-Col C3L33	JONES, JONAH--Best Swing Along Along Came Jonah Little Dis, Little Dat Quartet Tropical	Cap ST2594 Pic S3008 Mot S683 Mot S690 Cam S2328 Dec 74918 A&M 3030TF
JAMAL, AHMAD-Alhambra At the Pershing All of You At the Pershing, Vol 2 At the Blackhawk At the Penthouse At Top-Poinciana Revisited Awakening Bright, Blue & the Beautiful Cry Young Extensions Happy Moods Heat Wave Listen Macanudo Naked City Theme Poinciana Portfolio Rhapsody Roar of Greasepaint Standard-Eyes Tranquility Trio, Vol 4	Cad S703TF Cad S646 Ips S9176 Ips S9194 Cad S807TF Cad S792 Cad S758 Cad S662 Cad S777 Cad S673 Cad S712 Cad S733 Cad S710 Cad S2638 Cad S764 Cad S751 Cad S786 ABC S660 Cad S636 Esp S1009	JAZZ OF THE 20'S (Oliver, New Orleans Rhythm Kings, Dodds, Nichols, Noone, Morton, Smith, Johnson, Ellington, Lang-Venuti, All Stars, Goodman, Schoebel, Teschemacher) Dec 3214 JAZZ SAMBA ENCORE (Getz, Bonfa, Toledo) Ver 8523 JAZZ SUPER HITS-Vol 1 Atl S1528TF Vol 2 (Coltrane, Lloyd, Crawford, Charles, Newman, Mann, McDuff, Lateef) Atl S1559TF JAZZ VARIATIONS: Vol 1 (Hawkins, Kirby, Johnson, Henderson, Carter, Stacy, etc) Sti 20 Vol 3 (M L Williams, Hawkins, Coleman, Evans, Best, Johnson, etc) Sti 29 JAZZ WE HEARD LAST SUMMER (Shihab, Mann, Jordon, Jones, Ware, Costa) Sav 12112 JAZZ YOUNGBLOOD (Alfred, Hanson, Lee, Burke, Clarke) Sav 12030 JAZZ WAVE, LTD-On Tour (Vol 1) 2-Blu 89905 JAZZTET-Meet Cad S664 JEFFERSON AIRPLANE Vic LSP3584 After Bathing Vic L501511 Bless Its Pointed Little Head Crown of Creation Surrealistic Pillow Volunteers Vic LSP4133TF Vic LSP4058TF Vic LSP3766TF Vic LSP4238TF	JONES, THAD w. Pepper Adams Quintet JONES, THAD/MEL LEWIS JAZZ ORCH. w. M. Lewis At Village Vanguard Central Park North Consummation	Mil 9001 S-S 18048 S-S 18003 S-S 18016 S-S 18058 Blu 84346
JAMES, BOB, TRIO JAMES, ELMORE Elmore James JAMES, ETTA-Losers Weepers JAMES, SKIP Tribute JARMAN, JOSEPH Song for Joseph As if it Were the Seasons JARRETT, KEITH Life Between Exit Signs Restoration Ruin JAZZ AT PRESERVATION HALL-Vol 2 (B & D Pierce, Robinson) Vol 3 (Barbarin, Miller, Lewis) JAZZ AT STORYVILLE (Braff, Russell) JAZZ BAND BALL (Lewis, Ory, Murphy, Daily) JAZZ COMPOSER'S WORKSHOP #1 (Russo, Rogers, Manne, Giuffre) #2 (Mingus, Cirillo, Macero, LaPorta, Barrow, Waldron) JAZZ CONCERT, WEST COAST (Gray, Gordon, McGhee, Killian, Criss, Kessel, Hawes, Babasin, Kay) JAZZ CONCERT, WEST COAST (Gordon, Gray, Killian, Kessel, etc) JAZZ CRUSADERS--Best Chile Con Soul Festival Album Give Peace a Chance Lighthouse 68 Lighthouse 69 Powerhouse Uh Huh! JAZZ DIGEST (Shavers, Teagarden, Reinhardt, etc) JAZZ FOR A SUNDAY AFTERNOON-Vols 1/2 (Adams, Corea, R Davis, Gillespie, E Jones, M Lewis, Nance/Adams, G Brown, Corea, R Davis, Gillespie, Lewis) Vol 4 (Corea, Davis, Jones, Brown, Farrell, Stamm) JAZZ FROM NEW YORK, 1928-32 (Oliver, Allen Jr. & New Yorkers, Steele, 10 JAZZTET Meet Blackberries, Casa Loma Orch., Ellington, Parker, Pollack, Pettis Fred Rich) JAZZ HOUR (Parker, Gillespie, Davis, MJQ, Byrd, Silver, Woods, Adderley, Jackson Etc.) JAZZ IS BUSTING OUT ALL OVER (Wess, Harris, Woods, Costa) JAZZ KEYBOARDS (McPartland, Tristano, Scott, Bushkin) JAZZ MEN: DETROIT (Burrell, Adams, Chambers, Flanagan, Clarke) JAZZ MESSAGE #2 (Mobley, Byrd, Harris, Watkins, Clarke, Taylor) JAZZ MESSENGERS At Cafe Bohemia, Vols 1&2 JAZZ ODYSSEY: VOL 1, Sound of New Orleans (Original Dixieland Jazz Band, Louisiana Five, Armstrong, Manone, Noble Sissie, Bunk Johnson, Morton, King Oliver, Etc) 3-Col C3L30 Vol 2 Sound of Chicago (King Oliver, Morton, Armstrong, Condon, Bud Freeman, Tampa Red, Big Bill Broonzy Yancey, Hines, Eldridge, Etc) 3-Col C3L32	Bel S6037 Cad 847 Bio S12016 Del S410 Del S417 Vor 2006 Vor 2008 Atl S1409 Atl S1410 2-Sav 12034, 12041 GTJ 12005 Sav 12045 Sav 12059 Sav 12012 Reg 6049 P-J 20175TF P-J 20092 P-J 20115 Lib 11005TF P-J 20131TF P-J 20165TF P-J 20136TF P-J 20124 Per 304 2-S-S 18027/8 S-S 18052 Cad S664 His 33 Sav 12126 Sav 12123 Sav 12043 Sav 12083 Sav 12092 Sav 12171 2-Blu 81507/8 G-C S3042 Sav 12084 Sav 12087 Sav 12037 Prs S7697TF Prs 10004 Prs S7557 Prs S7617 Prs S7766TF	JAZZ VARIATIONS: Vol 1 (Hawkins, Kirby, Johnson, Henderson, Carter, Stacy, etc) Sti 20 Vol 3 (M L Williams, Hawkins, Coleman, Evans, Best, Johnson, etc) Sti 29 JAZZ WE HEARD LAST SUMMER (Shihab, Mann, Jordon, Jones, Ware, Costa) Sav 12112 JAZZ YOUNGBLOOD (Alfred, Hanson, Lee, Burke, Clarke) Sav 12030 JAZZ WAVE, LTD-On Tour (Vol 1) 2-Blu 89905 JAZZTET-Meet Cad S664 JEFFERSON AIRPLANE Vic LSP3584 After Bathing Vic L501511 Bless Its Pointed Little Head Crown of Creation Surrealistic Pillow Volunteers Vic LSP4133TF Vic LSP4058TF Vic LSP3766TF Vic LSP4238TF JEFFERSON BLIND LEMON Black Snake Moan Mil 2013 Immortal Mil 2004 Master of Blues 1926-9 Bio 12000 Vol 2 Bio 12015 Vol 2 Mil 2007 JEFFERSON, EDDIE Body & Soul Prs S7619TF Come Along With Me Prs S7698TF JEFFREY, PAUL-Quintet Sav 12192 JENKINS, BEVERLY My Wife the Blues Singer Ips S44 JENNINGS, BILL Enough Said w McDuff Prs S7788 Glide On Prs 7836 JETHRO TULL--Benefit Rep S6400 Stand Up Rep S6360 This Was Rep S6336 JOBIM, ANTONIO CARLOS Stone Flower CTI 6002TF Desafinado Ver 8547 JOHNSON, BUNK--& His Superior Jazz Band GTJ 12048 JOHNSON, JAMES P. Father of the Stride Piano Col C11780 New York Jazz Sti 21 JOHNSON, J. J.--Eminent 2-Blu 81506/7 Looking Back Prs S7253 Israel A&M 3008TF Jay & Kai Sav 12010 Jazz Quintets w. Rollins Sav 12106 Proof Positive Ips S68 JOHNSON, J. J./KAI WINDING A&M 3016TF Betwixt & Between Prs S7724 JOHNSON, LONNIE--Losing Game JOHNSON, ROBERT King of Delta Blues Singers Vol. 2 Col C30034 JOLLY, PETE--Give a Damn Atl S1443 Best Mai 6114 Seasons A&M 3033 Herb Alpert Presents A&M 4145 JONES, CARMELL In Europe, '65-6 Prs S7669 Jay Hawk Talk Prs S7401 JONES, ELVIN--And Then Again A&M 4184 Coalition Blu 84361 GENESIS Blu 84369 Dear John Ips S88 Heavy Sounds w. R. Davis Ips S9160 Midnight Walk Atl S1485 Poly-Currents Blu 84331TF Puttin' it Together Blu 84282 Together Atl S1428 Ultimate Blu 84305 JONES, ELVIN/JIMMY GARRISON SEXTET Illumination Ips S49 JONES, ETTA--Greatest Hits Prs S7443 Love Is the Thing Prs S7784 Don't Go Prs S7186 From the Heart Prs S7214 Hollar Prs S7284 Lonely & Blue Prs S7241 Love Shout Prs S7272 So Warm Prs S7204 JONES, HACK Swings Gigi G-C S3042 JONES, HANK Have You Met Hank Jones Sav 12084 Quartet Sav 12087 Quartet, Quintet Sav 12037 JONES, JOE--Boogaloo Joe Prs S7697TF No Way Prs 10004 Mind Bender Prs S7557 Psychedelic Soul Guitar Prs S7617 Right On Brother w/Earland Prs S7766TF	JONES, THAD w. Pepper Adams Quintet JONES, THAD/MEL LEWIS JAZZ ORCH. w. M. Lewis At Village Vanguard Central Park North Consummation	Mil 9001 S-S 18048 S-S 18003 S-S 18016 S-S 18058 Blu 84346
JORDAN, DUKE Jordu JORDAN, LOUIS--Greatest Hits JORDY (Jordan, Gryce, Pettiford, Clarke, Woods, Overton, Kotick, Stabulas) JUG BANDS JUGS, WASHBOARD & KAZOOS (Dixie- land Jug Blowers, Memphis Jug Band, 5 Harmaniacs, Parham, Washboard Rhythm Kings)	Prs S7849 Dec 75035 Sav 12146 RBF 6 Vic LPV540	K KANSAS CITY PIANO: 1936-41 (Basie, P. Johnson, McShann, M. L. Williams) KELLAWAY, ROGER--Trio Cello Quartet KELLY, WYNTON--Full View Smokin' At the Half Note KENNEY, BEVERLY Sings w Johnny Smith KENYATTA, ROBIN--Until KEPPARD, FREDDIE & TOMMY LADNER New Orleans Horns KESSEL, BARNEY--Carmen Guitarra Exploring the Scene Feeling Free Hair Is Beautiful Let's Cook Music To Listen To Poll Winners Poll Winners Three Some Like It Hot Swingin' Party Workin' Out KIME, WARREN--Goin' Someplace KING, ALBERT Door To Door w/Otis Rush King of the Blues King Does the King's Things Live Wire-Blues Power Steve, Pops, Albert Travelin' To California Years Gone By KING, B. B.--Blues Is King At the Regal In London Live at Cook County Jail L. A. Midnight Blues On Top of Blues Completely Well Confessin' the Blues His Best Indianola Mississippi Seeds Live & Well Live At the Regal Lucille Mr. Blues 16 Greatest Hits KIRK, ANDY--Instrumentally KIRK, RAHSAAN ROLAND I Talk with Spirits Natural Black Inventions Rahsaan Rahsaan, w. Vibration Society Rahsaan Roland Kirk Rip, Rig, & Panic Slightly Latin Best of Funk Underneath Here Comes the Whistlemans Inflated Tear Introducing Left & Right Volunteered Slavery KLEMMER, JOHN Constant Throb All the Children Cried And We Were Lovers Eruptions Involvement KLOSS, ERIC--Consciousness Involvement First Class Grits & Gravy	Dec 79226 Prs S7399 A&M 3034 Mil 9004 Ver 68633 Roo 2206 Vor 2005 Mil 2014 Con 7563 Cam S2404 Con 7581 Con 7618 Atl 8235 Con 7603 Con 7521 Con 7535 Con 7576 Con 7565 Con 7613 Con 7585 Com S935 Chs 1538 Atl S8213TF Stx 2015TF Stx 2001TF Stx 2020TF Kng S1060TF Stx 2010TF Bly S6001 ABC S724 ABC SX730 ABC S723 ABC ABCX743 Bly S6011TF Bly S6037TF ABC S528 Bly S6022TF ABC S713TF Bly S6031TF ABC S509TF Bly S6016TF ABC S456 Gal 8208 Dec 79232 Lim 86008 Atl S1578 Atl S1575 Atl S1592 Lim 86027 Lim 86033 Atl S1592TF Prs S7450 Atl S3007 Atl 1502 Cad S669 Atl S1518 Atl S1534TF Ips AS9214 Cad CS326 Cad S808 Cad CS330 Cad S797 Prs S7793 Cad S797 Prs S7520TF Prs S7486TF	

In the Land of the Giants	Prs S7627	Cap	DKA0377TF	LOBO	Sergio Mendes Presents Lobo	A&M 3035
Introducing	Prs S7442	✓	Cap ST1857	LOGAN, ARTHUR	Roots	Pin S106
Life Force	Prs S7535TF	✓	Cap ST386TF	LOGAN, GIUSEPPI QUARTET	At Town Hall	Esp S1007
Love & All That	Prs S7469	✓	Dec 8462	LOGGINS, KENNY w. JIM MESSINA	Sittin' In	Esp S1013
Sky Shadows	Prs S7594	✓	Dec 74458	LONGO, MIKE	Matrix	Col C30144
✓ To Hear Is to See	Prs S7689	✓	Cap 622TF	LONGHIRE, WILBERT	Revolution	P-J 20161
We're Goin' Up	Prs S7565TF	✓	Dec 8816	LONGO, MIKE	Matrix	Mai 334
KONITZ, LEE--Duets	Mil S9013	✓	Cap ST183	LOOKING FOR A BOY (Robbins, McPartland, Carroll)		Sav 12097
Ezz-Thetic	Prs 7827	✓	Cap ST2320	LOS BLUES,	Vol. One	U-A UAS5542
Meets Mulligan	P-J 20142	✓	3-Cap STCL576	LOUSSIER, JACQUES, TRIO	Bach Jazz	4-Lon 287/9,365
Peacecaul	Mil 9025	✓	Dec 8591	Play Bach	Vol. 5	2-Lon 454/5
✓ KRAL, ROY & JACKIE CAIN	Reg 6057	✓	Har 7005	LUNA--Space Swell	Luncheon	Lon 524
Grass	Cap ST2936	✓	Voc 73776	LUNCEFORD, JIMMIE	And Orchestra	Arh 8001
KRUPA, GENE--Drummin' Man	2-Col C2L29	✓	G-C S1000	Special	Dec 8050	
Let Me Off Uptown	Ver 68571	✓	Esp S1057	Vols 1 (1934-5)/2(1935-6)	Col CS9515	2-Dec 79235/8
Essential	Ver 8571	✓	Sav 12105	Saints Come	Wes 15044	
Gene Krupa	MGM Gas132	✓	Sav 12190	LYTLE, JOHNNY	Close Enough	S-S 18056
Percussion King	Ver 8414	✓	Esp S1095	Man & A Woman	S-S 18014	
Verve's Choice Best	Ver 8594	✓	Cap 1820	MAHERN, HAROLD	Few Miles From Memphis	Prs S7568
KUHN, ROLF & JOACHIM, QR	Ips S9158	✓	Ver 61204	Greasy Kid Stuff	Prs S7764TF	
KUHN, STEVE	Steve Kuhn	✓	GHB 68	Rakin' & Scrapin'	Prs S7624TF	
Compositions of McFarland	Bud 5098	✓	GHB 10	Workin' & Wallin'	Prs S7687TF	
In Europe '68	Ips S9136	✓	Blu 81208	MACHITO--Goes Memphis	vic LSP3944	
KYNARD, CHARLES	Prs S7796TF	✓	Del 201	MACKAY, DAVE & VICKY	Ips S9184	
Wa-tu-wa-zui	Prs S7599	✓	GHB S29	MAGIC SAW BLUES BAND	Black Magic	Del 5620
Afro-disiac	Prs S7688	✓	GHB S39	MAHONES, GILDO	Soulful Piano	2-Prs S7339
Professor Soul	Prs S7630TF	✓	GHB 37	MAINSTREAM 1958 (Harden, Coltrane)	Sav 12127	
Reelin' With the Feelin'	Prs S7630TF	✓	George Lewis	MAKEBA, MIRIAM	Keep Me In Mind	Rep S6381
Soul Brotherhood	Prs S7630TF	✓	In Japan, Vols 1/3	Makeba	Rep S6310	
		✓	Jazz At Preservation Hall	MALACHI	Holy Music	Ver 65024
		✓	Memorial Album	MAN WITH A HORN (Brooks, McPartland, Hackett, Armstrong, Mendez, Eldridge, Butterfield, Dunham, Spanier, Berigan, Lawson, McGehee)	Dec 8250	
		✓	New Orleans Stompers	MANCE, JUNIOR	Harlem Lullaby	Atl S1479
		✓	Ragtime Jazz Band	I Believe To My Soul	Atl S1496	
		✓	Ragtime Stompers w. Thomas	Live At the Top	Atl S1521	
		✓	Essence	With a Lotta Help From My Friends	Atl S1562	
		✓	European Windows	MANGIONE, CHUCK	Friends & Love	2-Mer SRM2800
		✓	Original Sin	Together, w. Rochester	2-Mer SRM27501	
		✓	LEWIS, MADE LUX	MANN, HERBIE	Best	Prs S7432
		✓	LEWIS, RAMSEY	Big Boss	Col CS1068	
		✓	Back to the Roots	Memphis Two Step	Emb 531	
		✓	You Better Believe Me	Push-Push	Emb 532	
		✓	Another Voyage	At Village Gate	Atl S1380TF	
		✓	At Bohemian Caverns	Beat Goes On	Atl S1483	
		✓	Back to the Blues	Best	Atl S1544	
		✓	Barefoot Sunday Blues	Best	Prs 7422	
		✓	Best	Common Ground	Atl S1341	
		✓	Bossa Nova	Concerto Grosso in D Blues	Atl S1540TF	
		✓	Choice	Do the Bossa Nova	Atl S1397	
		✓	Country Meets The Blues	Family of Mann	Atl S1371	
		✓	Dancing In The Street	Flute Suite w. Wess	Sav 12102	
		✓	Goin' Latin	Glory of Love	A&M 3003	
		✓	Golden Striker	Impressions of Middle East	Ver 68784	
		✓	Hang On	In Sweden	Atl S1475	
		✓	Improvvised Meditations	Inspiration I Feel	Atl S1513TF	
		✓	In Chicago	Latin Fever	Atl S1422	
		✓	In Crowd	Latin Mann	Col CS9188	
		✓	Hour	Live At Newport	Atl S1413	
		✓	Maiden Voyage	Live At Whisky & Go Go	Atl S1536TF	
		✓	More Music From the Soil	Mann Alone	Sav 12107	
		✓	Mother Nature's Son	Mann & A Woman	Atl S8814	
		✓	Movie Album	Memphis Underground	Atl S1522TF	
		✓	Never On Sunday	Monday Night at Village Gate	Atl S1462	
		✓	Piano Player	Muscle Shoals Nitty Gritty	Emb 526	
		✓	Pot Luck	My Kinda Groove	Atl S1433	
		✓	Sound of Spring	New Mann at Newport	Atl S1471	
		✓	Stretching Out	Nirvana, w. B. Evans	Atl S1426	
		✓	Swingin'	Our Mann Flute	Atl S1464	
		✓	Theme Changes	Returns to Village Gate	Atl S1407	
		✓	Up Pops	Right Now	Atl S1384	
		✓	Wade In the Water	Roar of Greasepaint	Atl S1437	
		✓	LEWIS, TED	St. Thomas	S-S 18023TF	
		✓	Greatest Hits	Sound	Ver 68527	
		✓	LIGHTHOUSE	Standing Ovation At Newport	Atl S1445	
		✓	One Fine Morning	Stone Flute	Emb 520TF	
		✓	Lighthouse	String Album	Atl S1490	
		✓	Peacing It All Together	Today	Atl S1454	
		✓	LIGHTNIN' SLIM	Waiting Dervishes	Atl S1497	
		✓	High & Low Down	Windows Opened	Atl S1507	
		✓	LIPSKIN, MIKE	Yardbird Suite w. Woods	Sav 12108	
		✓	California w. W. Smith	W. J. Gilberto & Jobim	Atl S8105	
		✓	LIVING JAZZ			
		✓	Fool On the Hill			
		✓	Hot Butter & Soul			
		✓	Ode to Young Lovers			
		✓	Quiet Nights			
		✓	Soul of Brazil			
		✓	LLOYD, CHARLES, QR			
		✓	Discovery			
		✓	Flowering of the Original			
		✓	Moon Man			
		✓	Warm Waters			
		✓	At Monterey			
		✓	Best			
		✓	Dream Weaver			
		✓	In Europe			
		✓	In the Soviet Union			
		✓	Journey Within			
		✓	Love-In			
		✓	Nirvana			
		✓	Of Course			
		✓	Soundtrack			
		✓	LOADED (Musso, Safranski, Mussulli, Winding, Roland, Getz, Rogers, Manne, etc.)			
		✓				

MANDEL, HARVEY & FRIENDS Get Off In Chicago	Ova 14-15TF	Do It Now Double Barrelled Soul Down Home Style	Atl S1484 Atl S1498 Blu 84322TF	✓ Sound of Silence Take 5, w. Brubeck This Is	Atl S8200 Col CS9116 Kap 3541
MANNE, SHELLEY Vol. 7, Gambit	Con 7557	✓ Dynamic Getting Our Thing Together	Prs S7323 Cad S817TF	✓ Yesterdays McREER, JOHNSON "FAT CAT"	Har 11252 Fat 102
Alive in London	Con 7629	Gin & Orange	Cad S831	And the Chesapeake Bearcats	
Peter Gunn	Con 7560	Goodnight	Prs S7220	McRITCHIE, GREIG	
Vol. 5, More Swinging Sounds	Con 7007	Greatest Hits	Prs S7481	Fighting Back	Cad S4058
Vol. 7, Gambit	Con 7030	Hallelujah Time	Prs S7492	McSHANN, JAY	
At Black Hawk	4-Con 7577/80	Hot Barbeque	Prs S7422	New York--1208 Miles	Dec 79236
At Manne Hole	2-Con 7593/ 4	I Got a Woman	Prs S7642TF	MEHEGAN, JOHN	
Bells Are Ringing	Con 7559	Live	Prs S7274TF	Piano	Sav 12076
✓ Boss Sounds	Atl S1469	Midnight Sun	Prs S7529TF	Pair of Pianos w. Costa,	
Checkmate	Con 7599	Mellow Gravy, w. Ammons	Prs S7228	Burke	Sav 12049
✓ Jazz Gunn	Atl S1487	Moon Rappin'	Blu 84334TF	Reflections	Sav 12028
Li'l Abner	Con 7533	Natural Thing	Cad S812TF	MEMPHIS SLIM--Blues Spirit	Sce 536
✓ My Fair Lady	Con 7527	Plays For Beautiful People	Prs S7596TF	Born with the Blues	Jew LPS5004
My Son the Drummer	Con 7609	Prelude	Prs S7333	Memphis Slim	Chs 1455
✓ Outside	Con 7624	Sanctified	Prs S7220	Messin' Around with the	
Peter Gunn	Con 7025	Scream'n	Prs S7259TF	Blues	Knq S1082
Son of Gunn	Con 7566	Silk & Soul	Prs S7404	Mother Earth	Bud BDS7505
Sounds Unheard Of	Con 9006	Soul Circle	Prs S7567TF	Real Blues	Chs S1510
✓ 2, 3, 4,	Ips S20	Soulful Drums, w. Dukes	Prs S7324	MEHNES, SERGIO & BRASIL '77	
MANONE, WINGY--Vol. 1	Vic LPV563	Stepp'n' Out	Prs S7666TF	Pais Tropical	A&M 4315
MANY FACES OF BLUES (Parker, Gillespie,		Tobacco Road	Atl S1472	MEHNES, SERGIO	
Davis, MJQ, Byrd, Woods, Silver,		To Seek a New Home	Blu 84348TF	& Brazil '66	A&M 4116
Adderley, Jackson, etc.)	Sav 12125	Tough Duff	Prs 7814	Stillness, w. Brazil '66	A&M 4284
MARCUS, STEVE		Walk On By	Prs S7476	At El Matador, w. Brazil '65	Atl S8112
Count's Rock Band	Vor 2009	McFARLAND, GARY		Best of Brazil	Atl S1480TF
Lord's Prayer	Vor 2013TF	Butterscotch Rum, w.		Crystal Illusions, w.	
Tomorrow	Vor 2001	P. Smith	Bud 95001	Brazil '66	A&M 4197TF
MARDI GRAS PARADE MUSIC FROM NEW ORLEANS		Slaves, w. Tate	Sky 11	Favorite Things	Atl S8177
(Sharkey, Hirt, Hazel, Almerico,		Today	Sky 14	Fool On the Hill	A&M X4160TF
Fountain, Wiggs, Pecora,		Does Sun Really Shine	Sky 2	Great Arrival	Atl S1466
Christian)	Sou 207	Point Of Departure	Ips S46	Greatest Hits, w.	
MARDIN, ARIF		Profile	Ips S9112	Brazil '66	A&M 4252TF
Glass Onion	Atl S8222TF	Simpatico	Ips S9122	In the Brazilian Bag	Tow S75052
MARIACHI BRASS		✓ Sympathetic Vibrations	Ver 68786	Equinox	A&M 4122TF
Hats Off	W-P 21842	✓ Tijuana Jazz	Ips S9104	Look Around, w. Brazil '66	A&M 4137TF
Double Shot	W-P 21852	McGHEE, BROWNIE & SONNY TERRY		Stillness	A&M 4284TG
MARSH, WARNE		Best	Prs S7715	Swinger from Rio	Atl S1434
Ne plus Ultra	Rev 12	McGHEE & TERRY	Fan 8091	Ye-me-le, w. Brazil '66	A&M 4236TF
MARTINO, PAT		Blues & Shouts	Fan 3317	MEBRILL, HELEN	
Baiyina (Clear Evidence)	Prs S7589	Brownie & Sonny	Arc 242	✓ Feeling Is Mutual	Mil 9003
Desperado	Prs S7795	Home Town Blues	Mai 6049	Shade of Difference, w. Katz	Mil 9019
East	Prs S7562	Just a Closer Walk With Thee	Fan 3296	MERIWETHER, ROY	
Hombre	Prs S7513	Long Way From Home	Blu S6028	Soul Knight	Cap ST102
Strings	Prs S7547	Terry & McGhee	Fan 3254	✓ LESS OF BLUES (Hodges, Davis,	
MARTYN, KID		Where the Blues Begin	Fon 67599	Burrell)	Ver 68570
New Orleans Ragtime Band	GHB S9	McGHEE, HOWARD		✓ MILES & MONK AT NEWPORT (Davis, Monk,	
MASAKELA, HUGH & UNION OF		Maggie's Back In Town w. Manne,		Coltrane, Adderley, Russell)	Col CS8978
SOUTH AFRICA	Chi 808	Newborn & Vinnegar	Con 7596	MILES, BUDDY	
MASTERS OF THE BLUES: 1928-40 (R.		w. Milt Jackson	Sav 12026	Express-Expressway	Mer 61196TF
Johnson, C. Weaver, Gaither, Fuller,		McGRIFF, JIMMY		Electric Church	Mer 61222TF
R. Hill, T. Johnson, Bumble Bee Slim,		Black Pearl	Blu 84374	Them Changes	Mer 61280TF
Stokes, T. Alexander)	His 31	Black & Blues	G-M GM2203	We Got to Live Together	Mer 61313TF
MATTHEWS, RON		Dudes Doin' Business, w. Jr.		MILLER, EDDIE	
Doin' the Thang	Prs S7303	Parker	U-A 6814	Tenor Sax	Cor 757502
MATZ, PETER		Groove Grease	G-M GM503	MILLER, GLENN	
Brings 'em Back	Pro S5007	100 Proof Black Magic, w. Jr.		Best, Vol. 3	Vic LSP4125
MAXTED, BILLY		Parker	U-A 6814	Vol 2	Vic LSP3981
Art of Jazz	See 4580	Something to Listen To	Blu 84364	✓ Collector's Choice	Har 11393
Bourbon St. Billy	See 4380	Bag Full of Blues	S-S 18017	Memorial 1944-69	2-Vic VPM6019
MAYALL, JOHN		Bag Full of Soul	S-S 18002TF	One & Only	Cam S2267
Memories	Pol 5012	Cherry	S-S 18006	MINGUS, CHARLIE	
Empty Rooms	Pol 244010TF	Electric Funk	Blu 84350TF	Better Git It In Your Soul	2Col G30628
Looking Back	Lon 562TF	Honey	S-S 18036TF	Revisited	Lim 86015
Turning Point	Pol 244004TF	I've Got a New Woman	S-S 18030	Let My Children Hear Music Col KC31039	
USA Union	Pol 244022TF	Soul Sugar	Cap S7616	Charles Mingus	Prs 24010(6.98/4.66)
MAYALL, JOHN, BLUES BREAKERS		Step 1	S-S 18053TF	At the Jazz Workshop w.	
Bare Wires	Lon 537TF	Thing To Come By	S-S 18060TF	Handy	Fan 86017
Blues	Lon 492	Way You Look Tonight	S-S 18063TF	At Monterey	2-Fan JWS-1/2
Blues Alone	Lon 534	Worm	S-S 18045TF	Best	Atl S1555TF
Blues From Laurel Canyon	Lon 545TF	✓ McIntyre, MAURICE	Del 5419	✓ Black Saint	Ips S35
Crusade	Lon 529TF	McLEAN, JACKIE--Bluesnik	Blu 84067	✓ Blues & Roots	Atl S1305
Diary of a Band	Lon 570TF	'Bout Soul	Blu 84284	Chazz	Fan 86002
Hard Road	Lon 502TF	Capuchin Swing	Blu 84038	✓ Mingus Ah Um	Col CS9171
MAYL, GENE, DIXIELAND RHYTHM KINGS		Demon's Dance	Blu 84345	✓ Mingus, Mingus, Mingus	Ips S54
Trip to Waukesha	Blk S12006	Destination Out	Blu 84165	✓ Oh Yeah	Atl S1377
MCCALL, MARY ANN		Let Freedom Ring	Blu 84106	Plays Piano	Ips S60
Easy Living	Reg 6040	Lights Out	Prs S7757	Quintet Plus Max Roach	Fan 86009
MCCANN, LES--Bag of Gold	P-J 20107	One Step Beyond	Blu 84137	✓ Tijuana Moods	Vic LSP2533
Comment	Atl S1547TF	Strange Blues	Prs S7500	Tonight At Noon	Atl S1416
More Or Les	P-J 20166TF	McFARLAND, JIMMY		Town Hall Concert	S-S 18024
Much Les	Atl S1516TF	✓ Dixieland	Har 11264	Wonderland	S-S 18019
New From the Big City	P-J 20173	On Stage	Jaz S16	MITCHELL, BLUE	
✓ Swiss Movement, w/E Harris	Atl S1537TF	McFARLAND, MARIAN		Bantu Village	Blu 84324
MCCARTNEY, PAUL		At Storyville & Hickory		Collision in Black	Blu 84300
McCartney	App 3363TF	House	Sav 12004	Thing To Do	Blu 84178
McCOY, FREDDIE		"Great" Britains	Sav 12016	MITCHELL, PAUL, TRIO--Live	Ver 68713
Beans & Greens	Prs S7542	Lullaby of Birdland	Sav 12005	MITCHELL, ROSCOE, SEXTET	Del S408
Best	Prs S7706TF	My Old Flame	Dot 25907	MITCHELL, RUFF DUO	
Funk Drops	Prs S7470	McPHERSON, CHARLES	Prs S7359	Strayhorn	Mrl 335
Listen Here	Prs S7582	Con Alma	Prs S7427	After This Message	Atl S1458
Lonely Avenue	Prs S7395	From This Moment On	Prs S7559	MOBLEY, HANK	
Peas 'n' Rice	Prs S7487TF	Horizons	Prs S7603	Caddy for Daddy	Blu 84230
Soul Yogi	Prs S7561TF	Mood	Prs S7743	✓ Flip	Blu 84329
Spider Man	Prs S7444	✓ Quintet/Live	Prs S7480	Jazz Message	Sav 12064
McCOY, VAN		✓ McRAE, CARMEN--Bittersweet	Foc S334	Message	Prs S7661
Soul Improvisations	Bud BDS5103	✓ Alfie	Mai 6084	No Room For Squares	Blu 84149
McDUFF, JACK		✓ Carmen McRae	Mai 309	Reach Out	Blu 84288
✓ Somethin' Slick	Prs S7265	Carmen's Gold	Mai 338	Roll Call	Blu 84058
Who Knows	Blu 84358	✓ Haven't We Met?	Mai 6044	Second Message	Prs S7667
At the Jazz Workshop	Prs S7286	✓ In Person/San Francisco	Mai 6091	w. M. Jackson, Silver,	
Best	Prs S7703TF	✓ Second to None	Mai 6028	Blakey	Blu 81544
✓ Best of Big Soul Band	Prs S7771	Woman Talk	Mai 6065	MOBY GRAPE	
Brother Jack	Prs S7785	✓ Carmen's Gold	Mrl 338	Great Grape	Col C31098
Change Is Gonna Come	Atl S1463	✓ For Once In My Life	Atl S8143	MODERN JAZZ QUARTET	
Concert McDuff	Prs S7362	Just a Little Lovin'	Atl S1568	European Concert '62	2-Atl S1385/6
Cookin' Together, w.		Live & Wailin'	Mai 6110	European Concert /61	2-Atl S2603
Holloway	Prs S7325	My Foolish Heart	Voc 73828	✓ Plastic Dreams	Atl S1589
		✓ Portrait	Atl S8165		

Modern Jazz Quartet					
At Music Inn	Prs 24005(6.98/4.66)	Atl S1299			
Best	Atl S1546TF				
Blues At Carnegie Hall	Atl S1468				
Classics	Prs S7425TF				
✓ Collaboration	Atl S1429				
Comedy	Atl S1390				
Dialogue, w. All Star Band	Atl S1449				
First Recordings	Prs S7749				
✓ Fontessa	Atl S1231				
For Lovers	Prs S7421TF				
Live At the Lighthouse	Atl S1486				
Lonely Woman	Atl S1381				
✓ Modern Jazz Quartet	Atl S1265				
On Tour	S-S 18035TF				
One Never Knows	Atl S1284				
Porgy & Bess	Atl S1440				
Pyramid	Atl S1325				
✓ Sheriff	Atl S1414				
Space	App STA0336OTF				
Third Stream Music	Atl S1345				
✓ Under the Jasmin Tree	App ST3353				
w. Orchestra	Atl S1359				
MOFFETT, CHARLES -- Gift	Sav S12194				
MOLE, MIFF -- Immortal	Jaz 5				
MONCUR III, GRACHAN					
Acu Del de Madrugada	Act BYG529333				
Evolution	Blu 84153				
Some Other Stuff	Blu 84177				
✓ MONK, THELONIOUS--Criss-Cross	Col CS8838				
Blue Monk, Vol. 2	Prs S7848				
Golden	Prs S7363				
High Priest	Prs S7508				
Greatest Hits	Col CS9775				
Thelonious Monk	Prs 24006(6.98/4.66)				
Genius	Prs S7656				
Greatest Hits	Col CS9775				
✓ Misterioso	Col CS9216				
Monk	Col CS9091				
Monk, Vols. 1, 2	2-Blu 81510/1				
Monk's Blues	Col CS9806				
Monk's Time	Col CS8984				
Reflections, Vol. 1	Prs S7751				
Solo	Col CS9149				
Straight	Col CS9451				
Underground	Col CS9632				
MONTEGO, JOE--Arriba	Prs S7336				
Wild & Warm	Prs S7413				
MONTGOMERY, BUDDY					
2-Sided Album	Mil S9015				
This Rather Than That	Imp S9192				
MONTGOMERY, LITTLE BROTHER					
No Special Rider	Ade 1003				
Tasty Blues	Prs S7807				
MONTGOMERY, MONK					
Never Too Late	Chi 801				
MONTGOMERY, WES					
Smokin' at the Half Note	Ver 68633				
Just Walkin'	Ver 68804				
✓ Best Vol. 1	Ver 68714TF				
Best, Vol. 2	Ver 68757TF				
Best, w. Brothers	Fan 8376				
Bumpin'	Ver 68625				
✓ California Dreaming	Ver 68672				
✓ Day In the Life	A&M 3001TF				
✓ Down Here On the Ground	A&M 3006TF				
Eulogy	Ver 68796				
Goin' Out of My Head	Ver 68642				
Greatest Hits	A&M 4247TF				
Movin' Wes	Ver 68610				
Road Song	A&M 3012TF				
Tequila	Ver 68653				
Wes Montgomery	MGM GAS120				
✓ Willow Weep For Me	Ver 68765TF				
MOODY BLUES					
In Search of Lost Chord	Der 18017TF				
On the Threshold of a					
Dream	Der 18025TF				
Question of Balance	Thr 3TF				
To Our Children's	Thr 1TF				
MOODY, JAMES					
Wail Moody, Wail	Prs S7853				
Heritage Hum	Plp 22				
Another Bag	Cad S695				
✓ Blues & Other Colors	Mil 9023TF				
Comin' On Strong	Cad S740				
Cookin' The Blues	Cad S756				
Don't Look Away Now	Prs S7625TF				
Flute'n the Blues	Cad 603				
Great Day	Cad S725				
Greatest Hits, Vol. 2	Prs S7441				
Hey! It's Moody	Cad S666				
Hi-Fi Party, Vol. 2	Prs S7740				
James Moody	Cad S648				
Last Train from Overbrook	Cad S637				
Moods	Prs S7554				
Moody & Brass Figures	Mil 9005				
Moody with Strings	Cad S679				
Teachers	Per 6				
✓ Workshop, Vol. 1	Prs S7663				
MOORE, JERRY					
Life	Esp 1061				
MOORE, PHIL, JR.--Right On	Atl S1530				
MORELLO, JOE					
Another Step Forward	Ova 1402 (Q)TF				
MORGAN, LEE					
At the Lighthouse	2-Blu 89906				
Caramba	Blu 84289TF				
Charisma	Blu 84312TF				
Cooker	Blu 81578				
✓ Cornbread	Blu 84222				
Gigolo					
Introducing	Blu 84212TF				
Lee-Way	Sav 12091				
Remember Me	Blu 84034				
✓ Rumpoller	Jay 5007				
✓ Search For the New Land	Blu 84199				
Sidewinder	Blu 84169TF				
✓ 6th Sense	Blu 84157TF				
MORTON, JELLY ROLL	Blu 84335TF				
Complete Piano Works					
Great	Aud 102-105				
Hot Jazz	Orp 103				
✓ I Thought I Heard	Vic LPV524				
Immortal	Vic LPV559				
✓ Incomparable, 1923-6	Mil 2003				
King of New Orleans Jazz	C-J 8816				
Mr. Jelly Lord	VicLPM1649				
✓ Stomps & Jovs	Vic LPV546				
MORTIMER, AZIE	Vic LPV508				
Feeling of Jazz	Bet 10006				
MOSS, BUDDY					
Rediscovery	Bio S12019				
MOTEN, BENNIE					
Kansas City Orch	His 9				
MOTHERS OF INVENTION	2-Ver 65005				
Absolutely Free	Ver 65013				
Burnt Weeny Sandwich	Rep S6370TF				
Mothermania	Ver 65068TF				
Mothers of Invention	MGM GAS112				
4X1!"	Ver 65074TF				
Ruben & the Jets	Ver 65055				
Uncle Meat	2-Biz 2MS2024TF				
We're Only In It For Money	Ver 65045TF				
Weasels Ripped My Flesh	Biz MS2028				
MOTHER'S BOYS					
Stompin' Hot, Singin' Sweet					
w. K. Price	Aud S100				
MOTHERS, THE					
Fillmore East-June 1971	Rep 2042				
MOTTOLA, TONY					
Superstar Guitar	Pro PR5062SD				
MUHAMMAD, IDRIS					
Black Rhythm Revolution	Prs 10005TG				
MULLIGAN, GERRY					
✓ If You Can't Beat'em	Lim 86021				
At the Village Vanguard	Ver 68396				
✓ Essential	Ver 68567				
Historically Speaking	Prs S7251				
✓ Jeru	Ody 32160290				
Meets Stan Getz	Ver 68535				
✓ Paris Concert	P-J 20102TF				
Quartet: Desmond Quintet	Fan 8082				
w. Baker & De Franco	GNP S56				
MURPHY, TURK					
San Francisco Jazz	2-GTJ 12026/7				
MURRAY, SUNNY					
An Even Break	Act BYG529332				
MUSICA ELETRONICA VIVA					
The Sound Pool	Act BYG529326				
Leave the City	Act BYG529335				
N					
NANCE, RAY					
Body & Soul	S-S 18062				
NANTON, MORRIS, TRIO					
Preface	Prs S7345				
Something We've Got	Prs S7409				
Soul Fingers	Prs S7467				
NASSAN, SANDY					
Just Guitar	Emb 528				
NAVARRO, PATS					
Fats, Bud, Klook, Sonny,					
Kinney	Sav 12011				
Nostalgia	Sav 12133				
NELSON, LOUIS					
Big Four, Vols 1 & 2	2-GHB S25/6				
NELSON, OLIVER					
Berlin Dialogue	Fly 10134				
Afro-American Sketches	Prs S7225				
Black, Brown & Beautiful	Fly 116				
✓ Blues & Abstract Truth	Ips S5				
Pantabulous	Cad S737				
Happenings, w. H. Jones	Ips S9132				
Live from Los Angeles	Ips S9153				
Main Stem	Prs S7236				
Michelle	Ips S9113				
More Blues	Ips S75				
✓ Musical Tribute to JFK	Ips S9144				
Soulful Brass, w. Allen	Ips S9168				
✓ Sound Pieces	Ips S9129				
Spirit of '67	Ips S9147				
NETTICO, SAMMY					
Swingphonic	Mar S32244				
NEW ART JAZZ ENSEMBLE	Rev S9				
NEW WAVE (Coltrane, Moncur III,					
Shepp, Tolliver)	Ips S90				
NEW YORK ART QUARTET	Esp S1004				
NEW YORK JAZZ: 1928-33 (Berigan,					
Goodman, Hawkins, Allen, C. Jackson,					
Russell, Hodges, Stewart, Procope,	His 19				
Williams)					
NEW YORK JAZZ ENS.					
Adam's Theme	Sav 12172				
NEW YORK ROCK & ROLL ENS.					
Faithful Friends	Atc S33294TF				
Reflections	Atc S33312TF				
Roll Over	Col C30033TF				
NEW YORK TO CHICAGO: 1923-8 (p. Brad-					
ford, C. Williams, S. Martin, Power,					
Pickett-Parham, Parham)	Bio 12007				
NEWBORN, PHINEAS					
Great Jazz Piano	Con 7611				
Here Is	Atl S1235				
Please Send Me Someone To					
Love	Con 7622				
Tough	Con 7615				
World of Piano	Con 7600				
NEWMAN, DAVE "FATHEAD"					
Best	Atl S1590				
Captain Buckles	Cot 18002				
Fathead	Atl S1304				
Bigger & Better	Atl S1505				
Fathead Comes On	Atl S1399				
House of David	Atl S1489				
Many Facets	Atl S1524				
Straight Ahead	Atl S1366				
NEWPORT JAZZ FESTIVAL (Hall,					
Kaminsky, McGarity, Freeman, Chicago					
All Stars, Manone, Spanier, Brunis,					
Thomas, Haggart, Hucko)	Vic LSP3369				
NICHOLAS, ALBERT					
w. Hodes	2-De1 207,9				
NIGHT PEOPLE (Herbert, Cuozzo, Shihab,					
Stratten, Ball, Clarke)	Sav 12073				
NORDINE, KEN					
How Are Things in your Town?	B-T BTS33				
NORMAN, GENE, GROUP					
Dylan Jazz	GNP 2015				
NORVO, RED--Move	Sav 12088				
Music to Listen to Norvo	Con 7009				
NOVAC, JERRY					
Fifth Word	Emb 527				
NOW CREATIVE JAZZ ENSEMBLE	Ath 8002				
NYRO, LAURA					
Christmas & Beads of Sweat	Col KC30259				
First Songs	Ver S3020				
New York Tendaberry	Col KC59737				
O					
✓ O'FARRILL, CHICO					
9 Flags	Ips S9135				
OLIVER, KING					
Immortal w. Armstrong,					
Morton	Mil 2006				
✓ In New York	Vic LPV529				
Papa Joe (1926-8)	Dec 79246				
OLYMPIA BRASS BAND	Aud S108				
✓ OPUS DE BOP (Getz, Stitt)	Sav 12114				
ORGAN-IZERS					
Ducky, w. Odell Brown	Cad S800				
Mellow Yellow	Cad S788				
Raising the Roof, w. O. Brown Cad	S775				
ORIG. BLUE NOTE JAZZ					
Vol. 1	Blu 6504				
✓ Vol. 2 (DeParis, J.P. Johnson Blu	6506				
ORIG. DIXIELAND JAZZ BAND	Vic LPV547				
✓ ORIGINAL DRUM BATTLE					
(Krupa, Rich)	Ver 68484				
ORIGINAL SALTY DOGS	GHB S44				
Free Wheeling	GHB S58				
Traditional Classics	Blk S12003				
ORIGINAL SOUND OF THE 20's (Paul					
Whiteman, Miff Mole, Trumbauer,					
Ellington, Dorsey Bros., Venuti,					
Armstrong, Ted Lewis, Red McKenzie,					
Vallee, Crosby, Eiderbecke, Hines,					
Gershwin, Ruth Etting, Ethel Waters,					
Helen Morgan, Sophie Tucker, Kate					
Smith, Bessie Smith, etc.)	J-Col C3L35				
ORTEGA, ANTHONY					
New Dance	Rev 3				
ORTEGA/DOMANICO WEST/GOODWIN					
Permutations	Rev S7				
ORY, KID					

Bird's Night	Sav 12138	PETTIFORD, OSCAR		Immortal	
Essential	Ver 68409	My Little Cello	Fan 86010	Oh My Babe Blues, Vol. 2	Mil 2001
Piasta (Genius #6)	Ver 68008	Memorial Album	Prs 57813	RANDI, DON	Bio 12011
Genius of	2-Sav 12009, 12014	PHILLIPS, ESTHER		Love Theme from Romeo & Juliet	Cap ST287
Jazz Perennial (Genius #7)	Ver 68009	Burnin'	Atl S1565TF	RARE BLUES OF THE 20'S (Yates, Liston, Pope, Waters, Grant/Watson, Georgia Tom & Tampa Red, Leecan/Cooksey, Simpson)	His ASC1
Night & Day (Genius #1)	Ver 68003	PHILLIPS, SONNY		Vol. 2 (I. Smith, Minnie, L. Johnson, St. Louis Bessie, Henry, Campbell, Jake Jones)	His ASC2
Plays Porter (Genius #5)	Ver 68007	Black Magic	Prs S7799TF	Vol. 4 (H. Smith, Tucker, B. Jackson, Mack, Leadbelly, Lincoln, Stovepipe No. 1 & Crockett, Memphis Sanctified Singers)	His ASC4
Story	Ver 68007	Black on Black	Prs 10007TF	Vol. 5 (Bo Carter, Sykes, Jim Jackson, Black Bunn & S. Williams, Billy Bird, Pigmeat Pete-Cactus Juice Charlie)	His ASC5
Swedish Schnapps (Genius #8)	Ver 68010	Sure 'Nuff	Prs S7737TF	RARE EARTH	
World	Roo 2257	PIANO BLUES	C-J 8809	Dreams/Answers	Ver 65066
w. All Stars	Sav 12186	PIANOS: DOWN & OUT (Hawes, Mehegan, Nichols, Smith)	Sav 12100	Ecology	R-E 514TF
PARKER, JOHN		PICKETT, WILSON		Get Ready	R-E 507TF
Dixieland	G-C S3051	Don't Knock My Love	Atl SD8300	RAWLS, LOU	
PARKER, JUNIOR		Hey Jude	Atl S8215TF	Bring It On Home	Cap ST479
You Don't Have To Be Black To Love The Blues	G-M GM502	In Philadelphia	Atl S8270TF	Down Here on the Ground & I'd Rather Drink Muddy Water	2-Cap STBB720
Blues Man	Min 24024	Right On	Atl S8250TF	Live	Cap ST2459
Honey Drrippin' Blues	B-R 64004	PIKE, DAVE		Natural Man	MGM S4771
Outside Man	Cap ST564	Pike's Peak	Epi BA17025	Way It Was	Cap ST122
PARKER, LEO		Doors of Perception	Ver 2007	You've Made Me So Very Happy	Cap ST427
Late Great King of Baritone Sax, w. Shihab, Saunders, Easton	Chs 413	For the Jet Set	Atl S1457	Best	Cap SKA02948TF
PATE, JOHNNY		PITTS, TRUDY		Close-Up	2-Cap SWBB261(\$5.98)
Outrageous	MGM S4701	Bucket Full of Soul	Prs S7560TF	Soulin'	Cap ST2566
PATTERSON, DON		Excitement	Prs S7583	Way It Was, the Way It Is	Cap ST215TF
Best	Prs S7704TF	Introducing the Fabulous	Prs S7523TF	Your Good Thing	Cap ST325TF
Best of Jazz Giants	Prs S7772	These Blues are Mine	Prs S7538	REAL AMBASSADORS (Armstrong, Brubeck, Lambert, Hendricks & Ross, McRae)	Col OS2250
Boppin' & Burnin'	Prs S7563TF	PLEASURE, KING		RECORDED IN NEW ORLEANS--VOL. 1 (Matthews, Girard, Sharkey, Barbarin)	GTJ 12019
Boss Men, w. Stitt	Prs S7466	Golden Days	H-F S425	Vol. 2 (Pierson, Wiggs, Pecora, Hug)	GTJ 12020
Brothers-4, w. Stitt	Prs S7738	Mr. Jazz	S-S 18021TF	RED ONION JAZZ BAND	
Donnybrook, w. Stitt	Prs S7816	Orig. Moody's Mood	Prs S7586	There'll Be a Hot Time in the Old Town Tonight, w. Lamb	Bio 12012
Exciting Organ, w. Ervin	Prs S7331	PLUMMER, BILL		REDD, FREDDIE	Blu 84027
4 Dimensions, w. H. Person	Prs S7533TF	Cosmic	Ips S9164	"Connection"	Blu 84027
Funk You!	Prs S7613	PONTY, JEAN LUC		REDD, VI	Atc S33157
Goin' Down Home	Cad S787	Critic's Choice	Prs S7676	REDDING, OTIS	
Hip Cake Walk	Prs S7349	Electronic Connection	P-J 20156	King & Queen	Atl 7716
Mellow Soul	Prs S7510	Experience, w. Duke Trio	P-J 20168TF	At the Whisky A-Go-Go	Atc S33265TF
Oh Happy Day!	Prs S7640TF	King Kong--Music of Frank Zappa	P-J 20172	Dock of the Bay	Atc S33288TF
Opus de Don	Prs S7577	POWELL, BUD		Here Comes Soul, w. Curtis	S-F 29200
Patterson's People	Prs S7381	Amazing	Blu 81504	Unnirtak	Atc S33252TF
Satisfaction	Prs S7430	Amazing w. Navarro, Rollins, Roach	Blu 81503	Tell the Truth	Atc S33333
Soul Happening	Prs S7484	Bouncing With Bud	Del 9406	REDMAN, DEWEY	
PATTON, JOHN		Scene Changes	Blu 84009	Tarik	Act BYG529334
Accent On the Blues	Blu 84340	Time Waite	Blu 81598	REDMAN, DON	
Along Came John	Blu 84130	Trio	Fan 86006	Master	Vic LPV520
Let'em Roll	Blu 84239	POZAR, ROBERT F.	Sav 12189	REESE, DELLA	
Understanding, w. Walker & Alexander	Blu 84306	PRESTIGE BLUES SWINGERS		Black is Beautiful	Avc 33004TF
Way I Feel	Blu 84174	Outskirts of Town	Prs S7787	REESE, DIZZY	
PAYNE, CECIL		PREVIN, ANDRE		Changing the Jazz	Sav 12111
Baritone Sax	Sav 12147	Double Play w. Freeman	Con 7011	REED, JIMMY	
PAYNE, FRED		But Beautiful	Dec 74350	New	Bly S6004
After the Lights Go Down Low	Ips S53	Camelot	Har 11229	History	2-Tri 8012
PAVAGEAU, ALCIDE		Essential	Ver 68565	Big Boss Man	Bly S6015
Half Fast Jazz Band	GHB S54	Gigi	Con 7548	Down in Virginia	Bly S6024
PEARSON, DUKE		Jazz Trio, King Size	Con 7570	Master	Vic LPV520
Dedication	Prs S7729	Like Blue, w. Rose	MGM S3811	Soulin'	Bly S6009
Honeybuns	Atl S3002	Like Previn'	Con 7575	Very Best	Bud 4003
How Insensitive	Blu 84344TF	Love Walked In	Cam S792	World Needs What I Need	Pol 244040
Now Hear This	Blu 84308	Misty	Har 11148	REINHARDT, DJANGO	
Phantom, w. Hutcherson	Atl 84293	Music Of H'wood	Vic LSP3491	Jazz Hot	Ema 66004
Prairie Dog	Atl S3005	Pal Joey	Con 7543	Amis Americans	Pat 240551
Wahoo	Blu 84191	Plays Pretty	Dec 74115	Anthologie	Pat 240125
PENAZZI, ANDRE		Plays Vernon Duke	Con 7558	Best of Django	Per 2204
Organ Jazz Samba Percussion	A-F 7020	Songs By Harold Arlen	Con 7586	Django Reinhardt	Arc S212
PENNARTO, LEONARD - George Gershwin's Concerto in F	Eve 3288	Songs By Kern	Con 7567	Vol. 2	Arc 230
PEPPER, ART		Secret Songs For Young Lovers	MGM S3716	Djangology	Vic LPM2319
Gettin' Together	Con 7573	Starlight Piano	Har 11207	First Recordings of Quintet	Prs S7614
Intensity	Con 7607	West Side Story	Con 7572	Selection	Rep 96075
Meets Rhythm Section	Con 7532	With Voices	Vic LSP3551	w. American Jazz Giants	Pat 240550
Plus Eleven	Con 7568	PREVIN PLAYS GERSHWIN	Ang SF036810	REUNION IN RAGTIME (Blake, Jordan, Thompson)	Prs S7633
Smack Up	Con 7602	PRICE, RUTH		RHYTHM 'N' BLUES	Ste S1900
Surf Ride	Sav 12089	Manne Hole	Con 7590	Vol. 2, Sweet n' Greasy	Imp 94005
Two Altos, w. Redd	Reg 6069	PUCHO & LATIN SOUL BROS.		RICH, BUDDY	
PEPPER, JIM		Best, w. Thompson	Prs S7679	Different Drummer	Vic LSP4593
Pow Wow	Emb 731	Big Stick	Prs S7555	Driver	Ema 66006
PERAZA, ARMANDO		Dateline	Prs S7616	Best	P-J 20169TF
Wild Thing	Sky 5D	Heat	Prs S7572	Big Band Shout	Ver 68712
PERCUSSIVE JAZZ	A-F 7002	Jungle Fire	Prs S7765	Big Swing Face	P-J 20117TF
Vol. 2	A-F 7007	Saffron & Soul	Prs S7502	Buddy & Soul	P-J 20158TF
PERSON, HOUSTON		Tough	Prs S7471	Keep the Customer Satisfied	Lib 11006TF
Houston Express	Prs 10017	PURDIE, BERNARD		Mercy, Mercy	P-J 20133TF
Best	Prs S7779	Purdie Good	Prs 10013	New One	P-J 20126TF
Blue Odyssey	Prs S7566	QUARTET IS A QUARTET IS A QUARTET (Modern Jazz Gr., Qr. Milano, Hung, Gypsy Qr.)	Atl S1420	Rich vs. Roach	Mer 60133
Chocomotive	Prs S7517	QUARTETTE TRES BIEN	Nor 202	Super	Ver 68778
Goodness	Prs S7678TF	Kilimanjaro	Nor 207	Swinging New Big Band	P-J 20113TF
Person to Person	Prs 10002TF	QUEBEC, IKE			
Soul Dance	Prs S7621	Blue & Sentimental	Blu 84098		
Trust In Me	Prs S7548	Might As Well Be Spring	Blu 84105		
Truth	Prs S7767TF	Soul Samba (Boss Nova)	Blu 84114		
Underground Soul	Prs S7491	QUINN, SNOOZER			
PETERSON, OSCAR		Legendary w. J. Wiggs	Fat 104		
Plus One Clark Terry	Mer 60975	RAE, JOHNNY, QUINTET			
Affinity	Ver 68516	Opus de Jazz	Sav 12156		
Easy Walker	Prs S7690	RAEBURN, BOYD			
For Lovers	Prs S7649	Man with the Horns	Sav 12025		
Great	Prs S7620	Meets Stravinsky	Sav 12040		
Jazz Portrait of Sinatra	Ver 68334	RAFF, RENEE			
Night Train	Ver 68538	Among the Stars	A-F 6142		
Night Train, Vol. 2	Ver 68740	RAINEY, GERTRUDE "MA"			
Oscar Peterson	MGM GAS133	Queen of the Blues	Bio 12032		
Oscars	Ver 68775	Blame It On the Blues	Mil 2008		
Something Warm	Ver 68681	Blues The World Forgot	Bio 12001		
Soul-O	Prs S7595TF				
Thoroughly Modern '20's	Ver 68700				
Trio	Ver 68420				
Very Tall, w. Jackson	Ver 68429				
We Get Requests	Ver 68606				
West Side Story	Ver 68454				

S

RICHARDS, EMIL		S		Stompin'		Prs S7456	
New Sound				Sweet Soul		Prs S7360	
New Time Element		Uni 73008		Travelin' Light		Prs S7328	
Spirit of 1976		Uni 73003		Workin'		Prs S7424	
Ips S9182							
RICHARDSON, JEROME				SCOTT, TOM		Ips S9166	
Going to the Movies		U-A 15006		Honeysuckle		Fly 106	
Groove Merchant		Ver 68729		Hair		Ips S9171	
RICHARDSON, WALLY				Rural Still Life		Ips S9171	
Soul Guru		Prs S7569		Paint Your Wagon		Fly 114	
RICHMOND, DANNIE		Ips S98		SCOTT, TONY		See 4250	
RICKS, JIMMY				Modern Art of Jazz		Ver 68634	
Vibrations		Mal 6050		Music for Zen Meditation		Ver 68788	
RIPKIN, JOSHUA				Tony Scott			
Scott Joplin Ragtime Non 71248				SETE, BOLA		Fan 8417	
RILEY, BILLY LEE		GNP S2028		Shebaba		Ver 68689	
RIVERS, SAM--Contours		Blu 84206		At Monterey Jazz Festival		Fan 8375	
Fuchsia Swing Song		Blu 84184		Autentico		Fan 8349	
ROACH, FREDDIE				Bossa Nova		Fan 8364	
All That's Good		Blu 84190		Incomparable		Fan 8369	
Mo' Greens Please		Blu 84128		Solo Guitar		Fan 8358	
Mocha Motion		Prs S7507TF		Tour de Force		Par 5011	
My People		Prs S7521		Workin' On a Groovy Thing			
Soul Book		Prs S7490		SEVERINSEN, DOC		Vic LSP4522	
ROACH, MAX				Brass Roots		Com 40003	
Lift Every Voice & Sing		Atl S1587		Fever		ABC S737	
Best of Roach & Brown		GNP18		16 Great Performances		Com S952TF	
Drums Unlimited		Atl S1467		Best		Com S837	
It's Time		Ips S16		Big Band's Back in Town		Com S950TF	
Legendary Hasaan		Atl S1435		Closet		Com S904TF	
Members, Don't Git Weary		Atl S1510TF		Command Performances		Com S893	
Percussion Bitter Sweet		Ips S8		Fever		Com S927	
Speak, Brother, Speak		Fan 86007		Great Arrival		Com S883	
ROBERTS, HOWARD				Live		Com S901TF	
Dirty Guitar Player		Cap ST1961		New Sound		Com S917TF	
Spinning Wheel		Cap ST336		Swinging & Singing		Com S909	
ROBERTS, LUCKEY & WILLIE SMITH		GTJ 10035		Torch Songs for Trumpet		Com S859	
ROBINSON, FREDDY				Trumpet		Com S819	
Black Fox		P-J 20162		w. Strings		Com S937	
Hot Fun Summer		P-J 20176		SHANK, BUD		Wor S1425	
ROBINSON, JIM				Braziliance, Vol. 3		P-J 20170	
Jacinto Ballroom		GHB S28		Let It Be, w. Alciwar			
ROBINSON, PERRY		Sav 12177		Singers			
RODNEY, RED--Swinging		Atl 1212		SHANKAR & PREVIN		Ang SF036806	
ROLAND, JOE				Concerto for Sitar &			
Joltin' Joe Roland		Sav 12039		Orchestra			
ROLLING STONES		Lon 375TF		SHARROCK, SONNY		Act BYG529337	
Aftermath		Lon 476TF		Monkey-Pockie-Boo		Vor 2014	
Between the Buttons		Lon 499TF		Black Woman			
Big Hits		Lon NPS1TF		SHAW, ARTIE		Vic LSP3675	
December's Children		Lon 451TF		Best			
Flowers		Lon 509TF		SHAW, WOODY		2-Con 7627/8	
Got LIVE		Lon 493TF		Blackstone Legacy		Cap ST2104	
Let It Bleed		Lon 4TF		Shearing, GEORGE--Best		Cap ST7855	
Now		Lon 420TF		You're Hearing		Cap ST858	
Out of Our Heads		Lon 429TF		Black		Cap ST1755	
Satanic Majesties		Lon NPS2TF		Concerto For My Love		Arc 236	
12 x 5		Lon 402TF		Early Years, Vol. 2		Pic S3039	
ROLLINS, SONNY				Lullaby of Birdland		Cap ST1567	
First Recordings		Prs S7856		Mood Latino		Cap ST1628	
Now's The Time		Vic LSP2927		Satin Affair		Cap DT720	
Sonny & The Stars		Prs S7269		Velvet Carpet		Cap ST1334	
Sonny Rollins		Prs 24004(6.98/4.66)		You Stopped Out of a Dream		Pic S3100	
Alfie		Ips S9111		SHEPP, ARCHIE--Fire Music		Ips S86	
Brass & Trio		Ver 68430		Things Have Got to Change		Ips 9212	
Contemporary Leaders		Con 7564		Three for a Quarter		Ips 9162	
East Broadway Run Down		Ips S9121		w. Philly Joe Jones		Fan 86018	
Jazz Classics		Prs S7433		Yasmina, A Black Woman		Act BYG529304	
Newk's Time		Blu 84001		Poem for Malcolm		Act BYG529311	
Night at Village Vanguard		Blu 81581		Blase		Act BYG529318	
On Impulse		Ips S91		Live in Antibes w. The Full		1 Act BYG529338	
Plays For Bird		Prs S7553		Moon Ensemble, Vol. 1		1 Act BYG529339	
Saxophone Colossus		Prs S7326		For Losers		Ips S9188	
Three Giants		Prs S7821		4 For Trane		Ips S71	
Way Out West		Con 7530		In Europe		Del 9409	
w. Byrd, Roach, Kelly, Raney		Blu 81542		In San Francisco		Ips S9118	
w. Jay, Silver, Monk		Blu 81558		Magic of Ju-Ju		Ips S9154	
Worktime		Prs S7750		Mama Too Tight		Ips S9134	
ROSE, WALLY				On This Night		Ips S97	
On Piano		Bik S12007		Way Ahead		Ips S9170	
Ragtime Classics		GTJ 10034		SHERRILL, JOYA		Fox 4170	
ROSS, DIANA				Sings Ellington			
Everything is Everything		Hot S724TF		SHORT, BOBBY			
RUDD, ROSWELL				Nobody Else But Me		Atl S1574	
Everywhere		Ips S9126		Jump For Joy		Atl S1535TF	
RUEDEBUSCH, DICK		2-Jub S015,5021		Odyssey of Iska		Blu 84363	
RUNSEY, HOWARD, LIGHTHOUSE				Adam's Apple		Blu 84232	
ALL STARS		Con 3501		All Seeing Eye		Blu 84219	
Vols. 3, 6		2-Con 3508,3504		Juju		Blu 84182	
Vol. 4, Oboe/Flute		Con 3520		Night Dreamer		Blu 84173	
Vol. 5, In Solo Spotlight		Con 3517		Schizophrenia		Blu 84297	
Vol. 8, Lighthousekeeping		Con 7008		Speak No Evil		Blu 84194	
Lighthouse at Laguna Concert		Con 3509		Super Nova		Blu 84332	
RURAL BLUES				SHUGGIE OTIS		Epi E30752	
Vol. 3, Down Home Stomp		Imp 94006		Freedom Flight		Esp S1091	
RUSHING, JIMMY - The You and				SILVA, ALAN			
Me That Used To Be		RCA 4566		SILVER, HORACE--& Jazz		Blu 81518	
Every Day I Have the Blues		Bly S6005		Messengers		Blu 84076	
Listen To Blues		Van 73007		At the Village Gate		Blu 84325TF	
Livin' the Blues		Bly S6017		Best		Blu 84017	
RUSSELL, GEORGE				Blowin' The Blues Away		Blu 84220	
Electronic Sonata		Fly 10124		Cape Verdean Blues		Blu 84008	
Othello Ballet Suite/Electronic		Fly 122		Finger Poppin'		Blu 84042	
Organ Sonata No. 1				Horace Scope		Blu 84250TF	
RUSSELL, JIMMY		Dor 1020		Jody Grind			
Swingin'est							
RUSSELL, PEE WEE							
Ask Me Now		Ips S96					
College Concert		Ips S9137					
Memorial Album		Prs S7672					
RUSSIAN JAZZ QUARTET							
Happiness		Ips S80					

Serenade to a Soul Sister	Blu 84277	SMITH, BESSIE		SOUL BROTHERS	
Silver's Serenade	Blu 84131	The Empress	Col 30818	(Jackson & Charles)	Atl 51279
Song For My Father	Blu 84185TF	✓ Any Woman's Blues	2-Col G30126	SOUL FLUTES	
Stylings of Silver	Blu 81562	Story	4-Col CL855/8	Trust in Me	A&M 3009
✓ That Healin' Feelin'	Blu 84352TF	✓ World's Greatest Blues		SOUL JAZZ GIANTS (Ammons, W. Jackson,	
✓ Tokyo Blues	Blu 84110	Singer	2-Col GP3	L. Davis, Scott, G. Holmes,	
You Gotta Take a Little		✓ SMITH, BUSTER	Atl 51323	McDuff)	Prs 57791
Love	Blu 84309TF	Legendary		SOUL MEETING	
SIMMONS, HUEY		SMITH, JABBO		(Charles, Jackson)	Atl 51360
Staying On the Watch	Esp S1030	Trumpet Ace of the 20's		SOUL OF JAZZ (Harris, Wilder, Costa,	
Burning Spirits	2-Con 7625/6	Vols. 1/2	2-Mel 7326/7	Adams, Taylor, Jaspas,	
Music from the Spheres	Esp S1043	SMITH, JIMMY		Duvivier)	W-W 20002
Rumasauna	Con 7623	I'm Gon' Git Myself		SOULFUL STRINGS	
SIMONE, NINA		Together	MGM 54751	Another Exposure	Cad S805
Here Comes the Sun	Vic LSP4536	Organist	Blu 81512	In Concert	Cad S820TF
Best	Phi 600298TF	Other Side	MGM 54709	Paint It Black	Cad S776TF
Best	Vic LSP4374TF	Stranger in Paradise	Pic S3023	String Fever	Cad S834TF
Black Gold	Vic LSP4248TF	24 Karat Hits	2-Ver 6652	SOUL TO SOUL (Roberta Flack/Eddie	
Gifted & Black	Can 7705	In a Plain Brown Wrapper	Ver 68800	Harris/Les McCann/Wilson Pickett,	
High Priestess of Soul	Phi 600219	Any Number Can Win	Ver 68552	Staple Singers/Ike & Tina Turner)	
I Put A Spell On You	Phi 600172	At Club "Baby Grand"	2-Blu 81528/9	SOUNDS OF SYNANON	Atl 7207
In Concert	Phi 600135	Back At Chicken Shack	Blu 84117TF	Prince of Peace	Epi 26475
Let It All Out	Phi 600202	Best	Ver 68721TF	SOUTH CENTRAL AVE. BLUES BAND	
✓ 'Nuff Said!	Vic LSP4065	Big Band	Ver 68474	Soul of Bonnie & Clyde	Bly S6018
Pastel Blues	Phi 600187	The Boss	Ver 68770TF	SOUTH FRISCO JAZZ BAND	
Piano	Vic LSP4102	Bucket	Blu 84235TF	Hot Tamale Man	Vau S9008
Silk & Soul	Vic LSP3837	Cat	Ver 68587	SPANIER, MUGGSY--Great	Orp 101
Sings the Blues	Vic LSP3789	Crazy	Blu 84030	✓ Great 16	Vic LPM1295
To Love Somebody	Vic LSP4152	Date with Smith	2-Blu 81547/8	✓ Muggsy Spanier	Arc 228
Wild Is the Wind	Phi 600207	Dynamic Duo w. Montgomery	Ver 68678TF	Ragtimers, w. Russell	2-Sti 30/1
SIMS, ZOOT		Further Adventures	Ver 68766TF	SPANN, OTIS	
Art of Jazz	See 4520	Got My Mojo Working	Ver 68641	Blues is Where It's At	Bly S6003
First Recordings	Prs 57817	Greatest Hits	Blu 89901TF	Bottom of the Blues	Bly S6013
Waiting Game	Ips 59131	Groove Drops	Ver 68794TF	Biggest Thing Since	
SINATRA, FRANK	Rep 91007	Groovin' at "Smalls"		Colossus w. Fleetwood Mac	B-H 4802
Academy Award Winners	Rep S1011	Paradise"	2-Blu 81585/6	Blues Never Die	Prs 57719
All the Way	Cap ST1538	Home Cookin'	Blu 84050TF	Cracked Spanner Head	Lon 551
America, I Hear You Singing	Rep S2020	Incredible	Blu 81525	Cryin' Time	Van 6514
At Sands, w. Basie	2-Rep S1019TI	Jimmy Smith	MGM GAS107	Got my Mojo Working	Bti 9006
Close to You	Cap DT789	✓ Livin' it Up	Ver 68750	Is the Blues	Brs 230246
Close-Up	2-Cap DWBB254TG	Midnight Special	Blu 84078TF	Nobody Knows My Troubles	Tes 2211
Come Dance With Me	Cap ST1069	✓ Monster	Ver 68618	Otis Spann	Arc 212
Come Fly With Me	Cap ST920	New Sound	Blu 81514	Sweet Giant of Blues	Bti 9006
Come Swing With Me	Cap ST1594	Organ Grinder Swing	Ver 68628	SPARKS, MELVIN	
Concert Sinatra	Rep 91009	Plain Talk	Blu 84296TF	Spark Plug	Prs 10016
Cycles	Rep S1027TF	Plays Fats Waller	Blu 84100	Sparks	Prs 10001TF
Deluxe Set	6-Cap STFL2814	Plays Pretty Just For You	Blu 81563	SPENCER, LEON	
Early Years	Col CS9274	Prayer Meetin'	Blu 84164	Louisiana Slim	Prs PR10033
Essential	3-Col S35842	Respect	Ver 68705TF	SPENCER, LEON, JR.	
Francis A. & Edward K.,		Rockin' The Boat	Blu 84141	Sneak Preview	Prs 10011
w. Ellington	Rep S1024	Sermon	Blu 84011TF	SPHEERIS, JIMMY	
Frank Sinatra	Har 11390	Sounds	Blu 81556	Isle of View	Col C30988
Frank Sinatra	Rep S1022	Stay Loose	Ver 68745	SPIRIT OF CHARLIE PARKER (Wess,	
Great Hits	Cap DT2036	Virginia Woolf	Ver 68583	Jaspar, Powell, Rehak, Costa,	
Great Years	3-Cap STC01762	w. Donaldson, Burrell,		Duvivier, Donaldson	W-W 20003
Greatest Hits	Col CS9372	Blakey	2-Blu 81551/2	SPIVEY, VICTORIA	
Greatest Hits	Rep S1025TF	SMITH, JOHNNY "HAMMOND"		& Her Blues	Spi 1002
I Remember Tommy	Rep 91003	Good 'Nuff, w. W. Jackson	Prs 57846	Queen & Her Knights	Spi 1006
In the Wee Small Hours	Cap DT581	Here it 'Tis	Prs 10002	Recorded Legacy of the Blues	Spi 2001
Man Alone	Rep S1030TF	What's Going On	Prs 10015	w. Easy Riders Jazz Band	GHB 17
Man & His Music	2-Rep S1016TI	Johnny Smith	Ver 68692	ST. CLAIRE, BETTY	
Might As Well Be Swing	Rep S1012	Kaleidoscope	Ver 68737	Isle of View	See 4560
Moonlight	Rep S1018	Phase II	Ver 68767	ST. CYR, JOHNNY	
My Kind of Broadway	Rep S1015	SMITH, JOHNNY "HAMMOND"		& His Hot Five	Sou 212
My Way	Rep S1029TF	Best	Prs 57705TF	STATON, DAKOTA	
Nice 'n' Easy	Cap ST1417TF	Best For Lovers	Prs 57777	I've Been There	Ver 68799
No One Cares	Cap ST1221	Black Feeling	Prs 57736TF	Late, Late Show	Cap DT876
Only the Lonely	Cap ST1053	Dirty Grape	Prs 57564	'67	Lon 495
Pictures & Plays	Rep 96045	Ebb Tide	Prs 57494	STEIG, JEREMY	
Point of No Return	Cap ST1676	Here It Tis	Prs 10003TF	Energy	Cap ST662
Ring A Ding Ding	Rep 91001	Love' Potion No. 9	Prs 57482	Wayfarin' Stranger	Blu 84354
Romantic Songs	Har 11205	Nasty	Prs 57588	Legwork	S-S 18068
Select Cole Porter	Cap DT2301	Opus de Funk	Prs 57420	This Is	S-S 18059
September Of My Years	Rep S1014TF	Soul Flowers	Prs 57549TF	STEWART, HELENE	
Sinatra & Strings	Rep 91004	Soul Talk	Prs 57681TF	Love Moods	Con 7601
Sinatra & Swingin' Brass	Rep 91005	Stimulation	Prs 57786	STEWART, REX	
Sinatra Swings	Rep 91002	Stinger	Prs 57408	Memorial Album	Prs 57728
Sinatra's Sinatra	Rep 91010	Stinger Meets Golden		Trumpet Jive w. Manone	Prs 57812
'65	Rep S6167	Thrush	Prs 57464	STITT, SONNY	
Softly, As I Leave You	Rep S1013	SMITH, LONNIE		Turn It On	Prs 10012
Someone To Watch Over Me	Har 11277	Turning Point	Blu 84313	At the DJ Lounge	Cad 5683
Songs for Swingin' Lovers	Cap DT653	Drives	Blu 84351	✓ Best w. McDuff	Prs 57701TF
Songs for Young Lovers	Cap DT1432	Move Your Hand	Blu 84326	Best For Lovers w. McDuff	Prs 57769TF
Story in Music	2-Col CC2L6	Think	Blu 84290	Bits, Vol. 1	Prs 57585
Strangers In the Night	Rep S1017TF	SMITH, O. C.		Bits, Vol. 2	Prs 57612
Swingin' Affair	Cap DT803	At Home	Col CS9908	✓ Burin'	Cad 5661
Swingin' Session	Cap ST1491	Help Me Make It	Col C30664	Come Hither	S-S 18057
Tell Her You Love Her	Cap DT1919	O.C. Smith	Har KH30317	Deuces Wild	Atl S3008TF
That's Life	Rep S1020TF	Dynamic	Col CS9514	In the Beginning w. M.	
This is Sinatra	Cap DT768	For Once In My Life	Col CS9756TF	Jackson	Gal 8204
Vol. 2	Cap DT982	Greatest Hits	Col C30227TF	Inter-Action	Cad 5760
Voice	Col CL743	Hickory Holler Revisted	Col CS9680TF	Jug & Sonny	Cad 5785
Watertown	Rep S1031TF	SMITH, PAUL		Make Someone Happy	Rou 542035
What Is This Thing Called Love/		By the Fireside	Sav 12094	Move On Over	Cad 5730
Night We Called It a Day	2-Cap STBB529TG	SMITH, STUFF		My Main Man	Cad 5744
Where Are You?	Cap ST855	Memorial Album	Prs 57691	Night Crawler, w.	
w. Basie	Rep 91008	SMITH, WILLIE		Patterson	Prs 57436TF
w. Jobim	Rep S1021	Best (Saxophonist Supreme)	GNP S2055	Night Letter	Prs 57759
SINGLETON, ZUTTY		SMITH, WILLIE "THE LION"		'Nuther Fu'thur w. McDuff	Prs 57452
Zutty and the Clarinet		Grand Piano w. Ewell	Exc S501	Now	Ips 543
Kings I	Fat 100	Memoirs	2-Vic LSP6016	✓ Plays Bird	Atl 51418
II	Fat 101	SOLAL, MARTIAL		Pov	Prs 57459
SLY & FAMILY STONE	Epi BN26324	On Homeground	Mil 99014	Primitive Soul	Prs 57302
Dance To the Music	Epi BN26371TF	Solal	Mil 9002	Rearin' Back	Cad 5709
Greatest Hits	Epi KE30325	SONDHEIM, ALAN		Salt & Pepper, w. Gonsalves	Ips 552
Life	Epi BN26397	T'other Little Tune	Esp S1082	Shangri-La	Prs 57132
Stand	Epi BN26456TF	SOUCHON, DR. EDMOND	GHB 6	Soul Electricity	Prs 57635TF
		Dixieland of New Orleans	G-C 3021	Soul in the Night	Cad 5770
		Milneburg Boys	GHB 131	Soul People	Prs 57372
		Milneburg Boys	Sou 231	Soul Shack	Prs 57297
		Minstrel Days	G-C 3065		

Sunny Stait	Cad 629	TERRY, CLARK		San Francisco Moods, Jazz	Fan 8017
Top Brass	Atl S1395	Bobby Brookmeyer On	Mai 320	Several Shades of Jade	Ver 68507
✓ We'll Be Together Again	Atl S7606	Power	Mai 6054	Solar Heat	Sky 1
STRAZZERI, FRANK		Straight No Chaser, w.		✓ Soul Burst	Ver 68637
That's Him	Rev S10	Brookmeyer	Mai 320	Soul Sauce	Ver 68614
SULLIVAN, IRA QUINTET		Tonight, w. Brookmeyer	Mai 6043	Sounds Out Burt Bacharach	Sky 6
Nicky's Tune	Del 5422	w. Brookmeyer	Mai 6086	Tjader Plays Mambo	Fan 3221
SULLIVAN, MAXINE & BOB		At Montreux Jazz Festival	Pol 245002	Vibrations	Sav 12054
WILBER	M-E 6919	It's What's Happenin'	Ips 59157	Warm Wave	Ver 68585
SULLIVAN, MAXINE		Mumbles	Mai 6066	TORE MY PLAYHOUSE DOWN (Bales,	
Sullivan, Shakespeare &		Spanish Rice	Ips 59127	Lingle)	GTJ 12025
Hyman	M-E 7038	TERRY, SONNY		TORME, MEL	
SUN RA		Live at the Second Fred		At the Crescendo	Cor 57012
✓ Futuristic Sounds	Sav 12169	w. McGhee	Prs 57803	At the Red Hill	Atl 58066
Heliocentric Worlds	Esp S1014	Sonny Is King, w. Hopkins	Prs 57802	Bonnie & Clyde	Lib 7560
Vol. 2	Esp S1017	Live At the Second Fred, w.		Com'n Home Baby	Atl 58069
Nothing Is	Esp S1045	McGhee	Prs 57803	Raindrops Keep Fallin' On	
Sound of Joy	Del 5414	Sonny Is King, w. Hopkins	Prs 57802	My Head	Cap ST430TF
Sun Song	Del 5411	THESAURUS OF CLASSIC JAZZ (Dorsey		Right Now	Col CS9335
SUNNYLAND SLIM		Bros., Trumbauer, Lang, Mole,		Sunday in N.Y.	Atl 58091
Slim's Shout	Prs S7723	Nichols, etc.)	4-Col C4L18	That's All	Col CS9118
SURMAN, JOHN		THEUS, FATS		Verve's Choice the Best	Ver 68593
Anglo-Sax	Der 18027	Black Out	CTI 1005TF	TRAFFIC	
SWING CLASSICS (Berigan, Freeman,		THIELEHANS, "TOOTS"	Com 930	Best	U-A 5500TF
Stacy, Sullivan)	Prs S7646	THOMAS, JOE		John Barleycorn Must Die	U-A 5504TF
SWING HI-SWING LO (Quebec, J.		Ebony Godfather	Tlp 1004	Last Exit	U-A 6702TF
Hamilton & Duke's Men, Hardee,		THOMAS, WALTER "FOOTS"		Traffic	U-A 6676TF
Morton)	Blu 6507	All Stars	Prs 57584	TRIO ESP	
SWING, 1946 (Carter, Sedic,		THOMPSON, LUCKY		Goes to Church	Ent S13102
Jonah Jones)	Prs S7604	Happy Days	Prs 57394	TRUMPET BLUES: (1925-9) (Norsingle/	
SWINGLE SINGERS		✓ Lucky Strikes	Prs 57365	Albert, T. Alexander/Oliver, Thomas	
Bach's Hits	Phi 600097	✓ THOMAS, LEON		Devils, Herring/Ladnier, B. Hill/	
Back to Bach	Phi 600288	✓ In Berlin	Fly 10142	Clay, B&M Mack/P. Miller, L. Miller/	
Going Baroque	Phi 600126	Leon Thomas Album	Fly 132	D. Jackson, Cook/Dumaine)	His 27
SYKES, ROOSEVELT		✓ Spirits Known & Unknown	Fly 115TF	TRUMPETS ALL OUT (Byrd, Farmer,	
Honeydripper	Prs S7722	✓ THORNHILL, CLAUDE		Suliman)	2-Prs S7344
In Europe	Del 5616	At Glen Island Casino (1941)	M-E 7024	TUB JUG WASHBOARD BANDS	
SYMS, SYLVIA		Dance to the Sound	Dec 78878	1920's-30's	C-J 8802
For Once In My Life	Prs S7489	On a Cloud	Dec 78722	TURNER, IKE & TINA	
Sylvia Is	Prs S7439	On Stage	M-E 7025	"Nuff Said	U-A 55530
SZABO, GABOR		Snowfall a Memory	M-E 6606	Come Together	Lib 7637
His Great Hits	2-Ips S9204	THORNTON, BIG MAMA		Greatest Hits	W-B S1810
Wind, Sky & Diamonds	Ips S9151	The Way It Is	Mer 61249TF	Her Man/His Woman	Cap ST571
Bacchanal	Sky 3	THORNTON, TERI	Dau 6306	Ooh Poo Pah	Har H30400
Best	Ips S9173	THREE DECADES OF MUSIC, 1939-49, Vol. 1		Outta Season	B-T 8805
Dreams	Sky 77F	(Ammons, Port of Harlem Jazzmen,		What You Hear Is What You	
Gypsy '66	Ips S9105	Bechet, Hines, M. Lewis, Hall, G.		Get	2-U-A 9953
Light My Fire	Ips S9159	Lewis, J. White, J.P. Johnson, DeParis		Workin' Together	Lib 7650
Magical Connection	B-T 8823	Hodes, Quebec, Morton, B. Johnson,		Black Man's Soul	Pom 6003
More Sorcery	Ips S9167	Dameron, Monk, Moody)	2-Blu 89902	Come Together	Lib 7637TF
1969	Sky 9TF	1949-59, Vol. 1 (B. Powell, Monk,		Cussin' Cryin' & Carryin'	
Raga	Ips S9128	M. Jackson, J.J. Johnson, C. Brown,		On	Pom 6004
Sorcerer	Ips S9146	Davis, Silver, J. Smith, S. Clark,		Greatest Hits	W-B S1810TF
Spellbinder	Ips S9123	Coltrane, Rollins, Blakey,		Her Man...His Woman	Cap ST571
Wind, Sky & Diamonds	Ips S9151	Donaldson)	2-Blu 89903	Hunter	B-T 11TF
		1959-69 Vol. 1 (J. Smith, Quebec,		In Person	Min 24018TF
		Burrell, D. Byrd, L. Morgan, Dolphy,		Outta Season	B-T 5TF
		Silver, Turrentine, Coleman,		Please, Please, Please	Ken 550
		Donaldson)	2-Blu 89904	Workin' Together	Lib 7650TF
		3 KINGS & THE QUEEN (Sykes, Williams,		TURNER, JOE	
		Spivey, Johnson)	Spi 1004	His Greatest Recordings	Atc SD33376
		3 SOULS		Big Joe Rides Again	Atl S1332
		Dangerous Dan Express	Cad S4036	Blues	Sav 14012
		THREE SOUNDS		Boss of the Blues	Atl S1234TF
		Black Orchid	Blu 84155	Careless Love	Sav 14016
		Coldwater Flat	Blu 84285	Jumpin' the Blues w. P.	

U

UNION GAP
Album, w. New Gary Puckett Col CS9935TF
Greatest Hits, w. Puckett Col CS1042TF
Incredible, w. G. Puckett Col CS9715TF

UPCHURCH, PHIL
Way I Feel Cad S840
Feeling Blue Mil 9010
Upchurch Cad S826

URSO, PHIL
Philosophy of Urso Sav 12056
Sentimental Journey Reg 6003

V

VAN EPS, GEORGE
7 String Cap ST2533
VAN RONK, DAVE Cap ST2783

No Dirty Names Ver 63009
And the Hudson Ousters Ver 63041

VANILLA FUDGE Atc S33224TF
Beat Goes On Atc S33237TF

VARIOUS ARTISTS
Soul Black & Beautiful Vol. I GWP ST2037
Vol. II GWP ST2041

Core of Jazz VAUGHAN, SARAH
Fabulous Mrl 340
A Time in My Life Mer 60645

Golden Hits Har 11318
Deep Purple Mer 61122

It's A Man's World Mer 61069
Pop Artistry Arc 250

Sarah Vaughan VELEBNY, KARL
S H Q Esp S1080

VENTURA, CAROL
Carol Prs S7358
Love to Sing Prs S7405

VENTURA, CHARLIE
Concert Dec 8045
Crazy Rhythms Reg 6047

In Concert GNP 1
VENUTI, JOE
Once More with Feeling Ova 14-04(Q)TF

Plays Gershwin G-C S3100
Plays Jerome Kern G-C S3101

Stringing the Blues, w. Lang 2-Col C2L24

VIG, TOMMY
Sound of '70's Mil 9007

VINNEGAR, LEROY
Walks Con 7542
Walks Again Con 7608

VINSON, EDDIE "CLEANHEAD"
Cherry Red Bly S6007
Original Bti 9007

VIOLIN SUMMIT (S. Smith, Ponty, Grapelli, Asmusen) Prs 7631

VITOUS, MIROSLAV
Infinite Search Emb 524TF

W

WACKER, FRED
Swings Cool Cad S4050

WALDRON, MAL
Quest Prs S7579

WALI & AFRO-CARAVAN
Home Lost & Found S-S 18065

WALKER, T-BONE
Blues Atl S8256TF
Blues Atl 8020

Everyday I Have the Blues Bti 9004
Funky Town Bly S6014

Good Feelin' Pol 244502
Stormy Monday Blues Bly S6008

WALKER, JR.
Gasssss Sol S726
Gotta Hold This Feeling Sol S721

Live Sol S725
Rainbow Funk Sol S732

Greatest Hits Sol S718
Live Sol S705

Road Runners Sol S703
Shotgun Sol S701

Soul Session Sol S702
WALLER, FATS
Ain't Misbehavin' Vic LPM1246

African Ripples Vic LPV562
Amazing C-J 8800

Fractious Fingering Vic LPV537
Handful of Keys Vic LPM1502

Smashing Thirds Vic LPV550
'34/'35 Vic LPV516

Valentine Stomp Vic LPV525
WALLINGTON, GEORGE
At the Cafe Bohemia/1955 Prs S7820

Jazz at Hotchkiss Sav 12122
Plays, Sings, Alone & with Various Groups C-I 63366

Trios Prs S7587
WALTON, CEDAR
Cedar Prs S7519

Electric Boogaloo Song Prs S7618
Soul Cycle, w. Moody Prs S7693

Spectrum Prs S7591

WARWICK, DIONNE
Vol. 2 See S577
Greatest Motion Picture Hits See S575TF

I'll Never Fall In Love Again See S581TF
Magic of Believing See S567

Promises, Promises See S571
Soulful See S573

Very Oionne See S587
WARREN, GUY
African Rhythms Dec 74243

WASHINGTON, BABY
One & Only Tri 8009
WASHINGTON, DINAH
Dinah Washington Pic S3043

Unforgettable Mer 60232
Discovered Mer 61119

For Lonely Lovers Mer 60614
Sings the Blues G-A S264

This is My Story 2-Mer 60788/9TI
Unforgettable Mer 60232

What a Diff'rence Mer 60158
WASHINGTON, JR., GROVER
Inner City Blues Kudu KU03

WATERS, ETHEL
Miss M-E 6812
Oh Daddy! Bio 12022

WATERS, MUDDY
McKinley Morganfield Chs 8033
After the Rain Cad CS320TF

At Newport Chs 1449
Best Chs 1427

Bluesmen Spi 1008
Brass & the Blues Chs S1507

Down on Stovall's Plantation Tes 2210
Electric Mud Cad CS314

Fathers & Sons Chs 127TF
Folk Singer Chs 1483

More Real Blues Chs S1511
Real Blue Chs S1501

Sail On Chs 1539
Sings Big Bill Broonzy Chs 1444

They Call Me Chs 1553
WATERS, PATTY
Sings Esp S1025

College Tour Esp S1055
WATROUS, BILL
Love Themes, w. Raim Concept MTA 5015

WATROUS, WILLIAM RUSSELL MTA 5006
WATERS, LU
San Francisco Style 3-GTJ 12001/3

Yerba Buena Jazz Band 1942 GTJ 12007
WATTS, ERNIE
Wonderbag Vau S9011

WATTS, MARZETTE, ENSEMBLE
Marzette & Company Sav 12193

Wayne, Esp S1044
WAYNE, CHUCK
Sav 12077

Guitar Prs S7367
Morning Mist Poc S333

Tapestry Col C30661
WEATHER REPORT
WE DIG DIXIELAND JAZZ (Hackett, Condon, Bechet) Reg 6079

WE DIG JAZZ (Dorham, Mehegan, Wayne, Furtado) Reg 10047
WEBB, CHICK
On the Air w. Fitzgerald Tri J5

Stompin' Col CL2639
Vol. 1, Legend (1929-36) Dec 79222

Vol. 2 (1937-9) Dec 79223
WEBSTER, BEN
See You At the Fair Ips S65

WEIN, GEORGE
Newport All Stars Ips S31
Newport All Stars Atl S1533

WEISBERG, TIM A&M 3039
WELDON, MAXINE
Right On Mai 319

WELLS, DICKIE
In Paris, 1937 Prs S7593
WELLS, JUNIOR
At Golden Beat B-R 64003

Comin' At You Van 79262
Junior Wells Del 612TF

South Side Blues Jam, w. Guy & Spann Del S628

You're Tuff Enough B-R 64002
WESS, FRANK
Steamin', w. Burrell Prs S7278

No 'Count Sav 12078
North, South, East, West Sav 12072

Opus In Swing Sav 12085
Opus the Blues Sav 12142

Trombones & Flute Sav 12086
Yo Ho Prs S7266

Yo Ho Prs S13009
WESS/JONES/FULLER
WEST SIDE STORY BOSSA NOVA (Barron, Thomas) Dau 6312

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Marching Song 2-Der MWBS1

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Doin' What We Wanna Atl S1551
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Who's Next Dec 79182TF

Meaty Beaty Big & Bouncy Dec DL79184
Live Dec .9175TC

Magic Bus Dec 75064
Tommy 2-Dec DXSW7205TJ
WHITE, MIKE
Dixieland Jazz See 4420

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Relax & Enjoy It Con 7595
WIGGS, JOHNNY
New Orleans Kings Sou 200

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Music of Hoagy Carmichael M-E 6947
WILBER, BOB & MAXINE SULLIVAN M-E 6917

WILDER, JOE
Wildier n' Wildier Sav 12063
WILEY, LEE
Sings Gershwin & Porter M-E 7034

Back Home Again M-E MES7041
George Gershwin & Cole Porter M-E 7034
Rodgers & Hart/Harold Arlen M-E 6807

WILKINS-CLARKE SEPTET Sav 12007
WILLETTTE, ROOSEVELT
Mo Roc Cad S749

Mo Roc Cad S739
WILLIAMS, ANTHONY
Life Time Blu 84180

Spring Blu 84216
WILLIAMS, CHARLES
Mai 312

WILLIAMS, CLARENCE, ORCH: (1927-9)
(C. Williams, Barrehouse 5, Memphis Jazzers) Bio 12006

WILLIAMS, BIG JOE
Nine String Blues Del 627

Hand Me Down W-P 21897
Thinking Of What They Did To Me Arh S1053

WILLIAMS, JOE
Jazz Orch., w. Jones/Lewis S-S 18008

Sings Reg 6002
Something Old, New & Blue S-S 18015

Worth Waiting For Blu 84355
WILLIAMS, MARY LOU
Mary Lou Williams Sti 24

WILLIAMS, PAT
Shades of Today Ver 5052
Think Ver 5056

Heavy Vibrations Ver 5075
WILLIAMS, TONY
Emergency 2-Pol 253001

Emergency, Vol. 2 Pol 244018TF
Lifetime Pol 244017TF

Turn It Over Pol 244021TF
WILLIAMS, WALDO
New Advanced Jazz Sav 12188

WILSON, GERALD
Best P-J 20174
California Soul P-J 20135

Eternal Equinox, w. Holmes & Ponty P-J 20160

Feelin' Kinda Blue P-J 20099
Live & Swinging P-J 20118

WILSON, JACK QUARTET
Brazilian Mancini Vau S9001

Easterly Winds Blu 84270
Song For My Daughter Blu 84328

Two Sides Atl S1427
WILSON, NANCY
Kaleidoscope Cap ST852TF

WILSON, REUBEN
Groovy Situation Blu 84365

Set Us Free Blu 84377
Blue Mode Blu 84343

Love Bug Blu 84317
On Broadway Blu 84295

WILSON, TEDDY, TRIO
In Europe, '68 Prs S7696
WINCHESTER, LEM
w. R. Lewis Trio Cad S642

WINDING, KAI
Trombones Pic S3004
Baby, Baby, Baby Prs S7290

Evenin' Blues Prs S7300
Handbags & Gladrags ABC S717

Great Kai & J.J. Ips S1
Incredible Trombones Ips S3

In the Beginning: Bebop w. Navarro Sav 12119

Israel, w. J. J. Johnson A&M 3008
WINTER, JOHNNY
Col CS9826

First Bud BPS7513
Johnny Winter And Col C30221

Progressive Blues Imp 12431
Second 2-Col KCS9947

WITHERSPOON, JIMMY
Best Prs S7713
Blue Spoon Prs S7327

Blues for Easy Livers Prs S7475
Blues Around Clock Prs S7314

Blues Singer Bly S6026
Hunh Bly S6040

Some of My Best Friends Prs S7356
Spoon In London Prs S7418

WOFFORD, MIKE
Summer Night Mil 9012
WOMEN OF THE BLUES (M. Smith, Spivey,

XYZ

Sweet Peas, Miles, Hunter, Moore,
Wallace, Johnson)
WOODS, JIMMY
Essence Cap ST654
Awakening Con 7605
Conflict Con 7612
WOODS, PHIL
✓ At Frankfurt Jazz Festival Emb 530
✓ At Montreux Jazz Festival MGM S4695
Early Quintets Pfs S7673
Greek Cooking Ips S9143
Round Trip Ver 68791
WORLD'S GREATEST JAZZ BAND
Extra Pro S309TF
WRIGHT, FRANK
One for John Act BYG529336
Trio Esp S1023
Your Prayer Esp S1053
WRIGHT, LEO
Soul Talk Vor 2011

YANCEY, JIMMY
Pure Blues w. Mama Atl 1283
YOST, PHIL
Bent City Tak 1016
Fog-Hat Ramble Tak 1021
YOUNG, ELDEE & CO
Feature Spot Cad S791
YOUNG-MOLT UNLIMITED
Rebirth Cot 18004
Just a Melody Bru 754159TF
Mellow Dreamin' Cot 18001
Soulful Strut Bru 754144TF
YOUNG, JOE MIGHTY
Blues with a Touch of Soul Ocl 629
YOUNG, JOHN
Themes & Things Cad S692
w. Spokes & Thomas Del 403
YOUNG, LARRY
Groove St. Prs S7237

Heaven On Earth Blu 84304
YOUNG, LESTER
At His Very Best Ema 66010
Blue Lester Sav 12068
Master's Touch w. Basie Sav 12071
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Hot Rats Biz 6356TF
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ZEITLIN, DENNY
My Shining Hour Col CS9263
ZENITH SIX
Vols. 1/2 2-GHB 12/13
ZITRO Esp S1052
ZOLLER, ATTILA--Gypsy Cry Emb 523

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Argo (Arg)	5.95	3.99	Dorian (Dor)	4.98	3.33	King (Kng)	4.98	3.33
Arhoolie (Arh)	5.98	3.99	Dot (Dot) (mono only)	4.98	3.33	31000	3.98	2.66
Ars Nova (Ars)	4.98	3.33	29000	5.98	3.99			
Asch (Ash)	5.95	3.99	Douglas International (D-I)	4.98	3.33	Laurie (Lau) 2000	4.98	3.33
4000 (mono only)	7.95	5.33	Douglas 3 (Dug)	5.98	3.99	1000	5.98	3.99
2-LP set	15.90	10.60	Dunhill (Dun)	4.98	3.33	Liberty (Lib)		
Atco (Atc)	4.98	3.33				3000 (mono)/7000/8000	4.98	3.33
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Atlantic (Atl)	5.98	3.99	5000/7100/7200/7300/75000	5.98	3.99	14000	5.98	3.99
S-8000	4.98	3.33	100-300 (mono)/74000	4.98	3.33	27200 (2-LP set)	9.96	6.66
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2-LP set	7.98	5.33	mono only: 3000/9000	3.98	2.66	9000	5.98	3.99
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			S600	5.98	3.99	300	3.98	2.66
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CBS-International (C-I)	5.98	3.99	Groove Merchant (G-M)	5.98	3.99	Odyssey (Ody)	2.98	1.99
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Chess (Chs)	4.98	3.33	Halycon (Hal)	5.98	3.99	Original Jazz Library (OJL)		
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	7.98	5.33						
	8.98	5.99	Immediate (Imm)	4.98	3.33	Pacific Jazz (P-J)	5.98	3.99
	9.98	6.66	Imperial (Imp)	4.98	3.33	Paramount (Par)	4.98	3.33
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Counterpoint/Esoteric (Cou)	5.98	3.99	Jay Jay (Jay)	4.98	3.33			
County (Coy)	5.98	3.99	Jazz Cool (J-C) (mono only)	4.98	3.33			

World Radio History

World Radio History

presented its side of the story. Senator Pastore, chairman of the subcommittee, said that despite the 1,200 pages of testimony he still found himself in the field of speculation. The anti-BMI bill died in committee.

In late 1959 the Legislative Oversight Subcommittee of the House Interstate and Foreign Commerce Committee was ending its hearings into TV quiz rigging. Programs like *Twenty One* and the \$64,000 *Question* had been investigated. Down the aisle strode a songwriter-plaintiff in the anti-BMI suit. He dropped a sheaf of material indicating that it contained material proving a conspiracy involving disk jockeys, broadcasters and BMI to suppress genuine talent and to foist mediocre music on the public.

Herm Schoenfeld wrote in *Variety* on May 11, 1960: "The proposal to divorce the broadcasters from the music biz, which looms as a possibility in the light of the payola hearings, is once again meeting a reaction that is strongly split pro and con...."

"The argument was initially injected into the payola hearings last fall when the payola probes were first getting underway. It was part of the ASCAP songwriters longstanding vendetta against the major networks for sponsoring the formation of BMI 20 years ago. A legal action, involving 33 writer-members of ASCAP has been in the Federal courts for over five years (it was seven), involves the identical problem. In addition to the legal action, the ASCAP songsmiths and their supporters have been

waging a running fight in the halls of Congress for the same length of time. In fact, it was the ASCAP songsmiths who take credit for switching the spotlight from the TV quiz rigging to disk jockey payola."

A book on Gilbert and Sullivan published in the late 1950s disclosed that the songwriting team paid substantial sums to singers for the performance of their songs in the 1880s. Abel Green, editor of *Variety*, in a book entitled *Show Biz*, says in a section on payola, that *Variety* during World War I "pointed out to music publishers that some \$400,000 was being paid to singers every year for this purpose." In 1916, the Music Publishers' Protective Association was formed in association with officers of the Keith Vaudeville Circuit for the avowed purpose of curbing payola and the Keith Circuit made rules to restrain the practice. In 1932 ASCAP called the attention of its members to the New York law on commercial bribery and warned its members of the possible consequences of payola. In 1934, the Music Publishers' Contract Employees Union was formed and was subsequently chartered by the American Federation of Labor. Both in its by-laws and in the contracts which were signed by the ASCAP publishers, there was a provision stating that it was a violation of union rules "to give any gratuity or make any promise of reward for the purpose of inducing any bandleader or other persons to permit the rendition of any published composition...or to engage in any schemes or subterfuges for the purpose of com-

mitting this primary evil in our industry." The president of ASCAP, in his 1937 report to ASCAP's membership, said: "The Federal Trade Commission asked me the other day for an opinion in regard to paying for plugs....For the first time in my life, with all the sincerity I possess, I looked him in the eye and said, 'I am going to do something that has always been repellent to me, and that is advocate the playing and paying for plugs.'" The reporter indicated that these remarks were followed by applause.

This history of continuing payola is not intended to justify the practice. Antiquity has not lent respectability to the world's oldest profession and there is no reason why age should give sanction to what may prove the second oldest.

William Carr wrote in the *New York Post* November, 1962: "What finally happened was that the Committee haled Dick Clark and a number of other dj's before it and accused them of accepting large sums of money from record companies to plug records. The FCC required radio and TV stations to make investigations into possible payola practices by their employees. They found out that at least 255 jox (out of some 10,000 working for over 5,000 stations) had been taking money."

Congress wrote a law banning payola and providing penalties for violators.

New York's DA Hogan obtained commercial bribery indictments against eight persons. One was convicted, two pleaded guilty and paid fines. Charges against the

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others were dropped.

One of the principal victims of the hearings was Alan Freed, the disk jockey who gave rock 'n' roll its name. Curiously, BMI, the intended target of the songwriters' pressure for an investigation, was never involved in the hearings.

History's appraisal of the Harris' committee's deliberations may have been written by Bernard Schwartz, who had served as counsel to it and then was dismissed in an argument over the direction in which it was going. In late 1959 he wrote: "For a word that is not even contained in Webster, 'payola' has certainly gone far in recent weeks toward becoming one of the most familiar words in the American vocabulary. The current probe of the Harris

Committee into payola and other dubious usages in TV has made the nation fully aware of all of the ramifications involved in these sordid practices.

"What the country does not realize, however, is that improprieties other than those committed by Charles Van Doren, Alan Freed, et al. — what may aptly be termed the 'real payola' — have thus far remained buried in the Harris Committee's files.

"Those aware of the material involved know that we are sadly deceiving ourselves if the rash of newspaper headlines has led us to believe that the Congressmen carried out anything like the really thorough investigation of the federal regulatory agencies that is so urgently needed."

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On January 12, 1960, the New York *Herald Tribune* reported from Washington:

"The government today ordered the American Society of Composers, Authors and Publishers to produce evidence backing its charges that payola was 'rampant' in the broadcasting industry.

"The Federal Communications Commission issued the directive at a public hearing after ASCAP president Stanley Adams renewed complaints about broadcasters and Broadcast Music Inc., ASCAP's chief competitor.

"At the same time BMI asked the FCC for time to prepare an answer to what it described as 'unjustified attacks by ASCAP.'

"The American Guild of Authors and Composers asked the FCC at a hearing last week to deny operating licenses to 557 radio stations on the grounds they 'own conflicting interests' in the music field.

"Mr. Adams charged today that payola was 'becoming rampant as a big business operation as the result of the collective activity of the broadcasting industry through its wholly owned music publishing and licensing organization—Broadcast Music Inc.'

"He complained that broadcasters acting through BMI had engaged in 'collective payola' by giving subsidies to music publishing firms."

Under cross-examination by the FCC's counsel, Adams said that he was not prepared to be more specific. He was then instructed by the commission lawyer to compile the ASCAP evidence and submit it to the FCC. Whatever he did eventually submit was, evidently, not sufficiently persuasive, for the FCC rejected the complaint.

A BMI statement issued following the Adams charges said that the accusation was being made to "draw attention away from its own wrongdoing."

Music business insiders pointed to a *Variety* front page story which had run some weeks earlier (Oct. 28, 1959) headlined "More TV Rigging—Music Payola."

Herm Schoenfeld bylines: "The old music payola—the exchange of hard cash for song plugs—has bloomed into big business for independent television producers. The payoff is tremendous, running into millions of dollars annually and makes the money involved in the rigging of TV shows seem like peanuts by comparison. But the legal and ethical angles have been equally loaded in both cases.

"The new payola has been nurtured by the \$25,000,000 melon which ASCAP slices annually between writers and publishers. The indie TV producers have discovered that ASCAP plugs mean money and they are cutting in on the ASCAP payoff to publishers to the tune of 50 per cent of the performance money. The pitch by the TV producers to the music publisher's is simple, frank and, for the most part, irresistible: 'We play your songs, ASCAP pays you approximately \$60 per network shot; you take \$30 and we'll take \$30 and nobody gets hurt.'

"The ASCAP publishers are not babes in the woods in this matter and were not seduced into this business by smooth-talking TV producers. This payola is related directly to the bygone practice of paying a vaude star to do a song at the Palace, or paying for a band arrangement, or giving a

disk jockey \$25 to spin a disk. In all of these quaintly antiquated instances, however, the publisher was gambling on coming up with a hit via exposure. The new form of payola has been streamlined. There's no element of chance and every TV plug rings a bell on the ASCAP cash register."

New York *Daily Mirror* columnist Sidney Fields discussed the state of popular music with Stanley Adams on New Year's Day, 1962, as the veteran songwriter assumed the ASCAP presidency for the fifth term. Looking back on his 30 years in music, Adams saw some hopeful signs "in the sad and noisy regression that had beset music for over 10 years. Using a picturesque figure of speech, he felt that "a vast sprouting of weeds had choked out the roses."

"The weeds are rock 'n' roll, of course," he continued. "They're turned out on an assembly line. If one record doesn't go fairly quickly, it's scrapped, and another shot out. Once song writers and singers had a long, hard training to reach the top. Today a kid without any musical education can make \$15,000 a week with one record."

There was some chance of good music returning, however, he felt. Even those among ASCAP's 8,400 members who compose the music and lyrics, and publish rock and roll and "its idiot derivations like the twist music, are relieved at its decline."

Although BMI was no longer, seemingly, the main thrust of attacks on rock, a subtler device finally to remove it from the music scene had been evolved. Schoenfeld reported in *Variety*: "ASCAP is willing to sacrifice close to \$2 million annually to puncture the structure of BMI....Under the proposal, the TV stations would get an estimated reduction of 16 per cent for their abandonment of all ownership or control in BMI. Also, BMI would operate under the same consent decree that ASCAP signed to settle anti-trust litigation that had been started by the Federal government."

BMI executives were quick to protest this well-calculated emasculation. They pointed to the organization's steadily increasing share of music used by radio and television, to its thousands of affiliated writers and publishers who had established independently owned music enterprises as the result of BMI grubstaking in the form of advances and guarantees, and to the inevitability of continuing public demand for the rhythm and blues, rock, country, jazz, gospel, concert and other forms of music that BMI had fostered throughout its life.

Further, BMI argued, the government wasn't asking BMI to sign a consent decree similar to the ASCAP document. The situation was not unlike one in which a driver whose license had been taken away for excessive violation of the law was now demanding that his faultless neighbor suffer the same punishment in the interests of a personal notion of equity. Since BMI had committed no anti-trust violations it should not be forced to suffer punishment.

The logic of the BMI position prevailed and the newest of the series of attempts to destroy BMI's competitive effectiveness by divestiture was frustrated.

"The 25-year-old verbal shooting match between partisans of ASCAP and BMI is at last due for a showdown via the intervention last week of the U.S. Department of Justice which filed a civil anti-trust

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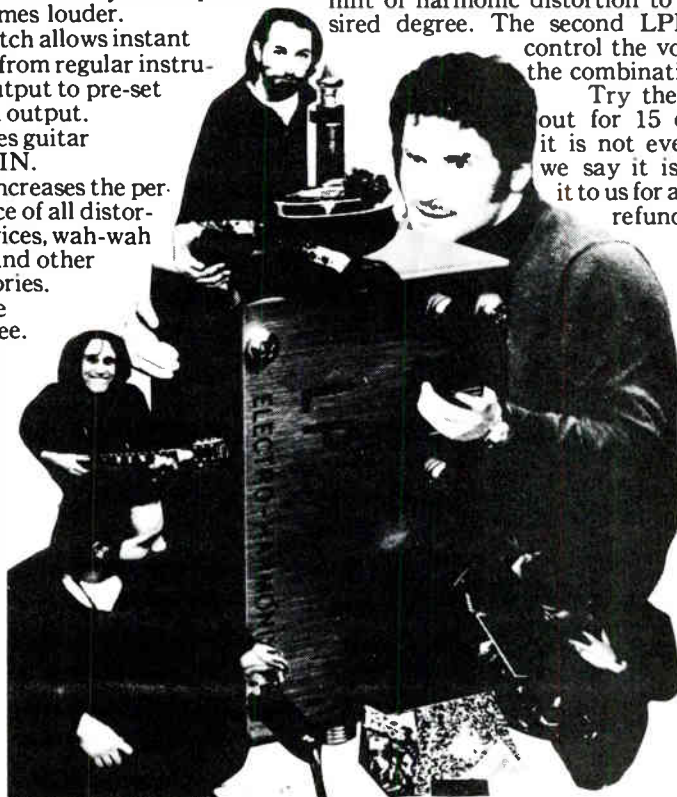
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adam's apple by ALAN BROADBENT



I composed this blues with the intention of adding to the files of Woody Herman's swinging, simple blues catalog. The chart contains a Wynton Kelly-type theme, Thad Jones-type soli and a Woody Herman-type shout chorus toward the end.

This chart is definitely designed for "road" chops, especially at letters L and M, where a considerable amount of range and stamina are required. The fluegelhorn soli (with saxes) will require some study before performance because of its difficult fingerings and its need for *precise* articulation.

The arranger might be interested in the horizontal ("line") writing of the fluegelhorn soli (letter E5) where I have tried to write interesting and challenging parts for each player. It is my contention that this style of writing, even though sometimes difficult to perform, will *always* have a psychological bearing on the outcome of a chart. The individual player is relating *melodically*, instead of harmonically, which is invariably stimulating to play, and consequently stimulating to hear—all the better for what might otherwise be a dull chart. It might be interesting to note, in this section, the reharmonization of a few choruses to explore further possibilities of writing the blues.

This chart is written concert—tenor saxes are up an octave from their actual sound.

Alan Broadbent

Adam's Apple was recorded on Woody's *Brand New LP* (Fantasy 8414). It is copyrighted by Capricorn Music (ASCAP) and is reprinted by special permission for educational purposes only. All reproduction rights are reserved. Complete authorized orchestration is available from **down beat/MUSIC WORKSHOP PUBLICATIONS**.

ADAM'S APPLE

Alan Broadbent

MEDIUM TEMPO

The musical score is written for a jazz ensemble. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'MEDIUM TEMPO'. The score is divided into sections by letters A, B, and C. Section A is the main theme, featuring a clarinet introduction and tenor saxophone entries. Section B is a reharmonized version of the theme. Section C is a 'shout' chorus, featuring a fluegelhorn solo and a tenor saxophone solo. The score includes various musical notations such as notes, rests, and dynamics (mf, f). The ensemble includes Clarinet, Tenor I, Tenor II, Tenor III, Baritone, Tenor Sax, Bass Tenor (Baritone), Piano (Fluegelhorn), Bass, and Drums.

adam's apple

Handwritten musical score for "adam's apple". The score is divided into two systems, each marked with a square icon. The first system includes parts for CLAR., TRU. 3, II, III, and BASS. The second system includes parts for TRU. 3, I, II, III, and IV. The third system includes parts for TRU. 3, II, and III. The fourth system includes parts for PNO., BG., and DR. The score features various musical notations, including notes, rests, and dynamic markings like *mf* and *dot*.

Handwritten musical score for the song "adam's apple". The score is written on five systems of staves, each with a different instrument or voice part. The notation is in a stylized, handwritten style, likely a form of musical shorthand or a specific dialect of musical notation. The staves are labeled as follows:

- CLAR.** (Clarinet) - Staff 1
- TRM. I** (Trumpet I) - Staff 2
- II** (Trumpet II) - Staff 3
- III** (Trumpet III) - Staff 4
- BAR.** (Baritone) - Staff 5
- TRP.** (Trumpet) - Staff 6
- II** (Trumpet II) - Staff 7
- III** (Trumpet III) - Staff 8
- II** (Trumpet II) - Staff 9
- III** (Trumpet III) - Staff 10
- TRM. I** (Trumpet I) - Staff 11
- II** (Trumpet II) - Staff 12
- III** (Trumpet III) - Staff 13
- PNO.** (Piano) - Staff 14
- BS.** (Bass) - Staff 15
- DR.** (Drum) - Staff 16

The notation includes various symbols, including notes, rests, and dynamic markings, all written in a highly stylized, handwritten manner. The score is organized into five systems, with each system containing multiple staves for different instruments or voices. The overall layout is dense and complex, typical of a professional musical score.

72 ☐ down beat

CLAR. (Blues) **tenor**

TEN I **II** **III** **BARI.**


TPT I **II** **III** **IV** **V**


TBN I **II** **III**


PNO **BS.** **DR.**


Col. Pro. City.


53

CLAR. 


TRU 1 


II 


III 

BAR. I. 

mf


TRU 1 


II 


FUGLE 


mf


54


TRU 1 

II 

III 

PNO. 

BS. 

DR. 

Time

IN LIVE PERFORMANCE, FUGLEHORN MUST STAND OUT FRONT IN MIDDLE OF SAK SECTION

E

CLAR. I
TEN. I
II
III
BAR. I

TPR I
II
FLUTE
III
IV
V

TRM. I
II
III

PNO.
BS.
DR.

67 A67 G13 D7#4#3 G7 C7 F7 B67#11 E67#11 A67#11 D67#11 C-7 F7#11

Let Pno. Chgt.
(Time)

76 ☐ down beat

Musical score for "adam's apple" featuring Clarinet, Tenor Saxophone, Baritone Saxophone, Trombone, Trumpet, Piano, Bass, and Drums.

CLAR.
TEN. I
II
III
BAR.

TEN.
I
II
BASS.

TR.
I
II
III
IV
V

PNO.
I
II
III

PNO.
B.
DR.

Chord progression: G13, Ab13, G7, G7#9, C7#11, D#9, G7, C7, B13, Eb13, A7, D7#9, Ab7#11.

adam's apple

CLAR. H

TEN I H

II

III

SARIV

TR. I

II

ANGEL

IV

V

TEN I

II

III

PNO H

6s. *Col. Pro. Chp.*

DR. *(Time)*

FM 13

MUSIC '72 ☐ 79

adam's apple



Handwritten musical score for "adam's apple". The score is written on ten staves, grouped into three systems. The first system contains four staves (CLAR., TEN I, II, BARI.), the second system contains five staves (TRP. I, II, III, IV, V), and the third system contains three staves (TBN. I, PNO., DS., DR.). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *mf* and *f*. There are also handwritten annotations like "Col. I" and "Bucks (cont.)".

System 1:

- CLAR. (Clef: C1, Key: F major)
- TEN I (Clef: C1, Key: F major)
- II (Clef: C1, Key: F major)
- BARI. (Clef: C1, Key: F major)

System 2:

- TRP. I (Clef: C1, Key: F major)
- II (Clef: C1, Key: F major)
- III (Clef: C1, Key: F major)
- IV (Clef: C1, Key: F major)
- V (Clef: C1, Key: F major)

System 3:

- TBN. I (Clef: C1, Key: F major)
- PNO. (Clef: C1, Key: F major)
- DS. (Clef: C1, Key: F major)
- DR. (Clef: C1, Key: F major)

Handwritten musical score for "adam's apple". The score is written on five systems of staves, each with a key signature of one sharp (F#) and a common time signature (C).

System 1:

- CLAR. (Clarinet): Treble clef, playing a melodic line with eighth and sixteenth notes.
- TEN. I (Tenor 1): Treble clef, playing a melodic line with eighth and sixteenth notes.
- II (Tenor 2): Treble clef, playing a melodic line with eighth and sixteenth notes.
- III (Tenor 3): Treble clef, playing a melodic line with eighth and sixteenth notes.
- BARI. (Baritone): Treble clef, playing a melodic line with eighth and sixteenth notes.

System 2:

- TEN. I (Tenor 1): Treble clef, playing a melodic line with eighth and sixteenth notes.
- II (Tenor 2): Treble clef, playing a melodic line with eighth and sixteenth notes.
- III (Tenor 3): Treble clef, playing a melodic line with eighth and sixteenth notes.
- BARI. (Baritone): Treble clef, playing a melodic line with eighth and sixteenth notes.

System 3:

- TEN. I (Tenor 1): Treble clef, playing a melodic line with eighth and sixteenth notes.
- II (Tenor 2): Treble clef, playing a melodic line with eighth and sixteenth notes.
- III (Tenor 3): Treble clef, playing a melodic line with eighth and sixteenth notes.

System 4:

- NO. (Noble): Treble clef, playing a melodic line with eighth and sixteenth notes.
- B. (Bass): Treble clef, playing a melodic line with eighth and sixteenth notes.
- DR. (Drum): Treble clef, playing a melodic line with eighth and sixteenth notes.

System 5:

- NO. (Noble): Treble clef, playing a melodic line with eighth and sixteenth notes.
- B. (Bass): Treble clef, playing a melodic line with eighth and sixteenth notes.
- DR. (Drum): Treble clef, playing a melodic line with eighth and sixteenth notes.

Handwritten notes and markings include:

- CLAR. (Clarinet)
- TEN. I (Tenor 1)
- II (Tenor 2)
- III (Tenor 3)
- BARI. (Baritone)
- TEN. I (Tenor 1)
- II (Tenor 2)
- III (Tenor 3)
- NO. (Noble)
- B. (Bass)
- DR. (Drum)
- CLAR. (Clarinet)
- TEN. I (Tenor 1)
- II (Tenor 2)
- III (Tenor 3)
- NO. (Noble)
- B. (Bass)
- DR. (Drum)
- CLAR. (Clarinet)
- TEN. I (Tenor 1)
- II (Tenor 2)
- III (Tenor 3)
- NO. (Noble)
- B. (Bass)
- DR. (Drum)

MUSIC '72 ☐ 83

World Radio History

[N]

CMA.
TEN. I
II
III
BAR.

Col. Tenor I (sample as written)
mf subito
Col. II
Col. III

MPI. I
II
III
IV
V

(*pizz. arco*)
bad.

TEN. I
II
III

PNO.
Bs.
DR.

G7 F7 E7M
C7 C#o
Col. Alto Organo
Tutti
mf subito

adam's apple

Handwritten musical score for the piece "adam's apple". The score is written on multiple staves, with some parts filled in and others left blank. The notation includes various musical symbols such as notes, rests, and dynamic markings.

CLAR. (Clarinet) part is written on the first staff, featuring a melodic line with many notes and rests.

TEN. I (Tenor I) part is written on the second staff, featuring a melodic line with many notes and rests.

II (Tenor II) part is written on the third staff, featuring a melodic line with many notes and rests.

III (Tenor III) part is written on the fourth staff, featuring a melodic line with many notes and rests.

BAR. I. (Baritone I) part is written on the fifth staff, featuring a melodic line with many notes and rests.

TR. I (Trumpet I) part is written on the sixth staff, featuring a melodic line with many notes and rests.

II (Trumpet II) part is written on the seventh staff, featuring a melodic line with many notes and rests.

III (Trumpet III) part is written on the eighth staff, featuring a melodic line with many notes and rests.

IV (Trumpet IV) part is written on the ninth staff, featuring a melodic line with many notes and rests.

V (Trumpet V) part is written on the tenth staff, featuring a melodic line with many notes and rests.

TEN. I (Tenor I) part is written on the eleventh staff, featuring a melodic line with many notes and rests.

II (Tenor II) part is written on the twelfth staff, featuring a melodic line with many notes and rests.

III (Tenor III) part is written on the thirteenth staff, featuring a melodic line with many notes and rests.

PUO. (Piano) part is written on the fourteenth staff, featuring a melodic line with many notes and rests.

BB. (Bass) part is written on the fifteenth staff, featuring a melodic line with many notes and rests.

DR. (Drum) part is written on the sixteenth staff, featuring a melodic line with many notes and rests.

The score includes various musical symbols such as notes, rests, and dynamic markings. The notation is handwritten and appears to be a working draft or a score for a specific performance.

adam's apple

Handwritten musical score for the song "adam's apple". The score is written on ten staves, each with a different instrument or voice part. The notation includes notes, rests, and various musical symbols such as clefs, key signatures, and dynamics.

The staves are labeled as follows:

- COR. I
- TEN. I
- II
- III
- BAR. I
- TEN. I
- II
- III
- IV
- V
- TEN. I
- II
- III
- PIANO I
- II
- DR.


The score is written in a system of ten staves, with each staff containing a different instrument or voice part. The notation includes notes, rests, and various musical symbols such as clefs, key signatures, and dynamics. The score is written in a system of ten staves, with each staff containing a different instrument or voice part. The notation includes notes, rests, and various musical symbols such as clefs, key signatures, and dynamics.

alde s'wape

Handwritten musical score for "alde s'wape". The score is written on ten staves, grouped into four systems of two staves each. The instruments are labeled on the left: CLAR., TEN. I, II, III, BARI., TR. I, II, III, IV, V, TM. I, II, III, PNO., BK., DR.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "SOLO" above the first staff, "NO REWARD" above the second staff, and "FINE." above the fifth staff. A handwritten signature "M. B. B. B." is visible above the fifth staff, and "Jan '71" is written below it.

The notation is dense, with many notes and rests, indicating a complex piece of music. The staves are numbered 1 through 10 on the left side.



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

JAZZ WALTZ (M) by Don Verne Joseph. 19: 5 sax; 5 tp 4 tb; tu; p.b.d.g. 40 bar tune. Solos for tp and tb, 16 bars each. Tp range to written C#; tb to C. Unison tp's in this gospel-waltz. Big ending by sections. (PT 2:4')
MW 169... \$12.50/\$8.33

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

Quincy Jones' album, Walking in Space with "Killer Joe" and five other great tracks. PLUS the complete big band arrangement described above.
MW 159/LP... \$18.48/\$11.66

LAZY DAY (M) by Everett Longstreth. 17 (+ cond); 5 sax; 4 tp; 5 tb (IV opt.); p.b.g.d. Ballad a la "Little Darlin'"; nice easy relaxed Basic style chart. Ensemble for first 16 bars; tp bridge and first 16 bars of 2nd chorus with sax background. Piano or guitar solo on bridge and full ensemble to ending. Solos written out with chord changes. (PT 5')
MW 165... \$14/\$9.33

MO-T (A) by M. T. Vivona. 25: 5 sax (as 1 dbl. fl. & fl.; ts 1 dbl. b-cl; ts 11 dbl. cl); 5 tp; 5 tb; tu; 4 fl.; el-p. el-b. g.d. (d 11 opt.). mba. Brilliant brass fanfare followed by Mc-Town rock beat. Solos: fl. b-cl, tb. Solid driving chart that builds to exciting climax with all three soloists improvising simultaneously over a screaming background. A real crowd pleaser! (PT 10')
MW 160... \$17.50/\$11.66

THE LONELY GRAPEFRUIT (A) by Richard Rutenberg. 17: 5 sax; 4 tp; 4 tb; p.b.g.d. Driving jazz chart; 7/4 & 6/4 meters naturally structured by melodic line. Challenging parts for all, including open solos. Shouting out-chorus. Composer is a 1971 winner of a down beat Student Composer Award. As recorded on JAZZ ON THE ROCKS... WITH A TWIST (MW-LP 175). (PT 7')
MW 175... \$10/\$6.66

'LP'

JAZZ ON THE ROCKS... WITH A TWIST. Stereo. Dolby System LP by award-winning New Trier West H.S. (Northfield, Ill.). Roger Mills, director. Side 1: THE LONELY GRAPEFRUIT-Rutenberg (MW 175). Scarborough Fair-D. Chamber. Voyage-J. Higgins. Mumbles-E. Wilkins. Side II: BLACK THURSDAY-D. Baker (MW 110). Big Mama Cass-D. Sebesky, McArthur Park-R. Evans.
MW-LP 175... \$5.98/\$3.99

LONESOME ROAD (M) by Roy Porter. Transcribed and rearranged by Teddy Edwards. 17 + vocal; 5 sax (as 1 dbl. fl.); 4 tp; 4 tb; p.b.g.d. Moving soul ballad, flute and tenor solos. Features solo vocal or four voices. As recorded by the Friends of Distinction on LP "Grazin'" (RCA 4149). (PT 4:2')
MW 171... \$13.50/\$9

MARKET SQUARE (A) by Bob Morgan. 19: 5 sax; 5 tp; 5 tb; p.b.g.d. Medium tempo AABA tune in minor. 3/4 choruses featuring tp solo, sax soli, bone/sax soli, tight ensemble work. In libraries of U. of Illinois and Don Rader bands. Titled after nite club district of Houston. (PT 3')
MW 186... \$12.50/\$8.33

NAMELESS AS YET (A) by Merrill Clark. 18: 5 sax (all dbl. fl. & cl; bs dbl. b-cl); 4 tp (V opt. scream); 4 tb; org. b.g.d.vb. Winner of Outstanding Composer/Arranger Award at 1971 ACJF (Urbana, Ill.) features solos for electric tb; as (or Eb cl); and g. Excellent thematic development with unusual interludes. Meter is 9/8 (3/8 + 3/4) with bridge 3/8, 4/8, 3/8, 5/8, 3/8, 4/8, 3/8, 5/8, 9/8. All lines and harmonics in Hungarian major scale. Solos start with no-time over a pedal tone then build to big level drive. Much use of counterpoint and mirror writing. After the recap, comes a screaming shout chorus. A challenge! (PT 8')
MW 184... \$13.50/\$9

ONE FOOT IN THE GUTTER (A) by Clark Terry, arranged by Don Haerle. 19: 5 sax; 5 tp; 4 tb, tu; p.b.g.d. A "down Home" Basic-style chart on Clark Terry's tune. Funky blues tempo featuring tp, bs, p, b solos and two separate ensemble shout choruses. (PT 7')
MW 182... \$16.50/\$11.00

ROOTS (A) by Bill Dobbins. 17: 5 sax, 5 tp, 4 tb, p.b.d. A driving modal composition featuring long piano, trumpet and tenor solos. Unison 4 tb and bass soli, brass section soli, sax section soli. Very difficult. (PT 9')
MW 178... \$38.50/\$25.66

PASSACAGLIA ON A ROCK PROGRESSION (A) by M. T. Vivona. 25: 5 sax (as 1 dbl. fl. & pice; as 11 dbl. fl. & bs; ts 1 dbl. cl & bs; ts 11 dbl. cl & b-cl; bs dbl. a-c); 5 tp; 5 tb; tu; 4 fl.; el-p. el-b. d (d 11, opt.) g. mba. tym. Entire composition based on progression of four rock changes with variations throughout. Slow rubato intro of mixed woodwinds & horns; then into driving rock beat. Features amplified fl solo exciting background that builds and builds. (PT 6')
MW 161... \$10/\$6.66

RAISIN-BREATH (A) by Ladd McIntosh. 20: 5 sax (all dbl. fl.; as 1 dbl. pice; as 11 & ts 11 dbl. cl); 5 tp; 4 (inc. 1 b-tb); tu; p.b.g.d.vb. Nice "easy blues fun for audience and players. Solos: p, tp 111, bs b. Opening riff stated in unison vb & g; lead tp needs hand of high Db's. Title is nickname for composer's son. He digs raisins. (PT 6')
MW 109... \$17.50/\$11.66

REVIVAL SUITE (A) by M. T. Vivona. 25: 5 sax (as 1 dbl. fl.; as 11 dbl. fl. & cl; ts 11 dbl. cl, b-cl; fl; ts 11 dbl. a-cl, b-cl, bs dbl. a, ob & b-cl); 5 tp; 5 tb; tu; 4 fl.; el-p. el-b. g.d. tym. continuous 3 movement work. I (Meditation) written in slow, moody contemplative style with classical flavor. II (Revelation) features slow, moody alto sax chorus over dissonant pyramid background that builds to end of movement. III (Jubilation) is hard driving spiritual-like movement that shouts. Solos: el-p, as, tb. (PT 13')
MW 162... \$31.50/\$21

SHE ROARS (A) by Ladd McIntosh. 21: 5 sax (as 1 dbl. cl; fl & pice; as 11 dbl. cl & fl; ts 11 dbl. cl & fl; bs dbl. b-cl & a-fl); 5 tp; 4 tb (inc. 1 b-tb); tb 1 & II need straight mutes; tu (cues in bs & b-tb); p (org. opt.). b.g.d.perc 1 (vb—only one set needed), perc II (vb). A happy and swinging chart written for composer's daughter, Erika. Solos: p, tb 1 & b. Lead tp to high F. Ending is "notey" but chart has been used successfully at high school jazz clinics. Good for any technically proficient high school or college ensemble if doubles are available. (PT 5:2')
MW 107 \$24.50/\$16.33

SHISH-KA-BACH (T-M) by Don Verne Joseph. 17: 5 sax (as 1 dbl. cl; as 11 dbl. bsn; ts 11 dbl. fl); 4 tp; 4 tb; p.b.g.d. Based on Bach's Fugue in D Minor. Intro features fl, cl, and bsn followed by jazz solos for some instruments: West Coast style of progressions; tp goes to high B. No technical problems. Good jazz experience for neglected instruments. (PT 3-5')
MW 180... \$10.00/\$6.66

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

SOMEONE ELSE'S BLUES (A) by Ladd McIntosh. 19: 5 sax (as 1 dbl. fl. & pice; as 11 dbl. fl; ts 11 dbl. fl; bs dbl. cl.) 5 tp; 4 tb (inc. 1 b-tb. 5th tb opt.). p.b.g.d.vb.perc. Written in admiration of Gerald Wilson, this swinging blues features lengthy solos: as 1, tp & tb. Short solos: d & perc. Great opener relaxes band and reaches audience. (PT 5:2')
MW 106... \$21/\$14

THE BALCONY by JEAN GENET (A) by Bill Dobbins. 5 sax, 5 tp, 4 tb, p, b, d. A complex "Charles Ives" type piece. Hard rock tempo alternates with suspended "military" beat. Based on "Marine Hymn" and "Rock of Ages" Tb & tp solos. (PT 7')
MW 177... \$15/\$10

WITH LOVE & SQUALOR (A) by Bill Dobbins. 17: 5 sax (as 1 dbl fl, ts dbl. cl & ss); 5 tp, 4 tb, p.b.d. An impressive soprano sax feature in 3/4. Difficult chord changes. Contrapuntal section, short piano solo and brass section soli. (PT 4')
MW 176... \$11.25/\$7.50

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

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

THE DAVID BAKER BIG BAND SERIES

CONCERTO FOR FLUTE AND JAZZ BAND (A) by David Baker. 25: Solo Flute (& a-fl). 5 sax (as 1 dbl.ss); 5 tp; 4 tb; tu; 2 vlo, 1 vla, clo; p, b, (ac. & el.), d. A work that combines jazz and classical idioms and is completely faithful to each. Premiered by the distinguished teacher, performer, recording artist, James J. Pellerite. Three movements: Fast/slow (alto flute and string quartet added) / Fast. Flute contains no improvisation but one extremely difficult and brilliant cadenza. (PT 25')
MW 179... \$33/\$22

CONCERTO FOR VIOLIN AND JAZZ BAND (A) by David Baker. 19: vio; 5 sax; 5 tp; 4 tb; tu; p.b.d. A work that combines jazz and classical idioms. Premiered by the distinguished teacher, performer, and recording artist: Josef Gingold. Three movements: Moderato/Andante/Allegro. Violin contains no improvisation by two extended cadenzas. Completely faithful to both idioms. (PT 15')
MW 170... \$31.50/\$21

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

BLUISH (M) by Bob Morgan. 19: 5 sax; 5 tp (V opt.); 5 tb (IV opt.); p.b.g.d. Medium-slow blues, originally written for Johnny Richard's band at National Stage Band Camp, performed and recorded by same. Solos for tp and ts: funky out chorus features small soli answered by shouting big band. (PT 5:2')
MW 183... \$12.50/\$8.33

DEBBIE'S DELIGHT (A) by Everett Longstreth. 17 + cond.; 5 sax; 4 tp; 4 tb (IV opt.); p.b.g.d. Very fast flag waver featuring the two tenors. Original head written out; jazz choruses are chord changes. Short ensemble then D.C. to the top. Percussive brass backgrounds throughout. (PT 3:45)
MW 173... \$17.50/\$11.66

DOUBLE BRIDGE (A) by Dan Haerle. 17: fl. 2 ts, 2 bs; 5 tp; 4 tb, tu; b.d. A feature chart for fl and tp with extended solos for each. Form is A-B-A-C-A with C section in 3/4 each time while rest of chart is in 4/4. Reed section requires two ts and two bs in addition to flute solo. (PT 5')
MW 181... \$12.50/\$8.33

EXCURSION SUITE (A) by Erwin Chandler. 17: 5 sax; 4 tp; 4 tb; p.b.g.d. Five movements: I--Fast swing 4/4 (quartal harmony, modal); II--Moderato, relaxed 12/8, Fmi; III--Moderato "Rock style" 5/4, Dm; IV--Jazz Waltz. Bb; V--Vivace 5/4. Cm. Entire suite allows ample opportunity for solo playing as well as ensemble passages. Free solos allow performer to develop his ideas in an individual manner. All movements provide a variety of moods, styles, and ideas. (PT 15'-20')
MW 185... \$40.00/\$26.66

ELFSTONE (A) by Ladd McIntosh. 19: 5 sax (as 1 dbl. fl. & cl; ts 1 dbl. fl. & cl; as 11 dbl. cl; ts 11 dbl. cl; bs dbl. b-cl); 5 tp (1 & 11 dbl. flg); 4 tb (inc. 1 b-tb, all tb need bucket mutes); p.b.g.d.vb.perc. Demanding chart rumps through several driving choruses giving ample blowing room to ts and flg II plus short solo to b. Vb & g must be able to play unison lines. Lead tp has an high F. Title from hero of Tolkien's Lord of the Rings. (PT 4:2')
MW 105... \$21/\$14

FANTASIA VIVO (A) by M. T. Vivona. 26: 5 sax (as 1 dbl. fl.); 5 tp; 5 tb; tu; 4 fl; p.b. 2 d. tym. mba. Latin flavored a la Johnny Richards. Varied meters: 12/8, 8/8, 6/8, 3/8, 5/4—climaxing with superimposition of two main themes. Solos: tb, as, fl, d. (PT 10')
MW 163... \$16/\$10.66

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

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

GALADRIEL (A) by Ladd McIntosh. 19: 5 sax (as 1 dbl. fl. & pice; as 11 dbl. cl; ts 11 dbl. fl; ts 11 dbl. fl & cl; bs; 5 tp (all need bucket mutes); 4 tb (inc. 1 b-tb, 5th tb opt.); p.b.g.d.vb. Although melody is light, breezy and swingy, chart has driving intensity. Solos: ts 1 & g. Tp I goes to one high F#. Vb & g must be able to play unison soli lines. Sixteenth notes in horns make ending dazzle. A challenge to even a technically accomplished band. (PT 4:2')
MW 104... \$18.50/\$12.33

GROOVENESS (A) by Ladd McIntosh. 23: 5 sax (as 1 dbl. cl & pice; as 11 dbl. cl; ts 11 dbl. fl. cl & b-cl; bs dbl. cl & b-cl); 5 tp (I, II, III, IV dbl. flg); 4 tb (inc. 1 b-tb, all tb need bucket mutes); tu (cues in tb 111); 2 fl (III & IV opt.); p.b.g.d. perc II (vb), perc II (vb & tym). Recommended for truly advanced and ambitious band, this crowd pleaser bounces back and forth between frantic 4 and slow groovy rock-4 bridge. Chart drives, pulsates, then suddenly sensuously lyric and expressive, then turns gutsy and blasting again. Solos: ts 1 & g. Lead tp goes to high A. Slow full chorale shortly before fast, exciting ending replete with tym & gong. Only one set of vb needed. (PT 8')
MW 108... \$31.50/\$21

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Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 35¢

Amazing Little Boxes

by Peter Stampfel

A few months ago I saw an ad in *Crawdaddy!* for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

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KLOSS, ERIC *Consciousness!*, RR, Feb. 4, p. 24.

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McPHEE, JOE *Underground Railroad*, RR, Oct. 13, p. 28; *Nation Time*, RR, Oct. 14, p. 28.

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- MUSIC, INC. *Music, Inc.*, RR, Oct. 13, p. 29.
- MUSIC WORKSHOP The Thinking Drummer by Ed Shaughnessy, The Indian Rhythm System, Part I, Jan. 7, p. 34; Guitar Fingerboard Scale Patterns, Part II, by William Fowler, Jan. 21, p. 33; Double Brass, J. J. Johnson and Freddie Hubbard, Feb. 4, p. 34; Electric Bass Styles, by Carol Kaye, Feb. 18, p. 33; Guitar Fingerboard Scale Patterns, Part III, by William Fowler, March 4, p. 34; Drum Shop Talk with Bob Tilles, March 18, p. 32; Anatomy of Ambiance, Marian McPartland, April 1, p. 31; Hubert Laws' *Gula Matari* solo, April 15, p. 32; Slurring and Flexibility Exercises for Trombone, by Phil Wilson, May 13, p. 33; Clark Terry's *Tete a Tete* solo, May 27, p. 33; Two B. B. King solos, June 10, p. 31; Gary Bartz' *Rise* solo, June 24, p. 32; John Coltrane's *Giant Steps* solo and composition, July 22, p. 35; Two classic Louis Armstrong solos, Sept. 16, p. 44; Arranging concepts by Dick Grove, Part I, Oct. 14, p. 42; Thelonious Monk's *I Mean You*, solo, Oct. 28, p. 38; Charlie Parker's *Now's The Time* solo, Nov. 11, p. 32; Arranging Concepts by Dick Grove, Part II, Nov. 25, p. 33; The Thinking Drummer by Ed Shaughnessy, Balance on the Drum set, Dec. 9, p. 32; Richard Davis' *Shiny Stockings* Solo, Dec. 23, p. 39.
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- NEW PRODUCTS Stereo Spectrum, A, Feb. 18, p. 20; Electronic Instruments, A, Nov. 11, p. 28.
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- NICE, THE *Elegy*, RR, June 10, p. 23.
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- NYRO, LAURA At the Fillmore East, C, Feb. 18, p. 32.
- OLD WINE-NEW BOTTLES Duke Ellington reissues: *The Beginning* [1926-1928] Vol. I; *Hot in Harlem* [1928-1929] Vol. II; *Flaming Youth* [1927-1929]; *Rockin' In Rhythm* [1929-1931] Vol. III; *Up Front*—Feb. 18, p. 28. Various Artists, *Parlor Piano*; *Fats Waller* [1923-1924]; *James P. Johnson* [1917-1921]; *Jelly Roll Morton* [1924-1926]; *James P. Johnson, Father of Stride Piano*—April 1, p. 25. Count Basie, *Early Count*; Basie/Coleman Hawkins, *Stompin' at the Savoy*; Basie, *Basie on the Air*; Basie/Chick Webb, *Swing Music*; Basie/Lester Young, *The Count and Lester* Vol. 2, May 1944—May 27, p. 26. Johnny Dodds, *Chicago Mess Around*; King Oliver, *Papa Joe*; Barney Bigard-Albert Nicholas; Various Artists; Baby Dodds Trio, *Jazz a La Creole*; Barney-Bigard-Art Hodes, *Bucket's Gota Hole in It*; Various Artists, *Hot Clarinets*—June 24, p. 24. Clifford Brown, *Big Band in Paris*; Various Artists, *The Bebop Singers*; Al Haig, *Trio and Quintet*; Lee Konitz, *Ezz-Thetic*—July 22, p. 25. Professor David E. Bourne, *Dawn of the Century Ragtime Orchestra*; *The New Orleans Ragtime Orchestra*; Wally Rose, *Rose on Piano*; Joshua Rifkin, *Piano Rags by Scott Joplin*; William Bolcom, *Heliotrope Bouquet*; Scott Joplin, 1916; Fats Waller, 1924-1931—Oct. 28, p. 28.
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- OWENS, JIMMY *No Escaping It*, RR, Nov. 11, p. 16.
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