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and his erstwhile producer, Orrin Keepnews. Nothing weighty. But it all rings true, and it swings. There's some effective Latinate stomping (*Gunky, Caller*), an excellent minor blues (*Lela*), a suite whose parts don't make a whole in the classical sense but are all good blowing pieces, and good improvisation throughout.

I have serious reservations about *Didn't We?* as a composition (possibly influenced by its depressingly silly lyrics), let alone as a jazz vehicle. Nothing that happens to it here changes my mind. But there's a good ballad performance in *Inner Peace*, the last section of the suite, Lytle achieving a sensitivity of touch his work has often lacked.

Nunn's organ playing is crisp and uncluttered. Spinozza's solos are few, but impressive for his command of the guitar. Conga drums, as always, are conga drums. Ron Carter, as always, is magnificent. —ramsey

PRETTY PURDIE

STAND BY ME (WHATCHA SEE IS WATCHA GET)—Mega M51-5001: *Stand By Me; Modern Jive; Spanish Harlem; Artificialness; Never Can Say Goodbye; Whatcha See Is Whatcha Get; It's Too Late; Funky Mozart; You've Got A Friend.*

Personnel: Snooky Young, Gerald Thomas, trumpets; Seldon Powell, Lou Delgatto, Don Ashworth, Billy Mitchell, Warren Daniels, reeds; Harold Wheeler, piano, electric piano; Neal Rosen-garden, harpsichord, tambourine; Chuck Rainey, bass; Cornell Dupree, Billy Nichols, guitars; Purdie, drums, vocal (track 1, 7); Norman Pride bongos, conga; Tasha Thomas, Carl Hall, Norma Jenkins, Hilda Harris, vocals; Gil Scott-Heron, narration. (track 4 only).

Rating: ★★★★★

The thrust of the musical mainstream of today is overwhelmingly rhythmic. That's no secret, of course, but when you think about it, only the beboppers insisted on melodic invention as the most important attribute of style. Because of the tremendous amount of rhythmic vitality in soul music, this is a great time to be a drummer.

Purdie is the architect of a goodly part of our standard soul rhythms and easily the most influential drummer of his generation. The album shows off his style to perfection.

Apart from the first track, where Purdie indulges his vocal proclivities, everything is together. Much of the credit for the success must go to Harold Wheeler, who arranged and conducted the session. A masterful job.

Dupree and Powell are the principal soloists. Each knows today's idiom and Dupree is as down a guitar player as there is out there.

Recommended to all soul music enthusiasts. —porter

EDDIE "CLEANHEAD" VINSON

YOU CAN'T MAKE LOVE ALONE—Mega M31-1012: *Straight No Chaser; Cleanhead Blues; You Can't Make Love Alone; I Had A Dream; Person To Person.*

Personnel: Vinson, alto sax, vocal; Neal Creque, piano; Larry Coryell, Cornell Dupree, guitars; Chuck Rainey, bass; Pretty Purdie, drums.

Rating: ★★★½

Poor Cleanhead! As great a bluesman as he is and as strongly as he performs on this album, he is the victim of sloppy production. There is barely 23 minutes of playing time on

the entire album, and even that is padded with applause and introductions. Coryell is not announced in the introductions and plays on only three tunes though given featured billing. *I Had* is credited to Vinson though it is Big Bill Broonzy's tune.

Considering all this, there is still some fine music here. *Straight* is played at a fast shuffle and Vinson displays his attractive alto style which combines the graceful fluidity of the boppers with the firm tonic resolve of the best blues players. *Cleanhead* opens with a strain from *Parker's Mood*.

The album was recorded at the Montreux Festival, and as noted before there is much ya-hoo applause. Still, most of the audience didn't understand the lyric content of Vinson's blues. There is an interesting slip during the verse with the Presidential reference in *I Had* that would have cracked up a Regal Theater audience, but it made no impression on this group of listeners.

The recorded sound is quite satisfactory and the rhythm section, especially Creque, is a groove throughout. —porter

CHARLES WILLIAMS

TREES AND GRASS AND THINGS — Mainstream MRL 345: *Trees and Grass and Things; Chop! Chop!; Cracklin' Bread; Exactly Like You; Booger Bear; Moving Up; Song From the Old Country.*

Personnel: Williams, alto sax; David (Bubba) Brooks, tenor sax; Don Pullen, organ, piano; Cornell Dupree, guitar; Jimmy Lewis, bass; William Curtis, drums; Montego Joe, congas.

Rating: ★★★

This is pleasant, unpretentious music in an r&b flavored goodtime bag, rather more relaxed and easygoing than customary for this genre.

Williams is a finished altoist whose pretty, somewhat thin tone bespeaks his affection for Benny Carter. Tenorist Brooks, more robust, makes a good frontline partner for the leader—he, too, is basically mainstream oriented and much into Ben Webster.

Don Pullen's straight-ahead work here (he did much of the writing and is well featured) is a far cry from his avant garde collaborations with Milford Graves.

Excepting the jaunty, catchy title tune, the originals sound quite familiar and are mostly blues. Guitarist Dupree gets off some clean, economically constructed solo work. The rhythm playing is steady.

This album won't do anyone any harm, but unless you are heavily into this kind of music or in the market for a pleasant dance record, it's hardly a must. —morganstern

blues 'n' folk

Recent Chicago Blues Recordings:

Muddy Waters "Live" At Mister Kelly's, Chess 50012

Rating: ★★★★★½

Hound Dog Taylor, Hound Dog Taylor and the House Rockers, Alligator 4701

Rating: ★★★★★

Homesick James Williamson, The Country