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Young Miles came to further his musical training at the Julliard School of Music, but he himself admits that it was Charlie Parker that he wanted to "study" with. He did and the rest is history.

It often pains me when Miles is described as harsh because along with many other musicians and creative persons I have found him to be just the opposite — to be warm and helpful. And above all else, Miles is truthful and he has a habit (good or bad, one must take truth in the way best suited for himself) of making all of those close to him face the truth on some level.

If a musician has the courage to ring his doorbell, and if Miles is in a mood to answer the door and the musician really wants help Miles will give it, but he's extremely perceptive and able to detect insecurity.

And not only has Miles helped musicians, he has helped others as well. Probably the most notable of the 'others' has been "Roots" author Alex Haley who as one of his first journalistic assignments wrote a story about Miles for a national magazine.

Gary Bartz has described his stint with Miles as "one of the most rewarding experiences of his life."

VSOP, a group of Davis graduates with the exception of Freddie Hubbard, are all former members of a Davis Band of the 60s; Herbie Hancock, Ron Carter, Tony Williams and Wayne Shorter all played with him during what has been called the "strongest period of Miles' music."

Miles continues to set the pace for black music on many levels and his influence can be heard in both rock and popular music today.

Even though he has firmly established himself as an enigma for many, those persons close to him know that Miles has a very sensitive side and is human just like

Recently I spent four hours with him and our conversations (with Miles doing

. . . . . . . . . . . .

most of the talking) ranged all of the way from his early childhood days in St. Louis to his first love — the music.

"I've got a new band, want to hear the rehearsal tapes," he said as we sat in his bedroom. In a matter of seconds the music had begun to flood the darkness of the room and Miles said, "I'm teaching them how to get the fullest range out of their instruments," referring to the new musicians.

Soon it was time to go and it seemed that the time had passed too quickly as it always does with Miles.

Miles Davis is both a historian and an institution. There seems room for

some discussion here. Even though "ESP" and "Four & More," albums which were released during the sixties were outstanding, it was Miles' 'Bitches Brew" album that paved the way for exploration into new musical ideas. The album was immediately labeled as either the one on which Miles had gone 'further out' than anyone ever had because of his use of more electrically charged rhythms and instruments than anyone - soon afterward everyone was

My association with Miles goes back to my undergraduate college days. Upon seeing him drive up in his red ferrari for a concert I commented on the beautiful lady that he had with him. "Get your own . . .," he said and since that brief meeting I have found him to be one of the most helpful and encouraging persons I have ever met.

following.

And others feel the same

Alto saxaphonist Jackie McLean, one of the earliest of the graduates of the "House of Davis" as he calls Miles, always asks me how Miles is.

As I said, there has been both too much and not enough written about "The Prince of Darkness," or the "Godfather" as he is called

There can never be enough written about Miles because the dues that he has paid have spanned 50 tough years and the history that he

makes everytime he picks up his horn or makes a public statement are living testaments to black people.

And how can too much be written about an institution — institutions make their own history.



Miles tells the truth, etc.

## Black Executives

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play bass violin and joined the dance band. His career in the recording industry actually began at that time.

"After high school, I decided I wanted my own record company. I rented a studio and began to produce and market blues records directly to the retailer. But—certain friends of mine were making records that were getting on the charts — the doo-wop records. So, I went out and got me a doo-wop group, and for the first time, lost money in the record industry."

Tyrrell became known as a musician who knew his way around the studio, and he started getting dates from other people. For many years, he worked with James Brown, and did a comedy routine with saxophonist Cousin Lykes. He spent two years playing in the pit band at the Apollo Theatre in Harlem.

years ago, Tyrrell was vice president of product development for a firm that manufactured eight - track cartridges and cassettes. He is the founder of FORE, the Fraternity of Recording Executives, which sponsors workshops and seminars for people in the industry as well as provides scholarships for students who wish to pursue a career in music.

...JIMMY BISHOP is vice president and general manager of CBS Music Publishing, April - Black-wood. He is responsible for all the company's music, from classics to blues, which not only includes the songs but the printed music, folio and sheet music.

Bishop says: "In furthering our horizons, we had to establish a new visibility and involvement in country music where we had not been represented for eight years. To make sure we leave no stone unturned, we

music for themes, background, film, television and commercials.

Most recently April-Blackwood is responsible for major cuts presently being released by Barbra Streisand, Frank Sinatra, Aretha Franklin, Frankie Valli. Past recordings have been by Mathis, Williams, Jones, Reddy, Carpenters, Olivia Newton-John, Mac Davis, Main Ingredient, and Johnny Cash.

Tuscaloosa, Ala., and says he always had an interest in music. However, he majored in chemistry in college. After completion, he got an opportunity to get into radio. He started his career at station KXLW and KATZ in St. Louis.

In 1963, he went to Philadelphia and became an announcer at WDAS. He eventually became general manager and vice president of the station. He remained there for 10 years, leaving to take a vice presidency with Kenny Gamble and Leon Huff at Philadelphia International Records.

He joined CBS just a year ago, and says, "I have expanded my department from 12 to 30 persons. I acquire all writing talent, artist song writers and do production of records and manage world-wide deals. Many times, blacks are in key positions but do not have the property autonomy to get the job done. Fortunately, CBS has given it to me."

of Capitol Records Soul Division, a post he has held for four years. Prior to that, he spent three years in the company's law department.

When he moved up, he was responsible for the contracts of five black recording artists — he kept only one Nancy Wilson. Then, he set about developing the image of the company.

His first signing was Tavares. He signed them af-

ter hearing a tape that was submitted to him. The next signatures came from the Reflections who immediately produced a hit, "Three Steps from True Love."

The next star to come under his wing may prove to be his most spectacular—Natalie Cole. As Larkin says: "I honestly believe that Natalie will become one of the biggest female entertainers of all time, because she has genuine universal appeal and her albums sell right across the boards."

Another signing that proved out for Larkin was the Sylvers. Almost at once, they came out with "Boogie Fever," followed with "Hot Line."

Larkin is branching out into the jazz field, adding Gary Bartz to the roster, as well as Freda Payne and Rance Allen.

Actually, the record business is completely alien to Larkin's training. Between 1962 and 1969, he studied law at Howard University. Nonetheless, he has created a soul division,

that must be looked upon with envy.

..HENRY ALLEN, is the president of Cotillion Records, a division of Atlantic Recording Company. He has been in the record business for 24 years, and is the absolute final word for his label.

He concentrates on development these days, among his many chores. He has 51 promotion men out in the field and is directly responsible for keeping Cotillion Records in the forefront.

Some of the talent he works with include Ray Charles and Ben E. King.

Allen is also a pioneer in trying out new recording techniques. Today, the 16-track method of recording with close mixing of the various artists is standard. But when Allen recorded a group using eight tracks, it was brand new, unusual and somewhat startling.

Henry Allen is the sole president of a major recording company. And, you can bet it was a long hard climb to get there.

## National Roundup

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recent conference of 161 black mayors at their recent convention in Washington.

It provides \$585 million for solar heating (for the poor?); \$900 million for energy conservation programs in regular housing; \$10 million for public housing renovation; \$25 million for elderly housing needs and a new \$3 billion home loan program for low, middle and elderly housing . . . if Congress passes a satisfactory energy package which the President will not veto . . . . Who benefits most? The poor or the energy producers and suppliers?

Meanwhile, HEW has announced more goodies from its grab bags . . \$527 million for more than 300 health professional schools and several thousand nursing, allied health and public health training programs . . . . designed to double the number of doctors . . . . But, the new Morehouse College school of medicine (in Atlanta) is the only predominantly black institution listed as receiving funds . . . (shades of Bakke) . . . HEW's dynamic Mary Berry has announced the establishment of an "internal HEW task force on civil rights issues in Vocational Buildings."

Speaking of government aid to education . . . the illustrious, beautiful C. Delores Tucker likes to tell about the time she found out Sen. Daniel Moynihan received his education on the GI Bill .

See you next time!

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