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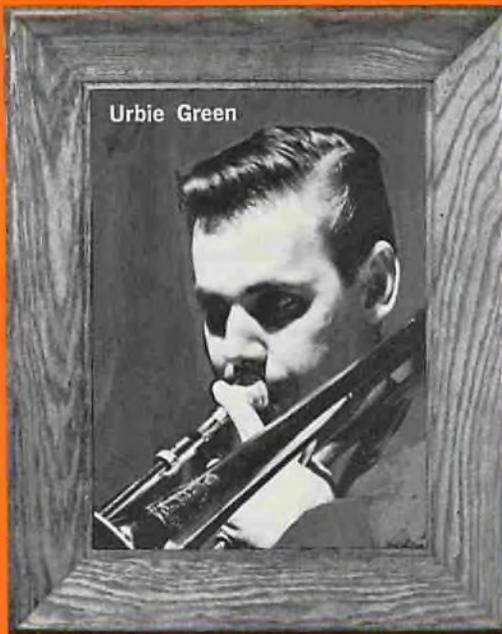
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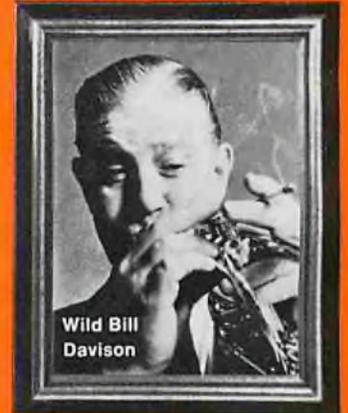
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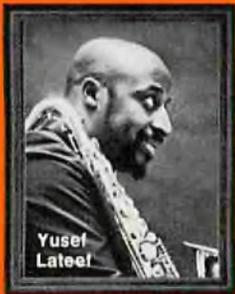
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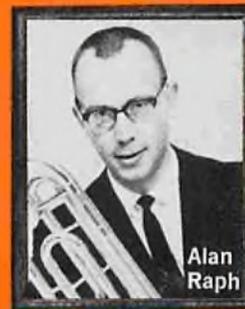
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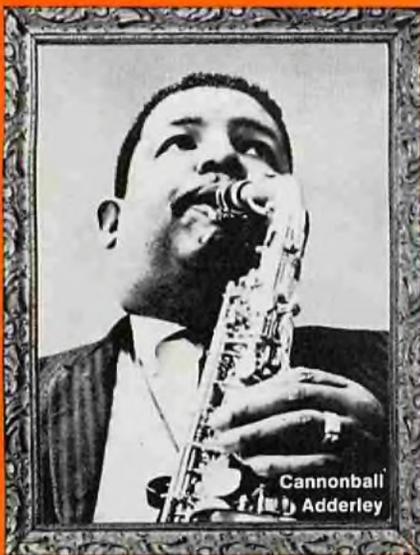
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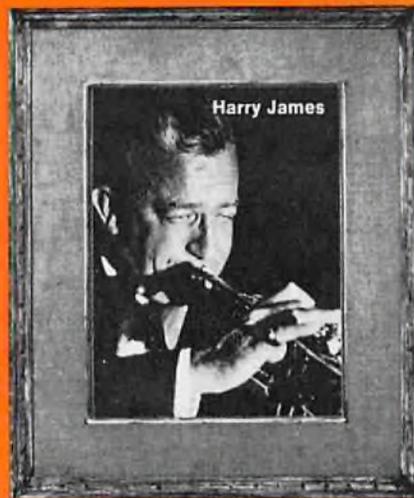
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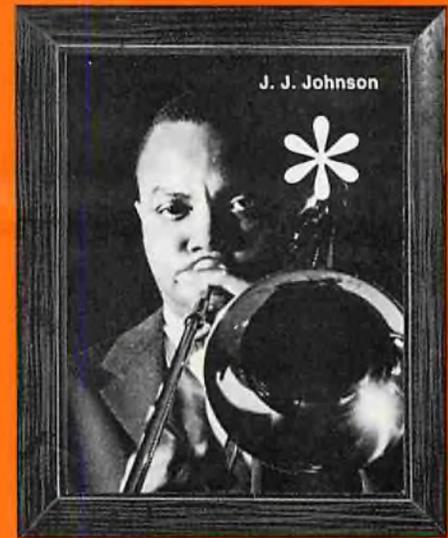
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THE FIRST CHORUS

By CHARLES SUBER

SEVERAL OF OUR recent columns on school jazz have elicited comments and questions. Here is a significant sample:

"A small group of students here at— College is attempting to push the music department into offering a jazz history course next year (or sometime in the near future). We have a qualified instructor who has made his living playing jazz professionally in the past, have received the support of the Student Curriculum Committee and—, a group of concerned black and white students, and have at least a dozen people seriously interested in taking such a course. However, we are having a difficult time convincing the head of the music department as to the cultural value of studying jazz for its own sake.

"We would appreciate it if you could possibly tell us of experiences which other colleges have had in offering such a course, and possibly give us names of persons to write to who could help us."

First off, here are some who can and will help: Dr. Gene Hall, Stephen F. Austin State College, Nacogoches, Tex., who originated the famous North Texas State program back in 1947 and is father to us all; Dave Baker, Chairman, Jazz Studies, Indiana University, Bloomington; Jerry Coker, Chairman, Jazz Studies, University of Miami, Coral Gables, Fla.; Jack Wheaton, Chairman, Music Department, Cerritos College, Norwalk, Calif.; Robert Share, Administrator, Berklee School of Music, Boston, Mass. These men and many, many others have fought the good fight to bring jazz education to where it is today. They have the "cultural value" arguments, the musical imperatives, and, when necessary, the academic reasoning so dear to deans' hearts. It is no coincidence that all of these educator-musicians are prime movers in the National Association of Jazz Educators.

There is ample precedent for your desire to include jazz within a music program. At this writing, more than 350 colleges and universities are teaching some courses related to jazz. The main reason for this sudden interest in jazz (five years ago, there were only about 25 colleges offering such courses) is the pressure from high school administrators. The number and importance of high school stage (jazz) bands has grown so that competent jazz teachers are in great demand. Perhaps this argument of responsibility to the educative process will impress your music department chairman.

Try to get him to a school jazz festival (complete list published in *DB*, Jan. 9). He would have to be completely lost if what he heard didn't impress him. Of course, he may not want to attend for the same basic reason he is not now listening to you or the music—fear. Fear of not knowing, fear of having been wrong for a professional lifetime, fear of black and white thinking alike.

Of course, the slow, measured steps of time will overtake him, but you have too few todays to wait. So why not do it on your own? If, as you say, the ingredients are there—teacher, students, motivation—then go, now. If you need curriculum and materials assistance, contact NAJE or us. Yours wouldn't be the first school jazz program that started in the back yard and was quickly invited through the front door when bows were taken. Remember that the faculty advisor to the University of Michigan's jazz program is William D. Raveli.

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QUINCY JONES

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Quincy Jones

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CHORDS & DISCORDS

A Forum For Readers

For Pee Wee

The jazz world recently lost a dedicated musician and remarkable human being as a result of the untimely death of Pee Wee Russell. He will be missed but never forgotten.

Dennis R. Hendley

Milwaukee, Wis.

Pee Wee Russell produced sounds that I have never heard before, and will never hear again. Because jazz critics are so hung up on using influence instead of creativity as criteria for greatness he has not yet received the acclaim he deserves (his success in polls notwithstanding). . . . He was never imitated because he was inimitable. It took over 30 years for people to understand what Pee Wee played. . . .

Perhaps the fact that I am only 20 years old (thus not a moldy fig) is a partial indication of his greatness. I will miss Pee Wee Russell—the man, the artist.

Robert Rosenblum

Albany, N.Y.

Correction

Just for the record, I used the Conn Multi-Vider on the album *The Lee Konitz Duets*—not the Varitone, as stated on the original album notes.

Lee Konitz

New York City

Cheers For WLIB

As a native New Yorker who feels almost as close to the "Big Apple" as he does to jazz (somehow they even seem synonymous), I'd like to extend my thanks for Cyra Greene's article on WLIB and Billy Taylor (*DB*, March 6).

I believe Taylor to be the finest D.J. in the business. His broad format and dedication has served as a "Platonic ideal" for my jazz program at the University of Minnesota, and I'm certain he serves as mentor to many other radio announcers. . . .

Robert A. Hoff, WMMR

Minneapolis, Minn.

I was glad to see the article on WLIB-FM. Billy Taylor has put together one of the greatest jazz caravans available to fans today.

Being 19 years old, I have gained much of my jazz knowledge through WLIB. While writing this to you, I am on the *Maiden Voyage*, with Ed Williams, and Bessie Smith is singing for us. She may be followed by Miles, Charles Lloyd or Buddy Rich. This variety of programming is what sets WLIB above the rest.

Thank you for recognizing them.

Richard Noorigian

Fair Lawn, N.J.

My many thanks to Cyra H. Greene for the beautiful article on WLIB-FM.



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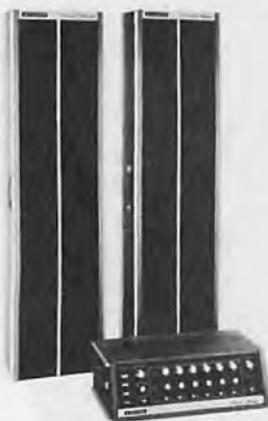
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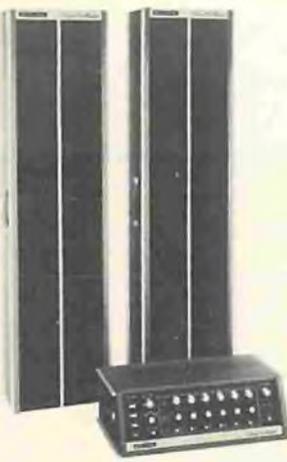
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WLIB is a great station and I am a big fan of Ed Williams, Billy Taylor, Viv Roundtree and especially Del Shields . . . who, in my opinion, is the greatest D.J. in the world. WLIB is everything that Miss Greene wrote, and once again I give thanks for the beautiful article.

Joseph A. Izzia

Paterson, N.J.

P.S.: I've been a jazz buff since I was 9 and I've been reading *Down Beat* since I was 11 (I'm 30 now . . .).

Thank you for your article on WLIB. *They* (WLIB is the fine people who run it, on and off the air) deserve as much credit and praise as anyone in jazz today. After the sterility, jazz-wise, of a small N.H. community, what a joy it is to get to New York and an FM set.

Hopefully, they will up their power soon so that it will be possible to pick them up at night here in the woods. And hearty congratulations to *DB* for a fine issue. It was pleasing to see you begin your coverage of music outside of jazz, but at times I've been distressed by the resulting reduction of space devoted to jazz. Please keep covering all aspects of modern music, but don't cut down on the jazz in the process.

Brian Flesser

Don't worry.

Mercy!!

I'm still in shock over Janis Joplin placing ahead of Sarah Vaughan in your 33rd Readers Poll. Mercy!!

L. Robinson

Modesto, Calif.

Flat Biscuits

In assessing Miles Davis' *Sorcerer* (*Blind-fold Test*, *DB*, Feb. 20), Bobby Bryant said:

"If it were not for that amount of energy, *especially in the case of the drummer* (italics mine), they would sort of fall flat. . . ."

An explicit disappointing example is the same cut in Herbie Hancock's *Speak Like A Child*. It has the necessary ingredients of Herb's fine arrangement and Ron Carter's perfection—but without Tony (Williams') bakin' pan, those biscuits just don't rise.

And *Riot* sounds more like a sit-in.

Why must good times change?

D. M. V.

Livermore, Calif.

Out Of The Alley

I want to express my sincere appreciation for the Workshop series. After seeing Oliver Nelson's *Patterns for Saxophone* I obtained it and have been using it to facilitate improvisation on the violin.

I have enjoyed it immensely. Not only have I got my fiddle out of the alley, but also off the ground.

George Freeman

Decatur, Ga.

WHITE HOUSE DINNER FOR DUKE'S BIRTHDAY

In recognition of his contributions to 20th century music, Duke Ellington will be honored on his 70th birthday, April 29, with a white tie dinner in the State Dining Room of the White House, hosted by President Richard M. Nixon. The dinner for 140 guests will be followed by entertainment in the East Room, featuring a concert by leading jazzmen not selected at presstime.

Among the guests will be some of the nation's outstanding composers, lyricists, and musicians; religious leaders; members of Ellington's family, and a few Ellington alumni.

Acting as producer of the program and co-ordinating the entire event with the White House Social Secretary's Office and the Ellington staff is the *Voice of America's* Willis Conover.

JAZZ WEEK IN APRIL ON CAPTAIN KANGAROO

From April 7 to 11 it is going to be *Jazz Week* on the *Captain Kangaroo* show, television's award-winning children's series now in its 13th year on the CBS network. The jazz segments will be presented each day during the first half-hour of the color telecasts that are seen from 8 to 9 a.m., EST.

Bob Keeshan, as Captain Kangaroo, along with pianist-disc jockey Billy Taylor, will provide the commentary for programs which will cover the scene from 200-year-old West African rhythms to the rock of today. According to Keeshan, "This event is a continuation of our program's policy to introduce young people to a variety of musical experiences. Instead of the typical 'up the river from New Orleans to Chicago' history of jazz, I've invited Billy Taylor to join me in teaching youngsters how to recognize jazz when they hear it and understand it as a form of music which has traveled from the black man's culture into our own."

The first day will focus on Babatunde Olatunji and his company and will be climaxed by his combining African rhythms with the modern beat of the Taylor trio (Ben Tucker, bass; Freddie Waits, drums).

Pianist Willie (The Lion) Smith has his play and say on the second day.

Wednesday will be given over to the band of trombonist Wilbur De Paris, including Dick Vance, trumpet; Eddie Barefield, clarinet; Larry Lucie, banjo; Milt Sealey, piano; Hayes Alvis, bass; and Wilbert Kirk, drums. Taylor will sit in with the De Paris band.

The fourth program will cover swing and the modern thereafter. Benny Goodman will be saluted with a 1938 recording, and then the Eddie Daniels Quintet will go bopping for Captain Kangaroo. Daniels, on tenor saxophone and flute, will be accompanied by Thad Jones, trumpet; Don

Friedman, piano; Richard Davis, bass; and Mel Lewis, drums.

Taylor will present his own quintet on the final day with Blue Mitchell, trumpet; George Coleman, tenor saxophone; Tucker and Waits. They will be joined by the rock sextet of guitarist Eric Gale: Richard Tee, organ and electric piano; Trevor Lawrence, tenor saxophone; Gerry Thomas, trumpet;



Taylor and Keeshan
Turning the Kids On

Chuck Rainey, electric bass; and Jimmy Johnson, drums. The influence of jazz on rock will be explored.

Norton Wright, associate producer for *Captain Kangaroo*, who wrote and produced this jazz series, and booked the talent, had praise for Taylor and the rest of the men. "Billy was a great guide through the jazz world and the musicians were terrific. In the limited time of television they really turned it on."

N.O. JAZZFEST OFFERS MOUTHWATERING MENUS

New Orleans' Jazzfest 1969, scheduled for June 1-7, received an added boost when a plan for combining it with a New Orleans Food Festival was announced recently by Durel Black, Jazzfest general chairman. But the tentative line-up for Jazzfest, revealed by music director Willis Conover, provides a musical menu that promises to be more varied and satisfying than a multi-course dinner at Arnaud's famous restaurant.

The festival will open at 2 p.m. on Sunday, June 1, with *Soul Session*, a program at the Municipal Auditorium that will stress the religious roots of jazz. Sarah Vaughan will perform with the Concert Choir of New Orleans as well as with a local Gospel-singing group. The Jazzfest house band—Clark Terry, Zoot Sims, Toots Thielmans, Jaki Byard, Milt Hinton and Alan Dawson—will be introduced with a set of jazz spirituals, and the Jimmy Giuffre Duo will play an experimental

neo-Gregorian chant. After the concert, the food festival will officially open with services at St. Louis Cathedral. From there, a procession will proceed to the Toulouse Street Landing, where a traditional blessing of shrimp and fishing boats will be extended. Samples of Creole foods will be served in Jackson Square.

Monday will feature a gourmet buffet at the Plimsoll Club, and jazz will be the main dish each evening thereafter, beginning with the Tuesday evening parade and riverboat tour on the Steamer *President*. Playing on the boat will be Pete Fountain's band and the Jazzfest house band.

A pairing of tenorists Stan Getz and Eddie Miller will highlight Wednesday night's concert, and Getz will also be featured at the conclusion of a set by the University of Illinois Jazz Band. Kid Ory is also expected to return to his hometown for a Wednesday night appearance, and organist Jimmy Smith is a likely addition to the program. Thursday night will feature a duo-recital by pianists Willie (The Lion) Smith and Eubie Blake, plus a trumpet trio composed of Roy Eldridge, Dizzy Gillespie and Freddie Hubbard. Sarah Vaughan will return for an evening appearance, accompanied by the University of Illinois Band.

Count Basie's band will play the entire first half of Friday night's program, and after intermission, a Basie reunion session will feature Buck Clayton, Dicky Wells, Earle Warren and others. Then the Basie band will play a post-concert dance at a location to be announced. Food returns on Saturday with a block-long display of New Orleans cuisine in Pirate's Alley, sponsored by numerous leading restaurants.

The final night of Jazzfest 1969, called *New Orleans Mon Amour*, will focus on New Orleans musicians, traditional and modern, and on musicians from all over the world who were influenced by New Orleans stylists. Tony Parenti, Zutty Singleton, Fountain, the Loyola University Band, numerous brass bands, and foreign revivalist bands are scheduled for the program. Fountain will dish out a clarinet marmalade spotlighting the city's formidable cadre of jazz clarinetists.

A number of spots in the program, especially for the New Orleans night, remain to be filled. Several extra afternoon concerts are being negotiated, and surprise appearances by unannounced artists are being arranged. Mayor Victor Schiro has predicted that growth of the festival will reverse the traditional summer slump in tourism.

SZABO HAS CLOSE CALL: ASSAULTED IN 'FRISCO

Guitarist Gabor Szabo was beaten, stabbed and robbed of \$300 by three men as he was walking to his hotel from his job at San Francisco's El Matador in the early morning of Feb. 4. The guitarist was fortunate in escaping serious injury,

since one of the assailants stabbed him repeatedly in the chest without hitting a vital organ.

Szabo was treated for chest and facial wounds and returned to work the following night with a patch over his swollen left eye. However, he cancelled an extension of the El Matador engagement and returned to Los Angeles. The rest of his group (Francois Vaz, guitar; Louis Kabok, bass, and Al Cecchi, drums) continued at the club.

N.Y. JAZZMEN BRIEFED ON TAKING CARE OF BIZ

The second in a series of informal meetings of jazz musicians conducted by Billy Taylor was held Feb. 24 at Intermediate School 201 in New York City.

The general topic was the recording industry, with emphasis on how to get a record date, information about royalties on record sales, and how to promote one's own records. Guest speakers were John Hammond of Columbia Records; Orrin Keepnews and Dick Katz of Milestone Records; Bob Goemann of RCA Victor, formerly record buyer for the Korvette stores; and John Carter of AGAC, a collection agency for composers and lyricists.

The session was conducted in the manner of a town meeting with questions from the audience. Taylor told *Down Beat* that he does not see these meetings as constituting the beginning of a formal organization, but rather as an opportunity for musicians to become enlightened about various aspects of the business that ordinarily would be only remotely accessible to them. "If you're interested in a particular project," he told the meeting, "then form a committee—a committee of one—and go to it."

Musicians in attendance included Walter Bishop Jr., Joe Chambers, Herbie Hancock, Ron Jefferson, Junior Mance, Harold Mabern and Charles McPherson.

NAME CHANGE FOR NEW MANHATTAN JAZZ SPOT

The powers that be had a last minute change of mind, and the New York club originally announced as Beef, Booze and Jazz (*DB*, April 3) opened under the name of *Downbeat* on March 7 at Lexington Ave. and 42nd St.

The World's Greatest Jazz Band was there, as previously advertised, with Gus Johnson replacing Morey Feld on drums, Clancy Hayes out of the band and back at Earthquake McGoon's in San Francisco, and Maxine Sullivan aboard as the new vocalist. For the first weekend, Buddy Morrow sat in on trombone for Carl Fontana, busy at a music clinic in Louisiana.

In addition to the WGJB, Roger Ram played solo piano, and guitarist George Van Eps led a quartet in one of his too-rare public engagements, with Bernie Leighton, piano; Clyde Lombardi, bass, and Buzzy Drootin, drums.

Down Beat had no prior knowledge of the naming of the club, and there is no connection whatever between it and this magazine.

FINAL BAR

Conductor Ernest Ansermet, 86, died Feb. 20 in Geneva, Switzerland. In addition to his great services to modern music as conductor of the Diaghilev Ballet Russe and founder-director of the Orchestre de la Suisse Romande, Ansermet, in 1919, published the first serious and musically literate piece on jazz, an appreciation of Will Marion Cook's Southern Syncopated Orchestra in which he singled out Sidney Bechet for special praise.

British bandleader-pianist-arranger Lew Stone, 70, died of a heart attack Feb. 12 in London. After work with several important early British dance orchestras, Stone took over leadership of the Roy Fox band in 1933 and made it into one of the country's best jazz-oriented big bands. He later became an agent.

POTPOURRI

Louis Armstrong, scheduled to resume work in March, suffered a relapse of a kidney ailment in late February and was reported in good condition at New York's Beth Israel Hospital at presstime. Satch-



CURRY BURKHART

mo's weight was back to a normal 155 lbs. from the November low of 124, and his manager, Joe Glaser, expected him to be discharged from the hospital in late March.

Thelonious Monk's scheduled two-week stand at Chicago's Plugged Nickel in March was cut short when the pianist was briefly hospitalized for exhaustion. He then returned to New York for further rest.

Pianist Jay McShann and his trio (Gene Ramey, bass; Paul Gunther, drums) and singer-saxophonist Eddie (Cleanhead) Vinson toured France March 6-25, also giving concerts in Belgium and Spain. Bluesman John Lee Hooker joined them for the last two weeks of the trip.

Drummer Paul Barbarin's funeral in New Orleans Feb. 15 was probably the biggest jazz funeral in history. A crowd estimated at 15,000, with curiosity seekers and camera bugs at every turn, lined the streets for the procession. One fanatic

even wrested the nameplate from Barbarin's tomb. The drummer's close friends were pushed into the background. Four bands—the Onward, Tuxedo, Eureka and Olympia Brass Bands—played, augmented by such non-member admirers as Pete Fountain. The vast turnout was attributed to the extensive publicity given the recent funerals of George Lewis and Alcide Pavageau.

David Baker, director of the Indiana University Jazz Ensemble, will be active on several fronts this summer. With Jerry Coker, he will teach a six-week course in improvisation at Tanglewood beginning July 13, under the auspices of the New England Conservatory and its director Gunther Schuller. The Institute for Black Music, which Baker heads, has not yet received hoped-for federal funds, but a one-week organizing session will be held on the Indiana campus during the third week of June. Baker also reports that his book on the black composer will be published this fall by Kent Press.

Alto saxophonist Lee Konitz, who spent much of 1968 in Europe, crossed the Atlantic again March 22. He was scheduled to play in Ireland at the Fox Inn at Ashbourne, County Meath (near Dublin) March 24 through 29. The club is owned and operated by alto saxophonist Jim Riley, formerly of Washington, D.C. and The Orchestra, and a one-time student of Konitz's. From Ireland, Konitz will embark on a concert tour of West Germany sponsored by Saba Records from April 9-30. Then he will appear at the Montmartre in Copenhagen May 1-23, and will play May 24 at the Venice jazz festival.

Four Monday nights in April will be devoted to the classic jazz dance at the Bert Wheeler Theatre in New York's Hotel Dixie. Chuck Green and his partner, Leticia Jay, will perform during the first half of each program, while the remainder of the show will present tap dancer challenges involving, it is hoped, the likes of Honi Coles, Baby Laurence, Jimmy Slyde, Bert Gibson and Lon Chaney. All seats will be \$3.00.

Two Polish jazz groups, the Novi vocal quartet and the Zbigniew Namyslowski Quartet, embarked on the biggest tour in Polish jazz history March 7. They will appear in India, New Zealand, Australia, Singapore and Turkey. The concerts in India were held under the auspices of the Polish ministry of culture, and the tour was organized by the Polish Jazz Federation.

Now that Bach has been switched on, can Handel be far behind? Rock star Jimi Hendrix recently moved into a house in London's Mayfair district once occupied by the great 18th Century composer. "To tell the God's honest truth, I haven't heard much of his stuff," Hendrix reportedly said. "But I dig a bit of Bach now and again." The singer-guitarist also said he would compose in his new home. Handel was unavailable for comment.

REMINISCING IN TEMPO

Guitarist Freddy Guy's Ellington memories

by John McDonough

TWO OR THREE years ago there appeared a jazz piece in *Jet* magazine in which the author named his choice for three of the most important rhythm guitarists in jazz history: "Charlie Christian, Freddie Green, and the late Freddy Guy."

Every time Fred Guy recalls that story these days, he chuckles and a twinkle lights his eye. Though the guitarist, who played Ellingtonian rhythms with Sonny Greer and assorted bassists for 26 years, today enjoys the best of health, marking his 69th birthday last May, perhaps there is little fault in having lost track of someone who has not drawn a paycheck as a musician for 19 years, even if he is a Duke Ellington alumnus.

Since Guy left Ellington in 1949, he has worked for Chicago's Parkway Amusement Corp., managing a local ballroom and arranging private parties. Though he still keeps his guitar gleaming and ready, his job has never seemed to offer him time to sit in with former colleagues during their swings through town. Today he lives with his second wife, a charming lady, in a 11th-floor apartment overlooking Lake Michigan.

A man of moderate height with a full head of graying hair, Guy looks somewhat younger than his years because he carries no extra weight on his lean figure.

He's had few regrets about leaving the band, he said, partly because he keeps in close contact with his old friends. He was compelled to leave early in 1949 because his first wife, who died a year later, was seriously ill. But there were other reasons too. Life on the bus had little appeal to him.

"The only sleep the driver ever got was when we were onstage," he said. "We'd pull in after driving 400 miles, unload, and get a bite to eat. Then we'd work four hours. Afterwards, the driver would be up again to help load, and we'd be on our way. I could never be completely comfortable roaring down some turnpike at 65 miles an hour and knowing that the driver had only three hours' sleep."

Perhaps the buses seemed bad because Guy remembered too well the elegant style in which the band traveled during a good part of the 1930s. In those days, two chartered sleeping cars carried the men across the United States like royalty—and nobody ever had to take an upper.

There was a third car for baggage, so as not to cramp the living quarters. And that was just what they were, since during southern tours accommodations were often limited either to a run-down black hotel or the local preacher's house.

"So we'd just pull over on a side track," Guy said, "plug into the local power lines, and set up housekeeping. Even our laundry

would be taken care of."

Guy went to New York from Georgia in the early 1920s, when jazz was still young. His AFM Local 802 union card bears the number 987; today the 802 scroll is up to 5,305, and that's just for the initial G. He made a decent living jobbing with various groups. Each job gave him a connection to another, so it wasn't long before he was making more money gigging than he could with steady work.

It was Fats Waller who provided the connection to Ellington. "Fats was in a little band I was playing banjo with," Guy recalled, "and one night Duke and the boys came in to hear us. Everybody heard everybody else in those days. Fats looked over his shoulder, pointed Duke out to me, and asked if I knew him. I said I didn't. As the night went on, Duke asked if I'd play a number or two with his men. He said he didn't have any music but would call the chords. I said that was fine. We had a pretty good session that night."

That was in the summer of 1923, just prior to Washingtonians' three months at Barron Wilkin's Exclusive Club, a celebrated Harlem pleasure dome. When Elmer Snowden left the group and the leadership passed to Ellington, Guy was asked to join.

"I was working with a fellow called John Smith, who was just coming to his peak period of bookings. I told Duke that I couldn't leave at this point, so he said he could wait a little while. I finally went with the band in February, 1924, just in time for the downtown opening at the Kentucky Club on 49th St. and Broadway. I even took a cut in pay to join."

The Kentucky Club was a cramped basement cafe seating some 130 people. The bandstand was so small that there was no room for a bass fiddle. Any visiting musician with a yen to sit in had to do it from his table. Typical clientele on a given night included a variety of assorted thugs and underworld big-shots, bejeweled dowagers and debutantes from the social galaxy, and the usual run of show people and tourists ogling the show people.

"Duke always avoided a steady diet of one-nighters and theater dates because the right people were never there," Guy said—the right people being bookers and the smart writers. But they flocked to the Kentucky Club. Moreover, Paul Whiteman was playing around the corner at the Palais Royal (which today houses the Latin Quarter), and this brought Bix Beiderbecke, the Dorsey brothers, Miff Mole, and the rest of the Whiteman jazz contingent into contact with the band.

"The style of music that began to develop was different from anyone else's," Guy said. "Duke worked largely from

head arrangements then, and he insisted that everyone memorize their parts. He thought you really couldn't get inside a piece of music if you were busy trying to keep up with the charts. When we first came to Chicago, no one could figure out how we could play so much music without music stands."

It was during the Kentucky Club period that the band picked up Harry Carney, who was then "about the size of this cigarette," said Guy, holding up his half-smoked king-size. He was so young, in fact, that, as is well known, his mother's permission was needed before he could be hired full time. In 1926, Guy went to Boston, Mass., to negotiate for his services and recalls the following dialog:

"Mrs. Carney," he pleaded, "we wish you'd let Harry stay with the band and travel with us this summer on a New England tour."

"Well, I don't know—I don't think so," Mrs. Carney replied. "He's got to finish school, and he's still my baby boy, you know."

"But don't you think it's going to be pretty hard to keep him in school after he's been making the kind of money he has with the band? Anyway, he'll be graduating this June, just in time to make the tour."

"Well, who would live with him? I don't want him getting in with any bad people. He's still a baby, you know."

Guy, who was planning to get married, told her Harry could live with him. This set her mind at ease.

"Well, I don't know," she said, hemming and hawing. "I guess if he really wants to go, it might be all right. But I want you to look after him personally."

Guy recalled that the next two years brought Barney Bigard and Johnny Hodges, the latter "a sickly kid who'd smoke cigars to make himself feel more grown up," into the Ellington orbit. It also landed the band in the Cotton Club for another celebrated long run.

Herman Stark, manager of the club, and Dan Healy, the silent partner, were looking for a band to replace the Andy Preer group, whose leader had died in 1927. At the urging of songwriter Jimmy McHugh, the bosses heard the band at the Lafayette Theater. "Right next to the theater there was a tavern," Guy said, "and the contract was signed right there. I was with Duke all night that night. The next day we had to leave for a date in Philadelphia for a week, which gave us no time between our return and our opening. When we got back, we had to rehearse the entire show routines all afternoon and night—literally right up until showtime."

There was some reluctance to take the

Cotton Club offer until it became apparent that it was more than an "offer"; it was "take the job or else." That was the word from the bosses, despite any other contracts the band might have.

By now Irving Mills had taken over the management of the band. During the long life of the Ellington orchestra there have been occasional feuds and bickerings between various men. But perhaps the most protracted and bitter episode of antipathy was between Guy and Mills. Guy spoke at length about it:

"Mills did his best to isolate Duke from the band—even made him sleep in a separate railroad car when we were traveling by train. I don't know why he did this for sure, but I think it was because he was afraid someone would wise Duke up."

Many times Guy would try to be that someone.

"Listen, let me tell you something," he said he would tell Ellington. "Don't let no one take away the personal touch you've got with the men. These men came along with you and helped you build the kind of outfit where you'd need managers and the rest. If you lose that touch, all you have is a bunch of musicians waiting for payday."

But Mills had other ideas, Guy said, explaining, "He wanted Duke to be the star, not the band. The men were just the rank and file. But I could see through him, man, and he hated me for it. He even tried to get Duke to fire me. Mills could have done a lot more for the band than he did, but he never learned that if you sacrifice something now, you may pick up a million dollars later on. He wanted everybody's right arm."

Guy recalled an incident attendant to a Ziegfeld booking as characteristic of Mills' manner:

"I heard this rumor over my old Stromberg-Carlson radio one night that the Cotton Club Orchestra was to be featured with Ruby Keeler in a new Ziegfeld show, which was then considered, like the Palace Theater, to be the top work in the business. But when I mentioned it to the men, nobody knew anything about it, not even Duke. The next day Duke told Irving what I'd said. Mills told him that I was crazy, that they weren't going to have a Negro band in the Follies, and that he wouldn't make the attempt."

Mills' attitude made Guy mad and so did Ellington's, for that matter, because Guy thought he listened to Mills too much. So he went to Ellington's apartment one night, he said, and told him how things were.

"Listen," Guy recalled telling Ellington with some annoyance, "did it ever dawn on you that this band is my living as well as yours? Have I ever sent you on a wild goose chase in my life? It won't cost a thing to walk into Stanley Sharp's office (Sharp was Ziegfeld's front man) and say, 'How are you, Mr. Sharp?'"

Ellington was persuaded, Guy said, and the next day took a cab to Sharp's Seventh Ave. office. In Guy's words the meeting went thusly:

"Well, gee, Duke, how have you been?" Sharp said. "We've been thinking about you lately."

After a minute or two of small talk about the bull market and the weather, Sharp reached into the top drawer of his desk, pulled out a contract, and pushed it across to Ellington with a pen. The Ziegfeld job was his.

"But what really broke Mills' heart about this thing," Guy chuckled, "was that when the show opened, the billing was 'Florenz Ziegfeld Presents Duke Ellington,' not 'Irving Mills Presents.' . . . When we saw him during a rehearsal at the club, mind you, he was crying real tears. Duke had gone over his head, and Mills wanted to fire him and get a new piano player. Can you imagine that?"

In 1939, Ellington broke with Mills and associated with the William Morris agency.

Guy's memories of most of his former colleagues are more pleasant. Of trombonist Juan Tizol, the practical joker, for example, Guy said, "He'd go to these trick stores and buy a lot of stuff. I guess itching powder was a favorite. He'd stick it in the fellows' pants before a show, and they'd get out under those lights and scratch like a s.o.b. We fixed him once, though. We poured a bunch of it in his shirt and shoes. When it came time for his solo, he stood up on the stand and was red as a beet. When he came off, man, did he fly for that shower."

The mere mention of drummer Sonny Greer's name triggers a cascade of images in Guy's memory that produces a hearty laugh and a wallop on his knee.

"The Great Greer!" he exclaimed. "He kept you dying laughing all the time, and what a drummer, at least when he was not loaded. I could always tell before the first chorus if he'd had too much. His foot would be slow."

"But Sonny's always had such terrific flair. When he was in the band he was always cleaning his cymbals so they sparkled in the lights. And when times got good, he'd hire someone to do it. When his skins got a little dirty—what the hell—he'd get a whole new set of heads. He was always finicky about his drums—'my stuff,' he used to call them. What a man!"

Guy reached over his shoulder to a table and produced a yellowed photo in a wood frame of the Ellington rhythm section during the '20s.

"There's Sonny," he said. "He looks like a high school kid. He hasn't changed that much—just a little more dried up."

Sadly, there are only a few records that come to mind on which Guy can be heard in anything approximating a solo role. *Red Hot Band* (1927) and *Echoes of the Jungle* (1931), both have prominent banjo spots, and he takes a guitar break on *The Sergeant Was Shy* (1939).

The Ellington era of the guitar began, as it did with most bands, during 1931; the move went a long way toward rounding off the square rhythmic wheels on which the band had thumped along since the beginning. Guy received much encouragement and advice from Eddie Lang and often sought out local guitarists for tips.

"When we played a place that had a regular house band," he said, "I'd get the guitarist off somewhere and have him play teacher for a while. Once I picked

up a book on six-string harmony for guitar in a State St. music shop in Chicago, and that's where I really learned most of the basics."

He pointed to a magazine rack near a large console phonograph where a rather dog-eared instruction book on six-string harmony sat. It was the one he picked up in Chicago.

Today, despite Guy's long absence from the music world, he is still close friends with his boss of many years, who visits frequently in his apartment when he's in town. Much of the planning for Ellington's *My People* show of 1963 was carried out over the coffee table in Guy's living room.

The last time the band was in Chicago for a concert, Guy's phone rang at about 6:30 a.m.

"Love you madly and sorry for waking you," the voice at the other end said, "but I'm going to sleep and I wanted to tell you that there will be tickets waiting for you at the boxoffice tonight."

"He's a hell of a man," Guy said, "and I'm proud to have known him all these years." EB



KING OF THE BIG BAND ROAD

BY LEONARD FEATHER

THE SAME TIRED arguments come and go. Big bands are dead, dying, reviving, back, on leave of absence, switching to rock. Yet when the name of Edward K. Ellington is brought into a conversation, as proof of the unquenchable vitality and validity of the organized, traveling jazz orchestra, he is swept aside with some excuse or rationalization. "Duke? Well, he's an exception, of course. Ellington writes his own laws."

For close to a half century Ellington has been the principal legislator of jazz. He has set down more rules than most of today's jazzmen can ever realize. They may read about it and be intellectually aware of it, but in order to understand fully the nature and dimensions of the Ellington contribution, it would be necessary to have followed this genius and his band very, very closely for a longer period than they have spent on earth.

I find it as hard to believe as he must himself that Ellington completes his seventh decade April 29. It is not appropriate to mouth the usual cliché that he has the vitality and inspiration of a man half his age. What is more important is that his present level of creativity represents the accumulated idealism and progress of all those years. Ellington 1969 could not have existed but for the initiative of Ellington 1959, and so forth, or rather backward, through the decades.

The recorded evidence is clear enough, if you are willing to follow this procedure: blot out of your mind all the other big band jazz you have ever heard, play a record of Ellington circa 1929, and continue moving through the Columbia *Ellington Era* albums, which brings you up to 1940; then pick the cream of the RCA reissues of the 1940s, the Columbia and other albums of the 1950s, and the widespread ventures of the 1960s, all in chronological sequence. A pattern emerges of a band that has continually set the pace for orchestral music in this idiom. Ellington has been responsible for creating many new outlets for orchestral jazz, and of course for many new compositional and structural techniques.

Certain constants were established in the very earliest Ellingtonia on record. He was not the first to work successfully with the traditional brass-reeds-rhythm sectionalization of big band jazz writing, but certainly it was he who first employed this technique to paint a larger picture, one in which the soloists' personalities were inextricably interwoven with the orchestration.

No other bandleader had as stable a group of individuals with which to work; even a single change of personnel in the early days became a major event. Ellington did not simply write for three trumpets, two trombones, four saxophones or whatever the set-up was at any given time; he wrote knowing that the trumpets would have the personal sounds of Arthur Whetsol, Cootie Williams and Freddy Jenkins, the trombones the particular timbres of Tricky Sam Nanton and Lawrence Brown. He could count on the incomparable reed blend that Toby Hardwick, Barney Bigard, Johnny Hodges and Harry Carney would provide. The unique dependability and swinging pulse of Freddy

Guy's guitar, Wellman Braud's bass, Sonny Greer's drums and his own piano would coalesce into a unity that generated a spark throughout the entire band.

It Don't Mean a Thing If It Ain't Got That Swing, Ivie Anderson told us on an Ellington record in 1932 (available on the *Ellington Era Vol. 1*). Benny Goodman was the King of Swing, or so the history books claim; while America crowned him around 1935. It is not necessary to denigrate Benny's important contribution in order to set the record straight; just listen to *Rockin' in Rhythm*, recorded in 1930, by way of a random sampling. Here is a definitive statement of all the elements that constituted swing that antedated the so-called swing era by at least a half decade.

Ellington at first settled for the accepted standards of form and content; the 32-bar chorus was a norm, as was the 12-bar blues; but even these frameworks were often varied and extended. Constricted by the limitations of the 10-inch phonograph record, he broke the barrier in 1931 with *Creole Rhapsody*, one version of which took up both sides of a 12-inch 78. Unlike Gershwin's *Rhapsody In Blue*, it was neither premiered in a concert hall nor immortalized by a King of Quasi-Jazz.

For a black band (and even for almost every white jazz band), night clubs and vaudeville were virtually the only in-person outlets, though several concert halls in Europe opened their doors to jazz in the 1930s. Most historians have pinpointed as the most significant date in Ellington's story a night in 1927 when he opened at the Cotton Club. In today's perspective, the most auspicious occasion of all may have been his initial Carnegie Hall concert in 1943, scene of the first major performance of *Black, Brown & Beige*. In its original form, this work ran about 45 minutes. Because of the recording ban, it was never issued in its entirety except in a rare bootleg version. Its significance is nonetheless incomparable, musically and socially (Ellington called it "a tone parallel to the history of the American Negro"). It was the precursor of a series of annual Carnegie Hall performances; each year Ellington would introduce a new extended concert work. Meanwhile, 99% of the other jazz composer-arrangers were still confining themselves to works that ran three, five or six minutes, based on a single theme.

The 1950s saw the emergence of Duke's poignantly evocative *Harlem*, of his first cooperation with symphony musicians, the first Ellington television special (*A Drum is a Woman*, a CBS color show in 1957), the first Ellington-Shakespeare work (*Such Sweet Thunder*), the very belated first Ellington motion picture score (*Anatomy of a Murder*, 1959).

The past decade has been the era of mixed-media Ellington: the two sacred concerts, the first use of a choir, along with several solo voices and even a tap dancer as integral parts of the orchestral whole. Ellington moved into more and more unfamiliar areas. In the summer of 1963 he was involved on several levels—composer, lyricist, writer, even de facto choreographer—with *My People*, a show presented in Chicago, commissioned by the Century of Negro Progress Exposition.

All these are random facts taken out of thousands that have marked a career of continual artistic expansion. For 30 years Ellington had the priceless blessing of Billy Strayhorn at his side. Overcoming his grief at a loss that hurt like the death of a twin brother, he has continued to create, still seeking new challenges and new directions.

What is perhaps most amazing among the many paradoxes of the Ellington story



is that through all the 40 years, the orchestra (long acknowledged as the instrument he plays best) has undergone no radical changes. In 1969 the instrumentation is precisely what it was in 1939, except that the guitar has been dropped and a fourth trumpet added. Duke has been conservative on this level; he even discouraged Jimmy Hamilton from playing flute. Nor has he found it necessary to experiment with "new" meters; except for a couple of passages in *Black, Brown & Beige* he wrote exclusively in 4/4 time until quite recently; there are still very few 3/4 works in his books, and none to my knowledge in 5/4 or anything more exotic.

There is good reason for all this. The growth of the Ellington orchestra has been principally a maturation from within, not a continuous plucking of elements from without. The Ellington phenomenon has been not unlike that of a multicolored flower that continues to bloom as if there were no autumn, no winter; a flower deeply and ineradicably rooted in the musical soil of this century.

Bearing in mind that the average *Down Beat* reader is 23 years old, and that the so-called golden Ellington era of Jimmy Blanton, Ben Webster, Rex Stewart and *Black, Brown & Beige* preceded his birth by several years, let me stress one aspect of the Ellington phenomenon: it is not out of respect for an elder statesman that the critics still revere him. It should not be out of nostalgia that the voters still elect him to first place in the polls. Ellington has never been content to rest on past laurels in order to earn this place of honor; he continues to work for it with consummate taste and creativity. He is not merely the symbol of big band jazz; he is the genius of his world today just as he was when the Ellington story began. 

New York's Big Band Community: a discussion



JACK BRADLEY

For the past three years, there has been a notable resurgence of big bands in the New York area. Some, such as Frank Foster's and Chuck Israels', have appeared intermittently, but three bands have emerged that now appear on a regular weekly basis around town, and also make trips for concert dates and festivals.

On Sundays at the Village Vanguard, Duke Pearson leads his large aggregation from 5:30 to 11:30. Monday evenings find the same club populated by the Thad Jones-Mel Lewis orchestra, while, on that same night, Clark Terry directs his big band at the Club Baron on Lenox Ave. in Harlem. All three bands have been part of the new jazz presentations at Fillmore East during the month of March.

Recently *Down Beat* assembled these four leaders to talk about their bands and the state of big band jazz. The informal gathering was held in Clark Terry's Office.

IG: To begin the panel, I'd like each of you to make a little statement about your band and what you are trying to do. Why don't we start with our host, Clark Terry.

CT: We started the band about two years ago, maybe a little longer, with the objective of trying what all of us here are trying to do: bring back big bands and afford an opportunity for people who want to play good charts, good music, away from the studio scene type of music. We've been very fortunate in that we've had a number of guys who have been faithful and stuck with us, and guys who have been writing, and we've been having a ball. We first started at the Half Note on Monday nights. We tried to make a policy of "The Little Home of Big Bands;" Duke Pearson was there for a while. Of course, it didn't work out, I don't know the reason. But since we've been up in Harlem, it's been fantastic.

IG: Duke, Clark mentioned that you started your band at the Half Note too.

DP: That's right. We started, I think, at about the same time. I know the month, it was February '67, and for the same reasons that Clark just stated. It's quite enjoyable, even though I didn't start by myself; I had a partner, Donald Byrd. He got involved with school work and I kept it going, and after a while I didn't really miss him. I've enjoyed it, and I'm still enjoying it.

IG: Thad and Mel, your band just celebrated its fourth anniversary down at the Village Vanguard, right?

TJ: Well, actually our third; we are in our fourth year now. Our band was formed in the latter part of '65; we started our

first rehearsals then and started working at the Vanguard in February of '66, and we have been there, fortunately, every Monday since then.

IG: Well, here we have the three big bands that are now working in New York once a week at least, in addition to concerts and things at other times. Duke just got his thing going; he was playing down at the Dom on Sundays for a while, but now he's got Sundays at the Vanguard, Clark's at the Club Baron on Mondays, and you're at the Vanguard on Mondays. Now, my question is, the esprit de corps that used to exist in a big band, when guys were living together, traveling on the road—all of you've done this—it was more like a big family. Here, you people see each other during the week, working in the studios and things like that, but it's not the same kind of feeling. How do you keep this spirit going?

TJ: It's just the idea that we're all working in a big band together, and it's the same; actually, the same principle is involved. We make our excursion to our gig every week, and it's the same as being out on the road.

CT: The guys can hardly wait for the particular night that we work to come around after having gone through the chores and the rigors and the boredom of playing studio type music all week long, and up tight scenes with the leaders they have to work for in order to make a living but don't particularly care for, and then they look forward to when this particular day comes around and they really let it all hang out. Duke, Thad, Mel and myself, we've paid considerable amounts of dues in trying to get this thing off the ground (*laughter*)—and believe me, it has cost each of us an awful lot of money. For instance, when we were at the Half Note, I was paying the guys out of my pocket, and I'm sure that you've done the same thing out of your pockets. But it is gratifying that we have at least convinced the club owners to provide a place for us, for big bands to come back and to build. And in turn, these cats who have listened to us and allowed us a chance, they have been paid, you know, they've made money. Monday nights at the Vanguard have been almost Max Gordon's mainstay, that's what's been keeping him together. Now the same thing is happening up in Harlem, and we are very happy, first of all, to be able to bring big bands back to Harlem, where they have been absent for many years. We had to talk the guy into it. He said, "Well, you know, we've been going

with rock 'n' roll and this, that and the other." But we talked them into it, and they are enlarging the place, they are knocking out more corners, and people are talking about it. Once he mentioned trying something else because he wasn't strong enough to allow it to go on as long as it would need to catch on, and the people who were our followers, man, they got salty and told him they would never come in the joint again. So he let us stay, and it's been working out well.

DP: I've noticed from some of the smaller groups I've heard over the past couple of years, that it is time for the big band once again, and I think that in the near future the public will accept big bands more than they will smaller groups, mainly because of the music the small bands are playing. It seems that no one knows exactly what to play these days as far as a small group conception is concerned; you don't know if it's avant garde, or a holdover from the bebop days, or the post-bop era, or what, but each of the bands represented here today have their own individual style and the people love it. . . .

IG: Well, it's been shown with the kids, with Buddy Rich, that the big band appeals to the younger generation that was not listening to jazz at all.

CT: It's brand new to them.

IG: What is it about a big band? What do you think gives it that appeal?

TJ: Coltrane played in sheets of sound; I think when you get sheets of sound coming from 16 and 17 men all at once with that force, it's a very exciting thing. And in addition to the sheets of sound, you hear the whole harmonic structure all at once; you hear sounds that you never heard before and then you watch the men that are playing it and they obviously enjoy what they are doing so much.

IG: All of you have played in big bands. Did you miss this experience, this kind of collective power and interaction?

ML: Sure. I don't think you ever really forget the experience of playing with a big band. There are plenty of guys in New York who miss it; they just haven't got the ambition or whatever it takes to come into something like we've offered. I know we did it, and I know Clark did it and I know Duke did it; when you are starting your band, there are quite a few people you talk to about joining, and then when it gets right down to it, they would love to but they find some reason not to.

IG: Well, there have been any number of rehearsal bands around New York in the past 10 years, but they haven't gotten to the point of playing clubs and making records as you have, so there must be a reason.

CT: You have to be a nut like we are.

TJ: While we are on the subject, there is one thing that should really be cleared up. The type of bands that we have are *not* part-time or rehearsal bands, they are organized bands because we got them to keep them together and we started with that in mind. We didn't intend to have just a rehearsal band, because there is nowhere you can go with that.

ML: There are certain critics who write nice things about the band and they are crazy about it, but they always manage to say that it's a part-time thing or a rehearsal

with Thad Jones, Mel Lewis, Duke Pearson, Ira Gitler

band, and it's not. And we'd like them to understand that.

IG: In other words, they are full-time bands looking to be fuller time.

CT: Right. We have tremendous investments in these bands.

ML: We might not be looking for 50 weeks a year, because that seems to be a bad thing to try to do right now; there isn't anybody here who wouldn't like to have the band out for a period of weeks at a time, but you can't stay out 50 weeks a year. It's been proven that even the bands that have been doing it lose. But there are seasons and there are jobs.

CT: It's been proven that we are all willing to subsidize our yen for big bands, but it is kind of nice when it does happen on occasion that the band sort of supports itself. It's like when you have a grown



Pearson, Jones, Gitler

son sitting around the house, and it's kind of nice when he goes out and makes a buck to buy his \$50 shoes and \$150 suits. We all have expensive tastes. Big band jazz is expensive to the people who are backing it up. By that I mean those of us who are nuts enough to subsidize it from the viewpoint of supplying music and going through the headaches of trying to pacify the men.

IG: There's a question that raises itself—the problem of personnel in New York and the problem of substitutes and the fact that in many cases there are interchangeable parts among these three bands.

CT: Only on a substitute basis.

ML: I was building up to that before when I was talking about when we were looking for our personnel. We all have our own bands, all three of us have, all four of us—I keep saying three, but Thad and I are one, count us as one—the three bands have their own personnel, but a lot of guys would just love to join but they find excuses. But there are guys in all our bands who just love to play so much that each one of us can call upon them. And we already have an agreement among ourselves—we set this up a long time ago—that it's all right for so-and-so to come and play, so that nobody is ever stuck.

CT: I'll tell you this, if an occasion should arise where all three bands were to play at the same time on the same day in various parts of the city, if you had a chance to go and hear a set from each band on this particular day, you would hear each band intact, because each has its own personal private personnel, dedicated, very much so, to the band to which they belong. And all three bands are very helpful to one another whenever we're in a pinch because they, too, are very interested in

keeping the big bands alive, the sidemen as well. And it's beautiful that way, you know? We very rarely have a problem that can't be solved within the three bands.

IG: What we have really is a big band community.

TJ: That would be about the best way to describe it. It is a community.

CT: I think we have the jump on the era when big bands were in before because now we have fans, listeners, jazz appreciators, whatever you want to call them, both young and old—it's a nostalgic thing to the oldtimers who say, man, this brings back memories, and then there are the new kids who never heard big bands before and it's fantastic to them. Before, there was always a big band. Now, it's a brand new thing to them and it's fantastic to watch the reactions of both types in the audience. I have had occasion—and I think Thad and Duke and Mel too—to do clinics in high schools, colleges and universities across the country, and the kids are really preparing themselves in big band jazz. They've got fantastic writers and every little hamlet has a high school with at least one outstanding big band, they call them stage bands, you know.

IG: I've been observing this, I'd say, over the past 10 years. I was at North Texas State in 1958, and, of course, their program went back a long time before that, and it's grown in high schools and colleges, as you said, but I was always wondering, where are these kids going to go when they graduate, where are they going to play?

CT: Believe me, they are going to find some place. Any time a product is good enough to become saleable, they will create buyers, they will create some place to play.

IG: Talking about the kids listening to the big bands and how Buddy Rich went over so well at the Fillmore and also in Chicago at a place called the Kinetic Playground, there is a series upcoming at the Fillmore East now with George Wein putting on jazz on Sunday nights, where all three bands are going to play on different Sundays. By the time this appears, the series will be in progress, but how do you feel before going into it—how do you think it's going to affect the scene, and the kids that haven't heard this kind of thing before?

CT: We are actually enlightening people as to what's happening, because people don't always go out to seek what's being said, you have to go to them to say it.

TJ: And another point is that a lot of those kids have really never heard big bands before. They've heard the small groups, the so-called contemporary scene, and they don't really know what a big band sounds like. I think that's one of the main reasons they are trying bands in these places because, for one thing, it's a heck of a market that the kids represent now, and in more ways than one—visually, the sound, financially, the whole bit. And the more big bands the kids are exposed to, the better it's going to be all the way around.

CT: Sure, it's actually like penetrating virgin territory, because it's up to us and the people who are associated with us to present big band jazz where it's never been heard before.

TJ: I think jazz is too often the word that you speak in the little off-the-way places, you know. It has never really surfaced as far as they're concerned.

CT: Well, the proof is in the colleges and high schools—they refer to them as stage bands; they can't use the term jazz bands because some old fuddy-duddy principal doesn't particularly like jazz. And nine times out of 10 he's a pain in the . . . anyway. (Laughter) That's really been one of the things that's been hanging up the whole scene. I won't quote any names, but there was once a president of a college who said, when this committee went to him to try to get a stage band on the campus, "When we start teaching jazz on this campus, we'll teach comic books. . . ."

ML: Another thing; the rock groups—kids want to hear volume, that's obvious from the extra-loud amplifiers. They've got three guys, four guys playing with their decibels turned up as loud as they can and the kids love it, but when you hear an ensemble of 17 guys blowing, it's just as loud, and it's more musical. To the kids, a full ensemble blowing full strength would be the sheets of sound, you know. It's an awful great thrill.

CT: You ought to make the title of your next album *Sheets of Sound*, and then have all the cats on the cover with sheets on, like the Ku Klux Klan. (Laughter)

ML: You know when a band hits certain changes—you probably know more about it than I do—I get that feeling, when the bands hits certain things at certain times, it sends chills up your spine. You get it on the bandstand, but you get it sitting in front and listening. You don't always get that listening to the simple chords that the rock groups use.

IG: There's a point I want to touch on with Clark. We were talking about the young bands and the clinics. I understand you have a young band up at the Club Baron in the afternoon. What's that about?

CT: Well, many people always talk about that we should help youth, and like any other thing in life there are always an enormous amount of talkers but very few doers. Years ago, the old, old people used to have their little sayings, and there is one I'll never forget—I used to hear my great-granddad say it—"Heaps see, but few know—heaps start and few go." So I've always been interested in youth and trying to help youth, basically because when I was a kid I got kicked around an awful lot and I used to think if I ever got in a position to help youth, I would. We had in our band when it first started out a number of writers and it got to the point where we couldn't create an identity, which we were striving for—very much unlike Thad and Duke because they wrote their own individual things and they were geared in one direction right away. We had the problem of gearing everything, trying to make outside writers sound like one thing. Consequently, we had an awful lot of music that didn't fit our goal and our style, so to speak. So I had all this music and got to thinking about the youth, and I just decided to round up a bunch of kids in Harlem, rent a studio and start what we call the Clark Terry Farm System Youth Band of Harlem.

/Continued on page 34

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Record Reviews

Records are reviewed by Chris Albertson, Don DeMicheal, Gilbert M. Erskine, Ira Giller, Alan Heineman, Wayne Jones, Lawrence Karl, John Litweiler, John McDonough, Marian McParland, Dan Morgenstern, Don Nelsen, Harvey Pekar, Harvey Siders, Carol Sloane, and Pete Welding.

Reviews are signed by the writers.

Rating: arc: ★ ★ ★ ★ excellent, ★ ★ ★ very good, ★ ★ good, ★ ★ fair, ★ poor.

When two catalog numbers are listed, the first is mono, and the second is stereo.

Clare Fischer

THESAURUS—Atlantic SD 1520: *The Duke; Miles Behind; Calamus; Lennie's Pennies; 'Twas Only Yesterday; Bitter Leaf; Upper Manhattan Medical Group; In Memoriam* (John F. & Robert F. Kennedy).

Personnel: Larry McGuire, Buddy Childers, Conte Candoli, John Audino, Steve Huffsteter, Stewart Fischer, trumpets; Gil Falco, Charley Loper, David Sanchez, trombones; Morris Repass, bass trombone; Gary Foster, Kim Richmond, alto saxophones; Louis Ciotti, Warne Marsh, tenor saxophones; Bill Perkins, baritone saxophone; John Lowe, bass saxophone; Fischer, piano, electric piano; Chuck Domanico, bass; Larry Bunker, drums.

Rating: see below

Among other things, this album demonstrates the inadequacy of the rating system. I feel it is an earnest though generally unsuccessful effort, but it does contain superb solos by Warne Marsh (on *Miles Behind* and *Lennie's Pennies*) which will fascinate anyone who cares for the Tristano tradition or Lester Young of the '50s.

It has been said that Fischer admires and has learned from Ellington. I don't doubt the admiration, but the performances here of *The Duke* (a Fischer composition, not the Brubeck piece) and Strayhorn's *U.M.M.G.* make me wonder whether he has learned very much. *The Duke* does have an exciting introduction and solo by Fischer which hint at stride piano, though the other soloists on this track and *U.M.M.G.* are best left unmentioned. But what is the purpose of the rhythmically tight, almost ricky-tick, brass and reed passages that pop up on both tracks? Does Fischer think Duke is some kind of antique? The Ellington band swung more loosely than this in 1931!

As for *Calamus* and *Bitter Leaf* by Stewart Fischer, well . . . it's 1956, and we've brought in Stan Kenton (or is it Les Brown?) to play the high school prom. They're doing a ballad—"noble" brass, sweeping reeds—say, that voicing was cute, and soon it'll be time for *Blue Moon*, *Goodbye* and a bittersweet kiss at the door.

Calamus features Bill Perkins on baritone, trying to sound tough. I admire his tenor playing, but I don't think he has yet mastered the larger horn. The soloist on *Leaf* is Fischer, playing the "Fender-Rhodes electric piano," an instrument that here sounds like a pregnant cow.

Yesterday has more Perkins and a good solo by Conte Candoli, who also plays well on *Miles Behind*. As mentioned above, Marsh's work on this track and *Pennies* is excellent. Both solos are gaunt, startling explorations of the furthest reaches of orthodox time and harmony, and they recall Tristano's claim that Charlie Parker once named Marsh as the only man who was doing something new on the saxophone. Certainly these solos once more place him in the front rank of tenor men.

Gary Foster also has a good, though

very Konitz-like solo on *Pennies*, but this track, more than any other, raises questions about Fischer's means and intentions. What is gained by giving a piece conceived for small band (probably alto, tenor, and rhythm) a full-band setting? For the most part, the brass offer only static accompaniment, and the full band's attempt at Tristano-style counterpoint loses the mercurial quality of the original conception.

Melodically, the only interesting pieces here are *Pennies* and *U.M.M.G.* (though Fischer manages to pretty much muddle the latter's charming grace). Harmonically, Fischer is schooled to the nth degree, but only rarely do his voicings "sound." The bustling harmonic movement seems to express little more than the effort that went into playing it. Rhythmically, Domanico and Bunker play with machine-like smoothness and efficiency. They seem to be just *there*, leaving the soloists to provide their own propulsion.

The brief final track, *In Memoriam*, is a doleful piece of *kitsch*—the musical equivalent of those sickly sentimental photo essays on the Kennedys that *Look* magazine always runs. Perhaps, if you like that kind of journalism, you'll like this album. But whatever, don't forget Warne Marsh.

—Kart

Pete Fountain

THOSE WERE THE DAYS—Coral CRL 757505: *Dear World; Wichita Lineman; Those Were the Days; Cycles; California Summer; On the South Side of Chicago; Les Bicyclettes de Belsize; Puddin'; Folsom Prison Blues; My Special Angel; American Boys.*

Personnel: Pete Fountain, clarinet; unidentified orchestra and chorus.

Rating: ★ ★ ★

Fountain's perky clarinet and a pop rhythm section come to grips with a brace of "now" tunes (how did *My Special Angel* get in there?) that you'll be hearing in your supermarket, Corvette store, and shopping-center mall. Despite Pete's clarinet, this is nowhere near jazz, yet it is pop music (as differentiated from rock) of high quality, and rateable on this basis.

Sound buffs may want to stack Decca's 18-track recorder against the facilities at Bradley's Barn in Nashville, both of which are represented here.

This package exemplifies a growing trend toward eleven- and ten-track albums, with a consequent reduction of already-meager playing time; 30½ minutes here. Quit shortchanging us, records. —Jones

Barry Harris

BULL'S EYE!—Prestige 7600: *Bull's Eye; Clockwise; Off Monk; Barengo; Off Minor; Oh So Basal.*

Personnel: Kenny Dorham, trumpet; Charles McPherson, tenor saxophone; Pepper Adams, baritone saxophone; Harris, piano; Paul Chambers, bass; Billy Higgins, drums.

Rating: ★ ★ ★ ½

Some time ago I reviewed a Harris

bebop revival record called *Luminescence*. I thought I stated my opinions regarding Harris' playing bop in that review clearly, but one reader, whose letter was published in *Chords and Discords*, misunderstood me, and maybe others did too.

Let me try to explain again. Bop is my favorite form of music. I scrounge around thrift stores looking for bop 78s; I bid on them in record auctions (does anyone have a copy of *Aaron's Axe* he'd like to sell?). I have nothing against some musicians—Dizzy Gillespie, for example—playing bop today. I'd rather Harris wouldn't play bop, however. Here's why.

Harris came to the fore in the '50s, not the '40s, during the post-bop era. With Hank Jones and Tommy Flanagan, he was one of the founders of the lyrical post-bop school of piano playing, not to be confused with the funky, Horace Silver school of post-bop piano playing.

When Harris plays in a '40s-style bop context today, he emulates Bud Powell—and does it very well. But why should Harris emulate Powell when Harris helped found a post-Powell school of piano playing? Why should Harris emulate another musician—even a great musician like Powell—when he can be a very original musician himself? Imitation may be the sincerest form of flattery, but it isn't the highest form of art.

On this LP, Harris' playing is closest to Powell on *Bull's Eye*, an up-tempo tune that sounds as if it could have been written in 1948, and *Clockwise*, which is reminiscent of 1950 Powell originals. (All the compositions on the LP except *Off Minor* were written by Harris.)

On these two tracks, it's possible to tell Harris from the Powell of the late '40s and early '50s because he has a lighter touch than Powell did, and also because Powell's lines were richer and his left hand busier than Harris'. But still, Harris' work is very similar to Powell's. He does about as good a job of emulating Powell on these two tracks as anyone I've heard, getting into the heart of Bud's music and playing Bud's ideas as if he'd invented them. You know what it says in that pop tune *The In Crowd*, though—"the original is still the greatest."

On the other tracks, Harris' playing owes less to Powell and, consequently, is better. In fact, his fresh, lucidly constructed solos on *Off Monk*, *Barengo*, *Oh So Basal* and *Off Minor* (which, like *Clockwise*, is a trio performance) demonstrate that Harris is a consummate artist. Note, for example, how masterful his work is on *Off Monk*. On this track his playing is lyrical and utterly relaxed: he doesn't rush himself but he says so much.

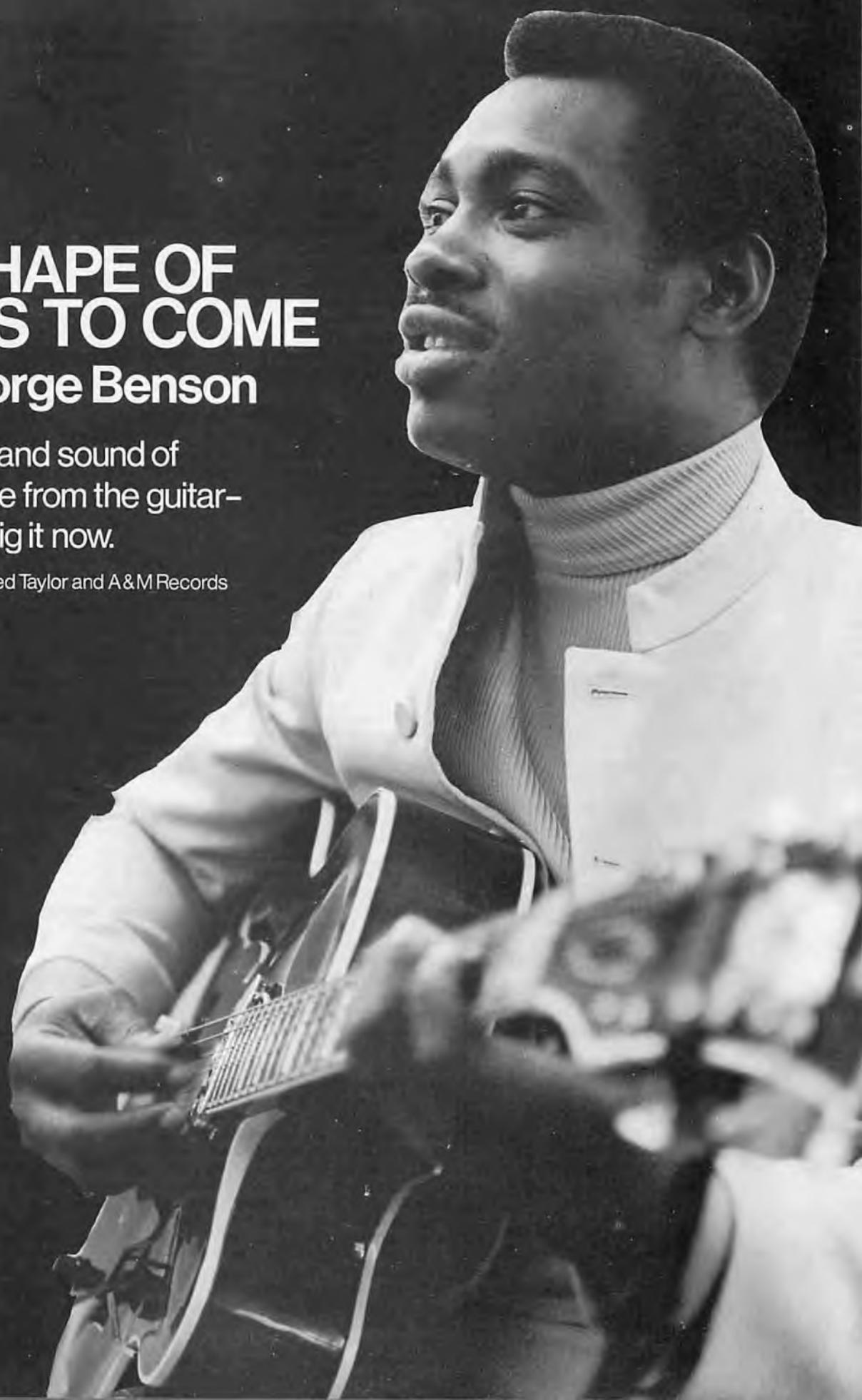
Dorham does a creditable job here, though he's not at the top of his game.

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He's pretty inventive, but some of his work is marred by sloppy execution. It's a shame that his playing on *Off Monk* and *Oh So Basal* isn't cleaner because his solos on those tracks are very nice melodically.

McPherson does a competent job on tenor, his first recorded venture on this instrument. He swings easily and powerfully, plays meaty lines, and constructs his solos well. The trouble is, his playing isn't very original; it owes a great deal to Sonny Rollins.

Adams turns in a praiseworthy performance. His fine double-timing on *Off Monk* is particularly impressive.

Chambers does a splendid job. His playing in the rhythm section is superb and his complex, powerfully building pizzicato solo work on *Off Monk* should remind us that he was, despite the emergence of a number of fine bass players in recent years, still among the great bassists in jazz at the time of his death.

—Pekar

Keith Jarrett

RESTORATION RUIN—Vortex 2008: *Restoration Ruin; All Right; For You and Me; Have a Real Time; Sioux City Sue New; You're Fortunate; Fire and Rain; Now I Know Better; Wonders; Where Are You Going?*

Personnel: Jarrett, soprano saxophone, recorder, harmonica, guitar, piano, organ, electric bass, drums, bongos, tambourine, sistra, vocals; unidentified string quartet (tracks 1, 3, 5, 7, 9).

Rating: ½ ★

Let us hope that this consummately dreadful album serves as a cathartic, that it has gotten all the garbage out of Jarrett's system so he can return to his brilliant, vital, inventive piano music.

The concept behind this circus of a record is that Jarrett overdubs all the instrumental parts behind his 10 vocals. He plays guitar on all the cuts, usually overdubbing one, two or three other instruments. The half star is for some lovely, sinuous soprano accompaniment on *Real Time*, good recorder lines on *Fire and Rain* and some pleasing snatches of barrelhouse piano on *Fortunate*. The rest of his playing is singularly dull when not incompetent; his melodic ear transfers readily to the acoustic guitar, but rhythmically he is awkward and has not learned yet to keep going if he stumbles. His harp playing derives from the white folkniks—Dylan, Mel Lyman, et al.—but it's usually no more than shrill percussion, never functionally complementing his vocal lines.

The album is predominantly a showcase for Jarrett's songwriting and singing, however. No luck there, either. The lines are appealing but undistinguished, and his voice is thin, unsteady and often whiny when it's supposed to be plaintive. The only song enhanced by his voice is *Sue New*, which has a wispy, ethereal line suited to his vocal qualities. Clearly, Dylan is the chief influence behind both compositions and delivery, and *Fortunate* catches the sardonic Dylan both with its lyrics and with Jarrett's half-chanted vocal. But Jarrett hasn't nearly the force of his apparent mentor (although he's off-key about as often).

Except for *Fortunate*, the lyrics are characterized by the self-consciously whimsical or ironic or nouveau-romantic trends of folk-rock at its worst. The final cut's first stanza is exemplary: "Where are you

going," repeated three times, "today?" "Where did you come from?" repeated twice, "Where are you going to stay?" The tune is about equally appealing.

It's a good question, anyway. Where are you going, Keith? —Heineman

George Lewis

FOR DANCERS ONLY—G.H.B. 37: *Chiribiribin; Coquette; South of the Border; Breeze; Mahogany Hall Stomp; On the Bayou; Yellow Dog Blues; The Glory of Love; In the Evening; Smile; Darn Ya, Smile.*

Personnel: Cuff Billett, trumpet; Pete Dyer, trombone; Lewis, clarinet; Graham Paterson, piano; John Coles, banjo; Terry Knight, bass; Barry Martyn, drums.

Rating: ★ ★ ★

The late George Lewis undoubtedly had more influence on post-war revivalist musicians than any other clarinetist. His very distinct style and even his technical limitations were widely imitated on both sides of the Atlantic. At the time of his death last December, he was still the hero of that diminishing clan of die-hards who loyally fan the embers of the revivalist movement.

As is so often the case with such heroes, George Lewis was too frequently recorded out of context or with accompaniment which was non-commensurable with his somewhat special talents.

In this album, he appears with what I presume to be a British trad-band which suffers from the usual malady, a heavy, machine-like rhythm section.

Lewis dominates and manages to get off some beautiful passages, and the album actually contains some very good tracks, particularly *Chiribiribin* and *Smile*. Trumpeter Cuff Billett, who I suspect is also the over-vibratoed vocalist on *South of the Border* and *In the Evening*, plays a tasteful solo on *Glory of Love* and generally displays a pleasant, relaxed style, though he lacks the power and technical facility to handle the Armstrong-inspired version of *Mahogany Hall Stomp*.

For Dancers Only is less for dancers, actually, and more for George Lewis fans who already have in their collection the vastly superior Blue Note and Riverside recordings of the mid-'50s. —Albertson

Pat Martino

BAIYINA (The Clear Evidence)—Prestige 7589: *Baiyina; Where Love's a Grown Up God; Israel; Distant Land.*

Personnel: Gregory Herbert, alto saxophone, flute; Martino, Bobby Rose, guitars; Richard Davis, bass; Balakrishna, tamboura; Charlie Persip, drums; Reggie Ferguson, tabla.

Rating: ★ ★ ★ ★ ★

Gorgeous. There is no other word.

Martino's four compositions, forming a kind of suite inspired by the *Koran*, are brilliantly successful marriages of Eastern and Western concepts. No gimmickry, no popularization—merely beautiful original music, immaculately played.

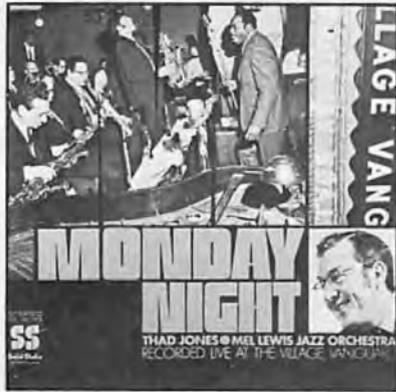
The Eastern factors are the odd time signatures, the modal and chromatic scales employed, the hauntingly simple Oriental lines, and some of the instrumentation. The directions in which the soloists (chiefly Martino and Herbert) choose to take these lines, even though they are unrestricted by chordal bases, are generally Western as are the rhythmic improvisations. And improvisation, of course, is a common ground.

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attitude of respect and conviction toward the music evinced by the group. There are no stars as such: each member seems interested solely in the total sound.

The title track has an especially lovely theme in 7/4 played in unison by flute and guitar. The other instruments take up a gentle riff for Herbert's bell-like flute solo, which begins with sensitive use of spacing and builds in intensity to stutter phrases, using a narrow range at first and then gradually expanding outward. Martino follows—a natural, logical entrance and a coherent solo. Ferguson plays a short and uninteresting tabla interlude, and then a new theme is stated: one 4/4 bar, an 8-bar Eastern line in 7/4, another percussive 4/4 bar and a bluesy finish of eight 7/4 measures. Another good Martino solo: as always, dissonant tension and fine spacing. Finally, a stately, unhurried Herbert alto outing. (Both soloists stick with 7/4 rather than following the line's total structure.)

Grown Up God is another appealing line, in 9/4 this time. (One cannot but marvel at the freshness, poignancy and spare grandeur of all the main themes. If there were nothing else on the album, they would make listening a rewarding experience.) Martino's accompaniment to Herbert's flute solo is astonishingly empathetic—sounds like two simultaneous solos rather than one with accompaniment, each voice being equally important. Later, Martino overdubs a second guitar on his own solo, played over quiet bells and tamboura (drone). Some startling counterpoint and arresting use of bent notes. Martino's solo on *Israfel* is also a joy. The piece's rhythmic structure is eight bars of 4/4, eight of 6/8, eight of 4/4, but the guitarist's legato lines are so sinuously flowing that the listener is unaware of the alternating rhythms. Davis, strong, sure and aware throughout the album, is positively psychic as he reinforces Martino's explorations.

Davis has some more superb moments in *Distant Land*, a solo with just the tamboura breathing softly in the background. Lots of slurs, some in harmony, some in counterpoint; one string droning while another, sometimes above it and sometimes below, invents dissonant phrases; big full tone, technical facility over the entire range of the bass; strength, grace, subtlety. A non-pareil musician.

Martino manages to compound the interest and excitement even after Davis' breathtaking statement, soloing swiftly and rationally—incredible runs, but they all fit together. He breaks the tension with a quiet period, resumes his lightning legato and concludes with a series of strong, virile chords. Not content to rest on his laurels, he supports Herbert's alto brilliantly, especially after the saxophonist badly damages a fine statement with a climactic clam. Martino's counterpoint appears to reassure Herbert just as the solo threatens to disintegrate. Persip's only drum solo of the date ends the individual efforts; the percussionist seems at home in the evenly accented 10/8 meter of the piece, but contributes nothing particularly novel.

Most of the above space is devoted to the soloists. But it cannot be too strongly emphasized that both solos and ensemble

playing serve primarily to enrich and strengthen the central ideas of each composition. The session's only really weak point is that neither of the two percussionists gets all the way into the rhythmic textures of the music. It is a small price to pay. Originality alone can make an album worth buying. So can virtuosity, so can lyricism, so can fervent conviction. When all are present, an album becomes essential. *Baiyina* is essential.

—Heineman

Johnny Otis

COLD SHOT—Kent 534: *The Signifyin' Monkey; Country Girl; I Believe I'll Go Back Home; High Heel Sneakers; Sirim' Here All Alone; C.C. Rider; You Better Look Out; Goin' Back to L.A.; Bye Bye Baby (Until We Meet Again); Cold Shot.*

Personnel: Shuggie Otis, guitars, bass, harmonica; Johnny Otis, piano, drums; Al Rivera or Broadway Thomas, bass; Hootie Galvan or Buddy Redd, drums; Sugar cane Harris, violin (track 10 only); Delmar (Mighty Mouth) Evans, vocals.

Rating: ★★★★★

This album has got to be the blues sleeper of the year. It's a hell of an LP, one of the most imaginative, original, tasty, and witty blues recordings in quite some time. For one thing, it is wholly contemporary in sound, not just a modern recording of a blues approach originally developed one or two decades ago and not updated since (except in the most tangential sense). No, the music of the Otis group is decidedly of today, and this is primarily the result of the astonishing guitar work of Otis' teenage son Johnny Jr. ("Shuggie" he's called here).

Young Otis obviously has studied closely the work of a number of the leading blues-rock guitarists (Clapton, Bloomfield, Hendrix, etc.) and has incorporated certain elements of those approaches—mostly in the areas of sound and texture—into his own much bluesier style. The synthesis works perfectly in these performances and, as a result, they are among the most intriguing, exciting samples of modern blues I've had the pleasure of hearing in quite a while.

At only about 16 or so, Shuggie Otis already is a fully developed blues guitarist whose command of several instrumental blues idioms (e.g., those associated with B.B. King, T-Bone Walker, Elmore James, and so on) is impressive. Additionally, he brings to his playing improvisational gifts that often bear striking fruit—for examples, his solos on *Signifyin' Monkey*, *Country Girl* and *Cold Shot* are absolutely topnotch. And his concern with tone projection is awesome in one so young.

But this is a group effort and much of the success of the performances is due to the splendid rapport that exists among the three principals—the two Otis', father and son, and singer "Mighty Mouth" Evans. A significant new blues vocalist who phrases with great humor and rhythmic fluency, Evans' sly, laconic delivery of such pieces as the bawdy old toast *Signifyin' Monkey*, *Country*, and the boasting *You Better Look Out*, among others, does much to make this the happy, exciting album it is.

One of the most interesting features of the album is its knowing, witty use of blues tradition. *Country Girl* uses an accompaniment derived from Lowell Fulson's recent hit *Tramp*, against which is

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juxtaposed Evans' humorous, almost parodic impression of Muddy Waters' vocal style; Howling Wolf is slyly suggested on *You Better Look Out*; Elmore James' style shines through *Goin' Back to L.A.* and is more than occasionally alluded to in *I Believe I'll Go Back Home*; Otis Sr. offers his impression of Charles Brown (of Johnny Moore's Three Blazers) on *Bye Bye Baby*, and T-Bone Walker's spirit is summoned up on *Sittin' Here All Alone*. These are not outright imitations so much as they are allusions, points of reference and departure, representing a common meeting ground for both musicians and listeners.

Attention ought to be drawn to the title track, an instrumental featuring Sugar-cane Harris (half of the old r&b team Don and Dewey) on amplified violin; his two solo slots, as well as those of Shuggie on guitar and Johnny Sr. on piano, are excellent.

Cold Shot is an urbane, unpretentious celebration of the joys of contemporary blues which every blues fan ought to hear. More than any other album I know, this set demonstrates just how viable and relevant the blues are for today. —Welding

Oscar Peterson

THE GREAT OSCAR PETERSON ON PRESTIGE!—Prestige 7620: *Waltzing Is Hip; Sittin' Doll; Our Love Is Here To Stay; Sandy's Blues; Alice In Wonderland; Noreen's Nocturne*.

Personnel: Peterson, piano; Sam Jones, bass; Bobby Durham, drums.

Rating: ★★★★★

Oscar Peterson's prolific recording career began with some rather tradition-bound items for Canadian Victor in 1945, but it wasn't until five years later, when he first teamed up with bassist Ray Brown, that he really began to come into his own.

The Peterson-Brown association lasted for 15 years and left in its wake an impressive number of excellent recordings. Peterson became and remains one of the relatively few jazz musicians who have achieved wide popularity among the essentially non-jazz public.

Thus his name alone is a guarantee that this album will be a commercial success, but it also happens to be a very good album.

Peterson himself maintains his usual high standard of playing on this "live" date from Europe and offers no surprises. Durham, on the other hand, is a happy revelation.

Although the excellent notes list the drummer as having played with Lionel Hampton, Grant Green and the Lloyd Price band, I must confess I'd never heard of him before, but judging by his facile technique, rhythmic drive and general good taste on this album, I would be very surprised if his name didn't start showing up in the polls before long.

The Great Oscar Peterson is not a great album when measured against some of his earlier efforts, but there is no denying that he is a great pianist, and to ask that he surpass himself with every new release would be to ask too much. This latest version of the O.P. Trio is off to a good start and anything less than five stars, considering today's overall jazz record output would be somewhat of an insult. —Albertson

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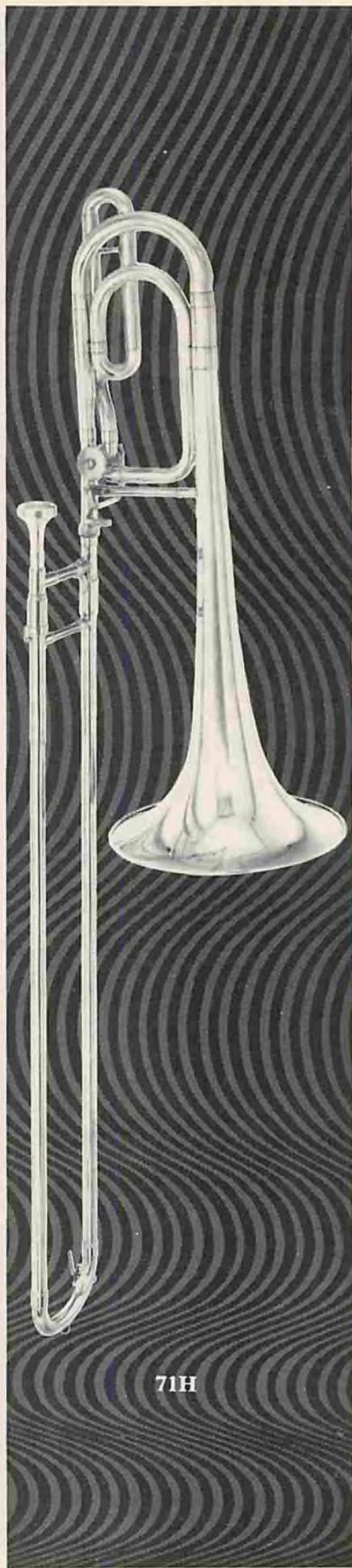
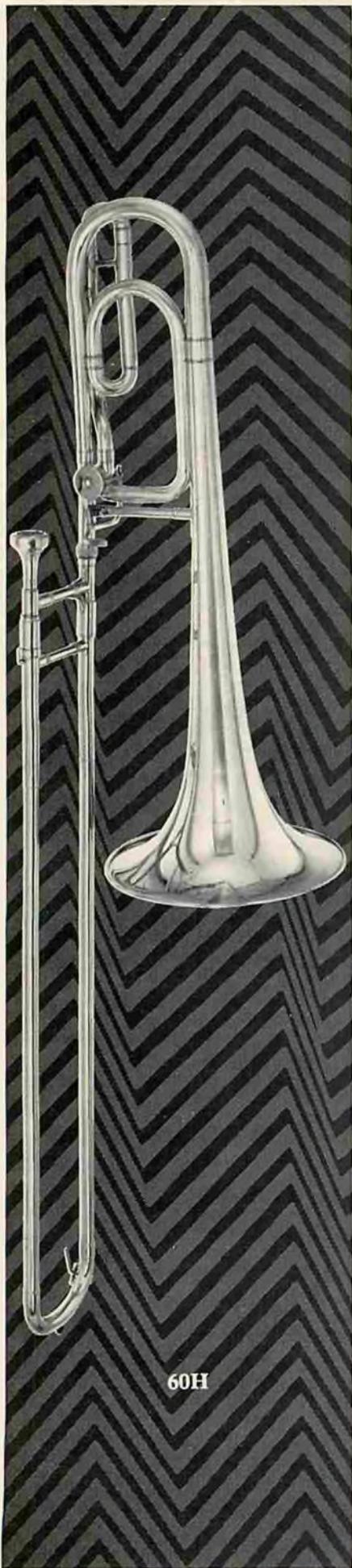
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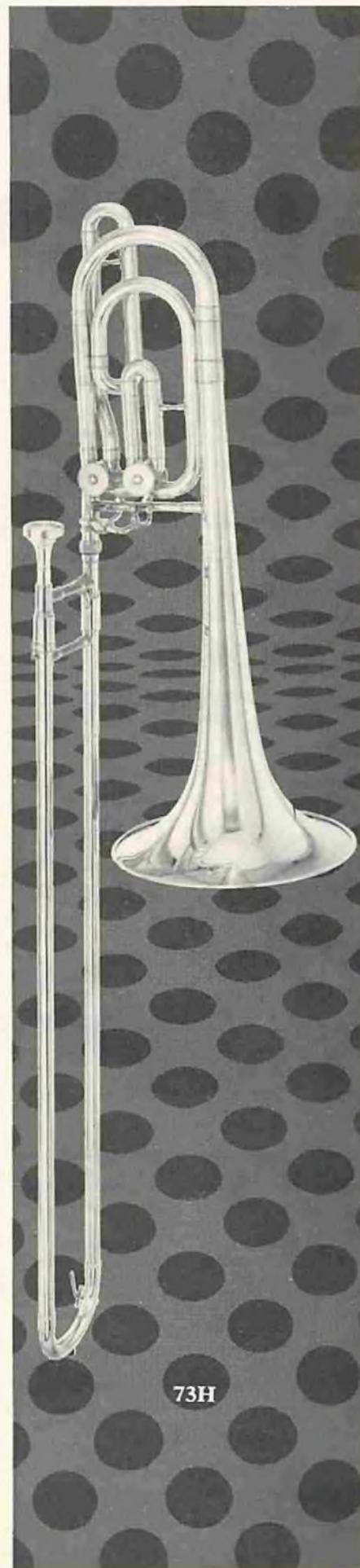
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MERCY, MERCY—World Pacific Jazz 20133: *Mercy, Mercy, Mercy; Preach and Teach; Channel 1 Suite; Big Mama Cass; Goodbye, Yesterday; Acid Truth; Alfie; Ode to Billie Joe.*

Personnel: Al Porcino, Bill Prince, Ken Faulk, Dave Culp, trumpets; Jim Trimble, Richard Siepton, Peter Graves, trombones; Art Pepper, Charles Owens, alto saxophones; Don Menza, Pat LaBarbera, tenor saxophones; John Laws, baritone saxophone; Joe Azarello, piano; Walter Namuth, guitar; Gary Walters, bass; Rich, drums.

Rating: ★★☆☆

The Rich band has about everything: strong lead men and tight ensemble playing, fine soloists, and the world's greatest big-band drummer. The major flaw remains in the writing. More often than not, the arrangements tend to be banal and flashy, as in this album's *Mercy, Preach, Channel* and *Cass*. The best scoring is done by Don Piestrup on *Goodbye* and *Alfie*; he displays a fine grasp of orchestral textures and colors in these two arrangements. Menza and Owens show their writing talents to advantage on *Acid* and *Ode*, respectively.

Menza's prowess as a tenor saxophonist is evident throughout the album. He often invokes Sonny Rollins, as in the long, one-breath cadenza at the end of *Channel's* second section, but he is his own man, a hard-hitting, virile tenor of the neo-heroic school. He is especially moving on *Acid*, which he has dedicated to the memory of Eric Dolphy.

Namath is another heavyweight soloist. His stand-up-and-fight guitar work is a delight each time he dons the soloist's robe, particularly on his short but torrid improvisation on *Cass*.

The best-known soloist of course is Pepper. He is featured on *Alfie*, and his old tartness, fervor and I'm-treading-the-brink-of-chaos is on display. He also is heard from on *Preach* but not at the level of *Alfie*.

Though he contents himself for the most with the role of band driver, Rich plays a typically well-executed, controlled but always-swinging solo on the closing track, which is as notable for its section of collective improvisation as for the leader's statement. —DeMicheal

Danny Schloss

DREAMS AND ILLUSIONS—Verve Forecast 3040: *In a Dream; Jackson Illusion; Hey, Don't Worry; Walk Softly; Pot of Gold; In Another Time; It's a Funny Situation; Little Earthman; You Let It Hurricane; Chasin' the Dragon.*

Personnel: James Sedlar, Marvin Shane, trumpets; Benny Powell, trombone; Donald Corrado, French horn; Joe Farrell, oboe, tenor saxophone, flute; Melvin Tax, alto saxophone, flute; Jerome Richardson, soprano saxophone, flute; George Marge, tenor saxophone, clarinet; Ray Free, violin; Mel Olman, piano; Al Charner, guitar; Louis Mauro, bass; Herb Lovelle, drums; Johnny Pacheco, Orestes Vilario, Latin percussion; Schloss, vocals.

Rating: see below

I think everyone should own this album. Because I think everyone should have in his collection a record he can point to and say definitively, "This is absolutely the worst record I own."

The record comes complete with all the currently hip trappings: sound effects galore, overdubbing, Charnet's compendium of all the stock guitar phrases of psychedelia, a jazz orchestra background (interdisciplinary, dig?), and, most of all, Schloss' pretentious, vacuous lyrics and inane vocals. It's all here, man: life is a hassel, let's blow the scene (if you know what I

mee-cen), relax your mind, freak out.

Schloss' voice is very thin (Verve's engineers didn't help him out much either), and he compounds the flaw by attempting shouts, grunts, screeches and (in *Worry*) a supremely funny Tarzan yodel.

The album contains a couple passable things, chiefly Herb Bernstein's arrangements and a nice Marge tenor solo out of sheets-of-sound Coltrane on *Pot*. But all the songs sound alike, filled with the inflated rhetoric of pseudo-hipdom and badly performed.

This is absolutely the worst album I own. I wouldn't part with it for the world. In this era of doubt, I have that to cling to. —Heineman

Cal Tjader

CAL TJADER SOUNDS OUT BURT BACHARACH—Skyc SK-6: *Moneyhenny; What the World Needs Now; Anyone Who Had a Heart; Don't Make Me Over; Message to Michael; My Little Red Book; I Say a Little Prayer for You; Walk on By; You'll Never Get to Heaven.*

Collective Personnel: Marvin Stamm, flugelhorn; Garnett Brown, trombone; Ray Alonge, French horn; George Marge, Walter Kane, Jerome Richardson, Jerry Dodgion, Lewis Del Fatto, George Berg, Joseph Grimaldi, woodwinds; Henri Aubert, Albert Wagner, violins; Mike Melvoin, organ; Tjader, vibes; James Helms, guitar; Harvey Newmark, electric bass; Jim Keltner, drums.

Rating: ★★½

I generally haven't cared too much for Tjader's work, but on this LP I think he plays well. Other elements that went into making the record are, however, disappointing.

There is the matter of the selection of tunes. Bacharach is a fine writer whose work is notable for its rhythmic variety. Some of his best pieces are included on this album, but others (*The Look of Love, Here I Am*) are passed up in favor of less interesting compositions.

The arrangements, provided for Tjader by Gary McFarland, Mike Abene and Alan Foust, are generally pretty bad. Most of the charts are dull. The aim of the arrangers on some tracks has apparently been to project a feeling of restrained warmth; most of the time, however, their work is just colorless.

The rhythm section work is sometimes a drag. The organ lends a muddy quality to the music and a tinny-sounding guitar doesn't help matters either. On some tracks, Keltner's drumming has a rock 'n' rollish quality which detracts from the grace of Tjader's work.

Tjader holds up his end, contributing some meaty, solid playing to the date. He swings easily and improvises imaginatively. His solos, which range from pensive to buoyant in mood, are melodically attractive and have good continuity and momentum. In fact, this LP contains some of Tjader's better recorded solo work. It's too bad his playing wasn't highlighted in a more attractive setting. —Pekar

Various Artists

RURAL BLUES, Vol. 2 (Saturday Night Function)—Imperial LM-94001: *When the Saints Go Marching In; Wine, Women, Whiskey (Papa Lightfoot); Travelin' Mood, See See Rider (Snooks Eaglin); I Ain't for It, Love Me Mama (Boogie Bill Webb); Country Bred, Just a Lonely Boy (Clifton Chenier); A Man is Crying, Something Inside Me (Slim Harpo); Cold in the Evening, Crying (J. D. Edwards); Paper in My Shoe, Boozoo Stomp (Boozoo Chavis).*

Rating: ★★☆☆

Though most of these selections (made between 1952 and 1961) were cut in

Louisiana, they vary quite a bit. Some of them have a rather primitive, down-home quality while others are relatively polished. The album's title is a little misleading—some of the people represented here are not country performers; Eaglin, for example, is from New Orleans. Pete Welding refers in his liner notes to the relative modernity of this music by mentioning that the LP deals with “the electrically amplified ensemble blues style that has become identified with the modern blues and upon which so much of contemporary popular music has built.”

As mentioned, the album's selections are varied; so varied that one wonders why they were grouped together—but there is some interesting material here.

On *Saints* and *Wine* the New Orleans-based Lightfoot turns in rough, undistinguished vocals. However, his powerful virtuoso harmonica improvisation on these tracks is one of the high points of the album. His playing on *Wine* is lucid as well as forceful. On *Saints* he really cuts loose and makes good use of the upper register of his instrument. Interestingly, his playing on *Saints* is reminiscent of the great New Orleans clarinetist and soprano saxophonist Sidney Bechet.

Eaglin, who is blind and has worked as a street singer, sings poignantly and with subtlety on *See See Rider* and turns in some good, rocking vocal work on *Travelin' Mood*. He's a solid, tasteful singer and, as his playing on *See See Rider* indicates, a competent guitarist.

Webb's singing on *Love Me Mama* and *I Ain't for It* is virile and fairly relaxed. He has a well-constructed guitar solo on the latter.

A Man Is Crying and *Something Inside Me* aren't particularly good examples of the soft-voiced Harpo's work. On neither does he convey much depth of emotion, and on *Something Inside Me* his vocal work is rather affected and overcute.

Cold in the Evening and *Crying* contain moving vocals by Edwards. He has a big, rough voice and knows what being mistreated is all about.

The oddest tracks are those by Chenier and Chavis, both singer-accordionists who have been influenced by the music of the French-descended people called Cajun in Louisiana and Zydeco in Texas. Their use of accordion is enough to lend a rather unique quality to the performances.

Chenier's shouting vocals and crude, hard-driving accordion playing make *Country Bred* and *Just a Lonely Boy* worthwhile.

Chavis' tracks are even more unusual. In addition to Chavis' own accordion, there is a tenor saxophonist employing a 1950s rhythm-and-blues style. *Boozoo Stomp*, an instrumental, is highlighted by Classic Ballou's tasty Charlie Christian-influenced guitar solo (you don't expect to hear Christian-like guitar work on albums with titles like *Rural Blues*). *Paper in My Shoe* is a cute selection, featuring Chavis' repetitious chanting.

This album will be of interest particularly to blues and folk music fans but there's enough good music on it for me to recommend it to non-specialists as well.

—Pekar



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If ever there was one musician who symbolized what has happened to jazz during the chaotic '60s, it is Don Ellis.

In the past nine or 10 years Ellis has been caught in many of the cross-currents that have brought an unprecedented degree of change to the music. The start of the decade saw the end of his apprenticeship as a big band sideman (with Maynard Ferguson) and the gradual development of his career as an avant-garde trumpeter and composer.

Though there have been several interruptions for European tours, and a year at N.Y. State University as creative assistant under a Rockefeller grant, most of the past five years have been devoted to a massive effort to establish his big band.

Ellis' last test, a double-decker, appeared in the Jan. 12 and Jan. 26, 1967 issues. —Leonard Feather



1. EMIL RICHARDS MICROTONAL BLUES BAND. *Moharimba* (from *Journey Into Bliss*, Impulse). Richards, marimba, composer.

That made me laugh in the middle there where they had all those cymbals going; it sounded like a whole bunch of garbage cans being beaten out in an alley in 7/4 time. It was a lot of fun. It was Emil Richards and his group, must be from his new album, and one of Emil's tunes.

Emil is one of my old compatriots in the Hindustani Jazz Sextet, and I have the utmost respect for Emil's musicianship, and think that he, of all the American musicians, is undoubtedly one of the most fluent in improvising in unusual meters and different time signatures.

I enjoyed the whole thing very much, and rating it from pure enjoyment, I would have to give it five stars, but on the purely musical evaluation, I would probably rate it about three.

2. FREDDIE HUBBARD. *On the Que-Tee* (from *Backlash*, Atlantic). Hubbard, trumpet, composer; James Spaulding, alto saxophone; Al Dailey, piano. Recorded 1966.

Freddie Hubbard and I both went to New York at about the same time, and both made a lot of the same sessions. I've always been a great admirer of his playing. This particular record—I had a little trouble deciding exactly when it was recorded, because my favorite Freddie Hubbard were the sides he did with Eric Dolphy and Jaki Byard, and on this particular track—I'm sure it's much later than that—he's not playing as cleanly as he did then, and his sound is a little thinner than it used to be.

Freddie sat in with our band a little over a year ago and broke everyone up, and he was playing differently than he was on this record. So, I still don't know whether this was made after that or just before that because I haven't heard him since then.

It's a relatively interesting post-bebop style and chart. I'm not as interested in that style, so for enjoyment I'd probably rate it between two and three stars. For the musicality of the guys, which is very good to hear—they all know what they're doing, they're eating up the changes and the tune—so for that I'd rate it about four stars.

3. BILL PLUMMER. *Journey to the East* (from *Cosmic Brotherhood*, Impulse). Hersh Hamel, composer, voice.

That was probably Bill Plummer's *Cosmic Brotherhood*. I'm apt to get hypercritical about something which tries to combine jazz and Indian music, because as I pointed out earlier Emil Richards, Hari Har Rao and I—and Bill Plummer, as a matter of fact—were in on the original

thing, were sort of the founders of that movement in this country.

We explored it very deeply and I studied Indian music with Hari Har Rao and subsequently Ravi Shankar, so I'll probably be a little hypercritical and my remarks should be taken in that vein, because I enjoyed most of it. It sounded like there was one sitar in there that was very badly out of tune, and when you listen to any Indian music, the intonation is so critically important that that disturbed me through the whole thing.

Also, you can tell that they're reformed beboppers because they played the head, then everybody soloed, then they took the head on out again, rather than having any type of integrated arrangement. The only difference here is that everybody soloed together, which gave a rather interesting tapestry effect, musically speaking. But I felt there should have been a little more rhythmic excitement. Maybe there was and we just couldn't hear it because of the recording balance; maybe there should have been more drums and/or tabla in the balance. We mostly just heard the horns and the stringed instruments. There wasn't enough drive to sustain what they were trying to accomplish with this particular tapestry of everybody blowing together.

I thought the poem, the head part of it, I thought that was the best part of the piece. I got a very good mood and I think it had its thing to say, and I think it said it very well. I would rate this between three and four stars.

4. SOUND OF FEELING. *Hex* (from *Spleen*, Limelight). Emil Richards, microtonal vibes; Gary David, Alyce & Rhoe Andrece, singers, composers.

Do we have time to play that one again? . . . (Later): Very, very nice. That was *The Sound of Feeling* and really, really very enjoyable. I think without a doubt they have the freshest sound vocally of anybody today.

There was a curious thing that happened during the vibes solo. I'd like to know whether it was intentional or not—it was good, in any case. That was, that the vibes were coming out of the left-hand speaker and there was some bells or something coming out of the right-hand speaker which were about an eighth of a tone lower than where the vibes were pitched, and it gave a very eerie feeling. Then when the girls came in with the background thing, it was really quite beautiful.

The only reservation I have at all is one which I'm sure will be rectified in a very short time; and that is, the girls sing beautifully, but they're not experienced improvisers yet, and as soon as they learn

how to improvise and really get swinging and cooking, I think that there won't be anything that can stop this group, or can touch it. But right now it still sounds, during the improvised vocal sections, like they're practicing their vocalese, and it doesn't hang together and it doesn't swing. I think this is just a matter of conception on their part, and I think they definitely have it in them, and it'll probably be the next thing they get together, and when they do, look out.

Some of the things sound like Villa Lobos in places. The rhythm was very interesting too, two bars of 7/8 superimposed over a bar of 7/4. For both enjoyment and for what happened musically I'd rate it a little over four stars.

5. STAN KENTON. *Dilemma* (from *Stan Kenton Conducts the Jazz Compositions of Dee Barton*, Capitol). Jay Daversa, trumpet; Roy Reed, alto saxophone.

Could you play the beginning of that again, please? . . .

That was a very curious mixture indeed of 1950 style big band writing, combined with some avant-garde solos by the trumpet and alto. I have no idea who. . . .

I have only heard Jimmy Owens once, one solo he played in Berlin with Dizzy's orchestra, but this sounded like it could possibly be him. I haven't heard the band, but I understand that Duke Pearson has a band that has been recording in New York; perhaps this is his band. This is just a wild guess.

It was interesting; I kept wondering if the two styles were ever going to get together, and they never did. But it was an interesting juxtaposition in any case. This particular kind of big band writing, in recent months I've pulled out everything in my book that even remotely resembles it, because it just seems to be so out of tune with what's happening today.

When people think of big-band writing, outside of say Duke, Basie or Kenton, this is what you usually come up with. It just sounds too dated for my personal taste, although it was very well written and if this had been recorded 10 years ago, it would have been fantastic, but today being what it is, it doesn't really get to me.

The trumpet player had some nice ideas. There again, I didn't hear any big overall, linking motifs or anything within the solos that held them together—just sort of snatches of nice little ideas here and there. All I can basically say is that it was rather curious and it was obviously well played on everybody's part, so for musicianship we have to give it a good rating, around four stars. But for my own personal enjoyment it would be more like three. 

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BIG BANDS

(Continued from page 20)

And it's been fun, really fun, and you'd be surprised at how much talent there is up there, just fantastic.

IG: Has anyone graduated yet?

CT: Well, a couple of cats are ready right now to play with us if push comes to shove, a little pianist and a couple of the trumpeters.

ML: Well, I remember looking back at that youth band that Marshall Brown had, Jimmy Owens was in that, and Eddie Gomez.

CT: But these are kids that never had a chance, never had a chance before, you know.

IG: Earlier, before we had the tape on, we were talking about drummers. Now, you know how important a drummer is to any group and especially a big band, and Duke and Clark were saying that Thad is lucky because he's got his drummer.

CT: Yeah, a built-in drummer.

IG: What are some of the problems?

CT: We have our problems. I can speak for our group; I don't know about the other two. Our problem is that there are very few big band drummers around in the true sense of the word, and the reason is that young drummers have never had, for the most part, an opportunity to play with big bands. Where would they play? Who would they play with? Unless they were good enough by natural instinct to go out and play with Count Basie or Woody Herman or one of the bands out there. So it's a matter of drummers being able to adjust themselves to fit in a big band, and there's a reading problem. Many drummers coming along today don't have any incentive to read or maybe any reason to read, particularly those that like to play jazz, and many of them haven't realized yet that a drummer is a musician.

TJ: One other thing, I think one facet of drumming, big band drumming in particular, has been vastly underrated. That is the emphasis that should be placed on anticipation. You know, there are certain licks, as we call them, phrases that fall, and they just naturally fall that way regardless of who's writing, and the drummer who has never had experience will never know this. Like your school, for instance; that's creating an opportunity for drummers to learn this and it only comes with experience. As soon as they get the experience, they are able to anticipate, and the lift that it can give a band is fantastic. It can take the band right off the ground.

IG: Well, Duke, you had Mickey Roker for a while.

DP: I still have.

IG: You still have Mickey? But he's a very busy, in-demand sort drummer; I guess partially he's not available.

DP: He's going to be available for me for whatever I have.

ML: I've talked with Mickey and Mickey's interest right now is being a big band drummer. He came down to the club on a Monday night and we had a long talk about it, and Mickey is just thrilled with big band drumming. You know, he didn't do too much of it before and he learned

in Duke's band. He's learning more and more, and when I had a slight operation several months ago, I had to think who could I get to cover for me? In our band it's very personal, our book and the way we run things, it's almost impossible to send a drummer in. In the other bands, there's always somebody to tell you what to do if you are a sub; somebody next to you can give you a hint what's coming up. "Don't play now because we're going to stretch out for a while, and just keep your eye on Thad and we'll see what happens," you know, we get into a lot of that. But there's nobody to tell the drummer anything, and not only that, there's not even any room to put the music on the Vanguard stand. There's a book that's been written but I never use it; I don't need it, so I have it there for a guy to use, but trying to follow it doesn't make any difference, there's nothing you can really follow. So I sent Mickey in and he did a wonderful job.

CT: I think Mickey has the distinction of being the only drummer in town that has played with all three bands.

ML: He did a wonderful job, because he knew; he's heard the band enough times and he knew what he had to do back there. The main thing is, don't get that fancy, play the time, do what you have to, anticipate where you can, and enjoy it and don't get all hung up over it and don't get nervous, and that's a big thing. A drummer has a tendency to get scared.

DP: The way I see it is that a drummer, any drummer in any big band, is the heart of the band, he's got to be. It's the hardest chair in the band to fill. It's a chair that, regardless of any drummer's ability in reading and anything, is going to take a little while to get into. I know Mel could come to your band or my band and sit down and cook and that's it. The next week, if he comes back, he'll do that much better because he will gradually put the music aside and just get into the heart of things. And playing in a big band isn't all reading music, it's feeling and all that, as we all know. And Mickey Roker has this. . . .

IG: Here we have front men in Thad and Clark; now, Duke, are you still staying away from the piano in your band?

DP: Yes, I am, I'm still away from it.

IG: Do you play at all?

DP: I play on certain numbers, a little more. When I have more writing within the music itself, I stay up front, but if there are open solos, I go down and support.

ML: What you probably did, Duke, was that being the arranger you prepared it that way.

DP: Right, sure.

TJ: Duke is in a great position, he is a part of the rhythm section, first of all. You know, he has that deep instinct about what's supposed to be where, when it's needed and when it is not, so he knows you can afford to get away from it at times when it really isn't needed. A lot of times, the piano in an ensemble can really stumble and get in the way, and you have to have a piano player who can play the quickest little one-notes you ever heard and stay out of the way of an ensemble.

CT: That's very important, man, and

Duke knows where *not* to do it. This is the thing I find to be the big hangup in the college and the school kids; the piano player wants it to be known that he can play—usually very, very heavy and untasty because he is reading for the most part, and I have to tell them to unlearn some of the things that they've learned.

TJ: To me that would be like the biggest of thrills to a piano player, to play with a big band, instead of just playing solos all the time. That's fine too, but to be a part of a sound and to find notes to go with this harmony here . . . that's the real challenge.

IG: Speaking of rhythm sections, none of you use guitar, although Thad and Mel started out with a guitar.

ML: I think we found it's much freer without.

TJ: A guitar player nowadays would have to be used as a percussionist, not just rhythm.

ML: We tried it with rhythm, it fit on certain things, it was fine, it was great, but when we start stretching out—you know, our bassist is Richard Davis and our pianist is Roland Hanna, and I'm playing the drums, so we have quite a rhythm section there; it's been together a long time, and we like to stretch out on a lot of things. We like to go in and out, into this and out of that, and Thad, of course, has a ball with it, we have a lot of fun following him. A guitar can get lost. He can get completely lost.

CT: Well, a guitar doesn't sound good in any band in the world except Basie's band.

TJ: You know, another reason that guitars are losing their rightful place, and I have to say their rightful place because it is considered a rhythm instrument, is because of the new amplification of the guitar. A lot of guys don't really know how to use it. For instance, when you are playing rhythm, turn it off.

CT: The guitar should be felt more than heard.

TJ: Yes, and some guys have gotten to the place where their amp is up so loud that they actually cover the drum.

CT: Particularly young kids; they can't see the idea of buying an instrument with all that amplification and not use it. As long as Con Edison is in business, they are going to use the amp. I always dreamed of the day when I could walk into a place where they had these electrified bands and go somewhere and pull out the plug.

TJ: Something like that happened on a show once. It was a well-known group from outside the country, a rock group, and they had already taped their music and right in the middle of the act the tape broke, and these cats were out there going through the motions. *(Laughter)*

IG: At the beginning of the discussion we talked about traveling. I'd like to get back to that. What traveling has your group done, Clark, and what traveling do you plan to do in the near future?

CT: Well, we haven't done anything abroad as yet, like Thad and Mel. *(Laughter)* But we have been out to Cleveland, we've been to Gary, Indiana, we played the Inaugural Ball for Mayor Hatcher, and we've been to Baltimore and we went down to North Carolina a few months ago. We played the first North Carolina Jazz Festival, and

incidentally, they are going to repeat it this year, so we feel proud to have been a part of something that is a beginning for big bands. We have things coming up; we are going to Denver and we are going to Atlanta. We have a few things in view and we are happy to say that the guys are very excited about it and still giving their wholehearted support.

IG: Duke, what about your band?

DP: We've done a little, gone to North Carolina and Richmond; to D.C. a couple of times, to Philadelphia, and we will be doing some more in the future. We have quite a few things in the fire, but I'm waiting until the contracts are in. It seems that every time someone says, "Would you like to do this," and I say yes, I tell the

band about it and then something awful happens, so when I get the contracts in hand, then I'll announce it.

IG: And Thad and Mel, I guess you don't want to talk about your Japanese experience?

TJ: We had a wonderful time and we met some great people over there and made some wonderful contacts, and as of now we are set for a return engagement.

IG: When you came back from Japan you did mention all the troubles but also the good that came out of it, which was that they wanted you back. Do you have anything concrete on that?

ML: We are just about set for *Expo 1970*. We haven't got contracts yet but they are working on it; I expect we will be there

JOE CUSATIS

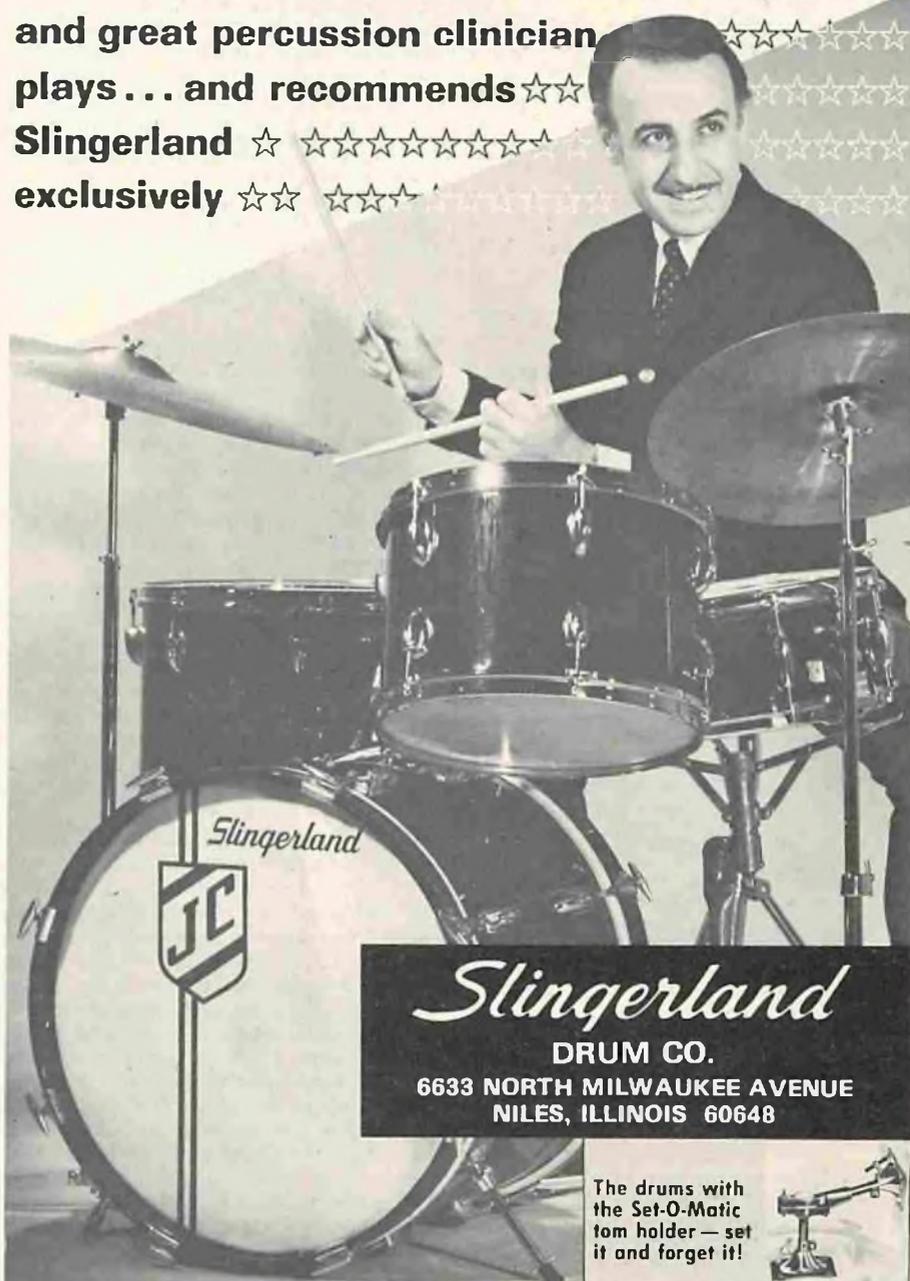
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probably some time this year, before the year is out. At least I hope so.

IG: How about recordings? Thad and Mel's third own recording just came out. (The band has also backed singers Joe Williams and Ruth Brown on record.)

IG: Duke has had one recording, and Clark, I know your band has recorded but it hasn't been released.

CT: We haven't got one record out; we haven't got a note recorded except for test things, and just suppositions. We just did some things ourselves in the studio to see how the band would record. So far nobody has shown any interest in recordings, and we don't give a damn. We're happy just playing, so we don't care. If people want to hear our band, they have to come up to Harlem, 132nd and Lenox and hear it. Come up to the Club Baron, 132nd and Lenox Avenue in Harlem, where big band jazz is coming back and all types of beautiful people show up, so have no fear, just come on in.

IG: Are there any final things that any one of you would like to say in closing?

TJ: Only that I certainly hope what's happening now will just gather momentum and really build up into a thing that will spread out to more people throughout the country, and more musicians will get involved in big band work, and really point toward bringing the big bands back on a more definite basis.

CT: In closing, I'd like to invite each of you some Tuesday night at 9 o'clock up to George Penn Studios at 125th Street in Harlem to just see and observe the enthusiasm and the talent that's in those kids up there.

IG: Oh, I thought you were rehearsing with them at the Baron in the afternoons?

CT: No, no, this is at the George Penn Studios on 125th Street. And this alone will just sort of give you an extra lift of confidence in the fact that big bands are really on the way back. Because there are all the kids who play all the hip stuff, you know, and they can't wait to get there to play together.

DP: I'd like to say I wish for a clear Sunday once, one week anyway.

ML: I think it should be brought out that, as Duke has mentioned, the elements were against him. I think you should understand that he has had just rotten weather for the last two or three Sundays. That's what hurt, not any other kind of element. I'm sure once the weather gets good, he'll be all right.

DP: And they'll have the bandstand all set up for you when you get there.

ML: Yeah, there's the thing. Duke uses our bandstand, we use his lights, and he sort of sets the bandstand up on Sunday and it's all set for us on Monday night, and it's another one of the many things we are all doing for each other, somehow, interchangeable anythings, ideas and people and help and. . . . As Clark said before and I'll repeat, we've all paid dues for years, I mean before we had bands, and we've been paying some stiff dues since we've had bands, and I have a feeling that we intend to keep paying dues. But I hope with some profit, financially, and we all intend to keep our bands going. There is no intention of letting them slide out from under us.

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New York: While Dizzy Gillespie and Herbie Mann held forth downstairs at the Village Gate, Gary Burton and Toshiko were performing upstairs at the Top of the Gate in early March. The Gillespies included James Moody, tenor and alto saxophones, flute; Mike Longo, piano; Jymie Merritt, bass, and Candy Finch, drums. Mann's men were Steve Marcus, tenor saxophone; Roy Ayers, vibes; Sonny Sharrock, guitar; Ron Carter, bass, and Bruno Carr, drums. Burton was assisted by Jerry Hahn, guitar; Steve Swallow, bass, and Bill Goodwin, drums. Toshiko went it solo . . . An early March Monday found some substitutes in the Thad Jones-Mel Lewis band at the Vanguard: George Cable for Roland Hanna on piano; Wilber Brown for Seldon Powell on tenor saxophone; and Buddy Catlett for Richard Davis on bass . . . Davis was working with Carmen McRue at the Rainbow Grill along with Bill Bell, piano, and Frank Severino, drums. Two nights a week, Bob Cranshaw stood in for Davis. The house group opposite the McRaes was led by trumpeter-flugelhornist Joe Cabot, with Marty Napoleon, piano; Bob Dougherty, Fender bass, and Joe Cocuzzo, drums . . . Patti Bown did several weekends at the Needle's Eye, accompanied by bassist Wolf Freedman . . . Pianist Walter Bishop played Minton's Playhouse with tenorman Jimmy Heath, bassist Bob Cunningham and

drummer Mickey Roker . . . Singer Joe Williams worked at the Club Baron backed by a brass ensemble . . . Al Minns and Leon James did another *Jazz Dance* at Town Hall March 1. The following Saturday, March 8, the afternoon concert, *What Is Modern Jazz?*, featured flugelhornist Thad Jones' quintet with Eddie Daniels, tenor saxophone, flute, clarinet; Roland Hanna, piano; Richard Davis, bass, and Mel Lewis, drums. *Down Beat's* man in New York, Ira Gitler, served as narrator . . . Trombonist Benny Powell celebrated his birthday with a party at Slugs on Saturday, March 1, from 5 to 9 . . . Guitarist Tiny Grimes has been working at the newly reopened Miss Lacey's next to Carnegie Hall, with Jimmy Smith, bass, and Al Dreares, drums . . . The Temptations, Gladys Knight and the Pips and Moms Mabley headlined the show at Madison Square Garden Feb. 28, while O. C. Smith and The Checkmates Ltd. did their thing at the adjacent Felt Forum on March 7 . . . Trumpeter Jothan Collins played for the Malcom X Scholarship program at I.S. 271 Feb. 21 and at the Olatunji Center on 125th St. in two shows on March 2 . . . Beginning March 1, John S. Wilson's weekly *The World of Jazz* began a series of nine programs devoted to the music and career of Duke Ellington. The shows, heard from 2:07 until 3:00 p.m. on WQXR-AM, will run through April 26, three days before Ellington's 70th birthday. The tribute will cover four decades of Duke's musical contributions . . . *Record Notes:* James

Moody played flute and soprano saxophone exclusively on the Milestone recording session referred to in the April 3 *New York Ad Lib*. He also recorded recently for Prestige, playing tenor and alto saxophones only. With him were Barry Harris, piano; Bob Cranshaw, bass, and Alan Dawson, drums. Eddie Jefferson sang one number, a Moody tune and lyric entitled *Hey Herb, Where's Alpert?*

Los Angeles: Erroll Garner received an unusual but most enviable award from the Italian Businessmen's Association of Portland, Ore.: a parcel of land in Portland "for his contribution to happy adventures in music." Bassist Ike Isaacs left Garner's quartet just prior to the pianist's opening at the Hong Kong Bar, and was replaced by Larry Gaylord. Others in the group: Jimmy Smith, drums, Jose Mangual, bongos. Kenny Dixon took Smith's place with Ike Isaacs' trio (Jack Wilson, piano) at their "home base," the Pied Piper, behind vocalist Sam Fletcher. Smith, at presstime, had decided to return to the Pied Piper as soon as Garner's stand at the Hong Kong Bar was over . . . Curtis Amy fronts an all-star group at the Club Casbah. With the tenorist are Mary Jenkins, piano; Leroy Vinnegar, bass; Donald Dean, drums . . . At the Parisian Room, Lorez Alexandria is the headliner, backed by the Henry Cain Trio. On Monday nights, tenorman Clifford Scott presides over the sitting-in activity . . . Vocalist Rita Graham closed at the Bill of Fare while the trio backing her stayed on: Chuck Rowen, organ; Roy Gaines, guitar; Roscoe Riley, drums . . . Tommy Bush remains at Center Field; Charles Kynard at Tiki Island; Red Holloway at the Caribbean; Dave and Vee at the Black Fox . . . Calvin Jackson and his combo were held over at Duke's Glen Cove . . . Bob Corwin, who fronts the house group at the Playboy Club, took sick during Ann Dee's engagement and was replaced by pianist Ben De Tosti . . . Jimmy Vann and his trio opened at the Sheraton Beach Inn in Huntington Beach with a new addition: vocalist Carolyn Stein . . . At nearby Newport Beach, there was a swinging private party recently with music furnished by Frank Rosolino, trombone; Teddy Edwards, tenor saxophone; Vic Feldman, piano; Herb Mickman, bass, and Dick Berk, drums. Berk is also working regularly with Tom Scott's quartet (Scott, reeds; Roger Kellaway, piano; Chuck Domani-co, bass), and will return to this Sunday afternoon gig at the Lighthouse when he comes back from Japan with Georgio Auld's group . . . Ex-Buddy Rich bassist Gary Walters returned to Los Angeles from Las Vegas after working in a big band behind singer Fran Jeffries . . . Tommy Vig has made the move from Vegas and is now a permanent Angeleno. The decision was prompted by advice from Lalo Schifrin, who told Vig that if he wants to write for films, he must be a full-time member of the Hollywood community. Vig lost no time in becoming an active member of the playing community. Terry Gibbs collared him for his own quartet, which did two weeks at the Master's Inn in Santa Monica; and

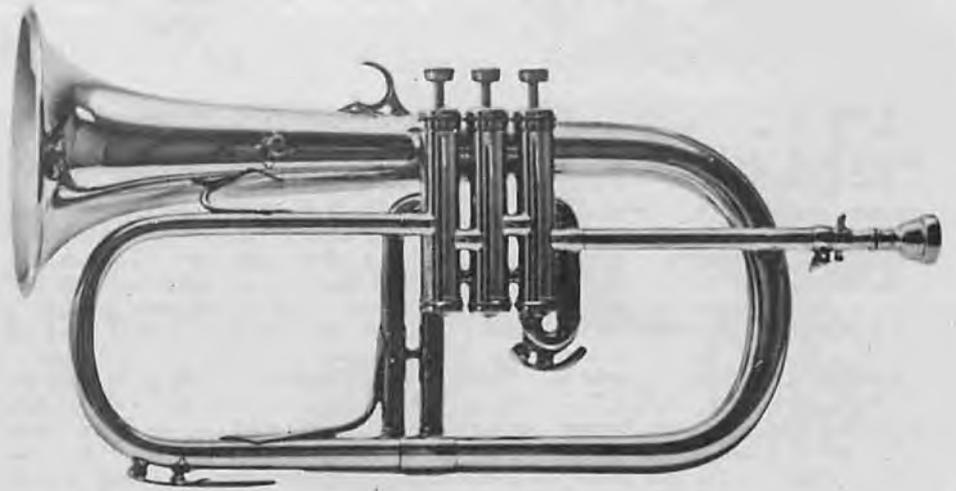
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Vig secured two successive Sunday commitments to front a big band at Donte's May 4 & 11 . . . Another recent emigre: **Larry Gales**, former **Thelonious Monk** bassist (replaced by **Walter Booker**). One of his first gigs was with the **Harold Land-Bobby Hutcherson Quintet**, along with **Joe Sample**, piano, and **Billy Higgins**, drums. The rhythm section changes as frequently as the name of the front line. For the past six weeks, Hutcherson has been "leader" on a special gig. The musicians have small parts (some speaking, some playing) in the Warner Bros.-Seven Arts film *They Shoot Horses, Don't They?* Others in the production include **Teddy Edwards**, **Joe Harris**, **Teddy Buckner**, **Ike Isaacs**, **Ronnell Bright**, **Hadley Caliman**, **Lester Robertson**, **Thurman Green** and **Hugh Bell**. The film deals with the dance marathons of the Depression era . . . **Phil Moore III** is now under a recording contract to Albert Marx Productions. On his latest LP, Moore can be heard on electric melodica. For his latest

gig, he can be heard on an organ accompanying a musical version of the play *Big Time Buck White*, for which he did the orchestrations and **Oscar Brown Jr.** wrote the lyrics. Brown also plays the lead. The production is currently in San Francisco . . . **Bill Plummer's Cosmic Brotherhood** played at a special rally for one of the Los Angeles mayoralty candidates at the Factory in Beverly Hills. Two of **Herb Alpert's Tijuana Brass** sidemen, **Bob Edmondson** and **Nick Ceroli**, are now producing the Brotherhood's albums. A film is in the works on the group which is being aimed at European markets as well as domestic outlets. A recent addition to the group, **Bob Harris**, is playing an increasingly prominent role in the ensemble. He doubles on piano, organ and vibes, and is doing the charts. The Brotherhood's Monday night gigs continue at the Brass Ring in Sherman Oaks . . . **Stan Seekler** is keeping busy with his **Pico-Rivera Stage Band**. He has taken part in clinics and jazz festivals with the band

and has been a judge at Orange Coast College, Cerritos College, and Huntington Beach. The band will be heard April 19 at Southwestern College in Chulla Vista . . . Vocalist **Ernie Andrews** left the **Harry James** band after 10 years, and is strictly on his own—except for his Dot recording contract. He just closed at Memory Lane, where he was backed by organist **Tyrone Parsons'** trio (**Herman Riley**, tenor; **Gene Pello**, drums).

San Francisco: **Me! Torme** headlined at the hungry i during the month of February. On the supporting bill were **Bobby and I—Bobby Burch** and **Ken Fischler**—and folk singer **Melanie**. First Friday of the engagement, **Melanie** gave way to singer **Roslyn Kind** (**Barbra Streisand's** half-sister) whose contract called for a backing 12-piece band. Torme used them too in his own arrangements. Added to the original trio backing Torme (**Clyde Pound**, piano; **Mickey McPhillips**, bass; **Benny Barth**, drums) were **Larry Souza**, **Bill Atwood**, **Al Smith**, trumpets; **Bob Lowry**, **Bruce Wolfe**, trombones; **Frank Ferrara**, **Pete Davideo**, **Art Docherty**, **Allan Hoesehen**, reeds . . . **Horace Silver** brought his quintet to the Jazz Workshop the latter part of February (**Randy Brecker**, trumpet; **Benny Maupin**, tenor saxophone and flute; **John Williams**, bass; **Bob Fant**, drums) . . . **Ella Fitzgerald** was at the Fairmont Hotel for a three-week engagement that ended in mid-March. With her were regulars **Tommy Flanagan**, piano; **Frank De La Rosa**, bass; **Ed Thigpen**, drums . . . Singer-composer **Oscar Brown Jr.** was at the Both/And in late February backed by the house trio of **Hylar Jones**. French violinist **Jean-Luc Ponty** had a three-day engagement there the first week in March, backed by **George Duke**, piano; **James Leary**, bass; **Al Cecchi**, drums. Ponty came up from L.A., where he and **Gerald Wilson's** orchestra cut an album for Pacific Jazz . . . KSFO radio's drummer-disc jockey **Dick McGarvin**, with pianist **Art Fletcher** and ex-Cal Tjader bassist **Terry Hilliard**, played a concert at Arroyo High School . . . The **John Handy Concert Ensemble**, **Rafael Garret's Circus**, **Hylar Jones'** trio, and the **Peter Welker Sextet** gave a concert at Nourse Auditorium March 2 . . . The local John Handy and the other John Handy, also an altoist, from New Orleans, met for the first time at Earthquake McGoon's . . . **Charlie Byrd** was slated for Basin Street West in March after the **Ike and Tina Turner Revue**, a rhythm-and-blues package . . . Ex-**Woody Herman** and **Gerald Wilson** saxophonist **Dan Patiris** was guest soloist at a concert at Muir Gymnasium given by student jazz orchestras from Bancroft and John Muir Junior High Schools. Bancroft was top band at the 1968 University of Nevada festival, Muir a trophy winner in '66 . . . **Don Piestrup** thought he had lost lead trumpet **Pat Houston** to **Buddy Rich**, but at the Feb. 23 concert at The Casuals, Houston was ensconced as usual, after one and a half days with Rich. "When I want to play under a drill sergeant, I'll join the army," he quipped.

Philadelphia: Guitarist **Pat Martino**,

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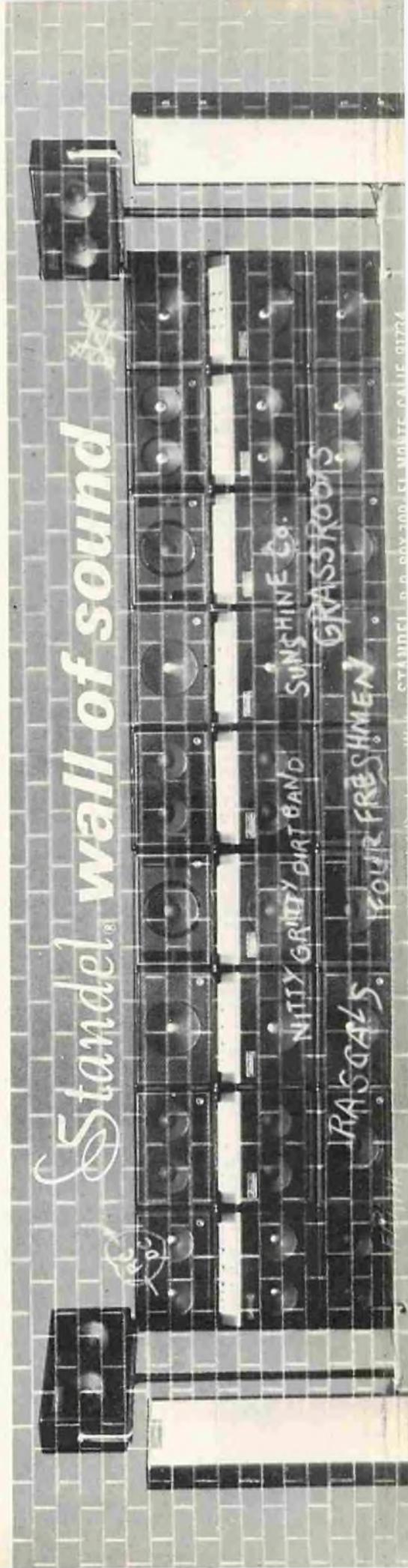
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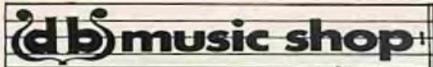
the young Prestige recording artist, keeps busy practicing and rehearsing, but though he lives in the heart of center-city Philadelphia, one seldom sees him at the spots. Thus Philadelphians had a treat on the evening of Feb. 24, when Martino and the **Buddy Guy** blues band played a fund-raising concert for WXPB-FM, the University of Pennsylvania station . . . The wonderful **Count Basie** band was booked for another engagement in this area, this time at Cappriottis in South Jersey . . . Many years ago, this correspondent worked as a underage employee at Billy Krechmers Jam Session Cafe, checking age cards at the door. Many famous jazzmen would come by, and quite often an enthusiastic fan would be entrusted to carry the star's instrument. Tenor saxophonist **Charlie Ventura** outdid them all one evening when one young man opened the door for him and two others followed, one carrying his horn, the other his overcoat and extra suits. Ventura now lives in South Philadelphia, and his many friends and fans are still just as proud of him as they were when he was playing with **Gene Krupa** and **Jazz at the Philharmonic**. Recently recuperated from an operation, and rejoined by organist **Count Lewis** and drummer **Tony Dinicola**, Ventura opened an engagement at Marco's on South Broad Street. The room was packed, and Charlie is still a star deserving of a large entourage . . . **Lou Rawls** recently did a concert at the Academy of Music. A group of Philadelphia all stars, including **Elmer Gibson**, fluegelhorn; **Bootsie Barnes**, tenor saxophone; **Colmore Dunann**, piano; **Skip Johnson**, bass, and **Eddie Campbell**, drums, shared the bill . . . Vocalist **Billy Paul** and **Shirley Scott** did a big benefit show at South Street's Royal Theater. Miss Scott was slated for Sonny Driver's First Nighter Supper Club the last week of February with her new trio . . . Rumor has it that pianist **Red Garland** is back in town. Hope it's true . . . The **Visitors** have been playing Trenton, N.J. recently . . . Pianist **Mike Michaels** led a group that included such other modernists as saxophonist **Frank Tiberi** and drummer **Johnny Royall** in what was billed as a Dixieland night at a Media, Pa. night club. It was probably the most modern Dixieland group in the East . . . Guitarist **Eddie McFadden** and his quartet are at Johnny Drew's Rendezvous in West Philly. Tenor saxophonist **Jimmy (Bad Man) Oliver** is featured with the group, with **Joe Johnson**, organ, and **Norm Farrington**, drums . . . The weekly sessions held at the Sahara by **Fred Miles'** American Interracialist Jazz Society have been temporarily discontinued. Former **Duke Ellington** bassist **John Lamb** was a guest at one meeting.

Washington, D.C.: The Showboat Lounge has been the scene for the Left Bank Jazz Society's Sunday night concerts. Recent attractions have included the **New Thing Quintet**, led by drummer **Eric Gravatt**, and the **Marshall Hawkins Quintet** featuring bassist Hawkins who recently returned from a tour with **Miles Davis** . . . **Charlie Byrd** is back on the road again after a two month stay at his own Byrd's Nest. **Ray Bryant** took over at the Nest for a week with bassist **Jim-**

my Rowser and drummer **Harold White**. **Kenny Burrell** and his quartet were next with **Richard Wyands**, piano; **Martin Rivera**, bass, and **Bill English**, drums. Future attractions will include **Oliver Nelson**, **Ahmad Jamal** and **Dizzy Gillespie** . . . **Rufus Harley**, the jazz bagpiper, appeared with local flutist **Lloyd McNeil** in the first of a weekly series of concerts designed to bring contemporary music back to its home—the church. Joining with St. Stephen's Church in introducing the series was **Tony Taylor**, former proprietor of the Bohemian Caverns. Future concerts will feature folk, rock and Gospel performances as well as artists from other media . . . Singer-pianist **Shirley Horn** took over for **Roberta Flack** and the trio upstairs at Mr. Henry's while Miss Flack was vacationing. Miss Flack has returned now and is packing them in again. Her first album for Atlantic should be issued very soon . . . A relatively new restaurant, **The Gangplank** (actually a floating restaurant on the Potomac), featured **Lloyd McNeil** and his group . . . A few blocks down, **Hall's** on the Potomac had guitarist **Paul Martin's** ensemble in residence (**Major Gee**, piano; **Joe Sheets**, drums) . . . **Don Walker**, once pianist with **Young-Holt Unlimited**, is now leading his own trio at the Carroll Arms Restaurant (**Louis Powers**, bass; **Bertell Knox**, drums). Walker hopes to have his own LP released soon . . . The **Thad Jones-Mel Lewis Orchestra** performed at a benefit dance on Valentine's Day for the Continental Society of Washington. No pick-up band this—as well as the co-leaders, the lucky people heard pianist **Roland Hanna**, and a reed section consisting of **Frank Foster**, **Jerome Richardson**, **Zoot Sims** and **Joe Farrell** among others. Quite a night for charity . . . **John Lewis** of the **Modern Jazz Quartet**, in for a week with the quartet at **Charlie Fitchman's Cellar Door**, was a guest on **Paul Anthony's** program, **Jazz Unlimited**, on WRC-FM. **Jazz Unlimited** is now heard five nights a week in over 40 countries through the facilities of the Armed Forces Radio Network. Following the **MIQ**, the **Cellar Door** presented **Herbie Mann** and his quintet. With **Herbie** were **Steve Marcus**, tenor; **Roy Ayers**, vibes; **Sonny Sharrock**, guitar, and **Bruno Carr**, drums. The group's regular bassist, **Buster Williams**, got hung up somewhere between Mexico City and Washington and did not make the date. Local bassist **Keter Betts**, often heard in the trio behind **Ella Fitzgerald**, took over for the week . . . The **New Thing Art and Architecture Center** continues to hold its regular Tuesday night jazz workshop sessions at St. Margaret's Episcopal Church . . . **Donald Byrd** now calls Washington his home while he is teaching at Howard University. **Byrd** is a professor at the Institute of Jazz Studies and leads a jazz workshop band which recently taped a half hour special for WRC-TV and appeared at Arena Stage in concert . . . **Frank Hinton** and trio continue at the **Talleyrand** . . . **John Eaton** is now playing piano at the **Corsican** . . . **Ruby Lee** and **Jim Meyers** are now singing and playing at their own supper club called **Ruby Lee's** in nearby Bethesda . . . **Tyree Glenn** recently finished a week at



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Blues Alley . . . Tenorist Tyrone Washington and his group (McCoy Tyner, piano; Reggie Workman, bass, and Billy Higgins, drums) appeared at a Friday night concert at Crampton Auditorium on the Howard University campus. Two days later Pharoah Sanders and his group also performed at Crampton.

New Orleans: The already simmering New Orleans music scene was brought to a boil last month with the opening of a new club, an Afro-American Arts Festival, and the liveliest Mardi Gras season in years. The Jazz Workshop and Listening Eye Photographic Gallery had its official opening in mid-February with several concerts by the house band, Willie Tee and the Souls, and an exhibition of Mardi Gras photographs by Lyle Bonge. The club is located at 1117 Decatur Street, an area which many see as the new Bourbon Street. The French Market on Decatur makes the old row of French Quarter buildings a likely prospect for development as a new entertainment center, and several rock clubs have opened there in recent weeks. . . . The Dillard University Afro-American Arts Festival brought in a dazzling roster of writers and musicians, including LeRoi Jones, John Killens, Max Roach, Abby Lincoln, The Staple Singers, The Gospel Gems, The Ebenezzer Baptist Choir, June Gardner, James Rivers, and Porgy Jones. . . . Mardi Gras festivities once again brought out a large number of marching societies with accompanying Dixieland and traditional jazz groups. The Jefferson City Buzzards, the Lyons Carnival Club, The Delchaise Carnival Club, The Corner Club, The Lamplighter Club, and Pete Fountain's Half-Fast Walking Club were among the revellers. A new tack was taken by the Zulu Social Aid and Pleasure Club, which paraded on Canal Street for the first time and took as its theme "Black Is Beautiful." The Zulus had come under criticism in recent years by middle-class Negroes who claimed that the group perpetuated popular stereotypes about the black man in America. Zulu leader Milton Biennance told the local press that the parade is an affirmation of the African tradition in New Orleans culture. . . . Pianist Ronnie Kole's trio, clarinetist Louis Cottrell's traditional group, and the Olympia Brass Band played for a luncheon of the New Orleans Members' Council at which plans were announced for a Food Festival to be held in connection with Jazzfest 1969. Mayor Victor Schiro also said that a film festival will be added to the 1970 jazz and food festivals. . . . Two New Orleans schools were first place winners in their divisions at the fifth annual Louisiana Polytechnic Stage Band Festival in Ruston, La. The Holy Cross High School Stage Band, directed by Frank Mannino, was tops in Division A, while Michael Guma's group from Isidore Newman High School took first place in Division C. Marco Mannino of Holy Cross was named outstanding musician of the festival, and Steve Terese, trumpet; Richie Franz, alto saxophone; and Santo Rodriguez, arranger, were selected from the Holy Cross band along with Newman's trombonist, Scott Cunningham, for the All-Festival Band.

London: The **Graham Collier Sextet** appeared at the Durham 20th Century Music Festival March 7, and has been invited by **Willis Conover** to appear at the New Orleans Jazz Festival in June . . . At the Farnham Festival, pianist **Michael Garrick** will premiere his *Jazz Requiem for Martin Luther King* May 13. Garrick, whose *Jazz Praises* was recently recorded in London's mighty St. Paul's Cathedral with the composer at the keyboard of one of the largest organs in Europe, will feature his sextet in the humbler surroundings of Farnham Parish Church . . . Still with the festivals, Birmingham's Midlands Arts Centre presented *Three Phases of Jazz* March 31. A local big band performed in the orthodox manner, tenor saxophonist **Bobby Wellins** was to play in his semi-orthodox manner with a local rhythm team, and the unorthodox end of the proceedings was to be handled by tenorman **Alan Skidmore**, baritone saxophonist **John Surman**, bassist **Jeff Clyne** and drummer **Tony Oxley**. The participants also conducted a question-and-answer session particularly related to the new music . . . Rhodesian trombonist **Mike Gibbs**, whose compositions are frequently played by the **Stan Getz** and **Gary Burton** groups, took a dozen London musicians to Lancaster University Feb. 22 for a concert recorded by BBC as part of their Music Program Weekend . . . On March 2, an International Avant Garde Concert Workshop featuring altoist **John Tchicai**, vocalist **Yoko Ono**, bassist **Barre Phillips** and the combos of **Chris McGregor** and **John Stevens** took place in Cambridge under the title *Natural Music* . . . Mississippi bluesman **Fred McDowell** opened a three-week tour in London Feb. 26 . . . **Brownie McGhee** and **Sonny Terry** joined **B. B. King** and Britain's **Fleetwood Mac** for a trek which commenced March 22 at London's Royal Albert Hall . . . The **Ronnie Scott** band started with the **Dave Gelly-Frank Ricotti** Quartet in the fourth concert in the series *Jazz Is Alive and Well* at London's Conway Hall Jan. 10. At Scott's own room, the **Stan Getz** Quartet was followed by the fantastic French violinist **Jean-Lue Ponty**, who shared this two-week stint with expatriate American vocalist **Marian Montgomery**. Ponty was backed by the **Stan Tracey** Trio, Miss Montgomery by **Gordon Beck**. From Feb. 17, the international big band co-led by drummer **Kenny Clarke** and pianist **Francy Boland** played Scott's in company with another expatriate American, **Salema Jones**. **Roland Kirk** took over the bandstand March 3 . . . **Annie Ross** and **Jon Hendricks** reunited Feb. 4 at the Bull's Head, Barnes . . . The **Modern Jazz Quartet** kicked off their 1969 tour of Britain March 7 at Coventry Cathedral . . . Premier Drums promoted a six-day package show featuring the **Roland Kirk** Quartet, the **Kenny Clarke-Francy Boland** big band and a combo featuring trumpeter **Benny Bailey** and bassist **Jimmy Woode**, led by drummer **Philly Joe Jones**. The package played London's Royal Festival Hall, Manchester, Croydon, Birmingham, Bristol and Sunderland . . . Guitarist **Johnny McLaughlin** flew to New York early in February to record an album with **Tony Williams**.



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(C)

SAXOPHONES
1
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4

TRUMPETS
1
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TROMBONES
1
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Alto

Piano

Bass

Drums

Measures 17, 18, 19, 20, 21, 22, 23, 24

(D)

SAXOPHONES
1
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TRUMPETS
1
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TROMBONES
1
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3
4

Alto

Piano

Bass

Drums

Measures 25, 26, 27, 28, 29, 30, 31, 32

Alto Solo
Alto (Sva)

Piano Chords:
 F, Eb7#9, B7+, E7b5, A-, D7, G, Ab7#9, Db7+, Gb7+, F7(y), F7

L

SAXOPHONES

TRUMPETS

TROMBONES

Drum

Bass

Handwritten musical score for section L, including saxophones, trumpets, trombones, drums, and bass. Includes a "Solo Break" for saxophones and a "Solo" for bass.

M

SAXOPHONES

TRUMPETS

TROMBONES

Drum

Bass

Handwritten musical score for section M, including saxophones, trumpets, trombones, drums, and bass. Includes a "Solo" for bass and a "Rhythmic pattern" for drums. Chord progressions are written above the saxophone staves.

Chord Progression: E- A7 D D#7#9 G#7+ C#7#9 F#- B7 E F#7#9 Bb7 Eb7

Drum: (same chords as p. 94) (Rhythmic pattern)

Handwritten musical score for a band, featuring staves for Saxophones, Trumpets, Trombones, Piano, and Bass. The score includes musical notation, rhythmic patterns, and chord symbols such as A7, E-, A-b5, C7, Eb9b5, Bb, F7, and C7. The piece is marked with a tempo of 110 and includes a section labeled 'Rhythmic'.

SAXOPHONES

TRUMPETS

TROMBONES

PIANO

DRUMS

BASS

DRUMS

10

pick

(P)

139 140 141 142 143 144 145 146

Chord progressions: G, E-, C#-b5 F#7+, B-, F/A base, Gbm-5, Gm6, F# base, Fdim.

~~at letter~~ (G) ⊕

147 148 149-150-151-152 153-154-155-156 157-158-159-160

Chord progressions: Eb, G-, Eb- A7+, D-, F/c base, A-b-, Bb-6, F/A base, Ab0

Annotations: at letter (G), ⊕

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