

MARCH 19, 1970

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down beat

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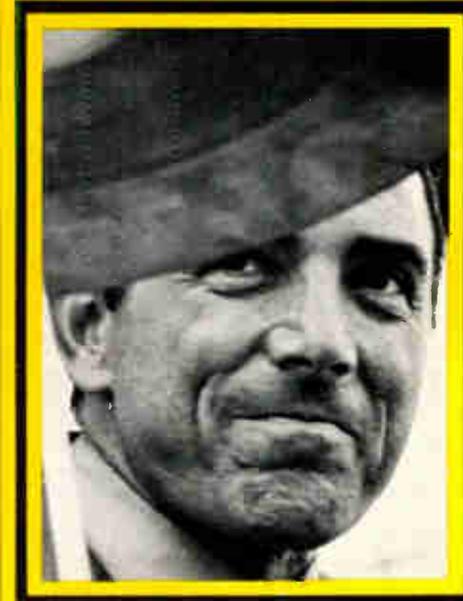
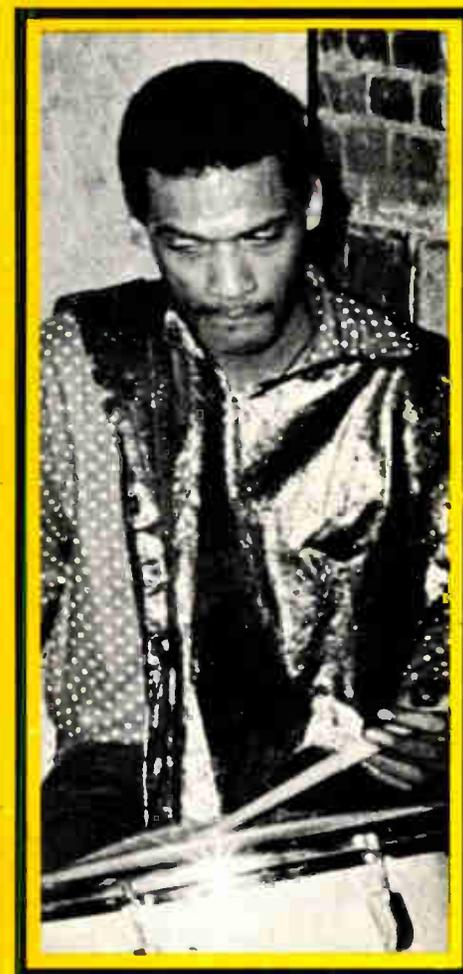
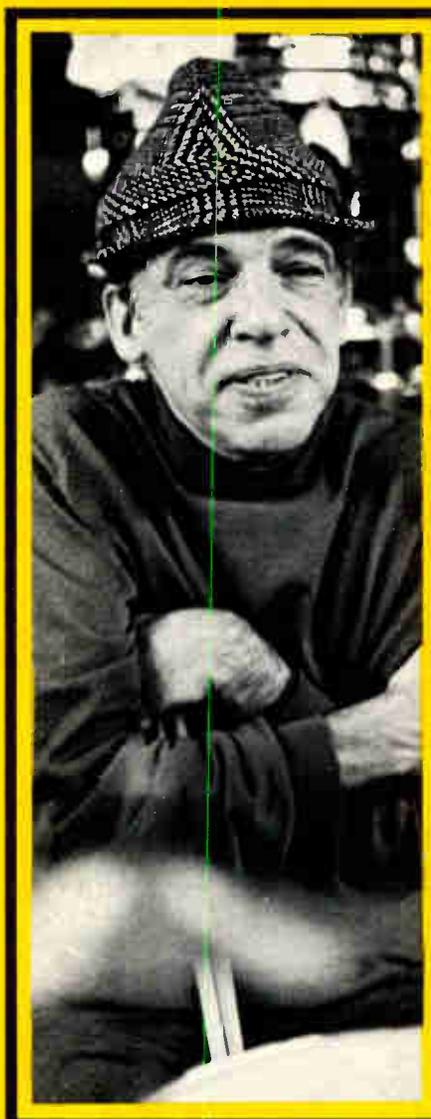
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By CHARLES SUBER

HERE IS A SHORT case history of how "lack of money" and "priorities" can short-change the best of intentions. The background has been running on page one of your local newspaper: "Education Bill Vetoed"; "School Bond Issue Defeated"; "Student Unrest Reaches High Schools". Our story is about Chicago, but you can substitute your own turf and cast of characters.

In May, 1966 the Chicago Board of Education requested federal aid "for educationally deprived children" under the terms of Title I of the Elementary and

Secondary Education Act (ESEA). One program so funded, at \$354,593, brought instrumental music instruction each year to 18,000 students (90-95% black) in 108 inner city schools. ESEA funding took care of the purchase of instruments and materials plus salaries for 41 teachers, one clerk, and one co-ordinator.

Now in its fourth year, the program has earned this official evaluation: "Based on the pupils' ability to perform, the program has been highly successful". Recommendation: "Continue program and transfer to Board of Education Funding." Future Status: "Phase-out effective September, 1970. In short, the program has been great, but we haven't got the money (or moxie) to continue it.

Another program funded by ESEA for Chicago's black and brown schools in

"Cultural Music Experiences"—professionals like Red Saunders and his band doing the history of jazz; Oscar Brown, Jr. staging music shows—administered by a staff of three people for 33,045 students in 61 schools for a total budget of \$149,857, or a cost per pupil of only \$4.55. Evaluation: "Field responses indicate that this is a very successful program and has been a positive influence in developing creative expression." Recommendation: "Continue program and transfer to Board of Education funding." Future status: "Phase-out effective September, 1970." Again, the program has been great, but we can't find \$150,000. Hell, broken windows in those 61 schools could come to more than that.

The Board of Education, in defense of dropping these programs, states: "... there is also a definite need to devote more funds and effort to instruction in reading and the expansion of pre-school and early childhood development programs. . ." No one argues the necessity for all kids (and adults) to be able to read. But before you can teach anyone anything, you must first get his attention. You must allow the student to gain an identity, score a measure of achievement, and assume a sense of responsibility for his own learning within a group experience. And all that—and more, like eye tracking correlated with motor response and power of concentration—comes from musical experience, especially at a young age.

By dropping the ESEA program, the Chicago Board of Education has now insured that there will be no elementary music instruction for the generation of 1970.

Most teachers know these first principles of motivation. As a matter of fact, the Chicago Teachers' Union included in its first round of recent contract negotiations with the Board of Education a demand that instrumental music be made available to all elementary grades. (The demand was later dropped in favor of higher salaries.) The principals and administrators—in the ghetto schools at least—know about the value of the ESEA programs. Next September, the \$500,000 inventory of musical instruments accumulated during the past four years will lay idle in dead storage because "down town" can't find \$350,000. Forty-one music teachers will lose their jobs. Will their union or their professional association, the Music Educators National Conference, or the American Music Conference do nothing about it?

No one is likely to do anything about the Cultural Music Experiences Program either. That will go down the drain, too, while everyone stands around bleating about "doing something to improve the quality of inner-city schools".

The other Chicago schools are not too well off either. The Board of Education budget for music is about \$950,000—less than one-half of one percent of the total education budget. Chicago has only 300 music educators for its 600,000 public school students (a city like Dallas, for example, has 225 music teachers for 145,000 students). More trouble lies ahead. If Chicago can't come up with 36 million dollars by September then, among other cuts, 50 more music teachers will go and the remaining 250 will teach six classes per day instead of five.

Let's face it. School music is in a crunch in Chicago (and in your home town) and there is nobody picking up the load. Where did everybody go? 

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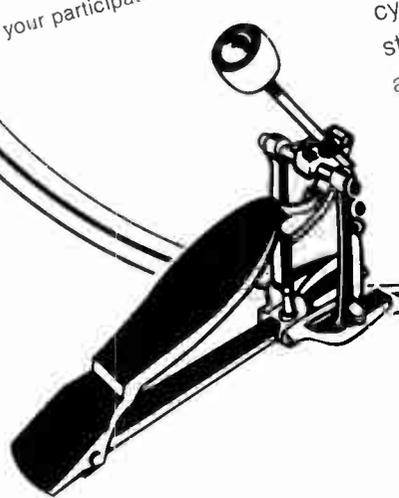


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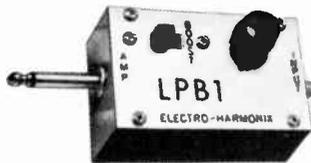
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Cover photos: Ginger Baker, courtesy CPR; Buddy Rich, Joseph L. Johnson; Clifford Jarvis, Irene Ferrik; Louis Bellson, Joe Alper. Design by Robert Robertson.

The reason Sonny Payne plays Sonor Drums is not the reason Don Lamond plays Sonor Drums, which is not the reason Gary Peterson plays Sonor Drums.



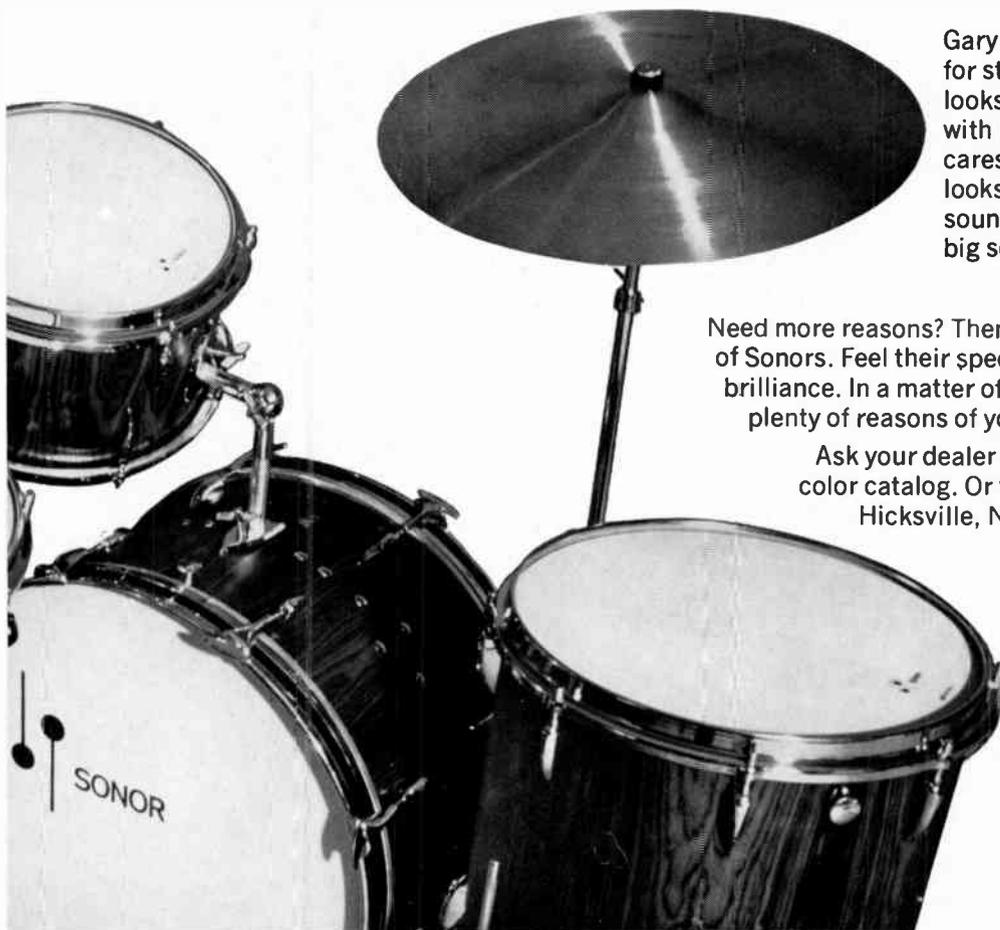
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CHORDS & DISCORDS

A Forum For Readers

Rich Praise

At the end of Buddy Rich's one-week stay in Washington, D.C., gratifying not only because of Buddy's customary overwhelming performance but also because of the enthusiasm he generated in the usually unreceptive city, the master gave a drum clinic at an area high school.

The clinic paralleled his style of playing, replete with individualism and the famous Rich moxie. Despite disadvantages (bad miking, a broken pedal, and an 1800-plus crowd), he managed to put on the best clinic I have ever attended, telling it like it is and like it will be with none of the 'Welcome to the Brotherhood of Drums' silliness that characterizes so many such events. I got the chance to go up and play, and now I know how Buddy felt before the Command Performance (I am 17, and have idolized Buddy since he motivated me to study drums ten years ago). I was so nervous when I got behind the set that my lower lip was trembling, just like Jackie Cooper's.

Buddy's superiority is due, I think, not only to his superhuman technique but also to the beautiful, swinging way he makes use of it. His playing had the same effect, on me at least, that I noticed the musicians in his band experiencing—a desire to play over yourself, to achieve more than you would have otherwise. I hope I can translate the inspiration into action as effectively as the Rich band. As it is, I'm grateful that Buddy Rich happened in my lifetime. There will never be another.

Al Klopfer

McLean, Va.

Echoes of Spain

The red-baiting letter (db, Jan. 22) regarding my album, *Liberation Music Orchestra*, written by an obviously uninformed and misguided reader still living in the McCarthy era, warrants no answer in this day.

However, I can't ignore one of Dan Morgenstern's comments in his reply to that same letter. Morgenstern was very unfair in calling my inclusion of the songs from the Spanish Civil War in my album "naive", unless, of course, he was reviewing it (which he was not), or had stated that view as his own personal opinion (which he did not).

I wanted to record the songs not only for their power and beauty, but because they told the true story of a people fighting for their right to live in a free society. These songs are the only remnants of those people who never realized the freedom they were fighting for, and have been living under Franco's military dictatorship since the end of the Spanish Civil War. It should be noted that most of the surviving American volunteers (Abraham Lincoln Brigade) who fought for the Spanish Republic later returned to Europe to again fight Hitler and Mussolini in World War II. Historians refer to the

education in jazz

by Gary Burton

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American volunteers as being "glorious" in their efforts as "premature anti-fascists." Their defeat caused the deaths of many American soldiers in World War II, because fascism was not stopped in Spain. (The United States remained neutral throughout the Spanish Civil War.)

The traditional Spanish songs, together with the original compositions, and the personal creative involvement of each musician on the album convey the dedication of the orchestra not only to the liberation of music, but also to the struggles against all wars of aggression, racism, poverty, and exploitation throughout the world.

I would like to say just one thing regarding reader Schwartz' comment that the album is "so blatantly little concerned with music per se. . ." I recently learned that my recording is about to receive two European music awards—the Jazz Academy Award and the Charles Cros Award—and a Japanese record award. Since the album's release, all reviews written in this country and in Europe have been excellent.

Charlie Haden

New York, N.Y.

It is unfortunate that Charlie Haden, whom I admire as a musician and like as a person, resented my comments. In the first place, they were personal opinion, which is why they were signed with initials instead of the customary Ed. (for "editor"); in the second place, I didn't say "naive" but "perhaps naive," modifying my view.

With all due respect and sympathy for Haden's ideological convictions and the admirable sincerity with which he expresses them musically on his album, the politics of his letter are nothing if not naive, and now I drop the modifier deliberately.

In my youth, I was as starry-eyed about the Spanish Civil War as Haden is today, and knew all those songs by heart, literally and figuratively. After all, that war was shining legend for young antifascists of my generation, too. But the bitter fact is that even this "premature" fight against fascism was not simply a matter of Right against Wrong. The Stalinist intrigues against and murders of Anarchists, Syndicalists, and especially Trotskyists, including execution on framed-up charges of members of the International Brigade (of which the Abraham Lincoln Battalion, as it should properly be known, was a part) cannot be overlooked by any thinking person, and these and other tragic events tarnish the glory of the Spanish War.

I do not doubt the purity of Haden's motives, and regret his insistence that his letter be published, though I asked him to withdraw it. Nor do my reservations about Haden's romantic approach to history affect my response to his music. But there was nothing "unfair" about what I said. (I suggest Haden read George Orwell's haunting *Homage to Catalonia*.)

The debate is hereby terminated. This magazine deals with music, not politics. No further letters, from readers and/or musicians, will be published concerning this matter. —D.M.

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WHITE HOUSE TO GET BIG RECORD LIBRARY

A record library is being established at the White House under the aegis of Mrs. Richard M. Nixon. It will become a permanent part of the presidential residence.

A commission of experts has been formed to screen and select more than 2,000 albums from the best in American recordings. The performer or music may or may not be American, but the materials selected will be representative of U.S. cultural interests.

Records will be chosen in five categories: classical; popular (including rock); jazz (including blues); folk and country, and spoken word. Commission members in the respective areas, who in turn have selected experts to assist them, are Irving Kolodin, associate editor and music critic of *Saturday Review*; Johnny Mercer, song writer; Willis Conover of the Voice of America; Paul Ackerman, music editor of *Billboard*, and Helen Roach, author and former professor at Brooklyn College, N.Y.

The Recording Industry Association of America (RIAA) is presenting the recordings and equipment to the White House. RIAA will also make available to the general public a duplicate collection, to be housed at a site to be selected in Washington, D.C.

A list of the collection will be made public upon completion of selections.

STARS, COLLEGE BANDS TO PLAY AT MONTREUX

The Montreux Jazz Festival in Switzerland, which has established an enviable reputation, is set this year for June 17 to 21.

The preliminary lineup as announced by producer Claude Nobs includes Bill Evans with Tal Farlow; the groups of Gary Burton, Herbie Mann, Yusef Lateef, Ramsey Lewis, Junior Mance, and Sunny Murray; reedman Tom Scott, and singer Leon Thomas.

A special feature of the festival will be the appearance of four U.S. college big bands, each to showcase a guest star. The MIT Band will be joined by trumpeter Benny Bailey; the North Texas State Lab Band will back Gerry Mulligan; the Kent State University Band will feature Art Farmer, and the U. of Texas at Arlington Lab Band will play host to Dexter Gordon.

Twelve European bands sponsored by the national broadcasting organizations of their respective countries will compete for a prize which includes a trip to play at the Newport Jazz Festival, and the best players from these groups will join in a big band led by Clark Terry in arrangements by Chico O'Farrill. Further information may be obtained from the Montreux Tourist Office or Swissair.

KENTON DISTRIBUTING OWN VINTAGE ALBUMS

As every music lover with interests ranging beyond the hits of the day knows only too well, the record business is



basically geared to mass tastes.

With some notable exceptions, such as the reissue programs conducted by a number of major labels, vintage jazz recordings are available only through specialist stores and collectors channels, or on a "bootleg" basis.

Stan Kenton, never a man to swim with the tide, has now decided to do something about the unavailability of most of his classic recordings, in response, he states, to letters from people all over the world asking about his LP catalog.

Kenton has obtained rights to distribute this material from Capitol, and has formed The Creative World of Stan Kenton, a mail-order organization.

The first seven albums available under this agreement are *Modern World and City of Glass*; *New Concepts of Artistry in Rhythm*; *Contemporary Concepts*; *West Side Story*; *Kenton in Stereo*; *Lush Interlude*, and *Kenton's Christmas*.

The records can be obtained by writing The Creative World of Stan Kenton, P. O. Box 35216, Los Angeles, CA 90035.

AMMONS' N.Y. OPENING FOILED BY LEGALITIES

Tenor giant Gene Ammons' first New York appearance since his comeback last fall, a scheduled two-week stand at the Club Baron in Harlem, was foiled by a ruling of the New York State Liquor Board stating that a parolee must request permission to perform in an establishment serving alcoholic beverages.

Ammons also lost a booking at the Village Vanguard as a result of the edict,

but his trip was not wasted. He taped his third session for Prestige, a program of tunes associated with the late Nat King Cole, with pianist Wynton Kelly, bassist George Duvivier, and drummer Rudy Collins.

Pending approval of his formal request to the Liquor Board, Ammons was scheduled to open at the Baron March 10. The Mose Davis Organ Trio replaced the tenorist at the club for the stymied engagement.

BLACK MUSIC SUBJECT OF MENC CONVENTION

Music: A Life Force in Black America will be the subject of a five-session symposium at the Music Educators National Conference Convention in Chicago March 6-10.

Dealing with music as it relates to the school, community, church, and composition and performance, the speakers include Samuel Stratton, writer and guest lecturer, Loop Junior College, Chicago; David Baker, author of *Black Music Now* and *down beat Music Workshop* contributor; Thomas A. Dorsey, president of the National Convention of Gospel Choirs and Choruses; Phyl Garland, New York editor of *Ebony* and author of *The Sound of Soul*; and Natalie Hinderas, concert pianist, Temple University, Philadelphia, Pa.

Topics include "Music Education in a Changing World", a report on black music in college and university curricula by Harry Morgan, Bank Street College of Education, New York City; "Black Music: A True Music in a Democratic Society"; and "Soul Music: An Old Sound of New Significance."

During a program devoted to Gospel music, Dorsey will focus attention on its origins and evolution, with the Beverly Glenn Concert Chorale, Wayne State University, giving a discussion-demonstration of where Gospel music is today and what it means to music education. During part two of "Black Music: A True Music in a Democratic Society", panelists plan to demonstrate, by playing tapes and recordings of contemporary works by black composers, that the "black experience" finds expression in such music.

BASSIST CHRIS WHITE TEACHING AT RUTGERS

A new course in the Black Studies Program at Rutgers University's Newark College of Arts and Sciences was inceptioned Jan. 28.

"Jazz: Music for those on the outside looking in," is being taught by bassist Chris White, best known for his work with Dizzy Gillespie and Billy Taylor. White is presently director of Summer On Wheels, Inc., which presents jazz concerts and

plays in ghetto areas in New York City and other urban centers, and of Rhythm Associates, the music school which he founded.

Martin Williams is teaching a similar course at Rutgers' Camden, N.J. division.

POTPOURRI

Erroll Garner made his first trip to Japan in February, returning to the U.S. in time to headline at the Boston Globe Festival Feb. 28. The pianist will tour Europe in April and May, with dates in Switzerland, France, Germany, Belgium, Spain, Italy, Holland and the Scandinavian countries. Columbia has recently re-issued in electronic stereo the most famous Garner album, *Concert by the Sea*. Garner recently taped a session in New York with a rhythm section including bassist George Dnvierv.

Marian McPartland and bassist Mike Moore have concluded an eight-week stint as artists-in-residence in some 20 junior high schools in the Long Island, N.Y. area under the auspices of the Huntington Arts Council which began in January. On March 2, Miss McPartland's trio began a month's stay at the Monticello Room in Rochester, N.Y.

The 12th German Jazz Festival will be presented at Berlin's Kongresshalle March 21-22. Performers will include Phil Woods, the Dave Pike Set, a group from Chicago's AACM, and such European artists as Albert Mangelsdorff, Pierre Favre, Joachim Kuhn, Wolfgang Dauner, Gun-

ter Hampel, and Klaus Doldinger. A special big band will also be featured.

Ira Gitler, our New York Editor and an expert on bebop, registers an important disagreement with Ross Russell, author of the article on Fats Navarro in our Feb. 19 issue. "I much enjoyed the piece," Gitler notes, "but I must disagree when Russell says that Navarro was not the trumpeter on certain of the Charlie Parker Cafe Society broadcast transcriptions. It is definitely Fats. If anything is wrong, it may be the dates discographers have ascribed to the broadcasts."

After more than a decade with Thelonious Monk, tenor saxophonist Charlie Rouse has left the pianist's quartet. His replacement is Pat Patrick, best known as a baritone saxist who has often worked with Sun Ra. Patrick played tenor with Monk's group at the Village Vanguard in New York last month. Wilbur Ware was on bass, and Ed Blackwell, due to be replaced by Beaver Harris, was the drummer.

Frank Driggs has been elected president of the N.Y. Hot Jazz Society, succeeding Jack Bradley. Driggs has also taken over Bradley's post at the helm of the Sunday sessions at Uncle John's Straw Hat.

STRICTLY AD LIB

New York: Back from Las Vegas, the World's Greatest Jazz Band resumed residence at the Roosevelt Grill for an

indefinite stay Feb. 10. Left behind was Carl Fontana, who decided to remain in the gambling-nightlife mecca where he makes his home. His place was taken by Kai Winding, who had just finished an engagement at the Roosevelt with the all-star band he co-led with Roy Eldridge. During the last week of that band's stay, Frank Wess took over for Zoot Sims on tenor saxophone and Joe Farrell filled Budd Johnson's baritone-soprano saxophone spot. Johnson had to depart for France where he toured with trumpeter Charlie Shavers, pianist Andre Persiany, bassist Roland Lobligeois, and drummer Oliver Jackson . . . Composer-singer Oscar Brown Jr., singer-dancer Jean Pace and Brazilian accordionist-guitarist-pianist Sivuca are at the New Theatre on East 54th St. in Brown's musical happening *Joy*. RCA has recorded the show . . . The Village Vanguard presented Robin Kenyatta in a special Sunday matinee. With the recently returned-from-Europe alto saxophonist-flutist were Stanley Cowell, piano; Buster Williams, bass; Xavier Smith, electric bass; Buck Clarke, conga, Moroccan bongos, and Clifford Barbaro, drums . . . Trumpeter Marvin Stamm was at the Half Note with Don Friedman, piano; Victor Sproles, bass; and Jimmy Cobb, drums. Chris Connor warbled on weekends . . . Tenor saxophonist Brew Moore is back at the Lime-light—Sunday evenings only—with Pete Mendelsohn, piano; Perry Lind, bass; and Johnny Robinson, drums . . . Keyboard Corner: Billy Taylor, backed by bassist Bob Cranshaw and drummer Bobby Thomas, held forth at the Top of the

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MUSINGS ON MATTERS MUSICAL

Bystander

by MARTIN WILLIAMS

DON ELLIS's comments on the rock and bebop rhythm sections in these pages a while back puzzled me. In the first place, he wasn't talking about rock, but about the r&b rhythm section. (That's not a trivial distinction. Think about it.)

In the second (and prominent) place, things Ellis said about the bebop rhythm section simply aren't true. The bass player did (and does) have the rhythmic lead, and it was his job to lay down a cushion of even quarter notes, as simple and as important as 1-2-3-4. If he hadn't done that, the whole structure of the music would have collapsed; the melodic rhythms of the soloists and the poly-rhythms of the drummers just would not have been possible.

As a matter of fact, there were a couple of bebop bass men who showed up, time after time, playing with the very best groups, although they had no knowledge of harmony, had no ears for it. If they played the right note now and then,

it was probably an accident. Why? Well, because they had good, strong, swinging beats.

Ellis' own music of course makes much of the use of odd, unusual and "difficult" time signatures. But I might suggest that his listeners listen carefully to some definitive bebop drumming like, say, Max Roach on Charlie Parker's *Klactoveedsedsteen* and notice how meaningless it would be to assign a time signature to it—unless you did it bar-by-bar, maybe.

Furthermore, I can't agree with Ellis that a "triplet-feel" either characterizes or distinguishes the melodic rhythm of Parker. He certainly made frequent use of triplets. But Louis Armstrong's solos, particularly between 1928 and 1932, say, are full of triplets. And the players from Kansas City and the Southwest, from bluesmen to balladists, were playing with a triplet feel by the mid '30s.

On the other hand, if you listen to Ellis's own solos, I think you will hear, whatever the time signature, the accents and melodic rhythms of early bebop. . . .

I am making up a personal list of tomorrow's camp. So far I've got these: Janis Joplin, Marshall McLuhan, the Rolling Stones, the Animals, Ellen Sander, Robert Stack, Herbie Mann, Rod Steiger, Lord Buckley, Tom Jones, the Living Theatre, Rod McKuen (and you thought Edgar Guest was dead), Lou Rawls, Peanuts, Stan Kenton's Neophonic

Orchestra, the Tijuana Brass, Ahmad Jamal, Jack Kerouac, Richard Goldstein, Roger Williams, Peter Nero and Andre Previn (hey, maybe those last three are all the same guy!). . . .

Bill Cosby's current TV theme is the funniest blues parody ever—even better than Clark Terry's *Mumbles*. And I hope you are digging some of the music on *Ironsides*. There is one blues, which I think is Benny Golson's work, that ought to be recorded post haste. . . .

A fellow named Jack Banning supplies a number of college radio stations with recorded reports and interviews from New York which the stations work into their news and public affairs programming. He tells me that his current mail runs strongly in favor of more segments on jazz. (Oh, you want to get in touch with him for your station? He's at 100 Riverside Drive, New York City 10024.) . . .

I'm not much on giving out professional advice to musicians and managers, but I have some for Louis Armstrong's advisors. Get a capable, cool, lyric trumpeter, whose style is more or less traditional, and put him in the group. He could spell Armstrong and add to the music without being in any way competition for him. And he and the master could even work out some brass routines that would probably kill the people without taxing the leader. I strongly nominate Johnny Windhurst. (B)

The Story of Louis Bellson

MASTER

by Ross Russell

DRUMMER

THE PRACTICE of the family in which he grew up was that each child, at an early age, could select from the shelves of the Balassoni Music Store in Moline, Ill., the instrument of his choice. For Luigi Balassoni, better known as Louis Bellson, that instrument was a snare drum, and the decision that destined him to become one of the most versatile drummers in jazz and popular music was made back in 1928 when he was 4 years old.

In the intervening years, Louis Bellson has supplied the rhythmic drive behind the bands of Benny Goodman, Tommy Dorsey, Harry James, Count Basie, and Duke Ellington, and he has pursued parallel careers as a recording artist, arranger, studio musician, drum clinician, author of percussion manuals, and music director for his wife, Pearl Bailey. This year finds Bellson leading his own big band, more active than ever before and, at the age of 45, a young veteran with an incredible 40 years of drumming experience behind him.

The Bellson drum style rests on twin foundations—strict classical training and a heavy exposure to the demotic music of America. His early training followed classical precepts which Papa Balassoni brought from Tuscany, where he himself was descended from a family of musicians.

"When dad let me choose my first snare drum, I was pretty young, even by family standards, but he had noticed that I was singing a lot around the house and the store and decided that it was time for me to begin," Bellson said. "What I didn't know back then was that once you had chosen it, you stayed with the instrument until you had mastered it. Except for the piano, I was allowed to play nothing but the snare for the next six years."

He was turned over to a local teacher and drilled on George Lawrence Stone's *Stick Control*, a book Bellson still considers the drummer's bible. He was 10 before he was allowed to add to his outfit from the percussion instruments he daily coveted on the shelves of the large and thriving family business.

The life of the Balassoni family was totally involved with music. Everyone in the family played and sang. By the age of 10, the children were expected to know all of the principal operatic arias. The radio and phonograph were in constant use. The five Balassoni brothers, of whom Lou was the oldest, worked in the store and assisted the staff of teachers. At 11, Lou began giving drum lessons to beginners. At 12, he was playing the percussion parts for musical groups that met to rehearse in the store's basement.

"Dad had something going every night in the week," Bellson said, "an accordion band on Mondays, a brass band on Tuesdays, woodwinds on Wednesdays, and so

on. When I told him I wasn't quite ready, he simply handed me the parts and told me to learn them."

Since Lou had outgrown local instruction, his father arranged regular trips to Chicago, where he continued his studies with the famous percussion teacher Roy Knapp.

"All you can say is, it was a rare and musically advantaged childhood, for which I am very grateful," Bellson said.

That Bellson did not become a paragon of legit style and wind up in a symphony orchestra was due to his early and continuing interest in jazz. With Davenport and Rock Island, Moline formed the Tri-City complex and was an important one-night stand for the name bands of the 1930s. Bellson made it his business to study the styles of the great drummers as they played Moline with those bands. He heard Chick Webb, Gene Krupa with Benny Goodman, Dave Tough with Tommy Dorsey, Jimmy Crawford with Jimmie Lunceford, Paul Barbarin with Luis Russell, Wally Bishop with Earl Hines, Ben Thigpen with Andy Kirk, Gus Johnson with Jay McShann, Jesse Price with Harlan Leonard, and the man he rates as the greatest of them all, Count Basie's Jo Jones, "the master who modernized the art of jazz drumming for the rest of us."

An interlude in Bellson's career, which reads like a chapter out of *Young Man with a Horn*—and to which he attaches the greatest importance—developed from his Tuesday night gigs at a spot in Moline called the Rendezvous Night Club. The leader of the house band there was Rufus Perryman, a veteran itinerant boogie-woogie pianist from Atlanta, Ga., professionally known as Speckled Red, who had settled in Moline. Every Tuesday night for almost three years Bellson worked with this four-piece barrelhouse group. There wasn't a piece of music paper in sight.

"The experience was invaluable for me," he said. "The things I learned there weren't in the books. They were the ideas that are passed along from one musician to another, the folk things, which are even more important in jazz work than the technical elements."

In 1940, Bellson, urged on by his father, entered a national contest for the "best drummer in America under 18 years of age." The contest was sponsored by Gene Krupa, and there were more than 40,000 entries. Characteristically, Bellson did not expect to get very far, perhaps just through one of the regional eliminations. To his surprise he won the local contest, then the county competition, after that the Illinois drum-off, and found himself in the national semi-finals in Chicago, which he also won. Then, in the finals in New York City—with Krupa acting as the sole judge—Bell-

son won the national contest.

Somewhat dazed by this sudden eminence, Bellson returned to Moline, where his father put him to work in the store and, as soon as the fall semester began, had him enroll for his final year in high school and simultaneously take a first-year college course which meant attending school from 8 a.m. to 5 p.m., with no lunch hour and reducing his store hours to weekends.

"It was a rough schedule," he said, "but afterwards I found out why dad was pushing me so hard; it kept me from getting a big head after winning the national drum contest."

By now Lou had acquired a working knowledge of the principal instruments and from time to time, when a regular instructor did not report, found himself giving trumpet and saxophone lessons to beginners.

One spring night in 1941 Ted Fio Rito, leader of a popular dance band of the time, played the Tri-City dance hall, and Bellson sat in during the last set for the regular drummer, who was on notice. That night Fio Rito offered Bellson the job. At the family conference after the dance, Papa Balassoni told Lou, "The question of your career must be faced sooner or later. That's the reason I've been pushing you so hard at school. Tell Mr. Fio Rito that you will be free in June if he cares to repeat his offer."

Lou did not expect to hear from the bandleader again, but after his graduation, there was a telegram from the West Coast. A few days before his 17th birthday, Bellson found himself at the Florentine Gardens in Hollywood. The score called for vibraharp and tympani, pacing a chorus line, fills and cues for a floor-show that featured the Mills Brothers, as well as the regular Fio Rito dance book.

"It was complicated, and I was nervous, but after all those years of training, I knew I had to be ready. Ted simply told me, 'There's the score. You know what to do. That's why you're here.'"

Within a week, Bellson was swinging the Fio Rito band. Before a month had gone by, someone had passed the word to Benny Goodman that there was a new drummer in town. Goodman sent brother Harry to investigate. An audition followed at Twentieth Century Fox studios, where Goodman was making a picture, and the King of Swing was sufficiently impressed to offer the teenage drummer a job with the most famous of all the swing bands.

Leaving Fio Rito with regrets, Bellson joined Goodman in New York City for a long stand at the Hotel New Yorker. The band suffered from high turnover because of the military draft, but during the year of Bellson's tenure some outstanding talents passed through the sections, among

them pianists Joe Bushkin, Jess Stacy, and Mel Powell as well as trumpeter Bernie Privin, lead alto Hymie Schertzer, guitarist Mike Bryan, trombonist Lou McGarity, and a very young Stanley Getz. At one time a dream trombone section consisted of Jack Jenney, Miff Mole, and Jack Teagarden. Because of the musicians' union recording ban, this band never recorded commercially. During his year with Goodman, Bellson got his first taste of big time small-combo work, playing in the sextet with Benny, Bryan, Powell, Stacy, Teagarden, and others.

In 1943, the draft caught up with Bellson, and he found himself in a military band, stationed for the duration in Washington, D.C., where his sole job was to play concerts for amputees—"a kind of musical therapy project," Bellson said. There were no jazzmen in the group, but it did contain some excellent musicians from the Eastman School of Music in

son moved into the Tommy Dorsey fold for a long stand at the Casino Gardens, Ocean Park, Calif. The band included Buddy DeFranco, trumpeters Charlie Shavers, Ziggy Elman, and Doc Severinsen and, briefly, guitarist Allan Reuss and Zoot Sims. Bellson made 22 record sessions with Dorsey, all of them in Hollywood and for RCA, a total of 80-odd sides. In 1950, well-seasoned as a big-band drummer, Bellson resigned so that he could remain in Hollywood and pursue studies in musical composition and arranging with Buddy Baker.

He drifted back into jazz with a Charlie Shavers-Terry Gibbs combo, which was working Hollywood night spots, and a Harry James band, organized to fill a Las Vegas, Nev., commitment. In that band, Bellson met Willie Smith, formerly with Lunceford, and Juan Tizol, formerly with Duke Ellington, who were responsible for his historic move to the Ellington orchestra

do was sit in and blow. There was something happening every time Carney or Tizol or Clark Terry or anyone else got up to take a solo. Duke was a marvelous section pianist—and the same goes for Basie. Ellington and Basie—those bands have the best time and rhythm work because the leaders are piano players, and the tempos they set are exactly right from the first bar. You never have to fight to get the time back to where it belongs, which was sometimes the case with bands led by horn players, even Benny Goodman."

The Ellington years (1951-1953) were notable in another respect. *The Hawk Talks*, *Skin Deep*, and *Ting-a-Ling*, the fruits of Bellson's studies with Buddy Baker, were first performed, and subsequently recorded, by Ellington (Columbia CL 2552, CL 830). One day Ellington looked the arrangements over and said casually, "Let's try them and see how they



JIM TAYLOR

Rochester, N.Y.

Bellson did not get back to the jazz scene until 1946, when he rejoined Fio Rito for two months and at last got around to introducing a second bass drum to the conventional percussion outfit, a Bellson dream for years. Then Goodman sent for him and he joined Benny's first postwar band.

Bellson participated in eight sessions with Goodman for Columbia, starting with the *Oh, Baby* date, May 4, 1946 (Columbia CL 6048), and ending with the *Honey-suckle Rose* session on October 22, 1946. The latter was a sextet date with Goodman, Bushkin, Harry Babasin, Barney Kessel, and the late Johnny White. These sides are the first exposures of Bellson's talents on phonograph records and are also the first examples of the use of two bass drums, an innovation that remains a Bellson trademark.

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Soon they were in the book.

It was at this time that Bellson met Pearl Bailey. Their whirlwind courtship and wedding, one of the happier chapters in show business, are lovingly described in her autobiography, *The Raw Pearl*. They recently celebrated their 17th anniversary. In 1953, Bellson left Ellington so he could devote his time to being musical director for his wife.

Since then he has been able to call his shots in the jazz field. Among his reminiscences of this period is one connected with a record date he made in 1954 with Art Tatum. It was a three-man affair—Bellson, Tatum, and alto saxophonist Benny Carter—a Norman Granz brainstorm. When Bellson and Carter arrived at the studio, concerned over the rudimentary instrumentation and the challenge of recording with the piano giant, a master of all tempos, they found Tatum already there, at the

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Ginger Baker: Anglo Afro?

by Valerie Wilmer

"GINGER BAKER? He's the most African-sounding drummer in Europe!" That's the considered opinion of Ghanaian broadcaster Mike Eghan, himself a percussionist and lifelong student of drum lore. It's an opinion shared by many Africans who have caught the copper-headed sound-and-fury on his trip to worldwide fame with Cream. Among his African admirers Ginger numbers the legendary Guy Warren of Ghana who used to jam with him during his early days on the London bebop scene, and his own new protegee, Remi Kabaka.

Remi, born of Nigerian parentage in Ghana, has been regaling Ginger's many fans with his vigorous African drumming during recent concerts given under the banner of a new group, the Airforce. This follow-up to the short-lived Blind Faith includes Faith's Steve Winwood and Rick Grech, along with reedmen Graham Bond, Harold McNair and Chris Wood (ex-Traffic). Featured on tympani as well as the regular drum kit is the daddy of London jazz drummers, Phil Seaman, while Kabaka takes care of the more exotic rhythms.

Talking about the boss of the thing, Kabaka said: "Ginger is the only guy in England who is ahead. Everyone knows about flams and paradiddles, but when you get into that rhythm thing, Ginger is the man."

For the creator of *Toad*, his famous solo feature with Cream, "simplicity is beauty." It's for this reason that his work appeals to his African admirers who appreciate his directness, and it is also why he gave up the jazz scene. Although Ginger insisted that both Cream and Blind Faith were jazz groups that just happened to appeal to a large audience, he has scant respect for what is happening in jazz today. At age 30, he is a professional of 15 years standing. His first music was traditional jazz, his first idol Baby Dodds. "I still dig him, in fact," said Ginger, "Though I wouldn't say he's *that* African, as some people do; there's a lot of Western influence in his playing. He went to military drum school, after all, but he played good drums. I mean if it wasn't for Baby Dodds there wouldn't be anybody today *playing*."

From Dixieland the London-born drummer made the traditional journey through dance bands to bebop and "Getting involved with technique—the clever-cleverness that these jazz players are still at. Actually it's above my head. I think that simplicity is beauty and that's why I play what I play now."

Baker has a reputation for being somewhat inarticulate, but when I ran him to earth in his elegant oak-panelled house I found him to be as direct with words as he is with the drumsticks. There are a lot of people who will be offended by what he has to say, for he is not a man to mince words, but they might do well to examine their own contributions and motivations before hitting back. And if anyone reacts by challenging his vanity, Ginger got that one in there first, too.

"I've got a very big ego," he admitted with a distant smile, though he agreed that the majority of drummers share this fault. "The trouble is that most of them are kidding themselves, though. There's a whole heap of people who think they play

good but don't. Maybe I'm one—I don't know. I just know that there aren't very many people who play the drums at all in Europe—or in the States, for that matter."

Baker is not a very keen listener to other drummers. "I don't believe in it and so I never hear other people unless we're playing at the same place," he explained. "Europe is a nation of musical parrots. Whatever they do, most people just play somebody else's thing very good. I find it quite embarrassing sometimes because it's so hard to distinguish between them and the people they're copying."

Baker's words reminded me of something another drummer once told me. South Africa's Selwyn Lissack was talking about the British scene. "There is no living jazz in Britain," was how he put it. "The Chris McGregor band is the nearest there is to the truth, otherwise they're all just replicas." Nevertheless, there were few local drummers who missed out on a recent

visit by Max Roach, Art Blakey, Elvin Jones and Sunny Murray who competed nightly for the percussionist's crown. Ginger was among those who made the pilgrimage. "Max really carved Elvin and Blakey," was his succinct comment. "He's an all-time great; he's beautiful."

"In the early days with Coltrane, Elvin had a period when he really knocked me out," he went on, "but from then they've all gone into this 'no time is cool' thing and it's getting away from basic *time*. In African music, in Indian music—all folk music in fact—the basic time is very important. It's so much a part of it that now there aren't very many jazz players that I can say I dig because they just can't play simply."

Baker pointed out that although a drummer like Roach plays complex patterns on the surface, he continually relates to a basic pattern of steady timekeeping. "If you're playing something simple, when you've laid down a base for it, fine, then



VALERIE WILMER

when you play something good, it stands out. People can hear that it's good because they can hear the base from where it comes and Max plays very much like that.

"Kenny Clarke is another good player, but Blakey . . . Technically he's a good player, but it's funny to hear somebody who's very much on an African thing but is very strangely not together with it. There's a record of him with four drummers on it where they get so tied up in a knot that they all have to stop playing and start again! This is surprising, but then I've met a whole heap of people from the States who aren't really where it's at."

Bold words from a European drummer, maybe, but Baker has a pretty hefty African consensus going for him. He has always been interested in African music, which he said is hardly surprising when you consider that the drums play an important part in most folk music from all parts of the world. "I've always liked the drums, even before I started playing, and I just took to African drumming. It was very easy for me to play this way, it always has been, but I don't deliberately try to play in that way, I just play."

The first sight that greets the eye of visitors to the Baker household is a set of seven massive wooden drums. These monsters, which are tuned by knocking wooden pegs into their shells, are the property of Guy Warren of Ghana, drummer extraordinaire whose prowess is pretty well-known in America. That Ginger is taking care of the master's drums is a fair indication of the esteem in which he is held by the percussion hierarchy: I can't think of any other British drummer who would be left 'in charge'. The two drummers first met 10 years ago when Baker was working at the Flamingo, at that time the home of British jazz in London.

"We were the only two in the dressing room at the time," he recalled. "I didn't know he played the drums and he didn't know I did, and so we had a long discussion about politics and things in general. We found out that we were both into the same sort of thing, and then when I went on to play he produced this talking drum and asked if he could have a play. He came on and we had a ball. We played for about two hours and got the crowd screaming mad and that was the beginning of it all for me. I just found out that I could play that way; I didn't have to concentrate at all."

Ginger has nothing but scorn for drummers who have to concentrate on daily practice to get it together. "You can usually hear it in their playing," he sneered. "Everything sounds contrived, it just doesn't happen. I used to practice. I did the rudiments for quite a long time because they're very good for making both hands work, but most people who are right-handed only lead with their right hand. I practiced playing everything backwards so that whichever hand you start with you can't hear the difference. Once you've done that, it's over."

He admitted that occasional practice would not do him any harm, but he is not inspired by the idea of sitting down and playing alone. "Years ago I used to sit down at a kit and play all day long.

It can be fun if you feel inclined that way but I don't get the inclination to play unless I play with other people. I get fed by other people and I feed other people; that's what it's all about.

"I rely on an audience, too. I never play at my best unless there's an audience and a receptive one, for that matter. That's why recording in the studio is difficult, because it's cold and that's why I'm different from most jazz people. They play for themselves and I don't think they expect to make money from it. They expect people to hear something they've done in about 300 years time and say 'Christ, this man was a genius!' But I like money—I was broke for such a long time."

An introvert away from the spotlight, Ginger is the reverse when he sits down behind his two bass drums, four tom-toms, side drum and nine cymbals: ("It's a big kit, yeah, but I can play them"). He said, "I enjoy getting the crowd at it and getting them at it by music alone—without showmanship, wearing tight trousers and — the guitar as per Mr. Hendrix! He's a good player and he doesn't really need all that. I find it absurd and a bit pointless."

Returning to the eternal subject of whether or not to practice, the drummer feels that he continues to progress without it and that technique for its own sake is relatively unimportant if you can play

Elvin on Ginger

Purely by coincidence, a recent LIFE article on Elvin Jones contained the following observations by the great jazz drummer on Ginger Baker (after hearing his *Do What You Like* solo): "Nothing happening. Cat's got delusions of grandeur with no grounds. They should make him an astronaut and lose his ass!"

what you want to play. "What you hear, what you feel, that's really all you need. Once you become a drummer, your hands and feet can work together and this is where I think Buddy Rich is a lunatic. He considers himself the world's best drummer but his feet are nowhere at all! He hasn't got any feet—he plays like a man with one foot. In most of the things he plays he's only got one foot going and that's playing four in a bar. He's kidding himself.

"He's got incredible hands—he's got the fastest hands I've ever seen—but it doesn't really mean very much because he doesn't say very much in his playing."

When Baker debuted his Airforce at London's Royal Albert Hall in January, the nine-men, one-woman-strong contingent taped enough material for four albums. It's probable, though, that only the second half of the evening will actually find its way onto disc, but this section ends with a fantastic 'free' finale. Baker brought this up when the subject of freedom in contemporary jazz was discussed. "We didn't even know what we were going to do; we just went ahead and played and it worked.

"But when you say 'free', what is freedom? I mean jazz is so unfree, it's not true! There are different schools of it, but they tie themselves down. They'll play a 12-bar blues which to my mind comprises three chords basically, but if you see the

changes that jazz players play on it—they change yearly—with so many incredible chords changing every bar, sometimes twice in a bar, they're just tying themselves down to these things. We play all these changes where they happen because it sounds right and because they fit over those basic chords, but the basic thing is really a drone. It's one note and a fourth and fifth added at different times. I don't think jazz players are free at all; I think they're tied up and they get more and more involved with tangents and unimportant things."

Having been involved in the jazz scene for several years with no financial reward to speak of or critical or public acclaim to show for it, the drummer speaks with feeling. He especially dislikes what he considers to be the jazzman's concept of playing for himself, and continually stresses the fact that his music, whether it be in the context of Cream, Blind Faith or Airforce, communicates at all times with the people.

"We always try to reach the audience because people pay money to go and see us and the idea of music has always been to keep the crowd enjoying it. I mean like with Gillespie and Parker in their heyday, the people would have been knocked out by what they were playing! Therefore they would play better—the crowd plays the band! When it gets to that point, it's good, but I just don't see these people who play above the heads of anybody but musicians or people who are very studious. I don't see the point of that; music is for the people.

"I earn a lot of money now and I feel obliged to give the public enjoyment. I used to play a lot of modern jazz and so I can play and not state where it's at all night long if I want to, but where does that get me? It might get me one or two people saying 'Christ!', but most of the people will be turned off because it's happening all the time but they can't hear anything.

"Jazz was the popular music at one time, but now the majority of people playing it are martyrs. Where they're at, I wish I knew! I'd say that I don't play jazz, I don't play pop, I don't play rock 'n' roll; I play time music. Time to me is all-important because we're living in time and without time life is meaningless."

The red-headed drummer stretched out his crocodile-skin boots and blew a cloud of smoke into the air. Then he leaned forward. "Come on, I'll show you Guy's drums," he said. He picked up a couple of hefty sticks and the oaken panels reverberated with the sound of the African bush. "Hard to play," he muttered, and it was the first time he let the mask of ego slip.

As I said before, Ginger's words will upset a few people, but he's not taking anything back. He is a refreshing change from those musicians who try to put you on at every turn.

I asked him whether he ever gives lessons. He smiled: "I'm very uncommunicative where that's concerned, but I feel that either you can do something or you can't. Hearing is believing where the drums are concerned." [45]

Different Drummers: A Composite Profile

by Jane Welch

AMONG THE PERCUSSIONISTS associated with what used to be called avant garde jazz or the new thing but is now more frequently termed "the new music" are four distinctively different and individually accomplished young men, who all have been associated with some of the leading jazz innovators.

They are the tasteful and subtle Andrew Cyrille, who often works with Cecil Taylor; the dynamic and versatile Clifford Jarvis, currently with Sun Ra and Pharoah Sanders; the flexible Beaver Harris, who uniquely combines sensitivity and aggressiveness and has often been heard with Archie Shepp; and Milford Graves, a dedicated, spiritually oriented individualist who has played with Albert Ayler.

Andrew Cyrille considers the drums a natural complement to the piano and feels that some of his most satisfying work has been with pianists. Fittingly, his first road job was with pianist-singer Nellie Lutcher, closely followed by a gig with pianist Mary Lou Williams.

Brooklyn-born Cyrille, 30, played with the drum and bugle corps at St. Peter Claver Church from age 11, and at 15 began to work professionally in a neighborhood trio including Leslie Braithwaite on piano and Eric Gale on bass guitar. While attending St. John's Prep School, he almost gave up music for chemistry, but gigs at Brooklyn's Turbo Village with players like Freddie Hubbard convinced him to stick with music. Max Roach, whom he met early in his career, had a great influence on his future as a drummer, he feels. Philly Joe Jones spurred him on to sit in with artists like Cannonball Adderley, John Coltrane, Kenny Dorham and Red Garland while "still a green kid." And Miles Davis allowed him to attend some of his record dates. Such early encouragement affected him deeply.

Cyrille's background in music has been strictly jazz, or as New York disc jockey Ed Williams puts it, "the black experience in sound." He feels that jazz is a part of the social order, and is among the more serious advocates of the viewpoint that the musician should incorporate an element of social responsibility in his art.

This is why, he says, he has worked in stage plays from time to time. Though work in a show band is often confining for a drummer, he feels that if the play has positive values, it is worth his while. "If I can't work specifically at my own thing," he said, "I'll do something that will help in the long run."

He has worked in such diverse theatrical presentations as *The Decline and Fall of the Entire World Seen Through the Eyes of Cole Porter* and *The Believers*.

In addition to playing with a wide variety of jazz groups, including combos led by Illinois Jacquet, Junior Mance, Grachan Moncur III, and Walt Dickerson, and Howard McGhee's big band, Cyrille has often accompanied dancers. He said this can teach a drummer total independence, since dancers rely exclusively on his rhythms for inspiration for their movements.

But Cyrille's approach to his craft is not esoteric. He has also done such work as a TV commercial for a soft drink with Jimmy Giuffre and bassist Barre Phillips.

Cyrille is in favor of "more pure playing in playing" and respects Milford Graves for his quest in this direction. He has himself recently recorded an entire album of solo drumming, *What About Andrew Cyrille*, for the French Byg label (slated for U.S. release on Impulse). It is an imaginative effort, utilizing multi-textured patterns, inventive employment of cymbals, cow bells, woodblocks, whistles and even the sound of breathing, adding up to a total percussive sound picture opening new areas to explore.

Last spring, Cyrille did a percussion concert in Brooklyn with Milford Graves, and he would like to repeat the experience. He also considers working with Cecil Taylor the kind of music-making he prefers.

In addition to his own album, Cyrille's recordings include *The Hawk Relaxes* with Coleman Hawkins (Prestige); several albums with Walt Dickerson; Taylor's *Conquistadores* and *Unit Structures* (Blue Note); *The Jazz Composers Orchestra* (JOAC); Charlie Haden's *Liberation Music Orchestra* (Impulse); two albums for Prestige with Ahmed Abdul Malik; Bill Barron's *Hot Line* (Savoy), and recent

dates with altoist Jimmy Lyons and Moncur in France.

Clifford Jarvis hails from Boston and at 28 has the distinction of being mentioned as a favorite by practically every drummer I've spoken with—no mean accomplishment in the ego-laden world of modern percussion.

The son of a musician, Jarvis experimented with piano and guitar at home in his early childhood and took up drums at the age of 10. His father gave him an Art Blakey record and encouraged him to develop his talent, though the child could not afford the kind of lessons needed to keep pace with his precociousness.

At 12, he began to study with Alan Dawson, who told him he had considerable talent. Jarvis jumped back and forth between studies in high school and at the Berklee School of Music for the next few years in a frantic scramble to make it early.

By this time, he was being influenced by the technical prowess of Max Roach, and soon mastered the basic bebop technique which became the foundation for his future development.

A formidable technician today, Jarvis wryly comments that he "learned to play good fast and to be old young." His personal favorites among drummers today are such masters as Roy Haynes and Elvin Jones, whom he prefers to more radical players.

Once he had left Boston to enter the New York ratrace, he was held back by a variety of factors, none of them having to do with ability. A prominent one was that "the kid" was just too good, and among the many drummers in need of work in the late '50s, few were anxious to turn over gigs to a youngster who might exceed their own abilities in some areas.

Jarvis feels greatly indebted to two men in his musical life: Sun Ra and pianist Barry Harris. He met the latter when he joined Yusef Lateef's group, having chosen a job with the multi-reedman over one offered with Slide Hampton. "It was one of the luckiest things that happened to me," Jarvis said, "because Barry, at a time



Beaver Harris



Clifford Jarvis



Andrew Cyrille



Milford Graves

when I couldn't afford lessons, molded my jazz conception as a gift. It was with him that I really learned how to *play* jazz."

Sun Ra came along later in Jarvis' life, and it was through him, the drummer said, that he learned "really to appreciate art and not sell out for money—no artistic sacrifice for material or commercial reasons, and no sacrifice for color." Sun Ra's credo was staying close to the roots, and the dedication and astute musicianship of this guru-like man made a deep impression on Jarvis.

Jarvis left Sun Ra for a while last summer to gig around a bit. "Each job I work on," he says eagerly, "is a learning experience. I worked a week with Monk and loved every minute of it." Another group he's been with recently and likes is that of Pharoah Sanders. He makes a great contribution to this unit, imbuing it with a heavy jazz feeling, and making the leader himself really cook.

Last month, Jarvis returned to play some dates with Sun Ra, an experience which both he and his audiences greatly enjoyed. On one occasion, he played with this hard-driving band for almost five hours straight, and almost blew everyone (including the band) out of New York's Red Garter.

Jarvis has also been gigging lately with a group composed of bassist Norris Jones, tenorist Earl Grubbs, and trumpeter-pianist Ronald Hampton, which performs many original compositions. In the context of this group, Jarvis' multi-faceted talents show to the utmost advantage. He can use all his technical powers within a group-feeling that also encompasses much looser, freer rhythms. There is a chance for solo virtuosity, but even more, there are many crucial decisions involving taste to be swiftly made. Jarvis is up to every challenge—and one feels that this is just the beginning for him.

Jarvis is not very well represented on records, but samples of his work can be found with Randy Weston (United Artists), Freddie Hubbard (Blue Note), Sun Ra (ESP), and Yusef Lateef (Charlie Parker Records).

Beaver Harris, whose given first names are William Godvin, came to the drums comparatively late. Though he began to play clarinet and alto saxophone at 12, he didn't get around to drums until he was in the service, at about 20 years of age.

Harris was born in Pittsburgh in 1936, and his first influence was a cousin, Bill Chambers, a local drummer. He has listened all the way back to Baby Dodds, and Max Roach was his main inspiration among contemporary drummers. He also holds in high esteem Art Blakey, Elvin Jones, Roy Haynes, Philly Joe Jones, Milford Graves, Sunny Murray, Rashied Ali, Andrew Cyrille, and Tony Williams.

A major inspiration, he said, was his association with Sonny Rollins for a period of about a year. It was Rollins, Harris points out, who made him realize the importance of being a *drummer*, not just a time keeper. It was with the great tenor saxophonist that he began to develop his "freestyle drumming without restrictions."

Harris started stretching out at loft jam sessions on Allen Street. Fellow drummer Roger Blank was on that scene, and musicians like Charles Tolliver and Dewey Johnson used to fall by. Harris began to perfect his style and was able to concentrate on the more melodic elements of drumming.

At the loft, the drummer became acquainted with Archie Shepp, which led to his becoming a member of the group the tenorist took to Europe in 1967 for a controversial tour, during which Shepp was both lauded and misunderstood, but

certainly never ignored.

Harris has a well-earned European reputation. Aside from his work there with Shepp, he also toured with Albert Ayler, and participated in drum clinics with Kenny Clarke and Roach, and it is probable that there are more people in Sweden familiar with his work than in New York City.

Harris' other professional associations include Sonny Stitt, Clark Terry, Clifford Jordan, Freddie Hubbard, and Joe Henderson—people who stress the importance of time keeping more than Rollins or Shepp. At this writing, Harris was about to join Thelonious Monk and had just finished working in the band for LeRoi Jones' play *Slave Ship*, which had a score composed by Shepp and G. Moses.

Harris also composes, and has a number of pieces he'd like to hear performed and recorded. He is a member of the cooperative group called The 360 Degree Experience, which hopefully will provide the opportunity to realize this ambition. So far, however, the group has been concentrating on music by members Grachan Moncur III and Dave Burrell.

Harris finds rock music repetitive to the point of death. "It can't be new," he said. "This stuff only repeats characteristics from the creative forms of music . . . it is not contributing to an existing art form, like jazz, but is used more to exploit."

The drummer greatly admires Cecil Taylor and feels that the pianist-composer is "as close to this generation as Charlie Parker was to the preceding one. He gives as much in return as he gets. He is opening new avenues for younger players to be inspired." Some people think that Beaver himself is also doing some of that.

Harris has recorded with Charles Bell (Gateway), Marion Brown (Fontana), Ros-

/Continued on page 37

CAPITAL CAPER

Buddy Rich in Washington

by Martha Sanders Gilmore

The sleek, electrifying express that is Buddy Rich's big band stole into the wintry Washington, D.C. area, and wound its way along the picturesque but obsolete trolley tracks in the narrow streets of staid old Georgetown. Having reached its destination, squeezed onto the stage of the Cellar Door (extended for the occasion), the band seemed in no way thwarted by lack of space. And as big things can be contained in small packages, the audience, jammed together like urban sardines, was in for an experience.

Since this was the first time Rich had performed in the nation's capital in some years, the mercurial drummer seemed apprehensive about his reception as he peered out from the balcony of the club before the first set. His trepidation was perhaps motivated by the memory of a recent stint in the snowbound Poconos, when the band had played for about 30 people, musicians included.

Buddy prefers small clubs—the less commercial and more music-oriented the better. Give him Lennie's on-the-Turnpike outside Boston, for example, or the Plugged Nickel in Chicago, or Ronnie Scott's in London. No glamor—the music must be paramount and the owner compatible. Rich likes a closeness with his fans—rapport and real communication. His sincerity in these matters is unmistakable, for Buddy is a man very much affected by his environment.

Rich stepped onstage looking the like the ex-Marine he is—lean and hollow-cheeked, with close-cropped hair. His band went off like a firecracker, blasting and blustering its way through two generously long sets, the crowd coaxing it along. (We'd heard them play a lean 20-minute set at Newport). Buddy won't really play unless he likes the place and the people, and then he and his men give it everything they've got.

"Norwegian Wood," the driving Lennon-McCartney opus in 12/8, was given a fine bluesy treatment, with an outstanding solo by a mustachioed trombonist who maintained an excellent tone consistently throughout the night. The band then launched Phil (Mercy, Mercy) Wilson's "Basically Blues," with solo work by Pat LaBarbera on tenor saxophone. In fine form, Don Menza's successor continued to



JOSEPH L. JOHNSON

display superior talent as the night went on. Backing it all up very inventively was electric bassist Rick Laird, one of the band's Berklee School of Music alumni.

On Kim Richmond's "Wonderbag," Richie Cole was spotlighted on alto sax. An excellent young musician, bearing a remarkable resemblance to a Viking with his blond locks flying, Cole has been with Rich since February of last year. He, too, is a product of the Berklee School.

But the highlight of the evening had to be the "Midnight Cowboy" Suite, an uncommonly varied display of sounds and timbres which the Rich machine executed with drive, finesse, and, at times, appropriate tenderness. Buddy's brush and cymbal work were technically astounding, his snare drum work as crisp and neatly tailored as that of any drummer you'll ever hear. Bill Holman arranged "Cowboy," and it is an admirable piece of work indeed. Rich announced that the band is planning to record it soon. It was hard to believe that this had been the first public performance.

The audience was enormously lively for proper old Washington. Rich permitted requests, with "Channel I Suite" taking the lead, followed by the inevitable "West Side



JOSEPH L. JOHNSON

Story" (both by Bill Reddie), which ended the evening. Buddy, soloing where the "Somewhere" theme is normally stated by trombone, omitted some other segments of the piece but substituted even better things.

As usual, the drummer's pyrotechnics reached the heights. His stick work was so accurate, so chiselled and finely honed, that one could have heard a fin drop when he brought his roll down to near-silence, then built it up again to a crashing crescendo.

After this herculean effort, Rich staggered when he got up from behind his drums, groping as he lighted his inevitable cigaret. It was beautiful that he had been willing to give so much of himself before this appreciative crowd, but I really feared for his heart that night.

It will be difficult, if not impossible, to top this exciting evening. Perhaps it served as a good omen—what we've been hearing about the decrease in the popularity of jazz might really be a misconception. The Cellar Door audience proved that there are people still in tune with the jazz scene, people who can appreciate the sounds and are willing to seek them out. This is what brought them here on a cold Monday night in mid-winter.

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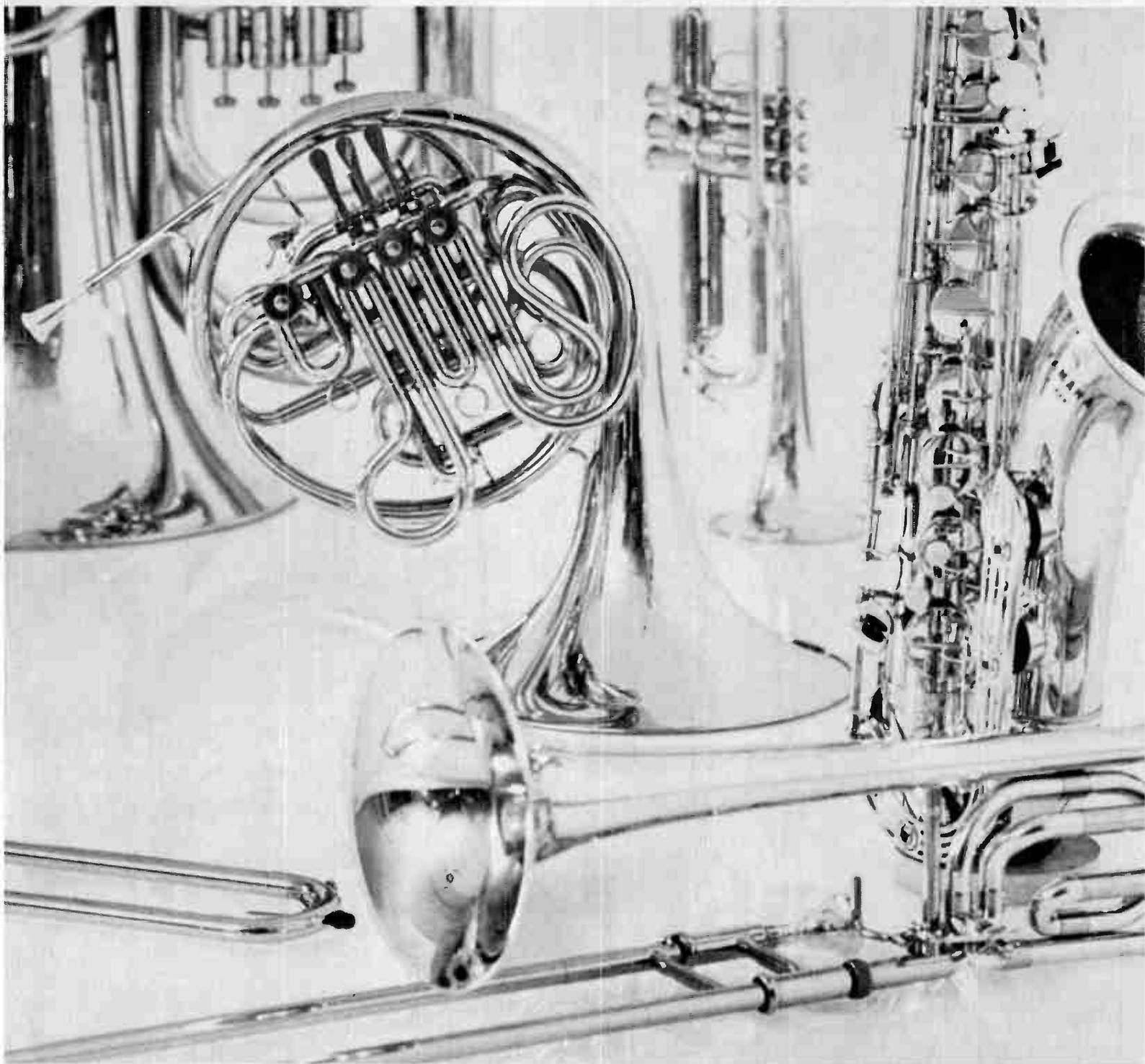
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Ratings are: ★ ★ ★ ★ ★ excellent, ★ ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor. When two catalog numbers are listed, the first is mono, and the second is stereo.

Monty Alexander

THIS IS MONTY ALEXANDER—Verve V6-8790: *Give Me Freedom*; *Maybe September*; *Jooga Booga*; *A Time For Love*; *Love Has a Way*; *A House Is Not A Home*; *I'm Gonna Make You Love Me*; *Lay It On Me*; *Annisand Blues*.

Personnel: Alexander, piano, with unidentified large orchestra, arranged and conducted by Johnny Pate.

Rating: ★

Succinctly stated, this is another strictly commercial piano and orchestra-with-strings record.

Alexander is a pianist of limited improvisational ability. While he plays pleasantly in a Ramsey Lewis vein (particularly on the ballad tracks), he has nothing to say from a jazz standpoint. Pate's arrangements are tasty and effective, making this what it is—bland, easy-to-take listening music.

A varied, pop-oriented fare is presented here, but unfortunately Alexander never develops anything beyond meandering, hackneyed restatements of the melodies. *September* and *Home* are beautiful ballads; *Booga* generates some Latin excitement (good rhythm section); and *Lay It On* and *Freedom* are in the Motown area. *Annisand* is a good funky blues, but Alexander kills it with clichés.

With a number of fine young pianists around (Stanley Cowell, Albert Dailey, John Hicks, et al.) who have yet to record on their own, why did Verve go to the expense of providing a large orchestra and a highly competent arranger, and then turn the spotlight on a faceless mediocrity?

—Szantor

Gene Ammons

THE BOSS IS BACK!—Prestige 7739: *The Jungle Boss*; *I Wonder*; *Feeling Good*; *Tastin' the Jug*; *Here's That Rainy Day*; *Madame Queen*.

Personnel: Ammons, tenor saxophone; Houston Person, Prince James, tenor saxophones (track 1 only); Junior Mance, piano; Buster Williams, bass; Frankie Jones, drums; Candido, conga drum (tracks 1, 4, 6). Track 3 only: Sonny Phillips, organ; Bob Bushnell, Fender bass; Bernard Purdie, drums.

Rating: ★ ★ ★ ★

Undoubtedly, Gene Ammons' return to the scene is one of the most welcome recent events in the world of jazz. Those who have been fortunate enough to hear him extensively in person during the past few months won't have to look to this album for proof of his undiminished prowess, but it will help spread the message.

Taped only a few weeks after Jug's comeback, the album, made with a studio backup group, fails to give a complete picture of the tenorist's present versatility and strength. This is mainly due to the preponderance of slow and middle tempos, and the fact that there was nothing particularly inspirational about the musical setting for the date.

Still, there is much to enjoy. For one thing, there is Jug's complete command

of his horn and the impressive solidity of his playing. Though this is much the same player we remember so well from past efforts, the mere fact that the years of enforced seclusion have failed to mar his mastery is something to celebrate.

Besides, there was no need to mess with the mature and personal conception that has for many years been synonymous with the Ammons name. And one glimpses a new emotional depth in the moving rendition of *I Wonder*, a fine old r&b ballad.

At a very slow tempo, which Jug is one of the few to master, he displays his gift for melodic exposition, his ability to build up tension, and his beautiful, strong tenor sound which is almost a definition of the term "soulful." This track, and its companion piece, *Rainy Day* (with a lovely cadenza) are worth the price of admission.

Of the other tracks, *Jungle Boss*, a blues with an insinuating rock beat, offers some strong preaching by Jug, aided during the second half by two-tenor background riffs. Buster Williams' fine contribution deserves attention. *Madame Queen* is a good Ammons original, but this version somehow fails to catch fire. *Tastin'*, a medium blues, is pleasant but rather routine, while *Feeling Good*, the only track with organ backing, finds the tenorist in a compellingly mournful mood and shows his strength in the upper register.

Mance has a few tasty solo spots but concentrates on effective comping. The other rhythm men do their job well, but, as noted above, do not quite manage to ignite Jug's full fire.

Although another session with only rhythm section backing is already in the can, one hopes that Prestige will record Jug with the fine, fiery Chicago band he currently leads, with emphasis on his excellent new compositions. Meanwhile, it's good to have this welcome documentation of the return to action of one of the true bosses of the tenor saxophone.

—Morgenstern

Chick Corea

"IS"—Solid State SS 18055: *Is*; *Jamala*; *This*; *It*.

Personnel: Woody Shaw, trumpet; Hubert Laws, piccolo, flute; Benny Maupin, tenor saxophone; Corea, piano, electric piano; Dave Holland, bass; Horace Arnold, Jack De Johnette, drums.

Rating: ★ ★ 1/2

A little over a year ago I reviewed a Corea LP on the Vortex label, *Tones for Joan's Bones* (Vortex 2004), which contained selections that were rather advanced but still not too far removed from post-bop music. Corea's conception has apparently been evolving rapidly. On this LP, he and his sidemen perform new thing music.

In view of the excellence Corea has demonstrated in the past, this record is

disappointing. *Is*, which takes up an entire side, and *Jamala* contain a great deal of boring, cacophonous collective improvisation. The collective improvisation is generally bad because the musicians participating in it often play uninteresting phrases to begin with, because they do not develop their ideas well, and because they do not blend their ideas well with each other. In short, it is dull and chaotic.

The album does have some virtues, however. One is the opening section of *Is*, which is reminiscent of oriental music. Varied percussion effects are employed effectively throughout.

It, only 27 seconds long, is a delightful Corea-Laws duet that has been influenced by French impressionist music.

Corea's rather exotic solo work during the beginning portion of *Jamala* is impressive. He begins by playing in a positive, Bill Evans-like manner and then gradually and intelligently increases the forcefulness of his playing, which is eventually absorbed in a collective improvisation section.

This, which features the soloing of Corea and Maupin, is the best track on the LP. Corea turns in some meaty, driving single-note line playing here. Maupin's choice of notes is fresh, he fragments his work interestingly, and he plays quite vigorously.

This is an uneven but sometimes interesting LP.

—Pekar

Monk Higgins

EXTRA SOUL PERCEPTION—Solid State 18046: *Extra Soul Perception*; *The Look of Slim*; *A Good Thing*; *Watermelon Man*; *Straight Ahead*; *Canadian Sunset*; *Collision in Black*; *Just Around the Corner*; *Little Green Apples*; *Poker Chips*; *Sittin' Duck*; *Doing it to Jeff*.

Personnel: Thomas Scott, trumpet; William Peterson, trumpet, fluegelhorn; David A. Duke, French horn; Higgins, tenor saxophone, organ, arranger; Jim Horn, flute; Miles Grayson, piano, percussion; Dee Ervin, organ, percussion; Alan Estes, vibes, percussion; Freddy Robinson, Al Vescovo, Arthur Adams, guitar; Bob West, Ron Brown, bass; John Guerin, drums; Jerry Williams, conga; strings conducted by Sidney Sharp.

Rating: ★

Higgins is a pop composer-arranger in search of a lyricist and someone to sing his stuff. Each song here might be a hit if properly sung, the five Higgins ditties most of all: tuneless stuff with alert rock-soul changes (how could *Jeff*, with lyrics added, miss copying Higgins his first million?).

Plenty of little hip touches, one or two to each track: the hillbilly guitar in *Thing*, *Poker*, *Duck*; the scratching percussion thing in *Slim*; the weird time signature of *Collision*; the Arthur Lyman background in *Watermelon*; the string section on each track that is about half as musical, soulful, funky, etc., as David Rose.

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charts a lot like these, but they were a singing group. This LP has Higgins' quite undistinguished tenor sax in place of a singer. Therefore, few under 21 will want this LP, and few over 21 will fully appreciate its slick/maudlin virtues. Not a jazz LP, in any case. —Litweiler

Willis Jackson

GATOR'S GROOVE—Prestige 7648: *Brother Ray; A Day in the Life of a Fool; This is the Way I Feel; Blue Jays; Stolen Sweets; Long Tall Dexter*.

Personnel: Jackson, tenor saxophone (tracks 1, 3, 4, 6); gator horn (tracks 2, 5); Jackie Ivory, organ; Bill Jennings, guitar; Jerry Potter, drums; Richard Landrum, conga, bongos.

Rating: ★★½

The gator horn is a saxophone pitched in the alto range which enables Jackson to get a grainy Ben Webster-like sound. Does he only play ballads on it? *Fool* is *Manha de Carnival*, Jackson offering a nice improvised chorus, but *Sweets* is really the gator horn showpiece: bits of Webster, Hodges, Parker, Wardell Gray, and perhaps 50 others appear in the long double-timed solo, all of it well-done, interesting, even tasteful.

In fact, the entire LP, excepting the throwaway *Brother*, is well done: Jackson is a fine saxophonist, extremely Webster-derived with an incongruous taste for bop ideas—much Wardell, in bits and pieces—and if his music is not at all original, his style is nonetheless tough and skillful. *Dexter* shows what went wrong, for Jackson's first several choruses are lively, alert up-tempo melodic improvisation. Almost imperceptibly the intensity is dissipated, and though the tenor remains fluent, Jackson seems to have lost the force and inspiration of his beginning. *Way I Feel* misses the vital force altogether, though Jackson turns on the old blues charm, but *Jays* is better sustained, without reaching the heights of *Dexter*.

Despite the melodic skill, this is a fragile style, often charming in that special 3 a.m. funky way, but most uncommonly dependent on moment-to-moment impulse—the potential for really strong cooking-type music is only briefly realized here.

The rhythm players support well, the organ light and riffing, the guitarist particularly pleasing, bright and aggressive. —Litweiler

Charlie Musselwhite

TENNESSEE WOMAN—Vanguard 6528: *Tennessee Woman; Blue Feeling Today; A Nice Day for Something; Everybody Needs Somebody; I Don't Play, I'll Be Your Man Someday; Christo Redentor; Little by Little; I'm a Stranger*.

Personnel: Musselwhite, harmonica, vocals; Rod Piazza, chromatic harmonica (track 2); Larry Welker, Tim Kaihatsu, guitars; Skip Rose, piano; Carl Severeid, electric bass; Lance Dickerson, drums.

Rating: ★★

The Chicago Blue Stars

COMING HOME—Blue Thumb 9: *I Need Your Loving; Early in the Morning; Coming Home, Baby; She's Got a Good 'un; Route 66; It's Your Last Time; Summertime; Black Nights; You Better Cut That Out; Walking Through the Park*.

Personnel: Musselwhite, harmonica; Fred Roulette, electric steel guitar; Louis Myers, guitar, vocals (tracks 2, 4, 6, 8, 10); Rose, piano, vocal (track 9); Jack Myers, electric bass; Fred Below, drums, vocal (track 5).

Rating: ★★★★★

Musselwhite has no white and few black peers on his instrument when he plays as he is capable of playing. He has

a keening, unbearably painful sound, fine time and astonishing chops. On both these albums, especially the Vanguard, there are brilliant moments on harp, but he seems to be exploiting his individuality and paying little attention to the roots, without which a unique style is useless. His patented device, a half-scale chromatic run setting up dissonances with the basic chords, is used far too often, for instance.

Still, that doesn't explain the flatness of the Vanguard session. All the players on it are good except Kaihatsu, who is posturing and melodramatic (and out of tune a lot). And it's hard to explain—until you compare it to the Blue Thumb release, and remember what Chicago blues is about: rhythmic tightness, economy of solo work, soul . . . however you think of it, it's there. Dickerson, for instance, is talented and sympathetic and often subtle, but in a blues context next to Below, forget it.

There are some good things on the Vanguard side, most especially Rose, one of the few blues pianists to develop an individual style, free from the shadow of Otis Spann. Dig his work behind Musselwhite's vocal on *Blue Feeling* and his solo on *Christo*, Musselwhite's production number. The leader has never done Duke Pearson's exquisite tune on records the way he has in person, but he weaves in striking off-beat, slow runs on the first chorus. Great chords as he goes out, too.

No, the Vanguard effort is too loose, too sprawling, not clearly enough defined. Even the leader's vocals—he's usually an affecting if not sensational blues singer—are mechanical and sometimes off-pitch.

The Blue Thumb album really features Louis Myers' vocals and Fred Roulette's steel guitar. Myers is a pleasing singer with a voice that's as rich and mellow, if not as intense or wide-ranging as some others. *Good 'un*, *Black Nights and Morning* are all good performances, though Myers changes for the worse the idea of the latter by adding the words, "She said she'd . . ." to the refrain, "Come see me early in the morning. . . ."

Roulette is spectacular. Fine, hard solos on *Need Your Loving* and *Coming Home*, and a densely voiced, mellow excursion on *Summertime*. And on *Black Nights* . . . wow. Some bowel-wrenching descending slides on the first chorus and beautiful development (aided by perfect staccato comments by Rose) on the second. More of Roulette, please!

Rose, who plays much more out of the Spann book on this record, has an unutterably joyous intro chorus on 66, and solos well (and sings fairly) on *Cut That Out*. Below and Myers are rocks throughout. Musselwhite is chiefly an accompanist on the date; his feature, *Coming Home*, swings okay, but his phrasing of the melody takes a bit of the original funkiness away.

Tennessee Woman, except for Rose, is pretty much of a throwaway. The Chicago Blue Stars, on the other hand, while numbering no giants (except perhaps Below) among them, get the groove and sustain it over 34 minutes of unpretentious but forceful city blues. Especially if you haven't heard Roulette, you'll want this one. —Heineman

Gene Siegel

THE GENE SIEGEL ORCHESTRA—Pzazz SLP 325: *Olivier Messiaen Influence*; *Rain Dance*; *Song For a Lost Week-End*; *Terra Incognita*; *Transcendental Theme*; *Mystery Monolith*; *Song For Our Brothers*; *Spud's Non Blues*.

Personnel: Terry Jones, Gray Rains, trumpets; Gary Barone, trumpet, flugelhorn; Chuck Bennett, trombone; Ira Westley, tuba; John Gross, alto and tenor sax, flute; Siegel, baritone sax, flute, harpsichord; John Morell, guitar; Dave Parlato, string and electric bass; Bart Hall, percussion; Meg Grabb, Diane Lich, Diana Jones, violins; Laura Jarvis, viola; Glenn Grabb, cello.

Rating: ★★★★★½

A real sleeper, this album defies classification—which is one of the reasons that contributes to its overall value as an encouraging step forward for the future of large jazz-oriented ensembles.

Leader-composer-baritonist Siegel has concocted an exotic but highly flavorful brew with these ingredients: predominantly classical string figures, jazz-flavored brass, and an excellent rock-oriented rhythm section capable of covering all the bases with verve and authority.

The varied nature of the writing (compositions by Siegel and Jones, arrangements unspecified) does not spread itself thin, however. Liberal doses of rock are injected into the mainline of the eclectic string-brass mixture with startling results. This compelling, exhilarating music demands full attention.

The compositions are intriguing, the arrangements effectively weave together the varied elements, and the ensemble players do them justice—playing with vigor, taste, and good intonation. *Influence*, an example of fresh, inventive string writing, also employs harpsichord as a tension-

building device. *Incognita's* bittersweet, disjointed theme is punctuated to telling effect by the buoyant strings and Gross' flute. The rhythm section dominates *Monolith*, and bassist Parlato and the strings uplift *Brothers*.

The solo work, while not up to the high quality of the avant garde-tinged writing, is nonetheless stimulating. Gross' forlorn, free-styled alto work is not always coherent but does convey some interesting ideas. Morell, outstanding in the rhythm section, plays pleasantly—often sounding like a combination of Kenny Burrell and Joe Beck. Barone has had better days, but redeems himself on *Spud's Non Blues* (my favorite track). Oddly enough, Siegel, who contributed five of the compositions, solos only once and cops blowing honors with his robust, swinging, and melodic outing on baritone sax on *Transcendental*.

Siegel and company have left a significant first impression not to be dismissed as purely experimental. Hopefully, they will be heard from again, and it will be interesting to see whether or not they continue in the same vein and/or can equal or surpass this auspicious debut effort.

—Szantor

Gerald Wilson

ETERNAL EQUINOX—World Pacific Jazz ST-20160: *Equinox*; *Aquarius*; *Pisces*; *Scorpio Rising*; *Celestial Soul*; *Baby, Baby Don't Cry*; *You, Me and Now*; *Blueses*.

Collective Personnel: Larry McGuire, Jay Daversa, Paul Hubinon, Tony Rusch, William Peterson, trumpets; Thurman Green, Lester Robinson, Frank Strong, trombones; Alexander Thomas, Mike Wimberly, bass trombones; Arthur Maebe,

French horn; Henry DeVega, Anthony Ortega, Bud Shank, Ernie Watts, William Green, Hadley Caliman, Harold Land, Richard Aplan, reeds; Jean-Luc Ponty, violin (track 4); Bobby Hutcherson, vibraharp; Wilbert Longmire, guitar; Groove Holmes, organ; George Duke, piano; Bob West, string and electric bass; Carl Lott, Paul Humphrey, drums, William Marshall, vocal (track 6).

Rating: ★★★★★

Despite the gimmick implications in several of the titles, this is one of Wilson's best efforts. He proves that his arrangements can communicate effectively without indulging in the bravura, strident, brassy approach that has marred some of his past work.

As with all Wilson albums, the focal point is the writing, although there are several outstanding solo contributions by Ponty, Hutcherson, and Duke. Like those of all other skilled contemporary composer-arrangers, Wilson's charts have an immediately recognizable character without being stylistically contrived. His unique brass voicings and skillful but economical use of piccolo, organ, and vibes make his work colorful and interesting.

Although it takes an extraordinary improviser to stand out in a Wilson band (the inventive, exquisite background figures sometimes prove more fascinating than all but the most exceptional blowing), guest artist Ponty is more than up to the challenge. On his up-tempo vehicle, *Scorpio*, the Frenchman's brilliant blowing, sparked by the comping of Duke and the fire of Lott, made me wish that his role had not been restricted to just this track.

Another guest, Holmes, steps out on John Coltrane's *Equinox*. Wilson is faithful to the original while adding his own



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touches, and Holmes' fine solo finds him in a more linear bag than usual. Land's solo also has traces of "Trane—with almost reverential overtones. Other solo highlights: a swift, pithy statement by Hutcherson on *Pisces* (an excursion into 6/8, 8/8 and 4/4); and Duke's well-exposed spots on *Bluesnee*. Duke exhibits flashes of individual brilliance (especially in his comping) despite a heavily Tyner-influenced style and occasional grandstanding. Hopefully, maturation will nurture further individuality and eliminate the non-musical excesses.

Aquarius is by far the most interesting arrangement. Wilson gives the hippie anthem some harmonic muscle, and at times, the dissonant passages seem to be offering a sardonic commentary on the entire *Hair* phenomenon and all its socio-astrological ramifications. All other versions of this tune pale in comparison.

Unfortunately, there is a low point—a deep-voiced, monologue/vocal by Marshall on *Don't Cry*. The liner notes describe him as a "great movie actor" with vocal aspirations. If meant as a laugher (why?), *Don't Cry* hits the mark. Otherwise, a wasted track which could have been a well-deserved encore for Ponty.

Whatever the reasons, Wilson has never been accorded the recognition due him as a composer-arranger and this album is further evidence of this injustice. Now, if he had been born a Sagittarius. . .

—Szantor

Frank Zappa

HOT RATS—Bizarre 6356: *Peaches En Regalia*; *Willie the Pimp, Son of Mr. Green Genes*; *Little Umbrellas*; *The Gumbo Variations*; *It Must Be a Camel*.

Personnel: Ian Underwood, flute, reeds, piano, organ; Sugar Cane Harris (tracks 2, 5) or Jean-Luc Ponty (track 6), violin; Zappa, guitar, octave bass, percussion; Shuggie Otis (track 1) or Max Bennett, electric bass; John Guerin (tracks 2, 4, 6), Paul Humphrey (tracks 3, 5) or Ron Selico (track 1), drums; Captain Beefheart, vocal (track 2).

Rating: ★★★★★

The constant temptation is to say that Zappa is a genius (which he is) and consequently to rank highly all his offerings. I've done it; but the four stars should indicate that there is a good deal of utterly inspired music here, plus a lot of straight ahead rock 'n' roll which is good and groovy and virtuoso and all, but not breathtaking.

Zappa's underlying premise seems to be that there's something very special about rock, but he doesn't know quite what. So he knocks it in interviews and liner notes and parodies it in his music, but he retains various elements of it nonetheless. In *Ruben and the Jets*, it was principally the harmonies of early rock; in some of the early Mothers sides, it was the rawness of the music and/or the message potential of lyrics. Here, it's chiefly the beat, and there's none of the metric experimentation that characterizes some of his other compositions. Much as the Katzenjammer Kid of contemporary music might hate the thought, you can dance to all these tunes. You might even want to.

Peaches is the least rock-like track. Here, Zappa is concerned primarily with textures, and so a reasonably simple composition is restated in a number of fascinating ways—differences in voicings and

dynamics, electronic alterations. There's a fantastic "electric drum" fill behind Underwood's crescendoing organ near the close.

Willie is one riff, repeated four times, and it's a showcase for guitar. Zappa's solo is logical and accomplished, but he does go on a bit (the track runs 9:25). *Gumbo* is really the same idea, but Underwood has a marvelous konkingsqueaking-swirling tenor solo with a rusty knife edge of a tone. Toward the end of Underwood's solo, Zappa drops out and the tenorist plays freely but in rhythm. One thinks instantly of Sonny Rollins.

Harris enters on violin like a demented bagpiper and wrings a dazzling variety of emotional shades out of what is basically a blues-oriented solo. Zappa briefly, and now Harris again, way up high, with Underwood's organ trilling behind him ex-cruciatingly, then rushing low, setting up Harris for an arhythmic but highly melodic cadenza. Now *dat's* rock 'n' roll.

Genes is a reprise of the same tune on *Uncle Meat*: some nice playing by all (dig especially Humphrey's stickwork on closed hi-hat behind Zappa, who throws in a boogie figure among other things in his solo). The track is marred by a gratuitous comic ending. And *Umbrellas* has some incredible voicings, especially on the melody restatement, mostly featuring Underwood multi-tracked on about 63 different instruments. It's one of the few charts that I've heard nothing like in all of the Ellington canon, and that's saying something. *Listen* to this one.

The *Ponty* track is nothing special. An intro more or less in the contemporary "classical" vein and then into a rock beat with the only extended metric variation on the album—sort of a flow-jerk-flow effect hung, I think, on a 6/8 frame.

It's a good session, no question. Something's missing—maybe the sound of manic surprise, which makes sense in retrospect, that's found in some of the Mother's records. But Zappa can play wawa rock guitar with almost anybody. —Heineman

ROCK BRIEFS

BY ALAN HEINEMAN

This column will speak of some sides that came out during past months that even the ardent rock listener might have missed and that I think are worth attention.

Let me alienate you up front by suggesting that *The Association* (Warner Bros. 1800) is a first-rate album. No, really. None of the players is a virtuoso, but the arrangements are tight, intelligent, and well played: the vocals are similarly well done; and the lyrics to some of the songs—believe it or not—are fine. In fact, the words of *Dubuque Blues* are some of the best I've heard recently. They constitute a fully realized poem, with tough-minded irony in verses that comment on each other with impressive force. *Are You Ready?*, medium-hard rock in 3/4 (no mean trick), and *Look at Me, Look at You*, whose lyrics are an intensely introspective attack on war, are two other good cuts; all the songs are at least listenable.

Oh, well. I knew you wouldn't believe me.

Another unheralded release is **But Anyhow** (Atco 33-290), by Teegarden and Van Winkle, the former playing drums and singing, the latter playing piano and organ and doing most of the lead singing. And that's all—just two guys, brilliantly carrying off a comfortable and sometimes exhilarating rock performance.

Their version of *Season of the Witch* is the best I've come across, bar none. It moves but isn't HEAVY like so many other attempts. There's tough organ work throughout by Van Winkle (Skip Knappe), particularly on Jimmy Reed's slow blues, *Bright Lights*, *Big City*, and on a reworking of a Jimmy McGriff tune, *All About My Ole Bitch*. Van Winkle is a good countryish singer too.

Taste (Atco 33-296) is a schizoid album. Taste, a British trio that toured with Blind Faith, spends all of the first side trying—and failing—to do hard blues. Rory Gallagher's vocals are strained, and his guitar work is consummately ordinary when not offensive. The rhythm drags too. *Catfish*, on the second side, is more of the same.

But the rest of the second side is delightful. It's hard, blues-based rock as well, but they get away from the derivative ponderousness of the other cuts and really get it on. *Dual Carriageway Pain* and *Same Old Story* make great dance music and also reward attentive listening. And Hank Snow's *I'm Moving On*, with Gallagher playing steel guitar and drummer

John Wilson doing crisp, sensitive brush work, is a fine closer. I don't know that I'd unhesitatingly recommend buying the album, but I'd suggest watching for their next one.

Nobody made such noise, either, about **Masters of Deceit** (Vanguard 6522), by a group of that name, combining some elements of the sardonic, satiric approach of the Mothers of Invention with some complex, interesting rock.

All four members are good players, although the weakest aspect of the album is that it's not rhythmically tight; organist-vocalist-leader Tom Hensley will get carried away with some difficult figures and lose the beat. Still, the music here has some new and intriguing textures, and the performances are generally very good.

Joe Beck has made a jazz-rock album called **Nature Boy** (Verve/Forecast 3091), which suffers from the sameness of his approach to guitar (lots of wa-wa things, the best on *No More Blues*) and to vocals (soft, plaintive, and of limited impact). But the instrumental sameness is at least monotony of a high order; Beck is an excellent player. And some of the songs are original and effective, among them a lovely ballad, *Please Believe Me*, which features fine acoustic guitar by Beck, and *Come Back: Visions without You*, which begins as a ballad, moves to free playing, and reprises the first section. The brilliant, versatile drummer Donald MacDonald is especially good during the free section of the latter cut.

Lots of soul-oriented stuff keeps being

turned out, most of it dispensable. There were three debut albums by female vocalists, Roberta Flack, Marion Williams, and Lorraine Ellison. Each is good, and Miss Ellison is a superior stylist, her album **Stay with Me** (Warner Bros. 1821) being a superior production. The title cut and *Heart Be Still* are my favorites; on each, the emotion begins at an intense pitch and keeps on growing, with never a false step, a bit of strain, or a resorting to cliché.

And then there are Ike and Tina Turner—dynamite. Their latest, **The Hunter** (Blue Thumb 11), is a beautifully recorded sample of this couple at their throbbing best, and if the title cut doesn't lift you out of your chair, you've got a hole in your soul. Ditto *Bold Soul Sister* and *I Smell Trouble*. Tina also does a great job on some standards: *You Don't Love Me*, *You Got Me Running*, and *I Know*. The band is tight and propulsive, and Tina sounds like nobody else.

Incidentally, this new label deserves all kinds of medals. Blue Thumb has released more than a dozen albums. Its artists range from hard-rock players (Aynsley Dunbar) to country blues (*Memphis Swamp Jam*, featuring Bukka White, Sleepy John Estes, Fred McDowell, and many others). The albums are of varying quality—mostly good—but there has been no commercialism, and no schlock, money-making releases. The recordings are uniformly excellent technically. God bless Blue Thumb and keep their integrity and operating budget high. 

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STIX HOOPER / BLINDFOLD TEST

In 1952, Nesbert Hooper, a young drummer attending high school in Houston, Tex., formed his own band. The Swingsters, as they were originally called, later became the Modern Jazz Sextet, who in 1960 became the Nite Hawks, a Las Vegas rock lounge act, who then became the Jazz Crusaders, a Los Angeles Pacific Jazz recording combo, in 1961. And Nesbert, around the same time, became Stix.

From the beginning, his colleagues have included Wilton Felder on tenor saxophone and Wayne Henderson on trombone. Pianist Joe Sample became regular in 1954. Though there have been frequent changes in the bass department through the years, the Crusaders have remained essentially intact.

Hooper and his men, Los Angeles residents for the past decade, have had a curiously erratic career despite the unquestioned talent of the individuals and the growing popular acceptance of the combo on records. From time to time they have disbanded and gone their own separate ways, but at this writing they are reunited, playing with greater conviction than ever.

Their popularity is international; in fact, the only negative factor, one that has prevented them from embarking on the many overseas tours they have been offered, is the refusal of Hooper, Felder and Henderson to fly. Once airborne, nothing could stop them from gaining even more widespread acceptance both at home and abroad.

This was Hooper's first Blindfold Test.

—Leonard Feather



1. COUNT BASIE. *Switch in Time* (from *Basie Straight Ahead*, Dot). Al Aarans, trumpet; Eric Dixon, tenor saxophone; Basie, piano; Norman Keenan, bass; Harold Jones, drums; Sam Nestico, arranger.

At first I thought it was Ted Heath, and then it sounded like Louis Bellson. . . could be one of those bands made up of studio musicians. Trumpet player sounded a little like Charlie Shavers, tenor player a bit like Budd Johnson. I kind of liked his sound. The drummer could have been Bellson.

The bass player walked too stiff. The brass was over-recorded. I'll give it three stars for the arrangement . . . being played together.

2. BOBBY HUTCHERSON. *Una Muy Bonita* (from *Stick-Up*, Blue Note). Joe Henderson, tenor saxophone; Hutcherson, vibes; McCoy Tyner, piano; Herbie Lewis, bass; Billy Higgins, drums; Ornette Coleman, composer.

That tenor sounded a little like Joe Henderson. It's hard to really determine, because it's kind of badly recorded. The vibes player was either Bobby Hutcherson or Roy Ayers. Drummer sounded like either Billy Higgins or possibly Bruno Carr. Piano player sort of voiced his chords like Horace Silver, but I don't think it was him playing.

Overall, the arrangement sounded a little nervous, like they had just gone into the studio and tried to make it; it wasn't very tight. However, the tenor player knew the tune more than anybody . . . it was probably his tune. I'll give it three stars.

3. ELVIN JONES. *Ginger Bread Boy* (from *Puttin' It Together*, Blue Note). Joe Farrell, tenor saxophone; Jimmy Garrison, bass; Jones, drums; Jimmy Heath, composer.

Boy, it was hard for me to figure out who that was. When I started listening to the bass player, I thought it was Jimmy Garrison playing the double stops . . . the drummer, the way he tuned his drums, his style was between Philly Joe and Billy

Higgins. The tenor player sounded like Newk (Sonny Rollins) in spots, and in some places like Harold Vick; it was more or less a straight-ahead-type player, playing an avant garde-type arrangement.

I'll give it four stars from the standpoint that there were a lot of creative things going on all the time, and the guys seemed to be enjoying themselves. I like the way it was recorded; everybody was recorded well.

4. BUDDY RICH. *Love and Peace* (from *Buddy & Soul*, World Pacific). Joe Sample, arranger.

Well, I'll have to give that one four stars for the arrangement! I listened to that one with two kinds of ears—a businessman's ear and a musician's ear. It just so happens that the tune is in our publishing firm, and it was a groove that Buddy did the tune.

Of course, that was Buddy on drums with his style that's very well known. It was a Joe Sample arrangement; my friend from the rhythm section of the Jazz Crusaders.

I didn't notice any particular standout things as far as the solos were concerned. I respect Buddy Rich for what he's done as a technician, but I don't think that he's done anything creative. He is, of course, a phenomenal drummer. He has one of those fantastic techniques that you just don't get in a music school; you have to have it from birth, it's inbred. But if he's not playing under fiery circumstances, he's not able to project, as far as I'm concerned. I've never heard Buddy play anything tasteful in a small band context—even in a big band context—where he adds to the arrangements as far as nuances, shadings, dynamics, tone colors and all those things which are now becoming very important in drumming. But with him everything is very mechanical and he plays in one bag. In fact, all his arrangements have to be geared to the way he plays.

FEATHER: *Who would you say is the most creative big band drummer?*

It's hard to say who the *most* creative is. I haven't heard that many; Harold Jones plays very tastefully, so did Sonny Payne. He played *with* the band, and became an extension of the arrangements, of the brass section, of the reed section and of the tone colors, etc. Also Mel Lewis . . . these guys play within the context of each tune, arrangement and composition, instead of having everything geared to their particular style.

5. GIL EVANS. *Spaced* (from *Gil Evans*, Ampex). Evans, piano, composer, arranger, conductor; Joe Beck, electric guitar.

That's four stars just for the sound! I couldn't identify any of the players on it, but it's definitely in the avant garde bag. It sounded a little, in spots, like Sonny Sharrock on guitar. But the overall picture is that this was *sound*, more than it was music . . . just creating sound . . .

I enjoyed it from the aspect that it was well recorded. There were some creative moments, but it was primarily just sounds. This is where music is headed, but it has to have some definition. This had some semblance of arrangement and definition.

I respect this kind of music because it allows a lot more freedom of expression. Of course, music is a means of expression, particularly to the jazz musician, and when you have this freedom, you can create more. When you're not in such a rigid framework of strict chord progressions, rhythms, etc., you can sometimes work up to your peak potential.

It's still sort of in the embryo stage, because most of the musicians involved in it are still searching and experimenting. I think it's a good direction and for the musicians that can really get involved in it, it's going to be very good. Sometimes, though, this is used as an escape, just to be hip.



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by Alan Dawson

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(Ex. 1) Rock or Latin feeling—Straight eighths. L. H. plays eighths. R. H. plays the figures playing press rolls on quarter notes and longer.

The notation for Example 1 consists of two staves. The first staff is in 4/4 time and contains four measures of eighth notes, with measures 1, 2, 3, and 4 numbered above. The second staff is also in 4/4 time and contains four measures of eighth notes, with measures 5, 6, 7, and 8 numbered above. Below the second staff, there is a short musical phrase with a double bar line, representing a press roll figure.

Reverse the hands, i.e., R. H. plays eighths. L. H. plays written notation.

The notation for Example 1, reversed hands, consists of two staves. The first staff is in 4/4 time and contains four measures of eighth notes, with measures 5, 6, 7, and 8 numbered above. The second staff is also in 4/4 time and contains four measures of eighth notes, with measures 1, 2, 3, and 4 numbered above. Below the second staff, there is a short musical phrase with a double bar line, representing a press roll figure.

(Ex. 2) L. H. plays triplets. R. H. plays written notation in jazz eighths:

The notation for Example 2 is a single bass staff in 4/4 time. It contains four measures of music. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes.

Then reverse, i.e., R. H. plays triplets. L. H. plays written notation.

The notation for Example 2, reversed hands, is a single bass staff in 4/4 time. It contains four measures of music. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes.

(Ex. 3) L. H. plays triplets. R. H. plays eighth notes on snare. Quarter notes on cymbal and bass drum.

The notation for Example 3 is a single bass staff in 4/4 time. It contains four measures of music. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. To the left of the staff, there is a legend: S. D. (snare drum), B. D. (bass drum), C. Y. (cymbal), L. H. (left hand).

These are only a few of the many variations which will be used in a forthcoming book by yours truly. Hope you will find them as useful as I have.

Alan Dawson is currently Supervisor of Drum Instruction at the Berklee School of Music in Boston, Mass. During the last two years, he has been the drummer with Dave Brubeck's group in its occasional concert and festival appearances. Dawson began his career in 1949 with the late trumpeter Frankie Newton. Stints with the Boston-based units of Sabby Lewis and Serge Chaloff followed, and in 1951-52, Dawson served with an Army dance band, also appearing on the Elliot Lawrence TV show. Discharged in 1953, he joined the Lionel Hampton big band and toured Europe with the vibist. A member of the teaching staff at the Berklee School since 1956, Dawson has been active not only in the Boston area, but on many recordings with Earl Hines, Booker Ervin, Teddy Wilson, Jaki Byard, Phil Woods, Sonny Stitt, Frank Foster, and others. He is the author of *A Manual for the Modern Drummer*. 

BELLSON

(Continued from page 15)

keyboard, idly running arpeggios. Tatum, who could see a little—"enough to distinguish people," Bellson said—looked up as he and Carter came in and said, "Gee, I hope you guys aren't going to play anything fast."

In 1954, he made the *Jazz at the Philharmonic* tour of Europe with Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Flip Phillips, and Roy Eldridge. A hitch followed with the refurbished Dorsey Brothers Orchestra in which Bellson—front and center with his two bass drums, tomtoms, cymbals, and snare—was featured.

In 1958 he wrote the music for a Broadway show, *Portofino*, which closed after a few performances, and in 1962, Basie drafted him for a tour of Sweden. Back in Apple Valley, Cal., where the Bellsons were making their home, he wrote the music for a jazz ballet that was produced in Las Vegas and featured Dizzy Gillespie. Bellson returned to his first love, the Ellington Orchestra, for a year in 1965. The next year he rejoined Harry James briefly.

Bellson now is active as a studio musician and is seen regularly on the *Tonight Show*. His major interests are staging drum clinics and leading his own big band, which has been working Donte's in North Hollywood and various lounges in Las Vegas. Its personnel includes Harry Edison, Ray Brown, Ray Neapolitan, Jimmy Cleveland, Al Aarons, and several new talents, among them pianist Joanne Grauer, brass men Bill Towle and Charles Findley and reed men Don Menza and Pete Christlieb.

Bellson is a man of simplicity and personal charm, who has an endless number of friends in the music community, "a mixture of strength and goodness," as his wife puts it in *The Raw Pearl*. And as a drum clinician, Bellson has become one of the most effective and articulate demonstrators working the campus circuits.

But more important is Bellson's artistic stance. Bearing in mind that he may well be the best-prepared drummer in the history of popular music, one finds great pleasure in his still fresh approach, his fluid and melodic concept, his intellectual curiosity, and his feeling for the moment. To a performance situation, he comes "well prepared. But leave the books, formulas and set patterns behind. Relax and get into the situation, play what you feel. The technical things are only a foundation, at best a springboard to the creative performance."

Bellson is an inveterate singer-crooner-hummer, whose vocal effusions, like those of Erroll Garner, are a part of his performance, though sometimes sufficiently strong to bother a recording engineer. They help him think and play a melodic style that is essential for the modern drummer. After 42 years, Bellson still sings as he plays, just as he did at 4, when his father noticed that he was singing a lot around the house and decided that it was time for the young Balassoni to select the instrument of his choice. [CIS]

DRUMMERS

(Continued from page 19)

well Rudd and Albert Ayler (Impulse), and prominently with Shepp (Impulse and SABA).

Milford Graves is a serious man and a serious musician. His way of life is on a high ethical plane and his playing reflects this. He is a "cultural nationalist" who firmly believes that an artist can take all the necessary things from the existing environment and shape them creatively to suit his own needs.

At the age of 3, Graves was already playing drums. His earliest influences were his grandfather and uncle, who played North Carolina folk music. At 8, he took up African hand drumming. The combination of folk background and the study of African and Eastern drumming form the base for his unorthodox style.

Graves, 28, first heard John Coltrane when he was 20. He was impressed by Elvin Jones, ventured into jazz, and has performed with Albert Ayler, pianist Don Pullen, The Jazz Composers Orchestra, Roswell Rudd and John Tchicai's New York Art Quartet, Giuseppe Logan, Paul Bley, Sonny Sharrock, etc.

Recently, he has confined himself mainly to work within a school context. He has made numerous concert appearances at colleges and universities, including Yale, where two albums with Pullen were taped.

Graves is not especially pleased with his recordings, and feels that the proper balance for his sound cannot really be obtained on record. Listeners who haven't heard Graves in person will never really know how he sounds from recorded examples. Perhaps some gifted engineer will meet the challenge of getting it all down. His most recent record, *Black Woman* (Vortex) with Sharrock is a step in the right direction.

Graves is anxious to enrich the cultural background of the black community, and in his school and museum lecture-demonstrations emphasizes the African contribution to jazz in terms of its most direct line of communication—the drum.

Graves has formed a trio which has not as yet performed in public but has played together as a unit for a year. This is a truly spontaneous group, playing totally improvised music as if it were one single organism.

The other members are Hugh Glover, who plays clarinet, bass clarinet, and alto saxophone, and Arthur Doyle on tenor saxophone, Indian double reed instruments, bass clarinet, and assorted percussion. All three men also use their voices as instruments. Doyle had never played percussion prior to working with Graves.

The group's highly original and compelling music makes Graves' previous work seem a mere prelude to what he is doing now. No listener can remain uninvolved in this music.

Graves believes that all new drummers have something to say. His hope is that they will enter into the life of their communities and find what is there to express. He feels that the musician lives to preserve the traditions of the past and must maintain his art at the highest level so it can be passed on to the future. [CIS]

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(Continued from page 13)

Gate opposite solo pianist Jaki Byard. Byard is teaching at New England Conservatory in Boston. Oscar Peterson graced Plaza 9, accompanied by Sam Jones, bass, and Bobby Durham, drums. Marty Napoleon's trio played for the dancers. Bobby Timmons made the duo scene at Pee Wee's (Avenue A bet. 12th & 13th Sts.) with bassist Scotty Holt . . . Trumpeter Kenny Dorham did a weekend at the Port of Call East, aided by pianist Danny Mixon, bassists Mickey Bass and Bill Davis (dividing chores), and drummer Allen Blairman . . . Slugs' had three strong shows with Tony William's Lifetime; Kenny Burrell's quartet; and Sonny Stitt's unit . . . Bassist Larry Ridley headed a trio for an Aquarian party at the Needle's Eye . . . The sessions at Uncle John's Straw Hat are moving right along on Sunday nights. Ray Nance fronted a group featuring tenorist Julian Dash; and pianist Cliff Jackson and his Crazy Kats (trumpeter Johnny Letman, clarinetist-tenor saxophonist Herb Hall, bassist Al Hall, drummer Manzie Jackson) were followed by clarinetist-alto saxophonist Eddie Barefield and his Bearcats of Rhythm (Dick Vance, trumpet; Nat Pierce, piano; Gene Ramey, bass; Eddie Locke, drums) . . . Clark Terry's big band did a Jazz Vespers for Pastor John Gensel at St. Peter's Church. Howard McGhee's band subbed for Terry's at the Club Baron in early Feb. . . . *The Future of the Piano in Jazz*, featuring pianists Kirk Nurock and Charles Bell with drummer Allen Blairman was presented free to the public at New York University . . . Benny Powell's sextet did a reprise of the *Story of Jazz* at Judson Hall . . . Judson was also the site of a concert by Artie Simmons and the Jazz Samaritans, recorded by Bush Records . . . Tenor saxophonist Frank Foster's Jazz Workshop was in residence every Tuesday in February at Pete's Elegante in Roosevelt, Long Island . . . Pianist Valerie Capers performed at a lunch-time concert at Mercy College in Debbs Ferry . . . Dollar Brand Xahuri gave a solo piano recital in Brooklyn, again a benefit for his Marimba School of Music in Swaziland . . . Vibist Vera Auer did two concerts at the Roosevelt Field Shopping Center and the Harlem branch of the N.Y. Public library, with Richard Williams, trumpet; Paul Jeffrey, tenor saxophone; Bob Cunningham, bass, and Walter Perkins, drums . . . The Connecticut Traditional Jazz Society presented a concert at the Holiday Inn in Meriden that included old pals Eddie Condon, Gene Krupa and Jimmy McPartland . . . Pianist Harold Mabern recorded for Prestige with Lee Morgan, trumpet; Hubert Laws, flute and tenor saxophone; Buster Williams, bass; and Idrees Muhammed (formerly Leo Morris), drums . . . Pianist Andrew Hill taped a new suite for Blue Note with Charles Tolliver, trumpet, fluegelhorn; Pat Patrick, alto and baritone saxophone, flute, bass clarinet; Benny Maupin, tenor saxophone; Ron Carter, bass; and Ben Riley, drums.

Los Angeles: Now that Bill Cosby has become Redd Foxx's partner, Foxx's nitery will get a much-needed boost in terms of jazz names. Monk Montgomery brought a quartet into the club, sharing the stand with singer Bill Henderson. Muddy Waters was due to follow . . . Donte's enjoyed a couple of "firsts" during February: Doc Severinsen, in concert with Louis Bellson's band; and the first booking of Phineas Newborn, Jr. Howard Roberts had his quintet in for weekends (Tom Scott, reeds; Dave Grusin, keyboards; Chuck Domanico, bass; John Guerin, drums). Another quintet doing a month of Tuesdays at Donte's was Frank Rosolino's (Conte Candoli, trumpet; Frank Strazzeri, piano; Monty Budwig, bass; Nick Ceroli, drums). Ron Anthony and Gabor Szabo fronted combos for Guitar Night. Sergio Mendes presented his discovery, the Bossa Rio; and there was the usual assortment of big bands, from Larry Cansler's Sorta Big Band and Ron Myers "big enuff" band to Dee Barton's 27-piece monster, which for special occasions sports a second rhythm section. In between, Don Rader and Paul Hubinon fronted normal-sized bands for Donte's Sunday night doings. The Sunday matinee experiment with Don Menza's combo has ended . . . Although Donte's is primarily an instrumentalist's haven, singers occasionally work the room. Recently, Geraldine Jones—ex-Clara Ward gigged there for two nights, backed by a hard rock quartet. Miss Jones recently signed with Quincy Jones' new label, Symbolic, and Dave Grusin will be producing her sessions . . . Lorez Alexandria did a command performance in Guyana for the Premier and his cabinet on the occasion of that tiny nation becoming a republic. After returning home, she did a concert at La Verne College in the Los Angeles area . . . 3,000 students at Compton High School recently paid tribute to singer Kim Weston for her recording of the "Black national anthem", *Lift Every Voice and Sing*. Miss Weston's recording is played over the school's public address system each morning . . . The Los Angeles Rumor Control and Information Center (an organization that relies on recorded phone messages to cool tempers in the ghetto areas) sponsored a Brotherly Love Party on Valentine's Day that featured Steve Allen, the cast of *Hair*, Morgana King, Eartha Kitt, Peggy Lee, the Watts 103rd St. Rhythm Band, and Gerald Wilson's band . . . B. B. King played a one-niter at the Djon Ballroom . . . Sam Fletcher returned to one of his favorite haunts, Memory Lane, backed by Dolo Coker's trio . . . Just opened: the Market Club, billed as "the world's largest night club." Helping to launch the new spot was Les McCann . . . Gene Russell is fronting a trio at Ernie's in Hollywood on weekends, with Henry Franklin, bass, and Steve Clover, drums. Fran Carole is featured on vocals . . . Pianist D'Vaughn Pershing has a trio at the Spotlight in Los Angeles, with Whitey Hogan, bass; and Bob Morin, drums . . . Cal Tjader played the Lighthouse for two weeks and was followed by Mongo Santamaria for an entire month . . . Shelly's Manne-Hole



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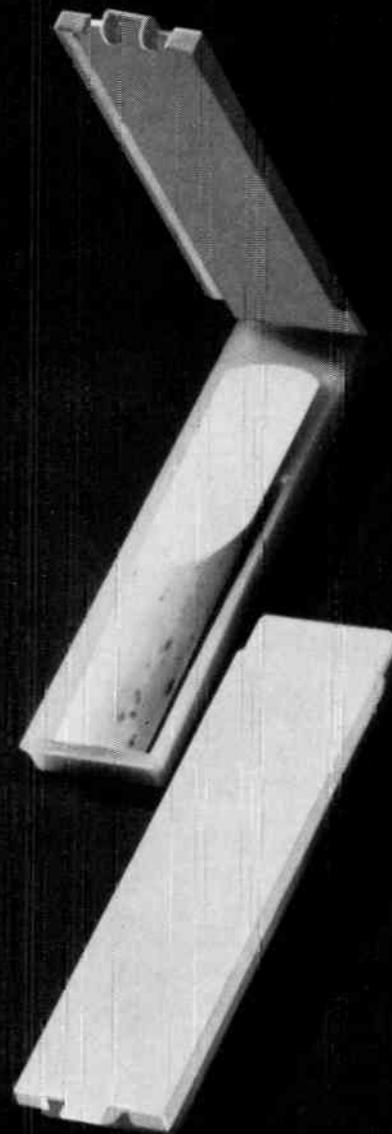


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was reverberating to its own Latin sounds: Willie Bobo. His octet followed up with a 10-day tour of Argentina. Personnel: Steve Huffsteter, trumpet, flugelhorn; Mike Altschul, tenor sax, flute (replaced by Ron Starr for the tour); Reggie Andrews, electric organ; Barry Zweig, guitar; Dennis Parker, electric bass; Mel Lee, drums (Frankie Chavez for the tour); Orlando Lopez, conga (for the tour); Bobo's long-time buddy, Victor Pantoja); and Bobo, timbales and vocals. Bobo's singing much more nowadays. The book shows a strong rock influence. The Jazz Crusaders followed . . . The house combo at Ye Little Club, led by pianist Dick Shreve, with Jim Crutcher, bass and Frank Severino, drums, got a brief chance to swing backing the most recent headliner at Dino's Lodge, Milly Ericson. Luckiest house trios belonged to Bill Marx at Hogies, backing Ann Richards, and Bob Corwin at the Playboy Club, working with Spanky Wilson . . . Bill Henderson kicked off the new season of irregularly scheduled jazz concerts at the Smoke House in Encino, backed by Jimmy Rowles, piano; Monty Budwig, bass, and Stix Hooper, drums . . . Herb Jeffries, currently working at the Ruddy Duck in Sherman Oaks, took a brief hiatus to gig at the Bing Crosby Golf Tournament at Pebble Beach. The Ink Spots subbed . . . There was more nostalgia in town when the Glenn Miller Orchestra gave a concert at the Hollywood Palladium. Featured guests for the one-nighter were alumni Tex Beneke, Ray Eberle, and the Modernaires with Paula Kelly . . . Teddy Buckner was the featured soloist at the most recent session of the New Orleans Jazz Club of Southern California, in Santa Ana. Backing the trumpeter were Bob Onhouse, trombone; Tom Kubis, reeds; Hy Seaman, piano; Tom Busse, banjo; Dee Woolem, bass; Bob Sumners, drums. Buckner will front his own Dixieland combo at Donte's each Tuesday during March . . . Roger Kellaway scored *The Shooting Gallery*, to be shown on NBC-TV's *World Premiere*.

Chicago: Five below zero weather did not keep away the in crowd from Ramsey Lewis' Feb. 3 London House opening. With regulars Cleveland Eaton, bass, and Maurice White, drums, the pianist was cheered by a packed house. He followed Hagood Hardy's *Montage*, led by the Canadian vibist-pianist and featuring bassist Dave Young, drummer Gordon Lightfoot, and vocalists Stephanie Taylor and Lynne McNeil. Judy Roberts' trio appeared opposite Lewis, and also continues to back Lee Konitz on Wednesday nights at the Wise Fools . . . The Jazz Institute of Chicago's *Month of Sundays* at Sloppy Joe's got off to a swinging start with bass trumpeter Cy Touff's quintet (Jay Peters, tenor saxophone; Eddie Higgins, keyboards; Jim Atlas, bass; Marty Clausen, drums). Higgins played a combination of Hohner clavinet and Fender electric piano . . . Little Brother Montgomery is doing Fridays and Saturdays at the Shrimp Walk in suburban Highwood . . . Sonny Terry and Brownie McGhee performed at the new Quiet Knight, and another folk haven,

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It's Here (6455 N. Sheridan), featured the duo of Tom and Lee Gillespie . . . Blood, Sweat & Tears, hampered by cavernous McGaw Hall, presented a concert at Northwestern University Jan. 30 . . . The AACM was heartened by the return from Europe of reedman Anthony Braxton, fluegelhornist Leo Smith, and drummer Steve McCall. All three participated in a Feb. 6 concert at the Blue Gargoyle in Hyde Park . . . Singer Lorez Alexandria was a held-over hit at Lurlean's . . . The Ramada Inn in nearby Dolton has inaugurated a once-a-month big band policy. The Lee Castle-Jimmy Dorsey orchestra was the debut attraction with Count Basie slated to appear Feb. 26 . . . Altoist Lou Donaldson was in town for four nights at the Keymen's Club . . . Drummer Red Saunders' big band, with guests Lil Armstrong and bluesman Mighty Joe Young, presented an Evolution of Jazz concert recently at Evanston High School . . . Art Hodes and the Salty Dogs appeared in concert in Mendota, Minn. as part of an exchange agreement which saw the Hall Brothers appearing here in December. The Riverboat Ramblers filled in at Sloppy Joe's for the Salty Dogs.

San Francisco: On Feb. 15, at San Leandro High School, a concert was given by the stage bands of Bancroft Junior High School and San Leandro High School (respectively directed by Nicholas D'Augelli and Joe Zawistoski) and the Don Piestrup Orchestra . . . During January, the Both/And presented the Bobby Hutcherson-Harold Land Quintet (Hugh Lawson or George Duke, piano; Ron McClure, bass; Oliver Johnson, drums). Herbie Hancock's group opened at the club Feb. 3 . . . The Altamont raceway festival which drew roughly 300,000 people to hear the Rolling Stones, Crosby, Stills, Nash & Young, the Flying Burrito Brothers, and Santana was so chaotic that it defied musical evaluation. There was excellent music, but because of shoddy production and planning and the violence of the Hell's Angels, what could have been another Woodstock became a mob scene with musical accompaniment. All the groups turned in excellent sets, although the sound system permitted only a fraction of the crowd full enjoyment. CSN&Y soared, and the Stones were magnificent but, as Mick Jagger and the boys rendered *Sympathy for the Devil*, their rent-a-cops, the Angels, climaxed their inhumanities toward the audience with a fatal knifing; all vestiges of a concert had vanished. It was the darker side of Woodstock Nation . . . Bill Graham's bookings for February included the Doors, Cold Blood, Doug Kershaw, and Commander Cody and His Lost Planet Airmen at Winterland. At Fillmore-West, it was the Grateful Dead, Taj Mahal, Big Foot, Country Joe & the Fish, the Sons, Area Code 615, Delaney & Bonnie & Friends (with Eric Clapton), the New York Rock & Roll Ensemble, and Golden Earrings. At Berkeley's Community Theater Graham presented, on Jan. 24, singer-composer Laura Nyro and, on Jan. 31, Tom Rush and The Band . . . The Family Dog on the Great Highway, closed for a couple



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of weeks during January, came back with the Jefferson Airplane and Osceola on the last weekend of the month . . . **Creedence Clearwater Revival** and **Booker T. & the MGs** appeared at the Oakland Coliseum Jan. 31 . . . **Big Mama Thornton** was the attraction at the Jazz Workshop the first two weeks of January. Then came the **Three Sounds** (pianist **Gene Harris**, bassist **Henry Franklin**, and drummer **Carl Burnett**) for a week. **Jimmy Smith** and **Les McCann** were to do two weeks apiece. **Art Blakey's Jazz Messengers** are scheduled for March . . . During the last week of January, the University of California, Berkeley, presented **B. B. King** at Zellerbach Auditorium, **Tim Hardin** at King Hall, and the local **Black Messengers** at the Bear's Lair . . . **Judy Collins'** itinerary included San Francisco's Civic Auditorium Feb. 20, and the San Jose Civic Auditorium and the Berkeley Community Theater on the two days following . . . The roster at Keystone Corner (San Francisco) for January included **Charlie Musselwhite's** blues band, **Mike Bloomfield** and **Nick Gravinites**, **Grand Canyon**, the **Fourth Way**, **Om**, and **Lamb** . . . Through the end of January at Jack's of Sutter, the **Bob Drew Trio** played each night except Tuesday and Wednesday and at the Sunday jazz-at-dawn sessions . . . During January, **Mandrake's** (Berkeley) featured **Anonymous Artists of America** (with reedman **Bert Wilson**) and the **Loading Zone**, who have a new drummer, **Al Coster**, and a new album, *One for All*, on their own **Umbrella** label. Copies may be ordered directly from the group's manager, **Ron Barnett**, 5842 Valjeo Street, Oakland, Cal. . . . At the end of January, Oakland's **Black Knight** was featuring **Johnny Turk & the Annex**. Organist-trumpeter **Turk** once played with **Johnny Hodges** . . . On Feb. 6, at San Francisco's California Club, the newly-formed **Bay Area Jazz Society** presented a concert by a quartet comprised of altoist-flutist **Frank Strozier**, pianist **George Duke**, bassist **John Heard**, and drummer **Dick Berk**. Anyone interested in the Society can reach **KJAZ** disc-jockey **Gene Miller** at 522-3122 or **Jerry Karp** at 387-2589.

Detroit: **Milt Jackson** did a weekend with pianist **Harold McKinney's** group at the **Black Horse**. **McKinney's** band has become a sextet with the addition of trombonist **Patrick Lanier**, but the music program at the east side club has been cut back to two nights a week . . . Detroit's newest jazz club is the **Chateau**, on the northwest side. Pianists **Barry Harris** and **Hugh Lawson**, and drummer **George Davidson**, currently with the **Four Tops**, were among recent visitors. The house band is led by drummer **Hindal Butts**, and includes trumpeter **Gordon Camp**, tenorist **Donald Walden**, pianist **James Cox**, and bassist **Dedrich Glover** . . . Pianist **Teddy Harris**, currently with the **Butterfield Blues Band**, sat in with trombonist **John Hair's** quintet at **Clarence's Bluebird**. **Hair** also hosted a new face in town, altoist **Tom Mason**, a Berklee School graduate currently on the faculty at Eastern Michigan University in Ypsilanti . . . **Wayne Walker's Lounge**, located



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in the Gold Key Inn in the New Center area, featured the rather unusual combination of pianist **Claude Black**, drummer **Ed Nelson**, and trumpeter **Willie Wells**, with no bassist, over the holidays . . . The interesting quintet co-led by drummer **Doug Hammon** and guitarist **Ron English** has assumed the name **Focus Novi**, and is seeking concert bookings around the country. Other members are trombonist **Patrick Lanier**, altoist **Bill Wiggins** and bassist **John Dana**.

Cincinnati: Tenorist **Jimmy McGary** is leading a new quintet at New Dillys Pub. Members of the group are **Jerry Tyree**, trumpet; **Wilbert Longmire**, guitar; **Pete Bettiker**, bass; **Ron Enyeart**, drums and **Popeye Maupin**, vocals . . . The College Conservatory of Music at the University of Cincinnati presented a two-day jazz festival featuring baritonist **Gerry Mulligan**. Several jazz groups representing surrounding universities participated in the festival, which also included a jazz workshop with Mulligan . . . Guitarist **Bugs Brandenburg** is fronting a quartet at the Flaming Pit . . . The **Dee Felice Trio**, having closed a long engagement at Jerry's Place, is now working at the **Bucaneer Lounge** . . . Trumpeter **Don Rader**, with pianist **Dick Cumberland**, led a jazz workshop in Nelsonville, Ohio for high school students. H.A.P.S.E.C. sponsored the program; and **Doc Severinsen**, trumpeter **Ernie Bastine**, and trombonist **Ola Hanson** were on hand to assist Rader and Cumberland . . . The **Lee Stolar Trio** is being featured at the **Black Rose Lounge** in the **Imperial House Motel**. Bassist **Alex Cerin** and drummer **Phillip Paul** are Stolar's sidemen . . . Appearing at a neighboring **Imperial House Motel** near Dayton was the **Bud Hunt Trio**, consisting of Hunt, bass; **Ted Saunders**, piano, and **Grover Mooney**, drums . . . **Herbies Lounge**, following an engagement by the **Roy Merriweather Trio**, presented the **Eagle Eye Quartet** . . . The **Lookout House Restaurant** recently hosted the **Glenn Miller-Buddy DeFranco** band, beginning a series of name band attractions scheduled to include **Buddy Rich**, **Count Basie**, and **Woody Herman**.

Paris: The 4th Midem (International Record & Music Publishing Market) took place in Cannes Jan. 18 to 23. Among U.S. participants: **Al Bennett** and **Lee Mendel** (Liberty Records), **Larry Newton** and **Dave Berger** (ABC), **Bob Thiele** (Flying Dutchman), **Nesuhi Ertegun** (Atlantic), etc. **Quincy Jones** and **Ray Brown** came to make contacts for their new company, **Symbolic**. **Jack Lewerke**, who attended Midem as owner of **Vault Records**, spent a few days in Paris to show TV people the first programs in his **Jazz on Stage** series . . . Baritone saxist **John Surman** leads his own trio in Paris (**Barre Phillips**, bass; **Stu Martin**, drums). They played the **Gills Club** and recorded an album for a new label, **Futura**. **Reedman Michel Portal** and percussionist **Jean-Pierre Dronet** were added for the recording . . . The **Cameleon** has temporarily been turned into a discotheque . . . **George Wein's** next annual **Newport in Europe**

tour (Oct.-Nov.) will present the **Buddy Rich Big Band**, singer **Joe Williams**, the **Modern Jazz Quartet**, **Tony Williams' Lifetime**, **Dave Brubeck** and **Gerry Mulligan**, and the groups of **Pharoah Sanders**, **Sonny Rollins** and **Earl Hines** . . . During the recent **Ellington** tour, **Paul Gonsalves** recorded an album in Paris for the **Riviera** label backed by a group led by trombonist **Francois Guin**. **Ellingtonians** **Chuck Connors**, bass trombone, and **Norris Turney**, flute, were among the participants . . . Violinist **Jean-Luc Ponty** rejected **Gary Burton's** offer to join his group . . . **Eddy Louiss**, organ; **René Thomas**, guitar, and **Kenny Clarke**, drums, recorded an album for an independent producer, taped a color TV show, and played **Le Chat Qui Peche** for three weeks. At the same time, organist **Lou Bennett** was at **Les Trois Maillets** and trombonist **Slide Hampton** at **Le Cameleon** . . . **Jazz Magazine** celebrated its 15th anniversary with two concerts on Dec. 11 and 15. The first presented the **Thad Jones/Mel Lewis Orchestra**, **Jeremy Steig**, **Jimmy McGriff**, **Kenny Burrell**, **Freddie Hubbard** and the **Guy Lafitte Quintet**; the second had the **Thelonious Monk Quartet** (**Charlie Rouse**, tenor saxophone; **Nate Higelund**, bass, and a 17 year-old drummer, **Paris Wright**). **Philly Joe Jones** sat in for a couple of tunes . . . **Rick Colbeck**, **Robin Kenyatta**, **Byard Lancaster** and **Frank Wright** signed an exclusive contract with **Byg Records** . . . The **Apollo Club** (**Blue Note**) opened Jan. 24 with **Jimmy McGriff** and trio. **Phil Woods & his European Rhythm Machine**, who also played a concert at the **TNP hall** in Paris Jan. 26, followed **McGriff** at the **Apollo** for two weeks . . . During his stay here, **Archie Shepp** recorded an album for the **Musidisc** label with (among others) **Clifford Thornton**, trumpet; **Earl Freeman**, bass; **Sunny Murray**, drums. For another label, **Shepp** recorded a few tracks on solo piano. The other tracks present pianist **Bobby Few**.

London: Tenor saxophonist **Ronnie Scott** debuted his new sextet at his own club in January. The band played opposite **Rahsaan Roland Kirk** and the **Vibration Society**. **Blossom Dearie** followed Kirk into the club for one week, sharing the stand with the newly formed **Nucleus**, led by trumpeter **Ian Carr**. **Stan Getz** followed **Miss Dearie** for four weeks starting Feb. 9, sharing the bill with the dynamic **Esther Marrow**, best known for her contribution to **Duke Ellington's** *In the Beginning, God* . . . Drummer **Louis Moholo** debuted his own combo Jan. 12 at **100 Club**. **Moholo** plays drums on pianist **Chris McGregor's** forthcoming LP release on **Polydor** . . . Trombonist **Mike Gibbs**, whose compositions are frequently performed by **Getz** and **Gary Burton**, headed his own groups in an evening devoted to his writing, sponsored by the **London Jazz Society** at the **London School of Economics** Jan. 15 . . . The most disastrous concert this correspondent has experienced was promoted by **Sonny Lester** at **Royal Festival Hall**. **Jimmy McGriff**, **Kenny Burrell**, **Freddie Hubbard**, **Jeremy Steig** and the **Thad Jones/Mel Lewis Big Band** bored us to tears.

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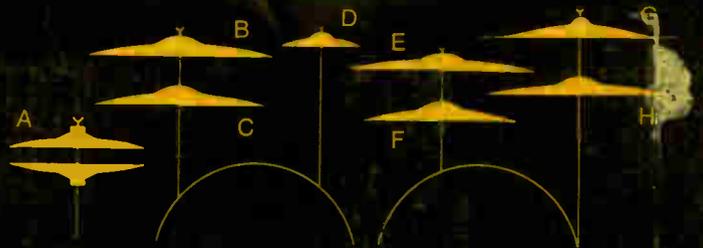
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