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OCTOBER 14, 1971

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jazz-blues-rock

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# the first chorus

By Charles Suber

What are the odds on your getting a good music education?

It depends. It depends mainly on you. Would you recognize a good music program if you saw one? Do you know what to ask for and whom to ask? Are you aware of your purchasing power? For whether it be with tax funds, tuition, fees, or the exchange of labor, you *buy* music education; the educational institution *sells* you goods and services. And as in any market place, you have the right to shop for value. You also have the same right as Ralph Nader to ask if the product is "as advertised". Being a good consumer means being a well-informed consumer. Here is a Tout Sheet for Consumer Music Education which lists some of the "ingredients in the package".

- Beware of the word "serious". It's a placebo for fat minds. If a music course is described as a study of serious music or serious musicians, beware; someone other than you has already decided what and whom are *worthy*; and conversely, "they" have decided what and whom are *unworthy*. You are being set up to feel guilty about liking anything or anyone who is non-serious.

- Beware of the word "contemporary". This is a label often applied to music that is anything but "current or modern". When used pedagogically it usually means an eyrie for indeterminate composers who can't make it harmonically, melodically, or meaningfully.

- Read carefully the descriptions of music courses in the school catalog (or in the teacher's lesson plan guide). Allow one point for each time one of the following words or phrases is used: improvisation, jazz arranging, film scoring, rock, ear training, vocational music, blues, styles and analyses, copyright, solfege, black music, electronics, acoustics. Score as follows: 10 or more points = Most Unusual; 7-9 points = Unusual; 4-6 points = Somewhat Unusual; 1-3 points = Usual, But Most Unsatisfactory.

- Examine the music library catalog or shelves for content. After you get past the *Lives of the Great Composers* (18 vols.); *Folk Songs of the Frontier* (illus.), and bound volumes of *Etude*, see what you can find by Gunther Schuller, Marshall Stearns, Le Roi Jones, Martin Williams, et al.

- All right, children, it's Music Appreciation time. Turn to the last chapter, (the one you get to the day before vacation) and see if any references are made later than the Golden Age of Rudolf Friml. Look in the index for: Parker, Charles . . . Gillespie, John Birks . . . Ellington, Edward Kennedy. Not there, you say? Well, just don't stand there. Tell the librarian, the dean, the school board—someone, that vandals have removed the pages from school property.

- Examine the music manuscript catalog . . . and the very narrow file drawer that house the jazz folios (some Dave Pell Orchestras). There is probably a fairly large stage band library loaded with Warrington/Osser/Cacavas arrangements. Help the environment. See if you can get them recycled into blank manuscript paper for the arranging class. (You do have an arranging class, don't you?)

The above lists only some easily discernible items. Not listed—but so very, very important—are the attitudes of the instructors and the Concept of the School. Are educators afraid to learn with their students? Are they prepared to let student create from their own experiences? Do they underestimate the ability of young people (and I mean as young as four and five) to learn music? Does the school conceive of music as an alternative to study hall, as a shill for the football gate, or as an elite program for the well-behaved? Does the school board expect one music specialist to "teach" 150 or more kids?

Next issue: *Ways and Means*.

db



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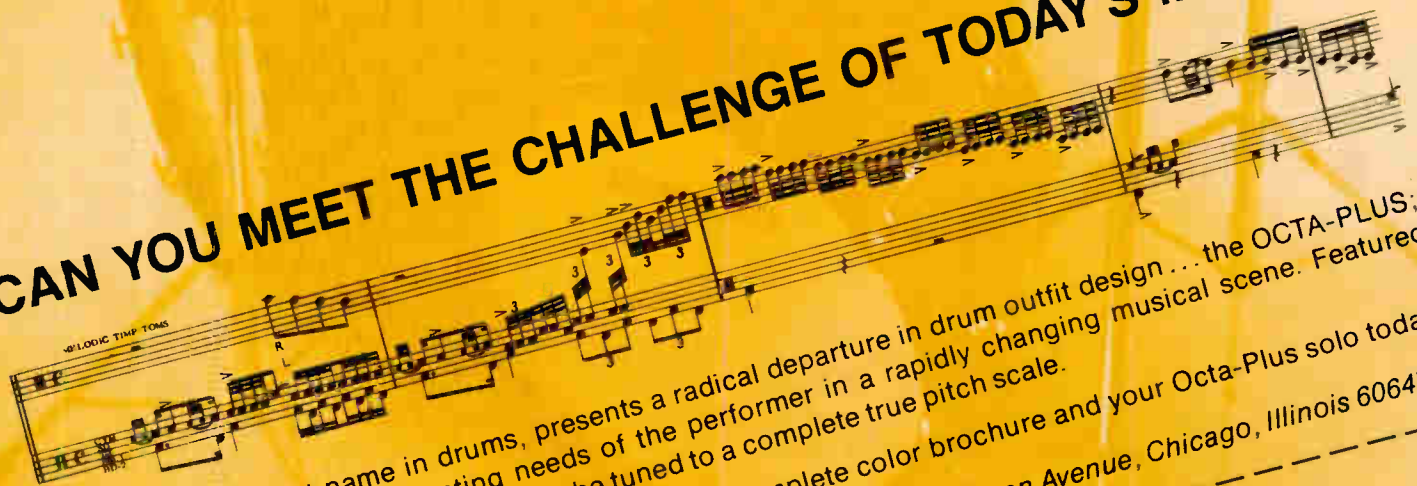
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# down beat

jazz-blues-rock

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8 □ DOWN BEAT

## chords and discords

### More For Louis

Soviet jazz fans join Americans in grief over Louis Armstrong.

It is hard to say something that can fully express our feelings, all our love to this man and our sorrow.

Farewell, Merry Mr. Jazz, we shall remember you.

Dimitri I. Masliev

Astrakhan, U.S.S.R.

### Music Wordshop

In your July 22 issue, Elaine Comparone made a beautifully oversimplified critique of my analyses of Clark Terry's *Tete-a-Tete* solo. The chapter in my book on jazz improvisation from which this solo was taken deals with similarities between numerous chord progressions used in jazz. Because the entire chapter begins with a discussion of "Rhythm Changes", which are central to the jazz song form, I felt that a comparison of the similarities between the five solos transcribed in that chapter would be much more useful than the old "academic" game of "Name That Tune" (the list of standards on which jazz lines were based is endless!).

I thank Miss Comparone for the useful (?) bit of information, but no thanks for the condescending tone in which it was given. This "pseudo-hip" nit-picking is the most disgusting characteristic of the same academicism she claims to be so disturbed about.

Finally, I can assure her that the young musicians I know (including myself) are doing a lot more listening than she suspects. But the price of giving priority to new jazz directions may be overlooking a standard or two. Indeed, the fact that I quit teaching in June in order to have more time to play (and listen) hardly qualifies me as a laboratory type." And those of us who are trying to go "straight ahead" with our own music could use a little more encouragement and a little less academic snobbery.

Bill Dobbins

Cleveland, Ohio

### Cheers for Gordon

*Needed Now: Sonny Rollins* (db, June 24) was a piece which I truly believe was needed now.

In addition to Gordon Kopulos' literary style, which is pregnant with imagery and an undertone of emotion, the tragic disappearance of Sonny Rollins can be universally applied to many sensitive, struggling musicians who, coerced by an empty stomach or a sense of futility, have either dropped out or turned toward a more "commercial" music, less creative, but easily merchandised.

Marcia Lovenson

Chicago, Ill.

### Cello Bellows

In reference to Joe H. Klee's review of Roger Kellaway's *Cello Quartet* (db, July 22), I was pleased with Klee's acknowledgment that there is no established set of values by which we can rate the work of Kellaway. Further, Klee is right on when he observes that Kellaway is risking his identity by his

Continued on Page 40

## readers poll instructions HERE'S YOUR BALLOT

The 36th annual **down beat** Readers Poll is under way. For the next month—until midnight, Oct. 30—readers will have the opportunity to vote for their favorite musicians.

Facing this page is the official ballot, printed on a postage-paid, addressed post card. Simply tear out the card, fill in your choices, and mail it. You need not vote in every category, but your name must be included. Make your opinion count—vote!

### VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight Oct. 30.

2. Use only the official ballot. Type or print names.

3. **Jazzman and Pop Musician of the Year:** Vote for the person who, in your opinion, has contributed most to jazz or pop in 1971.

4. **Hall of Fame:** This is the only category in which persons no longer living are eligible. Vote for the artist—living or dead—who in your opinion has made the greatest contribution to jazz. Previous winners are not eligible. These are: Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Bud Powell, Duke Ellington, Benny Goodman, Count Basie, Lester Young, Dizzy Gillespie, Coleman Hawkins, Billie Holiday, Bix Beiderbecke, Miles Davis, Jelly Roll Morton, Thelonious Monk, Art Tatum, Eric Dolphy, Earl Hines, John Coltrane, Charlie Christian, Bessie Smith, Billy Strayhorn, Sidney Bechet, Fats Waller, Wes Montgomery, Pee Wee Russell, Jack Teagarden, Ornette Coleman, Johnny Hodges, Jimi Hendrix, Roy Eldridge, Django Reinhardt.

5. **Miscellaneous Instruments:** Instruments not having their own category, with three exceptions, valve trombone (included in trombone category), cornet and fluegelhorn (included in the trumpet category).

6. **Jazz and Pop Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.

7. Make only one selection in each category.

**VOTE NOW**



# downbeat NEWS

## KING CURTIS STABBED TO DEATH IN NEW YORK

Saxophonist-band leader King Curtis, 36, died Aug. 14 of stab wounds suffered in a fight with a man in front of a building Curtis owned at 50 West 86th St. in New York City.

Contrary to reports in the press, it was not a senseless argument that precipitated the tragedy. Curtis was carrying an air-conditioner into the building when he found his access blocked by two men engaged in administering narcotics to themselves. When he asked them to move on a scuffle ensued and one of the men pulled a knife and stabbed Curtis in the heart. Though mortally wounded, the musician, who was well over six feet tall and powerfully built, was able to seize the knife from his assailant and wound him four times. Curtis then collapsed and the man, Juan Montanez, staggered from the scene and was later apprehended by the police.

Ironically, Curtis was reaching a new peak in his successful career. His band, the Kingpins, was appearing with Aretha Franklin, and the saxophonist had become one of the biggest instrumentalists in the soul music field.

Born Curtis Ousley in Forth Worth, Tex., Curtis began playing professionally soon after graduating from high school. One of his first important gigs was with Lionel Hampton's band, with which he came to New York and settled there.

Though he initially came to attention in jazz circles, he soon moved into the r&b field and became a much sought-after accompanist for singers on recording dates. He also recorded prolifically under his own name.

His many compositions include *Soul Serenade*, *Instant Groove*, *Teasin'*, *Memphis Soul Stew*, and *Soulful 13*, the latter the theme song of the TV show *Soul*, produced for New York's educational Channel 13. Curtis was musical director of the program.

Curtis in later years doubled on saxello and also was an accomplished altoist. He had a direct, full-toned style eminently suited to soul music. From a jazz standpoint, the early work on his two albums with Nat Adderley and Wynton Kelly remains the most interesting, indicating considerable skill in a mainstream style influenced by Gene Ammons and Jimmy Forrest. Curtis also was a good arranger.

Funeral services were held Aug. 18 at St. Peter's Lutheran Church in Manhattan. While the mourners filed into the church, the Kingpins, directed by drummer Bernard Purdie, played a nearly hour-long version of *Soul Serenade*, during which a number of musicians, including Steve Marcus and Joe Newman, sat in with the band.

A choir including Brook Benton, Cissy Houston, Arthur Prysock, the Sweethearts of Soul, and Tender Loving Care, with Stevie Wonder and Aretha Franklin as soloists, performed songs by Curtis arranged by Ms. Franklin. The sermon was preached by Rev. Jesse Jackson and Purdie delivered a eulogy,

departing from his prepared text to speak movingly about his friend. Other artists attending the service included Herbie Mann, Delaney and Bonnie Bramlett, and Duane Allman. Atlantic Records closed their offices for the day to allow personnel to attend.

## NEW LYRIC TO SATCH'S FAMOUS THEME SONG

Leon Rene, who wrote the lyrics for Louis Armstrong's theme song, *Sleepy Time Down South*, recently wrote new words in honor of the late Satchmo:

*Lord told Gabriel search the earth below  
Find that trumpet man who loves to blow  
Plays a theme song kinda sweet and low  
Called "Sleepytime Down South."  
Tell His buddies not to weep or mourn  
Bring that trumpet with the golden tone  
Angel voices will join him when he groans*

*"It's Sleepytime Down South."*

*Bix and Buddy Bolden, King Oliver, Mister T.*

*Will greet him when he gets there.*

*He will lead the band for the man upstairs*

*In that cabaret in the air, oh yeah!*

*They'll all be swingin' in that heavenly show*

*And the saints will jump for joy, I know*

*When they hear the horn of "Ole Satchmo"*

*Playing "Sleepytime Down South."*

© Leon Rene Publications, Los Angeles, 1971. Used by permission.

## MAIL ORDER JAZZ TREND GATHERING MOMENTUM

The trend toward "mail order jazz", given fresh impetus by Stan Kenton, has been gaining new converts in a medium obviously disenchanted with the restrictive tactics of rack-

accompaniment by the "young" man he hired so many years ago.

The previous week, Hines had been shaken and greatly saddened by the death of his old buddy, Louis Armstrong. There were only too many people in Chicago who remember the days when Satchelmouth and Gatemouth were inseparable. Hines' usual smile was absent as he played his sets on the night of July 6, and his concluding solo performance of *When It's Sleepy Time Down South* brought tears to many eyes. He played it again on the CBS Special with Walter Cronkite, and recorded it in a tribute to Armstrong for Audiophile that included *Someday*, *Struttin' with Some Barbecue*, *A Kiss To Build A Dream On*, *I'm Confessin'*, *Muskrat Ramble*, *Blueberry Hill* and *Pennies from Heaven*.

—Stanley Dance

## HINES REUNITED WITH OLD CHICAGO SIDEMEN

Reunions of big-band alumni seem to be in style this year. On July 11, during Earl Hines' month-long engagement at the Continental Plaza Hotel in Chicago, Willie Randall threw a party for him.

Randall, who was with Hines from 1938 to 1942 as arranger and saxophonist, invited to his home all the former members of the band he could locate. Besides those shown in the accompanying photograph, bassist Truck Parham, Hines' current vocalist Marva Josie, and Dr. John Steiner were present.

Lois Deppe, the singer who was virtually responsible for the beginning of the pianist's professional career, still has—at 75—a rich and powerful voice, as he demonstrated with



The Hines partygoers, back row, l to r: Leon Scott, trumpet; Charlie Allen; Lois Deppe; Rostelle Reese, trumpet; Rozelle Claxton, piano, arranger; Joe McLewis, Kenneth Stewart, Walter Harris, trombones. Front row, l to r: Franz Jackson, tenor sax; Leon Washington; Hines; George Dixon, reeds, trumpet; Willie Randall, reeds, arranger; Dave Young, tenor sax.

jobbers and the influence they wield over major record companies.

Shortly after Kenton went the postal route, George Shearing began a similar operation, followed by the Four Freshmen. The latest to turn to mail order is a San Francisco triumvirate using the oddly named jazz club Bach Dancing and Dynamite Society as its base of operations—live and recorded: Pete Douglas, owner of the club; composer-saxophonist Pat Britt, whose quintet is heard on the first release; and Randy Woods, former head of Vee Jay Records.

On Sept. 5, a ground-breaking concert was held on the grounds adjacent to the club, where a combination concert hall and workshop will be constructed. Taking part in the concert were Britt's quintet, George Muribus' quartet and the big band of Don Piestrup.

## potpourri

Ella Fitzgerald underwent successful eye surgery in Boston in early August and was reportedly making a good recovery. The singer is expected to resume her professional activities in the fall.

Mrs. Lucille Armstrong held a press conference Aug. 19 at New York's Rainbow Grill to express publicly her thanks to the more than 30,000 people from all over the world who have sent messages of condolence to her. Mrs. Armstrong said she had spent several weeks writing thank you notes, but had no other way of making known her gratitude specifically to the thousands whose cards and letters were unsigned or had no return addresses. She said she planned to remain at the Corona, Long Island home she had shared with Satchmo for some 28 years, and hoped someday to donate the house to New York City as a memorial.

Martin Williams will again be giving his course, *A Listener's Introduction to Jazz*, at the New School in New York City this fall.

Memphis honored B.B. King Aug. 27 with an official "Day of the Blues" that included a motorcade, a ceremony during which the great blues artist received the keys to the city, a beauty contest to select "Miss Blues-zette", and a party attended by both dignitaries and fans. Though born in Mississippi, King began his professional career in Memphis, where he acquired the nickname "Beale Street Blues Boy," later shortened to B.B.

Columbia Records announced that it will release six albums under the banner of "The John Hammond Collection" this year. All two-record sets, these are *Spirituals to Swing*, 1967 from the Carnegie Hall concert that year with Count Basie, Joe Turner, Big Mama Thornton, John Handy, Marion Williams, George Benson, Buck Clayton, Edmond Hall and others; *Born at the Apollo*, featuring 28 performances, some unreleased, by artists associated with the famous Harlem theater; *Solo Flight—The Genius of Charlie Christian*, including 16 previously unissued selections by the legendary guitarist; *Billie Holiday*, a set containing some sides not pre-

viously on L.P.; *The Genius of Louis Armstrong*, a collection of vintage masterpieces, and *The Empress*, fourth in the Bessie Smith series of double L.P.s.

On Aug. 6, the 40th anniversary of Bix Beiderbecke's death, some 1500 gathered at the cornetist's graveside in Davenport, Iowa, to honor his memory. An eight-piece band played Bix's *Davenport Blues*.

Ornette Coleman has been signed by Columbia Records. It is anticipated that he will now have the opportunity to record the large-scale compositions he has been working on, but which hitherto have remained unperformed.

Halcyon Records has split in two. Marian McPartland retains the label name, her two own albums, and is preparing for release a duet album with Teddy Wilson. Hank O'Neal retains the rest of the catalog, which will be reissued on his new Chiaroscuro label, as will subsequent issues, which include a solo album by Mary Lou Williams, a second Earl Hines L.P., and an album by Bobby Hackett featuring Vic Dickenson.

Jazz & Pop magazine ceased publication with its August issue. Publisher Pauline Rivelli has been named editor of two new publications, *Planet* and *Words and Music*.

Polydor has signed James Brown from Star-day-King Records. The five-year contract includes all product in the King catalog except two current singles. The King of Soul will continue to produce all his own recordings.

## strictly ad lib

**New York:** As customary, Duke Ellington brought a scaled-down version of his big band to the Rainbow Grill in August. On hand for the four-week stand were trumpeter Harold Johnson, trombonist Malcolm Taylor, the reed section sans Paul Gonsalves, the rhythm section, and singers Nell Brookshire and Tony Watkins. The vacationing troops were to report for duty Sept. 1, after which the band begins a long European tour including the Soviet Union . . . Real Jazz presented its second Sunday afternoon of jazz at the Half Note Aug. 15, with trumpeter Virgil Jones, alto and baritone saxist and flutist Joe Temperley, pianist Mike Longo, bassist Martin Rivera, and drummer Frank Gant. Real Jazz is operated by drummer Oliver Jackson and Joan Stanley . . . The Village Vanguard had Pharoah Sanders Aug. 4-8 with a group including bassist Stan Clark, drummer Norman Connors, and conga drummer Lawrence Kilian. Herbie Hancock, back from a European tour,

took his sextet to the club Aug. 10-15. He was followed by Elvin Jones . . . *The Guitar Night* which closed the Connoisseur Concert series at Town Hall Aug. 14 was recorded by Columbia. Charlie Byrd, George Benson, Tiny Grimes, George Barnes and Bucky Pizzarelli, Joe Beck, John McLaughlin and Chuck Wayne were on hand. Bassist Larry Ridley and drummer Al Harewood backed all the guitarists. Wayne had a cast removed from his left arm a few days before the concert, having suffered a fracture in a car accident earlier this summer. He was in pain throughout his set, but nevertheless doubled back to the Guitar, where he was working that week . . . Jazz Interactions' August presentations at the Jazz Center included the groups of pianists Ray Bryant and Junior Mance, and a quintet headed by saxophonist Bobby Brown . . . Also at the Jazz Center, Jazz Adventures continued its Friday Noon series with child prodigy Enrico Tommaso, Marian McPartland, Danny Stiles and Joe Farrell, and drummer Al Dreares' quintet (Charles Sullivan, trumpet; Frank Strozier, alto; Mickey Tucker, piano; Vic Gaskin, bass) plus singer Stella Marrs. Jazz Adventures also begins a series of eight monthly concerts at Town Hall Sept. 17 with Lew Anderson's concert jazz band and (believe it or not) the return of *The Honeydramers* and a 70-voice chorus. *The Musiccommuters* . . . Wilbur De Paris took his Zebra Band to the Lams Club Aug. 5 . . . The N.Y. Hot Jazz Society "Jazz in the Parks" series continued with Ray Nance and group in Prospect Park Aug. 15. Five more concerts are scheduled, through Oct. 15 . . . Jazzmobiles' August schedule of 40 events featured too many artists to mention here, among them Bill Hardman, Horace Parlan, Johnny Coles, Walter Perkins, Les McCann, Andy Cyrille, Mary Lou Williams, Jimmy Owens, Clark Terry's big band, Freddie Hubbard, and Atilla Zoller . . . The Music Box, 121 West 3rd St., features traditional and mainstream jazz every night but Monday. Trombonist Graham Stewart's band is around on Tuesdays, clarinetist Bobby Gordon, with Jimmy Andrews, piano; Franklin Skeete, bass, and Mike Burgevin, drums, has the next two, on Fridays it's the Southhampton Dixie, Racing and Clambake Society, and clarinetist Joe Ashworth's group takes the week on out . . . Though their first event, headlining Miles Davis, was not an attendance success, Bow Wow Productions continued to present bi-weekly concerts at the Beacon Theater, Broadway at 74th St. Airtio Moreira and his Friends (vocalist-percussionist Flora Purim, flutist-guitarist-pianist Hermeto Pascal, bassist Ron Carter). Natural Essence, a group of youngsters (Rasheed Ali, reeds and flute; Earl McIntyre, brasses; Nat Adderley, Jr., piano, vocal; Eddie Martin, tenor, flute; Ricki Evans, Francisco Centeno, bass; Buddy Williams, drums; Yvonne Fletcher, vocal) and the Isley Brothers have been among the performing groups . . . The New York Free Music Committee is presenting a summer series at Forest Park Music Grove in Queens. Steve Inkwhite Tintweiss, Jimmy Hahn, Last Trial, Ton, and Suicide have been among the acts, and attendance has ranged from 1000 to 2200 . . . Clark Terry's big band played Aug. 28 for the International Art of Jazz, Inc. at Southaven County Park . . . Pianist Eddie Heywood was guest soloist with the U.S. Coast Guard Concert Band at the Academy in New London, Conn. Aug. 15 . . . Reedman Fred Mitchell, who

Continued on page 47

### Help!

I am at present gathering information for a biography of trumpeter Willie "Bunk" Johnson. Any information on this man and Evan Thomas and Lawrence Duke will be most welcome. (Contact Austin M. Sonnier, Jr., 119 W. Gilman Rd., Lafayette, La., 70501.)



# WOODY HERMAN'S SEMINAR SCENE

by Jim Szantor

Clinics tend to resemble shotgun weddings—with the students as the bewildered participants and the star clinician holding the gun. ("Look, I only have 45 minutes, so 1-2-3 LEARN!")

The Woody Herman band's first clinic, held recently at Northern Illinois University at DeKalb, proved to be a blissful affair with neither pressure nor powder burn. The bandsmen, many of them not too far removed from the grooves of academe themselves, actually conducted more of a learn-in than a clinic.

Since it was a first-time experience for the clinicians, there was no pre-arranged patter, no tired routines, no slavishness to a script. The bandsmen came in armed only with their expertise and proved only too willing to be disarmed.

It was an informal, heart-to-heart, let's talk-it-over, how-can-we-help-you-improve approach that, spontaneous as it was, was much more successful than any pre-arranged pedagogy ever could have been. The players conducted an open forum on everything from reeds and mouthpieces to tone and projection to the finer points of section playing (the true backbone of any big band) and to how to develop confidence as an improviser.

Irony has always been a bedfellow of jazz and on my way to the NIU campus I couldn't help but taste the irony in the situation about to unfold. Woody Herman—in 1971—was about to conduct his first "formal" jazz clinic. Seems to me that Woody has been somewhat involved in developing young talent during his bandleading career of some 35 years. People like Stan Getz, Zoot Sims, Terry Gibbs, Ralph Burns, Conte Candoli, Gene Ammons, Sal Nistico, Bill Chase, Al Cohn, Bill Harris and literally hundreds of others could easily attest to that.

But so be it. If Woody's bands have been the off-campus places-to-be for aspiring jazzmen from the 1930s on, what better place for the Herd to be in 1971 than on the campus, where jazz majors are beginning to be status symbols (but hopefully much more) and where the likes of Cecil Taylor, Donald Byrd, and Archie Shepp have taken on professorial roles.

As with his bands, Woody's approach to the college clinics is a distinctive one. He refers to them as seminars, as well he might. In the seminar tradition, the learning atmosphere is much more relaxed and there's more of a two-way approach to the educational experience than in the formal clinic-lecture type format. Thus, the Herdsmen are more equipped to conduct these seminar-type sessions. The age gap is minimal between mentors/scholars and the subject matter (section work, improvisation, arranging, etc.) is much more conducive to the workshop technique.

To this observer, then, the fledgling seminarists were on the right track at NIU. With no syllabi or timetables or lecture notes to work from, the students became the textbooks and resultingly the sessions exuded warmth, enthusiasm, spontaneity and that special aura that exists when good things are there for the taking and there's much more to be had.

The beneficiaries of the Herd's first in-residence experience were the members of the NIU Jazz Band plus members of various high school stage bands from the surrounding area. The day began with an hour concert at 1 p.m. by Woody's band followed by an enlightening segment in which Woody conducted an ensemble workshop with the NIU bandsmen

reading actual Herman charts.

This proved to be almost more of a performance than a workshop, so accomplished were the musicians. Ron Modell's band is just two years old and has progressed remarkably. It had backed Herman lead trombonist Bobby Burgess in a concert performance at the Chicagoland Jazz Festival at Oak Lawn some months before, and Woody couldn't conceal his amazement and pleasure when the students swept through *Pontieo* and *MacArthur Park* with few problems to speak of.

Next came the individual section clinics. Woody's lead men (Frank Tiberi, saxes; Forrest Buchtel, trumpet; Burgess, trombone, their colleagues plus bassist Bill Terry, drummer Ed Soph and pianist-composer-arranger Alan Broadbent) now repaired to various class rooms, got acquainted with their afternoon companions, and after the usual reed-mouthpiece-drumstick queries, were soon heavily into the finer points of section work, the mysteries of improvisation plus the inevitable shop talk, what's-it-really-like-up-there type discussions that are natural outgrowths of sincere student involvement.

There were demonstrations (no, not that kind), helpful bits of guidance, of course, but the real demonstrators were the kids. Each wrong move brought several incisive suggestions that invariably brought such responses as "Now I've got it" and "Wow! I feel like a different player already" to "Why didn't I think of that!"

Off in another room, Woody's brilliant protégé, Alan Broadbent, held his audience spellbound as he wrote out voicings and progressions from such stellar arrangements as his own *Blues in the Night*. Alan's portion of the seminars was almost too much to absorb at one sitting (a few resourceful souls had tape recorders)—but judging from the questions asked later there was no doubt that much had been learned.

Woody's other seminar contributions, too, must be noted. The bandleaders were his audience for the afternoon. Though they were unaware at the time of the unique learning experience happening elsewhere in the building, they were to receive a special kind of inspiration from a man who has been running a school most of his life. These teachers, knew, of course, that Woody has no sheepskin as such—just a Ph. D. in Life. The questions were geared accordingly.

As eavesdropper-in-residence, I made it my business to catch as much of the individual seminars as I could. (I missed Ed Soph's, which was just breaking up when I arrived). Tiberi, at one point, had the saxophonists involved in a lively sectional rehearsal of *Blues in the Night* (a perfect and very chal-

lenging learning tool) and Buchtel had a brotherhood of brass men involved in discussions of range, endurance, and related matters. Burgess, a familiar figure to the NIUers, had the bones in the palm of his hand and Terry, with his electric bass, had his little group plucking away on a blues (ever heard nine or so electric basses going at once?).

After some three hours (who was clock-watching?) it was time to quit. But it was the dinner bell, not boredom, that signaled the end and we all adjourned to a local spa for a delicious buffet supper that featured the presentation of a birthday cake to Woody and tee-shirts with humorous inscriptions to various Herdsmen. I don't know what makes a gathering of about 75 seem like an intimate family dinner, but there it was.

Shortly thereafter it was concert time, NIU on first and then Woody. Though both bands were in great form that night (and Woody's received four standing ovations) the concert proved to be one of the most enjoyable anti-climaxes I've ever witnessed. Exciting Herman concerts are nothing new and there's much for the student to learn just by listening. But the seminars themselves were the thing that day. The rapport and the vibes (and the position of the moon if you're so inclined) that materialized proved beyond question, once again, that you learn by doing and it helps a lot if there's an expert or two on hand (that you can relate to) for guidance.

It is revealing that the band directors have been so vociferous in their approval of the Herman visit. (Most of them have written glowing follow-up letters). Even if upstaged for a day, they know they'll reap benefits at their next concert and moreover, what genuine educator doesn't admire growth—regardless of who stimulates it.

The energy and enthusiasm with which the Herdsmen immersed themselves in the seminars belied the fact that they had played the night before in Lansing, Mich., arrived at DeKalb at 7 a.m., had to get up for the 1 p.m. concert and still were faced with a three-hour clinic and a three-hour concert.

But the experience proved to be as rewarding as the schedule was hectic and I'm sure that Woody and his men are looking forward to their next college visits. For they learned as much as the students and a road musician with a prominent big band lives from challenge to challenge.

Stan Kenton's was the first in-residence jazz band on a college campus. But that's only the beginning. Innovations in music education are already taking place and in this age of relevance only an institution with a death wish could fail to tap the resources that are available to them.

Woody conducts the NIU Jazz Band



# RE-ENTRY: THE NEW ORBIT OF SONNY ROLLINS

by Tam Fiofori

Sonny Rollins, the master of the tenor saxophone, made a comeback to the music scene after an absence of nearly two years. He was one of the featured musicians at the International Kongsberg Jazz Festival in Norway (June 24-27). Backed by a Scandinavian rhythm section, he played a 45-minute set of originals and standards, closing the set with a very fluid and forceful version of his tune *St. Thomas*. Once more, Sonny Rollins is back, still making some very beautiful music.

**Tam Fiofori:** How does it feel to be playing again?

**Sonny Rollins:** Well, it feels very good, and I hope to be able to continue playing and working now. I have a few health problems and after I get those straightened out, I hope to get back into active playing again for a while.

**T.F.:** What were the reasons for stopping this time, and are they connected with why you stopped earlier in the 1960s?

**S.R.:** They are not really connected. That time I went away, I just wanted to increase my knowledge in music and I wanted to study a little more to improve my performance. This time, it was because I had gotten fed up with the music scene and fighting with musicians to get them to try to play my music, and the conditions with the nightclubs you have to work in and all this stuff just got to me. And I was also sort of abusing my own health for the sake of trying to make a performance, so I had to stop for a while in order to survive. The last time I played before this was in September, 1969. I finished my job in California and I had had it . . . I didn't want to play, I didn't want to hear music and I didn't want to know about music or anything. I was very, very upset because that was the first time I had gotten to the point where actually I didn't even want to know about music. I thought I had really reached a very bad point in my life, but then recently I began to want to play again. So I'm trying to get another go at it . . . this time, I hope I don't get caught up in the same things.

**T.F.:** Having been involved in shaping the course of the music for quite a while, do you still feel that there are certain aspects of the music that have remained the same for young musicians coming up . . . and are the phases of development still the same as when you were coming up?

**S.R.:** I think maybe the younger people coming up now might have it a little bit easier . . . I'm not sure, but I think that people may now have a little more understanding of musicians, and if they hire you to play I think maybe it might be a little easier. You know, when I was coming up it was kind of difficult. Things were maybe a little harder in terms of clubs and clubowners. Actually, I can't say because I don't really know, but it seems like the younger musicians coming up now seem to be able to be more free and more relaxed and natural than many of my contemporaries were at that stage. We seem to have been a little more uptight or intense or whatever it was, and we seemed to be fighting the system a little bit more. A lot of the guys I see now seem to be accepted as musicians. So it might be a little bit better from that point of view.

**T.F.:** Could you make a comment on what one might call the spirituality involved in the music and your investigations into Eastern religions and philosophies?

**S.R.:** Religion might not be a very good way of putting it . . . not organized religion. Spirituality and music are very close together, and it's sort of looking for more of a meaning out of life. I did study Eastern religions and philosophies . . . I studied yoga in India. Spirituality is nothing I had to acquire. I have always believed anyway, deep down, and it's pretty hard to talk about that kind of belief. But regardless of the things I studied deep down inside I have a strong belief. The religions and things I studied were just to make my outward life maybe a little bit more satisfactory to me.

**T.F.:** Are there any reasons why you were not influenced by Eastern sounds as some other tenor players and musicians were in the early 1960s?

**S.R.:** The reason why, I guess, was because my style was more or less set and established already. So for me to go into an Eastern type of music . . . not that I won't ever do that, or that I may not investigate it more and try to get into it more . . . but say, for a guy coming up now he might go right into that type of playing. But my style of music was more or less already set when this came in, so it would almost have to be a sort of a change. In that way I appreciate much of it and I think there are some things that I can do. I just have to play things that I really feel and can really relate it to. I haven't really gotten into it, but I appreciate a lot of what's been done, and I like the sounds.

**T.F.:** What were the influences responsible for your playing tunes like *St. Thomas* and *Brownskin Girl*?

**S.R.:** My mother is from the Virgin Islands, and when I was fairly small I remember going to dances with her and listening to some of this type of music . . . *Brownskin Girl*, *St. Thomas*, and calypso things. Of course, when I got into playing jazz they were not thought of as being jazz music, and a lot of people would even try to make a big separation, and I did too. I didn't actually begin my jazz career playing those types of

songs. I just began to really incorporate that at a later stage. But the fact that I had heard a lot of them as a child made it so that I was able to play them particularly well. Then I felt that it was good if I could play them and people liked them, and it was something I could do in a natural way and it proved to be a sort of a trademark. Then again I've heard some African music which is I think somewhat similar to calypso in a way . . . some of the music they call Highlife. So I'm glad that I did. At one time I felt that it was insane to play this type of music because a lot of musicians would perhaps feel that it wasn't jazz. But I like it.

**T.F.:** You came into jazz at a time when there was much rhythmic development happening with bop. How do you see the rhythmic concepts that have evolved since then with the Bossa Nova and now with African rhythms being more prominent again in the music?

**S.R.:** This calypso rhythm, when I first began to play it, was more separated from jazz . . . they were different. You were either playing calypso or you were playing blues or this or that, and each would be a separate thing. But since that time I began to see the mixture of all these rhythms together, so that even in the Bossa Nova and in rock 'n' roll now they are playing a lot of these rhythms together. So I think it's coming together in a way . . . a lot of these rhythms and African rhythms are being used a great deal more, which is good.

**T.F.:** How do you view playing ballads in terms of their rhythmic concepts?

**S.R.:** What they call standard tunes or ballads . . . ballads are mostly all standards . . . I've played a lot of standards in my time, fast and slow,

SONNY  
ROLLINS  
IN  
NORWAY



and of course we don't play them exactly the way they were written. They were written much more sweet, in a saccharine way. I like to play them and make a comment on them by the way I'm playing them . . . I'm playing the song, but I'm also putting my own expression and irony in, so that even though it is a standard it still comes out in the individual idiom when I get through with them. I still like to play them.

**T.F.:** Could you comment on what might seem like a lack of unity during the early phases of bop, and why the strong musicians that played together didn't stay together for longer periods?

**S.R.:** Well, I think that's very bad and I find it happening today too. I knew that when some members of the Modern Jazz Quartet used to always come to me and say they wanted to leave—and when I worked originally with Max Roach and Clifford Brown we had just reached a point of playing together where we were playing as one person, and after I realized that this is possible I had a good idea of how important it was to be together. So I always encouraged these people and even some members of John Coltrane's quartet—I encouraged them to stay together, because it is very important for the sound of the music to be together. Now the unity thing—that's also part of the reason why I stopped playing originally, because I was having so many problems with musicians. Guys don't really want to play together and while they are together to do right by each other. It's very bad, I think. This is the business, though, and everybody is out trying to make a buck for himself, of course, and not just to make a dollar but also trying to make themselves into big people so that they can get more money. So it's a difficult thing but I had a lot of experience playing with Miles Davis and a lot of groups, and I like to think that for the most part there was a lot of love involved in my relationship with all these people. And if a



guy can't play with me and really love me and want to play with me and want the music to sound good and try to do that, then I think it's useless to play. If there is no love involved, then it's not my cup of tea. I'd like to see a lot more unity among the musicians. I can't help who I am. I'm a star, so to speak . . . the people have made me that. If a guy comes to play with me, he shouldn't try to tear me down or try to make me sound bad or not play good for me because of what I am. I didn't make myself who I am . . . the people made me who I am, so if a musician wants to play with me he should try to love me and play with me. He shouldn't play with me and not try, or do his best, and things like that.

**T.F.:** By the time you'd taken your first break and made your comeback, there were other tenor players who were going in directions that are now characteristic of the so-called New Jazz. In terms of the tenor as an instrument, how do you see this development in relation to what was happening when you came into the music and your own development in relation to what was happening when you came into the music and your own development on the horn?

**S.R.:** I like a lot of what happened, and most of the people that are in the forefront of this movement, I like them and know them. We know each other and I like a lot of the players. If a guy can play, I respect him and they respect me. Most of the younger tenor players at least, and the younger musicians, all have a deep respect for me and I appreciate a lot of the things they are doing . . . Archie Shepp, Pharaoh Sanders, Albert Ayler. All these men are very good friends with me and I like their development. This is what is happening now but you can't just speak about that. You have to speak about Ben Webster, you have to speak about Dexter Gordon. All these men have contributed a whole lot, so that right now you might look at the people that are coming up and are on the scene now, but when you really want to examine the saxophone development, you have to look at everybody, and everybody has contributed. Everybody has done a part. I enjoy many of these people . . . I enjoy them all, as far as saxophone playing is concerned . . . Gene Ammons, Don Byas; these are men that are really great, and as saxophone players they are in a class by themselves, each one of them. I'm all for anybody who is coming along now with whatever they are doing and then they have to add their mark to the book. The book has already been written, and then these young people have to come on and see if they can put their names into it.

**T.F.:** Were there any pressures like polls and critics and the music industry and other direct influences that made you approach the instrument the way you did when you started out?

**S.R.:** I guess in saxophone playing there is a lot of ego involved . . . it's natural, because to play a horn and to be a soloist you have to be sort of out in front, and you have to nurture your ego and you have to kind of put yourself up high, all the time in your own eyes. So there was some of that, of course, but that's understandable and it's okay as long as it doesn't get too much. As for my playing, I got a lot from so many people . . . I've gotten whatever I could from many of the people that had been playing before me. Then after that, it's up to the public actually . . . you can just do what you can do and the public has the last say as to who is the so-called "best" and all that. We all know there isn't really any "best"; everybody has his contribution. Then, whoever the people like, that's who makes the most money and so forth. But if you are a musician you are interested in playing and that's the main thing and in developing your music and your horn, so what people like doesn't mean anything. They might like one guy now, and then if a guy can play and keeps playing, in ten years time, if he's not liked in the beginning and if he can keep playing, in ten years time his time will come again and they'll hear him again and they'll begin to appreciate him again. So I would say that musicians should just try to be dedicated to what they are doing . . . play their horns, don't worry too much about the public reaction to what they are doing, and if they are not where they want to be today, if they can just stay around, they'll find that the time will come when the same people will be praising them.

**T.F.:** Why did you gradually phase out the piano from your groups when you first came back?

**S.R.:** When you are playing with a piano and a horn the pianist has a very dominant role, and the pianist can dominate the direction that the music goes into. So a lot of times I was finding myself, during that period, being led by a lot of piano players into directions where I couldn't really do my best, so I found it better to play without a piano. It gave me more freedom to express myself. I don't always feel that playing without a piano is good, but it was just that I didn't have the right piano player for me that was able to accompany me and still give me the freedom where I could play my best. Even now, I do a lot of playing by myself . . . I've done concerts just myself alone, and it's just that I'm interested in getting to the music which is best for me. So if it's myself alone, without a piano or if it's with a piano, as long as it's going to

give me the best sound and I'm doing my best work . . . So it wasn't that I didn't want to play with the piano. And even today I'm always looking for whatever is going to allow me to express myself freely, whatever it might be, and in some cases it is playing solo concerts.

**T.F.:** Is the sound you are looking for now dependent on the size of your next group and have you thought about having a big band?

**S.R.:** I would like to do some things with a large orchestra and a lot of strings and pieces, or with a small group. It doesn't really matter as long as the music is such that I can express myself freely and I can sound my best . . . because there are certain things that I sound better on than on others. I try to always find the things that I sound the best on, try to find the best material for me. This can be with a large group or with a small group. The size of the group is not the most important thing for me now. I'll like to do some things with a very large orchestra, and I'll like to do things with a lot of drums and maybe voices and chants and everything. But it would be the material rather than the size of the group.

**T.F.:** Do you still compose a lot?

**S.R.:** Yes, although I haven't done a great deal of recording recently and I haven't put together a lot of compositions. But I'm always writing and I have a lot of tunes in my mind that I haven't actually put down yet, and I'm hoping to be entering into a new phase of my career now that I'm starting to play again. So I hope to compose some more . . . I'm overdue to have a record out and I've been putting it off for a long time, and now when I do my record date I'll be doing some original compositions because I have a lot of music and songs that I just haven't done yet and I haven't recorded yet or even played yet. I think I'm entering into a new phase in my career now and in my life and part of that will be composing. And as long as I'm playing I'm going to be doing a lot of composing.

**T.F.:** Do you think that the music has by now severed most of its ties with Western music other than environmental ones?

**S.R.:** A lot of the younger musicians don't play too many Western songs. So maybe there is a strong direction to sort of break off from the Western ties. This is probably true and I would be sort of the exception to this. This is simply because of the way I play . . . I might play a Western song but it comes out with my own phrasing, my own ideas, my own rhythm; which makes it not a Western song, even though it was written as a Western song. Sometimes I use a Western framework but this is not an essential thing. It is not essential for me to play Western songs. A lot of people and a lot of musicians have tried to transcribe some of my works and they've come back to me and said "Sonny, you know we can't write down your solos, they can't be written down. We can just kind of come as close as we can but the notes can't be put down, nor can the time values". So there's nothing Western about the way I play, in the least. The only Western thing is that I play some Western songs, so I don't have to particularly go into any areas in order to get away from the Western thing. . . . I'm already not into the Western thing.

**T.F.:** Do you feel that the tenor saxophone as an instrument still satisfies your needs as a musician?

**S.R.:** There probably are some things that can still be done with it that haven't been done. There are some things, not a whole lot. But even with what has been done with the instrument as it is I think it is still a very important instrument because of its volume and its tone. There is a lot that can be done with it just as it is. As for new things on it there are maybe a few things that can still be done, as it is still kind of a young instrument. But the instrument is limited, really, like any other instrument. It's just a horn and it's limited to just certain things. Like, one time some years back I was playing in a way where I wasn't playing any single lines. I was just playing double or triple notes and I was playing this way for a short period of time, and I was playing one time at the factory and one of the guys there said "When I was coming up that type of playing was considered wrong". I'm just relating this to show that there is just so much that you can do with any horn. It's just that what might be considered wrong one day might be considered in the next day. Even the horn just as it is has a very distinctive voice and it can be used and expressed by many players.

**T.F.:** Do you think that the use of electronics, either as direct attachments or as feedback, has increased the scope of the instrument?

**S.R.:** I don't really think it has increased the scope of the instrument . . . I don't believe so. Going back a few years, before they came out with the electronic attachment for the saxophone I was playing in a manner which was what they finally put into this electronic device. The fact that they were able to make two or three notes at the same times . . . I had gotten to the point where I was doing that. The next thing I heard they had come out with this device, the varitone, and they had knobs with which you could do what I was doing without an electronic device. Roland Kirk, I think, was also interested in doing some of these things before they came out with this device. So I don't think this elec-

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Madison, Wis. is a comic opera city where the average citizen tells you, "We're the Athens of the midwest", where the memory of Kaiser Bill is still revered, and conversely, where the grandchildren of stern, ascetic Wobblies attend the University. It is built around stinking Lake Mendota, and on warm days the odor of algae and decay lulls the legislators in the state capitol one block away. Madison has its local strip of topless-bottomless soda fountains, and a tavern area near the university where teenagers vomit on the sidewalk on Saturday nights. A pleasant city, actually; though life and death there in recent years have taken on a Weill-Brecht significance.

At the southwest end of State Street, within smelling distance of the lake, is the new Humanities building of the University of Wisconsin. On a Tuesday at 8:45 a.m., a large, acoustically excellent lecture room was filled by about 175 students, semi-students, friends and curious visitors. The occasion was another twice-weekly lecture on principles on black esthetics ("based on black music") by Cecil Taylor, a small, middle-aged man who is one of today's three or four great pianists.

Taylor stands at the side of the hall, where half the audience has its back to him. Without notes, he speaks just loudly enough to be heard by all. He hold up a copy of a local weekly: "Here is the new issue of *Date-Lines* . . . notice the full-page photograph of Isaac Stern, who performed here last evening . . . notice the full-page article on Isaac Stern that follows . . . notice the full-page article with photograph . . . of Ashkenazy, who also is to appear here this week. . . ." He flips a few pages: "Notice . . . on page 16 . . . within the schedule of this week's cultural and entertainment events . . . the single paragraph stating that Miles Davis will perform at the Union on Thursday evening. . . ."

"This is another example of the cultural racism fostered by this institution . . ." He reads the editors' names and telephone numbers from the masthead, proposes that his listeners might question them concerning the poor publicity given Miles Davis—"This is something *you* can do." There follows a brief, general description of the careers of Miles and Dizzy Gillespie.

"In 1946, *Life* magazine published an article about Gillespie. It showed pictures of him in strange costumes . . . His was the greatest of all modern big bands . . . Gillespie's great period . . . Miles Davis went to New York to attend the Juilliard School of Music. He soon quit . . . Miles' great period. . . It is your responsibility to hear Miles Davis, for no other musician in the western hemisphere has given what he's given."

"In my first semester here I had the largest class in the history of the University. There were a thousand students registered—I had to teach in the main concert hall, Miles Hall. The course was *Black Music 1920-1970* . . . My being here is a result of the black student strike in 1969. The black students wanted subjects relevant to their lives and experiences. The strike was supported by all the students. The University, partly in response to the political nature of the students' demands, conceived of that course—to channel the students' political energy. I heard about it in 1969, and spent a long time debating whether I wanted to do it. . . ."

This is a festival of ideas and historical insights—and the 175 sons and daughters of the strangely isolated midwest-north country



## NEEDS AND ACTS:

# CECIL TAYLOR IN WISCONSIN

by John Litweiler



PHOTO BY JAN PERSSON

hang fascinatedly on every word. A first principle of Cecil Taylor's teaching is the fact of introducing an almost completely foreign culture and creative tradition to youth gapped by generation, fashion, physical distance, post-North European attitudes; even in 1971 it's possible to grow to maturity there without hearing any black music.

"Before I came to Wisconsin there was a series of events that forever ended all my boyhood dreams of succeeding Parker and Miles Davis, I mean as a nightclub artist." Much of 1969 was spent touring Europe with his Unit (Jimmy Lyons, alto sax; Sam Rivers, tenor; Andrew Cyrille, drums); it included a 15-concert tour in a George Wein package that also had the Ellington orchestra. "Thirteen of those concerts had Miles Davis opening the bill. We had, before that, spent the greater part of the summer in southern France . . ." where the concert promoter, an art gallery owner, guaranteed the quartet's bills, food, transportation, and where "we were treated in the way the work would entitle to us to be treated. For example, it is very important to me as a pianist to have the best piano possible, and not to be heckled by clubowners (some of them used to charge me for piano tuning.) . . ."

"In January, 1970, then, we (the Unit) played in New York, at Slug's. After the fourth night I went home with a 104-degree temperature. I couldn't reach the manager of Slug's on the telephone, so I told Andy Cyrille to get another pianist and go on without me. He couldn't reach the manager either. Finally, he called, and his attitude was that he didn't hire me to get sick. Well, this was an 1820 sharecropper mentality. Some of the most fantastic music in the world has been played there but I might as well have been selling shoes.

"I'm not about selling liquor. Clubs are still an important way for the music to develop. But even the physicality of clubs—the music has gone beyond the sound capacity of the way clubs are built, let alone the 'I own this place, therefore I dictate musical policy' attitude.

"I was sick with pneumonia ten days. It was beautiful that I had this other situation to move into. I was ready to make a new beginning, but here I, a native New Yorker, had to consider living 900 miles away from home, and this involved misconceptions of New York qualities. It meant risking one's own culture . . ." Did moving to the Madison teaching position result in a kind of culture shock? "Something like that, yes."

A New York Times article describing Janis Joplin as "Queen of the Blues". "There is a difference between simple screaming and the tradition of the blues shouter. You cannot acquire the essence of an art through imitation. Tempo is acquired through the quality of living within a culture . . ." A Gladys Knight record is played through the hall's huge speakers: "Listen to the sound of her voice, its timbre. Notice where she says 'Hoh! . . . (a great open-mouthed throat whisper) . . .'" and notice the flow of her phrasing. Do not pay attention to the words. One difference between this and an imitative artist such as Janis Joplin is that imitation is self-destructive. . . ."

Regularly, Taylor's descriptions of the black music tradition resemble popular attitudes toward his own music. "In white music the most admired touch among pianists is light. The same is true among white per-



cussionists. We in black music think of the piano as a percussive instrument: we beat the keyboard, we get inside the instrument. Europeans admire Bill Evans for his touch. But the physical force going into the making of black music—if that is misunderstood, it leads to screaming . . ."

(Illustrating one of his fundamental points, about "traditional attitudes of black musicians: there has been nothing done in 300 years to alter black musicians' servitude—there have always been black musicians doing things, but they've been working for Ol' Massa or someone else who took all the money . . . Because of the European tradition black musicians have been subject to qualitative judgements that deny the music of its original genius. There are those who believe that Andre Watts is a "better" pianist than McCoy Tyner. This is a myth, and it's based on a false interpretation of how societies continue and work.

"The difference between European, or Chinese and African, music is methodology—so white American culture is to Europe as black American culture is to Africa. Some people tell me I remind them of Bartok or Stravinsky. So I ask them, 'Have you been listening to Horace Silver?', because this is a bigoted attitude. Black piano is a tradition: Morton, Waller, Hines, Basie, Teddy Wilson, Bud Powell, Monk . . .")

This is a sketchy reproduction of Taylor's teaching method. "It is not a course in black music; we discuss poetry and dance, and music is very often only a relating element." What is most important is his insistence on the vitality, the crucial necessity of understanding and education in the black cultural tradition.

The emphasis in modern music education is today as it has always been in the U.S.—on European (classical) music. American music—which as a living, creative tradition seems now largely bound by black music and its extensions—is academically neglected. By far the majority of Taylor's students had no previous extended exposure to black music. To a generation that grew up hit-or-miss on rock'n' roll, and was previously educated to believe that European musical traditions offer the only viable standards of musical excellence, Taylor's ideas and his sense of history must be a complete revelation.

What, then is the name of your ensemble?

"We call ourselves 'The Promise of Tomorrow and the Hope of a Better World to Come!'"

Another tenor saxophonist corrects: "we're the Cecil Taylor Black Music Ensemble."

"The Black Music Ensemble," corrects Cecil Taylor.

Around 6 in the afternoon, twilight time, just as Taylor and a dozen or so young men and women have completed an afternoon's individual practice on their instruments, the Black Music Ensemble's rehearsal begins. The Ensemble consists of two trumpeters, two flutists, two clarinetists, a bassoonist, three alto saxists, six tenor saxists, a bassist, two percussionists, and Taylor; the musicians' ages range from 19 to 25. A few had never played jazz until they met Taylor, or heard him lecture.

Nearly all the Ensemble is present for this rehearsal, which is a five-nights weekly event lasting four to six hours a night; missing, this time, are the rhythm section and three wind players, but that's made up for by the advantage of hearing Taylor's unique harmonies

and sonorities presented by a powerful, aggressive woodwind-brass group, quite probably the most forceful in jazz today.

"This started last September. I gathered a group of musicians in the rehearsal room on the first day, and told them, 'Now we'll play a blues.' They played, and I sat back and listened, and it wasn't quite. It's best that I had no preconceived ideas—I let them inform me, so we could exchange ideas and create something together. I'm the beneficiary of something that's helped me, turned me on. I want to make music for all combinations of musical instruments in terms of black music."

"Initially the school gave us two hours a week to rehearse. Two hours! Some of the musicians come and go—we must have had 60 players at various times—but the nucleus of the Ensemble remained." When you ask Taylor about his Ensemble, he prepared for an enthusiastic extended description. "Clifford Sikes is the percussionist, he used to play at Motown. He more or less replaced George Brown . . ." (the veteran drummer Brown formerly worked with Wes Montgomery, Sonny Rollins, etc., and presently is with organist Mel Rhyne). We have Herman Milligan, he's been playing tenor seven months, a graduate student in psychology; Leslie Edwards, he's a flutist, comes from Harlem, he works summers for the New York Times. You remember Bob Zanko? A remarkably skillful altoist, young Zanko has the raw material for a powerful music at his fingertips . . . "This is quite a mixture of musicians and backgrounds. Last night Beako, the tenor player, I don't know his real name, (he's from the streets of Chicago), played a beautiful tenor solo, 20 minutes or so—I just sat at the piano and listened . . ." Cecil can continue for hours in this vein, quite properly, too.

The player's scores are not mapped on the conventional stave and bar lines—instead, as one of them notes, "they look like baseball scorecards". The names of the notes are listed, without rhythmic indications, across ordinary blank paper: B-flat, A D D-flat, etc., which can also be played A-sharp A D C-sharp, if you choose, and so on. Phrase by phrase, the music is indicated with pauses (rests) indicated by blank spaces on the paper. "So when we play the notes it never sounds the same at different times. The rhythm or tempo or note values will change." Yet continuous rehearsal together has predicted a unity of approach: Taylor does not actively lead the Ensemble—varying players or sections of players, alternate in directing the music from one sequence to another. Taylor's role, at least on this evening, is to sit at the piano, listening to the Ensemble and smiling, playing only occasionally, rocking back and forth without comment. His players select the material to be rehearsed and determine rehearsal procedure.

The advantage of hearing this rehearsal lay in appreciating the composer's writing, with its full-blown dense harmonies, and the band's great force, without the continuous orchestral movement being underlined by the rhythm players. One piece lasted over two hours and was almost entirely scored, with each phrase in a different tempo—yet the music's flow was continuous. Thus the work's extremely complex structure depended on both harmonic development (Taylor's written contribution) and spontaneous rhythmic interpretation. Despite the relative brevity of the individual phrases, the lines were quite typically Cecil Taylor-like—as though composer and inter-

preters had expanded the methods of a piano solo in terms of rhythm, extra sonority and volume.

The other piece that evening used small composed themes to open long, section-defined collective improvisations. There was a comic moment when a very anxious tenorist broke into the brass-high winds sequence to begin his own solo; the careful structure continued with a vamp, over which various combinations of winds improvised, and sometimes individuals were left alone to solo. At the conclusion, four musicians continued to play while the others packed up their horns, conversed, put on their coats, greeted friends, and departed for the evening. A half-hour later, the four were still playing beautifully; such is the enthusiasm the music generates.

Late in the evening, Taylor and about 10 musicians and friends trek through the late-March snow to a quiet restaurant nearby to discuss music at length and, incidentally, eat. One, a thoughtful young woman, has interrupted a cross-country trip to visit Madison and meet Cecil.

"In Berkeley, I phoned a disk jockey to request a Cecil Taylor record. Well, he was just knocked out—said, he'd worked there for years just waiting for someone to call for a Cecil Taylor record. No, he didn't have one at the station . . ."

On his relationship with the Jazz and Peoples' Movement: "I wasn't directly involved with that; they asked me to do certain things, and I did them. The important thing is to let the music be heard . . ." But on the Ed Sullivan Show, with comedians and dancing bears? "Absolutely. People should know that this music exists. This is the fact that Dan Morgenstern's article misunderstood . . ."

There is an official University of Wisconsin jazz band, directed by one Allen Chase, and there's an undertone of disagreement between Chase's ideas and those of the Ensemble. Taylor notes, "When we first met, we talked about European music. I said, 'Now you're talking about sociology.' We discussed the sounds of saxophones—the saxophone is a black instrument, and he brought up Adolphe Sax. It's simply the friction engendered by the disparity of black and European standards . . ."

But the friction takes immediate, tangible forms, as Cecil's young colleagues point out. Last year, when the grant money for Cecil's class ran out, a petition was circulated calling for his rehiring. Over 800 signatures were acquired, and the music department came through with a contract. But "they stuck him in that 8:45 class so nobody would want to get out of bed to hear him," a student insists. "Did you hear about that time with that cop? We went to the practice room, three of us, and the man chased us out—then Cecil showed up and explained to him, 'these are Ensemble members', and we showed our I.D.'s—he still sent us away . . ."

(Cecil: "The University of Wisconsin had become aware that I wanted a rehearsal hall. The reaction was, 'Who is this jazz boy?' . . .") The essence of the strained relations between Taylor, the Black Music Ensemble, and the rest of the music department lies in, not hostility, but misunderstanding and lack of communication. Cecil muses, "I can't blame them. If I were them, I'd do as they do. But I'm me."

The issue is not Cecil Taylor himself,  
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# DAVID BAKER: A WISE AND POWERFUL VOICE

by Austin B. Caswell

David Baker has been an important leader in jazz and especially jazz education long enough so that we have learned to look to him to find out what is happening now, what is going to happen soon, and what ought to happen in the future.

Baker is currently head of the Jazz Studies program at Indiana University, having taken that position in 1966 at the request of Dean Wilfred C. Bain to institute a program of jazz studies, set up the necessary performing groups, teach classes and lessons in improvisation and establish a bachelor's degree curriculum in jazz—thus providing a concrete step in bringing jazz studies out of the "showcase" or "window-dressing" category and into a bona fide (if often begrudged) position of curricular equality.

Baker has accomplished these jobs better and sooner than anyone had expected. The performing groups burgeoned (they had had a five-year head start, with groundwork laid by Buddy Baker in 1961 continued in 1964 by Jerry Coker, now head of Jazz Studies at Miami (Fla.) University) and two years ago the program offering a BM in jazz was begun. Its requirements include eight semesters of Jazz Band (there are three bands), two semesters of small ensemble experience, two semesters of improvisation study, one of jazz theory, two of arranging, two of styles and analyses, and one each of jazz history, Development of Soul Music, and History of Non-Jazz Black Musics. A total of 35 hours of jazz-related courses is offered.

Baker took his position in 1966 when he (apparently) was at the end of his performing career as one of jazz' leading trombone players. As a result of a car wreck and subsequent incomplete recovery, Baker's lower jaw had completely collapsed, and he was unable to approach the trombone without going into muscle spasms. Since he had not yet begun to make a name for himself as a composer (even though his arranging experience had given him the necessary background) the IU position seemed to offer him a way to express himself through teaching, coaching and directing potential jazz performers.

Since that time, however, Baker has developed aspects of his career that few could have guessed at. He took up cello and bass and became proficient at both. (However, he currently plays them little, since in the past two years his trombone proficiency has returned—contrary to all predictions—to a technical level that is as good as ever). Since 1966 Baker has become a recognized composer, active in musics that have roots in jazz as well as those that don't. His most famous work, *Black America* (written and premiered in 1968 and repeated often since) makes use of every black musical style imaginable. From this high point Baker has moved on to serial composition, the skillful use of electronic sound, and is currently writing a series of concerti involving jazz band with non-jazz instrumental soloist. When asked if these works fell into the usual third-stream definition of such works, Baker said that he didn't like the confining tendencies inherent in labels and emphasized that his concerti let the non-jazz soloist stick to the score, while specifying large areas for free improvisation by the band.

In addition to these activities (which were largely invisible to anyone in 1966 and perhaps unseen by Baker himself) he has become a wise and powerful voice in the black cultural

revolution. Never allowing himself to sink into the comfortable anonymity that entraps so many in academia, Baker has been the rallying point for many black students (musicians as well as non-musicians) unhappy with the American university's ignorance and condescension toward their culture.

Baker is convinced that the most significant area of American jazz activity is the campus, high school as well as college or university. Whether this is good or bad is immaterial; it is so. The nourishing institutions of earlier jazz are gone—the traveling band, the club, the late-night sessions (whereby the young performer could sit in and learn), the big band concert, the dance-hall circuit, etc. The gap left by the dearth of these institutions has more or less been filled by the American campus, which attracts skilled students from every part of the country and provides a center for all types of creative cross-fertilization.

But until recently, most campus jazz activity was only permitted (if that); it has seldom been encouraged, and never required. Jazz is



JERRY MITCHELL

recognized as an American music of enough importance to be claimed as ours, but beyond that point the record of cultivation is very spotty indeed. While most college curricula have included courses about jazz (most often of the Music Appreciation category) comparatively few have gone beyond that point. Some have decided that performing jazz in ensembles of various kinds should be given credit, but almost none have come to the conclusion that time and money should be devoted to teaching the student how to play jazz. The assumption has always been that jazz techniques are not taught, but rather mystically assimilated, and that the jazz musician will always emerge fully-trained from the ghetto (rather than from a music curriculum) at which point he should be invited to the campus to play a concert and talk about his music as a demonstration of the relevance and broadmindedness of American education. Meanwhile the music faculty of the school shall proceed resolutely onward, firmly supported by the truth that all great music comes from Europe, and proud (if beleaguered) in their role as defenders of quality music in the face of continuous attack from "popular" and "commercial" trash.)

If jazz is recognized as an American cultural development, then the American curriculum must admit it, analyze it, and teach it, Baker says. Although jazz courses are presently listed in some class schedules, Baker says that what goes on in the classrooms usually bears very little relation to actual jazz. The most disturbing example of how jazz is mishandled within the curriculum shows up in the "clinics", "workshops," or "festivals" so well-known to American musicians, where many performers and ensembles come together for a number of days in order to exchange ideas and hear each other play.

"I've gotten to the point," says Baker, who has served as judge, clinician or consultant for uncounted numbers of such events, "where I'm just not even going to consider a band that doesn't improvise anymore."

Out of ignorance, I asked for particulars. I learned that the jazz ensemble programs on most campuses are integral parts of the band programs in general. In other words, the jazz ensemble is just another type of band (Marching, Pep, Stage, and Concert being other species within the genus). It is presumed that the same technique and training is required for this type of band as is required for all the others—no more and no less. Fully written out arrangements are used, and the performer spends his time learning how to function as a music-reading ensemble cog only. *He is never taught how to improvise.*

The essence of jazz throughout its development has always been improvisation. During different periods of its history the style of improvisation has changed, or perhaps the harmonic or melodic premises upon which improvisation are based have been altered; but improvisation itself has remained the essential ingredient of jazz.

"The teachers say they haven't got time to teach improvisation, or they don't know how to go about it, or that you *can't* teach it, or something like that. So these kids go on playing stock arrangements and never learn what jazz is all about," says Baker.

In answer to "how do you go about teaching improvisation?", Baker said: "Two ways—first with a good method book that will teach him scales, colors, harmonic devices, melodic formulae, etc., and how they are to be used. Then you put the student in a class with other students and make him try it and listen to others trying. I'm getting tired of this old "if-you-ain't-got-it, don't-try-it" business. Improvisation can be taught just like anything else, because it can be analyzed. If a thing can be analyzed, it can be taught. (down beat will soon publish a series, under the editorship of Baker and Charles Suber—called *Jazz Styles And Analysis Series* in which the improvisational development of each instrument and its idiomatic styles will be traced throughout the history of jazz. Its authors will be such performers as Clark Terry, Nate Davis, Larry Ridley, and Roy Burns.)

Needless to say, the degree program at IU puts more emphasis on improvisation than on any other aspect of the curriculum.

Recent history has ushered the jazz musician (particularly the black, campus-based jazz musician) into a much larger and more complex arena. In the past five years black students have made the university see that the culture from which they emerge is a valid one, and that in a society that professes to be proud of its diversity, the study of this culture

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## DONALD BYRD:

### Campus Catalyst

by Bill Quinn



"Sheee-it," Donald Byrd growled at the TV. He was scolding the tube because it had just shown him Simon & Garfunkel rising from the Grammy Awards audience to take their third trophy for a tune called *Bridge over Troubled Waters*.

"Sheee-it," Byrd reiterated, "That spiritual is public domain; they can't give away prizes for it—even if the whole thing is a back-scratching contest!"

What Byrd saw that night angered him, but no more than a hundred other, more serious transgressions committed by an ungrateful society against the Afro-American artistic contribution.

Perhaps this is why Donaldson Toussaint L'Overture Byrd, first and foremost a trumpeter, has worked so hard all of his life to put something extra into his resume.

Renaissance Man, an overworked and often misapplied term, fits Byrd like a Saville Row suit. Performer, composer, band leader, television producer, writer, educator, lecturer, historian, consultant, doctoral candidate and law student, there is just nobody else in the jazz world with as many irons in the fire—and all of them hot—as Don Byrd.

Born a Sagittarius in 1932, Byrd lived the earliest part of his life on Detroit's East Side, in a section called "Black Bottom."

"It was a bougie (bourgeois) section," Byrd recalled. "Joe Louis lived a block away. But the high school was rough—and we had some of the best athletes in Detroit there."

Byrd graduated and started Wayne State University, but his higher education was interrupted by a 30-month tour of duty with the U.S. Air Force. As the stars would have it, Byrd was stationed near NYC and his MOS was musician. "That was one of the most formative times in my life," he said. "Most of the musicians I met in the Air Force Band were graduates of Juilliard and Manhattan Schools of music, which luckily forced me to get into that kind of formal study. I went to Manhattan, where I met Max Roach, John Lewis, Julius Watkins, Joe Wilder, and many others, and formed close associations with some of the greatest black musicians and composers working today—Coleridge Perkinson, Leonard Goines, Selwart Clark, Art Davis...."

"With the band, which played for many of the Air Force propaganda shows, I got the chance to play behind such notables as Mel Torme and Nat Cole—it all helped to round me out.

"Further, I was living off-base in Harlem, with my uncle. I'd play on 145th Street, at Milton's, Small's, Connie's, Count Basie's... Lou Donaldson, Art Taylor, Charlie Rouse, Monk, Lockjaw, Silver, Rollins, all of 'em were there and I worked with all of 'em on my free nights."

When he came out of the service in the

early '50s, Byrd returned to Detroit for about a year—going to Wayne, working in the P.O. and gigging. "I'd get to work around Detroit with some of the greats then, Wardell, Billy Mitchell, Frank Foster—but I had to get back to the Apple."

By the summer of 1955, he was not only back in "The Apple," but taking a big bite out of it. He was appearing at the Cafe Bohemia in a band led by pianist George Wallington that included Jackie MacLean and Paul Chambers. From there, it was just a quick jump to one of the period's hottest groups: Art Blakey's Jazz Messengers, with Horace Silver. Then stints with Max Roach, Sonny Rollins and Lionel Hampton followed in quick succession. By 1957, Byrd was winning—or a close second—in everybody's jazz poll. At the same time, he picked up his M.A. in Music Education from Manhattan.

"I was being ridiculed for going to school," Byrd said. "Most people in the business wanted to know why I continued to study when I had a rep and was making bread already. I tried to explain it at first; I said it was part of my fulfillment. People still didn't understand."

"But, you see, I had looked hard at the other musicians and the whole show business scene. I saw musicians changing when they reached 35 or 40. It saw them getting burned out, replaced, forgotten. Actually, it wasn't the musicians who were getting obsolete, it was the record companies, the talent hawkers and the media who were making them old fashioned. They were doing with jazz musicians what they usually reserved for rock-and-roll cats: Making them overnight successes, then overnight antiques—just so they could sell the fans some new overnight successes all over again.

"I thought then that I would like to be affiliated with some school or institution. As time went on, I also decided on the subject that I wanted to get involved with—in addition to music: It was Black Studies. I felt that things would go in that direction sooner or later, so I prepared myself. I wanted to go in on the ground floor."

Like good blues, Byrd went in at the basement. When the black cultural renaissance became a reality and young blacks began demanding to know *their* history instead of that of Europe and the mythology of America's "Manifest Destiny," most white and black instructors were caught off guard. In 1965, there was hardly a college level course in existence that discussed people like Nat Turner, Chester Himes or Charlie Parker. The students were screaming for *Relevance*, but what they got, in the main, was *hesitance*. But Byrd was prepared to deliver. "When I got back from a European trip in '63," Byrd said, "Columbia University had just begun to teach Black Studies courses, and, of course, I jumped into that. I had already been preparing

myself in that field for 10 years when I took my first course there."

It wasn't long before Byrd was lecturing in Black Studies at Columbia. Then at North Carolina College in Durham. Then he was asked to teach Black Music at Rutgers U. Then he was entreated to become an advisory member of the New York State Board of Education and a faculty member at New York University. Then it was Hampton Institute and, finally, head of the Jazz Institute at Howard University.

In keeping this frantic pace, Byrd was simply responding to a need. So few jazz musicians, talent notwithstanding, were aware of the need to teach their art that trained instructors like Byrd are as rare as sable throw rugs. There is work for them as long as they are crazy enough to take on more.

A precious few people like Dave Baker at Indiana U., Ken McIntyre at Connecticut Wesleyan and Nate Davis at Pitt have been in the business and the academic side of jazz—and, when they lecture, they truly know of what they speak. Others, like Cannonball Adderley, Yusef Lateef, Clark Terry, Billy Taylor and Herbie Hancock are perfect lecturers on the occasions on which they consent to speak—and they'd be excellent teachers and department heads if they could be lured away from the bandstand permanently. Or at least as much of the time as Byrd has been lured away.

But Byrd hasn't really been lured away; for him the two occupations have been perfectly integrated. He still makes club appearances, a few festival dates and—for a jazz musician—what would have to be called a "hit record" occasionally. His latest album, *Electric Byrd*, has been selling quite respectably all across the country.

But, clearly, the majority of Byrd's prodigious energies go into education. "When I started to visit black schools like North Carolina College and Shaw, I really began to see differences I had heard existed between them and white schools. I could see what Kenneth Clark and others are talking about when they say 'racism in academia.'"

"In this country, educational institutions are an arm of the propaganda machine. Hence, a big effort is made to keep black folks away from too much education—even music education. The hands at the black public schools only got new instruments when the white schools got new instruments. Only the "new" instruments at the black schools were the old instruments from the white schools. I made up my mind then that I would be needed most at schools like Shaw, rather than at Rutgers—where they have the Marshall Stearns collection of Black Music already stocked up. Furthermore, it was out of schools like Shaw and N.C.C. that the music

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# record

## REVIEWS

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Alan Heineman, Wayne Jones, Larry Kart, Joe H. Klee, John Litweiler, Terry Martin, John McDonough, Dan Morgenstern, Don Nelsen, Doug Ramsey, Larry Ridley, Harvey Siders, Carol Sloane, and Jim Szantor. Reviews are signed by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

Most recordings reviewed are available for purchase through the **down beat/RECORD CLUB**. (For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606)

### CHICK COREA

THE SONG OF SINGING—Blue Note BST-84353: *Tot Room; Ballad I; Rhymes; Flesh; Ballad III; Nefertiti*.

Personnel: Corea, piano; Dave Holland, bass; Barry Altschul, drums.

Rating: ★★★★★

At the time when Ornette Coleman, Cecil Taylor, John Coltrane, Don Cherry, Archie Shepp, et al. were making it clear that music known popularly as "jazz" was going to take a new direction toward freedom, Paul Bley and his contemporaries were moving toward a European avant-garde "jazz." At just about the same time (in the early '60s), Bill Evans was exhausting every concept of imitation, sequence, transposition of melodies, and European harmonic playing. What this Corea album represents is the very best of the Bley/Evans school.

As beautiful as Evans' playing is he sometimes works his material into infinity. Harmonic material has its limits, and when one tries to work a harmonic sequence too much, it becomes, at worst, monotonous but at least nostalgic and perhaps too lyrical.

Corea's playing, though highly influenced by Evans, is more spirited and direct. Sometimes he embellishes melodic matter too much, on *Nefertiti*, for instance. This elegant line is distorted almost into obscurity by Corea's introduction. If you're going to transform a melody that much, why not write your own? His approach to this music is also very similar to the style Evans established with bassist Scott La Faro.

Holland ranks with the astonishing and growing number of excellent bassists to have developed during the last decade. The acoustic bass is a graceful instrument, and in the hands of Holland, its stoicism is perpetuated. His tone is as big and round as a struck gong. His intonation is perfect, and he works all positions and stops flawlessly. He and Corea have been playing together for several years, and their closeness becomes a musical reality in the line juxtapositions they create.

Here is the key to the excellence of this album—the rapport these two musicians have with each other. They anticipate, contrast, spin off, and in general complement.

Drummer Altschul sometimes gets lost in the shuffle, consequently losing the pulse. When this happens, Holland and Corea sound as if they're playing Bach's *Two-Part Inventions* or a number from Bartok's *Mikrokosmos* instead of spontaneous improvisation or jazz. The melodic material (all the lines except *Nefertiti* were written by one or more members of the group) is fresh and stirring.

As I look back on my notes, I see that some of my negative criticism has been petty, but there is a little something that prevents this album from being a total musical experience. There just doesn't seem to be enough fire or enthusiasm. Everything is almost too sharp, too professional—almost mechanical. But aside from that, if you like piano trio albums, this is it!

—Cole

20 □ DOWN BEAT

### JACK DE JOHNETTE

HAVE YOU HEARD?—Milestone MSP 9029: *Neophilia; Papa-Daddy; Have You Heard?; For Jane*.

Personnel: Bennie Maupin, bass clarinet, flute, tenor sax; Hideo Ichikawa, piano; Gary Peacock, bass; De Johnette, drums, melodica, electric piano, vocal.

Rating: ★★★★★

This album was recorded in Japan on April 6, 1970—just before De Johnette joined the Miles Davis band.

It presents nearly an hour of music, well described by the title of Bennie Maupin's opening tune, *Neophilia* (Love of the New). New music it certainly is and it's fresh and invigorating. There are three stars of known quality, granted that one had disappeared for a while, but is alive and well in Tokyo, where this album was recorded. The value of hearing Gary Peacock again is not to be underestimated. The closeness of a player to one's back yard may tend to obscure his true value. The soloing of the bassist on *Papa-Daddy* and *Have You Heard?* comes after a sufficient hiatus to make the virgin magic work again.

*Papa-Daddy*, the catch-phrase which all drum teachers utilize for instruction in the rudiments of the drum roll, begins with typical non-rudimentary De Johnette percussion. The thing which De Johnette has over every other drummer in the business is his ability to play 4/4 for long periods of time with such variety of touch and shading that it never gets monotonous.

His ear for tonal coloration tells him when to use electric piano (played by himself) or acoustic piano (played by Ichikawa). De Johnette's electric blends so finely into the web of Maupin's flute that *For Jane* becomes a materialization of its subject. I've never met the lady, yet feel I know her, so graphic is Maupin's and De Johnette's description.

A word must also be said in favor of Japanese CBS/Sony who made the original recording. This LP plays just less than a minute under one full hour. Damn clever, these Japanese—in days when U.S. record companies expect us to be satisfied with 30 to 40 minutes.

—Klee

### EARTH, WIND AND FIRE

EARTH, WIND AND FIRE—Warner Brothers 1905: *Help Somebody; Moment of Truth; Love is Life; Fan the Fire; C'mon Children; This World Today; Bad Tune*.

Personnel: Leslie Drayton, trumpet; Alex Thomas, trombone; Chester Washington, reeds; Wade Flemons, electric piano, vocal; Don Whitehead, acoustic and electric piano; Michael Beale, guitar; Verdine White, bass; Maurice White, drums, percussion, electric kalimba, vocal; Phil-Lard Williams, percussion, conga; Sherry Scott, vocal.

Rating: ★★★★★

The general reluctance of the recording industry to record anything that hints of or

smells of "jazz" has forced a lot of fine aspiring jazz practitioners to reassess their artistic direction along the lines of imposed socio-economic realities. This reassessment has resulted in "supermarket and drug store soul", in some cases by artists who for one reason or another are unable to bridge the "gap".

A young jazz artist who, in my opinion, has succeeded is percussionist Maurice White, formerly a member of the Ramsey Lewis Trio. His approach is not in terms of capital gains but of evolutionary development and exposition of his Afro-American blues heritage, coupled with a unique and sometimes humorous display of his personality.

He has assembled here a strong musical organization. They are a tight, well-knit instrumental and vocal group and nearly all contribute to the writing of the music and lyrics (both of which project an immediacy in view of the present and prevailing socio-economic plight of the U.S. of A.).

White's album packaging idea is together also, with the inclusion of a folded 11" x 22" picture of the group with personnel listing, lyrics and a micro-photostated lead sheet of the album's sole instrumental track printed on the back.

The vocal voicings are somewhat reminiscent of the Fifth Dimension, but this is not to imply imitation, for Earth, Wind and Fire are just that.

My favorite track is the instrumental, entitled *Bad Tune*. It features Maurice playing the electric kalimba (African thumb piano) and he displays his fantastic virtuosic ability on the instrument. The composition is comprised of various moods and tempo changes and is very dramatic, with programmatic effects such as the opening spoken dialogue; sudden claps of recorded thunder; intro statement by kalimba which starts rubato, then into tempo with kalimba lead *avec* horn background; brief vocal statement; guitar break into slower tempo which builds and goes back to faster tempo with breathy "guttural" sounds on top and keeps building into a final kalimba statement which fades and ends abruptly. Suddenly there are sounds of the "cats" exiting laughing, which fades to the slam of a door. Next, one hears a sound as if the record is stuck and a voice repeating, "Thank you, thank you!" Curtain.

These little added attractions throughout the album create a sense of involvement for the listener and tend to make the entire album a total experience rather than a cut-and-dried Side A and B, tracks 1, 2, etc., recording date.

I only hope that Earth, Wind and Fire maintain and transfer their dynamic nuances as displayed on this record to whatever acoustic situation they are faced with during their live performances.

Any further critical analysis is unwarranted and my only other comment at this point is go out and buy this record and keep your eyes and ears open to Earth, Wind and Fire.

—Ridley



## ROY ELDRIDGE

THE NIFTY CAT—Master Jazz Recordings MJR 8100; *Jolly Hollis*; *Cotton*; 5400 North; *Ball of Fire*; *Wineola*; *The Nifty Cat*.

Personnel: Eldridge, trumpet, vocal; Bennie Morton, trombone; Budd Johnson, soprano and tenor saxes; Nat Pierce, piano; Tommy Bryant, bass; Oliver Jackson, drums.

Rating: ★★★★★

Before hearing this LP, I listened to a compendium of Eldridge's work from about 1951 on and heard an abundance of exciting music. Sometimes I heard it go a bit overboard and veer into disorganization and occasionally skirt the periphery of chaos. Sometimes I heard marvelous improvisations that were offset by muffled or dead recording acoustics. Sometimes I heard brief Eldridge solos fly by in the midst of an "all-star jam session" format. The best Eldridge I heard was in encounters with Dizzy Gillespie on a handful of Verve LPs and the famous *Lime-light* LP recorded in 1965 at the Village Vanguard.

I listened to all this so that when I came to this latest Eldridge recording I could measure it against a broad perspective of his past work. I am aware of a temptation in some writers partial to the work of swing era figures (and I am one such writer) to overlook certain inadequacies in their present work simply because they are recorded so infrequently these days. But mere scarcity does not enhance the inherent musical value of a man's work. Fifteen years ago, when Norman Granz would release a half-dozen LPs every month by men such as Eldridge, Lester Young, Ben Webster, etc., critics could well afford to keep their standards high. Those days of plenty are gone now. Yet, critics should not feel they are doing jazz a service by lowering their standards in the face of dwindling recording activity by the masters of the bop and pre-bop days. They continue to owe jazz the highest of critical standards.

So without granting any quarter to the fact that Eldridge hasn't recorded since the mid-'60s (except for a Fontana LP in 1967 that was never distributed stateside and a sideman role on a Basie album on Command) or the fact that he is now 60 or any other extenuating circumstance, I can report in conscience that *Nifty Cat* is one of the two or three finest LPs he has ever made.

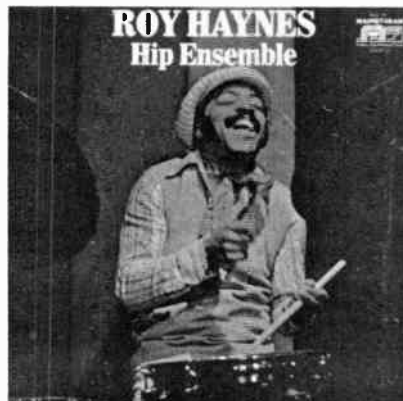
It seems to combine all the advantages exhibited in his past work without any of the disadvantages. First, he is surrounded by an outstanding complement of sidemen. Second, the session benefits greatly from preparation and rehearsal. Too often, Eldridge's past efforts have been loose-knit and unstructured. The result had often been some great solo performances by individual players but without the unity that makes a truly memorable session. Here we have smooth ensemble sketches of simple themes to bring us into the solo activity. They didn't just start playing and settle for the first take. Third, it has been beautifully recorded. Never has Roy's tone, warm and sweeping in one chorus and raw and biting in another, been captured as brilliantly. And four, his technique and attack are as sure and steady as at any time during the past 20 years. We do not have to settle for a shadow of former glories and pretend that nothing has changed. At 60, Eldridge has not permitted his command to slide.

*Cotton* is a slow minor blues with Eldridge playing beautifully. It's the only track where

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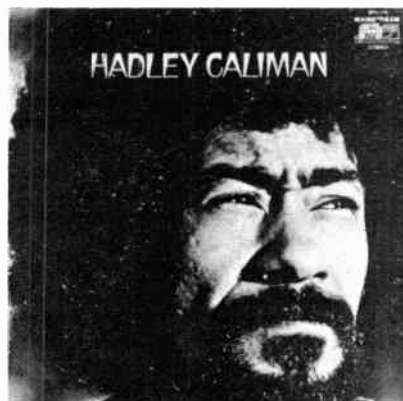
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he uses a mute. Johnson plays his only soprano of the LP here, kicking off his choruses with hints of Coltrane but touching all bases before he's through, from snarling funkiness to soaring lyricism. It's a moody, subtle piece, with great unity of feeling.

*5400 North* is a snappy original blues, originally born at an important jam session with Roy, bassist Truck Parham and drummer Bob Cousins (playing a waste basket) in a mens room adjoining a TV studio at WTTW, Chicago. Roy stumbled on the riff while playing against a propulsive beat. Someone had a portable tape machine going, and when it was played back, Roy dug what

he'd done. He used it later in the day when he taped a TV program with Coleman Hawkins (his last) and it was ultimately settled into his repertoire. It gets a rousing treatment here.

*Nifty Cat* is a 32-bar original with a swinging and intelligently voiced ensemble chorus and excellent solos. The only ringer is *Wineola*, a slow traditional blues with a long Eldridge vocal. Done in person, it's good fun. On record, it loses interest quickly.

The record is available by mail only from MJR. Every Eldridge fan should acquire it promptly. Highest recommendations!

—McDonough

## FREDDIE HUBBARD/ ILHAN MIMAROGLU

SING ME A SONG OF SONGMY—ATLANTIC SD 1576: *Threnody for Sharon Tate*, *Prelude & Comment*; *This Is Combat*, *I Know*; *The Crowd*; *What A Good Time For A Kent State*; *Monodrama*; *Black Soldier*; *Interlude I*; *Interlude II*; *And Yet, There Could Be Love*; *Postlude*.

Personnel: Hubbard, trumpet, fluegelhorn; Junior Cook, tenor sax; Kenny Barron, piano; Art Booth, bass; Louis Hayes, drums; Barnard-Columbia chorus, directed by Daniel Paget; string orchestras directed by Gene Orloff and Selwart Clarke; Arif Mardin, conductor, Hammond organ; Mary Ann Hoxworth, Nha-Khe, Charles Grau, Gungor Bozkurt, Hubbard, reciters; Mimaroglu, synthesizer and processed sounds.

Rating: ★★★★★

## ARCHIE SHEPP/PHILLY JOE JONES

ARCHIE SHEPP & PHILLY JOE JONES—FANTASY 86018: *The Lowlands*; *Howling in the Silence*.

Personnel: Anthony Braxton, alto and soprano sax; Shepp, tenor sax, piano; Leroy Jenkins, violin; Chicago Beau, vocal, soprano sax, harmonica; Julio Finn, harmonica; Earl Freeman, bass; Jones drums.

Rating: ★★★

I don't know who first conceived of the mating of jazz and poetry, but I do know that it was quite common during the days of the Beat generation. In my days as a Beat poet, I indulged in a bit of it myself (now you know what became of us).

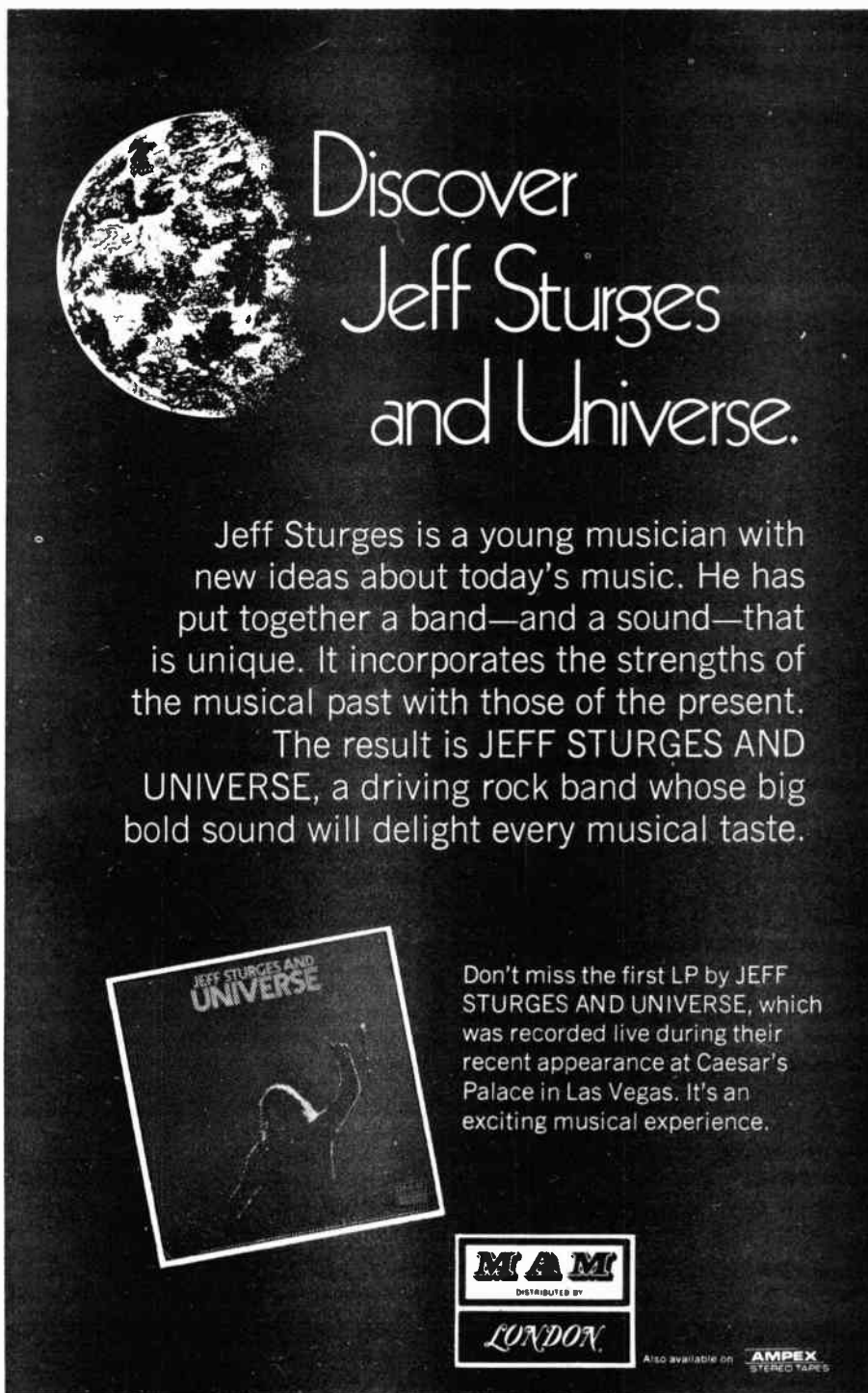
The successful fusion of poetry and jazz depends not only upon the quality of the poetry and the jazz but also upon the mating and matching of the two thoughts, the verbal and the musical. It is here that the Shepp/Jones combination falls down. There can be no faulting the playing of Archie or Philly Joe; they are both masters of their element. And the poetry is not bad . . . especially L.T. Beauchamp's *The Lowlands*.

The one, however, has precious little relation to the other. There is the opportunity to once again hear the sax of Braxton and violin of Jenkins, two reasons why Chicago is gaining a reputation as an incubator for avant garde musicians. But the free jazz of the Shepp/Braxton/Jenkins variety resists structure, and poetry is by nature structured.

The poems of Fazil Hunsu Daglarca, Nha-Khe and Che Guevara are better served by composer Ilhan Mimaroglu's ability to use structured forms freely in the Songmy album than are the texts of Beauchamp, Augustus Arnold and Julio Finn by the free form music on the Shepp-Jones LP. Mimaroglu, with, I suspect, the help of organist and conductor Arif Mardin, serves as traffic cop, director of, and sorter out between the sounds of the Hubbard Quintet, the chorus, several string orchestras, a synthesizer and various other electro-musical gear. Mardin's organ, and various reciters of poetry and essays.

*Sing Me A Song of Songmy* is a work of monumental proportions, and it is doubtful that it could ever be staged live as effectively as on record. The advantage of recording is that a composer can enter a studio with concepts, ideas of sounds in mind that cannot be approximated by instruments known to man, but through the use of electro-musical equipment, he can realize his dream sounds. (If anyone ever turns Rahsaan Roland Kirk loose on a Moog Synthesizer . . . watch out.)

Good music, the best music at least, enlightens as it entertains. It can and should tell you something that it will be good for you to



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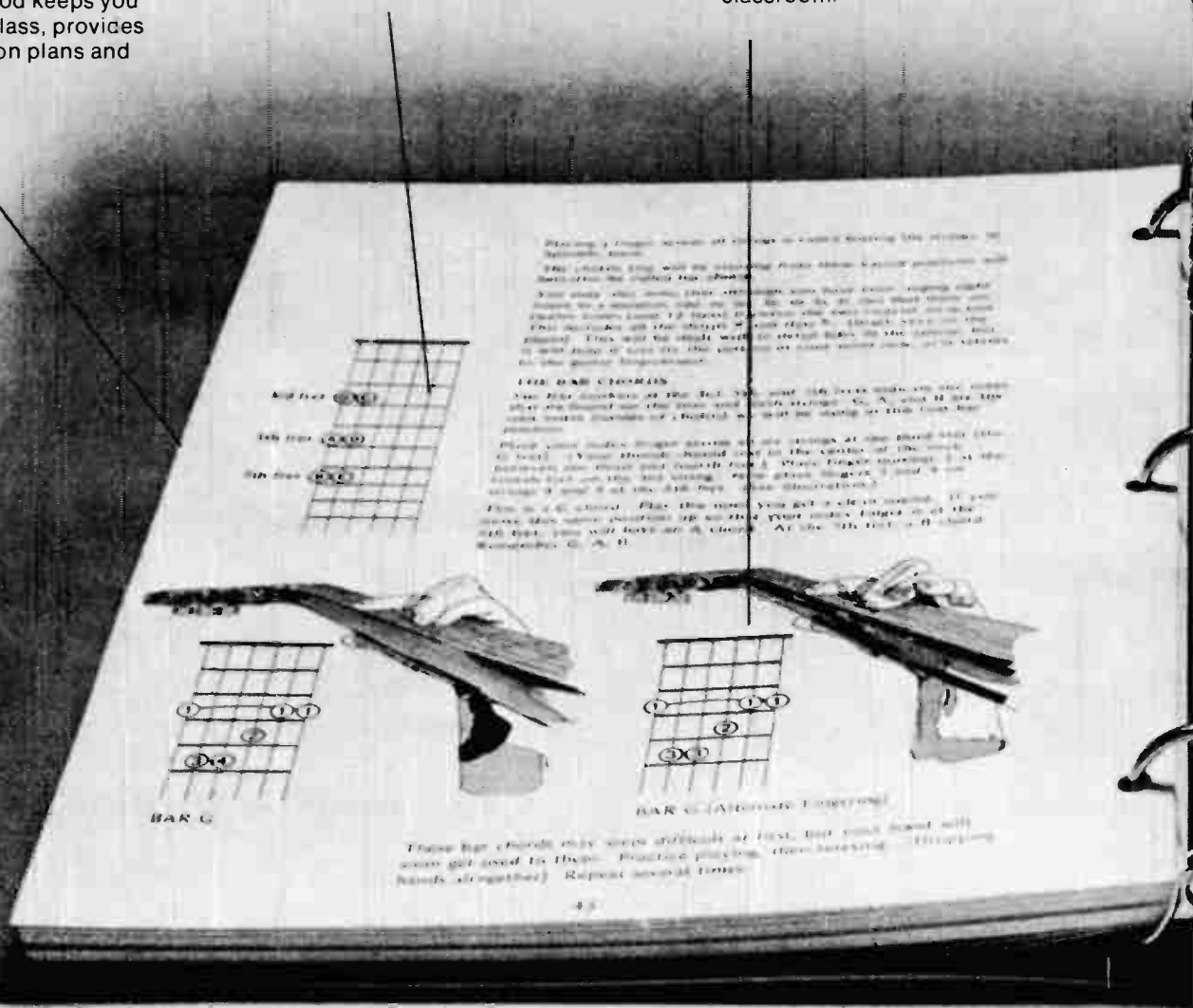
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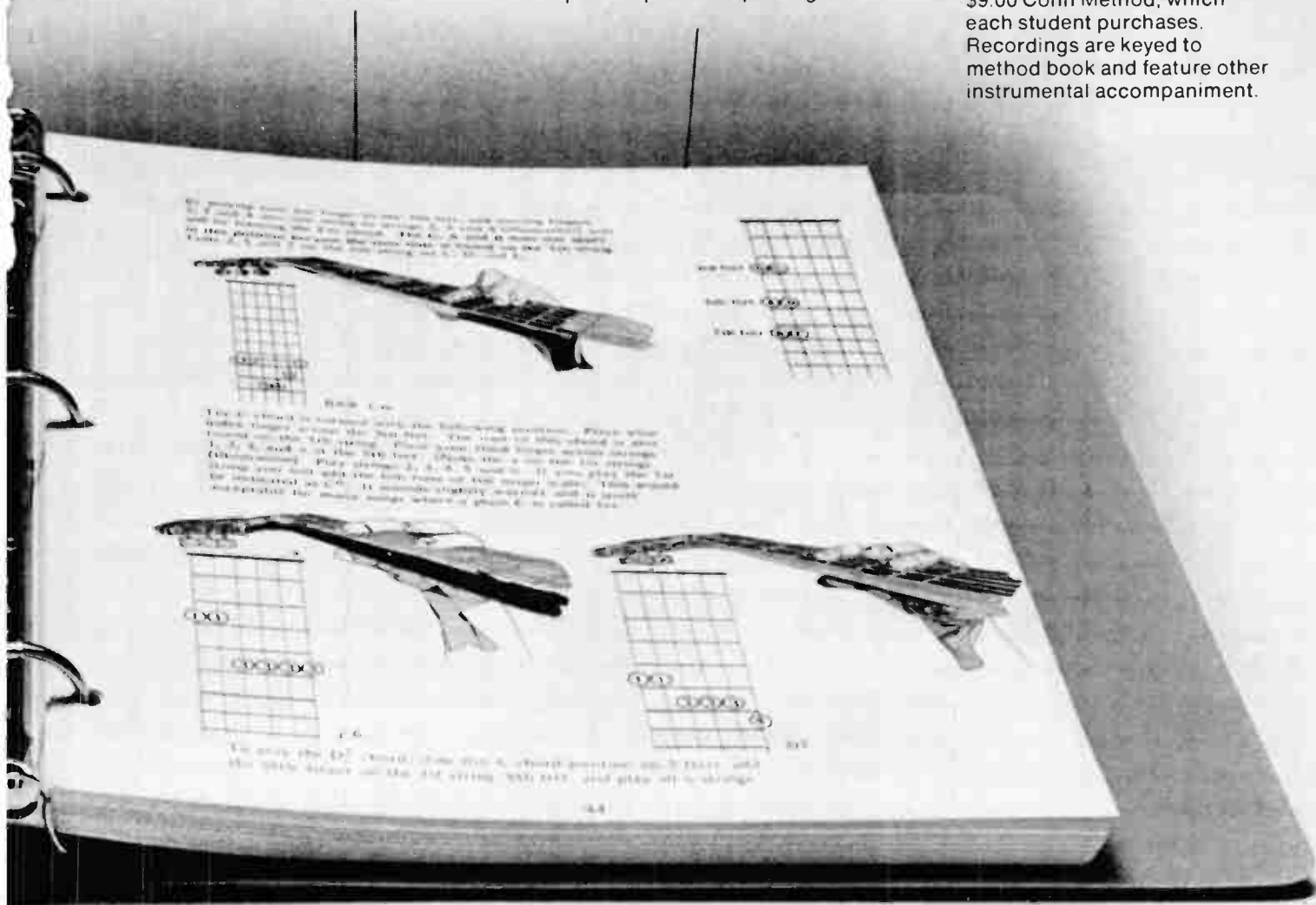
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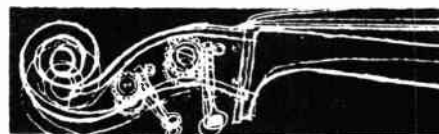
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know. Mimaroglu has used all the forces at his disposal to make his work good, true and relevant.

His master-stroke of giving Dalgarcia's poem *Colored Soldier* to Hubbard for recitation is just another instance of his innate sensitivity. Freddie reads the way he plays.

Or take, for another example, *Monodrama*, in which Hubbard's trumpet is heard *au naturel* against "processed trumpet sounds."

This is artistry of the highest order. It is no



longer poetry with music or vice-versa. Jazz fans may buy this album because of Hubbard, poetry buffs may buy it for no other reason than the poetry of Daglarca, and electro-musical buffs will buy it on the strength of the work of Mimaroglu and others at the Columbia-Princeton electronic music center. Yet I sincerely hope that once the Hubbard fan has heard Freddie's part of this record four or five times, he'll go back and listen to it as a whole from beginning to end, considering Freddie as a part of that whole. He'll find that there's a lot of artistry between the front cover of this album, with its reproduction of Picasso's "Massacre in Korea," and the Ray Ross photo portrait of Freddie Hubbard on the back. In the center fold are thoughts worth reading from the pens of Ellington, Hubbard and Gustav Mahler, among others.

—Klee



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## Erroll Garner's Accompanist

### JOE MCPHEE

UNDERGROUND RAILROAD—CJR Record Productions CJR-1: *Underground Railroad*; *Harriet*; *Message From Denmark*.

Personnel: McPhee, trumpet, tenor sax, pocket cornet; Reggie Marks, tenor sax, flute, soprano sax; Tyrone Crabb, bass; Ernest Bostic, percussion, vibes.

Rating: ★★★★★½

NATION TIME—CJR-2: *Nation Time*; *Shakey Jake*; *Scorpio's Dance*.

Personnel: McPhee, tenor sax, trumpet; Mike Kull, piano, electric piano; Tyrone Crabb, bass, electric bass, trumpet; Bruce Thompson, Ernest Bostic, percussion.

Rating: ★★★★★

McPhee has received only the barest jazz press notice since he began, about five years ago, to commute from Poughkeepsie, N.Y., where he is a local favorite, to occasional gigs in New York City, in the company of Clifford Thornton and/or Dewey Redman, among others.

Originally a trumpet player, he recorded with Thornton (*Freedom and Unity*, Third World) and Redman (unreleased, Blue Note) on that instrument. John S. Wilson said of him in a *New York Times* review of a Thornton concert performance: ". . . And several strong, ringing statements by McPhee on trumpet . . . Mr. McPhee, in fact, had such a positive, assertive attack that he . . . may be a jazz man of more than usual potential." (Feb. 15, 1968.) Wilson is not given to easy praise.

More recently, McPhee has been absorbed with the tenor saxophone, as both these albums indicate. Wilson deserves credit for singling out McPhee early in the game, and he was right—he is a bitch of a trumpet player. There is a good evidence of this on *Underground Railroad*. There is even a sequence on the title piece where he utilizes, to good ef-



fect, two trumpets simultaneously!

The beautiful, haunting *Harriet* is the most complete exposition on either disc, and *Message from Denmark* displays the brilliance of McPhee's trumpet to good advantage. The overall accent is on tenor, though, and while McPhee does much of interest, there is not much individuality or personal character to his work.

The sound balance on both these recordings is inferior. Pianist Mike Kull (what can be heard of him) sounds very interesting, and Tyrone Crabb (who is also on the Thornton disc *Freedom & Unity*) seems to have thickened and strengthened his sound. The drummers seem to have had no idea what was happening, and due to their over-recording (not their fault), the impression is of one big *bash* of cymbals and poorly directed "bombs."

Conceptually, the 1969 album (*Underground Railroad*) points to a more fruitful, original direction which seems to have been abandoned on the 1971 *Nation Time*. McPhee seems to have become confused and sidetracked by certain "popular" techniques (i.e., the use of electric instruments and the forced-wedding "jazz-rock" [whatever that is]).

I would like to hear him work with fewer players and explore ways in which to balance more creatively his trumpet and tenor work. Then there is the question of a sense of direction, of working and growing toward a recognizable objective. On the whole, these records are commendable efforts by a musician of much potential. I hope he keeps on keepin' on.

— Cole

## MUSIC, INC.

MUSIC INC.—Strata-East Records: *Ruthie's Heart*; *Brilliant Circles*; *Abscretions*; *Household of Saud*; *On the Nile*; *Departure*.

Personnel: Charles Tolliver, Richard Williams, Virgil Jones, Larry Greenwich, Danny Moore, trumpet; Garnett Brown, Curtis Fuller, John Gordon, Dick Griffin, trombone; Howard Johnson, tuba, baritone sax; Jimmy Heath, Clifford Jordan, tenor sax; Bobby Brown, Wilbur Brown, reeds, flute; Stanley Cowell, piano; Cecil McBee, bass; Jimmy Hopps, drums.

Rating: ★★ ★

Almost 12 years ago Thelonious Monk took a band into Town Hall, and with arrangements by Hall Overton created a spectacular climax to the era known as hard-bop. At the same time, Ornette Coleman was emerging as the chronicler of the new music. And although many performers have continued the hard-bop tradition during the '60s, and even in these early '70s, their efforts have been, except in isolated instances, soft-hued. This record is an exception.

All of the pieces are by either Cowell or Tolliver, three by each. It's strange, but there's very little stylistic difference between the two composers. I think that is because they are both writing in a style which is now passe. Even the harmonies in the ensemble playing are conservative: some thirteenthths, but mostly minor and major eleventhths. Almost all of the pieces are built on short breaks, with the exception of *Household of Saud* and *On the Nile*.

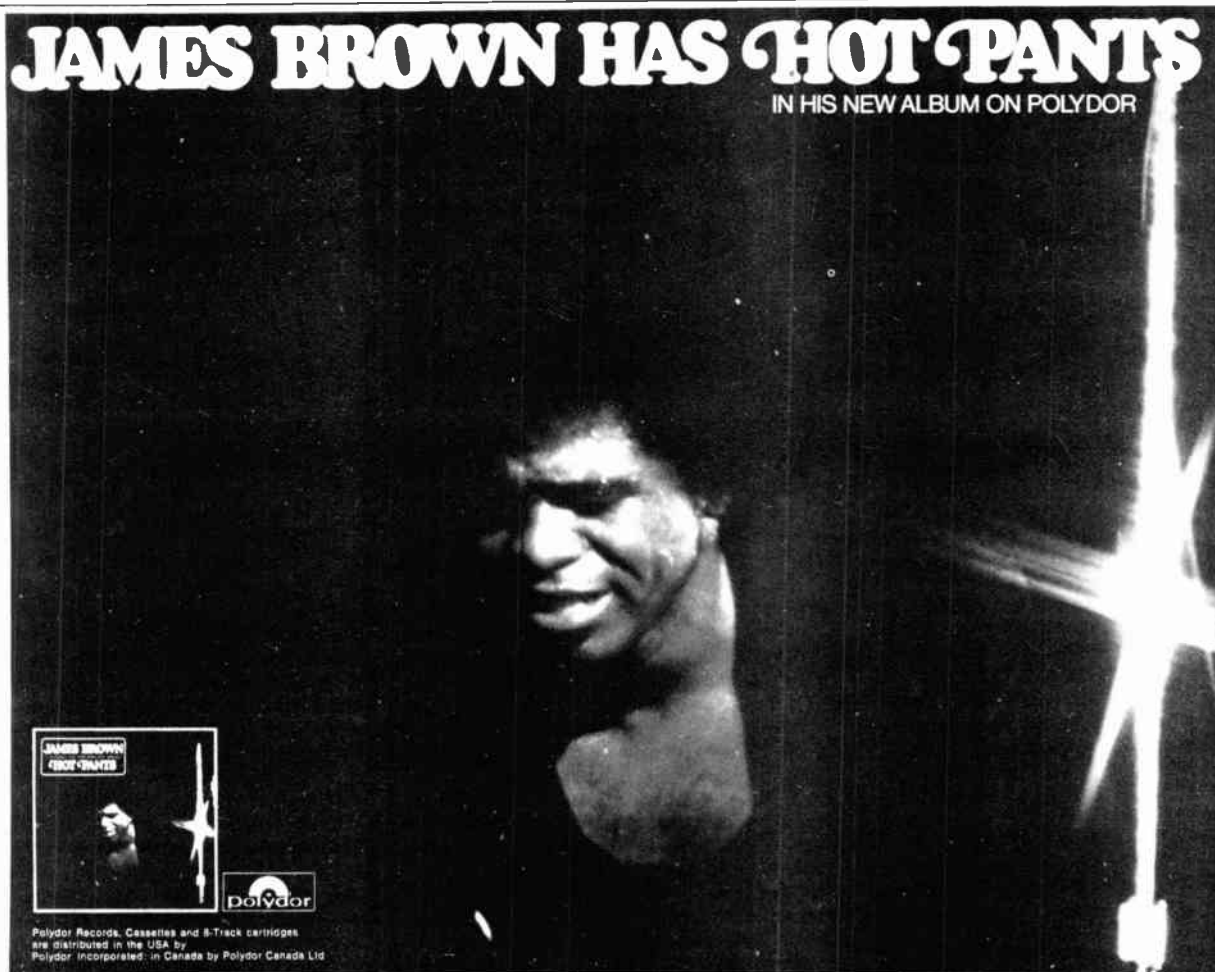
What makes the ensembles interesting is the many melodic lines; modulations are quite often chromatic glissandos which give the pieces a strong feeling of power and direction.

The music never gets "spacy", it's always straight ahead. (Check out especially *Departure* and *Brilliant Circles*!) All of the lines are strongly creative. And all but *Saud* are built on two sections, call and response. *Nile* and *Circles* have brilliant introductions.

All of the ensemble players came to play. Most of the arrangements are extremely demanding, calling for high register playing, tricky melodic turns, precision entrances and exits. And there's not one goof—not even a hint of a blunder. The solo playing is by Cowell, Tolliver, and McBee with a token expression by Hopps at the end of *Saud*.


Cowell and Tolliver play intrinsically. There is a lot of confidence in their streams of melodic thought. This was obviously a well-planned session. Cowell's left-hand chord playing and the intervallic relationships of his lines are very similar to the playing of McCoy Tyner. Yet, in the diatonic system his continuities are extremely fresh and sentient. Tolliver is not as consistent as Cowell, but his playing here is still a cut above that of most trumpeters playing in this style, with the exception of Freddie Hubbard and Lee Morgan.

In the book *Black Elk Speaks*, Black Elk, a Holy Man of the Oglala Sioux, relates why young red warriors of his day rode almost completely naked and bareback: to feel the horse, to control him more easily. We know that the red man was and is the finest horseman this land has ever known. McBee approaches musicianship like the red horseman. He feels the bass, controls it in an easy fashion so that he can concentrate on melodic and harmonic movement. The hands are the key to the instrument. They have to be strong, yet




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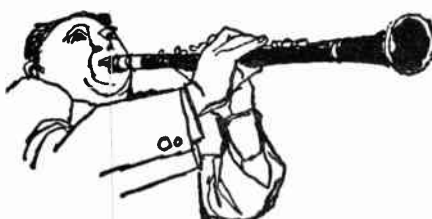
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dexterous and gentle. The tips of the left hand have to be as sensitive as a burglar to feel and execute the vibrato. The first two fingers of the right hand must be brutes to sustain the punishment they have to take. McBee's intonation is exceptional. His pulse is like that of an African master drummer, florid and assertive. He leaps over the strings and finds



the positions like a gazelle runs and leaps from a predator. He is certainly one of the most "dangerous" bassists on the planet.

The only negative criticism concerns the potential that was not realized. Why 17 men with the leadership this band had would continue a style which has been dead for 10 years, using conventional progressions, is beyond me.

— Cole

## JIMMY RUSHING

THE YOU AND ME THAT USED TO BE—RCA LSP 4566: *The You and Me That Used To Be; Fine and Mellow; When I Grow Too Old to Dream; I Surrender Dear; Linger Awhile; Bei Mir Bist Du Schoen; My Last Affair; All God's Chillun Got Rhythm; More Than You Know; Thanks a Million.*

Personnel: Rushing, vocal. Tracks 2, 3, 5, 7, 10; Ray Nance, cornet; violin; Zoot Sims, tenor sax; Dave Frishberg, piano, arranger; Milt Hinton, bass; Mel Lewis, drums. Tracks 1, 6, 8, 11: Budd Johnson, soprano sax; Al Cohn, tenor sax; same rhythm section. Tracks 4&9: Rushing and Frishberg only.

Rating: ★★★★★

This is a lovely record, one that ought to rate even more than five stars. It has an ambience that recalls nothing so much as the classic Billie Holiday-Teddy Wilson-Lester Young collaborations, for it has the same symbiotic relationship between singer and musicians, the same warmth, and the same consistently high level of inspiration.

Jimmy Rushing is too often classified as a blues singer. In fact, he is first of all a jazz singer who can handle anything from ballads to rhythm tunes, and then also a man who sings the blues extremely well.

It was producer Don Schlitten's inspired idea to record Rushing in a program of vintage songs not in his standard repertoire and to choose pianist Dave Frishberg, the singer's favorite accompanist, to create the settings for him.

Frishberg, long overdue for a chance to show his jazz mettle on records, rose to the occasion. His contributions as sensitive accompanist, classically simple and fitting arranger, and inspired soloist stand out even in the august company assembled here.

Rushing is in wonderful form. It is doubtful he has ever sung a more joyously swinging chorus than his final one on *When I Grow Too Old*. On the two ballads with piano accompaniment only (*I Surrender* and *More Than You Know*) he reveals depths of feeling that may surprise those who know him only as the jolly Mr. Five by Five. Throughout, his impeccable time and groovy phrasing, combined with the unique quality of his voice (he is one of the few true tenors among male jazz

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singers) and the spirit with which he infuses  
these fine songs are a pleasure to hear. This  
swinging seminar by Mr. Kushing is an object  
lesson in the fine and rare art of jazz singing,  
and the voice he's in here belies his 67 years.

The hornmen contribute mightily. Al Cohn  
sets the mood for the album with a lovely  
vintage Pres-styled opening solo on the title  
tune, then outdoes himself with a truly in-  
spired chorus on the excitingly paced *All  
God's Chillun*—a solo that will grab you  
(Frishberg follows with a gem of his own, and  
Budd Johnson's soprano keeps it cooking).  
Nance's a capella violin opens *Dream* gor-  
geously, and his subsequent solo is a gas, as is  
Zoot's chorus. Both men lay down some low-  
down blues on *Fine and Mellow* (the only  
blues here, and a classic one). Ray with plun-  
ger. Zoot also opens the kicking *Linger* in  
the grand manner, and tells a story on *Home*.

One could cite every solo on every track  
and exhaust the supply of superlatives, but  
mention of Frishberg's brilliant work on the  
two duet tracks is obligatory.

Hinton is masterful throughout, his fat tone  
and supple swing cementing the beat. Lewis  
adapts himself well to these mainstream sur-  
roundings, albeit his foot is sometimes a bit  
too emphatic.

My alternative title for this album is *Thanks  
A Million*—to Jimmy, Dave, Don Schlitten  
and all the cats in the bands. RCA has been  
asleep on jazz for quite a while, but this is a  
dream record. It shows conclusively how  
much beauty and conviction still reside in the  
vintage verities of jazz. —Morgenstern

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and I; Blues in My Heart; Sleep My Heart; My  
Foolish Heart; My Heart Tells Me; Young at Heart;  
I Let a Song Go Out of My Heart;*

Personnel: Shearing, piano; Andy Simpkins,  
bass; Stix Hooper, drums; Williams, vocal.

Rating: ★★ ★★

In this initial release by George Shearing's  
new Sheba label, there's not an abundance of  
jazz, but the immaculate taste and easy in-  
timacy of the performances makes them hard  
to fault. They win you over.

The album is essentially Williams', which is  
undoubtedly the way Shearing wanted it. The  
pianist and his rhythm section perform a fine  
support mission throughout, frequently step-  
ping forth with a delightful rippling solo  
chorus and always keeping the moderate tem-  
pos in order.

Williams himself sounds sensitive and re-  
associates with the former Count Basie vocal-  
ist is not to be heard here. His delivery is  
smooth, unhurried, and sophisticated. His  
soft-sell attack frequently suggests Nat Cole.  
All the selections are popular staples keyed to  
the "heart and soul" of the album's title.

This will be the way Shearing will be  
recording in the future, now that he's sepa-  
rated from Capitol. An LP of solo piano is  
expected to be issued on the heels of this  
release. There's no retail store distribution  
and none expected, so any Sheba records will  
have to be ordered directly from the down  
beat Record Club. —McDonough





CHRISTIAN ROSE

## phil woods

**1. MAYNARD FERGUSON.** *If I Thought You'd Ever Change Your Mind* (from *M. F. Horn*, Columbia). Ferguson, trumpet, fluegelhorn; Billy Graham, Chris Pyne, Albert Wood, trombones; Pete King, alto sax; John Cameron, composer; Keith Mansfield, arranger.

At first I thought it was Stan Kenton. The trumpet player sounded like Harry James... so when I thought it was Stan Kenton, I thought it might be Gary Bartz on alto. But the trumpet player sounded like an older cat, and I don't think Kenton's band has got that kind of sound with that vibrato... he couldn't seem to make up his mind whether he was going to play with no vibrato or with it, and when he added it, it kind of dated him a bit.

The arrangement sounds Gil Evans-ish a little bit. The trombones sounded very Kenton-ish, although I don't think it was Kenton. The alto player, I don't know who it was. Like a lot of players, when it's a slow ballad, they can't play slow notes and double up immediately without establishing a ballad frame of reference. He immediately went into, not a lot of notes, but he didn't really get into the character of the long notes of the piece. But a good player, in tune, fine sound.

Enjoyable, not fantastic, for me. Three stars.

**2. HANK CRAWFORD.** *It's A Funky Thing To Do* (from *It's A Funky Thing To Do*, Cotillion). Crawford, alto sax; Bernard Purdie, drums.

I didn't care for it too much. It sounded like a Texas alto player... a Texas way of playing. It could be Hank Crawford or Fathead Newman. Not much to say about it, because there's not much happening. They recorded the bass drum very well, the presence is great. It has a good funky kind of groove, but I wouldn't buy it. It's kind of pleasant listening, but not very serious. I think they might have made a better take on it. He didn't really get into it too much. It didn't really have the grit sound like it could have been. But a good try at the pop market. Two stars.

**3. WEATHER REPORT.** *Tears* (from *Weather Report*, Columbia). Wayne Shorter, soprano sax, composer; Al Mouzon, drums, vocal.

At first, I thought it was Wayne Shorter, which led me to believe that it would be Weather Report; then the voice kind of threw me for a curve, so I don't know. But I like that kind of direction, the thing that Miles in-

troduced with the longer lines; and I like the feeling of the record. The looseness with the way jazz composers are treating songs now, there's a certain elasticity within the form that I find very intriguing, although it can be overdone.

After you hear Miles' things, then you hear this, it sounds so very much like Miles, but still it has a character of its own. But it's very Miles-y in its approach, and this has to be very carefully handled so it doesn't sound like a complete copy. And this was pretty good. I liked it. I'll give it four.

**4. DUKE ELLINGTON.** *Blues for New Orleans* (from *New Orleans Suite*, Atlantic). Ellington, composer, arranger, piano; Johnny Hodges, alto sax; Wild Bill Davis, organ.

That of course was Johnny Hodges. There was something irreparably lost with his death; a way of playing the saxophone that young saxophone players know nothing about. An economy of means; he's the master at finding the notes. The sound alone, you could never copy it. It was such a unique, creamy sound, but yet with the hard funkiness. It was never overly sweet, but it was such a unique voice in jazz. His contribution is fantastic.

The saddest part is that when people like Rabbit are gone, with the passing of that generation, there's something lost in the way of playing saxophone, and this I lament very much. I don't mean people should play like Johnny Hodges, it's just technically there are things he does on the saxophone that people don't even realize, that could add to the vocabulary of what everybody is trying to do. And this is regrettable.

This happens in jazz a lot. Johnny was playing for the people all his life, but you take a cat like Ben Webster, over in Copenhagen. To me this is a sin that a cat like this has to work. He should be in residence in some university where they have a jazz-oriented program... he shouldn't have to scuffle in clubs. All this ties in with the way I feel about this kind of music. It's something we should hold on to, get this information from these people. Five stars for Rabbit.

The rest of it I didn't care for too much. Rabbit was it for me. The arrangement wasn't the greatest I've ever heard, just a simple riff. It doesn't kill me too much, the organ with the band, but Hodges did so many nice things along with the organ. I think maybe that's the reason Duke kept it.

# blindfold test

by Leonard Feather

The case of Phil Woods differs demonstrably from those of many others who have chosen to transfer their musical careers to another country. (Phil dislikes the word "expatriate"—he says it sounds like "I turned left on my country"—so it will not be used.)

Phil was not scuffling for a living. He had all the studio work he could handle in New York, a comfortable country retreat in Pennsylvania, complete financial security—but he wanted out, because in all this there was no artistic gratification.

Since March, 1968, when he pulled up his U.S. roots, Woods has worked almost continuously with his European Rhythm Machine, has extended his activities as a composer, and claims with pride that he has been able to concentrate exclusively on jazz.

Recently he made his third return visit. The previous trips had been made for a Newport Jazz Festival appearance and a gig at Dick Gibson's Colorado jam session. This time, too, he had set a Newport date, but before he could pick up his ax, hoodlums had hoisted their own weapons, destroying chairs, sound equipment and the festival. Woods did proceed, however, to gigs at the Top of the Gate and Shelly's Manne Hole. During his incumbency at the latter he dropped by for his first-ever Blindfold Test.

**5. ANTHONY BRAXTON.** *To Artist Murray De Pillars* (from *For Alto*, Delmark).

That was terrible. I can't imagine the ego of a person thinking they can sustain a whole performance by themselves, when they can't really play the saxophone well.

(L.F.: This is part of a two-LP album in which he plays solo all the way.)

Yeah, well, he should learn to play the saxophone first. It should be called "the trill is gone." If you're going to try and play—and it's a classically-oriented way of playing, that kind of sound he's trying to get—you should have the training to carry it off. It's not jazzy, it's not classical... it's dull... it's not well done, he doesn't breathe properly. I'm sure his fingers wave off the keyboard; I'm sure he hasn't studied the saxophone. This doesn't bother me, there's a lot of primitives that play and get a lot of exciting music; but this is such an ego trip, that you can think you're that much of a bitch that you can do a solo album.

No stars. I don't like it at all. I wouldn't even want to guess who it is, because I might hate him.

**6. CLARKE-BOLAND.** *New Box* (from *Sax No End*, Saba). Francy Boland, composer, arranger, piano; Ake Persson, trombone; Derek Humble, alto sax; Sahib Shihab, baritone sax.

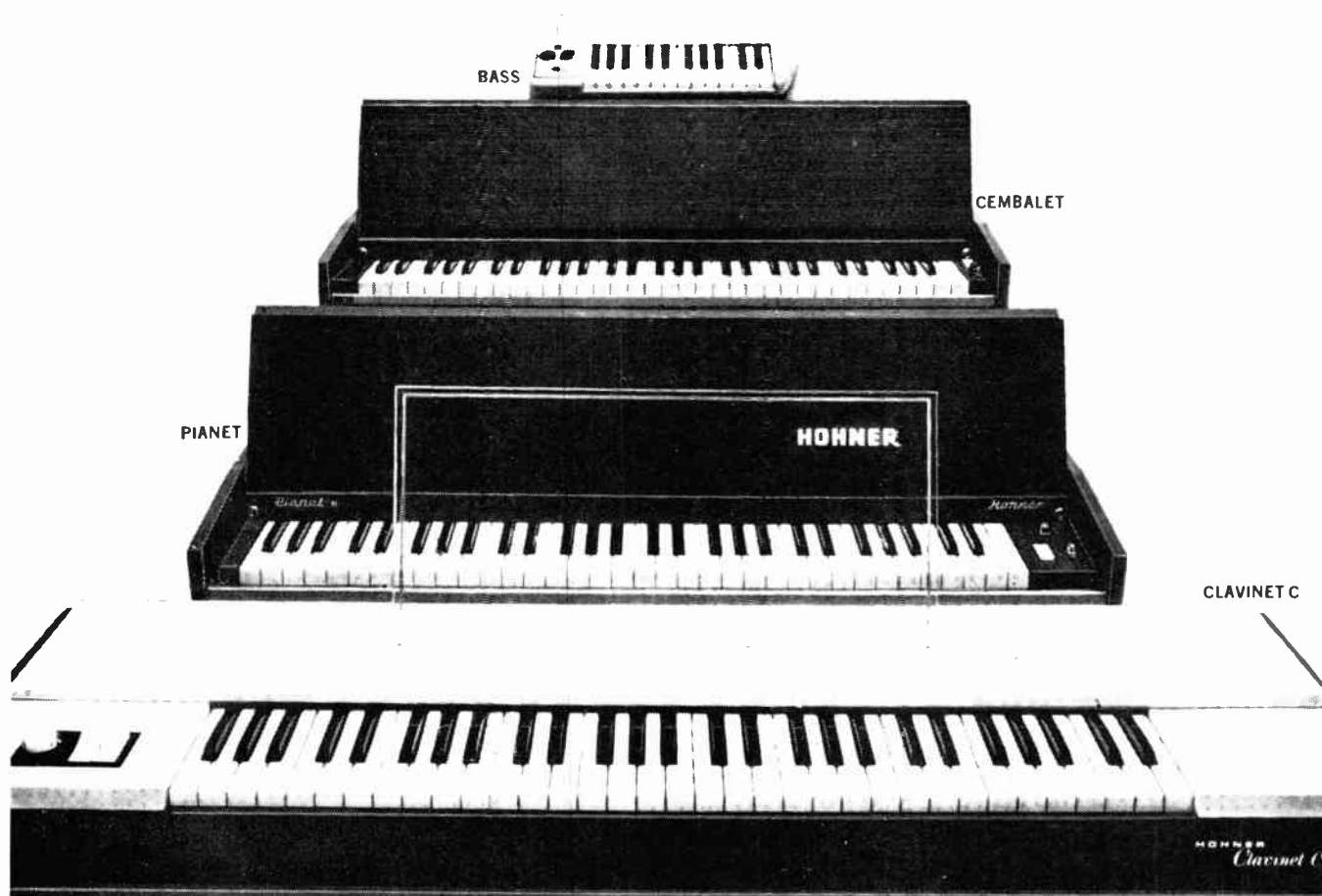
Expatriate City there! Clarke-Boland, a very good band. I think they've about racked it up, for lack of interest in big bands in Europe right now. I mean it's economically hard for them to work. Derek Humble, one of the master saxophone players in the section. He's one of the best lead alto players I've ever heard. In fact, if anyone asked me my favorite lead alto players I'd say Gene Quill and Derek Humble... for latter-day lead alto playing. They were the first cats to take away the vibrato, and play a more Bird-oriented type of lead. Derek's a master of this. His death was a big drag.

That's a Francy Boland arrangement, I presume. I like the way he writes very much. The performance wasn't as good as I've heard the band make. Or maybe it was the separation on the channels, but the rhythm section coming on strong on one side, and the horns on the other, you didn't get any feeling of percussion on the bottom.

Ake Persson, Sahib Shihab blew very well on that. Derek played marvelous. Four stars.

db

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# caught in the act

## Oscar Peterson

El Matador, San Francisco, Cal.

Personnel: Peterson, piano; George Mraz, bass; Ray Price, drums.

Internationally seasoned savories served up by a Canadian, a Czech, and an Englishman.

Though this may not be as subtly oiled a unit as some previous Peterson trios, Mraz snaps one of the smartest basses in jazzdom in an encompassing style that bears comparison to that other deft European, Miroslav Vitous. Mraz nourished every number with immaculate fingering; his resonant tone a canopy that perfectly shaded Peterson's runs. Drummer Price, generally good, sometimes rocked the balance with have-at-thee sorties that made British understatement give off heavy sighs. His one long solo was the only bad patch in the evening's tastefully tailored sets.

Peterson never left the level of superb, occupying a peak that leaves most experienced pianists winded before they halfway reach it. Tatumsque turn of speed and streamlined conception, pushing his instrument to human limitations. He gets into flamboyance occasionally, being often the sophist who slightly spoils himself with an overdose of subtleties, clusters of notes a little overripe. To a certain extent in Peterson's case, nothing succeeds like excess. His excrescences are the best.

With his equipment, who wouldn't love speed? His opening tunes, *The Lamp is Low*, *You Stepped out of a Dream*, and *Just Friends*, didn't leave any room for casual bass-drums artistry. They could only hang on like grim metronomes to burning tempos that might have been termed demonic, a fervid stretching out at such a sustained pace that there was the suggestion of a computer at

work, a little soulless, Peterson having made a Faustian pact for technique and having got what he paid for.

*On The Street Where You Live* and *Blues*

there slinking or running. *By the Time I Get to Phoenix* was the only number where he sifted through rock, but, like everything he does, it was highly individual.



JAN PERSSON

Oscar Peterson: Burning tempos, fervid stretching out

*Etude* were also full-ahead numbers, but explosive sock wasn't limited to up tempos. *Lil' Darlin'* and *You Look Good To Me*, taken slowly, had a wide-arc swing. Peterson gets

The gospel according to Oscar, *Hymn to Freedom*, was the most prominent in his rolling chords technique, a harmonic shunting through an octave that underlined excitement.

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an intermingled *Yesterdays* and *Yesterday*, the tops in balladic compound. Svelte treatment of *I Loves You Porgy*, sad and sweet, no syrup, couldn't be surpassed.

Another winner was *On Green Dolphin Street*. It was festooned with brilliant decor and a pliant medium tempo. *Girl Talk* shifted from slow into medium, with Mraz' lines making it sparkle. Another good thing about Peterson is that he doesn't hold to carbon reproductions of his records on club dates. This one differed from the studio cut. It was sultry in the slow section, with menacing chordal bludgeons, giddily effervescent in parts, with repetitive little figures suggesting the nag, and flowering cadenzas—the garrulous woman. It was the female tongue transcribed for piano and a Garnerish knack for combining ribbing with artistry. *Some Day My Prince Will Come* was a lissome waltz and straight ahead.

Just how specially Peterson can handle the light touch was proved on a featherweight bossa nova, *Tristeza*. It was the most sensitive piano I've ever heard. Hammers touched the strings with the lightness of feathers falling on down. Accompaniment was equally weight-conscious. It was Peterson as supreme at the dainty as he is at wildly organized flux.

Sammy Mitchell

### John Mayall

Painters Mill, Owings Mills, Md.

**Personnel:** Mayall, electric piano, guitar, harmonica, vocal; Sugar Cane Harris, violin; Harvey Mandel, guitar; Larry Taylor, bass; Paul Lagos, drums.

It was just about nine years ago that John Mayall formed the original Blues Breakers in London. Eric Clapton, an early lead guitarist

with the group, left to form Cream and became a rock superstar. More recently, another Mayall lead guitarist, Mick Taylor, left to join the Rolling Stones and thereby acquired a niche in the rock pantheon of demigods.

Since then, Mayall has continued to sur-



JAN PERSOON

John Mayall: Faultless musicianship

round himself with excellent musicians and to chart his own course in his exploration of "seldom-used areas with the framework of low volume music," as he put it in the liner notes of the *Turning Point* album. That album, recorded in July, 1969 at Fillmore East with reedman Johnny Almond, acoustic guitarist Jon Mark, and bassist Steven Thompson, was, I think, a high point in Mayall's development. The music was a subtle Mul-

liganesque mixture of blues and jazz that pulsed, even without a drummer, with a cooperative inner rhythm of its own.

Then Mayall put together an American group with which he recorded the *USA Union* album. It was composed of west coast violinist Harris, who seems to be comfortable in any musical context from jazz to Frank Zappa; Mandel; and Taylor, formerly of Canned Heat. Mayall has since added drummer Paul Lagos. The band represents, it seems to me, a plateau in Mayall's continued refinement of the blues.

Mayall and Harris shared most of the solos at Painters Mill, Harris in addition wailing with his violin on top of the band in the ensemble passages, much like a harmoica. Mandel and Taylor in their occasional solos acquitted themselves admirably, though they are essentially supportive players in this context. Lagos kept time, period. What was missing was the truly startling level of interplay and creative empathy Mayall and his British band achieved in the *Turning Point* days.

Besides, Mayall's lyrics, which are usually topical, to the point and very much his own, were for some reason obscured at Painters Mill. And he seemed to approach the concert with the attitude of a man with a not particularly pleasant job to do; an approach, he once said in the pages of this magazine, which was all too typical of jazzmen.

Enough carping. Mayall's version of the blues, veneered as it is with proper English respectability and with most of the rough edges worn smooth (through constant practice, once assumes) is pretty respectable blues nonetheless. And the man's musicianship, whether on harmonica on the old *Prisoners on*

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the Road, on bottleneck guitar on *Travelling*, or vocally with a hard-edged whine on J.B. Lenoir's *Talk to Your Daughter*, is faultless.

By the time this review appears, Mayall will probably have formed a new group. "I don't even think he knows what it will be," said one of the sidemen, "but that's his trip."

I, for one, plan to be along.

—James D. Dilts

### Aiye Niwaju's Ijinle Dudu (Essence of Blackness)

Carni Hall, New York City

**Personnel:** Niwaju, trumpet, flugelhorn, kakiki; Dick Griffin, trombone; Khaliq al Rouf, reeds; Palmer Lampkin, marimba; Tom Holman, drums; Ibraheem Abdul Wajed, bass; Chief Bey's Organization of Afrikan Research (drummers and singers); Bey, African drum; Nat Betis, Tony Wiles, congas, other percussion; Olutobi, percussion, vocal; Efunru, Denise, Mary, Sauti, Terry Dawn, dance and vocals.

This was the occasion for the second Carni Hall appearance of a new musical experience, and as is often the case when black musicians come together to express themselves, the spirits of the muses were present in abundance.

The audience witnessing this event was small, but the warmth that flowed between it and the performers filled the auditorium.

Bey, grand master of the African drum, and his Organization of Afrikan Research drummers initiated the proceedings by calling on the gods Elegba, Shango, and Ochun.

The ensemble then opened with *Fanfare to a Queen*, a composition by Niwaju which featured Griffin, al Rouf on flute, and the leader on flugelhorn and a long valveless African trumpet called a kakiki.

This offering was followed by four other pieces, *Kajire* and *Ifakorede* by Olutobi, *Malik's Mode* by Niwaju and *Samba de Orpheu* by Luiz Bonfá. The music, flavored by African, Caribbean, and Brazilian spices, was electrifying.

The broad spectrum of rhythmic colors blended to give horns a wide range of possibilities to investigate. The use of the marimba was notable in this connection. Lampkin displayed an exceptional ability on this seldom employed instrument. His presentation was very fluid and lyrical, and his control over the hazy wooden sound was surprising.

The horns were on fire. Their collective voice was radiant and unified. Niwaju, Griffin, and al Rouf all conveyed a deep understanding of the tradition of their instruments and their statements were clear and natural.

The most impressive piece on the program was *Malik's Mode*, a composition dedicated to the memory of Malcolm X.

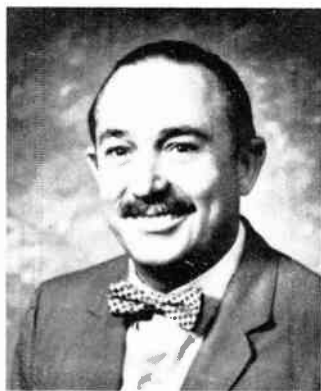
The piece began with an oboe introduction by al Rouf, followed by the explosive theme. The whole group breathed together very well here and they felt each other beautifully.

The contrasts between the solos were very interesting. Niwaju and Griffin interpreted the music in a very solid and earthy fashion, while al Rouf's soprano work possessed an airier, faster-flying lyricism. Tom Holman also contributed a very melodic solo.

Another outstanding note was struck by Chief Bey's solo on *Ifakorede*, a high life written in his honor.

Ijinle Dudu has a lot to say. They are full of life and they communicate very effectively with their audience. They express some very important aspects of the black musical experience and their message is one that deserves to be heard. Often.

—Mark Durham



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## BYRD

continued from page 19

first came—not Rutgers and N.Y.U. Places like Bama State, where Erskine Hawkins came from, and Fisk, which sent out Jimmie Lunceford. Howard, Florida A&M, Kentucky State and Wilberforce all still have the same kind of young geniuses running around their campuses that they used to have. But nowadays, somehow everybody thinks that you have to go to a big white school to get a good music education."

Byrd sees this attitude as the corruption of a well-intentioned crusade of the recent past. "Integration wiped out everything that came out of the Negro Renaissance period and thereafter. Where blacks once—in the '20s and '30s—had been proud of who they were and what they'd accomplished, they were now trying frantically to become black counterparts of something white. And they lost their identity in the process."

"On the university level, Howard wanted to be Harvard; Morehouse became Yale and Fisk became Princeton. With this pose, they felt they should drop all forms of blackness. At Howard, I'm told, music students could be expelled for playing boogie woogie in the practice rooms. Black scholars like Sterling Brown, an unequalled blues expert, and others were victimized. We have an English professor right now who is a world authority on Gospel, but he'd never taught a course in it because the school never recognized that as a valid field of study. They wanted to show everybody that blacks could sing like the Mormon Tabernacle Choir or the West Point Glee Club—and they wanted, above all, to produce another Leontyne Price. In most cases, there was a dearth of black instrumentalists; most schools concentrated on teaching voice. Somehow, it was easier to train black voices to sing in a European mode than to teach black horn players to imitate members of the Stuttgart Symphony. Their highest goal was to sing at the White House. At Howard, and all the rest, there was the idea that you had to be better there than you had to be at white schools. In other words, if it took 125 credit hours to get a B.A. in music from Harvard then it took 145 to get the same degree from Howard."

But during this integration period, you found a certain few revolting against all that b.s. That's how you got a Benny Golson, an Eddie Jones, a Roberta Flack, a Donnie Hathaway, a Harold Vick, a Marion Brown and a Walter Booker. They sacrificed themselves, in some cases, to maintain their black integrity. That was the late '40s and the '50s."

Byrd's bitter assessment is borne out by many musicians—and just plain students—who attended black schools during that period. But the thrust for self gathered momentum even while the brakes were on, and the 1960s brought many changes. Since black students were in the forefront of the drive for equality, it was only a matter of time before they'd be seeking identity with the same zeal. That turn of events for Howard—and many other black schools—came in 1968, when everyone had had just about enough of the Old Guard. Students and dissident faculty seized the Administration building and several other key facilities and held out for over a week. The end result was a new president for the university and as sweeping a group of changes as Philadelphia witnessed in 1776—or Havana saw in 1960.

It was then that Don Byrd was asked to develop a separate school of music at Howard—one completely devoted to black music, formerly anathema to the university's music mentors.

"As I took over," recalled Byrd, "my thoughts were in keeping with those of the university as a whole, now that it had a president devoted to black consciousness. In line with scholars like Andrew Billingsley and Vincent Harding, I felt that a positive image of blackness must be projected. Black intellectualism must be returned."

"Accordingly, to implement these changes, I searched for the best black scholars I could find and established what I thought to be the most pertinent courses to the needs of black musicians to day. A course like *Legal Protection of the Arts*, which gives the student real tools for the practice of his craft in relative economic security, or *Black Music Education*, which tunes a student in to the kind of problems he will meet as a ghetto teacher, are the kind of subjects I want dealt with in the Jazz Institute."

In addition, Byrd has secured the services of a veritable jazz festival of musicians, all eager to lecture to Howard Students. During the school year 1970-71, no less than Herbie Hancock, Julian Priester, Rahsaan Roland Kirk, J.B. Hutto, Kenny Burrell, Don Byas, Clark Terry, McCoy Tyner, Andrew White and Washington's own African Heritage Ensemble rapped and, in most cases, blew for their enthusiastic audiences.

"As you well know," said Byrd, "black musicians—talking on a one-to-one basis—tell a different story than they do when talking to the world-at-large. Over the past few years, then, I have collected a series of taped interviews with outstanding black musicians who have visited and lectured to Jazz Institute classes. We plan to put these tapes in book form in the near future."

For this project, Byrd is working in conjunction with the Howard Library's Mooreland Collection, the most complete repository of black history in existence.

Byrd is honing the school's jazz band into the kind of unit that can go anywhere and play anything. "These days, I very rarely play—unless it's a record date—without the band. I'm trying to build leadership among the students, to pull creative musicianship from all of them."

But Byrd is emphatic in his *nolo contendere* stance for his handmembers. "The band is not going to be in festivals and other gladiatorial contests. Have you ever heard the New York Philharmonic pitted against the Chicago Symphony in a 'Battle of the Orchestras'?"

Instead, Byrd steers the band toward civic functions. They've played hospitals, churches and, recently, they gave the inmates of Lorton Reformatory an afternoon they'll long remember.

Byrd's stock at Howard U. is high. Students close out his courses halfway through registration. The university's administrators have been cooperative with him in granting his budget requests; a proposal for an electronic lab—to be used in conjunction with the new School of Communications—has just been okayed, as has a program leading to a doctorate in music.

What is Byrd—the performer, lecturer, composer, law student, department head and music philosopher—aspiring for next? He answers this question simply: "I hope for Black people."

db



## ROLLINS

continued from page 14

tronic thing on the saxophone has increased the scope of it . . . it gives you certain things, but it hasn't really increased the scope. As far as electronics in other instruments are concerned—like an electric piano is actually a different instrument . . . it's like electric guitar, which is really a different instrument from acoustic guitar. On the saxophone I haven't really seen anything that they've done that hasn't been done before. We were trying to get into that right before they put out this machine, so the only thing I can see is the feedback and you can do that in a record studio and put on a tone there too. I would say that electronics at best may have increased the scope of the instrument in a superficial way.

T.F.: Do you think jazz needs an infusion of electronics to keep up with other forms of popular music and the way the media now project music?

S.R.: It might, I think the electric piano and things like that could be incorporated in jazz in a legitimate way.

T.F.: Looking back, is there anything you wished you had carried through with?

S.R.: There was a period when I had begun to experiment with multiple tone playing and I remember distinctly that I promised myself I would never play a single line on the saxophone anymore. But for some reason or other, I didn't seem to go through with it. I'm not really hearing it right now, so if I do get back to it I have to get back to it in the future. Perhaps I'll do it again, but it will have to be a little time in the future. I may be able to do it. That's one thing that I wish now that I had stuck with, because shortly after that it really came into vogue with a lot of these sounds that these guys are now making on the saxophone. At that time it was a sort of a little different approach. Other than that, I don't have any wishes of anything that I shouldn't have done except that it takes a lot of playing before you can get into certain things. It just doesn't happen like that . . . you have to play a lot and a lot, then you might get a germ of a good idea. I'm anticipating going back into playing, and I might have to do a lot of playing before I can come up with those little good things.

T.F.: Other than the space and height, were there any other reasons you chose to rehearse on the Brooklyn bridge during your first withdrawal from the music scene?

S.R.: Well, at the time I was living in a small apartment on the Lower East Side and I had problems practicing without disturbing the neighbors and everybody. And so I just happened to take a walk across the bridge one day and I said "Gee, it's a groovy place to practice". I used to go up there and have a great time . . . people would come by and stop and go on. It was great. I had found some peace and quiet, and the only horns I had to compete with were the horns of the ships.

T.F.: Did the fog horns inspire you to get similar sounds on the saxophone?

S.R.: A little bit. If I heard some of these horns I would try to make sounds like that. The main thing was the height and space . . . this gives you a great feeling. It's always nice to play out in the open because when you come to play indoors you can hear yourself better. And it's also a matter of over-compensating so that when you have to play in a small place you have plenty of extra power and plenty left over in reserve.

T.F.: What is the significance of the tune *Airegin*?

S.R.: I saw a photograph of some Nigerian dancers in a magazine and it thrilled me very much to see. So the next song that I wrote I dedicated to the dancers, and I titled it *Airegin*, which is Nigeria spelled backwards. I hope one day that I can visit Nigeria.



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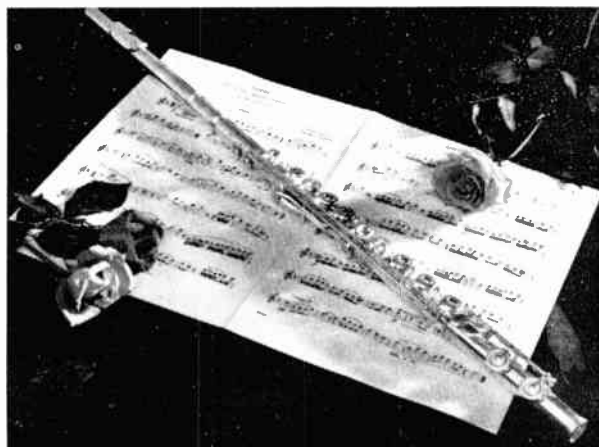
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## TAYLOR

continued from page 17

even—rather, it is the question of what place black culture, and in this instance, black music, should have in the curriculum of (as the *Chicago Sun Times* has noted) one of America's ten great universities. The corollary questions are: what is the value of contemporary culture in America, and what are its most vital features? And, what is the necessity, the value, of the black musical tradition? Forget, for the moment, Cecil Taylor and even the Ensemble: do we need an education in the principles of black esthetics, "based on black music"?

Musicians and students come and go at Taylor's table; most remain long after the

pizza is ingested. One young tenorist has recorded tapes of his original music, and asks Cecil to hear them. Cecil: "Well, I have a class tomorrow morning, and then I'll practice until the Ensemble rehearsal. What about the next day, at noon . . . ?" An old John Coltrane Prestige is played over the restaurant's speakers, and three or four students are whistling or humming along . . .

It must be a satisfying life for Cecil Taylor. He can teach what he needs to teach, the requirements being accuracy, pertinence, historical completeness. He can rehearse his new music with a group of immensely skillful musicians, without the usual unreasonable hassles of rehearsal pay, band infighting, and so forth. Now and again he does concerts (but no club dates) with Lyons, Rivers, and Cy-

rille. And from a dismal point of view, if adversity returns, well, the adjustment will not be unique: there were plenty of lean years in the past.

What about his students and acolytes? The knowledge of and love for the black music tradition that Cecil Taylor imparts, presented in those precisely-chosen words and that deliberately rhythmic, modulated tone of voice, ought to be unforgettable features of a young person's education and development. The Black Music Ensemble will probably persist with or without Cecil Taylor's presence; the devotion that these players bring to the music will remain throughout their lives, and the discipline on which their creation is built—a self-discipline, actually—is a most basic personality feature. The Ensemble is a pressure-cooker situation: you must work hard to keep up, and the demands of the music and Cecil Taylor's own example as an artist are challenges that require a complete artist's/craftman's dedication.

It helps, immeasurably, to be directed by a most open-minded, gregarious, accomplished artist-teacher. What makes a great teacher? Knowledge and communication. What determines communication? Involvement, precision, directness, and openness. Again, Cecil Taylor is an innovator; again, his ideas inspire as much resistance as comprehension. His work in the last year-and-a-half at Madison is another important step in the progress of American education.

**Note:** Since this article was written, Cecil Taylor has left Wisconsin and is now teaching at Antioch College (Spring Valley, Ohio). Taylor resigned on a question of principle: he failed some two-thirds of his students for not taking their work seriously; the faculty committee changed most of these grades to "satisfactory", and Taylor, charging that this action encouraged student irresponsibility, quit his post. db

## CHORDS

continued from page 8

synthesis of jazz and classical music. I trust these signs reflect the emergence of a great musician.

I am a little disappointed that Klee couldn't get a better handle on Kellaway than to say he is "versatile". I hope to hell Klee found Bach and Basie versatile! It's a damn shame that the extraordinary creative and swinging talents of Roger Kellaway have not yet set the jazz world on fire. Let's listen again—I hear a rare creative discipline and technical competence second to none.

Major Bud Farrington  
F-111 Fighter Pilot, U.S.A.F.

Joe Klee does not give a rating to Roger Kellaway's *Cello Quartet* album because "the music so successfully bridges various categories that there is no established sense of values by which it can be rated."

Without even hearing the record, I feel that such an accolade would merit at least one star.

Like, if I saw a purple cow coming down the street, I'd sure as hell give it at least one star for effort. And I'd also tell my neighbors to get out and take a look.

Jack Tracy

Van Nuys, Cal.

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## BAKER

continued from page 18

must have a place in the curriculum. Black studies departments are springing up all over the country, and courses are being instituted which examine the arts, values, and histories of black cultures in this country and others.

IU's Music School founded its *Black Music Institute* in 1968 and dedicated it to the cultivation and dissemination of black musical culture. Since Baker is the motivating force behind the Institute, he has had the opportunity to implement his concerns for a black musical culture not limited to jazz alone, but including all the types of music which have emerged from the black experience in this country. In this family picture, jazz is one of many musics—even though it is perhaps a synthesis of all the others. Realizing that Gospel and Rhythm & Blues are equally important manifestations of black musical culture, the campus jazz musician must answer this question: Do these black musics have a place in the curriculum?

Let us explore it. Currently there is a great deal of elevated rhetoric about achieving a pluralistic society in this nation. On the idealistic level of discussion very few persons of intelligence would disagree with the implications of this concept: that in a society composed of a number of cultures, no one culture should dominate; and also that in such a diverse society, a diversity of cultural tenets should be held up for examination and cultivation in its schools.

This is perfectly acceptable when seen as a statement of philosophy, but what would its effect be if applied to music? Cultural plural-

ism means that the American campus must leave its comfortable position of Anglo-Saxon ethnocentricity and spend equal time studying the cultures of the Oriental, the Black American, the Indian and Latin American. With reference to music it means that we must set up courses dealing with all types of black music; not just jazz. Jazz has just recently gained a small foothold of acceptance in the academic curriculum in terms of studying about it—an even smaller niche has been carved for studying how to perform jazz. In the near future we will have courses in the History of Blues and the Development of Gospel Music. Some of these courses have already been instituted—last year Baker taught (over closed-circuit TV) a course called *Soul Music* to some 250 students in the various branches of IU all over the state.

The hardest and most essential step will come when black musicians insist that students be able to take lessons in these styles and receive credit for them. Envision if you can the reactions of the typical voice faculty to the appointment of Aretha Franklin to the staff as Professor of Gospel Singing, or that of B.B. King as Professor of Blues Guitar. While Baker insists that these goals will be achieved, he also knows that a number of other steps will precede them, and since jazz represents a synthesis of all other black musics and is already on the campus in one way or another, he feels that he must devote a majority of his time to its problems.

One of the most serious problems is the gap that separates the American teacher from the culture represented by his students. Perhaps the best example of this can be seen in present-day music education requirements.

Today's public school music teacher is dealing with students whose musical experience has been largely shaped by contact with American black music, whether the student comes from the inner city, the suburb or the farm, and regardless of race. Yet in today's music education departments there are still no required courses in jazz or in any other black music. The required courses are still those in the History of Western European Music, which has an ever-decreasing relevance to public school students. In fact, there are very few required courses in American musical developments of any kind, regardless of color. As Baker puts it: "We are still genuflecting at the European cultural shrine, and all these American students who have had no contact with American developments are being cheated."

As for the training of jazz performers within the university curriculum, Baker feels that although there are gaping holes in all areas of jazz study, that "Jazz has never been healthier—especially on the campus". More and more top-ranking performers are focusing a major part of their careers on campus activity, either as teachers or visiting consultants: men like Clark Terry, Larry Ridley, Cannonball Adderley and Nate Davis. Through them the American campus will learn that only by hiring true jazz performers (rather than band men who may be favorably inclined toward jazz from the listener's point of view) can the American student make genuine contact with this aspect of his own culture.

Austin B. Caswell is an Associate Professor in Musicology at Indiana University. db

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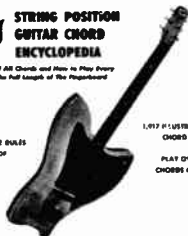
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**Arranging Concepts by Dick Grove**

There are many approaches to the art of arranging and jazz orchestration. The conventional concept of writing for the big bands is that of using variations of voicings of the different sections: variations either within a section, or variations between a combination of sections, such as saxes and trombones, or trumpets and trombones.

We will not deal with these conventional concepts since they are discussed quite thoroughly in many good arranging books and in school arranging and theory classes. Although the conventional approach is entirely valid and musical, there are other highly interesting concepts of writing.

Think of a typical 20-piece band as orchestrally representing a spectrum, ranging from one note played softly on the piano to all 20 playing a triple forte concerted chord with trumpets pushing to the extreme top of their range and the baritone sax at its extreme low range.

Within these extremes exist all the possible combinations of any two to 19 instruments being used together, with all the variations of register possible. To utilize the majority of combinations is to become aware of the factor of density.

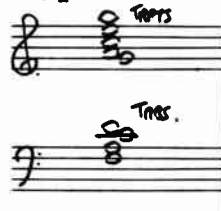
Density, in this sense, means the number of separate pitches being played simultaneously, and the span from the top to the bottom of any voicing.

The horns in a 20-piece band, all orchestrated on only two separate tones (see example 1), are an extreme contrast to each of five trumpets, four trombones and five saxes playing his own note in a huge ensemble voicing (see example 2). These two examples illustrate visually the contrast obtained by the use of density.

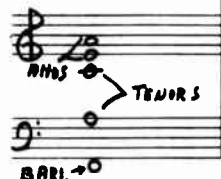
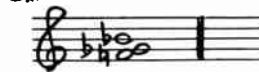
Ex. #1



Ex. #2



Ex. #3



When the extreme example shown above is developed and utilized with one, two, three, four and five vertical pitches, a completely different sound is achieved.

Obviously, for an arranger or composer to approach orchestration in this different way, he must break away from the whole concept of section writing. The way this can be achieved is by a concert sketch. As you sketch a melody line and add to it one harmony note or two or three or four, you are controlling the degree of harmonic density.

The important thing is to hear the dramatic difference between an orchestra playing three different pitches and a saturated voicing such as example two above.

Some of the obvious advantages of this approach are:

1. The whole thrust of a phrase has a horizontal or linear effect. The reason for this is that the choice of harmonic notes under the melody tone are always selected in relation to the melody note. This selection is figured from the melody note down or from the melody note up. This is in contrast to a section-writing approach where a melody tone is selected, a bass tone is selected, and then a voicing is chosen that automatically saturates the distance between the melody and bass tone.
2. The degree of weight or saturation is controlled by the number of different pitches used.
3. Consequently, by using either extreme (thin density or thick density) the effect of tension and climax can have its greatest contrast to release and simplicity.

Once the concert sketch is down on paper and the writer has achieved the use of density as he hears it, he moves on to the process of orchestration. What he has written in the concert sketch is exactly the harmonic pitches or tones he wishes to hear. Along with controlling the selection of harmonic notes, he is able to employ various registers for different effects, without disturbing the vertical density.

It is not unusual, for example, for a voicing to move through a whole phrase and never go below middle C. In orchestrating the selection of which instruments will play what notes, this will be determined entirely by which instruments can play the notes or octave doublings most naturally of the notes in the sketch.

In example 3 the arranger is dealing with three notes that are obviously in the effective



natural range of the following instruments: trumpet, fluegelhorn, alto, soprano, and tenor saxophones, French horn, trombone, the flute family and the clarinets.

These notes would not as naturally be played by bass clarinet, baritone sax, bass trombone, bassoon or tuba. By using this kind of common sense approach to orchestration, the arranger can achieve a very full, rounded orchestral sound (see example 3).

The writer is actually inventing his own voicings in this approach instead of falling into the trap of constantly using the same prefabricated section voicings over and over.

In future articles we will go into more detail about possible new voicings that lend themselves to two, three, four and five voices. However, at this point it is most important to understand this concept in which density plays such a vital role for the arranger.

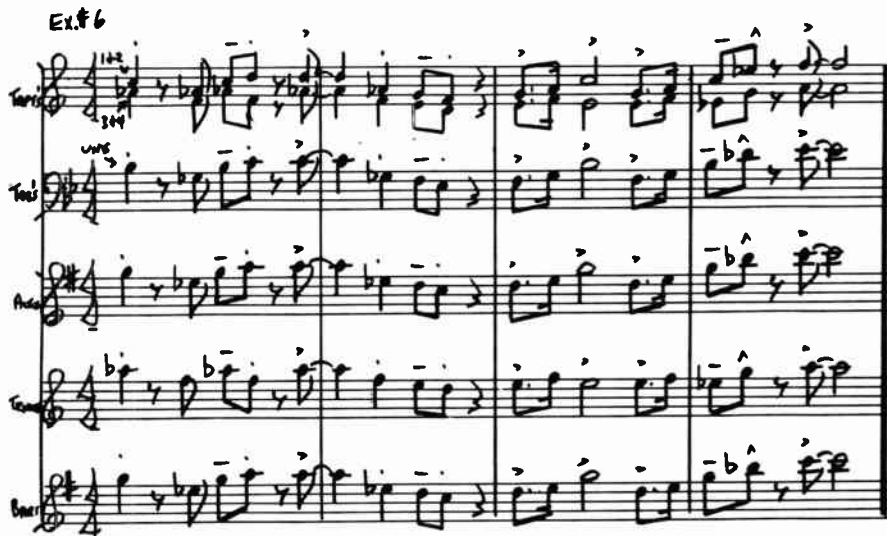
In reading the points I have mentioned, try to relate them to the following set of examples. The meaning of the examples are as follows:



Example 4. In concert sketch form, this four-measure melodic phrase represents *any* melodic phrase you might be writing in any arrangement or composition. This is considered the starting point.

Example 5. In this example I have treated the melody of example four in a two-part density. This means that only two different pitches or tones will be played against each other. The tone used against each melody note has as its source the chord symbol possibilities shown above the melody.

Examples 6 and 7 show two possible orchestrations of the concert sketch in example 5.



(continued overleaf)

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The first, example 6, applies trumpets, trombones, alto, tenor and baritone saxes. The effect would obviously be a harder, more defined sound. Note that the use of the instruments mentioned is based on the register of the notes in the concert sketch. The original sketch is arbitrarily augmented by doubling the melody an octave below, to give the effect of supporting the melody.

Therefore, the span of orchestration is that of one octave and the harmonic density consists of two different pitches or tones. (see example 6).

Example 7 is based on the same concert sketch in example 5. In this version, a different effect is produced by the use of flutes, clarinets, and a mixture of open and muted trumpets and trombones.

The original melody is now doubled an octave higher by the flutes, as well as the original register by the clarinets. The flute also doubles the harmony line an octave higher. The trombone still doubles the melody an octave lower as in example 6.

The sound produced here is a softer, prettier one. The span of orchestration is that of two octaves from flute to trombone and the harmonic density is still only that of two different pitches or tones (see example 7).

*Dick Grove, one of the busiest composer-arrangers on the West Coast, has written for innumerable TV shows, vocalists and big bands. His Little Bird Suite was recorded by World Pacific in the early '60s. He is currently involved with his own publishing firm, First Place Music Publications, Inc., which features his unique improvisation course.*

## jazz on campus

Despite previously published reports, Kent State U. (Ohio) is not only continuing its jazz program but has added several courses to its catalog — a second lab band, arranging, improvisation, and jazz history. The courses will be offered as soon as funds are made available. **Walter Watson** who originated the program — and who subsequently turned it over to **Bill Dobbins** — will direct the lab band. Dobbins has moved to Cleveland where he is playing with his own jazz trio as intermission entertainment during the Cleveland Orchestra Severance Hall Concerts. He is also slated to do some "other" music with **Pierre Boulez** in Cleveland and with the Akron Symphony, as well as writing some new charts for down beat.

**Cy Anderson** has resigned as Assistant Dean of Music Education at the U. of Cincinnati to concentrate on teaching teachers what is really relevant in grade school music education. Anderson headed the music educator phase of the recent Rock Institute held at Oakland U. (Rochester, Mich.) while members of the **Symphonic Metamorphosis** served as faculty for the 100 or so students enrolled. Guest speakers/teachers included **Tom McCloskey**, **Larry Linken**, and **Charles Suber**. Oakland is seeking a full time faculty member for its winter program who can handle concert band and "an innovative jazz program".

Two students, **Peter Alexander** and **Jim Cruett**, have managed to originate — and get into the curriculum — a Jazz Workshop at a small two-year Virginia school, **Richard Bland College of The College of William and Mary** (Petersburg). Alexander used the jazz knowledge he had accrued via the Berklee Correspondence Course as the basic concept for the workshop. They solicited donations for texts and materials, combed the countryside for students, asked for and received assistance from **Don Ellis** and **Stan Kenton**, who wrote the school administration in support of the program. All this was done last spring. This school year the workshop will have a three credit hour course, Jazz Arranging, with plans in the making for additional winter and summer jazz courses.

The State of Illinois and the City of Chicago will present eight Workshops for Instrumental Music Teachers beginning Oct. 6 and concluding on Dec. 1 with a Jazz Band Workshop conducted by **Morgan Jones** and

his award-winning Prospect High School Stage Band which toured Illinois schools last Spring. **Frank Laurie**, Supervisor of Music Education for Ill., and **Don Minaglia**, Supervisor of Music for Chicago, worked out the program.

**Ad Lib:** Ed Shaughnessy is arranging for a \$500.00 scholarship to be awarded to a North Texas State U. student in cooperation with the down beat/SCHOLARSHIP FUND. . .

**Ralph Mutchler**, Olympic College (Bremerton, Ore.), advises that an additional faculty member (black or brown) is being sought for the school's jazz program . . . **David Baker** has written 20 new charts for his Indiana U. Jazz Ensemble . . . **Joe Hebert**, Director of Bands at Loyola U. (New Orleans) advises that the 3rd annual Loyola Jazz Ensemble Festival will be held Feb. 24-26. It will feature jr. and sr. high school ensembles; **Canonball Adderley** performing with the Loyola band; and other special events. Judges will include Adderley, **Charles Brent** (C.C. Riders), **Kent Sills** (Miss. State U.), and **Charles Suber** . . . The U. of Penn. Moore School (Phila.) is offering two new courses designed by **Dr. Richard F. Schwartz: Musical Acoustics** and **Musical Electronics** . . . **Wendell Jones**, Instructor of Percussion at Bowling Green State U. and conductor of the Lab Band, is teaching a new course: **History and Literature of Jazz** . . . **Bailey-Film Associates** have released a new 21½-minute color film, **Discovering Jazz**, written by **Paul Tanner**, lecturer in music at U.C.L.A. The film score features such jazz men as **Shelley Manne**, **Buddy Collette**, **Emil Richards**, et al. Tanner is presently revising his ground-breaking text, **A Study of Jazz** . . . **B.B. King, The World's Greatest Living Blues Artist** is the title of a new 117 page book featuring 46 of the famous blues man's compositions . . . **Lab '71**, the latest LP of the North Texas State Lab Band, features five student compositions . . . Teacher Corps members of the School of Education of the U. of Mass. are compiling lessons and units into an **African Studies Handbook For Teachers** which will include **25 Years of Jazz** by **Charles Smith** (Aug. 20, 1959 down beat) . . . **Rev. George Wiskirchen** will continue to train and direct the Melodons of Notre Dame H.S. (Niles, Ill.) even though he is taking a sabbatical leave from his other academic duties. Wiskirchen will devote his "extra" time to clinics and authoring a high school jazz text for down beat.



## AD LIB

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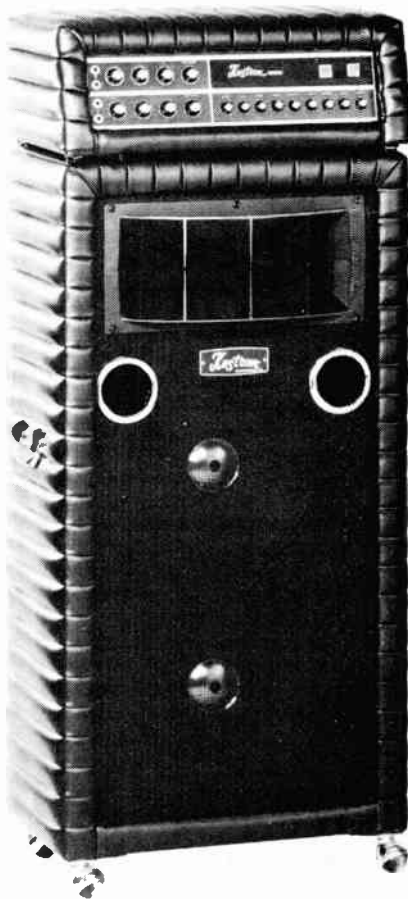
drives a cab in New York City and now calls himself "Taxi" Mitchell, put together a show and 16-piece band to entertain the inmates at Rikers Island which included some vintage jazz names: Fletcher Allen and Fred Skerett, saxes; Jimmy Shirley, guitar; Raymond Tunia, Lawrence (88) Keyes, piano; Hayes Alvis, bass; Les Jenkins, drums, and Ben Smith, musical director.

**Los Angeles:** Ella Fitzgerald has had her share of problems. She's back home in Beverly Hills now recuperating from recent eye surgery in Boston. Ella had hemorrhages in one eye and a cataract in the other, and had to cancel part of her European tour and all of her North African gigs . . . Diana Ross, preparing for her starring role in the Paramount biopic, *Lady Sings The Blues*, is taking a lot of criticism because she'll be singing Billie Holiday's tunes instead of lip-synching them. Some of the most sarcastic comments have come from Los Angeles' leading black newspaper, *The Sentinel*, which contends that Abbey Lincoln would have been a more logical choice in terms of looks, singing ability and dramatic experience. Miss Lincoln recently worked three weeks at the Parisian Room . . . A three-day *Festival in Black* was held in downtown Los Angeles' MacArthur Park. It featured the bands of Gerald Wilson and Bobby Bryant, the David T. Walker Sextet, and Virgil Patterson's Mixed Company. The festival was co-sponsored by the City of Los Angeles and a number of civic leaders . . . The First Annual San Diego Jazz Festival, with disc jockey Esquire Holmes as prime mover, combined a lot of talent into a one-night presentation at Balboa Park Bowl: Bobby Bryant's band, the Ray Brown Quartet, Little Esther Phillips, and the groups of Eddie Harris and Charles Owens . . . MacArthur Park in Los Angeles was the scene of a *Louis Armstrong Tribute Concert* under the sponsorship of local 46, AFM. Among the musicians participating—all of whom had worked with Satchmo—were Benny Carter, who fronted a big band; Teddy Buckner, with his Dixieland combo; Nellie Lutcher, Barney Bigard, Mannie Klein, Cat Anderson, Harry Sweets Edison, Shorty Sherock, Pete Candoli and Bobby Bryant . . . The 1971 Fall Jazz Festival has been set for the Pilgrimage Theater in the Hollywood Hills. The county-sponsored, free, Sunday afternoon concerts will feature Time and Space, a 12-piece group led by Sam Falzone; the Victor Feldman Quartet, the Dick Cary Jazz Band, the Harold Land Quartet, the Bob Thompson Quintet, the American Music Machine led by Joe Roccisano, the Kellie Green Ensemble, Charles Owens' Quintet, and the Jimmy Rowles Quintet. The concerts began Sept. 5 and run through Nov. 7 . . . An unusual place for a Cannonball Adderley gig: the Troubadour, the West Hollywood folk emporium. Cannonball played there one week, with various rock stars sitting in as Capitol Records recorded the results . . . Disneyland had a lineup aimed at young and old during August: Little Anthony and the Imperials, Woody Herman, Tex Beneke and his band with the Modernaires featuring Paula Kelly . . . Drummer Dick Berk, in town with Cal Tjader's group, played with an all-star assortment at the Orphanage in Laguna Beach: Jack Sheldon, Richie Kamuca, Leroy

Vinnegar, and Dave Frishberg. Tjader's group also played at the Drydock in Newport Beach before heading for Puerto Rico . . . Ray Bowman brought tenorist Warne Marsh's Quintet into the Ice House in Pasadena for a one-nighter. With Marsh were Gary Foster, alto sax; Dave Koonse, guitar; Frank de la Rosa, bass, and John Tirabasso, drums . . . Stan Worth is currently at the China Trader in Toluca Lake . . . The Pied Piper had a special *Ladies in Jazz* concert featuring Clara Bryant, trumpet; Jenelle Hawkins, Nellie Lutcher, piano, and Eleanor Lazenby, drums . . . Ash Grove's recent offering included Don Sugar-cane Harris, Muddy Waters, and Lightnin' Hopkins . . . The Fifth Dimension and Chase played a one-nighter at Hollywood Bowl . . . Blood, Sweat & Tears manager Larry Goldblatt fulfilled a personal promise when he brought

BS&T to the California Institution for Men at Chino. They put on a 90-minute concert in 93-degree heat. In another prison setting, Jimmy Witherspoon and Eric Burdon teamed up for a concert as well as a live recording session at San Quentin . . . Leonard Feather's monthly TV show on NBC-TV recently featured Cannonball Adderley's group, George Shearing's Quintet, and vocalist Keisa Brown. In addition to being re-united with Joe Pass, Shearing also introduced his protege, organist Don Heitler. On Feather's next show, Benny Carter will front an all-star group: Sweets Edison, Joe Pass, Jimmy Rowles, John Heard, and Donald Bailey . . . There was an all-star group at Synanon for a special concert recently. The occasion was to have marked the transfers of Art Pepper and Frank Rehak to another facility, but for reasons too com-

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tp; 4 tb; p.b.g.d. Moving soul ballad, flute and tenor solos. Features solo vocal or four voices. As recorded by the Friends of Distinction on LP "Grazin'" (RCA 4149). (PT 4 1/2')

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plicated and unmusical to go into here, they both remained at the Santa Monica Synanon. So the concert went on anyway, featuring Cat Anderson, Barney Bigard, Joe Darensbourg, Dick Cary, Eddie Safranski, and Nick Fatool.

**Chicago:** Composer - arranger Fred Wayne, just returned from an extended writing stint in Stuttgart, Germany, leads a unique new jazz-rock band at the El Coco Loco on Wednesdays. The group delves into rock, soul, gospel and jazz music but features arrangements with unusual harmonic combinations somewhat in the mold of a scaled-down Thad Jones-Mel Lewis or Buddy Rich band. Personnel: Wayne, Carl Hanson, Steve Cooper, trumpets; Ben Taylor, trombone; Rick Kowerski, alto, flute; Mike Consentino, tenor sax; Dan Windolph, baritone sax; Mike Stromski, guitar; Tad Sparks, bass, and Steve Kauffman, drums. The trumpeters double on flugelhorn and the reeds all double on flute. . . . Quincy Jones brought in some of his *Walkin' in Space* sidemen for his joint three-day booking at the Mill Run (in-the-round) theatre with Roberta Flack. Freedy Hubbard, Toots Thielemans, Eric Gale (guitar), Bob James (piano), Ray Brown, and Grady Tate augmented the local studio band which also backed Ms. Flack. Personnel: John Howell, Art Hoyle, Gary Slavo, trumpets; Art Sares, Harry Lepp, John Avant, Ralph Craig or Frank Hunt, trombones; Dale Clevenger, French horn; Roger Rocco, tuba; Ray Papai, lead alto, flute; Lenard Druss, alto sax; Joe Daley and Johnny Board, tenor sax; Ronnie Kolber, baritone sax, and Minnie Riperton, Vivian Harriell, Kitty Hayward, vocals. . . . The Modern Jazz Showcase's month-long tribute to Charlie Parker in August featured Friday and Saturday sessions at the Pumpkin Room and Sunday gigs at the North Park Hotel. The weekend units were: Yusef Lateef (Aug. 6-8); Rahsaan Roland Kirk (Aug. 13-15); Milt Jackson with Howard McGhee and Joe Carroll (Aug. 20-22), and Kenny Dorham with Barry Harris, Eddie Lockjaw Davis, Sonny Stitt, and Roy Haynes (Aug. 27-29). One of promoter Joe Segal's schedule cards, taped to the cash register at a local record store, had a graffiti addendum tacked onto Segal's "Bird Lives!" message: "Yeah, but Wayne Shorter isn't even dead yet, man". . . . Sonny Stitt (with Don Patterson, organ; Billy James, drums) made his London House debut Aug. 18 following a delightful fortnight of Kenny Burrell's music. Peter Nero followed Stitt. Dorothy Donegan is featured at the club on Mondays and Tuesdays. . . . The *Lee Bailey* show spotlights the big band sound on WXXM. Showtime is Saturday from 1 until 3 p.m. . . . A three-day summer music festival at Malcom X College featured Odell Brown and The Organizers, the AACM Big Band, the black musical, *Buck White*, and the college's New Jazz Experience (Richard Thompson, trumpet, flugelhorn; Nedetmer Butler, trombone; Herman Waterford, alto sax, Latin percussion; Richard Brown, tenor sax; Kirk Brown, keyboards; Rom Moldrow, guitar; Milt Suggs, bass; William Salter, drums). . . . The Safari Room at 17 N. Pulaski has been a great place to hear music. Odell Brown, Fred Wayne's big band, and Aeolian Mode (a jazz-rock group) have been featured there.

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played two brilliant sets at the University of Maryland in College Park. Their selection of material from the broad spectrum of jazz was impeccable and their playing was faultless. The tunes ranged from **Don Redman's** *I Want A Little Girl* to *On The Trail* and the highlights of the evening were Sims' playing on Fats Waller's *Jitterbug Waltz* and Terry's concluding plunger work and vocal on *Girl*. If these men haven't recorded together, they should. The concert was part of the school's Fine Arts Festival and Jazz Workshop . . . **Aretha Franklin** played the Civic Center as did the rock opera *Jesus Christ Superstar* . . . **James Moody**, **James Spaulding**, and **Gary Bartz' NTU Troop** played concerts for the Left Bank Jazz Society in July. The **Crusaders**, who have dropped their middle name, played to an SRO crowd at the Famous Ballroom Aug. 1 for the LBJS. There are two new additions to the band: guitarist **Arthur Adams** and bassist **Kent Brinkley**. Pianist **Joe Sample** now spends a good bit of the time at the electric piano and **Stix Hooper** plays a lot of rock rhythms, but other than that it's the same old Crusaders, playing their own special brand of blues-jazz-rock, call it what you will .

**Dallas:** Tenorist **David (Fathead) Newman** is back in his home town briefly between Ray Charles tours . . . Disc jockey **Bob Stewart** unpacked his drums for a two-week stint at the Club Lark during vacation time from his all-night jazz show on KNOX-FM. With him were **Roger Boykin**, guitar, and **James Polk**, organ. The **Boykin-Claude Johnson** group returned following the Stewart engagement . . . The *Gates of Justice*, an oratorio by **Dave Brubeck**, had its southwestern premiere at Dallas' First United Methodist Church with Minister of Music **Robert Wortley** directing the 90-voice choir and pianist **Glen Burns'** trio (with **Billy Michaels**, bass, and **Ron Fink**, drums) plus three percussionists and organ . . . **Tony Caterine's** *Loser's Club* has greatly broadened its entertainment format with the advent of public mixed drink sales in the city; among the names dated during the remainder of '71 are **Gladys Knight & The Pips**, **Ramsey Lewis**, **Ella Fitzgerald**, the **Curtis Brothers** and **Frank Sinatra Jr.** . . . The **Dave Zoller/Bettye Pierce** group backed **Lionel Hampton** on a recent convention appearance prior to the vibist's booking at the *Loser's* . . . Drummer **Juvey Gomez** reunited his sextet for a week's engagement at Dallas' Willow Creek Club; added was vocalist **Jeannie Maxwell**.

**Germany:** The new personnel of the **Kenny Clarke-Francy Boland Big Band** includes **Art Farmer**, **Manfred Schoof**, **Albert Mangelsdorff**, **Stan Getz**, and **Niels Henning Orsted Pedersen**. **Getz** has already done some record dates in June with **CBBB** . . . **Frankfurt** has its annual **Hot-Jazz-Festival** from Sept. 24-26 . . . The **Barrelhouse Jazz-band** from Frankfurt will do 21 concerts all over Africa in October and November. The tour is sponsored by the German Goethe-Institute. The band had toured the U.S. in 1968 and was very successful at the New Orleans Jazzfest . . . **Kurt Edelhagen's** band performed a garden party for Chancellor **Willy Brandt** before departing for a tour of Rumania. **Stan Getz** will guest solo with the band in three concerts in Hamburg, Cologne and Hannover late in October . . . **Joachim E. Berendt** says he will resign as musical director of the Berlin Jazz Days after this year's festival because of

problems with the festival committee consisting of radio and TV delegates. He will produce a bigger jazz event during the Olympic games next year in Munich.

**Sweden:** The three existing jazz festivals in Sweden have now begun to shape up. **Emmaboda**, held Aug. 22-21, was first in line with **Don Cherry**, now a resident of Sweden, and baritone saxist **Lars Gullin** among the performers. **Cherry** has been active of late with his group, **Eternal Ethnic Sound** . . . The **Stockholm Jazz Days**, Aug. 27-29, also featured **Gullin**, **Phil Woods** and the **European Rhythm Machine**, and **Gary Burton**, sans group, working as a soloist with various groups, including the **Umea Big Band**. **Burton** will also emcee the event . . . The **Umea Jazz Festival**, Oct. 16-17, has invited the **Oscar Peterson Trio**, **Champion Jack Dupree**, **Red Mitchell's Quartet**, **Ove Lind's Swing Group**, singers **Monica Zetterlund** and **Marlene Widmark** (with trios), the **Radio Jazz Group** with **Arne Domnerus** and **Bengt Hallberg**, the **Nordic All Stars** featuring **Palle Mikkelborg**, **Niels Henning Orsted Pedersen**, **Calle Neumann** and several other first-rate Scandinavian musicians. The **Hot Line**, a newly-formed pop-jazz group augmented by a dazzling trumpet section, will also appear.

**Norway:** Three local musicians—singer **Karin Krog**, tenorist **Jan Garbarek**, and drummer **Jon Christensen**—won first places in the European Jazz Federation's "Top 70" poll . . . **Miss Krog**, after appearances in Altena, Germany, and the **Molde Festival** here, is booked for her first gig at **Ronnie Scott's Club** in London with the **John Taylor Trio** . . . **Ted Curson** was due in Oslo in July for work at the **Blue Note** . . . **Jan Garbarek** and his quartet have waxed their second LP for the German record firm **M. Eichner**. Their first was chosen **Record of the Month** by Germany's *Jazz Podium* magazine.

**Denmark:** A giant effort has been made to save the **Jazzhus Montmartre** in Copenhagen. The internationally known restaurant has been having severe financial difficulties, but now a nucleus of members of the **Federation of Danish Jazz Musicians**, in cooperation with owner **Herluf Kamp Larsen**, is trying to put new artistic and financial strength into the **Montmartre**. During a four-week period beginning in late April, Danish musicians played gratis in order to secure a pool of money for future operations. After that period the "new **Montmartre** policy" went into effect, based on a combination of foreign and Danish groups. Among the highlights were **Benny Carter's** encounter with **Ben Webster**, a one-nighter by **Tony Williams** and the opening of **Gil Evans' European** tour big band . . . Tenorist **Brew Moore**, now living in Aarhus, worked at the **Trinbraedtet** every Wednesday and Thursday during June . . . Summer action at the **Tagskaegget** included gigs by **Benny Carter**, **Wingy Manone** and **Papa Bue** and his **Viking Jazz Band** . . . After a Stateside visit, **Ted Curson** returned to Aarhus after a stopover gig (two weeks) in Paris . . . The **Multi Music Festival**, held July 20-25 in Horsens, featured **Dexter Gordon**, **Ben Webster**, **Idrees Suleiman**, **Sabih Shihab**, **Benny Bailey**, **Brew Moore**, and **Ted Curson** as well as several Danish jazz and rock groups.





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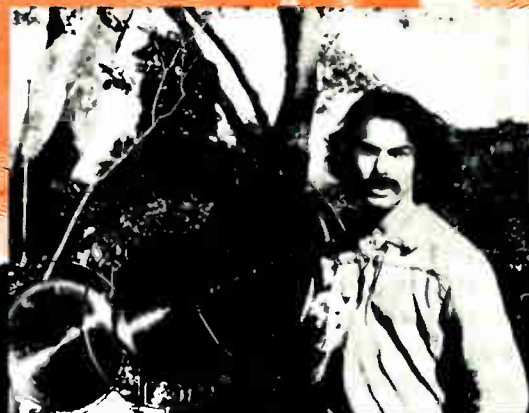
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