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Can a work so monstrously successful be all bad? The answer, sadly, is yes. The Gospel according to Tim, Tom and Andy is a far cry from Matthew, Mark, Luke and John. The music is banal, the lyrics infantile, the staging monumentally vulgar, the theological conception of the Passion of Christ a travesty. It is its success—and only that—which forces one to give it serious consideration.

On the face of it, there is nothing objectionable

CONTINUED ON PAGE 13



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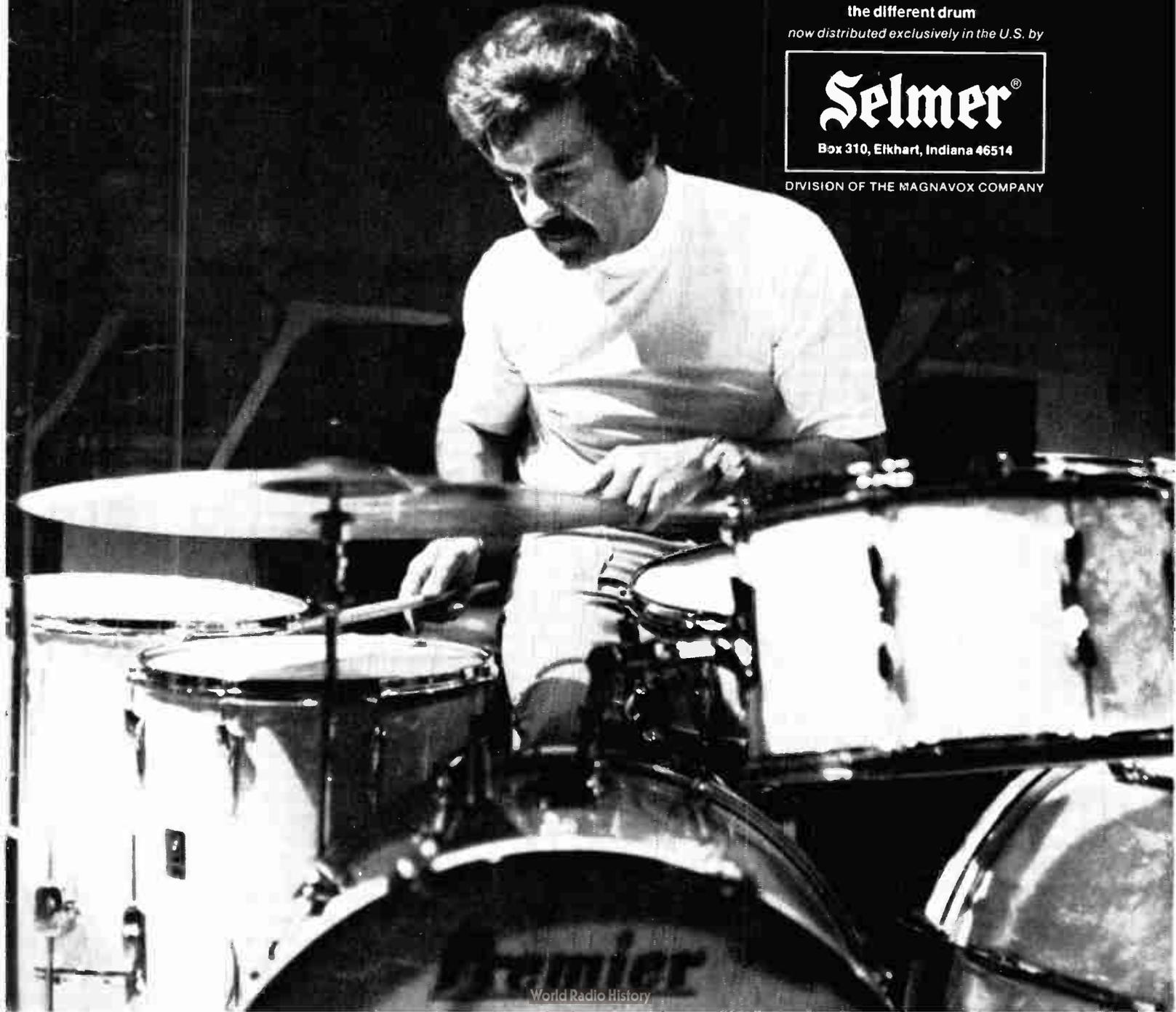
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By Charles Suber

Consider this column as an introduction to the first Jazz Clinician Directory (see pp. 32-35, and a deep bow of respect for the 160 jazz ambassadors listed therein.

For almost 20 years the jazz clinician has been the most single important catalyst in the school jazz movement. Today there are sure signs that clinician activity is not only continuing to boom as an educational aid but that jazz clinics are, themselves, responsible for a new outlet for public jazz appreciation.

The clinician roster was assembled from questionnaires filled out by the clinicians themselves and the various instrument companies, publishers, and schools who "book" clinicians affiliated with them. This information was then buttressed with information supplied by the *down beat* staff.

There are some deliberate omissions from the Directory such as Doc Severinsen and Billy Taylor. They just don't have enough time to predictably book clinics because of TV and other commitments.

Over half (84) of the 160 clinicians are best described as full-time jazz professionals who do *not* teach regularly scheduled classes. In this category are the likes of Cannonball Adderley to Joe Zawinul.

About one-third of the clinicians are musicians whose principal income is derived from teaching regularly scheduled classes *and* performing as jazz players. This category includes Dave Baker, Gary Burton, Donald Byrd, Ed Soph, Gerald Wilson, et al.

Ten percent are full-time educators specializing in jazz studies. This very important category includes many of the men who first blazed the jazz clinic trail, such as: Matt Betton, Gene Hall, John Garvey, and the Rev. George Wiskirchen.

Our estimate of the number of jazz clinics that will happen during the present school year would be over 1,500 with the professionals predominating for good and just reasons. First, there is the practical advantage of booking a pro for a jazz clinic which concludes with a concert for which admission is charged and which brings in enough at the door to pay the expenses of the clinic.

There is also the less tangible but equally important factor of "name" identification that brings more participants to the clinic sessions. The pro speaks his piece with an exotic mixture of worldliness and experience that does wonders in reinforcing the very same things the student's regular teacher has told him.

Then, too, the pro brings to the clinic "professional standards" of performance. And this, after all, is the root of the school jazz movement. It is the pro who is *committed* to the three basic concepts present in jazz music—improvisation, a sense of moving time, and individuality of expression. His performance is living testimony to an exciting synthesis of technical facility and personal creativity. Unfortunately, in some schools paying lip service to jazz studies, this testimony is rejected by the academicians (not the students) because it is a negation of their own limited visions of what music is.

The pro does something else beyond the normal clinic routine. He involves sizable numbers of the community in jazz appreciation. For what other reason than a school jazz clinic would Clark Terry be booked into Jefferson, Iowa (and draw a capacity crowd of over 1,500 people)?

Stan Kenton, and now Woody Herman, have added another dimension. They offer clinics and seminars in which all the members of their bands participate. Kenton and Herman will do over 100 of these "ensemble clinics" this school year. Education will be served very well and the public will have an opportunity to hear jazz that would have otherwise been denied them.

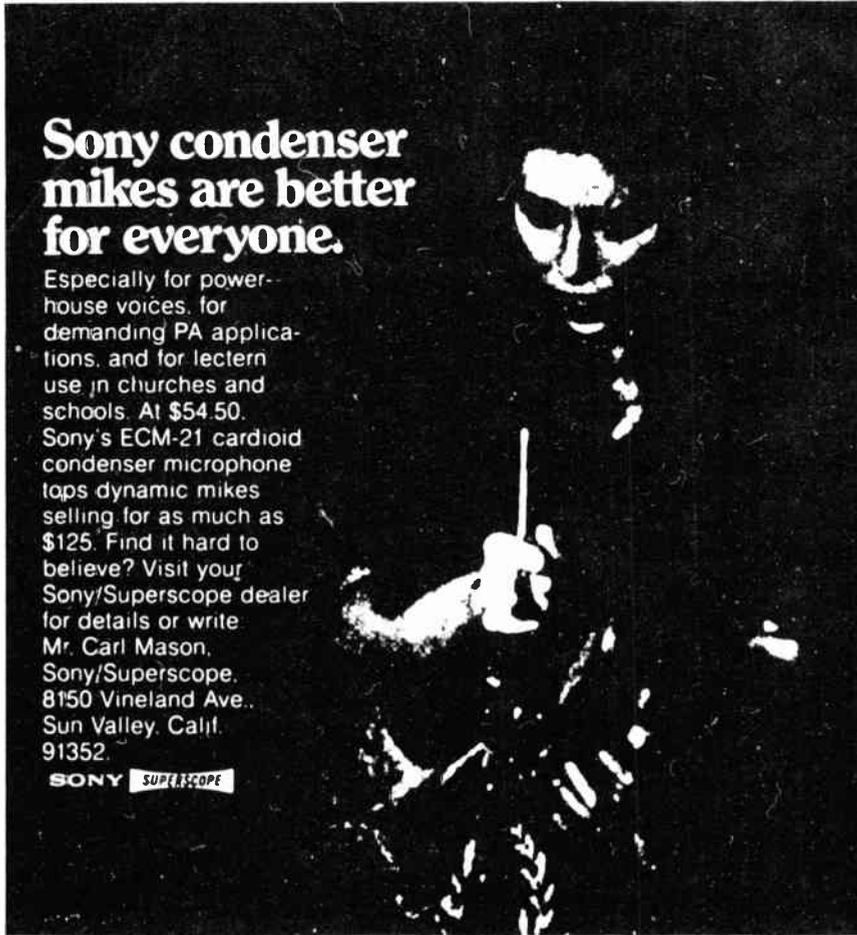
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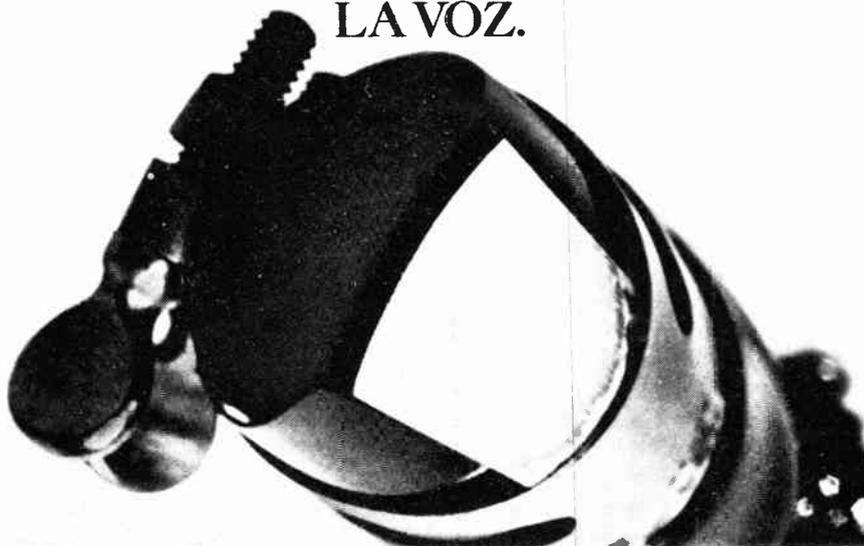
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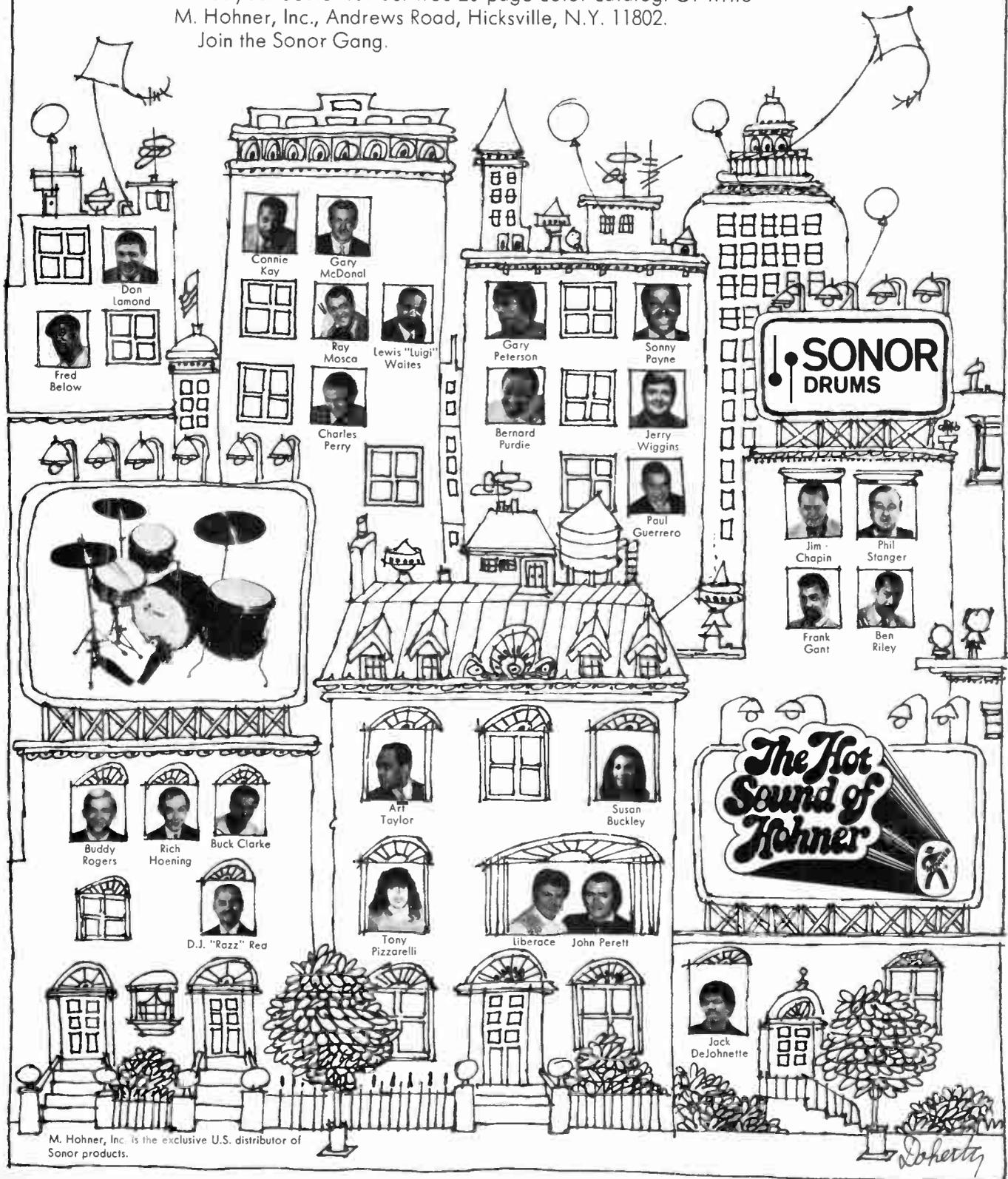
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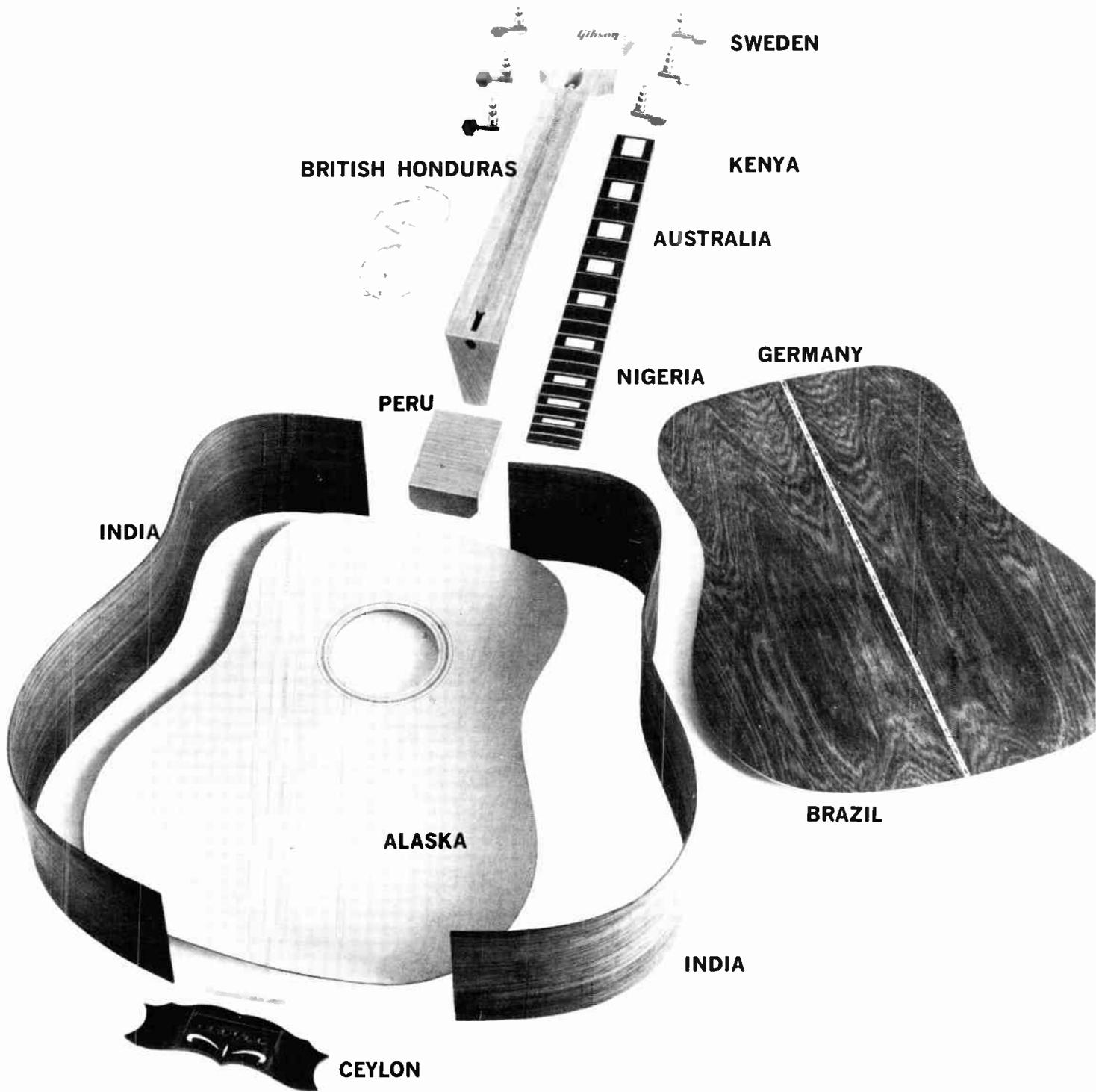
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chords and discords

Corea Exalts

Would just like to thank down beat for a long overdue movement on Chick Corea's *Function of An Artist* (db, Oct. 28). It was very exalting, and a very special thanks to Mr. Scrupulous himself.

Tony Moreno

Twin Cities, Minn.

Rebuttal

I fail to see the need for Brian Priestley's venomous attack on me for trying to contrib-

ute to the education of young musicians. The value of transcribing the right hand of a Bill Evans piano solo should be plainly obvious: an increased understanding of improvisation should most certainly be the result of an analysis of the melodic lines in relation to the chord structure of the progression.

Other considerations are the additional time required to transcribe the left hand (most pianists can easily pick out the *simple* three-note voicings) and the extra space required for a solo which would then be twice as long. As an active professional musician and teacher, I have difficulty finding time to transcribe the solos that I do; possibly Mr. Priestley would be happier if I didn't do anything and left the entire solo for him to do.

Furthermore, Priestley obviously has difficulty in reading and understanding printed

matter as I never said or even implied that I thought Fmi-Abmi-Bmi-E7-Eb was part of the original chord progression in my annotation.

Finally, if he is disturbed by the thought of my teaching jazz to others, I wonder what he's doing to help the growth of young players . . .

Dan Haerle

Miami, Fla.

Pearl's Pearls

Pearl Gonzalez' job on Thelonious Monk (db, Oct. 28) was positively the crudest botch of interviewing I have ever seen in my extensive reading of jazz, pop, rock, soul, and classical fan magazines. Dig these four questions put to Monk back to back: "Is whisky and drugs the atmosphere of musicians?" "How do you relax?" "Have you had any problems because you are black?" and "How did you meet Mrs. Monk?"

Such bombs violate all rules of interviewing technique, etiquette, and common humanity. His answers show just how brilliant a gentle-



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man Monk is (and hopefully provide the *only* reason you printed the piece). A different man might have given Ms. Gonzalez a once-in-a-lifetime picture story for the tabloids. In the midst of like provocations, the interviewer leads with "I hear you don't give too many interviews; why is that?" Damn!

Richard A. Peterson

Vanderbilt Univ.,
Nashville, Tenn.

Perhaps Monk and his interviewer have what this reader seems to lack—a sense of humor. —Ed.

Kooper's Korner

It's getting rough to be a jazz fan when you have to read a Blindfold Test on Al Kooper.

Conrad Jordan

St. Louis, Mo.

down beat NEWS

STUDIO RECORDING DROP STIRS AFM REACTION

According to high-echelon AFM executives, recording studio work in the U.S. has declined between 30 to 40 per cent during the past year.

The top brass of the 300,000-member union is deeply concerned about the decline, which it attributes to such causes as the unsettled general economic conditions in the nation and so-called runaway production; i.e., recording overseas under cheaper wage scales and returning to the U.S. with the product. They note that such activity by union members is in violation of a bylaw specifically forbidding it, and an examination of charges against arrangers and conductors indulging in such practices is reportedly in progress.

Concomitantly, a recent *Billboard* story says that recording costs for albums by ill-prepared and lax rock groups have been soaring as high as \$50,000, requiring huge sales to recoup the investment.

WILLIAMS TO HEAD JAZZ DEPT. AT SMITHSONIAN

Martin Williams, the noted jazz scholar, has been appointed Director of Jazz Studies at the Smithsonian Institution in Washington, D.C., which is currently planning a bicentennial cultural celebration.

Williams hopes to set up an in-depth program of jazz studies and performances, and to establish a jazz archive including original music manuscripts and scores, a record collection, a book collection, a film collection, and an oral history collection.

Among his first projects is the compilation of a truly representative cross-section of classic jazz on LPs (and cassette) which would be made available to jazz studies programs in schools and universities. (This will necessitate the cooperation of various record companies, since the ideal collection could not be drawn from a single source.)

Williams hopes to make the Smithsonian jazz program as broad and varied as possible, including work in the areas of biography, history, social backgrounds of the music, and discography. He also envisions the eventual establishment of a jazz repertory ensemble which would perform works spanning the entire jazz tradition, and wants to set up a training program enlisting young blacks.

PORTUGAL GETS FIRST MAJOR JAZZ FESTIVAL

A major jazz festival is always a very special event for European audiences, particularly when some of the most important American musicians are involved. But for the Portuguese jazz scene, the festival scheduled for Nov. 20-21 has additional meaning—it's

the first ever to be held in that country.

The festival will take place at Cascais, a summer resort 18 miles west of Lisbon, and will include people like Ornette Coleman, Thelonious Monk, Dexter Gordon, Dizzy Gillespie, Sonny Stitt, Miles Davis, Art Blakey, Gary Bartz, Kai Winding, Keith Jarrett (remember *Lisbon Stomp?*), Phil Woods and Joe Turner.

Since the mid-50s, several jazz musicians have played Portugal with a certain degree of success: Don Byas, Count Basie with Joe Williams, Sidney Bechet, Bill Coleman, Pony Poindexter, Dexter Gordon, the Quincy Jones Band, Louis Armstrong, Duke Ellington with Ella Fitzgerald, Charles Lloyd, Oscar Peterson, Gerry Mulligan, the M.J.Q., Stan Getz—an average of less than two concerts per year.

Reflecting this limited live music scene, the



Ornette Coleman

JOSEPH L. JOHNSON

jazz record market is also poor. There are no professional jazz musicians in Portugal, only a few amateurs playing rock or samba with jazz influences.

Active since 1947, the Hot Clube de Portugal (about 100 members) is the only local jazz society, but sponsors practically no activities; occasionally, live music happens thanks to jam-sessions with visiting foreign musicians, like the unforgettable one that took place after the Quincy Jones Band concert in 1960.

The local radio broadcasting panorama is much like what happens all over the world—rock music is the word. However, there are about 5 hours per week exclusively dedicated to jazz, with commentary by a few experts using their own records.

The daily press and television do not pay much attention to jazz, and the rare allusions are vague and non-informative. Pieces by a couple of Portuguese jazz critics are published once in a while, but without regularity.

due to lack of motivation.

Moreover, the Portuguese jazz scene cannot be analyzed in isolation, but must be understood within a wider framework, i.e., the social, political and cultural situation in the country.

The story of jazz in Portugal includes two odd facts that must be pointed out: A new jazz club appeared between 1958 and 1960, gained about 1500 members, but got no final legal approval, as it was run by students. In January '60, one of its activities was outstanding—a jazz group was booked for one week which included some then not very well known jazz musicians—Chuck Israels, Arnold Wise and Perry Robinson—who were living in Spain at the time and created quite a stir with their up-to-date sounds. And in 1963, the Hot Clube de Portugal Quartet performed at the Comblain-la-Tour jazz festival in Belgium, and the reviews were rather good, down beat's included.

This, briefly, is what is happening in Portugal, where the youth nowadays is becoming more attracted to jazz, due to four main factors: The sound of soul music; the rediscovery of the blues through the old masters' influence on the new white idols; the jazz incursions into the rock field; the growing interest in the black American movements.

The Cascais Festival will definitely be a real test of the future of jazz music in Portugal.

—Jose Duarte

FINAL BAR

Duane Allman, 24, lead singer-solo guitarist and co-leader of the Allman Brothers Band, was fatally injured on the night of Oct. 29 in Macon, Ga. Allman swerved his motorcycle into a truck to avoid hitting a car that was turning in front of him. He died three hours later. He had formed the successful blues band with his brother Gregory after working in Rick Hall's studio band. The Allman Brothers had a gold album to their credit, and also backed Aretha Franklin and Wilson Pickett on records.

Trombonist Steve Pulliam died of cancer Oct. 20 in Misericordia Hospital, the Bronx, N.Y. Well known on the Harlem music scene, Pulliam played with the Savoy Dictators in the early 1940s, then served a long tenure in Buddy Johnson's big band. He also worked with Milt Larkin, King Curtis, and Reuben Phillips' Apollo Theater House band, and was for years the host of the Monday night jam session at Count Basie's Lounge. In recent years he had been active in Latin music. A memorial service was held at St. Peter's Lutheran Church Oct. 25. Orchestras led by Robert Bauer and Tony Rojas performed.

Gene Vincent, 36, died Oct. 12 in a Newhall, Cal. hospital of bleeding ulcers. Born Eugene Vincent Craddock, he began his career in country music and attained fame in the 1950s with such hits as *Be-Bop-A-Lula*. He had returned from a European tour three days before he was stricken.

The Conover Controversy

Just prior to the first jazz event at the Kennedy Center, Hollie West, jazz critic and columnist for the *Washington Post*, launched a strongly-worded attack on Willis Conover, jazz consultant to the Center and producer of the festival held Sept. 24-26.

West suggested that Conover wears too many hats and wields too much power. He pointed out that Conover is in charge of the Voice of America's jazz program, "a paid consultant to the Kennedy Center . . . a paid consultant to the National Endowment for the Arts (and in addition) a member of the jazz subcommittee for the State Department cultural presentations, chairman of the White House Record Library Commission, and unofficial adviser to the White House on jazz."

Unfortunately, West couched his arguments in racial terms, and in a follow-up piece in the *Post*, conceded that "the emotional issue of race has clouded the question of Conover's role and authority at the Kennedy Center." (West had called for Conover's resignation from his position there.) West then reiterated most of his criticisms, also calling into question Conover's qualifications as a jazz authority.

A week later, in an interview in the *New York Times*, Conover gave his side of the story (West had mentioned in his second article response from "many readers," but his paper published none of it.) Conover also discussed his feelings concerning the attack with down beat, and provided copies of statements in his support by several members of the Kennedy Center Advisory Panel.

Rather than examining at length the charges and counter-charges, let us briefly survey Conover's record.

He came to the Voice of America in 1954 as a part-time assistant to the man then in charge of the limited jazz program (himself a

part-timer). Within a few years, the greatly expanded Conover-produced jazz program had become the VOA's most popular broadcasts, especially in countries where jazz was in official disfavor and records impossible to acquire. And Conover not only broadcast records covering the whole jazz spectrum; he also arranged for location recordings of major festivals and concerts.

When the National Endowment for the Arts and Humanities was founded, there was no provision for jazz. Almost alone, Conover pushed and maneuvered for jazz behind the scenes, and eventually, in the face of opposition from the classical music establishment, was able to form a jazz advisory panel. Initially, allocations to jazz were negligible, but Conover continued to fight, and this year's jazz allocation promises to be tenfold that of 1969.

Until Duke Ellington's 70th birthday was celebrated at the White House, no American jazz figure had been comparably honored. It was Conover who suggested the idea and followed through, and he was also able to arrange for less conspicuous jazz events at the White House.

As for the Kennedy Center, there is good reason to believe that without efforts by Conover there would be no jazz panel or jazz program there. (After the initial three-day festival, reviewed in this issue, a series of concerts began with Bill Evans (Oct. 22) and continues with a New Orleans and Ragtime Festival (Nov. 7), Duke Ellington (Dec. 26), The MJQ (Jan. 9), Earl Hines (Feb. 6), Dizzy Gillespie (Feb. 13), Gil Evans (March 19), and a Blues Festival (April 9). Nor would a number of jazz artists have been invited to participate in the Center's prestigious Founding Artists project.

Since West brought up the matter of money ("paid consultant," etc.), it seems fitting to reveal that for producing Kennedy Center

jazz events, Conover is paid the munificent sum of \$75 per concert, and for his services to the Endowment, a grand per diem of \$50 when the jazz panel meets (which is about three days a year).

These facts and figures, we believe, speak for themselves. The point is that in every instance, Conover acquired his "positions of power" for the benefit of jazz.

He may not, as West implies, be a great jazz scholar, though his knowledge of the music is probably as broad and well-grounded as any "expert's," command of technical jargon aside.

He may also, as West implies, sometimes have used his "power" to hire and/or aid musicians whose work he likes. Who wouldn't have? But he has also demonstrably rendered similar services to musicians for whose art he has little or no personal empathy.

Beyond doubt, there are people whom Conover has alienated in the course of his activities. He would not be human if it were otherwise. But he has been anything but dictatorial and inflexible in his exercise of influence, and to our knowledge has never used his position for devious or self-serving purposes. If he has gotten some personal recognition and a few little side gigs out of his years of hard and largely unpaid (or underpaid) labor, so what?

What jazz needs is more Willis Conovers, black and white, not more useless infighting or racial red herrings. Hollie West is an outstanding jazz journalist who has rendered meritorious service to the music. His motives in this affair we know to be sincere. Yet it is not possible to find merit in his attack on Conover.

The case should be closed, the animosities forgotten, and the forces speedily regrouped to carry on in unity the good fight for what really matters: jazz power. — D.M.

potpourri

Herbie Mann has let Air out and is heading a new group which reunites him with vibist Roy Ayers. Two members of the latter's quartet, pianist Harry Whitaker and bassist Clint Houston, are also aboard, and drummer Bruno Carr is back, as is guitarist Sonny Sharrock. Ayers will be featured on his own set. Before regrouping, Mann toured for three months for the State Department, including successful visits to Cyprus, Turkey, and Israel.

Midwest Blues, the second annual blues festival at Notre Dame University, was held Nov. 12-14, with such notables as Fred McDowell, Howlin' Wolf, Muddy Waters, Little Brother Montgomery, Otis Rush, Buddy Guy and Jr. Wells (in acoustic and electric sets), Mance Lipscomb, and Cary Bell among the many attractions.

Puerto Rico's Tortugero Beach near San Juan will be the site of a major rock festival during Thanksgiving week, with Richie Havens, Ten Years After, Procol Harum, Poco,

Jose Feliciano, and the Chambers Bros. among the scheduled acts.

Buddy Montgomery recently hosted the first of what promises to be a continuing series of jazz concerts in Milwaukee. Responding to a personal appeal by the vibist-drummer-pianist, many local and name jazz players did a four-and-one-half hour concert with highlights provided by Eddie Harris, Freddie Hubbard and Junior Cook, McCoy Tyner's Quartet, Monk Montgomery, and vocalists Joe Williams and Sandra Mandella. Disc jockey Shawn Mulhearn (40 hours of jazz weekly on WTMJ) emceed. A crowd of about 1,900 persons attended the program at the acoustically-superb Palace Theater and Montgomery has plans for additional concerts for jazz-starved Milwaukee as well as a series of jazz clinics for local musicians.

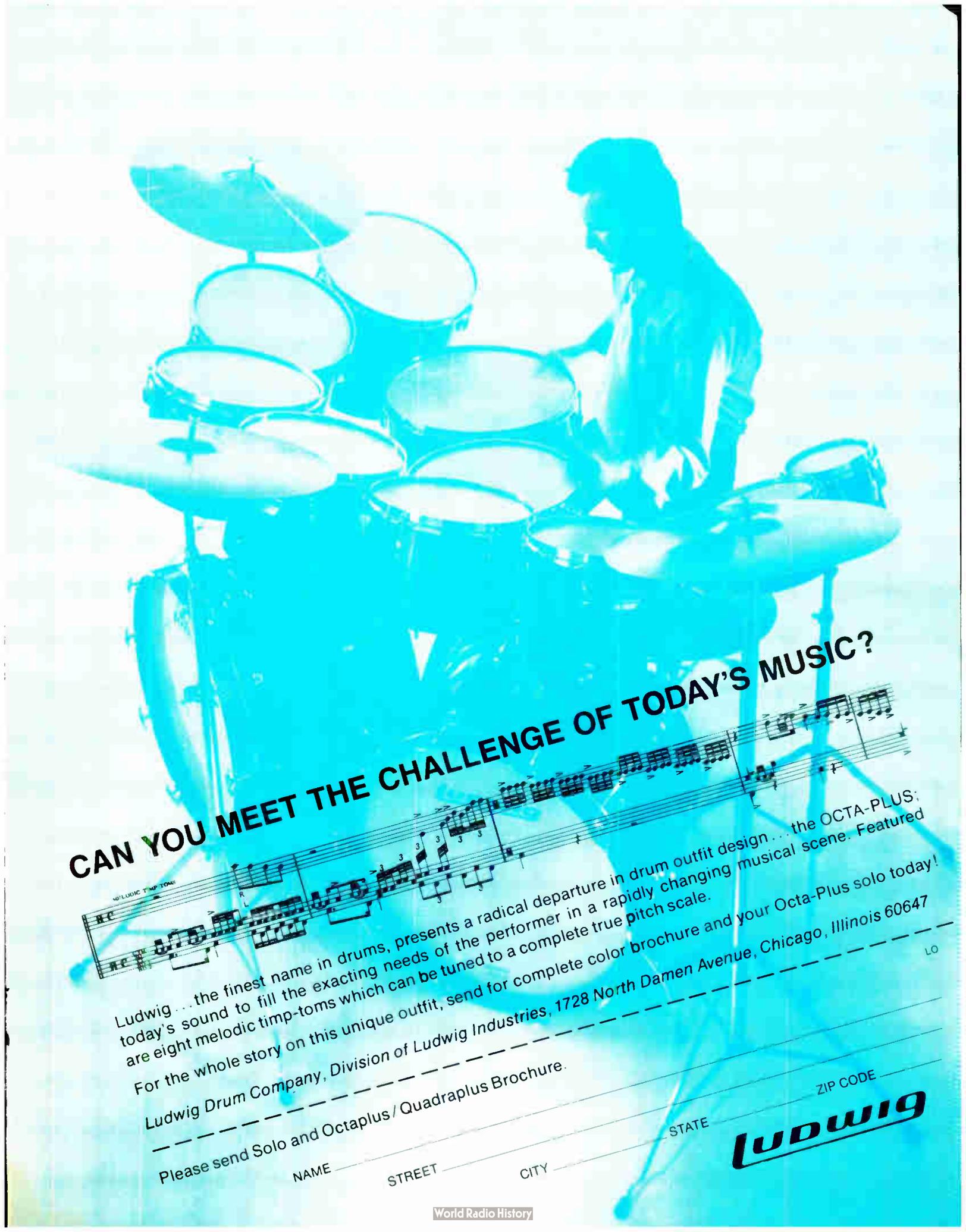
Diggs' Den, at 320 West 145th St., is bidding fair to become a Harlem jazz oasis. On alternating weekends, the Barry Harris Quartet (Charles McPherson, alto; James Jefferson, bass; Leroy Williams, drums) and Curtis Fuller's Hornblowers (Ramon Morris, tenor; Billy Guilt, piano; Larry Richardson, bass; Ronald

Jackson, drums) perform, and on Mondays, drummer Zahir Batin's Notorious Ensemble (Joe Gardner, trumpet; John Stubblefield, reeds; Sonelius Smith, piano; Hakim Jami, bass) are the incumbents. The sounds start about 10 and go 'till 4.

strictly ad lib

New York: Benny Goodman packed them in at the Rainbow Grill, ably assisted by Urbie Green, trombone; Derek Smith, piano; Peter Appleyard, vibes and comedy; first Al Caiola, then Don Arnone, guitar; George Duviervier, bass, and Ronnie Zito, drums. Artie Shaw was on hand for his old rival's opening . . . A new jazz spot, the Juilliard Suite at the Lincoln Motor Inn (near Philharmonic Hall), opened the weekend of Oct. 31 with bassist Major Holley's quartet featuring Lucky Thompson . . . Max Roach, with Cecil Bridgewater, trumpet; Billy Harper, tenor; Al Dailley, piano; Reggie Workman, bass, and the J. C. White Singers, performed music from his new album at a Town Hall benefit concert

Continued on page 35



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FRANK ZAPPA'S 200 MOTELS

200 Motels. A Murakami Wolf/Bizarre production, distributed by United Artists. Directed by Frank Zappa (characterizations) and Tony Palmer (visuals). Story and screenplay by Zappa. Cast includes Ringo Starr, Theodore Bikel, The Mothers of Invention, Janet Ferguson, Miss Lucy Offerall, Keith Moon, Jimmy Carl Black, Motorhead Sherwood, Martin Lickert, Don Preston, Dick Barber. Music composed and arranged by Zappa, performed by the Mothers and The Royal Philharmonic Orchestra. Animations directed by Chuck Swenson.

The Mothers of Invention have been in existence since 1964, which makes them one of the oldest rock bands going (and a rock band is what Frank Zappa says they are). Their recorded output (including the soundtrack album of *200 Motels* [United Artists UA-29956] and three repackage) now numbers 13 LPs, which, taken together, constitute a body of unique popular music, social satire, and hip weltanschauung. To this record of the Mothers now has been added a new dimension.

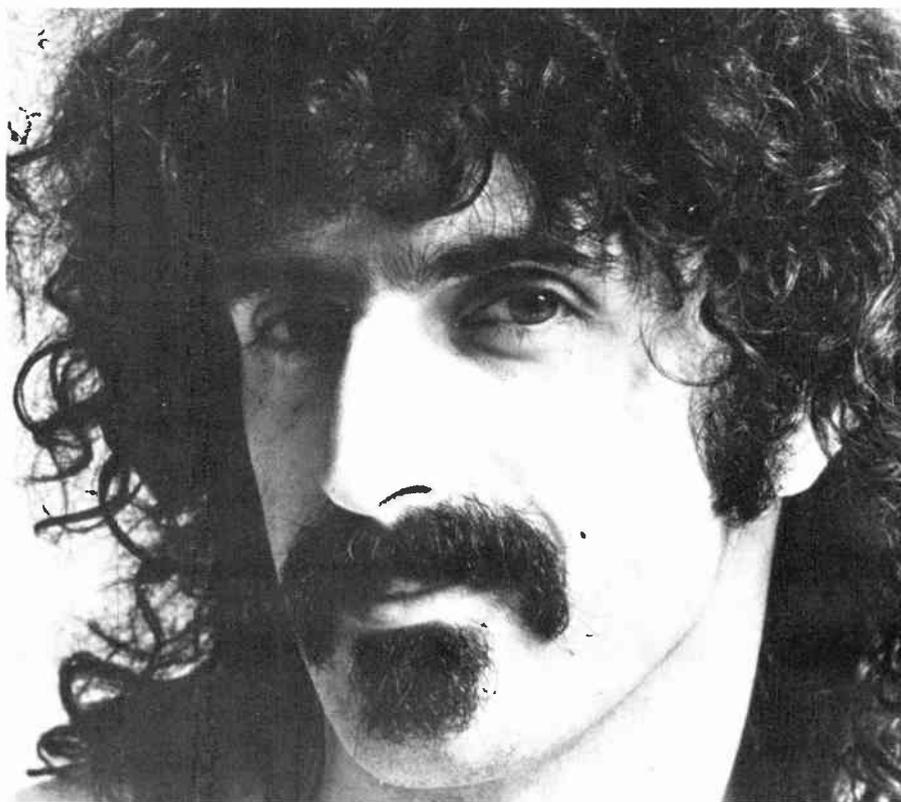
200 Motels is a very funny, original and entertaining film. It is Frank Zappa's film just as the Mothers are his group, and it is permeated with his personal vision. It is a film of many levels, but his own description, "a surrealistic documentary", is apt.

It deals with life on the road as experienced by a touring rock group, specifically The Mothers, and such real things as sex, food and drink, relationship of performer to audience, getting high, intra-group chemistry, groupies, interviews, etc., but these are not treated in a "realistic" manner.

Rather, as Zappa puts it, "the film is an extension and a projection of the group's specialized view of and participation in this intriguing area of contemporary human experience."

If the viewpoint is specialized, so are the means by which it is projected, both in terms of technique and expression. *200 Motels* is the first feature-length film utilizing the video tape-to-film process, and thus will be of interest even to people who cannot relate to its content. The process allows for all kinds of special effects obtainable while shooting (as opposed to in the lab), and many of these come off with startling impact. Additionally, there are interesting multiple montages effected in the video tape editing stage. The film was shot in seven days, video edition took 11 days, and processing at the 35mm film stage some three months. The film was brought in on time and at \$40,000 under the low \$600,000 budget (UA took it on after a number of other companies had rejected it).

These technical and economic details are 12 □ down beat



relevant, since *200 Motels* is an "experimental" and offbeat film of a type rarely touched by major studios. If it receives the kind of national (and international) distribution it merits, it will be interesting to see what audience response it gets. (The Mothers have a solid following, but have never had a hit album or single, and this is not your typical rock movie.)

A synopsis of the plot will not be offered here, since there is no story-line as such, and no chronological sequencing to the action. Suffice it to say that the time is now and the place a mythical Centerville, U.S.A., described in song as "a sealed tuna sandwich." There is a motel of course, a local hangout named Redneck Eats, and a main street. But some of the scenes also take place in the studio (no attempt at disguise, which adds another level), and the Royal Philharmonic becomes part of the action (there are some lovely reaction shots, and many of the players seemed to enjoy being spattered with a flour-like substance in the final mass scene).

Actual performances by the Mothers (and the Philharmonic) are interspersed with the dramatic sequences, and there is a lot of music in the film, most of it very good. Zappa appears as himself only in these performance scenes, but a character named Larry the Dwarf, portrayed by Ringo Starr made up as Zappa, is very much part of the action, and Ringo played his part with relish.

Janet Ferguson and Miss Lucy Offerall are superb as the groupies, and their discussion of rock musicians as sexual objects (as they view the Mothers cruising down Main Street) is hilarious. Throughout, the treatment of sex is direct and funny, striking just the right tone.

Jimmy Carl Black is well cast as the redneck Lonesome Cowboy Burt, Don Preston is marvelous as the concoctor of "vile foamy liquids" designed to yield the high to end all highs, Theodore Bikel is good as the pseudo-sinister Rance Muhammitz, equipped with smoking briefcase, and Mark Volman and Howard Kaylan of the Mothers are most convincing in "modified versions" of themselves.

There is a delightful animated sequence created by Chuck Swenson, representative of the kind of first quiet and then rampant insanity brought on by watching television in a motel room while on the road. Entitled *Dental Hygiene Dilemma*, it is a little masterpiece, quite the best example of contemporary animated film I've seen. In the course of events, the hero, trying to talk himself into quitting the group to become a superstar, concocts an elixir from a soiled, stolen towel, and his comments merit quoting:

Heh Heh Heh! Ahmet Ertegun used this towel as a bath mat six weeks ago at a rancid motel in Orlando, Florida with the highest mildew rating of any commercial lodging facility within the territorial limits of the United States, naturally excluding tropical possessions . . .

If you don't think that's funny, you probably won't enjoy the picture. I enjoyed it thoroughly, with only minor reservations: it goes on a bit too long, some things don't work, and there is almost too much to take in during some of the scenes. But the latter of course, can be remedied by seeing it again, and is typical of first movies by gifted filmmakers.

Zappa most certainly is that. He has long been interested in making films, but is not, he says, a movie buff. Thus, his methods and vision are both his own in this medium as well as in music, and unlike most artists in this day and age, he has something to say and a fresh and funny way of saying it.

The score, from the opening *Semi-Fraudulent Direct-from-Hollywood Overture* to the concluding *Strictly Genteel*, is first-rate Zappa and always well integrated with the visual elements. The long guitar solo he gets off during the Mothers set is proof that he can play his ass off, too.

I don't know if Frank Zappa is a genius, but he is certainly a very talented man, and an honest one. He can even poke fun at his own egocentricity, and his humor never becomes dehumanizing or malicious. *200 Motels* is good, clean dirty fun, a genuine work of the imagination, and highly recommended.

— Dan Morgenstern

"Superstar": Beyond Redemption

by Dan Morgenstern

continued from front cover

about retelling the Passion or any other biblical story) in contemporary words and music. No doubt, Bach's great settings of Matthew, John and Luke once seemed sacrilege to some Christians, and the Oberammergau Passion Play remains a source of controversy after centuries of existence.

Such settings, however, were surely reverent in intent and purpose. It is difficult to determine what the intentions of Messrs. Webber and Rice really were.

Is *Superstar* a cynical attempt to cash in on the current "counterculture" trend toward religiosity? Is it a gigantic put-on, and will the authors come forward and confess after salting away their first five million? Is it a naive but honest work inspired by true religious feeling but hamstrung by lack of talent, taste and comprehension? Or is it merely a fluke—a shoddy piece of hackwork brought to prominence by a combination of timeless and clever, massive merchandizing?

The latter theory probably comes closest to the truth. Rice, 27, and Webber, 23, are middle-class Englishmen who have tried their hands at various enterprises with modest success. Collaborators since 1966 (the public biographies differ in details here and there), they had recorded a "pop oratorio", *Joseph and the Amazing Technicolor Dream Coat*, in 1968. It is said that this earned them their "first real recognition" though no one I know of has ever heard of the piece. They tried some other things, but then, as the *New York Times* so nicely put it, "after considering the idea of writing a musical about the Cuban Missile crisis, they turned to Christ."

Their conception of their grand new theme (the SALT talks reduced the commercial value of missile scares) can be best summarized by a few choice excerpts from the lyrics (there is no libretto as such).

From Jesus' first lines: *Don't you mind about the future, don't you try to think ahead! Save tomorrow for tomorrow, think about today instead.*

Mary Magdalene (O'Horgan leaves room for less doubt than Rice about the carnality of her relationship with Jesus) to her lover: *Try not to get worried, try not to turn on to! Problems that upset you oh don't you know! Everything's alright yes everything is fine.*

Jesus to Judas, who accuses him of spending money on ointments for his girl that might better have been given to the poor: *There will be poor always, pathetically struggling—! Look at the good things you've got!*

The Apostles: *Always hoped that I'd be an apostle! Knew that I would make it if I tried! Then when we retire we can write the gospels! So they'll still talk about us when we've died.*

Jesus: *Then I was inspired! Now I'm sad and tired! . . . God thy will is hard! But you hold every card.*

Peter (after the betrayal): *I had to do it don't you see?! Or else they'd go for me.*

Some lines are quoted for the remarkable quality of the verse (pure doggerel, mostly), others for the equally remarkable content. Of course, *Superstar* may really be a revolutionary reinterpretation of the Passion, indeed of Jesus himself, which sees him as a petulant neurotic bent of self-destruction and carried away with his popularity, a firm believer in predestination who won't listen to Judas' good advice, a hollow superstar whose closest

followers are silly fanheads.

But the treatment is too inconsistent to allow for such an interpretation. To be sure, Judas is the most interesting character in *Superstar*. He has the best songs, and the most dramatic part (and as portrayed on Broadway by Ben Vereen, he is in the hands of the best actor-singer in the cast). But his repentance and suicide (grotesquely staged by O'Horgan) contradict his hero role, just as the cynical sentiments uttered by him after death (he appears bugalooing on a platform suspended above the crucified Jesus, surrounded by what the program describes as "soul girls") contradict the repentance.

No, it is unprofitable to look for clever conceits in this mess. The odd interpretations of the teachings of Jesus, the implications of seemingly original ideas are ordinary ignorance and nonsense hyped up by music that borrows freely from Soul, Wagner and Hollywood, and inflated by the grandiose staging.

Yet it is unfair to blame O'Horgan for the odious results of the transfer from record to stage, as several reviewers of the Broadway production have done. Granted that his innate bad taste (*Futz* is quite possibly the grossest movie ever made) and love for exaggeration leads him straight to the crudest dramatization of every song and scene—the material got the treatment it deserves.

If O'Horgan portrays the Jewish priests as bloodthirsty gargoyles from medieval (or Nazi) mythology hellbent on Jesus' death, thus handily undoing what Vatican II tried to amend, the spirit of his portrayal is in the lines and on the grooves, inflections and all. (Annas: *Judas thank you for the victim—stay a while and you'll see it bleed.*, etc., etc.)

O'Horgan only makes it a bit more blatant, a bit more vulgar, more openly offensive. He must, of course, be given credit for selecting a Jesus (Jeff Fenholt) wholly devoid of masculinity and force, for making Herod a queen rather than a king (rouged cheeks, six-inch platform shoes, mincing delivery—a scene straight out of Minsky), for dressing up his Roman soldiers in massive helmets and armor plate on top and the briefest of cute bikini

panties on the bottom, for populating the temple not just with moneychangers but with loathsome creatures peddling wine and running betting games, for having Pilate (made up to look like Dante, for some obscure reason) washing his hands of Jesus' literal blood (lots of it, bright red and drippy), and sundry other niceties, all on a Wagnerian scale.

But most of this, too, is in the record. *Herod's Song* is in gay pseudo-ragtime patter, the temple mob sings like it is made to look, and Pilate seems oddly involved with the weak Jesus, far beyond Gospel implications.

Again, though, there is less to all this than meets the eye. A little homosexuality, a little gore, a little camp, a crucifixion inspired by Dali's decadent vision—all this is very fashionable, very Broadway, very now. And to the audience I was part of (surely not an exceptional one) it was all very palatable, even though the typically ovation-begging O'Horgan curtain call failed to deliver a standing house.

The real issue is not the sad meanspirited kitsch that is *Jesus Christ Superstar*, but the culture that can turn such a thing into a gigantic success while letting its honest artists go begging for handouts (The album was a dud in England.)

Superstar is a work spawned by the generation that was going to build a new moral foundation for society. Is it representative of that generation? Is this bowdlerization of the Christian ethos its vaunted message of love and peace?

The audience I saw was primarily over 30 (tickets are expensive) and much of the huge advance sale for the show comes from traditional Broadway sources (ladies' and tourists' theater parties, etc.). But these are not the sources of the album sales that made the Broadway version a prefabricated hit.

It was once possible to hope that rock, as a cultural genre, had a viable and promising future, but even before the year JCS 1 grave doubts had arisen. If *Superstar* is an indication of where rock and the counter-culture are taking us, it will not be toward a new dawn but into a long night. ●



ZODIAC PHOTOGRAPHERS

Ben Vereen as Judas

The Kennedy Center Festival:

D.C.

JAZZ

CURRENTS

by Dan Morgenstern

Jazz came to the Kennedy Center in the form of a three-day, five-concert weekend produced by Willis Conover, dubbed "The 1971 House of Sounds Festival." On the whole, it was a well-organized and often rewarding event, but some of the programs were too long for comfort, and some of the artists hardly seemed of major festival stature.

Much has already been said and written about the Center itself. To this observer, the huge structure seems an exercise in tasteful vulgarity. It aims at monumental timelessness, but fails to realize this lofty goal. It lacks the best qualities of either classicism or modernity. Only the gigantic foyer is truly impressive, though rather barren.

The concert hall, in which the festival took place, seats some 2,700. Done in vanilla white, with some scattered and incongruous rhinestone embellishments, the hall lacks warmth. The acoustics were hard to judge, since jazz presentations inevitably involve amplification, which distorts the natural properties of a room designed for classical (i.e., unamplified) music. The sound was in the expert hands of Phil Ramone, with results ranging from excellent to dismal. In the one instance where no microphones were used, the hall's natural sound seemed very good.

The opening concert featured big bands, with Count Basie as amiable host. It began effectively with a trumpet duet between Clark Terry and Mark Markowitz, facing off in boxes at right and left. They were eventually joined by the Al Cohn New York-D.C. Band (basically the New York personnel, augmented for the occasion by some Washingtonians).

Though it was on too long, the band sounded better and tighter than in prior appearances, with outstanding solo work from trombonist Bill Watrous, tenorist Lew Tabackin, altoist Carmen Leggio, and the leader, whose solo feature, *The Underdog*, was the highlight of the set. The Cohn-Tabackin chases on Bill Potts' *Light Green*, conducted by the composer were noteworthy. (Potts and Markowitz were the first of several Washingtonians, native or adopted, featured in the festivities.)

Next came the first of two school ensembles on the bill, the Towson State College Band directed by Hank Levy. This is an impressively well-drilled organization with a great deal of brassy power. Levy, who writes for Don Ellis and Stan Kenton, uses his own charts exclusively. While it is several notches above the collegiate average and was inter-

preted with professional polish, hearing 50 minutes of Levy's music is not unlike eating a heavy meal consisting mostly of empty calories. Also, the band lacks first-rate solo players excepting one Obediah Potsdam III, performing spiritedly on amplified melodica and sounding deceptively like an organ, and a nice trombonist.

Much more varied in its musical approach, albeit less glossy, was Fr. George Wiskirchen's Illinois high school unit, the Melodons. The good Father firmly believes that the best way to teach music is to make the students enjoy what they are doing, and he doesn't shun showmanship.

His program included Larry Dwyer's *Old Beelzebub Blues* from the book of the U. of Illinois Jazz Band; a chart from the last days of the Jimmie Lunceford band, *Close Out*, and a sequence from Chicago's repertoire, *Ballet*, which utilized the talents of Bob Green (one of the band's bassists and its only black member) as vocalist, pantomimist, and dancer, the latter two in conjunction with a young girl.

The band performed with more genuine jazz feeling than most college (not to mention high school) ensembles generally are able to muster up.

Now it was time for Mr. Basie, who had acted as emcee and sat in briefly with the Cohn band, to take the stage with his swing machine. He seemed in excellent spirits, and gave the audience more of his marvelous piano playing than customary. The band responded to the leader's mood, and though there was much familiar fare (*Lil' Darlin'*, *April In Paris*), there also was Frank Foster's hip *676* and some shouting medium-tempo blues pieces. The band's solo power is impressive. Al Grey's trombone (open and plungered), Curtis Peagler's alto, Waymon Reed's fluegelhorn, and Pete Minger's trumpet were much in evidence. Lead trumpeter Paul Cohen was spectacular in his solo feature, *What's New*, hitting them high and clear.

For the finale, Joe Williams came on to do *Roll 'Em Pete*, and the considerable number of Basie fans in the house were delighted.

A good programming touch occurred prior to Basie's appearance: instead of a dead stage while the band was setting up, three members of the festival house band, Clark Terry, Milt Hinton, and Don Friedman, performed a pleasant interlude of *On the Trail* and *Mumbles*.

Saturday afternoon (starting time: 1 p.m.) was to open with "Jaki Byard's Piano Playhouse," but Byard was absent due to a con-

flicting booking. With Conover as host, the piano party began with Bob Greene's effective Jelly Roll Morton impersonations. Don Friedman played both solo and with Hinton and Grady Tate. Since this gifted and tasteful pianist was also in the house band and had been featured with Cohn the night before, his set, while excellent, was too long. It also featured the first of many Hinton bass solos.

Next came the surprise appearance of Rumanian pianist Jancy Korossy, who has been in this country for well over a year, working in Atlanta under his new name of John Korosi. Called up from the audience by Conover, he displayed impressive technique and command of a variety of styles in a solo *September Song*, played a Rumanian folk tune, and was then joined by Hinton and Tate in *C Jam Blues*. He overstayed his initially warm welcome, and shouts of "Let's get on with the program" were heard.

Teddy Wilson, again with Hinton and Tate, played a typically immaculate set. Though his repertoire and style have remained predictable, Wilson is playing with renewed vitality and creativity. The highlights of his set were two unaccompanied ballads (a single chorus each): *Sophisticated Lady* and *I Can't Get Started*.

That was the piano party. Now Cannonball Adderley's quintet took over. As is their concert and/or stage show custom, they played a set too short for those who know what they can get into in a club situation. Nat Adderley's pleasant blues singing and lengthy features for bass and drums are OK, but for this listener there was far too little of the leader's solo playing. George Duke got in some lively electric piano, and Nat was in good form.

The afternoon's second half opened with the house band (Terry, Friedman, Hinton, Tate, and Zoot Sims in his first appearance). They've worked together often and know each other well, which showed in their smooth and easy-going work. *On the Trail* was heard for the second time, Clark essayed a lovely *Misty*, and Zoot's ballad feature, *Emily*, immersed the auditorium in a warm glow.

Terry now gave way to Al Cohn, and the two old tenor chums swung through *Mr. George* and *The Red Door*, turning more reflective on *Blue Hodge*, dedicated to Johnny Hodges. After years of happy collaboration, Al and Zoot still wear extremely well.

The New York-D.C. Band returned to back another native son, flutist Frank Wess, in his own arrangement and composition, *Flashback*. A soul piece with a strong beat, it allowed only a glimpse of Wess' talent, and it seemed rather pointless to have brought him in just for that.

The band stayed on to back Joe Williams in a good set of ballads and blues. Duke Ellington's *Heritage* was beautifully rendered, and the singer was at his most soulful on *Please Send Me Someone To Love*. It was obvious that much of the audience had come to hear him, and he begged off to an ovation.

(An earlier set by singer Sylvia Wayman, who apparently has some local reputation, was rather disappointing, consisting of more or less successful impressions of Dakota Station, Gloria Lynne, and Sarah Vaughan.)

The evening show got under way with a performance that to this observer made the whole trip worthwhile. Ira Sullivan, born in Washington, a legend in Chicago, and for the past six years a legend in Florida, had not

previously appeared at a major jazz festival. That he was long overdue became apparent in a set that included some superb duets with guitarist Joe D'Orio (an original on which Sullivan played soprano sax; *The Breeze and I*, on which he played fluegelhorn; and a second original, Latin in flavor, on which he played flute). On each of his instruments (he played tenor sax on the opener, which we missed, but we'd heard play it him at a short jam session the night before) Sullivan gets a beautiful sound and has a remarkably original conception. His playing is a model of both musicianship and musicality, and remains in the jazz tradition even as it reaches out for new frontiers. Ira Sullivan is a remarkable artist, and his set seemed all to short.

D'Orio was a perfect foil for Sullivan, and also had the opportunity to display his considerable solo strength. When Hinton and Tate joined in for the closer, *Straight No Chaser*, on which Sullivan played flute and fluegel, it seemed almost anticlimactic after the lovely duo efforts, though it offered a chance to savor Sullivan's bop chops.

Local diva Shirley Horn followed, and much as I dig her in the intimate setting of a smoky club, she was rather ineffectual in this big, chilly hall. Her best effort was *Lost in the Stars*.

Pianist Claude Hopkins, another announced Washingtonian, did not materialize, but Gerry Mulligan, though bothered by a pinched nerve and forced to play sitting down, did—along with the Wilder Winds. This is a chamber music ensemble led by French hornist Jimmy Buffington, assembled to perform music by Alec Wilder and others created for an instrumentation of two French horns, flute, oboe, clarinet, bassoon, baritone saxophone, and occasional bass and drums.

In addition to two suites by Wilder, which were pleasant and melodic but rather lightweight, the group did a piece by Manny Albam which was mainly a solo vehicle for Mulligan, and one by Johnny Carisi which had more muscle, more jazz feeling, and more challenging writing than the group's other music.

All this was beautifully played. Without amplification, the delicate textures stood out unspoiled and clear. It may not have been jazz, but the set was a nice change of pace.

The house band again, this time with a novelty: singing by all hands except Friedman. After an instrumental *Secret Love*, Zoot sang *Gee Baby* in his unaffected style, Milt Hinton did a Louis-flavored *Don't Blame Me* with comedy touches while Terry manned the bass, Grady Tate (who really is a singer) did a smooth and musical *Body and Soul* (with Zoot on drums), and Clark outdid himself on *Supermumbles* (my title). This fun was followed by a moving and serious tribute to Satchmo.

Clark played *Sleepy Time Down South*, accompanied by Hinton only—a warm and personal salute. Then he remained alone on stage while a single spotlight found his outstretched arm holding a trumpet and large white handkerchief. The voice of Louis Armstrong came over the speakers, first in speech, then singing *Sleepy Time* (the Decca version, with that brief but lovely trumpet passage). This house was hushed before prolonged applause broke out.

A lengthy jam session followed. First, a slow blues, featuring solos by Dave Amram (another Washingtonian) on French horn,



VERY OAKLAND

Count Basie: Marvelous

Carmen Leggio on alto, Buffington, Mulligan, and Bill Watrous. Then ballad features by Leggio (*Who Can I Turn To*, very Parkerish and well done), Watrous (*Here's That Rainy Day*, superbly crafted), and Amram (*Summertime*, with some of the best jazz playing we've yet heard from Dave).

Meanwhile, the stage was being set for Buddy Rich's band, and it came out swinging in John LaBarbera's fine arrangement of *Straight, No Chaser*, from the new RCA album. The band is in one of its best incarnations at the moment, with plenty of solo power from Pat La Barbera on tenor and soprano, Jimmy Mosher's alto (well showcased in Phil Wilson's setting of *Chelsea Bridge*), Jeff Stout's and Linn Biviano's trumpets, Bruce Paulsen's trombone, and Bob Peterson's piano. Though the soloists (and the band as a whole) were hampered by poor sound balance, the message came across.

Pat LaBarbera shone in *Channel One Suite* (still one of the best things in the book) and the leader broke it up with *West Side Story*—this time with some unbelievable stick work on the snare rims, among other things.

Sunday afternoon began rather unevenly with an overly long set by local pianist Mel Clement, accompanied by Lou Savarino's bass. Clement is a clean and tasteful player, but his work borders on cocktail lounge piano—if of a superior order.

Milt Hinton and Richard Davis did some fascinating solo and duet work, including Milt's impressions of Wellman Braud and Pops Foster and a Blantonish *These Foolish Things*, and Davis' staggering *Summertime*. They wound up with a swinging blues duet.

Surprise guest Danny Barker, up from New Orleans, captivated the audience with some

Ira Sullivan: Remarkable



RAEBURN FLEHLAGE

patois singing on *Eh, La Bas*, accompanied by his own rhythm guitar plus Hinton and Tate. He did his very special version of *St. James Infirmary* and closed with a spiffy banjo solo, *The World Is Waiting For the Sunrise*.

Tap dancer Buster Brown, who was used throughout in comic interludes during stage waits, came up for feature set, doing *Girl From Ipanema* and *Cute* in a style reminiscent of Bunny Briggs.

After this lighthearted interlude, Ornette Coleman and company (Dewey Redman, Charlie Haden, Ed Blackwell) offered some of the festival's heaviest sounds. This group is so together that they seem to read each other's minds, and there wasn't a dull or wasted moment in a set including *Broken Shadows* (superb saxophone interplay); a new Coleman piece the title of which we didn't catch (featuring the leader's alto in striking form and a brilliant final ensemble), *Creek Women* (Redman doing some startling vocal *cum* playing things, contrasting with a happy Coleman solo without freak effects); *Rock the Clock* (with Coleman on trumpet and violin and Redman on musette, and a tremendous Haden bass solo built around a pedal point). All together a no-nonsense, straight-ahead set of pure music-making of the highest order.

Roberta Flack had part two to herself, and stayed on for well over an hour. She creates her own special ambiance, and the audience was with her all the way, but having seen Miss Flack a number of times this summer, I must confess that much as I like her act, I would welcome some change of pace (slow tempi preponderate) and new material. Unlike a jazz performer, she tends to polish her material to a state of unchanging perfection, and repeated encounters thus offer nothing revelatory. Eric Gale's guitar stood out in the excellent back-up band.

The final night—not as well attended as the afternoon or Saturday evening—was too much of several good things, running over five hours after a very long afternoon concert.

The Thad Jones-Mel Lewis band had the opening slot, and were in such terrific form that most of what followed seemed anticlimax. With Jerry Dodgion in Jerome Richardson's important chair (the former reed section leader has moved to California) and doing a great job, and Snooky Young leading the brasses, the band performed with crackling authority.

For some reason, miking and balance were the best received by any of the big bands on the program, but even without this blessing, the band would have won the sweepstakes. When it is at its frequent best, no other big band today can touch this crew for ensemble brilliance, freshness and quality of material, and blowing spirit.

From the rousing *Don't Get Sassy* and *Fingers* to the beautiful *A Child Is Born* and *Willow Weep For Me*, this was a brilliant set, sparked by individual work from Billy Harper, Virgil Jones (in rare form), Eddie Bert, Jimmy Knepper, Roland Hanna, Richard Davis, and, of course, Thad Jones—one of the truly great modern trumpet stylists. Singer Dee Dee Bridgewater was an added attraction, both visually and aurally.

Dave Brubeck, with Mulligan, Jack Six, and the amazing Alan Dawson, did a peppy set enhanced by Mulligan's strong playing and Dawson's inspiring drum work. *Out of the Way of the People*, a piece from Bru-

Continued on page 36

FRANK FOSTER'S BIG BAND QUEST

Perhaps one of the most tragic developments in the history of modern music has been the decline of the big band, quite possibly the most powerful medium for musical expression ever conceived in this country.

These once thriving groups which have played such a dominant role in shaping the spiritual and musical force known as jazz have been driven into relative obscurity by tightening economic conditions.

There are several musicians, however, who are presently fighting to preserve this institution and elevate it to a new level of prominence. Among these is Frank Foster, exceptionally talented composer, arranger, and reedman, formerly with Count Basie's orchestra.

Born September 23, 1928, in Cincinnati, Ohio, Foster began his musical education on the piano at the age of 6, but his development was temporarily interrupted shortly afterward when his lessons were discontinued following two months in a hospital after a collision with a cement truck.

In 1939 he resumed his training and began studying the clarinet.

"I don't know why I took the clarinet over any other instrument," he related. "I just happened to see a picture of a clarinet in an advertisement for music lessons, and I decided I wanted to learn to play it. At that time my mother and I both held aspirations that I would become a symphonic musician."

After beginning his lessons, he was told by his teacher that the clarinet was generally used as a secondary instrument, and that the principal reed instrument of the day was the saxophone. As a result, he became determined to concentrate on the sax, and after his second year of clarinet studies, he began playing the alto.

"I probably started on the alto because my teacher figured that it would be easier for me to handle than a tenor," he noted. "At any rate I stayed with it for about seven years, during which time I played around Cincinnati with Jack Jackson and his Jumping Jacks, and with Andrew Johnson's 16-piece band."

He switched to tenor in 1947 while majoring in music at Wilberforce State College in Ohio.

"They had enough alto players in the school band, but not enough tenor players, so I decided to make the change," he recalled. "The rock house, screaming style of tenor playing was popular then, and Illinois Jacquet was in his heyday. Generally there was talk going around in music circles that the tenor was the money horn, and that somehow it reached the people more than the other saxophones. It was also somewhat of a novelty to me at the time, and I was like a kid with a new toy with it. Pretty soon I decided to
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by Mark Durham

abandon the alto almost entirely.

"Another factor which may have influenced my decision was that I couldn't get Bird out of my system. I used to say half-jokingly that he just ran me off the horn, because he, as far as I was concerned, was the alto saxophone at that time. Up until then my idols had been Johnny Hodges, Benny Carter, and Willie Smith, but when I heard Bird, he washed everything else away. I felt that I couldn't establish my own identity

on alto after that because all I aspired to sound like was him. Then I got on tenor and Sonny Stitt and Dexter Gordon messed my mind up, but I stayed with it."

In 1949, he left school and went to Detroit, joining Snooky Young's band as saxophonist and arranger.

Leaving Young in 1950, Frank remained in Detroit, where he worked the Bluebird Inn and played with such giants as Stitt, Wardell Gray, and Milt Jackson.

Drafted into the army in 1951, he served in Korea and became the featured saxophonist and principal arranger for the army dance band before joining Count Basie shortly after his release two years later.

His association with Basie lasted until 1964 when he left and became a free lance musician. Since then he has worked briefly with the bands of Lloyd Price, Lionel Hampton, Woody Herman, and Basie again as well as leading his own big bands and combos. Also, he has played on and written material for both of Duke Pearson's big band albums. He is also currently a member of Elvin Jones' group.

"It was only natural for me to establish my own band because I was raised on them," he said. "Throughout the major part of my development, the big band was the principal vehicle for musical expression in jazz, and most of my playing was done in the context of these larger groups."

"During that time there were as many bands as there are rock groups today, and most that I heard were very good. The music was widely listened to, and radio stations used to present broadcasts featuring most of the known groups."

"Back then, many musicians who performed in groups of between 16 and 18 pieces plus vocalists were able to make a full living without having to resort to any sidelines as do so many now."

In the late '40s and early '50s, hit by post war inflation, most clubs could no longer afford to pay large groups of musicians, and all but the best known bands were forced out of business, creating a situation which gave rise to the era of the small combo.

The condition has remained basically unchanged over most of the past 20 years, and it has been only recently that any signs of a new rise of the bands have appeared.

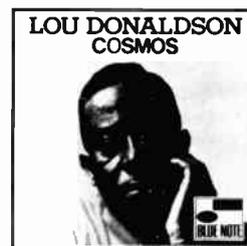
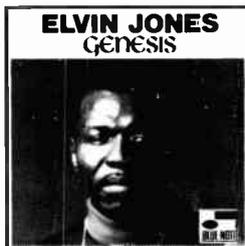
"I'm happy to see that the cycle seems to be coming around again, and that more bands are starting to attain a measure of prominence," expressed Frank. "I have a long way to go, however, and I hope that they are still around by the time I'm able to accomplish what I would like with a big band."

"I've been leading my own rehearsal

Continued on page 31

**Elvin Jones,
Grant Green,
Jimmy McGriff,
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Bobby Hutcherson,
Reuben Wilson,
Richard "Groove" Holmes,
and Gene Harris and the
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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, Will Smith, Jim Szantor, and Pete Welding. Reviews are signed by the writers.

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

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MUHAL RICHARD ABRAMS

YOUNG AT HEART/WISE IN TIME—Delmark DS-423: *Young at Heart*; *Wise in Time*.

Personnel: Side 1: Abrams, solo piano. Side 2: add Leo Smith, trumpet, flugelhorn, miscellaneous instruments; Henry Threadgill, alto sax; Lester Lashley, bass; Thurman Barker, percussion.

Rating: ★★★★★

Though he might disagree, the dramatic music of Muhal Abrams is far better represented here than on his initial Delmark album of a few years ago.

In addition to being a more satisfying musical expression, the new Abrams release has the distinct advantage of a much-improved recording job (Delmark producer-owner Bob Koester is quick to point out, however, that the terrible echo-chamber effects on the earlier album were engineered in at Abrams' request).

The 29-minute piano solo, *Young*, is a beautifully reflective and pleasingly rambling collection of styles. The piece never seems overly long and seldom lapses into static playing. Abrams' obvious technical facility is aided by an immense individuality and nearly total absence of cliché playing. He makes reference to most of the great jazz pianists, yet the musical sensibility and the ideas are always his own.

On the quintet track, *Wise*, about 20 minutes long, the listener will find music more on the order of what he has come to expect from the members of Chicago's Association for the Advancement of Creative Musicians (though AACM music is never what one would call *expected*).

There's a very pleasurable quality to the performance. It starts with a slow, ominous statement from Smith over tinkling wind chimes. Smith's brooding exploration is marked by his ability to create deeply stirring horn messages with a minimum of notes—his skill and artistic imagination are beautifully exhibited.

After several minutes, the rhythm section cuts into a burning-hard drive as Smith drops out and Threadgill takes over. The altoist's long solo is full of the charging fire of current-day players, yet, as wild as his lines often sound, there is a sense of underlying control. Though he sometimes gets a slightly Aylerish sound in his high-note playing, Threadgill is basically an original voice.

Later on Abrams plays a great, stormy solo, far more agitated than anything on *Young*.

Lashley and Barker cook brightly and strongly throughout. Barker's charging, busy backgrounds are particularly stimulating.

Delmark's slight goof in the liner listings—reversing the titles and personnel—probably already has been corrected. The album apparently has been recorded in mid-1969.

The pressing is noisy (at least on the review
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copy) but this seldom gets in the way of the excellent music. Highly recommended.

—Smith

CANNONBALL & NAT ADDERLEY

THE ADDERLEY BROTHERS IN NEW ORLEANS—Milestone MSP 9030: *In the Bag*; *Chat-terbox*; *New Arrival*; *Mozart-in'*; *Low Brown*; *R.S.V.P.*; *Sister Wilson*.

Personnel: Nat Adderley, cornet; Cannonball Adderley, alto sax; Nat Perrilliat, tenor sax; Ellis Marsalis, piano; Sam Jones, bass; James Black, drums.

Rating: ★★★★★

Nine-year-old Adderley albums like this one shouldn't be dismissed offhand as just old stuff—it's better than no Adderley at all and superior to some of the more recent things by the brothers. Still, no matter how you cut it, the music sounds a bit dated.

According to producer Orrin Keepnews, the Adderleys and bassist Jones flew to New Orleans from a California gig in May 1962 to record there with local musicians. Keepnews points out in the liner notes that the album has been unavailable for more than a half-dozen years (it wasn't widely distributed from the start, caught as it was in the demise of Riverside).

The recording makes the musicians sound as if they were in a tunnel, particularly the rhythm section. This doesn't mar the music to any great degree, but certainly adds to dating the sound.

Nat and Cannon were in fine form; heated up and ready to blow. Again, the fact that this is not a new recording becomes apparent when listening to the brothers—each has "freed up" considerably since. Still, "old-fashioned playing this good is never really old.

Tenorist Nat Perrilliat, who died recently, drove hard in a style with a Coltrane flavor bordering on a powerfully original conception. That he never became better known is saddening.

Marsalis, not well recorded and hampered by a poor piano, plays competently if not with a great deal of inspiration. Jones works with his usual strength and grace, though you hardly notice he's there because of the recording. Black probably played better than he sounds. He might as well have been playing across the street.

—Smith

ART ENSEMBLE OF CHICAGO

LES STANCES A SOPHIE—Nessa N-4: *Theme de Yoyo*; *Theme de Celine*; *Variations sur un Theme de Monteverdi (I) and (II)*; *Proverbes (I)*; *Theme de Monteverdi (I)*; *Theme Libre*; *Proverbes (II)*.

Personnel: Lester Bowie, trumpet, flugelhorn, percussion; Roscoe Mitchell, soprano, alto&bass

saxes, clarinet, flute, percussion; Joseph Jarman, soprano, alto&tenor saxes, flute, percussion; Malachi Favors, acoustic bass, electric bass, percussion; Don Moye, drums; Fontella Bass, piano, vocals.

Rating: ★★★★★

The music on this record, the existence of this record itself, reinforces my faith in music, in all art, for it proves the indomitable spirit of creation. With damn few others, the Art Ensemble plays the only consistently incredible music I know, and does so for whoever will listen, in Europe in sparse concerts at home, on small independent labels like Nessa. One may only hope that more will listen the more their truth is known.

For now, *Les Stances* is their best I've heard so far, an inspired and inspiring testament of artistry and personal integrity, a creative standard raised against the deceits and trivialities of the record industry, and fun as well. It is also even more than I exhort.

For one, *Theme de Yoyo* seems at first somewhat crazed, as if bizarre rhythm and blues, but proves more brilliant through every hearing. Mirth is all about, as is volatile energy, the wit and the passion most r&b artists manufacture more than evoke. As Moye and Favors shuffle and strum, the horns blow an almost standard riff routine, but then on the breaks all burst out frantically, crash, and fall back in—massive wailing that is both musically and theatrically exhilarating.

And yet a more subtle humor is ever-present: within it all, little ratchets twist, little honkers toot, other sneaking accents scamper about, but more like darting Pucks than simple tongue-in-cheek comedians. Even more so, the lyrics of Fontella Bass come on disarming, saucy, almost cocky—"Your fanny's like two sperm whales floating down the Seine!"—but sung with all the fervor with which she once shouted on *Rescue Me*.

Theme de Yoyo is a dynamite rock song, granted, an object lesson in creative dynamics within an r&b context, but it further expresses the ironic spirit of the band—not simply satiric, but satyric! These are more than artists; these are indeed creators, ageless, of the knowledge that is all art, the primitive intuition, the tempering joy, the insight of self, the passion that is human and superhuman made into sound.

Certainly I rhapsodize, but even an almost "commercial" song like *Theme de Yoyo* is a true piece of art, a man-made yet divine expression of creative intelligence, of being; it is in the air, and is infinite. To hear the music of the Art Ensemble, to appreciate the whole of their art, is to comprehend the universe that is art—the natural theatre of their presence, the color and shape of culture and painting transformed into their textures, the sensitive and yet stunning language of their instrumental voices.

Again, perhaps I over-advocate; for all I know, the players simply play what feels good

QUINCY ARRIVES WITH ANOTHER DEPARTURE: SMACKWATER JACK.

Musical departures are nothing new with Quincy Jones. He's been making them with amazing regularity since his "school days" in the early fifties, when he wrote for and played with such inventive big bands as Clifford Brown's. □ Smackwater Jack, Quincy's third album for A&M, is another Q.J. masterpiece of writing, arranging and production. Contemporary Quincy at its best. In fact there's so much happening musically on this album, about the only way to verbalize it is with a track-by-track account of the action.

SIDE ONE

1. SMACKWATER JACK

Carole King's fine pop composition and the album's title track. Quincy writes a strong chart and maybe another page in his career—with his easy, bluesy vocal solo.

2. CAST YOUR FATE TO THE WIND

A jazz standard and a pop hit many times over. Quincy's all-new treatment of this beautiful melody features guitar, piano and flugelhorn solos by Eric Gayle, Bobby Scott and Marvin Stamm respectively.

3. IRONSIDE

Quincy's theme from the NBC-TV series. There are some interesting written changes and some high gear soloing by Jerome Richardson, Freddie Hubbard and Hubert Laws.

4. WHAT'S GOING ON?

A big chart single for Marvin Gaye with a socio-relevant lyric sung by Quincy and Valerie Simpson. Instrumental highlights are switched on by Milt Jackson, Jim Hall and Toots Thielmans, among others. Harry Lookofsky's haunting violins solo is based on a harp solo by Thielmans.

SIDE TWO

1. THEME FROM "THE ANDERSON TAPES"

Another original composition. Edd Kalehoff stretches out on synthesizer and Milt Jackson provides the vibes.

2. BROWN BALLAD

Ray Brown (who plays on the album) wrote this melody to live forever. Toots Thielmans, Bobby Scott and Jim Hall play it so it will.

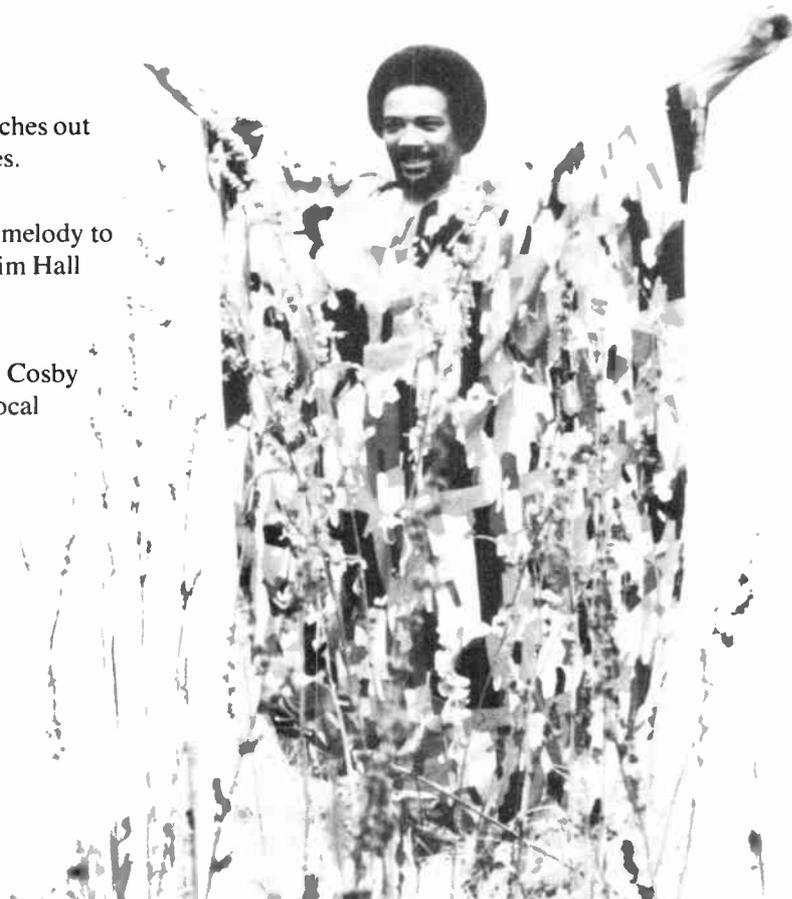
3. HIKKY-BURR

Ooooooh Lord. Quincy wrote this up-tune with Bill Cosby as the theme for Bill's NBC-TV series. Cosby's vocal either sets scat singing back or ahead ten years. Eric Gayle, Freddie Hubbard, Hubert Laws and Toots keep things moving forward all the way.

4. GUITAR BLUES ODYSSEY: FROM ROOTS TO FRUITS

Quincy lays down a definitive history of blues guitar from Robert Johnson to Jimi Hendrix. With its brilliant soloing, biting horn intrusions and technical inventiveness, this work is the essence of all that is black and beautiful in American music.

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Bush Music: Taifa Mil 9031

JOHN LEE HOOKER - Coast to
Coast Blues Band U-A 5512

SERGIO MENDES & BRASIL '66
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MILES DAVIS - Miles Davis
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& CINCINNATI SYMPHONY ORCH. Dec 710181

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Any Woman's Blues Col G30126

ORNETTE COLEMAN - Twins
BEST OF DAVID NEWMAN Atl SD1590TF

THE WHO - Tommy Dec 7205TF

Who's Next Dec 79182TF

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at the moment—but even then, even if unconscious of its genius, this is nonetheless profound creation, the purest esthetic experience, absolute, and moving.

Les Stances continues through many moods, many ideas, but all of one thought, protean and soaring. *Theme de Celine* bounds, harmonized and swinging light, then roars through Mitchell alto and Jarman soprano, then almost turns mechanized into figures of bleating and blatting, unpredictable but sharply etched. The first Monteverdi variation is ethereal, Bowie reflecting over misty hues of flute, clarinet, and arco bass; the second is quicker and more quirky, with Bowie somewhat scatty over choice syncopation.

Proverbs (I) and *Theme Amour Universal* both feature darker radiance, undercurrents of bass and some chanting, almost ritualistic percussion, the first with Bowie cerebral, the latter with Jarman and Mitchell's sopranos and flutes invoking, prayer-like. *Theme Libre* at once seems time and timeless, moving out of sharp clock-like figures into freer frantic singing, together but multi-directional, the rhythm transcendent. *Proverbs (II)* again adds Fontella Bass for an all-too-brief but dramatic tone poem.

I canonize the Art Ensemble of Chicago for their genius and balls. I likewise honor Chuck Nessa for selling "Discount Records" by day to produce such brilliant records by night; his is a splendid devotion, a trust that the music will triumph—we owe him all respect!

— Bourne

DOUG CARN

INFANT EYES—Black Jazz 3: *Welcome; Little B's Poem; Moon Child; Infant B's; Passion Dance; Acknowledgement; Peace.*

Personnel: Bob Frazier, trumpet, fluegelhorn; Al Hall Jr., trombone, valve trombone; George Harper, tenor sax, flute; Carn, piano, electric piano, organ; Henry Franklin, bass; Michael Carvin, drums; Jean Carn, vocal.

Rating: ★★★

An attractive LP, this. Carn has set thoughtful, intelligent lyrics to a number of pieces by contemporary jazz composers—Horace Silver's *Peace*, Wayne Shorter's *Infant Eyes*, Bobby Hutcherson's *Little B's Poem* and Coltrane's *A Love Supreme (Acknowledgement)*—and they are sung by his wife, Jean Carn, to sensitive charts he has crafted for a six-piece band.

The music treads a neatly-plotted path between free and more conventional jazz approaches and in the main succeeds quite nicely in striking a viable balance. It beguiles rather than excites, succeeding through firm control and attention to detail rather than force or originality.

The orchestrations are quite skillful and much the most interesting aspect of the album. Nicely colored and textured, they give the impression of a much larger group and frame the vocals handsomely. I have reservations about Ms. Carn's singing, however. The most serious concerns her apparent inability to animate the lyrics with any kind of conviction or depth of feeling. This stems from her rather static handling of the line, which is quite the opposite of the living, breathing way of phrasing a jazz player would bring to this music.

What saves the album and gives it the interest it possesses are Carn's writing, always thoughtful and imaginative, and the meti-

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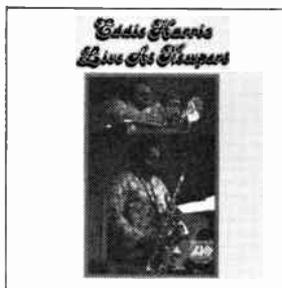
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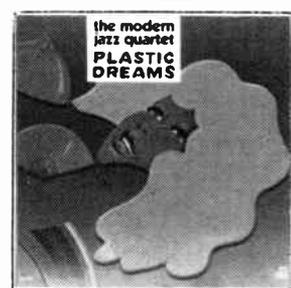
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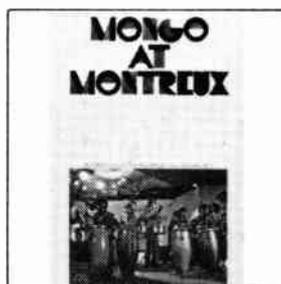
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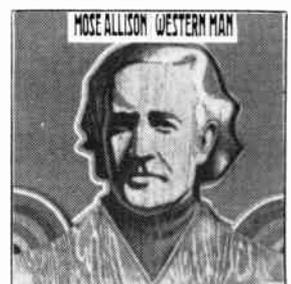
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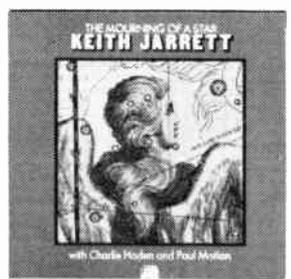
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culous production that has been lavished on the album. The soloing is fairly conservative, and this holds true for all the soloists – but at least it's carried forward briskly and, even more important, succinctly so that no one has the opportunity to bore.

It will be interesting to hear what happens when Carn and his players deepen their improvisational skills; there's plenty of potential in the band and its music, but at this stage of the game they were wise to follow this meticulous, calculated approach. Now, if everyone could just loosen up a bit they might break free into some really strong playing on the order of the orchestrations. Carn's off to an auspicious start. — *Welding*

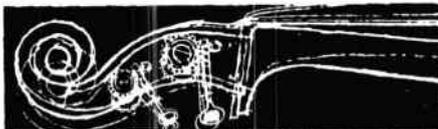
GRANT GREEN

VISIONS—Blue Note BST-84373: *Does Anybody Really Know What Time It Is; Maybe Tomorrow; Mozart Symphony #40 in G Minor, K550, 1st Movement; Love on a Two Way Street; Cantaloupe Woman; We've only Just Begun; Never Can Say Goodbye; Blues for Abraham.*

Personnel: Green, guitar; Billy Wooten, vibes; Emanuel Riggins, electric piano; Chuck Rainey, electric bass; Idris Muhammad, drums; Ray Armando, conga. (Harold Cardwell, drums, added on track 8 only.)

Rating: ★★★

There's nothing very "deep" about Green's



new album, but that fact doesn't get in the way of its being very listenable and pleasurable.

There's no doubt that it's Green's date since there aren't many solo moments other than his. That, too, is of little consequence because he plays so tastefully and, for the most part, inventively. His work is consistently fresh, though he seldom digs into a solo here with the full expressiveness of which he is capable.

The pop tunes used are among the best of the recent batch, particularly *Begun* and *Goodbye*. Green gives a sympathetic and swinging rendering of the Mozart theme.

Wooten and Riggins play well in their brief outings. The rest of the band lays it down strongly. — *Smith*

DAVE HUBBARD

DAVE HUBBARD—Mainstream MRL 317: *Booga Bop; Patience; Dailey Bread; B.C.; One For Becky; Some Other Blues; T.B.'s Delight.*

Personnel: Hubbard, tenor sax, flute; Albert Dailey, piano; Jimmy Rowser, bass; Harold White, drums; Buck Clarke, conga.

Rating: ★★★½

Hubbard's is a strong young voice, surely one of the most rewarding and promising of the multitude who have not totally cast aside their Coltrane-Rollins influences – if ever they can or indeed if they want to. He plays with vigor, a gutty sound, and his ideas are usually concise and imaginative.

His debut album as a leader is on the whole very good, though the supreme moments do not eclipse his heaviest moments on a Lonnie Smith album (*Drives*, Blue Note BST 84351). I reviewed last year. But he's never dull, seldom repetitive, and conveys the impres-

sion that he should be taken seriously – if not now, not in the too-far-distant future.

This album's biggest drawback lies in the material – none of the originals by Hubbard or Dailey (all but *Blues*) are particularly noteworthy as compositions and a sameness of tempo and treatment tends to make them all sound alike. The only ballad then, *Becky*, is thus especially satisfying and Hubbard plays very well on it.

Chief cohort Dailey, long a candidate for a date of his own, makes his first recorded appearance on electric piano and transfers his facile acoustic personality very effectively though the pacing of the LP might have been aided if he'd played acoustic piano on more than one track (*Blues*). And, I've heard elec-

tric pianos recorded far better than his is here. Though he's an inventive player, a consummate technician and remarkably versatile, Dailey's "problem" is that his style is not far enough outside the Powell-Tyner mainstream to make him a "topic" and hence a "new star". Still, he's one of my favorite players and worth far more recognition than he's received.

Hubbard makes one appearance on flute (*Delight*), evincing a pleasant tone and a good change-of-pace double that will not, on the basis of *Delight*, rival his main horn.

The rhythm section is sympathetic and intelligent. It's good to hear Rowser – he's a fine bassist and his contributions really enhance the album. — *Szantor*

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QUINCY JONES

SMACKWATER JACK—A&M SP-3037: *Smackwater Jack; Cast Your Fate To The Winds; Ironside; What's Goin' On; The Anderson Tapes; Brown Ballad; Hicky Burr; Guitar Odyssey: From Roots To Fruits.*

Personnel: Ernie Royal, Snooky Young, Marv Stamm, Joe Newman, Buddy Childers, Freddie Hubbard, trumpets, fluegelhorns; Wayne Andre, Garnett Brown, Dick Hixon, Alan Raph, Tony Studd, trombones; Jerome Richardson, Hubert Laws, Pete Christlieb, reeds; Bobby Scott, Bob James, Jaki Byard, Monty Alexander, Joe Sample, Jimmy Smith, Dick Hyman, misc. keyboards; Milt Jackson, vibes; Paul Beaver, Edd Kalehoff, Moog synthesizers; Toots Thielemans, guitar, harmonica, whistling; Eric Gale, Jim Hall, Joe Beck, Arthur Adams, Freddie Robinson, guitars; Ray Brown, Bob Cranshaw, acoustic basses; Chuck Rainey, Carol Kaye, electric basses; Grady Tate, Paul Humphries, drums; Larry Bunker, George Devens, percussion; Harry Lookofsky, violin; Jones vocal, arranger-conductor; Valerie Simpson, Maretha Steward, Marilyn Jackson, Barbara Massey, Jackie Armstrong, vocal.

Rating: ★★★

For all of its isolated moments of charm, beauty and imagination, this LP does not come off as well as *Walkin' In Space* (nor, to a lesser extent, as *Gula Matari*).

Though the musicianship is impeccable and there are fine but brief jazz moments (Stamm on *Cast*, Hubbard on *Ironside* and the guitarists on *Odyssey*—a history of guitar styles pastiche) most of the tracks are too cluttered with bits of this, effects of that, and sometimes too-abrupt segues from theme to solos to vocals. Something tells me that this LP would be more exciting and convincing with about two-thirds of the musicians and about one half of the "groovy ideas". To say the least, no soloist plays long enough to do anything but titillate and at times the music seems to cry out for an extended groove. It almost seems as if fragmentation, rather than cohesiveness, was the aim.

On the plus side, there is Jones' vocal debut (on *Jack* and *Goin' On*)—an arresting one that bodes well as a possible permanent new dimension of Jones' career. His voice is reminiscent of Mose Allison's and he sings with sincerity, great feeling, and much taste—no excesses. But the *Jack* lyrics recall the words of Voltaire ("That which is too stupid to be said is usually sung") and Jones would be wise to stick to vocal material more of the caliber of Marvin Gaye's *Goin' On*.

One of the more interesting moments is provided by violinist Lookofsky, (on *Goin' On*) who plays several violin parts (overdubbed) to a solo once improvised by Thielemans on harmonica. And there are several spots for Richardson's soprano—who has a lovelier sound on that horn than he?

Jones has, by his own admission, a chameleon-like approach to music. It's served him well in his various bags (film/TV work, vocal backgrounds for numerous singers, special material for other bands such as Basie's) but here his smorgasbord of sounds leads me to say I enjoyed some of the dishes, not the meal, and I was hungry again soon afterward.

—Szantor

HOWARD ROBERTS

ANTELOPE FREEWAY—Impulse AS 9207: *Antelope Freeway, Part I; That's America Fer Ya; Dark Ominous Clouds; De Blooz; Sixteen Trak Firemen; The Ballad of Fazio Needlepoint; Five Gallons of Astral Flash Could Keep You Up For Thirteen Weeks; Santa Clara River Bottom; Roadwork.*

Personnel: Roberts, Mike Deasy, guitar; Bobby

Bruce, violin; Pete Robinson, Larry Knechtel, Mike Wofford, keyboards; Brian Garofalo, Max Bennett, electric bass; Bob Morin, John Guerin, drums.

Rating: ★½

If the quality of the music on this album were up to the level of the humor that went into its production, it would be one of the monsters of the year. Roberts has escaped the formula concept of Capitol only to find himself caught in another formula. Impulse presents him surrounded by sound effects: surf, traffic, radio broadcasts, conversations.

The music weaves in and out of the sound effects and frequently picks up the moods they create, as in *America*. His Spanish-tinged single-line work on *Clouds* is excellent but short-lived, giving way to the incoming tide. The best moments of Roberts' guitar come on *Blooz*, in which he manages to maintain a unity of feeling through several tempo changes.

Of the accompanists, Guerin stands out with some enthusiastic and sensitive drumming. But in general the music suffers from the gimmickry and often takes a back seat to it.

Five Gallons is a tour with two weary travelers through the horrors of late-night Midwestern radio. The liner notes are a masterful put-on of the kind of pretentiousness that frequently passes for writing on record jackets. *Astral Flash* and the jacket almost make this album worth having. Almost.

—Ramsey

HUEY SIMMONS

BURNING SPIRITS—Contemporary S7625/6: *Burning Spirits No. 1; New Newk; Healing Rays; Burning Spirits No. 2, Things and Beings; E=MC2.*

Personnel: Barbara Donald, trumpet (except tracks 2, 5); Huey Simmons, tenor sax (tracks 1, 2, 3, 4, 6), alto sax (track 3), English horn (track 5); Michael White, violin (except track 2); Lonnie Liston Smith, piano (tracks 2, 5 only); Cecil McBee (except track 5), Richard Davis, bass; Clifford Jarvis, drums.

Rating: ★★★½

All of a sudden, Simmons has become a tenor player (almost to the exclusion of his other horns here) instead of the altoist we've known for nearly a decade.

Why Simmons (known as Sonny since he first came to prominence nationally with the release of *The Cry* on Contemporary in 1963) has shifted to tenor is not exactly clear. He seems less original on the larger horn than on alto.

Simmons' conception has become increasingly fragmented in the last few years, and his work here often lacks cohesion. There are brilliant and inventive moments, but there are also times when the playing is so convoluted that interest fades fast. And Simmons, yet to find himself fully on tenor, frequently tosses in a bit of Rollins, a bit of Trane, some Ayler, some Pharoah, some Ornette. His alto and English horn solos are a bit more together, particularly the alto excursion with its Ayler-Charles Tyler contours—alto is still *his* horn, one feels.

Miss Donald, Simmons' wife, also has broken thoughts, but her thing hangs together better, overall. Though she shows fewer moments of excitement, she is a far more consistent player. Miss Donald plays strongly, with a brassy tone and some very good ideas.

White spins along in solos containing a lot

of notes and generally not a very great amount of content. Like the horn players, he suffers from a lack of idea connectives. However, the violinist does play some beautiful things — just not often enough.

Pianist Smith does his usual McCoy Tyner thing, throwing in a couple of string strums for good measure.

While some of the bass duets possess a certain muttering charm, it might have been better to use just one bassist. The two-bass thing, at least here, just muddies the sound. Davis plays so much bass he'll put you away.

Jarvis, sometime Sun Ra man, has become one of the top drummers out here. He's free and busy, but always swinging.

It is of interest to note that McBee, Jarvis and Smith were Pharoah Sanders' rhythm section at the time of this Los Angeles session, and that they and White were present the very next day for half of Pharoah's *Thembi* dates.

Simmons' compositions, except for the boppish *Newk* and the Eastern *Beings*, have a colorless, disjointed and not too pleasing quality.

As with much of the recent flood of double albums, there's enough music here for one strong LP. —Smith

Grimes. This line is almost somber in timbre, recalling an ancient African bard transmitting historical oppression. His cornet playing on *Urban* is the strongest I have ever heard from him on record. His approach, at least at this time, was to fuse the natural sound of the cornet with the voice. So what happens is many bent notes, glissandos, and upward diminished scalar runs. When he solos against another voice, he usually employs contrasts:



If the other horns are blistering, he will play legato phrases, slow and mournful.

Thornton, Watts and Lancaster are presented as multi-instrumentalists. Lancaster's alto improvisations are generally in the upper register, usually shrill and sounding like a wounded man defiantly confronting his adversary. About three-quarters through *Urban* he and Watts play bass clarinet lines simultaneously while Thornton plays on top. Watts plays explosively all the way through. On

Geno he plays a soprano with a haunting vibrato while Berger strikes the vibes without vibrato. These contrasts, which are constantly evident, are what make this such an outstanding album.

If the horns are dangerous, the other players provide the first line of defense. Berger spins lines like an expert Japanese sand painter. He interlaces statements completely without vibrato, creating pin-pointed, blunt sounds against the horns. Henry Grimes — strong-fingered, imaginative, durable. He sets a pulse which is as strong as a long distance runner's heart. His parallel lines on *Geno* set up horn after horn.

Now for Sonny Sharrock! The guitar has a long, rich history which reaches back to the hand-held string instruments of Africa. Its evolution in Afro-American music had been rich up until recent years. Wes Montgomery, with his unorthodox hand positions, had begun to bring the instrument out of its lethargy. Sharrock seems to be the savior. On this album, he tunes the strings way down, producing rumbling, sparse phrases which immediately catch the listener's interest. I hope that his inventiveness will be appreciated not only for its uniqueness, but for the gift this brother shows for seeing that humans have the ability to transform instruments into communicators and transmitters of the culture.

A dynamite album, even after five years.

—Cole

MARZETTE WATTS

MARZETTE AND COMPANY — ESP-DISK 1044: *Backdrop For Urban Revolution*; *la*; *Geno*.

Personnel: Clifford Thornton, trombone, cornet; Byard Lancaster, alto sax, flute, bass clarinet; Watts, bass clarinet, tenor and soprano sax; Sonny Sharrock, guitar; Karl Berger, vibes; Juney Booth, bass; Henry Grimes, bass; J.C. Moses, drums.

Rating: ★★★★★

The most astounding thing about this album is that it was recorded almost five years ago and is as fresh today as if it had been recorded yesterday. There is also a dichotomy in this situation — the music is uncompromising, and would be turned off by the general public just as fast today as it would have five years ago.

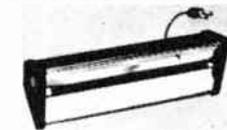
The question, therefore, is what do I mean by uncompromising? What I mean is that here is an album made by six men, all determined to get their musical message out to the public and equally desirous not to have that message distorted by having to look back and attach a "musical trick" to make it sell. Not that I question for one second that Marzette wanted this album to sell a million copies.

What is this uncompromising state? *La* begins with a two-part, six-note, five-note, staccatoed motif followed by an angular legatoed motif. Then the improvisation, which is taken at a blistering pace. (I might say here that Moses is superb throughout the recording.) Vibist Berger starts but is quickly subdued by Marzette's fragmented runs in the lower register. Then Thornton and Lancaster bellow out harmonic spurts of the motifs. These are supported by the guitar, which is tuned in an unorthodox manner, with rumblings in the lower register. (I point this out in detail just to accent the fact that the session was obviously exactly organized. Too often, players of the new music are criticized for their seemingly laissez-faire attitude).

All of the solos are first-class. Thornton, on *La*, plays a long, almost methodically worked line against a feverish pace by Moses and

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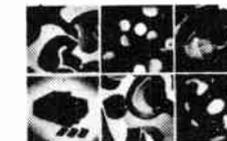
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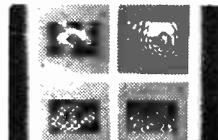
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blindfold test don menza

by Leonard Feather

Don Menza is one of the most talented among a succession of saxophonists who have emerged in recent years from the Buddy Rich reed section. (Others are Charles Owens and Ernie Watts.)

Born Apr. 22 1936 in Buffalo, Menza took up the tenor at 15. He is self taught both as instrumentalist and arranger. During a 1955-8 Army hitch he got to blow with Don Ellis, Cedar Walton, Dave Young and Leo Wright in the Seventh Army jazz orchestra.

Back home, he quit the business for a year, then toured with Maynard Ferguson from 1960-62 and was with Stan Kenton for a while (featured on the *Adventures in Time* album). From 1964-8 he was an expatriate, spending most of his time in Munich as a member of Max Greger's TV house band.

He joined Rich soon after returning home, spending a year with the band before settling in the Los Angeles area, where he has played with Willie Bobo, Dee Barton and Mike Barone. He has written charts for Ferguson, Rich and Louie Bellson.

This was Menza's first Blindfold Test. He was given no information about the records played.



PATRICIA WILLARD

1. YUSEF LATEEF. *Russel & Elliot* (from *The Best of Yusef Lateef*, Atlantic). Lateef, tenor sax, composer.

It's interesting to hear the tenor player try to get into that honking bag, and try to restrain himself at the same time. I say "himself" assuming that it is a male saxophonist.

I can't get too excited about that kind of thing, because the minute I start to relate to any kind of tenor playing along those lines, I think of early Jug, and things like that, which to my ears had a lot more direction and meaning. Who is it, Archie Shepp?

I automatically became preoccupied with who it is, and put myself on the spot. Now that I think about it, it sounded more like Yusef. But he's one of my all-time favorite players, and this is not representative of what he's capable of doing. Give it three stars.

2. WAYNE SHORTER. *502 Blues (Drinkin' and Drivin')* From *Adam's Apple* (Blue Note). Shorter, tenor sax; Herbie Hancock, piano; Reginald Workman, bass; Joe Chambers, drums; Jimmy Rowles, composer.

Beautiful beautiful! Mark that one down—I want to take it with me, or buy it. Four stars, at least.

Tenor player sounded wonderful. Rhythm section was really nice and loose; without playing straight-ahead time, they got the right feeling, a lovely swing feeling.

It must be one of two cats—either Wayne Shorter or George Coleman. The piano, at first I thought it might have been Herbie, or even Cedar Walton. Herbie gets more of a floating feeling than Cedar. When Cedar starts getting into a time feeling, it seems a little more percussive than Herbie. In other words, Herbie is more fluid.

That's great music, the composition and the performance, the whole thing. On second thoughts, change that rating to five stars.

3. MILES DAVIS. *Tempus Fugit* (from *Miles, United Artists*). Davis, trumpet; J.J. Johnson, trombone; Jimmy Heath, tenor saxophone; Gil Cogins, piano; Percy Heath, bass; Art Blakey, drums; Bud Powell, composer. Recorded 1953.

I can't remember the name of it, but I have it in my collection. It's a true classic; everybody should have it. That represents a great and important part of playing, of jazz music.

26 □ down beat

I don't remember whose name it was under, but it was great, with three good soloists. It was definitely Art Blakey on drums. I don't know who the trombone player might have been, but most likely J.J. Johnson.

This has got to be close to 20 years old. Around 1950-51. It sounds dated only with respect to the sound of the recording. The playing certainly doesn't sound dated, not at all.

The tenor player might have been Sonny Rollins or Hank Mobley. Bass player I could hardly hear—piano player too.

The trumpet—when it first started I thought it was Miles. Then I changed my mind and thought it was Clifford, but by the end I thought it was Miles again. It gets very confusing, especially when you are this far away from it in time.

It's funny but the sound of the tenor player, I would have sworn for a minute it was Zoot Sims. That's wild. There is a strong similarity in sound between Hank Mobley and Zoot. Even the time feeling, too. You can really hear it on that *Tenor Conclave* album.

Definitely five stars for this.

4. DON ELLIS. *Tears of Joy* (from *Tears of Joy*, Columbia). Ellis, electric trumpet, composer.

Pardon me for laughing. Not laughing really, just smiling. That's interesting. There's no blowing on it, and that's still my main interest in hearing something like that. Whether it's in five or seven, it doesn't matter.

I would automatically think that it was Don Ellis. He usually gets into a lot of playing. On the other hand, I haven't heard Thad's band that much—but Thad doesn't get into any electronics at all.

Don really gets those time signatures down. As well as I know him, I would say this just as readily to him in person as on paper: it sounds contrived. *Feels* contrived. The rhythm section especially, when they get into the odd meters, they get a pattern going and very seldom vary from it. It doesn't get loose.

On the other hand, what they do is highly successful. Performance is great. Three stars.

5. WARNE MARSH. *Lennie's Pennies* (from *Ne Plus Ultra*, Revelation). Gary Foster, alto sax

Warne Marsh, tenor sax; Dave Parlato, bass; John Tirabasso, drums. Lennie Tristano, composer.

Performance great—both cats play good. Warne Marsh and Gary Foster. I was almost going to say Lee Konitz. The rhythm section got a very choppy feeling, but when it got to the solos the bass player loosened up. But the overall performance was fine, the saxophones sounded beautiful—four or five stars for them.

I don't know who the bass player is . . . Wait now, I want to retract that rating. I'm getting too liberal. They both played excellently, but two-and-a-half stars will do. Lovely chart; it's nice to hear that old sound again, that old style and the idea of the tenor and alto blowing on given changes. It just wasn't too knocked out with the time feeling.

6. QUINCY JONES. *Ironsides* (from *Smackwater Jack*, A&M). Hubert Laws, flute; Jerome Richardson, soprano sax; Jones, composer-arranger. Recorded in New York.

It's Quincy. I think this was recorded in New York. The performance is great and everything, but I'm supposedly jazz-oriented and I just didn't get that much out of it.

The soprano player played nice, good time concept and sound. The flute player—he's a monster! Hubert Laws. I've never met him, but his reputation is worldwide.

This is like a pop jazz thing. I don't mean to be putting it down by saying that, but that's all it sounds like to me. It is jazz oriented, you can hear that, and I'll give five stars to Hubert. For the overall thing, three stars.

7. BUDDY RICH. *Straight No Chaser* (from a *Different Drummer*, RCA). Jeff Stout, trumpet; Pat LaBarbera, first tenor solo; Don Englert, second tenor solo; Thelonious Monk, composer; John LaBarbera, arranger.

I'm at a loss. It started out nice and hot. The first tenor player sounded better than the second, whoever they are.

The way it started, I thought it was Buddy counting off, but after hearing the whole performance I don't think it can be. The chart really didn't have much going for it. The recording's not good either.

I really didn't get anything from it. No good feeling. Two stars.

db

caught in the act

Giants of Jazz/Preservation Hall Band/Jaki Byard

Capitol Theatre, Sydney, Australia

Personnel: Giants of Jazz: Dizzy Gillespie, trumpet; Kai Winding, trombone; Sonny Stitt, alto and tenor saxes; Thelonious Monk, piano; Al McKibbon, bass; Art Blakey, drums. Preservation Hall Band: Kid Thomas Valentine, trumpet; Louis Nelson, trombone; Albert Burbank, clarinet; Emanuel Paul, tenor sax; Emanuel Sayles, banjo; Joseph Butler, bass; Alonzo Stewart, drums, vocal; Byard, solo piano.

If you're expecting a precise and methodical analysis and impartial and unbiased review of the historic History of Jazz concerts which took place in Sydney the third week of September, forget it. Read elsewhere.

Thanks to Kym Bonython and George Wein, we had, for the first time in Australia, a New Orleans band direct from New Orleans and some greats of modern jazz rightly called Giants and a solo pianist—all on one bill.

Never in my wildest dreams did I hope to see Monk and Dizzy on stage together here—or anywhere. But that's the way it goes. Sit around long enough with dogs licking your sores, and the rich man will throw you a crumb or two.

I went out to Sydney Airport to greet the arriving musicians not in my professional capacity as a journalist but as a wild-eyed, wide-eyed fan. They all crowded into the sarcophagus which passes for a press room. Monk's appearance lasted all of 15 seconds. No vibrations, obviously. He looked much thinner than he did when he was last here in 1965. They were all there, except Dizzy and Winding, who arrived a day later.

Blakey replied for the Giants when they were asked what they thought of being presented on the same program as the Preservation Hall Band.

"If it weren't for them, we wouldn't be here. Jazz is like a river. If you leave water in a can, it's going to stagnate," he said.

Giants' rehearsal was called for 3:30 p.m. the next day.

The Capitol theatre is one of those rambling, baroque structures with a midnight blue decor from which the stars have long since come unstuck. One of those cinemas reserved for B-grade movies—and now A-plus music. (*Frankenstein Must Be Destroyed* was the screen attraction during History of Jazz Week.)

In the bogus twilight, I briefly renewed my brief acquaintance with Nellie Monk: "Oh, it's 20 years—no, more—since Dizzy and Thelonious have played together in public."

In walked Dizzy, marching down the aisle with his trumpet. Monk and Stitt had just played a sublime *Don't Blame Me*. At one point, there was a deafening report from the amplifier, but Monk didn't move a peg, except for an occasional clenching and unclenching of a muscle in his right cheek.

Apart from hearing for the first time the beautiful ensemble voicings of *Blue Monk* and *'Round Midnight*, the highlight of the rehearsal was the spectacle itself and the incredible realization that one was there. It was mostly a quick run-through of intros and endings, of determining the right accents. ("That's four bars," Dizzy said. "Thought so," laughed Blakey. "I've never played so much drums in

two bars.") In this jazz-starved city, I have six regular jobs a week and had to drag myself away in the middle of *Woody'n You* at 5:30 to play solo piano in a wine bar.

Three hours later, George Wein was introducing the Preservation Hall Band and assuring the audience that this was going to be a night it would never forget.

The Preservation Hall Band was up and away into *Panama* before you realized what had happened. New Orleans survivalist jazz has never been one of my favorite forms, but hearing 75-year-old Kid Thomas Valentine punch out the lead in those know-how, know-all ensembles was the first unforgettable experience of the night. Nelson's trombone was a sure-footed link between the front line and the rhythm section, in which banjoist Emanuel Sayles was a last-minute replacement for pianist Charles Hamilton. At times, it was harsh and jagged music, at others it was folksy and down home. But be assured of one thing—it's jazz, honest to God, down to earth.

marching up a side aisle carrying a parcel.

Then were heard miraculous peals of trumpet from the back of the hall. And then, up the center aisle back to the stage, came Sister Valentine, doing a shimmy like you ain't ever seen. The band also did *Tiger Rag*, *Over the Waves*, *Closer Walk* (with delicate banjo arpeggio) and a shuffle blues with a theme from the swing era I failed to identify. They also ran overtime, and it was well after 9:30 when Jaki Byard came on.

I love Byard's playing, mainly because of that exhilarating rip-up-the-joint left hand. Alas, we heard too little of it, because his three Sydney performances consisted of medleys. They were maddening, tantalizing experiences. In a sense, Byard took them all in his stride; in another, he didn't.

He opened his first set with some superbly executed Tatum-like runs—he even got a piano sound like Tatum's—and then roared off into *Sweet Georgia Brown*. But it was only for a few choruses—too short—and then he



Art Blakey: "Jazz is like a river"

O.K., so they don't keep strict time all the time. So what?

Kid Thomas and Nelson were at sixes and sevens at the opening of *Basin Street*. Apparently they were accustomed to Hamilton's introduction, and Sayles did play an introduction in the two following concerts.

In this piece and *Tin Roof Blues*, Nelson demonstrated superb control over his instrument in the way down choruses. Burbank sang a chorus of *Basin Street* in English, then one in Creole patois.

Kym Bonython, the co-promoter, had to be backstage for the first part of the concert and content himself with occasional peeps from behind the curtain. He asked me afterwards who the woman playing trumpet in the dress circle on *The Saints* had been.

That was no woman—it was Kid Thomas in bonnet and apron. While Stewart was singing chorus after chorus, pounding his side drum and introducing each member of the band, the Kid had disappeared behind the amplifier at the back of the stage. He had last been seen

was into the medley, humming, grunting and laughing, the audience (a sold-out 3,400 at each of the three concerts) laughing with him. There was a crazy *Alexander's Ragtime Band*, but it lasted only two choruses.

His second performance was memorable for *Sleepy Time Down South*, a tribute to Louis, and *Undecided*, a tribute to Charlie Shavers. The third set included *Dahomey* for John Coltrane, who would have celebrated his 45th birthday that day (Sept. 23, 1971).

Byard certainly left me wanting more. If only, at each performance, he could have played an encore of just one standard (or original) and have stretched out on it.

"To think that at last I've played on a stage like this," he said after the first concert. "I first heard Fats Waller and Cab Calloway play on stages like that in vaudeville theatres back in the '30s. Now I've done it too." Encore, please.

Wein is announcing the Giants of Jazz, and after mentioning all but Dizzy and Monk, says he is a bit embarrassed because he

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doesn't know which of the two giants to introduce first. Out walks Dizzy to solve the problem, and then comes Monk.

The three concerts by the Giants rank with the greatest experiences I've had in 30 years of listening to jazz. Words cannot express the inexpressible. I knew it was going to be great, but I didn't know it was going to be . . . that great.

Dizzy was on his mettle that first night, I felt. (Wein said after the first concert he'd never heard him play better) And, so far as I'm concerned, I never had—until the Thursday night concerts.

The basic program was *Wee, Tour de Force, Blue Monk, 'Round Midnight, Don't Blame Me, Woody'n You, Night in Tunisia*.

Woody'n, that enchanting Gillespie composition dating from the so-called first bop recording session of 1944, didn't come up until the second Thursday night concert.

Historically, the occasion must rank with the famous Massey Hall Concert of 1953. Musically, I enjoyed it more, but then, I was here and I wasn't at Massey Hall. But believe me, Dizzy played better in Sydney than he had in Toronto. The fire, the wit, the inspiration, the incessant flow of breathtaking ideas, the poise, the charm, the artistry, the taste—a torrent of music.

In spite of all the delights that came before, it wasn't until the third number at each of the performances that the truly divine spark came and the Olympic heights were reached. (*'Round Midnight* on the first two concerts, *Blue Monk* on the third.)

I had my doubts about Winding before the concerts, but not after those third numbers, on which he never failed to contribute inspired solos.

Stitt played like an angel . . . a bird of ethereal song with claws to match. He brought both tenor and alto on stage, but played the tenor only on *Wee*.

McKibbon seemed to be coasting a bit the first night, but he was all giant at both Thursday concerts. (Bryan Kelly, a local drummer, told me he thought he would have to leave during the final concert. "McKibbon and Blakey were building up such a tension that I didn't think I could stand any more," he said.)

All three electrifying evenings finished with *Night in Tunisia*, on which Blakey played like a demon. These were drum solos such as I have never heard in the flesh. Torrents of sound, but playing the tune. Vicious lashings of the right hand to get a relentless whack! whack! whack! pattern going. Stupefying.

Which leaves Monk. Well, Monk is Monk is Monk, and I love them all, but his solo on *'Round Midnight* at the third concert was, I think, the most impressive single contribution of the whole series—an inspired testimony to his genius.

At the rehearsal, he honed *Tour de Force* down to a bony *Jeepers Creepers*, but he never played it that same way again. On Tuesday night, Stitt quoted from *Jeepers* in his solo and so did Winding on one of the Thursday night concerts. For Monk, it came up again in the last eight bars of his solo at the last concert.

The cheering and clapping after the final concert was the most tumultuous I've ever heard at a jazz event.

As George Wein said in one of several excellent interviews he gave in Sydney: "We're lucky to be alive when we can hear sounds like this."
—Dick Hughes

Maynard Ferguson

Left Bank Jazz Society, Baltimore, Md.

Personnel: Ferguson, trumpet, valve trombone; Martin Drover, John Donnelly, Bud Parks, Mike Bailey, trumpets; Billy Graham, Derek Wadsworth, Adrain Drover, trombones; Jeff Daley, Stan Robinson, Bob Syder, Bob Watson, reeds; Pete Jackson, keyboards; Dave Lynane, bass; Randy Jones, drums.

This is the band that Ferguson formed on the continent. Ferguson left the U.S. four years ago and is now back for an extended tour. The musicians, with the exception of the leader, are all English and it is a plain, straight-ahead British big band playing no fancy time-signatures or making extensive excursions into rock—just good, solid, mainstream jazz.

Besides the leader, it has several fine soloists. Chief among them is pianist Jackson, who seems to occupy the musical center of gravity while the leader is climbing among the clouds with his horn. (Ferguson's lip has, if anything, strengthened in the interim.) Trombonist Wadsworth and tenor saxophonist Robinson are also effective soloists aside from handling some of the writing for the band.

I arrived about half-way into the first set, and for me nothing that was played later in the afternoon equalled the first thing I heard: Keith Mansfield's *L-Dopa*, a longish piece of varying moods with powerhouse big band sections interleaved with contrasting individual efforts. Jackson, whose sense of dynamics and assertive yet introspective style are reminiscent of Bill Evans, played a brilliant interlude on this. It was almost equalled by the trombone-tenor duet that Ferguson and Stan Robinson fashioned toward the end.

The second set began with a lightning-fast *Airegin* set off by a deliberately down solo by Jackson and another Ferguson-Robinson duet, this time with Ferguson on trumpet. James Taylor's *Fire and Rain* opened very slowly with Jackson and bassist Lynane and featured a somewhat over-emotional statement of the theme by the leader composed of choked-off flugelhorn phrases.

Italian Suite was for me something of a musical reminiscence, with Maynard and the band sounding at times like Kenton's "Theme and Variations" ensemble and at others like the "Innovations" orchestra.

MacArthur Park, which closed the set, is a perfect vehicle for Ferguson's somewhat florid style—just a trifle brassily pretentious. Wadsworth tore this one up with a perfectly opened and understated solo that first built and then subsided beautifully.

Ferguson talks enthusiastically about his sojourn in Europe and India and about the band. He wants to "internationalize" it now, and mentioned a British TV show he did with five South Indian Musicians. There's still a lot of fire left in the "M-F Horn," and this British band sets it off quite well.
—James Dilts

George Barnes and Bucky Pizzarelli

St. Regis Room, St. Regis-Sheraton, New York City

Personnel: Barnes, Pizzarelli, guitars; Peter Dean, vocal.

In a room normally never without conversational brayings, jazz, couched in magnificently controlled dynamic shadings hardly ever found in this electronic age, has returned to New York's dicty East Side.

George Barnes and Bucky Pizzarelli are giving even the most unconcerned total les-

sons in what the guitar is all about.

The two men have a simple yet flexible routine: George plays single-finger lead in the fleet stylings which used to dominate the many radio shows he did out of Chicago. Bucky backs him on a seven-string guitar, using the full chordings favored by George Van Eps, always on top of but never cutting the beat.

When Bucky takes choruses with imaginatively perky use of changes, George switches to the bass register, amusing himself by using passing tones which anticipate what he expects from Bucky.

The key aspect to everything they do is the fantastic control of dynamics. With both guitars working out of a single speaker, at times they mutter at such a whisper the audience has to strain for each phrase, at others slap the listener back in his chair with gutty, rousing East St. Louis bass sevenths.

Barnes himself hits me as a vastly changed musician. There was a time when he was viewed as the East Coast's answer to Les Paul, since George could (and did) play anything on a guitar faster than most other humans. But his appalling control of technique often got in the way of his playing anything memorable. It was simply too fast, too full of notes to constitute a statement that was anything but impersonal.

Somewhere along the route he has become a much more thoughtful guitarist. Melodic ideas are sensitively, even sparsely played. The same ability to bend tones with left-hand control to get a legato reed quality is there—but now it is used to create solos which have long lines and a personal creative feeling.

Bucky is a delight as a musician. Since the initial success of Charlie Christian's amplified style in the early '40s, the lot of the player who treats the instrument as a guitar rather than a modified trumpet has been difficult. A mastery of changes, an ability to create rather than hamper rhythm, hasn't been too obvious among followers of over-amplified rock guitars.

Bucky backs George with subtle, beautifully selected harmonic colorations, and fills his own solo spots with patterns of broken rhythm whose offbeatness constantly surprises.

A welcome softshoe touch to the act is contributed by—of all things—its manager. Peter Dean, who used to sing at Nick's when the girl singer was Dinah Shore, then worked for *Metronome*, amuses himself and the duo by turning in an occasional *Baby, Won't You Please Come Home*, complete with snapping fingers and Libby Holman throatiness.

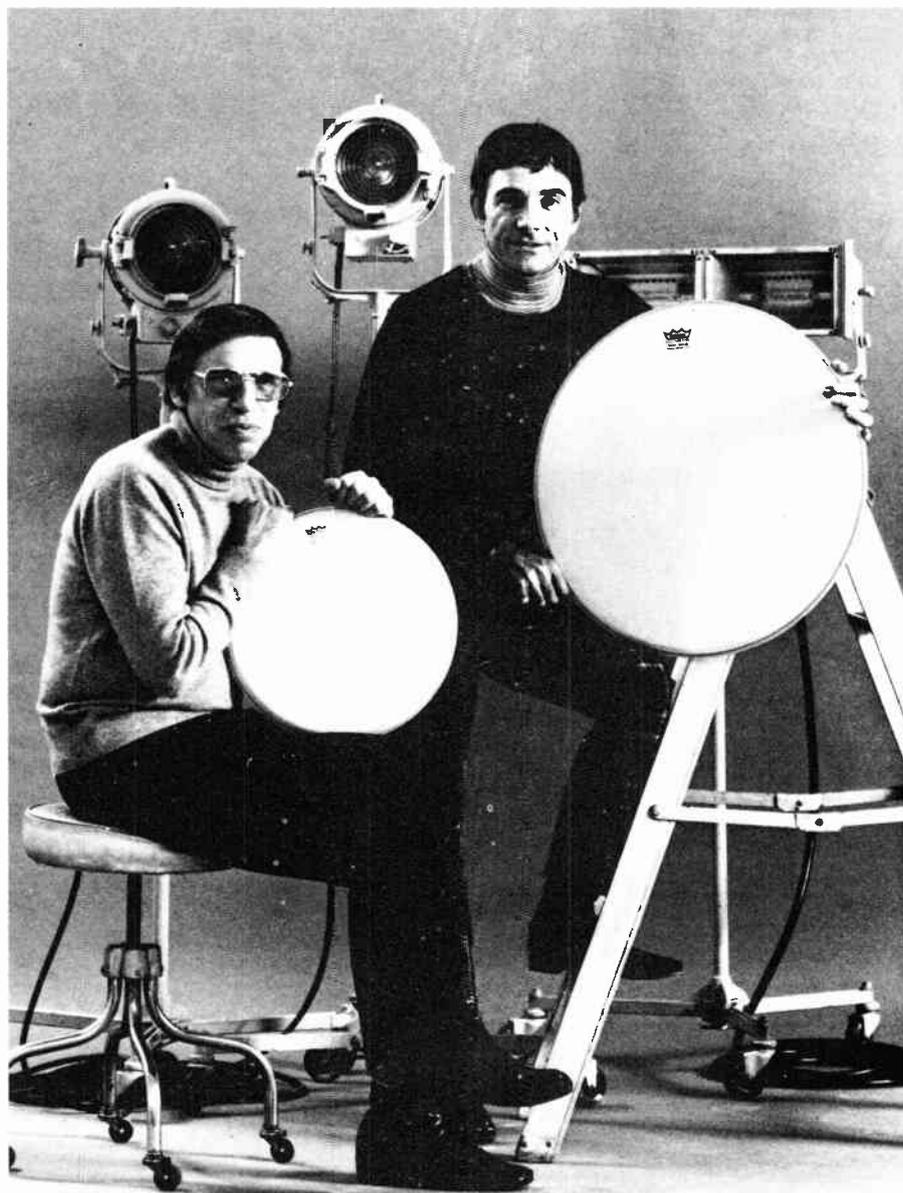
The guitarists themselves have what some may consider a basic problem: in total command of the instrument at all times, they never shout, never become strident, never yawp. After having worked for years in the studios, they are able to do anything, play any style with such consummate ease that the lack of sweat fools the customer into believing that perhaps not really much is happening.

This, of course, is not the case. But if there is any criticism that can be made of this highly talented guitar duo, it's that things sometimes are a mite too sleek, a mite too perfect.

Carping aside, the duo's magnificently rounded musicianship, capable of making a complete introspective solo sound blithely extroverted, is proving that good jazz can stop idle chatter, even in a plush New York hotel room.

—Michael Levin

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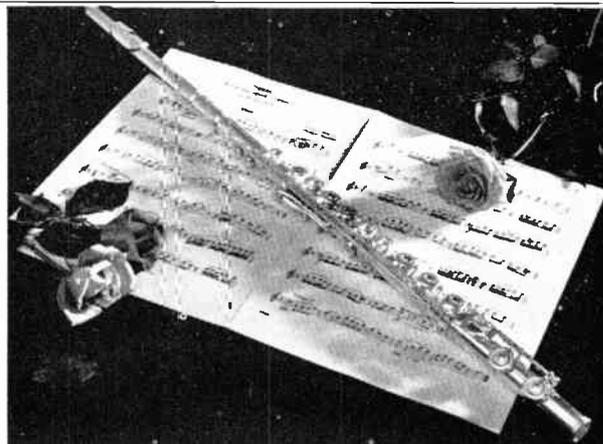
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FUGUE (A) by Jack Wheaton. 5: 2 tp, fh, tb, tu. Contemporary brass choir using 12 tone serial compositional technique... based on a tone row... highly polyphonic using modern rhythms... Wheaton heads music dept. at Cerritos College (Norwalk, Calif.) and Junior Neophonic with Kenton. (PT 3 1/2')

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PASSACAGLIA (A) by Jack Wheaton. 5: 2 tp, fh, tb, tu. Same organization and concept as FUGUE (MW 235). (PT 2 1/2').

MW 236 ... \$4/\$2.66

JAZZ PERCUSSION ENSEMBLE

18 FOR BAKER (M) by Bob Tilles. 9: vb, mmba, xylo, tym, d, bgo, tamb; g.b. Original jazz-rock. 18 bar phrase, mod. tempo. Perc. intro, ensemble choruses; 2nd chorus, open solos; 3rd chorus, ensemble & perc. solos, repeat back to first chorus and out. M.M. = 140-144. (PT 5-6')

MW 221 ... \$5.00/\$3.33

American Conservatory Jazz Percussion Series; edited and supervised by Jim Dutton, head of percussion at this famous Chicago college of music.

JUST SAT DOWN (M) by Glen Oliver. 5: vb, mmba; p.b.d (cga & tamb. opt.). Modern jazz-rock with written and open chorus. Vamps make this a good groove tune. (PT 5')

MW 224 ... \$5.00/\$3.33

SIWE'S TWEED (M-A) by Harold Jones. 3: drum set, tamb, tri. Features drum set on long written solo. Theme and variation form a la Max Roach. Tamb and tri lay out the subjects. 4/4 & 6/8 feel. (PT 4-5')

MW 223 ... \$4.00/\$2.66

JAZZ STRING ENSEMBLE

SURREALISM (A) by Joe Kennedy. 21: solo vlo, 6 vlo I, 6 vlo II, 2 vla, 2 clo; p.b.g.d. Contemporary string orchestral work features jazz violin and bass. Swingin' medium tempo. As recorded on **STRINGS BY CANDELIGHT (MW-IP 216)** (PT 4:21)

MW 222 ... \$16/\$10.66

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TECHNIQUES OF IMPROVISATION (in four volumes) by David Baker, Vol. I, **LYDIAN CHROMATIC CONCEPT**; Vol. II, **THE II V7 PROGRESSION**; Vol. III, **TURNBACKS**; Vol. IV, **CYCLES**. Save 15%—order the four volume set.
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MW 3 ... \$7.50/\$5.00

THE II V7 PROGRESSION (Vol. II of TECHNIQUES OF IMPROVISATION) by David Baker. (1971 Revised Ed.) Formerly titled: Developing Improvisational Facility, Vol. 1, The II V7 Progression) 76 pp. (68 music plates), 8 1/2 x 11, spiral bound. One of the most important progressions in music is that of a minor 7th chord resolving up a 4th or down a 5th to a dominant 7th chord... commonly known as the II V7 progression. Most success of the improvisator rests on his ability to handle this progression. Virtually every composition written in the jazz or popular idiom consists of combinations of this progression. This book deals with some of the countless ways of realizing the II V7 progression.

MW 4 ... \$7.50/\$5.00

TURNBACKS (Vol. III of TECHNIQUES OF IMPROVISATION) by David Baker. (1971 First Ed.) 84 pp. (78 music plates), 8 1/2 x 11, spiral bound. "Turnback" refers to a progression, consisting usually of four chords, which serves a number of purposes: helps define the form of the composition; provides a link from one chorus to another; prevents stasis; provides rhythmic and melodic interest at the ends of sections within compositions.

MW 5 ... \$7.50/\$5.00

CYCLES (Vol. IV of TECHNIQUES OF IMPROVISATION) by David Baker. (1971 First Ed.) 260 pp. (248 music plates), 8 1/2 x 11, spiral bound. Contents includes: simple 2 note patterns; simple and advanced note patterns; triads; simple 7th chords; 2-3-4 note descending patterns; 9th chords; 11th chords (plus inversions and permutations); 13th chords; cycle exercises based on the diminished scale and the ascending melodic minor scale; "suggested listening" of recorded solos pertaining to particular cycles.

MW 6 ... \$12.50/\$8.33

GUITAR PATTERNS FOR IMPROVISATION by William L. Fowler. (1971 First Ed.) 8 1/2 x 11, 24pp. In ten sections, six of which have appeared in *down beat*, covering the tetrachord system of scale development and memorization, visual melodic patterns, use of scales against all types of chords, fingering for all types of chords, transferral of patterns from any set of strings to any other set of strings, and chromatic harmonic progressions. If the guitarist wants to create his own style of improvisation, this book is the answer.

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FOSTER

continued from page 16

band for roughly seven years now, and I've run into numerous obstacles. I've had to deal with constant changes in personnel, and there have been periods when there was no band at all. I also haven't been heard of too extensively as a band leader.

"There are reasons," he continued. "I guess the most important has been finances. I've done pretty well as a free lance musician, but I haven't drawn a weekly salary since leaving Basie, and I haven't always had enough money to pay for rehearsals, and never enough to pay musicians for rehearsing.

"Then there's the problem of places to play. There just aren't very many places that can afford to support a large band, or whose business policies will allow them to do so, even for one night a week. In addition, some of the places that would hire bands have had shaky financial arrangements, and cats have come and played their hearts out for three sets, and then left with twenty dollars for their night's work.

"I've done a few free gigs, and I've done percentage gigs where we worked off the door, and cats have gone home with as little as three dollars, and I've made up my mind that there's going to be no more of that. I won't even ask anybody to make a benefit any more.

"Unless a musician is regularly employed, it's extremely hard for him to do all the things necessary to get his program off the ground. I think that Thad Jones and Mel Lewis have been very fortunate in this respect. Being regularly employed as studio musicians, they were able to maintain a rehearsal band which blossomed into a very beautiful thing for them and for the music listening world in general.

"I think that it is just as unfortunate, however, that a lot of other good bands with libraries full of gorgeous music, like those of Sam Rivers, Joe Henderson, Tyrone Washington, Warren Smith, and Duke Pearson, as well as my own, are heard only at periodic intervals, or not at all.

"The situation is particularly ironic now, when it seems that the public is just begging for more quality music to listen to. Some of the music on the pop and rock scenes leaves a lot to be desired in terms of satisfying both the listener and the player, and a lot of it is just jammed down people's throats.

"I see a good chance for the situation to improve, however, if more music-loving club owners who are not so seriously hungry that they don't want to take a chance on what we call jazz will come to the foreground," he added. "This, coupled with the programs that professional musicians are operating for the development of younger musicians,

like the Jazzmobile Workshop in New York, could conceivably serve to flood the scene with a new crop of musicians who are band oriented.

"I also see a lot of possibilities centering around the growth of cultural centers which are starting to spring up in a lot of black communities, and in which all phases of black art are presented. Aided by the rising degree of business efficiency among musicians, these could provide an important step toward giving black people a greater control over their own music.

"At these centers, musicians would be able to play their own music in their own neighborhoods for their own people, and they would be able to develop styles and sounds that wouldn't be subject to much of the piracy that's been going on for so many years.

"I'm not saying this with any negative feelings in mind for white listeners," he emphasized, "but I think that our music should be brought back to our people, many of whom have been sidetracked in their music listening and appreciation. In too many cases, their appreciation has been channeled exclusively toward what I would call black rock music, and it's evident that something must be done in order to balance the situation. The people need to be exposed to jazz and its history, and it should definitely be included in the curriculums that are now being developed for the study of black history and culture."

Spurred by the success of Ornette Coleman, Kenny Dorham, and others in receiving financial grants to help them further their musical ideas, Frank plans to apply for a stipend to help him in his expansion.

"If I am successful," he commented, "I'll be free to do more writing, and I'll be able to produce a first recording of my own band using a lot of new materials and incorporating a lot of new techniques.

"A surprising number of people still think of the music of the '40s and '50s when they hear the term "big band jazz," but the music being played by the bands today is quite different from what they played back then.

"Two of the things that characterized the older bands were the presence of long ensemble passages and the absence of long solos. But they are freer and looser now, and the soloists are generally given a lot more room to work in."

"In addition, the ideas of Ornette Coleman, John Coltrane, Sun Ra, and some of the other more advanced musicians are being incorporated on a large scale, as are many of the current rhythms."

"A lot of changes have been made and band music has definitely caught up with the times. It's stronger and fresher than ever, and it's just crying to be heard." ♦♦

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THE THINKING DRUMMER By Ed Shaughnessy Balance on the Drum Set

Here are some important tips on getting a balanced sound from the drum set—a quality missing in the otherwise good performances by young players I've heard at various schools and festivals during the past year.

Small band playing: Primary sound is the ride cymbal/secondary sound is the hi hat with foot (on 2 and 4 or 1, 2, 3, 4).

This means a good approximate ratio might be: 60% of intensity = ride cymbal, 40% of intensity = hi hat (a very light bass drum can be used).

A common mistake by young drummers (and some older ones, at times) is trying to put the foot through the hi-hat pedal with 99% of the effort and the ride cymbal "mousing along" with no clarity or drive at all and about 1% intensity. The result is bad balance in the rhythm sound. The way I cure this with my students is to isolate the ride cymbal beat—that is, play it by itself—and really listen! Is it cooking? Does it make itself felt as a swing pulse *without* any help from the hi hat? It should, and if it doesn't, then work on it (with records) until it does. Remember that the rhythm sound you produce is what is heard and felt most of the time. You should work on it at least as much as any other technique of the drum set.

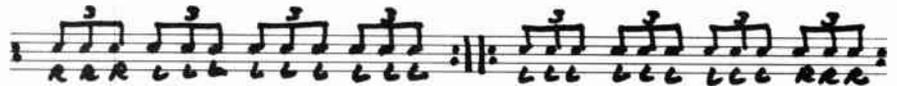
Big Band playing: Primary sound is ride cymbal/secondary sound is the *combined* sounds of hi hat and bass drum. A good approximate ratio might be: 60% of intensity = ride cymbal, 40% of intensity = hi hat, *plus* 40% of intensity on the bass drum—to give more "bottom" to the rhythm section sound in a big band.

Please note that these ratios are approximate and result from explaining to students for many years what is wrong with their "balance", such as "80% bass drum and 20% ride cymbal are why your sound is too heavy," and various other mixtures that don't flow in a good rhythmic style. So these percentages are only a means of clarifying a common problem on the drum set and do not dictate any exact formula.

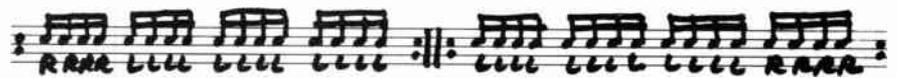
LEFT HAND EXERCISES

Following are some tried and true left hand exercises that can really help develop strength and speed. They follow my belief that the average drummer needs 3:1 practice for the left hand. That is, make the left hand work three times as hard in technical exercises as these... and you'll notice a tremendous improvement in the so-called weaker hand.

M.M. quarter note = 120-180



M.M. quarter note = 104-132



JAZZ CLINICIAN DIRECTORY

The following list of 160 jazz clinicians is the first compilation anywhere of the growing number of experienced musicians who are available for various kinds of jazz clinics. The details of each clinician's professional background and clinic performance were provided either by the clinicians themselves or the organizations who "book" affiliated clinicians. Virtually every clinician listed below has been observed by a *down beat* staff member and can be recommended for his or her competency. Future editions of the Directory will include additional qualified clinicians whose activities become known to *down beat*.

Legend:

Clinician... *each member of the band leads individual or sectional clinics.

Base... the state from which the clinician normally operates.

Professional Occupations... PM = performing Musicians; ME = Music Educator; AC = Arranger/Composer; Au = Author; Cr = Critic; Pub = Publisher; M = Musicologist.

Clinician's Specialties... first listed is the featured instrument, if any, using standard abbreviations; then... Cn = Conducting (rehearsal techniques, ensemble clinic, etc.); Im = Improvisation (individual and group); Ar = Arranging (includes theory, harmony, composition, etc.); Ad = Adjudication (individual and group); Ms = materials (evaluation of arrangements, methods, texts, records, films, etc.); Sp = Speaker (lecturer, panelist, etc.); Hist = History of Jazz; Syn = synthesizer and related instruments; rhy = rhythm section clinic.

continued next page

Repertoire of clinicians . . . JE = Jazz Ensemble (stage band, combo, etc.); CB = Concert Band; O = Orchestra; PE = Percussion Ensemble; BE = Brass Ensemble; GE = Guitar Ensemble; SE = String Ensemble; tp ch = trumpet choir.

Gr. = minimum Grade Level at which the Clinician operates . . . K+ = Kindergarden and all above; 7+ = Jr. high school; 9+ = Sr. high school; 13+ = college; 17+ = university.

Contact . . . address your inquiry to "Clinicians" in care of the indicated company listed below.

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 down beat, 222 West Adams St., Chicago, IL 60606
 Fibes c/o C.F. Martin, 502 Sycamore St., Nazareth, PA 18064
 First Place Music Publications, 12754 Ventura Blvd., Studio City, CA 91604
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 Ludwig Industries, 1728 N. Damen, Chicago, IL 60647
 Miami, University of, Wm. Lee, School of Music, Coral Gables, FL 33124
 Selmer division of Magnavox, P.O. Box 310, Elkhart, IN 46514
 Slingerland Drums, 6633 N. Milwaukee, Niles, IL 60648

ROSTER OF CLINICIANS

Clinician (Base)	Professional Occupations	Clinician's Specialties	Repertoire	Gr.	Contact
Pepper ADAMS (NY)	PM-AC	sax; Cn-Im-Ar-Ad-Sp	JE	9+	db
Julian ADDERLEY (Cal)	PM	sax; Im-Sp	JE-CB	9+	King
Jamey AEBERSOLD (Ind)	PM-ME-AC-Au	sax; Im-Ad;rhy	JE	7+	db
Buddy BAKER (Col)	PM-ME-AC-Mu	tb;Cn-Im-Ar-Ad-Ms-Sp	JE- tb ch	K+	Conn
David BAKER (Ind)	PM-ME-AC-Au	tb, str;Cn-Im-Ar-Ad-Sp	JE-0	7+	db
Gary BARONE (Cal)	PM-ME-AC	tp;Cn-Im-Ar-Ad-Sp	JE	9+	Conn
Ken BARTOSZ (Ill)	PM-ME-AC	tp;Cn-Ar-Ad-Ms-Sp	JE-CB	7+	db
Dee BARTON (Cal)	PM-AC	d, tb;Cn-Ar-Ad	JE	9+	db
Alvin BATISTE (La)	PM-ME-AC-Au	cl;Cn-Im-Ar-Ad-Sp	JE	K+	db
Al BELLETTA (La)	PM-ME	sax, cl; Im-Ad-Sp	JE	K+	Leblanc
Louis BELLSON (Cal)	PM-ME-AC	d;Cn-Ar-Sp	JE-CB	K+	CBS
Lee BERK (Mass)	Pb-Au	legal, etc.	--	13+	Berklee
Matt BETTON (Kan)	ME-AC-Au	Cn-Ar-Ad-Ms-Sp	JE-CB	7+	db
Leon BREEDEN (Tex)	ME-Au	Cn-Ad-Sp	JE	9+	Selmer
Alan BROADBENT (NY)	PM-AC	p;Im-Ar (w. Woody Herman)	JE-0	9+	db
Frank BROWN (Ohio)	PM	tp;Cn-Ad-Sp	JE-CB-0	7+	Leblanc
Tom BROWN (NY)	PM-ME-AC	perc;Cn-Ad-Ms;rhy	JE-CB-rhy	7+	Ludwig
Tyrone BROWN (Ind)	PM-ME-AC	b; cl. b	JE	7+	db
Bobby BRYANT (Cal)	PM-ME-AC	brss,w.w.;Cn,Im-Ar-Ad-Sp	JE-CB-0	7+	Selmer
Roy BURNS (Cal)	PM-ME-Au	d;Sp	JE-CB-PE	K+	CBS
Gary BURTON (Mass/Ind)	PM-ME-AC	vib;Im-Ar-Ad-Sp	JE	9+	Berklee
Wallace BURTON (Ill)	PM-ME	p,org;Im-Ad-Sp	JE-CB-0	K+	db
Don BUTTERFIELD (NY)	PM	tu;Cn-Sp	JE-CB-0	7+	King
Bill BYERS (Cal)	PM-AC-Pub	tb;Ar	JE-0	17+	db
Donald BYRD (D.C.)	PM-ME	tp;Im-Sp	JE	7+	db
Pete CANDOLI (Cal)	PM	tp	JE-CB	9+	King
Jim CHAPIN (NY)	PM-Au-Pub	d; Im-Sp	JE-CB-0	9+	Hohner
Bill CHASE (Ill)	PM-AC	tp;Ar	JE	9+	db
Jim COFFIN (Iowa)	PM-ME	perc;Cn-Ad-Sp	JE-CB-PE	7+	Selmer
Al COHN (NY)	PM-AC	sax;Cn-Im-Ar-Ad	JE	9+	db
Jerry COLEMAN (Ill)	PM	perc;Ad-Sp	JE	9+	Selmer
Willis CONOVER (NY)	Cr	Ad-Sp	--	9+	db
Corky CORCORAN (Nev)	PM	sax;Cn-Ad	JE	9+	Leblanc
Warren COVINGTON (Ind)	PM	tb;Cn-Sp	JE-CB-0	9+	Selmer
Nathan DAVIS (Pa)	PM-ME-AC-Au	reeds;Im-Ar-Sp	JE-Sax q	K+	db
Alan DAWSON (Mass)	PM-ME-AC	perc;Im	JE-PE	13+	Fibes
Jack DeJOHNETTE (NJ)	PM-AC	d, key; Im, Ar	JE-0	9+	Hohner
Clem DeROSA (NY)	PM-ME-AC	d;Cn-Im-Ar-Ad-Sp;rhy	JE-CB-PE	K+	Gretsch
Sam DONAHUE (Nev)	PM-Au	sax;Cn-Ad	JE	9+	King
Niel DUNLAP (Ill)	PM-ME-Hist	tp, brss;Cn-Ad-Sp	JE-CB	7+	db
Don ELLIS (Cal)	PM-ME-AC-Pub	tp;Cn-Im-Ar-Ad-Ms-Sp	JE-CB-0	7+	db
Don ERJAVIC (Cal)	ME	Ar-Sp	JE-CB	9+	db
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Richard FOTE (NY)	PM-ME-AC	tb,b;Cn-Im-Ar-Ad-Ms-Sp	JE-CB-BE	7+	db
William FOWLER (Utah)	ME-AC-Cr	g;Im-Ad-Sp;cl. g	JE-0	K+	db

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continued from page 10

Oct. 28 also featuring singer Novella Nelson backed by Phil Moore, piano; Richard Davis, bass, and Freddie Waits, drums. On the following Sunday and Monday, Roach headed a quartet at the Id in Brooklyn, sharing the bill with pianist Cedar Walton's quartet featuring Hank Mobley, and singer Rita DeCosta . . . Chick Corea unveiled a new group at the Village Vanguard in the last week of October, with Hubert Laws, electric flute, piccolo; Stan Clark, bass; Horace Arnold, drums; Airto Moirera, percussion, and Flora Purim, vocal, making varied and interesting sounds. Gato Barbieri's quartet followed . . . Andrew Hill, who wishes it to be known that he is no longer at Colgate University, led Monty Waters, alto; Sirone, bass, and Rashied Ali, drums at Slug's for a week split with Herbie Hancock's sextet. James Moody and his foursome plus Eddie Jefferson followed . . . Jazz Adventures' Friday noon sessions left La Martinique in a blaze of glory Oct 29 with Rod Levitt's Octet (Jimmy Nottingham, trumpet; George Marge, Jerry Dodgion, Pepper Adams, reeds; Sy Johnson, piano; Jay Leonhart, bass; Ronnie Bedford, drums) to move to more splendid quarters at La Maisonette in the Hotel St. Regis. First up at the new venue: Lew Anderson's big band (Nov. 5), followed by Dee Felice and the Mixed Feelings, a new jazz-soul group which also opened at Nico's Nov. 15 . . . Babs Gonzales is conquering new territory for jazz in Haiti, whence he departed for a three-week stay beginning Nov. 18, with pianist Horace Parlan, bassist Michael Fleming, and drummer Charles Crosby in tow. Prior to leaving, Babs taped for the *Tonight Show* . . . Bow Wow Productions' Beacon Theater series presented *Weather Report*, Dr. John the Night Tripper and the Watts 103rd St. Band Oct. 22-23, Wilson Pickett, Herbie Hancock and NRBQ Nov. 5-6, and have Ike and Tina Turner plus supporting acts scheduled for Nov. 27-28 . . . The Apartment on 2nd Ave. and 56th has been featuring jazz, among other things. Howard McGhee and Joe Carroll have been on hand, as has the Les Redwood Trio, Chris

Towns, and Julian Amalbert's Latin Jazz Quintet . . . On Nov. 13, the New York Bass Violin Choir (Bill Lee, director; Ron Carter, Richard Davis, Milt Hinton, Sam Jones, Lisle Atkinson, Michael Fleming, Carl Pruitt) and the Lee Morgan and Grady Tate quintets performed for the N.C.C. University Alumni Assoc. at Town Hall . . . Gene Krupa was the guest star with Balaban&Cats at Your Father's Mustache Oct. 31 . . . This was also the date of Jazz Interaction's Halloween Ball at the Downbeat, featuring Frank Foster's Hip Hobgoblins and singer Stella Marrs . . . The Collective Black Artists 18-piece ensemble presented a "Spiritual Black Happening" at the Belrose Living Room in Brooklyn Oct. 31 . . . Roy Haynes' Hip Ensemble was at Rafiki's and also did a Jazz Vespers at St. Peter's Lutheran Church Oct. 24 . . . Singer Joe Lee Wilson was at Trudi Heller's . . . Mike Longo and Lisle Atkinson at the Lost&Found, Bobby Timmons at Mikell's, Herman Foster at Stryker's Pub, Muriel Roberts at Frank's Place, Norman Simmons at the Needle's Eye, Don Pullen at Pee Wee's, Pat Rebillot at Bradley's, and Earl May at the Cellar are among recent and current solo pianists or piano-bass duos around town . . . The Jazz Contemporaries did a Village Vanguard Sunday afternoon, the first of the season, on Oct. 31 . . . Oscar Brown, Jr. plus Lonnie Smith and Sticks Evans were at the Baron . . . The Rick Colbeck-Otis Harris Quintet did a two-hour concert over station WBAI Oct. 16, with the co-leaders on trumpet and alto respectively, and Bob Sardo, electric piano; Bruce Johnson, bass, and Bruce Ditmas, drums . . . Lee Morgan had Harold Mabern, Jymie Merritt, Freddy Waits and visiting congaist Terry Quaye at the Id Oct. 11, and Billy Higgins fell by for a duet with Miss Quaye . . . Bassist Richard Youngstein, recently with Jimmy Giuffre, has joined the Darius Brubeck Quartet, which also includes Bob Fritz, electric clarinet, and Bob Pozar, drums. Youngstein will also present his re-formed Inner Peace group, with Perry Robinson, clarinet, Mark Whitecage, alto, flute, a drummer, and Sheila Jordan, vocal at St. Peter's Church Dec. 12 . . . Trumpeter Johnny Letman and clarinetist Herb Hall did a concert at Sound View House in the Bronx Oct. 14.

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JAZZ CURRENTS

Continued from page 15

beck's latest oratorio, featured a breathtaking Dawson solo, while Mulligan was outstanding on *Sermon on the Mount*, pinched nerve and all.

A very long and sometimes dull guitar workshop under the direction of Charlie Byrd, a local favorite, followed.

Byrd opened the proceedings with a set in which he performed both solo and backed by his quartet (Hal Posey, fluegelhorn; Joe Byrd, bass; Bill Reichenbach, drums). Best was his sensitive interpretation of Django Reinhardt's *Nuages*, but his rock-blues playing was unconvincing.

Bill Harris, another local light, made a mistake, in my opinion, by choosing to play a long, unaccompanied and largely jazzless and bloodless *Ode to Wes Montgomery*. More imitation Flamenco than Wes, it failed to capture this listener.

In complete contrast, rhythm guitarist-singer Steve Jordan did a more 10 or so minutes, into which he packed three delightful numbers—*At Sundown*, *I Go For That* (with vocal), and *'S Wonderful*. Swinging, unpretentious music representative of a nearly vanished branch of the art of jazz guitar.

Tiny Grimes had a good thing going, but kept it up for too long—seven tunes when three would have been enough. Still, his good sound, inventiveness and swing carried enough momentum to keep up a groove, and of his two ballads, *Polka Dots* and *Moonbeams* was a standout.

The guitar party wound up with the stellar duo of George Barnes and Bucky Pizzarelli, who work together as one mind with four hands. Their repertoire ranges from Beatles (*Eleanor Rigby* and a lovely *Something*) through standards (*Satin Doll* and a jumping *Sweet Georgia Brown*) to specialties like *Pick Yourself Up*. Both men are master instrumentalists, and their joy in what they do communicates.

Muddy Waters and his blues band was what much of the audience had been waiting for, and as some of the older folks split, youthful fans filled up the front rows. Muddy's set was marred by the worst sound and balance of the festival. The fine piano playing of Pinetop was totally inaudible, the harmonica player was overmiked, and the band's rather sloppy playing didn't help matters. But when Muddy sang or played, nothing could stand in the way of his charisma.

For closers, there was a gigantic "jam session". One by one, most of the participants came out, playing the blues—two choruses a piece. There were surprise guests: Tyree Glenn, who'd just closed at Blues Alley, and Ray Nance, who came down from New York to do his two choruses, but was among the few who managed to make some musical sense from this bare minimum. At the end, some 50 musicians were on stage, riffing their collective heads off. It was a good piece of stage business, if not much else.

With special bows to the hardworking members of the house band, notably Friedman, Hinton and Tate, a doff of the cap to stage manager George Sanchez, and a Bronx cheer to Donald Byrd, who didn't even inform Conover that he wasn't going to show up (his quintet was scheduled for Sunday afternoon), we'd say that this mixed bag had enough good in it to outweigh the dross. **db**

Los Angeles: One of the most unusual events in the Sunday afternoon series of jazz concerts at the Pilgrimage Theatre featured the Christlieb family, Pete Christlieb fronted his jazz quartet; his father Don conducted a chamber group (including Pete's brother Tony) in Stravinsky's *L'Histoire du Soldat* . . . The three remaining Pilgrimage concerts in the fall series featured the Charles Ownes Quintet and the Jasmine Quintet; the Nellie Lutchter Quartet and Paul Togawa's quartet; and for the final concert, the Jimmy Rowles Quintet . . . Shelly's Manne-Hole mixed it up with a series of contrasting bookings: Pharoah Sanders brought his sextet in for the first time (Marvin Peterson, trumpet; Sanders, tenor sax; Joe Bonner, piano; Cecil McBee, bass; Norman Connors, drums; Lawrence Killian, African drums); he was followed by Jimmy McGriff for a week, McCoy Tyner for a week, then Larry Coryell . . . A different parade of names passed through the Lighthouse, in Hermosa Beach: Mongo Santamaria was followed by Les McCann; during their gigs there was a one-night appearance by ex-Temptation, David Ruffin; and a Sunday matinee by Walter Bishop, Jr. . . . The Grove's parade is less steady. Following a four-day gig by Sonny and Cher, the club went dark for one week, then re-opened with Aretha Franklin for four nights. Pearl Bailey will work the Grove Dec. 28 through New Year's . . . Jimmy Rowles fronted a trio for a series of Wednesday gigs at Donte's, using Monty Budwig or Chuck Domanico on bass; Donald Bailey on drums. Rowles and his trio are still working at the Carriage House in Burbank on Sunday nights . . . Tuesday nights belong to big band buffs. That's when John Prince leads his big band at Jazz West, in Sherman Oaks. Prince, a trombonist and singer, teaches stage band and arranging at Santa Monica City College, and Cerritos College, in Norwalk . . . Mel Torme enjoyed a successful, celebrity-sprinkled opening for his three-week stint at the West-side Room. Among them was Gerry Mulligan (and his wife, Sandy Dennis). Torme's show featured mostly his own arrangements and he had an orchestra behind him capable of playing them. Al Pellegrini conducted; a Torme discovery from Detroit, Butch Miles, was on drums; and in the sax section was Herb Steward, one of the original Four Brothers—a fact worth mentioning since *Four Brothers* was included in the show . . . Frank Flynn (George Van Eps' musical alter ego) presented another *Jazz You Can Understand* concert at the Balboa Pavilion, in Balboa. With Flynn on amplified marimba were Bob Bain, guitar; Bob Stone, bass; Jerry Williams, drums and guest soloists Abe Most, clarinet; Karen Seay, vocalist . . . Curtis Mayfield headlined a one-nighter at Hollywood Palladium . . . James Brown and Ten Years After did one-nighters at the Forum . . . Billy Preston, along with Pacific Gas and Electric played a one-nighter at the Orange County Fairgrounds . . . Country Joe McDonald played a concert at UCLA . . . Jimmy Witherspoon and Eric Burdon are doing a series of Monday nite shticks at the Whisky A Go Go . . . Cal Tjader and his combo played a noon concert at Ventura College . . . The American Jazz Dance Company, headed by Raoul Appel, gave a concert at the Wilshire-Ebell Theatre . . . Stan Kenton's newest album, *Stan Kenton Live At Brigham Young University*, marks the entry of Creative World into the quadraphonic arena. "The

release," we are assured by the Kenton office, "was recorded in the 'matrix' format, which has the greatest degree of compatibility common to all decoders." That's nice. In other words, it "will play compatibly on your existing stereo or mono hi-fi system." . . . **Mel Henke** and his trio (Henke, piano; **Bill Newman**, guitar; **Boh Reed**, bass) were featured at the most recent gathering of the **Los Angeles Bass Club**. **FINAL BAR**. **David Street** died Sept. 3 at the age of 53 after a long, undisclosed illness. Street was a native of Los Angeles and gained early prominence as a band vocalist with **Boh Crosby** and **Freddie Slack**. In recent years he was involved in radio and TV commercials, and headed a group of local orchestra leaders who specialize in playing private parties.

Chicago: In a sharp departure from the usual fare (pop singers, comics) the **Mill Theater** in Niles presented a six-night jazz bill, the **JAMF Session** ("a gutsy, blues-drenched gig"—billing) featuring **Sarah Vaughan**, **Jimmy Smith**, **Joe Williams** and **Eddie Harris** and **Les McCann** . . . **Sy Oliver's** swinging little band at the **London House** (the scaled-down version of the one he leads at New York's **Mark Twain Riverboat**) consisted of the leader on trumpet (usually muted) and vocals; **Candy Ross**, trombone, vocals; **Chris Woods**, reeds; **Cliff Smalls**, piano; **Leonard Gaskin**, bass; **Don Lamond**, drums; **Buddy Smith**, vocals . . . Another voice from the swing era, **Helen O'Connell's**, sang out at the **Blue Max** room of the **Regency Hyatt House** in River Grove—one of the most recent entries in the big-name entertainment derby. **Lionel Hampton** was one of the first attractions there . . . **George Shearing's** **London House** opening is always an event. More so this time as he helped the spa celebrates its 25th Anniversary at Michigan and Wacker. Shearing's sidemen: **Charlie Shoemake**, vibes; **Pat Martino**, guitar; **Andy Simpkins**, bass; **Harvey Mason**, drums. The **Judy Roberts Trio** was also featured Tuesday through Saturday. **Clark Terry** followed Shearing with his Nov. 24-Dec. 5 stint . . . **Clarence Wheeler** and the **Enforcers** did a weekend at **Lurlean's** . . . Keyboard artist-singer **Donny Hathaway** and vocalist **Maxine Weldon** followed **Freda Payne** into **Mister Kelly's**.

Las Vegas: **Count Basie** and his crew, featuring **Paul Cohen**, trumpet; **Al Grey**, trombone, and **Curtis Peagler**, alto sax, among others, held forth at the **Tropicana Blue Room** for three weeks. **Joe Williams** did a solo spot backed up by the **Basie team** . . . **John Veith**, former keyboard man for **Sarah Vaughan** and a notable vocalist himself, returned to the **Cleopatras Barge** at **Caesars Palace**. His trio consists of bassist **Rick Hodges** and drummer **Eddie Hall** . . . The **Castaways**, where **Bohby Sherwood** headlines on a variety of instruments and is backed up by wife **Phyllis** on vibes and drums, **Joe Darro**, piano, trombone; and **Dennis Havens**, bass, trombone, is also the home of late hours jamming with **Maurice Stewart** hosting at the keyboard . . . **Jeff Sturges**, back in **Las Vegas** after touring with **Tom Jones**, is busy preparing new charts for

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his big rock-jazz band, Universe. Another album and a European tour are slated for early 1972 . . . Local 369, AFM, recently broke ground for their new headquarters just off the Strip and expect to move in around March, 1972. The new building will house a bar-restaurant, late-night blowing facilities and extensive rehearsal setup.

Syracuse-Rochester: The Dinkler Motor Inn's new jazz policy has met with fine response. Ray Bryant and his trio kicked it off, followed by the Saints and Sinners (Red Richards, leader, piano; Herman Autrey, trumpet; Dan Mastri, bass; George Reed, drums. Jimmy McPartland brought in a quartet featuring Marshall Brown, valve trombone. Monty Alexander was in for three weeks, then Teddy Wilson and trio for a month. Marian McPartland is scheduled . . . The Castaways in Brewerton is doing a series of big band one-night stands on a monthly basis. Count Basie, Buddy De Franco's Glenn Miller Band



and Stan Kenton have appeared, and Woody Herman and either Lionel Hampton or Maynard Ferguson should come in during the next few months . . . The Barn on Lime Kiln Lake in Inlet, N.Y. completed their second year of big band attractions with good results . . . The Ferns Restaurant in Old Forge had Dick Ames and the Dixie Dandies for the summer season . . . Jim Nistico, who broke up his group at the start of the summer, is in the process of reorganizing for fall and winter gigs . . . C.Q. Price, who played alto sax with Count Basie in the '40s, and has had a rehearsal band in Buffalo for the past 10 years, now has acquired a manager and is getting work . . . Stan Collela, the excellent Syracuse trumpeter, also has a rehearsal group which worked together steadily through the summer in weekly concerts for the Department of Parks . . . The Classic Jazz Society, which has brought in Mose Allison and Eddie Condon for concerts, plans Wild Bill Davison's Band and Maxine Sullivan for their first event of the fall season . . . Long-time local jazz DJ, Chet Whiteside, has left WHEN radio where he had a Saturday night program. Leo Rayhill filled in for two months, but the station has now dropped jazz entirely and is heavily into rock. But Rayhill, who recently completed his eight year of doing radio jazz, can presently be heard on WPAW for two-and-a-half hours every Saturday afternoon.

Dallas: In the wake of Howard Roberts' overwhelmingly successful engagement at the Villager, Jac Murphy followed up with the signing of Pete Jolly, who along with his usual cohort, bassist Chuck Berghofer, and local men Randy Lee, tenor sax, and Ed Soph, drums, worked the club the weekend of Nov. 11-13. . . . Lou Rawls devoted an afternoon during his recent Fairmont Hotel engagement to a concert/rap session with the students of Holmes junior high. Joining him were his rhythm section of Reg Powell, piano; George Walker, guitar; Dwight White, bass, and Bob Contino, drums . . . Peggy Lee broke all attendance records during her gig at the Fairmont . . . Traditional jazz had a heyday during State Fair Time with appearances by the Happy Jazz Band and the Alamo Jazz Band, both of San Antonio, and New Orleans' Preservation Hall group the same week . . . A stroke claimed the life of 45-year-old Johnny Shields, local drummer and emcee of the popular Woodman Hall jazz sessions during their early years . . . Guitarist Jim Herbert has returned to town after a lengthy road tenure with Bobbie Gentry and has formed a new group, Foxmoor (with Dennis Mazola, bass; Dale Cook, drums) for a six-night tfn engagement at Gordo's West . . . The Dallas Symphony's Dallasound concept (utilizing a rock and jazz rhythm section with the full symphonic instrumentation) will be broadened during the coming season with guest artists Woody Herman, Hugh Masakala and Curtis Mayfield, Tony Bennett, and the kickoff attraction, Fifth Dimension Nov. 27 . . . Bill and Sis LaCombe have launched their new B&S Percussion Center with a series of weekly drum clinics featuring Jake Hanna, Paul Guerrero, Ed Soph and, scheduled for a future date, Roy Burns.

St. Louis: Gene Ammons made a return appearance at the Gourmet Rendezvous . . . The groups of Milt Jackson, Sonny Stitt, Yusef Lateef and Brother Jack McDuff have been featured recently at Helen's Black Eagle . . . Billy Eckstine appeared at the Playboy Club for a week's engagement and packed the club for every show . . . Pianist Dave Venn split from his cocktail gig of four years duration at the Spanish Door and moved, along with vocalist Jeanne Trevor, to Clayton where they now hold forth at Al Baker's . . . Peanuts Whalum continues at Baker's on piano and vocals at night . . . The new lineup of the Upstream Jazz Quartet consists of newcomer Ed Nicholson, piano; James Casey, bass; Phil Hulse, drums, and Rich Tokatz, Latin Percussion . . . Trumpeter-vibist Joe Bozzi's group, featuring vocalist Gretchen Hill are back in the Red Onion during the cocktail hour . . . Pianist Herb Drury, bassist Jerry Cherry and drummer Art Heagle remain weekends at the Rodeway Inn. The trio recently traveled to Meward State Prison to perform for the inmates and Fred Del Gaudio joined the group on alto sax . . . Mel Torme worked the Ramada Inn for a week and gassed all the musicians and singers in town . . . Blood, Sweat & Tears did a concert Oct. 29 at Kiel Auditorium . . . Clarinetist Sammy Gardner is currently at Le Chalet with Paul Stanis, piano, and Tommy Louasco, drums. Regular pianist Charley Ford is on the mend after suffering a heart attack.

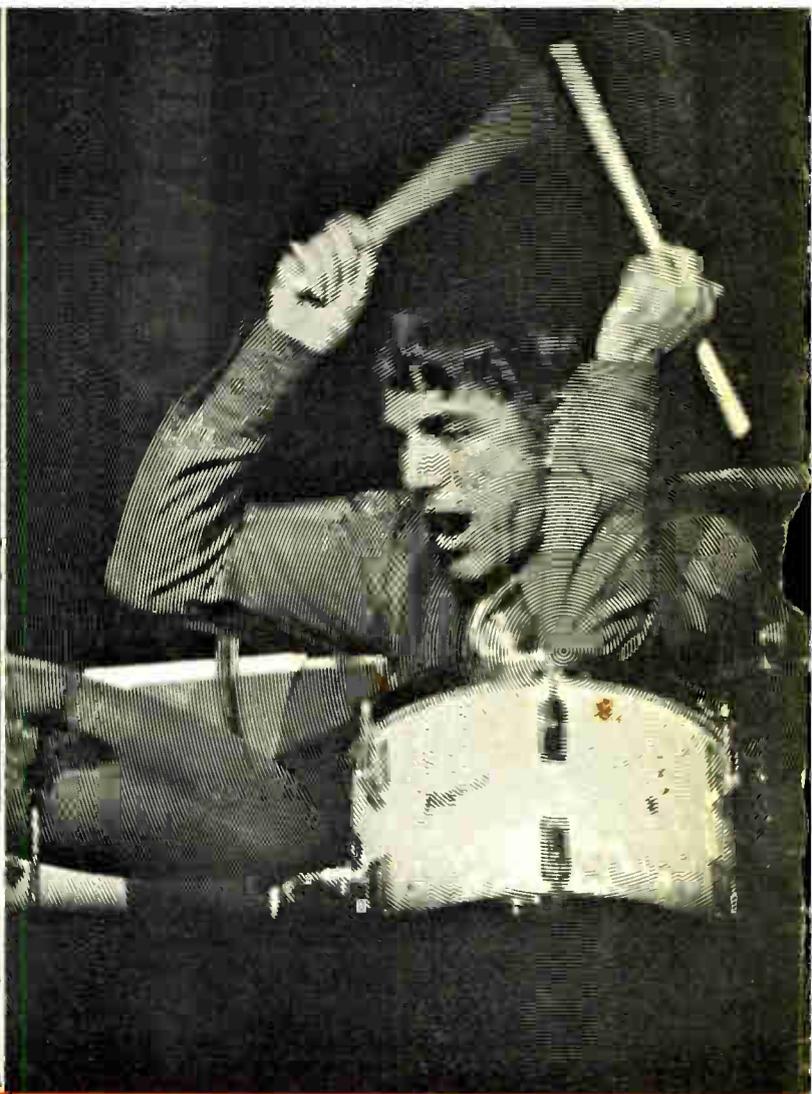
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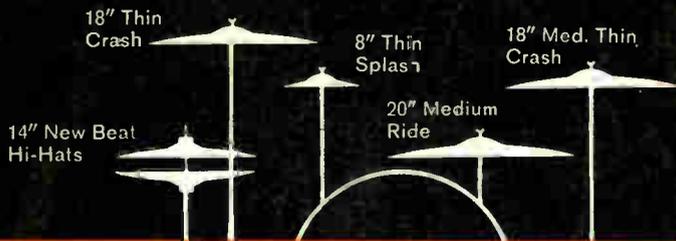




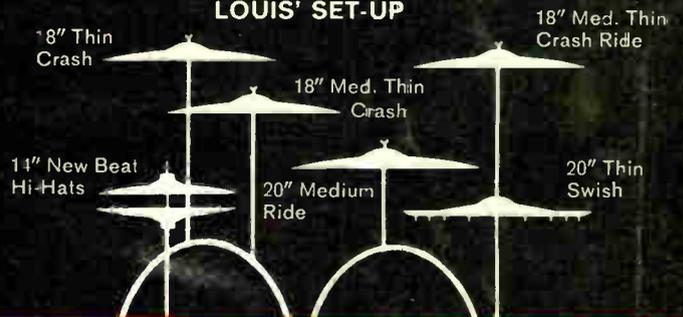
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