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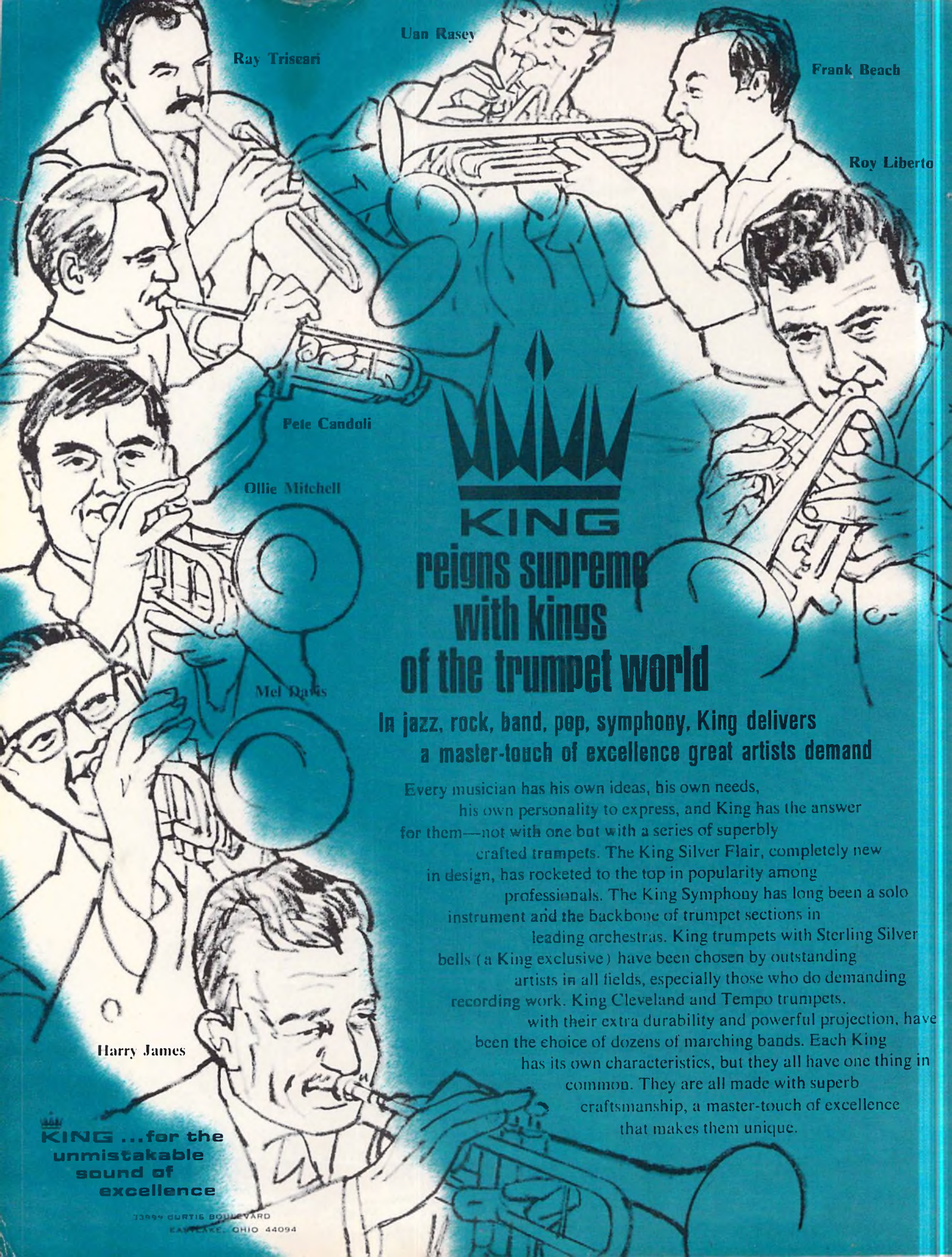
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It looks like a boom year ahead for school jazz festivals. Every fact-and-figure is UP. The total number of festivals is up, over 85. The number of participating student musicians is up, over 40,000. But—he said disquietingly—something else is up. *En garde, mes enfants!*

There are people and conditions working against the principal purpose of these festivals. That purpose is—and will remain—education. All else is sugar candy. Yes, there should be—and there is—fun, enjoyment, pleasure, satisfaction, creativity, and the like. But the musicians know—if the promoters and other non-players do not—that the degree of fun and satisfaction is in direct ratio to how well they can play their instrument in concert with other players. And that learning-to-play is education. I dwell on the point because it is being missed.

Most of the conditions, and persons, working against education within the school jazz festivals are benign and are easily corrected.



Take size and time, for example. Most festivals are too big to fit into the allotted time. Little education results from having 40 bands play 12-15 minutes within 10 consecutive hours. No time for clinics, no time for discriminating listening, no time to develop a musical idea. The cure is easy enough. Allow more time or expand the festival or break it up into more efficient units.

The "Contest" syndrome is more difficult to cure. Here is where the relationship between school sports and the music department betrays itself. Musicians are not playing to win and music educators are not basketball coaches (not many, anyway.) In its early Hey, Ma, Look At Me days, perhaps school jazz festivals needed contests, but not now. Contests have no positive value for the musicians. (Perhaps they do for the promoters, but let's not forget for whom the festivals were organized.) In contests last year's losers are playing last year's winning tune and style. "Play it safe and try to outguess the judges."

In contests, three or four tunes are rehearsed until all the juice is gone; solos are carefully written out and rehearsed, and leaders and students go into fits and sulks if "all their effort" doesn't win the big shiny trophy. Any musician, and especially a jazz musician is motivated by something else besides "winning". The really great musicians (and all artists) compete only against their own standards and strive for a perfection that can never be reduced to an adjudication form. On a high school level there is at best only a need for Class I, II, or III rating (plus constructive comments and clinics). On the college level, the best ensembles speak very well for themselves IF someone is listening. Most judgments at college level, after the rudiments are considered, are made on stylistic differences and maturity of improvisation shown by soloists. Both style and improvisation are too subjective to be rated on any formal scale of best and runner-ups.

The toughest problem facing school jazz festivals is not directly connected with either the music or the festival format. Men of good will and good sense will easily correct those problems. The toughest problem is money, or rather, the money huckster.

An unfortunate example of hucksterism vs. education is the present condition of the American College Jazz Festival presented by the John F. Kennedy Center for the Performing Arts. What started out in 1970 as a sincere effort by George London and others

Continued on page 28

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Monterey Ignores Present

Harvey Siders, in his article on the Monterey Jazz Festival, concludes: "So Monterey '71 is history and I find myself still basking in the overflow." Unfortunately, history was about all the festival was concerned with.

Monterey could have been an excellent opportunity to gain for jazz a new audience of young people. I am a 16-year-old jazz fan and would have loved to see artists such as Rahsaan Roland Kirk, Herbie Hancock, Miles Davis, Pharoah Sanders, and Leon Thomas, who normally play only in clubs that bar minors from attending. These musicians, and others like them, play the music of today, an alive, growing music. Instead, Monterey presented jazz as a music that died 15 years ago.

It offered young people interested in jazz nostalgic recreations of "Jazz at the Philharmonic" and "Kansas City Revisited." By emphasizing nostalgia and "the good old days", the Monterey Jazz Festival is helping to turn off many prospective jazz fans and contributing to the music's demise.

It is a crime to ignore the past, and greats such as Roy Eldridge and Jay McShann belong at any festival. But to ignore the present is a far greater crime, and one that the Monterey Jazz Festival is most guilty of.

David Bergen

Palo Alto, Calif.

Hopps Vs. Cole

I cannot begin to take personal offense at the remarks made by Bill Cole concerning the recording of Music Inc. (db, Oct. 14) since I can assuredly associate such childish criticism within its own peculiar perspectives. But given the fact that (Cole's) comments *could* find attention through the facilities made available by down beat, I do ask that there be



printed through those same facilities my thoughts, as a man and musician, about said comments:

Bill Cole should most certainly refrain from further attempts to make public (his) personal acquaintance with music — and down beat should cease to print such insignificant, meaning not pertinent, statements concerning such a precious manifestation.

Jimmy Hopps

Oslo, Norway

Mr. Hopps is the drummer on the Music Inc. album reviewed by Bill Cole, whose reply follows:

I've always thought that four stars was a

high rating. But if Mr. Hopps wants five stars, he's got them! Remember this, however — that record represents old music. It can receive as many stars as possible, but the music is still ten years old. Maybe Mr. Hopps just doesn't understand.

Glad To Hear From You

Just a word to let you know that I have been subscribing to your magazine for some three years now.

According to your statistics most of your subscribers are musicians. However, I thought you might like to hear from the minority who are not but who like to listen and make it possible for the other 95% to play.

Your magazine has been informative and I have learned a great deal about the people in the business and what they are doing. I leave the musical scores to those who are able to read them.

I enjoy most jazz, but being on the later 40s side I don't grab rock and roll. I enjoy current jazz people as well as the music of the '30s and '40s. I enjoyed the issue devoted to the people of this period a few years ago.

As a jazz listener I hope that jazz will not be pushed out by rock and roll in your magazine in future years. Too much has gone into it. (*Don't worry — it won't.* — Ed.)

Keep the magazine rolling, keep the scene current. I'll be on your rolls for some time to come.

Future issues on music of the '30s and '40s will always be appreciated.

Chester A. Lucas

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downbeat NEWS

HADEN GETS LESSON IN PORTUGUESE POLITICS

This year's hugely successful Newport in Europe tour, in which he participated as the bassist in Ornette Coleman's quartet, began and ended dramatically for Charlie Haden.

Just prior to his scheduled departure, his wife, Ellen, gave birth to triplets—three bouncing girls of the rare fraternal type. The Hadens had anticipated a multiple birth and the bassist had alerted Ornette to the possibility that he might miss the first few dates. He did remain to be with his wife, who suffered eye strain during the difficult delivery.

Once he'd joined the group, the tour proceeded as smoothly as such jaunts go, with particularly warm receptions for the Coleman group in eastern Europe. "In Warsaw, Belgrade, Bucharest they just wouldn't let us leave the stage," Haden said. "And we traveled with the Preservation Hall Band, which was a beautiful experience."

Haden knew from the schedule that the tour's last stop was to be in Portugal, a country whose political system as well as social and in particular colonial policies he abhors.

"I didn't really want to play in Portugal, but it was to be their first big jazz festival, and it wouldn't have been fair to Ornette, especially since he already had to play the opening of the tour with a substitute.

"We had four days off before the last concert," Haden continued, "so I decided to go to Lisbon and look around." What he saw confirmed his opinions.

"I stayed in the beautiful resort of Cascais and had an elegant suite for \$6 a day, with a terrace from which I could see the marvelous white beach, but also, not far away, miles of hovels where the poor live under unbelievable conditions. I saw black people imported from Cape Verde building a subway."

By the day of the concert, Haden felt he had to do something, say something, even if it was just a gesture. He decided that he would dedicate his *Song for Che*, a part of the group's regular program, to the black liberation movements in Portuguese Africa—Mozambique, Angola, Guinea.

"I asked Ornette if it would be OK, since I didn't want embarrass him. There were some 10,000 people in the concert hall, and before I'd even finished the dedication, pandemonium broke out. At least half the audience applauded (there were many young people), and the applause lasted through the number. Afterwards, people came to the foot of the stage to shake hands and thank me.

"Backstage, I was told not to stay alone that night. I was warned there might be repercussions. One of the musicians on the festival—an American who lives in Europe—called to thank me and to tell me that what I had said needed to be said. But I also heard that the next day's concert had been cancelled by the police, which upset me very much."

Early the next day, Haden was picked up at his hotel by a friend who drove him to the airport, saying it was imperative he left right

away. He had planned to do so anyway, since the Coleman group was flying to London to record a sound track for a film.

At the airport, there was, as usual, some discussion about the bass (the most problematic instrument to transport safely). But there wasn't much time for anything else; the political police had arrived, and, having just missed Haden at the hotel, desired to talk to him, he was informed.

"I was taken to the security room, and told I would have to come with the policemen,



none of whom spoke English. I hadn't had time to draw any money and only \$4 in my pocket. I started to think of all the things I'd heard about the secret police in totalitarian countries, and I began to get scared. I insisted, through the TWA interpreter, that I was an American citizen and that they had to call the U.S. Embassy. The cops just smiled and said they were sorry, but it was Sunday and the embassy was closed." He pleaded with them not to cancel the concert, and they said it would go on.

Haden was driven to police headquarters and interrogated for some five hours. Why had he made the public statement? He had been overheard on the plane enroute to Lisbon criticizing the Portuguese government. Did he belong to any political organization? They made him sign a statement in Portuguese. They also showed him photos and brochures of the African colonies and told him "about all the good things they were doing for black people there.

"Suddenly, their expressions changed from cold to polite. A man had come into the room to tell me that someone from the U.S. embassy was there to pick me up."

It was the cultural attache, and through him Haden demanded a copy of the statement he'd been asked to sign. The attache then drove him to the airport to find his bass. "He was very kind. I stayed at his house with his family. He took me out to eat, and loaned me \$30."

The next day, Haden got on a plane to London. When he arrived there, he didn't know where anybody in the band was, and after some futile rounds of phone calls, continued on home.

"I felt better after I saw that they weren't going to hit me," Haden said in recollecting his experiences, "but the thought kept going through my mind that my wife needed me and that it might be a long time before I'd see my babies again."

LONDON HOUSE MARKS 25TH WITH BIG BASH

The London House, the only Chicago night club regularly featuring live jazz, celebrated its 25th anniversary Nov. 18 with a special show featuring the George Shearing Quintet (the incumbent attraction) and guest stars Roy Eldridge, Thad Jones, Urbie Green, James Moody, Ramsey Lewis, and Mel Lewis.

Founded in 1946 as a restaurant, the famous spa at Michigan and Wacker inaugurated its music policy in 1955 with the booking of the Barbara Carroll Trio. Since then, interspersed with occasional non-jazz groups, the club has featured (usually in two- or three-week bookings) the groups of Gene Krupa, Oscar Peterson, Dizzy Gillespie, Cannonball Adderley, Stan Getz, Jonah Jones, Dorothy Donegan, Earl Hines, Teddy Wilson, Maynard Ferguson (the sextet), Erroll Garner, Sy Oliver, Clark Terry, Green, Moody and many others.

After the opening remarks and acknowledgments, Roy Eldridge treated the enthusiastic SRO audience to a rousing *Wineola*, featuring his vocal as well as his horn. Then came individual numbers by the other guest soloists backed by Shearing, bassist Andy Simpkins, and drummer Vernell Fournier, with Thad's *Rainy Day* especially memorable. Ramsey Lewis capped the first set with Shearing joining in.

Later it was every man for himself, and all hands managed to make extended and well-received musical statements, with the Judy Roberts Trio (the house band) very much a part of the memorable session.

Owner George Marienthal has planned additional anniversary year events, such as price roll-backs, more special all-star bookings, and other attractions.

FINAL BAR

Guitarist Fred Guy, 72, a member of Duke Ellington's band from 1924 to 1949, took his own life in Chicago Nov. 22.

Guy, who had been despondent, telephoned a friend and told him he was "going to end it all." The friend called police. The officers arrived at Guy's apartment, knocked, heard two shots, and broke down the locked door to find Guy dead.

Born in Burkeville, Ga., Guy came to New

York in the early 1920s, and was playing with John Smith's band when Fats Waller introduced him to Ellington. He joined the band for its February 1924 opening at the Kentucky Club, replacing Elmer Snowden, and left 25 years later due to the ill health of his first wife. Ellington never hired another guitarist.

He never soloed, but Guy was an important musical and personal factor in the Ellington band, especially as long as he was playing banjo (until 1932), and his rhythm section mates were bassist Wellman Braud and drummer Sonny Greer. His dry, percussive sound and strong beat is much in evidence on Ellington's stomp and blues pieces from the banjo era. His part is unusually prominent on *Red Hot Band*, *Blues of the Vagabond*, and *Echoes of the Jungle*. On guitar, he could be felt more than heard, but takes a rare break on *The Sergeant Was Shy* (1939).

After leaving Ellington, Guy for many years was manager of the Parkway Ballroom in Chicago. He maintained close relations with Ellington and the band, and was often on hand when they played in Chicago and environs.

Bluesman Junior Parker, 44, died Nov. 18 in a Blue Island, Ill. hospital following brain surgery. He had previously suffered two heart attacks.

Born March 3, 1927 in West Memphis,

Ark., Parker was a protege of Sonny Boy Williamson (Rice Miller) and sang and played harmonica with him and Howlin' Wolf in and around his home town in the late 1940s. In the early '50s, he worked extensively with B. B. King.

Parker's longest and most successful record affiliation was with Duke Records, for whom he recorded his biggest hit, Roosevelt Sykes' *Drivin' Wheel*. Other Parker hits on that label included *Look On Yonder's Wall*, *Mother-in-Law Blues*, and *Sweet Home Chicago*. He left Duke in the mid-1960s and recorded one LP for Minit and several sides for Mercury and Capitol. He is also credited with bringing along the career of Bobby Blue Bland.

Though Parker did not attract much of a following from the new white blues audience, he is considered an important postwar blues figure. His last major appearance was at the Ann Arbor Blues Festival in 1970.

potpourri

Miles Davis gave his first U.S. concert following the Newport in Europe tour at New York's Philharmonic Hall, Nov. 26. Scheduled to start at 8 p.m., the music did not begin until 9:30. Miles reportedly was on time, but his equipment wasn't and once it arrived, it took an interminable time to set it up. Even

so, Keith Jarrett's instruments didn't function properly, and he sat out most of the 70-minute set. Miles was in good form. Jack De Johnette was back on drums for the occasion, and Gary Bartz, playing alto and soprano, nearly stole the show. The audience was largely docile. A barrage of paper planes was launched from the upper tier during the wait and the biggest applause of the night came when one managed to land on the stage, perhaps buoyed by the grassy air. There was some expression of displeasure however when the concert ended abruptly, without an encore. But most Miles fans seemed to feel that what went down was par for the course. That being so, they can probably look forward to more of the same.

Leonard Feather is keeping busy these days. He has completed the manuscript of *Leonard Feather's Jazz Gallery: From Satchmo to Miles*, to be published in the spring by Stein & Day and comprising about a dozen essays on jazz greats; he has organized and recorded (for Mainstream) *The Night Blooming Jazzmen* (Blue Mitchell, trumpet; Ernie Watts, reeds, flutes; Charles Kynard, organ; Fred Robinson, guitar; Al McKibbon, Max Bennett, bass; Paul Humphrey, drums, and himself on piano and as arranger) in an album of his own compositions, old and new, and on Jan. 11 will begin teaching a credit course in jazz history at Marymount College, a branch

TIPPIN' IN: ERSKINE HAWKINS REUNION

There was a Reunion Day for Erskine Hawkins and many alumni from his famous band of yesterday. They were gathered together by Sammy Lowe, now a&r man for Platinum Records, in that company's Englewood, New Jersey, studio.

The personnel, a singular one for 1971, was: Erskine Hawkins, Dud Bascomb, Ernie Royal, Johnny Grimes and Bobby Johnson, trumpets; Dicky Harris, Elmer Crumbley and Matthew Gee, trombones; Earle Warren, Reuben Phillips, Bobby Greene, Julian Dash, Paul Bascomb and Haywood Henry, reeds; Ernie Hayes, piano; Wilbur Bascomb, Jr., bass; Jimmy Johnson, drums.

Lowe, who was responsible for many of the Hawkins band's greatest hits in its heyday, is a cheerful, energetic man. He had his work cut out to get the session rolling, so much greeting and reminiscing was there to be done by old comrades. Yet roll it soon did as a result of his drive and eloquence, and not unexpectedly it began with *Tuxedo Junction*.

After running through the arrangement briskly, he retired to the control room and Hawkins efficiently took over conducting duties. This most modest and kindly of band-leaders was clearly very happy with both his task and the occasion. He stated the theme as on the original version, while Dud Bascomb, Henry on clarinet, and the two tenors, Dash and Paul Bascomb, took care of the jazz solos.

This was followed by another hit, *Don't Cry, Baby*, on which Hawkins and Bascomb again shared trumpet duties. The intention was to dub in a vocal at a later date by Jimmy Mitchell, the original singer, who was in the studio but who had recently been ill.

Some attention to updating by means of rock rhythm patterns was periodically evi-

dent, much responsibility for this falling to Dud Bascomb's confident and imperturbable son on Fender bass. He had an important role on *It Feels So Good*, where Green, usually on alto, switched to tenor for a rugged chorus. There were also trumpet solos by Bascomb and Royal, and trombone solos by Gee and Harris. Not too much has been heard of the



Erskine Hawkins

last since the small-band dates with tenorist Joe Thomas on King, but he remains a very attractive soloist and is currently in the pit band of *Purlie* on Broadway.

After this, the musicians briefly adjourned to another room in which were a well-stocked bar and buffet. Physical fitness experts like Earle Warren and Ernie Royal tended to dominate a discussion about diet and ex-

ercise, but this did not noticeably inhibit anybody's intake.

Back in the studio, *After Hours* gave the blowers a further breathing space as Ernie Hayes interpreted Avery Parrish's masterpiece with skill and affection. *Cherry*, which was also to be invested with a Michelle vocal later, had a warm chorus by Paul Bascomb, who had flown in from Chicago especially for the date. There were also solo contributions from the trumpets of Johnson, Grimes and the leader, Johnson sounding particularly good with a plunger. *A Born Loser* was written by Dud Bascomb, whose trumpet was featured on it, and who was to dub in a vocal the following week. It sounded like a number with a lot of potential for today's market.

Tippin' In, Bobby Smith's big hit of 1945, had solos by Haywood Henry on soprano, the leader, Johnson and Dash, and was a very successful re-creation. Last of all was *Love Is Strange*, featuring Henry on soprano and flute, Dash, and Elmer Crumbley. Crumbley, who used plunger and straight mute, still evokes the sound of Tricky Sam Nanton as well as anybody.

By this time it was about 2 o'clock in the morning. Sammy Lowe, who had managed to feature all of the original alumni, had his album in the can. The wives and friends, who had acted as a cheering section throughout, departed into the night as happy with the event as the musicians themselves. The excellent quality of the performances, and the ease with which they were accomplished, suggested that here was a band an enterprising impresario might very well feature at jazz festivals, or even take on a tour of Europe, where its records have long been admired. The Erskine Hawkins band deserves an honored place in jazz history. —Stanley Dance

of Loyola Univ. in Los Angeles. (The 10-week course was made possible by a grant to the school from the National Endowment for the Arts.)

The Notre Dame Collegiate Jazz Festival, recipient of a \$1000 grant from the National Endowment for the Arts, will be held this year March 9-11. Tapes must be submitted by applicants by Jan. 12, and should be addressed to CJF, Box 115, Notre Dame, Ind.

Carlos de Raditzky, the well-known Belgian jazz critic, has created an annual prize in memory of Louis Armstrong for the best article on Satchmo. Material must be original, should not be discographical (unless a critical discography), and must be submitted in French and be a minimum of five and a maximum of 10 single-spaced typewritten pages. The prize is of 3,000 Belgian Francs, and entries must be sent before April 1 to Jacques Tricot, Point du Jazz, Avenue Van Overbeke 48, B-1080, Brussels, Belgium.

Next month, the second release in Barnaby Records' series of Candid reissues will be out. It includes such gems as the second Mingus LP of the series (with Eric Dolphy and Booker Ervin), Phil Woods' *The Rites of Swing*, Abbey Lincoln's *Straight Ahead* (with Coleman Hawkins) and one item of particular interest: the previously unreleased Buell Neidlinger dates of Jan. 1961 with Cecil Taylor, Archie Shepp, Roswell Rudd, Steve Lacy and Clark Terry, among others.

Halloween was a big night for jazz in Houston, seeing what is claimed to be the largest turnout for a jazz event in that city for a concert at the Miller Outdoor Amphitheater. The program featured compositions by Lanny Steele, performed by an all-star ensemble including tenorist Arnett Cobb, trumpeter Melvin Dismuke, flutist Virgil Solomon, and altoist Jimmy Ford (who performed in Steele's Concerto for Alto Sax). Also featured was the Avant Garde Jazz Ensemble from Glassboro State College, directed by Joel Thome.

strictly ad lib

New York: Two master drummers, Elvin Jones and Roy Haynes, plus their groups, had a friendly confrontation at a Jazz Interactions Monday night session Nov. 29 at Top of the Gate, where Junior Mance and his trio are on hand through Jan. 9, followed by Ahmad Jamal... A new 29-piece (that's right, twenty-nine) jazz-rock band, The Brownie's Revenge, led by trumpeter Don Pinto and including among the soloists Bob Purcelli, alto sax, and Lou Mucci, fluegelhorn, has been doing Monday nights at El Avram on Sheridan Square... James Moody, at the Half Note, had Mike Longo, piano (an old team-mate from the Dizzy Gillespie days), Reggie Workman, bass, Walter Perkins, drums, and Eddie Jefferson, vocal. Moody's tenor was smoking the night we caught him...

Max Roach was at Slugs' the week before with Cecil Bridgewater, trumpet, fluegelhorn; Billy Harper, tenor sax, flute, and Workman on bass... Rahsaan Roland Kirk was at the Village Vanguard, which on Nov. 28 was the site of a benefit for Grachan Moncur III, who recently lost most of his possessions in a fire, and Cal Massey, who was facing eviction from his Brooklyn home. Massey, who has organized a number of successful benefits for other individuals and causes, was also honored at a Jazz Vespers service at St. Peter's Lutheran Church, where his youngest daughter sang a piece her father had composed when she was born. Readers who wish to contribute to Moncur or Massey may send checks in care of *down beat's* New York office, 250 West 57th St., New York, N.Y. 10019... Also at a Jazz Vespers, *down beat* contributor Joe Klee, on banjo, kazoo and vocals, led his Anachronistic Jellyhurger (Enrico Rava, trumpet; Gary



Brox, trombone; Perry Robinson, clarinet; Howard Johnson, tuba; Tommy Benford, drums). Teddy Wilson was the guest Dec. 19, and Howard McGhee plays Dec. 26... Howard Johnson's Substructure, a four-tuba group, performed Dec. 4 at WBAI's Free Music Store. The Ric Colbeck-Otis Harris Quintet will ditto Jan. 25, and their Oct. 16 broadcast over WBAI will be repeated Jan. 6 at 8:15 p.m.... The New World Ensemble (Youseff Yancey, trumpet, tromphonium, tenor recorder, leader; Leviticus Gorey, soprano&tenor saxes, flute, bells, vocal; Vincent Goia, bass; Rober Dawson, percussion) did the first in a series of concerts for the New York Public Library system, in Mt. Vernon... Randy Weston's quartet, Cedar Walton's quintet, Hank Mobley, Charles Davis and singer Andy Bey were at the Id in Brooklyn Nov. 28-29. Randy continues Thursday through Sunday at Mikell's... Warner Bros. Records baptized their groovy new headquarters in an East Side townhouse with a party-happening taking up all four stories. Pianist Don Fried-

man and bassist Herb Buschler were on hand to perform in a cozy little nook set aside for artist's recreation during recording sessions, but nobody was listening; too much to eat, drink or talk about... Bow Wow Productions scored their first big success with Ike and Tina Turner, Weather Report, and a couple of rock groups on the weekend of Nov. 26-28... Nice gig dept.: The Thad Jones-Mel Lewis Quartet (Roland Hanna, piano; Richard Davis, bass) will play at the wedding of trombonist Eddie Bert's daughter, Jane, at the St. Moritz in late December... Joe Henderson's Sextet (Eddie Henderson, trumpet, fluegelhorn; Kaine Zawadi, trombone, euphonium; Cedar Walton, piano; Hakim Jami, bass; Clifford Jarvis, drums) was at the East, in Brooklyn, Nov. 12-13... The Grateful Dead appeared at Felt Forum Dec. 4-7. The producer: Bill Graham... Michael Cuscuna left his spot at WPLJ to concentrate on producing and writing, and was replaced by Paul Krimmier. Roberta Flack and Donny Hathaway performed in the station's series of live concerts Nov. 24... Trombonist Vernon Brown, a veteran of the Benny Goodman and Artie Shaw bands and the studios, was with Roy Eldridge at Jimmy Ryan's when Chuck Folds took a busman's holiday and Bobby Pratt moved over to the piano bench. Clarinetists Herb Hall and Pete Clark have been regular sitters-in, as has guitarist Bill Lawrence, who also did a stint at the Guitar... George Barnes and Bucky Pizzarelli, still at the St. Regis, took time out to open the Carnegie Recital Hall jazz series Dec. 3. Trumpeter Charles Sullivan, leading Lonnie Liston Smith, piano; Stafford James, bass, and Al Foster, drums, gave a concert at the hall Dec. 13... WKCR-FM, Columbia University's very jazz-active station, presented a 17-hour tribute to Albert Ayler and a 26-hour tribute to Charles Mingus, the latter including an interview, all available Mingus recordings, and rare tapes, on Dec. 5 and 12. Recent live performances in the station's studio featured Tyrone Washington's group (Eddie Henderson, trumpet; Lukman Lateef, reeds; Lenny White, piano, drums; Mickey Bass, bass) and the Open Sky Trio (Dave Liebman, reeds; Frank Tusa, bass; Bob Moses, drums). WBAI has a new series, *Free Jazz*, conducted by Chris Albertson. It kicked off in late October with the Joe McPhee Quartet plus Clifford Thornton... Percussionist Omar Clay subbed for touring Ed Blackwell in the African-American music program at Wesleyan University... Lionel Hampton broke it up at a recent *Jazz at Noon* at the Rough Rider Room in the Roosevelt. Among the many participants, we spotted Cecil Payne, bassist Eddie Jones (now a computer technologist), and tenorist Sam Parkins (with the Westinghouse Learning Corp.)... Effie, a lady who plays and sings as good as she looks, holds forth at the keyboard at Nico's Monday through Saturday from 5 to 8 p.m.

Los Angeles: "It is the final haven of repose for those who have grown weary of musical wallpaper, acoustical bubblegum and electrified revenge." So said Dr. Bill MacPherson in his invitation to the Fourth Annual Meeting of his Blue Angel Jazz Club. This year's event—at \$25 per person—lasted 11 hours and managed to fill to capacity the University Club in Pasadena. Among those

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keith jarrett: spontaneous composer

by Joe H. Klee



RANDI HULTIN

Down Beat, take a bow. One of the scholarships that this publication awards to promising student musicians sent a young Allentown, Pa. pianist named Keith Jarrett to the Berklee College of Music for further studies in jazz.

Not that Boston was exactly the hub of the jazz world, but there was enough for an emerging young jazzman to toughen his chops on. There were one-nighters with Tony Scott or Roland Kirk when they'd come to town and need a pianist. There were trios that never got much further than apartment rehearsals, and there were gigs accompanying singers. And there was always the visiting leader or leader-to-be on the lookout for sidemen, with the knowledge that Berklee is the oldest jazz-oriented music school in the country.

Such a would-be leader was Charles Lloyd, who had served his major apprenticeship with Chico Hamilton and was in Boston as a member of Cannonball Adderley's group. One night he visited a cocktail lounge directly above the club where Cannonball was playing.

"Charles came upstairs and I was playing with a vocalist and he heard what I was doing," Jarrett said. "I went downstairs and listened to him. Later, we saw each other in New York and said we must play together. It

was just a matter of time after that."

The Charles Lloyd Quartet, with Keith Jarrett on piano, Cecil McBee on bass and Jack De Johnette on drums, during the two or so years they stayed together, were one of the most popular and forward-looking groups of the day. After breaking the rock barrier at Fillmores East and West, the Lloyd Quartet attracted the first large young audience to jazz in some time, not least due to the exciting and original young pianist who also doubled on soprano sax.

Eventually, Lloyd decided he needed a vacation from the steady stream of concerts, club dates and tours. Taking Paul Motian, who had replaced De Johnette, with him and adding the remarkable bassist Charlie Haden, Keith struck out to find listeners willing to go along.

His first Atlantic album, *Life Between The Exit Signs*, found an audience. Keith took the music a little further out than he had with Lloyd and found jazz listeners willing to go along.

His second recording was a departure. Jarrett wrote ten songs, lyrics as well as music, multi-tracked 11 instruments and sang the vocals.

Instant identity crisis: Jarrett fans weren't ready for the pop switch, and while one tune, *Siouxs City Sue New*, did garner some brief

airplay it wasn't enough to establish Jarrett as a pop star. The songs were good and the album was well produced, much better than most pop albums are even today, but the bag was too mixed. Interestingly enough, a follow-up album was scheduled.

"There was a follow-up that was finished and on tape, but the company decided that it was in their best interest and also my own interest not to release it," Jarrett explained. "What category would we put it in? I have other albums which are in the jazz category and then they're stuck with an album where I'm singing and playing a Hohner piano and have my brother playing guitar. I understand why they didn't do it, but I'm still sorry that the music wasn't released somehow."

The critics had done their worst on Keith's vocal album, so the next entry returned to the jazz trio format. It was recorded live at Shelly's Manne-Hole in Hollywood and includes a startling jazz version of Bob Dylan's *My Back Pages* which features one of the most outstanding bass solos I've ever heard from Charlie Haden. Not included was the version of *Chicago* that the trio played the night of the notorious 1968 Democratic convention.

Since then, Jarrett worked off and on with

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All in the Family:

CECIL & DEE DEE BRIDGEWATER

by Elliot Meadow

The family that plays together stays together! In the case of Dee Dee and Cecil Bridgewater, that's the way it looks right now. Currently, both are working with the Thad Jones-Mel Lewis Band, Dee Dee singing, Cecil playing in the trumpet section. Mrs. Bridgewater, 21, is proving that she is already a fine singer with a strong voice, enviable technique and much warmth in her delivery. Cecil, who is also working with Max Roach and has been heard with Horace Silver, shows that he is ready to make a big contribution.

The following discussion was a joint husband and wife affair. After each Bridgewater had talked about early involvements and influences, the topics became wider and showed closeness and mutual respect. Indeed a good family feeling.

C.B.: I was very fortunate in that both my parents were involved with music. My mother played piano and sang, my father played trumpet. My mother's father also played. He had a big band in which he played drums, sang and did some arranging. This was in Champaign, Illinois, where I was born. I think I was first introduced to jazz by records that were around the house—things by Louis Armstrong and Count Basie. As I was coming up, I tried to decide which instrument I wanted to play, whether it was going to be saxophone or trumpet. My father taught me basically what was supposed to happen with the trumpet; my mother was teaching me a few things about the piano and also showing me saxophone fingerings. I ended up choosing trumpet. I started taking private lessons with an instructor at the University of Illinois, but it really wasn't until I was in the 10th and 11th grades in school that I began to get serious about music as more than just something to mess around with. It was also at this time that I started listening to trumpet players like Miles.

When I got to college, I didn't do too much playing in small groups, but was involved with marching bands and that kind of thing. In my second year I got into the Univ. of Illinois jazz band and stayed with them for about two years.

After three-and-a-half years, I decided to move to Chicago and see what I could get into, see how far off I was from the established musicians there. Also at this time, I wrote to Clark Terry, who was a close friend of the family, asking him what the situation was like in New York and what I could expect. The most important thing he told me was that no matter what I did or how soon I got to New York, the idea was that when I did get there I should be able to handle any kind of playing, which would include studio work or even some symphony work. So, in Chicago, I worked along those lines, developing and getting experience.

In November of 1964, I got drafted and spent two years in the army, which was in some ways beneficial in that I found out a lot about myself. When I finally got back home I really felt out of touch with things musically and I tried to hurry and catch up. I started

working with the Illinois band again and got back into school. We worked several festivals where I got a chance to talk with some of the judges, including Clark, Thad Jones, Mel Lewis, Oliver Nelson, Gary McFarland and Gerald Wilson. It was good for me to play before these musicians, as it was an introduction and gave them a chance to hear what I could do.

Last year (1970) a friend, Maurice McKinley, decided he was going to move to New York. He called me one day and told me that Horace Silver was looking for a trumpet player. Maurice had attended one of the auditions and told Horace about me. I got in touch with Horace and I flew to New York to make an audition. He told me afterwards he wasn't sure but would let me know. Anyway, he finally used me on a couple of things and seemed pretty satisfied with the way I was playing, so we just left it that way.

The first thing we did after I became a permanent member of the group was a month long gig in California. At the time, Buddy Terry was on tenor, Stan Clark on bass and Harold White was the drummer.

We worked from June until the first part of December; then Horace decided to concentrate more on writing, so he broke up the band, at least temporarily. As it turned out, a few weeks before I had gone down to the Village Vanguard to hear Thad and Mel and they had asked me if I wanted to sit in. Naturally I said yes. As soon as Horace said he was going to take some time off, I got in touch with Thad and he told me he had a position open in the band and that I could start the next Monday as a permanent mem-

ber. Out of that has come several opportunities. The guys in the band have called me for dates and Jimmy Owens has called me to sub for him on a few things. Also, I have been working with Max Roach, doing concerts plus an album with him. That, too, has been very educational.

You know, in some ways, it's been like a dream come true, because I had visions of working with musicians of the caliber of Horace, Max and Thad, and it's happened. I have been very fortunate in being in the right place at the right time and to have been equipped to handle some of the things that have come up.

(Dee Dee joined us at this point and in answer to my asking when she had first become involved with music she took over from Cecil.)

Dee Dee: I guess I first became interested in music at a very young age. I remember I used to sing when I was little. Like Cecil, I was around music at home, because my father played trumpet. This was in Michigan. Music was being played in the house all the time. I developed an ear for it even though I didn't really understand what I was listening to. I was about 13 or 14 when I started getting into it seriously. At that time, it was stylish to have a trio or something like that, so I decided to get a little trio together in junior high and we used to do things around school. Then we moved from the area and were living further south. I got another singing group together and we used to do talent shows, and I doubled as soloist. My early influences as far as sing-

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RAY GIBSON

Lots of people are saying New York ain't what it used to be, but despite all the problems of this unmanageable metropolis—not least among them the alarming decline in physical comfort and safety—there is still more happening here, culturally speaking, than anywhere else. And when it comes to music, you can have your Los Angeles, New Orleans or Chicago (where I put in more than three years recently, returning home in the fall of 1970): give me the apple, worms and all.

This is a survey of more or less recent events of interest which, due to problems of time or space, have not been treated *Caught in the Act* style. (Such surveys will appear from time to time.)

First, something new: a couple of interesting groups heard at the Village Vanguard. Chick Corea, having dissolved Circle because he felt that the group was not communicating sufficiently with audiences, is proceeding in a different direction with an as yet unfinalized personnel.

As constituted when we heard it, the group offered fresh, melodic and extremely appealing music, most of it composed by the leader. With his own electric piano (from which he coaxes sounds more humanized and varied than almost any other practitioner) as the focal point and Hubert Laws' beautiful flute playing as the other main solo element, the music flowed over a strong, Latinesque rhythmic base provided by Stanley Clark's musical bass, Horacee Arnold's tasteful drums, and the magnificent percussive colorations of Airto Moreira (a genius). From time to time, there were vocal contributions by Flora Purim, a most appealing singer both in solo and when using her voice as an instrument, the latter often in harmony with the flute.

Though his music is much harsher and more aggressive, Gato Barbieri's new group shares with Corea's an emphasis on melodic improvisation and rhythmic textures that blend jazz and Latin elements. I must confess that I have not hitherto been a fancier of the Argentine tenorist, though I've respected his musicianship. But at the Vanguard, he turned me around with playing that was as always highly charged emotionally, but showed a new (to me) sense of structure and ordered development.

Comparisons, unfair as they may seem are often the best descriptive tool. Gato reflected, in his own personal manner, some of the Albert Ayler "cry" and some of Sonny Rollins' rhythmic vigor and angular phrasing (the Caribbean Rollins).

The tenorist was aided by Lonnie Smith's piano, young Donald Pate's bass, Marvin Patillo's drums, and, most vitally, by yet another Latin American rhythm phenomenon, Na Na. This Afro-Indian master handles the birimbau

new york roundup

by Dan Morgenstern

(or musical bow) in a manner that must be heard (and seen) to be believed. He also plays superb congas, and beat a cowbell with such energy that he swung the whole group. (Will the next step in jazz involve a rhythmic charge from south of the border? Airto and Na Na, in their very different ways, are dynamite.)

Some fresh jazz sounds in a more conventional mode were offered, at a Town Hall benefit concert, by Lee Morgan's quintet. The leader's fluegelhorn was eloquent on pianist Harold Mabern's attractive composition *I Remember Britt*, and his trumpet gave off sparks on Billy Harper's *Croquet Ballet*. Harper was a perfect front-line partner on tenor and flute. This gifted young man is rapidly evolving into one of the strongest tenor players on the scene. He is a complete musician, at home in a variety of contexts. Mabern also soloed strongly and comped well, and Jymie Merritt's bass and Freddie Waits' drums took care of business. No self-indulgent orations here, just concentrated, swinging music.

Harper was also in evidence at the same venue a week before, again at a benefit, but as a member of Max Roach's



Max Roach: Still a master

new fivesome. It is good news that one of the music's greatest drummers is out here once again; predictably with something new. He presented some of the pieces from his new Atlantic album, with the J. C. White Singers.

Roach's recasting of spirituals and gospel songs for chorus, vocal soloists, and combo are better realized amalgams of vocal and instrumental music than his experiments in this vein a decade ago (perhaps because the material is stronger). Max not only played the drums, he conducted from them and with them, reminding one (if such reminders are needed) what a master he is. Harper was impressive, and there was also some excellent solo work from trumpeter Cecil Bridgewater, who is finding his own voice. The singers were spirited and the music often exultant.

A different kind of black vocal-instrumental music was heard at an unusual concert at the Lincoln Center Music Library. Dedicated to the music of Scott Joplin (whose complete works the library has just published), it offered some unsatisfactory (to these ears) interpretations of his piano music by Joshua Rifkin and William Bolcom, both mannered players with a classical bias, and Mary Lou Williams, who, though a brilliant musician, made no attempt at playing Joplin but simply used his pieces as springboards for her own style. Nevertheless, there is a beauty and structure in Joplin's music that at least partially survives such assaults, and two lovely ragtime waltzes were among the pleasant surprises of the evening.

But it was the second half, devoted to excerpts from the opera *Treemonisha*, that made the concert. Performed only once during the composer's lifetime and never since, this was music of which one had no preconception. The piano rags could give no indication of what to expect from Joplin's vocal music. Lovingly and spiritedly performed by a small chorus and vocal soloists under the inspired direction of John Motley, two of the excerpts (one based on a ring shout, the other a sermon with congregational responses) revealed a mastery of choral writing utilizing beautiful harmonic textures, and a dramatic sensibility of great charm. The third excerpt, a soprano aria, was a pretty but dated piece.

Bill Lee, the leader of the New York Bass Violin Choir, has composed a folk opera based on life in a small Alabama town. We'd heard excerpts from it before, at Newport, but as done at Town Hall (on the same bill that had Morgan's group, plus an excellent set of songs by Grady Tate) it came through more convincingly. Lee again acted out all speaking and male vocal parts, this time unencumbered by outdoor acoustics (or lack of same), and the playing by a stellar ensemble including Richard Davis, Ron

Carter, Milt Hinton and Sam Jones was a tour de force. Though they are entirely different composers both Joplin and Lee draw on black American folk sources. And so, in still a different way, does Max Roach.

Some great pianists were in town, appearing in varied settings. Erroll Garner inaugurated a new policy at the Maisonnette in the St. Regis (unhappily, not a jazz policy—Godfrey Cambridge was there at this writing), and as usual seduced the audience from the first swinging note. Garner never says a word, but his music speaks volumes. Its accessibility apparently prevents some jazz snobs from realizing that Garner's music is the epitome of artistry. Hearing Garner is one of the most joyful musical experiences of our time.

Hearing Earl Hines, one of the few pianists mentionable in the same breath with Garner, can be a mixed pleasure. That is because he always insists on surrounding himself with a "show" when none is really needed. So, when he opened at Nico's (another new music venue in a ritzy hotel, Delmonico's, offering dancing as well as listening, and a no-cover, no-minimum \$2.50 a drink policy) he had not only bass and drums (Milan Rezak and Bill English) but also a trumpet (Bob Mitchell) and vocalist Marva Josie. Miss Josie sings well and looks great, and Mitchell played some very nice Miles Davis (late '50s Miles) and good melody, but it was all rather superfluous. Granted that Fatha puts on a well-paced show and that the customers dug it, the man can play such superb piano (and sing fetchingly, too) that he could easily do without the trimmings.

As it was, Fatha felt like stretching out (perhaps inspired by the presence of Mrs. Lucille Armstrong) and offered, among other things, fine medleys dedicated to Satchmo and Johnny Hodges, a burning *Second Balcony Jump*, and some astonishing variations on *Sweet and Lovely*. But it was his one unaccompanied solo, *All of Me*, that revealed fully his consummate mastery.

Garner and Hines are institutions. Randy Weston should be an institution. He is a wonderful pianist, a gifted composer, has striking looks and a warm personality. Yet he is among those so frustrated by lack of acceptance of their music that they become expatriates. For the past several years, he has made his home in Tangiers, and is presently in town to line up talent for a jazz festival in Morocco this coming summer.

We caught Randy at Mikell's, a large restaurant and bar with music on the upper west side. The piano not only needed tuning but was long past its prime, and the p.a. system—well, had it not been for occasional feedback howls, we wouldn't have known one was there.

Still, Randy has a touch that can combat such adversities, and with the aid of Bill Wood on bass and his son, Niles, on congas (now 20 and no longer "Little Niles", he's picked up on some African rhythms that really drive), he did his best. The music came to life when old friend Cecil Payne sat in on baritone sax and flute, and Randy's *African Cookbook* offered viable competition to the loud conversation at the bar. No wonder he split the scene—in Tangiers he has his own club, and no doubt the piano is tuned and noisy customers ejected.

Art Hodes had a good piano and an eager, mostly youthful audience at his disposal when he brought his Stars of Jazz to Alice Tully Hall. The concert, the group's only New York appearance, came at the start of a seven-week college tour by the band of veterans (Hodes, Eddie Condon, Wild Bill Davison, Barney Bigard) and somewhat younger help-



Ruby Braff: Better than ever

mates (trombonist Jim Beebe, bassist Rail Wilson, drummer Hillard Brown).

Art excels at communicating, through music and words, and the program he'd put together plus his relaxed way of presenting it added up to a most enjoyable evening. Though the repertoire included a lot of traditional warhorses, it was first of all aimed at audiences virgin to this brand of jazz, secondly organized within a non-didactic historical framework that gave the music new meaning.

Bigard was in fine form. Wild Bill as strong and outgoing as ever. Hodes got it on with *Watermelon Man* (on electric piano) and capped it with a lovely *Washboard Blues*. Brown sang some Kansas City-flavored blues. The youngsters dug it all and wanted more.

Through it all, Condon's mere presence on stage (he also played quite a bit, and when he did, the rhythm jelled) added a special aura. His marvelous, weatherbeaten face reflected the music and the words, and it was right to have

him there, still with us, still involved in the music he loves. The tour must have been a strain on the cats (the total ages of Condon, Hodes, Wild Bill and Barney add up to 263 years of jazz) but it is good to know that college kids all over the country got a taste of a music that, as far as masters go, may be a vanishing art.

Maybe not, though . . . not as long as there are players like Kenny Davern around. Not that this remarkable clarinetist and soprano saxophonist is boxed in by stylistic limitations. He plays *music*. But he does master the style and form that, for better or worse, is known as traditional, or Dixieland, or what have you, and he's been demonstrating this every Sunday at the happy sessions at Your Father's Mustache run by bassist-banjoist-vocalist Red Balaban.

Though his colleagues are all able musicians, Davern is a primary reason for attending (drummer Buzzy Drootin, an occasional visiting firebrand, is another), for he plays with such spirit, feeling, invention, humor and great sound that he can make the dreaded *Saints* sparkle.

A different guest is featured each Sunday, and recently it was Roy Eldridge. Roy and Kenny took to each other, first tentatively, than all the way. On *Sleepy Time Down South*, an Eldridge intro that approached the key obliquely took all hands by surprise, suspending a quickly bitten-off note from Kenny's soprano in mid-air. But Roy picked up on it and the two engaged in a free, unaccompanied introductory duet, repeating the pattern at the end, after Roy's dazzling cadenza. In between, there was some lovely "straight" playing. Dixieland, my ass!

Ruby Braff has never been a label player, either. He's back on his own now, after a long tenure with the Newport All Stars and a time with Tony Bennett. The group he headed at the Half Note for a couple of weeks (Kenny Ascher, piano; Mike Moore, bass; Dotty Dodgion, drums) was not dishing out the usual horn-plus-rhythm routine (you know: exposition; solos all around; maybe some fours; out chorus).

Ruby might have piano and drums lay out and play a duet with the bass, or have drums and bass lay out and duet with the piano, or split a few choruses, eights, and fours, with any of his three cohorts, or play unaccompanied for a chorus, or a half chorus. He played stop-time passages, a capella introductions and codas. He picked tunes you don't hear much (*Hustlin' and Bustlin' for Baby; You Are Too Beautiful*) and on the whole kept the band and the listeners on their toes with unexpected touches. And with his beautiful sound. He's playing better than ever. Moore is a bitch, and a great soloist; Ascher is a sensitive young player, and Dotty keeps great time.

Ruby is also rehearsing a septet for which he's writing the book. It's a differ-



BEVERLY PABST

Randy Weston: Should be an institution

ent kind of group (trombone; alto doubling baritone; tenor doubling clarinet, plus himself and rhythm) and when it gets the personnel settled and the charts down, it'll be something different to hear. Earl Warren is definitely aboard, and his great musicianship and experience will be telling assets.

Like everyone who's worked for Benny Goodman, Ruby can tell some funny stories about the erstwhile King of Swing. B.G. himself made one of his infrequent New York club appearances recently at the Rainbow Grill, packing them in for three weeks.

Leading a sextet very much in the established Goodman mold, Benny seemed more than customarily bemused on opening night (the group as finally constituted had only one rehearsal a few hours earlier). He cut into or noodled behind most of his sidemen's solos so the ensemble pieces sounded somewhat disorganized.

On individual features, however, Urbie Green got off a dazzling *Stardust*, vibist Peter Appleyard did a series of apt and funny impersonations, musical and physical of Red Norvo, Terry Gibbs, Milt Jackson, and Lionel Hampton. And the old man himself sounded great on *Something*, playing the melody with exquisite taste. Benny was too tired to attend the party that followed the opening set, but did show up in time to have his picture taken with former arch-rival Artie Shaw.

The group also played a 15-minute

dance set, and it was interesting to note how much more relaxed the band and Benny became as the floor filled up.

Music strictly for dancing but well worth a listen is provided by Sy Oliver's little big band at the Riverboat (they'll be there through New Year's Eve). Though the repertoire includes some contemporary hits, it's basically Lunceford-Tommy Dorsey-Oliver material, and it's amazing how the cleverly-voiced arrangements can make six horns (two trumpets, two trombones, two reeds) approximate the full sound of twice that many.

Oliver is an old hand at choosing the right tempos for dancing, and though the band hasn't got very interesting soloists (the best is Chris Woods, doubling alto, baritone, clarinet and flute) it brings new life to the old scores. *Four or Five Times* with that haunting counter-riff, is one of Oliver's all-time best and *Cheatin' On Me* was another standout. Don Lamond is no Jimmy Crawford when it comes to recreating the Lunceford beat but he swings in his own way.

Nostalgia is an odd substance. If you try to market it, it's likely to evaporate. They tried with a big band thing at Madison Square Garden, and didn't quite make it. Three bands: Woody Herman, Stan Kenton, and Tex Beneke; singers Billy Eckstine, Rosemary Clooney, and Ray Eberle, plus the Modernaires with Paula Kelly. William B. Williams was the emcee.

Neither Woody nor Stan like to in-

dulge in nostalgia, but the Herd made the best of it, with *Woodchopper's Ball*, *Four Brothers*, *Early Autumn*, *Caldonia* and such. Hitting at 1 in the p.m. is not exactly a gas, but the band performed spiritedly. They also ably backed Miss Clooney, who looks a great deal better than in that TV commercial and sounded nice, if a little out of practice. She dedicated her set to the memory of Tony Pastor, and it was a sincere tribute.

The Herd also backed Eckstine, who is in splendid form these days and brought forth oohs and aahs from the ladies in the mostly middle-aged audience who surely once were his bobby-soxed fans. Charlie Persip and musical director Bobby Tucker got a lot from the band, and this was the afternoon's best set.

Kenton likes looking backward even less than Woody, not only because it goes against his grain, but also because his band can't cut the old charts so well (Woody's boys still seem to get a kick from *Caldonia*). Still, this was our first chance to see Stan back in action, which was a pleasure, and the band cut loose on the final piece.

The Beneke brand of Glenn Miller revivalism comes closer to the real thing than any others, past and present, perhaps because it never pretends to be anything but a copy, and has some authentic veterans in the cast. Ray Eberle looked and sounded amazingly well, and turned what might have easily become camp into a demonstration of straight and honest singing—not jazz, but well phrased and musical.

Beneke, doing things like *Ida*, sounded exactly like his old self, in song and on tenor. The band was a pickup crew, and on the opener, *In The Mood*, the Beneke-Al Klink tenor passages were performed by the original duo. Buddy Morrow was on lead trombone, and trumpeter Joe Ferrante came up with a good solo on *American Patrol*, otherwise given over to a drum display by Cocuzzo, who probably wasn't born when that one was a hit. The Modernaires were strictly Las Vegas lounge stuff, except when joining Eberle.

It must be said in favor of the audience (a good turnout, but by no means a full house) that it didn't take to Williams' stupid cracks about the long hair of some of Woody's and Kenton's sidemen, or his anti-rock witticisms. But on the whole, it was a somewhat melancholy afternoon—not least because looking at the audience meant confronting one's own contemporaries. And wondering how many of them would come out to hear, say, Chick Corea's music.

But that's the thing about New York: there's an audience for everything, from the best to the worst, and almost everything is here. And that's what makes the apple jump.

db

1972 school jazz festival calendar

The details of the school jazz festivals listed below are as complete as festival sponsors were able to furnish at presstime. Dates and other particulars are subject to change. "Festival" as used here defines any event where jazz ensembles from several (or many) schools come together for performance. The event, which may or may not be competitive, usually includes clinic/workshop sessions plus the performance of a guest band and a name clinician/performer. (Not included are the several hundred jazz clinics held for school musicians that cannot properly be called festivals.) Many of these festivals were begun with the aid of **down beat**. A booklet entitled "How to Organize a School Jazz Festival" is available, free, from **down beat/Music Workshop**, 222 West Adams St., Chicago, Ill. 60606.

The listings are set up as follows: state and city followed by zip code, title of event, location, sponsor, chairman (with phone), number and level of bands, entry fee (EF), Competitive (awards and prizes) or Non-Competitive, Clinicians/Judges, Evening Concert (EC).

ALABAMA: Mobile 36601, *Seventh Annual Mobile Jazz Festival* (NCJF affiliate)—**March 24-25**—Civic Audit., J.C. McAleer III, P.O. Box 1098 (205: 433-7577), eight college bands; 2 combos, 2 vocals; EF—\$2 per person; clinics: C/J: Urbie Green, Mundell Lowe, Larry Ridley, William Fowler; competitive (1-2-3 for bands, 1st place only for combos). EC: bands and guests; \$3-\$5.

Mobile 36608, *First National All-American High School Stage Band Festival*—**June 7-10**—Mobile Jazz Festival, Inc. 820 N. Challen Drive, Marion Wikle (205: 433-7577; 342-9376). Number of participating bands TBA; EF—none; competitive (awards TBA). C/J: TBA. EC: finals, \$3-\$5.

CALIFORNIA: Costa Mesa 92707, *4th Annual Orange Coast Jazz Ensemble Festival*—**March 23-25**—C. Ruthertford (213: 834-5819), 2701 Fairview Rd. 70 Bands—elementary to college levels; EF—\$25 per group. C/J: TBA. EC: playoffs, March 24; Buddy Rich and his band March 25.

Northridge 91324, *Third Annual Pacific Coast Jazz Festival* (NCJF affiliate)—**March 24-25**—San Fernando Valley State College, Dept. of Music., Joel Leach (213: 885-3181). March 24: 10 HS bands, 6 HS combos, March 25: 14 college bands, nine combos, 6 vocals; EF—\$15-\$35 per group; Competitive (trophies and scholarships). C/J: March 24—Carol Kaye, Bill Fitzpatrick, Tom Scott; March 25—Tom Scott, Ray Brown, Quincy Jones, Don Menza. EC: \$2.50

COLORADO: Greeley 80631, *Second Annual Colorado College Jazz Festival*—**April 28-29**—U. of Northern Colorado, School of Music, Deryll Goes (303: 351-3910). 10 college bands; EF—\$50 per group; non-competitive, clinics. C/J: TBA. EC: \$1.00.

CONNECTICUT: Hamden 06518, *Fifth Annual Quinipiac College Jazz Festival* (NCJF Affiliate)—**April 14-16**—Sponsors: Wyatt Oil Co., Sero Shirt Co., Q.C. Student Government; Bill Euille and Bill Burns (203: 288-5251); P.O. Box 261. 10 College Bands, 4 combos, 6 HS bands; EF—\$1 per player; competitive (trophies, instruments, scholarships); clinics. C/J: Bob Share, Ernie Wilkins, Urbie Green and TBA. EC: TBA.

GEORGIA: Fort Valley 31030, *First Jazz Clinic & Festival*—**April 27**—Fort Valley State College, Music Dept., George R. Holland (912: 825-8281). Other information: TBA.

ILLINOIS: Charleston 61920, *14th Annual Eastern Illinois University Jazz Festival*—**Feb. 11-12**—School of Music, Peter Vivona (217: 581-2917). 60 jr college and HS bands, 10 combos; EF—\$20 and \$15 per group; competitive (trophies and plaques). C/J: Bill Watrous, Gary Barone, Bob Morgan, John Spicknall, and TBA. EC: bands and guests; free.

Chicago 60601—*Third Annual Chicago High School Jazz Festival*—**May 20**—Jones Commercial HS, Chicago Board of Ed., Music Division, 228 N. LaSalle, (312: 641-4080) and **down beat**, 12-16 HS bands; EF—none; non-competitive (honor band), clinics. C/J: David Baker, Charles Suber, and TBA. EC: none.

Decatur 62522, *Tenth Annual Millikin Jazz Festival*—**Feb 12**—Milliken U., Music Dept., Roger Schueler (217: 423-3661). 20 HS bands; EF—\$15 per group; competitive (trophies and plaques); clinics. C/J: Dick Grove and TBA. EC: MU Jazz Ensemble; \$2.

Edwardsville 62025, *First Modern Jazz Festival*—**April 12-14**—Southern Ill. U., Fine Arts Division, Stephen Brown (618: 692-3900). All other details: TBA

Elmhurst 60126, *Fifth Annual Mid-West College Jazz Festival* (NCJF affiliate)—**March 17-19**—Elmhurst College, Sponsors: Karnes Music Co., **down beat**, Elmhurst College Music Dept., Dr. Jim Sorensen (312: BR-9-4100). 20 college bands, combos, and vocalists; EF—\$2.00, \$2.50, \$5.00 per player or vocalist; non-competitive; clinics. C/J: David Baker, Bunky Green, Buddy Montgomery, Rufus Reid, Cy Touff. Guest bands and clinicians and all-star "head" band; jazz religious service. Five performances, \$1.50-\$3.

Mundelein 60060, *Sixth Annual Spring Festival of Jazz*—**March 17**—Karnes Music Co. and Mundelein HS Music Boosters, George Bieber (312: 566-8600, ext. 60). 20 jr. and sr. HS bands, 10 combos; EF—\$25 and \$15 per group; competitive (trophies, Summer Jazz Clinics scholarships); clinics. C/J: TBA. EF: TBA.

Oak Lawn 60453, *13th Annual Oak Lawn Jazz Festival*—**Feb 5**—Oak Lawn Community HS, 95th & SW Highway, Ken Kistner (312: GA-4-5200). 70 HS bands, 20 combos; EF—\$25 and \$15 per group; competitive (trophies and scholarships); clinics. C/J: Rich Matteson, Dom Spera, and TBA. EC: U. of Wisconsin-Eau Claire Jazz Ensemble and guest; EC \$1.25.

INDIANA: Fort Wayne 46809, *Third Annual Elmhurst Jazz Festival*—**April 29**—Elmhurst HS, Randy Brugh (219: 747-3466) 3829 Sandpoint Rd. 15 HS bands; EF—\$1.50 per player; non-competitive (three honor bands selected, Best Soloist awards on each instrument). C/J: TBA. EC: honor band and guest soloist; EC: \$2.00

Lafayette 47907, *14 Annual Purdue University Jazz Clinic*—**Dec. 11, 1971**—Roger C. Heath. Five bands plus hundreds of students and educators; EF—none. C/J: Jamey Aebbersold (improvisation and performance); Heath, with Purdue Variety Band, in reading clinic.

Notre Dame 46556, *14th Annual Collegiate Jazz Festival*—**March 9-11**—U. of Notre Dame Cultural Arts Commission, C/J, Box 115, Robert Syburg (219: 283-7768). 9-10 college bands, 9-10 combos; EF—\$15 per group; non-competitive (cash, trophies, instruments for outstanding musicians), clinics. C/J: TBA (judges participation co-sponsored by the National Endowment for the Arts. EC: TBA.

Iowa: Carroll 51401, *Fourth Annual Jazz Festival*—**Jan. 29**—Carroll HS, John W. Erickson (712: 792-4202), North Adams St. 20 HS (class B) bands, one combo; EF—\$2 per player; competitive (three trophies). C/J: Jack Oatts, Gary Schlecta, Joe Brice. EC: \$1.

Cedar Falls 50613, *19th Annual Tallcorn Jazz Festival*—**Jan. 7-8**—U. of Northern Iowa, Phi Mu Alpha, Music Dept., Jim Coffin (319) 273-2228. 35 HS bands, 10 combos; EF—\$10 and \$5 per group. Competitive (trophies to three bands in two divisions); clinics. C/J: Rich Matteson, Dan Haerle, Jim Coffin, Bruce Chidester, Jerry Pritchard. EC: UNI Jazz Band with Rich Matteson and Dan Haerle; \$1.50. Festival preceded by a two-week jazz workshop partially supported by a grant from the National Endowment for the Arts (Wash., D.C.) Workshop clinicians: Matteson and Haerle.

Pleasant Valley 52769, *Seventh Annual Pleasant Valley Jazz Clinic*—**Dec. 4, 1971**—P.V. HS, Frank Sturm (319: 355-4757). 12-14 bands—jr. HS to college levels; EF—\$1.00 per musician; non-competitive, clinics. C/J: Ed Bagatini. EC: free.

KANSAS: Emporia 66810, *10th Annual College of*

Emporia Jazz Festival and Concert—**Feb. 26**—Music Dept., Frank A. Malambri (316: 342-7254). 6-8 HS bands; EF—none; non-competitive, clinics. C/J: Urbie Green. EC: C of E Jazz Ensemble and guest; \$1-\$1.50.

Wichita 67213, *First Mid-America Jazz Festival*—**April 28**—Friends U., Music Dept., Charles Lawson (316: 263-9131). 10-12 college bands and combos; EF—TBA; competitive winners play at *Wichita Jazz Festival*, April 30. C/J: TBA. EC: winners and guests; adm. TBA.

Wichita 67208, *Fourth Annual Jazz Workshop*—**April 29**—Wichita State U., Music Dept., Dan Swaim (316: 685-9161, ext. 368). 15-20 HS bands; EF—\$30 per group; non-competitive; clinics. C/J: Lou Marini, Phil Rizzo, and TBA. EC: WSU band and guests; \$1.

Wichita 67208, *First Wichita Jazz Festival*—**April 30**—to be patterned after *Kansas City Jazz Festival*, i.e. professional jazz players plus invited high school and college groups. Contact Dan Swaim (316: 685-9161, ext. 368) for details TBA.

LOUISIANA: New Orleans 70118, *Third Annual Loyola University Jazz Ensemble Festival*—**Feb. 24-26**—L.U. College of Music, Joseph Hebert (504: 866-5471, ext. 220). 40 HS bands (5 state area); EF—\$2 per player; non-competitive (ratings only, Outstanding Musician awards); clinics. C/J: Cannonball Adderley, Charles Kent, Kent Silis, Charles Suber. Sat. aft. concert: LU Jazz Ensemble with C. Adderley; adm. TBA.

MARYLAND: Edgewood 20140, *Seventh Annual Chesapeake Jazz Festival*—**March 3**—Edgewood Sr. HS, Band Parents Assoc. and Edgewood Jazz Ensemble, Jim Murdza and Roy Sydnur (301: 676-3773). 10 HS bands; EF—none; competitive (awards to best three ensembles, Best Soloists, Best Composition). C/J: Hank Levy, Tom DeLain, Bob Garofolo. EC: Towson State College Jazz Ensemble, \$2.

MASSACHUSETTS: Boston 02215, *Fourth Annual Eastern Regional Jazz Ensemble Festival*—**April 29**—NAJE and Berklee College of Music, 1140 Boylston St., Lee Eliot Berk (671: 266-3525). 65 HS bands; EF—\$20 per group; competitive (Best Band Trophy, Citation for Excellence plaques), clinics. C/J: Bob Share, John LaPorta, Gary Burton, Phil Wilson, Alan Dawson, 35 af. EC: free.

MISSOURI: Kansas City 64111, *Sixth Annual Mid-America Jazz Festival*—**April 22**—U. of Missouri at K.C., Conservatory of Music, Bill Trumbauer (816: CR-6-2731) 12 college bands, five combos; EF—\$7.50 per person; Competitive (cash awards to bands and winning combo; winning band, combo and all-star band to play at *Kansas City Jazz Festival*—April 23). C/J: Dave Cavanaugh, Rich Matteson and TBA. EC: none.

Kirksville 63501, *Fourth Annual Phi Mu Alpha Sinfonia Jazz Festival*—**Feb. 12**—Northern Missouri State College, Robert M. Scott (816: 665-5121). 40 HS bands; EF—\$25 per group; competitive (three trophies to each of four classes). C/J: Clark Terry, Arch Martin, and TBA. EC: Clark Terry with each winning band; \$1.50.

MONTANA: Bozeman 59715, *First Annual Montana State University Jazz Festival*—**Jan. 22**—MSU Music Dept. (aided by a grant from Montana Arts Council), Carl Lobitz (406: 587-3121, ext. 564). 10-20 college and HS bands; EF—none; non-competitive (awards for individual players). C/J: Bobby Herriot. EC: none.

NEVADA: Reno 89503, *Eleventh Annual Reno Jazz Festival*—**March 16-18**—U. of Nevada at Reno, Dr. John Carrico, 1075 W. 12 St. (702: 747-1317). 140 bands, 15 combos, 2 choirs—elementary through college levels EF—\$25 and \$10 per group; competitive, trophies, plaques, and scholarships; clinics and workshops. Clinicians and guest performers: Louis Bellson, Gary Barone, Tom Scott. Judges: Chairman, Herb Wong, Joe Bellamah, Bill Wendtland, Dave Seiler, Jimmy Lyons, Herb Patnoe, Duane Newcomer, Ron Thielemans, Aubrey Penman, and TBA. Deadline for all entries: Jan. 15. Limited to 140 bands (no limit on observing bands). Two concerts open only to registered groups (no general public ticket sales).

NEW JERSEY: Glassboro 08028, *2nd Annual Jazz Festival*—**Feb. 5**—Glassboro State College, Jazz Lab., John Thyhsen (609: 589-3714). 10 HS and college bands. EF—\$10 per group; non-competitive; clinics. C/J: Clem DeRosa, Clark Terry, Ernie Wilkins. EC: Avante-Garde Jazz Ensemble and Woody Herman and his band; \$2.

OHIO: Columbus 43202 *13th Annual Coyle Music Centers Stage Band Festival*—**March 11**—sponsored by Ziggy Coyle (614: 263-1891), P.O. Box 4845. 30 HS bands; EF—none; non-competitive; clinics. C/J: TBA. EC: none)

OKLAHOMA: Enid 73701, *40th Annual Tri-State Music Festival* (stage band ensembles for 13 years)—**May 5**—Phillips U., Dr. Milburn Carey (405: 237-4964; 233-1871; 233-3493) Drawer 2127, Univ. Sta. 70 bands—elementary to college levels; EF—45c per player; competitive (plaques, certificates, scholarships); clinics. C/J: 12 TBA. EC: playoffs; \$2.

Muskogee 74401, 10th Annual Chamber of Commerce Jazz Orchestra Concert—April TBA—R.L. Updike (918: 682-6111) 214 W. Broadway. Six bands—jr. HS to college levels; EF—none; non-competitive. C/J: TBA. EC: \$1-3.

PENNSYLVANIA: Hanover 17331, 3rd Annual Southern Pennsylvania Stage Band Festival—March 11—Hanover HS. Sponsors: Hanover Borough School District and Menchey Music Service, 1100 Carlisle St., Tom Baker (717: 637-2185). 8-12 HS bands; EF—TBA; competitive (trophies for ensembles, Festival Musician), clinics. C/J: TBA. EC: 75c-\$1.25.

Chester (Feltonville) 19013, 11th Annual Stage Band Contest—April 24—Kiwanis Club of Chester and Chester School District, 18th & Melrose, Robert E. Vaughan (215: TR6-3345). Director of Fine Arts. 10 HS bands; EF—none; competitive. C/J: TBA. EC: \$1-\$1.25.

Fairless Hills 19030, 14th Annual Zeswitz Stage Band Festival—Feb. 25—Pennsbury HS Concert Jazz Band, Eugene Pulaski (215: 295-4131, ext. 848). 8-12 HS bands; EF—none; competitive (Selmer award and scholarships). C/J: TBA. EC: \$1.50.

SOUTH DAKOTA: Aberdeen 57401, 2nd Annual South Dakota Jazz Festival—May 12-14—Northern State College, "Lab" Orchestra, Box 725, Philip L. Weinacht (605: 622-2509). 20 bands, 5 combos, 10 vocal groups—jr. HS to college levels; EF—\$25 per group; non-competitive (all-star band, outstanding musician awards); clinics. C/J: Jay Daversa, Lannie Morgan, Keith Moon, Jim Ewing, and TBA. EC: NSC Lab Orch., clinicians, all-star bands; \$1.

TENNESSEE: Memphis 38111, 2nd Annual MSU Jazz Week—Feb. 15-18—Memphis State U., Music Dept., Tom Ferguson (901: 321-1558). 20 HS bands, five college bands; EF—none; competitive (HS only, trophies), clinics. C/J: TBA. EC: MSU Jazz Ensembles, Orchestra, and guests; \$1.50.

TEXAS: Austin 78712, 2nd Annual Southern College Jazz Festival (NCJF affiliate)—April 22—U. of Texas, Music Dept. Sponsored by the Longhorn Jazz Festival; Rod Kennedy and Dick Goodwin, P.O. Box 5309 (512: 454-3681). 10 college bands, 6 combos, 2 vocals; EF—\$25 per group (combos \$4 per player); non-competitive (awards to outstanding players); clinics. C/J: Billy Taylor and TBA. EC: TBA.

Brownwood 76801, 21st Annual Stage Band Festival—Feb. 25-26—Brownwood HS. Sponsored by King Music Co., 504 Center Ave, Leonard King (915: 646-8521). 40 HS bands; EF—\$40 per group; competitive (best three ensembles in four divisions; "Mythical" All-Stars, Outstanding Festival Musician). Judges: Roy Burns, Tom Ferguson, Harley Rex and TBA. EC: Memphis State U. Jazz Ensemble and guests; free.

Huntsville 77340, 15th Annual Jazz Festival—Feb. 5—Sam Houston State U., Harley Rex (713: 295-6211, ext. 2193). 20 bands—jr. HS to college levels; EF—\$25 per group; competitive (trophies, all-star awards), clinics. C/J: Don Jacoby, David Robertson, Eddie Galvan, Jim Simon. EC: none.

Lubbock 79409, 5th Annual Texas Tech Jazz Festival—March 10-11—Music Dept., David Bentley (742: 1123, ext. 806). 30-40 HS bands; EF—\$50 per group; competitive (outstanding and runner-up band in each class, All-Star Band, Outstanding Festival Musician), C/J: Mundell Lowe and TBA. EC: \$1.

Nacogdoches 75961, 12th Annual Stage Band Festival—Jan. 29—Phi Mu Alpha, Stephen F. Austin State College, Dave Robertson (713: 564-7779). 50 bands—jr. HS to jr. college bands; EF—\$3.00 per player; competitive (1-2-3 in each division, best band, all-star band, Festival musician; no clinics. Judges: Wayne Harrison, Jim Hall, Rule Beasley, Butch Nordal, Gene Smith, Jim Simmons. EC: bands and guests; free.

UTAH: Salt Lake City 84112, 6th Annual Inter-Mountain College Jazz Festival (NCJF affiliate)—April 21-22—Salt Palace. Sponsors: Salt Lake Tribune and Dr. William Fowler (801: 581-6762) Music Dept. U. of Utah. 15-18 college bands and combos; EF—\$2 per player; non-competitive; clinics. C/J: TBA; Charles Suber, MC. Adm.: \$1.50—\$2.

VIRGINIA: Falls Church 22046, 10th Annual Stage Band Clinic & Bands of Tomorrow Contest—Jan 28-30—Oakton HS, Vienna, VA sponsored by the Foxes Music Co. 417 Broad St., Mrs. Dorothy Fox (703: 533-7393). 26 jr. & sr. HS bands, 8 combos; EF—\$35 and \$25 per group; competitive (scholarships and trophies), clinics. C/J: Dan Haerle, John LaPorta, Hank Levy, Marian McParland. ECs: All-Star Band and guests; \$2-\$3.

WASHINGTON: Bremerton 98310, 13th Annual Olympic College Northwest Jazz Festival (NCJF Affiliate)—May 12-14—Dept. of Music, Ralph Mutchler (206: 478-4537). 40 HS and college bands, four combos; EF—\$25 per group; clinics. C/J: TBA. EC: \$2.

WISCONSIN: Delevan 53115, 6th Annual Badger State Festival of Jazz—Jan. 29—Delevan-Darien HS, Patrick Neuman (414: 728-3451). 22 HS bands; EF—\$25 per group; competitive (trophies and \$100 scholarships). C/J: Rich Matteson, Dom Spera. EC.

Eau Claire 54701, 3rd Annual Eau Claire Jazz Festival—Feb. 18-20—U. of Wisconsin-Eau Claire, Music Dept., Dom Spear (715: 836-4371). 15 college and 35 HS bands; EF—\$20 per group. Competitive (trophies and scholarships); clinics. C/J: Clark Terry, David Baker, Charles Suber. EC: UWE Jazz Ensemble with Clark Terry, \$2.

Milwaukee 53202, 15th Annual Stage Band Festival—April 21—Milwaukee Technical College, 1015 N. 6 St., Gene Morrisette (414: 271-4341). 28 HS bands; EF—\$20 per group; competitive (trophies). C/J: TBA. EC: free.

Whitewater 53190, 1st Jazz Ensemble Clinic and Festival—Nov. 20, 1971—U. of Wisconsin-Whitewater, Music Dept., Frank Ferriano (414: 472-1234). Three HS bands plus individual players and educators from eight HS; EF—none. Non-competitive (scholarship and certificates to three players), clinics. C/J: Rich Matteson. EC: UWW band and Matteson, \$1.

CANADA: Montreal (Quebec), 1st Annual Rosemere National Stage Band Festival—April 22—Rosemere HS sponsored by Frederick Harris Music and Berklee College of Music, 1140 Boylston St., Boston, MA 02115, Lee Eliot Berk (617: 266-3525). 30 HS bands; EF—\$20 per group; competitive (best band trophy, Citation for Excellence Plaques), clinics. C/J: Bob Share, Phil Wilson, John LaPorta. EC: free.

Toronto (Ontario), 1st Annual Canadian National Stage Band Festival—May 14—Exhibition grounds sponsored by Canadian Bureau for the Advancement of Music and Berklee College of Music, 1140 Boylston St., Boston, MA 02115, Lee Eliot Berk (617: 266-3525). 25 HS bands; EF—\$20 per group; competitive (Best Band Trophy, Citation for Excellence Plaques), clinics. C/J: Bob Share, Phil Wilson, John LaPorta. EC: free.

SWITZERLAND: Montreux, 2nd Annual High School Competition of the Montreux Jazz Festival—June 26-29—Casino de Montreux. Applications to Dan L. Shehee, 19 W. Boscawen St., Winchester, VA 22601 (703: 667-7814) 12 HS bands; EF—\$350 per person (inc. all expenses for eight days); competitive (trophies and prizes). C/J: TBA. EC: TBA.

The festivals listed below were not able to supply complete information at presstime. The month in which the festival is most likely to be presented is indicated. For additional information on any of these festivals listed, above or below, contact **down beat/Festivals**, 222 W. Adams St., Chicago, IL 60606.

CALIFORNIA: Sacramento, April; Monterey, June.

FLORIDA: Gainesville, Feb.

ILLINOIS: Springfield, Aug.

INDIANA: Crown Point, March.

IOWA: Creston, Jan.; Gowrie, March; Jefferson, March.

KANSAS: Riley, Feb.

LOUISIANA: Ruston, Feb.

MICHIGAN: East Lansing, Jan.

MINNESOTA: Rochester, March.

MISSOURI: Springfield, April.

NORTH DAKOTA: Minot, Jan.

OHIO: Cincinnati, Feb.

OKLAHOMA: Dell City, April.

PENNSYLVANIA: Fallsington, Feltonville, Lancaster—April; Reading, Feb.; Williamsport, York, Pittsburgh—March.

TEXAS: Abilene, Jan.; Lubbock, March.

WASHINGTON: Vancouver, Jan.

WEST VIRGINIA: South Charleston, Feb.



JAN PERSSON

Tom Scott will serve as a clinician at the Northridge, Cal. festival March 24-25.

record REVIEWS

MONTY ALEXANDER

TASTE OF FREEDOM—MGM 4736: *Taste of Freedom; Something; Big Yellow Taxi; Glory Glory Hallelujah; Gingerbread Man; Have You Tried to Forget; Out-of-Towners; Close to You; Let It Be.*

Personnel: Alexander, piano; others unidentifiable; Johnny Pate, arranger-conductor.

Rating: ★★½

Alexander has established his credentials elsewhere as a swinging and resourceful if not overwhelmingly original jazz player. Consult, for an example, his work on the Milt Jackson-Ray Brown LP called *That's The Way It Is* (Impulse AS 9189). In comparison, his playing on this collection of baubles is lightweight, and the orchestrations complement it.

The album is not without redeeming qualities. Two-and-a-half stars means it's between the Fair and Good categories in the down beat system, and some things about it are fairly good. They include the bass playing, the interaction between Alexander and the unidentified guitarist on *Forget*, the swing on *Glory Glory*, and the sunny Caribbean dance feeling on *Taxi*.

However, the concept of the album seems to be rooted more in MGM's sales department than its creative one, and Alexander probably found it difficult to rise above the concept and the pedestrian arrangements. Yet another promising jazz pianist may go the route of Peter Nero. —Ramsey

EDWIN BIRDSONG

WHAT IT IS—Polydor 24-4071: *The Uncle Tom Game; The Spirit of Do... Do; My Father Preaches That God is the Father; It ain't no Fun Being a Welfare Recipient; When A Newborn Baby Is Born; the World Gets One More Chance; Mr. Money Man; Mongoose; The Old Messiah; Pretty Brown Skin; It's Hard to Move When It's Your Move; God's Home.*

Collective personnel: Birdsong, organ, piano, Moog synthesizer, harpsichord, vocal; James Brown, organ; Clayton Ivey, electric piano; Edwin Kramer, piano, harpsichord; Travis Womack, guitar, harmonica; Charley Brown, Albert Lowe, guitar; Bob Wray, John Ward, bass; Fred Prouty, Rick Frank, drums; Jama Santos, conga; Johnny Griggs, percussion; background vocal group.

Rating: ★★★

The new black consciousness has produced its own protest music. It is music that raises one hand in the power symbol and the other in a peace sign. It is Edwin Birdsong's music.

The son of a Baptist preacher, Birdsong sets out to do with his music what his father does with scripture. Birdsong has a message, a message of love and sadness, a message about all the things that make up his life. His music has the help of words by his wife, Michelle, and all but two of the songs on this debut album are by some combination of Mr. and Mrs. Birdsong, Edwin's former singing partner Doug McClure, and friend Roy Ayers.

Of the material from other sources, *Old*

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Alan Heineman, Wayne Jones, Larry Kart, Joe H. Klee, Michael Levin, John Litweller, 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.

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

Messiah is Birdsong enough to make it. *Mongoose*, however, is the mistake that prevents this from being a five-star album.

As is the case with any artist, the record is only a partial representation. No recording will ever be able to transmit fully the involvement and good vibrations of a live Birdsong set, which becomes a singalong from the first number. A live recording might come a little closer.

Birdsong excels at humor, an element too frequently missing from popular music. He doesn't tell jokes, but there are things in his songs which bring out his sense of humanity in a way that make the listener smile.

This album, like any first album, is a calling card. It tells us who Edwin Birdsong is. That's worth knowing. —Klee

EDDIE BONNEMERE

MISSA LAETARE—Fortress CSS 795
Personnel: Eddie Preston, trumpet, flugelhorn; Allen Brown, trumpet; Benny Powell, bass trombone; Howard Johnson, Arnie Lawrence, alto sax, clarinet; Lawrence "Rico" Henderson, tenor sax; William Bivens, baritone sax; Ira Stuart, piano, orchestra bells; Bonnemere, organ; Roy Phelps, guitar; Joe Scott, bass; Harold Gaylor, bass; Sticks Evans, drums, tympani; Lutheran Seminary Choir of Philadelphia, Robert Bornemann, director.

Rating: ★★★★★

Eddie Bonnemere has been around for many years, active in both the Latin American and jazz fields in New York, but somehow his fame has never spread. It should have. It has for men of lesser talent.

His most important recent work has been in the area of liturgical music that people can relate to. Call it jazz, call it rock, call it Latin—when Bonnemere writes music, it speaks to the man in the street as well as to the conservatory graduate.

To truly appreciate Bonnemere you must, as I, have been part of one of his people's choirs. You have to see him take a congregation of non-reading musicians and teach them, by ear, music which is sophisticated and intricate.

For *Missa Laetare*, a semi-professional chorus of students from the Lutheran Theological Seminary at Philadelphia was used, and while scores were furnished, one of the members told me that many of the choristers learned their parts by ear from the composer.

This music was set to the specific texts which comprise the order of service of the Lutheran Church in America. Thus Bonnemere faced a more demanding task than Duke Ellington and others who have written informally around sacred themes. Bonnemere had to structure his music to the specifications of the liturgy. He did his job well.

This music is not, except at the very end of the work, blowing music. There, after Bonnemere returns to his theme, *Help Me Jesus*, in medium bounce tempo, Preston, Lawrence, Powell, Gaylor and the composer get off indi-

vidual solos. All do well, especially the underrated Preston.

The album can be obtained from Pastor John G. Gensel, St. Peter's Lutheran Church, 130 East 54th St., New York, N.Y. 10022.

—Klee

JACK BRUCE

HARMONY ROW—Atco SD33-365: *Can You Follow?; Escapes to the Royal Wood, on ice.; You Burned the Tables On Me; There's A Forest; Morning Story; Folk Song; Smiles and Grins; Post War; A Letter of Thanks; Victoria Sage; The Consul at Sunset.*

Personnel: Jack Bruce, piano (?), harmonica, bass, vocal; Chris Spedding, guitars; John Marshall, drums.

Rating: ★★★★★½

This is rock as I dig it the most; rhythmically exhilarating, not ponderous or ordinary; lyrically clever, not commonplace or artsy; tastily played, not bludgeoned or over-produced. Bruce here fulfills the charm and cookery of his earlier *Songs For A Tailor*—his singing is grainy but disarming; his bass is as always remarkably moving; his accompanists are equally bright and buoyant.

You Burned The Tables offers the best of his swing; *Folk Song* offers the best of his delicacy; *Can You Follow?* offers the best of his imagery: "Can you still hear me, now that the songs are moving into night? Try sleeping with the dancers in your room."

Each song naturally segues into the next, like a suite but without the usual pretense; and within each song, Bruce evokes all the possible colors of word and music in rock, with wit, with spirit, and with wonder.

Again, this is rock as a viable, even a protean musical form; Bruce proves the limitless power to create vivid poetry and sound despite the stigma of pop—his is an exceptional expertise, perhaps even a genius of a kind. I not only "like" *Harmony Row*, I also believe it is excellent. —Bourne

BUTTERFIELD BLUES BAND

SOMETIMES I JUST FEEL LIKE SMILIN'—Elektra 75013: *Play On; 1000 Wavs; Pretty Woman; Little Piece of Dying; Song for Lee; Trainman; Night Child; Drown In My Own Tears; Blind Leading the Blind.*

Personnel: Paul Butterfield, harmonica, piano, vocal; Steve Madaio, trumpet; Gene Dinwiddie, reeds, vocal; Dave Sanborn, alto sax; Trevor Lawrence, baritone sax; Ralph Wash, guitar, vocal; Ted Harris, piano; Rod Hicks, bass, vocal; Dennis Whitted or George Davidson, drums; Bobby Hall, conga, bongos; Big Black, conga; Clydie King, Venetta Fields, Merry Clayton, Oma Drake, background vocals.

Rating: ★★★

Butterfield's always dispensed what is basically good-time music: yeasty blues-based sounds in which rhythmic pulsation and emotional feeling are the paramount elements. This approach is at the core of all of his

January 20 □ 19

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albums. Even when more sophisticated structural and harmonic elements have been present, they have been subordinated to those emotional-rhythmic imperatives.

This recording continues that allegiance to those basic values, adding to it some attractive forays into jazz territory, most notable of which is the restrained, nicely colored *Song for Lee*, an instrumental of quiet strength.

With a few exceptions, these are appealing, unforced performances evidencing a firm grasp of the impulses of several contemporary genres without, however, achieving any great distinction in any of them. The playing and orchestrations are deft and often imaginative, to be sure, but the music never really rises to the expressive levels of its sources, be they direct (as on the pleasant remake of Albert King's *Pretty Woman* or the embarrassing one of Ray Charles' *Drown in My Own Tears*) or more diffuse.

The singing is another matter entirely, ranging from committed and personal (Butterfield on *Play On*, *Dying* and, to a degree, *Blind*), through strong yet undistinctive (Hicks on *1000 Ways*), attractively bland (Wash, *Pretty Woman*), to awkward strained and off-pitch (Dinwiddie, *Trainman* and *Drown*). While one can appreciate and perhaps even applaud Butterfield's intentions in sharing the vocal spotlight with his bandsmen, this democratic spirit has been achieved, one feels, at a certain expense to the music's greatest effectiveness.

As far as jazz content goes, there is little here for the devoted jazz listener, since neither of the jazz-influenced pieces, *Lee* and *Child*, attains to any significant level of improvising, for all the textural niceties of the former and easy, funky charm of the latter. Nor is there very much for the fan of earthy blues-based music, since the performances in these genres are a bit too derivative or otherwise flawed (Dinwiddie's vocals, for example) to pretend to any great importance.

This album will be of greatest interest to young listeners who have not as yet experienced, directly or via recordings, the force, artistry and integrity of the various bedrock musics synthesized in the work of the Butterfield band. Its intelligent eclecticism and the solid performing strengths of its members are most helpful in furnishing the uninitiated an introduction to the expressive means, values and some of the power of such hardy tradition-rooted musics as modern blues, r&b, soul and, to a degree, jazz. Hopefully, newer listeners will be impelled to go on to investigate these musics at first-hand as a result of the musical leads provided by Butterfield and his fellows.

— *Welding*

JAN GARBAREK

THE ESOTERIC CIRCLE—Flying Dutchman FD 10125: *Tranellight; Rabalder; Esoteric Circle; Vips; SAS 644; Nefertite; Gee; Karin's Mode; Breeze Ending.*

Personnel: Garbarek, tenor sax; Terje Rypdal, guitar; Arild Andersen, bass; Jon Christensen, drums.

Rating: ★★★★★

AFRIC PEPPERBIRD—ECM 1007: *Scarabee; Mah-Jong; Beat of Kommodo; Blow Away Zone; Myb; Concutus; Afric Pepperbird; Blupp.*

Personnel: Garbarek, tenor & bass sax, clarinet, flute, misc. percussion; Rypdal, guitar, bugle; Andersen, bass, African thumb piano, xylophone; Christensen, percussion

Rating: ★★★★★

Jan Garbarek, whom U.S. listeners may



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recall from the excellent George Russell *Othello* LP, reminds one of the craggy mountain fjords of his native Norway. His playing is full of jagged edges and beautiful surprises, Coltrane-influenced but his own.

The first of these two LPs was produced by Russell for Flying Dutchman. The second is an import on a new German label devoted to contemporary jazz. Both are worthwhile.

At first hearing, I was put off by guitarist Rypdal's tendency to let his amplifier volume run away with him, but this is a common sin. Just as jazz has influenced some of the better rock artists, so some jazzmen have absorbed some rock mannerisms.

Both these LPs deserve the highest rating, but I have a preference for the ECM. The doublings (bass sax, clarinet, flute, bugle, xylophone and thumb piano) increase the sonic colors available to the group. Also, the Dutchman features compositions by Garbarek only, while the ECM, which I presume to be more recent, has works by Andersen and Christensen as well.

Garbarek should be heard. As wary as I am of generalizations, I would venture that not since Django Reinhardt has there been a European jazz musician so original and forward-looking as this young Norwegian.

—Klee

DIZZY GILLESPIE/ MITCHELL-RUFF DUO

DIZZY GILLESPIE AND THE MITCHELL-RUFF DUO—Mainstream MRL 325: *Con Alma*; *Dartmouth Duet*; *Woody'n You*; *Blues People*; *Bella Bella*.

Personnel: Gillespie, trumpet; Willie Ruff, French horn, bass; Dwiki Mitchell, piano.

Rating: ★★★★★

DIZZY GILLESPIE

A PORTRAIT OF JENNY—Perception PLP 13: *Olinga*; *Diddy Wah Diddy*; *Me'n Them*; *Timet*.

Personnel: Gillespie, trumpet; Mike Longo, piano; George Davis, guitar; Andrew Gonzalez, bass; Nicholas Marrero, timbales; Carlos Valdes, Jerry Gonzalez, congas.

Rating: ★★★★★

Combining Gillespie and the Mitchell-Ruff Duo for a Dartmouth College concert was a brainstorm, and the record it produced is an important addition to the Gillespie discography.

On occasion, Gillespie is inspired to play as astonishingly as he did at the peak of his powers in 1948 and '49, and this was such an occasion. His solos on *Woody'n You* and *Con Alma* have the fire, speed and daring of his youth. There's an element of mellow good humor that burnishes Gillespie's work these days and invests it with a warmth that reaches out to an audience. He is more than ever a conversational player, as demonstrated on *Blues People*, in which he builds from a little riff akin to *Now's The Time* to whisper and cajole through his muted choruses, preach and shout through the open ones.

Mitchell's comping is inspirational everywhere on the album, notably so on this strong medium blues. Ruff is a stomping bass player with a time sense imbedded in rock; all those years of working without a drummer have demanded that he lay it down firmly, and he does. His solos are tasteful and assured and, on *Blues People*, funky and funny.

Duet—evidently a spur-of-the-moment invention—opens with Ruff unaccompanied on

French horn sounding like a hip alpenhornist blowing signals across the valleys. Gillespie enters fresh from the Middle East, and together the two go off to bluesville. There's more of the trumpeter's scorchingly fast playing here, but it is judiciously and dramatically followed by a passage of slow, soulful and very funny smears, glisses and half-valve effects.

Bella Bella is an attractive Ruff piece on which Mitchell has a fine bebop solo and the composer another of his excellent bass choruses, during which Gillespie can be heard calling him a showoff. Diz also shows off a bit, but by and large his solo concerns itself with getting to the heart of the ingeniously simple changes. He concludes the performance and the album with a brief, enigmatic, coda which elicits a surprised laugh from someone on stage. It is apparent the audience enjoyed the concert totally. So did this reviewer.

The rhythmic density of the Perception album puts Gillespie back in the territory he was instrumental in opening up nearly a quarter of a century ago and, unsurprisingly, he sounds at home surrounded by Latin percussion instruments.

Even on the gospel track, *Timet*, the Latin feeling predominates. As always, Diz is inspired by expertly played timbales and congas. Longo and Davis contribute admirably to the inspiration. Longo, who has become a consistently impressive pianist, is outstanding on *Diddy* and the lovely *Olinga*. Davis, lyrical, but always predominantly a rhythmical soloist, has a field day on *Diddy*.

Gillespie's work is intricate and intense on the first three compositions, all his and all constructed simply with spare but interesting changes. His humor is more subtle than on the Mitchell-Ruff album, but the LP is full of happy feelings. The muted work is particularly attractive.

After the intensity of *Diddy*, *Olinga*, and *Me'n Them*, the down home sentiments of *Timet* are a nice relief. Davis's solo has aspects of both Wes Montgomery and B.B. King. Gillespie doesn't solo, but his reading of the melody line is, as always, definitive. The performance is faded out abruptly in the middle of the bridge, as if an incomplete take had been released by mistake, and it leaves the listener with a rather unsettled feeling. It's a serious production flaw.

The album title has nothing to do with the song of the same name.

—Ramsey

CHARLES LLOYD

WARM WATERS—Kapp KS 3647: *All Life is One*; *How Sweet*; *Memphis Belle*; *Freedom*; *Dear Dr. Ehret*; *Rusty Toy*; *New Anthem*; *Warm Waters*; *It's Getting Late*; *Malibu*; *Good Night*.

Personnel: Lloyd, flutes, tenor sax, electric piano, organ, vocal; Eric Sherman, violin; Michael Cohen, piano, organ, vocal; Carl Wilson, Moog synthesizer, vocal; Dave Mason, John Cipollina, Jesse Edwin Davis, Bill Wolff, guitars; Tom Trujillo, guitar, bass; Ken Jenkins, bass, vocal; James Zitro, drums, vocal; Woodrow Theus II, drums, percussion; Mike Love, Brian Wilson, Alan Jardine, Billy Cowstill, Rhetta Hughes, Michael O'Gara, Bill Wolff, vocal.

Rating: None

In an interview in the L.A. *Free Press*, Charles Lloyd referred to "Dead Beat" magazine and offered some typical blowhardy variations on the notion of critics as demagogues, plus the usual they-don't-understand-me routine. Ironically, the interviewer then

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complained about *Moon Man* (his previous Kapp LP) as I had done here earlier—and since Lloyd's bitching seemed prompted by my own, I can only answer him thus: I have always respected his artistry, and have written so often, but to me (i.e. in my personal opinion), much of *Moon Man* seemed very jive.

Nevertheless, his response evokes a further observation: too many artists and critics alike refuse to relate to each other, as both should, in respect and adoration of the art. The critic is no mere consumer guide, nor simply a reporter, and never even "objective", for a such a perspective on life or art does not exist. He is especially not a "bloodsucker", as he is sometimes characterized, but is at best a re-creator of a sort, a subjective reflector of the esthetic experience, an advocate for the art and the artists, and ideally an artist himself—not at all a damner as some seem to expect. If Lloyd or anyone else cannot comprehend that *down beat* or whoever is not out to pontificate at his expense, I can only pity his lack of insight.

Now, after all this earnest sophistry, if only I could praise his current album—but I cannot. Despite the presumably able accompaniment of Dave Mason, the Beach Boys, et al., *Warm Waters* sounds like its name: tepid. Lloyd's blurred voice recalls the vocalese of Gary McFarland, only less interestingly, and the other singers and sidemen illuminate the pieces no better.

Now and then, the musical accents are touching, or would be if the vocal banality were not everpresent, because the overall poem-songs are a soup like the Mystic Moods Orchestra—"atmospheric" and impotent. Other than on the moody title tune, one almost never recognizes the instrumental character of Lloyd, at least not the brilliant impressionist he once knew; and even then he must wonder why Lloyd sounds so distant, so unbelievable, so cheezy.

As I wrote of *Moon Man*, and as Lloyd echoed in the *Free Press*, I do not at all comprehend this musical direction, because at best *Warm Waters* is only trivial; the performing is bland even when it swings. So maybe this time Lloyd will write a letter to the editor, tell me to eat shit, and hopefully convince me and everyone why he believes this music should be heard—because if not for the name of Charles Lloyd on the album and the memory of his former beauty, I would have junked this dull disc long ago. —*Bourne*

MAHAVISHNU JOHN McLAUGHLIN

MY GOAL'S BEYOND—Douglas 9: *Peace One; Peace Two; Goodbye Pork-Pie Hat; Something Spiritual; Hearts and Flowers; Phillip Lane; Waltz for Bill Evans; Follow Your Heart; Song for My Mother; Blue in Green.*

Personnel: McLaughlin, acoustic guitar; on tracks 1 and 2, add Dave Liebman, reeds; Jerry Goodman, violin; Mahalakshmi, tambura; Charlie Haden, bass; Badal Roy, tablas; Billy Cobham, drums; Airto Moreira, percussion.

Rating: ★★★½

This new McLaughlin album is unlike any of his previous recordings, both for the better and the not so. Certainly the date is far more together than the preceding LP, *Devotion*, although the drag of that was quite attribut-

able to the sophomoric drumming of Buddy Miles.

This is the first hearing of McLaughlin on acoustic guitar; expecting the stunning electric urgency of his playing with Miles Davis and Tony Williams, to hear the gentler, reflective sound of *My Goal's Beyond* is a turn-about.

Side one features two collective improvisations, *Peace One and Peace Two*, both somewhat set in a raga-like temperament. Neither piece ever exhilarates; both seem to happen, move well, and then fade. But what is most evident and most moving, anyway, is the spirited interplay of several seemingly divergent musical directions, especially rhythmically.

In among an Eastern mode, the droning tambura and shuttering tablas, skitters and swings a Western mode, the tasty drums of Cobham, the variegated percussions of Airto, and the everpresent sensitivity of Haden. Then, above this, sing Goodman and Liebman, with McLaughlin speaking through it all.

Certainly a consciousness is evident throughout this music, a peaceful meditative communion, but somehow hearing the record does not invoke that mood for the listener, at least not for me. The vicarious experience of *One and Two* seems missing, and I assume in part the lack is my own.

Side two is different; an extended acoustic medley by McLaughlin, contemplative, lyrical, and beautiful. Now and then, a rhythmic or a melodic counterpoint is interpolated, but overall the expression is McLaughlin alone, chanting to his God through his music.

Goodbye Pork-Pie leads off, Mingus' loveliest ballad and as pure as any performance of the song by the composer. Then follows more intense playing on *Something Spiritual* and *Phillip Lane*, with an ironic *Hearts and Flowers* in between.

Here especially, as throughout the medley, McLaughlin sounds over-strong; his acoustic technique lacks a certain finesse. And yet, even when he snaps the strings, and despite all the squeaks, therein lies his vitality, the dynamic clarity of his feeling.

Chick Corea's *Waltz for Bill Evans* is offered quick and tender, followed by a touching performance of his own *Follow Your Heart*. *Song for My Mother* bursts once more, then the medley closes with Miles' *Blue in Green*. And as coarse as his acoustic styling may sound at times, this is nevertheless a very sensitive performance, a compelling new view of the most exciting guitarist playing today.

My Goal's beyond is dedicated to Sir Chinmoy, McLaughlin's guru, and is a tribute indeed. —*Bourne*

Rating: ★★★½

There's no doubt about it: John McLaughlin is one fine guitarist, as this and previous albums demonstrate. He's working toward a total command of the instrument—and music in general—exploring as fully as he's able the linear, harmonic and tonal potentials of those six strings. The eight guitar pieces that comprise the second side of this appealing LP are the most obvious witness to that, yet it's just as firmly evident in his solo and supportive work on the two lengthy group performances that make up side one. Throughout this collection, in fact, he improvises with clarity, sureness and often substance as well. It's an impressive demonstration of his considerable skills.

Having said this, I must also remark that I

found this album not terribly moving—as a total musical experience. I don't mean superficial excitement like the high energy displacement of heavily amplified bands or anything like that but, rather, the music's ability to touch one deeply—perhaps even to transform—through the power, conviction and intensity of its pulses. Significant content is either there or it isn't; you know it when you hear it, for to the degree the music possesses it, it has the power to illumine our experience, enrich our lives. This incandescent transfiguring element was and is still present in much of the work of Louis Armstrong, Johnny Dodds, Charlie Parker, Robert Johnson, Jelly Roll Morton, Miles Davis, Duke Ellington, Art Tatum, Lester Young, Bill Evans, Jimmy Yancey, Billie Holiday, John Coltrane and countless other jazz and blues artists over the last five decades.

While undeniably attractive and just as surely deeply felt on the part of its creator, the music in this album is nowhere near that order of expression, just hasn't the depth of profundity. It's not that the music is in any way shallow or contrived; not at all. Sincerity breathes through, animates every line, and cannot for a moment be doubted. It's just that this glowing ardor is not always mated with a comparable, equally consistent level of content. In other words, *what* is played is often not as interesting as *how* it's played; much of the music's impact derives, in fact, from the sheer dramatic weight of McLaughlin's presence as a performer, his delivery of the line as opposed to the line itself. His interpretative abilities, allied with a beautifully clear recording which gives the guitar superlative presence, are truly beguiling but as one becomes more and more familiar with the performances one slowly realizes that the musical content of the pieces is not nearly so powerful or interesting as was felt initially.

This is particularly true of the guitar performances on side two. For all their flashes of virtuoso agility (and McLaughlin has great speed of execution when it's required) the eight pieces possess a single air of deep, almost fixed, melancholy. Their colors are somber, the mood reflectively wistful—and this is as true of the uptempo performances as of the slow, ardent ones. But with increasing familiarity they tend to wear thin; having penetrated that intense, ardent delivery, one finds that the matter—the musical substance of the pieces—is not nearly so compelling as the manner.

Let me counter all this by saying that there is brilliance in these multi-tracked performances, a lot of it. What I am objecting to is the lack of consistent sustained development, the occasional lapses into the gratuitous, the confusion of bravura decoration with intensity of expressions, the substitution of flash for fire. These reservations noted, there's still a lot of musical meat for the listener to digest, and the eight pieces will be a virtual feast for devoted fans of guitar music.

Despite their much greater rhythmic and textural variety, I found the octet's two lengthy Indian-flavored performances on side one to be much less satisfying or interesting musical experiences than the guitar pieces. Surprisingly, their more ambitious instrumentation and coloristic potential led to a much more monochromatic music.

With their like conceptual bases (at least in part), jazz and Indian music should synthesize nicely, and I guess they do. At least the two

disciplines seem to mesh well enough when they're brought together. The question is, though: why bother? The resultant synthesis has never struck me as approaching anywhere near the expressive power of either of the individual musical disciplines. And these two performances provide no exception to that generalization. The level of improvisation by Goodman and Liebman is more energetic than imaginative and ultimately militates against the music's attaining to anything beyond the level of the mildly exotic. Pleasant trip music, notable mainly for its rhythmic richness.

—Pete Welding

VARIOUS ARTISTS

THE BLUE ANGEL JAZZ CLUB. Vols. 1,2—BAJC 505 and 506: *Boogie Woogie Maxie*; *My Baby Just Cares For Me*; *Mountain Greenery*; *Melancholy Blues*; *Perdido*; *Candlelights*; *Waiting for the Evening Mail*; *The Man I Love*; *Georgia on My Mind*; *Lover Man*; *The World is Waiting for the Sunrise*; *Body and Soul*; *Wolverine Blues*; *Black and Blue*; *Ida*; *How Long Has This Been Going On?*; *My Honey's Lovin' Arms*; *Lazy River*; *Milk Cow Blues*; *Smokey Mary*.

Collective personnel: Dick Cary, John Best, trumpets; Bob Havens, Abe Lincoln, trombones; Matty Matlock, Don Lodice, Wayne Songer, Abe Most, reeds; Jess Stacy, Marvin Ash, Johnny Guarneri, Cary, piano; Nappy Lamare, George Van Eps, Clancy Hayes, guitar/banjo; Artie Shapiro, Morty Corb, Ray Leatherwood, bass; Jack Sperling, drums; Lyn Keath, vocal.

Rating: ★★★

These two LPs might well have been produced by Richard Lamparski and called *Whatever Became of...?* There are a lot of familiar names from the big-band days here, many of whom have been silent, except for studio work, for a long time.

There's Don Lodice, who blew those loping, big-toned tenor solos on such Tommy Dorsey classics as *Well, Git It*. There's Dick Cary, a stalwart in many Eddie Condon groups and a charter member (on piano) of Louis Armstrong's All-Stars in 1947. There's John Best, who led the Glenn Miller trumpet section through the halcyon years of 1939 to 1942 in addition to serving terms in the Artie Shaw and Charlie Barnet bands. There's Johnny Guarneri, whose harpsichord gave Shaw's first Gramercy Five its enduring charm and who contributed handsomely to many of the history-making Benny Goodman Sextet sides with Charlie Christian.

The player of most compelling interest, however, is Jess Stacy, a soloist of major stature who hasn't recorded since 1956 (Atlantic 1225, out of print). He's heard on only three songs, the best being *How Long?*, in which he proves he can still spin rich, sinewy webs of sound. Although he doesn't knock himself out here to produce anything of overwhelming impact, listeners familiar with his style will be pleased and impressed. I, for one, can testify—having heard him in a much more competitive context at a private party three years ago with Benny Goodman, Gene Krupa, and Lionel Hampton—that he is still capable of downright dazzling playing when pressed.

Guarneri rips up the keyboard in a wall-opping version of *Lovin' Arms* and is heard to advantage on most of the other tracks, which also offer some Goodmanish work by Most (who played most of the clarinet parts on the Time-Life swing era recreations).

As for the others, there's much enthusiasm bubbling away but little sense of collective

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style or intent. While there's a bouncy, good-natured *esprit de corps* to this informal encounter at the University Club in Pasadena, Calif. (in Nov., 1969), there is also an abundance of clichés and hokum that give the over-all package an uneven quality. You probably had to be there to feel the kicks that momentarily surface in tunes like *Smokey Mary* and *Sunrise*.
—McDonough

FRANK ZAPPA

200 MOTELS—United Artists/Bizarre UAS9956.
Personnel: Zappa, guitar, bass, musical direction; Mark Volman, Howard Kaylan, vocals, special material; Ian Underwood, keyboards, winds; George Duke, keyboards, trombone; Martin Lick-

ert, bass; Aynsley Dunbar, Ruth Underwood, drums; Jimmy Carl Black, vocal; Jim Pons, voice; Top Score Singers, conducted by David Van Asch; Classical Guitar Ensemble, conducted by John Williams; Royal Philharmonic Orchestra, conducted by Elgar Howarth; Theodore Bikel, narration.

Rating: ★★★

Up front, the drag of *200 Motels* is that of any soundtrack LP—divorced from the film, the music intended to accompany action no longer does that.

Of course, *Motels* is no ordinary film. Like Zappa's music, the plot (if such) is directed along a bizarre order of satiric and satyrical visions. And so, in the midst of all the varied shards of recorded score come theatrical vignettes of sorts: a dramatization of bassist Jeff Simmons vs. his conscience prior to his split

with the Mothers; a Kaylan/Volman dissertation on the "subconscious tensions" regarding genital size; a quasi-remembrance of the Centervilles everywhere; and so forth, plus an extended finale.

Musically, *Motels* proves equally diverse, although somewhat convoluted. Then again,



given the soundtrack character, none of it plays together, at least not exactly. Orchestral themes wrench into rock songs or snatches of comedy, some of it obscure and most of it aborted before well enough developed. Certainly the brilliance of Zappa is heard, but only here and there, seldom well-focused enough to appreciate as it is.

Perhaps after one has seen the film, the record might make it. But without seeing, hearing alone is a difficult experience. Of course, any and all music by Zappa is sometimes exciting, even if as here it proves more a creative puzzle than a whole piece.

—Bourne

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CHORUS

Continued from page 4

to foster and encourage school jazz at the highest level has since been twisted to fit a "merchandising concept" sold by a "Youth Marketeer". The sponsors have been sold something that the Kennedy Center people do not own—that is, the talents of the musicians and the educational integrity of the autonomous regional college jazz festivals.

The Kennedy Center's package deal with the sponsors not only calls for "winners" and "contests" but the free distribution of music educators of promotional material bearing the sponsors' commercial messages. (About 65% of the 1971 ACJF budget went back to the sponsors in the form of posters and other printed promotion. "A million inserts" were to have been distributed by a now defunct campus giveaway magazine. The excessive costs of that ill-fated project led to the Marketeer's attempts to cancel out some of the Festival's west coast entrants and to stiff other obligations to students and educators).

At this writing, no details have been announced about a possible 1972 ACJF. From what we know about the proposed plans, no money is being considered for student scholarships, nor is any effort being made to repay an existing moral obligation to reimburse the \$11,766.23 of transportation money the students themselves put up in 1970 for the first National CJF (Urbana, Ill.). Without their dues, there would not now be a "festival concept" to sell. And that kind of sale is exploitation, not education.

The cure for hucksterism is never easy. Money has a way of changing people and debasing values if one is prone that way. We are working on ways to fund festivals without ties that bind and give everyone a fair return on their investment. And that, too, is education.

db

JAZZ GETS THE SHORT END

The following letter to the editor is given special prominence, not because it happens to be from our esteemed Cleveland correspondent, but because it is a blatant example of the discrimination confronting the jazz broadcaster in commercial radio. In this case, management didn't even have the hoary excuse that "jazz doesn't sell." Read it and weep.

It is very difficult to write this letter, because it signifies another foot on the neck of the thing I love more than most — the broadcasting of jazz.

As Program Director and head announcer at WCUY, Cleveland Heights, Ohio, (92.3 mhz. on the FM dial,) I was in charge of a radio station that worked very hard to serve a large segment of Cleveland's public. WCUY had been on the air with jazz programming for nearly ten years, making it the second-oldest "jazz" station in the country, if only by default with the change of format in other areas of the country from jazz to rock, or country, or what-have-you.

After many years of mismanagement by the home offices of United Broadcasting, and in spite of the fact that our equipment was trash until just recently, that our salesmen were paid no commission as incentive for their selling of time, and that the announcers were grossly underpaid by area standards (less than dishwashers, and 1/4 of the wage of common laborers in the area, for example, on an hourly basis), we somehow managed to keep the station on the air, though losing money at it.

In October of 1970 I was made temporary general manager (at my request the appoint-

ment was kept temporary due to my personal schedule which included working on a Ph. D. at Kent State) and instituted a "back to jazz" movement period during which we deleted all M.O.R. material from the 24-hour broadcast day and played just jazz — from pre-swing through post-modern — accompanied by interviews with local and national artists appearing in Cleveland on "Let's Talk About Jazz" nightly at 7 p.m., and jazz history and "hall of fame" shows. We even began to do remote broadcasts of jazz from area clubs.

In the nine-month period from October of 1970 to June of 1971, the public responded though the media people said they wouldn't. With no promotional budget whatsoever, and with salesmen-announcers putting in upwards of 16 hours per day on the street and on mike, we managed to increase our male listenership by about 75% overall; our female listenership doubled; clubs opened in Cleveland featuring jazz again; concerts increased; record sales increased; and Cleveland's jazz renaissance was underway. All of this is provable; in ratings services, by ad agency men who began to place their clients with us, and by record men, including Vic O'Gilvie of Atlantic, who said that we had become the second-most influential radio station in the country in the sales of jazz on Atlantic, for example.

But, ah! how brightly the flame flickers before it expires. WCUY BEGAN TO MAKE MONEY. The home office was astounded. We went from \$2,500 mo. (losses of \$4,000 monthly versus cost of operation) in January to \$13,000 in June — more than three times the necessary profit factor. People refused to believe this at first. They became as

ecstatic as we were after a while.

It was full steam ahead, until the owner's son, Pierre Eaton, came in from Washington in July to pull the rug out from under us. No poll was taken; no remonstrances or wails of grief were listened to; the unilateral decision by the owners to change WCUY into WL.Y.T., a stereo rocker, was enforced. I got out of there so fast that the door didn't even have a chance to hit me in the ass when I left. ("Mutual agreement", it was called.)

Now we have nine stations using rock for programming, not eight — and no jazz on the air anywhere from 6 a.m. to midnight. I couldn't even say farewell to my listeners, many of whom mistakenly thought that I had had something to do with the change.

I am no longer in radio (but trying to get jazz back on FM, of course). I urge all of my former listeners to write the Federal Communications Commission in Washington, D.C. with their reaction to the events of the past few months, and write or call Wilbur Dean of Dean's House of Jazz Records, E. 65th and Superior, Cleveland, Ohio 44115 (a former sponsor who is collecting names, addresses, and phone numbers of those who want a reversal). The future holds many possibilities — the past is, indeed, a shattered dream. What more can I say?

I will remain jazz reviewer for the Cleveland Plain Dealer, and area correspondent for down beat, and encourage mail, via the Plain Dealer, 1801 Superior, Cleveland 44114, from those who wish to support jazz radio here in the future.

Christopher A. Colombi, Jr.
Cleveland, Ohio

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JOSEPH L. JOHNSON

clark terry

blindfold test

by Leonard Feather

The options available to a comfortable studio musician are many and varied. He can settle back into the job, quietly anonymous, and raise the bread to send his kids to college; or he can take advantage of his secure position to explore other musically more rewarding areas. Fortunately for us, Clark Terry, an NBC staff member since March, 1960, has chosen the latter alternative.

Clark, in fact, has ventured into so many projects (recordings, clubs, clinics, festivals, Europe two or three times a year) that any less adaptable performer might have been accused of spreading himself too thin. In his case, whatever he does is done so extraordinarily well that one can only regret he has more job offers than available time.

During a recent visit to Hollywood he worked at Donte's to packed houses. Playing trumpet and fluegelhorn (sometimes in his inimitable one-horn-on-each-hand chase style), singing, mumbling, telling stories, walking through the room serenading customers, playing host to such distinguished sitters-in as Sarah Vaughan, Carmen McRae and his old partner Bob Brookmeyer, he displayed the blend of masterful talent and good spirits that established him years ago as one of the best liked figures in the world of jazz.

This was his first Blindfold Test since Dec. 2, 1965.

1. ART FARMER. *Homecoming* (from *Homecoming*, Mainstream). Farmer, fluegelhorn, composer; Jimmy Heath, soprano sax; Cedar Walton, piano.

That's L'Injun and 'Ball. First time I heard Cannon on record playing soprano. Sounds like it was probably a Nat Adderley composition. What he was playing I don't know whether it was fluegel or trumpet. In the lower register it sounded like it could have been fluegel, but then when he goes in the upper register, if it was a fluegelhorn, it kind of loses its fluegel qualities because of the high range. But it could have been cornet . . . Nat's very talented; he can make all sorts of sounds with things.

But I didn't recognize the pianist. Whoever it was it sounded like that wasn't his particular style of playing; he was matching his solo to the type tune . . . not sure whether it was Zawinul, because Joe can play that way on occasions.

It was a kind of different type of tune, probably geared toward the current market. The record companies today are kind of strange. There wasn't a particularly great quality of sound on that. I don't know what it is; I think we're being sold short . . . but I'll give it three-and-a-half stars.

2. STAN KENTON. *Kaleidoscope* (from *Stan Kenton and His Orchestra at Brigham Young University*, Creative World, Inc.). Gary Pack, trumpet; Quin Davis, alto sax; Willie Maiden, composer-arranger.

This one baffles me. It obviously was a live performance . . . had a live quality, the way the soloists were intermingling. Baffles me as to what band it is. Sounds like it might have been either a European band or one put together here on the west coast. Because generally, from being around the guys in New York, you can hear something in there that would tell you it was the old war horses from around there. But I didn't hear any of that, unless it was the treatment it was given that fooled me.

Anyway, I liked the solos and I liked the arrangement very much. The idea of a big band is so hard to get across to people any more and naturally I'm very much for it. Just for big bands alone, I'd give it ten stars . . .

3. WALTER BISHOP JR. *Three Loves* (from *Coral Keys*, Black Jazz). Woody Shaw, trumpet; Harold Vick, tenor sax; Bishop, piano, composer.

I liked that tune very much, but I have a sort of a fetish about two-horn groups that don't hit precisely together; because there's only two and it should be very compatible in the attacks, expressions and releases and so forth. Every time they played the theme . . . they came in at different spots.

I don't know who those soloists were. I'd take a shot at the tenor player and say maybe Bennie Maupin. The trumpet, I thought it was Hubcaps for a while there, but then he did some things that led me to believe it wasn't.

I got the feelings that it was the tenor player's date, because he obviously told the sound man to make sure the tenor sound was more dominant than the trumpet sound . . . and that's the way it came off. I'd give that three stars for the tune.

4. FREDDIE HUBBARD. *Yesterday's Dreams* (from *First Light*, CTI Records). Hubbard, trumpet; Don Sebesky, arranger.

Oh, Leonard, you're really giving me the acid test today. You're playing some sides I've never heard before. That's a very beautiful arrangement, very lush and lavish. I liked it very much, and I still haven't been able to detect who the trumpet player was. I recognize somebody there . . . I'd like to commend him for doing something extremely difficult: to play a ballad and maintain a pitch in that Harmon mute in all registers; he did a very splendid job on that.

But with all that plush, lush, lavish sound in the background, I'd like to have heard the trumpet with a nice round, open sound . . . or maybe a fluegel, or a lower key on trumpet. But as it was, it was very beautiful, I liked it very much. I'd give it three-and-a-half stars.

5. MILES DAVIS. *Bitches Brew* (from *Bitches Brew*, Columbia). Davis, fluegelhorn, composer.

This was probably one of the most controversial records and jazz personalities of the past century. The way he's been ostracized and criticized—and probably rightfully so in many instances—but I suppose in his case he's a man who likes to stay abreast of things, and many times stay ahead of things, and

maybe he foresees something that we don't see. He probably figures that's the route he should take, and he's capable and qualified enough as a musician to do whatever he feels like he wants to.

He's definitely a great trumpet player and great musician, and we can't take that from him, but I, like a lot of people, would like to see him play somewhat in the vein that he did on some of his tented albums . . . but that's for him to decide, and for us to criticize and listen to, and appreciate or not appreciate.

Aside from Miles' individuality, there's one thing you gotta give him 10,000 stars for: those of us who play that instrument are aware that it's a very difficult thing to handle a note in the manner in which he does it—we call it bending a note. You can manipulate a note, work from below, above, down to the pitch and up to the pitch . . . put the inflections you want, the jazz feelings, into that note . . . that takes a master craftsman to do that. Even in this type of composition—impromptu-type jazz feeling—that thing is present. It's something that's rare, that you just don't come by overnight. There are a number of guys you can identify just by the way he can bend a note—Hubcaps is one, Nat, Diz,—and this is a rare quality. This is something that has character as far as jazz is concerned.

As far as this record is concerned, just because of Dewey's personality, I'd give it five stars. I'm very much in favor of new sounds in jazz, new approaches . . . as long as it is jazz. Sometimes we get involved in trying to create new sounds to the point where we forget we are in jazz . . . and go a little bit too far out. If it's supposed to be jazz then it should be jazz. I only think this record can be considered jazz because Miles is on it, but I don't think that some of the stuff on it is. To me jazz has to stimulate . . . this is not necessarily stimulating. It's something to listen to as far as new sounds are concerned, but it could just as easily have been background for a scene in the jungle for a movie . . . an Australian setting, with the foo birds running around and the kangaroos making love to each other. I'm not necessarily putting it down; it's different. I don't know whether they have in mind what this should be listed under—the category of jazz or just sounds. db

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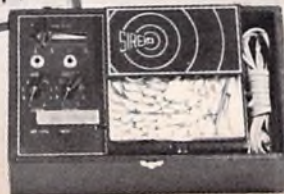
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Berlin Jazz Days

The Berlin Jazz Days '71, held Nov. 4-7, presented enough music to fill a month-long festival. It was a well-organized event, at times overly generous when it came to the number of musicians presented.

But I guess the same thing is happening all over the world. The number of festivals grows from year to year, and each producer wants to present as many musicians as possible.

A wonderful thing for an audience that can choose what to listen to! The Berlin audience was fortunate in this respect, but did they appreciate it? I have never witnessed a more impolite audience. The frequent booing was really ridiculous and had nothing to do with quality—or lack thereof. But the Berlin Philharmonic, with 2,500 seats, was packed for every concert. Perhaps the audience is spoiled; it even greeted producer Joachim Berendt with boos on the last day, when Ronnie Scott, one of the emcees, thanked him for his work as artistic director.

Berendt founded the Berlin Jazz Days in 1964 and has made the festival one of the most important cultural events in Berlin. His many excellent ideas, his open, eager interest in new musicians, new music, meetings between different nationalities, workshops, and his cooperation with George Wein in presenting the best of the annual Newport tours should have earned him warm applause. This was his last year as artistic director, due to poor health. He deserves a good rest. I saw him attending rehearsals and concerts from early morning through the bitter end the following dawn.

Like that crazy *Now! Music Night* at the New Mensa in the Technical University—the night when eight avant garde orchestras were supposed to play until 4:00 in the morning. This became an avant garde circus because of the terrible circumstances under which we had to hear the music. Up and down the stairs—thousands of people, two bandstands in one room where only the performing musicians had comfortable space to move. It was impossible to listen to the music the way it deserved to be heard. People walking around all the time, talking and pushing, except for the few who had gotten close to the bandstand—standing on tiptoe or on chairs. Strangely enough, at this event there was no booing.

Thursday

The opening of the festival was strong, interesting and well paced. We were able to enjoy everything with fresh ears, and had time to digest the different impressions. Yugoslav Bosko Petrovic and His Nonconvertible All Stars, consisting of four horns, violin, vibraharp, piano, drums and two bass players, was the opening act, presenting music by Petrovic. The first composition was not too interesting, with too-long solos, but there was some good playing by Hungarian Aladar Pege on acoustic bass and Miljenko Prohaska on electric bass. In the next number, Petrovic played good marimba and we heard an excellent flute solo—Kirk-inspired—from Bulgarian Simeon Sterev. (Stereov has settled in 32 □ down beat

Sweden now, I was told.) The last composition, with a theme from a famous folksong, *El Condor Pasa*, was the best performance. Michael Urbaniak from Poland took an impressive violin solo.

The next band was the South African/English Brotherhood of Breath, led by Chris McGregor and presented by Ronnie Scott. It was an exciting experience—from the free opening which reminded me of Coltrane's *Ascension* or the Jazz Composers Orchestra. I also thought of Dollar Brand's piano playing, expressed by an 11-piece ensemble. McGregor is an important composer and arranger. Malcom Griffith had a beautiful trombone solo, the band playing some exciting sounds behind him. The band has some really good players like Mike Osborne, Alan Skidmore, Harold Beckett—and solid rhythm by bassist Harry Miller and Louis Moholo on drums.

The first number started with strong African rhythms which also closed the composition. From free jazz they turned to bebop. Ronnie Scott joined the band with an intense tenor solo, and it got cooking. Dazzling saxophone players, strong solos. With a lot of humor, they went into some circus music (or marching big band-sounds), a really exciting brotherhood with lots of variety and musicians of top quality.

The last orchestra on stage that first night was a memorable meeting of giants. Dizzy Gillespie, Sonny Stitt, Kai Winding, Thelonious Monk, Art Blakey and Al McKibbon really had a ball on stage, playing as inspired as could be. Monk, from the first touch on the piano, was strong and in a good mood. The men enjoyed playing together. Most of them are band leaders, but this time they were savoring each other's solos and having fun on stage. Stitt, hardswinging as ever, Kai Winding more fresh-sounding than in years, Blakey's backing so perfect and inspiring. One of the highlights, aside from Monk's *'Round Midnight*, was the Dizzy-McKibbon duo in *Tin-Tin Deo*. All the musicians seemed to be in such a great mood—six true giants playing heavy music from the days of Minton's.

Friday.

Sugar Cane Harris opened this long day with a group put together for the festival;

English musicians Neville Whitehead, bass, and Robert Wyatt, drums, plus Germans Volker Kriegel, guitar, and Wolfgang Dauner, keyboards and electronic devices. Sugar Cane's performance was a big success, with his simple blues singing and temperamental, swinging fiddle. For me, he is too pop and show-oriented—but in his way, he's real. Most impressive was the fine piano playing of Dauner, with or without electronic effects. The music as a whole had too little variety. There was no booing for Sugar Cane, but requests for encores. Sugar Cane gave his everything and enjoyed being on stage—he was one of the most popular artists of the festival. Tremendously successful was his closing act—playing his fiddle while lying on his back.

The Terumasa Hino Quintet from Japan was a pleasant surprise. I'd heard Hino's trumpet playing before, on records made at his last appearance in Berlin in 1965, but it markable how much he has improved since then. Sometimes he plays like Miles (he is one of the few who can phrase the same way) and he has some of Hubbard's technique—a beautiful combination. Now his music is more free. Not only he but the whole group sound more mature, and their performance was full of fire.

His brother, Motohiko Hino, is a talented drummer, and the sound of the group is tight and homogeneous. Hino is a demonic trumpet player, but is also famous as a movie star in his native country. It was funny to think about this while noticing him during the festival, sitting backstage unpretentiously on the floor, listening. His *Alone, Alone*, a wonderful ballad, was played with power and tenderness. Guitarist Kiyoshi Sugimoto played beautiful chords on this. Hino was a gas.

The last group on stage was Ornette Coleman's. They opened fast and intensive, and made it clear from the start that this was avant garde music of a special class.

The collective togetherness of these four outstanding musicians—Ornette with his fascinating alto solos, free improvisations with strong continuity, his interplay with tenorist Dewey Redman tailor-made; drummer Ed Blackwell perfect in the group, quick of hearing, with his steady rhythm, sometimes in double time behind the horns; the exceptionally good bass playing of Charlie Haden—was an experience. The bassist wasn't heard too well in the ensemble but the sound was fine when he played his very personal solos.

Sonny Stitt solos with the Giants of Jazz (l to r): Thelonious Monk, Al McKibbon, Dizzy Gillespie, Kai Winding and Art Blakey.



JAN PERSSON

We also heard Ornette on trumpet and Dewey on piffero, an instrument with an interesting sound, and then Ornette switched to fiddle and created, with the help of electronic equipment, a synthesizer-like sound. Ornette and his quartet had to play an encore which sounded even better than what had gone before. A very good set, and my first encounter with Ornette—his music and his musicians. Ornette reached the Berlin audience, and Haden got an extra ovation for his recently arrived triplets.

Not too much time was left before the next concerts at midnight, with the Preservation Hall Band and Duke Ellington—a concert which lasted until 4 in the morning.

The Preservation Hall Band, with Kid Thomas as leader, presented seven New Orleans originals and met with big ovations. Happiness, joy and genuine soul. Louis Nelson on sweet trombone, Albert Burbank's charming vocal in *Way Down Yonder in New Orleans*. The banjo players, Emanuel Sayles, had fascinating technique, and the sound of the band took us back to the earliest days of



Miles Davis: Magic atmosphere

jazz. Most of the guys had grey hair, and the youngest is 58 years old.

When Duke Ellington took over later, he looked like a teenager—Ellington's age has not stopped the evolution of his playing. He's always up to date in his composing, arranging and way of dress. He even lets his hair grow long. The Ellington band was in a good mood, in spite of the fact that they had already been on a hard tour for two months. Treated like Beatles in Russia, extra concerts almost everywhere, and only a few days off. Day after day in new cities, new hotels, checking in and out, waiting at airports, too little sleep. It was remarkable they could stay awake on stage.

We heard some beautiful solos by Paul Gonsalves, also from Norris Turney on flute, and of course from the powerful key men in the band, Harry Carney, Cootie Williams and Russell Procope.

In Berlin, they played one tune from the *New Orleans Suite*, *Aristocracy*, where

trumpeter Johnny Coles had one of his few chances to blow. But most of the program was old Ellingtonia, always received with ovations from the audience. I cannot understand why Duke doesn't play more of his new music. It would be more interesting for both the musicians and the audience. (A few days later I heard the band in Oslo, my hometown, and while they were not in the same good mood, they played a good concert. They used the same standard material, but this time we didn't even hear Coles. It's a shame. After Europe they went to South America, Mexico, three weeks in New York at the Rainbow Grill without any days off, then on to Japan.)

What they did in Berlin was something superhuman—a concert lasting for hours, played with lots of spirit. In the middle they were joined by the Preservation Hall Band, a scene full of joy. The fine singer, Tony Watkins, was met with boos from the audience, while the less good but attractive female vocalist, Bobbie Gordon (or Nell Brookshire, as Duke has renamed her) got big applause for each movement of her hips. And that was Friday—with music almost non-stop for eight hours.

Saturday

Miles Davis opened, and after his set I would have liked to relax to digest the music. Miles creates a magic atmosphere as soon as he comes on stage. He demands respect. Miles seemed to be in an extraordinarily good mood and his playing was unforgettable—so inspired. I have the feeling that Keith Jarrett was an important reason. The communication between these two was notable. They really got into an intensive musical conversation.

Jarrett is probably the strongest player in the new Miles Davis group, after the leader. He is a genius behind the keyboard, with superb technique, tremendous sound, and an individual personality which comes out in his solos—the Jarrett we knew before, yet fitting himself so well into Miles' music.

Gary Bartz took some inspired solos on alto sax, and the three percussionists did their work steadily. But we missed a strong personality like Jack De Johnette behind the drums.

Miles' ballads are as before, framed in new electric surroundings, but his free playing catches even more fire when connected to the amplifier and the new possibilities of controlling and varying the sound. Miles is something else, and he was the centerpiece of the festival. After this wonderful experience, it was difficult for anyone to follow.

Gil Evans had that difficult task. With the so-called Berlin Dream Band, he was asked to present brand new music, composed during his stay in Berlin—mostly at night, and with only three days of rehearsals.

It was far from being Evans' dream band, even though he had more than 20 good musicians, including woodwinds and French horns—all of them good readers—and a bunch of marvelous soloists like Steve Lacy, Karl Berger, Leo Wright, Ake Persson, Carmell Jones and Milo Pavlovic.

Three days is too little time for Gil Evans' music. A pity, because we could hear the beauty in his instrumentation, the timbres, the sound colors. Evans not only is a great musical personality, he is also a perfectionist, and with more time and some good drummers, the band might have sounded excellent. Still, it was an interesting and good idea to engage Gil

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Evans. But lack of preparation, and the fact that the program itself was so overloaded that festival day, made everybody nervous.

By the time Evans came on stage, the second concert of the day was about to start in another part of the city, at the previously mentioned Technical University, which caused a lot of people to start walking out during Evans' set. This noisy atmosphere didn't help the Dream Band to relax, but they gave their best, and in an encore we heard some wonderful solos from some of the featured players.

We stayed in the Philharmonie until the last note from Evans, and missed the first set, by the Spontaneous Music Ensemble from England, in the new Mensa Hall. Manfred Schoof was playing when we arrived. We recognized his strong, personal trumpet playing, but couldn't see him through the crowd. The TV people were shooting here, as elsewhere during the festival, and that was really impressive—Germany must be a wonderland for jazz enthusiasts.



Gil Evans (l) with the Berlin Dream Band

Eight avant-garde bands were supposed to play, but two of them never got the chance. Michael Urbaniak and his group from Poland became tired of waiting, but were scheduled to play in Germany for three months to come anyway. The other group, led by Japanese pianist Sato, played elsewhere for recording purposes. With him was guitarist Attila Zoller, whom we had met at our hotel, but never did get to hear.

Now! Music Night was a good idea, but this kind of music has to be listened to carefully—one has to concentrate and at least be able to sit comfortably. Didn't all these musicians deserve to be presented in the Philharmonie? Shorter sets for each group and maybe one more Berlin Jazz Day is a possible solution.

We heard some good playing from pianist Irene Schweizer with John Stevens and Trevor Watts in their hard spontaneous music; we heard part of singer Jeanne Lee's improvisations with Gunter Hampel (we even saw Jeanne for a second while standing on a chair)

but we had no opportunity to share the joy they must have felt on stage.

Sunday

Gary Burton was in many ways one of the sensations of the festival. Without a big orchestra or tons of amplifiers, he managed to create complete attention in the hall. Not even photographing without flash was allowed—one might have heard the clicks.

Burton opened with drums and bass from the Sugar Cane Harris band, and Norwegian guitarist Terje Rypdal. Only one number was performed by this quartet, with Rypdal especially complimenting Burton's playing.

And then—Burton alone. Nobody could copy his musical and technical brilliance, or his ability to keep the audience spellbound for so long a time. What he did to the strange Berlin audience was witchcraft through music.

He played compositions by Keith Jarrett, Steve Swallow and himself. It's strange, but when he played Jarrett, he sounded like

him—there was no doubt who composed the tune. I'd heard one unaccompanied solo by Burton before, in Norway, and I never have forgotten it. No wonder he made such an impression in Berlin.

He gave his best, and got the best from the audience in return. Of course he had to play an encore.

The second part of this first concert of the final day was given over to one of Berendt's many excellent ideas: a new Violin Summit, this time made up entirely of contemporary fiddlers, all new except Jean-Luc Ponty, who had also been on hand for the meeting of some of the world's greatest jazz violinists at this festival in 1966.

Backing the four violonists—Ponty, the Pole Michael Urbaniak, the Austrian Nipso Brantner, and Sugar Cane Harris—were guitarist Terje Rypdal, pianists Wolfgang Dautner, bassist Neville Whitehead and drummer Robert Wyatt.

The summit turned out to be a kind of competition between the violinists, each man

eager to show what he was able to do. At the previous summit, Stuff Smith, Stephane Grappelli, Svend Asmussen and Ponty were already established personalities who enjoyed each other's playing. There was no competing and a healthier atmosphere.

This time, the opening number was quite fascinating. Everybody took a solo: Sugar Cane simple, with blues feeling; Brantner in a gypsy manner, with bad intonation but lots of temperament; Urbaniak with a solid background in both classical and jazz, close to Ponty's earlier style, but with slavonic warmth, and then the master himself. Ponty and Urbaniak played a duet—or might we say duel—and later Jean-Luc did an unforgettable solo performance in which he proved that he has really changed. He has returned to a really violinistic sound from the saxophone-colored, Coltrane-inspired manner he had adopted. The images of folk music in his playing, indeed his mixtures of all kinds of music, were a great experience.

The Violin Summit was too long, lasting almost two hours. A lot of the program overload throughout the festival, by the way, was due to recording considerations.

The final concert opened with a fine Dutch group, Association, made up of electric piano, guitar, bass and drums—some very good musicians led by drummer Pierre Courbois. They even managed to satisfy the audience.

But Tony Williams' Lifetime, who took over next, were met with the mysterious Berlin boogie, even though their performance was one of the truly memorable ones of the festival. Three imposing gongs—a gift from Paiste—received a proper baptism from Tony, who once again demonstrated what a great drummer he is. His singing, no matter what one may think of his vocal equipment, has personality and its "primitive" quality is a marked contrast to his drumming.

Khalid Yasin (Larry Young) plays the organ with a beautiful sound and much variety, and the talented bassist Junie Booth confirmed the good impression he made on a previous European visit with Freddie Hubbard. Williams writes all the music, and it was strange to see sheet music on the bandstand for such a small group.

After the wonderful Lifetime came the Soft Machine, which wasn't soft at all. Whatever their possible musical qualities, they were drowned in overamplification—no pleasure to listen to at all, except perhaps from a seat close to the roof. But they were a big success.

A loud, loud Soft Machine closed an important festival—a festival which really showcased the music of today. Lots of good music, lots of highlights, presented by a truly international assemblage of musicians. A festival of different sounds.

In sorting out my impressions, I already feel nostalgic. I miss the backstage atmosphere at the rehearsals, meeting so many friends at once. And I'm grateful that on some evenings there was still a bit of time left to visit the Berline Jazzgalerie and witness jam sessions with Slide Hampton, Art Blakey, Carmell Jones, Leo Wright, Sonny Stitt, Karl Berger, Billy Brooks, Khalid Yasin, Karin Krog, Steve Lacy and John Stevens.

Berlin even has a wonderful place called Top Hat where you can eat chitterlings and red beans and rice and listen to records by Ray Charles after the festival and the club have closed down. Berlin was amazing.

—Randi Hultin

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JARRETT

Continued from page 12

his trio, mostly in Europe, where the gigs are, and every now and then has collaborated with Gary Burton. Keith and Gary worked together at Newport in 1970 and recorded an album there for Atlantic which holds a revered place in my record collection.

"While we were in Europe, Gary was having trouble with his guitarist," Jarrett said. "He knew I was over there, so he asked me if I would be willing to play with them and I said no. But I did ask him if he needed some music and when he said yes I said maybe I'll write some. A few months later I realized I had already written music suitable for Gary's group and we did the album."

Songs like *Grow Your Own*, and the gem of the album for me, *In Your Quiet Place*, show a softly ordered side of Keith Jarrett which bears little resemblance to the angry angular young man leaping about the stage, harping on the strings of a grand piano, or playing a soprano sax commentary to Charles Lloyd's tenor. It was a new Keith Jarrett, less turbulent but just as exciting, but this side of the man had been there in his trio music, too.

Then came the night when we found ourselves at Fillmore East, ready to review a program which included Neil Young, the Steve Miller Band, and the Fillmore debut of Miles Davis.

There had been rumors that Chick Corea and Dave Holland were about to leave Miles and form their own group. A change of keyboards is not easily accomplished in Miles' band, so he had his new man on organ for a time while Corea remained on piano. The new man was Keith Jarrett. It was ready, that night, but it's grown tighter since then. Keith sounds like he's always been there, catching every turn and every cue in Miles' new, more difficult music, playing what Miles once called "those beautiful Irish melodies." With the addition of Gary Bartz on saxophones the Davis band is approaching the stability and sturdiness it had in the days when it was a group of veterans. Of course, Jack DeJohnette was there on drums for a while, so it must have been like a reunion to Keith.

"It's always nice to work with him," Jarrett pointed out. "It seems that we're meant to work together by fate. I mean, we don't even have to think about each other and we just eventually are playing together."

Miles' preference for a less strenuous schedule of appearances leaves Jarrett time for other projects. There is an album in the works with the trio plus Dewey Redman, Ornette's tenor saxophonist, on which Keith joins him in a clarinet duet. And Atlantic released in mid-November a trio album (with stalwarts Haden and Motian), on which the leader plays soprano sax, tenor recorder, and conga and steel drums in addition to piano. It's entitled *The Mourning of a Star*.

Keith, of course, is always writing. And what will his new music be like?

"It defies either category or personality. The first trio album I did had the result of defying those things also, but I was concerned with finding myself through playing and now I'm just concerned with finding other people. The music I'm writing now is like I can't imagine anyone else playing it. I'll say this, my ancestry is predominantly jazz and classical music. But I feel that whereas in the beginning I was part of my ancestry, now my

ancestry is a part of me.

"All music that is important and valuable comes from exactly the same source. It's just a question of the heredity or ancestry of the people. That's why people have trouble with me, trying to figure out what I am because if you can get to the source of all that music, you can play all that music.

"There's no word to describe what I think of myself as. For instance, if you have to fill out an application for insurance and you honestly search for what to put down for what you do . . . I am very wary about the word 'musician' and I also certainly don't consider myself a composer unless I take off a part of myself, too.

"When I'm playing I'm composing. A lot of people are improvising. I don't feel like I'm doing that now. I feel like I'm a spontaneous writer. The totality of what I do is—even when I'm playing I think in terms of structure, but a very fluid structure that could change at any instant."

With the Lloyd group, Keith became one of the few U.S. musicians to play in the Soviet Union. But for Keith, it was not the incredible political hassles that made the trip memorable.

"The best thing that happened in Russia," he said, "was playing basketball. We accidentally walked past a basketball court but it was fenced in and totally locked. It ended up that there were four Russian boys and they had a basketball and they realized that we were trying to get in and neither they nor we could get into the court.

"There was a patch in the wire, so the four Russian boys tore open the patch and pulled a big hole in it and we all went in. We played two games and the first game was something like 21-19 in their favor, and the second one was 21-19 in our favor, and we shook hands and left."

As we spoke, sound technicians were busy getting things in readiness for the evening's performance by the Miles Davis group. Soon the empty benches of the Gaslight Au Go Go would be filled with an expectant audience. We asked Keith about listeners.

"I'm concerned with the people in this country," he said, "who listen to things not ever being able to form their own judgment of anything anymore, and not realizing that it's coming to that.

"I'm tired of people thinking that they're supposed to go somewhere and have something thrown in their lap. If they'd realize that everything that is put in their laps drops out when they stand up, they may then change their mind. I don't know how to make it known to people that they've got to give up something in order to get something. The more people there are at one place, the more people want to go there, which is unbelievable and ridiculous. Everything in this country either doesn't exist in the mass eye, or it's a fad."

As we ended our discussion, some recorded music came over the sound system and the audience poured into the club, many to have something thrown in their laps, but quite a few to really listen and dig what was happening on stage with Miles Davis and his current band with Keith Jarrett.

Like Al Kooper said in a recent *Blindfold Test* (11/11/71) on hearing a Charles Lloyd recording with Keith Jarrett:

"Four stars for the piano player: really funky."

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ALMOST THE BLUES (A) by Everett Longstreth. 18 (+ cond); 5 sax; 5 tp (V opt.); 4 tb (IV opt.). Very fast flag waver in the Duke Ellington style. Based on the first 8 bars of blues. Bari sax jazz and some high note tp work. (PT 4)
MW 167 ... \$14/\$9.33

DEBBIE'S DELIGHT (A) by Everett Longstreth. 17 + cond.; 5 sax; 4 tp; 4 tb (IV opt.); p,b,g,d. Very fast flag waver featuring the two tenors. Original head written out; jazz choruses are chord changes. Short ensemble then D.C. to the top. Percussive brass backgrounds throughout. (PT 3:45)
MW 173 ... \$17.50/\$11.66

ELFSTONE (A) by Ladd McIntosh. 19: 5 sax (as 1 dbl. fl & cl; 1 dbl. fl & cl; as 11 dbl. cl; ts 11 dbl. cl; bs dbl. b-cl); 5 tp (1 & 11 dbl. flg); 4 tb (inc. 1 b-tb, all tb need bucket mutes); p,b,g,d,vb/perc. Demanding chart romps through several driving choruses giving ample blowing room to ts and flg 11 plus short solo to b. Vb & g must be able to play union lines. Lead tp has an high F. Title from hero of Tolkien's *Lord of the Rings*. (PT 4½)
MW 105 ... \$21/\$14

FANTASIA VIVO (A) by M. T. Vivona. 26: 5 sax (as 1 dbl. fl); 5 tp; 5 tb; tu, 4 fb; p, b, 2 d, tym. mba. Latin flavored a la Johnny Richards. Varied meters: 12/8, 8/8, 6/8, 3/8, 5/4 - climaxing with superimposition of two main themes. Solos: ts, as, fl, d. (PT 10)
MW 163 ... \$16/\$10.66

FESTIVAL (A) by Lou Marini. Sr. 19: 5 sax (altos dbl. fl & ss); 5 tp; 5 tb; 4 rhy. Features linear writing in the Phrygian mode. Sx & ts have solos and cadenzas. Tp range is B flat. Premiered at 1970 Mid-West C.J.F. (PT 5)
MW 102 ... \$12.50/\$8.33

I DON'T KNOW (M) by Everett Longstreth. 17 + cond.; 5 sax; 4 tp; 4 tb; p,b,g,d. Slow groove tempo. Full soft ensemble for 1st chorus. 2nd chorus is tp solo written out with chord changes. Band plays stop time. Bridge is bass solo written out with changes... then to full ensemble to end. (PT 3:15)
MW 174 ... \$12/\$8.00

IS THAT SO? (M) by Everett Longstreth. 17 (+ cond); 5 sax; 4 tp; 4 tb (IV opt.); p,b,g,d. Slow groove tempo. Full soft ensemble for 1st chorus; 2nd chorus has as & tp solos (written out with chord changes) with background. 3rd chorus in saxes & bones for 16 bar ensemble building to full ensemble for last half of chorus. (PT 6)
MW 168 ... \$16/\$10.66

JAZZ WALTZ (M) by Don Verne Joseph. 19: 5 sax; 5 tp; 4 tb; tu; p,b,g,d. 40 bar tune. Solos for tp and tb. 16 bars each. Tp range to written C#; tb to C. Unison tp's in this gospel-waltz. Big ending by sections. (PT 2½)
MW 169 ... \$12.50/\$8.33

KILLER JOE (A) by Benny Golson, as arranged and recorded by Quincy Jones. Walking in Space (A&M SP 3023). 15: 4 tp; 4 tb (inc. b-tb); fl, ss; ts; p,b,g,d; 4 female voices opt.). This famous big band standard features bass and tp solos with open space for others as desired. Odd meters with ss and tp combined; lush reed writing. Hip ending. (PT 5)
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 Quincy Jones' album, *Walking in Space* with "Killer Joe" and five other great tracks. PLUS the complete big band arrangement described above.
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LAZY DAY (M) by Everett Longstreth. 17 (+ cond); 5 sax; 4 tp; 5 tb (IV opt.); p,b,g,d. Ballad a la "Little Darlin"; nice easy relaxed Basie style chart. Ensemble for first 16 bars; tp bridge and first 16 bars of 2nd chorus with sax background. Piano or guitar solo on bridge and full ensemble to ending. Solos written out with chord changes. (PT 5)
MW 165 ... \$14/\$9.33

MO-T (A) by M. T. Vivona. 25: 5 sax (as 1 dbl. picc & fl; ts 1 dbl. b-cl; ts 11 dbl. cl; 5 tp; 5 tb; tu; 4 fb; el-p, el-b, g,d (11 fl opt.); mba. Brilliant brass fanfare followed by Mo-Town rock beat. Solos: fl, b-cl, tb. Solid driving chart that builds to exciting climax with all three soloists improvising simultaneously over a screaming background. A real crowd pleaser! (PT 10)
MW 160 ... \$17.50/\$11.66

ONE FOOT IN THE GUITER (A) by Clark Terry, arranged by Dan Haerle. 19: 5 sax; 5 tp; 4 tb, tu; p,b,g,d. A "down Home" Basie-style chart on Clark Terry's tune. Funky blues tempo featuring tp, tb, bs, p, b solos and two separate ensemble shout choruses. (PT 7)
MW 182 ... \$16.50/\$11.00

ROOTS (A) by Bill Dobbins. 17: 5 sax, 5 tp, 4 tb, p,b,d. A driving modal composition featuring long piano, trumpet and tenor solos. Unison 4 tb and bass soli. Brass section soli. Sax section soli. Very difficult. (PT 9)
MW 178 ... \$38.50/\$25.66

REVIVAL SUITE (A) by M. T. Vivona. 25: 5 sax (as 1 dbl. fl; as 11 dbl. fl & cl; ts 1 dbl. cl, b-cl & fl; ts 11 dbl. a-cl, b-cl, bs dbl. ob & b-cl); 5 tp; 5 tb; tu, 4 fb; el-p, el-b, g,d, tym. A continuous 3 movement work. I (Meditation) written in slow, moody contemplative style with classical flavor. II (Revelation) features slow, moody alto sax chorus over dissonant pyramid background that builds to end of movement. III (Jubilation) is hard driving spiritual-like movement that shouts. Solos: el-p, as, tb. (PT 13)
MW 162 ... \$31.50/\$21

SHE ROARS (A) by Ladd McIntosh. 21: 5 sax (as 1 dbl. cl; fl & picc; as 11 chl, cl & fl; ts 1 dbl. cl & fl; ts 11 chl, cl & fl; bs dbl. b-cl & a-fl); 5 tp; 4 tb (inc. 1 b-tb; 1 b & 11 need straight mutes); tu (cues in b & b-tb); p (org. opt.), b,g,d,perc 1 (vb - only one set needed), perc 11 (vbi). A happy and swinging chart written for composer's daughter, Erika. Solos: p,b 1 & b. Lead tp to high F. Ending is "noisy"; but chart has been used successfully at high school jazz clinics. Good for any technically proficient high school or college ensemble if doubles are available. (PT 5½)
MW 107 \$24.50/\$16.33

SHISH-KA-BACH (T-M) by Don Verne Joseph. 17: 5 sax (as 1 dbl. cl; as 11 dbl. ss; ts 1 dbl. fl); 4 tp; 4 tb; p,b,g,d. Based on Bach's Fugue in D Minor. Intro features fl, cl, and bsn followed by jazz solos for same instruments; West Coast style of progressions; tp goes to high B, no technical problems. Good jazz experience for neglected instruments. (PT 3-5)
MW 180 ... \$10.00/\$6.66

SOLO HORN (A) by Don Erjavic. 16: 5 sax; 4 tp; 4 tb; p (g); b, d. Written for Doc Severinsen concert at Cerritos College. Range of solo tp to F (d concert). Slow ballad with very modern chord background mm 80 in 4/4. Space for tp improvisations; also contains 8 bars of sax soli and rhythm only. (PT 4½)
MW 145 ... \$10/\$6.66

SOMEONE ELSE'S BLUES (A) by Ladd McIntosh. 19: 5 sax (as 1 dbl. fl & picc; as 11 dbl. fl; ts 1 dbl. cl; ts 11 chl, cl; bs dbl. cl); 5 tp; 4 tb (inc. 1 b-tb, 5th tb opt.); p,b,g,d,vb,perc. Written in admiration of Gerald Wilson, this swinging blues features lengthy solos; as 1, tp & tb. Short solos; d & perc. Great opener relaxes band and reaches audience. (PT 5½)
MW 106 ... \$21/\$14

THE BALCONY BY JEAN GENET (A) by Bill Dobbins. 5 sax, 5 tp, 4 tb, p, b, d. A complex "Charles Ives" type piece. Hard rock tempo alternates with suspended "military" beat. Based on "Marianne Hymn" and "Rock of Ages". Tb & tp solos. (PT 7)
MW 177 ... \$15/\$10

WITH LOVE & SQUALOR (A) by Bill Dobbins. 17: 5 sax (as 1 dbl. fl, ts dbl. cl & ss); 5 tp, 4 tb, p,b,d. An impressive soprano sax feature in 3/4. Difficult chord changes. Contrapuntal section, short piano solo and brass section soli. (PT 4)
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CONCERTO FOR FLUTE AND JAZZ BAND (A) by David Baker. 25: Solo Flute (& a-fl), 5 sax (as 1 dbl,ss); 5 tp; 4 tb; tu; 2 vlo, 1 vla, clo; p, b, (ac. & el.). A work that combines jazz and classical idioms and is completely faithful to each. Premiered by the distinguished teacher, performer, recording artist, James J. Pellerite. Three movements: Fast/slow (alto flute and string quartet added) / Fast. Flute contains no improvisation but one extremely difficult and brilliant cadenza. (PT 25)
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CONCERTO FOR VIOLIN AND JAZZ BAND (A) by David Baker. 19: vlo; 5 sax; 5 tp; 4 tb; tu; p,b,d. A work that combines jazz and classical idioms. Premiered by the distinguished teacher, performer, and recording artist: Josef Gingold. Three movements: Moderator/Andante/Allegro. Violin contains no improvisation by two extended cadenzas. Completely faithful to both idioms. (PT 15)
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HONESTY (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; b,d. Brandenburg concerto type intro...then funky blues with cadenza break - interesting backgrounds. Solos interspersed with introductory material. As recorded on cassette **JAZZ AT CANTERBURY (SC/CA 1000)**. (PT 5).
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SON MAR (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p, el-b, d. Slow Boogaloo, haunting melody, much polyphony, exciting out-chorus, surprise ending, excellent display piece for each section. (PT 7)
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SOUL OF A SUMMER'S DAY (A) by David Baker. 18: 5 sax; (dbl cl, fl & b-cl); 5 tp; 4 tb; tu; p,b,d. Strictly chance music; everybody solos using predetermined scales, rows, melodic fragments. Lush ensemble sections serve as interludes and backgrounds and signal the beginning and ending of sections. (PT 15)
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SOUL SIX (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Extracted from score of "I Heard My Woman Call" by Baker, based on *Soul On Ice* by Eldridge Cleaver. Medium swing, modal piece in A B C D form. Strongly integrated from the standpoint of thematic development. Soloists overlap each other. (PT 10)
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SUITE FROM BLACK AMERICA (A) by David Baker. 18: 5 sax (as 1 dbl. ss); 5 tp; 4 tb; tu; p,el-bal. Work extracted from "Black America" by Baker, a cantata written on the death of Dr. Martin Luther King. In two sections: (1) an ostinato in the brass over which ss & ts solo on a mode; (11) blues type featuring tp & p (quasi-rock) el-b. Piece was acclaimed by down beat as the best composition of the 1970 National C.J.F. (PT 10)
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TERRIBLE T (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. 3/4 blues, 24 measures, angular melody a la Eric Dolphy. Backgrounds use metric modulation. Orchestrated tb solo from Baker's "Kentucky Oysters" recorded with George Russell. *Stratuspunk* (Riverside) Real blue out-chorus. (PT 12)
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THAT'S THE WAY, LORD NELSON (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Jazz suite in three sections runs gamut from calypso to avant-garde. Display piece for drums and other soloists. Sections are seque and make use of the principle of metric modulation. (PT 15)
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THE PROFESSOR (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Slow intro, very unusual form, difficult changes alternating with modal sections, several thematic interludes, and a small band within-a-band out-chorus. Highly original orchestration. (PT 8)
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CECIL & DEE DEE

Continued from page 13

ing went were Nina Simone, Lena Horne and Gloria Lynne, but then I heard Nancy Wilson and she really made me want to get out there. I idolized Nancy.

I started singing in talent shows on my own and then my father was working in a quartet and they would do local dances and he decided that I could sing with the group. I really dug that, but I guess I was a little out of my depth.

When I got to college I met saxophonist Andy Goodrich who was a good friend of my father's and he had a small group with which I sang for about a year. In the spring of 1968 I started at Michigan State and about a year later Andy took me down to the Univ. of Illinois for a festival. This was my first exposure to a large audience—about 3,000 people. I was so scared that the first half of my first song was just disastrous! Anyway, about four months later John Garvey (who leads the Univ. of Illinois jazz band) called me and asked if I would go on a State Department tour with the band to Russia. I went down to Champaign and sang on a few concerts with the band so that I could get the feel of things. That was really an experience.

E.M.: Do you read music?

Dee Dee: Well, I really don't know that much about music. I've had some lessons from Roland Hanna and I can read a teeny bit now. I didn't know anything before; it was all by ear. Now I have started developing. My ears are very open and I'm just listening. My father never really took time with me as far as the technical side was concerned. I guess with a daughter, you don't think of her as a musician, therefore you don't expect the kind of thing you would if it were a son. Now, I'm studying because I want to be a musician/singer. I want to know *what* I'm singing and I want to understand what the musicians are playing so that I can work better with them.

E.M.: How did the gig with Thad and Mel come about?

Dee Dee: Well, I wanted to sit in but I was too scared. They had a singer when Cecil joined the band. We went to a rehearsal one night and found out that Thad was auditioning singers because he wasn't too satisfied with who he had. He auditioned this girl and he was quite interested. Now I thought I could do better (laughter) so I overcame my fears and asked if I could audition and Thad said sure. I did, and the following Monday night I had the gig!

E.M.: Do you feel that there is pressure on you singing with this band of total professionals?

Dee Dee: Yes. I think it's more that I'm trying to live up to what is expected of a singer, being in front of this band of great musicians.

Cecil: I don't think it's so much pressure as feeling that you've got to do something. I think the thing that's happening is that the way that she sings and the way she presents herself has created in itself an acceptance. The audience and the band have accepted her and that takes a lot of pressure off. It's just from the standpoint of wanting to better herself that there is pressure, not from the musicians holding a hammer over her. Like when I first joined the band I felt very uncomfortable if I missed a note or a phrase. The first night I was really edgy, but then the guys like Marvin (Stamm) told me not to worry about it because everybody who's ever been in the band

has gone through the same kind of thing. It wasn't expected of me to jump right in. I think that same kind of thing happened with Dee Dee in that at first she didn't have any arrangements especially written for her. Another thing; Dee Dee said earlier that she doesn't know a thing about music. I don't feel that's really true. Technically she may not, but I was talking with some people about the fact that Dee Dee wanted to learn more about music and that up to now she was doing everything by ear and somebody replied that that is what it ultimately comes down to anyway, and I think that is true.

Dee Dee: I know one thing that's helped me a great deal. Howie Smith, one of the guys in the Univ. of Ill. band, told me that a good thing for a singer to do is when someone writes an arrangement and there are some empty spaces, fill them with some vocalizing. That helps your improvisation and your imagination. It also causes you to listen more, and be more aware of what the band is doing.

Ultimately, I would like to learn more how to control myself, my voice. I want to learn. I've got to find out and I can't do it but through experience.

E.M.: When do you feel happiest in terms of the material you use? Standards or what?

Dee Dee: I'm happy with any song I can relate to personally. Now ballads are pretty and they certainly have their place, but I want to sing about things that are happening now. I really haven't done this as yet because it would be more of a situation that would involve a small group instead of a big band. I'm talking about the type of thing Nina Simone does, talking about our problems. I want to be able to rap with the audience and let them know that someone else is going through things that they are going through. You can't do that by singing *On a Clear Day* or something in that vein.

E.M.: Cecil, what will you do if Dee Dee becomes a big star? (Laughter)

Cecil: Well, I think it'll be a challenge to say the least! Seriously, I've thought about it. If she becomes a big success and I'm still doing what I am doing now, I'll be able to accept it. I think I will be able to be beneficial to her. I'm happy with what's happening now. I enjoy playing all the music that I am involved with. I dig playing rock music, I dig playing "out", contemporary music—I dig all the different phases.

E.M.: Dee Dee, are you looking for that success thing? **Dee Dee:** I don't particularly relish the idea. I have always felt and I hope that I will continue to feel that the man should be in the first place. I have tremendous admiration for Cecil as a musician, quite apart from the fact that he is my husband. I would never think of someone putting me in front of him, because I don't have the experience and I don't have the same knowledge. Also, I don't have the same dedication to music that he has. For me, up till now—it's happened, which is beautiful—it was all good luck. It wasn't something I was preparing myself for, whereas with Cecil this is his career. It's just recently that I decided this is what I do best, so I'm going to attempt to pursue this as a career, but if it comes to the point of jeopardizing our marriage, I'm leaving it all because I don't want it that badly. I want my husband. I want to have kids and I don't want to get involved in that materialistic thing, because I've seen so many people who are hung up on it and they are not at all happy. None of them!

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Chick Corea's "Matrix" Solo
 Transcribed and Annotated by Dan Haerle

This solo, taken from Corea's *Now He Sings, Now He Sobs* LP (Solid State 18039A), is based on the conventional 12-bar blues progression in the key of F and is 16 choruses in length. The form is adhered to throughout although, harmonically and melodically, Corea frequently gets "outside" the progression. These places, in contrast to those which are quite traditional and simple, make for an extremely fresh and interesting solo. In addition, the tempo is very brisk and Corea's relentless rhythmic drive creates an enormous amount of excitement. Note particularly the following points.

1. Extensive use of the pentatonic scale.
2. Long lines extending six or more measures in the fourth, fifth, 10th, 13th and 15th choruses.
3. Simple, bluesy ideas used in the sixth and 11th choruses as a relief to the melodic tension previously built up.
4. The use of broken time in the 12th and 14th choruses as a tension-building device.
5. The key feeling is fairly strong at the beginning of each chorus but the suggestion of the IV chord in the fifth bar and the II chord in the ninth bar of each chorus is less obvious.

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 Continued from page 11

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42 □ down beat

continues at the Lighthouse on Sundays. Most recent attraction in that series: guitarist Calvin Keys. Just before Keys played the Lighthouse, Gene Russell and his Black Jazz roster gigged at the Hollywood Palladium in an a.m. session . . . Grant Green made one of his rare Los Angeles stops, playing at the York Club for two weeks . . . Aretha Franklin and the Grove enjoyed a successful four-day gig. She was backed by the Sweethearts of Soul and the house band of Hal Borne . . . Another singer, in for a brief gig, was Big Mama Thornton. She worked the Ash Grove for six nights . . . Mainstreamers were in seventh heaven at Donte's when Zoot Sims and Clark Terry fronted local rhythm sections during successive weeks. Sims was in for five nights, with Ross Tompkins, piano; Chuck Dománico, bass, and John Guerin, drums. Terry had the same backing, except for Ray Brown on bass . . . The Baked Potato line-up now boasts Jimmy Rowles, Monday; Mike Melvoin, Tuesday; Don Randi, Wednesday-Sunday . . . Los Angeles City College presented a morning-til-dusk Urban Fair and Rock Festival that featured the Johnny Otis Show. Proceeds went towards scholarship grants. Meanwhile the Otis Show is being seen regularly on Fridays and Saturdays at Magic Mountain, a mini-Disneyland in Valencia . . . Hampton Hawes and his trio were held over at the Los Angeles Hilton . . . IC2, a vocal duo consisting of Ira and Claudia, did a one-nighter at Sherry's, on Sunset Strip, backed by the Dwight Dickerson Trio . . . Tommy Vig fronted a big band at Jazz West. Personnel included Merv Harding (just moved to Los Angeles from Las Vegas), Johnny Rinaldo, Bobby Monticelli, Oscar Brashear, Tom Holden, trumpets; Benny Powell, Britt Woodman, Don Staples, Mike Wimberly, trombones; Ernie Tack, tuba; Bob Cooper, Bill Perkins, Bill Green, Lonnie Shetter, Jon Kip, reeds; Vig vibes; Bill Pittman, guitar; Pat Senatore, bass; Earl Palmer, drums . . . Dick Berk brought his piano-less quartet into the Surf Rider, in Santa Monica, for a Sunday gig: Jay Daversa, trumpet; Ray Pizzi, tenor sax; John Heard, bass; Berk, drums . . . Berk was in town because his bossman Cal Tjader was doing a campus tour through Southern California, as well as three days at the Drydock, in Newport Beach. Personnel, in Cal's group: Tjader, vibes; Al Zulaica, piano; Heard, bass; Michael Smithe, conga drums; and of course, Berk, drums . . . Mark Levine brought his nine-piece jazz group into the North Hollywood Regional Library for a special concert. (The library tries to get jazz groups periodically for educational purposes.) Personnel: Barbara Carlson, French horn; Jerry Rusch, trumpet; Thurman Green, Benny Powell, trombones; Ray Pizzi, Mike Morris, reeds and flutes; Levine, piano; Reggie Johnson, bass; Peter Donald, drums . . . Received word that Roland Johnson, who used to play vibes with Earl Bostic and many local groups in Los Angeles, is fronting his own quartet in Philadelphia and will soon open the Sahara Hotel there where he plans to feature vibraharpists and other percussionists . . . Going through our latest rock collection: the Osmonds did a one-nighter at the Forum, in Inglewood . . . Eric Burdon and Jimmy Witherspoon shared the Whisky A Go Go for one night; Fleetwood had it to himself for two nights . . . Bread and the Five Man Electrical Band were at the Long Beach Auditorium for a one-night concert. They were followed one

jazz on campus

A new and expanded schedule for the annual Summer Jazz Clinics has been announced. There will be five band (big band jazz) clinic locations: U. of Nevada (Las Vegas), June 11-17; E. Carolina U. (Greenville, N.C.), July 30-Aug. 5; West Chester State College (Pa.), Aug. 6-12; Illinois State U. (Normal), Aug. 13-19, and Portland State U. (Ore.), Aug. 20-26. These clinics, now in their 14th year, will feature big band training, individual and ensemble improvisation, theory, and arranging. The director will again be Rich Matteson, heading a faculty of about 22 professionals and educators, among whom will be: Jamey Aebersold, Tom Brown, Joe Hambrick, Wes Hensel, Ken Kistner, John LaPorta, Lou Marini, Marian McPartland, Herb Patnoe, Jack Peterson, Rufus Reid, Howie Smith, Ed Soph, Dom Spera, Marv Stamm, and Phil Wilson.

For the fourth consecutive year, the Famous Arrangers Clinic will offer a choice of one- or two-week sessions at the U. of Nevada (Las Vegas), June 18-July 1, immediately following the stage band clinic. Permanent faculty will include Billy Byers, Wes Hensel, Keith Moon, and Marty Paich. Guest instructors will include Louis Bellson, Quincy Jones, Oliver Nelson, Mel Torme, and Pat Williams.

For the first time, there will be a Combo/Improvisation Clinic as part of the SJC series. It will be a one week session, Aug. 20-26, immediately following the big band clinic at Illinois State U. (Normal). Its cur-

riculum will be entirely devoted to small ensemble jazz and blues and rock training with heavy emphasis on improvisational techniques. The faculty will include David Baker, Jamey Aebersold, Lou Marini, and other jazz teachers to be announced later.

Ad Lib: Don Minaglia, Director of Music for the City of Chicago public schools, has announced the formation of an All-City Jazz Band Program. Three 22-piece jazz ensembles will be formed this month of the basis of auditions held for high school musicians at Jones Commercial High School . . . Morgan Jones and his Mt. Prospect (Ill.) High School Jazz Band were the feature of the sixth and final Illinois Music Workshop program co-sponsored by the state and the City of Chicago . . . Clark Terry found time while in Chicago to visit the new Music Major program at Chicago Vocational High School . . . Don West, of Saint Mary's High School, New England, N.D., is organizing a stage band camp for a two-week session next summer . . . David Baker has completed his *Concerto for String Bass and Jazz Orchestra* for Gary Karr and the *Concerto for Trombone and Jazz Orchestra* for Tom Beversdorf. Baker's *Concerto for Violin and Jazz Orchestra* will be recorded by Ruggiero Ricci and performances are being planned by several major symphonies . . . George Russell intends to teach at the New England Conservatory this season and also be available for clinics and lectures. Russell is also readying a new edition of the Lydian Chromatic Concept for release this month.

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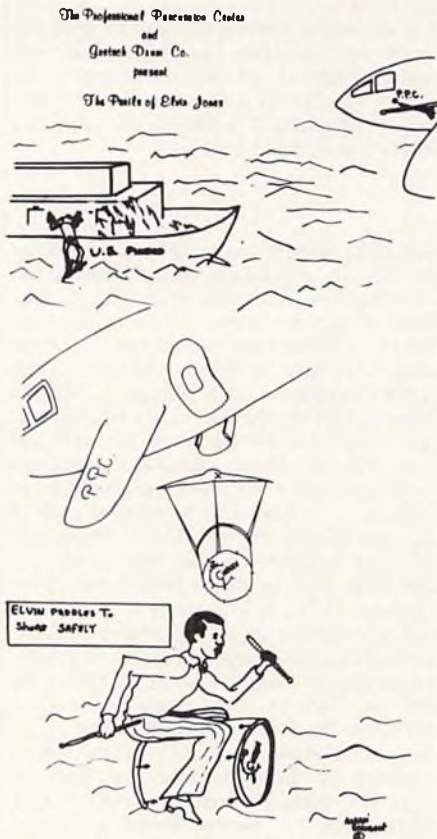
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week later by The Beach Boys and Seatrain... The Guess Who played a one-nighter at Santa Monica Civic; meanwhile the just plain Who (no guesswork) were in the area for successive one-nighters at the Forum and the Long Beach Arena... Also at the Long Beach Arena: "The 1950's Rock and Roll Revival," with Chuck Berry, Bill Haley and the Comets, Bo Diddley and the Shirelles... The Hollywood Palladium played host to a number of one-nighter concerts: The Doors, The Byrds, and Curtis Mayfield with Freda Payne... The Grateful Dead played UCLA for one night... Donovan was at the Anaheim Convention Center for a one-nighter... Jesus Christ Superstar played at Santa Monica Civic, Long Beach Arena.

Chicago: Clark Terry did two highly successful weeks at the London House, backed by Don Friedman, piano; Victor Sproles, bass, and Mousie Alexander, drums. Terry was followed by the Ramsey Lewis Trio (Cleveland Eaton, bass; Morris Jennings, drums) which also worked a fortnight... Kenny Burrell and Lee Konitz met in concert for the first time at a recent Modern Jazz Showcase Session at the North Park Hotel. They were backed by John Young, piano; Cleve Eaton, bass, and Wilbur Campbell. The previous week's session, the James Moody-Gene Ammons-Eddie Jefferson package, was recorded live by Prestige Records and drew large crowds. 1972 marks the 25th anniversary for Modern Jazz Showcase, which began in 1947 at Roosevelt University (with Joe Segal presenting Charlie Parker) and has since touched various local bases (all now defunct) such as the legendary Bechive, the Blue Note, the Gate of Horn, The Casino Modern, the Plugged Nickel, and the Club Tejar. The present MJS site, the North Park, is soon to convert its "concert hall" into a bicycle shop so Segal is shopping around for a new venue, which may turn out to be the College Inn of the Sherman House...

The Ivory Pittman United Brothers Jazz Ensemble works Sundays at the United Brother, 946 W. 59th St. Personnel: Pittman, trumpet; Ben White, guitar; Louis Hall, piano; Bill Brown, bass; Terry Ross, drums... The Oriental Theater has abandoned movies in favor of a live stage show policy. The Loop landmark has featured Stevie Wonder, Little Richard, Maxine Weldon, and Earth, Wind and Fire as its first bookings... Billy Eckstine joined forces with Sammy Davis Jr. in a week-long stint at the Mill Run (in-the-round) Theater in nearby Niles... Muddy Waters did a weekend at Alice's Revisited... Count Basie, Lionel Hampton, and Wayne Cochran's revue did one-nighters at Ruggie's... Lurlean's recently featured vocalist Johnny Hartman and the Enforcers... The Gallery Ensemble did a recent concert at the Afam Gallery and Studio. The program was dedicated to the students of Quincy College... Dixieland jazz featuring the Big Horn Gang is heard at the Big Horn on weekends.

Las Vegas: The annual Musicians' Wives Club Auction for charity featured local jazz groups and Strip celebrities, who sold off personal articles of clothing. Joe Marrillo's sextet featured the leader on tenor, Chuck Foster, trumpet, and altoist Mouse Bernardi.

Joe Hulsey's Trio and the University of Nevada at Las Vegas Stage Band under Keith Moon's direction completed the lineup... Ella Fitzgerald returned to the Flamingo after a long layoff due to illness. She was backed by the Russ Black house band (featuring Sam Noto, trumpet; Bill Harris, trombone) and her trio of Tommy Flanagan, Frank De La Rosa, and Ed Thigpen... Carl Fontana's recent clinic activities have found him at the University of Albuquerque and the University of Louisiana at Monroe, his alma mater... Another trombonist, Tommy Turk, recently returned to town after fulfilling a number of dates in his native Pittsburgh... Arranger Raoul Romero has been busy rehearsing and recording his 17-piecer for his own publishing and recording company... Paul Lowden, a young jazz organist, took over as house band leader at the Flamingo starting with Jack Jones' stint Dec. 23... The bleak work situation in New York continues to make jazzmen look westward. Two who have made the move here recently are former Woody Herman tenorist-flutist Bob Pierson and altoist Gene Quill. Clarinetist Gus Bivona moved here from Los Angeles for the same reason... The Inner Circle holds forth at the Red Garter Lounge of the Silver Slipper. Led by trumpeter-pianist Tommy Dearing, the group also included Jerry Goodman, bass, vocals; Jerry Zapata, drums, and Dody Ruffin, vocals... Ex-Stan Kenton trombonist Archie LeCoque was recently appointed to the Local 369 Board of Trustees to fill the vacancy caused by the resignation of ex-Woody Herman and Harry James tenorist Arno Marsh.

Baltimore: The efforts of schools, private promoters and the indefatigable Left Bank Jazz Society have resulted in so much music currently in Baltimore of so many different varieties that it is almost impossible to keep up with. On Nov. 4, Stan Kenton and the orchestra were at nearby Lansdowne High School to present a clinic and concert. The next evening, Dave Brubeck, with bassist Jack Six and drummer Alan Dawson, appeared with the Baltimore Symphony to play his *The Light in the Wilderness*, among other selections... The following night, Pete Seeger, with the Hudson River Sloop Singers, presented a concert of folk songs and ecology messages at Johns Hopkins University. The Peabody Jazz Quintet, with flutist Paula Hatcher, guitarist Bill Biesecker, pianist Greg Hatza, bassist Bob Johnson and drummer Bunny Cox, performed free on the Hopkins campus... A few days later, pianist Eddie Bonnemere was in town with Rev. John Gensel, the Lutheran pastor who ministers to the New York jazz community, to present a jazz mass at the Ascension Lutheran Church... The Left Bank Jazz Society brought in the World's Greatest Jazz Band. The LBJS made use of the occasion to present an award to Harley Brinsfield of station WBAL for distinguished service to the jazz community. Brinsfield, who runs a string of sandwich shops, became friends with many of the jazz greats of the '30s and '40s. His 10 to 12 p.m. radio show, which concentrated on music from that period, has been a fixture for years. The crowd for the WGJB was sparse, perhaps because on the same evening Goucher College was hosting the Stars of Jazz with Eddie Condon, Art Hodes, Barney Bigard, Wild Bill Davison, Rail Wilson, Jim Beebe, and Hillard Brown... Jethro Tull was also in town

for a concert at the Civic Center . . . Ethel Ennis did a week at the Playboy Club. The prices are still outrageous, but Ethel sounded better than ever, a trifle mannered but projecting the essence of a cafe singer through a repertoire that now includes songs by James Taylor and Stephen Stills. She was backed by the trio of bassist of Donald Bailey (pianist Bob Fields; drummer Bob Emmer) the house band at the club. Guitarist Norm Seifert, one of the better local players, was a welcome addition during Ms. Ennis' stay.

Dallas: North Texas State University's Lab Band department held its fall combo and big band concerts on Nov. 16 and 23 respectively. Guest conductor on the latter was Jeff Sturges, NT alum and former musical director for Tom Jones, presenting some of his original compositions written for his highly acclaimed new band, Universe. Appearing along with him as guest soloist was young guitarist Ken Herpin . . . Bassist Alec Camp, back in Dallas during the fall for engagements with Juvey Gomez & Company, departed again in November to join Woody Herman . . . Bass trombonist Joe Randazzo, most recently of the Ray Charles band, has taken over the Monday night big band rehearsal sessions at the Villager, replacing Lou Marini, now headquartered

in New York . . . Cornetist Garner Clark, of the early Joe Venuti and Boh Chester bands, was the victim of a fatal automobile accident near Dallas Nov. 20. He was 54 . . . This year's Christmas album by Jim Cullum's Happy Jazz Band of San Antonio bears the title *The College Street Caper*, based on an actual incident involving theft of the tapes from a parked car on the Alamo City's College Street. Release date was postponed 14 days while the freshly recorded tapes were held for ransom. The albums may be purchased through Audiophile/Happy Jazz Records, P.O. Box 66, San Antonio . . . The multi-talented Roger Boykin (flute, guitar, piano) continues with his fine group (fn at the jazz-only Club Lark . . . Vocalist Bettye Pierce joined the Nat Cohen Trio for the opening of the new Tartan Inn club & restaurant Dec. 1. On New Year's Eve she was to be back with hubby Dave Zoller, whose own trio was to be augmented to 11 for the Carol Channing show at the Fairmont . . . The Raiders headlined a four-day rock fest over the Thanksgiving holidays at Six Flags Over Texas amusement park . . . Top drawers among one nighters included Cat Stevens and the Osmonds.

Pittsburgh: A new face on the local jazz scene is vocalist Brenda Joyce. On a

recent weekend she did two gigs with drummer Max Roach, the first at Yale University, where pianist Dwiki Mitchell and Roach jammed with the Yale Band, and then the next day at Pittsburgh's Carlow College, with saxophonist Nathan Davis' big band from the University of Pittsburgh . . . Jazz vocalist Tom Evans has organized a series of jazz concerts at suburban Monroeville's Penn Center Restaurant. First guest was pianist Frank Cunimondo . . . Saxist Lou Schreiber sat in with the Maynard Ferguson Band at an SRO event at the Harmor House near Harmarville, Pa. . . Close by, at the School house in Sharpsburg, one of the town's best trios is pianist Bobby Negri's, with Harry Bush, bass, and Dick Brosky, drums . . . Another favorite jazz spot is the Holiday Inn near Harmarville, where the Sal Sig Trio was the most recent of a number of jazz groups. Guest clarinetist Jack Mahoney is a favorite of the increasing number of buffs in the Narmarville area, as is vocalist Timmie Stevens . . . One of the top jazz posts in town, that of house pianist at the Hilton Hotel, was recently filled by Linton Garner, Erroll's brother . . . The Crawford Grill still has the Hill swinging to the best jazz sounds, with drummer Grady Tate opening the November action . . . Manager Buck Brice has managed to swing many fans to East Liberty, where the new Diplomat Lounge is beginning to attract headliners like Johnny



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Is it that you need more "technique" to express your "ideas", or is the difficulty that you may instead require greater mental clarification of your "ideas"? I have the feeling that what most people think of as "technique" can more precisely be described as manual dexterity. On the other hand, I often get the impression that so-called "ideas" relate more to vague impulses and the wish to make music. To break music down into two parts called "technique" and "ideas" seems to me as unreal as thinking of up without down, fast without slow, left without right. It is like saying, "I know how to spell a word, but I cannot write it down." I tend to believe that in most cases the drummer who thinks he needs more "technique" to express his "ideas" is really in need of greater mental clarification of his "ideas". Some drummers have found greater mental clarification of their ideas in considering the question—

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Hartman and Freddie Hubbard . . . Walt Harper's Attic is the hub of Downtown action, with the Harper combo a top attraction after national exposure in an NET show featuring Walt and the boys at Falling Water, a tourist attraction near Uniontown. **Herbie Manne** is scheduled for an appearance at the Attic.

Cincinnati: The Buddy Rich Band appeared in concert at the University of Cincinnati . . . Stouffers Motor Inn presented **Stan Kenton** in two concerts . . . **Carmon DeLeone**, assistant conductor for the Cincinnati Symphony Orchestra, presented his big studio band at a jazz concert at the Univ. of Cincinnati . . . The city of Cincinnati and the Musicians Union sponsored several jazz concerts in Eden Park. The **John Wright Quintet**, **Dee Felice** and **The Mixed Feelings**, and **Bill Walters' Band** performed . . . Bassist **Bud Hunt** has been leading a group at New Dilly's which includes pianist **Joyce Mooney** and drummer **Grover Mooney** . . . The suburban Embers Club has been featuring the **Sam Jackson Trio** . . . The Lookout House Supper Club has continued its big name policy with bookings of **Woody Herman**, **Billy Eckstine**, and **The Four Freshmen** . . . Drummer **Alan Dawson** was in town for a drum clinic early in November . . . **Jerry Conrad's Rhythm and Brass** are presently working at the Buccanier, replacing tour-bound **Dee Felice** and **The Mixed Feelings** . . . Drummer **Ed Riley's Trio** is now working at the Proud Bull along with **Dick Robinson**, piano, and **Lou Lausche**, bass.

Washington: **Roberta Flack** played a concert recently at Constitution . . . **Les McCann** and his quartet did a week at the Cellar Door and a benefit concert at nearby Lorton Reformatory. The concert was organized by former clubowner **Tony Taylor** who is the editor of a new periodical dealing with jazz and the arts called *The Sheet* . . . **Weather Report** just finished a week at the Cellar Door . . . Blues Alley recently instituted a name group policy. Previously, owner **Bill Cannon** brought in single artists who worked with the house band. Recently, **Buddy Tate** brought in his group featuring **Milt Buckner**, piano, and **Jo Jones**, drums . . . WRC-FM has begun a full-time jazz policy and is now the only full-time commercial jazz station on the east coast. It serves both the Washington and Baltimore markets.

Norway: **Bikuben**, Blue Note. The Student City's Jazzclub, Club 7 and Down Town are permanent places in Oslo now presenting jazz once a week . . . **Charles Tolliver** has played the clubs with his quartet, a Polish trio led by pianist **Jan Dobrowolski** has given some successful contemporary concerts, and coming to town before Christmas is the **Albert Mangelsdorff Quartet** from Germany and **Art Farmer**, Mangelsdorff for his first performance in Oslo, Farmer making his annual visit . . . **Karin Krog** has been in Switzerland to perform in a play and give a concert. Her records are now being released in Japan . . . Tenorist **Jan Garbarek** and his quartet have released their second album in Germany for ECM, *Sart*, and guitarist **Terje Rypdal**, who played two of the German jazz festivals this

year, has also made a record for ECM. For the same label, **Chick Corea** and **Keith Jarrett** have done beautiful solo records, the first for both pianists. The sessions took place in Bendix Studio in Oslo, as did **Garbarek's** and **Rypdal's** . . . Down Town has changed the interior of the club, creating a New Orleans atmosphere, and also plan to present more jazz. **Monica Zetterlund** opened with three days in late November, with pianist **Eivar Iversen** and his trio . . . **Duke Ellington** and **Miles Davis** were part of the Newport tour which visited Oslo at the new, fine concert hall, Chateau Neuf. Two wonderful concert, and Miles for the first time in Norway. Keith Jarrett has played here often, with **Charles Lloyd** (five times) and twice with his own trio . . . **Jan Garbarek**, who also is a member of **George Russell's** orchestra when he is in Oslo, plans to move to Germany for a while, where he is very popular. His picture was on the cover of *Jazz Podium* in November, and his recordings are selling well . . . **Terje Rypdal**, who for long has been in Garbarek's quartet, has started his own group with members from different pop groups, including his wife, vocalist **Inger Lise**, doing instrumental parts — she is a famous pop singer in Norway . . . Old jazz is also quite popular at the different clubs, and the **Stokstad/Jensen Trad Band**, which has been together for some years, since the days of Metropol Jazzhouse, did a TV program filmed at different clubs — Down Town, Blue Note, and Sogn. The **Big Chief Jazzband**, together for about 20 years, still play once in a while at the Down Town Keyclub . . . **Johnny Coles** of the Ellington Band, with other members, visited the Down Town after Duke's concert in Oslo. Coles, who didn't get any solos at the concert, was eager to play . . . Guitarist **Paul Weeden** is back in Oslo after a visit to Sweden and plans to start a jazz club in northern Norway. He has given some swinging performances with singer/guitarist **Magni Wentzel** and the **Eivar Iversen Trio**.

Finland: Bandleader-composer-arranger **Onzy Matthews** (who did two big band albums for Capitol and has arranged for **Ray Charles**, **Lou Rawls**, **Groove Holmes**, et al) is planning an extended visit to Helsinki at the longstanding request of **Dexter Gordon**. Matthews will bring with him a library of over 200 of his big band compositions and arrangements. Any persons desiring booking information may contact **Don Bane**, Fleminging Katu 23 C 80, Helsinki 50, Finland, until further notice . . . The Helsinki Festival Weeks had another successful run of presenting all facets of contemporary music. The big attractions this year were **Weather Report**, a program by Finnish musicians directed by **Oliver Nelson** and featuring his material, the **Hagaw** swing band from Poland, and many local groups. All concerts were well attended as were the evening sessions at the Festival Jazz Club. The event will be held again next year . . . Unusual incidents, possibly politically motivated (including the barring of musicians and press), have hampered musical activities at the ESO Student Club . . . Pianist **Heikki Sarmanto's** new quintet (**Juhani Aaltonen**, tenor sax; **Lance Gunderson**, guitar; **Pekka Sarmanto**, bass; **Craig Herndon**, drums) are planning a visit to the U.S. shortly. Their activities will probably begin in the Boston and New York areas.

A black and white photograph of Al Belletto, a saxophone player, shown in profile from the chest up. He is wearing a dark suit jacket over a white shirt and a dark tie. He has dark hair and a prominent mustache. He is holding a saxophone and appears to be playing it. The background is dark and out of focus.


Al Belletto

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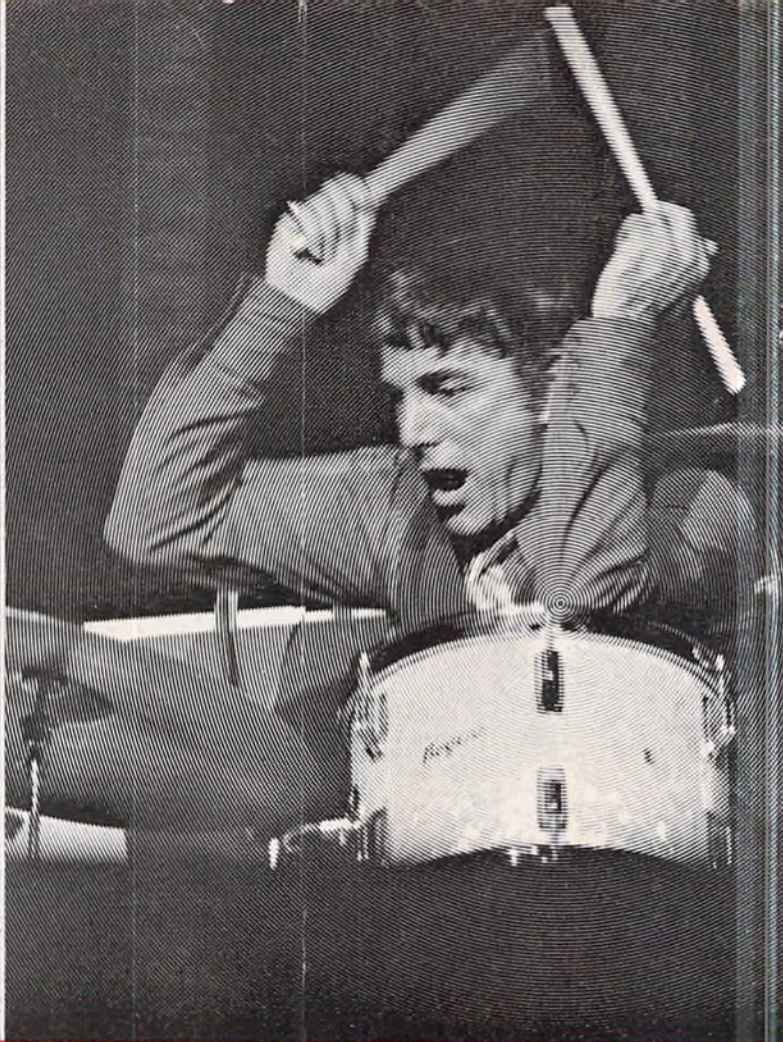
His unique talents have helped to establish him as more than an outstanding performer. As a great judge of musical excellence he has long been involved with Playboy Clubs, outlining entertainment policies and hiring musicians. Also a fine educator with a sincere interest in students, Al has been a

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