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FEBRUARY 17, 1972

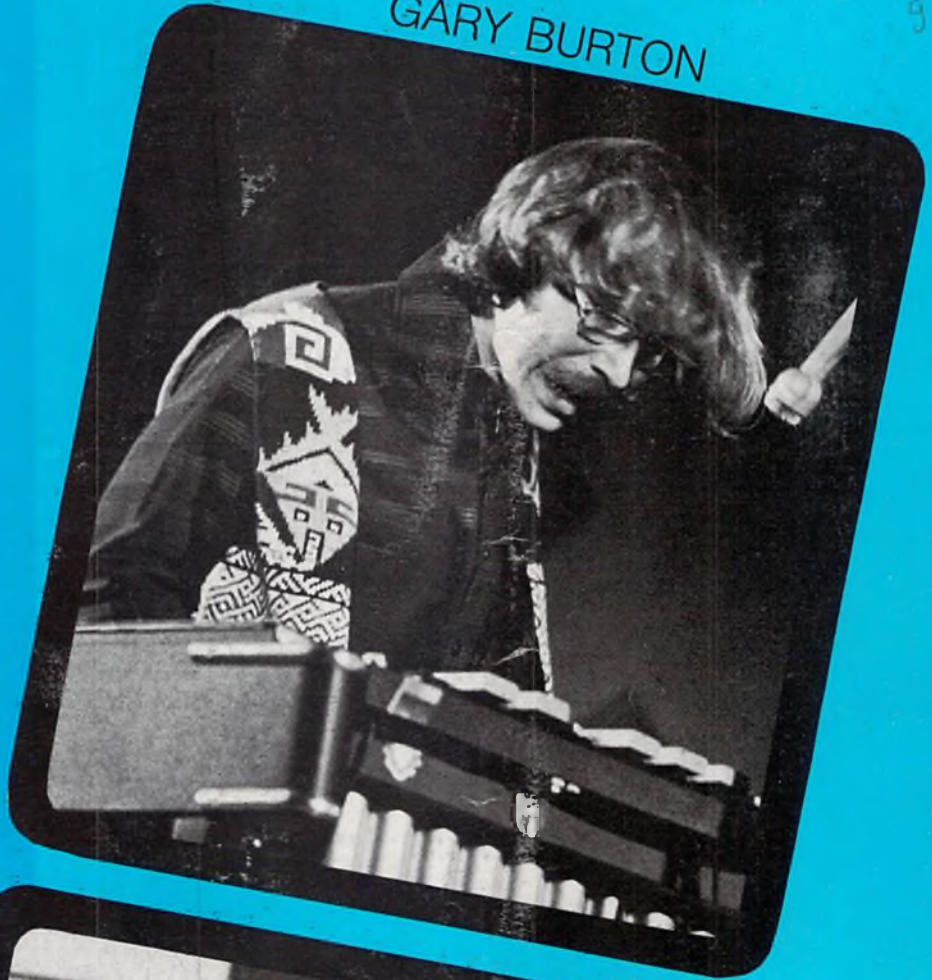
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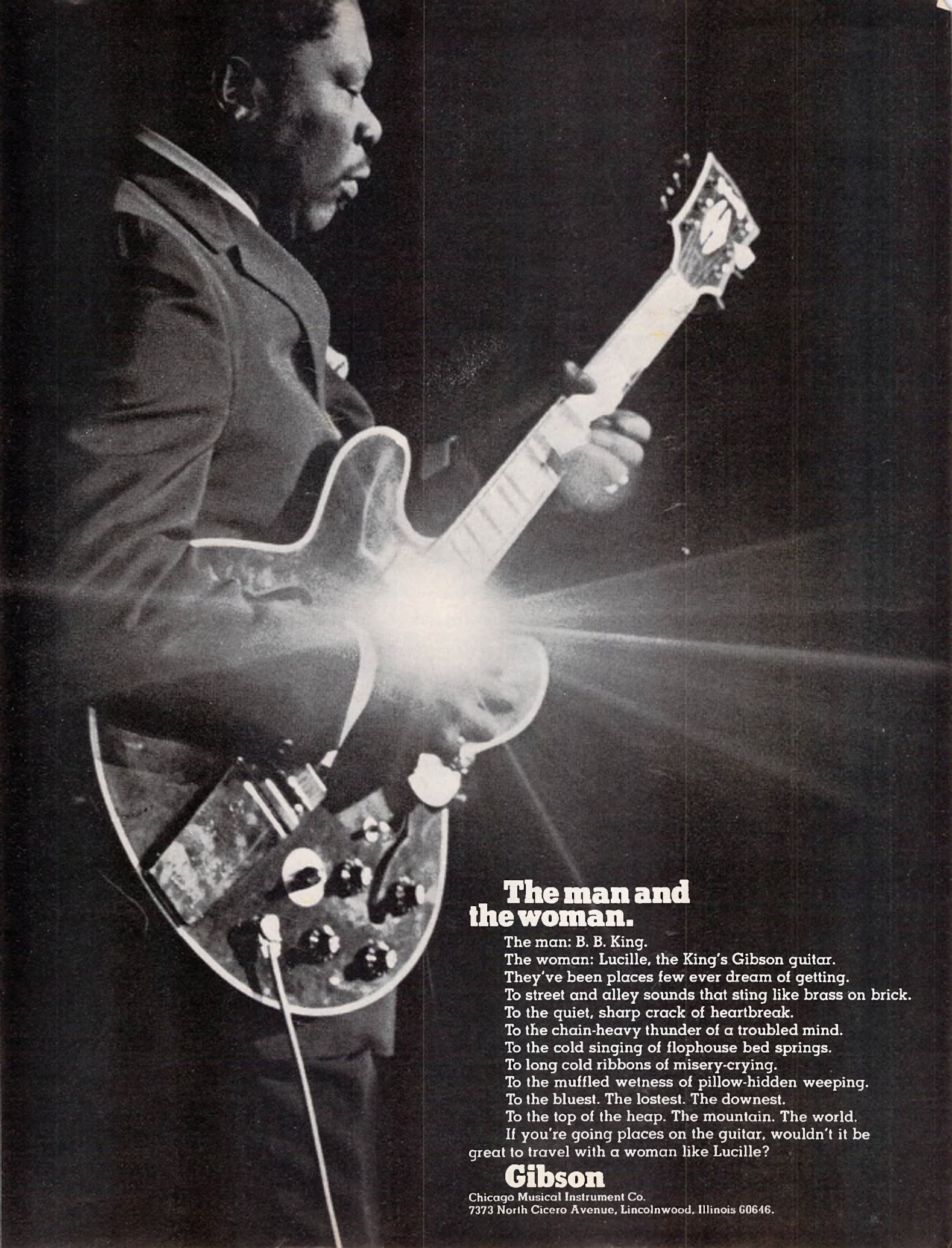
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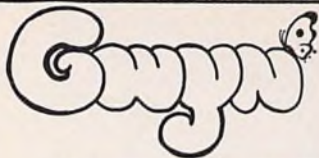
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the first chorus

By Charles Suber

Music Censors, Part II—Certain Record Businessmen. (Before the presentation, hear again our working definition of a censor: "... one who 'examines' a creative product and prohibits its dissemination on the basis of what he deems objectionable.")

It is neither fair to castigate an entire business, nor to indict all who work within it. Rather, any man who has a part in prohibiting a kind of music must bear his own responsibility without taking shelter behind "They say ...". To assist you in recognizing "them" individually, here are some anthropomorphic characterizations.

The Long-Billed Snipe neither sings nor flies but has a lot to say and do about cost projections and balance sheets. He has figures to prove that if record albums are stored in a warehouse taking up so much space at so much a cubic foot for "x" amount of time, then those albums must be junked and removed from inventory ... and catalog. By calculated print out, he knows that unused or unreleased master tapes are not worth the cost of storage. No hue-and-cry is raised when priceless jazz session tapes are destroyed. Who is there to care? What the company owns, the company can dispose of. Give the masters back to the musicians or donate them to a school? Sorry, the snipe's computer is not programmed to give such answers.

The Hard-Nosed Buck is a sales manager type with firm musical convictions. "You can't sell jazz unless, maybe, you call it rock or soul, and even then the racks won't carry it. Mail order? You kiddin'? I can't sell product to anybody who asks for it. Look, buy, they just tell me what I have to sell to make the nut around here. And either I deliver or someone else will take over the phones. (phone rings) Excuse me. Whadya mean ya want 100 Art Tatum's. We dumped him years ago."

The Stringy-Haired Yak is the talking ox who plays "only what the kids wanna hear" and can only be slightly swayed by cocktail parties, press junkets, prizes and pandering. He and his fellow Yaks are serviced by ...

The Giant American Panda who for so much will guarantee to make today's release a instant part of youth culture by noon tomorrow. "Yeah, I make the campuses and all but it's the deejays mostly. I'm real tight with the big number stations. Those program managers and the Yaks depend on me. I know what's good for them.

The Bull Crocodile is the head of the record company and possibly a V.P. of the parent conglomerate for which it is necessary to "make a decent return on investment." He, of course, is well experienced in what the public wants. "We are proud to bring our culture to the world," as he was quoted in a national new magazine profiling the Master Showman who brought the world *A Grateful God*, actually recorded in Jerusalem. Listen as the Master Showman pays his respects to the musical tastes of the Public.

"Take a memo, Heather, to all sales and a&r personnel. Get rid of everything and concentrate saleswise. I forecast that RELIGION IS IN for at least the rest of this fiscal year. I'm okaying a week in Vegas or Miami Beach for the best ideas and the most sales. Hit all angles. Before we sign anybody, make sure we own the whole thing—performing rights, film rights, everything. Our parent company wants us to go all the way on this so I don't have to say no more. For an instance, we might ask them to help us out with their Rome office to see if they can get the first religious rock composer sainted or get a Golden Halo award set up for a billion copy sale (for singles, 250 million for an album). Just make sure you check everything with me so it should be in good taste."

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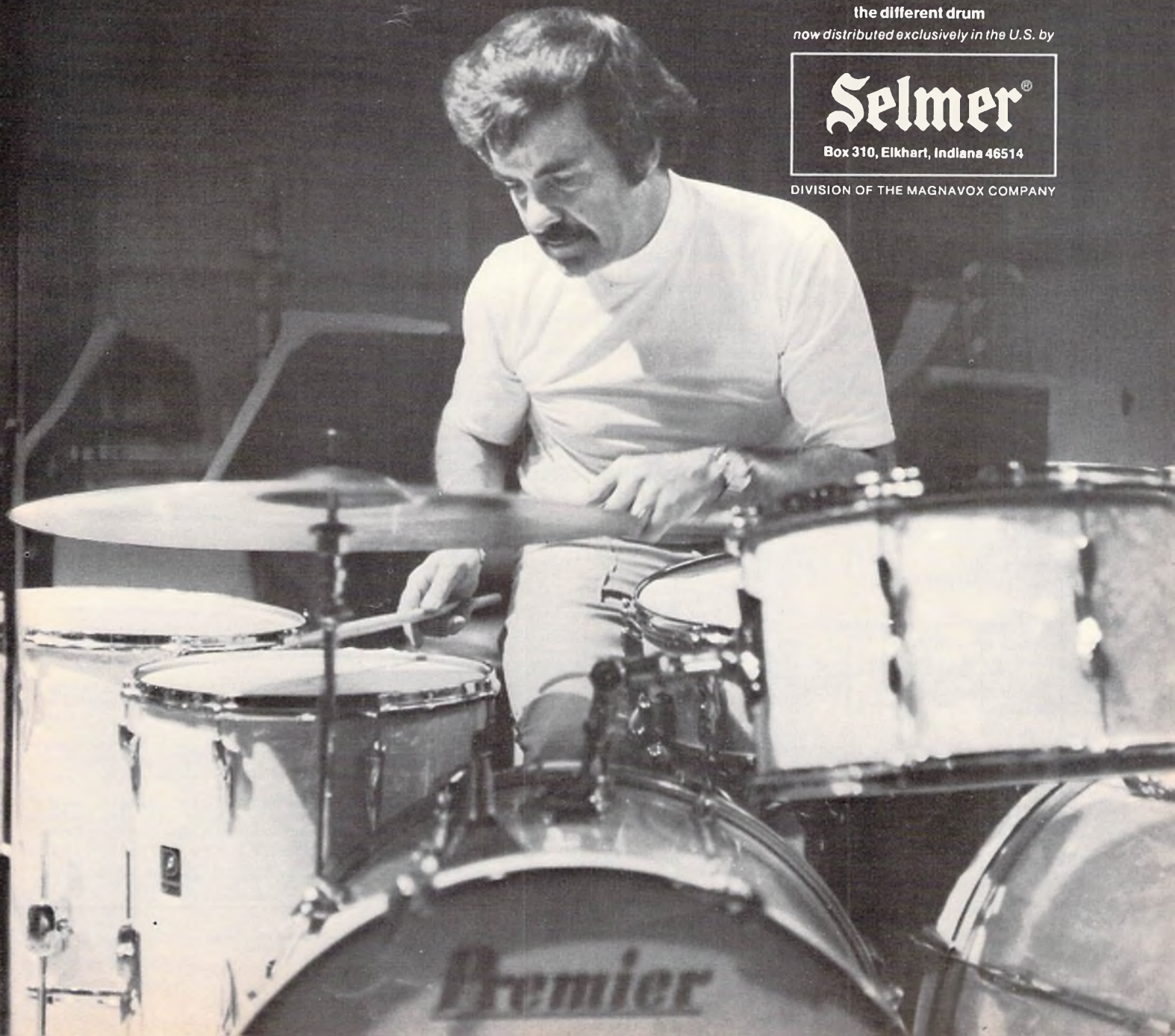
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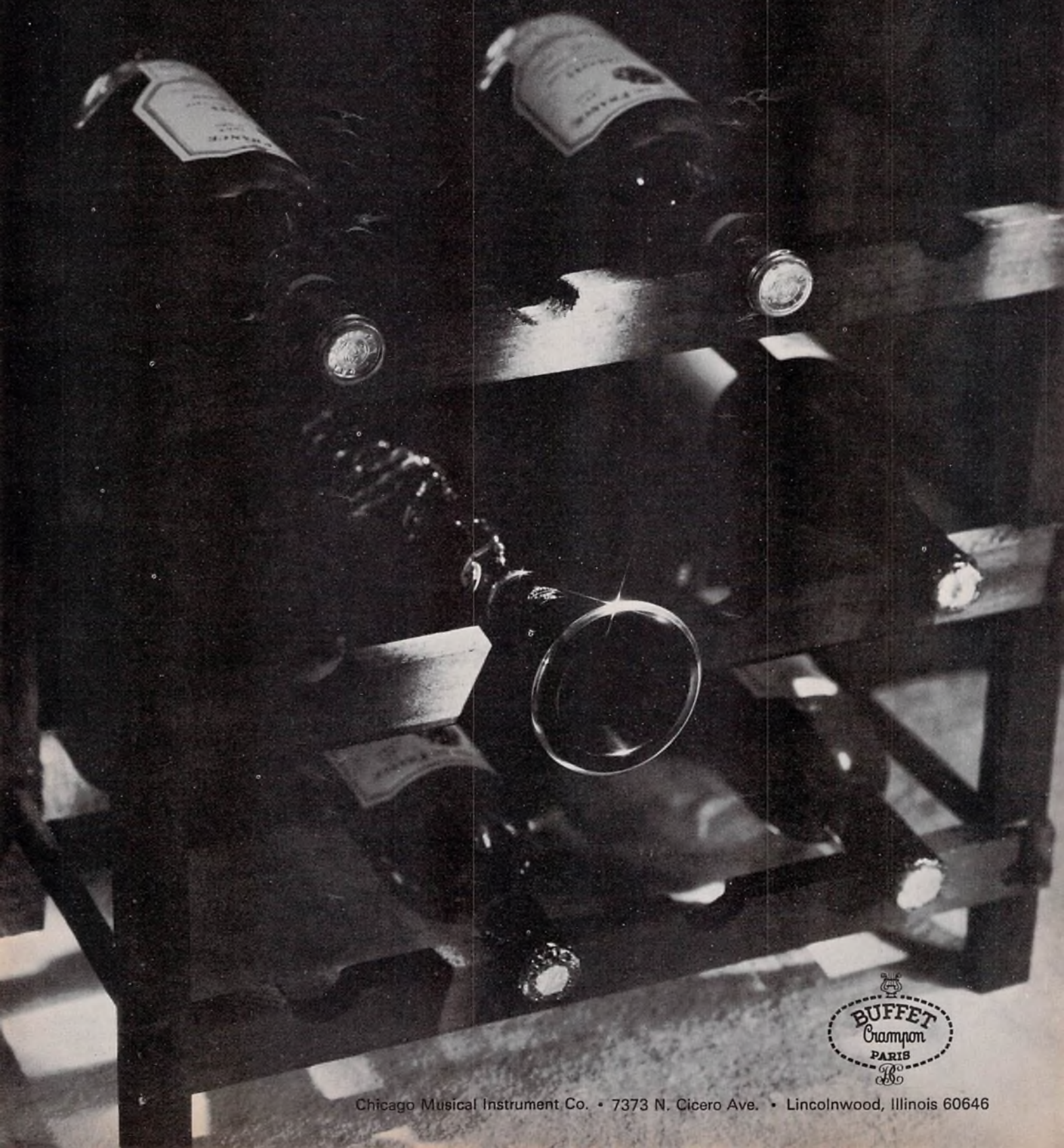
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Chico Neglected?

Dear Fickle Public and Nearsighted Critics:

For 30 of a little over 50 years, Chico Hamilton has been creating, innovating and recreating some of the most beautiful musical moments in jazz history. Only a few still active musicians, Miles, Mingus and Blakey among them, have introduced more outstanding talent to the jazz world as a whole. Individually, he has always had a distinctive, unmistakable style and, it seems to me, a matchless lyrical quality to his playing.

Indeed, with his credentials and an outstanding '71 release like *El Exigente*, I expected the readers of *down beat* to give him at

least 30 votes worth of recognition. Sure, it's a fickle public, but it seems Chico isn't playing for the critics either. Save one Mike Bourne, Chico's music is evidently a critical enigma. Though I'm not much of a musician and probably a worse critic, I think you've made a mistake. If you let the musicians judge, I think we'll hear a different story. Incidentally, why don't you have a musicians poll?

Hensel O. Ward, Jr.

Columbus, Ohio

P.S. I was glad to see Sam Rivers finally get a portion of the recognition he has so long deserved. Is the Harlem Ensemble going to produce a record?

In Praise of Morgenstern

It's been such a long time since I've read anything in *Chords and Discords* in praise of Dan Morgenstern. So I guess I'll have to do it.

Morgenstern's many editorials and articles are always accurately, frankly, and intelligently written—there is simply no more eloquent and effective voice for jazz anywhere. Anyone who doubts this can just check the Dec. 9 issue, in which three excellent Morgenstern pieces appeared: the solid, moving editorial in defense of Willis Conover, and two important and intelligent reviews (of the Zappa film and of that musical, spiritual, and theatrical abortion, *Superstar*).

As long as Morgenstern's around, jazz fans will have someone with taste, insight, and plain-old-fashioned good sense speaking for them. Keep 'em coming, Dan!

Paul Gordon Most

New York, N.Y.

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Roses for Erroll

After reading Dan Morgenstern's *New York Roundup*, I only wish to add a few thoughts provoked by his article. Someone once said, "More exquisite than any other is the Autumn Rose." That immediately makes one visualize a time, a season, a thing of beauty. How much Morgenstern said in so few words about Erroll Garner brought great joy to me because here is a man who knows what he's writing about. I'd like to add—more exquisite—more moving—more lasting—and at the very least, more loving than any other jazz pianist is Erroll Garner and his music. His presence in the jazz world has most assuredly captured an era, a season and the souls of jazz lovers all over the world. Words cannot really do this artist justice.

One must be in his audience to experience just what his album title denotes: i.e., *Feeling is Believing*. One can feel his magnitude, his soul pouring out as he plays, and one therefore must believe that no one but he can project as he does. He does "seduce" the listener, because one cannot escape his magic. But the beautiful thing about Garner is that he is himself. Nobody can say he replaced any other—or stepped into someone else's shoes at any one time. He is like no other in the jazz world because he creates a portrait of beauty the instant his fingers touch the keys, in a fashion exclusively his.

Many artists come and go and do, I admit, leave their mark in various ways. But I say we have in Garner one who inspires and creates desire for more and more of him and what he offers. At a recent appearance in Severance Hall in Cleveland, Ohio, I watched Garner "give" and "groan" to his audience with his whole being. I attended the concert alone because I didn't want a companion saying, "Isn't he fantastic, etc. . . ?" I didn't want to miss one moment of his music nor have it destroyed by idle phrases. I wanted to "feel" everything he wanted to "give." That's what Garner does . . . he gives. I sincerely hope that when Garner appears in front of new audiences in parts of the world where he has never been before, they will listen and feel and believe, and enjoy being "seduced" for the very first time—in a way unlike no other.

Mary Ann Lombard

Ada, Ohio

downbeat NEWS

NEWPORT IN N.Y.: 600 MUSICIANS, 27 EVENTS

The Newport Jazz Festival is coming to New York.

And if New York—and fans from the rest of the country and the rest of the globe—comes to the Newport Jazz Festival, it will be the most fabulous jazz event ever held.

As outlined by producer George Wein at a smoothly run and well-attended press conference at the Rainbow Grill, it will be a nine-day festival (July 1-9) encompassing 27 events. These include six days of concerts in Carnegie Hall, six days of concerts in Philharmonic Hall, and two outdoor concerts in Yankee Stadium.

And further: a midnight dance (with Duke Ellington, Count Basie, and Sy Oliver's band playing the music of Jimmie Lunceford); a Hudson River boatripe with the Preservation Hall Jazz Band and others; two midnight jam sessions; four "connoisseur concerts"; a gospel concert; seminars, street fairs and more.

"We hope," Wein said, "to be able to use parks, city streets, theatres and churches so that a festival atmosphere will be created in the entire city."

A Newport Jazz Festival-New York committee headed by former Mayor Robert F. Wagner and with incumbent John Lindsay as honorary chairman has been set up. With many other leading New York citizens among its members, the committee will no doubt obtain full cooperation from city agencies.

Hotels, airlines and the travel industry are certain to be favorably disposed. New York tourist trade is off, and if, as Wein said, "people can come to the festival for less than \$500 including hotel and fare and ticket cost," this jazz bonanza should certainly bring to the city an influx of fans. (Package tours are being set up.)

In keeping with his statement that the festival was being held in New York "not just for entertainment, but to contribute something to the community," Wein announced that 50% of the profits would be donated to the National Urban League.

Vernon Jordan, Executive Director of the League, said that this represented "a major breakthrough" for his organization.

The preliminary schedule of events is a marvel of ingenuity. Despite the abundance of attractions, there will be few if any conflicts. The Carnegie Hall and Philharmonic Hall concerts will be given twice, at 5 and 9 p.m. The connoisseur concerts will take place at 1 p.m., the boatripe is scheduled for noon, and it should not be impossible for hardy souls to take in all 27 events in full.

According to Wein, the festival will enlist the services of 600 musicians, perhaps more. Ticket prices, ranging from \$3 for the Connoisseur events to \$7.50 for the midnight dance, are reasonable, and some of the events, such as the Heritage Street Fairs, will be free.

At this early date, of course, programs are subject to change. Details will be published

here periodically, but no jazz lover will not find something to please him on the menu, gourmet and gourmand alike.

Among the highlights: the big bands of Ellington, Basie, Kenton, Herman and Hampton, each with many of their most illustrious alumni as guests; the Giants of Jazz (Dizzy Gillespie, Kai Winding, Sonny Stitt, Thelonious Monk, Al McKibbon, Art Blakey) with guests Milt Jackson, J.J. Johnson, Max Roach, Lucky Thompson, Kenny Burrell, Billy Eckstine and Sarah Vaughan; a Swing Masters Orchestra led by Benny Carter with, among others, Roy Eldridge, Harry Edison, Benny Morton, Trummy Young, Buddy Tate, Budd Johnson, Teddy Wilson and Jo Jones; a concert with Miles Davis, Elvin Jones, Alice Coltrane, Pharoah Sanders, McCoy Tyner and Sonny Rollins and another with Ornette Coleman, Charles Mingus and Cecil Taylor; a blues night with B.B. King, Joe Turner, T-Bone Walker, Cleanhead Vinson and others; the long-awaited return of Lee Wiley, on a program with Bobby Hackett, Wild Bill Davison, Eddie Condon, Willie The Lion Smith, The World's Greatest Jazz Band, et al.; an evening of genuine New Orleans jazz, and, of course, the mass attractions at the two Yankee Stadium events: Ray Charles, Roberta Flack, Cannonball, Brubeck, Mulligan, Eddie Harris, Herbie Mann, Wilson Pickett, Jimmy Smith, etc., etc.

For George Wein, the announcement of this tremendous festival must have been a moment of deserved triumph. Only last July, after the debacle at Newport, the future of the world-famous event seemed in doubt. But, as Wein said, the concept of Newport has become a global one that "far transcends Rhode Island." Even so, and to make vindication doubly sweet, officials of that state have expressed the desire to retain the festival in some form at its original home. Wein said that

he would soon have news concerning summer festival activities there.

For further information, write Newport Jazz Festival-New York, P.O. Box 1169, New York, N.Y. 10023. See you in New York!

JOE HENDERSON JOINS BS&T: OTHER CHANGES

Big changes are taking place within Blood, Sweat & Tears. As anticipated, lead singer David Clayton-Thomas has left the famous jazz-rock band. His replacement is Bob Doyle from Houston, Tex.

In addition, Swedish guitarist Georg Wadnadius has joined the band. But the biggest news from a jazz standpoint is that Joe Henderson, one of the most gifted contemporary tenor saxophonists, has added his strong and individual voice to the BS&T ensemble. He replaces Fred Lipsius.

Henderson, who disbanded his own group to join BS&T, is expected to continue to record under his own name. Since he is also a composer, he will no doubt be contributing to the new BS&T library.

NIGHT OF PRIDE FOR JAZZ INTERACTIONS

Jazz Interactions' *A Night for Jazz* at Lincoln Center Dec. 15 really was.

It began with a salute to Louis Armstrong: an excerpt from *West End Blues*, then Louis' taped voice, then J.I.'s 42-piece Workshop Big Band directed by Frank Foster playing



Atilla Zoller (r) and Prism (David Lahm, piano; Dr. Lynn Christie, bass; Armen Halburian, percussion) is a new and unique-sounding group which made a conspicuous debut at Berlin's Jazz Gallerie at the time of the big festival there, also performed in other German cities, and will be heard Feb. 11 in New York's Jazz Adventures' noon series at the St. Regis and Feb. 13 in a 3 p.m. concert at N.Y.U.'s Loeb Student Center.

Sleepy Time Down South.

The band, not always at full strength (19 reeds and 11 trumpets!), performed ably from its repertoire, and then various small groups from the organization's Young Musicians' Clinic played. Two gifted pianists, Jill McManus and Hilton Ruiz, stood out, but perhaps the most impressive soloist (featured with the big band) was trumpeter Charles McGhee, who was declared the winner of J.I.'s first annual Louis Armstrong scholarship of \$500, presented to him by Mrs. Lucille Armstrong.

McGhee is a para-professional, having worked with Frank Foster's sextet and Rahsaan Roland Kirk's groups. Foster also performed, playing soprano sax and leading 14 reeds plus rhythm.

By then, it was time for the evening's *piece de resistance*, the premiere of Thad Jones' *Jazz Suite for Pops*, commissioned for the occasion. It was performed by a stellar ensemble including trumpeters Ernie Royal, Ray Copeland and Lew Soloff; trombonists Quentin Jackson, Jimmy Knepper, Garnett Brown and Dave Taylor; reeds George Dorsey, Jerry Dodgion, Foster, Jimmy Heath and Charlie Fowlkes; French horns Jimmy Buffington and Peter Gordon; pianist Roland Hanna, guitarist Ted Dunbar, bassist Richard Davis, drummer Mel Lewis and percussionist Bruce Dittmas.

The composer was among the featured soloists, as was the conductor, J.I. President Joe Newman. The piece, in three movements (*Meeting Place, Get Together, Farewell*), contained some brilliant writing and built to an exciting climax, including a friendly duel between the composer's cornet and the conductor's trumpet, and some fine work by Heath. But solo honors were copped by Butter Jackson in a plungered outing. Hopefully, the piece will soon be recorded.

The evening's emcee, TV personality Gil Noble, pulled a few boners. He stated that "no documentary" about Louis Armstrong had been made (ever hear of Edward R. Murrow's *Satchmo the Great?*), and in commenting that musicians don't get to write books forgot about Louis' autobiography. He also referred to Fats Waller as "James" rather than Thomas. One could have forgiven these slips if Noble hadn't set himself up, rather smugly, as an expert. Foster, who got a chance to introduce a few selections, came off far better, and jazz organizations in general need not rely on "personalities" to handle such chores—the musicians can do it.

The evening was one J.I. can well be proud of, excepting perhaps the matter of distribution of the free tickets. The hall should and could have been full. —*morgenstern*

HARLEM MUSIC CENTER: MORE THAN A DREAM

In the past, there has been a fairly high fatality rate among organizations run by musicians seeking to improve conditions for themselves and their art. The reasons for past failures have included lack of constructive and cohesive thought, lack of time on the part of key participants, and, sometimes, a clash of egos.

Of late, however, changes for the better have been taking place in the New York area. The Collective Black Artists and Jazz Interactions are doing an invaluable job with and

for young musicians and are creating awareness of black music in all its different phases.

And now, there is an important addition: The Harlem Music Center. During the past three years, this organization has been quietly growing, and now it is moving into high gear. An ambitious project designed to provide complete facilities for aspiring as well as established musicians is taking shape.

At a meeting held in late December, Herbie Hancock, president of the Center, outlined its plans and aims. Before summarizing these, however, a brief history of the organization to date:

The Harlem Music Center, Inc. was formed in Jan. 1969 as a non-profit membership corporation with tax-deductible privileges, with the overall purpose to "create music workshops, performance areas, archives and other facilities to enable the fullest communication of jazz and related art forms to the public at large." In October, a benefit



Herbie Hancock

concert was held at Harlem's Apollo Theater.

Further fund-raising events took place in 1970, and in September of that year, the U.S. Dept. of Housing and Urban Development approved the Center's *Gateway to Harlem* proposal for a planning and design grant. (This concept envisions the Center as the nucleus of a building complex which will include offices and studio space, primarily for the music and entertainment industry, mixed-income housing facilities, shops, a day-care center and other community rehabilitation services, etc., all located in the area of the Center's present site, 20 St. Nicholas Ave., geographically "the gateway to Harlem" and a mere six minutes from Times Square by subway.)

By the spring of 1971, sufficient funds had been raised from various sources, including the N.Y. State Council on the Arts, to establish an action program, and on Aug. 29, the Harlem Music Center was inaugurated at its current premises—a space large enough to accommodate two offices and a performance and/or study area seating about 250 persons.

On Dec. 18, a fund-raising gala, *A New Look at Harlem*, was held at the Center. In the course of a long evening and night, some 600 people attended. The honored guests included Eubie Blake and Billy Taylor (who also performed); the Mayor of Harlem, Benjamin Watkins; Rev. Wyatt T. Walker, and Charles Mingus. Max Roach was a guest speaker, and music was performed by, among

others, the C.B.A. Ensemble with Jimmy Owens and Chris White, Randy Weston, Ron Carter, Irene Reid, Airto Moreira and Flora Purim, Stella Marrs, Earl May, Natural Essence, Zahir Batin, and, of course, Herbie Hancock.

As expressed by Hancock, these are the goals of the Center: a minimum of two concert areas; rehearsal and practice rooms; an extensive book, record and tape library; a comprehensive program of instruction for professional as well as beginning musicians; an information center providing data on available jobs, agents, managers, attorneys, publishing and recording companies, etc.; electronic equipment including synthesizers and modulators, and film and TV equipment. In other words, all the tools and facilities necessary to instruct, "from a black point of view," not only the young musician but also the budding engineer, producer, etc. as well as providing for the professional a place where he can further develop his talents.

After Hancock had outlined these goals, the meeting was opened to general discussion. Among those who made suggestions were Max Roach, Harold Mabern, Reggie Workman, Milford Graves (a vice president of the Center), Jimmy Owens, Joe Chambers and Stella Marrs.

Executive director Joseph Black pointed out that the Center could work with Collective Black Artists and Jazz Interactions in a concerted effort, since all three organizations have similar aims. What was needed immediately, everyone agreed, was to find professionals who would give of their time in helping to organize and conduct workshops. (At the moment, Warren Smith, treasurer of the Center, and Joe Chambers are running a weekly percussion workshop.)

The meeting reflected a genuine concern that the Center should become operational as soon as possible, a sentiment summed up by Owens when he said that it was time for deeds, not words.

To quote Hancock: "If you are concerned about the rip-off of your talent, the lack of knowledge and respect that the black community as well as the rest of the world has for our highest form of expression, the necessity for a practical system for creating and receiving work, the necessity of handling down our legacy to our young, the importance of launching this Harlem Music Center—then help us! I'm tired of complaining about injustice. Let's do something about it."

Something is being done. The Harlem Music Center, with involved and caring people like Hancock and his board of directors at the helm, may succeed where other attempts have faltered. If you care—musician or man-in-the-street—and want to help, contact the Harlem Music Center, 20 St. Nicholas Ave., New York, N.Y. 10026, or call (212) 866-8734.

It's time.

—*elliot meadow*

FINAL BAR

Veteran road manager and artists representative Ira Mangel, 61, died Dec. 17 at his home in New York City of heart failure, a few days after returning from a 10-day trip to Europe where he accompanied Louis Armstrong's widow, Lucille, to a number of public functions honoring her late husband.

Mangel was Armstrong's last road man-

ager, a capacity in which he had served since July 1961. Mangel began his long career in show business as an accountant for the Brooklyn Roseland dance hall. He managed a cabaret, and booked the entertainment for the midway at the 1939-40 New York World's Fair. Subsequently, he managed the bands of Gene Krupa, Charlie Ventura and Charlie Barnet, worked for Mike Todd, and then began his long tenure with Joe Glaser's Associated Booking Corp. and Armstrong.

potpourri

Despite the December fire which gutted the Montreux Casino, producer Claude Nobs is proceeding with plans for the next annual Montreux Jazz Festival, scheduled for June 16-29. Main events will take place in a slightly smaller hall, but no serious problems are anticipated. Meanwhile, the 90-minute special *Jazz a la Montreux*, filmed by NET at the 1970 festival, was shown nation-wide over PBS stations Jan. 17 and 22. **Chico Hamilton**, **Oliver Nelson**, the **JPJ Quartet**, **Gary Burton** and **Larry Coryell** and the late **King Curtis** were featured.

Charles Mingus will premiere new compositions specially written for **Gene Ammons** and other guest soloists to be announced at New York's Philharmonic Hall Feb. 4. The concert, to be recorded by Columbia, will also introduce several other new Mingus compositions. The bassist will be at the helm of a 20-piece orchestra. At a recent Village Vanguard stint, Mingus' group included **Lonnie Hillyer**, trumpet; **Lee Konitz**, alto, tenor; **Bobby Jones**, tenor, clarinet; **Al Dailey**, piano, and **Al Levitt**, drums.

Roy Eldridge, **Bobby Hackett**, **Earl Hines** and **Lucille Armstrong** took part in a two-day festival in San Remo, Italy, in December, held in tribute to **Louis Armstrong**. A bust of Louis was unveiled by his widow, and a number of European musicians also participated. Back home, Hackett is ensconced at the Lakeside in Topsfield, Mass., leading **Cass Brodsky**, trombone; **Sonny Drootin**, piano; **Tony Eira**, bass, and **Les Harris**, drums, while Hines and his quartet will be in concert at Carnegie Recital Hall in New York Feb. 4 and Eldridge continues to pack'em in at **Jimmy Ryans**.

The new *Interlude* concert series at New York's Town Hall, which opened Jan. 19 with the **Jazzmobile All Stars** (**Lee Morgan**, **Roland Hanna**, **Paul West**, **Freddie Waits**) and featured **Blossom Dearie** Feb. 2, continues each Wednesday at 5:45. The lobby bar opens at 5, tickets are \$1.50, and future events of jazz interest include **Marian McPartland** (Feb. 9), **The Jimmy Giuffe 3** (Feb. 23), and **Eubie Blake** (March 1).

Stan Getz made his first U.S. appearance in quite some time at New York's Rainbow Grill, opening Jan. 3 with **Chick Corea**, piano, **Stanley Clarke**, bass, **Tony Williams**, drums, **Airto Moreira**, percussion, and added attraction **Joao Gilberto**. The great tenorman was unable to get union clearance to bring his fine

European quartet to this country. But he didn't do badly finding new sidemen, did he? Getz will open a three-week stand at Chicago's London House Feb. 9.

Chicago blues guitarist-singer **Jimmy (Fast Fingers) Dawkins** was awarded the 1971 *Grand Prix du Disque* by the Hot Club of France at ceremonies in Orange, France, with **Hugues Panassie** officiating. Dawkins was on a European tour with his band (along with **Big Joe Williams** and **Gatemouth Brown**) in December, returned Jan. 14 for the three-day Amsterdam Blues Festival, and began a string of 16 one-nighters in Germany, France and Holland Jan. 30.

strictly ad lib

New York: Two visitors from abroad, saxophonist **Lucky Thompson** and pianist **Randy Weston**, made marvelous music at the helms of their respective groups at Top of the Gate Dec. 27, in a holiday show sponsored by Jazz Interactions. Weston had **Vishnu Wood**, bass, and **Azzadin**, conga drums, while Thompson led **Hank Jones**, piano; **Wilbur Little**, bass, and **Percy Brice**, drums. **Babs Gonzales** did a number, and there were many musicians in the house . . . Another visitor, drummer **Art Taylor** (in town from Paris to place a book of interviews) participated in **Archie Shepp's** holiday week at Slug's, sharing the drum chair with **Beaver Harris**. Also on hand were trumpeter **Charles McGhee**, valve trombonist **Clifford Thornton**, tenorist **Frank Wright**, pianist **Dave Burrell**, flutist **Russell Lyte**, percussionist **Juma Santos**, and guests **Cal Massey**, trumpet and flugelhorn, his daughter **Waheeda**, vocals, and singer **Buzzy Gray**, recently returned from Europe . . . Still another visitor: African pianist-composer **Dollar Brand**, soon to commence a national concert tour . . . **Betty Carter**, with **Danny Mixon**, piano; **Stafford James**, bass, and **Cliff Barbaro**, drums, was the holiday attraction at Club Baron . . . Other singers on the scene: **Dee Dee Bridgewater** at **Pee Wee's** and **Rafiki**, with **Stanley Cowell**, piano; **Bob Cunningham**, bass, and **Maurice McKinley**, drums; **Rita de Costa** at **Rafiki** with the **Don Pullen Trio** (**Skip Crumby**, bass; **Bobby Battle**, drums); **Grady Tate** on a Monday night at the **Needle's Eye**, with **Norman Simmons**, piano; **Ted Dunbar**, guitar, and **Buster Williams**, bass and **Stella Marris** at **Wells'** (indefinitely) with the **Reggie Moore Trio** (**Hank Hailey**, bass; **Chip Lyle**, drums) . . . The **Ali Baba** now features drummer-singer **Frankie Dunlap's** quartet (**Barry Calame**, tenor, vocal; **Hal Francis**, piano; **Teddy Cromwell**, bass) . . . Pianist **Chuck Folds**, with **Gene Ramey**, bass, and **Jackie Williams**, drums, provided the music for N.Y. Hot Jazz Society's holiday party. **Eubie Blake** came by and played, and **Buck Clayton** dropped in . . . **Ornette Coleman's** spacious storefront at Prince St. was the locale of the **Revolutionary Ensemble's** New Year's Eve concert, drawing 250 persons. **Leroy Jenkins**, violin; **Sirone**, bass, and **Jerome Cooper**, drums, are the ensemble . . . **Milt Jackson**, with **Cedar Walton**, **Gene Taylor** and **Mickey Roker**, held forth at **Mikell's** and also did a Jazz Adventures noon session. **Roker** was with **Dizzy Gillespie** for his Village Vanguard 10-day stint, which began Jan. 7 . . .

On Jazz Adventures' Town Hall schedule: **Ron Roullier's Jazz Requiem for Martin Luther King** (Jan. 14); the **Glenn Miller Orchestra** with **Buddy DeFranco** (Jan. 21)—the band also opened Roseland's series of big band one-nighters earlier that month—and a return visit by **Maynard Ferguson** and crew (Feb. 18) . . . **Rhythm** (**Kingsley Swan**, guitar, leader; **Jerry Pritchett**, organ; **Grayling Wallace**, drums; **Suzanne**, vocal) did two weeks at **Nico's** starting Dec. 27 . . . **George Barnes** and **Bucky Pizzarello** continue at the St. Regis Room . . . **Noah Howard**, **Selwyn Lissack** and **Ric Colbeck** teamed up for an experimental TV show over Channel 31, to be aired Feb. 7 and 11 . . . **Gary Campbell**, saxes; **Jan Hammer**, piano; **Mike Moore**, bass and **Jeff Williams**, drums performed in concert at **Free Life Communications** Jan. 7 . . . The **Brooklyn Blues Busters**, one of New York's rare Chicago blues-inspired young groups, hold forth at the **Nag's Head Inn**, 139 East 34th St., Friday, Saturday and Wednesday nights, the latter being reserved for jams. **James Cotton** has been among the visitors. Drummer **Danny Spurduto** is the leader, with **Howard Levine**, guitar; **John Nuzzo**, harmonica, and **Jay Francis**, bass. All hands sing . . . **Montego Joe**, who has a single coming out on **Laurie**, has been signed by **Network Premium Productions** for 13 half-hour programs of an educational-entertainment nature, and **Chappell&Co.** is readying the **Montego Joe Caribbean Technique of Percussion and Related Instruments**. His new group is **Montego Joe and The Seeds of Life** . . . The **Platters**, the **Coasters**, the **Drifters**, **Clyde McPlatter**, the **Moonglows**, the **Chantels**, the **Cleftones**, **Screaming Jay Hawkins**, **Hank Ballard** and the **Midnighters** and still others dispensed nostalgia at the **First Annual Christmas Rock&Roll Reunion** for seven performances at the N.Y. Academy of Music. Trumpeter **Glen Pribe**'s **Big Beat Band** backed up . . . **Stevie Wonder** did his annual New Year's thing at the **Apollo** . . . At **Rafiki**, a name-studded group, **Co-Operation**, featured **Cecil Bridgewater**, **Gary Bartz**, **Mickey Bass**, **Al Mouzon** and **Andy Bey**. Also at the East Village spot, becoming a favorite jazz haunt: quartets led by **Clifford Jordan** and **Bob Cunningham**, and singers **Irene Reid** and **Novella Nelson**, all in December action . . . *Out-of-Town news:* **Gulliver's** in **West Patterson, N.J.** had January weekends by **Sir Charles Thompson's** trio, the **Eric Kloss Quartet** (**Harry Leahey**, guitar; **Ronnie Nasp**, bass; **Lou Slingerland**, drums) the **Lloyd Mayers Trio**, and **Clark Terry** with **Lew Tabackin**, **Toshiko**, **Vic Sproles** and **Mousey Alexander**. **Terry** also did a concert for the **Hartford Jazz Society** Jan. 9, using **Don Friedman**, **Sproles** and **Alexander** . . . Trumpeter **Bill Bowdeen**, with **Peter Mendelsohn**, piano; **Richard Youngstein**, bass, and **Bobby Moses**, drums, did a New Year's concert in **Bridgeport, Conn.** . . . The **Holiday Inn** in **New Haven** hosted a **Red Balaban** band starring **Roy Eldridge**, with **Dick Rath**, trombone; **Herb Hall**, clarinet; **Buzzy Drootin**, drums.

Los Angeles: "I'm applying to get back in the ghetto." With that lament, **Quincy Jones** greeted the new year as he saw his plush **Benedict Canyon** home being victimized by man and nature—in that order. Quincy origi-

Continued on page 35

gary burton's back-home bag

by charles suber

The following interview with Gary Burton took place in *down beat's* Chicago office not long after he returned from a tour of Japan to take up a resident teaching position at the Berklee College of Music in Boston.

It's always been a pleasure to listen to Gary Burton play anything. His music has the stamp of impassioned integrity coupled with a superb technical facility. It's also a pleasure to talk with Gary Burton about anything. He is articulate—not at all glib—and has the rare gift of being scrupulously honest about himself. He has no qualms about revealing his reasoned attitude about music education and anything else that is important to him.

G.B.: There were several things about the trip to Japan that were of interest to me. Mainly, I liked the way the trip was set up. Instead of the usual procedure of going over and playing a bunch of concerts, there was an attempt to mix together the local Japanese scene with our performances. At a lot of our concerts there were Japanese groups included. I would play with one of their groups, and their musicians played some tunes with my group.

C.S.: Who was in your set group?

G.B.: My regular quartet: Sam Brown, guitar; Tony Levin, bass, and Bill Goodwin on drums. I thought the rehearsal and the get-together was a great idea. It gave me a chance to make contact with the local musicians. It meant more to me than just a business thing where you play concerts for as many people as you can so everybody can make some money and then go home. The idea was to try to enliven the local jazz scene as much as possible and get us involved in it.

C.S.: The average Japanese musician with whom you came in contact and with whom you played—what was his background?

G.B.: The best group of all the ones I played with was led by a trumpet player named Terumasa Hino. His brother, Motohiko, was the drummer with the group. They were probably the best musicians I heard over there. I am not exactly sure what Hino's background was. We had met about 10 years before when I was there with George Shearing. He was just starting out then. His father had been a musician and a tap dancer and that's what he started out doing, and gradually got into jazz. I think his was a fairly average kind of background. I don't think he has had a lot of formal study. Nevertheless he and the other players were all well-schooled musicians. Most of them can read well, and can easily adapt to what we do. As a matter of fact, their seriousness and dedication were most impressive. They are intensely interested in what they are doing.

C.S.: How do you define—in these days—a well schooled musician?

G.B.: Well, to start with, there is a certain amount of fundamental knowledge which one has to have. You must understand how harmony works and how rhythm works and that sort of thing. It's funny, the standard approach to music education is very backward to me. The schools teach people the mechanics of their instrument for a year or two, and then they start to teach them music which lasts for another couple of years. And then, if you are good enough—put in enough work, pay enough dues—you get to try improvisation as if it's the final pot at the end of the rainbow. It's as if you would teach people how to read by having them memorize words without telling them the meanings for years,

and finally saying, okay, now, these words go together in sentences like this and this.

Schools just do not teach people how notes relate to each other which is what improvisation is all about. It's really nothing but putting the sounds together so they are in context to mean something. It seems to me that is the most natural way to learn music.

C.S.: Are you saying then, that improvisation is a necessary part of being a well schooled musician?

G.B.: Definitely, at least some knowledge of it. You must know what goes into it. You have to know how the notes relate to one another harmonically, melodically, and rhythmically. And that's what seems to be left to last at most schools. That's the kind of thing you get to study when you are a composition major in college. You should be learning that at the same time you are learning your instrument.

C.S.: Must the well-schooled musician have counterpoint?

G.B.: I think so. It proved to be the most important course I took in college . . . one of the things I have had to call on the most in my playing. Of course, I play an instrument on which I play more than one line at a time so I am using it constantly. A horn player wouldn't be using it as much but the knowledge of it is still important.

C.S.: Is the Japanese musician "well schooled" only in the context of Western music?

G.B.: I'm not sure. I don't know what background they may have had in their own music because my contact with them, after all, was on our terms. I did notice that the Japanese musicians—if they are into Western music at all—tend to put down and ignore their own music because there is so little relationship between them. They concentrate on one or the other. It's like the jazz musician here. He pretty well ignores folk or ethnic music because it is so far removed from what he's doing, he can't see any direct relationship.

C.S.: With the exception of blues?

G.B.: Yes, there is a tie-in there, but there is no similar bridge existing for Japanese music. At least not yet.

One criticism that I would make about jazz musicians I have met outside this country is that they put too much emphasis on what's going on here and not enough developing their own. In America the musician coming up is trying to find his own thing. That's the big ambition . . . to develop your own mode of expression, your own style of music, and your own way of playing your instrument—all so you can finally crystallize an identity that is yours that you can build your career around. But in other countries, in Japan particularly, there is less emphasis on that. They try to fit into whatever is popular now. They still follow the big hero of the moment. In fact, the Japanese refer to their own musicians in that way. They'll say that this piano player is the Keith Jarrett of Japan; that he's the Miles Davis of Japan, and so forth. It's an accepted criterion there.

C.S.: Are they into electronic music?

G.B.: I don't really know. I didn't run into it. But I bet it's high—they're so much into electronics as a country. But it is interesting that in Japan the emotional content of jazz is very important to them. They are most concerned with that aspect of jazz rather than with the intellectual possibilities. The audiences are there to be moved. They want to get involved.

That's why you get some terrific audiences; they come to get with it, not to study something. And the players approach the music in the same spirit.

C.S.: Do you consider yourself to be into electronic music?

G.B.: No, I don't think so. Electronic music is music produced electronically by synthesizers and that sort of thing. But electric instruments are merely instruments that are amplified, but their musical usage is the same as the acoustic instrument. I do think there is a good future for electronic music as the equipment becomes less expensive and more feasible and flexible so people can get into it easier.

C.S.: Do amplified instruments and electronic tone modulators assist you in creating a better empathy with your audience?

G.B.: Oh, yes—they are very practical for me. Vibes, for instance, has always been a soft instrument that was hard to put a microphone on because the sound came out from such a wide area. You are also at the mercy of the other players, especially the brass players. So I have always had the desire to get a good amplified instrument.

C.S.: What about fuzz, reverb, etc.?

G.B.: I make more use of those things on recordings than I do on the road in concerts. I do like, though, to use a fuzz tone once or twice during an evening to break the style and sound. I usually use reverb more for sound quality—to improve the tone a bit, especially in large halls.

C.S.: Are you after deliberate distortion?

G.B.: Yes, but it's a distortion of the sound, not of the music. I want to use distortion to make another use for my instrument. A flute player might consider the saxophone a distortion because of its harsh, reedy sound compared to pure flute sound but it's certainly not a distortion of the music. Of course, it all has to be handled in good taste musically, not as a gimmick.

C.S.: Getting back to the schooled musician—if we ever left it—is it true that you have never gotten away from schooling?

G.B.: I would like to think that is true. I suppose everyone would like to think it's true. My schooling has been largely practical, as opposed to the theoretical. The music taught in college is mainly theoretical. You study four years of harmony in college and you don't know how to play a C7 chord.

C.S.: Is the opposite of practical, "impractical"?

G.B.: In this case, it may be. I know so many musicians who have studied music for years and have no way to practically apply it. They cannot sit down and improvise on a simple tune if they had to. So I question what they have really learned. Of course, that's why I went to Berklee. It was, and is, the most practical, applied school around.

C.S.: Berklee deals with theory too . . .

G.B.: Yes, it does, but in ways in which you can put it right to use. You know, when someone asks me what kind of school he should go to, I always ask him: What kind of music do you want to play? Do you want to be a classical player, a symphony player, a jazz player . . .

C.S.: But aren't you asking "What kind of professional player do you want to be"?

G.B.: Right, or to be more explicit: What kind of musician do you want to be? Let's face it, most music at which you make a living is

practical music. The only kind of living you can make from the knowledge of only theoretical music is as a music educator. There is a place for the theoretician. He is the one who should open new territories for all of us. But most musicians have practical ambitions and therefore should not spend five years of their most important developmental period — when they learn the fastest and when their musical identity will in fact take shape if it is going to—tied down in an educational situation where they cannot apply. My background has always been practical. I tried to choose the things in which I was really interested and avoid the things I didn't think would help me. Not that I didn't get involved in any theoretical things, I did and I'm glad.

The main thing is the practical experience of playing, working around wherever you can. That is, of course, something that is sadly lacking now—places where you can get some

for professional employment? Most of them have been specializing in big band playing because that's what the schools are mainly into, and you know there aren't enough big bands around to fill a sock. Basie and Ellington have men sitting there for years—and justly so. Sure, Woody Herman, Kenton, and Buddy Rich are taking the school players but that doesn't add up to 50 people. A number of young players go to New York or the Coast, and there they can see professionals that have been in the business for 10 years scratching for a living. Oh, the rare musician, the natural and great talent—there will always be work for him, somehow. But for the others, good competent players, it's tough—especially in the studios if you want to be creative.

C.S.: That click track can hang you up, can't it.

G.B.: Indeed it can.

C.S.: What about the fact that most college

much but it has been a source of practical information for me . . . in rehearsing my own group, organizing one thing and another. It certainly should be part of a well rounded music education. As a career, though, it's chancy.

C.S.: Berklee has long had the reputation of being the best school in the country for arrangers because of its emphasis on practicality. Isn't that part of what a well-schooled musician must be?

G.B.: True, but even at Berklee there is sometimes not enough emphasis on the individual player. It is easier to teach arranging; you can do it in classes. The teaching of an instrumentalist, however, should be done on a one-to-one basis. Unfortunately, most all music education has to take the class approach because there is a need to reach large numbers of students but it does become depersonalized to a certain extent.

C.S.: What would you do if you had to teach in a public school?

G.B.: I'm glad you asked that. I think the first thing I would do is make welcome all those young musicians that are not now welcomed into organized school music.

C.S.: Such as?

G.B.: Guitar players and drum set players and electric bass players and organ players. You know there are no guitars or organs in the concert band on which school music seems to be primarily based and for which there is no future. All those young people should be able to find an outlet for their music in school.

C.S.: How could you open up the school program to include them?

G.B.: If I were a teacher in a town and there was all this raw material around me—I would try to form as many different kinds of ensembles as I could—anything to interest the kids. And I would find that interesting and challenging. With all those guitar players and drummers in school, there could be many different and interesting groups going on at the same time. Now they do organize themselves somehow but they are the black sheep not associated with organized school music. Just think how much better they would be if they had help—and what better futures they would have.

C.S.: Do you sense any problems with jazz in the schools?

G.B.: Yes, there are some. I think most problems occur when teachers teach only what they are most familiar with because they were never taught how to teach the unfamiliar things. But the biggest drawback to school jazz that I have noticed is the emphasis on competition. The educator works on what is showiest, on what he hopes will most impress the judges, rather than trying to develop the young musician's native ability. The average teacher has 15 immature musicians who aren't sure what they want to play—and the teacher doesn't think he has the time to let them find out because there is a contest coming up. So he takes the easiest road which is so often the wrong one. He picks what best reflects him, not what best reflects the students. I don't think there should be contests in schools.

C.S.: Mistakes can be valuable.

G.B.: Yes! That's how I learned. When I think about the things I tried I get embarrassed, but that is the way I learned.

I'm also concerned about another aspect of school jazz—the audience. Jazz has always



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good practical playing experience.

C.S.: Well, you have been a professional for almost 14 years now . . .

G.B.: Has it been that long?

C.S.: Sorry to remind you but you were under contract to RCA 13 years ago when you were at Berklee. Have things changed very much in just over a decade?

G.B.: Yes, and even more so in the past five years. The biggest change has been the loss of clubs. Now there are at best one or two clubs in the larger cities where jazz musicians are employed on a full-time basis.

C.S.: We have about 325,000 young musicians playing a form of jazz music in the schools with only about 12,000 professional musicians, of all kinds, earning their living from the performance of music. Are the schools the principal place left for young musicians to play?

G.B.: Yes, and that's good because it means there is some place; but on the other hand it's bad because they are not going to be in school forever. And what happens as the better players of those 325,000 get out of school looking

music students are enrolled in music degree programs?

G.B.: There seems to be several reasons for this. First of all, parents putting out tuition money like to make sure that the student will graduate with credentials to do something. To get a degree in music is meaningless unless you plan to teach. I don't think that most young jazz players going into teaching really dig education that much but what are the other possibilities? Music is one of those high potential careers. Everyone, inside, hopes he has what it takes to be another Miles Davis or Duke Ellington—or they will even settle for half of that. There is always that glory—and money—placed before you as a temptation to try it.

C.S.: Does it help to know arranging?

G.B.: Yes, even though there is not that much work for professional arrangers. A comparative handful of top professionals seem to be able to take of it all. But it is a fact that having some arranging or compositional background makes you a better player. I studied a certain amount of it and I don't write that

ira sullivan: living legend

Ten years ago, Don DeMicheal wrote in *down beat* that "the popularity of Ira Sullivan is slowly taking on legendary proportions." Over a decade later, this exceptional reed and brass player has added numerous fans to his following, and his reputation has grown considerably.

However, he has still not gained the national fame that many less talented players enjoy; his reputation is of an underground nature, and great numbers of out-of-town jazz fans and musicians come to listen to or sit in with Sullivan when they travel to Miami for fun or business. Sullivan has built a large south Florida following by leading numerous musical combinations in the area. He can be found in all sorts of musical contexts—from bar mitzvahs and Christian worship services to concerts and club dates. Chicago's loss has been south Florida's gain.

Since his playing days in the "windy city" on alto and tenor saxophones and his favorite instrument at that time, the trumpet, this "street musician," as he prefers to call himself, has added soprano saxophone, flute, flugelhorn, and sometimes drums to his musical arsenal.

Unlike most jazz musicians, Sullivan feels that his individuality lies in the fact that he can play all of the many styles of jazz. It is no overstatement to assert that he is one of the most versatile jazz musicians in the country. He is not satisfied to remain in one "bag" for any one session. During one set, his style of expression might range from a tender, sensuous ballad on flute through a hard-blown bebop number on trumpet to an avant garde, modal expression on tenor or soprano sax. (He occasionally also plays a very unusual instrument he calls a "gronk"—a ceramic tube with an air passage which was presented to him by a sculptor.)

Miami may not yet be a jazz town, but Sullivan, through persistence, perseverance, and dedication to his music has accomplished some sort of record by having played full time at the Rancher Lounge in North Miami for five years.

A visitor to the club with any sort of an ear for jazz is taken on an excursion through the history of jazz. Like Jaki Byard or Roland Kirk, Sullivan is at home in all styles and conceptions, and like these peers he never ceases to be interesting, surprising, and life-affirmative in his musical creativeness—as you might well expect from a man who has worked with Charlie Parker, Wardell Gray, Red Rodney, Art Blakey, Stan Getz, etc.

Sullivan, as noted above, has not limited his playing to the night club scene. He has brought his music to elementary schools, the church, and a local junior college. His group has been featured in numerous outdoor cultural festivals. He worked as a jazz disc jockey for a number of months at a Miami Beach radio station. In addition, he has been an integral member of rehearsal bands in this area.

At the three-day 1971 Miami Jazz Festival, the multi-instrumentalist received a standing ovation. He recently completed an assignment as musical contractor for the Miami production of *Hair*. Last September, he made one of his very rare appearances away from Florida, venturing to his native Washington, D.C. to participate in the Kennedy Center Jazz Festival. His set, consisting mostly of duets with guitarist Joe D'Orio, was reportedly one of the highlights of that event.

In spite of his busy schedule, Sullivan finds the time to be an

interested and interesting father to his two children.

The gifted Sullivan recorded in the '50s on two separate occasions with trumpeter Red Rodney; with tenorist J. R. Monterose for Blue Note, and was featured on a session with the Billy Taylor Trio on ABC Paramount. In the early '60s, he recorded with Roland Kirk for Cadet and was leader of a Delmark session featuring Johnny Griffin. In 1962, he was on a live Chicago session, *Bird Lives!* on Vee Jay. His latest album as a leader is *Horizons*, a beautiful Atlantic album devoted to various directions and dimensions in jazz styles. His trumpet can be heard on a recent Eddie Harris album, *Come on Down*, and Delmark has just issued an early '60s date with the late tenorist Nicky Hill. But he has not been done justice on records.

I invited Sullivan to attend my Contemporary Humanities *Prelude to the Seventies* class, which I teach at Miami-Dade Junior College, so that my students could meet a creative authority in the field of jazz. The outcome was the high point of the course. Sullivan presented a most interesting and informative 90 minutes.

A wide variety of jazz-related topics were discussed, and the artist talked about a number of musicians he had come into contact with in this locale.

"Eight years ago, when I first came down here, this area was in essence a *Won't You Come Home Bill Bailey* town, or a *You're Nobody Till Somebody Loves You* town. In other words, you could walk into any given ten night clubs and hear those tunes. Everyone was playing this style of music. It was what the people wanted, and it is what they got. . . .

"I get the same thing from young rock players and young aspiring jazz players—and I find that each time I hear about what the people want, it is from the guys who can't do it all the way. These musicians have a certain amount of technique, development, and knowledge, and they know about 13 tunes. At the same time, don't ever accuse them of being like the people who listen to the *Top Forty*. They don't realize that they have become intellectual snobs by sticking to one particular form of music. . . . If you try to make them learn another form of music and enjoy it, in an attempt to open them up so that they can do their thing even better, they don't want to listen. They say they have been to New York, California, and Woodstock, and they know what's happening. Impossible! If they had absorbed all they heard, these musicians wouldn't be talking like this.

"I'm finding out that I'm learning a great deal in Miami, where there is supposed to be no jazz, no creative talent, and no culture. Now, I see Miami becoming a community, and there are a lot of undercurrents in the arts—in music and other fields. In this 'wasteland' that Miami is supposed to be, I find that things are starting to happen. I'm more anxious than ever to pass on some of the information I have accumulated in years of playing; not the name-dropping type of experiences. I try to relate to the musicians, and sometimes I have to fight to get something through to them. But I always consider these involvements a teacher-student relationship, until we get a band that is tight—when all the members think like one.

"I try to get the musicians to the point where they can enjoy varied musical experiences if they open themselves up to various expressions. How does one get across that we should become consummate artists in anything we do? I believe the only way one can accomplish this is to be happy and at least try to fulfill oneself. This means that one has to divorce himself from saying 'Don't tell me,' or 'That is an ego trip,' or 'Don't show me how I can be happy in this, because I would rather find my own way.' Some musicians seem to think: 'God forbid that I should listen to you and learn something; then it wouldn't be all me inside.' Many musicians believe that John Coltrane, Ornette Coleman, Charlie Parker and the Beatles just sprung, as it were, full blown from the sow's ear, playing like masters. They think all you have to do is to learn a few of the hit records and you are going to be a master.

"I raised the question of how to breed jazz musicians in a world that says 'Jazz is dead!' But, of course, some segments of the population were saying 'God is dead,' so I stopped worrying about jazz."

Sullivan talked to the class in terms of self-evaluation, and he tied this into his response to a student's question about when he thought he was expressing himself best musically.

He said he felt his musical situation was best when he was playing the instrument and not thinking about notes or changes. "I have a corner on this market since I know notes, but I do not know changes, so I don't think academically about music. I feel that I'm at my best when I can free myself completely from the effort of trying to put something out and feel more like I am the instrument being played—like opening the channel to God, or whatever it is. I suddenly get the feeling that I'm standing next to myself, listening to another musician. I am listening to myself, but I'm not thinking that this is me playing. It is just that one gets so inside oneself that total commu-

nication takes over. One opens up. The physical problems of making the music—pressing the valves down and using the muscles in your mouth, etc.—all of this goes out the window. I never think of these things. Now, if one can do this without becoming cognizant of it, without getting scared or considering how good it feels, as one does when initially experiencing this, the musician is in good form. The minute he questions himself on how he is doing this, the experience is over."

Sullivan spoke about the background of some of the musicians who have worked with him during the past few years:

"I have had young musicians steeped in the rock tradition in my band, and at various times I've had musicians schooled in the tradition of the 1940s—swing music—in addition to players who were primarily interested in playing avant-garde music, as well as others who were masters of bebop. I tried to take all of them on a total musical trip, but many didn't like these diverse musical excursions and sort of turned themselves off until their favorite tune came along.

"Miami was the first place where I heard the expression 'This is where it's at.' I think to be a musician or a creative person you should never put your mind in that kind of box, to say 'This or that is where it's at,' because we all know that everything changes from moment to moment. This kind of thinking negates everything a creative person should feel about life. One should not say: This is it! This is dogmatically it!"

He explained: "I have been offered a lot of money to play rock music, and I guess I could if I got the electronic instruments and surrounded myself with rock musicians. All I'd have to do is amplify my trumpet, and they would say great! I chose to stay the other way. I decided rather to try to be a teacher, to try to share the knowledge I may have gleaned from my experiences, while also at the same time learning rock and avant garde. In addition, I still play Dixieland and bebop. I decided to do my part to keep alive the tradition of jazz as spontaneous, improvised music. I attempt to give the people the total scope of this music; not just one style.

"For instance, at a civic auditorium or park concert we may play a medley from *The Sound of Music*, which appeals to children and others in the crowd. When we play that, we communicate with the segment of society with so-called tin ears—people who may not like jazz or rock. Some people say we are catering to what people know, and that this is not being 'creative.' However, after we got to the audience with this medley, we would hit them with our own thing and get into our free expression, thinking that this would be when they would head for the exits. But they didn't. I think if one reaches out and tries to communicate with people, they'll listen."

Sullivan also commented on economics and the jazz musician: "I came down here and got a job playing jazz at the Rancher Lounge. This was my first steady job in 30 years! People asked me why I didn't go to New York, or here or there. I asked them why they would want to do this to me since I just got my first steady job, and it took me a long time to learn how to work it."

Sullivan was asked what Miami could do specifically to attract



PHOTOS BY JONATHAN EARLY

more jazz. His answer: "Why try to attract anything? I want people to appreciate what they have here and watch it grow . . . the idea is to have music fans find out about the positive things that are going on here. Let's do what we have to do with what is here!

"This is what I mean about consummate artistry. Everyone should realize that they can try to become an artist in what they do, and this is why I ask the musicians to give their total selves to the 45-minute sets on the bandstand. During the breaks, they should talk about the music, and there would be no lack of communication."

A student asked Sullivan how he adjusted to taking on the assignment with the Miami production of *Hair*.

"It was a challenge that was handed to me," he said. "Because I was the musical contractor for the show, I became a businessman. I was not hired for my musical knowledge, or to play. I walked around the production with my attache case, and all I had to do was to pick up the checks and take care of legal business. I wrote myself into the production; I played percussion. I learned the percussion chair and also acted as trouble shooter for the band. If one of the musicians had to be absent, I would take over his chair. It was not a hard adjustment at all."

During the class period, a short computer-generated art film consisting of non-objective color and line configurations was shown. The soundtrack consisted of various rhythm patterns, and the class was thrilled to observe how Sullivan employed his improvising talents on soprano saxophone and flute to complement the score.

Sullivan was then asked to tell the class how he learned a tune.

"Songs I hear on radio or television implant themselves in my subconscious mind," he replied. "Then one day, someone may ask if I know a certain song. I'll say yes, and then begin to play it, not knowing if it'll fall apart halfway through or not. I try to rely on whatever my retentive memory is going to do for me, and usually it comes out right. I very seldom learn from written music. I have to feel the message of the song rather than look at the written score, and I hate playing from notes. I do read music, but I'm a slow reader; I couldn't join the Miami Philharmonic."

Sullivan also talked about a local organization of which he is a member, the Baker's Dozen. This is a fairly new, large jazz ensemble utilizing the best musical talents in the area. The group is leaderless, with pianist Vince Lawrence serving as conductor. The nucleus of the group includes players who were members of Jerry Coker's University of Miami Jazz Band. The Baker's Dozen was not established for financial gain but to further the musical development of each artist involved, and Sullivan pointed out that the group is not a showcase for certain individuals.

It is obvious that Ira Sullivan is a sincere and dedicated musician. He has never been stronger as a player, and he continues to develop. His interest in communication, learning, and people further enhances the great musical talent of this unusual man.

Discography

- Red Rodney, *Modern Music From Chicago* (Fantasy 3-208) *
- Red Rodney 1957 (signal S-1206) *
- Billy Taylor *Introduces Ira Sullivan* (ABC Paramount 162) *
- J.R. *Monterose* (Blue Note 1536) *
- Introducing Roland Kirk* (Cadet 669)
- Ira Sullivan Quintet* (Delmark DL-402)
- Bird Lives: (Vee Jay LPS-3033) **
- Horizons* (Atlantic SD-1476)
- Eddie Harris, *Come On Down* (Atlantic SD-1554)
- Nicky's Tune* (Delmark DS-422)

*: out-of-print



For a number of years Eddie Harris had been one of the most creative and imaginative musicians in the country. In addition to being a player of exceptional talents, he is one who is constantly seeking and exploring new approaches in his musical expression.

He is possibly most noted for his pioneer efforts in the use of electronic amplification in jazz, and many listeners have become familiar with him lately as a result of his hit single, *Listen Here*, and through his recent collaborations with pianist Les McCann. Relatively few, however, are aware of his thoughts or of his involvement in music beyond playing and composing.

In addition to heading a new group of exceptionally talented young Chicago musicians (Rufus Reid, bass; Bob Crowder, drums; Ronald Muldrow, guitar; and Richard Muhall Abrams, piano), he has recently written three books and has designed a reed mouthpiece for use on brass instruments.

"Lately I've been spending most of my time trying to push the reed mouthpiece and a book, *How to Play Reed Trumpet*," said Harris. "I've been sending information on them to schools throughout the country, and I'm hoping that some will pick up on them."

"I got the idea for the reed mouthpiece through constantly experimenting with different sounds," he related. "I've been experimenting all my life. Years ago I used to play the tenor with a trombone mouthpiece, and now I've finally come up with this."

"If a cat can already play a brass instrument, then there is no need for him to get one, but I would recommend it for a cat who's just starting out because not only will it allow him to play longer without developing callouses on his lip by straining, but with the same embouchure he can double on the reeds. This will be a great advantage in the future because it will allow him to make more money by doubling in the studio."

Harris has also made a great contribution to the slowly expanding body of literature concerning black music. His new book, *The Intervallic Concept for All Single Line Instruments*, is one of the few books written by a black person on the playing of black music.

"The approach of the book is directed toward playing all interval solos," he explained. "That's the way I play and it's based on the non-utilization of the semitone succession, in other words, the type of solo that follows along the scale."

"I was originally a piano player and I developed this style of playing on that instrument and then adapted it to the saxophone. I based my solos on chords just like a lot of cats base their solos on modes and scales."

"The book's sales have been going about as bad as can be expected," he added. "It's fairly expensive because of its length (320 pages), but the main reason is lack of publicity. If we had a lot of money behind it we could send it to all the stores and play it up, and people would assume that it's a masterful product and go out and buy it, but sending all the advertisements out by myself is a long trial-and-error job."

He has also recently completed a booklet entitled, *Do You Want To Be a Musician?*, which he is trying to find a publisher for. The book deals with some of the problems facing musicians today, such as getting record contracts, finding a good manager, and knowing the right pay scale to ask for on jobs.

In 1970 he traveled to Ghana where he participated, with a number of other black

American artists, in a celebration in honor of that country's 14th year of independence.

"I really enjoyed playing in Africa," noted Harris. "I didn't particularly like the show, but I really liked jamming with some of the African cats that I met over there."

"Generally our music was very poorly received with the exception of cats like Wilson Pickett and James Brown. In fact, aside from the serious music you hear around Africa, as far as American music is concerned, almost all you hear is James Brown, Wilson Pickett, and Otis Redding. I met some cats who were hip to Miles Davis, but they were of a very select group and had picked up on him while they were at school in England."

"This situation is to be expected because, to the Africans, music is fun and games. I can dig it because that's the way we once thought of it. To them it's an emotional release, not something you sit down and pick your mind with the problems of. When they listen to their music it's kind of like when some of us get home from work and don't want to listen to anything but Hendrix."

"They enjoy their music and they enjoy the black artists over here who play similar to them and seemingly enjoy what they're doing."

"Jazz is not popular at all. It probably would be if it was more exposed. But gather-

eddie harris speaks out

ing from the situation there, it would wind up just like in the United States. The only guys that would be there would be guys like myself and Cannonball, and of course Miles. Guys who are playing more or less the 'beat.' So you'd still have the beat jazz, but if you leave the beat they're going to cancel on you no matter what you call the music."

"The main problem with exposing them to jazz is that blacks don't control any of the mass media in most countries there so it's the same situation as here. Of course blacks do have control of the media in Guinea and in Nigeria. I don't know if the situation is any different in those places, but I played with some very competent Nigerian performers who felt that things were better in their country."

"The situation in Africa is bad, but things are not too much better over here," he said. "Jazz has never been the most popular music on the American scene, and right now it's becoming worse. There are fewer places to play, and the people who are popular and who are playing are having to jump around 500-600 miles to make gigs."

"I can think of a lot of cases that I know of where guys have had to play on one coast one night and on another the next. This hasn't happened to me because I won't take jobs like

that, but it's happening to some guys all the time, and all that traveling is torture on your health."

"Even though they're doing all this traveling, they're not making much more money than cats did twenty years ago because the cost of living has gone up quite a bit, and musicians salaries have gone up very little. Paying transportation costs wipes out any salary increase, so the money is almost the same."

"Back when I started playing, blacks dominated the music scene somewhat because everybody seemed to be under the impression that if you were black you automatically swung. There were a lot of white-owned clubs operating in the black community, catering to an integrated clientele, and there were a lot of black musicians who functioned like crazy just playing in the predominately white clubs."

"But all that's changed due to black awareness and black militancy which have chased many of the white businesses out of the black neighborhoods. These things are cool, but blacks can't make much money playing in the black community anymore, and hardly any are playing in the white areas."

"If you have a beard then whites typecast you as being militant and they don't want to come out to see you. So the club owners just go out and hire a white group that's singing and playing 'soulful' instead."

"Blacks just aren't getting a fair shake for what they're doing. In another seven or eight years you'll be able to count the places where black guys are going to be working playing any kind of black music," he said.

"I don't really see much hope for the situation either because integration is killing us in the sense that it has taken a lot of us who are very learned players and placed us in universities where we are teaching 90 per cent white classes how to play the music. So in another seven years there should be a large influx of very adequate Caucasian musicians who will have degrees and be able to function in other fields such as business, managing, promotion and recording, as well as be able to play. Whereas most blacks are only able to play and don't have the benefit of being able to study with a popular black artist."

"There are some groups of black musicians who are trying to do something about this state of affairs, but it's usually the guys that don't have very much going for them that are always trying to do something. We need to do more to get guys like myself involved in these programs because they could work out much better if they included cats who are not only very experienced, but who might also have some money to invest."

"Maybe some of the younger musicians could even pool their money together, if they can't afford to go to the schools where the guys are teaching, and pay some of the top musicians to help them out. Because right now, that's what's killing the guys. It's the money situation, they're being forced to go for the bigger buck."

"I also see the need for a lot of other black-operated programs, but one of the biggest obstacles is the fact that we're still in the stages of not supporting ourselves."

"You talk to the average black person on the street and he'll tell you that he doesn't like jazz because he can't understand it. Then you talk to the average jazz musician and he'll tell you that he doesn't play any blues. He wants to go further and further out."

"But the average white person will tell you

that he can kind of dig it, and the white musicians are trying to play by ear and play ultra funky. So things are kind of turned around.

"Now blacks are becoming more intellectual and working less, and whites are becoming more illiterate and working more. Back when we were playing like they're trying to play now we were told that we couldn't make it because we played by ear and were unintelligent. Now we can see that what it really meant was that we shouldn't play like that until the others got it down. Now that they're beginning to get it, it has suddenly become what's happening.

"We have created much of this problem by not sitting down and recognizing ourselves. We have to be told that Malcolm X and Martin Luther King were great by whites before we acknowledge it. The situation is the same with music. Whites tell us that a horn player is great and then we turn around and say, 'Oh yeah, I can dig it.' But why couldn't we dig it before. All of the black cats you talk to have played in black clubs, but we can't use them until the mass media tells us that they are great.

"Our people are chased away from this self recognition by lack of exposure," related Harris. "We are not exposed to ourselves. It's a matter of giving credit where credit is due. If a guy like Tom Jones can make a mint singing black, why can't a black make a peppermint singing himself? I don't have anything against Tom Jones and it's obvious that he's popular with a lot of black people. But there are a lot of blacks who are popular too. The point is that the mass media pushes Tom Jones and excludes cats like James Brown and Joe Tex. Cats who are in the same category, dancing and singing.

"Now they say that jazz is great and you look up and they have a jazz thing on television with seven white cats and two blacks. Shows like Shindig and Hollywood A-Go-Go were the same. You'd watch them and see one black act a week.

"This leads me to believe that what we need is our own television station. They're not using us on the other channels so we need to set up our own using our own people. Then we could look at the black channel and see, occasionally, one Tom Jones.

"It's hard to see this happening right now, though, because too many of us still think that because we've become integrated we ought to make it. There are a lot of black people who say that because they've made their own way, other blacks can make theirs. They get a good job at a television or radio station and they're satisfied. They don't see the need for blacks to get together until they're out of work. Then they become bitter.

"Until this attitude changes, we're going to continue working four times as hard to make five times less money than whites.

"These are confusing times," observed Harris. "More and more musicians are becoming mixed up and don't understand the importance of money or how to make it. Some guys go on the stage with the attitude that they are going to cancel on the audience. You talk to them and they say things like 'Those people don't know what I'm doing. They don't want to find out, they're ignorant. I'm just going to do my thing.' Some of these guys are even down on people who like what they're doing.

"I've known guys to go out for a two-hour intermission when they've had an audience

made up primarily of musicians. What more could they want? But this kind of action is supposedly hip. After the cats act like this, they wonder why they can't find employment.

"With this kind of attitude, why even go up on the stage? Guys will tell you that they play for themselves but that's really not true because they're asking for a salary, and if the club owner doesn't pay them that night they'll be ready to go to blows. So cats need to stop and figure out what makes a salary. The point is that you have to look at playing as a form of making a living. That's what it all boils down to. If you aren't making a living, then what's it all about?

"If you play for a hobby, crazy. If you're a physicist, work for Montgomery Wards, a shoe salesman, or a pimp or hustler and play music, I can dig it. But if you say you want to play for a living and that you're going to do what you want at all times, it's a joke to me. You have to take the bitter with the sweet out here. I get away with more things than a lot of

and say that the guys who play this way have sold out, but they're looking at it from a different perspective. When you're at home with mama and them, you can play any way you want to. If the job ain't right, you can quit because you've got your people to go home to.

"But the guys they criticize have to make a living for their families, and that's why they play so-called 'straight' tunes. They also have to play in places where the people can sometimes be very insulting. But as long as people keep coming to the clubs and spending their money, a guy would have to be a fool to quit just because he felt that the people didn't talk to him right, or that they hurt his feelings.

"It's like having a job where the boss insults you. We've all got feelings and we're all proud, but it would be foolish to quit the job just because of that. Some guys call this playing politics, and some will say it's brown nosing. Now I don't believe in toming or brown nosing, but then again, every black cat



ALAIN BETEX

musicians, and I still have to take the bitter with the sweet. You have to respect the fact that people are out there in the audience. A lot of times you find that people who you don't think know what's happening are very hip.

"A lot of guys are still playing off the door at clubs and at black affairs. If you check it out you can see that many times their friends and other musicians won't even save their money to pay to get in to see them. This would help to keep a little money circulating, but so many friends come in free that it winds up like a free concert.

"Everybody's there saying, 'right on,' but they didn't have to pay anything. You play that one week and then go to hear some of your friends like that the next week and nobody gets ahead. It's like two people in quicksand trying to pull each other out.

"If somebody wants to play for a living, then they just have to start playing for a living. They have to develop this attitude and work at it. A lot of younger musicians criticize this

who is into anything has got to be dealing with some whites, so weigh it from there. If you don't want to brown nose, then you have to learn to deal with people the way they deal with you.

"A lot of people criticize this but they don't understand that you're doing the best you can under the circumstances.

"Television gives a good example of this. I look at TV and see all the black artists who have shows and I think that they should have more black people in them, but I know that their hands were tied when they took the show. They have to do what they're doing.

"Most people don't realize this and don't want to. They refuse to understand just how hard it is to do anything out here. There are a lot of inequities out here that really hang you up. If things were right, I wouldn't have had to look back after *Evodus* (his first big hit). I'd be a millionaire by now. But knowing all this I can't stand on the street corner and cry and give up. I've got to keep on hustling. db

record REVIEWS

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Alan Heineman, Wayne Jones, Larry Kart, Joe H. Klee, Michael Levin, John Litweiler, Terry Martin, John McDonough, Dan Morgenstern, Don Nelsen, Bob Porter, Doug Ramsey, Larry Ridley, Harvey Siders, Will Smith, Jim Szantor, and Pete Welding.

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

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MOSE ALLISON

WESTERN MAN—Atlantic SD 1584: *If You Only Knew*; *How Much Truth*; *Benediction*; *Night Club*; *Do Nothing Till You Hear From Me*; *Mountains*; *Western Man*; *Ask Me Nice*; *Tell Me Something*; *If You've Got the Money (I've Got the Time)*; *Meadows*.

Personnel: Allison, piano, electric piano, vocal; Chuck Rainey, electric bass; Billy Cobham, drums.

Rating: ★★★★★

Mose Allison is the best country artist playing today—no glittering costume, no *Hee-Haw* humor, no steel guitar, just simple rustic charm and the most natural swing. *Western Man* is his best in some time, and in his best medium: singing and playing the piano (even if electric), with the tastiest bass and drums.

As always, his rhythm is incredibly buoyant, straight ahead yet bouncy, like some dusty back road with the wind shooting across an open field. The blues again dominates, both musically and in his very clever lyrics, like on *Benediction*—“Whenever push turns into shove, thank God for self-love!”

His piano style adapts well to electric, as on *If You Only New* and *Night Club*. His fingers trip up and down the keyboard better than anyone, best of all on the instrumental *Mountains and Meadows*.

Do Nothing is re-visited from his Prestige era, and still shows the superb Allison touch with Ellington. *If You've Got Money* by Lefty Frizzell is a regular c&w song de-corned.

Tell Me Something and *Ask Me Nice* update well. Although the latter (my all-time favorite Allison song) is not at all as ballsy as the Columbia version, it swings nonetheless.

Actually, the brilliance of *Western Man* is that it transcends time: the same musical character as on Allison records 10 years old yet still original, still sharp as ever, still of the same simple beauty. —bourne

WALTER BISHOP, JR.

CORAL KEYS—Black Jazz BJ2: *Coral Keys*; *Waltz For Sweetie*; *Track Down*; *Soul Turn Around*; *Our November*; *Three Loves*; *Freedom Suite*.

Personnel: Woody Shaw, trumpet (tracks 5-8); Harold Vick, soprano&tenor saxes, flute; Bishop, piano; Reggie Johnson, bass; Idris Muhammad (tracks 1-4) or Alan Shwaetz Bengier, drums.

Rating: ★★★½

Despite his reputation and veteran status, LPs under Bishop's leadership are rare items indeed. To my knowledge, this is only his second. It finds him relaxed and confident, and still among the most interesting of the Bud Powell disciples.

There are avant garde touches in his work these days, but Bishop is firmly rooted in the bop discipline and it is that tradition which informs his playing and gives it life. When he leaves the mainstream for the uncharted wa-

18 □ down beat

ters of free jazz, as in the out-of-tempo sections of *Freedom Suite*, the level of interest drops markedly.

All these pieces are Bishop's. The *Suite* is no relation to the Sonny Rollins composition of the same name. The pianist's solos on *Track* and *Waltz* are particularly attractive, with what appears to be a McCoy Tyner influence coloring Bishop's work but in no way dominating it.

None of the sidemen is overwhelmingly original, but they work nicely together. In the lower register of the soprano Vick gets a woody sound very close to the warmth Barney Bigard produces on clarinet. Unfortunately, he's often strident when he goes higher and louder. His tenor work on side two is uniformly excellent.

November is reminiscent of Herbie Hancock's *Dolphin Dance*, and Shaw's solo is pure Freddie Hubbard of the 1965-66 period. For me, Shaw is to Hubbard as Sol Yaged is to Benny Goodman. I enjoy Yaged's playing. I also appreciate Shaw's, but while imitation may be the sincerest form of flattery, it would seem Shaw has flattered Hubbard sufficiently and could profitably explore the work of other influential trumpet players. There are those who hear greater individuality in Shaw's work; their ears may be more finely attuned to subtleties in his playing.

Johnson's bass work is solid both in the freer pieces and the more conventional ones. Of the two drummers, Muhammad is the more consistent, but Bengier has some exciting moments.

The recorded sound is superb.

The album cover lacks liner notes (considering most liner notes, that may be a plus), but it lists all the necessary information and proves that a jacket doesn't have to fold out and be lavishly produced in four colors on coated paper to be attractive. —ramsey

CHRIS CONNOR

SKETCHES—Stanyan 10029: *Hit 'Em In The Head With Love*; *Make It With You*; *More Today Than Yesterday*; *We've Only Just Begun*; *Time and Love*; *Buy and Sell*; *Fire and Rain*; *As I Love My Own*; *The Long and Winding Road*; *Hi De Ho*; *What Are You Doing The Rest of Your Life?*; *Snowbird*; *Hurry, Tuesday Child*; *Ten Cents A Dance*.

Personnel: Chris Connor, vocal; unidentified orchestra.

Rating: ★★½

Longtime followers of the Anita O'Day-June Christy-Chris Connor axis had best start with *More Today than Yesterday*, one of the few tracks in this album which has a sense of freedom and movement. Most of what is here, on Miss Connor's first date in some years, is pallidly promising but never really delivers.

Part of the problem lies in her vocal quality. None of the members of this school has been terribly noted for her intonation; in fact, very often they sang distinctly out of tune. But

working with a big band, they relied on drive and rhythmic exuberance to get them out of trouble.

Miss Connor turns in phrases here where the tone sounds as if it had been heard through cheesecloth—there simply isn't enough body to it. A flipback to her previous recordings will show you immediately. Much more important, a good deal of the singing impresses as being tentative; the concluding two lines of the McCartney *Winding Road*, for example, are truly painful.

Basically, these are technical complaints. But throughout the entire album you will wait in vain for a breakout, a statement that belongs to Miss Connor alone, now, and is not a shadow of something previously done—by her on someone else.

Rex Reed notes: “Boy, it's great to hear a real singer again.” Miss Connor certainly has sung before, but she doesn't do that much of it here: all is tentatively placed, tentatively put.

Some of the balances for the string writing doesn't help either, low-voiced phrases ending up too far off mike for clarity.

Gimmicks such as the forced double time in *Time and Love* fall desperately flat since it is painfully obvious the vocalist is following rather than leading the shift. The brass boot on *Rain* unfortunately exceeds hers.

The date, produced by Stanyan principal Rod McKuen, includes his *As I Love My Own*. Miss Connor's phrasing on this one sounds exactly like him—or is it the other way around?

It seems as though for this first time back out Miss Connor needed a slightly less stretched assignment for a warmup. Better luck next time. —levin

PAPA JOHN CREACH

PAPA JOHN CREACH—Grunt 1003: *The Janitor Drives A Cadillac*; *St. Louis Blues*; *Papa John's Down Home Blues*; *Plunk A Little Funk*; *Over the Rainbow*; *String Jet Rock*; *Danny Boy*; *Human Spring*; *Soul Fever*; *Everytime I Hear Her Name*.

Collective Personnel: Creach, violin, vocal; Greg Adams, trumpet; Mic Gillette, trombone; Stan Monteiro, clarinet; Jack Bonue, sax; John Cipollina, Bob Wilson, Bruce Conte, Carlos Santana, Jorma Kaukonen, Paul Kantner, Rufus Anderson, Jerry Garcia, guitars; Mike Lipskin, Nick Buck, Art Hillery, Greg Rolie, keyboards; Peter Sears, Skip Olsen, Jack Casady, Douglas Rauch, Bobby Haynes, Dave Brown, bass; Joey Covington, Sammy Piazza, Tony Smith, drums; unidentified string and brass sections; Grace Slick, vocal.

Rating: ★

I'll doubtless be branded a hopeless reactionary, but what the hell. This album is a drag in just about every respect, doubly so in that it's Creach's solo debut on the Jefferson Airplane's new label and presumably was motivated by their affectionate regard for his warm, spirited Swing Era musicianship. Unfortunately, however, all too little use of the latter is evident in this set, which is marred

throughout by ill-advised if enthusiastic excess.

The album credits read like a roster of virtually every rock "superstar" and lesser-light resident in the Bay area, but the LP demonstrates in the most dramatic fashion imaginable—through the evidence of the music itself—that the mere gathering of "heavies" does not heavy music make.

With the exception of a few showcases like *Over the Rainbow* and *Danny Boy*, both steeped in schmaltz, the album generally follows what might be considered a jam-session type format. The success of this type of music making—spontaneous, casual, open to the unexpected, depends to a great degree on the participants' abilities to respond to, anticipate and contribute to the unfolding moment—the "sound of surprise", in Whitney Balliet's felicitous phrase. Sad to say, that never really happen here—primarily, one suspects, because the rock musicians are simply unable or perhaps unwilling to engage in this kind of adventurous though supremely chancy kind of musical discourse.

The give-and-take of genuine jamming never takes place at all, in fact; it's illusory, merely *seems* to occur. This is because the participants, Creach and Lipskin excepted, are far too aware of their shortcomings in the face of honest-to-god improvisatory playing.

Then, too, none of the pieces are at all interesting to begin with, either as song materials or as arrangements. One would, in fact, be hard pressed to come up with a duller selection of musical sows' ears to transform into silk purses.

What is most saddening about the whole situation is that with proper planning, ju-

icious selection of material and supporting musicians, sensitive arrangements and meticulous production (in short, nothing more or less than what the Airplane lavishes on its own albums) something interesting, exciting and perhaps even significant could have resulted.

No one connected with this album gave a thought to the essential nature of Creach's musical gifts and how they might best be allied with those of his supporting players. The end result is neither the fine mainstream jazz of which Creach is so capable nor the exciting, visceral and, at times, delicate rock in which the younger musicians excel. Grunt has produced an album which serves no one—not Creach, not the younger players, not itself and, above all, certainly not the listener.

—welding

LOU DONALDSON

COSMOS—Blue Note BST-84370: *The Caterpillar; Make It With You; If There's A Hell Below; Caracas; I'll Be There; When You're Smiling.*

Personnel: Ed Williams, trumpet; Donaldson, electric sax; Leon Spencer, organ, electric piano; Melvin Sparks, guitar; Gerry Jemmott, electric bass; Idris Muhammad, drums; Ray Armando, conga; Essence (Mildred Brown, Rosalyn Brown, Naomi Thomas), vocal; Jimmy Briggs, vocal arrangements.

Rating: ★★★½

Sweet Lou! One of the first modern jazzmen to convert to the soul sound, Donaldson has been one of the most successful musicians in recent years. There is a predictability about

his albums, but that's not necessarily bad.

The program usually involves a couple of funkybut items, a calypso or bossa, a ballad or two and a medium-up swinger. A quick check of the contents will show you that nothing has changed in that respect. The voices, on all but *When*, make the difference.

The vocals are terrible on *Make* and *I'll*. The former is saved by a beautiful Sparks solo but the latter shouldn't have been issued. On the other items, the vocals are functional and do add another dimension.

The best solo moments on the album are from the sidemen: Williams on *Caracas* and especially *When*; Sparks on *Make* and *Caracas*, Spencer everywhere. Lou rarely makes a mistake when picking his supporting cast.

A better than good outing from Lou which would have been rated higher were it not for the embarrassing vocals on the ballads.

—porter

RICHARD GROOVE HOLMES

COMIN' ON HOME—Blue Note BST 84372: *Groovin' For Mr. G; Theme From Love Story; Mr. Clean; Down Home Funk; Don't Mess With Me; Wave; This Here.*

Personnel: Holmes, organ; Weldon Irvine, electric piano; Gerald Hubbard, guitar; Gerry Jemmott, Chuck Rainey (track 2 only), electric bass; Darryl Washington, drums; Ray Armando, conga; James Davis, percussion, voice (track 5 only).

Rating: ★★

There are several tracks on this album on which avid Holmes fans would not recognize him. Blue Note has seen fit to remove him from his customary small group setting and by

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adding electric bass and electric piano bring him up-to date.

On the surface, there is nothing wrong with this except that his foot is what makes Groove special. It's as though the upper register had been taken away from Maynard Ferguson.

Only on *Love and Wave* does Groove get into the kind of thing he is best known for. The remainder is substandard. —porter

ELVIN JONES

GENESIS—Blue Note BST-84369: *P. P. Phoenix; For All the Other Times; Slumber; Three Card Molly; Cecilia Is Love.*

Personnel: David Liebman, Joe Farrell, soprano&tenor saxes; Frank Foster, tenor sax, alto flute; Gene Perla, bass; Jones, drums.

Rating: ★★ ★★

The creative potential alone is exciting; three fine reed players urged on by Perla and the ever-dynamic Elvin Jones.

Phoenix, by Perla, opens with reverberating Foster flute, distant, haunting, Liebman and Farrell like dark wind, Jones brushing forcefully until the sharp segue to the next song. *Other Times*, also by Perla, begins with the sax trio bluesy smooth, the rhythm very tough, then swirling solos by each of the horns and free drumming like a hip old Stutz burning down a bumpy road.

Slumber, by Liebman, presumably features the composer's chanting tenor over agitating undercurrents of Jones, then walking Perla and snappy swing, until once again into the earlier mood; the echo of Coltrane is unmistakable, especially the invocation-like empathy of the three.

Molly by Jones bounces, with the bass constant and the drums more impulsive, pushing the horns one by one—although I can't always identify the soloists by style, every solo proves provocative both in vigor and in thought. *Cecilia* by Foster concludes the album with latinesque voicings by the ensemble, three hot horn runs and Perla up front, with bass/soprano sighing before the close.

Altogether, the sound of *Genesis* is invigorating: well conceived and well performed, always lyrical and very compulsive. Not that the playing is that far out, at least not as far out as the nebulae on the cover suggests—the five songs are virtually all conventional heads-with-solos. But what is heard is nonetheless cool inspiration: the light-hearted passions of a master rhythm maker and a star-crossed triumvirate of breath. —bourne

MIKE LIPSKIN/WILLIE "THE LION" SMITH

CALIFORNIA HERE I COME—Flying Dutchman S10140: *California Here I Come; Mule Walk; Stan & Mike's Blues; Echo of Spring; Carolina Shout; I'm Comin' Virginia; Sheik of Araby; Thou Swell; Snowy Mornin' Blues; Old Fashioned Love.*

Personnel: Lipskin (all tracks) and Smith (tracks 1, 3-7, 9), piano; Stan Monteiro, clarinet; Chuck Rainey, bass (tracks 3, 6, 9); Elvin Jones, drums (tracks 3, 6, 8, 9).

Rating: ★★

This is a strange date indeed. The Lion joins his stride piano pupil, Mike Lipskin, in duets made before that worthy departed from

New York City (and a producing job with RCA) to San Francisco and the same with Jefferson Airplane—hence the album title.

Also involved: ex-disc promotion man Stan Monteiro, now also with the Airplane, tooting some sincere but limited Fazola-like clarinet, while on the three quartet sides (actually quintet, since both pianists are present), Rainey and Jones give rhythm lessons.

What puzzles me is, why the date? Lipskin's playing is labored and effortful. For example, on *Mule Walk*, one of his three solo cuts, he makes mistakes, at several points wobbles badly and at no point exudes the brassy confidence which is the essence of good stride playing.

Just for comparison, listen to the James P. Johnson versions still available (1938—*Spirituals to Swing Concert*, Vanguard 8523; 1939—*The Father of Stride Piano*, Columbia CL 1780, and 1943—*Three Decades of Music* (Blue Note 89902). Each has its own choice of tempo and ideas and shows a different aspect of stride piano, the 1943 romping, the 1939 more subtle rhythmically.

But in each case they offer the essential characteristic Lipskin's playing lacks—the total ease and assurance a good stride piano man needed to boss the rent parties of the '20s and '30s.

A further injury: The Lion gets only one solo effort, his pretty tune *Spring*.

The mike balances are bothering, one end of the keyboard sounding distinctly duller than the other end.

Nothing really wrong with the date since it shows Lipskin's love for stride piano, no bad thing, as well as flashes of the seven decade-old Lion and two superb rhythm men.

However, as annotator Nat Hentoff indicates: the Lion never fails to strut and "that makes him, in a key way, the youngest man on the date." Certainly younger than the locked-up, worried-sounding Lipskin. —levin

PHAROAH SANDERS

THEMBI—Impulse AS-9206: *Astral Traveling; Red, Black & Green; Thembi; Love; Morning Prayer; Baloophone Dance.*

Personnel: Sanders, soprano&tenor saxes, bells, percussion, alto flute, koto, baloophone, cow horn, fifes, brass bell; Michael White, violin, percussion; Lonnie Liston Smith, piano, electric piano, claves, percussion, ring cymbals, baloophone; Cecil McBee, bass, bird effects, finger cymbals, percussion; Clifford Jarvis, drums, maracas, bells, percussion; Roy Haynes, drums; James Jordan, ring cymbals; James (Chief) Bey, Majid Shabazz, Anthony Wiles, Nat Bettis, African percussion.

Rating: ★★ ★★

The members of this band are among the most outstanding musicians playing the new music.

Cecil McBee's solo on *Love* is one of the finest bass articulations I've ever heard on record. I suppose that Richard Davis, Ron Carter, Buster Williams, Jimmy Garrison, Bill Wood, Charlie Mingus, or maybe Ray Brown could create something of the quality of this, but I have never heard them do it on record... and really, I've only heard Garrison and Mingus play anything like this in public. It's not just a demonstration of outstanding skills but a masterpiece of intonation, development of material and strength.

During the pizzicato, McBee moves to a note and, perhaps playing it a little too sharp or flat, slides gracefully to it, giving the solo a



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sense of something Eastern, and certainly African. At the end of his effort he plays a set of arpeggio harmonics which end up as glissando harmonics, sounding like someone playing a celeste. This is done arco. Part of the credit for this superior essay on bass has to be given to Sanders for having the insight to allow McBee to stretch out this far.

The other interesting track is *Black & Green*. Sanders overdubs himself on this track and I'm hard-pressed to understand why. The piece begins with Sanders playing solo in the uppermost register of his tenor. Then Lonnie Liston Smith plays the strings inside the piano while Cecil plays fragments which are hardly audible. The vigorousness of the piece begins to move toward something really new and fresh, with the two lines of the tenor bouncing, supporting, and contrasting one another. Then the piece settles into a pentatonic scale motif which maintains throughout the take. The scale first starts on F#-G#-A#-C#, down to C#-D#, then it constantly changes, starting at different points and using rhythmic combinations but usually some variation of the pentatonic.

It is during this time that Mike White enters. His playing, on this track as well as the others he plays on, is barely noticeable, like a faint third voice.

The important point about this section is that it sounds hauntingly like the things Pharoah and John Coltrane used to do together. There will never be another Coltrane. While he was with us he affected all of us with his religious dedication to the advancement of African-American music. He never looked back.

The rest of the tracks are beautiful but don't represent any significant progress. I last heard Pharoah play publicly in the fall of 1970. This album doesn't begin to reach the level of music performed that evening. It was strong, demanding music. This album is almost placating in comparison. *Astral* is an ostinato built on a minor third with Sanders playing soprano. *Thembi* is another ostinato with a little more interest because of the chord playing of Mike White juxtaposed to Sanders' soprano.

Smith is held into so many patterns that I don't think he gets to do what I and anyone else who has heard him know what he can do with the piano. Drummer Clifford Jarvis is as usual, stellar. Many people are unaware of this creative percussionist and still more don't realize that he was in Boston the same time that Tony Williams was hired by Miles Davis. He was said to be a better drummer then and has continued to grow while Tony seems to have gone the way of those who have their noses open to money. —cole

GABOR SZABO

HIGH CONTRAST—Blue Thumb BTS 28: *Breezin'*; *Amazon*; *Fingers*; *Azure Blue*; *Just A Little Communication*; *If You Don't Want My Love*; *I Remember When*.

Personnel: Szabo, electric and acoustic guitars; Bobby Womack, rhythm electric guitar; Mark Levine, piano (track 3); Wolfgang Melz, electric bass; Phil Upchurch, bass; Jim Keltner, drums; Felix Falcon, congas; Carmelo Garcia, tom-tom, timbales; "The Shadow", tambourine, gourd; unidentified strings; Rene Hall, string arrangements.

Rating ★★½

For what it is, this is an extremely enjoyable album. For what it might have been, the

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album is one and a half stars shy of perfection.

Now what is it? A splendid, honest showcase for Gabor, practically devoid of his feedback follies, and filled with some of his most relaxed single-string inventions plus occasional chordal forays. And although everything he builds in terms of improvisation and reharmonizations reveals a jazz orientation, the end result has precious little jazz, but generous servings of Latin and soft rock.

What might it have been? Well, anyone who has traced Gabor's career knows that he functions best when he has a musical alterego to bounce ideas off—preferably a guitarist who can pace him, challenge him, or inspire him. (Personal differences notwithstanding, the sounds produced by Gabor with Jimmy Stewart in the late '60s have never been topped.)

Womack is no Stewart. If, by the title, a two-guitar front line was the intention, then the contrast was too high. Womack is not the ideal pace-setter for Gabor and the resulting gap finds Womack's contributions buried in the over-percussive background. In fact, his presence is not sufficiently felt for review purposes. He may be a bitching rhythm player, but listeners to this album will never find out.

Highlights are many: the floating *legato* of the Latin rocker, *Breezin'*; the brooding mood of *Amazon* (a Szabo original) in which he uses bent tones to perfection; a Womack tune, *Want My Love*, that gives Gabor a chance to use some Wes Montgomery-like chordal sounds on a very pretty melody, and gives the listener a chance to hear why Melz is so highly regarded on electric bass; and the one track that offers the only jam flavor on the album, *Fingers*, thanks to the hyperactive drumming of Jim Keltner. Mark Levine offers a fine *montuna* on that cut.

Just about all the elements are there for a first-rate album—all except that one spark of added that usually characterizes Gabor's gypsy soul. —siders

ERNIE WATTS

THE WONDER BAG—Vault 9011: *Nothing's Too Good For My Baby*; *Never Had A Dream Come True*; *I'd Be A Fool Right Now*; *My Cherie Amour*; *You Met Your Match*; *Ain't No Lovin'*; *I Was Made to Love Her*; *Angie Girl*; *Ain't That Askin' For Trouble*.

Personnel: Chuck Findley, Jay Daversa, trumpets; Charles Loper, trombone; George Bohanon, bass trombone; Watts, alto&tenor saxes; flute; Joe Sample, piano; David T. Walker, guitar; Bob West, bass; Paul Humphrey, drums; Francisco Aguabella, conga; Kim Richmond, arranger.

Rating: ★★

It would be interesting to know why a saxophonist as drenched in the Charlie Parker tradition as Watts finds it necessary to emulate the tenor honkings and shuckings of Boots Randolph. To compare some of Watts' recorded blowing, notably with the Buddy Rich band, with his performances in this collection of Stevie Wonder tunes is to invite puzzlement.

There is one superior moment: the alto introduction to *Fool*, in which Watts works most effectively out of his Parker cum Phil Woods bag. And there's some good flute playing on *Cherie* and *Angie*, with successful overdubbing on the latter.

Otherwise: Yackety Sax.

None of the other musicians solo except Walker (briefly) and Sample (very briefly). The routine arrangements are well played.

—ramsey

DAVID YOUNG

DAVID YOUNG—Mainstream MRL 323: *Pisces on the Cusp*; *For You With Love*; *Down Yonder*; *Joe Splivngates*; *Friday and Fourteenth*; *Animated Suspension*.

Personnel: Virgil Jones, trumpet; Young, tenor sax; Sonny Fortune, baritone sax, flute; Harold Mabern, Jr., piano; Richard Davis, bass; Idris Muhammad, drums.

Rating: ★★★½

Young is a 38-year-old tenor man from Indianapolis who has a wide range of experience that includes work with George Russell, Jack McDuff, and Sam Rivers' Harlem Ensemble. His debut album finds him in very good company playing modern jazz that is

somewhat conservative by today's standards.

Stylistically, Young sometimes reminds of George Coleman. Of his sidemen, Fortune is a surprise as a strong virile baritone soloist. Mabern is a good solid pianist who contributes two originals including the funky *Down*. Jones is an original trumpet player who deserves more attention than he has received to date. Davis and Muhammad are well known, and deservedly so.

A problem is that the material is not up to the improvisations which follow. Inclusion of a standard might have helped, because one gets the feeling that everyone is attempting to play as many notes as possible. Still, taken one track at a time it is a better than a *** album. —porter

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blindfold test

grant green

by Leonard Feather

Back in 1962 Grant Green won the New Star category on guitar in the Down Beat International Critics Poll. By that time the St. Louis born, Charlie Christian-inspired soloist had been in New York for two years and, recommended by Lou Donaldson, had been launched on what turned out to be a long and mutually fruitful association with Blue Note Records.

Green was gigging with local combos as far back as 1944, when he was 13 years old. Before moving to the Apple he had worked with Jimmy (*Night Train*) Forrest, Sam Lazar and others.

Although recognized by critics (and to a limited extent by the jazz record buying audience) as an artist who had extended his horizons far beyond the strictures of r&b or soul jazz groups, Green continued to play clubs and records with only moderate success until, only a few months ago, the long-awaited breakout came.

The album that made it was, of course, *Visions*, and the specific track was *Does Anybody Really Know What Time It Is?* One of the benefits that accrued was a trip to California and a stint at Los Angeles' York Club, during which the following Blindfold Test (his first) took place.



1. B.B. KING. *Alexis' Boogie* (from *B.B. King In London*, ABC Records). King, acoustic guitar; Jerry Shirley, drums.

I liked it . . . but I haven't heard this style in quite a long time. It's old, but it's good though. It's kind of hard to rate that because . . . it sounded like it was in the backwoods somewhere, in the country, down south . . . that's really getting down to the nitty gritty there, very low down. Even the drummer was playing some different rhythm back there that you don't hear with the cats nowadays . . . that's really the basic, bare, primitive. I'm really not familiar with that way. I play with cats that are a little more modern, you know; still funky . . . a different kind of funk.

When I was in St. Louis I would hear that quite often, because they had a station there that would push nothing but Muddy Waters and some of the other blues players. I'd rate that two stars.

2. BARNEY KESSEL. *Moving Up* (from *Feeling Free*, Contemporary). Kessel, guitar, composer; Bobby Hutcherson, vibes; Chuck Domanico, bass; Elvin Jones, drums.

The vibes player . . . oh man, I forgot his name. He's from New York. I don't think it was Milt, though. It may have been Red Norvo, but I doubt that.

The guitar player swung, as did the vibes player. The drummer really impressed me. I know that was Elvin; and it sounded like Larry Coryell. I can't think of the vibes player's name. I know Larry Coryell and this particular vibes player had a group together . . . (L.F.: *Gary Burton?*)

G.G.: Gary Burton, that's right, that's who it sounds like to me. I like that kind of music quite well. I have admiration for anybody who's doing their thing like that. They got their thing together, they must have rehearsed it and they had it down well. I'd give that four-and-a-half stars.

3. LAURINDO ALMEIDA-RAY BROWN. *Brazilian Greens* (from *Bach Ground Blues & Green*, Century City Records). Almeida, guitar; Brown, composer, bass.

I liked that; they got a good chart on there. I like the record, and I like what the piano player was doing. Of course I like the conception of it, the two-chord change. Now who it is I don't know. I'm going to take a guess. It sounds like he's playing a 12-string guitar . . . and I don't know anybody who plays a 12-string guitar. But I'm going to take a shot at it and say Freddy Robinson. I'd rate that three stars.

4. KENNY BURRELL. *Midnight Blue* (from *Midnight Blue*, Blue Note). Burrell, composer, guitar; Bill English, drums.

I knew right away that was Kenny Burrell. He's one of my favorite guitarists. I met him right after I came to New York. We used to give concerts right off 142nd and Broadway in a little club there . . . Battle of the Guitars. Me and Kenny, and of course Wes Montgomery used to stop there for a minute. Three of the world's top guitar players . . . just a little bitty place, and it would be packed.

I'd give that five stars, because it's got good feeling, good taste. His choice of notes are good . . . he's got everything going for him. And the drums are nice, also using good taste.

5. EDDIE LANG-LONNIE JOHNSON. *Guitar Blues* (from *Stringing the Blues*, Columbia). Lang, Johnson, guitars. Recorded 1929.

That sounded like Charlie Christian, but it sounded like two guitar players. I don't know who the other one was. I know that was the way he used to approach this sort of thing. I studied quite a bit of his work. I loved Charlie dearly. He was one of the greatest guitar players I've heard in my day. In fact, he's still on top. He did some solo work that's hard to beat; very clean and polished. I'd like to give that record three-and-a-half stars.

(L.F.: *That's interesting, because that was recorded way before electric guitars. This was a guitar duet, as you said, but it was by Eddie Lang and Lonnie Johnson.*)

G.G.: Dear man. I used to listen to Eddie Lang . . . you know, he used to come on with Bing Crosby and play *When The Blue of the Night Meets the Gold of the Day*, Bing Crosby's theme song, and Eddie Lang used to play the solo. I've been an admirer of his for a long time . . . he can play!

6. CALVIN KEYS. *Criss Cross* (from *Shawn-Neeg*, Black Jazz). Larry Nash, electric piano; Keys, guitar; Art Hillery, Red Holloway, composers.

Leonard, I'm mystified. I'm going to say that's Phil Upchurch. There's another guy plays like that, Eddie Fisher, he's out of St. Louis. But I'm going to say Phil Upchurch.

The sound on that is bad. The guitar was badly recorded. I don't know whether it had something to do with the guitarist's amp, the guitar itself, or it may not have been recorded right. But the solos were good. I like what he was doing . . . stretching that stuff right out. Every now and then I get into a bag similar to that. Right away I recognized what he's doing; it is complicated to approach it in that manner. I'd give that four stars.

7. JIM HALL. *Things Ain't What They Used To Be* (from *Jim Hall*, Pacific Jazz). Carl Perkins, piano; Hall, guitar; Red Mitchell, bass; Duke Ellington, composer.

That was a Duke Ellington piece, *Things Ain't What They Used To Be*, and it sounded like Herb Ellis, and Oscar Peterson on piano with Ray Brown. I liked the record because it was recorded right. It had the guitar standing right out in front, and this is the way I like to hear the guitar. I liked the phrasing of it very much, and I liked the way he was taking his time in attacking the notes; he was using good pace. I'd give that four stars.

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caught in the act

Charles Mingus Jazz Workshop

Village Vanguard, New York City

Personnel: Julius Watkins, French horn; Charles McPherson, alto sax; Bobby Jones, tenor sax, clarinet; John Foster, piano; Mingus, bass; Danny Richmond, drums.

With all the stories that have accrued to Mingus over the past few decades concerning his orneriness, unpredictability and inconsistency, it is sometimes easy to forget that he has been, when not in retirement, one of the most solid lights in the jazz firmament.

The Jazz Workshop has always been distinguished by a superior quality of repertoire and musicians, and above all by the extraordinary virtuosity of its leader.

The Mingus conception was formed long ago by his appreciation and utilization of gospel music, Ellington, Tatum, and Bird, and by his own undeniably original vision. Yet despite the vicissitudes and fashions in the music scene, his bands are always vibrant and contemporary. Paradoxically, his music foreshadowed the avant garde while renewing the traditions of bebop and always keeping a firm eye on roots. The current Mingus group, as always subject to changes, is, predictably, one of the most pleasurable around.

This stint at the Vanguard was typical. If the band was less inspired than at other recent hearings, there were still many fine moments, some profound, some profoundly humorous. The master—his imposing figure perched on a stool, hulking around his bass—conducted the sextet with occasional exhortations and interruptions, tempo changes, singing, laughter, and, on two occasions, a slight jig that might well have been picked up at the Thelonious Monk School of Dance.

The evening got off to an awkward start when McPherson failed to make it to the stand for the first number. Mingus picked a pedal point, and with Richmond joining him for the vamp, there ensued a series of modal, Eastern-sounding solos. Watkins, an unexpected replacement for trumpeter Lonnie Hillyer, had some technical problems that were to plague him throughout the set but were ironed out later in the week.

Jones made the most cogent statement, with much sympathy from Richmond. He plays outside and inside with equal facility and intelligence. At one point, Mingus stopped playing and turned to listen to him, his face widening into an appreciative grin. Foster followed with some fleet but basically inconsequential noodling.

McPherson joined the band for a long, wistful, funeral line reminiscent of *Goodbye Pork-pie-Hat*. Again the band seemed lackluster. The head was played sloppily and the solos were only intermittently effective. McPherson taking honors. Watkins began his solo with some surprisingly lovely lines but they never really went anywhere and when Mingus upped the tempo he got lost.

Mingus, in a playful mood, next stomped the band into an impossibly fast statement of a theme he inexplicably misintroduced as *Wham Bam Thank You Maam*, but which actually was, I believe, *Peggy's Blue Skylight*. A patron had been bugging Mingus earlier to play something really fast and this evidently was his response. The band broke up midway into the head, and after a few more false starts finally settled on a more moderately up tem-

po. The sparkling theme put everyone in a good mood, but the highpoint was a rich, stirring alto solo that cleverly interpolated Coltrane's *Mr. P.C.* and was accompanied, at intervals, by the humming of Mingus and Richmond and then by the other horns.

Oscar Pettiford, Junior, one of Mingus' most delightful and witty creations and a composition of relatively recent vintage, brought the set to a rousing conclusion. This is another piece that appears to spur the musicians. The head is played very fast and there are ensemble punctuations during the solos that give the piece a frenzied character, like a roller coaster going backwards.

Richmond provided glittering, encouraging



Bobby Jones: Facility and intelligence

support. McPherson created a euphoric ornithological flight that at one point prompted the leader into a quick wiggle and two-step. Mingus and Foster offered a few splendidly good-natured choruses with regular comment from the horns, and Jones, in a Hawkins mood both in tone and rhythm, followed with his best work of the night, a solo full of glistening arpeggios in exuberant double time. The out chorus was stunningly played.

Mingus was always the centerpiece. His iron-edged lines prod and halt, chasten and praise. At one moment he would look as impassive as Heifetz; at the next he would be screaming support. But always his fingers were in complete control of the band, filling in spaces with wondrously deft phrases, com-

menting on and repeating moments from the other men's solos.

The complex arabesques of *Ko-Ko* serve as the band's theme; the musicians raced through it and left the audience obviously pleased and desirous of hearing more.

—gary giddins

Blood, Sweat&Tears

Philharmonic Hall, New York City

Personnel: Lew Soloff, Chuck Winfield, trumpet, fluegelhorn; Dave Barger, trombone, tuba; Fred Lipsius, alto sax, piano; Dick Halligan, organ, piano, flute, trombone; Steve Katz, guitar, harmonica, vocal, tambourine; Jim Fielder, bass; Bobby Colomby, drums; David Clayton Thomas, vocal, guitar.

Dreams

Beacon Theatre, New York City

Personnel: Randy Brecker, trumpet; Barry Rogers, trombone; Mike Brecker, tenor sax; Don Grolnick, organ, piano; Bob Mann, guitar; Will Lee, bass; Allen Schwartzberg, drums; Eddie Vernon, harmonica, vocal.

And so it went—two of the three biggest jazz-rock attractions hit New York City on the same weekend. Of course there's a world of difference between the plush establishment venue of Philharmonic Hall and the west side movie palace which is the Beacon Theatre.

There are differences in the bands, too. Blood, Sweat&Tears is able to command more versatility, due to the ninth musician and the greater number of doubles available. It is also, by virtue of being the first jazz-rock band on the scene, able to command by longevity and success of albums first billing over anybody. (Some of their "second acts" have been Miles Davis and Thelonious Monk.) Their opener on this trip was a comic named Albert Brooks who made me laugh harder than anyone has since the late Ernie Kovacs.

Dreams have just released their second album. Their first was an artistic success but it didn't show too much chart action. In their second, they've gone overboard to court the hit makers (the teenage audience). But until it happens, they'll open the show for people like Mother Earth and Canned Heat, with whom they shared the bill at the Beacon.

Their set belied their place on the bill. They opened with a heavy instrumental featuring Mike Brecker, who can play more tenor than just about anybody in the business and Randy Brecker, his trumpet-playing brother, a veteran of Blood, Sweat&Tears and Horace Silver's Quintet, among others.

The third horn is trombonist Barry Rogers who played with a gang of Latin bands, but what he did on the opening number of the set he never learned with Tito Puente.

The rhythm section, which was in a state of flux for a long time, is finally settling down to a groove. Don Grolnick, who has taken a while to find a way to fill the gap that original organist Jeff Kent had left, has finally found his own voice with the group and did some astonishing work. Bob Mann is certainly the best guitarist Dreams have had in their two or so years of existence. They've gone through a few bassists too. Will Lee is one of the better ones. He may not astound you but he is sure and steady. The drum chair is still unsettled, and the men in the band were very conscious of the fact that in the audience was the only drummer who has played with the band successfully. Billy Cobham. Allen Schwartzberg did his job nicely. Supposedly, he is only a temporary replacement due to other commitments. Let's hope it's not so because he

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made the band swing greatly and didn't get in anyone's way.

Singer Eddie Vernon has worked out well. At the Beacon, at least, he came through stronger than we had ever hoped for. He just about walked off with *Stormy Monday* to which his harmonica added a little extra something.

There seems to be something to point out about each member of Dreams. This is not the case with BS&T. They have sufficiently subjugated their individualities so that they seem to meld in together into a true ensemble and the only solo spots one is really conscious of come from the new trombone and tuba man, Dave Bargeron. He has given BS&T the first-rate soloist all their critics have felt they needed. Opening night at Philharmonic Hall certainly confirmed this feeling.

Some of the others (notably Lew Soloff) stretched out a bit too, but not so effectively as Bargeron. He is an improviser that any jazz band could make good use of, and Clark Terry's band and Howard Johnson's Substructure, to name two, have done so.

As far as the young lady next to us (wearing blue jeans with footprints on the posterior)



Mike Brecker

was concerned, the star of the show was David Clayton-Thomas. On records, Clayton Thomas sings with the labored anguish of a wounded animal. In person, he sounds a good deal more like a human being with normal emotions. Either the man has learned restraint or somebody on the other side of the glass booth has been making a monster of him.

He is leaving the band soon, which leaves them the option of a lot of ways to go. My recommendation, if anybody cares, is to let Steve Katz take over the helm of the ship. Steve's charm on stage, his vocal ability, and the beautiful love songs he writes add up to something more than sideman and occasional lead singer.

BS&T performed their hits. When you're on your fourth hit album you can't afford not to.

So here we had two bands, similar in instrumentation and both performing with the label "Jazz/Rock". Yet they are as different as it is possible for two bands so similarly constituted to be. Blood, Sweat&Tears is a rock band with jazz fringes. Dreams is a jazz band who realize that in making themselves palatable to a wider audience they are helping

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themselves and helping jazz. They're both doing their thing and doing it well.—*Joe H. Klein*

The Baker's Dozen

North Miami Festival of the Arts
North Miami, Fla.

Personnel: Ira Sullivan trumpet, fluegelhorn, soprano sax, flute, percussion; Kenny Falk, Robin Gould, trumpets, fluegelhorns; Lee Gifford, Don Anderson, trombones; Peter Graves, bass trombone; Joe Donato, alto, tenor&soprano saxes, clarinet, flute, Ed Caine, alto&tenor saxes, flute, piccolo clarinet; Bob Newman, soprano& tenor saxes, flute, bass clarinet; Gus Maas, tenor sax, flute; Vince Lawrence, piano, conductor; Steve Gilmore, bass; Steve Bagby, drums.

The Baker's Dozen, which originally began as a 13-piece rehearsal band, has surfaced in the Miami area leaving an important musical impact. This group, a year and a half in the making, within one week played to an overflow audience and turnaway crowd at Walter Gwinn's Vanguard and to a SRO crowd at the North Miami Festival of the Arts.

What a delight it was to hear this fine aggregation playing on a comfortable Florida evening in a large tent in Griffing Park. The enthusiastic crowd—not typical jazz devotees, but a good cross section of middle class suburbia—were treated to a number of excellent arrangements and top flight musicianship. This musical group is comprised of full-time jazz musicians and musicians playing the shows on Miami Beach. The band exists not to showcase certain individuals, it is a group effort; however, certain individuals, by charisma and sheer talent, became more dominant as the evening progressed.

Putting on paper an overview of a concert featuring such quality talent playing 12 compositions is next to impossible, especially when each of the tunes was appealing in its own way.

Vince Lawrence's arrangement of Wayne Shorter's *Witch Hunt* was one of the high points of the concert, because the chart was thought-provoking and original. First, Gus Maas took a well-executed solo on tenor followed by Ira Sullivan with a powerhouse trumpet solo which eventually worked into a collective improvisation, very free in nature. With a tempo change the attention went to Steve Gilmore's well-executed, sensitive arco bass work. Newman followed with a haunting bass clarinet solo, undergirded by Donato and Caine on clarinets producing some moving polyphony. When this free excursion was resolved, Sullivan, this time on soprano, blew a frantic, free solo eventually merging into the ensemble; he then continued in a more subdued vein on the same instrument. The tempo picked up, and the ensemble brought back the Shorter theme, followed by a rollicking coda in the free form idiom. During the course of the piece, the trombones entered a number of times perfectly to produce a wailing banshee effect, which added to the total musical impression: structured freedom.

Jean-Luc Ponty's *How Would You Like to Have a Head Like That?*, arranged by Newman, featured the arranger and Sullivan and Donato on soprano saxes. Bagby, Lawrence, and Gilmore on electric bass provided a strong rhythmic foundation. Both Newman and Sullivan played creative and deeply expressive solos. This tune also ended in extremely free improvisation.

Three of the compositions played during the course of the evening were written by musicians from the area. Bob Meyer contrib-

uted *Lament*, a very sensitive piece. The ensemble passages were well played and the solos by Maas on flute and Lawrence on piano were relaxed while remaining expressive. Ron Miller contributed *Euripidean Twist*, a quality arrangement with a somewhat funky touch. On this, Donato had the opportunity to stretch out on alto at high intensity. One had the feeling he was going to explode with enthusiasm before he finished his solo. Visually, the reedman was totally involved with every aspect of the music, even when he was not playing. The concert concluded with Jerry Green's *Travois Shuffle*, and Gilmore's driving, powerful electric bass lines added to the excitement of this piece.

One of the reasons for the success of the group, excluding the talent possessed by each musician, is the variety of expressions in the performances. In addition to the above-mentioned tunes, Baker's Dozen played a blues by Miles Davis, *Eighty-One*, which included a short cutting contest between Maas and Newman reminiscent of JATP; Bill Evan's *My Bells*, featuring Lawrence at his best and

the rhythm section: McCoy Tyner's *Man From Tanganyika*, with Graves' fine bass trombone work and Bagby's outstanding percussion; a Tim Hardin ballad with a solid rock beat, fine ensemble work, including three flutes, brass, and tenor sax; a solo by Lee Gifford, and Herbie Hancock's *Speak Like a Child*, presenting Sullivan this time on fluegelhorn. I don't know if there is such a thing as a perfect jazz solo, but I think that Sullivan's mellow and direct improvisation was.

Through many months of rehearsal time, this group has become what I would consider the best large jazz group I have heard. The joy of playing radiates from each musician. Everyone executes his individualized role so well that one would have to indulge in sophistry to generate any sort of negative criticism.

The sponsors and the musicians should be commended for the care they took in providing and utilizing the sound system to its greatest advantage. I hope that some record company will listen to this group. They deserve to be widely heard.

—*David D. Spitzer*

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book reviews

Simon Says: The Sights and Sounds of the Swing Era, 1935-55, by George Simon. Arlington House; 492 pp.; \$19.95.

The Street That Never Slept, by Arnold Shaw. Coward, McCann & Geoghegan; 378 pp.; \$10.

Who's Who of Jazz: Storyville to Swing Street, by John Chilton. Bloomsbury Book Shop, London; 447 pp.; \$12.00.

For 20 years, 16 of them as editor, the name of George Simon was synonymous with *Metronome*. When he joined the magazine's staff in 1935, Simon was fresh out of Harvard, where he had led a dance band in which he played drums. It was the dawn of the Swing Era.

Metronome had by then already been in existence for over half a century. Originally a music educator's publication, it had become a rather stodgy magazine for dance band musicians. Simon, perhaps in part inspired by an upstart competitor (*down beat* began publishing the previous year) brought a fresh approach and new life to the magazine.

Unlike most critics (or rather, music journalists), he had a working knowledge of his subject, plus a good ear and boundless enthusiasm. As this monumental volume (the biggest jazz book ever, rivaled only by *The Esquire Book of Jazz*) proves, he never lost the latter quality; he loved music, especially the big bands, and he loved his work.

Simon also has guts. Not one word has been changed in these collected reviews, columns, editorials and occasional pieces. In some instances, the author and/or his subject has added marginal comments; aside from this, the words and pictures are presented just as they looked in the old issues of the magazine.

Thus, the book truly captures the flavor of a bygone era, including some of its now quaint music slang. It is a great browser book, especially for those old enough to have memories of the period, but certainly also for history-minded or nostalgia-prone younger readers.

Simon's *forte* was reviewing bands, and some 150 pages are devoted to in-person evaluations of orchestras ranging from early, middle and relatively late Benny Goodman, vintage Ellington, Lunceford and Webb, various stages of Tommy and Jimmy Dorsey, the first Krupa, James and Hampton bands, to even Lombardo, Welk and Sammy Kaye. Plus, of course, lots of Glenn Miller, for Miller was Simon's idol and friend, and even for a brief spell, leader (George plays drums on some early Miller recordings).

There is little doubt that Simon wrote, first of all, for the musicians. His criticism is always constructive and cast in terms of what a given band was trying to accomplish rather than what he thought it *should* accomplish. This is in refreshing contrast to the bulk of contemporary music criticism, in which the writer's ego and prejudices too often play dominant roles.

This is not to say that Simon didn't have opinions. He did. He even had idiosyncracies, such as a near-fetish for proper intonation which sometimes got in the way of his basic openmindedness. But the reader quickly comes to realize what those particular hangups are, and can deal with them accordingly. On the subject of section play, especially rhythm sec-

tions, Simon has few peers; he really understands what a band needs to make it tick.

His weakness for girl singers—especially attractive ones—was shared by other noted writers of the day and makes this reviewer feel a bit deprived. More seriously, the long excerpts from the periodic diary kept by Simon (under the pseudonym of Jimmy Bracken), in which he catalogs all kinds of musical activities and the socializing that accompanied them, makes one realize just how much was happening then in jazz and jazz-related music making, and just how much potential there was for breaking through if you had talent and perseverance. With all its shortcomings, it was a golden age.

There is, inevitably, a lot of lightweight material in a book of this nature. But there is also enough solid fare to make it worthwhile, much



of it not available elsewhere. The detailed band histories of Casa Loma, Ben Pollack and Bob Crosby, for instance, contain much valuable source material for the historian. The chapter on Bix Beiderbecke, though mainly anecdotal, is enhanced by rare and touching photos. There is a moving interview with Louis Armstrong when he was feeling the pain of the hoppers' unjust slurs, and fine profiles of Claude Thornhill, Miller and others.

Because it encompasses so much fringe material, this is perhaps not a book for the jazz purist. But it isn't intended to be that. It is a document of an era, and an honest one, flaws and all.

Roughly the same era, again from a special perspective, is covered in Arnold Shaw's hugely entertaining profile of 52nd Street, *The Street That Never Slept*.

Shaw has done a great research job, bolstered by taped interviews with musicians,

record people, ex-club owners, singers, entertainers, press agents, strippers — representatives of almost every kind of involvement in the life of that fabled two blocks which sustained and gave birth to so much music.

The history of each major club (including the non-music 21 and the non-jazz Leon & Eddie's) is traced in detail. The pre-history (i.e., Prohibition) of the Street is cogently presented, and the reasons for its unhappy demise intelligently examined.

But this is not a profound study of social causality, but rather a sprightly and often hilarious romp, richly sprinkled with anecdotes. Again, as when reading Simon's book, one is struck by the contrast between then and now.

In its heyday, the Street, with all its flaws (noisy, cramped, over-priced clubs; unenlightened social attitudes; mercenary greed) was a creative meeting ground for artists of all races, eras and orientations, with jazz as the common denominator. Sure, it was jazz as entertainment, mostly. But the results were certainly "artistically significant," to use a kind of terminology alien to the *lingua franca* of the Street.

There is much to learn from a book like this, not only about jazz, but about what made it flower. There are many fine pictures to go with the text, which is breezy and uncluttered. Of the interviews, the one with Dizzy Gillespie is a standout. And Ahmet Ertegun, we learn, was once a Frank Teschemacher fan!

If you're too young to have lived the Street, this book will bring you as close to that experience as possible, especially if you back up the reading with some of the authentic sounds. And if you were there, it'll bring it all back. Too bad it had to die.

For those whose interest in jazz runs deeper than the furrows ploughed by these two books, *Who's Who of Jazz* is highly recommended. It is of special interest to those concerned with the music of the period covered by Simon and Shaw, plus its antecedents.

John Chilton, a British trumpeter and jazz historian, has compiled thousands of biographies of jazz musicians born before 1920 (omitting a few, like Art Blakey and Thelonious Monk, whose art belongs to a later era). There are hundreds of names here you won't find in Feather's *Encyclopedias* or other previously published guides, and those which are duplicated are dealt with here in more detail and depth than ever before.

Chilton omits all value judgements or critical commentary. He just gives the facts; as many as humanly obtainable. Birth dates are given correctly for the first time in more than a few cases. Careers are detailed meticulously, bringing to light much new information concerning known figures and illuminating for the first time the lives of many who have been mere names in discographies and history books up to now.

The book, lavishly illustrated with interesting photographs, many previously unpublished, is a labor of love. The edition is limited, and according to information to hand, it will not be reprinted. No serious student of jazz should be without it. It can be ordered from the Bloomsbury Book Shop, 31-35 Great Ormond St., London W.C. 1, England.

On minor criticism: there are very few references to recorded works. These would have been especially useful in the cases of many obscure musicians. But you can't have everything.

—dan morgenstern

BURTON

Continued from page 13

benefited from the audience—a relationship that added to the personality of the music. In clubs you wanted very much to sell the audience on what you were doing. You tried very hard to set up a communication so that they would listen and come back again. I don't mean tricky, commercial things. The sincere player couldn't do that, instead he would intensify what he was doing in order to convince his audience. It's like somebody who has a cause and he believes in it and therefore feels the need to convince other people of it. And he won't change his cause just to make it acceptable. He will not give you a watered-down version just so you will agree with him. He'll just try harder to convince you. He can't alter it too much or it will not be what he believes. I'm afraid that may disappear, that rapport with an audience. That has had a big influence on jazz; it's been one of the healthiest things about it. It is something that symphonic music has not had for some time.

Jazz has been a peoples' music. It's always related to people. It's an improvisational music that represents our time. If it loses its touch with people then its vitality will be lost. Sadly, too many school jazz programs lack reality because they don't play enough to audiences with the intention of trying to reach them and their feelings.

C.S.: Why are you teaching at Berklee and what comes next?

G.B.: I'm there because of what I have noticed doing clinics and concerts at schools throughout the country. There is a lot of raw material there for me to use as a professional. I never have wanted to do anything other than my own music and at Berklee I can do that. I am able to work with people with whom I feel comfortable and creative in a professional sense. At the same time I am able to work with students from whom I get new ideas. The feedback is great. I also get the chance to experiment with different combinations of ensembles.

C.S.: Writing?

G.B.: I expect to do some educational writing but not too much compositional writing. That's always been a limited area for me. I always felt that other people did it better than I did so I should concentrate on what I can do best.

C.S.: Two years ago, you told me that you thought the time was coming when you had to stand aside and see where you were headed.

G.B.: I'd forgotten that. I have felt that I have done most everything I wanted to do with the groups I have had in recent years. I have had to ask myself what it was that I wanted to do. It meant that either I had to form an entirely different group, which meant a large instrumentation that no one in his right mind could afford, or do something else. At Berklee, I can do it all. I'll never give up playing professionally. I get certain satisfactions out of it that I can't get teaching. In the past there have been limitations of time and money but now I can pick and choose what I want to do more carefully.

I have never been able to predict the future for myself for more than a few months ahead. I just know that I am enjoying the set up now very much. I can see that almost anything I ever wanted to do is available to me. There is enough potential to keep me occupied for some time. **db**



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MW 183 ... \$12.50/\$8.33

DOUBLE BRIDGE (A) by Dan Haerle. 17: fl. 2 ts, 2 bs; 5 tp; 4 tb, tu; b.d. A feature chart for fl and tp with extended solos for each. Form is A-B-A-C-A with C section in 3/4 each time while rest of chart is in 4/4. Reed section requires two ts and two bs in addition to flute solo. (PT 5)
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THE I.U. SWING MACHINE (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; p.b.d. Very fast virtuoso piece, particularly for tps and saxes, screaming sax out-chorus. Tricky interludes and solid brass backgrounds. Strong melody. (PT 7)
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MW 114 ... \$14/\$9.33

3 VIGNETTES (A) by David Baker. 23: 5 sax; 5 tp; tall dbl. flg; 5 fh; 4 tb; tu; p.b.d. Three sections: (I) slow and moody, features 5 fh, b-tb & tu, wide open sound; (II) Saxs soli; (III) Tutti but emphasis on brass. (PT 8)
MW 130 ... \$10/6.66

THREE FOR MALCOLM (A) by David Baker. 18: 5 sax (as 1 dbl. ss); 5 tp; 4 tb; tu; p.b.d. Dedicated to Malcolm X, each chorus is in three sections: (I) Heavy rhythm & blues a la B.B. King; (II) Swing blues; (III) Mixed meters 3/4, 2/4, 3/4, 4/4. Improvising choruses include free (avant-garde) section. Extremely dramatic work. (PT 15)
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MW 231 ... \$6/\$4

RONDO (A) by Tom Hilliard. 8: tp; tb; as; ts; bs; p.b.d. Semi-free scale bag; moderato; meter change alternates 6/8 to 4/4. Improvisation for all parts; each digression is an improvisation. (PT 4 1/2)
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18 FOR BAKER (M) by Bob Tillex. 9: vb. mrrmba, xylo, tym, d, bgo, tamb; g.b. Original jazz-rock. 18 bar phrase, mod. tempo. Perc. intro, ensemble choruses; 2nd chorus, open solos; 3rd chorus, ensemble & perc. solos, repeat back to first chorus and out. M.M.=140-144. (PT 5-6)
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MINOR TIME (M) by Bob Tillex. 9: vb. mba, xylo (playable by wind instruments if transposed); bgo, tym, tamb; g (or p), b, d. Moderate tempo, original minor blues with loose rock/bougaloo, 12 bar intro, written riff, and open solo choruses. (PT 5)
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JUST SAT DOWN (M) by Glen Oliver. 5: vb. mrrmba; p.b.d (cga & tamb. opt.). Modern jazz-rock with written and open chorus. Vamps make this a good groove tune. (PT 5)
MW 224 ... \$5.00/\$3.33

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

SURREALISM (A) by Joe Kennedy. 21: solo vln, 6 vln I, 6 vln II, 2 vla, 2 clo; p.b.g.d. Contemporary string orchestral work features jazz violin and bass. Swingin' medium tempo. As recorded on STRINGS BY CANDELIGHT (MW-IP 216) (PT 4:21)
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Arranging Concepts by Dick Grove, Part 3

Previous articles (db, Oct. 14, Nov. 25, 1971) have dealt with a writing concept utilizing the factor of density. Density, in an arranging or compositional sense, means the restriction of the number of separate pitches being played simultaneously (i.e. harmonic density) and the span of distance from the top to the bottom of any orchestral voicing (i.e. span of orchestration).

In this approach I also suggest using a concert sketch as a working procedure. This enables you to control the degree of harmonic density and the span of register used in the orchestration more efficiently. It is important, at the same time, to try to avoid the rigid, constant use of entire sections within the band for the orchestration.

If we are making density a prime consideration of our approach, we should be able to achieve as large a number of different effects from the use of density as possible. Some of these you have seen in previous examples of the application of one-, two- and three-part density. Now, on to four- and five-part density.

Four- and five-part harmonic density differs from one-, two- and three-part in this sense: In many instances we are already automatically producing these densities when we write for a section of four or five saxes, woodwinds or combos with four or five horns. However, to orchestrate a full band in four- or five-part density produces an entirely new world of possibilities.

To illustrate: the following example shows a concert sketch based on two-, three-, four- and five-part density. This example is the opening six measures of my original *Chicken Little*.

Example 2 shows the orchestration based on the sketch.

(Example 2 continued overleaf)

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In the orchestration, the fourth trumpet is in a Harmon mute, doubling the first trumpet. The first, second and third trumpets are open.

The numbers above each chord in Example 2 represent the following: the upper number is the harmonic density (i.e. number of separate pitches being played simultaneously); the lower number represents the span of orchestration (i.e. distance in octaves from the top note to bottom note).

Because of the descending melody line and ascending bass line, the span of orchestration (bottom numbers) gradually decreases from four octaves to two octaves. The harmonic density gradually increases from three parts to five parts at the same time that the span of orchestration is decreasing.

After examining both Example 1 and its final orchestration shown in Example 2, the extreme importance of using the sketch as a starting point should be very clear to you. The most effective way of freeing yourself of conventional section writing is to create your original ideas without automatically thinking complete sections. Therefore when sketching you should think *sound* first.

Deciding which specific instruments will logically play the notes of the sketch should come as a separate process after you have completed the sketch. In particular, try to avoid letting the sections of the hand influence your sketch.

Think conception, melody, phrasing and voicing as being of primary importance when sketching. When creating the voicing of your sketch, be aware that any harmonic density (one, two, three, four or five parts) is just as valid as 10- to 13-part density (which is the same as a saturated conventional ensemble voicing. (See example 2, *down beat Music Workshop*, Oct. 14)

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jazz on campus

Changes and addenda for the 1972 *School Jazz Festival Calendar*: Change the dates of the American College Jazz Festival (Washington, D.C.) to May 28-29. Change the dates of the Northwest College Jazz Festival (Bremerton, Wash.), affiliated with the ACJF, to May 12-13. Add the First Plymouth State College Jazz Festival, March 29, contact Vincent Marinelli, Music Dept., PSC of U. of New Hampshire, Plymouth 03264.

Gary Burton has been added to the faculty at four of the 1972 Summer Jazz Clinics: E. Carolina U. (Greenville, N.C.); West Chester State College (Pa.); Ill. State U. (Normal); and Portland State U. (Ore.).

Dave Baker will do a series of lectures, clinics, and seminars at Ghana U. (Accra) March 1-5 by special invitation of the Ghanaian government. On Feb. 6, Baker and a sextet from Indiana U. conclude a week-long stint of jazz clinics, workshops, and concerts in San Diego sponsored by that city's public schools and community colleges.

Jack Wheaton, Director of Bands at Ceritos College (Northridge, Calif.), has been appointed Music Director of Jazz Internationales, a Workshop-Festival for high

school and college jazz bands and choirs to be held in London and Paris, June 24-July 8. A tentative staff includes Dick Grove, Don Rader, and Roy Burns. Jimmy Lyons, will emcee the sessions and serve as an adjudicator at the Paris "finals". The event is sponsored by the National Educational Scholarship Foundation (Northfield, Ill.)

Isaac Hayes' *Theme From Shaft* was performed at halftime time shows this past football season at the Orange Bowl and by various college marching bands, including Grambling, South Carolina State, Southern U, Miss. Valley State, Tenn. A&I, and Florida A&M. Hayes' record label, Stax, the distributor of the material, reports that the response has been so great that marching band and stage band arrangements are in preparation on other Hayes' hits, such as: *Black Moses*, *Show Me How*, *Son of Shaft*, *Do the Funky Penguin*, and *Only the Children Know*.

The California Chapter of the Percussive Arts Society will present its first Percussion Festival Competition May 6-7 at a location to be announced. Categories of competition include: Drum Set, Keyboard Mallets, Percussion Ensemble, etc. with scholarships to winners. Preliminary sessions are scheduled for April 29-30 at San Jose State (contact Bob McCormick, Music Dept.) for the Northern Division; and Northridge (contact L.S.

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Dr. William Fowler, head of the jazz major course at the U. of Utah, has begun a fund raising drive, *Sounds of Change*, to raise \$15,000 to cover salaries of the Visiting Faculty program and to provide financial aid for exceptional students. The money is needed because of music department budget cuts at the University.

Bob Morsch and the Triton College (River Forest/Chicago, Ill.) Jazz Ensemble will host Don Ellis and band for clinics and concert Feb. 15 and a similar program featuring Maynard Ferguson and band on March 10.

First Place Music Publications will soon publish a new piano text: *Basic Modal Improvisational Techniques* by Jack Wheaton, designed to provide direction to studio piano teachers in teaching the rudiments of keyboard improvisation. The text will inter-relate with Dick Grove's *Improvisation Correspondence Course for All Instruments* which is reported to have over 200 musicians enrolled since its inception last October.

Carol Kaye (Gwyn Publishing) has two new releases. *Drums, Jazz + Rock* = by John Guerin, one of the busiest West Coast studio drummers who also does live gigs with Roger Kellaway, Bud Shank Vic Feldman, Mike Barone, and Howard Roberts, deals with Jazz-Boogaloo, Cross Time, Afro Bossa Nova, and Advanced Drum Studies. *Professional Drum Exercises, Book 1* by Rufus "Speedy" Jones, well-experienced drummer with Duke Ellington, deals with contemporary exercises for big band and combo including Shuffles, Gospel, and Ray Charles styles.

Ad Lib: *Chart Sources, 1972*, a compilation of sources for jazz ensemble music, is available free from Joel Leach, Music Dept., San Fernando Valley State College, Northridge, CA 91324 . . . New York University's School of Continuing Education is currently presenting several live and filmed jazz and rock events . . . Lane Community College (Eugene, Ore.) is offering a new listening and discussion course, *Jazz Panorama*, through its Division of Adult Education . . . The Associated Students of the U. of the Pacific (Stockton, Calif.) will present Duke Ellington and His Orchestra in concert Feb. 27; and Clark Terry in an afternoon clinic and evening concert on May 6, with the UOP band.

AD LIB

Continued from page 11

nally moved into that verdant showcase trying to stay one step ahead of noise pollution. But the inexorable steam shovels of the housing developers reached into that idyllic stretch between Beverly Hills and Bel Air and began their subdivision blues. When the rains came Christmas, Q. stood helplessly by watching his tennis court begin to slide away: cracks appear in concrete walks and walls; a basement wall start to buckle; and three inches of water ruin the rug in his basement as well as his irreplaceable record collection . . . Ironically the less affluent simply got wet, but managed to enjoy a variety of holiday sounds. Well maybe not the "less affluent" if they spent New Year's Eve at the Grove. But at least they got their money's worth with Pearl Bailey and Louis Bellson and his orchestra . . . The Hong Kong Bar of the Century Plaza

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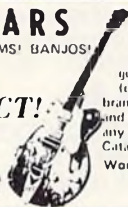
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presented Bobby Stevens and the Checkmates.

... Disneyland greeted the new year with Lou Rawls, Helen O'Connell and Bob Eberly, plus the Mike Curb Congregation ... At International Hotel it was Etta James, Keisa Brown and the New Peoples Band ... The Johnny Otis Show, with Joe Turner, Eddie "Cleanhead" Vinson and Shuggie Otis, were at the Ash Grove ... Pike's, in Glendale, featured, Stan Worth and his group ... Donte's led with Jack Shelton and his quintet ... Spanky Wilson and the Eddie Williams Trio were at the Pied Piper ... Ernie Andrews was the headliner at the Parisian Room ... At Memory Lane, it was Esther Phillips, backed by the Jack Wilson Trio ... Don Randi rang in the new at the Baked Potato ... Gabor Szabo did likewise at Shelly's Manne-Hole ... and the York Club was supposed to feature a one-two punch for the festivities: Gene Ammons and Dexter Gordon. But Gordon took ill before the "battle of the tenor saxes" could begin, so Jug went it alone. Well, not quite alone. His horn is amplified, and with him are Claudine Myers, organ and vocals; George Freeman, guitar; and Ajaramu, drums ... Turning to non-holiday jazz: veterans dominated the Century Plaza Hotel. At the Westside Room it was the timeless trio, the Mills Brothers; at the Hong Kong Bar, The World's Greatest Jazz Band ... Two other perennials were gracing the Four Muses, in San Clemente, for three nights: Sonny Terry and Brownie McGhee ... Also playing the numbers game was the Baked Potato, in North Hollywood. Don Randi, whose group is now known as a "trio plus one," is there Wednesday through Saturday. Dick (Slyde) Hyde played there for a series of Tuesdays, alternating (slyding?) between a quintet and a sextet. Paul Togawa was featured on Sundays ... Count Basie and his orchestra started off the new year for Donte's in great fashion. So did Pete and Conte Candoli, who have been trying for so long to arrange their schedules for just such a gig at Donte's ... Kenny Burrell followed Gabor Szabo into Shelly's Manne-Hole ... Carmen McRae followed Willie Bobo at the Lighthouse in the Hermosa Beach. Charles Lloyd appeared there for a one-nighter, and Henry Franklin fronted a combo as part of the Sunday afternoon Black Jazz Festival ... Following Gene Ammons' gig at the York Club, Johnny Hammond and Hank Crawford made a joint appearance for two weeks ... The Friends of Distinction played three nights at Maverick's Flat ... B.B. King and Freddie King shared the Santa Monica Civic for a one-nighter (that's a lot of royalty for one night) ... The Stan Kenton concert at that same Santa Monica auditorium, for the Mirman School for Gifted Children, proved to be an outstanding success—musically and charity-wise. Scott Ellsworth, who hosts the all-night jazz show on KFI, was emcee. Ellsworth and many of the principals from that concert ended up at Tommy Vig's pad for one of the Vig's typical, musician-filled soirees ... One of the Pied Piper's typical Monday nights is also overflowing with musicians. That's when owner Freddie Jett decides to pay tribute to some entertainer. Recent members of the "Jett set" included Bobby Stevens of the Checkmates, and Clara Ward as well as all of her singers ... One affair that must have been overflowing with musicians and good cheer was the double birthday party, at a private home, for Cab Calloway and Ernie Andrews. They were both born on Christmas Day ... Pianist Stan Worth has returned to the Play-

boy Club where he is fronting a quartet. Personnel include: Pete Woodford, guitar; Pat Smith, bass; Steve Ettleson, drums. By Feb. 15th, the Playboy Club will have moved from their Sunset Strip location to the new ABC entertainment complex in Century City, opposite the Century Plaza. . . . Mose Allison will have the Ash Grove to himself the first week in February. . . . Barbara McNair will be at the Westside Room until the first week in February. . . . The most recent Dixieland orgy from the New Orleans Jazz Club of Southern California featured Jeff Beaumont and his Fink Street Five. Spouting the sounds of King Oliver and Lu Watters, the Fink Street Five remain a misnomer. Not the "Fink" part—the "Five." Count the personnel and see if you agree: Laurance Wright, Bryan Shaw, cornets; Hironobu Yoshikawa, clarinet; Don Barrett, trombone; Beaumont, bass sax; Bill Mitchell, piano; Paul Woltz, banjo and washboard; Hal Smith, drums.

Chicago: The Art Ensemble of Chicago (Lester Bowie, trumpet; Joseph Jarman, Roscoe Mitchell, reeds; Malachi Favors, bass; Don Moye, drums) played two concerts recently at the University of Chicago's Mandel Hall. The appearance was sponsored by Nia, the black cultural organization of the school and the Chicago Front for Jazz. . . . Alice's Revisited had a blues bonanza during January. Each weekend featured a different artist and Luther Allison, Otis Rush, Howlin' Wolf, and Willie Dixon and the Chicago All Stars (Walter Horton, Koko Taylor, Lafayette Leake, Clifton James) were the attractions. Also appearing was Short Stuff, a Milwaukee rock group, on Mondays and Rush every Thursday. . . . Ken Chaney and The Awakening did a Sunday gig at the Safari Room. The group is featured at the Pumpkin Room, his old stand, on Tuesdays. His trio (John Whitfield, bass; Arlington Davis, drums) also did a weekend at the El Matador. . . . The Neo-Passe Band is the attraction at the rejuvenated Jazz at Five session on Fridays at Jazz Ltd. . . . A local band, Wilderness Road, was "premiered" at a press party at Second City sponsored by the group's new label, Columbia. . . . Don Gibson's Windy City Jazz Gang appears Friday and Saturday at the Village Inn in Dundee.

Boston: The Dave Brubeck Trio plus Gerry Mulligan and Paul Desmond did a one-nighter at Symphony Hall. . . . Rahsaan Roland Kirk, Erroll Garner and Chris Connor have each spent a week at Lennies on-the-Turnpike at the Village Green. Al Cohn and Zoot Sims were next, followed by the Charlie Byrd Quartet with Hal Posey, trumpet; Joe Byrd, bass, and Bill Reichenbach, drums. . . . The jazz-rock group Thing did two-hour shows on WTBS and another hour on WHRB. Personnel: Wil Leitman, trumpet; Arni Cheatham, saxes; Vagn Leick, piano; David Saltman, bass and Kiah "T" Knowlin, drums. . . . The Siscoe Kids (Ken Wenzel, horns and bass; Bev Siscoe, piano, organ; Ed Aheam, drums) are at the Marriott Hotel. . . . Arthur Prysock and Mongo Santamaria played Paul's Mall. Next door at the Jazz Workshop, it's been T-Bone Walker, Tim Hardin, Lazarus, Miles Davis, the MJQ and the James Cotton Blues Band. . . . Interplay was the name of a concert of electronic music at Berklee written on the ARP synthesizer. The live musicians: Jaxon Stock, trombone; Jon Klein, French

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Baltimore: The Left Bank Jazz Society finished its 1971 season Dec. 12 with the Kenny Burrell Quartet. The high point of the concert was Burrell's brilliant reworking of such chestnuts as *People*. The guitarist was accompanied by pianist Richard Wyands, bassist Major Holley and drummer Bill English . . . The Coppin State Jazz Society presented Leon Thomas . . . The Reverend Clarence Rivers spent several days in Baltimore conducting a musical workshop at St. Francis Xavier Church . . . Vocalist Ruby Glover, pianist Claude Hubbard and bassist Phil Harris were among several local musicians who gathered to pay a special tribute to the late Reba Stewart, a teacher at the Maryland Institute of Art, who died recently . . . The Peabody Jazz Quintet gave a free concert at the Baltimore Museum of Art . . . Alan Mandel, an enthusiast of classical works by little-known American composers and a devotee of ragtime as an art, performed at the Jewish Community Center. The concert included rags by Scott Joplin and others . . . Meanwhile, the local rock scene continues to flourish with the Quicksilver Messenger Service appearing at Painters Mill; Emerson, Lake&Palmer at the Lyric, and The Band, Taj Mahal and Rod Stewart and Faces at the Civic Center.

Detroit: Bob Anderson opened a stay at the Winery with a press review of his brand new single recording of *Brother, Where Are You?* The Bill Stevenson Trio is doing the background . . . Jim Taylor's Detroit Hot Jazz Society presented another great concert at the Red Garter on Dec. 19. Reedman Bob Snyder led an all-star cast featuring Jack Brokensha, vibes; Milt Vine, piano; Doug Woodard, bass; Bob Stone, drums, and Big Mama Bev belting those great vocals . . . Woody Herman and the Herd played to a full house at Livonia's Clarenceville High School. Missing from Herman's lineup was the murderer's row of Alan Broadbent (who took a month off to write for the band's February concert with the Dallas Symphony), Sal Nistico, Bobby Burgess (back in the States and perhaps back in the fold soon) and Tony Klatka. However, a welcomed appearance by Nat Pierce, subbing for Broadbent, helped to keep things moving. The Clarenceville Entertainment Series committee had announced a January date for the Brookside Jazz Ensemble with Ursula Walker; Don Ellis in February and Maynard Ferguson in March . . . The Strata Concert Gallery presented the Contemporary Jazz Quartet in mid-December featuring new compositions by Charles Moore and Ken Cox. With Moore on trumpet and Cox on piano, the CJQ has Ron Brooks, bass, and Danny Spencer, drums. The Ron English Trio appeared at the Strata later in the month with Ron on guitar, John Weldon, bass, and Bud Spangler, drums . . . Drummer J.C. Heard opened at Dick Puertas' new Beef and Bourbon Lounge. With Heard is guitarist Ben Jones and organist Ben Morgan . . . The Executives (17-piece band) will be hosting a big dance bash at Mercy College on Jan. 29. The band's specialty is nostalgia and their fans love it.

Las Vegas: B.B. King held forth at the Flamingo during December, where he was ably supported by Joe Burton, trombone; Earl Turbinton, alto sax; Lewis Hubert, tenor sax; Ron Levy, piano; Milt Hopkins, guitar; Wilbur Freeman, electric bass and Sonny Freeman, drums. King was followed by Jack Jones, backed up by the new house band of jazz organist Paul Lowden; Dick Alber, Dan Michler, Tony Rodriguez, trumpets; Wally Post, Jim Hemming, Gary Ross, trombones; Don Grossi, Sam Most, Larry Schleck, Jack Montrose, Earl Bergman, reeds; Ron Andrews, bass and Rich Bernstein, drums and percussion. Ten strings were added for the Jones engagement . . . Harry James returned from a swing around the western states to play the holiday season at the Desert Inn. Personnel: John Madrid, Rob Hicks, Pete Bellomo, Skip Phyl, trumpets; Bob Payne, Bill Paynter, Gail Martin, trombones; Dick Spencer, Don Mohr, Corky Corcoran, Roger Janotta, Joe Koch, saxes; Jack Perciful, piano; John Smith, bass, and Sonny Payne, drums . . . Former Woody Herman trumpeter John Bennett was elected to Local 369's Board of Trustees, replacing Silver Slipper leader-trombonist Tommy Hodges . . . Local high and junior high schools received lecture-concerts from the Chuck Foster Quintet. The ex-Buddy Rich trumpeter was backed up by Joe Marillo, tenor sax; Mike Breene, piano; Hank Dobbs, bass and Tommy Cimino, drums . . . Piano man Rudi Eagan's band at the Alladin includes former Stan Kenton trumpet star Sam Noto and ex-Woody Herman trombonist Eddie Morgan.

London: Dec. 23 was closing night at the Jazz Centre Society's premises at the Country Club. A sextet led by pianist John Taylor and a session with former street "busker" Lol Coxhill playing soprano sax were among the highlights of the Centre's last evening before moving to new premises in London's dockland. These have been donated rent-free to the JCS. Recent sessions at the Country Club under the auspices of the JCS included the Mike Gibbs band, and a giant mainstream-style jam session on Dec. 17 with such names as Tommy Whittle and Danny Moss, tenors, Keith Christie, trombone, and Phil Seamen, drums . . . On Dec. 15, another veteran, trombonist George Chisholm, who recorded with Benny Carter and Coleman Hawkins back in 1937, celebrated his 42nd year in the profession. The event took place at the 100 Club, where trumpeter Humphrey Lyttleton and his band, Alex Welsh and his crew, trumpeter Kenny Baker, vocalist George Melly, and others were on hand to blow . . . In November, the Musicians' Co-operative presented *An Old Legend* with Chris Jeffrey, Jamie Muir, Jamie Peters and guitarist Derek Bailey, among others, in one of their once-monthly Sunday sessions at Ronnie Scott's Club. Recent visitors on weeknights at Scott's have been the trio of Illinois Jacquet, Milt Buckner and Jo Jones, who wound up a three-week stay on Jan. 1 to be followed into the room by the Bill Evans Trio for four weeks. Preceding Jacquet, another fiery tenorman, Johnny Griffin, played the club. During his stay, Griffin recorded music for the film *Jazz is My Religion*, being made by John Jeremy of *Blues Like Showers of Rain* fame, in collaboration with this columnist . . . The Brotherhood of Breath made an appearance at the Torrington, Finchley, Jan. 6.



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