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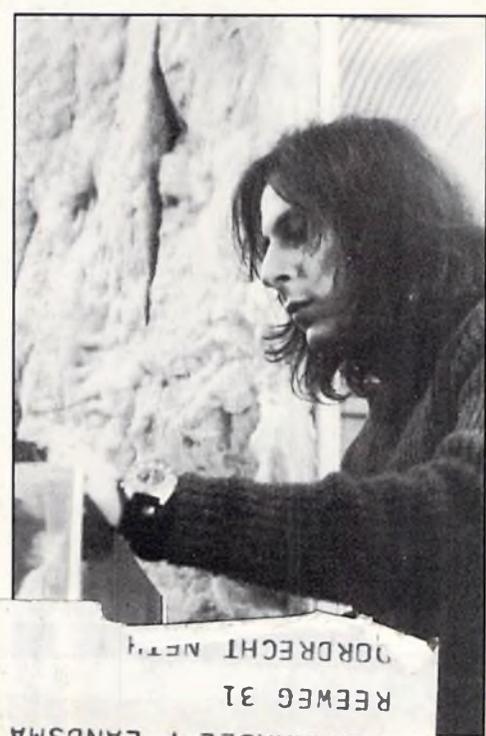
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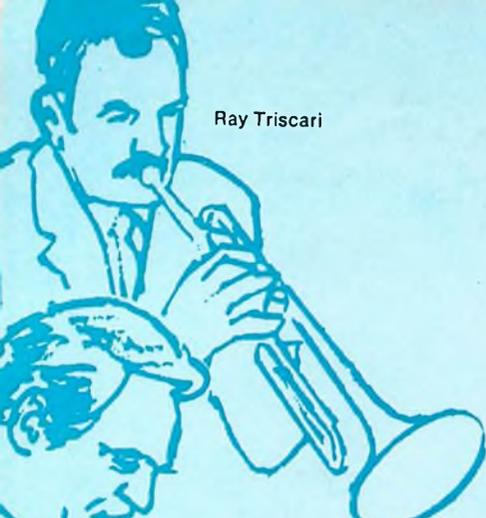
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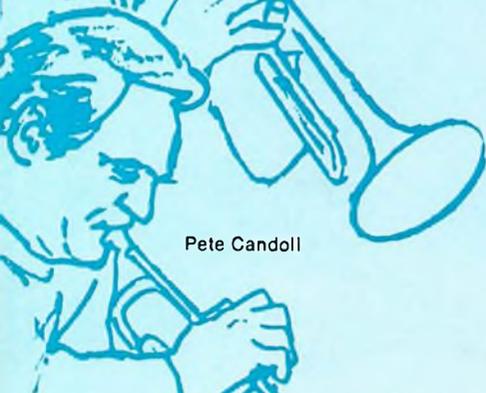
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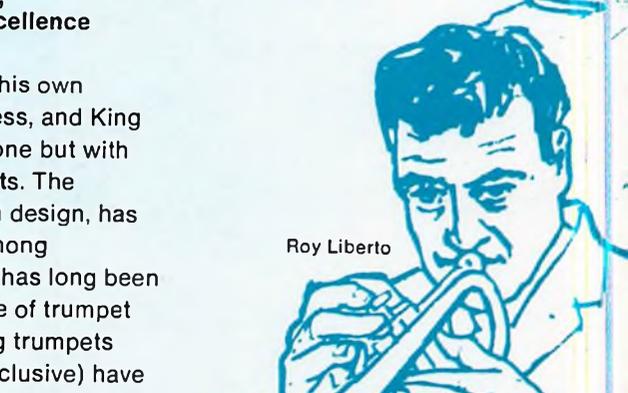
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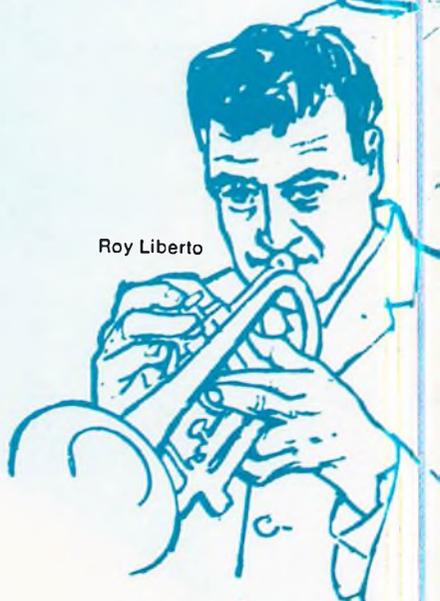
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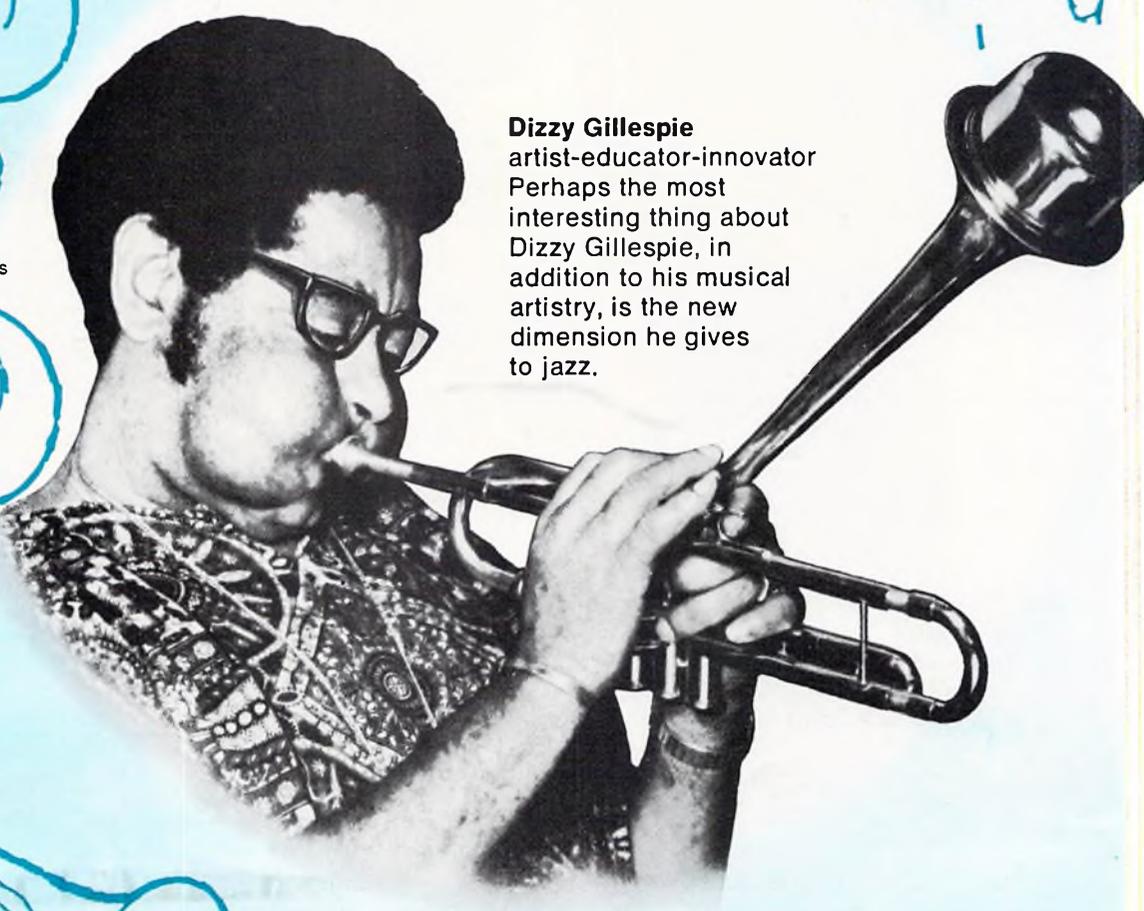
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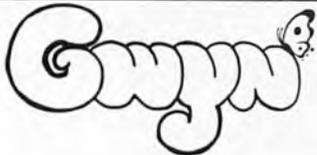
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# the first chorus

By Charles Suber

After a one-issue hiatus, we again pick up on reviewing various school jazz festivals and "report from personal observation what seems important to jazz education and to jazz musicians." The following festivals, all of which took place in February, are included in this report: 13th Oak Lawn Jazz Fest. (Ill.)—60 HS bands, 17 HS combos, competitive... 2nd Ill. Invitational Jazz Fest. (Elmhurst)—4 HS bands, noncompetitive... 14th Eastern Ill. U. Jazz Fest. (Charleston)—43 HS and Jr. C. bands, competitive... 11th Millikin U. Jazz Fest. (Decatur)—15 HS bands, competitive... 5th Eau Claire Jazz Fest. (U. of Wis.-EC)—47 HS and C. bands, competitive.

Note the size, i.e., the number of participating ensembles at three of the festivals. Aside from the obvious interest in jazz bands that these numbers reflect, it also shows that most schools are sufficiently prepared musically to enter a festival shortly after the beginning of the second semester. Many schools now begin their jazz rehearsals in September but most still delay any real music until after football season.

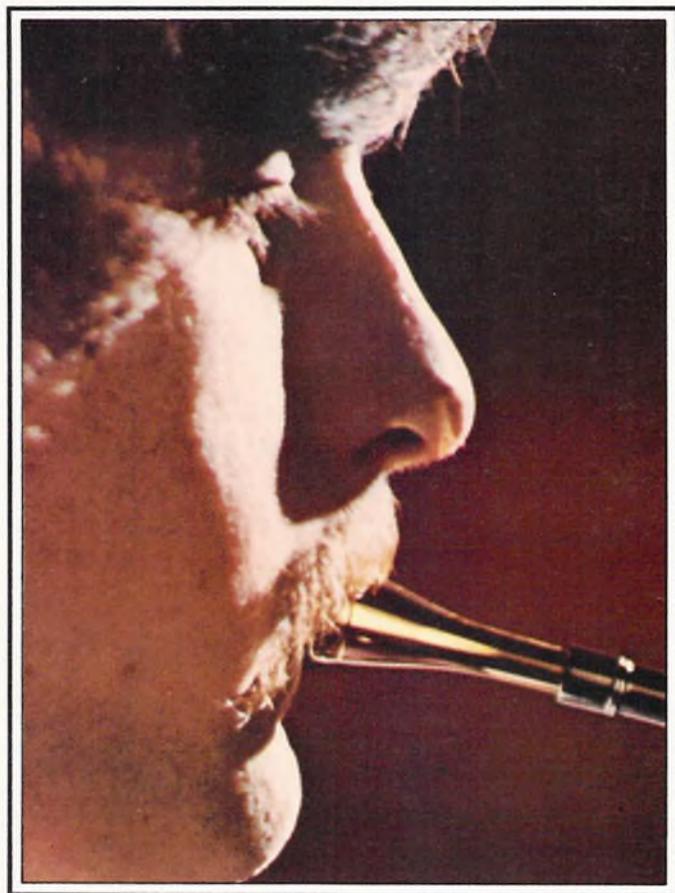
Four of the festivals were competitive, i.e., some bands were declared winners; most were considered losers. Nothing was observed in the four competitive festivals that would alter our conviction that non-competition is educationally superior to head-to-head competition. Oak Lawn provided an opportunity to observe both conditions.

There was a for-comment-only classification in which any band could enter. It is the best place for a new or training band to get constructive comments from the judges without undergoing the artificiality of trying either to outguess the judges or to stupify them with 15 minutes of heavy rock time accompanied by constant triple forte high register brass unisons. It is also a comfortable place to allow normal instrumentation, i.e., a second, or even third band, from a school with each player responsible for a part, rather than trying to precariously preserve good tonality from a row of 10 or more reed players. It also allows an opportunity for student leaders and arrangers to demonstrate what they are capable of creating. Be assured that each of the for-comment-only bands were UP for their performances. Their motivation to play at top capacity was inherent in the musical standards set for them by professional jazz musicians, in the enthusiasm and imagination of their directors, and in the plain fact that they were playing before their peers—not because of a trophy that keeps the sponsor's name forever inscribed.

The main evil of competition was demonstrated at the evening finals at Oak Lawn. The judges, voting strictly on what they heard performed, chose band "X" as the winner of the AA (largest school enrollment) classification. Band "Y" accepted defeat gracefully. But band "Z", aided and abetted by its own jeering section, voiced their displeasure. It was a churlish exhibition in which the band's director was the head churl.

(Ken Kistner, in his first year as director of the Oak Lawn festival, inherited its combat atmosphere from an authoritarian predecessor. He is too capable a musician and too sensitive an educator to permit conditions antithetical to good music and good education.)

Next issue, we will discuss—at somewhat expanded length—significant particulars of the Decatur, Charleston, and Eau Claire festivals as well as a very satisfying non-competitive festival at Loyola U. (New Orleans) and two high school invitational—the Ill. Invitational and the Mid-Atlantic (Pa.). We will also discuss the current agonies and pleasures of the American College Jazz Festival.



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Vol. 39, No. 9

# down beat

jazz-blues-rock

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# chords and discords

## Elvin's Too Rich For Sam

...Elvin Jones is one of our great drumming innovators and has influenced many jazz drummers and is due his recognition, but I am surprised that a man of his abilities can brush away a man like Buddy Rich with such a poor, unprofessional statement (as he made in the March 16 issue).

Elvin does his thing and does it well. Buddy constantly does this thing, and there is no one around today who will ever replace him.

...His record speaks for itself. I would venture to say there isn't anything Buddy can't do on the drums. He rates with the greatest classical performers on their instruments....

...I think Elvin is entitled to his opinions, but it is not professional to sweep a man like Buddy Rich under the carpet....I think Elvin would give us drummers a great deal more if he would talk about how he practices and how he develops his ideas on the drums and how he stays in shape and how young drummers who read his interviews can better themselves. This would be of greater value than trying to rip someone like Buddy Rich....

...It is unfair for the young drummer today to get the impression from an article such as this that Rich is a has-been. Every drummer should be the has-been that Buddy Rich is today....

Sam Ulano

New York, N.Y.

## Von Ohlen Pleases

The article by Jim Szantor on one of our best big band drummers, John Von Ohlen, was excellent.

I too, like John, look at your Hall of Fame and say, "Where's Woody?" Doesn't make sense.

Howie Mann

Hicksville, N.Y.

## Trane's Externals

In regard to Leonard Collins' March 30 query concerning John Coltrane's unique sound, it has been my experience that "externals" such as reed strength and mouthpiece opening are merely players' choice and have relatively little effect upon a player's sound. All the answers (Collins has) received have been, in this sense, correct because Trane would have sounded like Trane, irregardless.

I feel this to be true with all of the Lord's great musicians, from Trumbauer to Trane, Coleman to Konitz. The incidentals are a combination of choice and experience.

Richard C. Tabnik

Providence, R.I.



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# down beat NEWS

## FULL SPEED AHEAD FOR PITTSBURGH JAZZ WEEK

Pittsburgh's first *Jazz Week* has been scheduled for June 12-18. It will begin with a big band concert in Mellon Square Park, include art and film shows, special events in schools, colleges and shopping centers, and end with a two-night parade of name stars at the Civic Arena.

A high spot of the special events will be a June 16 luncheon honoring trumpeter Roy Eldridge, a native son, during which "Little Jazz" will be presented with the first "Pittsburgh Jazz Great" award as well as a check for \$1,000.

Pianist Billy Taylor will emcee both Civic

When the CYO ceased sponsorship, Harper and Roy Kohler, *down beat* correspondent and civic leader, went to the A.W. Mellon Education and Charitable Trust president, Ted Hazlett, and convinced him that Pittsburgh needed a cultural event featuring jazz. Consequently, the week is being sponsored by the Carnegie Institute, with funds provided by the Mellon trust. All proceeds go to the Selma Burke Art Center in East Liberty, which draws students from inner city neighborhoods for instruction in the Arts.

Kohler and Hazlett are co-chairman of an executive committee which will direct a small army of civic and industrial volunteers. Members of the news and broadcasting media have joined various committees which also include numerous musicians headed by the president

and his Cafe Society bands: a second Kansas City date with Lester, Dickie Wells and Bill Coleman, an Esquire All Star date with Art Tatum, Cootie Williams, Sid Catlett et al., Teddy Wilson with Edmond Hall, a Mel Powell session with some of Benny Goodman's finest moments on wax, and much more.

And the "Commodore style" stuff, of course, included such artists as Bobby Hackett, Muggsy Spanier, Wild Bill Davison, Max Kaminsky, Jack Teagarden, Benny Morton, Lou McGarity, Georg Brunis, Brad Gowans, Pee Wee Russell, Ed Hall, Albert Nicholas, Joe Marsala, Bud Freeman, Gene Schroeder, Stacy, Sullivan, George Wettling, etc. etc. in their finest hours.

In the early days of LP, some of these gems found their way to microgroove, still under Commodore's own imprint. But there was little or no new recording. Gabler, who had joined the staff of Decca as a&r man and producer, was busy elsewhere. By the early '60s, Commodore's record plant had become "a white elephant," Gabler says, and in order to alleviate the pressure, he leased his catalog to Mainstream records, which issued a number of LPs, most of them in a helter-skelter manner.

Recently, Gabler's 30-year association with Decca came to an end, though he will continue to produce certain artists for the label, now owned by MCA. During his stay with Decca, perhaps the longest such association in industry history, Gabler was responsible for many fine jazz efforts, not least among them the monumental 1957-58 Louis Armstrong *Musical Autobiography* set.

Now, Decca's loss will be the jazz fan's gain. Under a recently concluded agreement, Atlantic Records will distribute and merchandise the newly revived Commodore label, with Gabler himself in charge, and though the emphasis will be on reissues, Gabler will also supervise new dates.

The veteran record man is currently having a ball going through the Commodore files, cleaning up the masters and intermittently discovering unissued treasures, such as alternate takes from Billie Holiday dates. The first release under the new deal will be a Holiday album including her famous *Strange Fruit*.

Commodore's sound and balance were always well ahead of the times, perhaps, Gabler points out, "because I was first of all a jazz fan and wanted the music to come out the way I heard it." On his first date, things didn't sound right from the booth, and though the engineer told him, "This is the way we balance a band," he insisted on going out and doing the balancing himself. The engineer had to admit it sounded pretty good, and Gabler had it his own way from then on.

Gabler is justly proud of his track record. (If you want to know more about this lifelong friend to jazz, read the chapter about him in Arnold Shaw's *The Street That Never Slept*.) Good things can be expected from the newest chapter in Commodore history. —d.m.



Roy Eldridge: Hometown honors

Arena nights and perform with his trio on Saturday, June 17. Also on the Saturday show are Cannonball Adderley, the Buddy Rich Band, Carmen McRae, a group of Pittsburgh jazz all-stars, and the locally-based Silhouettes.

Heading the Sunday night production will be pianist Oscar Peterson, Herbie Mann, Dizzy Gillespie, B.B. King, another group of Pittsburgh all-stars with Roy Eldridge, and the Walt Harper combo.

The program will be directed by pianist-band leader Walt Harper, who also was director for previous Pittsburgh festivals, sponsored by the Catholic Youth Organization.

of the A.F. of M local, Herbert Osgood.

Kohler and Harper, long-time friends, have emphasized the educational aspect of jazz, which is why a host of musician lecturers will invade schools, women's clubs and civic organizations to tell about Pittsburgh jazz greats of yesterday and today. Many will be invited to attend the Eldridge luncheon.

"It's more than just an extension of previous festivals," says Harper. "It's a whole new thing. Already the response and enthusiasm is fantastic. Why, we tried to sit on the news for awhile and when half of the story leaked out, one of our Congressmen had it read into the *Congressional Record*."

## COMMODORE, FIRST U.S. JAZZ LABEL, IS REVIVED

In 1938, Milt Gabler, proprietor of the Commodore Music Shop, founded the first U.S. record company exclusively dedicated to jazz, appropriately named Commodore.

During its key period of activity, 1938-45, the label recorded hundreds of classic sides. Though Gabler's initial intent was to recapture the glories of Chicago style "for the new kids to learn from," the records, he says, "came out different—in Commodore style."

Gabler's affection for the musicians associated with Eddie Condon was reflected in

many Commodore sessions, but that was by no means all. Billie Holiday made some of her most memorable dates for the label. There was the brilliant Kansas City Six session featuring Lester Young on tenor and clarinet, a date teaming Roy Eldridge and Chu Berry, a later one with Berry and Hot Lips Page, and some of Page's own best dates, with Don Byas or Lucky Thompson.

There were trio dates with Bud Freeman, Jess Stacy and George Wettling, or Pee Wee Russell, Joe Sullivan and Zutty Singleton; solo piano things by Stacy, Sullivan, Willie The Lion Smith, Joe Bushkin and George Zack; boogie woogie giant Albert Ammons in solo and band performances; Eddie Heywood

## FINAL BAR

Trumpeter **Sharkey Bonano**, 72, died March 27 in New Orleans after a long illness.

The son of a classical flutist, Joseph G. Bonano was born in Milneburg, La. and began to play cornet at 12. After gigging in New Orleans, he went to New York in 1920 to play with trombonist Eddie Edwards' band, then returned home. In 1924, he again went to New York to audition unsuccessfully as Bix Beiderbecke's replacement with the Wolverines.

In New Orleans, he worked with Chink Martin, Freddy Newman and Norman Brownlee, making his first records with the latter in 1925. For the next ten years, aside from brief stints with Jimmy Durante, Jean Goldkette, and Larry Shields, Bonano worked mainly in New Orleans, often leading his own groups.

In 1936, he came to New York and began a long stint as leader at Nick's, where his sidemen included trombonists Georg Brunis, Santio Pecora and Buddy Morrow, clarinetists Irving Fazola and Joe Marsala, pianist Joe Bushkin and guitarist Eddie Condon.

Bonano returned home in 1939, served in the U.S. Coastguard during World War II, and then established himself as a prominent New Orleans bandleader. He toured the Far East in the '50s and appeared in New York in 1955 and 1959. He was featured at the New Orleans Jazz Fest in 1969.

As a trumpeter-singer with considerable showmanship, Bonano was cast in the mold of such fellow New Orleansians as Wingy Manone and Louis Prima, but never quite achieved their fame. He was a capable Louis Armstrong disciple, but showmanship often gained the upper hand in his performances, complete with such trademarks as a brown derby and shake-dance antics.

Bonano's best recorded work was done in the '20s and '30s and includes *Panama* and *Dipper Mouth Blues* with Johnny Miller's New Orleans Frolickers, *Sizzling the Blues* and *Ideas* with Monk Hazel, and *High Society* and *I'm Satisfied With My Gal* under his own name. (The latter was the best known of his own compositions). Bonano also made some pleasant records for Capitol in the '40s and early '50s, notably with blues singer Lizzie Miles.

Bonano had been scheduled to appear at the New Orleans Jazz Festival in late April, and undoubtedly will be honored at that event.

## potpourri

The Music Department of Wesleyan University, Middletown, Conn. presented *Jubilee*, a festival of Afro-American music, April 15-17. The three days of seminars and concerts featured Abraham Adzenyah, Ed Blackwell, Marion Brown, Bill Cole, Jayne Cortez, Nathan Davis, Charles Garner, Jimmy Garrison, Terry Gonzales, Sam Rivers, Archie Shepp, Freddie Simmons, Fela Sowande and Clifford Thornton.

Robert Russell Jacquet, trumpet-playing brother of Illinois Jacquet, is currently teach-

ing at P.S. 149 in Brooklyn, N.Y. In addition to his normal classroom chores, Jacquet is developing an instrumental music program at the school in a special program funded by the Emergency Aid division of HEW. The program, which started in November, has two classes of clarinet students and, according to Mrs. Jeanette Davis, district music supervisor, will add trumpet classes next year. The eventual goal is a complete instrumental music program on the elementary level. As the climax to a recent Black History Week program, Jacquet presided over a film show that included *Jammin' The Blues* and a special appearance by Billy Taylor and his group, featuring Jimmy Owens, trumpet, fluegelhorn; Frank Wess, tenor sax, flute; Richie Resnikoff, guitar; Wilbur Bascomb, bass, and Bobby Thomas, drums. The enthusiasm for Taylor's music displayed by the students was marked.

The Jazz Composer's Orchestra began a new series of workshop concerts at New York's CAMI Hall April 12 with an evening of works by South African composer-pianist Dollar Brand. (Brand will also be heard April 29 at CAMI Hall in a solo recital dedicated to his Marimba School of Music in Swaziland.) The series continued with trumpeter Leo Smith (April 19) and guitarist Bruce Johnson (April 26). Violinist Leroy Jenkins will be heard May 3, and trumpeter-trombonist Clifford Thornton will present his works May 10. The series, made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts, will continue with three workshops at the Harlem Music Center, with dates and programs to be announced.

The Paris Festival de Jazz, to be held July 11 and 12 at a theater-restaurant in the Eiffel Tower, will feature U.S. high school and col-

lege ensembles. According to the organizers, performing groups will be assisted in securing other performance sites in the French capital. For information, write American Sound Abroad, P.O. Box 538, Crown Point, Ind. 46307.

The Collective Black Artists, Inc. will present its first annual Symposium of Creative Musicians at the Bedford-Stuyvesant Restoration Center in Brooklyn, N.Y. April 29-30. The program of workshops includes a discussion of business aspects of the music industry by Jimmy Owens; a seminar on improvisation by Bill Barron and Robert Williams; a seminar on music education and black music history and research with Donald Byrd, Dr. Roland Wiggins, and Dr. Leonard Goines; "Ethics and the Mass Media" discussed by Gil Noble, Ed Williams and Tom Skinner, and two Young Peoples Workshops at P.S. 31 conducted by Angeline Butler. For information, call (212) 255-4984.

The third annual International New Jazz Meeting will be held in Altena, Germany, June 24-25. Invited groups include the 360 Degree Music Experience, Chris McGregor's Brotherhood of Breath, the Jean Luc Ponty-Joachim Kuhn group; Karl Berger Company, Jan Garbarek, Simeon Shterev, Michael Urbaniak, Wolfgang Dauner's Etc., Jiri Stivin and Co. Jazz System, and Peter Brotzman Trio. For information, write New Jazz Altena, 599 Altena-8, Niedermollerstr. 57, German Federal Republic.

Seeds, a musicians' recording cooperative, has been formed in Cambridge, Mass. It is dedicated to recording jazz musicians neglected by the commercial record industry and will produce albums available through mail order (and, possibly, in selected retail outlets). The initial release of two albums will feature



This is the new Blood, Sweat & Tears, —l to r: Dick Halligan, Dave Barger, Lew Soloff, Steve Katz, Bobby Colomby, Joe Henderson, George Wadenius, Bobby Doyle, Jim Fielder, Chuck Winfield. The group is rehearsing intensively for its next Columbia LP and to prepare for in-person performances, which will begin in June. BS&T is set for Newport in New York in July and later that month will embark on its first tour of Israel.

artists from the Boston area. **Birigwa** and **Natural Food**, and albums in preparation will feature **Dick Wellstood** and **Kenny Davern**, **John Abercrombie**, and **Jeanne Lee**. Seeds is interested in "comments, suggestions, criticism, help and good music." Write **Mait Edey**, Seeds, 59 Larchwood Drive, Cambridge, Mass. 02138.

Drummer **Bernard Purdie**, leader of **Aretha Franklin's** backup orchestra and prominent recording artist, has been named musical director of **Flying Dutchman Records**.

The New York State Council on the Arts has announced funding of music organizations for the fiscal year ending March 31, 1972. Recipients include the following jazz-oriented organizations: The Art of Black Music; Black Artists for Community Action; Brooklyn Arts and Culture Assoc., Inc.; Free Life Communication; The Jazz Composer's Orchestra Association; Jazzmobile; Jazz Interactions; New York University Jazz Ensemble; Shalom, Inc.; Studio We; Nassau County Office of Cultural Development; and International Art of Jazz, Inc. These funds total \$129,635 of a grand total for music organizations amounting to \$2,153,821.

**Grand Funk Railroad**, possibly the top money-maker among contemporary pop groups, is no longer running smoothly. **Terry Knight**, the group's manager-producer, has sued **John L. Eastman** (professional adviser and brother-in-law of **Paul McCartney**) for \$5,000,000 in punitive damages for "deliberate, wrongful and malicious interference with

the contractual relationship" between **Knight** and **Grand Funk**.

**Jazz Line**, the telephone information service for the New York City area provided by **Jazz Interactions**, has a new number: (212) 421-3592. For listings, which are free, call **Stella Marrs** at 234-5010 (office) or 364-5358 (home).

## strictly ad lib

**New York:** The Village Vanguard is doing similar S.R.O., lines-outside business with **Charles Mingus'** big band on Monday nights as they did with **Sonny Rollins** (who was due back April 11). **Mingus**, filling in for the **Thad Jones-Mel Lewis Band**, which was a sensation at **Ronnie Scott's** in London prior to its Russian tour, has a somewhat fluctuating personnel. On March 27, it was **Lloyd Michaels**, **Eddie Preston**, **Virgil Jones**, **Lonnie Hillyer**, trumpets; **Dick Griffin**, **Eddie Bert**, trombones; **Bob Stewart**, tuba; **Dick Berg**, two others, French horns; **Richie Perry**, **Lee Konitz**, **Charles McPherson**, **Bobby Jones**, **Paul Jeffrey**, **Phil Williams**, **Howard Johnson**, reeds; **John Foster**, piano; **Mingus**, bass; **Joe Chambers**, drums; **Honi Gordon**, vocal. The band, with essentially the same personnel, did a concert in Philadelphia at the Walnut Street Theater March 25. **Rahsaan Roland Kirk** did two weeks at the Vanguard prior to **Rollins'**

return engagement. **Rollins'** March 20 Top of the Gate session for **Jazz Interactions** was also S.R.O. and found the tenorist leading **Al Dailey**, piano; **Ted Dunbar**, guitar; **Larry Ridley**, bass, and **David Lee**, drums, working opposite **Joe Newman's** rock-influenced sextet (**Larry Willis**, electric piano; **Al Gaffa**, guitar; **Earl May**, electric bass; **Al Foster**, drums; **Danny LaRue**, guitar, vocal). **Sonny** split after one long set when he discovered that some of his mouthpieces had been stolen while he was on the stand. Regular fare at Top of the Gate, following **Sivuca's** group, was **Grady Tate**, singing with **Norman Simmons**, piano; **Ron Carter**, bass; **Al Harewood**, drums (March 28-April 9); **Bill Evans Trio** (April 11-May 7) and a new kind of booking for the club, organist **Charles Earland's** sextet (May 9-28). A March 31 benefit concert downstairs at the Gate featured **James Moody** (**Harold Mabern**, piano; **Chris White**, bass; **Roy Brooks**, drums); **Eddie Jefferson**; **Betty Carter** (**Danny Mixon**, piano; **Stafford James**, bass; **Cliff Barbaro**, drums), and **Archie Shepp** with a group including **Tommy Turrentine**, trumpet; **Dave Burrell**, piano; **Jimmy Garrison**, bass; **Beaver Harris**, drums, and guests **Wilbur Ware**, bass, and **Sonelius Smith**, piano . . . At **Jacques'**, next door to the Gate, pianists **Steve Kuhn** and **Al Dailey** have been on hand, backed by bassist **Lyn Christie**. The latter is part of the new **Prism**, now consisting of **Randy Brecker**, trumpet; **Dave Friedman**, vibes; **David Lahm**, piano; **Armin Halburian**, percussion. They've been doing concerts in Connecticut and New York . . . **Larry Coryell** was at **Slugs'**, followed by **Yusef Lateef** . . . **Gil Evans** and his orches-

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## THRIVING ON A RIFF

### Bystander

by MARTIN WILLIAMS

A couple of columns back, I wrote about certain traditional, indigenous phrases which recur in piece after piece, solo after solo, over the years, and seem, by their very persistence, to have an important cultural meaning.

This time, I'd like to drop a hint or two on how one such phrase has been modified and developed over the years.

Take this riff:



The phrase seems familiar enough, once one sees it, or hears it, but I can't cite any early instance of its clear use as an ensemble or background riff. (If any reader can help me out in that regard, I hope he'll write to me in care of this magazine.) There is **Lionel Hampton's** 1945 *Hey-Ba-Ba-Re-Bop*, but that gets me a bit ahead of my story.

I do know that **Coleman Hawkins** used the

riff as the basis of his solo on the 1941 **Metro-nome All Stars** recording of *One O'Clock Jump* — and such a straightforward riffing solo was rather uncharacteristic for **Hawkins**. A bit later, by the way, that **Hawkins** solo was scored for the whole **Count Basie** band, and recorded as *Feedin' the Bean*, with **Hawkins** sitting in as guest soloist.

In March of 1941, however, the **Benny Goodman Sextet** recorded a piece that was at first called *Good Enough to Keep*, and later retitled *Air Mail Special*. It featured a background riff to **Georgie Auld's** sax solo that went this way:



Quite an attractive riff, that. I'm personally convinced it came from guitarist **Charlie Christian**, who was of course, a member of the **Goodman** group at the time and was later credited as a co-author of the piece. In any case, the two-bar riff is quite characteristic of him.

But notice that what **Christian** has done is to elaborate, quite ingeniously too, the one-bar riff we started with. And not simply by tacking something on its end, or its beginning, but by an organic fore-and-aft elaboration. It is as if he got at the riff's essence and saw implications no one else had noticed. (I know it sounds a little highfalutin' to put it that way, but that's what he did).

This same riff, by the way, shows up in the final ensemble choruses of the **Basie's** band's

second (January 1942) recording of *One O'Clock Jump*.

But the matter didn't rest there.

Do you know a little song-form piece from the mid-1950s written by **Horace Silver** for the **Art Blakey Jazz Messengers** called *Hippy*? If you do, you're already onto what I'm about to say, because that **Charlie Christian Air-Mail Special** riff forms the opening phrase of **Silver's** eight-bar hard-bop style melody!

Now, would anybody care to join me in digging around in the records, say, of **Don Cherry** or **Gary Bartz** for some version of the phrase?

This is not directly related to the above, but in 1943, **Lester Young** made a record of *Sometimes I'm Happy* in which, in his last four bars, he interpolated a lovely phrase that all kinds of people picked up on. Singers used it — some still do — when they did the piece (two examples: **Dinah Washington**, **Carmen McRae**). Along came **Gerry Mulligan** and made a piece out of the phrase, *Jeru*, which he recorded with **Miles Davis** in 1949.

**Bud Powell** retaliated with his record, *So Sorry Please*, based on **Prez's** phrase and, it would seem, **Mulligan's** phrase too. (Powell gave it a nice title under the circumstances, no?).

The other day I was listening to **Columbias'** second volume in its complete **Bessie Smith** series, and I was caught short by the until-then familiar title *My Sweetie Went Away*, (*And He Didn't Say Where, When or Why*), a pop tune from 1923. For there is the ultimate origin of the phrase that **Lester Young** interpolated and elaborated so beautifully and everybody picked up on. Check it out. **db**

# STEVE KATZ: BS&T'S MODEST CHARTER MEMBER

by Joe H. Klee

I consider myself a jack of some trades and a master of none."

Thus spoke Steve Katz as he stretched out on the sofa in Fred Heller's office in the Blood Sweat&Tears complex in Dobb's Ferry, New York. Listening to Katz underestimate his abilities is one of the more pleasant ways to spend a Saturday afternoon.

We had just attended one of the early rehearsals of the new BS&T. Now that Fred Lipsius has left the band, replaced by tenor titan Joe Henderson, only Dick Halligan, Jim Fielder, Bobby Colomby and Katz remain from the original band that scared the pants off New Yorkers at the Cafe Au Go Go back in 1967. Colomby and Katz were actually co-founders of the band.

"Bobby and I, toward the end of the Blues Project, became very close friends, and we decided to work together and put together a band," Katz said.

"We asked Al Kooper if he wanted to give us some songs and help us with it, 'cause he was writing really great songs at the time. Bobby and I essentially started the thing and asked him to be in it."

Katz was born in Brooklyn, and educated around the boroughs of metropolitan New York. He attended a Long Island school which he hated: "It was for majoring in gas station attendantry."

But he got most of his real education around Washington Square, at the Gaslight, and in various other Greenwich Village landmarks. He studied guitar with Dave Van Ronk, and learned harmonica from John Sebastian when they worked together in the Even Dozen Jug Band, in which Steve played washboard.

"When were we in the Even Dozen," Katz reminisced, "we were all still going to school. We had done two concerts and we were with the William Morris agency. It was sort of like a joke, the whole thing. We did a couple of big TV shows and then our producer said to us: 'Well, you guys have a choice. This thing can be really big and you can all quit school and become stars and make plenty of money, or you can forget about it.' So we all decided to forget about it."

The next step in Katz's musical career found him teaching guitar at Fretted Instruments, until Danny Kalb came along. One of the legendary figures of the New York folk music boom, Kalb was in the process of forming a quartet to play electric music. After a two-week workout with the Danny Kalb quartet, Steve was in.

The quartet appeared on a recording for Elektra containing a cut each by such famous blues folkies as Spider John Koerner and Geoff Muldaur. This sampler was called *The Blues Project* and the Kalb Quartet liked the name so much that they adopted it for their band.

The band was playing at the Night Owl in Greenwich Village when Tom Wilson produced their first LP for Elektra. The call went out for a piano man, and Al Kooper showed up. Thus the first rock band since the Lovin' Spoonful that New Yorkers could truly call their own took shape.

"I wrote a couple of things," Katz said of his writing during the Blues Project years, "a thing that I called *September Sixth, 1966*, which I wrote in 1965 because I wanted to see what would happen on that day. They changed it to *Steve's Song*. Nobody asked me. The record company just decided to change it. And there was another thing on a single that was never released called *Gentle Dreams*."

The Blues Project acquired a tremendous underground reputation and even broke out nationwide with their hit record of *Flute Thing*, an Al Kooper composition featuring Andy Kullberg.

It was a gutsy band, composed as it was of ex-folkknicks Katz and Kalb and the expert rhythm team of bassist-flutist Kullberg, drummer Roy Blumenfeld, and Kooper. It was a loud band, too.

"I think my hearing depreciated significantly with the Blues Project," Katz lamented. "Those years of Danny turning up his amp top volume and playing into a brick wall 10 feet in front of us at the Go Go."

The Blues Project split up. (There are now two Blues Projects: The Danny Kalb Blues Project, and Sea Train, which has the services of Andy Kullberg and his *Flute Thing*.)

Bobby Colomby knew Fred Lipsius, a saxophonist and arranger, who got the horns together for BS&T (including Randy Brecker on trumpet). It was basically Kooper's idea to add jazz horns to a rock quartet, and the first album, *The Child Is Father To The Man*, was the beginning of the jazz-rock fusion. It was a good album, but there wasn't enough chart



NANCY KLEE

Continued on page 36

by Tom Tolnay

The following dialog, the first of a projected series, is not so much between musician and interviewer as between musician and musician. For this exchange of ideas, two of the most widely accomplished bassists were brought together. Richard Davis and Ron Carter placed 1st and 3rd respectively in down beat's 1971 Critics and Readers Polls. Obviously, the instrument itself provided an important focal point for their conversation. However, their comments were by no means limited to the art and care of the bass.

#### Relationship with Bass

**Davis:** The bass is a personal instrument, a very personal part of my life. To me it's like having a person with you. The relationship is very different from other instruments.

**Carter:** If I have a different relationship with the bass, it's only in the sense that I play it differently than anybody else.

**Davis:** The instrument, of course, is associated with a woman—because of its shape and because the player theoretically has his arms around it. Bassists are very tender to their instrument, and they seem to caress the instrument when they play. Women in the audience especially notice this. In one sense, it's practically grounds for divorce! Every musician's wife knows that his instrument comes first. And having to live with that can be a chore.

**Carter:** Personally, I don't think of the bass as a woman, or anything else. To me it's just a vehicle of self-expression, and I let it go at that. If it were shaped like a lamp, and if it could do what I wanted it to do, I'd be a lamp player. Simple as that. I don't think of it in ethereal terms. Naturally I'm aware of the comments that people make about the instrument—how it must feel for a bass player to hold something shaped like that. Such thoughts, however, are not included among mine.

#### Care of Instrument

**Davis:** It's important to take care of the instrument well—the way you do with anything you love. A bassist is constantly wiping the instrument down. You want it to look right as well as sound right. I'm always very conscious of the temperament of the wood. Wood reacts to weather conditions, so I use a meter which registers the humidity in the air. Humidity causes cracks; I try to keep the humidity of the room just right.

**Carter:** As far as general care and maintenance are concerned, any workman—no matter what he does—makes sure his tools are in order. Again, to be less than ethereal, the bass is my work tool. I make sure it is in tip-top shape at all times so that I can get out of it what I want.

**Davis:** Traveling with a bass can be a problem. You're actually more concerned about the bass than yourself. In fact, most bass players prefer to buy a half-price ticket on the plane just to make sure that it comes out all right. That way you can protect it with pillows, strap it down, and so on. The bass can be a worry when carried outside too. You may make a mistake in judgment when going through a door, or someone swinging an attache case may knock against it.

**Carter:** I've accepted the bulk of the instrument as an occupational hazard. And I feel it won't get where I'm going safely unless I am the one who is responsible. I've accepted that part of it too.

**Davis:** A bass will last through the years if it's cared for properly. The instrument can be



JOSEPH L. JOHNSON

## RON CARTER &

almost completely destroyed and still be put back together by a good repair man. But there is a limited number of good old basses around, so you have to be careful.

#### Playing the Bass

**Davis:** It takes a lot of stamina to play the bass. For example, it usually takes me half an hour just to warm up. It takes time to loosen up my fingers, to blend them in with the strings.

**Carter:** Warmups are important to me if I'm playing an outdoor concert—especially during the fall. When I stand around waiting outdoors, my hands get cold. And like an athlete's, my muscles have to be loose before I can perform. Generally speaking, though, it's usually not necessary for me to warm up. My mind is warmed up. In other words, I try to have a proper attitude that's geared to what I'm going to do musically. When you're outside, as I said, it's a whole new bag—it could be cold, damp, maybe even raining. Then it's imperative for me to play some scales. It gives my hands a chance to become acclimated to the weather.

**Davis:** You have to practice the bass constantly, because there is so much space between the notes. The measurement between a whole step has many variant pitches—even a half step has about five different pitches you can blend in.

#### Development of the Instrument

**Carter:** The bass does have great range, but it has taken time to develop this range. Over the past 10 years or so, however, more changes probably have occurred on the bass than on any other instrument.

**Davis:** The bass has been one of the slowest-developing instruments, particularly in jazz. It was always considered cumbersome, and has always been placed in particular roles in music. Not much was expected of the bassist. The image of the jazz bass began to change between 1937 and 1939. Bass players stopped playing typical tuba parts. You know, boom, boom, boom, boom. Musicians like

Jimmy Blanton and Milt Hinton came along—studied players who made the bass a solo instrument.

**Carter:** Nowadays the music is demanding that the bass line be an integral part of the general sound structure. Also, players are getting involved in different concepts of the instrument. They are no longer able to sit back and just be smothered by the drums. They know that sometime during the course of the night, and often more than once, the bassist will take a solo on his instrument.

**Davis:** That's right, the bass is expected to play almost as many solos as any other instrument today. And the solos have to be played with a lot of facility, creativity, imagination, lyricism. There are so many different fingerings and techniques that have been developed on the bass, and most of it has developed from the expression point. I mean, a guy wants to say something, and the only way to do it is by finding a way technically to get it out.

**Carter:** These changes are turning things around, making people a bit more aware of the instrument. The public doesn't know much about any instrument, and maybe even less about the bass.

**Davis:** The bass has so many different qualities of sound and tone and concept that there is a real problem in educating listeners about the instrument.

#### Role of the Bass

**Carter:** It's not only the listeners. Some musicians don't know much about it, either. One attitude among musicians toward the bass is that it's a workhorse. I dislike that term. A workhorse is nothing but a horse that pulls a plow, and which doesn't do anything but go straight ahead no matter what happens. Bass players have always been beyond that stage of development, and especially today. "Workhorse" is an uncomplimentary compliment. People who use the word mean well, but it's the wrong meaning.

**Davis:** I've always had a chip on my shoulder about the bass. One of my classmates in high



JOSEPH L. JOHNSON

## RICHARD DAVIS

school—a non-music student—mocked my wanting to play the bass. Whenever he saw me he'd say: Boom, boom, boom. That was the first time I felt I had to prove the bass was more than that. I played many recitals in Chicago (which is where I'm from) just to make the point that the bass is a melodic instrument. In a way I was trying to educate each audience I played before. Some of them had never heard the bass played solo with anything close to a melody. At the same time I educated myself, too, for I found it was possible to do much more on the bass than I had previously realized.

**Carter:** The liberation of the instrument has put greater burdens on the instrument and the player.

**Davis:** Twenty or 30 years ago, they weren't expected to do the things we do today. Composers realize this, so they write more technical parts now. Many composers in jazz 30 years ago didn't even bother writing out the bass parts. The bassist played by ear—a simple tonic and fifth of the chord. A good ear is not enough today. With the composer stretching the chords, the bassist really has to listen to the horns so that his own facility increases. His role has changed tremendously.

**Carter:** Today's bassist actually jells the entire group, makes it work. I like to think of the bass player as the quarterback of any group. He's the time, rhythm, harmony, notes, tones—he's the quarterback.

### Future of the Bass

**Davis:** That's one reason the upright bass is definitely here to stay. Granted, you don't hear as much of the string bass in recording as before. Some guys are even coming up with jokes like: "Where'd you get that thing, in a museum?" But I did a date yesterday, and one guy turned to me and said: "It sure is good to hear a real bass again." There's just no substitute for the sound the string bass gets—depending on what you want, naturally.

**Carter:** Only a drummer who plays very loud might wish the bass wasn't around anymore.

As long as there is music, there's going to be a bass player somewhere in that sound. It's almost as necessary as a pitch having tone quality.

**Davis:** Bill Lee has done a lot with new concepts and has brought a lot of recognition to the string bass. He formed the New York Bass Choir, which really takes the place of an entire orchestra. There are seven bassists involved: Ron and I, Milt Hinton, Bill Lee, Lyle Atkinson, Sam Jones and Michael Fleming. This approach is a new surge, a new frontier of the bass.

**Carter:** Bass players are also finding better instruments to play than previously. This has helped the status of the instrument; helped assure the future.

**Davis:** Most of the better basses are at least 100 years old. Some are 300 years old. Over the years, the instrument develops a certain mellowness, almost like aging wine. But if it wasn't a good bass originally, no amount of years will help it.

**Carter:** Generally, it's true that the older the bass, the better the quality of sound. But it really is a relative thing. There was an American-made King I heard—it couldn't have been more than 30 years old—that had a sound that couldn't be matched by most 200-year-old basses.

**Davis:** This is true. There are some basses that were made only a few years ago that sound very good, very mellow. Personally, I have two favorites: one was made in 1858, and the other is about 150 years old.

**Carter:** I have one bass that is 70 years old, and another that was made in 1734. Both have an incredibly good sound, yet there's a difference of more than 150 years between the two. It's a question of how it's set up physically, what kind of strings you have, how you play, where you play. A lot of variables are involved.

**Davis:** With good instruments, advanced techniques, and with as much creativity and ability as musicians have today, there's much to look forward to on the bass. In groups large or

small, the bass will be around. The bass will always be "new hat."

### Settings for the Bass

**Carter:** I used to prefer small groups, because you couldn't hear the bass in the big band. With the advent of adequate bass pick-ups that amplify the sound, I don't mind playing with any size group or type of instrumentation. As long as the bass can be heard, I'm happy to be playing.

**Davis:** One of the problems of the string bass, especially in recording, has been that certain notes are not as strong as others—as with any instrument—so that the orchestration sometimes covers them. Lately, as Ron mentioned, they've been putting an electric pick-up on the string bass to get all the notes. But it's still basically the string bass, with all its sound quality.

**Carter:** If you're working with a quintet, and the two horns are listening to what you're doing as you try to assist them, it's just as satisfying as working in a trio when you *have* to listen to each other.

**Davis:** I like working with small groups rather than big bands because they are more flexible—there's more freedom, and you end up playing more solos. Also, in a small unit there's less chance of falling into a pattern or habit. With a big band there is so much that is planned that it cuts down the freedom. Besides, the small unit, with its limited variety of instrumentation, needs the change of pace that the bass can provide. This makes playing more interesting for the bassist.

**Carter:** I have to feel that everybody in the band—large or small—is listening to everybody else. I have to feel that the soloist is taking into consideration what I'm playing—just as I do with what he's playing—so that there is a real rapport.

**Davis:** Most of the time the big band works with arrangements; you know what tunes you're going to solo on, and which you won't. Since I look forward to soloing every chance I get, I do prefer the small group structure. Years ago the bass player had to ask to solo. Now, with a small group, you can take it wherever you want to go.

**Carter:** I feel the bass player is a contributor to the total music. If they don't listen to me, my contribution is of no value to anyone. Least of all to the guy who is soloing. That goes for any instrument.

**Davis:** I like the traditional instrumentation: basic rhythm section, saxophone and trumpet. Quintet—or six pieces, with a trombone. Working with a guitar is good too. Probably the best, though, is working close to the piano. There's something about the blending of the piano and bass that can't be matched by anything else. It's one of those basic combinations that has given jazz its staying power.

### Future of Jazz

**Carter:** Jazz will always be played. As long as young musicians keep playing what they feel—in spite of what a&r men tell them, and what the radio stations are playing—jazz will continue to hold its own.

**Davis:** I'm optimistic about the future of jazz too. Many new groups are forming, and some of the more established units keep getting stronger. The Joe Henderson group is one of the finest I've worked with in a long time. Joe Zawinul's group, with Wayne Shorter, is another exciting new band around.

**Carter:** The record industry in particular

*Continued on page 35*

**D**izzy Gillespie hardly requires an introduction. We spoke during his nightly-packed eight-day stand at Gourmet Rendezvous in St. Louis, over lunch at Kemoll's: Dizzy with beef tips and noodles, me with pepperoni-stuffed calzoni, both of us fatties deluding ourselves that the calories from ice cream and cake wouldn't count if we ate fast and no one we knew saw us...

**M.B.:** When you all first began bop, were you conscious you were being revolutionary?

**D.G.:** Not necessarily; it was just trying to get a new image of the music—not necessarily revolutionary, but *evolutionary*. The music, it's got to evolve, and somebody's got to do it. I don't think there was an awareness of the fact of trying to do something new, because there's not too much new anyway. But to have a new *conception*, that's where it is. We didn't know what it was going to evolve into, but we knew that we had something that was a little different.

**M.B.:** Were you surprised that such a great change came out of it all, that such a focus came upon you?

**D.G.:** We were aware of the fact that we had a new concept of the music by no other means than the enmity amongst the musicians: The old musicians who didn't want to go through a change. When you have a lot of static, you know you must be on the right track, 'cause if it's easy it's not worth it.

**M.B.:** Did it happen gradually?

**D.G.:** Yes, just gradually, and all of a sudden we were into the throes of this new music.

**M.B.:** When you finally became aware of bop as this new music, how did bop differ from what had been before?

**D.G.:** It was only a *style*, really, what we were doing. All of

merged it with African rhythms, with the soul of the slaves, the blues, the spirituals, and we melded all of this into jazz. Boy, some soulful music, the gospel music! These new guys doing rock 'n' roll now, they are thoroughly into gospel, and they do things with notes that you just can't write—I wish I could play like that myself! And that was a mistake when I was a kid, that I didn't go into the sanctified church; I used to listen, though. But the music is such a virile force and it lends itself to all kinds of improvisation; it's gonna be around, 'cause it ain't going nowhere but forward!

**M.B.:** Do you feel music is a religious experience?

**D.G.:** It is. Baha 'u 'llah is the head of my religious faith—I am Bahai, it's a relatively new thing, it's only 127 years old—he said music is a form of worship. I believe it, because in this music you must rid yourself of the hangups of racialism and things like that. You're on the bandstand and you're a white guy and you're looking at a colored guy playing—if you're going to get into the music, you gonna have to forget all about that white guy that he's white or that guy's colored and really get into the music, 'cause it won't click with all that stuff in there.

**M.B.:** According to Mickey Roker, what he learns from you the most is the *authentic*; how you seek the authentic forms and rhythms of cultural musics or whatever when you adapt them to your own music.

**D.G.:** Yes, I use my own conception of what I hear that they do. I'm not playing *exactly*, like I'm not playing exactly like the West Indians or Afro-Cuban music, but it goes with it. I put my own personal feeling into the music, of Brazil or wherever. It takes someone to understand those things

## *fat cats at lunch*

### An Interview with Dizzy Gillespie

by Mike Bourne

us were aware of the contributions of each of the individuals that had something to do with it; I'm sure that Charlie Parker was aware of his contribution to what was happening. But it wasn't the idea of trying to revolutionize, but only trying to see yourself, to get within yourself. And then if somebody copied it, okay! I'm the same way now. Music, retrospectively I look at it now, music is *One*—and therefore it's just an evolution of what has gone before. And if you miss that, if you don't know the fundamentals of the music that has gone before, you can get into serious trouble, 'cause it can go right out into space. If you think that you've created something and don't have any basic background to it, you're in there and all of a sudden you find yourself—Boom!—you fall off a cliff. But when you are based on what has gone before, you're on solid ground, so therefore you can build on that and you *know how* to go about building on that. 'Cause I used to try to copy Roy Eldridge, and I learned a lot from Red Allen, Rex Stewart, Louis Armstrong, Hot Lips Page, Bill Dillard, Harold Baker; there are a lot of things you get from these different guys as you progress in your music.

**M.B.:** How have you changed since then?

**D.G.:** I'm constantly in a state of flux, because that's the only way you can keep up with what's happening today.

**M.B.:** Your music is international.

**D.G.:** Yes, it's universal. See, the basic thing about our music is rhythm, and the basic type of rhythm we play, Western hemisphere musicians play, is basic African. Harmonically, Africans are into about the third grade or something like that. But we took European harmonies and

rhythmically, 'cause you got to be very broad nowadays, a drummer, because the music is so closely entwined, you gotta be at home everywhere.

But that's my stick: rhythm! I have created a lot of harmonies that guys have used, that stuck to the music, but my real thing is rhythm. And all the drummers know it; I taught all the drummers, from Max, Art Blakey, on down, and they're doing things I showed them now. Like that 6/8 time: I copied a 6/8 rhythm from Chano Pozo and I adapted it to the drums and I showed it to Charlie Persip, and Charlie Persip showed it to everybody. And now, anytime they say go into 6/8, they play my lick!—everybody, I don't care where you go, in Europe, everywhere, because it was actually an authentic reproduction of what to do on the conga drums. And I play the conga drum myself. Last night, the guy on the radio played an old *Swing Low Sweet Cadillac* of mine that I don't even remember, and the conga player, I was explaining to him while the record was playing, I said: "Now there's the greatest in the world, this guy has the *sound* of the conga drums!—and I come to find out that it was I who was playing! I was so ashamed, I was saying: "Please forgive me, Chano Pozo, up there on the high concourse!" But you see, the evolution of music in another sense is like the evolution of religion. You see, I don't believe in sticking in one place, because we're becoming more *perceptive*. If you got a message, if you got something to say, then get on with it!

**M.B.:** Even in the most avant music, you can hear what's gone before; in Don Cherry you can hear you.

**D.G.:** Of course! You gotta! You can't just turn your back

on nothing, because you've got to have a foundation for whatever you create—if you don't, you'll just disappear! And the truth is the truth in any age. You see, *the truth is indestructible*, absolutely; it is the truth then and it's true now. But it's relative—you have to swing with it.

**M.B.:** Mickey Roker impressed upon me that one of your main points is your discipline of yourself and your musicians.

**D.G.:** That's the only way you're going to advance, is with discipline—you can't just let yourself go. There's so many little things in our music, I guess there are thousands of little things that help, rules that I go by; and I never break those rules, so I'm hiping the younger guys to it. There are iron-clad rules in our music, and I don't care what you're playing, it's true.

**M.B.:** You're going to teach now, right?

**D.G.:** Yeah, they need me, because the things that I know are getting lost, and you can't lose these things from my experience. See, when we first came out there were musicians who would copy me that had no idea why I did what I was doing! So now I think it should be told—because there must be a reason for everything. There's a wealth of information, like things that Charlie Parker did. (Dizzy demonstrated how he changed musical aspects of several songs, like *All the Things You Are*, *'Round Midnight*, *Now's The Time*, *Salt Peanuts*, and how other musicians copied his ideas wrongly or copied without realizing what he had done.)

**M.B.:** You're saying, if you have the rudiments you can do anything.

**D.G.:** Yeah, if you know where it is.

**M.B.:** One great characteristic of your music is that you're such a complete performer.

**D.G.:** I believe in it, if you want to entertain somebody. Your creation is on records, that's where your creativity comes in the music, without people looking at you. But

we're in an age now where you look, you see and you hear at the same time—so you better get with it. I always was a showman—I like to perform. I'm an actor, too!

**M.B.:** Where did songs like *Oo! Ya Koo* come from?

**D.G.:** That came from the words like *bebop*: that's the way that our music sounds. The words don't mean nothing—that's what the music is doing; you're only humming the lick. How do you think the word *bebop* came into being? We'd be on the stand on 52nd Street—we had a lot of weird compositions; it was weird for those times anyway—and I'd say *Max is Makin' Wax*, the title of the tune. They wouldn't even know what I was talking about! So what I'd do, I'd say: *be-op-a-dop-a-doo-doo-de-be-bop*, and they knew exactly what I'm gonna play. Most of the things we played ended on *bebop* or something like that when you hum it. So the people started coming up asking: "Hey, play that song!"—"What song?"—"That song that goes *bebop*!" And they just picked it up from there, and then the writers started saying that we're playing "be-bop music".

**M.B.:** You still play *A Night In Tunisia* and that standard repertoire, yet it all still sounds new.

**D.G.:** People ask for it—but you know, Billy Daniels still sings *Old Black Magic*! But I don't believe in going back in the past.

**M.B.:** Do you believe that music must be happy?

**D.G.:** That's right, it's gotta be!

**M.B.:** You've obviously left a legacy in music; we can hear it. But could you crystallize a thought you'd like to leave?

**D.G.:** I have to say something that was stolen from somebody else, but it's really my thing. I'm not too concerned with always being right, but I do always want to be *fair*. That's my creed: 'cause you're human, you err. But when you don't seek justice, that's the wrong attitude. The truth, I just want to always seek the truth! *True Believer* is exactly what I am!

db



JAN PERSSON

# Inside Mingus With Bobby Jones

as told to Dan Morgenstern

*(In the March 30 issue, we surveyed the career of Bobby Jones, the tenor saxophonist-clarinetist currently featured with Charles Mingus. Jones had many additional interesting things to say, notably about working with Mingus, who, as he said in the first article, "has made me feel more like a musician than I have at any time." Here, in his own words, are Jones' thoughts about Mingus and other musical matters.)*

One of the nice things about working with Mingus is that he can call his own shots. It's unusual to work with someone like that, because most group leaders or band leaders are so concerned about not stepping on the toes or biting the hands of those that feed them, so they allow themselves to become less than artistic.

Mingus doesn't let those things happen. Playing jazz necessitates your being able to put your whole self into the music—especially a music like Mingus'—so you feel better about the whole thing when you know that you just have to concern yourself with the music and not worry about the business.

Mingus doesn't mind too much if a guy comes back a little late from intermission or walks off the stand to go to the bathroom or have a smoke, but he does get bugged when the music gets weird. When I've had my own groups, I've always felt that I could put up with anything as long as it didn't affect the music. As soon as the music is affected, it gets to be such a drag that you can't function properly. Mingus has risen to the point where he doesn't put up with that.

Mingus has a lot of freedom in his music, and that freedom trickles down. You wind up feeling very free, and that's

the thing that captures the audiences—that built-in freedom. He gives you enough rope to hang yourself. You learn to actually construct solos and to incorporate that construction into sections where everybody improvises at once.

When I first joined the group, it was hard to get with the group-thinking where everybody is working and improvising toward some sort of goal. I couldn't figure out what we were working towards. Mingus has sections where he wants everybody to moan and cry, and that's supposed to last until it's over—whenever that is.

Eventually, you learn to listen hard enough and to concentrate on what you and everyone else has done, and after a while you just know you're coming to the end of a section. Plus there are built-in cues; all of us at one time or another give cues. With Mingus you have the freedom to give the cue yourself if you think the group is ready, but you really have to know when. It's exhilarating when you do it, to have everybody jump in with you.

There are formulas, but you have freedom within those formulas. It's difficult to explain—you just do it all by feel. Mingus gives you all the freedom you want, but no more or no less than any other group member. You have equal responsibility and equal privilege to follow or to lead, whatever the case may be. It's given me a lot more self-confidence. I've gone to sessions and checked myself out against people I used to play with and found that I'm a lot stronger as a result.

Another thing about working with

Mingus is that he has a lot of built-in things that enable him to rework the same material night after night, or even back to back, and make it come out a new piece of music every time. Doing the same repertoire could easily become stifling, but playing music of the type that Mingus writes under his direction has the opposite effect. It opens you up and frees you . . .

When we were in Europe, there was a party in Paris and I got to feeling very good and went over to Mingus and said: "Charlie, I want to thank you for letting me be Bobby Jones."

I'd heard and read about him for years, but only know first-hand what I've learned from being around him. I don't like to dwell on a person's history, especially a person I love as much as I do Mingus. I've come to some conclusions about the way he is, and one of the first things I picked up about him is that he doesn't like any kind of falseness; that's one reason why he doesn't like to be interviewed.

Aside from falseness, he doesn't dig a lot of establishment things; he doesn't like to feel he's being used—the same as any jazz player, I guess, but it's stronger in Mingus because he's been exploited, had his music stolen, and when the situation gets like that, he gets turned off immediately.

I think he has matured, is settling down a bit, but sometimes I just wish we'd work more. But that's not because he doesn't have his old energy, as some people have suggested. I've seen him at the end of an exhausting trip, when everybody else was folding up, sit down at the piano and work out a new tune. I'd ask myself: Where does the man get the energy to do that?

When we toured Europe, I realized the extent of Mingus' charisma. The reception was fantastic. The people were hungry for his music. And I also found out how his group can work.

In Berlin, at a technical rehearsal, Mingus got an idea for a tune. He sat down and played a little of it, and one by one we picked out our parts. Then Jaki Byard decided to write another section—actually two sections—and after only a day and a half, we had come up with what Mingus called a history of jazz.

It started out with his playing a melody that was very 20ish and he wanted us to play with that feeling; wide vibratos on the horns, etc. Then into Jaki's part,



Continued on page 37

**Jagajivan:** Your first "big" gig was with the Al Cohn-Zoot Sims group, right? In '55 or '56?

**Allison:** That's right. I was about 28, and actually Al's wife recommended me. I wanted to leave Mississippi anyway. There wasn't enough happening. I worked with Al and Zoot and then with Stan Getz. I admire Zoot because he showed me the necessity of not holding back but going all out.

**J.:** I was talking with Charlie Musselwhite, and he said that when he was a kid in Mississippi doing shows with his family, there were blacks and whites on together, and the vibrations were good.

**M.A.:** Yes, well, he's also from the hills, where the whites outnumber the blacks. Tippecanoe, where I'm from, is on the delta, where there were six or eight blacks to one white. So it was no big thing.

**J.:** Your songs say more than "You're so

## MOSE DISCLOSES

### an interview with MOSE ALLISON

by Jagajivan

fine—please be mine". Do you notice their effect on people?

**M.A.:** Sometimes people do remark about the songs. There's a lot more to life than "You're so fine—please be mine". Especially after you become "mine"—that's when the trouble really starts.

**J.:** One of my favorites is *Your Mind Is on Vacation*. Why did you write it?

**M.A.:** I wrote that about people who talk for the sake of talking. It could refer to people in a club, to political leaders, or just anybody.

**J.:** I'm trying to remember some of the words . . . "You're quotin' figures an' droppin' names . . ."

**Both:** "You're tellin' stories an' playin' games . . ."

**J.:** "You're over laughin' when things ain't funny, you're tryin' to sound like the big money . . ."

**M.A.:** "If talk was crim'nal, you'd lead a

life o' crime. You know your mind is on vacation and your mouth is workin' overtime." (Laughter.)

**J.:** I also love *Seventh Son*.

**M.A.:** People are usually surprised to learn that Willie Dixon wrote it. He's done a lot of nice things. People sometimes think I wrote it because the record I did was quite popular.

**J.:** You're doing some reading of Ghandi now, aren't you?

**M.A.:** Yes. One memorable thing he says is that anyone who thinks that religion and politics are separate doesn't know the meaning of the word "religion". The world right now is full of people, especially leaders, that go to church or synagogue and then turn around and do something diametrically opposite. These aren't religious men . . . It's funny, I could mention that I get the same feelings about other people I've known, including some music writers.

**J.:** How's that?

**M.A.:** Well, there are some who are really conscientious, but there are others who supposedly are musical crusaders but actually are musical gossip columnists.

**J.:** I hear you.

**M.A.:** It's only natural that a piece of writing tells more about the writer than the thing he's writing about. Whether a music writer is a musician or not, I appreciate writers that don't talk from on high but let you know they're conveying personal impressions.

**J.:** From the large audiences you attract, I'd say that young people have a good impression of you.

**M.A.:** You know how the young people are usually the most open, and then, too, the musical atmosphere has improved very much. Of course, I don't believe in labels—"blues," "rock," "jazz," and such. What we call "rock" used to be called "boogie woogie" or "eight to the bar." I defy anybody to define, say, "rock".

**J.:** With a pitch like that, you could get a booth at a carnival.

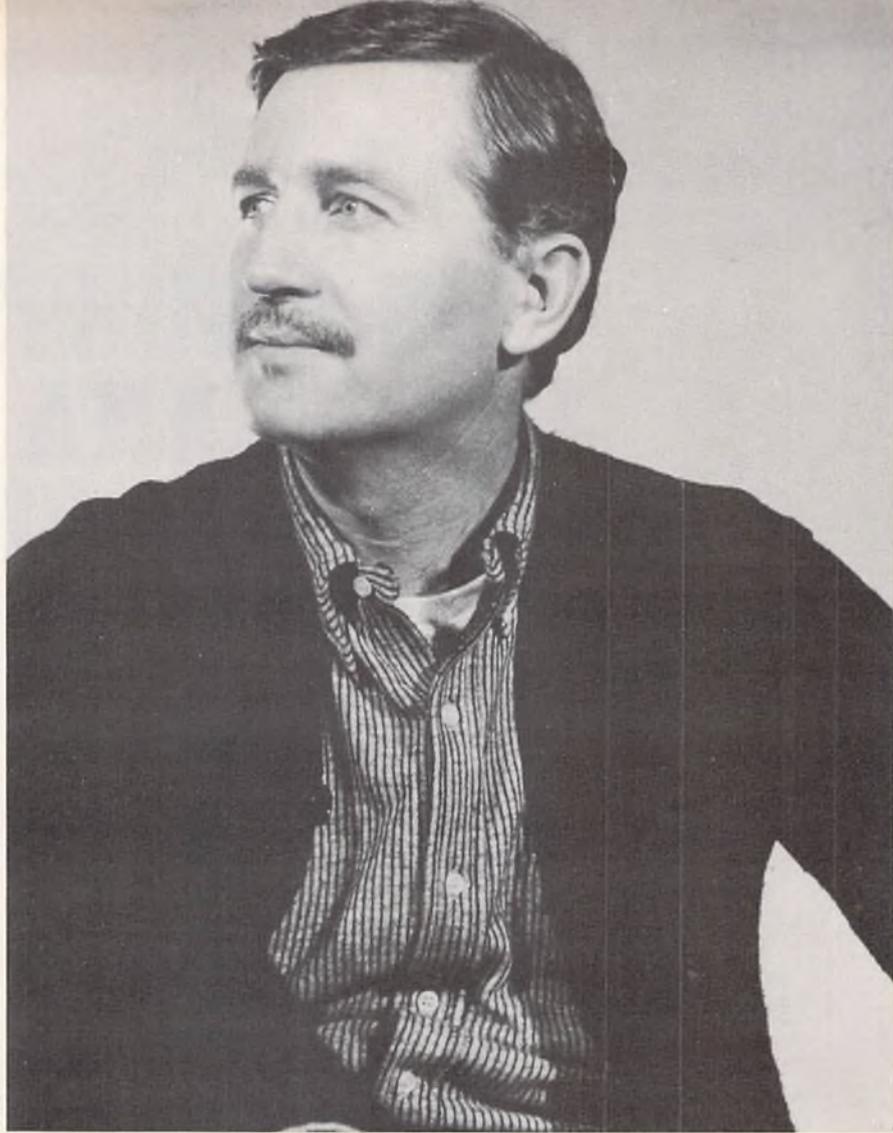
**M.A.:** Do you know of any? (Laughter.)

**J.:** What is it you like about the electric piano?

**M.A.:** I like the electric piano's sound as a change from the acoustic sound. It's more legato and flowing—sort of a cross between vibes and harpsichord. But if it had to be one or the other, it would be

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DON SCHLITEN

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# record

## REVIEWS

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

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

### COMPOST

COMPOST—Columbia C31176: *Take Off Your Body; Thinkin'; Bwaata; Happy Piece; Country Song; Sweet Berry Wine; Funky Feet; Inflation Blues*.

Personnel: Jack De Johnette, organ, vibes, electric clavinet, drums; Harold Vick, tenor sax, flute; Jack Gregg, bass; Bob Moses, drums, vocals; Jumma Santos, congas, percussion.

Rating: ★

Remembering the high ideals De Johnette set forth in this magazine, I am flabbergasted at the mediocrity throughout this album. Almost every song smacks of overt commerciality—the peace&love-cum-relevant hipness of the lyrics; the standard rock routines overall—even though at times the music attempts to transcend formulae, but not enough.

What is worse, the very individualistic players in Compost come off like ordinary imitative “jazz/rock” hacks. Not that I accuse Compost of insincerity or “selling out” — but this is hackneyed music; almost all funky rhythm tunes, none exhilarating, and none especially interesting to hear.

Vick plays okay tenor, nothing special; the rhythm is adequate and rather the same; Moses sings without much style (although his mumblings and slurpings on *Funky Feet* are somewhat amusing). *Bwaata* at least is pretty, the only non-rock piece on the album—but it ain't so hot either.

I mean, everyone in this band is experienced: their individual credits include Miles Davis, Rahsaan, Gunter Hampel, Ray Charles, Marion Brown, several great r&b artists, and many more. But Compost proves none of this, sounding instead like imitation Traffic at best, or otherwise simply uninspired pop hotlicks—as if more venal than vital, more cocksure than committed.

And inasmuch as “compost” is defined as the “mixture of decaying organic matter”, an intense irony runs rampant through this record — in fact, it is damn near embarrassing.

—bourne

### CRUSADERS

CRUSADERS 1—Blue Thumb BTS 6001: *That's How I Feel; So Far Away; Put It Where You Want It; Mystique Blues; Full Moon; Sweet Revival; Mud Hole; It's Just Gotta Be That Way; Georgia Cottonfield; A Shade of Blues; Three Children; Mosadi*.

Personnel: Wayne Henderson, trombone; Wilton Felder, tenor sax, bass; Joe Sample, keyboards; Stix Hooper, and Friends: Larry Carlton, Arthur Adams, David T. Walker, guitars; Chuck Rainey, bass.

Rating: ★★½

This is a two-record album with the “Friends” for the most part adding wa-wa, funk-junk background.

In previous records the (Jazz) Crusaders have often taken pop-rock based tunes and

interpreted them successfully through the originality of their driving sax-trombone blend of sound and improvisation. The material on these records, with the exception of Carole King's *So Far Away*, is original, leaning heavily toward pop-rock, musically repetitious ideas.

There is some nice writing and playing here—Sample's *Put It Where You Want It*, and *A Shade of Blues*, Henderson's *Mystique Blues* and *Mud Hole*—but on the whole, not enough to make an exciting two records.

What's here is one exciting Crusader's record spread over two discs with dullness filling in. A diluted set by an exciting group.

—rusch

### DONNY HATHAWAY

LIVE—Atco SD 33-386: *What's Going On; The Ghetto; Hey Girl; You've Got a Friend; Little Ghetto Boy; We're Still Friends; Jealous Guy; Voices Inside (Everything is Everything)*.

Personnel: Hathaway, keyboards, vocals; Phil Upchurch or Cornell Dupree, Mike Howard, guitars; Willie Weeks, bass; Fred White, drums; Earl DeRouen, congas.

Rating: ★★½

Donny Hathaway *Live* is better than Donny Hathaway live, or at least better than live at Indiana University this year. Then again, at IU Hathaway preceded Roberta Flack and in such light seemed almost shown-up.

The program is essentially the same on side one: an okay sounding of *What's Going On*, followed by an interminable run of cliché hotlicks throughout *The Ghetto*, not especially sanctified by audience participation and the apparent righteous fervor overall.

*Hey Girl* is much better: well-sung, pleasant, tasty. *You've Got a Friend* doesn't make it like in duet with Miss Flack, but is very soulful anyway, and certainly more communicative than James Taylor.

And this is the curiosity of Hathaway. His following is cultist; his appeal is intense — audible on this record. Yet to me, his music is insubstantial compared to his evident charisma — so critical appreciation is as such almost impossible, or perhaps even ineffectual.

*Ghetto Boy* and *Still Friends* prove nice, as does *Jealous Guy*; neither of the songs is exceptional musically, but each is well-performed. *Voices Inside* takes it out with more extended play: four solo “movements”, all equally funky, none notably illuminating, but nonetheless amusing to listen to.

And so, the critical conflict finally resolves at the impasse I struck in my review of the Flack/Hathaway concert at IU: that as an entertainer, Hathaway surely excels—but as an artist, I sense something lacking. His singing is stylish, somewhat original; his piano playing is adequate; his band likewise. But it will not stand in time, I think—not like the

just as entertaining music of Les McCann or Roberta Flack.

Then again, for the moment, Donny Hathaway pleases a whole lot of folks — and if it ain't art, so what?

—bourne

### STAN HOPE

STAN HOPE—Mainstream MRL 327: *Georgia On My Mind; They All Say You're The Biggest Fool; Stanley Streamer; All Blues; You're Gonna Hear From Me; Wave; Honey; Ill Wind*.

Personnel: Hope, piano; Peck Morrison, bass; Walter Perkins, drums.

Rating: ★★½

There are a good many less adequate pianists than Hope. A couple of them are rich and famous, and I'd just as soon see Hope getting their rewards and recognition. But based on his performance in this album, which is the only place I've heard him, he must be regarded as an above-average lounge performer, with all the predictable devices employed by pianists of that genre.

There are times on the LP when, thanks in large part to the impeccable and enthusiastic support of Morrison and Perkins, Hope generates a happy swing that is unencumbered by ideas. Rhythmic joy alone, however, cannot support the listener through both sides of a long-playing record, and it sure as hell can't substitute for creativity in a piece with the implications of *All Blues*.

—ramsey

### ARTIE KANE

HENRY MANCINI PRESENTS ARTIE KANE PLAYS ORGAN!—RCA LSP-4595: *Honky Tonk Train; Days of Wine And Roses; Easy Come, Easy Go; Smooch; Killer Joe; Baubles, Bangles and Beads; Stolen Sweets; What Now My Love; Shades; Mr. Lucky*.

Personnel: Kane, organ; Ray Brown, bass; Shelly Manne, drums; Mancini, arranger.

Rating: ★★

Take three of the busiest, most respected, jazz-oriented studio men in Hollywood, give them one of the busiest, most respected jazz-oriented composers in Hollywood for an arranger-producer, put them in a studio situation where they can stretch out and be themselves for a change instead of wrestling with the kinds of charts they usually grumble about, and what have you got? A reviewer grumbling about the kind of charts these cats decided to wrestle with!

What the jazz world doesn't need now is Muzak, and this harmless, forgettable collection of brisk shorties is just that—better suited for some steak house than for at-home listening.

Maybe my disappointment is showing, but I have too much respect for these guys, and I know what they can do in an ideal situation.

In this instance, the situation is *more* than ideal: here's a rhythm section with no one to keep time for but themselves, and three wigs that love to wail.

Instead, we get lots of good taste, clever little touches, clean execution and a steady diet of musical humor. But coyness can wear thin. Besides, there is little worthwhile improvising, and no—repeat, *no*—solos from Ray and Shelly; just Kane showing how able he is in all registers.

There's one overriding negative that must be dumped squarely in Mancini's lap. As producer, he must have been aware that all ten tracks are virtually "locked in" to the same jaunty metronome reading: somewhere between 160 and 170. For a composer-arranger with such impeccable taste to allow such a lack of variety is unfathomable. —*siders*

## HAROLD LAND

CHOMA (BURN)—Mainstream 344: *Choma (Burn)*; *Our Home*; *Black Caucus*; *Up and Down*.

Personnel: Harold Land Sr., tenor sax, flute; Bobby Hutcherson, vibraharp, marimba; Bill Henderson, Harold Land Jr., piano, electric piano; Reggie Johnson, bass; Woody Theus, Ndugu, drums.

Rating: ★★

About the most one can say of this album is that the musical synthesis it embodies—bop fused with certain practices of free music—doesn't seem to have been productive of very interesting music. And possibly, at this stage of the game at least, can't lead to strong,

imaginative or gripping music. The chief reason it can't is, I suspect, due primarily to Land Sr., who clings much too tenaciously to the security blanket of his bebop heritage.

Despite the incorporation of a number of devices and effects derived from free music, Land approaches music from a rather conventional angle and it is the dependence upon these conventions of structure, form, habit, et. which prevents his efforts at freer playing from taking wing. If he would just turn loose of them and let himself go, the truly interactive playing of genuinely free music—which is, one assumes, one of the things that attracts him to this discipline—might have a chance of happening.

One can recognize and even sympathize with the dilemma Land faces: that of giving up certain playing practices (as well as esthetic views) he has spent a musical lifetime in achieving and which do insure at least a modicum of finish and coherence for a much more chancy, spontaneous, totally free approach to group music-making—one, moreover, that is in several important respects quite different, perhaps even opposed, to the conventional practices of bop.

Still, it's a dilemma he eventually will have to face a bit more squarely than he has here. The music on this record is much too rigidly approached by Land—and, as a result, the other players—in terms of structural units over which the solos are to take place. This view of the music naturally colors every aspect of it—the composition of thematic materials to be developed, their development through solos, and the functional role of the

ensemble which, despite the barrage of rhythms, colors and textures, remains firmly that of soloist accompanied by rhythm section. As Land goes, so goes the band and all too rarely (and never for very long) does any really interactive, spontaneous ensemble music-making occur, though possibly with these players it *could* have.

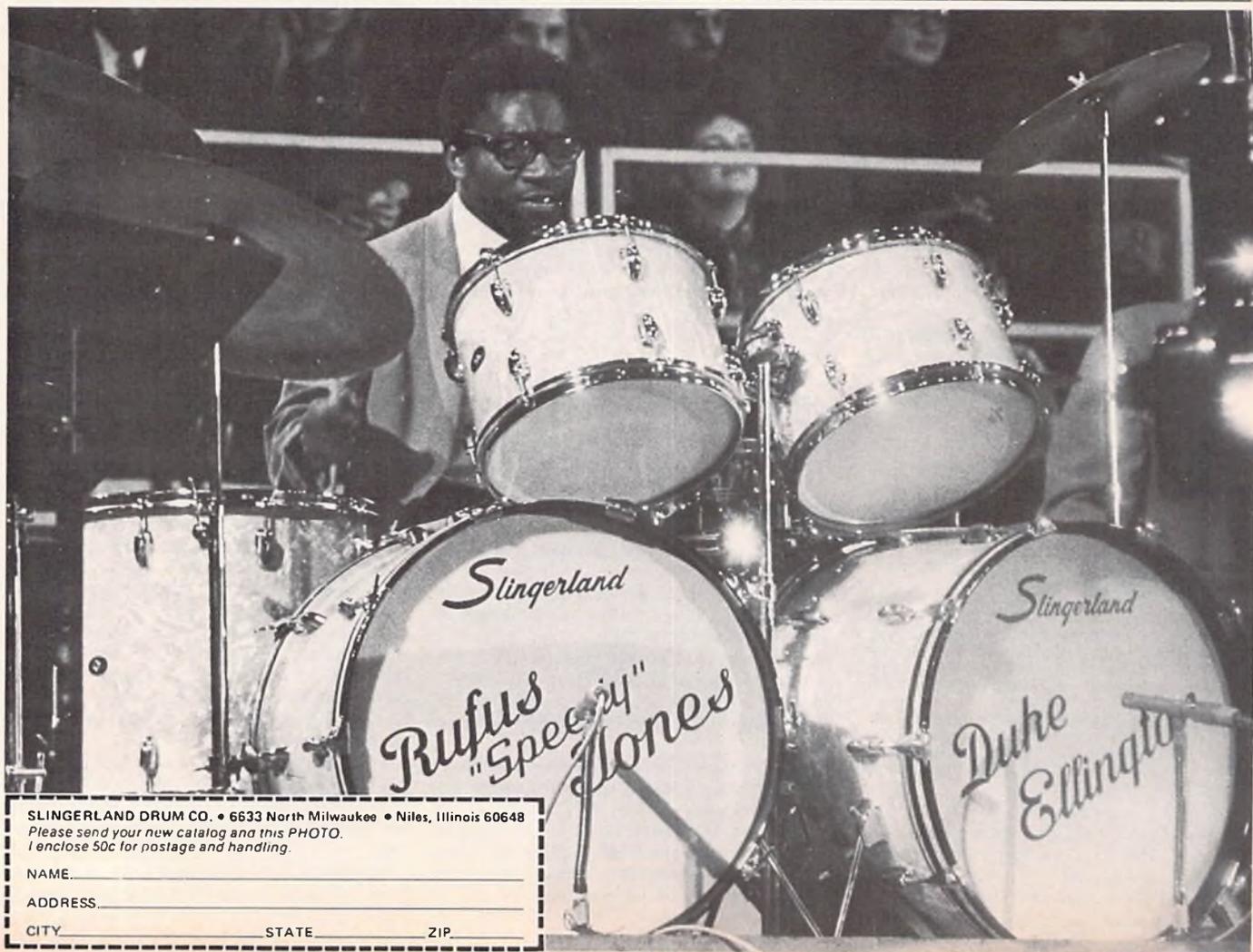
The most interesting player throughout the date is bassist Johnson, who is much more fully responsive to its possibilities than anyone else; most often, however, his efforts at forcing, teasing, cajoling or otherwise bringing it to a more expansive level of expression are thwarted by everyone else's conception of, or approach to the music in terms of structural blocks.

The music on this album is not bad. Nor is it very good, either. It's just bland, inconclusive, unfocussed. Slow and steady doesn't always win the race. Sometimes one just has to wade in there and throw caution to the winds; Land might do well to consider this. After all, it's worth a try. I don't think this moderate, reasonable approach is really going to get him there. —*welding*

## LES McCANN

INVITATION TO OPENNESS—Atlantic SD 1603: *The Lovers*; *Beaux J.* *Poo Boo*; *Poo Pye McGoochie (and his friends)*.

Personnel: Yusef Lateef, tenor sax, oboe, flute, pneumatic flute, plum blossom, temple bells; McCann, acoustic & electric piano, synthesizer; Jodie Christian, electric piano; Corky Hale, harp; Bill Salter, Jimmy Rowser, bass; Bernard Purdie,



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Al Mouzon, Donald Dean, drums, percussion; Buck Clarke, African drums, percussion; Ralph McDonald, percussion.

Rating: ★★☆☆

The openness of the invitation is atmosphere. *The Lovers* moves through 26 minutes of sound texture, at first like delicate waves, like an almost infinite ensemble glissando, then into the incantatory oboe of Yusef Lateef. Throughout, the rhythm dances, constant, ever-forward; McCann asserts himself, the other players all take the impulse.

Now and then, the action seems suspended, awaiting the new direction—then the music renews itself. It is not always exhilarating—freedom such as this expects the patience of the listener. But illumination comes if the electricity of the artist is real, and this is true of *The Lovers*.

*Poo Boo* is the standard McCann *opus de funk*, but takes on new grace in this more airy atmosphere, especially with Lateef on flute.

I must confess I prefer McCann on acoustic piano—because the beauty of McCann is his direct natural sound, his immediate touch, more than the mechanical abstraction and amplification of the electric piano and the synthesizer. At his best, his fingers indeed do the walking!

But the intro to *Poo Pye* almost convinces me otherwise: his electric styling proves almost as naturally lyrical. Then the ensemble rocks, right and tasty, in and out of sound suspensions, moments of “openness”, the release of each player seizing the time—but never quite outside, always within the collective spirit of the studio, at ease, like the wind.

I hesitate to allude to the latest music of Miles Davis; nevertheless the comparison is obvious. But *Invitation to Openness* is nonetheless original, very well-wrought, and surely the most engaging music from Les McCann in some time. And yet, like the wind, it is finally ephemeral—the brilliant breeze offers one quick caress, then is gone. — *bourne*

## ARTHUR MILLER AND ALL THE LITTLE MILLERS

HANGING OUT AND SETTLING DOWN—Columbia C 31090: *Tubby Terwilliger; Chocolate Pudding; A Dollar Ain't A Dollar; Down By The River; When My Mama Met My Papa; Human Being; Clear Eyes; Wrong Side of The Bed; Chime Me Down; Another Night Of Love; Wonderhouse; Finish The Song.*

Personnel: Miller, vocal, guitar; Stan Schwartz; piano; John Miller, vocal, bass; Bob Pozar, drums; Barbara Miller, vocal. On side one, track 1, add Tim Jerome, kazoo, and sub Paul Motian for Pozar.

Rating: ★★★★★

The last time John Hammond produced an album that was not considered out and out jazz was for the debut of a young, unknown folksinger named Bob Dylan.

I can't predict that Arthur Miller is going to become the superstar that Dylan is today. In fact, I'd take bets against it. That's not where his head is. His head is into old good-timey music, and that means jug bands, the Lovin' Spoonful, doo-wop oldies with the gang on the corner, happy jazz (he once aspired to be a jazz pianist along the lines of Monk or Horace Silver) and just generally and genuinely enjoying what he's doing. This cannot be overstressed in an era when many rock/folk/blues artists are competing in the agony derby.

*Tubby*, the best number on the album, prob-

ably won't get the air play it deserves because of the street language involved, though a censored version for radio use has been issued. The beauty of the song is in the good-time atmosphere and the “hot lick” kazoo by Tim Jerome.

The casualness with which Arthur Miller writes and performs is evident in the final selection on this record, *Finish The Song*. Title to the contrary, the song is never finished, leaving Miller in the good company of Schubert.

This, for the most part, is foot tappin', finger poppin', good time music. I dare you to keep from smiling. — *klee*

## BLUE MITCHELL

VITAL BLUE—Mainstream MRL 343: *Booty Shakin'; Vital Blue; Unseen Sounds; Herman's Helmet; I Love You; For All We Know.*

Personnel: Mitchell, trumpet; Joe Henderson, tenor sax (tracks 1, 2, 4, 6), flute (tracks 3&5); Ernie Watts, tenor sax (tracks 1, 2, 5, 6), piccolo (track 3), alto sax, (track 4); Walter Bishop, piano; Stan Gilbert, bass; Doug Sides, drums.

Rating: ★★☆☆

Of this LP's 29 minutes, six are given to two Melba Liston mood music scores (*Sounds, For*). Too many soloists, or too much theme render the others inadequate within the limited time confines. Has producer Bob Shad an eye on the disc jockey trade?

The set is good enough for Mitchell himself, which is true of many LPs on which he appears. Stylistically he remains the essence of what went right with the hard bop trumpet school. Again, flawless technique combines with that special hard bop bouyant quality—match Mitchell's rhythmic invention and idiomatic freedom against the strugglings of say, Donald Byrd or Kenny Dorham. Years ago Mitchell found his own style within Horace Silver's context. Since then his work has remained essentially the same, only becoming more refined and lyrical. Since Lee Morgan's death Mitchell in many ways may be considered one of our leading exponents of post-Clifford Brown trumpet art.

Mitchell's is a light, very appealing music; his warm, lilting quality readily apparent in each short solo here. Note *Herman's* particularly and also the funky *Booty* solo. *Herman's* is floating, rhythmically easy, and it's too bad this set doesn't feature more of the same.

Bishop, the journeyman bop pianist, plays in that typical, very eclectic, but essentially Powell-oriented style. In fact, Bishop is one of the very best of that genre. In *Vital* he uses electric piano, thus sacrificing the range and percussiveness Mitchell's solo so obviously could use. Otherwise his accompaniments are perfectly appropriate throughout, and he alone is the rhythm section's dynamism (Sides, especially, was having a bad day). Bishops' *Booty* and *Herman's* solos are particularly energetic and sharp-witted. In solo and accompaniment he is an object lesson in finely-honed skill, alertness and integrity.

The noodling vocalist is hardly present at all. There was no point in including two so stylistically similar tenor soloists. Henderson gets off some 1958 Coltrane and other nice effects in *Herman's*; elsewhere neither has much to say, and in fact most of the time Watts is downright empty. Of the themes, only Jack Wilson's extremely Silver-like *Herman's* has any real substance. — *litweiler*



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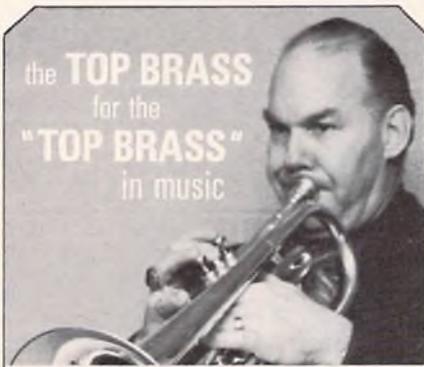
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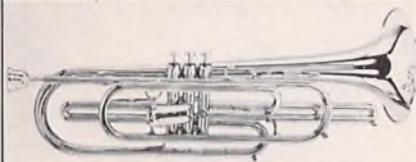
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## REGGIE MOORE

WISHBONE—Mainstream MRL 341: *Wishbone; What Are You Doing The Rest Of Your Life; Fuzzy; Pinocchio; Vonetta; Have Mercy; A Love Remembered.*

Personnel: Moore, piano; Hank Haynie, bass; Chip Lyles, drums.

Rating: ★★★½

I enjoyed this album—in spite of the harmonic weakness which so inhibited *What Are You Doing The Rest of Your Life*, and the fact that Reggie gained beats, and lost control of the in and out choruses of *Wishbone*.

There are no passengers in this trio; each member complements the group handsomely. I warm to Reggie for using so many facets of the piano—driving and fluent in up tunes; hearty and infectious in gospel—with a good tone quality in ballads.

Haynie supplies everything we look for in a fine, stylish bass player, while Lyles is the most sympathetic drummer I have heard in years.

*A Love Remembered* is my favorite track.

—shulman

## DAVID NEWMAN

LONELY AVENUE—Atlantic SD 1600: *Fuzz; Precious Lord; Symphonette; Lonely Avenue; 3/4 of the Time; Fire Weaver.*

Personnel: Newman, tenor sax; Roy Ayers, vibes, piano, organ, percussion; Charles "Bags" Costello, organ, piano; Cornell Dupree, guitar; Bill Salter, bass; Ray Lucas, drums; Ralph McDonald, percussion.

Rating: ★★★

Newman is a strong, ballsy tenor player who has always seemed to barely miss the top rank. He is very good on the last three tunes. His roots are in evidence in the title track, a revival from his Ray Charles days. Although he has mastered the contemporary idiom, he sometimes sounds like Eddie Chamblee (in his *Back Street, Dureop* days).

Newman's problem up to this time has been inconsistency, but on this album he manages to sound good in a variety of settings. His flute is featured on *Fuzz* and *Symphonette* (not the Tadd Dameron line), his tenor on the rest.

Ayers is given guest star billing, and while his vibes add color to the rhythm section, only on *Symphonette* does he have a strong solo. I have a feeling that any day now Newman will connect with the right piece of material and make a monster hit. In fact, this might even be the album.

—porter

## MUDDY WATERS

MUDDY WATERS LIVE—Chess CH 50012: *What Is That She Got; You Don't Have to Go; Strange Woman; Blow Wind Blow; Country Boy; Nine Below Zero; Stormy Monday Blues; Mudcat; Boom Boom; C.C. Woman*

Personnel: Paul Oscher or Joe Denim (tracks 1, 3, 9), harmonica; Waters, vocal, guitar; James Madison, Sam Lawhorn, guitars; Joe Pinetop Perkins, piano; Calvin Jones, bass; Willie Smith, drums.

Rating: ★★★

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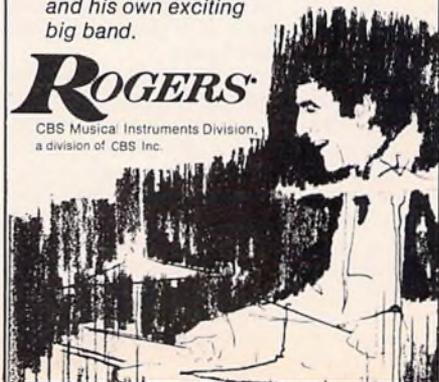
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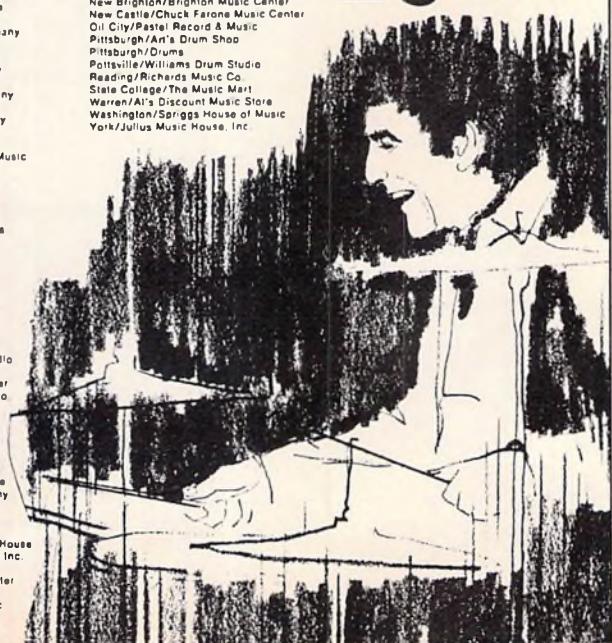
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Big John's and until the law did its number, it was *the* place to go and hear blues. On a Sunday afternoon when Muddy was there, you could barely move. It was crowded not just with musicians and blues freaks, but with rock 'n' roll kids who'd heard Muddy's tunes from the Stones.

They shut down Big John's, and Muddy started the long trek downtown to the more posh locations. It took him something like five years to travel the dozen or so blocks to Mister Kelly's, one of Chicago's swankier clubs.

Perhaps he'd have been there sooner if he'd sold out . . . but he offered the steak and champagne crowd the same undiluted brand of blues that he gave the beer and pretzels kids at Big John's.

Chess has now given us the first Waters



album in quite a while not made up from old 45s or with Muddy fighting a psychedelic rock band. They did this one just right. They went to a Muddy Waters gig, set up the mikes, let the tapes roll and got a performance.

There are some Waters originals, to be sure, but also a larger helping than usual of other bluesmen's classics. Check out T-Bone's *Stormy Monday* and John Lee Hooker's *Boom Boom* for starters.

The only reason I'm not giving this album five stars is that I've heard some sneak previews from Muddy's next L.P. on which he is teamed with my favorite blues harmonica man, Carey Bell. That's the one to give the top rating to. But while you're waiting, listen to another of Muddy's best.

Incidentally, if guest harmonica star Joe Denim sounds like James Cotton, even Webster knows that denim is cotton. —klee

### MICHAEL WHITE

SPIRIT DANCE—Impulse AS-9215: *Spirit Dance; The Tenth Pyramid; John Coltrane Was Here; Ballad for Mother Frankie White; Samba; Unlocking the Twelfth House; Praise Innocence.*

Personnel: White, violin, vocal; Ed Kelly, piano; Ray Drummond, bass; Baba Omson, percussion, bamboo flute, vocal. Vocals on *Praise Innocence* are by Makeda King (age 3), Wanika King (age 7), and White.

Rating: ★★★★★

Mike White, to me, has been a victim of his own success. With John Handy, I heard an exciting swinging violinist. His music involved and touched me, and on that basis I picked up other records by groups of which he was a part. But these had only moments, and interest cooled. Now, with this release of a session from September 1971, it is resparked.

White is an avant garde violinist, not a violinist playing at avant garde. This is also music with good roots: African, Eastern, Cajun and American. It is both mindstretching and foot-tappin', and if you were ever turned on by Mike White, this record is for you.

Judging from this L.P., Mike White is again the most exciting jazz violinist around. O.K., Lenny, now how about a "Young People's Concert" featuring Mike White as concertmaster? —rusch

### Imports

#### PAUL BLEY

BALLADS—ECM 1010: *Ending; Circles; So Hard It Hurts*

Personnel: Bley, piano; Barry Altschul, drums. Track 1: Gary Peacock, bass; tracks 2, 3: Marc Levinson, bass.

Rating: ★★★½

#### CHICK COREA

A.R.C.—ECM 1009: *Nefertiti; Ballad For Tillie, A.R.C.; Vadana; Thanatos; Games.*

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

Rating: ★★★★★

PIANO IMPROVISATIONS VOLUME ONE—ECM 1014: *Noon Song; Song For Sally; Ballad For Anna; Song of the Wind; Sometime Ago; Where Are You Now—A Suite in Eight Pictures.*

Rating: ★★★★★

#### DAVE HOLLAND- BARRE PHILLIPS

MUSIC FOR TWO BASSES—ECM 1011: *Improvised Piece One; Improvised Piece Two; Beans; Raindrops; Maybe I Can Sing It For You; Just A Whisper; Song For Clare.*

Personnel: Holland and Phillips, basses.

Rating: ★★★½

#### ROBIN KENYATTA

GIRL FROM MARTINIQUE—ECM 1008: *Girl from Martinique; Blues For Your Mama; Thank You Jesus; We'll Be So Happy.*

Personnel: Kenyatta, alto sax, flute; Wolfgang Dauner, clarinet, piano; Arild Anderson, bass; Fred Braceful, drums.

Rating: ★★★½

ECM is a brave little record company founded in Germany last year under the direction of Manfred Eicher, a man very much dedicated to the new music.

The Paul Bley *Ballads* was taped in 1967 with, I believe, Bley's most outstanding trios. Although there are better recorded examples of this particular personnel, this record allows the pianist to really stretch out on two extended tunes. *Ending*, with Peacock on bass, is over 17 minutes in length, and it sustains itself as Bley shows the more lyrical and introspective side of his characteristically fragmented phrasing. Peacock plays well, though not at the peaks he hit earlier in his career. Barry Altschul remains the best, most creative and tasteful drummer Bley ever had.

Altschul was the motor behind another outstanding trio that is no longer together, Chick Corea's Circle. Their legacy is one impressive set for Blue Note, and this L.P. The empathy among the members is remarkable, and Dave Holland functions as a second melodic instrument. The music ranges in mood and feeling from the quiet, impressionistic *Ballad For Tillie* to the powerful title tune. Likewise, it

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spans structure from the very free *Thanatos* to a rather traditional treatment of Wayne Shorter's *Nefertiti*.

The trio is brilliant as a unit, but Corea is the main focal point. One can find resemblances in his work to Bley, Bill Evans, Cecil Taylor, even Ran Blake. But Chick is an original and a giant. His playing is total; his harmonic thinking, melodies and rhythmic phrasing are so interwoven that everything he plays is complete unto itself.

That may be the reason why he has at long last recorded a solo album. *Piano Improvisations Volume One*, which happily implies that there will be a volume two. His work there is truly beyond words. This is one of the most important piano albums I have heard.

The first side contains five compositions, beginning with the serene, lyrical *Noon Song* and ending with *Sometime Ago*, an eight-minute masterpiece in the tradition of Miles' *Sketches of Spain*. Side two is a suite in eight movements that illustrates the wide range of Corea's style and his seemingly endless brilliant melodic inventions.

Dave Holland steps out on his own for a unique duet album with the very underrated Barre Phillips. If you can't listen to bass solos, forget this one. But if you can, you will hear two masters at work. One would think it almost impossible that two bassists alone could create music that can sustain interest through an entire album. But that feat is nearly accomplished here.

The first side contains two improvised pieces that have dull as well as fascinating moments. But side two never wavers for a second. It contains five short pieces, two by Phillips, three by Holland.

Phillips' *Beans* is strong arco duet, the bassists weaving around each other in long, slow lines. Holland's *Song For Clare* begins with an arco theme statement that has a cello-like quality. Then both men soar into beautiful, lyrical pizzicato flights. This disc is a bass player's dream.

Robin Kenyatta is a superb and unique reedman. But *Girl From Martinique*, like his first effort on Atlantic, simply does not do him justice. Still, it is a fine album.

The title tune is a long tone poem and allows Kenyatta to show his stuff on flute. Unfortunately, the 12-minute piece runs on beyond the point of interest. *We'll Be So Happy* is a medium tempo tune with a shuffle beat. Kenyatta's flute playing is much more forceful here and moves nicely with Dauner's clavinet, which resembles an electric piano in sound.

*Blues For Your Mama* is a funky, rocking blues, Kenyatta wailing on alto with his own beautiful, passionate sound. The piece gathers momentum and becomes freer as it climbs in power. *Thank You Jesus* is the standout. It begins with a slow, expressive unaccompanied alto solo, later joined by arco bass and piano. Dauner switches to clavinet and Kenyatta moves to flute for the rousing second section, a rock spiritual. Kenyatta's technique is most impressive, and the tune feels good all the way through.

Hopefully, Kenyatta's next album will capture some of the brilliant playing and composing he has exhibited in various live appearances.

ECM must be congratulated on an outstanding beginning. May the problems of finance, etc. never hinder their beautiful efforts.

—michael cuscuta

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# caught in the act

## Gil Evans

Kennedy Center Concert Hall, Washington, D.C.

**Personnel:** Snooky Young, Marvin Peterson, trumpets; Dave Bergeron, trombone; Howard Johnson, tuba, baritone sax, bass clarinet, fluegelhorn; Pete Levin, French horn; Trevor Koehler, soprano&baritone saxes; flute; Joe Henderson, tenor sax; flute; Evans, acoustic&electric piano; Dave Horowitz, synthesizer; Ted Dunbar, Bruce Johnson, guitars; Herb Bushler, bass; Bruce Ditmas, drums; Sue Evans, percussion; Airtio Moreira, percussion, vocal; Flora Purim, vocal, guitar, percussion.

This evening with Gil Evans proved to be somewhat of a musical marathon, three-and-a-half hours in duration but for the most part a fascinating experience. Regrettably, there was a disappointing turnout for this Founding Artist concert. Evans' public appearances are rare, and it is a privilege to be party to a performance by the maestro. As the evening wore on, the crowd grew smaller and smaller, thereby increasing the intimacy of the occasion.

Evans, whose rather unorthodox method of non-conducting and "by indirection finding direction out" was accomplished by his remaining at his two keyboards, acoustic and electric, and occasionally rising from his seat and reaching up his long arms like Gabriel, slowly closing his hands to quiet his menage. He also talked in indiscernible tones, scarcely above a whisper, with the 16-piece contingent—a young, hirsute "School for Scandal" who reminded in appearance of a school band in rehearsal but sounded far better.

Evans allowed tracts of acreage for his minions to roam in. A kind of free-form association and stream-of-consciousness interaction with their mentor was refreshing, though at times it gave the effect of a rehearsal. And permitting each soloist several choruses each time stretched the concert out ad infinitum. But Gil Evans created a HAPPENING in the proper environs of the Concert Hall.

The pieces played went nameless, and one was finally relieved to be able to grab on to two familiar Gershwin tunes, *Summertime* and *Gone* from *Porgy and Bess*.

One felt the wonder of Gil Evans through his soloists. Trumpeter Snooky Young's delivery in *Gone* was clearly the best-conceived solo of the evening. Ted Dunbar's guitar was appropriately astringent, cutting through like the taste of grapefruit on a Monday morning.

Fortunately, bassist Herb Bushler filled us in on song titles backstage. The Evans entourage started the evening off with a gently swinging Billy Harper tune, *Priestess*, which gathered momentum as it went along, propelled by percussive interjections that swung without blaring or blasting. Tenorman Joe Henderson provided a strong and precise solo lead against that great scenic backdrop of sound. Soprano saxophonist Trevor Koehler was lean and waspish, creating a droning, piercing tone that suggested a snake charmer. Flora Purim, one of two women in the group, was Mother Earth as she sang, at times shaking a spike with a blow fish on the end.

Howard Johnson on baritone sax and tuba was nothing short of phenomenal. I've never heard such a string of notes spew forth from the tuba, an instrument normally restricted to the caboose position in circus parades and customarily used for purely rhythmic purposes.

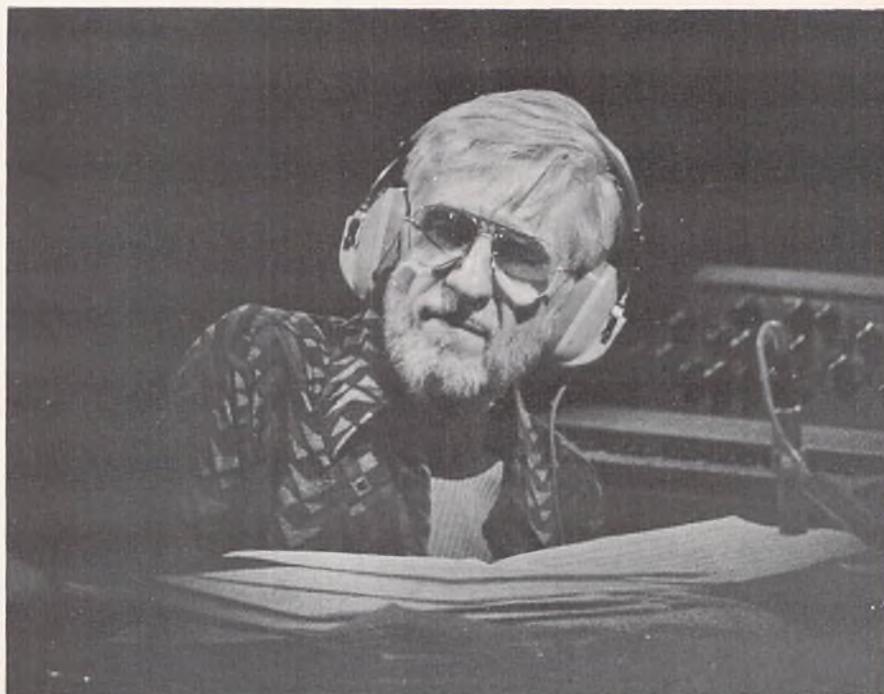
Evans' organic and expressionistic approach to jazz combines the best of composition and improvisation, allowing them to meet on equal ground. His approach invokes the Baroque in theme upon theme upon variation upon variation, interspersed with unison ensemble passages for brass and reeds embellished by a vast melange of percussion—a kind of insectivora of castanets, chopping blocks, and every conceivable type and shape of gourd and jiggling object, scattered about and deftly dealt with by Airtio Moreira and Flora Purim. All manner of sound-makers, from whistles to gongs to rattles, popped up at the proper moments and the miracle was that the pieces all seemed to fit together like a massive musical puzzle, intriguing to watch and creating a panoramic, three-dimensional sound.

flew high on vocals, and Pete Levin who swung on the marvelous silver coils of the French horn. An electric piano and guitar dialogue transpired at the center of an ever growing circle of sound.

A duet between the two Brazilians, Airtio on percussion and Flora on guitar, was a pleasant anachronism. In *Cidade Nova*, a northeastern Brazilian tune based on two chords superimposed over a native rhythm called *bavan*, it was as if these two young performers were made of music, so naturally did it flow.

Gil Evans controls what could be a motley crazy-quilt of sounds and transforms it into an exquisite tapestry. Has the magic of Gil Evans created an entirely new genre of music? Certainly his conception is unique.

—martha sanders gilmore



Gil Evans: Organic and expressionistic

It was extremely moving to watch the group operate. They worked hard, never seeming to tire, compelled by the joy of creation.

Trumpeter Marvin Peterson provided perhaps the most dramatic moments of the evening in a sky-high, skittering solo. Starting from his seat, barefooted, and threading his way to center stage, Peterson did back bends to hit Maynard Ferguson star-bound notes, then dropped down to his knees in a steady, multi-noted stream. Peterson is technically precocious and exciting to watch, and with time and a continuation of his current enthusiasm hopefully will be able to formulate a more substantial melodic line.

A Gil Evans-Miles Davis collaboration, *Eleven*, had Evans on electric piano and featured trombonist Dave Bergeron, who slid subtly into his solo like Ole Greasy Frog. In *Thoroughbred*, another Billy Harper tune, Sue Evans contributed the mellow tones of the marimba against the brushwork of Bruce Ditmas. There followed Flora Purim, who

## David Amram

The Village Gaslight, New York City

**Personnel:** Amram, guitar, flute, bazoukie, vocal; Charlie Chin, guitar.

Minus his usual jazz quartet, Amram came to the Gaslight in the role of singer-songwriter and turned in a performance that earned him new audiences. On a bill that began with the top-notch love lyrics of Raun McKinnon, who sang, played piano and guitar and was accompanied by Jerry Burnham doubling bass and flute, Amram walked on the stand, sat down, chatted with the audience a bit and then regaled it with a dozen or so gems of song, all of them written within the past two months.

Particularly outstanding were *Horn and Hardart Succotash Blues*; *A Musician's Song* in which a hornplayer hopes to settle down to married life and finds he is already married to music, and my personal favorite, *Ballad of Red Allen*, a belated tribute to one of the jazz giants of a former era.

As a singer-songwriter, Amram has the natural storytelling ease of Woody Guthrie as he sings of finding a *Neon Casbah*, which turns out to be a Dunkin' Doughnut stand, in that hotbed of puritanical virtue, Brattleboro, Vt. Some of his songs are pure Manhattania. Only a New Yorker could possibly appreciate *Subway Night*, dedicated to the IRT, BMT and IND, which he refers to as "the iron worm."

The Village Gaslight is a subterranean grotto where hang-loose entertainment has been going on since the Beat era. Sitters-in like Jeremy Steig just happen to be passing by. As Steig joined his flute with Amram's hot kazoo and Chin's guitar on *Mean Gene*, the audience could savor the taste of an informal jam. Amram creates this ambiance whether he is at Philharmonic Hall, in a University auditorium or at the Gaslight. In the words of invocation with which he begins *Ballad of Red Allen*: "America, America, please don't forget your saints." —*Joe H. Klee*

#### Joshua Rifkin

Alice Tully Hall, New York City

Joshua Rifkin, the 28-year-old conservatory-trained pianist who has been associated in the past with the classical repertoire and things like *The Baroque Beatles Book* and *The Even Dozen Jug Band*, is as responsible as anyone for the current revival of interest in Scott Joplin. His album of Joplin rags for Nonesuch a couple of years ago took off beyond anybody's expectations and he is now enough of an attraction to fill up Alice Tully Hall. (I wonder if the same could be said about Eubie Blake or Willie The Lion or Don Ewell.)

He plays Joplin's music with real feeling and wonderful touch but his unusual approach may not be the most felicitous. Ragtime, a precursor of jazz, has usually been played by jazz or jazz-associated musicians with a sense of abandonment, harmonic and melodic inventiveness, and rhythmic emphasis. In other words, Joplins' music has been played less from religiously followed scores than as a skeleton to be clothed in the individual virtuosity and style of the interpreter. (Listen to the brilliantly edited record, *They All Played the Maple Leaf Rag* for an example of the many things that have been done to the most famous of all rags while still clearly preserving the composition's character.)

Rifkin approaches the music like a concert pianist, in the manner of those who (con-descendingly, I think) refer to Joplin as the "Negro Chopin". He concentrates on bringing out the harmonic richness of the music while maintaining a bouncing if rather slow tempo. His interpretations are more than valid; they're much fun and quite beautiful. There isn't, however, enough variance in his approach to draw the most from an all-Joplin program. And I missed the raw sense of swing that characterizes the great ragtime artists.

The program consisted of 15 rags, including the rarely heard *Ragtime Dance* in which the melody is syncopated by the pianist's foot, *Bethena—A Concert Waltz* and *Solace—A Mexican Serenade*, a hypnotically poignant nocturne with the subtle hint of what Jelly Roll Morton called "the Spanish tinge." The

more familiar pieces, tracing Joplin's career from *Maple Leaf* (1899) to *Magnetic Rag* (1914), were played with stately aplomb despite a few clinkers and rhythmic hesitations.

Certainly, much of the interest in ragtime today is due to the nostalgia industry. Nostalgia, which in sane times can yield a delightful sense of charm and innocence, has in this Madison Avenue-packaged age been rammed down our throats with a velocity that threatens to pervert our arts and our sensibilities. It seems as though anything old is worthy of being resurrected as long as it does not carry the stigma of controversy. The sudden growth of interest in Joplin in no way reflects a genuine interest in jazz and its roots.

—*Gary Giddins*

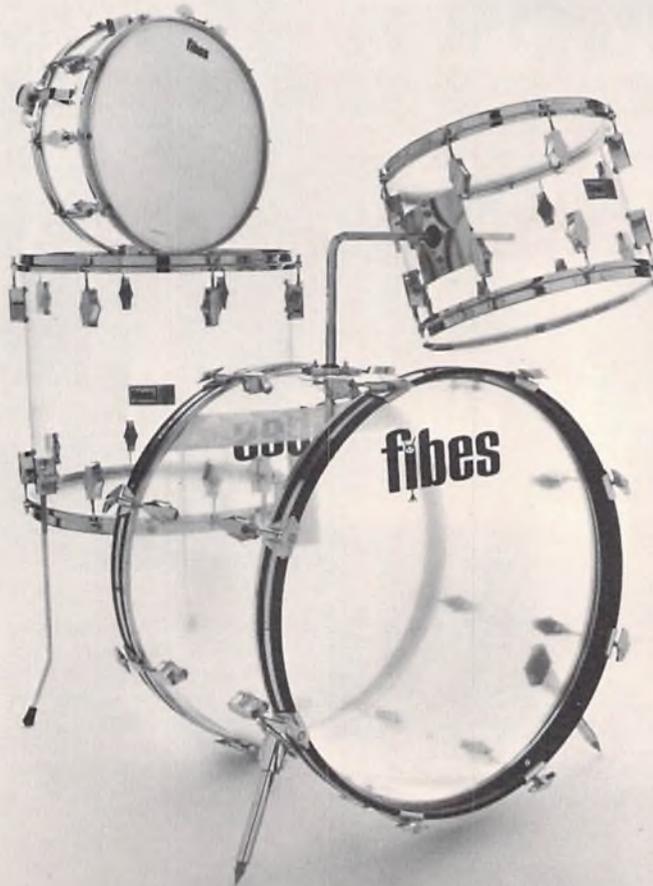
#### Brubeck/Mulligan/Desmond/Brubeck Carnegie Hall, New York City

**Personnel:** Paul Desmond, alto sax; Gerry Mulligan, baritone sax; Dave Brubeck, piano; Jack Six, bass; Alan Dawson, drums. Darius Brubeck Ensemble: Perry Robinson, clarinet; Brubeck, piano, electric piano, guitar; Richard Bock, cello; Mark Morgenstern, bass; Maruga, drums.

Things got off to a surrealistic start with the materialization on stage of Joe Franklin, a New York television and radio institution who specializes in interviewing show business figures. Franklin did an eight-minute monolog about Eddie Cantor, Al Jolson, a woman who spent \$8,000 to have her teeth fixed, the times of his broadcasts, the great pioneers this country has produced in all fields. Brubeck

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and Mulligan but not Desmond, and an engagement he was late for. Amused puzzlement hung in the air like a fine mist of nitrous oxide as Franklin faded away, and not a moment too soon.

Enter young Brubeck's ensemble, a chamber group whose outstanding qualities are tonal. Dave's oldest son has selected, after considering theology and ethno-musicology, to be a full-time performing musician. His writing for the ensemble suggests an ample talent, and the band's easy management of unusual time signatures and tricky tempo changes indicates intelligent and productive rehearsals. Darius' demeanor at the piano was reminiscent of his father's, and his attack was similar. He soloed in a freer style, but not extensively enough to allow a thorough evaluation. Robinson's dry, full sound carried the ensemble leads clearly. He soloed well, if somewhat diffidently. Bock

first appearance with the Ensemble for a performance of the latter's *Forty Days*. Then Mulligan returned, the Ensemble disappeared (the choreography was exquisite), and the quintet launched into *Things Ain't What They Used To Be*. Desmond evoked Johnny Hodges without imitating him. Mulligan added to the Ellington effect by playing his baritone on its stand, just like Harry Carney does. He soloed, however, like Mulligan at his best.

Exit Desmond, while Mulligan and Brubeck played two of Mulligan's pieces, *Jumping Bean* and *Lullabye de Mexico*. On *Bean*, which behaves appropriately to its title, Mulligan soloed stirringly, then roistered around in the lower register behind Brubeck, inspiring him to a brilliant solo. There was beautiful support, applauded by Mulligan, from Six and Dawson on *Lullabye*.

Exit Mulligan. Enter Desmond for a memo-



Gerry Mulligan: An energizer at his best

and Morgenstern are classical players, Bock well into jazz, Morgenstern less so, both with marvelous tone. The cello inevitably gave the group a sound something like that of the Chico Hamilton Quintet, as did some of the writing. Maruga was a resourceful and busy drummer, particularly effective on *Ballad*, a Darius Brubeck piece that was the high point of the set.

There were times when the collective thrust built nicely during the blowing passages, but the musicians found consistent swing elusive. In that particular department they were aided by Mulligan, who arrived onstage with Dawson and Six to expand not only the size of the ensemble but its rhythmic energy. Mulligan was an energizer all evening, riffing encouragement behind soloists and sending the music in unexpected directions.

Desmond and Brubeck senior made their

table *These Foolish Things*. Brubeck's finest playing of the evening was his supersensitive accompaniment of Desmond on this piece. (One of Brubeck's greatest accomplishments is his artistry as an accompanist, and he deserves greater notice for it than he usually gets.) Desmond succeeded in working a quote from *My Old Flame* into the most unlikely harmonic cranny of *Out Of Nowhere*, to the delight of Brubeck, who responded in his solo with a less subtle but equally funny interpolation of a few bars of *The Champ*.

Some Moussorgskian invention by Brubeck and Mulligan led Dawson into a long and magnificent drum solo full of mystifying tricks and totally without flash for the sake of flash.

Desmond left his secure post in the curve of the piano to join Mulligan center stage for a duet, then some spirited three-way improvisation among the saxophonists and the pianist

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on *All The Things You Are*. Having apparently wound up his solo on *Take Five*, Desmond settled back, only to find Brubeck provoking him into further choruses which, after taking an extremely fast and deep breath, he performed splendidly. Then Mulligan, himself no mean provocateur, changed *Take Five* into a somewhat more rollicking experience. That is, he played the hell out of it.

For the finale, Brubeck assembled all ten of the performers for his *Blues For Newport*, which took on some of the better-publicized aspects of its festival namesake.

Whether overwhelmed or intimidated by their elders or simply not into the spontaneous turn of events, the Darius Brubeck contingent soloed rather weakly. Robinson seemed reluctant to approach the microphone and could be heard only vaguely. Young Brubeck, playing guitar tentatively, was the victim of an inadequate sound pickup, a deficiency surprising at Carnegie Hall. His father had a couple of strong choruses, complete with licks from Fats Waller. Mulligan, riffing and rolling, tried to get Desmond to join him, but Desmond wasn't having any. So Mulligan enlisted Dawson and Maruga (now on bongos) in a rhythm exhibition, and those who felt the spirit joined in collective improvisation. It was a confused but somehow happy performance, ameliorated by the good nature of the crowd on stage and of the audience. Brubeck was beaming. When it was finished, Maruga leaped over to Dawson and gave him a huge bear hug. Dawson looked startled.

A standing ovation brought an encore by Mulligan, Desmond, Brubeck, Dawson and

Six, a blues that can only be described as barrelhouse. It was short, explosive and altogether climactic, and it brought another standing ovation.

—doug ramsey

### Yes/Mark-Almond/Compost

Academy of Music, New York City

**Personnel:** Yes: John Anderson, lead vocal, percussion; Steve Howe, acoustic&electric guitar, vocal; Rick Wakeman, organ, piano, mellotron, synthesizer; Chris Squire, bass, vocal; Bill Bruford, drums. Mark-Almond: Johnny Almond, tenor sax, vibes; Jon Mark, amplified acoustic guitar, vocal; Tommy Eyre, acoustic&electric piano, vocal; Roger Sutton, bass, vocal; Dannie Richmond, drums. Compost: Harold Vick, tenor sax, flute; Jack DeJohnette, combination electric clavichord-organ-accordion, lead vocal, drums; George Davis, guitar; Jack Gregg, bass, vocal; Bob Moses, drums, vocal; Jumma Santos, congas, percussion, vocal.

Howard Stein's Academy of Music has more or less replaced Bill Graham's Fillmore East as the rock emporium of New York. The former movie house is very old and not particularly attractive, but the sound is good and if you like rock it offers the most consistent bookings in the city.

This concert marked the New York debut of Compost, the band which Jack De Johnette formed after leaving Miles Davis last summer. Sharing the bill were Mark-Almond, a John Mayall alumni group with Danny Richmond on drums, and Yes, the latest English import to reach U.S. superstardom.

Compost opened the program to an au-

dience that listened politely but without great interest (I would guess that 90% of the audience came to hear Yes). Given only a 35-minute set, they stuck close to the arranged format of their recently released album.

De Johnette sang lead with a fine clear voice that projected well, and guitarist George Davis (who does not appear on the album) added a new instrumental dimension, but the group did not seem to catch fire. Only on the last tune, *Happy Peace*, did they begin to stretch out and get into something exciting. De Johnette switched from his combination keyboard to a drum set and joined Moses and Santos in a percussive workout. Then, abruptly, the set was over.

Mark-Almond followed, beginning their 35-minute set with a dull ballad that fortunately was short. Richmond, who did not play on the first piece, was then introduced as "a great jazz drummer we really dig playing with". Richmond immediately hit a high-hat rhythm pattern, which led into a long jam on *The City*.

The rest of the band are competent if not especially imaginative or original players. Richmond drove them to play at what seemed to be their highest capacity, yet it was difficult to concentrate on the soloists with the drummer making so much more music than they were. Anyone who has been wondering what he's been up to since he left Mingus should know that Richmond is swinging his ass off, playing better than ever.

Richmond also gave the audience a nice lesson in creative *musical* drumming during a solo spot that demonstrated his beautiful crisp

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sound and a masterful exploration of the entire drum set. He was a gas to watch as well.

Yes, the headliner, then performed, for over an hour-and-a-half, songs from their two recent, immensely popular albums.

On record, they do intricately arranged compositions that combine three-part vocal harmony with guitar and keyboard instrumental sections. In person, they kept to this approach for the first half of their set with almost note-for-note duplication of the albums. Then they indulged in some long improvised solos played at such an incredibly high volume level that they were painful to listen to.

Watching Yes' drummer bash away aimlessly while hardly audible over the electronic barrage made me wish Richmond could have played solo all night. As it turned out, he created the most memorable music of the evening.

—richard seidel

### Tim Hardin

My Father's Place, Roslyn, N.Y.

Personnel: Hardin, piano, guitar, vocal.

Tim Hardin's music, on records, is often attractive. But in person he's *much* heavier—both subtler and more impassioned. Freed from studio straitjackets and schmaltzy strings, Hardin reveals himself as a tough, versatile, and very free musician. At his best, he draws on jazz, the blues, and white pop music of the '30s and '40s to create his own personal brand of 20th century American soul.

On this night, for example, there was *Danville Dame*—a long 6/8 version in which Hardin improvised verses as he went along. Although not a virtuoso guitarist, he knows how to effectively complement his own voice, which becomes alternately rasping or mellow as he tightens and eases the tension. Varying his pitch and inflection, building a rocking gospel obbligato on guitar. Hardin made *Danville* into something sinuous, hypnotic, alive with its own inner energy. His voice came on strong and then drew back toward silence as he built through a series of rippling climaxes.

If on *Danville* Hardin was a little like Coltrane (or Big Joe Williams), *Misty Roses*, an original ballad, had overtones of Frank Sinatra and Joao Gilberto. Like Sinatra, Hardin sings in real speech patterns. He listens for the spoken meanings of the lyrics, and recreates them through inflection. Using minor 7ths and a bossa nova-ish 2/4 time, Hardin crooned and whispered into the mike, caressing *Misty Roses* into warm-blooded life. *How Can We Hang on to a Dream* was another lovely ballad, featuring a long, intricate contrapuntal introduction on piano.

Part of Hardin's special style is that he constantly improvises on everything—on the words, the tempo, even the chord changes. His answer to a customer's question about whether he was forgetting the words was: "If I did it the way it was on the record, you'd be wasting your money." On *If I Were a Carpenter* he stretched and squeezed the music like a spring, his voice sleek and then harsh; controlled but totally casual-sounding.

Hardin can *really* sing the blues — and not like a fashionable white blues singer. Again, there are influences, Ray Charles in particular, but all assimilated into a genuinely personal style. *I've Got News for You* was another

high-point: droning 4/4 piano against a fluid, free-speaking voice.

Hardin's music is subtle and unpredictable, which may be why he hasn't yet become a super star. In his own way he has brought together some of the liveliest musical languages of our time. In building a personal testament from what he's felt and heard, Tim Hardin has made himself one of the most powerful and engaging voices in contemporary music.

— david rosenthal

### Stardrive

The Kitchen, Mercer Arts Center, New York City

Personnel: Trevor Koehler, baritone&soprano saxes; Bob Mason, synthesizer; Carlos Hernandez, guitar; John Miller, bass; Barry Lazarowitz, drums.

If a high energy level is what it's going to take to reach today's audience, synthesizer music would seem to be the best answer. Bob Mason plays a synthesizer which is, by his own description, partly an ARP, partly a Buchla, but mostly home brew, giving him the advantage of being able to play as many notes as he has fingers, thus surmounting one of the problems which have made it difficult to use the synthesizer as a performing instrument. Mason's Music Machine also has a touch control which is more sophisticated than others previously available, and because he uses slider switches rather than patch chords he is able to program while playing, interconnecting and changing modules at will.

The band he has built during his period of experimental rehearsals with the Free Life Communication complex at Buckminster Fuller's Space for Innovative Development includes such veterans as Miller (who has played with Dreams and other jazz/rock fusion groups) and Koehler (a veteran of that most underground of all bands, The Insect Trust). Hernandez, a young guitarist, seems to have absorbed better than most the lessons of Jimi Hendrix, and has applied such rock devices as the wa-wa pedal to a driving jazz style well enough to place him on a level with the very best. Lazarowitz is an incredibly driving, churning percussionist.

Yet Stardrive is more than the sum total of these musicians. It largely revolves around Mason's compositions, which managed to communicate a tremendous amount of energy, drive and impact without resorting to words. Lyrics would, it's true, make the music more commercial and accessible, but with a singer Stardrive would not be the spacey trip it is. Perhaps for this reason, it calls to mind John McLaughlin's Mahavishnu Orchestra.

With the exception of two compositions by Koehler, *Hammerline* and *Chinook*, all the music is written by Stardriver Mason. It includes such science fiction music as *Star Drive*, the serial techniques of *Dodeco* and the out and further out avant garde composition *Everything At Once*.

Stardrive has appeared at the Kitchen every Friday evening in March, mixing media with the videotape configurations of Sharidar Bapat and Woody Steina Vasulka, who have intelligently interfaced their video equipment with the oscillator of Mason's synthesizer, giving the performer a measure of control over both sight and sound. As a total experience, it will be some time before Stardrive is equalled, much less surpassed. —joe h. klee

## DOUBLE

Continued from page 15

seems hung up by the profit motive. But they can't get that close to the live playing dates, which are the heart of jazz. Let's face it, the Beatles don't need any help from a jazz player to make a hit. So why should jazz groups propagate the Beatle's music? Why not propagate my music, or Herbie Hancock's music, or Joe Henderson's music, or Thad Jones' music? Jazz. Why propagate music that was stolen from us anyway?

**Davis:** It's true. More and more you're finding the influence of jazz in other music, particularly rock. Actually, this is a good sign for jazz. "Cause it's still the source for other music, which means it's still in there doing a job. Jazz is such good music that you can't escape playing jazz in whatever kind of music you have. That goes for classical, pop, or commercial music. They are recording more jazz recently too, which is another positive sign that things are happening.

**Carter:** Jazz has always been hurt by the fact that it's never gotten the exposure other music has. Rock, pop, classical—they've all had the exposure. To borrow a quote from a jazz great, "If they can make a talking horse a hero, I'm sure they can propagate my music." What about Lassie? That's a dog, man, and yet Lassie's a hero. That dog's been around 14 years or so—they even have reruns. And they tell me they can't sell jazz on TV!

**Davis:** Jazz has not been given a real chance on the air—and in many other places.

**Carter:** Now they even have the three networks competing with each other to see who can present the news in the most relaxed way. What they're doing is selling the news. The news used to be free. Now, if they can sell the news, how can they say they can't make jazz a salable commodity? They spent \$80,000 or so for a sign on Broadway for a rock group that can't play. Why can't they spend a third of that for a jazz group that *can* play—and make some money while they're at it? Things are all backwards.

**Davis:** Jazz has always been in the background when it comes to money. Even with the money that is due a player—minimal as it is. If a club is on the brink of closing, for example, the musician is always the last one who is considered. That goes for facilities, too: dressing rooms, or a proper place to make sure your instrument is safe. This is true of just about all clubs. Even the studios lack that kind of security.

**Carter:** Acid rock was here for a year and is gone. Psychedelic rock was here and is gone. Even the avant garde white classical surge is fading out. The only thing that has prevailed is jazz. So you have to figure it's here to stay. Every day a young musician shows up in New York who can play something in jazz. He keeps coming to New York to learn, to be heard. He knows the misfortunes of his trade, the hazards of the industry, but it doesn't deter him from playing jazz. This is the beauty of it all.

**Davis:** That's why jazz will always be around.  
**Jazz in America**

**Carter:** But this doesn't mean you have to struggle in order to be an artist. Whites make it necessary for blacks to struggle. Whites feel that if you are black and have some talent, you have to pay your dues to show you are good. That's garbage. White artists have patrons. The proportion of black artists receiv-

ing aid to white artists is far out of balance in favor of whites. The Guggenheim has given out only one grant to a jazz player since its inception. But they've been giving out grants to white artists for years. (Editor's note: Charles Mingus, Ornette Coleman, Charlie Haden and Jimmy Giuffrè have received Guggenheims.)

**Davis:** I have to agree with Ron strongly on funding of the arts. No significant amounts of money have ever gone to black musicians.

**Carter:** White society makes the black artist scuffle for his bread and his recognition. It's not necessary to scuffle to make a good player. There should be much more monies for jazz—federal and private. Unions should have an employment fund for jazz players. Metropolitan Opera players have a yearly contract. Broadway players have a fat contract. Everybody who plays any music but jazz has a contract. I'll tell you, I'd like to take a year off and just go study the bass, learn all I can. But I can't. They won't let me. I have to think it's because I'm black. I see it all the time around me. Sure there's been a little more given to jazz lately—but it's just a bone, the label of the can. There's still nothing in the can!

**Davis:** People have been taking advantage of the fact that the black economy has not reached parity as yet with the white economy. We haven't reached the point to be able to sell our own music. With some companies, when they send out an album, there is no way of keeping track of sales—to find out where the money's going, and how it gets back to the artist. After all, without the artist, there is no record. If the business part of black society was on a par with white society—which, by

the way, is beginning to happen—we wouldn't need the white middle guy. He's the one who is living off the black artist.

A few have been fair about it. I heard recently that Joe Glaser, who made a very comfortable living off Louis Armstrong, returned most of it to Louis in his will. But that's an exception, where a business relationship became more of a human thing.

**Carter:** That's rare, very rare.

**Davis:** You can only get a fair industry by being able to compete with any other industry that you're involved with. Black people can't get a fair cut of industry until they're able to compete with the white industry that's already established. It's beginning, though it's going to take a long time. The CBA—Collective Black Artists—is the beginning of this. The idea is to have unity among black artists. In other words, whoever is making it among the musicians will spread the returns around to some of those who are not, or to those who are involved in the business part of it.

**Carter:** The idea is to have blacks function just as the white entrepreneurs work—the agents, promoters, backers. The black artists want to replace them with the CBA, to give the black artist a bigger share of the take, to obtain better conditions to work under—the same conditions that a Heifetz gets when he goes on the road. They want me to get the same thing.

**Davis:** Eventually we hope to be able to promote most of our own artists. Big name black artists have to go to a white club to get the money they deserve. In the future, they will be able to go to a black club too.

**Carter:** Amen.

db



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## KATZ

Continued from page 13

action for Kooper who, after the band was scarcely three months old, decided he wanted to break it up.

BS&T refused to die. Lipsius, Dick Halligan, Jim Fielder (the bassist they'd lured away from Frank Zappa's Mothers of Invention, for whom he played rhythm guitar), Katz and Colomby picked up the pieces, fit them together, and decided to see where they could go.

Katz had one song on each of the first three Blood, Sweat & Tears albums. The first was *Meagan's Gypsy Eyes*. It was a good tune, a bit more of an up tune than one would expect from Katz, but it was rather lost among the heavy material Koop was writing for the band in those days.

With the band freed from Kooper's domination, the other members were able to get into things they'd been able to only dream of before. The second album, the one with three million-selling singles, announced to the world Steve Katz's ability at love songs with *Sometimes in Winter*. It became popular enough for Sergio Mendes and Brasil '66 to put out a cover version.

The next album, "3", included a joint effort by Katz and Halligan, *The Battle*. The cut was popular with the underground, but the teenage mass market went with David Clayton Thomas' *Lucretia MacEvil*.

With the fourth album, those who had developed a fondness for Katz's compositions had a field day. There were three of his songs (*High On A Mountain*, *Valentine's Day*, and *For My Lady*) plus a collaboration with newly joined trombone and tuba player Dave Barge-

ron, *Mama Gets High*. With this album Katz had overcome his reticence about song-writing.

"I have a problem with writing in that I throw away most of the things I do," Katz explained. "I'm very critical about myself, and the best things I write are ballads and love songs and things like that. There's really not that much of a place for it, except for one or two cuts on an album. But, you see, myself and this band—it's an incredible learning experience. It's really been opening my head up to a lot of music just working with these guys. The fact that I'm in the same band with Joe Henderson really knocks me out. I'm a folk musician in a band of rock and roll musicians and jazz musicians. But that's the fun of it, bringing all of these styles together."

There's a beauty of a Katz song, *M*, for his wife, Melissa. The song was my favorite in the program I heard the band do at its pre-Christmas concert at Philharmonic Hall and is a probable entry on its next album.

After that, Katz wants to do a solo album, and maybe eventually open the show for the band on the road in addition to appearing as a member of the group.

In addition to pedal steel guitar (which he is playing on the cover photo and has just picked up) and harmonica Katz is playing a lot more acoustic guitar these days. He is getting back to his earlier times at the Gaslight, when on Hootenanny nights a very scared young man would get up on stage and perform, occasionally with Dave Van Ronk to help him get through the song.

"I hated anything electric," he recalled. "I was a purist. I was just into country blues." Katz thought for a minute and added: "I'm getting back to that." db

## ALLISON

Continued from page 19

the acoustic piano.

J.: Have you ever thought of adding, say, horns to the trio?

M.A.: Sure, but not seriously. I decided a long time ago that I prefer working with piano, bass, and drums. It's a more basic, delicate sound. There's a light quality about it. Also, I never had the temperament for being a bandleader, and I don't much like the idea of escorting people around the country.

J.: In your early days, who inspired you?

M.A.: The first big influences were Nat Cole and Louis Armstrong. At the same time, I was listening to blues and boogie by different people. Later on, Percy Mayfield became a big influence on my ideas about singing. But nowadays, I listen mostly to piano sonatas. A piano sonata gives you the most unadorned, essential example of a composer's technique. Also, I'm interested in oriental music. There's an Indian woman singer by the name Shankar. Other singers I like are Betty Carter and Muddy Waters.

J.: Any observations about the general music scene?

M.A.: I think that over-reliance on electrical devices could contribute to an ecological disaster. Just think how much electrical energy is used on a Saturday night by all the rock bands in the world! It might be enough to support India. And there's a built-in obsolescence, so that they're always breaking down. The end is excess profits for the large corporations, and more pollution and bruised eardrums.

J.: Speaking of large corporations, how do you feel about record companies?

M.A.: They're all the same. They're thinking about not art but sales. And with the antiseptic conditions of a recording studio, only junkies can make good records, because they forget where they are. The recording people should stop trying to bring the music to the technology and instead take the technology to the music. I think they should record the musicians on location, and continually. Then, at the end of the year, the players could listen to the material and decide what to release; what recordings had actually caught them at their best.

J.: I'm digging your new album *Western Man*, especially *If You Only Knew*. You've done albums for Prestige, Columbia, and Atlantic. Now, on Columbia I remember only *The Transfiguration of Hiram Brown Suite*, off hand.

M.A.: Yeah, that's been reissued as *Mose Goes*. There was other released material and some is still kicking around unreleased. When they gave me Gene Autrey songs to record, I knew it was time to move on . . . You know what Ornette Coleman said? "The music business is not the music world." db

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## JONES

Continued from page 18

and we'd get modern, more modern, and then back to the original section to close it out. It is a complete history of jazz. Some parts were very difficult, but we debuted it in Berlin after practically no rehearsals . . .

I think that what appeals to me particularly about Mingus' music is that it operates in terms of change of pace. A good portion of his compositions have at least two and sometimes three or four sections, and each is a change of mood.

. . . I believe in the power of music when performed under ideal circumstances. I think that power is great enough that one should not be afraid to be a slave to it. At least where music is concerned, there is a certain freedom inherent in slavery.

Maybe it's because a lot of people never become aware of that power, but once you've seen it and have been on the creative end of it, it changes your whole life, from that day on. I throw myself at the mercy of that power with no fear.

It isn't always possible, but if every musician could be exposed to this power



in the early stages of his musical learning, it would help the overall musical situation greatly. It would take some of the power away from the exploiters and put it in the hands of artists and give them a chance to express themselves and move people.

But I'm also pretty certain that this is one of the things that happen only to relatively few people—otherwise, you wouldn't have so many musicians sounding alike. You'd hear more individuality.

In my teaching, I try to teach students first how to find a way to work at the technology that is required in such a manner that all the hard work can be enjoyable, because only if it is does it become possible to open that final door when you're no longer afraid to gamble on what you hear.

That's why I have the favorites I have, and why I have so many. A lot of people have been admitted to that world. Ray Nance, in his violin playing, has a knowledge of music and of his instrument that enables him to bypass those things and get into the music. Jaki Byard has that same ability to just throw himself at the mercy of the music and immerse himself in it. Chick Corea is not afraid to step out into the deep water or into the dark room. So many people do it in different ways: Zoot Sims, Al Cohn, James Moody . . . Bird really did it.

It all goes back to those three things Bird summarized: "First you master

your instrument, then you master the music, and then you forget all that shit and just play!"

I get very mad at musicians—especially so-called jazz musicians—and all the selfishness, the pettiness, all the things they do that contribute towards the perpetuation of the bad working conditions that we are all confronted with at one time or another.

I especially want to get a blow in at the guys who will not go out on their night off and spend some money to hear other musicians play and really support their own kind. I've seen them go into a bar with no music and spend twice what they'd have to spend to hear some.

I know jazz musicians don't always have money to spend, but I think we owe it to each other to lend whatever support we're capable of. Patrons in night clubs are consciously or subconsciously aware of the fact that this support is lacking, and they wonder about it.

It's time that musicians did something about it. And just plain moral support, too. Often, you won't have to pay the door charge because the owner will waive it for a musician, or one of the fellows in the band will persuade him that he should. No musician wouldn't rather play to a packed than an empty house, even if only half the people there are paying. db

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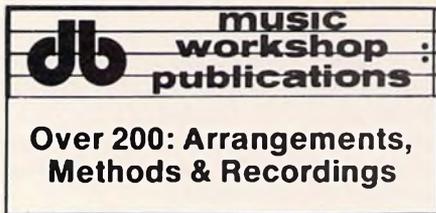
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**Joe Zawinul's "Eurydice" Solo  
Transcribed and Annotated by Dan Haerle**

The solo is from the *Weather Report* album (Columbia C 30661). It is an excellent example of a solo which is freed from conventional metric and harmonic structure but which still achieves a great deal of unity. Dotted bar lines have been arbitrarily inserted to aid in reading but their ultimate location is difficult to resolve; the metric implications of the solo are either intentionally vague or else constantly shifting. Add to the choice of notes a marvelous time feel and subtle use of touch and the result is an exciting solo incorporating the best elements of both "down home" and "outside" playing. Note these points:

1. The first three lines are based entirely on a Bb chord.
2. Interesting rhythmic development of ideas in the sixth and seventh lines and in the 11th and 12th lines.
3. The use of an "X" implies a "swallowed" or lightly touched note.
4. A funky feel is achieved in lines one through six by the alternation of the major and minor third in the Bb chord.
5. Use of augmented or diminished melodic material to help destroy a feeling of key in lines eight and nine and 13 and 14.
6. The absence of any left hand comping, thus increasing the effectiveness of the two and three-note chords which occur in the solo.

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## jazz on campus

down beat had been advised in February that there were "problems" with the jazz major program at the University of Utah. The music faculty had voted seven to four "not to renew Ladd McIntosh's contract as Visiting Assistant Professor of Jazz Studies" and had also "stripped" Dr. William Fowler of his responsibility as head of the jazz program. In researching the story, down beat did amass quite a bit of material—student petitions, campus newspapers stories, correspondence from students and parents, etc.—but it could not be clearly determined just what was going on. Was the jazz program being curtailed? If so, why? (It had been very successful with 101 jazz majors from around the country getting a good jazz education.) Why was McIntosh let go? (He is considered one of the brightest lights in the U.S. as a composer-arranger-educator.) Was something happening at this university that might inhibit the growth of jazz education in other colleges? To get at the facts first hand and to also see if there was anything that an interested "outsider" could do as mediator, Charles Suber, publisher of down beat, visited the U. of U. campus for two-and-a-half days at the end of March. This is his report. His role of reporter was made known to all concerned in all cases.

\*\*\*

I called ahead before leaving San Francisco so McIntosh met me at the airport and we

went to dinner. He was not uptight about the situation but clearly felt regret and indignation at what had been done to Fowler, who was responsible for his coming to Utah from Columbus, Ohio. He had been told by the Chairman of the Music Department that he could stay if he would agree to take Fowler's place as the head of the jazz program. He was also told that "if the situation could be kept quiet, then a favorable recommendation would be made to any other school that you (McIntosh) would go to". He demurred immediately on the first suggestion and was humiliated on the second. There was little he could really add as to why he was being let go. His lab band was doing very well (perhaps too well). There was a little hassle about jazz theory versus traditional theory but that didn't seem all that important (it was a problem but solvable). The students were doing very well (a basic fact that seemed to elude other faculty members). He had some good job offers. His new rock opera was doing very well, and what did I think was going to happen?

After dinner, I called Fowler and offered to do whatever could be done. He said he wanted to stay away from everything. He was being accused, as it was, of agitating the students against the chairman and the other music faculty. So he would rather not be involved right now for fear it would create additional problems. He did mention that a parent of one of the jazz students was in town to investigate the matter.

Later that evening I met with a parent (of one of the jazz majors) who is chairman of the

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psychology department at a southern college and is a sharp, perceptive woman. She filled me in on her meetings with the chairman and her discussions with many of the students and some parents. It was her educated and professional opinion that Ladd McIntosh was "one of the most sensitive and communicative teachers" she had ever observed and the students were genuinely concerned about their future at the university. During our discussion her son (20-year-old guitar student) and another jazz major (18-year-old guitar student) dropped by. In very rational terms, both students voiced their bewilderment at what was going on. They had been told that the jazz program was going to continue but that there were "going to be changes" made. A search committee had been formed to find a replacement for McIntosh. As far as they could tell the criteria for the new man seemed to exactly fit McIntosh's qualifications. They were shocked at Dr. Fowler's removal from the jazz program. They were obviously very loyal to Fowler and thoroughly believed in him and his program. The whole session lasted about two hours. The parent and I agreed to meet the following afternoon to exchange notes after she had interviewed the university president.

At 9:30 the next morning I made my first call, unannounced, at the Office of Future Development, a vital department operating under the general jurisdiction of the president's office and the university provost. As luck would have it the head of the OFD was talking about the "jazz problem" with his assistant (for finance) as I walked in. "Let's discuss this", he said, and we did so for the next two hours. He and his associate were most anxious to get a national perspective of the U. of Utah jazz program, and to learn what other schools were doing to make their music programs more relevant to the students' needs. I pointed out the positive accomplishments of the Utah jazz program and the high regard everyone in jazz education had for Fowler and McIntosh. In particular, I emphasized the visiting jazz faculty program instituted by Fowler as a valuable and unique concept of widening the horizons of jazz education. (Fowler had started, three years ago, a program of bringing in the likes of Oliver Nelson, Johnny Smith, Pat Williams, Gerald Wilson, et al for one week of teaching for what really amounted to a token fee.) The OFD men suggested it might be fruitful to set up a meeting with the chairman. The call was made and an appointment secured for two o'clock that same afternoon.

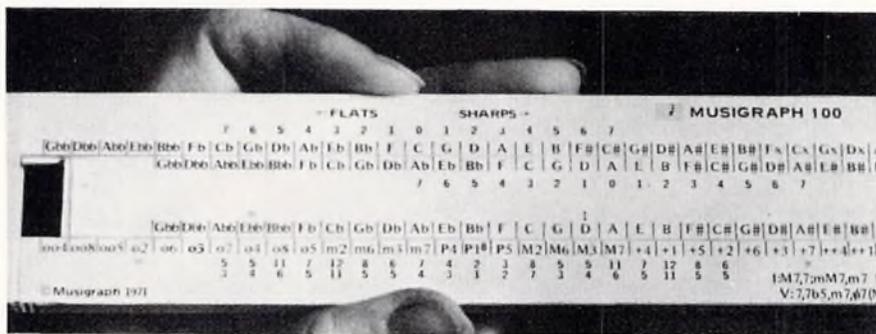
We met—the two OFD men, the chairman, and I—in the chairman's office. I was asked to restate my earlier thesis (the national reputation of the Utah jazz program and its principals) and then the discussion got down to specifics. Why was Ladd McIntosh let go? Chairman: The faculty voted not to renew his contract for several reasons: His band was too loud, very difficult to get any other work done with that much noise. The theory people were upset at Ladd's insistence that jazz needed its own theory courses. And he was not cooperating with the other faculty members for the successful integration of jazz into the total music program. However, I personally have no argument with Ladd's ability and his attitude to me. He has always been a gentleman. And, you know, I kept Ladd on last year when the faculty had voted (seven to six) to let him go, because it was too close to

the end of the school year to secure a replacement. As for Fowler, I have the greatest respect for his integrity and his ability as a musician and teacher but he's a maverick and rubs people the wrong way. OFD #1: "I should like to believe that a university, above all, should have the capacity to profitably use the services of a maverick—particularly one who is so obviously talented and admired by his students as Dr. Fowler." OFD #2: "I dare say if assurances are given that the program will be fairly administered we should be able to arrange additional facilities and even money for you. The administration thinks highly of this program and wants it to succeed."

Then there was an hour or two of serious

discussion as to various ways that the program could continue without dilution. The chairman said several times that he wished that the rest of the music faculty could hear what was being discussed. He indicated that he felt committed to the program—after all "had he not gone to bat for Fowler and McIntosh on several previous occasions?" He further intimated that if the faculty could be convinced he, the chairman, would be very pleased. He also asked if I would assist in suggesting candidates for a full-time guitar instructor and piano instructor who could teach "classical and jazz" to start in September. If he were able to get his faculty together for a meeting, would I be willing to stay over another day? Fine. A meeting was scheduled

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for two o'clock the next afternoon.

After that I rapped for a while with the jazz students who were still about the music building. They were very curious to know what was going on. What were the chances? I told them it was premature to talk about it in detail but that I would be glad to report to all of them the next day after the meeting with the faculty. Then I met with the parent who told me of her meeting with the president. "He was very understanding. He seemed to have a good grasp of what the general problem was. He indicated he was reluctant to interfere, that it would be best for all concerned if it could be worked out within the music department and the School of Fine Arts. He promised to give close attention to the situation.

Next day, two o'clock meeting. In attendance: the chairman, the dean, eight music

faculty members; the two OFD men, and myself. Everyone polite and gentlemanly. After the initial "outline of what has transpired at the last two meetings" some real attitudes began to emerge. The dean: "I know about these things. I was in jazz myself when I was younger. I personally cannot believe that the students are alone in this. There must be some subversion from outside sources. (He came off even to the others as a genuine Pompous Ass.)

Faculty voices: "McIntosh is a good man but there are other jazz educators who will understand our problems more easily." . . . "It will be no problem to carry on the visiting jazz faculty program without Bill Fowler. I can do it myself; after all, I'm a personal friend of Carmen Dragon and Stan Kenton!" . . . "I assure you, everyone here is sincerely for the

jazz program but we can't let it get out of hand." . . . "We intend for the jazz program to get better—our search committee has not met often enough but we're working hard on it." . . . "There has been a lack of understanding on Ladd's part on what my position has been here." . . . "Fowler is excellent at the graduate level. He does remarkable work in advanced theory, composition, and so forth. That's where we really can use him." And so on and on. The message began to come through: **MY FEELINGS AND MY TURF COME FIRST. THE STUDENTS' WELFARE IS NOT MY PRIMARY CONCERN.**

As the meeting was coming to a close, I mentioned that I had promised to meet with the jazz majors. To help communications which everyone had agreed were poor, would be it possible for anyone else to meet with them as well?

Voices (with much scraping of chairs and shifting of eyes): Dean—"I have a previous appointment." Chairman—"Meeting? Here, in this building? I know nothing of it. I don't attend meetings where I am not invited." OFD men—"Sure, we'll go." Two other faculty members—"Yes, I'll come." The others left soon after they expressed their regrets and how good it was to chat with me.

The students meeting was serious and somewhat grim. For a half hour I passed

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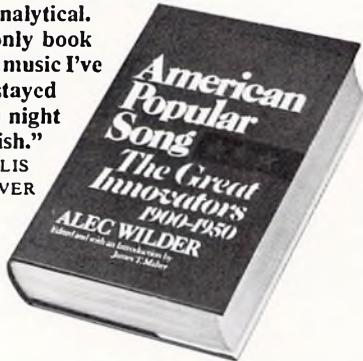


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along pretty much of what is written here.

"What should we do now?"

"Keep after them. Ask questions until you get answers."

"Do you think that they can replace a Ladd McIntosh?"

"No, I can't imagine a man of that caliber coming here under the present circumstances."

"Is it hopeless?"

"No, it isn't. But perhaps the only thing that can now happen is for the administration to step in and freeze the situation for the good of the university until such time as a new chairman is appointed."

And then this wry comment: "Your visit here is like a Red Cross representative visiting a POW camp."

My prognosis? The majority of the faculty think they have won a victory. The dean thinks he has put the quietus on a dangerous student protest. The chairman is counting the days until he can get back into normal teaching. The administration is thinking of the university and its image on one hand and established departmental protocol on the other. The students are thinking of their education and right now they seem to be the only ones who are. It would be beautiful if the administration moves on their behalf. They deserve it.

—charles suber

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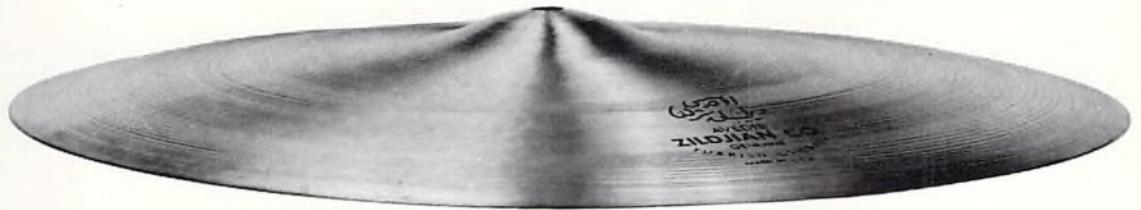
tra did five nights (April 5-9) at the Westbeth Cabaret in the West Village . . . The opening concert in the *Black on Black* series at Carnegie Recital Hall featured James Moody with Horace Parlan, piano; Roy Brooks, and Chris White, doubling as host and narrator; The *Encyclopedias of Soul* (Charlie Brown, tenor sax; Cornell Dupree, guitar; Gordon Edwards bass; Herbie Lovelle [subbed for by Phil Young early in the evening], drums), vocalists Honi Gordon and Keith Williams, and veteran dancer-choreographer Buddy Bradley, whose reminiscences and dance demonstrations (the latter aided by surprise guest Chuck Green) were a highlight of the evening, as was Moody's tenor and flute work and Brooks' drumming . . . Bobby Jones' guests at Fiddlestix have included pianist Don Friedman, drummer Ed Blackwell, bassist Vic Sproles, and tenorist Sal Nistico, a recent settler in these parts. On April 10, Fiddlestix presented a tribute to Dizzy Gillespie, with Jones plus the trumpeter's current group (Mike Longo, piano; Al Gaffa, guitar; Alex Blake, bass; Mickey Roker, drums) . . . The Preservation Hall Jazz Band was in concert at Philharmonic Hall April 23 . . . Maynard Ferguson's big band did two nights at the Lorelei on E. 86th St. . . . At the Gaslight Au Go Go, Weather Report (Wayne Shorter, tenor&soprano sax; Joe Zawinul, keyboards; Miroslav Vitous, upright and electric bass; Eric Gravatt, drums; Dom Um Romao, percussion) drew cheers and ovations from youthful audiences in the

group's first extended New York club appearance (March 29-April 2) . . . Miles Davis was briefly hospitalized in March for observation of a suspected gall bladder problem, but was found OK and checked out after five days. Miles sat in at Minton's on March 27, at a Monday night jam . . . Sarah Vaughan was set to open at the Rainbow Grill April 24, following the Four Freshmen. She closes May 13, and Herbie Mann comes in May 15 through June 3 . . . Current lineup at the Gaslight Club is Dave Martin, piano, leader; Leo Ball, trumpet; Kenny Davern, soprano; Ronnie Cole, drums . . . Tenorist Willis Jackson was at Arthur's Roundtable in the Bronx . . . On May 4 and 5, baritone saxophonist Cecil Payne's quartet, featuring Cavril Payne (Cecil's sister) on vocals, will be at the New Restoration Theater in Brooklyn . . . Altoist-tenorist Sonny Redd, with Barry Harris, piano; Herbie Lewis, bass; Billy Higgins, drums, was at Pee Wee's . . . Clarinetist Sol Yaged's group (Mike Mann, vibes; Marty Napoleon, piano; Larry Rockwell, bass; Sam Ulano, drums) does five nights weekly at the Pan American Lounge in Queens and Monday nights at Jimmy Weston's, where the JJJ Quartet holds forth . . . Trumpeter Louis Metcalfe subbed for Roy Eldridge at Ryan's while Little Jazz was in Denver . . . Singer Phil St. Hill and Company (Adual Omar, guitar; Hakim Jami, bass; Zahir Batin, percussion) are at Botany Bay (239 E. 86th) Tuesdays through Thursdays . . . Veteran drummer Jimmy Crawford was honored at a Sunday morning service in April at the Unitarian Fellowship in Croton-on-Hudson. Saxist Dick Meldonian, pianist Jay Chasin, and bassist Peter Compo also participated . . .

Trumpeter Enrico Rava's group (Bruce Johnson, guitar; Mike Moore, bass; Chip White, drums; Nana, percussion) and drummer Harry Wilkerson's group (Benny Wallace, sax; Doug Davis, piano; Jack Six, bass) played for Free Life Communcation at the Space April 5 . . . Malombo, a duo from South Africa (Philip Tabane, flute, guitar, pennywhistle, likupa; Gabriel Thobejane, thumb piano, African drums) is at Rafiki's through April 30 . . . Pianist Duke Jordan was at Bradley's, and pianist Jill McManus at the Concord (a club on Lexington at 39th, not the Catskill resort) . . . Pianist Neil Wolfe, with Frank Sostek, bass, and Cleve Pozar, drums, plays at My House, 64th at 1st Ave . . . At the Ali Baba, it's *Adventures of the Soul* (Arthur Webb, flute; Carlos Franzetti, piano; Tito Russo, bass, leader; Feliz Augero, drums) . . . The April action at Gulliver's in West Patterson, N.J. has included Lee Konitz, Junior Mance, Joe Morello and Tiny Grimes, all with their respective groups on consecutive weekends. On April 28-29, it's Howard McGhee with Duke Jordan, and guitarist Skeeter Best is featured May 1 . . . At Richard's Lounge in Lakewood, Charles McPherson and Harold Vick were Sunday guests with the house trio . . . Drummer Joe Coleman's trio (Ray DeMino, cordovox; Sonny Dallas, bass) performs with guests Thursdays at Dino's 11, 200-22 Northern Blvd. in Bayside, Queens. Among recent guests: Seldon Powell, Billy Mitchell, Joe Dixon, Ray Nance, Arnie Lawrence . . . Attila Zoller's Trio performed March 26 for the International Art of Jazz in Port Jefferson, L.I. . . Cannonball Adderley, Nancy Wilson and Bill Withers shared a late March-early April bill at

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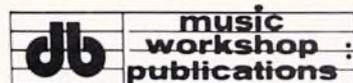
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the Apollo . . . Stevie Wonder's 12-piece **Won-  
 derland** show broke it up at the Bitter End . . .  
 Trumpeter Glenn Zottola's quartet (Jack Wil-  
 kens, guitar; Rick Petrone, bass; Joe Corsello,  
 drums) did a concert at the Edgar Caycee  
 Foundation April 11 . . . The Concerto West  
 on 125th near Broadway features pianist  
 Hugh Ferguson and guests Fridays and Satur-  
 days . . . An experimental series of history of  
 jazz programs was presented in five junior  
 high schools in the N.Y. area in March and  
 April under a grant from the AFofM's Trust  
 Fund. Groups led by Sal Pace, Sam Jacobs,  
 Alfredo Munar and Howie Mann participated .  
 . . Ron Carter conducted bass clinics and  
 workshops at James Caldwell High School,  
 West Caldwell, N.J. April 21-22 . . . A con-  
 cert at Community School 28 in the Bronx on  
 March 13 featured James Duboise, brasses;  
 Mark Whitecage, reeds; Richard Youngstein,  
 bass, and Cleve Pozar, drums. The group,  
 with the addition of singer Sheila Jordan,  
 plans further concerts and recordings on their  
 own label . . . Two Generations of Brubecks  
 (Papa Dave and his quartet and son Chris and  
 his Heavenly Blue) performed in Hartford,  
 Conn. April 23. On the same day, the Hart-  
 ford Jazz Society presented Dizzy Gillespie  
 and his quintet.

**Los Angeles:** Tributes to Louis Arm-  
 strong dominate the news. The City of Clare-  
 mont (about 25 miles east of Los Angeles) is  
 including a day-long "Musical Tribute to  
 Louis Armstrong" in the middle of its May  
 5-6-7 Spring Festival. For the event, all the  
 jazz clubs in Southern California that espouse  
 the "traditional" ideology have banded to-  
 gether and are working with the Society For  
 The Preservation of Dixieland Jazz. Admis-  
 sion will actually be a donation to the Louis  
 Armstrong Statue Fund. The Society tried to  
 get Lucille Armstrong to attend the festival,  
 but at press time, word was that it was too  
 close to the April 9 Louis Armstrong tribute  
 staged by the Friends of The University of  
 Southern California Libraries. Furthermore,  
 Lucille Armstrong had recently traveled to  
 San Remo, Italy, for another tribute to Louis.  
 Also participating in that San Remo mem-  
 orial concert was Alton Purnell, one of Los  
 Angeles' most active Dixielanders. Purnell  
 will also be at the Claremont festival along  
 with "traditional" colleagues: Teddy Buckner,  
 Barney Bigard, Joe Darensbourg, Sammy Lee,  
 Floyd Levin, Mike Delay, "Tudy" Garland,  
 Bob McCracken, Johnny Lucas, and two disc  
 jockeys who do much to spread the New  
 Orleans gospel, Benson Curtis and Chuck Ce-  
 cil. The indefatigable Purnell is now planning  
 a tour of Japan to spread - as he calls it - "the  
 truth." . . . Also spreading some truth, in  
 virtually the same idiom, The World's Great-  
 est Jazz Band played a one nighter at Cal  
 Tech. Personnel among the "two-beat super-  
 latives": Yank Lawson and Billy Butterfield,  
 trumpets; Vic Dickenson and Lou McGarity,  
 trombones; Bud Freeman, tenor sax; Bob Wil-  
 bur, clarinet; Ralph Sutton, piano; Bob Hag-  
 gart, bass; Gus Johnson, Jr., drums . . . Gui-  
 tarist followed guitarist at the Lighthouse:  
 Gabor Szabo came in after Kenny Burrell,  
 who took off for a two-week tour of Japan.  
 The Afro Blues played a Sunday matinee at  
 the Lighthouse, and Esther Phillips was in for  
 a Monday night gig . . . Pianist almost follow-  
 ed pianist at Shelly's Manne-Hole. After Bill  
 Evans closed, Donald Byrd came in for two



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weeks, with Les McCann the next attraction . . . The Don Randi Trio plus One (remember the old days when four men were considered a quartet?) can be heard at The Baked Potato in North Hollywood, Wednesday through Saturday. Recent groups that have helped fill the remaining days of the week include those fronted by Harry Sweets Edison and Tom Vaughan . . . Bud followed Bud followed Bud at Donte's recently. First Bud Shank, then Bud Brisbois, then Buddy Rich. The Rich band subbed for the Brisbois one night and came back later for a Good Friday spell. Sickness interfered with a month full of Monday nights (traditionally "Guitar Night" at Donte's) that were supposed to have featured a combo

co-led by Joe Pass and Herb Ellis. On one of the nights, Herb was sick, so Joe led the group; on another night, Joe had to "pass," and Herb was out front alone. . . Sam Fletcher and Arthur Prysock are still alternating as headliners at Memory Lane . . . At the nearby Pied Piper, it's the Dave Holden organ duo . . . At the Top O'Marquis, the headliner is Frank D'Rone . . . Damita Jo followed Spanky Wilson into the Parisian Room . . . Pete Christlieb followed Bill Tole into Monterey West . . . Tex Beneke followed himself into Disneyland, working a week with Paula Kelly and the Modernaires . . . The Persuasions worked three nights at the Ash Grove, sharing the bill with delta bluesman Johnny Shines .

**Chicago:** Joe Segal's Modern Jazz Showcase sessions now emanate from The Brown Shoe (formerly the Paul Bunyan) at 1355 N. Wells St. Bill Evans was the first attraction (April 9), followed by Gene Ammons & Stanley Turrentine (April 16) and Max Roach (April 22-23). At presstime April 30 was still undecided but well could be Illinois Jacquet with Milt Buckner and Jo Jones. Future possibilities are Lucky Thompson (May 7), Thad Jones-Mel Lewis and big band (May 14) and Woody Herman (May 21). The Shoe (capacity 600-700) will fit so make it! . . . It was a homecoming for Rusty Jones when the George Shearing Quintet returned to the London House April 4-23. Jones is a former

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\*Uliano book - correct price \$37.50; previously listed incorrectly at \$7.50

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longtime drummer with the Judy Roberts Trio (now at Le Pub on Tuesday, Wednesday; the Wise Fools, Thursday) who joined Shearing recently. The remainder of George's group: Charles Shoemaker, vibes, Ron Anthony, guitar; Andy Simpkins, bass. Over at Mister Kelly's Lionel Hampton was in for one night along with the headliner, Billy Eckstine . . . Terry Brejla's 18-piece Adventures in Jazz Orchestra is going strong with Sunday afternoon gigs at Alfie's and now Monday performances at the Corona Cafe, 501 Rush St. from 7:30 to 10:30 . . . Mother Earth and Tracy Nelson, featuring lead guitarist John Cameron "Toad" Andrews, rhythm guitarist Robert James Cardwell, keyboarder Andy McMahon, bassist Tim Drummond and drummer Karl Himmel did two nights at Alice's Revisited . . . Some additions to the Ravinia Festival roster announced here in the March 30 issue are: Doc Severinsen and his Now Generation Brass featuring Today's Children (July 2), Ike and Tina Turner (July 28), Scott Joplin Piano Rags performed by Joshua Rifkin (July 24, Murray Theatre), and Chicago (Aug. 14, Pavilion) . . . The Gallery Ensemble (Jose Williams, clarinet&soprano sax; Billy Mitchell, electric bass; Bobby Miller, drums; Calvin Jones, the ju-ju man) were featured March 25 at the Black Artists Doing costume ball at Robert's 500 Room and on April 1 did a benefit concert at Dunbar High School for the Institute of Positive Education and the Organization of Black American Culture which featured Imamu Amiri Baraka (LeRol Jones).

**Baltimore:** James Moody and Eddie Jefferson, with organist Mickey Tucker and drummer Eddie Gladden, played several long weekends in February at Elzie Street's Royal Roost, a new jazz spot with a warm and intimate atmosphere on York Road. Jefferson was hip nostalgia personified, and Gladden a constant delight. Moody's tenor and flute have never stronger. Sonny Stitt, backed by organist Charles Covington and drummer Gary Wilmore, took over when Moody departed . . . Shirley Bassey, backed by Woody Herman's big band, played the Lyric Theater March 4 . . . Elvin Jones, with saxophonists David Liebman and Steve Grossman, bassist Gene Perla, and congaists Don Alias and Carlos Patata Valdes kept things cooking at the Left Bank Jazz Society's concert March 12, the highlight of which was Liebman's and the ensemble's superb handling of the ballad *I'm A Fool To Love You* . . . Reflecting the continued resurgence of interest in ragtime, the Peabody Conservatory devoted one of its mid-February noon-time concerts to the subject. Roosevelt Newsom, Jr. and Julian Martin, both students at the conservatory, performed several rags by Scott Joplin, Luckey Roberts and others. The Joplin pieces, with their lyrical interludes that remind one of the incidental themes that Oliver Nelson frequently introduces into his arrangements - the quality of which often surpass the original melodies - were especially effective. Joe Morello participated in a drum workshop and concert at the Peabody on March 7 . . . Rock concerts in the area continue to provide unexpected surprises for the jazz listener. Two concerts in March were especially noteworthy. David Pomeranz, a pianist-guitarist-singer, opened the show that featured The Doors at Painters

Mill. At 21, Pomeranz is a frighteningly accomplished musician, at home in a variety of styles that extend from folk music to rock. His specialty is soft, swinging jazz ballads . . . Mark Almond, whose band includes pianist Tommy Eyre, a Herbie Hancock-Chick Corea disciple, and Mingus alumnus Dannie Richmond, played a concert at the Mechanic Theater that was musically several cuts above the normal rock fare. Allan Thomas, a jazz and folk singer and guitarist from New York, was also on the bill.

**Detroit:** A Winter Jazz Concert sponsored by C.T.I. Records at the Ford Auditorium showcased a host of talent with Freddie Hubbard, Hubert Laws, Stanley Turrentine, Esther Phillips, Grover Washington, Jr., George Benson, Hank Crawford, Johnny Hammond, Ron Carter and Airtio. Both Washington and Turrentine hung around the area long enough to follow each other into Kings Row in early March . . . Bobby Hackett made his second concert appearance for Jazz Promotion for Detroit at the Sheraton Cadillac Hotel for three nights. With Hackett were guitarists George Barnes and Art Ryerson as well as Al Winter's and Andy Mormile's Six Star International Jazz Band . . . Art Blakey and the Jazz Messengers performed before packed houses at the Club Mozambique just before Freddie Hubbard's ten-day stint at Baker's Keyboard Lounge . . . The Wayne State University Jazz Lab Band opened the Community Arts Auditorium to a free program on campus in mid-March, while Hill Auditorium at the University of Michigan played host to Alice Coltrane, Leon Thomas and the Contemporary Jazz Quintet on St. Patrick's Day . . . The Detroit Hot Jazz Society's monthly offering at the Red Garter featured Jim Joseph's Tailgate Ramblers with Nate Panicacci, trumpet; Bill Roper, clarinet; Bruce Gerletti, trombone; Joseph, tuba; Orin Fosslein, banjo; Bob Butler, piano and Frank Foguth, drums . . . The Thad Jones-Mel Lewis aggregation arrived at the Pampa Lounge in late February, disappointing many of the customers who, optimistically, expected to witness the band's old familiar magic. Instead they were subjected to a group comprised mostly of pick-up musicians and (adding insult to injury) the absence of Jones . . . That fabulous reedman, Bob Snyder, is active again at the Bachelors' Quarters and blowing nightly for very appreciative customers . . . Andy Moses has announced a monthly jazz concert policy at the Centaur Restaurant in Bloomfield Township. The first group in will be the Cellar Dwellers with Tommy Saunders, cornet; Jim Martin, trombone; Walt Gower, clarinet; Dick Saunders (Tommy's brother), tuba; Al Mayworm, piano; Danny Masouris, drums . . . The University of Detroit's Memorial Building was a hotbed of name talent during March, starting with Melanie followed by the 5th Dimension, followed by B.B. King, James Cotton and Muddy Waters . . . The response to Maynard Ferguson's arrival at Clarenceville High School in Livonia for a March 12 date was so overwhelming that the house (over 900) was sold out with no advance publicity. The Entertainment Series Committee then decided to make it a two-night concert by booking Ferguson in for the 11th as well. This resulted in another S.R.O. situation.

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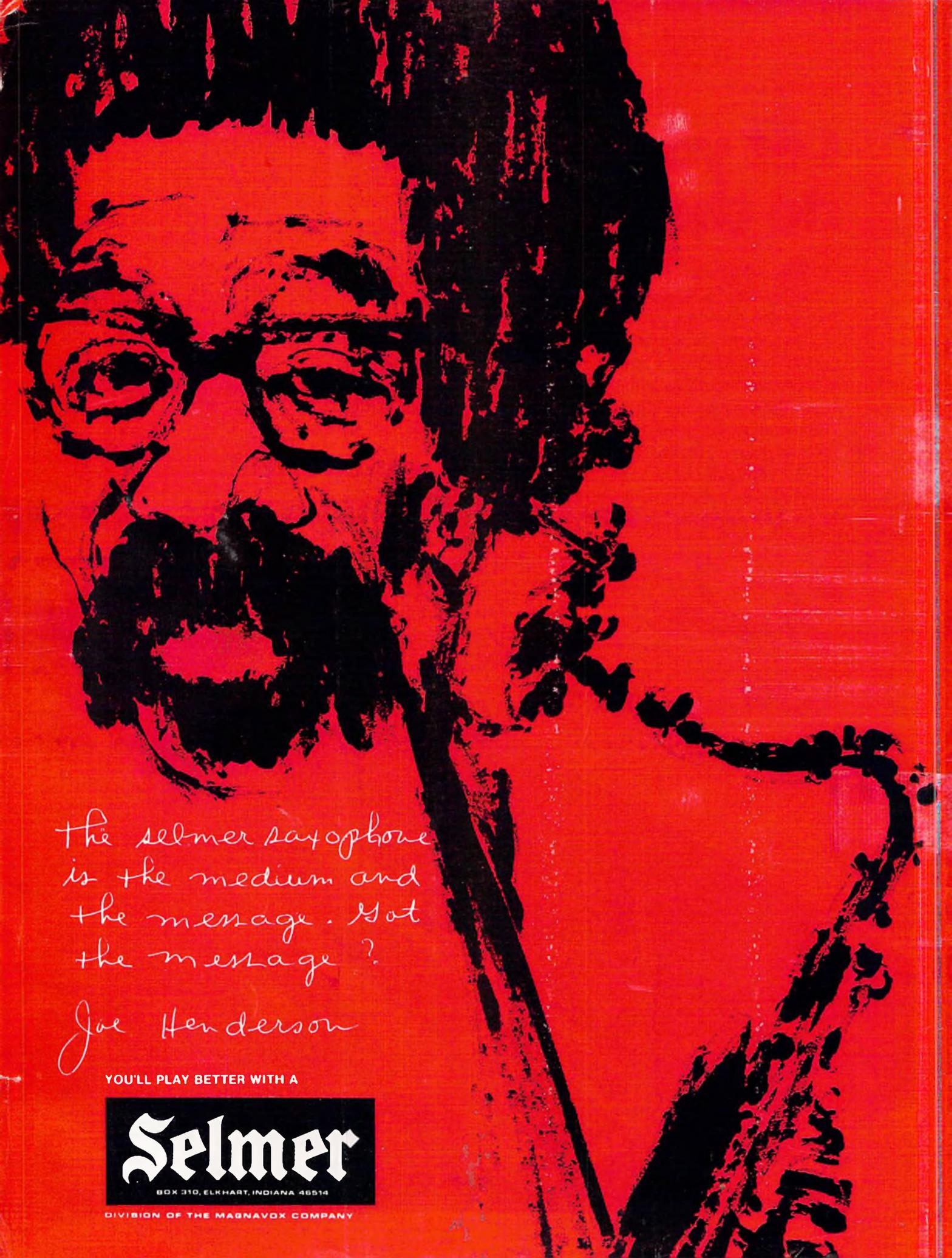


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