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By Charles Suber

This is a progress report on the fight to keep music in the curriculum of the Chicago public schools. (We reported in the May 25 issue that SOME—Save Our Music Education Citizens Committee—had been formed to acquaint the public with the facts and thereby convince the members of the Chicago Board of Education to restore the funds necessary to maintain a viable music program.

The reader must understand the incredible fact that neither the Superintendent of Schools nor the School Board told anyone that music (or art or physical education) were cut from the published budget. Imagine! The chief executive of the public school system and the board of citizens charged with the welfare of educating the children of the community made no announcement of any kind to anyone. Two of the board members admitted privately that they didn't know enough details of a budget that runs to about 750 million dollars.

How do you crank up a big city—already concerned about many major problems—to be concerned about something like music education? It's not necessary to convince anyone that music is a good thing—but you do have to convince them to get off their rusty-dustys and do something about saving it. So, in the beginning, there was a small working committee of five people and those five people had specific tasks to do and people to call. No constitution or by-laws for SOME. No protocol, no letterhead, no officers—just working Indians. Within five days a very respectable list of very respectable citizens was released to the press as representing SOME.

The music teachers were called to a meeting—at the musician's union hall donated by the Chicago local—that drew good coverage from the daily press and two TV stations. It was somewhat startling to hear and see music teachers angry and disturbed—and not just about their jobs—but about what was at stake for the children of today and tomorrow. Literature—fact sheets, a position "white paper", lists of the names and home addresses of all the board members—was distributed to students, and parents with the cooperation of the teachers and local music stores. Small efficient groups of teachers checked out other teachers to see that the word got to their schools and their communities. Letters to the editor began to show up in the daily press. Editorials (all favorable) appeared. Neighborhood and area groups met—school councils, band parents, P.T.A.'s, church and civic organizations.

A Parade of Silence was scheduled—down State Street (that great street) on a Saturday at High Noon—with just the sound of muffled drums, all the student instrumentalists carrying their instruments neck down, all the choristers with their robes, black crepe on drums and instruments . . . thousands marching silently and then at the Civic Center Plaza all gathered en masse while echo taps was played. No speeches by anyone but the students themselves.

The public hearings were jammed—the first day had 125 persons registered to speak, about 98 were there via SOME. A similar number turned out the second day. Who spoke for music? Benny Goodman (Harrison High School) made a special trip to testify. (He even called Mayor Daley to tell him that removing music from the schools was like removing the flag. The mayor understood the connection.) Representatives of the Chicago Symphony testified (44 out of 102 came out of Chicago schools) as did members of the board of the Lyric Opera. And there were dozens of students and school, church and community representatives who wanted to tell the Board of Education that music must live. The Board members were visibly impressed. Their verdict should be in by July. We'll let you know.

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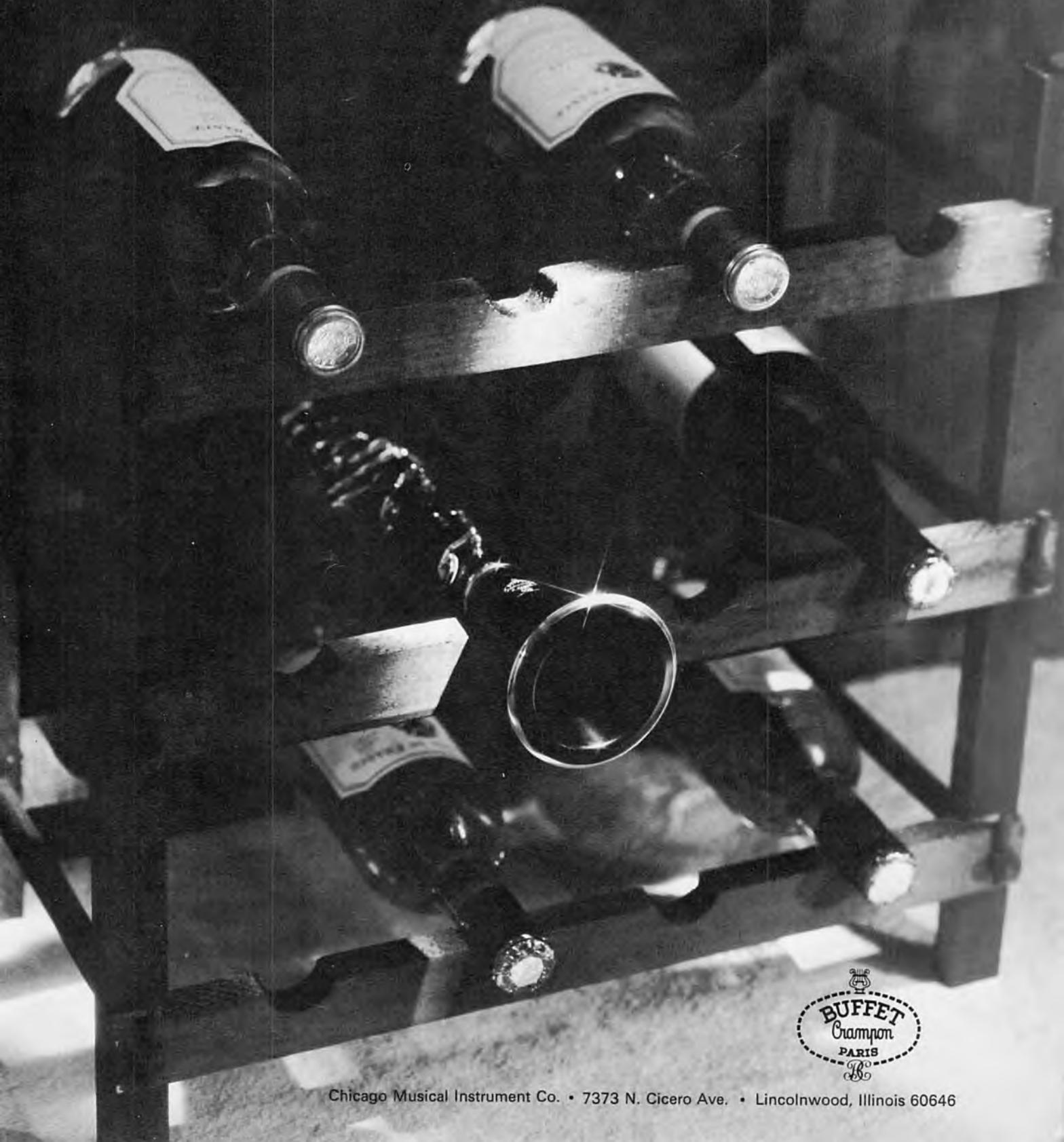
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The Phantom Composer

I was delighted to see Roy Burns' solo transcribed in the April 13 issue. One fact that I found curious was that the composer of the composition, *Red Phantom Rides Again*, was not mentioned. Anonymity, it seems, is frequently the fate of the jazz composer-arranger.

The act of ignoring the composer-arranger exists on many levels: i.e., a performer often announces the title of the composition to be played but fails to mention the composer, record companies have been notorious in con-

cealing the identity of the composer-arranger on their jacket notes, and critics often continue this practice in their reviews.

Speaking of discrimination, who would ever suspect down beat of being so casual in this respect?

Dr. Joseph Scianni
Dept. of Performing and Creative Arts
S.I.C.C., CUNY, N.Y.

And guess who the composer is? Sorry, Doc!
—ed.

Tip For Collectors

I'd like to inform your readers, particularly those who collect records, of a very useful non-profit service called CHOW (Clearing

House of Wants), run by Bill Gallagher, 85 Station Rd., Bellport, N.Y. 11713. Bill accepts jazz record want and disposable lists and tries to put collectors who have wants in touch with others who have the records they're looking for.

He does a terrific job. Through his efforts, I've been able to obtain such difficult to find items as Billy Bauer's *Ad Lib L.P.* And I have provided other collectors with LPs they want.

As noted, it's a non-profit service. All Bill asks is that you contribute stamps to help him pay for his postage costs. I suggest that collectors who want certain records badly try Bill.

Harvey Pekar
Cleveland Heights, Ohio

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Hats Off to Szantor

Hats off to Jim Szantor for his fresh, straight-ahead look at the big bands (db, April 13).

I feel quite close to what Leonard Feather once called the "economically hazardous form of music" since it was my first taste of jazz eight years ago. Today, I'm still swinging at 20.

Also very pleased to see Terry Gibbs noted. I'm well aware of those loose and happily swinging bands of the early '60s (Bellson, Rogers, Salvador, etc.), thanks to another fine jazz proponent, disc jockey Ed Beach.

Jim and Ed: You're beautiful.
Bruce Stewart
Acme, Pa.

Good to Hear

Let me take this time to tell you how informative and valuable *down beat* is.

When you settle into the same band for two or three years and do many gigs over and over (especially in the same area) two things happen. First you become pretty popular in that area, and secondly, you forget about the music world outside your circles. *down beat* has kept me up on a whole lot of things in music I don't usually run into, and gives me a better perspective of the total music scene concerning jazz, rock and pop.

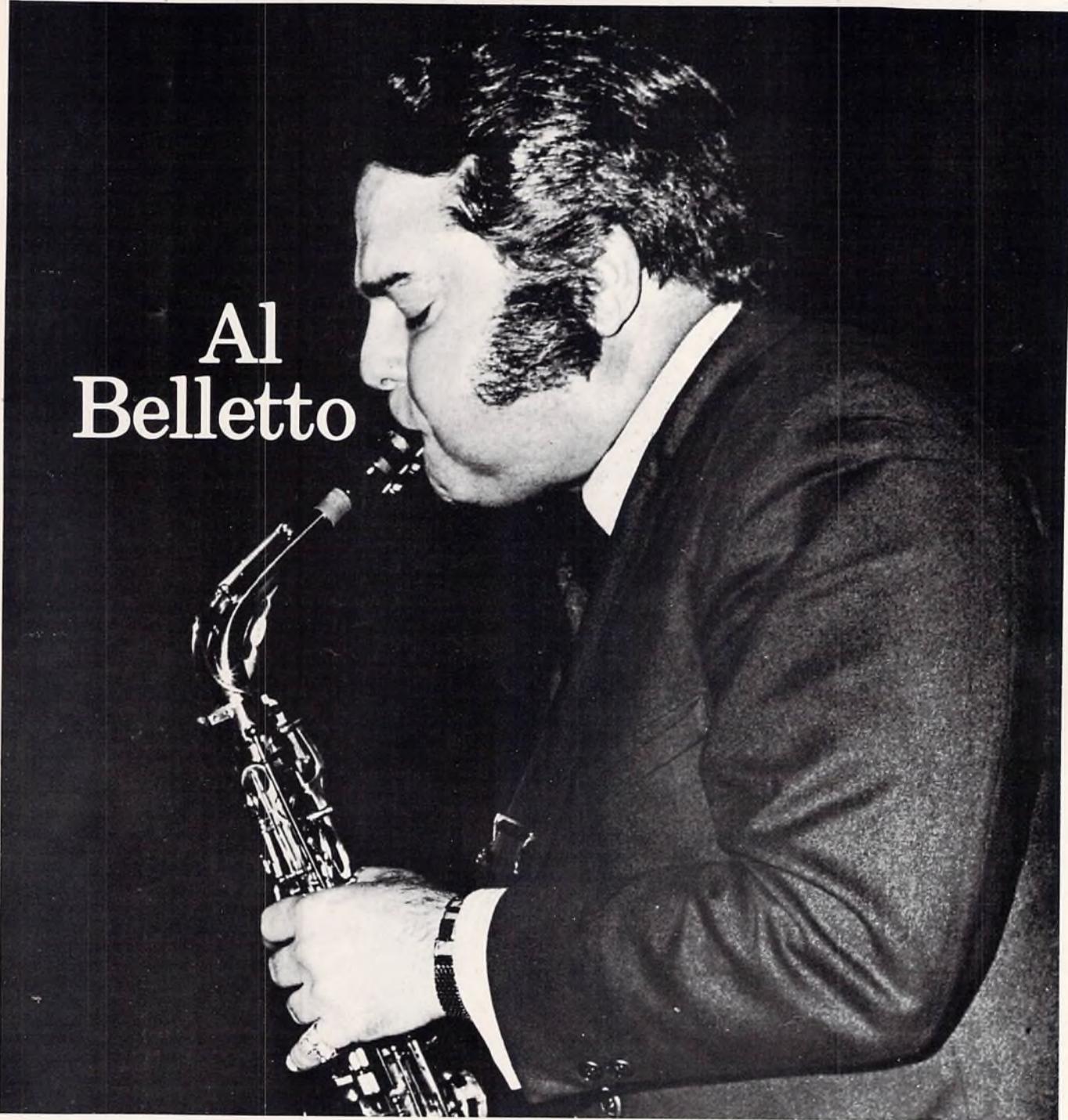
Keep up the good work!!!
Kim Bremer
Fire Over Gibraltar
Rockland County, N.Y.

The Utah Crisis

In reading *Jazz On Campus* in the May 11 issue, I was amazed (or should I say disturbed) to note the development of the University of Utah "crisis." Why would anyone (especially the faculty) want to relieve from their jobs two of the best jazz educators around today?

Speaking for myself, I know a couple of jazz majors who had planned to transfer to Utah because of these men. Now they have completely dropped all considerations of coming to Utah unless (Ladd McIntosh and Dr. William Fowler) are restored to their jobs . . . We need men like these to bring jazz to its full potential!

Don Elwood
Casper, Wyo.

A black and white profile photograph of Al Belletto, a man with a prominent mustache, wearing a dark suit jacket and a watch on his left wrist. He is playing an alto saxophone. The background is dark, and the lighting highlights his face and the instrument.

Al Belletto

To anyone at all familiar with jazz and fine alto saxophone, Al Belletto needs no introduction. He's been on the scene for many years. Discovered by Stan Kenton, his exciting career has led him to be featured in every major jazz room in the United States and Canada, and as part of a "Jazz for Good Will" tour, Al played in nineteen South American and Central American countries.

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

judge and a soloist for many years, and is in great demand as a saxophone clinician at collegiate and high school jazz festivals and competitions.

Al's saxophone? The Vito model 9135 alto. He knows the pride in performance and appearance this incomparable instrument provides. Al Belletto feels that its natural comfort and response give him the ultimate in confidence and freedom of expression. The 9135. A great one.

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THE LATEST LINE ON NEWPORT IN NEW YORK

Final details of the Newport Jazz Festival in New York (July 1-9) were released in early May. A complete rundown of the mammoth event, plus a guide to other jazz activities in New York, will appear in our next issue, but a detailed brochure and ticket order form is available from Newport Jazz Festival-New York, P.O. Box 1169, Ansonia Station, N.Y. 10023.

Meanwhile, a condensed breakdown of individual events. On each of the first six days, there will be two major concerts at Philharmonic and Carnegie halls. Each will be given twice, at 5 and 9 p.m. July 1: Two Schlitz Salutes to Jazz. At Philharmonic Hall, Billy Eckstine, Sarah Vaughan, and the Giants of Jazz with guests J.J. Johnson and Max Roach. At Carnegie, Stan Getz, Gary Burton, the MJQ, and Pharoah Sanders. July 2: At Philharmonic, Thad Jones—Mel Lewis Orch., Bobby Rosengarden's Cavett Show Band, and Billy Taylor's Frost Show Band. At Carnegie, Count Basie with Joe Williams, and Benny Carter with an all-star big band of swing era veterans. July 3: At Philharmonic, Woody Herman with alumni Al Cohn, Flip Phillips, Zoot Sims, Getz, Red Norvo, Chubby Jackson, and Stan Kenton with June Christy. At Carnegie, Blood, Sweat & Tears, Bill Evans, and Elvin Jones. July 4: At Philharmonic, Ornette Coleman and Charlie Mingus. At Carnegie, Miles Davis, Alice Coltrane, McCoy Tyner. July 5: At Philharmonic, Lionel Hampton with Roy Eldridge, Dexter Gordon, Illinois Jacquet, Milt Buckner, Gene Krupa a.o.; Teddy Wilson, Charlie Byrd. At Carnegie, Eddie Condon with a host of friends; Lee Wiley with Bobby Hackett; The World's Greatest Jazz Band. July 6: At Philharmonic, New Orleans Jazz with Kid Thomas' Preservation Hall Band, the Olympia Brass Band, and many others. At Carnegie, Cannonball Adderley, the Mahavishnu Orch., and Oscar Peterson, solo piano.

Two giant midnight jam sessions at Radio City Music Hall are set for July 3 and 6, with some 30 stars on each. You name 'em—they'll be there. On July 4, a Hudson River Boat Ride with three bands from New Orleans at 10:30 a.m., 1 and 3:30 p.m.

Several special connoisseur concerts will happen at Carnegie Hall at 1 p.m. On July 2: Cecil Taylor, Sonny Rollins, Mary Lou Williams, JPJ Quartet. July 3: Charlie Haden Liberation Orch., Lee Konitz, Ruth Brisbane's tribute to Bessie Smith, and a group from Australia. July 5: Eubie Blake, Gato Barbieri, Herbie Hancock, Kenny Burrell. July 7: Hancock, Roy Haynes, Weather Report, Archie Shepp, Tony Williams, Sivuca. July 8: Duke Ellington Orch. with Barney Bigard, Ray Nance, Ben Webster; Bobby Short's tribute to Ivy Anderson, and a Japanese group.

Two big events at Yankee Stadium, July 7-8 at 7 p.m. First night: Ray Charles, B.B. King, Nina Simone, Brubeck, Desmond & Mulligan, Jimmy Smith Jam Session. Second: Roberta Flack, Lou Rawls, Herbie

Mann, Les McCann, Giants of Jazz.

In addition, a midnight dance with Ellington, Basie and Sy Oliver on July 2 (location not yet set), 5 morning seminars on various jazz topics, a Sacred Concert (6), and a Gospel Concert at Radio City in the morning and a Spiritual Concert at St. Peter's Church in the evening of the 9th. Also, a continuous jazz film show, and six performances of the musical drama *Miss Truth*.

Tickets for all events are available by mail order from the above address, and series tickets offer special savings. Ticketron agencies also handle, and, the Philharmonic, Carnegie Hall and Yankee Stadium box offices have tickets for events held there.

KENNY CLARKE HERE TO SET U.S. TOUR FOR BAND

Kenny Clarke, the noted drummer and band leader, made a brief visit to New York in the last week of April, his first to the U.S. in more than 15 years.

The objective of the visit was to discuss a U.S. tour for the Kenny Clarke-Francy Bo-



JAN PERSSON

land Big Band with the Willard Alexander Agency, hopefully for the fall of 1972. The band has never played in the U.S. but has established a considerable reputation here through its many excellent recordings.

Clarke, who was accompanied by the band's manager, Gigi Campi, said he found New York relatively unchanged, except for the high cost of living. He dropped in at the Village Vanguard and the Half Note, and looked up old friends during this three-day stay.

A resident of Paris, Clarke works at the Chat Qui Peche with his trio (organist Eddie Louiss and guitarist Jimmy Gourley) between stints with the big band, which recently appeared at the Costa del Sol Festival in Spain, is set for Ronnie Scott's Club in London in late June, and will do nine concerts in Italy during July.

Clarke said that the band was despondent

after the death of lead altoist Derek Humble last year ("He meant much to the band"), but noted that its morale was boosted when Stan Getz wanted to record with them. (The resultant album, recently issued in Europe, will be released here on the Verve label, and the band's latest, *Off Limits*, is scheduled for U.S. release on Polydor in June. It features the modern side of the band, in arrangements by Boland, Louiss, Jean-Luc Ponty, John Surman and Albert Mangelsdorff.)

The drummer, looking very fit, noted that young musicians in France are once again becoming interested in jazz. "Our band," he said, "has a solidarity, an *amour*, a happy feeling that is what jazz should have."

Prospects for the U.S. tour appear promising. If it materializes, the personnel will be Benny Bailey, Art Farmer, Idrres Sulieman, Manfred Schoof, trumpets; Nat Peck, Ake Persson, Mangelsdorff, trombones; Phil Woods, Tony Coe, Johnny Griffin, Billy Mitchell, Ronnie Scott, Sahib Shihab, reeds; Boland, keyboards; Niels-Henning Orsted Pedersen, bass, and Clarke and Kenny Clare, drums. Quite a lineup!

JONES-LEWIS SOVIET TOUR IS COMPLETE SUCCESS

The Thad Jones-Mel Lewis Orchestra returned home after a triumphant tour of the Soviet Union in early May and received a warm welcome at its first Monday night bash at New York's Village Vanguard May 8.

The band played concerts in Moscow, Leningrad, Kiev, Rostov-on-the-Don, Tbilisi and Yaroslavo, doing five days in each of the first four cities and three days each in the latter two.

According to co-leader Lewis, the reception was enthusiastic. "The fans and musicians told us over and over that ours was the best band they'd heard yet. The level of appreciation is high—they seem amazingly well informed about the music—and their ears are open to more modern sounds than they'd been hearing from the previous American visitors," he noted.

Wherever the band played, Lewis said, the musicians made an effort to jam with the local players, whom they found to be surprisingly competent. The band gave away a large number of records as well as other gifts.

Among the highlights of the tour, he said, was the taping of a television show in Leningrad by a quartet from within the band (the co-leaders, pianist Roland Hanna, and bassist Richard Davis), marking the first time any visiting U.S. group had received such exposure. The quartet's performance was joined with excerpts from a film shot by the U.S.I.S. at the Vanguard and a montage of photos taken of the band during the tour in a 45-minute program shown in Leningrad on Easter Sunday and scheduled for national broadcast during President Nixon's visit. "We got paid, too," Lewis added.

After the tour, the band's official Russian hosts sent a congratulatory telegram to the U.S. State Department's Cultural Division

stating that the band was the best to visit the U.S.S.R. so far, not only musically, but also in terms of deportment. Lewis said. The drummer, who made Benny Goodman's 1962 tour of Russia, said he found conditions much improved.

Back at the Vanguard, the bandsmen looked fit and well rested. A full house was on hand to greet them, including many musicians. For the first set, Dizzy Gillespie was a surprise guest, playing in the section as well as taking some brilliant solos.

The second set was sparked by another surprise guest, Sarah Vaughan, who really ignited the band on *I Love You* and with her inspired scatting on an instrumental arrangement. Everybody was in fine form (the entire regular personnel was on hand, except Richard Davis, who had a record date; Mickey Bass and Gene Perla subbed), but 18-year-old lead trumpeter John Faddis was a standout. "On the tour, he played the book like a 40-year veteran," Lewis said admiringly.

A first-hand report on the tour will follow in these pages soon.

LOUIS BELLSON FETED BY OLD HOMETOWN FOLKS

May 9 was Louis Bellson Day in Moline, Ill., and the veteran drummer was warmly honored for his contributions to music by the city's Downtown Retailers' Association.

Though born in Rock Falls, Ill., Bellson grew up and began his musical studies in Moline where his late father ran a music store. Bellson's mother, a brother, three sisters and his first drum teacher, Roy Knapp, were on hand for the festivities which began on May 8 when, upon arrival, Bellson was given the key to the city. Later that evening, Bellson was the subject of a TV special filmed for later airing by WQAD.

Louis Bellson Day officially began with a morning press conference and a visit to Moline High School, where the honoree visited the music department and met with former teachers.

At a noon luncheon, Bellson was presented with a congratulatory telegram from Duke Ellington and tapes of phoned-in tributes from Johnny Carson, Ed McMahon, Doc Severinsen and Armand Zildjian were played. Bellson also played with former area sidemen and was cited by the Rogers Drum Co. An evening block party downtown featured the Moline High School Stage Band, more playing by Louis, and the presentation of an inscribed bass drum head by the DRA.

A party and jam session at the Wells Fargo Club wrapped things up. The event, a most unusual and laudable gesture, surely rang true the old phrase: It couldn't happen to a nicer guy.

RICHMOND GETS BREAK FROM MOTHER-IN-LAW

Surprises just aren't Kim Richmond's thing. The recently-married West Coast reedman-arranger decided to compose a Mother's Day song for his mother-in-law and surprise her with a serenade by his 10-piece jazz/rock combo.

Richmond concealed his musical cohorts in his mother-in-law's garage in Northridge, Cal.

When he got the signal that she was arriving and turning into the driveway, Kim let loose with the downbeat.

Well, the honoree, Mrs. Barbara Bates, was so dumbfounded at the sight and sound of the tune's premiere that she drove directly into Kim, breaking his leg.

Said Richmond: "How can I top this next year?" Said Mrs. Bates: "It sounds like some Henny Youngman mother-in-law joke."

— *siders*

FINAL BAR

Bassist **Doles Dickens** died May 2 at Overlook Hospital in Summit, N.J. after suffering a stroke. He played with the Billy Moore Trio, Eddie South, the Red Caps, and the Phil Moore Four, led his own group, The Whispers, and was teamed with Jimmy Butts in a musical comedy duo. In later years, he was active as a singing coach and a&r man.

Mike Gross, 49, Associate Music Editor of *Billboard*, died April 21 in New York City. He was on the staff of *Variety* from 1951 until 1963, when he joined *Billboard*. Brooklyn-born, Gross began writing about show business for his high school paper and worked as a publicity writer for Warner Bros., the William Morris office, and Dorothy Ross. He was considered one of the most knowledgeable trade reporters in the music and record field and also wrote many liner notes.

potpourri

Organist **Wild Bill Davis** reunited his famous trio (one of the first successful organ groups) for a recent tour of France: guitarist **Floyd Smith**, drummer **Chris Columbus**. Also on the tour: **Buddy Tate**, tenor sax.

A unique program of jazz concerts in New York State prisons, presented by NARAS and funded by the N.Y. State Council on the Arts, was launched May 15 with a performance by the **Chico Hamilton** Quartet in Cox-sackie and continued with the **Thad Jones-Mel Lewis** Quintet, the **Earl Hines** Quartet, **Herbie Mann's** group and the **Marian McPartland** Trio. **Manny Albam**, like Ms. McPartland and Mann a governor of the N.Y. Chapter of NARAS, coordinated the concerts.

Master Jazz Recordings and London Records have signed an agreement giving MJR the U.S. reissue rights to the Felsted Jazz Series, nine LPs recorded in 1958-59 under the supervision of **Stanley Dance**. The albums, which have long since become collector's items, feature, among others, **Coleman Hawkins**, **Johnny Hodges**, **Earl Hines**, **Buster Bailey**, **Budd Johnson**, **Charlie Shavers**, **Billy Strayhorn**, **Rex Stewart** and **Dickie Wells**.

Jazz Now!, a festival organized as part of the Olympic Cultural Program, will be held in Munich, Germany Aug. 17-20, with **Joachim E. Berendt** as director. The first concert, presented in collaboration with CBS, will feature **Chase**, the **Mahavishnu Orchestra**, and **Charles Mingus**; the second, **Ginger Baker's African Salt** and **Art Blakey's Orgy in Rhythm**;

the third, **Chick Corea**, **Keith Jarrett**, **John McLaughlin**, **Jean-Luc Ponty** and **Albert Mangelsdorff**, all in unaccompanied solo performances; the fourth is a jazz film program, and the final event, produced in association with C.T.I. Records, will feature **George Benson**, **Hank Crawford**, **Ron Carter**, **Joe Farrell**, **Freddie Hubbard**, **Johnny Hammond**, **Hubert Laws**, **Esther Phillips**, **Stanley Turrentine** and **Grover Washington, Jr.**

Two great jazz veterans are hospitalized and would no doubt be cheered by cards and letters from friends and fans. **Jimmy Rushing** is in Flower Fifth Avenue Hospital, 5th Ave. at 106th St., New York, N.Y. 10029, and **Willie (The Lion) Smith** is in Memorial Hospital, 444 E. 68th St., New York, N.Y. 10021.

strictly ad lib

New York: **Chick Corea** unveiled his group (**Joe Farrell**, reeds; **Stanley Clark**, bass; **Airto Moreira**, percussion, vocal; **Flora Purim**, vocal) at a May 13 concert in the Hotel Martinique. The group will perform at the Finland Jazz Festival June 14 . . . Trombonist **Grachan Moncur**, back on the scene after a 6-month hiatus following a fire at his apartment which destroyed all his music and personal belongings, is musical director of a new cooperative group, **The Space Station**, which made its debut at the Univ. of Connecticut May 12, performing music by Moncur. **Dave Burrell**, piano; **Ron Miller**, bass; **Beaver Harris**, drums, and **Nene**, congas, round out the quintet . . . Organist **Charles Earland's** sextet brought a different kind of sound to the Top of the Gate in May, with **Larry Gittens**, trumpet; **Clifford Adams, Jr.**, trombone; **Billy Thorpe**, tenor&soprano sax, flute; **Maynard Parker**, guitar; **Steve Phillips**, drums. The organist's new Prestige album, *Intensity*, was **Lee Morgan's** last record date. The late trumpeter was honored at a May 20 memorial concert at Lincoln Center featuring, among others, **Art Blakey** and singer **Irene Reid** . . . **Gil Evans's** 60th birthday was celebrated with a delightful party May 13 at the Westbeth Cabaret, followed by a performance by his big band. The occasion also was a celebration of a recent award to Evans from the Creative Artists Public Service Program . . . **Herbie Mann** had **David Newman**, tenor sax, flute; **Pat Rebillot**, piano; **Sonny Sharrock**, guitar; **Andy Mouzon**, bass, and **Reggie Ferguson**, drums at the Rainbow Grill May 15-June 3. He was followed by **Louis Prima**, on hand through June 24 . . . **Teddie King**, in fine voice, and **Marian McPartland** and her trio (**Jay Leonhart**, bass; **Joe Cocuzzo**, drums) joined forces in a tribute to **Alec Wilder** at the May 12 Jazz Adventures noon session at the Playboy Club (which has moved to nicer quarters in the Playroom). The house trio of **Mike Abene**, piano; **Lyn Christie**, bass, and **Al Drears**, drums, was also on hand. Another too-rarely heard (in these parts) singer, **Johnny Hartman**, performed in the series May 10, backed by **Harold Mabern**, **Richard Davis**, and drummer **Bill English**. **Frank Foster's** big band was up May 26 . . . **Ruby Braff** brought his new **International Quartet** (**Hank Jones**, piano; **Milt Hinton**, bass; **Dottie Dodgion**, drums) to the

Continued on page 36

The early hour of 4:00 p.m. finds Cannonball Adderley getting himself together for an interview, answering the phone and sending out for a quart of milk. It's the afternoon after a hard night's work at Paul's Mall, a Boston jazz club where the quintet has been playing to over-packed houses. Across a smoke-screen of orange and blue lights, the group played some new, free things and some old things, and extended solos spotlighted brother Nat Adderley, George Duke on piano, Walter Booker, bass and Roy McCurdy, drums.

This afternoon, Cannonball is talking as easily as he plays. "Come next month, Roy McCurdy will have been with us eight years, Walter's been playing bass about 3½ years. George is the newest member of our group, he's only been in the band 14 or 15 months. He was teaching at the San Francisco Conservatory. At 26, he's had more varied experiences than most people have during their entire career. He's played with Gerald Wilson, Don Ellis, Frank Zappa and the Mothers, and has had his own group."

In the past, Sam Jones played bass with the quintet for six years, Louis Hayes drums for seven and Joe Zawinul piano two months short of ten years. It's a sure sign of a good employer that players like to stay around a long time. "We're very loose," says Cannonball. "We don't have a real boss-employee relationship. I'm not an ego leader. I like musicians who can play and I like to hear them play and we don't need anyone decorating the bandstand to play behind me."

Not only in stability of personnel, but also in life-pattern, Cannonball doesn't rush or jump into things. After his schooling, it still took him eight years to get to New York. He took his time, developed his playing, and when it happened, he was ready.

Like a cannonball, Julian Adderley exploded on the New York scene in 1955, the year that Charlie Parker died. "I just happened to be a fresh face, although I wasn't exactly a kid," he explains modestly. "You get a lot more talk going on about you when you're new, rather than people saying, 'Yeah, he's okay.' There were a lot of good players around like Gigi Gryce and Phil Woods, but no one rose to a position of leadership after Bird's death. And I happened to be the right person at the right time. A fresh face, that's all, just a fresh face."

"Actually I probably would have never gone to New York had it not been for strange circumstances. I was a school teacher and played in Florida and that was that. I never looked at myself as a leader or any such thing. I taught high school for two-and-a-half years, was in the Army for three, then returned to teaching for two-and-a-half more years, a span of eight years. I had enrolled in summer school at New York University for some graduate study, although I hadn't gone to classes yet. My brother Nat was living there free lancing in the city after he'd left Lionel's band. He told me to bring my horn because there were some gigs to be played."

Although Cannonball came to New York City to study, he never made it to a class. Instead, he immediately started playing around town—with Oscar Pettiford's group at the Cafe Bohemia where Horace Silver played piano and Kenny Clarke was on drums. "Playing opposite was a trio with Walter Bishop playing piano and Paul Chambers bass. I'd sit in with the trio and have a lot

more fun there, since all of Oscar's music was written."

Cannonball felt he had a lot to learn in the big city. "I'm a Southerner," he says, "and had, I guess, the kind of trust and naivete that comes along with folksy folks, you know—I got embraced by a lot of dope addicts who would borrow money and I would just go right ahead and loan them money."

"It was really a bad time for jazz—people talk about what's going on with jazz lately, but at that time, it was terrible what was happening back in New York. The caliber of musicians who were working for scale—something like \$70 a week! The Jazz Messengers, led by Art Blakey—Horace Silver, who did all the writing, Kenny Dorham, Doug Watkins and Hank Mobley could only get enough work for one afternoon a week. And they did that for the door. There were a lot of unemployed musicians in New York."

Reminiscing about his earlier days in Florida, Cannonball explains that it never occurred to him to challenge New York. "My parents made me stay in school. Otherwise I would have gone on the road with bands earlier in life. But as it was, I ended up going on the road during the summers, and then going back to college in the fall. By the time I had gotten out of school though, those old touring dance bands like Andy Kirk's had disappeared. I did play in Buddy Johnson's band and Lucky Millinder's, as well as some regional and Florida bands. Also my school

conversing with cannonball

bands had a chance of going out in the summer and doing it. We had a taste of honey, but I never went anywhere like New York or Chicago with a band—I never got heard like that."

"Not since I was a kid did I have that all-consuming passion that said, 'I'm going to make it, I'm going to take charge and be the greatest.' I had become attuned to being a good school teacher and a good musician. I used to on occasion practice my clarinet and flute and just stay in shape."

"Ironically, I used to admire and hope to be like Charlie Mariano and other guys with Stan Kenton and Woody Herman. I thought, 'If I could get into that kind of a scene I'd be very happy.' I never thought of assaulting New York. I knew there were some guys who could play very well; I always felt I could kind of play as well as the average second-rate alto player. But I didn't have the time to devote to it. I was a school teacher playing commercial clubs at night backing singers. We really didn't get a chance to stretch out or anything after I got out of school. I hadn't played any serious jazz since I had left the Army. I met a lot of guys in the service who were really well-known jazz musicians, and who played very well. The thought of being in that kind of life never fazed me because I could tell by playing with guys who worked professionally, that I could play okay—well enough to survive in the mainstream."

Not only did he just survive, he became a

tremendous force in jazz in the 1950s and 1960s. And had enough left over to help a lot of people out.

"I've had strong feelings for a long time about musicians who, like myself, were stationed in Florida and various places like that and never got a chance to be heard and so I had an arrangement with Riverside Records called "Cannonball Adderley Presentations." I went to Florida and brought up a trumpet player named Blue Mitchell and made him available."

"I went to Indianapolis and brought Wes Montgomery to New York. He had been playing in the Missile Room, an after-hours kind of situation. He was a musician who everyone knew about, but nobody was willing to make the effort to do anything for him really. He had made a guest appearance with his brothers with a group called the Mastersounds on Fantasy. But it really wasn't a good recording. I was so happy to be able to get Wes recorded, and when he made a record in New York, his impact was tremendous."

"Nancy Wilson I brought to New York from Columbus, Ohio and I had Riverside record Bill Evans for the first time."

"Also there were a lot of neglected folk around New York, like Budd Johnson, an older clarinet and tenor player—really plays well. We did a date. Budd Johnson and the Four Brass Giants—Clark Terry, Harry Edison, Ray Nance and Nat Adderley. These were the kind of things that were important to me."

"There's a guy right now down in Baton Rouge, La. who is head of the jazz studies program at Southern University. His name is Alvin Batiste and I have never heard a finer clarinet player. We almost did an album one time. We had done a little over a half, but I had to go out of town and we had an equipment foulup with Riverside, and Alvin had to go back to Louisiana. We never finished the date; in the end the company went bankrupt and out of business so Alvin's first chance to be heard fell through. He was out in California last summer and played on a few tracks we were recording. He can hold his own with all the great players."

Cannonball comments on some of the business aspects of what he's doing. "Show business-business" as he calls it. "It's not difficult today to keep our band working, we can work far more than we want to, but we just don't make any money at it. Our greatest expense is airline tickets. We don't do that many club dates. We do mostly college concerts, festivals, and then some regular commercial package-type concerts. We're managed by John Levy, who also manages Nancy Wilson, Roberta Flack, Les McCann and Freddie Hubbard and so we can all be packaged off with each other at concerts."

"None of us really like to have to take care of the business angle of the business. I was lucky because I got started out with John Levy. Miles Davis told him years ago to take care of me. John takes care of all the logistics of this kind of operation. He sees to it that we get there and that relieves me of things other than musical responsibilities."

"I knew a long time ago that this was not the kind of business that a person got rich in. so if you can find a survival level, then you just make everything pleasant for yourself. That way you don't have to say, 'Well, I need all the money.' Everybody needs to have the same thing—some kind of job security, no



matter what you're doing, because you're supporting a family. That's what John Levy is all about. We don't make much money, but at least we know our taxes are being properly taken care of, so that part we don't have to worry about."

Aside from club dates and concerts, the Adderley Quintet has also been busy introducing a seminar on jazz and black-oriented music into their college visits.

"We researched and even developed a syllabus," he explains, "but we never put it into print because there were lots of people who suddenly appeared as experts and it never really mattered if it did get printed or not — we just wanted to get the juices flowing.

"We do a formal presentation on the development of jazz, emulating the styles and so forth, telling anecdotes about the people and maybe why things worked out the way they did. It's not designed to be a course, nor do we intend to lecture AT the people. We want to exchange, and that's all.

"We don't have as many calls for these seminars today as we did," he continues easily, "because most schools have a resident jazz program. Our seminars aren't just for musicians but for general students. Like we were at the University of California for three days just doing that, and at one of our sessions we had something like 4,000 people. So that's a really fantastic response and it makes it all worthwhile. We were artists in residence at UCLA for a week and we did a full spectrum of things there — clinics, seminars, concerts and rap sessions at night in the various dorms. Just exchanging ideas about social issues, political things, about music and things about our personal lives.

"In all our formal sessions, we had an excess of 2,500 to 3,000 people. They were telling me at UCLA that they had other groups like the Juilliard String Quartet, poets, and painters, but that the students weren't really using them. That really made me feel good because they really used us!"

Cannonball is very optimistic about the state of jazz and doesn't think it is in danger of becoming too formal. "You can't teach people

what to say, you can only teach them how to say it. The language as such of jazz you can teach, jazz forms you can teach, but you can't even teach them what it is, because it's an amorphous art form and we just know when it's there.

"But musicians can sometimes be stuffy, routine, of a mold. But it's a funny thing. People sense sincerity and originality. But I don't give a damn how well a person can play, Peter Nero will never be Thelonious Monk. He just can't be. And although Thelonious can't carry Nero's piano book, when it comes to playing the instrument, there's no comparison. What Peter is saying will never be as profound as Thelonious and that's the difference. Nobody will ever look at Peter Nero as a jazz musician even though he can play apparent jazz."

Anyone who has seen Cannonball perform knows how open and loose he is on the stand. He says it doesn't bother him when people come up and request old tunes. "Those people are fans of a certain way, and they're very sincere, and they can get really hung up when they realize I've grown away from where they're at. And I want 'em to know that if it was good then, then it's good now. But it doesn't mean that that's all I have to say, and you see, I don't mind telling them that and proceeding to go ahead with it, because we can play *But Not for Me* and enjoy it.

"If someone comes up and requests the legendary *Melancholy Baby*, I might play the hell out of it, if that's how I feel. I might laugh on a dozen other occasions, but that one time I might feel like playing it and it might be beautiful."

Wondering whether it might not be a burden to always think of yourself as Cannonball — there must be some rainy days when you're not quite up to it — Cannonball replies: "I'm Cannonball on the stage. Even in intermission I'm Julian. Let's face it, it's very difficult to have a private life if you have a public posture, and performing for money as a band leader and all things like that means you're a public figure no matter what.

"We all need our protection and buffer

zones in some ways. You cannot always conform to an image that someone else has devised for you. Even on stage, though, I just refuse to be anything else other than what I am.

"But my friends all refer to me as Julian," he tacks on.

Cannonball talks with gusto about what he likes to do when he's not on the stand. "It always amazes me that people often think that just because you're a musician, you're not interested in anything else. I'm constantly deflating that strange theory by becoming involved in things other than playing my saxophone.

"I cooked on TV yesterday (food, that is). I made a seafood sauce, — melted butter, garlic, bottled clam juice, clams in the shell, crab meat, scallops, shrimp, white wine and a little bit of dill. (The name "Cannonball" is a variation of "Cannibal," a nickname he picked up in high school because he liked to eat. Still does.)

"I really like to play golf in spite of the establishment image it has. I find it extremely relaxing to walk around and hit the ball. But I'm not one of those golfers who is frustrated by the game.

"Also, I like to read and travel with my wife with whom I have so much in common. I like all kinds of music, although I really don't like opera that much, except modern. Although I really don't like traditional operas, I do like great singing, no matter what era it's from. And I like to write — my thoughts about politics and stuff."

The upcoming calendar finds the quintet doing several tours out of the country this year. "We're doing a one-nighter in Finland — I can hardly wait — a one-night in Cannes and this month a tour of South America. In October we're doing a Japanese tour and in November we're going to do a European tour that includes Prague, Warsaw, Belgrade, Bucharest, Budapest — I'm just thrilled — along with the standard western European places, including Lisbon — I don't know anyone who's ever played there. Isn't that wild?"

If that isn't enough, the Adderley quintet is busy with other projects. "My brother and I think these things up; we have our own self-contained think tank. We've been trying to help small impoverished schools, colleges and so forth, to apply for grants from the National Endowment for the Arts to get us on campuses where we would otherwise never be. We played Jackson State College in Mississippi and Benedict College in South Carolina. These are black schools that really have no money for this type of thing. The fees are approximate, just so we can get there and it doesn't cost us anything — we don't go in for profit.

"We have a booking coming up in South Dakota for two days that's been made possible by matching funds from 3-M and the National Endowment of the Arts.

"The following summer we're going to do an Upward Bound jazz camp at Florida A & M for five weeks. I'm going to get people like Donald Byrd to come in and do a week. We're even going to do a course on 'show business-business.'

"It's a lot better to get in there and do something, rather than just talk about it," he comments.

"And other than that, uh, well, we're just going to keep on playing music." db

Quiet as it's kept, Houston Person is among the most steadily employed players on the jazz scene.

"We haven't been off for the last three years," he says, without a trace of smugness. "Working with a trio (organist Jimmy Watson, who's been with the tenorist for three years, and drummer Frankie Jones, who's been aboard almost twice as long) is good economically: we do pretty well, and the club owner gets a pretty nice shake. We're booked solid, which is perhaps surprising because we play more jazz than a lot of other groups. Not having that status, we can really free-wheel it."

What he means by not having "that status" is that his group plays a circuit which doesn't include New York and California and the big-name locations there, though he has nine Prestige albums to his credit and hardly can be called a newcomer.

"Most New York clubs," he observes, "go for much bigger names. I think that's what killed a lot of these clubs in the early '60s, especially one of my favorites, the Jazz Gallery. There were many nice young groups around at the time—Lee Morgan was just coming in, and Freddie Hubbard, and I remember Clifford Jordan had a good group working out on Monday nights—that's when

"Then I got turned on to Stan Getz, listened to Joe Holiday a lot, then gradually started listening to Gene Ammons and Sonny Stitt. That's how I got into it.

"When I went to school (Person attended S.C. State College) there was a college band director, Aaron Harvey, who'd played with the Carolina Cotton Pickers and Tiny Bradshaw, and he helped me a lot.

"Then I went into the service, and that's where I was really turned on. I met Eddie Harris (he's one of the greatest saxophone players out here), Don Menza, Don Ellis, Leo Wright, Lanny Morgan, Lex Humphreys—lots of cats. That was in Germany. I used to get cut up every night, but I loved it. They taught me a lot and took time with me.

"When I came back, I went up to Hartt College of Music in Hartford, then came to New York and studied for a while, went back to Connecticut and played around there, and then went on the road with Johnny (Hammond) Smith and learned a lot with him, too.

"I've had my own thing together for about six years. We try to play some of the jazz literature that's been neglected, and there's a wealth of it out there. I think there are people playing other types of music who really should master all this literature first, like all of Tadd Dameron's music, Benny Golson's,

up, and that's when rock snuck in. The people want to dance. It goes back to that cool attitude that became associated with jazz: You're supposed to listen but you're not supposed to tap your feet and shake your head. You're not supposed to enjoy; you're supposed to sit there and analyze everything. When I go out, I go to enjoy myself, and the furthest thing away from me is scrutinizing what a cat is playing. He may be missing notes, but if he's still swinging. . . . One of the greatest things I've heard was a record with Clifford Brown and Lou Donaldson—*You Go To My Head*. Lou made a clinker in it that knocked me out because he was swinging so; it's a beautiful solo. That's one of the greatest records I've ever heard; it just swings so. What do I care about a clinker?"

Eventually, Person feels, things got to the point where "there was a certain way you had to act when listening to jazz, and I think it turned a lot of people off. The musicians helped create that attitude by believing that they were concert artists—we do have great groups that are for concerts, like the MJQ—but we're out there competing in show biz, with James Brown and Leonard Bernstein. You're competing with everybody when you go out there; with movies, TV, everything. So you have to be prepared.

PERCEPTIVE PERSON

an interview with tenor saxophonist Houston Person

by Dan Morgenstern

they would spotlight the new faces. But during the week—one bill they had was Basie, Brubeck and Bill Evans, which was ridiculous because there was no way they could make the nut . . . no conceivable way. Birdland was doing the same thing, so they had to overcharge at the door, and drinks had to be high.

"Today, you can almost predict who's coming in at the Village Vanguard, and Slugs' has the same thing going. If they don't start bringing in new faces it will happen again."

Person is a perceptive observer of the scene. Unlike many of his colleagues, who are too wrapped up in their own thing to pay much attention to what others are doing, he is an avid listener—even a record collector—and his perspective is undistorted by ego.

His personality reflects his playing, which is warm, straightforward, unaffected and swinging. He is a realist, but he doesn't compromise his musicianship. Nor has he allowed himself to get caught in the false dichotomy of artistry versus commercialism. A hard-working musician, he knows that he is, for better or worse, involved in a branch of so-called show business, "and when they put business on the end, they really meant business."

Person was born in Florence, S.C. His first musical inspiration was Illinois Jacquet.

Thelonious', some of Miles' modal things, Bud Powell's tunes.

"Cats have got to play those, then get into Ornette's things. I think you have to take it in its course. You can trace Coltrane all the way on records—he mastered one, then went on to another. It's right there on the records; it's documented."

Aside from Coltrane and Sonny Rollins ("I'll never forget one night at the Gallery, when he had just come out again, and he was doing *St. Thomas* . . . Coltrane was in the audience then"), tenormen Person admires include Johnny Griffin, Harold Land, Eddie Harris, and Sonny Stitt ("I think he's the best today in terms of knowing the instrument"), but as his favorite musicians he cites "Tommy Flanagan, Miles, and Milt Jackson. I guess it's their lyricism. I like Cedar Walton, too—then again, everybody out there is doing it."

One of Person's main concerns is relating to the audience. "I don't know how we got into this thing, that jazz is not for dancing," he comments. "You take any kind of music and there's a dance associated with it—even opera; Tchaikovsky got hummed out of France for not including a ballet. How can we take a music that's based on rhythm and tell the people they're not supposed to dance to it?"

"During the '50s and '60s we kept this thing

"If I see a person dance it inspires me, especially if you're in an off-meter thing, and somebody's still catching it. It's a give-and-take thing; you groove off each other. But if it's just you that's grooving and your audience can't groove, then somebody's going to be turned off.

"I went to dances in the South with Basie, Duke, and I preferred to listen. So I'd do that, but everybody was responding and reacting in their own way; it wasn't a situation where you had to do any one particular thing. When we were in Germany, we used to play at a club in Heidelberg—tremendous musicians—and if we played a tune 40 minutes long and somebody felt like dancing to it, they danced.

"Every music has got this, but they're trying to take it away from jazz, and musicians are believing this. You have your listening audience, but the public should be able to react the way they want to. Everybody has helped to hurt it: record companies, radio, musicians, writers—we've all done our little percentage.

"Jazz fans tend to be too cool. Take that situation in Cleveland that was written up in *down beat*. WCUI was a good station, but if it had been rock and had switched to another policy, you'd probably have had pickets, bomb threats, all sorts of hot demonstrations. They wouldn't have let them get away

with it. I'm not saying go out and bomb something, but anything that happens we just accept, and when it comes to active support, which is what counts, it isn't there."

As for record companies, with some exceptions, Person doesn't think they've done their job where jazz is concerned. "Jazz is a good business," he insists. "It's not dead at all—there's a lot of money being made in jazz. There are jazz records that will sell over a period of 50 years—like an old Louis record. They really don't have to worry too much about sales; the artist is the only one who suffers."

"Radio is important. One thing musicians will have to do if they want their stuff played on the air is to get around and meet the people themselves. That's what I did. I try to meet as many people as I can, and if their station doesn't have my newest record, I'll get it to them—I'll even buy it myself to get it to them."



DON SCHULTEN

I have my own personal list and I see to that everyone on it gets a record.

"I like the situation the Mangione Brothers have in Rochester. It's an ideal situation; they control it. I see them every time I'm in Rochester. They come by and we jam. This is what you have to do—put your product out there yourself. It shouldn't be this way, but you almost have to be your own PR man. CIT and Creed Taylor are doing a good job; he knows where it's at and that it can be sold. Gene Russell is doing a beautiful job with his Black Jazz label—especially the Doug Carn album."

"People will buy jazz just like they buy everything else. You just have to sell it. I admire Leonard Bernstein; he's selling classical music that's supposed to be dead, like jazz, to the young people. I admire Hamp. A lot of people knock Dizzy, but he's selling—ain't nobody going to blow him down."

"The music is there. Every musician should look at these people. Billy Taylor, Cannonball— you can be successful. Miles sells, in his

own way; Mingus, all of them, they have something that's unique and it sells; they sell their product. Look at Gene Ammons, the way he caresses his audience."

In this aspect of things, Person sees some problems where so-called avant garde music is concerned. "A lot of the trouble is that there has been no forum for it, so to speak. The only place where they're really going to get it together is in the black clubs, where they can go through the process of rejection and assimilation in the same way those guys did up at Minton's."

"I don't think you can take it to the Village and do it for an audience of intellectuals and then say that this is black music for black people. It's out of the black community, so the community doesn't have a chance to accept it, and it turns out to be what they say it's not, which is bourgeois. This is for the few black and white people who will accept it."

"You're defeating your own purpose if you're just going to have an avant garde concert up at Wesleyan University before a bunch of pseudo-intellectuals who haven't been brought up in the environment. I think this is why Pharoah Sanders sells in the black and white community. He is conducting himself as a band leader, and he's trying to put his music in a perspective where it will sell. I'm getting back to that point 'cause you've still got to do that."

"Playing a concert for some intellectuals who might be digging you for a diversion—that's not really putting it together. You find that with all great artists there is a period of assimilation and rejection, and then a going back and getting some of what you might have rejected."

"Gary Bartz, he's now, what they call now—not at all dated like your reviewer Bill Cole said. But he's trying to put his thing together where he can relate it and sell it, because the name of the game is still sell-

ing—he'll never be heard unless he can sell."

"It's funny how a critic today will take an avant garde honk and say it's art, yet it's the same honk that Illinois Jacquet and Willis Jackson made, and there it's dirt. All this is really hypocrisy. Regardless of how much Illinois, Big Jay McNeely, Arnette Cobb and all of them squealed—and they probably had more reason to feel pain then—we knew that they knew their axes. There's no doubt about Jacquet's ability; he can turn around and play a ballad and make you cry. These people know their instrument, and they don't get the credit. Willis Jackson's still playing. But what they're doing isn't art; to have a big sound is a crime, it's old fashioned. I don't see how you can call one honk art and the other showmanship."

"You've got to bring that music to the people and let them decide. I don't think Bill Cole would be objective enough to say that such-and-such was a bad avant-garde record. His environment perpetuates these things. Let's say he was teaching in Harlem or in Newark's Central Ward. Then he would have to relate and put the music in perspective. How are you going to tie it in with what they're doing in the Central Ward and relate it to them, from where you're at, without giving them a link?"

"We played a high school concert last year for kids in East Orange, N.J., and they loved us. They asked if I could play their junior-senior prom. It's a matter of knowing your job and relating to it and knowing what you've got to do. If you're playing for a dance, you play dance music, something they can relate to."

"Then we'd play some jazz, and they came up around the bandstand and clapped their hands, popped their fingers, and had a ball. But then we didn't go off all the way; we went back, played some dance music, kept them alive out there, then we'd play another one for the hip. You try to meld all this in so that you meet a happy medium. Anyhow, the junior class of last year asked us back for this year to play their prom."

"In Detroit, we did the same thing—playing their music, improvising on the tunes of the day, 'cause those are the standards—like Miles could play *My Funny Valentine*. Those were the standards when he came up—*My Foolish Heart*, *Over the Rainbow*. Now it's *We've Only Just Begun*, *What Are You Doing the Rest of Your Life*. It's the same thing; all these tunes are good tunes, you can relate them to what you're doing."

"You don't have to wait until the giants play a tune—as if you're not supposed to do it because it isn't cool. I've always dug Miles for that. He's always been able to stay on top, expand his audience."

"What any artist should want to do is make himself as broad as possible. The jazz fan is granted that—he can listen to any type of music he wants to. And the musician should be prepared to do that too, and reflect it in his playing. We didn't invent the labels and categories anyway."

"We can play for any type of crowd. We have a large book. There's a repertoire out there—free-type things, soul things, straight-ahead things. All lend themselves to improvising, which is the heart of jazz."

And jazz is the music Houston Person is out there working for, proving that it can be sold without hype; a man committed to reaching the people, knowing his job, knowing what he has to do. And doing it damn well. ●●

KEEPING UP WITH AL BELLETTO

by Paul Lentz

The stage light suddenly goes on, and a well-upholstered Playboy Bunny runs her spiel, climaxing with: "The Penthouse Room of the New Orleans Playboy Club proudly presents—The Al Belletto Quartet!"

Instantly, the Belletto group is off and cooking. Openers might be a wiggling *Ode to Billie Joe*, or, with increasing frequency, something the band dreamed up. The quartet includes two Belletto discoveries from the college festival world: Drummer John Vidacovich and a lovely jazz singer, Angelle Troclair. More about them later.

Frank Pazullo, a Syracuse, N.Y. running buddy of Sal Nistico, Joe Romano and Chuck Mangione, is the very heavy piano player, and Rodrigo Saenz, from Costa Rica and formerly with Al Hirt, plays exceptional bass and frequently doubles trumpet, *simultaneously*.

The group burns with a bright, incandescent flame. Suffice it to say it is the best modern jazz group in New Orleans.

That shouldn't surprise people who have followed Belletto's long career. With a Masters Degree in music from LSU (at a time when such academic training was a distinct jazz rarity) he chose to play rather than teach. Within a year after he had formed a group, Mel Torme heard him at a Gulf Coast club, furnished the band some of his Meltones charts, and suggested they work on some vocals.

"Within six months," Al says, "we really started sounding good and went out on the road playing some of the little places. Later, we came back to the club for another six months and put the finishing touches on where he wanted to go musically."

With charts by Torme, Nat Pierce, Neal Hefzi, Johnny Mandel, and Shorty Rogers plus some excellent material from band members, the group was ready to take off.

"We tried for the sound of a big band, using

a six-piece lineup. We played shout choruses with a high trumpet lead that sounded like the brass section of a big band; things with a trombone lead that sounded like the bone section, and the sax lead came off like the sax section.

"We got on the road and started getting booked by GAC. Our first break came in Buffalo, where disc jockey Joe Rico started pushing us with a live remote. At that time, we had no records out. Eddie Yellen, who was with Capitol, heard us and called Stan Kenton, persuading him to hear the band. He heard us in Lima, Ohio, and signed us to Capitol. Six weeks later, we met Stan in Chicago and cut our first record. More followed; I guess we cut records in every studio Capitol had, coast to coast.

"Stan gave us the confidence we needed. We were just six Southern boys up there in the hard, cold North—trying to make it. I don't think we really knew how good we were. The fact that we could sing five-part harmony (thanks to Mel Torme) just blew Stan's mind. Then he got us an engagement at the old Blue Note, in Chicago, which was the primary jazz emporium in the nation at that time."

Good things began to happen and the Belletto Sextet played the best jazz rooms in the country, including three dates annually at Birdland. One reason for this was a man named Dick Martin, an all-night DJ who was broadcasting on the clear-channel WWL; he was pushing the band "like crazy" and the sound was going out across the nation.

In 1957, Woody Herman heard the group in Denver, and with bookings having become very thin, and money hassles creating severe problems, the Herman visit was a godsend.

"They were getting ready to go on a goodwill tour of South America, following Richard Nixon's ill-fated visit that ended with eggs

and rocks being thrown. The State Department decided that a jazz tour would be the best propaganda therapy and chose Woody's hand

"One night, Woody and I got a little bombed and he said, 'I've got a hell of an idea! Let's incorporate the sextet into the format of the big band,—which is just what he did. Capitol had distributed my records all over South America and we had a surprising number of fans. The crowds were fantastic, with thousands meeting us at the major airports. We did 19 countries, and it was great—and Woody is great! I feel very fortunate that two of the greatest men in music, Stan and Woody, helped my career.

By 1960, jazz clubs were folding all over the country. When 12 of the clubs the group worked at with regularity all flopped in the same year, the handwriting was all over the wall. While at the Playboy Club in Chicago (backing the Kirby Stone Four) Belletto received an offer to become Entertainment Director of the Playboy Clubs. He accepted and opened eight clubs before his extra-curricular activities kept him from playing enough, causing a weakening of his chops. "It was unfair to the other people in the group, and I finally decided to stay in New Orleans where I really dig the living."

The Playboy Club decision has been a fortunate one, both for Belletto and for some of the talent he's discovered—singer Lana Cantrell and comedians Charlie Callas and Jerry Van Dyke, to name only three. There's also time available to become involved in other projects. Currently, the saxophonist is doing a twice-weekly radio show on a university station, which brings up his major interest at the moment—working with collegiate bands, festivals, and clinics.

"It started in 1965. It was the first time I was invited to a stage band festival. I considered it quite a challenge. It almost scared me—being in the position of judging talent—but after the first one was over, it really excited me. I didn't realize there was such an amount of talent in these bands, and I was thrilled when I found out that the bands could get the kind of charts that are now available. In my college days, the only way you could get an arrangement for a big band was if someone in the band could copy it off a recording. Otherwise, you bought those cheap stock arrangements which were terrible. Even if you doctored them, they still sounded bad.

"The stage band thing was spreading around the country. In 1967, I was invited to the Mobile College Jazz Festival as a judge and soloist—and that's what did it for me! Since then, I've been doing them whenever I can—averaging three or four a year. The club has been very nice in allowing me the time to participate. When you think of what's happening in many areas of the country—the Texas area, Illinois, California, Upstate New York—these areas are producing collegiate bands that are almost as good as anything you'll hear in the nation—and when you hear bands like the University of Illinois and North Texas State, and bands around here like the Southern University band from Baton Rouge—you wonder if on a given night they're not even *better*—and that's encouraging.

"Also, I feel that with this tremendous surge of good music coming out of the col-

Continued on page 33



Belletto at the Mobile College Jazz Festival flanked by Mundell Lowe and Thad Jones.

DEXTER GORDON: Transcontinental Tenorist

by
Jenny Armstrong

When Dexter Gordon won the 1971 down beat Critics Poll, the honor could hardly be considered premature. The tenorist, who celebrated his 49th birthday last February 27, is one of the great seminal voices in modern jazz and has been a professional musician since the age of 17, when he joined Lionel Hampton's band. After a stint with Louis Armstrong, he became a charter member of Billy Eckstine's famed big band, with which he made his mark.

*For nearly a decade, the tall, debonair tenorman has made his home in Copenhagen, Denmark, where this interview took place. From time to time, he visits the U.S., to perform (he appeared at the 1970 Newport Jazz Festival), visit with friends and relatives, check out the scene, and record (his 1969 and 1970 visits yielded an extraordinary series of albums for Prestige, all produced by Don Schlitten: *The Tower of Power, More Power, The Panther, and The Jumping Blues*—the latter reviewed in this issue.)*

Hopefully, long, tall Dexter will be on hand to enliven the Newport in New York Festival come July.
—ed.

J.A.: Why do you think you won the poll?

D.G.: Because I'm the world's greatest tenor saxophonist, ha, ha, ha! No, I really don't know.

J.A.: Was it a surprise?

D.G.: Yes, I would say so. I hadn't really thought about it, you know . . . I was always kind of curious to peek at the results, but it has never been a really big thing for me.

J.A.: In what way can it be of importance to you?

D.G.: Well, first of all, recognition—to have a little recognition, that is very nice, you dig. It is good for the ego, for the psyche. A recognition of what I've been trying to do for years—it's certainly not just a spot opinion; I

mean, it's something that obviously has been building up for years. Of course, it is also very good for publicity, and it is the kind of recognition that maybe will help financially, also.

J.A.: Do you think that these polls mirror the reality of what is happening in the music world?

D.G.: You know, there are two kinds of polls. There's the critics poll, and then there's another poll where the readers write in. But one would say that the first is the, of course, more critical poll, because it's supposed to be music critics who are voting. But it doesn't necessarily reflect your popularity or name value.

J.A.: Do you think that critics are able to judge who's best?

D.G.: Well, it's an individual thing, but we must assume that if they are music critics, then they must know something about music. They spend a lot of time listening—they must know something about music in order to be able to write half way intelligently about it. So



JORGEN BO

you have to assume that they do know something about it.

J.A.: Do you think that music can be criticized?

D.G.: I think so, but it should always be kept in mind that it is also a personal opinion. I mean, there's always a certain amount of prejudice, pre-judgment, in anybody's opinion—about anything, you know.

J.A.: So what would you say the critics have to go by?

D.G.: Part of it must be comparison.

J.A.: If you had lived in the States, would winning the poll have meant more when it comes to jobs and money?

D.G.: Hmm—yes, I think so. But since this has happened, I've had all kinds of interviews for radio and the papers and all of this is very good.

J.A.: Why do you live in Copenhagen?

D.G.: I loooove Copenhagen!!!!

J.A.: Why?

D.G.: Because of the weather. Ha! Ha! No, I find, other than the fact that I like the Danes—they seem to be kind of neutral—that

it is very conducive to my well-being, peace of mind. I feel relaxed and comfortable.

J.A.: And that is important to make good music?

D.G.: I think so. Of course, they always say that jazz musicians lead a hard life. But I've done that already. The presence of the Club Montmartre, a steady, going jazz club where I have worked on and off and which I like very much—I dig the atmosphere—has of course been a big factor in choosing Copenhagen before other cities in Europe. Then also that I've always been very well accepted and popular here. And it's a very important travel center—it is very centrally located. To my mind, Copenhagen has just about everything—except the weather.

J.A.: What has it meant musically to live in Europe?

D.G.: Well, for me, it has been very good because my whole life style is much calmer, much more relaxed. I can devote more time to music, and I think it is beginning to show. It's not that everyday scuffle, and I'm able to concentrate more on studying. Of course, the music scene is more competitive in the States. I think it would be very easy for an American jazz musician to come over here and just relax and play by rote, so to speak, but I think that's very rare, 'cause, you know, if a man is a musician he is interested in music and he is going to play as much and study as much as possible. And I think most of the guys who have come over here have improved—there are some very good musicians over here.

J.A.: What's the difference between audiences here and in the States?

D.G.: I think the European audience has a more intellectual approach to the music, and in the States they're more demonstrative—the whistles and all that.

J.A.: You go back to the States frequently. Is that to keep up with the music scene, with what's going on there?

D.G.: In part, but also a lot of times I go back to record and to make a tour, but of course I'm very happy to do it, because it gives me an opportunity to dig and hear what's going on. After all, it's still the center—the new trends are coming from there.

J.A.: What do you prefer to call your music—jazz or black music?

D.G.: What I'm doing—I prefer to call that jazz, because to me it's not a dirty word. To me, it is a beautiful word—I love it. And, I mean, if I were to call it black music that would be untrue, because there are a lot of other influences in there. In jazz, there is a lot of European influence harmonically. Many of the harmonic structures of bebop come from Stravinsky, from Handel and Bartok, so to say "black music"—I don't know what that is, unless it would be some African drums or something.

J.A.: Do you think your latest album before the poll, *The Panther*, was of importance for the decision?

D.G.: Yes, I'm sure it was. Also, the fact that the title tune has a rock beat flavor to it, which is a very commercial thing today—I think that's very valid. That's why jazz is such a living thing. It will never die, because it can use things from everywhere, from all kinds of music, and you can take what is valid and incorporate it into jazz—into your thing. **db**

record REVIEWS

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

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)

SPOTLIGHT REVIEW

SONNY STITT

TUNE-UP!—Cobblestone 9013: *Tune-up; I Can't Get Started; Idaho; Just Friends; Blues for Prez and Bird; Groovin' High; I Got Rhythm*.

Personnel: Stitt, alto&tenor sax; Barry Harris, piano; Sam Jones; bass; Alan Dawson, drums.

Rating: ★★★★★

DEXTER GORDON

THE JUMPIN' BLUES—Prestige PR 10020: *Evergreenish; For Sentimental Reasons; Star Eyes; Rhythm-a-ning (mis-labeled Straight No Chaser); If You Could See Me Now; The Jumpin' Blues*.

Personnel: Gordon, tenor sax; Wynton Kelly, piano; Sam Jones, bass; Roy Brooks, drums.

Rating: ★★★★★½

Two albums showcasing a pair of jazz' greatest saxophonists without frills or concessions to commercialism.

The Stitt, recorded just a few months ago, is an instant classic. One of the most frequently recorded of all jazz artists (perhaps the most frequently recorded), Stitt must have made close to 100 LPs. *Tune-Up!* belongs with his half-dozen all-time best, up there with *Burn-in'*, *Personal Appearance*, and *Stitt Plays Bird*.

No organs or Varitone devices get in the way here. It's just Sonny Stitt, in superb form, with a tailor-made rhythm section, playing a repertoire in which he is completely at home.

Stitt is such a master of his instruments that he can outplay most saxophonists without challenging himself. And he's a sly fox who knows every trick available to simulate passion and excitement. Thus, he never gives a poor performance—but there are times when he just coasts on his expertise.

When he's inspired, however—watch out! And here he surely is. *I Got Rhythm*, the crowning glory of this LP, is not only a lesson in saxophone playing and ultimate swinging, but nearly 10 minutes of driving, emotion-filled, impassioned and astonishingly inventive music-making. This is one for the desert island collection.

Stitt has been called a "cold" player. Don't you believe it. Check out any track on this great record—the lovely, warm balladry of *Can't Get Started*, the hot drive of the title track (a gigantic display of tenor prowess and a lesson in swing), or the moving *Blues for Prez and Bird* (Stitt's twin points of departure). Such playing is an emotional experience as well as a staggering display of virtuoso skill. Stitt has a lightning mind, and the lightning fingers and steel chops to realize instantly what comes into it.

The Messrs. Harris, Jones and Dawson give Stitt whatever he could ask for in terms of support. They never let him down, not even

for a split second, and when he changes gears, they are the perfect transmission. Harris also contributes some exceptional solo work (or rather, what would be exceptional from a less consistent player).

An auspicious ace of trumps in Cobblestone's first deal of new releases, boding well for the future of a label that has shown the good sense of hiring Don Schlitten to produce.

The Gordon LP dates from the summer of 1970. Recorded around the same time as the monumental *The Panther*, it is just slightly less consistently inspired—but to compare a Rolls Royce to a Bentley might well be considered hairsplitting, especially in an era dominated by second-hand Volkswagens.

Gordon is not as fancy a virtuoso as Stitt, but need take a back seat to no tenorist extant. In his case, the medium is the message: drive, endurance, soul, sound, and that unique brand of tough-tender emotional ambience that is his alone.

This, too, is a no-nonsense album of pure music. There are two masterpieces: Monk's *Rhythm-a-Ning*, a ride at high tempo through *I Got Rhythm* changes that never lets up; and *If You Could See Me Now*, a deeply moving interpretation of Tadd Dameron's immortal ballad that does it full justice.

This track is also graced by a lovely solo spot from Wynton Kelly, whose last record date this was, as far as we know. The pianist and his cohorts are another perfect supporting team—Roy Brooks has matured into one of the most musical and energizing drummers on the scene, and they don't come better than Sam Jones.

Dexter has a knack for picking near-forgotten tunes of merit; here, he unearth's for *Sentimental Reasons* with most attractive results. He drives home the blues on the title track, a memento from Bird's Jay McShann days. *Star Eyes*, of course, is also indelibly associated with Bird, who would have found no fault in what Dexter does with it. *Evergreenish* is an aptly titled Gordon original with a nostalgic flavor.

This was one of the last sessions produced for Prestige by Schlitten before the Fantasy takeover. Someone saw fit to second-guess him concerning *Rhythm-a-ning*, which appears on the liner and label copy as *Straight No Chaser*. Well, at least they're both by Monk. Less easily forgivable is the absence of liner notes, including recording date. Instead, an amoeba-shaped blue blob adorns the back cover. It would have been nice to have used the space to dedicate this album to the memory of Wynton Kelly, wouldn't it?

These LPs are representations of men at work; something for the boys to listen to and learn from. Undiluted jazz music from mature masters who get better and better as time goes by. For twice, the real thing. —*morgenstern*

ALBERT AYLER

VOLUME 1—Shandar 10.000: *In Heart Only; Spirits; Holy Family; Spirits Rejoice*.

Personnel: Ayler, tenor sax; Call Cobbs, piano; Steve Tintweiss, bass; Allen Blairman, drums.

Rating: ★★★★★½

VOLUME 2—Shandar 10.004: *Truth Is Marching In; Universal Message; Spiritual Reunion; Music Is The Healing Force of the Universe*.

Personnel: as above, but add Mary Maria, vocal.

Rating: ★★★★★½

By 1970, Ayler's studio recordings were presenting an artist in steady and eventual extreme decline. In place of the overwhelming shock and power of his early successes, Ayler was experimenting with rock, vocalists and "message" works, with increasingly dire results. His final tour of Europe took place that summer; the French Shandar Label taped these concerts in July, four months before Ayler's death. It's good news that the Shandars are beginning to appear in American stores; of their concert series (including Sun Ra and Cecil Taylor) these two sets may be the most valuable.

Recording quality aside, they are superior to most Ayler Impulses, and they show the matured Ayler style undergoing profound reassessment. Some of the material is long familiar, but the relaxed self-consciousness of Ayler's playing here brings a new introspective quality to his art. For example, the original *Spirits Rejoice* (ESP 1020) is wild and exuberant, with frantic solos. Nothing could be more different than this marvelous new version, with Ayler's out-of-tempo decorated free-association restatements of the several themes. Frequently they remain unfinished, unresolved, as Ayler begins a new theme with yet more variations. Like Monk's, this is an interpreter's art; this interpretation is just lovely—Ayler, the grand sentimentalist, relishing his themes to the utmost.

Spirits Rejoice is the most remarkable performance on these LPs, but the rest of Vol. 1 is disorderly. *Heart*, tempoless again, is all uninteresting theme and simple variations. Ayler's horn sounds cold, and the piece sounds merely like a warmup. The same is somewhat true of *Spirits*; the recurring whimsy and long overtone passages in the first solo seem to deliberately avoid involvement with real ideas. But after the fine drum solo, Ayler returns with substantial melodic lines and more forceful playing.

One problem here is Cobbs' distracting, ricky-tick accompaniment. Though Ayler and Blairman are recorded well on top (the bassist is generally inaudible), that primitive cocktail-piano tinkle lurks through both records. In *Holy Cobbs* takes an amazingly poor solo, but Ayler himself doesn't break the 4/4 time at all, content with endless gospelish r&b theme variations. Remarkably, Blairman ac-

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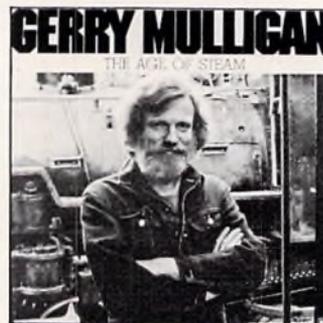
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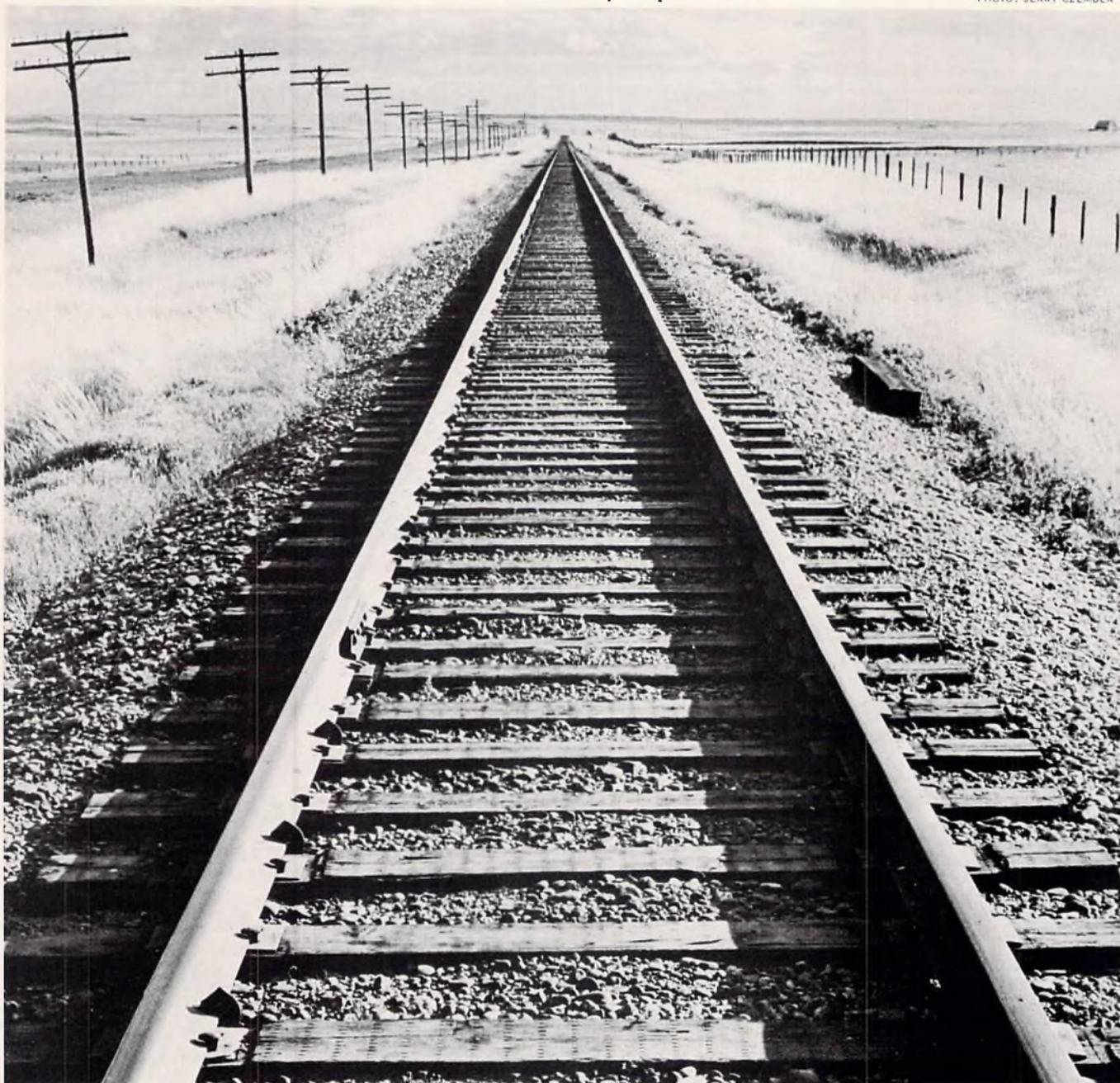
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companies throughout with consistent ingenuity and power. Ayler was a most difficult soloist to play for, yet Blairman is alert in every situation—judging by these LPs, Blairman was the most responsive drummer Ayler ever had.

The same loving interpretive care sustains the theme statement of *Truth*. Immediately there follows an immensely powerful solo; big, resonant lines mingling with incredible "inexact" sequences—it's definitely the most overtly passionate of these performances, a high voltage solo with unique flow and concentration. True, Ayler had abandoned and deep inner motion of his most original work by now, but the expansive natural lyricism here projects the same communicative urge on a broad scale. The melodic force of Ayler's mind and originality of his lyricism make this one of his very best "energy" solos.

His authentic gifts as composer are usually overlooked because of his simple/corny/sentimental idiom, which is unfortunate. *Universal* and *Spiritual* are outstanding themes. The former has a beautiful drawn-out blue note that seems to draw the listener wholly, insensibly, into Ayler's world of perception; the track is Ayler's (again) beautifully stated theme renditions surrounding a piano solo. The set-up is the same for *Spiritual*, perhaps Ayler's greatest piece of writing. All of his extreme sensitivity is concentrated in the great extended theme statement; each phrase if isolated, with two stunning, screamed top notes in the opening phrase. The cadenzas and grace phrases, of course, are perfectly integrated within the themes' restatements.

Healing Force has Ayler's opening theme statement and two even briefer interludes, and the rest (primarily vocal) is worthless.

These two records raise questions about Ayler's art. Do they imply a new concentration on interpretation rather than improvisation? Was he beginning to abandon the wild flights of his "energy" style? Ignore the Impulse LPs—these two show that Ayler's soloing had lost nothing of technique and creativity. Fortunately, Ayler takes by far the greatest solo space in both sets. The listener senses here an ego as massive as Armstrong's and a mind twice as sentimental. Along with the brilliance one hears cautious but definite change. The Ayler tragedy is compounded by the unavoidable feeling, hearing these records, that the successes of his past were only an indication of the potential of his future.

—litweiler

JOHN BALDRY

IT AIN'T EASY—Warner Bros. WS 1921: *Don't Try To Lay No Boogie-Woogie on the King of Rock and Roll; Black Girl; It Ain't Easy; Morning, Morning; I'm Ready; Let's Burn Down the Cornfield; Mr. Rubin'; Rock Me When He's Gone; Flying.*

Personnel: Side one: Alan Skidmore, tenor sax; Ian Armit, piano; Ron Wood, Sam Mitchell, guitars; Baldry, 12-string guitar, vocal; Ray Jackson, mandolin; Rikki Brown, bass; Mickie Waller, drums; Lesley Duncan, Madelene Bell, Doris Troy, Kay Garner, Liza Strike, Tony Burrows, Tony Hazzard, Roger Cook, vocal chorus; Maggie Bell, female voice. Side two: Elton John, piano; Joshua M'Bojo, guitar; Caleb Quaye, guitar, organ; Dave Glover, bass; Roger Pope, drums; Madelene Bell, tambourine; vocal chorus as side one.

Rating: ★★½

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in this country, Baldry has been around a long time. His repertoire includes folk, pop, rock and blues, and he has either formed or been a part of groups that include such personalities as Rod Stewart and Elton John (who produced alternate sides of this disc), Brian Auger and Julie Driscoll, and Mick Jagger and Charlie Watts.

In this, his first release in America in eight years, Baldry has chosen a basically blues-rock format, doing songs from such varied sources as Willie Dixon, Leadbelly, Tuli Kupferberg, and Stewart and John.

Baldry has a deep, powerful voice, well suited to his material, and his years of experience show in his ability to handle each of the various selections with equal ease and facility. His is a smooth and polished craftsmanship. Though his efforts on *Cornfield* are perhaps his best, it is difficult to single out any one cut for special praise.

The backup music is of the same caliber as Baldry's vocals, and compliments them well. Armit and John both play well (though I prefer the former's tighter, more bluesy style) and the guitar work is particularly good, especially on *Cornfield* (Quaye and M'BoPo), *It Ain't Easy* and *I'm Ready* (Wood and Mitchell).

Under the capable production of Stewart and John, the vocals and backup blend well. In each case the treatment is in keeping with the mood of the lyrics, with the possible exception of Tuli's *Morning, Morning*, which for so intimate and poignant a song is a bit overdone for my taste.

Baldry is a skilled stylist, and the performance he gives, together with that of his accompanists, is, though perhaps not inspired, solid and tightly professional. —bobby nelsen

MILES DAVIS

MILES DAVIS—United Artists UAS 9952 (mono): *Dear Old Stockholm*; *Chance It*; *Yesterdays*; *Donna* (2 takes); *Woody'n You* (2); *How Deep is the Ocean*; *Tempus Fugit* (2); *Kelo*; *Enigma*; *Ray's Idea* (2); *CTA* (2); *I Waited For You*; *Well You Needn't*; *The Leap*; *Lazy Susan*; *It Never Entered My Mind*; *Take Off*; *Wierdo*.

Personnel: All tracks: Davis, trumpet; Tracks 1-6: J. J. Johnson, trombone (except 3, 6); Jackie McLean, alto sax (except 3, 6); Gil Coggins, piano; Oscar Pettiford, bass; Kenny Clarke, drums. Tracks 7-12: Johnson (except 12); Jimmy Heath, tenor sax (except 12); Coggins; Percy Heath, bass; Art Blakey, drums. Tracks 12-18: Horace Silver, piano; Heath, bass; Blakey, drums.

Rating: ★★★★★

These sessions, dating from 1952-53-54, provide an instructive and highly enjoyable glimpse of the development of both the general and an individual's jazz style during the formative years of hard bop.

The particular role of the individual, Miles Davis, in the resurgence of the hotter jazz elements in a musical environment dominated by cooler and more bland approaches (plagiarized in part from Davis' earlier work) is now an oft-repeated and rather tired irony. Miles himself seemed well aware of the distinct limitations of the emotional miniaturism that he had fostered with the 1949 Capitol band, and there could be no better comment on those limitations than the free spirit of his '50s recordings. Not that the trumpeter had eliminated the cool sobriety from his personality entirely, but he had matured to the point where this characteristic was merged into a greater expressive range. By 1952, he could

encompass the warmth of *Dear Old Stockholm*, the dancing mood of *Donna* (original), and the bitter lyricism of *Yesterdays*. The last is a statement which ranks only a little behind Billie Holiday's interpretation of this challenging Kern song, and which has all the tonal (and emotional) edginess that would characterize his ballad playing, masterful, good and just routine, over the next decade.

The 1953 titles (tracks 7-12), without introducing any new elements to Davis' own style, demonstrate the further development of hard bop; the musicians are more relaxed and together. Perhaps this is an illusion, however, created by the presence of Art Blakey, who, in absolutely brilliant form, molds and shapes the performances, converses with the trumpet, propels Jimmy Heath into sounds swinging solos, and largely props up the overly urbane and frequently trivial Johnson. *Tempus Fugit* (original) provides a superb example of the style. Davis' mood is perfectly attuned to this beautiful driving Bud Powell line, catching both its fierce swing and its inherent wistfulness. He also produces impressive solos on *CTA*, Johnson's fine bop ballad *Enigma*, and *Ray's Idea*, wherein Blakey singlehandedly evokes the old Gillespie big band.

The quartet tracks of 1954 lack the excitement of the above titles; Blakey is more subdued but they do spotlight the trumpeter and more clearly indicate the routines he would use during the latter part of the 1950s. The muted *It Never Entered My Mind* is a quietly abrasive piece of romanticism, never straying far from the melody. And *Wierdo*, having more than just a passing similarity to *Walkin'*, contains many prophetic references to the famous Prestige recording, and across the years to *All Blues*—the naturally modal character of Davis' blues solos is already clearly defined. Monk's *Well You Needn't* is taken at easy middle-tempo and finds him in staid form, splitting notes a little at first, then later mastering those distinctive timbral modulations beautifully. Horace Silver is in serious good humor, with Monk pastiche, corny quotes, etc.

With the exception of Blakey on the 1953 session, Miles stands above the other musicians on these records, but they do provide some good moments; embryonic Jackie McLean is always interesting; Oscar Pettiford was a great bassist (much superior to Heath, who can ride along on superb drumming here); the relatively minor artist Jimmy Heath produces some of his best work, and Gil Coggins comps well even if he does not get much chance to solo. Kenny Clarke is good but he remains tied to the beat despite a few boppish fills. It is less than his best work and is unfortunately (for him) juxtaposed with some of the finest drumming of the period.

—martin

DON EWELL

A JAZZ PORTRAIT OF THE ARTIST
 — Chiaroscuro 106: Medley: *Buddy's Habit/Carolina Shout/Little Rock Getaway*; *Carless Love*; *Lullaby in Rhythm*; *Delmar Drag*; *Sunday*; *I'm Gonna Stomp Mr. Henry Lee*; *Spain*; *Snowy Morning Blues*; *Nobody's Sweetheart*; *Migrant Worker Blues*; *Someday, Sweetheart*.

Personnel: Ewell, piano.

Rating: ★★★★★

Don Ewell is the last of the line of "classic"

jazz pianists, and at this style there is no one better. At 56, he is a half-generation younger than his primary influence, Fats Waller, just as Waller was from his teacher, James P. Johnson (Waller would have been 68 this year; Johnson, 82). In the Johnson-to-Walker age range, only The Lion, Teddy Wilson, and Earl Hines remain active, but none continue to create in the classic style; Ewell, influenced by all three, as well as the late Joe Sullivan, Jelly Roll Morton (his primary source, for some time, in his formative period, he played Jelly as well as anyone ever has) and by Jess Stacy, still does.

Taped in August, 1970, this session was conceived as a tribute to Sullivan. Producer Hank O'Neal, noting the similar melodic phrase in the opening measures of those three pieces, suggested the medley, and Don brings it off perfectly (though he does not play *Habit* and *Shout* in their entirety). *Drag* and *Worker* are his own, the former going back some years to his first album for Windin' Ball. Sullivan recorded *Henry* twice: the one with Louis was lost, while the other, with Condon and Teagarden, is a collectors' staple. *Spain*, a pretty and forgotten number, was one of the three that Isham Jones wrote that night after his wife gave him that new grand piano.

Of Don's recent albums—the duets with The Lion, or *Jazz On A Sunday Afternoon* (Fat Cat), or *Live At The 100 Club* ("77"), this is by far the best. It seemed to be just the right day, at just the right place. George Avakian wrote the notes, but he is not the Avakian who created those marvelous essays for the old Columbia reissue albums. Sound is good; my pressing was a bit noisy in spots, but don't let anything deter you from acquiring this record at once, if you're fond of the Old Ways.

—jones

FRANK FOSTER

THE LOUD MINORITY—Mainstream MRL 349: *The Loud Minority*; *Requiem For Dusty*; *J.P.'s Thing*; *E.W.—Beautiful People*.

Personnel: Cecil Bridgewater, Charles McGee, trumpet; fluegelhorn; Marvin Peterson, trumpet; Dick Griffin, trombone; Foster, alto clarinet, alto, tenor&soprano saxes; Kenny Rogers, bass clarinet; alto&baritone saxes; Earl Dunbar, guitar; Harold Mabern, Jan Hammer, keyboards; Stan Clarke, Gene Perla, bass; Richard Pratt, Omar Clay, Elvin Jones, drums; Airtio Moreira, percussion; Dee Dee Bridgewater, vocal.

Rating: ★★★

Why do people like Frank Foster keep getting lost in the shuffle? Versatility may be Foster's ultimate enemy, though unlike other "versatile artists", Foster is truly excellent in both writing and performing. But no matter how many great men are on the scene at any given time, the public is only able to *absorb* and acknowledge one genius (or the current equivalent) at a time. Or so it seems.

The main interest here is Foster's current writing, which is much removed and advanced from the good old *Blues in Hoss' Flat* days. It is more complex, much less block-ensemble oriented but is always colorful and forward-thrusting. He has always written well for brass and that tradition is kept very much alive here.

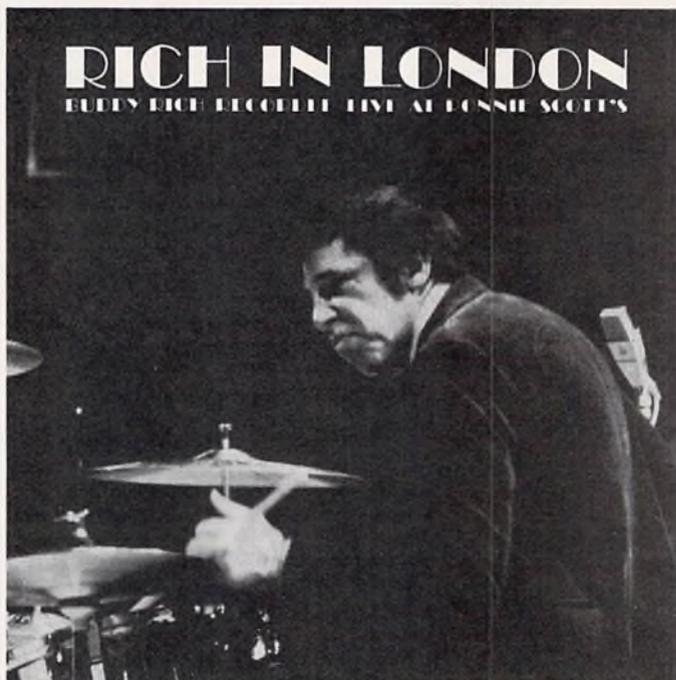
The title tune gets off to a disappointing start with much sing-songy Blackness rhetoric (velvet militant—my favorite kind) from Ms. Bridgewater, who comes off sounding like a black Betty Friedan. She redeems her-

self on *E.W.* with some beautiful incantations—haunting and chilling—on material much more suited to her considerable talents. In between the opening and closing "script", however, there is some interesting ensemble writing, a taut tenor outing by Foster and an inventive solo by guitarist Dunbar.

Requiem is energetic, with solos by Rogers on baritone and Foster on alto. Rogers takes honors and Foster's outing on alto points up the similarity in conception (middle-Coltrane) that permeates his soprano, alto, and tenor work. If it's entirely possible for a multi-instrumentalist to have a different conception on each axe, Foster still has a way to go. But that's no real indictment. How many multi-instrumentalists can you name that have

a different conception on each instrument? Well, to me the horn is only the *vehicle*, the *instrument* through which ideas are transmitted. If jazz is to be meaningful, it has to come from within—the axe is secondary. The soul doesn't know about fingerings and embouchures. And a moan or a cry is a moan or a cry (or whatever) in E-flat, A-flat, etc. Therefore, concomitant with differing conceptions is a certain amount of underlying (mechanically-induced) superficiality.

Things (a good representation of Foster's current writing) and *E.W.* (the ballad) feature the leader on soprano, on which his sound is as Trane-like as his conception. Griffin solos energetically on the former and there's also a nice electric piano solo (Hammer?) and a

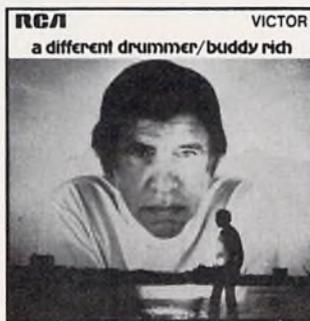


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drum solo (I hope not Elvin's). McGee could be the good trumpet soloist on *E.W.*—direct your queries to Mainstream Records who should have put down this information in the first place. That is, if they know.

Since this LP is not quite like anything Foster's done before (on record) nor quite like what I feel he is capable of doing with larger, freer ensembles, it says to me that he is still a creative, potent jazzman to be reckoned with who will never coast. This uphill album has its moments—the next should have more of them. —szantor

THE MAHAVISHNU ORCHESTRA

THE INNER MOUNTING FLAME—Columbia KC 31067: *Meetings of the Spirit; Dawn; The Noonward Race; A Lotus on Irish Streams; Vital Transformation; The Dance of Maya; You Know You Know; Awakening.*

Personnel: Jerry Goodman, violin; Jan Hammer, piano; John McLaughlin, guitar; Rick Laird, bass; Billy Cobham, drums.

Rating: ★★★★★

The place to hear this band was the Gaslight Au Go Go in New York. Whitey Davis of Megaphone Co. had a sound system there that could make you feel the music as the wooden benches quaked with the volume and the excitement.

To anyone who heard this music from the backside up, this record can only be as good as possible an approximation of what went down, without the mind-blowing volume and

the physical vibrations the Mahavishnu produces in person. To someone in Wichita, who's never heard this band live under optimum conditions, this will be as good a record as he would want to hear.

Of course, the softer things come off beautifully. The ascendance of *Dawn* and the acoustic serenity of *Lotus* can't help but be enhanced by the intensity of recording presence and the possibility for infinite repetition. *Lotus* has the sort of charm that makes the



impressionism of Debussy a lasting pleasure.

I hear in this album the practical application of many aspects verbalized by McLaughlin in various interviews. This is a band that has enough of jazz, rock, classical and Eastern sacred music in it to hold the interest of listeners looking for any one of these elements. It is not, however, rock with jazz grafted on to it—or a jazz band courting a youth audience. It is the sum total of the experiences of five musicians whose credits cover associations as varied as Miles Davis, Tony Williams' Lifetime, Dreams, Horace Silver, The Flock, Jeremy Steig, Buddy Rich and the sacred poems of Sri Chinmoy, one of which is reproduced here in lieu of liner notes.

Have you heard Mahavishnu in person? If not, run, do not walk to your nearest record

store and get this album. If yes, the question is whether or not you are willing to forego the immediate physical sensation of the band in order to have a memento to keep with you.

Since I can't have the Mahavishnu in my home every day, shaking me up and shaking me down, I'll take the record. But be sure to check out the real thing. —klee

TIM WEISBERG

TIM WEISBERG—A&M SP 3039: *Nights in White Satin; Long Ago and Far Away; A Hard Way to Go; Because of Rain; Sunshine in Her Hair; Fog and Spice; For Those Who Never Dream; Trinity Suite (Day at the Fair—Then—Now).*

Personnel: Weisberg, flute, alto flute, bass flute; Art Johnson, guitar; Lynn Blessing, vibes, organ, piano (except track 3); Mike Melvoin, piano, harpsichord (tracks 1-3); Pete Robinson, electric piano (track 6); Larry Knechtal, bass, celeste (tracks 1, 3, 7); Dave Parlato (tracks 4, 5, 8) or Bill Plummer (tracks 2, 7), bass; Paul Humphrey, drums (on all but tracks 4, 8) or Pete Magadini, drums, timbales (tracks 4, 8); Bobbie Hall, percussion (tracks 2-4, 6). String quartet (Erno Neufeld, Marshall Sossen, violin; Virginia Majewski, viola; Raphael Kramer, cello, tracks 2, 5, 7).

Rating: ★½

Weisberg is a nice flute player who plays nice music. But so what. There are a lot of tasty flutists around, most of them stronger and more musically satisfying than this young Californian.

What his music lacks most is blood, guts, a heartbeat, a human agency.

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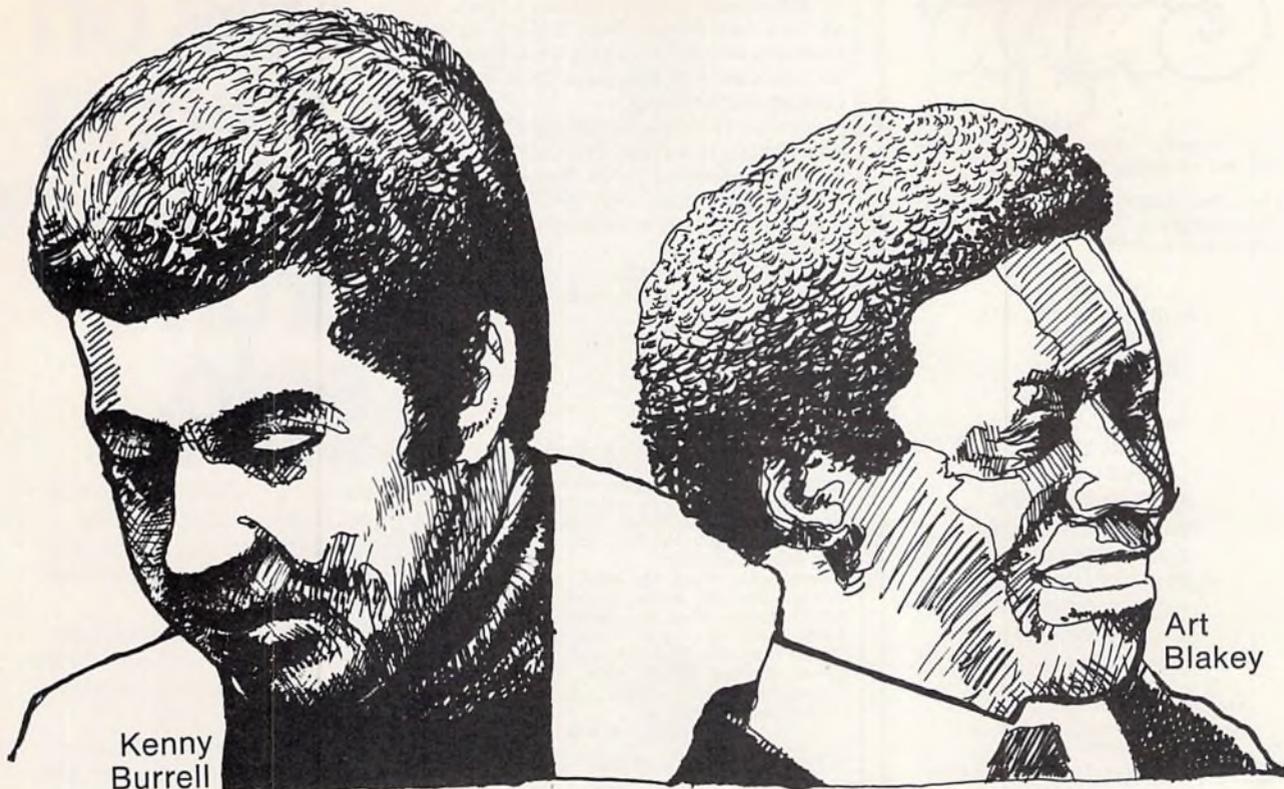
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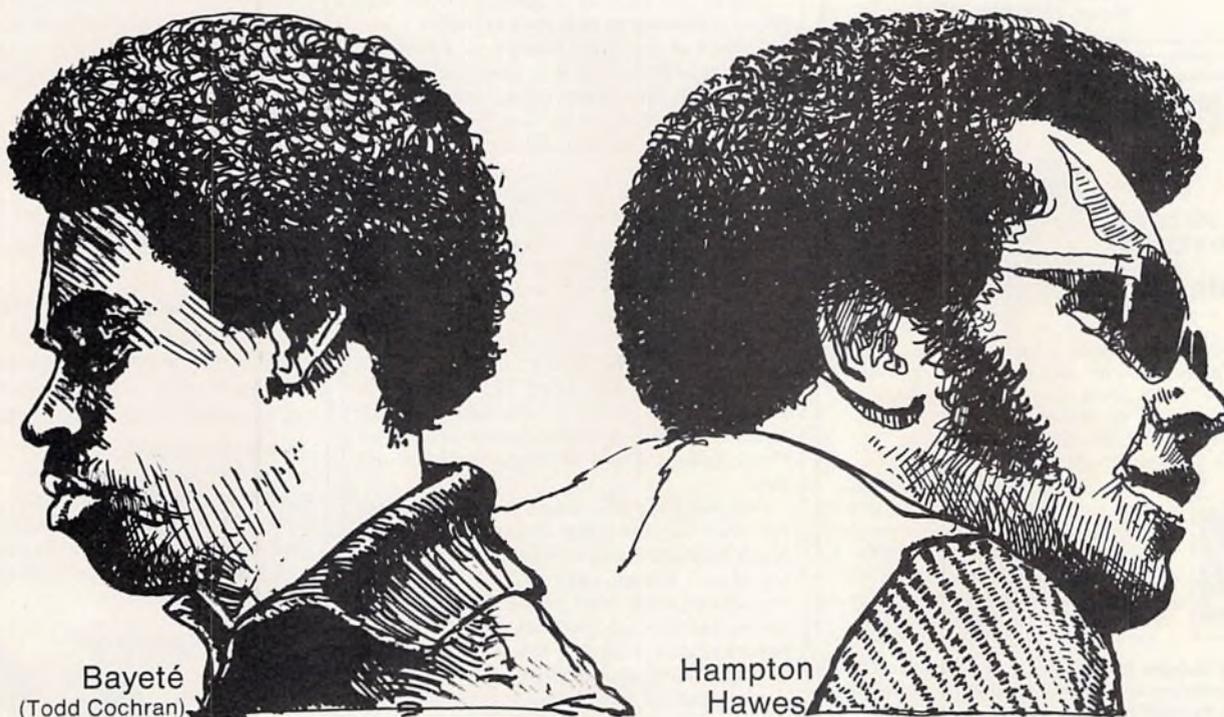
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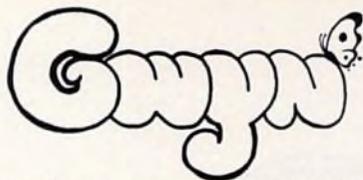
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label his music, that he's not jazz or rock, but maybe a combination. Well, if that's his bag (another category) it's no big deal. There are jazz elements (but little jazz), there are rock elements (but little rock).

Specifics aside, his pleasant music is kind of a hip flute version of say, Peter Nero.

Guitarist Johnson, vibist Blessing and the rhythm people bring some life to the music. But they fail to pump much of that life into Weisberg's playing.

Johnson, particularly, is intensely expressive in his usual jazz-rock melange.

—smith

EDGAR WINTER

EDGAR WINTER'S WHITE TRASH—Epic E30512: *Give It Everything You Got; Fly Away; Where Would I Be; Let's Get It On; I've Got News for You; Save the Planet; Dying to Live; Keep Playin' That Rock 'N' Roll; You Were My Light; Good Morning Music.*

Personnel: Mike McLellan, trumpet, vocal; Winter, alto sax, piano, organ, celeste, vocal; Jerry LaCroix, tenor sax, harmonica, vocal; Jon Smith, tenor sax, vocal; Floyd Radford, Johnny Winter (track 5), Rick Derringer (tracks 8, 10), guitar; George Sheck, bass; Bobby Ramirez, drums; Ray Baretto, conga; nine strings; backup vocal group (tracks 2,6).

Rating: ★★★

The second Edgar Winter album is nothing like the first, which is a drag to me, because I dug the first so much, but which is nonetheless O.K., because the second is equally vigorous, if differing in style so drastically.

Instead of the pithy bounce of *Entrance*, the music of *White Trash* is more gutsy, more rock 'n' roll, more black (as it were): for one, *Give It Everything You Got* begins with a vocal paroxysm to fulfill the song title; then it cooks!

On that song, as throughout the album, the voices, the horns, the tight rhythm section, are arranged with an often very strong, almost traditional character. And yet this very strength is perhaps my main complaint: so much of the music sounds so derivative, sometimes a la Joe Cocker/Leon Russell (*Fly Away* and *Save the Planet*), or Ray Charles (*I've Got News for You*), or Sly and the Family Stone (*Give It Everything*), with tastes of Ike&Tina Turner and maybe even Hank Ballard & the Midnighters hither and yon.

Not that the music seems blatant imitation; but other than the ballad *Dying to Live* and in lesser measure the light swing on *Good Morning Music*, Winter, LaCroix, and cohorts far too seldom create that unique, somewhat effervescent musical brilliance of the first album. I realize I protest too much regarding this apparently abrupt change in musical direction, but to me *Entrance* proved Edgar Winter a rock artist to be reckoned with; *White Trash* is merely good and usual.

Then again, so what? *White Trash* burns high and hard, better than most white-flavored rock, and in the face of that my disappointment is pointless. As Winter sings: "You can call it commercial if you want to see it that way, but way back in my mind I could hear the people say—keep playin' that rock 'n' roll!" So I will shut my mouth, open my ears again to *Entrance*, and leave *White Trash* to the butt-shakers who do deserve excellent butt-shaking music now and then.

—bourne

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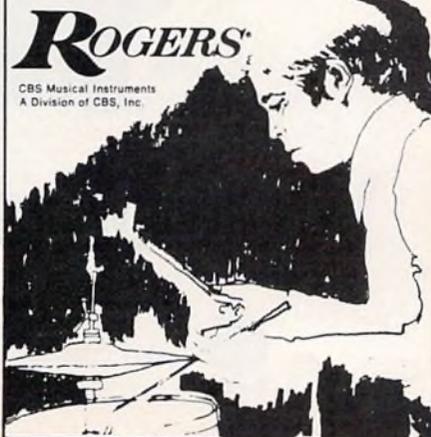
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blindfold test

by Leonard Feather

Ernie Watts shares with Pete Christlieb the distinction of being one of the world's two most-heard tenor players. Almost nightly, on the *Tonight Show*, coming out of the commercials back into the show, you hear a brief passage of ad lib tenor jazz. Some 10 million other listener-viewers are similarly exposed to these modern sounds.

Watts, like Christlieb, has been a regular member of the Doc Severinsen staff band since the show moved West. The security of this job is another step up in the fast-rising career of this proven reedman and flutist. Born only 26 years ago in Norfolk, Va., raised in Detroit and later in Wilmington, Del., he learned music so fast that after a year in college as a student he became a music teacher in Wilmington.

A down beat scholarship enabled him to attend Berklee. During his second year there, Berklee teacher Charlie Mariano recommended him for a job with Buddy Rich. After touring with the Rich band from the fall of 1966 until June 1968, Watts settled in Los Angeles. He later toured Africa with Oliver Nelson and has played innumerable club jobs with groups of every kind, among them the Gerald Wilson orchestra and Wayne Henderson's Freedom Sounds.

This was Ernie's first Blindfold Test. His remarks about the drums in Record no. 6 take on an interesting significance in the light of his lengthy Buddy Rich tenure.

ernie watts

1. JOE THOMAS. *Soul Sermon* (from *Joy of Cookin'*, Groove Merchant). Thomas, flute, composer; Horace Ott, arranger, conductor.

I don't know who it was. Very adequate—a good, average jazz-type rock performance. Didn't really do anything for me as far as a real creative spark. It was just okay—the soloists and the arrangement. It just kind of sat there.

Being a flute player myself and hearing one . . . he was doing adequate playing for that kind of music. He didn't transcend, didn't go any place with it.

It was pleasant. I would say—what's average? Two and a half stars? That'll do.

2. COLEMAN HAWKINS. *My Ideal* (from *Commodore Jazz Classics*, Mainstream). Hawkins, tenor sax; Art Tatum, piano. Recorded 1943.

That was beautiful; I loved that. I've never heard it before. Don't know the song. I'm not very versed in the older jazz records, but I'll guess it was Lester Young. The piano player . . . he was excellent, really quite fluent. The first name that came to my mind was Fats Waller.

It's always nice to hear a melody, nice to hear resolution. That was a beautiful piece; I enjoyed it thoroughly. Five stars at least.

3. BOBBY HUTCHERSON. *Prints Tie* (from *San Francisco*, Blue Note). Harold Land, flute; Hutcherson, vibes, composer; Joe Sample, piano.

That was the one and only Bobby Hutcherson. He is totally unique. Once you hear him you always know it's him. A great, great player.

I believe the flute was Harold Land; I'm not sure. I didn't like the mix on the record; they had the flute very low. I liked him, but it

wasn't on the same level as the vibes. Harold's been playing the flute now about three or four years and he's still getting into it. Flute's a hell of an instrument; takes an awful lot of time. Hubert Laws is so great because he plays constantly, every minute he can find.

In general I enjoyed the record. I don't know who the piano player was but I liked him a lot. Sounded out of the Herbie Hancock style. The composition was like a lot of those things, the straight-eight time and the repetitive bass figure, just to set it up so you can play it and take it out harmonically if you want to, around a pedal point.

I would give this four and a half, because Bobby is incredible.

4. PHAROAH SANDERS. *Astral Traveling* (from *Thembi*, Impulse). Sanders, soprano sax; Lonnie Liston Smith, keyboards, composer; Cecil McBee, bass.

You've got me again! I really like the background, the colors. The different little effects going on were really beautiful.

I don't know who the soprano player was; I wasn't too impressed. It seemed like the background was waiting for something to happen. I guess the artist just wanted to create a peaceful scene, but to me it seemed like something more could have happened melodically over the background.

The little whistles and bells and things were very effective. The things that the bass was doing was very nice.

For the background, the set-up and the way it was laid out, I'd give it two and a half; I just wasn't very happy with the saxophone. I'm sure that's what he wanted to do, but . . . it was a little out of tune, also . . . But I love the way Pharoah plays the tenor, if that's who it was on soprano here.

5. WORLD'S GREATEST JAZZ BAND. *Dreaming Butterfly* (World Jazz). Bob Wilber, soprano sax, composer; Ralph Sutton, piano.

This sounds like a Duke Ellington tune. Is it?

That was very nice. I don't know who it was. I liked the piano, and I really liked the way the soprano played the melody. He had a very nice, even sound on the instrument; very pleasant. I would give that four. I thought it was an older recording until I heard the piano solo.

6. ORNETTE COLEMAN. *The Jungle Is A Skyscraper* (from *Science Fiction*, Columbia). Bobby Bradford, trumpet; Coleman, alto sax, composer; Dewey Redman, tenor sax; Charlie Haden, bass; Ed Blackwell, drums.

Love it! Loved it! Ornette Coleman!

I don't know who the drummer was, but I hate drum solos. About the only person that I can really listen to playing a drum solo is Tony Williams. I can listen to him all night, but otherwise . . . I don't know. That solo here sounded a little scuffly.

Loved the tenor player, yelling and playing at the same time. Don't know who that could be. The trumpet player was maybe Don Cherry. I'm not sure. But I *knew* it was Ornette.

Five for Ornette.

7. GROVER WASHINGTON, JR. *Georgia on my Mind* (from *Inner City Blues*, Kudu). Washington, alto sax; Bob James, arranger, conductor.

I think that was David Newman, but I'm not really sure. I know it wasn't Hank Crawford, but it was out of that same area of—you know—Texas alto and tenor players. (*Washington is from Buffalo, N.Y.—L.F.*) It could be James Clay, it could be David . . . it was a pleasant funk-type alto ballad solo with strings, that kind of thing. It was okay, I guess; I would give it two and a half stars. **db**



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caught in the act

Cecil Taylor/Black Goat

Metropolitan Museum of Art, New York City
Personnel: Cecil Taylor, piano; James Lyons, alto sax;
Andrew Cyrille, drums; Clifford Syks, marimba; Bill Conway, bass; Kenneth Miller, dancer.

The occasion for this rare appearance of a Taylor unit in New York was the Metropolitan's "Composers in Performance" series. There was negligible notice in the local press, so many of his admirers never knew about it. Nevertheless, the hall was full—with an audience different from what one might have expected.

For the past year, Taylor has been associated with Antioch College. The year before, he taught at the University of Wisconsin. As a result, he seems to be gathering a following of college students who are as bedazzled by his charismatic self-commitment, refusal to compromise, and personal mystique as by his unique, overwhelming art. The atmosphere of the Museum concert was distinctly collegiate, down to the architecture of the modest auditorium. About 90 per cent of the audience was white and college-aged—many apparently associated with Antioch—and not particularly interested in or knowledgeable about jazz. Some I spoke to had never heard Cecil's music before, but nonetheless regarded him as an esoteric culture idol. They applauded rousingly every time he negotiated a particularly fanciful trick from the highest octaves and greeted the finish with a standing ovation and reverent sighs and cries of "totally unreal . . . far out . . . too much . . . cleansing!" Predictably, the inviting odors of an exotic weed waited by our tender nostrils with teasing frequency.

I offer these observations to illustrate two thoughts: 1) Cecil Taylor's music has a far larger audience—and it is steadily growing—than one would be led to believe by considering that he has not recorded in several years and does not play our major concert halls, and 2) His deliberate choice to work in academia and play music for people not rooted in jazz is a significant turning point in his relationship to the audience and to the "jazz" world.

Not too long ago, Taylor expected his listeners to study up, to have the appropriate references for approaching his music. Now, I suspect—this is conjecture—he is satisfied, if not elated, to move a young, enthusiastic audience by the sheer emotional impact of his music. Furthermore, he calls his group a Black Music Ensemble. This is more than fashionable rhetoric. Although his music has almost always been played by jazz-associated musicians and jazz-geniuses are prominent among his roots, he has never really been accepted by the jazz community.

Despite the fact that Taylor was around long before Coltrane recorded *Giant Steps* or Coleman came to New York, and despite the fact that he has long had a passionate coterie of admirers and has influenced dozens of more accepted musicians (including Chick Corea and Steve Kuhn), he remains the outermost concentric circle of the avant garde.

I think that Taylor is serving notice that he wants his work to be regarded as the distinct conception it is. His music is black because he 30 □ down beat

is black and because he has absorbed the black heritage, but don't measure his work by the standards of your own prejudices, whether they be rooted in Ellington or Stravinsky; judge him by his own standards.

Yes, his music is heavily rhythmic, but no, you can't tap your foot to it; yes, his music is intensely lyrical, but no, you won't be humming it after one hearing; yes, his music is richly harmonic, but no, he does not employ chord changes.

So how was the music at the concert? "Totally unreal . . . far-out . . . too much . . . cleansing."

The first selection was "*Colors Are Marchin'*," and it ran to about 100 minutes. As far as I could tell, there seemed to be three thematic centers, with the middle one giving way to a particularly lyrical and inventive piano solo. (Solo is really an inadequate word because group interaction is the mainstay of this music. To clarify then, the most exciting moments, for me, were the conversations between Taylor and Cyrille.)

Andrew Cyrille is the best drummer ever to have worked in a Taylor unit, and these two improvisers have developed a musical comradeship that is astonishingly inventive and delightful. There is a constant criss-cross of ideas, a constant interchange of riffs, rhythmic conceits, and colorations. They listen and inspire each other. The physical exertion required to play this way is probably unequalled in the arts.

The interaction merely becomes more complex when Lyons is playing. Rather than merely soloing, he is always aware of what is going on behind him, and he uses Taylor's mercurial runs and storming chords to guide and inspire his own lines. At times, he seems to settle into a pattern that serves as a kind of comping for a piano excursion during which Cecil will fly to the forefront and just as suddenly recede as Lyons whirls out again.

Taylor, Lyons, and Cyrille have been together for a long time and the importance of their commitment to Taylor's music can not be overstated. At this concert, the group was augmented by two younger musicians, Bill Conway on bass and Clifford Syks on marimba. Unfortunately—and this is a chronic problem for the unit—the sound was inadequate. Conway provided splendid bowed lines during the written parts but he was

frequently inaudible during the louder and more fully textured ensemble parts. The marimba was a surprising and mostly successful addition. Though never out front, it provided stunning counterpoint to the piano during the thematic interludes while getting somewhat muddled with it in the frantic moments. It was an exciting contribution and I look forward to hearing more of Syks' work.

The problem with the music was length. Although planned as only a third of the program, *Colors* was longer than the complete *Hot 5s* and *Hot 7s*, or Beethoven's 9th, or two sets of Sonny Rollins at the Vanguard, and it didn't have as much to say. It couldn't help but become redundant, at least to these ears, and I don't think it's possible for anyone to pay real attention to any music for that long. On the other hand, I'm tempted to counter with the notion that if Taylor's fingertips can take it, we shouldn't complain about our backs.

Baptism Dances began with a Lyons solo sans Taylor that was an illuminating demonstration of just how much his playing has grown. His lines were incredibly long and fluid, building pyramids shakily constructed with question marks and exclamation points. A semi-nude dancer named Kenneth Miller accompanied the music with undulations and contortions that were sometimes interesting but ultimately distracting. Knowing Taylor's interest in the dance, this was an inevitable step, but in his case I found it mostly tiresome. Taylor came out mid-way during the number and, God bless, regaled us with a dictionary of pianistic configurations.

After intermission, Taylor returned alone for what was the highpoint of the evening, a piano composition entitled *Huddlin' and Hollow Heart*. It was one of the most entrancing and exciting musical works I've ever heard and I fervently wish it had been recorded. There were moments of rare lyrical beauty, and it was so carefully constructed and thematically evolved that I found myself hanging on the edge of every note and disappointed when it abruptly ended. With all his baroque machinations, his thunderous grumbings and shattering trills, with all his wild leaps that disperse notes with the force of bullets and then withdraw into lovely bouquets of rare contemplation, I don't think there was a wasted note or a single one that could have been changed in the whole performance.

The group planned to play another work, *Chimes*, but it was cancelled by an "administrative foul-up." I don't know what Taylor and Co. do for energy, but I think the audience was pretty much worn out then. Whatever reservations I have due to my own stamina, I think that Cecil Taylor is a genius and that he is creating one of the most stimulating, original, and rewarding bodies of music of our time. More than anyone, he is extending the vocabulary of musical possibilities and, therefore, opening and enlarging our ears, and minds, and our hearts.

After the concert, it dawned on me that if Taylor were to stop playing today, there would be no recorded legacy of the remarkable steps he has made during the past five years. This is criminal negligence.

—gary giddins



Elvin Jones

Famous Ballroom, Baltimore, Md.

Personnel: David Liebman, soprano&tenor sax, flute; Steve Grossman, soprano&tenor sax; Gene Perla, bass, electric bass; Carlos Patata Valdez, Don Alias, congas, hand bells; Jones, drums.

Elvin Jones is perhaps the premier percussionist in jazz today and is regarded as a kind of father figure by many of the drummers to emerge in the past several years. His prowess as an individual musician probably overshadows the image of Elvin Jones the band leader, but his new group should help to correct this.

The group has been expanded from a quartet to a sextet with the addition of Valdez and Alias on congas. Grossman and Liebman cover the reeds. Both are young; Grossman has worked with Miles Davis and Liebman has played in such settings as Ter Wheel Drive and John McLaughlin's album, *My Goal's Beyond*. Good as Grossman is, Liebman dominated with some incredible playing, especially on soprano.

The Famous Ballroom schedules jazz concerts regularly but they are not well advertised. It is a tribute to Elvin that the place nonetheless was filled to capacity. The group started off with *3-Card Molly*. Liebman soloed on soprano, followed by Grossman on tenor while the two percussionists added extra fuel. Next was a slower piece, *New Breed*, by Liebman, in which both he and Grossman played tenor. Grossman followed with a long tenor introduction to *Soul Train*.

The last number of the first set was particularly memorable. Valdez and Alias started it



off, and then Jones entered. The three drummers set up cross-currents of rhythms that met, split off and converged again. Valdez squeezed a conga drum between his knees and rolled it around while slapping and punching out a barrage of notes. Throughout the night, he had a look of joy on his face; obviously he firmly believes that smiles and grins keep the music flowing. Over this punchy, rolling rhythm, the saxes wailed out the melody of Donald Byrd's *Fancy Free*. The song ended with a conga duet in which Alias forged rock-steady rhythms and accented pulses on his congas against Valdez' insistent punctuations.

A Bright Place, by Liebman, opened with twin soprano saxes in ensemble. Then each took a solo. Grossman played fast, with the obligatory shrieks, and then Liebman opened up. He used the upper register so deftly that the audience applauded almost throughout his solo. Not only is he a brilliant instrumentalist, but on the evidence of that night he is also a promising composer. His long introduction to the ballad, *I'm A Fool to Want You*, also showed him to be a master of the tenor.

On the last piece of the evening, a military satire, Jones opened with a marching cadence. Then came some funny statements on sax and flute by Grossman and Liebman. Gene Perla bowed his bass, and the hand went back into the military cadence. The slightly stumbling rhythm and hilarious horn sounds reminded of new recruits stumbling their way across the parade ground. All smiles, Elvin then proceeded to launch an all-stops-out solo that left no doubt in anyone's mind that he is *the* jazz drummer.
—stanley hall

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Villanova University Inter-collegiate Jazz Festival

Villanova, Pa.

One of the most encouraging aspects of the '72 VIJF was that it happened. Jazz was dropped in 1970 in an abortive attempt to make a commercial killing with rock. As things transpired, the music was the ultimate victim and nothing at all happened in '71, either rock or jazz.

As a result, the resolute crew that brought back jazz this year had to start at the bottom of a steep grade and try to churn back. That they made it as far as they did (and it was considerable) is a tribute to their stubborn dedication to jazz and their organizational abilities.

Executive director Steve Ryan (a senior) and his staff had to set about reopening all the contracts that had been permitted to atrophy since 1969, getting sponsor money flowing again, persuading people like Stan Kenton, Manny Albam, Ray Copeland and Clem DeRosa to act as judges and advisors and finally, recruiting and screening the talent, doing the publicity and staging the show.

It was a marvel that it got on at all, with little help from the student body and the school itself (which has no music department, by the way—who ever heard of a horn player running a four-minute mile?).

Attendance at all sessions, particularly the Saturday evening shot, was disappointing. In spite of the prospect of a Don Ellis concert as the closing act, the drafty old field house was only half filled. Paranthetically, as a forum for jazz or any other music, this monument to the

jock orientation of Villanova is about as adequate as the Commack Arena on Long Island, whose infamous three-second reverb has confounded more than one nationally-famed big band.

Hopefully, there will be a VIJF '73, and if there is, there has to be an auditorium in the immediate area with a more friendly acoustical ambiance. The finest room in the field house is the plush VIP enclave up under the roof with all kinds of teak paneling and Scanianavian modern divans. Great for warm-ups and tasting but not for performance.

The Festival got under way with DeRosa's Cold Spring Harbor High School Jazz Ensemble, booked as the "house band," followed by the West Chester State Combo and the Rutgers University Jazz Ensemble. Just before intermission the NU Liberation Art Unit came on, playing an imaginative version of the new jazz. Having exceeded their allotted 20 minutes by about a half hour, they were curtailed off the platform, over the vociferous objections of a noisy claque which made its only appearance on this night. After intermission, the session closed with performances by the Hexane Suny from Ononta, and an interesting group from Glassboro State.

After the competitive performance, critiques were aired by each judge from the floor, but the process proved so time-consuming and so lacerating to the psyches of the young artists that it was thankfully eliminated at all the following sessions.

The Saturday matinee got off to a rousing start under the baton of Gene Polaski, conducting the Pennsbury H.S. Concert Jazz Band from Fairless Hills, Penn. This is a very strong group of young people doing Dee Barton and Johnny Richards charts with an eclat

that belies their tender years.

The competent DeRosa outfit followed, and then the meat of the actual jazz competition was displayed, comprising the Montclair State College group, the Jazz Society, the PMA Lab Band, the PMA Jazz Ensemble (not competing because of the participation of several graduate music majors) and the Andy Kahn-Bob Bruce Trio.

For me, the Jazz Society was the most interesting group of the entire Festival. It was together musically in spite of the fact that its members were drawn from four different schools indicating that some effort had been put into getting straight for rehearsals and the like. Leader Bill Jupin is an inventive writer, guitarist and vocalist, but it was alotist Jeff Sidler who caught my ear.

Sidler is a sightless young man who wore a red fez with insouciance throughout his appearances with the Society and the PMA Lab Band. One can forgive a musician of talent these small affectations, and Sidler is all of that. His tone is hard and unrelenting, much like the tungsten tenor sound of the late Booker Ervin. There are traces of Sonny Rollins too, and of Ornette Coleman. Sidler's flailing reed set the pace for this fine quintet as it ranged through a set of diverting originals, *Free*, *Thirteen* and *Love's Flowing Stream*, but the leader's playing and vocals also contributed much to the total impact, as did pianist Rick Hall's inventive solos and comping. One makes the usual concessions to competitive programming, but I'd like to catch this outfit some night when everyone is looser (particularly drummer Bob Metzger), blowing a few ballads with nobody out beyond the footlights marking score cards.

Under the direction of Evan Solot, the PMA machine came on hard with a Pete Myers arrangement of *Love For Sale* with reedmen Mike Mee and Larry Salkin, trumpeter Harry Dixon and drummer Barry Plevinsky featured. This was followed by the Latin-flavored Bill Holman chart, *Malaga*, with Joe Showalter, trombone, Tom Tomcho and Dixon, trumpets, and percussionists Bill Jones and Plevinsky sharing the solo spotlight.

The closing session on Saturday evening was rather an anti-climax. The winning groups repeated their programs and the Rutgers Ensemble closed down the amateur side of the presentation. Unfortunately, it wasn't until Don Ellis and his latest band took over that any real enthusiasm was shown by the apathetic audience, but it didn't take long for Ellis to turn a lot of heads around with a frantic reading of *Indian Lady*. For the next two hours or more, he had the youthful listeners eating out of his hand.

Musically, there was little to fault at this convocation of collegiate jazz talent, but it was depressing to look around at the empty seats (when I was last at Villanova in '65, most of the sessions were close to capacity and the Saturday night finale was SRO, *without* a name attraction).

All portents suggest that the VIJF will carry on next year. Stan Kenton has pledged his support and may very well bring his band east for the show, as well as for clinics before and after. The beer sponsor (Schmidt) will be around (they picked up most of the initial cost of the program book and the post-performance jollity) and word of mouth should be very heavy after what Ellis accomplished. Hang in there.

—al fisher

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BELLETO

Continued from page 16

leges, a more *sincere* form of music is going to open up at the popular level for the general audience. Let's take the University of Illinois—that's a big school—probably 25 to 30,000 students there. Now, if that band is constantly performing around that campus and the kids get to hear them, some of it has to rub off and will help form their tastes to a higher musical level. That's the thing about the educational program that really excites me—the opportunity is there and the young people are taking advantage of it. And they're incorporating their own things, like the marriage of jazz and rock. It's just amazing what you see being done. It's a beautiful thing.

"I judged a festival at Brownwood, Tex., recently. There were two bands from the Houston area and one from Dallas, and they played practically all original arrangements. Now this was at the *high school* level! I think in 10 years we're going to see—I hope were going to see—a wider acceptance of the more seriously dedicated musicians in this country on the popular music scene."

Belletto not only appreciates and is enthusiastic about the talent he's seen on the campus level—he also goes out of his way to provide encouragement and employment.

"I found my drummer, John Vidacovich, at the 1969 Mobile Festival. I was absolutely taken with his talent. I believe he will be one of the best in the country within the next few years. Then Angelle Trosclair, our singer; I had remembered her from her work at a festival, absolutely outstanding, and as soon as I had an opening, I hired her. That gives you a good idea of what's happening at the collegiate level. Two of my four people came right out of those festivals.

"I can think of 20 people just off the top of my head, who are now on big bands throughout the country, or are recording in New York, whom I first heard at collegiate festivals. It's marvelous to see these players coming up. Thank God for men like Kenton and Woody and Buddy Rich and the rest, who hire these talented young men."

While predicting a brighter future, Belletto is aware of potential stumbling blocks:

"It's probably true that jazz has gotten a little too hip for the average audience. A straight, pure, jazz program is a little bit too much for the man on the street—but my hope would be that the general acceptance will be at a much higher level than we have now. This would enable the jazz player to make a living and once he can do this, he would have the time and resources to devote to other things. But if he has no way of making a living, and the system is keeping him from working, then it's terribly rough.

"It's going to be a long, slow process to change the system, but I do have hopes for it. By the same token, I don't mean to knock anyone, but I would like to see a lot more integrity in the music business, from the business end of it. That would surely help the many talents that are going to develop in the next few years."

It surely would. It may be appropriate to mention here that Belletto intends to record again after a long absence from the studios. It may also be appropriate to mention that Capitol's library is loaded with things by the Al Belletto Sextet which are still unique, fresh and very much worth hearing. **db**

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PHAROAH SANDERS' SOLO, "SUN IN AQUARIUS; PT. 2" TRANSCRIBED AND ANNOTATED BY DAVID BAKER

Making a decision vis-a-vis what solo of Pharoah's to transcribe involved a lot of pleasurable listening to the many records on which he has appeared. Many of them I hadn't listened to for quite some time and I must confess to astonishment at the gradual change in his playing that took place between his quintet album for E.S.P. in 1964 and the more recent albums (*Tauhid, Karma, Summun, Bukmun um yum*) circa 1969-1970.

His playing on the E.S.P. album recorded September 1964 was strong and virile and steeped in original thought, but very derivative of John Coltrane and Sonny Rollins. His

sound, vocabulary, and syntax came out of Coltrane and his rhythmic approach, propensity for thematic development, and overall method of structuring a solo were often pure Rollins. It is to his credit that even at that early stage he managed to infuse the material with something of his present musical personality.

However, during the ensuing years one can see in the plethora of records with John Coltrane, Alice Coltrane and others the remarkable evolution from synthesizer to innovator. His playing on this record could not be mistaken for that of any other saxophonist. The

Sun In Aquarius
Part II

♩ = circa 144 **B♭M7** **A♭M7** [simile]

strong lean lyricism unencumbered by romantic excesses, the economy of materials, the wide range of musical expressivity, the absolute control of his instrument over a staggering three-octave range, and the remarkable fluency all characterize the playing of this totally talented prophet of the New Music.

ABOUT THE SOLO (from *Jewels of Thought*, Impuse AS-9190).

1. Tenor key is C; Concert key is Bb
2. Tempo: Quarter note = 144
3. Only two changes given in concert key.
4. Range is from a written low Bb natural to a written B natural three octaves above; incidentally, the top note usually given for saxophone is a tritone lower than this B natural.
5. Unusually wide dynamic range for a jazz solo (pp to fff).
6. Expert development of thematic material

via the following:

- a. Octave displacement: G 3&4, G 10&11, G 12&13, etc.
- b. Embellishment: measures 1 through 4, 5 through 6.
- c. Sequence: A 13 through 16, E 13&14, G 3&4, G 5&6, G 7&8, H 1 through 4.
- d. Fragmentation: A 13 through 16
- e. Repetition: Letter D in its entirety
- f. Inversion: A 9&10, I 3 through 5, I 10 through 12
- g. Rhythmic displacement: Letter G in its entirety
7. Dramatic use of a double time flurry leading to a climax for the entire solo, then a tapering off.
8. Prevalence of the pentatonic scale as a unifying color.
9. Economy of materials.
10. Excellent use of space.

The musical score is written on ten staves. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as Quarter note = 144. The score includes various musical notations such as triplets, slurs, and dynamic markings (pp, f, mf, mp, cresc.). There are also some boxed letters (E, F, G, H) and numbers (3, 10, 5) indicating specific techniques or measures. The piece concludes with a 'mp' marking and a 'gently' instruction.

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Continued from page 11

Half Note in May, following the J.P.J. Quartet, who had clarinetist **Rudy Rutherford** as their weekend guest in the absence of ailing **Jimmy Rushing** . . . **Roy Haynes** brought his **Hip Ensemble to Slugs** in mid-May . . . **Cecil Payne's Zodiac Quartet** performs every Thursday at the Brooklyn Restoration Theater, 1368 Fulton St. . . . While **Joe Williams** was touring Europe with **Count Basie**, New Yorkers were treated to the rare opportunity of hearing his accompanist, **Ellis Larkins**, duetting with bassist **Al Hall** at **Gregory's**, 1st Ave. & 63rd . . . At nearby **Fiddlestix**, the regular jazz policy continued with **Charles Mingus** for a week starting May 16. **Rahasaa Roland Kirk** came in May 30 after a dark week for alterations, followed by **Dakota Staton** with the **Bobby Jones Quartet**, through June 11 . . . Singer **Leon Thomas'** group (**John Blair**, violin; **Neal Creque**, keyboards; **Cheese Kilpatrick**, drums) and the **Ernie Wilkins-Chris Wood Quintet** (**Ray McKinley**, piano; **Roland Wilson**, bass; **Walter Perkins**, drums) performed May 22 for **Jazz Interactions** at **Top of the Gate** . . . Comedian **Woody Allen**, a dedicated traditional clarinetist, performs with his New Orleans jazz band every Monday night at **Michael's Pub**, 211 E. 55th St. . . . **George Shearing** was at the **St. Regis' Maisonette** in May. The new incumbent at the intimate **St. Regis Room** is the one and only **Mabel Mercer** . . . **Duke Jordan** and **Major Holley** did a return engagement at **Bradley's**, and **Ray Bryant** and **Hal Dodson** duetted at **Boomers**. **Ahmad Jamal** and trio will be on hand at **Top of the Gate** through June 25 . . . Multi-reedman **Anthony Braxton** led **John Stubblefield**, reeds; **Dave**

Holland, bass; **Barry Altschul**, percussion, and **Jeanne Lee**, voice at his May 22 **Town Hall** concert . . . Soprano saxists-clarinetists **Kenny Davern** and **Bob Wilber** guested with **Balahán&Cats** at **Your Father's Mustache** May 21. **Davern** will be leading his own group at the **Allaire Hotel** in **Spring Lake, N.Y.**, starting July 4 . . . **Free Energy** (**Mike Moss**, **Mark Whitecage**, reeds; **James DuBoise**, trumpet; **Charles Stephens**, trombone; **Richard Beirach**, piano; **John Shae**, bass; **Shelly Rusten**, percussion) and the **Here and Now Co.** (**Dave Friedman**, vibes; **Frank Tusa**, bass; **Horace Arnold**, drums) concertized at **Free Life Communication** May 14 . . . **Vibist Dave Berger**, with **Dave Holland** and **Barry Altschul**, performed on three consecutive Saturdays in May at the **Kitchen** on **Mercer St.** . . . **Carnegie Recital Hall's Black on Black** series concluded with the **Community Ensemble Gospel Choir** and **Rhythm Associates** (**Harold Vick**, reeds; **Kenny Barron**, piano; **Cornell Dupree**, guitar; **Chris White**, bass; **Billy Cobham**, drums) May 8 . . . **Mary Lou Williams** again conducted and performed from the pit for the **Alvin Ailey American Dance Theater's** return engagement at **City Center**, in her **Mary Lou's Mass** . . . The **JCOA's** workshop performances continued at **CAMI Hall** with works in progress by **Bruce Johnson** (**Mike Lawrence**, **Enrico Rava**, **Mike Ridley**, trumpets; **Joe Dailey**, **Earl McIntyre**, trombones; **Howard Johnson**, tuba; **Vincent DeLaRocca**, **Bobby Jones**, **Bob Ralston**, reeds; four cellos; **Al Dailey**, piano; **Pete LaBarbera**, vibes; **Ted Dunbar**, guitar; **James Benjamin**, bass; **Chip White**, drums) and **Leroy Jenkins** (**Leo Smith**, **Clifford Thornton**, **Ron Hampton**, trumpets; **Kiane Ziwadi**, **Sam Burtis**, trombone; **Johnson**, tuba; **Anthony Braxton**, **Perry**

Robinson, **John Stubblefield**, **Pat Patrick** reeds; **Sirone**, **Charlie Haden**, bass; **Jerome Cooper**, **Warren Smith**, percussion; two French horns, three cellos, three violas, four violins, and the composer doubling violin and viola) . . . A new work by **Teo Macero** was performed by the composer on alto sax, **Max Polliakoff**, violin, **David Horowitz**, piano; **Herb Buschler**, bass, and **Warren Smith**, percussion at the 92nd St. "Y" April 23 . . . **Jon Bauman's Contrasts for Jazz Quintet and Chamber Orchestra** was premiered at a Long Island Univ. concert April 21, with trumpeter **Bill Hardman** and pianist **Don Scaletta** in the jazz contingent . . . At **Hempstead High School**, a concert featured **Jimmy Nottingham**, **Seldon Powell**, **Mousey Alexander** and pianist **Herb Creagher**; the jazz-rock group **Life Force**, and the school's 26-piece jazz-rock ensemble directed by **Bill Herron** April 27 .

Los Angeles: It didn't take long for **Scott Ellsworth** to get re-located. The popular ex-disc jockey (he used to have a midnight-to-4 a.m. jazz show on **KFI**, in Los Angeles) is now running "Scott's Place," a room at **Torches West**, in **Woodland Hills**, as entertainment director/host/emcee. Among the first to be booked: **Tex Beneke's** band, **Nellie Lutcher**, **Bill Berry's** band, **Jimmy Rowles**, **Sue Raney**, **Abe Most**, and **Bob Crosby** . . . **Joe Pass** and **Herb Ellis** continued to co-lead at **combo** at **Donte's** through May, and since there were twice as many guitarists "up front," **Guitar Night** for May was doubled: every Monday and Tuesday instead of just Monday. Other **Donte's** highlights: **Teddy Buckner** and his **Dixieland** group; **Willie Bobo**; **Bill Berry's** big band; the return of **Zoot Sims** with **Ross Tompkins**, and the pairing of **Ruth Olay** with **Pete Christlieb's** quartet (Christlieb, reeds and flute; **Bill Sloan**, piano; **Reggie Johnson**, bass; **Bob Thompson**, drums) . . . **Sarah Vaughan** breezed in and out of town quicker than you can say "Sassy." She did a one-nighter at **Will Rogers Auditorium**. Ms. **Vaughan** just finished an album with **Michel Legrand** . . . **Bobby Stevens**, former lead singer of **The Checkmates**, will complete a three-week stand at the **Hong Kong Bar** on **June 17** . . . **Bud Shank** followed **Harry Sweets Edison** into **Shelly's Manne-Hole** . . . **Pharoah Sanders** worked a week at the **Lighthouse**. The **Afro Blues** with **Candy Finch** did a two-day **Jazz Workshop** there, and **John Klemmer** played a one-nighter at the **Lighthouse**. **Klemmer** also performed at **Cal-State, Los Angeles**, for the **John Coltrane Memorial Foundation**. He recently gigged at **Seattle's Fresh Air Club** and will be returning to **Seattle** for an engagement at **The Old Town Tavern**. Personnel for those gigs: **Klemmer**, reeds; **Mike Nock**, piano; **Dennis Parker**, bass; **Eddie Marshall**, drums. **Klemmer** will join some of his colleagues on the **Impulse** label for an **ABC-Impulse** sponsored west coast tour of colleges. Along with **Klemmer** will be **Alice Coltrane** and **Michael White**. The two-week tour will take them through **Seattle**; **Portland** and **Eugene, Oregon**; and **Chico** and **San Francisco** in **California** . . . **Pat Collins**, who bills herself as the "hip hypnotist," has opened a new jazz outlet in her **Celebrity Room** on the **Sunset Strip**. **Louis Bellson** and his band inaugurated the policy which calls for jazz every Tuesday and Wednesday. **Page Cavanaugh** followed and **Bellson** will return. We hope **Miss Collins** can hypnotize her patrons into supporting live jazz . . . **Louis**

Bellson also played a one-nighter at Monte-Rey West, in East Los Angeles. Kim Richmond followed Bellson into Monte-Rey West, with Dee Barton scheduled next . . . Johnnie Hammond and Hank Crawford were booked in tandem, following Esther Phillips into the York Club . . . Frank D'Rone is still at the Top O'Marquis, on the Sunset Strip . . . The City—not far from the Strip—was hit by a \$40,000 fire. When it re-opens, probably late in June, the next attraction will be Anita O'Day . . . Next concert at the Pilgrimage Theatre will feature two groups: The Baroque Jazz Ensemble, led by Ira Schulman, and the

Craig Hundley Quartet. That's on June 11. On June 18, Shelly Manne and His Men will be the featured group. Roger Kellaway and his Cello Quartet will bring the Pilgrimage spring festival to a close June 25 .

Chicago: Gary Burton made his first London House appearance with a two-week May booking, which followed a successful three-week run at the club by Earl Hines. Ramsey Lewis followed Burton . . . Alice's Revisited booked the Cannonball Adderley Quintet for May 28-30. Recent action at

Alice's included a short stay by Osibisa . . . While Joe Pepitone's Thing, a singles bar on N. Dearborn Street, doesn't feature live music, another member of the Chicago Cubs, hard-hitting utility man Carmen Fanzone (a 30-year-old rookie) has been sitting in on trumpet with various Rush Street groups, mainly Eddie Picard's Trio at the Backroom. Though Carmen has a music degree and teaches trumpet during the off-season, no one need toot his horn on the playing field: he hit two tape-measure homers in his first start of the season . . . Chase headlined an Arie Crown Theater concert May 15. Spirit was also fea-

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tured . . . Mongo Santamaria's group worked three nights at Roberts Motel . . . Gladys Knight and the Pips did a one-nighter at the High Chapparral . . . The Northwestern University Jazz Workshop, directed by James Sudduth, appeared at the school's Cahn Auditorium on May 17 . . . The Dave Remington big band continues its Monday stints at the Wise Fools Pub . . . Henry Threadgill, Fred Hopkins and Steve McCall performed works by Scott Joplin at Columbia College May 14.

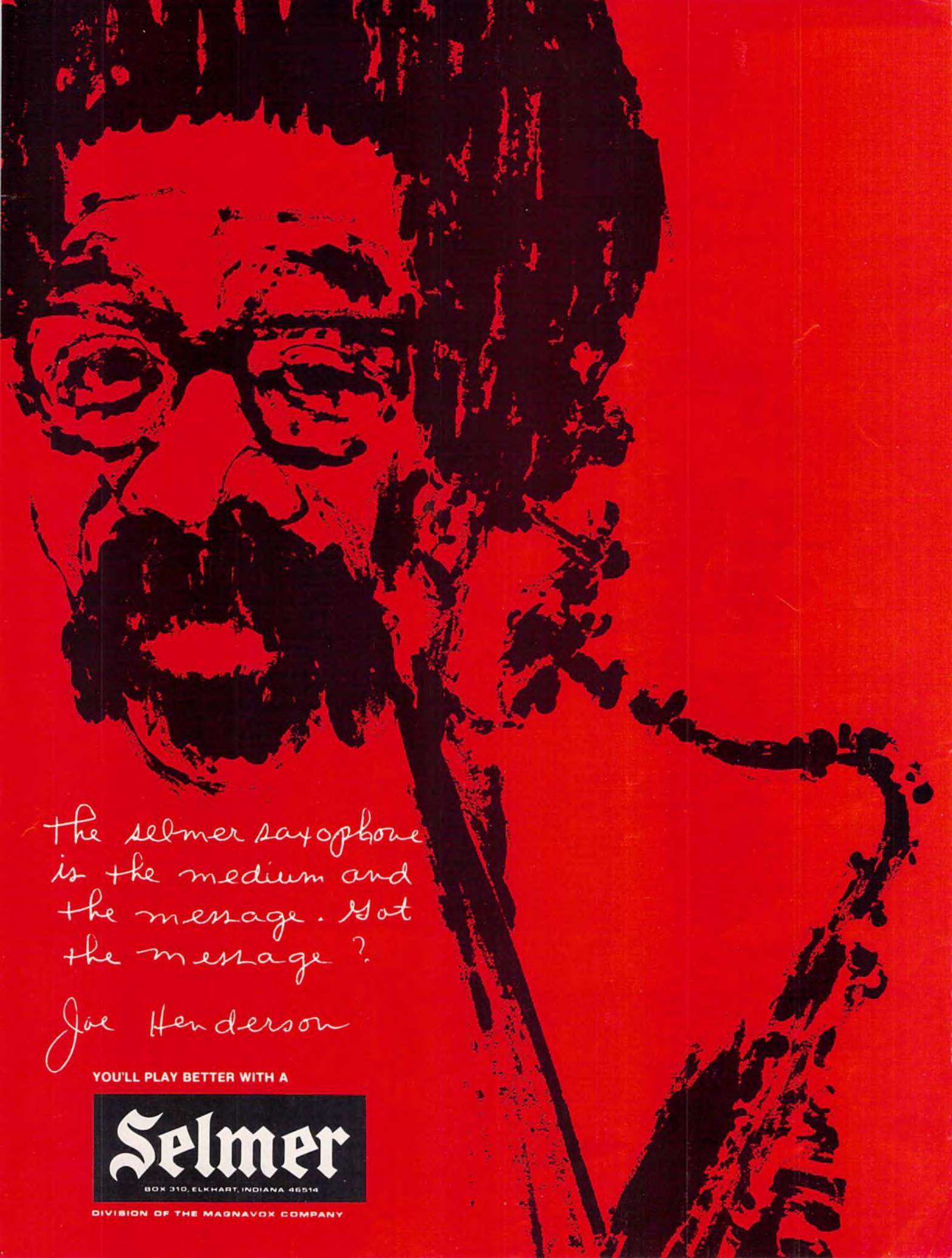
San Francisco: The Both/And has been featuring name artists on a weekly schedule. Recently performing were Bobby Hutcherson featuring Bayette (pianist Todd Cochrane), the George Benson Quartet featuring Lonnie Smith, and the Herbie Hancock Sextet. Jon Hendricks was to open May 16. Hendricks, just returned from Portugal, was to be backed by the Ruddy Bucavich Quartet (Noel Jewkes, tenor sax; Bucavich, piano; James Leary, bass; Clarence Beccom, drums). Scheduled to open May 23 was Pharoah Sanders . . . The El Matador featured pianist Vince Guaraldi's Trio (Steward McLain, bass; John Waller, drums), then Gabor Szabo's group. Mose Allison is booked in for June 15-24 . . . Freddie Gambrell, the blind Cuban pianist who recorded for World Pacific in the late 1950s, is leading a trio under his real name Frederico Cervantes, at the Mark Hopkins Hotel. Sidemen: Warren Noones, guitar, and Shep Shuffles, drums . . . The Off Plaza featured Kenny Burrell and Eddie "Cleanhead" Vinson. Vocalist Susan Crawford is a regular feature there, backed by the house trio: Chester Thompson, organ; Bob King, guitar; Fred Casey, drums.

Kansas City: Turner House Inc., a neighborhood center in Kansas City, Kan., is sponsoring a series of jazz workshops and concerts this summer. Musicians who have already expressed interest in doing clinics for a nominal fee include Clark Terry, Frank Wess, Lou Marini Jr., Dizzy Gillespie, Jack DeJohnette and Compost, Dave Baker, Phil Rizzo, Rich Matteson, Bob Tilles, Ed Shaughnessy, Dan Haerle, Bud Shank and Jim Chapin. Since Turner House has applied for funds for only 10 clinicians, some of the above artists may have to appear later in the series. The workshops are mainly for inner-city youth in the greater K.C. area. Clark Terry kicked off the series June 7-8 . . . The Landmark, the jazz restaurant and club in Kansas City, Mo., has had an impressive list of bookings and there's more of the same to come. Gabor Szabo ended a two-weeker May 6; Marva Whitney, jazz-rock vocalist, appeared May 8-24, with a day off for a Duke Ellington one-nighter May 15. Future dates: Wayne Cochran, June 22-24; the Glenn Miller Band July 19-28 . . . Isaac Hayes is set for a Municipal Auditorium concert June 25 .

St. Louis: The local music community was shocked at the accidental death of young vocalist Judy Gilbert. It was a tragedy, not only for her husband, Jim, their children, and her many friends, but also in terms of her career: While Frankie Laine was appearing at the Ramada Inn, he heard Judy and flipped over her singing. He had planned to use her in Las Vegas this summer and had a recording

company interested in her . . . The Herb Drury Trio left the Rodeway Inn after a long engagement and is now at Schneithorts Inn on the weekends. Featured with Drury is Jeanne Trevor on vocals. Pianist Dave Venn and bassist Joe Ferrante work the room Mon. thru Wed . . . The Horton Watkins High School Jazz Rock Festival featured the North Texas State University Jazz Band . . . The Palladium at the Cheshire Inn, where Jack Engler has the house band, recently dropped the cover charge Mon. thru Thurs. for all Union musicians . . . Lou Rawls and Phyllis Diller did great business at the Two Seventy Garden Restaurant . . . Lionel Hampton and crew did such a great job at the Ramada Inn in Fenton that they were asked to return soon . . . The Rumor, with Corky Blake, trumpet, trombone, saxophones, guitar, vibes, conga drums; Mike Zichovich, organ; John DiMartino, drums; and Patti Sands, vocal, returned from a recent tour of Jamaica and is back in the Rodeway Inn near the airport . . . Buddy Rich and his orchestra appeared in concert at Grant's Cab in April 9. The place was packed with all the drummers in the area. The P.A. system was so distorted that Buddy made a few kindly remarks and sent to the bus for his own sound system. Buddy and his band returned to the Chase Park Plaza to re-open the Chase Club April 29 and 30 with four concerts . . . Joe Buerger recently cut a single for the MaryJo label featuring his drumming prowess . . . The St. Louis Jazz Quartet performed at the John F. Kennedy Center in Washington, D.C. March 13 .

London: It really seemed like an April Fool's Day joke when the BBC's new Jazz Club producer, Lawrie Monk, former trombonist with the Johnny Dankworth Orchestra, announced that all creative new music would be ousted from the program which has traditionally showcased the best in local jazz (all schools). Reaction among musicians was swift. A musicians' Action Group was formed to demand better treatment from the state's only radio station. More than 30 musicians attended the initial meeting. One of the main demands is for "jazz" to be taken out of the Light Entertainment category and promoted to the Music Department. At the moment, jazz musicians cannot be paid for rehearsals for BBC programs, and their fee under Light Entertainment is less than half the figure earned by a "classical" musician putting in the same amount of time. Apart from Chris McGregor, John Surman, Howard Riley, Graham Collier, Ian Carr and Mike Osborne, musicians involved are pianist Stan Tracey and bassist Harry Miller, and it was wives Jackie Tracey and Hazel Miller who, in the space of five short weeks, conceived the idea of a new jazz venue and organized Grass Roots, at The Swan, a pub in Stockwell, South London. Opening night drew so many people to hear the Brotherhood of Breath, Nucleus and Stan Tracey, that they had to stand in line and wait to gain admittance, something almost unheard of in the London jazz world today. For the second Tuesday night session, on April 18, Tracey premiered his new ten-piecer, Tentacles, and this was followed up on April 25 by a return of the ever-popular Brotherhood of Breath . . . Recent visitors to Ronnie Scott's Club included Chico Hamilton and the Maynard Ferguson big band. The MJQ and Blossom Dearie kicked off a three-week stint at the club April 17.



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