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# down beat

jazz-blues-rock

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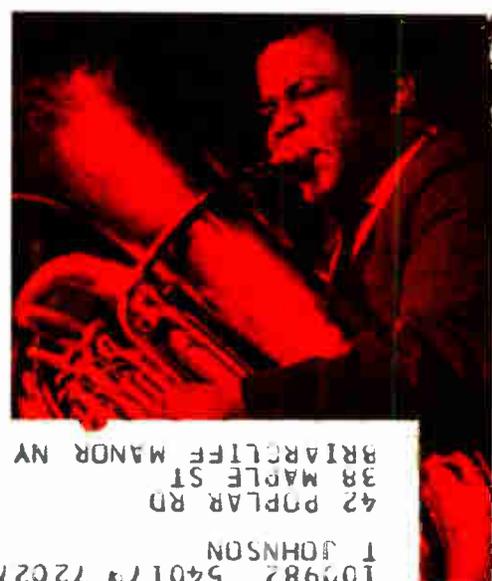
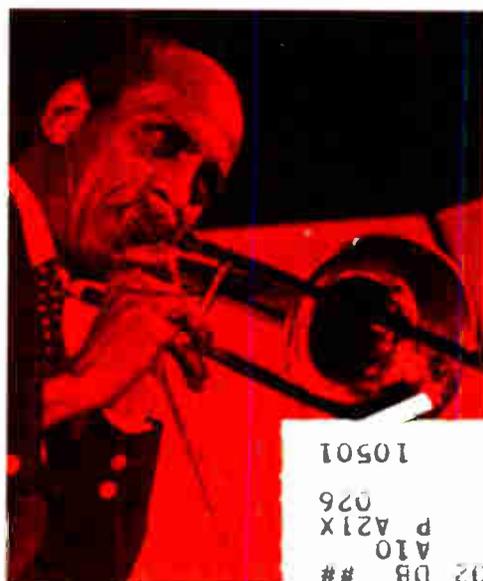
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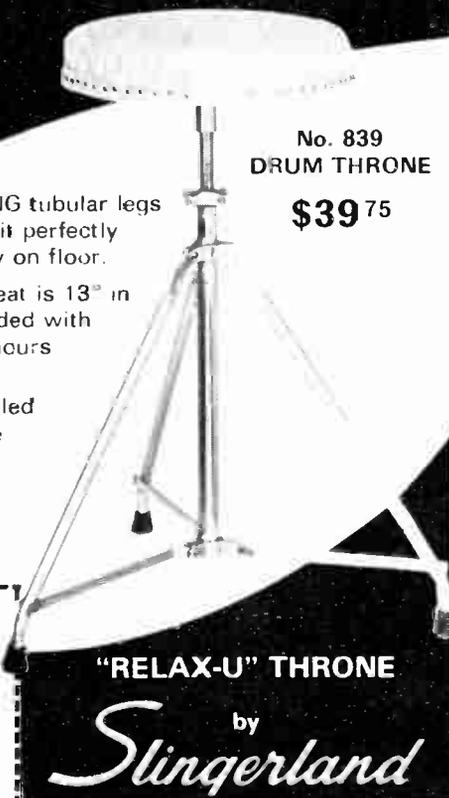
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## the first chorus

By Charles Suber

This is a brief followup report on several of the subjects and problems discussed in recent First Choruses.

*Copyright Reform and Music Censorship* (db, 11/25). There has been a heartening response to our plea for enlightened legislation that would allow legal publication of so much American music that is presently denied to musicians (and the public). What now? Now, we have to prepare to go before Congress with specific proposed legislation supported in word and deed by music consumer and educational groups. We need the active assistance of the Music Educators National Conference, influential music trade organizations, and additions to the number of independent publishers who recognize that an "open" music market means better sales . . . and better music.

A number of readers seemed to enjoy our "Animal Farm" censorship types and have suggested other species for examination. As a followup report on the Mid-West Band Clinic, let it be noted that its management refused to allow Gene Krupa to play with the Crown Point, Ind. High School Jazz Ensemble. So 19 kids missed the opportunity to play with one of the best and the audience lost a chance to hear a legend. It might be best if that management sticks to selling fruit cake.

*Jazz Clinician Directory* (12/9). Inquiries from schools and other organizations for the services of many of the 160 clinicians are coming in steadily. See the Jazz On Campus column on page 37 on how you can get free, updated copies of the Directory and the 1972 *School Jazz Festival Calendar*.

*School Jazz Festivals* (1/20). While it is too soon to gauge the response to our statements and recommendations on "contests" and other conditions we deem counter-productive to jazz education, we can report on recent developments concerning the American College Jazz Festival.

Roger Stevens, Chairman of the Board of Trustees of the John F. Kennedy Center for the Performing Arts, has authorized an agreement with a non-profit music educator group, the National Association of Jazz Educators, for the joint presentation of the 1972 ACJF by the Kennedy Center and NAJE. At a two-and-a-half day meeting in Washington, the ACJF Executive Committee was formed to set policy and oversee the operation of all ACJF activities. The committee has 12 voting members—two each from the Kennedy Center and NAJE, plus each of the eight affiliated college jazz festival directors—with a paid director and staff to execute ACJF policy.

An important basic decision was made concerning the disposition and allocation of sponsor funds which was a major point of contention and suspicion last year. The 1972 ACJF will have an operating budget at least three times the amount allocated in 1971, so that all obligations to festival participants will be guaranteed. (The exact amounts will be published when finalized.) Other important decisions were also made that considerably strengthened the original ACJF commitment to jazz education.

In view of what has been resolved and the fact that machinery now exists to correct inequities, we believe, without equivocation, that the ACJF and its affiliated festivals deserve everyone's enthusiastic support. We will continue, of course, to seek ways and means of improving the lot of non-affiliated festivals and other essential elements of school and community jazz not included in the ACJF program.

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Vol. 39, No. 2

# down beat

jazz-blues-rock

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# chords and discords

(Our review of "Jesus Christ Superstar", Dec. 9 issue, drew an uncommon amount of response, almost all of it favorable to our criticism. The following is a representative selection, but our sincere thanks to all who wrote in. --Ed.)

Thanks to down beat and Dan Morgenstern for "telling it like it is" about Jesus Christ Superstar. Perhaps if we had more hard-hitting honesty about today's popular music, the standards would finally improve.

Gordon Brisker

Cincinnati, Ohio.

Thank heavens for the Dan Morgensterns of all ages for saying the truth even when it's not profitable, and even when it goes against the order of the day, which is the Party Line in communist countries and monetary success in ours.

Tommy Vig

Sherman Oaks, Cal.

...I very rarely write letters, but (your) comments and analysis were too good to pass up and I think (you) deserve congratulations. Too many people are falling into the trap today of lauding every hyped-up show, record, movie, etc. without considering (that) a healthy society does not need to thrive on decadent ideology and performances that nurture the needs of its confused population... It is refreshing to read some sane comments once in a while.

Arnold S. Caplin  
President

Biograph Records

New York, N.Y.

As a music teacher and Christian, I want to tell you how much I agree with (you)... This Broadway production is a definite blasphemy of the Lord Jesus and is the work of Satan and his deceitful devices...

David Reynolds

Monticello, N.Y.

Superslur: Is "Superstar: Beyond Redemption" a cynical attempt to cash in on the current "counterculture" trend toward criticism? Is it a gigantic put-on, and will the author come forward and confess after salting away his first bestseller? ...Or is it merely a fluke--a shoddy piece of hackwork brought to prominence by a combination of timeless and clever, massive merchandising?

The latter theory probably comes closest to the truth.

Dave Johnson

Lebanon, Mo.

("Timeless" was a typo for "timeliness". Reader Johnson's repetition gives us the welcome opportunity to correct it.)



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# down beat NEWS

## BEVY OF STARS PUTS POTS ON FOR NEWPORT

An estimated 7,000 persons turned up at the Boston Gardens Dec. 9 to attend a benefit concert for the Newport Jazz Festival. All the performers—and there were many—donated their services in a gesture of appreciation to producer George Wein and the NJF. The future of the festival was endangered by last summer's disorders.

Though the huge auditorium was only half filled and the acoustics left much to be desired, the standard of the music was so high that it would be churlish to carp.

Among the highlights: Two jam session sets, the first with Dizzy Gillespie, Bobby Hackett, Urbie Green, James Moody, Jaki Byard, Charles Mingus and Alan Dawson; the second with Joe Newman, Green, Moody, Gary Burton, Jimmy Smith, Kenny Burrell, Larry Ridley and Art Blakey (plus singer Eddie Jefferson in *Moody's Mood For Love*); a brilliant set by the Jazz Giants (Dizzy, Kai Winding, Sonny Stitt, Thelonious Monk, Art Blakey and Mingus, the latter deputizing for Al McKibbon, who toured with this group); Roberta Flack (who earned a standing ovation); Dave Brubeck, spurred on by Mingus and Blakey; a delightfully happy and uncomplicated set by Illinois Jacquet, Milt Buckner and Jo Jones; and some strong contemporary music from Weather Report.

Then, after almost five hours of continuous music, Aretha Franklin came on to revitalize the audience and close the concert on a strong, vibrant note. The peak of "Lady Soul's" set was *Dr. Feelgood*, in which she got into a deep, down groove at the piano. It was impossible not to be moved by the total honesty of this emotional performance.

All too often, benefits come too late. Hopefully, this one will have helped to keep the NJF alive and well for years to come.

—Elliot Meadow

## N Y. HOUSING PROJECT BEARS HAMPTON NAME

November 22, 1971 is a date in which Lionel Hampton can well take pride. On this day, ground was broken for a \$13 million low and moderate housing development in New York City's West Harlem area, to be known as Lionel Hampton Houses.

The noted vibraphonist-handleader, over a period of six years, has worked on and raised funds for the project. His original idea was to build a college in the area, but community leaders told him that housing was the primary need.

Hamp enlisted the support of Gov. Nelson Rockefeller (for whom he has been a stalwart campaigner) and the state's Urban Development Corp., and raised \$750,000 "from local sources." (A non-profit sponsor must come up with 5% of a development's cost before state and federal monies can be allocated.)

Numerous dignitaries were present at the ceremonies. Hamp participated in the speech-making and handshaking, then topped it off with a vibes solo accompanied by dancing in streets. "It's electric, man" he said of the occasion, which was followed by a reception at the Renaissance Ballroom, once a haven for famous big bands including his own.

The vibist is currently negotiating with CBS for early 1972 airing of the TV spectacular he filmed in Toronto last September. It features a stellar array of talent including B. B. King, Mel Torme, Buddy Rich, Woody Herman, Gene Krupa, Roy Eldridge, Gerry Mulligan, Teddy Wilson, Zoot Sims, Johnny Mercer, Tyree Glenn, Milt Hinton, Cat Anderson and Ernie Royal, plus, of course, Hamp himself and his Inner Circle.

## GEORG BRUNIS COMES HOME TO NEW ORLEANS

Tailgater Georg Brunis, away from "home" for 50 years, returned to New Or-



GALAXY PHOTOS

leans to lead a concert commemorating the 10th Anniversary of the New Orleans Jazz Museum. (Earlier, the Mayor of New Orleans had proclaimed the week of Nov. 12-19 as *Jazz Museum Week in New Orleans*.)

The concert, billed as a "Dixieland Stomp", was the culmination of a full day of activities centering around the Jazz Museum and sponsored by the New Orleans Jazz Club.

Brunis was in fine fettle as he led a local group consisting of Sharkey Bonano, trumpet; Raymond Burke, clarinet; Jeff Riddick, piano; Chick Martin, bass, and Butzy Massicot, drums. An audience of several hundred stayed for the three-hour concert, held in the Grand Ball room of the Royal Sonesta Hotel.

The 71-year-old trombonist's chops were in excellent shape and at no time did he appear in danger of running out of gas—a fate which had befallen several older New Orleans re-

turnees during the year.

The program, in addition to featuring a host of old warhorses and flagwavers out of the traditional bag, also included less frequently heard selections. Brunis' solo on *Angry*, a song he composed with his brother, Henry Brunis, was especially well received.

There were no disappointed guests at this homecoming, and the Jazz Museum announced that 1970 attendance will pass the 10,000 mark.

—paul lentz

## NARAS THROWS BIG BASH FOR JIM KOULOUVARIS

For many years, Jim&Andy's has been the favorite watering hole, social club, message center and recovery room for New York's jazz musicians.

The noted bar and restaurant survived a forced move from 48th St. to 253 W. 55th some years ago—the clientele remained loyal. And small wonder; there aren't many innkeepers around like Jim Koulouvaris, patron saint of the music community.

On Dec. 3, the New York Chapter of NARAS honored Koulouvaris with a party and "roast" at A&R Studios. The proceeds from admissions and bar sales went to establish a scholarship in his name, and more than \$1,000 was raised.

It was a memorable evening. As it progressed, it became more and more like Jim&Andy's on a busy night, with the added attraction of live entertainment. Many of the regulars who were working in the midtown area dropped in between sets (among them Roy Eldridge, Carmen Leggio, Eddie Locke and Maurice Mark).

Others came early and stayed late. Dick Hyman opened the musical proceedings, and others who played and sang included Jo Jones, Bill Watrous, Johnny Carisi, Don Light, Grady Tate, and Lulu Godfrey. George Simon sat in on drums and had a ball.

Simon, in his capacity of Executive Director of N.Y. NARAS, also participated in the more formal part of the entertainment (though formal hardly seems the right word). It was he who did the roasting, consisting of a humorous narrative accompanied by slides made from snapshots showing Jim at various stages of his career.

Fr. Norman O'Connor, a NARAS Governor, was the cheerful emcee and also presented the guest of honor with a Mets regulation uniform and bat. Phil Ramone, the host (and president of the N.Y. NARAS Chapter) presented Jim with a plaque and made a speech, and a group of pretty ladies performed a song written for the occasion by Manny Albam and Will Holt (with music by "god knows").

By this time, your reporter was feeling no pain. He recalls that the party broke up around 2 a.m., whereupon the remnants repaired to Jim&Andy's (where else?) to find Jim at his familiar place behind the bar and many of the faces encountered earlier in the

evening at their favorite stools or booths.

We partook of some much needed nourishment (the food is excellent) and were among the last to leave the comforts of this home away from home.

NARAS couldn't have picked a better man. (In case you wonder who Andy might be, he was Jim's cat when he opened the place.)

Readers interested in contributing to the cause may send checks made out to the Jim Koulouvaris Scholarship Fund c/o NARAS, 21 West 58th St., New York, N.Y. 10019.

## FINAL BAR

Trumpeter-singer Ernest (Kid Punch) Miller, 77, died Dec. 4 in New Orleans. He had been in ill health for some time.

Born in Raceland, La. on June 14, 1894, he gained his nickname by having a twin sister, Ernestine. The pair became Punch and Judy. He began on bass drum, then played baritone horn and trombone before specializing on cornet. He worked with bands in his home town, then joined the U.S. Army, serving as bugler, and settled in New Orleans after his discharge in 1919.

He gigned with Kid Ory, toured with Jack Carey's band, and then served a long tenure with the traveling show of Mack's Merry-makers, featuring the team of Billy and Mary Mack (with whom Punch made his recording debut in 1924). He moved to Chicago in 1926, where he worked for numerous leaders including Hugh Swift, Jelly Roll Morton, Al Wynn, Tiny Parham and Erskine Tate. From 1929 to 1935 he was with Frankie Franko's Louisianians, also intermittently leading his own groups.

Miller toured with Walter Barnes, then led small combos in various Chicago locations and played with Jasper Taylor and Oliver Bibbs until 1945, when he left to tour with a carnival show. In 1947, he briefly appeared in New York, playing at a Town Hall concert, guesting on the *This Is Jazz* radio show, and recording. He then resumed touring the south with traveling shows.

In 1956, Miller returned to New Orleans. He became seriously ill in 1959 but resumed regular playing the following year, leading his own group in Cleveland for four months. In 1964, he joined George Lewis for a Japanese tour and continued to work with the clarinetist in New Orleans, where in later years he was associated with Preservation Hall.

Though older than Louis Armstrong, Miller was so strongly influenced by Satchmo that his playing and singing sometimes bordered on imitation. His best qualities were a powerful tone and rhythmic drive, but he often attempted more than he could bring off. His best work on records by far stems from the period 1928-30 in Chicago, with Wynn, Parham, Jimmy Bertrand and Franko. This includes *Parkway Stomp*, *Down by the Riverside*, and *She's Crying for Me* (Wynn); *Isabella* (Bertrand) and *Somebody Stole My Gal* (Franko). His warm, engaging blues singing can also be heard on *Gate's Blues* (Jimmy Wade) and *Golden Lily Blues* (Franko).

Miller was discovered by New Orleans revivalists in the '40s and his later years were spent playing in traditional contexts, but he was basically a soloist, not an ensemble player. His best later records were those made for the Icon label in New Orleans.

Pianist Zez Confrey, 76, died Nov. 22 in

Lakewood, N.J., where he had lived in retirement for many years. Best known as the composer of *Kitten on the Keys*, Confrey was one of the most popular pianists in the U.S. from the latter part of the first decade of the century through the mid-'20s active both as a soloist and leader of his own bands. Though best known for his flashy pseudo-ragtime style, he composed a number of good rags.

## potpourri

Lee Eliot Berk, vice-president of the Berklee College of Music, was awarded the first prize of \$1,000 for his book, *Legal Protection for the Creative Musician*, in the Fourth Annual ASCAP-Deems Taylor Awards. An illuminated scroll was also presented to the book's publisher, Lawrence Berk of Berklee Press Publications, by Stanley Adams, president of ASCAP. Judges for the national competition included Gerald Marks, Dr. Vincent Persichetti, Billy Taylor and Hugo Weisgall.

It was a warm homecoming for Duke Ellington at New York's Rainbow Grill Dec. 13. At the helm not of the full band, as previously announced, but a select contingent made up of Money Johnson, trumpet; Russell Procope, Geezil Minerve, Norris Turney, Paul Gonsalves, Harold Ashby, Harry Carney, reeds; Joe Benjamin, bass; Rufus Jones, drums, and singers Nell Brookshire and Tony Watkins, the maestro presided spiritedly over two sets running two hours each, briefly interrupted by a press conference and champagne sip. The troops, who'd not had a day off since leaving Russia in early October, looked a bit drawn, but Ellington was in the pink. Tony Bennett and Ray Nance sang and Wild Bill Davis sat in on piano during the second set. Two days prior, the full band, direct from a South American tour, played Chicago's Aragon Ballroom (co-sponsored by the Jazz Institute of Chicago and the management). Then came a one-nighter in Muncie, Ind. The Rainbow stint featured extra gigs on the off nights in Philadelphia and Washington, and 1972 kicked off with a tour of Australia and Japan.

Stan Kenton's orchestra began a 10-country, 28-city European tour Jan. 12. The band will visit Denmark, Sweden, Germany, Austria, Hungary, Italy, Switzerland, Holland, France and England (including TV specials in Copenhagen and London) before returning Feb. 16. The tour will be the first overseas jaunt for the Kenton band since 1963 when they toured England; their last trip to the continent was 1956.

The sixth annual Manassas Jazz Festival was held Dec. 5 at Osborne High School in Manassas, Va. Participants included Eddie Condon, Art Hodes, Wild Bill Davison, Wallace Davenport, trombonists Slide Harris, Herb Gardner and Spiegel Wilcox (the latter a veteran of the Jean Goldkette Band); clarinetists Herh Hall, Tom Gwaltney and Joe Muranyi; pianist John Eaton; bassists Jack Lesberg (who will soon take off for a sabbatical in Australia), Van Perry, and Billy Goodall; drummers Freddie Moore and Cliff Leeman;

singer-pianist Jean Kittrell; the Tex Wyndham Red Lion Jazz Band from Wilmington, Del. and the Original Washington Monumental Jazz Band from D.C., plus, of course festival producer Johnson (Fat Cat) McRee on kazoo and vocals. A good time was had by all—especially, we hear, Wild Bill. Among those in attendance was Squirrel Ashcraft, a Chicago attorney and pianist and one of the true pioneers of jazz research and history.

Biograph Records' agreement with Columbia to reissue vintage material has finally borne fruit. Four albums are being readied for early release: *The Great Soloists, 1929-36*, featuring Jack Teagarden; *The Great Soloists, 1930-33*, featuring Benny Goodman; Papa Celestin's *Original Tuxedo Jazz Orchestra—New Orleans Jazz: 1926-28*, and *The Boswell Sisters, 1932-34*, with accompaniments featuring Bunny Berigan, the Dorsey Bros., Joe Venuti, and others.

The Maisonette in New York's St. Regis Hotel, now home of *Jazz Adventures*' Friday noon session, brought in Count Basie's band for a rare two-week stand beginning Jan. 17. The room was dark (excepting New Year's Eve) for the month prior, following Peter Nero's stand, for which the pianist augmented his trio with Bob McCoy, trumpet; Alan Raph, trombone, and Joe Farrell, saxophones and flute.

On Dec. 3, the Sharps and Flats, Japan's leading big band, celebrated its 20th anniversary with a concert at Kosei-Nenkin Hall in Tokyo. No less than 93 (!) LPs by the band have been issued. For the occasion, Frank Foster wrote five special arrangements for the band. Gary McFarland had been commissioned to score Sadao Watanabe's *Pastoral*, but his untimely death intervened. In its place, Watanabe performed his own composition, *Gary's Tune*, dedicated to McFarland, at the sold-out event.

## strictly ad lib

**New York:** Paul Desmond was the Modern Jazz Quartet's guest at the group's annual Christmas Day concert, this year at Town Hall . . . A new Town Hall early-evening concert series, with performances each Wednesday at 5:45 p.m., kicked off Jan. 19 with the *Jazzmobile All Stars*. Programs will include all sorts of music plus dance and theater. Town Hall also sports a new bar in the lobby . . . Randy Weston performed in concert Dec. 2 at the UN for the United Nations Jazz Society and on Dec. 17 for *Jazz Adventures* at The Maisonette. On the latter gig, the pianist had Cecil Payne, baritone sax; Victor Gaskin and Vishnu Wood, bass; Azzedin, congas, and dancer Ditra Montague . . . An excellent concert began a series presented by Free Life Communications at their new home, The Space, a former church at 344 West 36th St. Three bassists (Dave Holland, Glen Moore, Frank Tusa) and sitarist Colin Wollcott performed, followed by a quintet led by pianist Richard Beirack (Randy Brecker, trumpet; David Liebman, soprano&tenor sax; Tusa, and Bob Moses, drums) . . . James Moody had a whole different band

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**A** bold, innovative conception, a remarkably strong and successful debut album, unprecedented first-year poll showings and a leader whose musical teeth are as wide as they are sharp—that's Chase.

The four trumpets plus organ-guitar-bass-drums-vocalist alignment, Bill Chase's dynamic lead horn and initial LP sales approaching the 400,000 mark would cause even the most reactionary observer to take note. A well-kept dossier on the group's first year would yield this information in testimony to their undeniable impact: Appearances at the Newport and Kansas City Jazz Festivals; well-showcased spots on the *Tonight* and *Smothers Brothers* TV shows, and the following 1971 Down Beat Readers Poll coups—first in Pop Album of the Year, second in the Rock/Pop/Blues Group category, and no less remarkably, Bill himself placing second as Pop Musician Of The Year and fifth in the trumpet category.

What next?

Well, what will follow might appear to some as a concerted effort to, if nothing else, provide an encore to such auspicious beginnings. That, however is not the case. The group's further development appears to be a natural but no less challenging part of their musical evolution. No one-gear vehicle, Chase appears to be picking up momentum at the point where other groups are beginning to settle down in Plateau City.

But what constitutes such a success story is no more important than who and what's be-

agree word for word. It makes me wish that I had studied the piano and become a bitch of a piano player. Because then all the things in my mind that I'd like to put down with my fingers would indeed be put down. When I have ideas, by the time I find them on the piano, then they've been altered or I've lost them completely. From that distance, from your head to your fingers, that's really enough for you to lose what you originally had and you wind up altering what you once had and thought was groovy. I'm sure there are times when you wish you could write as fast as you can think—you have a momentum going. Well, there are times when I've got a momentum going that's 24 bars ahead of the first bar I've got on paper. To keep all that in your head until you're able to get it to your fingers or onto the paper—that's the biggest hangup. I would love to see some sort of thing with electrodes clamped to your head where everything you're thinking would be transferred to a computer. That's just a far-out-sounding manifestation of what Burt was talking about—to get exactly what you're thinking at the moment, because you're inspired only for so long in many cases and so many things can knock you off the track. A lot of things knock me off the track. My track is so thin right now because there are so many business things involved. I might have an hour and my head is going just beautifully and then I have to go—the clock doesn't stop for music or anything.

The best thing would be that the group get

On one such occasion, the echo device Bill uses on the *Invitation to a River* suite (his popular magnum opus from the first album) shorted out, and when he played his solo a whole different thing came out. He couldn't play three notes and wait for the echo sounds—as he was used to doing. The band stops and you've got to create. On that night, he got into some things that not only made him very happy but turned the whole band around.

"Maybe that taught me something," he says. "I should probably turn off the machine now and then and force myself to be more inventive. One night it can be the echo thing and tomorrow it might be a tempo. The drummer might set a different tempo and then you're forced to invent something that fits the different feeling or mood."

Different moods, and different colors, are a large part of what Chase is into now. After hearing some of the tapes they recorded recently at Columbia's new San Francisco studio, it was obvious that the band has not only "improved" but has widened its scope. Hues of purple and red have elbowed their way into what once was a nearly all-orange flame and while there's more jazz on the new album (a four-way trumpet battle on *Woman of the Dark* and a lovely Jerry Van Blair fluegelhorn solo in the *Ennea* suite) there's also more rock.

And therein, perhaps, lies the key to Chase's melding musical personality. While they initially helped sustain the hyphenate

## CHASE)focus on bill(CHASE

by Jim Szantor

hind it. People like Tommy Martin of Beacon Artists, producers Frankie Rand and Bob Destocki of Lee Productions, and surely Epic Records would all be prominent parts of the book it would take to properly acknowledge those who not only believed in Chase and helped make them possible but who went out on a limb in their wholehearted support in the always lean (read "scuffling") period.

To discuss the deeds of 1971 and the goals of 1972 and beyond, I met with Bill Chase in his Chicago apartment where he was in the midst of composing material for the group's second album, *Ennea* (the Greek word for "nine"—Chase is a nine-member band and the album's second side is devoted to a suite inspired by Greek mythology.) While the tape recorder was being set up and the drinks poured, Bill's tentative compositional stabs at the electronic piano invoked the first topic.

**J. S.:** Burt Bacharach told a BMI interviewer recently that a piano can get in the way of composing. He said that you go to what is available, accessible and familiar to your fingers and so you're influenced by the harmonic structure and you don't hear it in your head as a sort of single linear line and you don't hear it as pure melody. You don't see the overall scope of where the melody goes in a structure like that. He also said that orchestrating at the piano is a similar thing. You write down for an orchestra what is immediately lying under your fingers, and what your fingers can stretch and no more, and an orchestra doesn't play like your hands play.

**B.C.:** Wow, that's so true—that's beautiful. I

into a position where we work so hard for so many days, weeks or months and then we take off completely without working another job so I've got a whole month or so to just sit down and write. I've already made it known that the next time I'm just taking off when I have the urge to write. I'm going away by myself. I might have a phone with an unlisted number where like one person will know where I am. Just to bury myself in music for that long, and I know that'll work. Because the least little things hang me up. If there's an interruption, I have a hard time remembering the last note I played on the piano and I've got to go through the whole thing again. But I can't afford not to answer the phone and not take care of business now. I have to . . . it's a new group and it takes all that effort, which I don't mind putting in. I'll stay up until 6 or 7 a.m. at the piano, lay down, and get up at 9 or 10 to take care of some business commitment. I don't mind that, as long as some music comes out. Today I literally sat for four hours and I did not write a note. And that's a drag."

There are times, Bill says, when the group itself becomes a source of compositional stimuli.

"Dennis (bassist Johnson) can play three notes that'll turn me upside down. And I'll say to myself, 'I've got to try to remember that.' But you've got an hour left on the concert and I'll forget what he did. So lately we've been trying to tape as much as possible because little things do happen on a gig."

(jazz-rock) movement, now, in their unique way they're doing their fair share to destroy it. If ever there was any real validity to Chase/BS&T/Chicago comparisons (and there wasn't) there surely isn't now. After all, Wayne Cochran uses horns and so does the Alabama State Marching Band. Translation: listen to the music and to hear Chase's music is to hear no one else's—from conception to execution. The integral role of not only the trumpets but of the organ, guitar and voices in the aggregate ensemble sound spectrum plus the scope of the writing add up to an individuality that truly eliminates comparisons.

One possible pitfall a nine-piece group with four trumpets can get into is that, if not handled carefully, the horns will dominate and emerge as the group's only identity.

"That hasn't happened yet, and I'm going to try not to let that happen," Bill says. "As much as I want to showcase the trumpets, when the organ or guitar comes in I want that to have a real meaning too as well as embellishing what the trumpets are doing. We can't lose sight of the fact that every instrument is important all by itself. We would never exploit the total sound to the extent of the trumpets. We haven't lost it yet—the importance of every instrument—and your bringing it up is another reminder for me not to let that happen. Because the organ is still there and he has to shine too. It has to be an equal balance of shining . . . it can't be like 'Hey, there's that flashy trumpet thing.' I don't want people to be heavily conscious of a trumpet section—they should just hear good things but

not be clobbered over the head with brass."

In spite of Bill's continuing reputation as a screech or high-note player, as trumpeters with extraordinary chops are usually pegged, he does so much more for the band, as a lead and solo voice, that to consign him to specialty status is not only narrow-sighted but patently unfair.

Bill's development as a complete musician has, in my estimation, been somewhat overshadowed by the group's startling success—and if that's a complaint it's surely mine and not his. His jazz conception has matured greatly (and should be exhibited more) but it is the real breadth of his playing that, refined as it is now to a razor-sharp but not "deadly" edge, excites and moves the audiences and inspires the band. But with all his composing/arranging/leadership/business endeavors, Bill is still primarily immersed in the trumpet and his devotion to it has not been left behind.

He will admit, if coaxed, that he's playing the horn better than ever now. "All the physical, technical needs of the trumpet seem to be coming out better now. As a result, I'm writing things for the section now that the guys can't believe. I'm writing some very hard shit. Like I'm practicing things on the horn every chance I get. And that's unusual for me because for a number of years I didn't do that. Especially when I was in Vegas—I got very lazy. But after getting back to practicing and expanding my command of the instrument, I'm applying all those technical things to the section and I'm forcing the guys to play them.

"The other day we worked more than an hour on one page I wrote for the trumpets. Now, I can't conceive of any other trumpet section playing the hell out of that thing. It's that physically and technically demanding. I'm getting to the point where I want this section to do so much more than any other trumpet section anywhere. I'm forcing them way beyond their capacities. After so many hours of woodshedding it's going to be a bitch and you'll hear the results on the new album—we're into things that nobody could possibly copy. I've heard *Get It On* copied and we've heard commercials on the air copying this and that. To do these wild things [sings intricate phrase] you have to finger everything exactly right—every note has to be right. Each note has to be perfectly in tune. There's four trumpets and if you have 16 notes and the 13th is a little out of tune in one of the parts, it's going to show. Every note has to be right in there. That's the beauty and the challenge of it. And I'm so happy to be able to get back into that challenge. It was enough of a challenge to get the group together and off the ground, but now I'm finding ways of making the trumpet more of a challenge."

Perhaps Bill's biggest challenge though has been fulfilling his new role as leader. A natural take-charge personality, Bill's on and off-stage handling of that delicate but demanding task is one entirely lacking in ostentation but very much full of firm and decisive character.

The biggest problem in the leadership domain, Bill readily concedes, is keeping things in line and running smoothly while remaining friendly with his "sidemen". He will admit to having bent a little the wrong way at times ("for the guys' sake") only to be faced with having to reassess himself, though he says overall he probably is too strong or dictatorial. But only when the stakes are high—in the recording studio, for example.

But on stage, his leadership, charged with his natural charisma, is felt much more than seen. Though I suspect it comes without much thought or premeditated effort, Bill does have his thoughts on it.

"It's definitely not an ego thing," he says. "I know there is that in my playing—I want to prove to myself every night that I can do what I've cut myself out to do. That's ego, I'm sure. But I never think of showing leadership to an audience, though; I think of showing it to the guys on the stand with me but that's as far as I want it to go. As far as showing it to an audience is concerned, I try *not* to do that because I'm conscious of the fact that sometimes I might do something a little too strong and I don't want people looking at me when, say, Angel's playing a guitar solo.

"There are a lot of things I can do to make



the band do something when someone else is taking a solo or singing that, if I did it on stage, would attract attention because I'm waving my arms or something. Off stage, though, sometimes I am too strong. But some times you've got to be. There are too many people—it's not like a trio. They've got to look to someone to say 1-2-3-4 and it's got to be the same person, so that when he says 1-2-3-4 that's what he means."

As a leader, there have been many rewards for Bill in this first hectic but satisfying year, and chief among them are not only the realization but the public's embrace of his personal musical vision.

But some of the more tangible gratifications have come from two unlikely sources: the *Tonight* show (not known for its jazz/rock bookings) and the Newport Jazz Festival (not at all known for presenting groups just six months out of the starting gate). If those invitations were not enough of a coup, the response and acceptance that followed have helped to propel the group even further.

"The *Tonight* Show response was pretty wild," Bill recalls, "and it wasn't prompted by signs or anything—I've done enough shows to know the difference. Naturally, we knew we had a pretty good band and that we had this and that, but for the audience to have dug it that hard, we could really feel it in the studio and couldn't believe it as first. There was supposed to be a break between our two numbers (*Open Up Wide* and *Get It On*) but the applause lasted right through until we got the cue to start the second tune. And Johnny

was so great afterwards—that meant a lot. He came up and said: 'Man, what a great finish to a great show.' [The Talk Show King is not noted for his post-show dalliances with guests. Usually, he vanishes]. We'll probably be back, though it costs a lot of bread to have that big a group on that show. For that price they can literally book two singers and three comedians."

But what really impressed Chase the most is how the staff helped make them feel not only at ease but respected—and all that after a snafu. Lead sheets for the director were not delivered (they were at another studio for another show) but Bill says "they put that thing together so well and so fast. What pros. They were so beautiful and gracious to us—and we had screwed up. They didn't treat us like we screwed up, they treated us like

kings. I can't tell you how important they made us feel. I'll never forget that. Then the band played fantastically. We were really on, all because of how they made us feel. They made us feel so important that there was nothing to do but go out and play our asses off. Those psychological things are so significant, but then you'll play a club where the owner comes up and insists that the guitar player put a shirt on."

At Newport, Chase got lucky. They were able to perform before the wahoos struck. Not only that, but they got additional exposure via Monitor radio's taping of the abbreviated festival. And even though Bill had been there before with Woody Herman's band, just being there made an extreme impression this time around.

"The guys have looked up to Newport for so many years—it's an institution. Then when we actually stood up there on that stage and looked out . . . I told George Wein later: 'Wow, what a beautiful scene this whole thing is. You've created such a wild thing!' I was sitting up on a hill when the place was empty, while the chairs were being set up and the mikes tested and I realized what a fantastic feeling it was to be there and be a part of that thing. Then after the groovy reception we got, I felt that if we had to disband the next day we already would have made an awfully strong mark. Then we got to the Kansas City Jazz Festival and the people were standing up and screaming. We got a standing ovation during the introduction to *Open Up Wide* (their con-

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## The Eminent VIC DICKENSON

by Dan Morgenstern

Once you've heard Vic Dickenson play, you'll never mistake him for anyone else. His sound, phrasing, conception and unique inflections are ingredients of a totally individual style. Every time he picks up his trombone—and he's been plying his slide for nearly 50 years professionally—Vic tells you a story of his own.

To see Vic Dickenson in action is to witness a master. The horn seems to be an extension of the man. The total ease with which he handles it makes the basically cumbersome instrument seem the epitome of elegance. His right hand, utterly relaxed, appears to merely rest on the slide, yet it executes the most intricate movements subtly and delicately.

Like Jack Teagarden, but with utterly different results, Vic employs an unorthodox technique involving a lip so supple and strong that notes which would ordinarily require considerable manipulations of the slide (to find the "correct" position) can be executed through the mouthpiece. At times, he phrases like a trumpet or a saxophone, but in contrast, his unique slurs and slides personify the singular characteristics of the instrument.

Tonally, too, Vic's vocabulary is varied. His range allows him to operate with ease in all registers, and a single solo of a few choruses may include clarion high notes as well as broad-bottomed smears. He is a master of the growl and can invest the down-home blues with funky touches of broad comedy or sardonic wit, then turn around and play a pretty ballad with a lyricism both wry and tender that can bring tears to the eyes.

Vic's musicianship is as flexible and multifaceted as his style. He can make himself at home in any musical environment, big band or combo, traditional, swing or bop, and though I've never heard him play so-called free jazz, his highly vocalized sound and his sense of humor and contrast indicate he would have no problems with it were he so inclined.

Though Victor Dickenson, born Aug. 6, 1906 in Xenia, Ohio enjoyed a very active musical career from the mid-'20s on, it wasn't until the mid-'40s that he truly established himself as one of the leading trombonists in jazz. It was then that he began to record prolifically in a variety of contexts—always an important factor in gaining public recognition.

The experience he had under his belt by then was far from negligible, however. His first musical attempts took place at the organ, but it was when his elder brother, Carlos, lost interest in a trombone he had been given and took up the saxophone that young Vic picked up the discarded horn and taught himself to play it. By the time he was 15, he was good enough to gig with the local Elite Serenaders. About this time, he also went to work for his dad, who was a plastering contractor. In 1922, the family moved to Columbus, which had more to offer a budding musician than Xenia, and Vic played with a number of bands there, also co-leading a group with his brother.

Within a few years, he was barnstorming around the mid-west, playing with a number of near-forgotten bands including Wes Helvey and Willie Jones. In 1929, he joined Speed Webb's band, a noted talent incubator, which also had in its ranks young Roy Eldridge and Teddy Wilson. His next job was with another



WILLIAM E. SMITH

important band, Zach Whyte's Chocolate Beau Brummels. Vic recorded with this outfit, but the sides were never issued.

However, he did make his actual recording debut while visiting New York in late 1930—but as a singer. He did the vocal on Luis Russell's *Honey That Reminds Me*, one of that band's rarest records. This fact came to light only a few years ago.

Next, Vic moved to Kansas City, a hotbed of jazz, where he joined trombonist Thamon Hayes' band, made up of veterans from the Benny Moten fold plus some younger men. Three years with the band of Blanche Calloway (Cab's singing sister) followed. This group, which during Vic's tenure included such up-and-coming youngsters as Ben Webster, Cozy Cole and Clyde Hart, did make several records, but as far as we know, Vic isn't featured on them.

His next band, the well-known outfit of Claude Hopkins, with which he worked from 1936 to 1939, didn't yield much in the way of record exposure either, but brought about a life-long friendship with the legendary trumpeter Jabbo Smith.

Vic's big break came when he joined Count Basie in January 1940 (after a few months in Benny Carter's band). Here, he got a chance to prove that he could hold his own in such fast company as Lester Young, Sweets Edison, Buck Clayton, and fellow sliphornist Dicky Wells, and there were records to prove it (among them, *I Never Knew*, *Let Me See*, *Louisiana*, and *The World Is Mad*).

After a year with Basie (he left shortly after his dear friend Lester Young had quit), Vic briefly rejoined Benny Carter (long enough to wax a memorable solo on *My Favorite Blues*), but this more or less marked the end of his big band period.

From now on, the trombonist worked with a number of the small swing combos that were the true pacesetters in the music of the day. The first was Sidney Bechet's, and Vic was to team up often with this giant in the years to come—up to Bechet's last appearance, in Brussels in 1958.

Two notable leaders with whom Vic was frequently associated in the '40s were Frank Newton and Hot Lips Page, two great individualists. Vic recorded with Lips on several occasions, but unfortunately never with Newton. With Bechet, he recorded the memorable coupling of *Blues In the Air* and *The Mooche*, the first records to show his mastery of small-group ensemble playing.

A three-year stint with Eddie Heywood's popular little band, from late 1943 to late 1946, offered more interesting opportunities in the area of free-lance recording than with the band itself—it featured rather tight arrangements with ample solo space for Heywood but not much for anyone else. Vic was, however, featured on *You Made Me Love You*, a show-stopper exploiting his humorous vein, and *Pom Pom*, a brilliant excursion indicating where Bill Harris got some of his stuff.

The highlights of Vic's other associations in those years include Lester Young's first date after his release from the Army—*D.B. Blues*, *Jumpin' At Messners*, etc.—on which Vic's trombone and Lester's tenor were perfect foils for each other, in solo and ensemble. These sides brought Vic to the attention of the budding modernists of the day. In a different vein, there was the Albert Ammons session for Commodore that produced Vic's utterly fantastic two choruses, in slow tempo, on *Bottom Blues* (this was the solo that hooked me on Vic).

For Blue Note, there was a Sidney Bechet date including *St. Louis Blues* and *Jazz Me Blues*, with Sidney De Paris as third man in the front line—another masterly display of Vic's prowess in a traditional ensemble setting. This was one of many Blue Note dates with great moments from Vic; others include *Royal Garden Blues* and *Night Shift Blues* with Edmond Hall; *Victory Stride* and *After You've Gone* with James P. Johnson, and *Bugle Call Rag* and *Squeeze Me* with Art Hodes. (Several of these are currently available on Blue Note reissues.)

Another giant with whom Vic recorded

during this interim was Coleman Hawkins, who'd brought a very modern quintet to Los Angeles, with Howard McGhee, Sir Charles Thompson and Denzil Best aboard. Vic was invited to join them for one session, and almost stole the show from Hawk (no mean trick) with 16 bars on *I'm Thru With Love* (Capitol).

While in California, Vic made his first date as a leader, for the obscure Supreme label. (The personnel has not been listed in any discography, so this seems a good occasion; Jack Trainor, trumpet; Jewel Grant, alto; J. D. King, tenor; Skip Johnson, piano, arranger; Billy Hadnot, bass; and Forest (alias Chico) Hamilton, drums.) The records are very rare—I have one of the three, and it features a Dickenson vocal on *You're Drivin' Me Crazy*, and a very swinging band with definite boppish notions.

Vic led his own band in person as well, at Billy Berg's, and then came back east to do the same at Boston's Savoy. In that city, where he stayed for several years, he was also reunited with Frank Newton and Edmond Hall. Storyville and Mahogany Hall were other Boston clubs where Vic could often be heard. Bechet was a frequent visitor, and the two hornmen teamed up for a Storyville LP (long out of print) that has marvelous interplay and solo work. For the same label, Vic recorded with Pee Wee Russell, with the Storyville house band, and, a bit later on, in his own date, *Vic's Boston Story*—a superb effort including a lovely *All Too Soon*, a great *Just One More Chance*, and my favorite Dickenson vocal, on a Jabbo Smith opus called *Willie Mae*.

Vic's singing is most engaging. It's something he only does when the spirit moves him. He has a speciality which isn't really a vocal as such—spoken interjections over a stop-time background on *Sister Kate*, describing the wooing and eventual disappointing conquest of a lady. Some of the lines: *You used to—You ought to—You might as well*, and a final, resounding *You needn't have!* It was perfectly recorded on one of the Storyville LPs with the house band (right tempo) and imperfectly on a recent Project III LP with Bobby Hackett (too fast).

Hackett and Dickenson, a great brass team and a beautiful friendship, first got together in 1951, again in 1956, and then for a happy two years or so from 1968 to 1970. In addition to the above named record, the partnership was captured on a just-released album, *Bobby Hackett Live at the Roosevelt Grill* (Chiaroscuro 105), to which we shall return.

But first, a brief sketch of Vic's adventures after moving back to New York from Boston. There was a stint at the Metropole with Red Allen, a trip to Europe (work with Bechet and Sam Price), a stint with his group at the Arpeggio, gigs with Ed Hall and others at Eddie Condon's, several tours with the Newport All Stars, a long job at Nick's with Wild Bill Davison, and, from the early '60s on, co-leadership with pianist Red Richards of the Saints&Sinners, a fine little swing band which toured and recorded in Europe and Canada.

Then came the Hackett association, reluctantly terminated when Lou McGarity's departure from the World's Greatest Jazz Band led to an offer to Vic. He has been aboard since, lending considerable credence to that estimable organization's high-falutin' name.

These two recent tenures have brought to light a long-hidden aspect of Dickenson's tal-

ents—that of composer. True, his lovely ballad *I'll Try* was recorded on the Saints&Sinners' second album, but it was with Hackett that Vic really felt free to display his writing gifts. Samples on the Roosevelt Grill LP include *Alone* and *Constantly* (the latter also waxed by the WGJB, coincidentally on an Atlantic album recorded at the same venue). Vic has written lyrics to some of his tunes, and *I'll Try* would be a perfect vehicle for one of our better balladeers, male or female.

It is no wonder that Vic should be able to write good melodies and lyrics, for he knows literally thousands of tunes and has an equally fantastic memory for the words. His records (among which we should not forget to list the great sessions under his leadership for Vanguard, among the best so-called mainstream dates ever done, some good things with Jimmy Rushing and Buck Clayton for the same label and Columbia, and a superb Edmond Hall date for United Artists) have brought to light such gems as *Mistletoe*, *Big Boy*, *Hold My Hand* and other vintage items nobody else ever plays.

Possibly the greatest single solo effort waxed by Vic, however, is his version of a famous standard, *Tenderly*. It was done for Blue Note on a session of his own with Bill Dogget on organ, John Collins on guitar, and Jo Jones on drums, in 1951. Unfortunately, it was the last 78 rpm release on that label, and nobody has ever had the good sense to reissue this masterpiece, or its three only slightly less marvelous companion works. (Anyone who has a

mint copy of this disc, please contact this writer! Mine is worn out.)

The man behind all this great music is as rare a being as his work implies. His warm sense of humor and his understanding for the shortcomings of humanity has carried him through all manner of adventures unscathed. On the road, where he has spent so much of his life, he is the best-organized traveler you'll ever encounter. He always knows where everything he needs can be found, among his own belongings and in the outside world.

A master cook, he has pots, pans, and key supplies stashed with good friends in most major cities, and he never stays in a hotel that doesn't have facilities for whipping up a tasty breakfast, lunch or dinner *a la* Vic. Anyone who has had the good fortune to taste his stuffed porkchops is unlikely to forget the experience.

But his talents for living are manifold. On a recent string of one-nighters with the WGJB, Vic and drummer Gus Johnson taught the rest of the cats a card game called Tonk, promptly dispelling the gloom of long bus rides.

Vic Dickenson is indeed a good man to have in a band, as a player and as a human being. He is one of the last of that rare breed of unique individualists forged in a golden age of music the likes of which we may never see again. And his playing fully reflects the wit and wisdom his long and full life has instilled in him, combined with an ever-youthful spirit. it.

Check out his *You're Gonna Hear From Me* on the Chiaroscuro LP. Talk about soul!

db



FRANCIS WOLFF/BLUE NOTE

At the *Tenderly* session: guitarist John Collins, Jo Jones and Vic.

# TUBA TALK with HOWARD JOHNSON

by Joe H. Klee

Tuba was originally the name of the Roman short military trumpet. Today it signifies a large brass instrument that brings up the bottom of a symphony orchestra, provides the oom-pah for a football team's marching band, or supplies much of the propelling two-beat for dyed-in-the-wool traditional jazz bands.

In the hands of a few of its more skilled practitioners, such as Howard Johnson, it can however be an improvising jazz horn of rare beauty. Unfortunately for such players, it still comes under the heading of Miscellaneous Instruments in the polls, forcing them to compete against bagpipes, cellos, harmonicas, synthesizers and Rahsaan Roland Kirk, who always wins anyway. Tuba players quickly learn not to be paranoid about polls.

Howard Johnson couldn't care less about them. For one thing, he's already won the 1969 down beat Critics Poll; for another, he knows that if he gets 33 votes from the readers, that means that 33 people who have heard him play like his playing not only better than that of any other tubaist, but better than any other bagpiper's, cellist's, harmonicaist's, synthesizerist's or Rahsaan Roland Kirk's.

The beginning of Johnson's love affair with the tuba began as an accidental flirtation back home in Massillon, Ohio.

"I used to listen to, and watch, the tuba players when I was playing the baritone sax in a junior high school band," he said. "Since our parts were very similar and not very challenging, I'd always memorize my parts and look around to other instruments, and I watched the tubas playing the same part I had and learned the fingering. So I just picked it up one day to check out if I really knew the fingering and see if I could play a scale on it, and the band director suggested that I go ahead and play it since I didn't have any difficulty with it."

On the tuba, you're more or less on your own. There aren't the models that exist, say, on tenor sax, to guide you. The advantage is that the player is not hung up by comparisons with Pres or Trane. He's on his own. But even that can be a mixed blessing.

"It's identified with nothing at all or with adverse things," Johnson points out. "When I first came to New York and I didn't have my tuba yet, I would tell people that I played the tuba, nobody wanted to hear it at all. If I came around and wanted to play, people would play tricks on me to keep me from playing until I actually did get to play and they were surprised."

The word surprise triggered memories. I had heard Howard Johnson on Archie Shepp's record of *Mama Too Tight* even before hearing him in person with Shepp's group at Carnegie Recital Hall. The surprise of finding an instrument which had always seemed to me part and parcel of Dixieland revival music performing with an avant-garde jazz groups was surpassed only by the surprise of how well the instrument fit in and what the young man playing was able to make it do.

Not that there hadn't been other modern jazz tubas, but they had been so few and far between that when in the spring of 1968 Johnson and four other tuba-playing jazz musicians formed the Substructure, it was looked on by many as a novelty.

Some consider it a novelty even today. The original Substructure was five tubas (Johnson, Jack Jeffers, Morris Edwards, Dave Barger and Bob Stewart) plus pianist George Cables,

bassist Herb Bushler, and drummer Warren Smith. At that time, the book was strictly jazz and the gigs were Saturday afternoons at Slug's on New York's once famed and now infamous Lower East Side. Whatever one's opinion about the atmosphere, the neighborhood, the prices or the bill of fare. Slug's has over the years established itself as a haven for jazzmen of the modern school. It is still here, more than anywhere else, that one can find Ornette Coleman, Archie Shepp or Pharoah Sanders.

Today's Substructure carries basically the same personnel except that Barger is appearing with Blood, Sweat & Tears and Jeffers is regularly heard with Clark Terry's big band. Two additional tuba players have joined, Earl McIntyre and Joe Daley, so the tuba section never gets below six, and sometimes is a

In their initial appearance at Fillmore East, the new Taj Mahal band completely wiped out Hot Tuna. The whole idea—the horns, the sound, the sight of those gleaming brass bells on stage lined up behind Taj Mahal's Miss National guitar like an extra string—sneaked up on us and screamed "surprise."

A recording session had taken place when the band was barely a week old. It was rejected, not because it wasn't good enough but because everybody, the horns, the rhythm, Taj Mahal and producer Dave Rubinson, heard so much on that record that they knew it had to get even tighter. Recording was postponed until March, when Mahal's band played a four-day stand at Fillmore East.

The results went into a Columbia double album, *The Real Thing*, which ranks with Aretha Franklin's live album from Fillmore



JAN PERSSON

septet. Changes in the Substructure's floating rhythm section are quite frequent, but you can usually count on Bushler on string and electric bass, and often Smith will be behind the drums. The book has been expanded, not only with more jazz numbers, but also with rock, soul and gospel material.

McIntyre and Daley came out of an experience which lasted through the first half of 1972, during which period Johnson and Bob Stewart joined forces with one of the better performers in the blues/rock idiom, Taj Mahal. There was a lot of confusion and a lot of people, yours truly included, got it wrong. At no point did the Substructure or even the Substructure horns back Taj Mahal. Only Johnson and Stewart were common to both groups, and while Johnson did most of the horn arrangements for Mahal, as he had done for the Substructure, he did them entirely differently. Flugelhorn, trombone, and saxophone doublings were used, often in combination with one or more tubas, to produce a full blues-band horn sound. This, as Johnson was quick to point out, was never a part of the Substructure sound.

"There've been a couple of times when the Substructure was inactive, but we never really disbanded. We always intended to do something with our sound and I never thought that it was in Taj Mahal's band. That was a sound that was for and about Taj Mahal... a whole other approach," he said.

West as one of the best pop albums of 1971. Howard and the Taj Mahal band played one more gig at Fillmore East shortly before both the place and the band came to an end, or at least entered a temporary hiatus.

The Mahal band gig was not Howard Johnson's debut at Fillmore East, however. He and the Substructure had been part of a series of Tuesday evening new talent programs. After playing an exceptional set for the local rock freaks, they were greeted with minimal response from an audience who had not been hyped about whether or not it was in to applaud for a tuba ensemble playing jazz. (It seems that audiences today are afraid to commit themselves on the basis of their own opinions.)

"I think that the one thing that the musician has to offer anybody is something which every individual is already searching for," Johnson believes. "Everybody has a need for the arts, a need that should reach out and try to find things. Now, what the media do is take this desire to reach out away from people and tell them in front what to go looking for, what to find. The difference is that when people discover things on their own they really appreciate it a lot more. I don't want to tell people 'Come listen to me,' I just want to say, 'While you're searching, stop by here. If this does it for you, good, Dig however much of it you want. But if you don't, keep going, but keep searchin'." *Continued on page 35*

# DUKE'S GRAND TOUR: THE INSIDE STORY

by Stanley Dance

For the Duke Ellington band, five weeks in the Soviet Union on behalf of the U.S. State Department were a relatively restful introduction to the longest—and probably most arduous—tour of its career. A week was spent in each of five cities—Leningrad, Minsk, Kiev, Rostov, and Moscow—where the schedule normally called for just four concerts to be played, all of them invariably sold out long in advance. The Russians were hospitable and wished their visitors to experience their culture, too, so visits were arranged to, for example, the Bolshoi Ballet, the world-famous circus and the Hermitage Museum in Leningrad. Ellington eventually made use of the remaining free time by calling rehearsals at which recent and newly written material was brought into a state of readiness.

Although the musicians had reservations about minor inconveniences, such as restaurant hours, taxis, the all-night concierges on each floor of the hotels, laundry and cleaning services, they were unanimous in appreciation of their audiences. "The people we came in contact with," Paul Gonsalves said, "treated us like kings, and they constantly gave us gifts." Ellington had to ship two suitcases home. Gonsalves himself brought back a collection of books and records, all movingly and warmly inscribed. He and Tony Watkins also displayed sweaters festooned with medals and badges presented them by admirers. In turn, the Duke Ellington buttons specially made for the tour became highly prized souvenirs, "as valuable as money".

The enthusiasm of the audiences, and the persistent demand for encores, led to some concerts extending over four hours. "No one complained," Ellington remarked drolly, "not the audience, not the stage hands, and not even the cats in the band. The Russians came to hear our music, and for no other reason. Some were satisfied—and some were sur-

prised how much they were satisfied!"

*Pravda* for Oct. 13 carried an appreciative article by M. Davydov entitled *Orchestra of Virtuosos*, which marveled at the band's "priceless sense of ease, of naturalness of expression," thus bearing out the truth of another of Paul Gonsalves' observations: "They were amazed at our freedom."

In the early part of the program, Ellington played the expected staples. *Caravan* was always an enormous favorite in Russia, and it is not hard to imagine the thrill audiences derived from hearing this and numbers like *Mood Indigo* played for the first time by the band in person. A piece of solid orchestral fare that impressed and obviously caused some surprise was the suite, *Harlem*. But after he had worked through his program, and was into the encores, and when the audience thought it had heard all the soloists of note, Ellington introduced Johnny Cole's dazzling virtuosity on *Aristocracy* from *The New Orleans Suite*, and Geezil Minerve's sensational alto on the blues. Surprising in a different way was *Dark Eyes*, as spontaneously performed—to the Russians' delight—by Paul Gonsalves, and later built into a head arrangement. By the time they got to Moscow, Gonsalves was also playing the popular *Moscow Nights*, and the maestro had a new number ready, *Moscow Metro*. Louis Armstrong, not forgotten by audiences or band, was regularly saluted by Money Johnson, vocally and on trumpet, in *Hello Dolly*. And in the privacy of the U.S. Embassy, there was even a performance of the sacred concert. A scratch choir was raked up from diplomatic personnel, and Tony Watkins took all the vocal solos.

Occasional opportunities for jam sessions with Russian musicians were a great success, and among the famous composers Ellington had the opportunity of meeting was Aram Khatchaturian. He enjoyed the artistic cli-

mate very much, and the only contretemps of the tour concerned food. A story emanating from Bonn told the world, to his intense irritation, that he was losing weight and not finding Russian food to his liking. In fact, he was doing very well—gaining weight—with his own private borscht concoctions. He was also indulging a not inconsiderable appetite for caviar, and he had taught the hotel chefs how to make cheeseburgers. "The only trouble," he said, "was that they made them so big a large part always had to end up in my doggy bag!" The much-publicized account of steaks being specially flown in from the West for a famished bandleader therefore contained elements of *opera bouffe*.

Two extra concerts were put on at the last minute in the 12,000-seat Luzhniki Sports Palace to accommodate some of the many Muscovites who had been disappointed in obtaining tickets earlier, and the band finally left Russia invigorated by the depth of the public response. A congratulatory letter to the leader from President Nixon, expressing appreciation of a job well done, was another encouraging factor. Certainly, when heard shortly afterwards in England, the band sounded as though all its batteries had been recharged.

In terms of the ensemble and soloistic potential, it now seemed the strongest band Ellington had had for several years. The six-piece reed section was a tremendous and versatile unit. (When last was a team of five clarinets heard and seen in action?) The addition of Johnny Coles to the trumpets freed Cootie Williams from the necessity of playing parts, and he responded with solos of great power and inspiration. Indeed, he sounded better than at any time since he rejoined Ellington in 1962.

The program played in Europe was at first identical with that prepared for Russia, but modifications were soon required to avoid repetitions in a two-record album planned by United Artists as a follow-up to the successful *Seventieth Birthday* set. Recorded in Bristol and Birmingham, the new collection includes the four-part *Brava, Togo* as premiered at Newport in 1971. The suite, exotic in character but strongly rhythmic, consists of *Soul Soothing Beach*, *Naturellement*, *Amour*, *Amour* and *Right On, Togo!* Also recorded was Geezil Minerve's blues feature, *Addi*, a dramatic, skillfully structured performance with simple but inimitable Ellington backgrounds. In its original conception, Ellington noted, it was an instance of "pure improvisation", which the alto saxophonist preserved in subsequent performances. The sweep and passion in this performance, despite differences of phrasing, brought Sidney Bechet irresistibly to mind. Minerve is a "discovery" of first importance whose talent was scarcely recognized at its worth when he played with Mercer Ellington, Red Prysock and Ray Charles.

Among other interesting items recorded were *Goof*, a new vehicle for Johnny Coles' fluegelhorn virtuosity, *The Checkered Hat*, Norris Turney's alto tribute to Johnny Hodges: *Azure*; *In a Mellotone*: Harold Ashby's *I Can't Get Started*; *La Plus Belle Africaine*, better recorded and better played than on the earlier Verve set; and *I Got It Bad*, featuring Nell Brookshire and Cootie Williams as vocalists, with the latter playing a superb trumpet chorus *a la* Armstrong.

In Lyon the following week, a further modification  
Continued on page 34

Paul Gonsalves and Ellington jam with Russian musicians.



# record

## REVIEWS

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

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

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)

### JEFF BECK

**ROUGH AND READY**—Epic 30973: *Got the Feeling; Situation; Short Business; Raynes Park Blues; I've Been Used; New Ways Train Train; Jody*.

Personnel: Beck, guitar; Max Middleton, piano; Clive Chaman, bass; Cozy Powell, drums; Bob Tench, vocal.

Rating: ★★★★★

Jeff Beck proves the power of rock 'n' roll: natural energy expressed with wit and ideas. And as ephemeral as this album seems at times, it nonetheless offers high-spirited pleasure at every listen.

Throughout, the rhythm section plays with buoyancy—swirling, splashing, dancing. Above this, Beck moves—sometimes cool and sensual like on *Raynes Park Blues*, sometimes darting and vibrant like on *Got the Feeling* and *I've Been Used*. Beck is the rock guitarist to be reckoned with, now that Duane Allman is gone: inventive, intense, and always with a certain grace.

Each song emphasizes tight ensemble interplay and superb musical clarity, that much better focused by excellent recording. *Rough and Ready* is indeed good enough to set a standard—rock music with urgency and oodles of pith. —bourne

### ALICE COLTRANE

**UNIVERSAL CONSCIOUSNESS**—Impulse AS-9210: *Universal Consciousness; Battle at Armageddon; On Allah; Hare Krishna; Sita Ram; The Ankh of Amen-Ra*.

Personnel: Ms. Coltrane, organ, harp; Jimmy Garrison, bass; Jack De Johnette, Clifford Jarvis, Rashied Ali, percussion, bells, wind chimes; Tulusi, tamboura; John Blair, LeRoy Jenkins, Julius Brand, Joan Kalisch, violins.

Rating: ★★★★★

This is one of two splendid albums I have recently received. (The other is *Burning Spirits* by Huey Simmons.) I remember my disappointment when I first heard *Ptah the El Daoud*, Alice's previous release, but this new venture more than justifies my contention that Ms. Coltrane is a paragon of the new music. It seems odd that she was almost bypassed by the recent Readers Poll, because she certainly has emerged as the strongest of John Coltrane's disciples. *Universal Consciousness* comes after her visit to the East to study with Swami Satchidananda, Swamiji. Her playing here is vibrant, fresh, innovative, and uncompromising. Her leadership affects everyone, consequently producing a stunningly beautiful result.

The use of strings is not new in African-American music. However, the results have not always been successful. In fact, and this is especially true of the third stream jazz which emerged in the middle and late '50s, most of the time it has seemed contrived. But not here. The string players are used on *Universal Consciousness*, *Oh Allah*, and *Hare Krishna* and in each situation they bring power and strength to the music. Their playing is like sirens singing, high-pitched and beckoning. (There is a constant symbolic feeling of reaching in the music.)

In the improvisational parts, they sometimes play pizzicato and arco at the same time; then at others, cascading, glissando, overlapping and following lines. There are many tremolos, trills and quick-turning lines which give the music a strong Eastern flavor. Ms. Coltrane arranged all the string parts and they especially seem to be influenced by her trip to India. The melodies are transcriptions of pieces she brought back from that country, and *Hare Krishna*, with its chant and strong drone feeling, is eminently effective.

Ms. Coltrane interspaces harp and organ with flawless effort. She seems more inclined to use the harp with the strings and mainly plays the organ against the bass and percussion. This is the strongest I have ever heard her play. Her right hand is very light and dexterous on the organ, while her left plays unyielding chords that give strong drone feelings. Yet it is blues from start to finish. Her harp playing is less interesting, because she relegates it to long arpeggios—veils of sound—but I think she does this to maintain the contrast between organ and harp, contrast she exploits to the utmost.

In the liner notes, which she wrote, Ms. Coltrane describes De Johnette, Jarvis and Ali: "This compilation of percussionists involves some of the best expressive minds in music today..." I certainly agree, especially about Ali, whose musical insight allows him to be the almost perfect blend of accompanist and soloist.

Recently, I have been fortunate to hear Jimmy Garrison play with Indian violinist L. Shankar, and in both arco and pizzicato he is a superb player. On *Consciousness* he plays a two-note drone for a long time, and the only time one hears or feels the bow is when he switches from not to note, never when he's playing the one note. His plucking is solid and round, bouncing like a mallet off a gong.

For people interested in documenting the new music, this one is a must for the library. —cole

### KING CURTIS

**LIVE AT FILLMORE WEST**—Atco SD 33-359: *Memphis Soul Stew; A Whiter Shade of Pale; Whole Lotta Love; I Stand Accused; Changes; Ode to Billie Joe; Mr. Bojangles; Signed Sealed Delivered I'm Yours; Soul Serenade*.

Personnel: Wayne Jackson, Roger Hopps, trumpets; Hopps, trombone; Curtis, tenor, alto&soprano saxes; Jimmy Mitchell, Andrew Love, Lou Collins, reeds; Billy Preston, organ; Truman Thomas, electric piano; Cornell Dupree, guitar; Jerry Jemmott, electric bass; Bernard Purdie, drums; Pancho Morales, congas.

Rating: ★★★★★

King Curtis' untimely death makes it diffi-

cult to praise him without seeming sentimental, or to criticize him without seeming disrespectful. But the Fillmore album is easy to review because it's solid, entertaining music.

*Soul Stew* takes a long but well-worth-it time to introduce the band; Bernard Purdie as always burns like the proverbial house on fire. *Shade of Pale* offers Curtis' best lyrical soprano; very true to the almost crystalline melody and very lovely. *Lotta Love* features the Memphis Horns riffing much; the lead is missing somewhere, but it swings. *I Stand Accused* begins with Curtis' synopsis of Isaac Hayes rap, then he sings on alto above the near-gospel groove of Preston.

*Changes* cooks hard, with Curtis' "boiling" Memphis sax a damn sight more exciting than the screeching Buddy Miles' original, plus hot solos by Preston and Cornell Dupree. *Billie Joe* is sanctified from a rather dull pop ditty into a tasty r&b vehicle. *Mr. Bojangles* offers again Curtis' fine ballad styling, above appropriate dance-like percussion, *Signed Sealed* burns high, with the band full-out.

*Soul Serenade* concludes the concert with Curtis' own self-eulogy. And to hear it is to realize that King Curtis was indeed a monarch of rhythm&blues, energizing even the most timeworn turn of phrase, the most cliched hot lick into a striking piece of spirit. This album is testament to this passion, because despite our loss, King Curtis is indeed *Live* at Fillmore West—and the crowd shouts Amen. —bourne

### EDDIE HARRIS

**LIVE AT NEWPORT**—Atlantic 1595: *Children's Song; Carry On Brother; Don't You Know The Future's in Space; Silent Majority; Walk Soft; South Side*.

Personnel: Harris, electric sax; Jodie Christian, piano, electric piano; Louie Spears, bass; Bob Crowder, drums; Eugene McDaniels, vocal (track 9 only).

Rating: ★★½

There is good variety on this album. *Children's* is a gentle calypso cum sound effects, while *Carry On* is funkybutt (and a better performance in this vein than the one in the Harris-McCann *Second Movement* LP). *Don't* is free and not very interesting, while *Silent*, an attempt at a topical vocal, is dreary. *Walk* has a nice Christian solo while *South Side* (not the old Wardell Gray tune) is up-tempo jazz.

Harris gets into all kinds of effects here. From the number of sounds he is capable of producing, one could think of him as an entire orchestra. Yet the sonority is still a problem. Harris had a pleasant sound on tenor before he adopted electronics, but since he got into amplification, forget it. It would be a pleasant surprise were he to apply his technology to that problem and solve it successfully.

Those who've dug his previous efforts in this genre, however, will certainly dig this as well. —porter

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## KEITH JARRETT

THE MOURNING OF A STAR—Atlantic SD 1596: Follow the Crooked Path, Though It Be Longer; Interlude No. 3; Standing Outside; Everything That Lives Laments; Interlude No. 1; Trust; All I Want; Traces of You; The Mourning of a Star; Interlude No. 2; Sympathy.

Personnel: Jarrett, piano, tenor recorder, soprano sax, steel drums, conga drums; Charlie Haden, bass, steel drums; Paul Motian, drums, steel drums, conga drums.

Rating: ★★★★★

The best music is that made in the intimate communion of exciting creators: artists of intensity and ideas with the skill to express their collective self. Such is the artistry of *The Mourning of a Star*.

Actually, neither of the players has ever received the praise due him, virtuoso percussionist Motian especially. But together, the three unite with undeniable vitality.

If any, my only regret is that the interplay often seems fragmented on the record. Although several songs last more than five minutes, most of the music fades or simply stops, sometimes at very happening moments—particularly the three almost stillborn interludes.

Nevertheless, the trio conversations are good to hear. Throughout, Jarrett seeks—rippling free across the keyboard, as on *Trust*, with Motian and Haden rising higher and higher, or reflecting more introspective visions, as on *Everything That Lives*, with Motian on wind chimes and Haden supple and pure.

*Traces of You* features Jarrett on soprano, not his better instrument. And yet, above the everpresent dialogue of Haden and Motian, even his laconic soprano speaks with eloquence though it might otherwise sound banal. *All I Want* overdubs Jarrett recorder and piano for the most curious song on the LP: a short spin through Joni Mitchell's tasty ballad.

Altogether, *The Mourning of a Star* is difficult to appreciate, given the organic character of the playing and the abrupt and often startling change of direction between songs. But within this diversity, even if at times too soon halted, is the striking color and motion of three fine musicians. —bourne

## HERBIE MANN

PUSH PUSH—Embryo SD532: Push Push; What's Going On; Spirit in the Dark; Man's Hope; If I Never Can Say Goodbye; What'd I Say.

Personnel: Mann, flute, alto flute; Duane Allman, guitar; Cornell Dupree (tracks 1, 2, 6) or David Spinozza (tracks 3, 4, 5, 7), guitar; Gene Bianca, harmonica (tracks 2&6); Richard Tee, keyboards; Chuck Rainey (tracks 1, 2, 5) or Jerry Jemmott (tracks 3&7) or Donald (Duck) Dunn (tracks 4&5), bass; Bernard Purdie (tracks 1-3, 6, 7) or Al Jackson, Jr. (tracks 4&5), drums; Ralph McDonald, percussion.

Rating: ★★★★★

A group of tunes by such as Ray Charles, Aretha Franklin and Marvin Gaye, with Mann noting that "if all the priests, rabbis and ministers had messages that were as believable and honest as the Music of Ray Charles, Aretha Franklin and Marvin Gaye (and if they could also sing as well!!!) there would be a lot more love and a lot less hate in this world."

That one is a little like quarreling with Mother. Unfortunately, the leader does less to back up his message than anyone else on

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the album. All the guitar solos (except on *Hope*) are by the late Duane Allman, and in most cases they hang together to a considerable point.

Mann, on most of the cuts, thinks of his flute as being a horn to be used for rhythmic counterpoint rather than an instrument capable of developing melodic lines. Effective in small doses, it becomes tiring over a whole album. All punctuation and no phrases does not an essay make.

*Mans' Hope*, based on *Hatikvah* as adapted by Mann, has a sort of Gide-whiz quality about it with Mann's tone thinning out, the best ideas coming from Spinozza's guitar and the push-push of this particular rhythm section.

Speaking of push-push, the album is adorned with a hirsute torso of Mann on the front and a closeup pelvic shot of copulation, done in shirred velveteen, none of which interferes with anything happening in the grooves.

Mann does get off some interesting ideas on *Going* and *Goodbye*, but though he digs hard on *Say*, the chases with Allman do not always leave HM on first.

Side note: first side is billed as "Side One", second side as "side A". In that lies a message of tight primacy, one presumes. —levin

**MEMPHIS TWO-STEP**—Embryo SD531: *Soul Man; The Night They Drove Old Dixie Down; Memphis Two-Step; Down On the Corner; Guinnevere; Acapulco Rain; Kabuki Rock.*

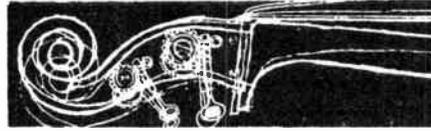
Collective Personnel: Melvin Lastie, Ike Williams, trumpet; George Bohanon, trombone; Mann, flute; Roy Ayers, vibes; John Barnes, Bobby Wood, electric piano; Bobby Emmons, organ;

Al Vescovo, Eric Weissberg, Sonny Sharrock, Reggie Young, Charlie Brown, Richie Resnicoff, guitar; Darrell Clayborn, Mike Leach, Miroslav Vitous, Ron Carter, bass; Richard Waters, Gene Christian, Bruno Carr, drums; Victor Pantoja, Patato Valdez, percussion.

Rating: ★★★½

Herbie Mann works best in this essentially pop idiom, but that is not the only area in which he makes music. The reviewer must take into account what Mann's purpose is from album to album because it varies.

Using *Memphis Underground* as the best



example of what he has accomplished in the vein of this album brings about the rating. He doesn't seem to feel *Soul Man* or *Dixie* the way he wants to, while *Memphis* comes off a shade too fast. *Down* and *Guinnevere* are the best performances.

Mann needs a more aggressive rhythm section. Of the ones he uses here, that on the last two tracks is the best, but it still isn't quite as together as it needs to be. —porter

## CARMEN McRAE

**CARMEN McRAE**—Mainstream 309: *Spring Can Really Hang You Up The Most; Bye Bye Blackbird; Solitude; I'm Gonna Laugh You Right Out of My Life; Long Before I Knew You; Just in*

*Time; 'Round Midnight; I Got it Bad; My Ship Is Coming In.*

Personnel: Ms. McRae, vocal; Norman Simmons, piano; Vic Sproles, bass; Stu Martin, drums.

Rating: ★★★★★

**CARMEN'S GOLD**—Mainstream 338: *Allie; Who Can I Turn To; The Music That Makes Me Dance; Gentleman Friend; It Shouldn't Happen To A Dream; Love Is A Night Time Thing; Because You're Mine; Cloudy Morning; Limehouse Blues; Blame It On My Youth.*

Personnel: Ms. McRae, vocal; orchestras conducted by Peter Matz or Don Sebesky.

Rating: ★★★★★

We live in an age of amateurism. The rule of the lowest common denominator is the order of the day. Unless something happens to turn things around, we probably won't see a talent of Carmen McRae's caliber arise again.

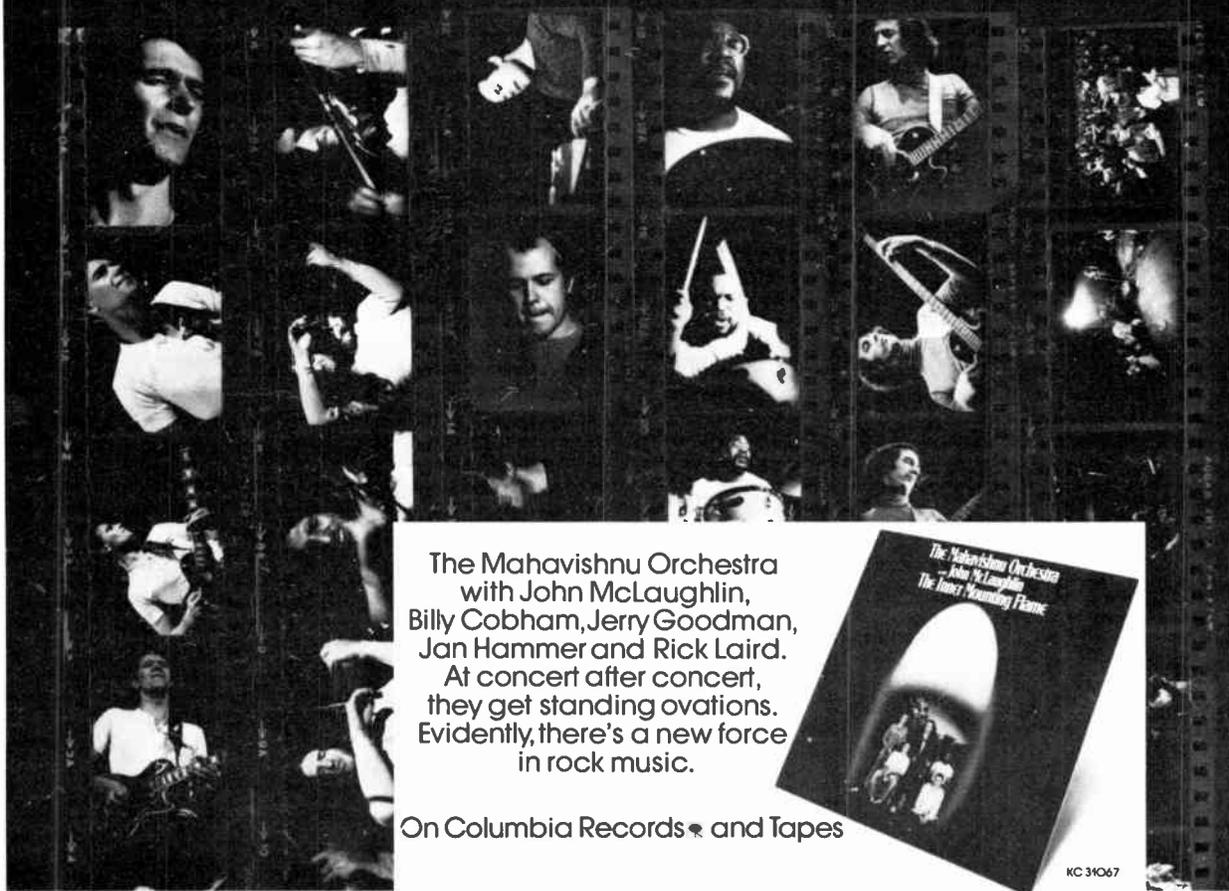
Hers is an art that stresses professionalism, style, and attention to detail. She sings good songs and she sings them in a way that would delight the composers. She nevertheless carries it all off with an air of disarming relaxation and casual naturalness. She is unique.

The *Gold* album is a collection of previously issued items of mid-'50s vintage, and while I can't vouch for the "gold" claim, this is certainly excellent Carmen.

The other album is a live session taped around the same time, but apparently previously unissued. While the emphasis is on ballads, it shows another side in a different setting of this remarkable singer.

Either album would make a good introduction to Carmen McRae's artistry, if such is needed, and her seasoned fans will certainly want the new one. Together, they

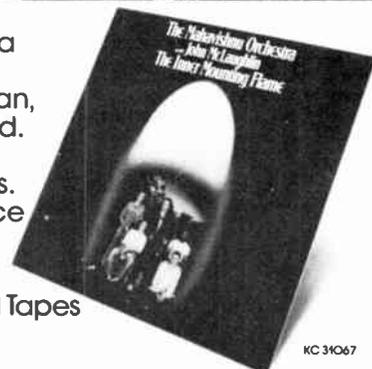
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complement each other nicely.

One small complaint: the liner notes are identical. That's economy with a capital "E"!

—porter

## MITCHELL-RUFF DUO

STRAYHORN—Mainstream 335: *Take the "A" Train; Passion Flower; Suite for the Duo; Chelsea Bridge; Upper Manhattan Medical Group; Rain Check; Lush Life.*

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

Rating: ★★★½

It's been more than 15 years now that this duo has been among us. Mitchell plays big conservatory style piano, rambling through all sorts of reminiscences from Tatum through Powell and Waller, and basically is concerned with the piano as an instrument rather than a jazz voice. He still has a habit of enthusiastically over-pedaling from time to time, but does execute things in fleet fashion.

Ruff specializes in confusing the customers, switching from bass to French horn as the tempo strikes him. On these two sides you will have to search for a bass passage.

Essentially, the album is straightforward presentation of Strayhorn material done in song style, from a 78-type treatment of *Rain Check* to six-and-a-half minutes of *Lush Life*.

The *Suite*, a 12-minute work written by Strayhorn for the Duo, is in four parts. The opening section has a mournful moose call for Ruff built on an augmented ninth, the kind of thing Juan Tizol used to play in the '40s period of the Ellington band. The piano has a florid blues-based section, following which Ruff plays a brief spiritual-tinged passage, sounding like Dvorak crossed with *Come Sunday*. The closing section permits Mitchell to romp all over the keyboard while Ruff does a dapper lead.

Again, this is concert-song rather than concert-jazz style, with a lot of the material done in a surprisingly constrained mold. —levin

## BUDDY TERRY

AWARENESS—Mainstream 336: *Awareness Suite (Omnipotence, Babylon, Unity, Humility); Kamili; Stealin' Gold; Sodom and Gomorrah; Abcretions.*

Personnel: Cecil Bridgewater, trumpet, percussion; Terry, tenor&soprano saxes, flute, percussion; Stanley Cowell, piano; electric piano; Roland Prince, guitar; Buster Williams, Victor Gaskin, bass; electric bass; Mickey Roker, drums; Mtume, congas.

Rating: ★★★½

Buddy Terry can play. He has an impressive list of past associations, but this recording shows a different direction than his earlier work. He has chosen a contemporary setting for his session and I think he loses some of his personality because of it. Tenor players who work in this vein seem to get hung up on Coltrane, and Terry has shown more than that in more conventional settings.

The best thing in the album is the 12-minute *Sodom* which contains good work by the leader, sparkling Cowell and a really great solo by Bridgewater. The suite is rather pretentious.

The guitar and second bass are superfluous, and thus the rhythm section often seems cluttered. Still, the album is better than most in this idiom and rates an extra half star for Bridgewater, an outstanding young player.

—porter

## TONY WILLIAMS

EGO—Polydor 24-4065: *Clap City; There Comes A Time; Pislow's Filigree; Circa 45; Two Worlds; Some Hip Drum Shit; Lonesome Wells; Mom and Dad; The Urchins of Shermese.*

Personnel: Khalid Yasin, organ; Ted Dunbar, guitar; Ron Carter, bass, cello; Don Alias, percussion; Warren Smith, percussion; Williams, vocal.

Rating: ★★★½

This album asks the question: Can a premier percussionist from Boston make it as a singer? The answer is an emphatic NO!!

The two-and-a-half stars are for Yasin, Carter, Dunbar, Alias and Smith who at least make a gallant attempt. Also *Clap City*, the all-too-short Ghanaian ensemble, and *Hip Drum* are interesting. —Cole

Rating: ★★★★★

Tony Williams is into his own thing. It may not appeal to that segment of the jazz audience which has closed its ears to rock, but it is valid contemporary music with a wide range of moods. And for percussion freaks, it's a must.

In organist Yasin, Williams has one of the masters of that oft-maligned instrument, and guitarist Dunbar is a worthy replacement for John McLaughlin—not as flashy, perhaps, but very tasty and soulful.

Williams wrote and arranged all the pieces on the album. He sings on *Time*, *Worlds*, and *Wells* only, and while he may not be a great vocalist, he gets a warm, sincere feeling. There's also room for a lot of instrumental activity on these three tracks. *Wells* shows a late-Beatles influence, but *Worlds* is quite original in conception.

In Smith and Alias, the leader has the company of peers. Smith handles the tympani, marimba, shaker, and other miscellaneous percussion in masterly fashion, while Alias bears down on congas. Combined with Williams' jazz drum kit, this adds up to a heavy percussion party, and the two short tracks that open each side (*Clap and Shit*) are performed by this trio only. They are also prominently featured on *Filigree* and *Worlds*.

*Urchins* is a blowing track, while *Mom and Dad* is a very warm, pretty mood piece. Yasin and Dunbar shine on both. There is a nice attention to dynamics throughout; the group never descends to the sound-for-sounds sake level that mars so much rock music.

Not for purists on either side of the musical fence, this album is recommended to open-minded listeners—and, of course, drum fanatics. I found it most likeable. —morganstern

## old wine - new bottles

Lionel Hampton, *Vol. 1: Stompology* (RCA LPV 575)

★★★★★

Hot Lips Page, *Feelin' High and Happy* (RCA LPV 576)

★★★★★

Various Artists: *Swing, Vol. 1* (RCA LPV 578)

★★★★★

*This Is Duke Ellington* (RCA VPM 6042)

★★★½

This Benny Goodman (RCA VPM 6040)

★★½

This Is Artie Shaw (RCA VPM 6039)

★★½

This Is Tommy Dorsey (RCA VPM 6038)

★★½

Various Artists: This Is The Big Band Era (RCA VPM 6043)

★★

The Vintage series is back, with a fancy new look (gone are the musty old wine bottles) and new management (Don Schlitten as producer). In reviving the lately dormant series, RCA has begun the reissuing of the 90 sides made by Lionel Hampton's various recording groups between 1937 and 1941 in chronological order. RCA could hardly have chosen a series more worthy of such comprehensive treatment. With the exception of Billie Holiday, probably no artist of the swing era recorded with such a brilliant and varied lineup of talent: Chu Berry, Charlie Christian, Coleman Hawkins, Gene Krupa, Dizzy Gillespie and many more.

Despite the services of such potent soloists, however, the Hampton records are not just strings of solos wrapped up with 16 bars of collective playing, a format that often characterized the informal Billie Holiday-Teddy Wilson Brunswicks and Vocalions. One of the cornerstones of these sessions is the unity and cohesiveness of the ensembles. Combined with some frequently brilliant playing, the virtues of preparation yielded a body of music that stands as pure classic jazz. In short, this is a vitally important reissue.

The first volume includes Hampton's initial

four sessions. Of the 15 sections, none is new to LP issue. All have been scrambled about on various deleted U.S. collections or on French and German reissues. Session one borrows the Benny Goodman reed and rhythm team. *Jivin' the Vibes* and *Stomp* are smooth, swinging originals, the latter featuring a rare walking bass solo by Harry Goodman, who acquits himself handsomely, and some propulsive drumming by Hampton.

Session two finds Ellington's three key horns—Cootie Williams, Lawrence Brown, Johnny Hodges—on hand. *Buzzin' 'Round* has some romping Jess Stacy, who touches bases with some phrases soon to be immortalized at Carnegie Hall in his surprise *Sing Sing Sing* solo. *Stompology* has an expansive chorus from Williams.

Hodges stays on for session three, which produced perhaps the most celebrated performance of the entire series: *Sunny Side of the Street*, a sweeping vehicle for Hodges. The pace is brisk on *I Got Rhythm*, *China Stomp* and *I Know That You Know*. With all hands contributing potency and excitement, Hampton switches to piano and drums on the latter two. Only Buster Bailey's clarinet, often somewhat overrated, fails to be completely satisfying. His rigid phrasing is an uneasy contrast to the legato flow of his colleagues.

Session four is highlighted by a volcanic *Crazy Rhythm* and lyrical *Confessin'*. Hampton is the quintessence of swing throughout the whole album.

The first 11 tracks on the Hot Lips Page collection (from mid-1938) are very much of the Louis Armstrong big band formula of the late '30s: simple arrangements designed to showcase a soloist and occasionally seasoned

by brief solos from sidemen.

This is appropriate, for Page's trumpet was uncanny in its resemblance to Armstrong's. His tone was virtually identical. It is only when one examines Page's patterns of invention that one detects differences. Louis' ability to grasp the essence of a theme and build from it acutely perceptive and often sweeping variations was unique. Page harnessed Armstrong's musical vocabulary, but never created quite the same sense of the unexpected. He comes close on the title track, *Pied Piper*, and *At Your Beck and Call*, but seems to fall just short.

Page was not a great innovator, but he was inventive, and he absorbed the lessons of his mentor better than perhaps anyone—and many tried. This alone would make his work of interest, but Page also had an identity that was very much his own. When he wasn't called upon to imitate Armstrong, that identity had explosive potential. He is raw and savage on *Rock It For Me*, for example. And *Skull Duggery* and *Let Me In* (the latter from 1951) suggest that when unleashed he could be among the most fiery of players. Unfortunately, this potential is not fully realized throughout the collection.

Page was also a blues singer with few peers, and this talent is demonstrated on four sides (plus one instrumental) with Leonard Feather, Teddy Bunn and Ernest Hill. These are fine performances, but not his best. (For more impressive blues performances, consult French Black and Blue BB 33008, available from the better stateide record stores.)

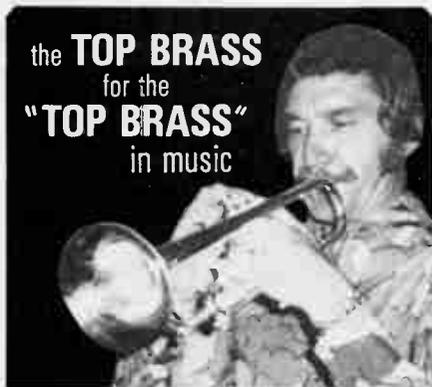
The *Swing* collection picks up some leftover material that didn't make it into the *Panassie Sessions* (LPV 542) and *Esquire*

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Jazz (LPV 544) but has several points of particular interest.

First in importance are the four 1941 Una Mae Carlisle sides backed by Lester Young's small band and, issued here for the first time since the Bluebird days. These are certainly not among Pres' definitive performances. Indeed, he only solos on two, but any specimens of Lester in his prime are of special value. He is soft and delicate in these restrained pieces. Miss Carlisle is a pleasant, unpretentious vocalist. This constitutes the only Lester Young in the Victor vaults with one exception: a March 1938 Goodman Session which produced four sides but only one 16-bar solo, on *Ti-Pi-Tin*, last issued in 1956 (LPT 6703).

The second point of major interest is the restoration of Gene Krupa's famous 1936 session with Benny Goodman, Chu Berry, and Roy Eldridge, last out on a long-deleted Camden LP. Krupa is excellent throughout, and Goodman takes a superior solo on *I Hope Gabriel Likes My Music*, played at a slightly slower and more manageable tempo than the companion piece, *Swing Is Here*. Berry contributes several smooth, glancing solos. But it

line, it issued five big band collections aimed at the nostalgia buyer. All contain familiar material and add nothing of jazz significance to circulation.

The Ellington set brings only a rather schmaltzy version of *Three Little Words* to light. It features a vocal by the Rhythm Boys (with Bing Crosby), who had recently left Whiteman and were at this point (August, 1930) marking time at the Coconut Grove with Gus Arnheim. The rest has been out on various other RCA LPs, most of which are still in the catalog, though the take of *Ring Dem Bells* is a rather rare alternate.

The Artie Shaw package dwells on the pre-war years exclusively, concentrating two LP sides on the spunky 1938-1939 band and the balance on 1940-1941. None of Lips Page's solos are included, however. There are four early Gramercy Fives on tap also, but like the Ellington set, this reissue covers familiar ground.

Goodman and Dorsey get similarly commercial treatment, although a fresh Clambake Seven item (*Lady Is A Tramp*) turns up on the Dorsey set. Then, as if all this duplication



COURTESY RCA RECORDS

Vintage producer Don Schlitten flanked by Arthur Crudup (l) and Roy Eldridge at party unveiling newly revived series.

is Eldridge's stabbing trumpet that energizes everything, both in solos and ensembles. The whiplash of his attack coupled with resourceful ideas constitute a force that virtually envelops the entire session. There are hints of *Heckler's Hop* in his second eight bars on *Swing Is Here*. Two Helen Ward vocal vehicles are of less interest.

Of three Frankie Newton 1939 pieces, *Blues My Baby Gave To Me* is the finest—a long sample of the muted work that was Newton's forte. Mezz Mezzrow, who plays as if he'd just pulled his horn from a vat of muck, is in over his head in the fast company of Newton, Pete Brown, Cozy Cole, Al Casey, and James P. Johnson. I find his playing sincere, but inarticulate. Soul clarinet, you might call it.

The famous 1937 *Jam Session at Victor*, with Bunny Berigan, Tommy Dorsey, Fats Waller et al., is here too. It's a bit heavy handed, even for traditionalists, particularly due to Dorsey, whose leathery tailgate style exhibits little of the attention to dynamics and control evident in his ballads. The *Blues* track is by far the best of the two, although Berigan shines throughout and Waller wumps out a two-fisted stride chorus on *Honeysuckle Rose*.

Shortly before RCA revived the Vintage

were not enough, the series is capped by a collection of odds and ends which even duplicate material from the first four albums. A point of minor interest: the original version of Earl Hines' *Boogie Woogie on St. Louis Blues* is included; an alternate was used on the Hines Vintage LP.

It is perhaps appropriate that such a reissue job should be, on top of everything else, inexcusably skimpy, with only five selections to a side (though this does result in superior sound quality). Even at the "special price", this seems parsimonious, particularly since Columbia finds it possible to give the customer seven or eight tracks per side on its similarly priced reissues.

However, these comments are from the viewpoint of a jazz collector. The general public responded so well to the swing series that it is at least in part responsible for the revival of the Vintage project and its handsome new double-fold look. We can expect the next batch of Vintages (they will be issued in batches of six LPs) around February or March. It will include a Bunny Berigan, an Artie Shaw featuring Roy Eldridge, an early Bing Crosby, a Frank Sinatra, and two nostalgia packages, one devoted to comedy, the other to Hollywood stars in singing roles.

—John McDonough

# blindfold test

by Leonard Feather



VERYL OAKLAND

Bobby Bryant claims that when he started in music he was a slow and awkward student who had difficulty in readying his parts and catching up with his young contemporaries at school. In the light of his achievements during the past decade this seems implausible, yet Charlie Parker's career started out in much the same way.

At the time of his last Blindfold Test (db, 2/20/69), Bobby was awaiting release of his first big band album on Pacific Jazz, *Earth Dance*. A notable success as a framework for his abilities as trumpeter and arranger, it was followed by the more commercially-oriented *Hair* album. Recently a Cadet LP, *Swahili Strut*, presented him with the small combo he has fronted off and on around Los Angeles, as well as a larger orchestral setting on a couple of tracks.

One of the busiest studio musicians in town, Bryant has played regularly on the *Dean Martin Show*, *Laugh In* and many other series on NBC. He has been featured as soloist and conductor with Della Reese, wrote arrangements recorded by Peggy Lee and, in sum, has done just about everything a total musician can be called on to do.

## bobby bryant

**1. MAYNARD FERGUSON.** *Fire & Rain* (Columbia). James Taylor composer; Kenny Wheeler arranger.

I'll take a wild guess and say it's Maynard Ferguson. He always seems to play so great—especially when he gets into that upper register.

I liked the arrangement, too—that contemporary sort of thing, it's representative of what the big bands are doing these days. That's got to help the business, because you have to play what people are dancing to.

I have no idea who's in the band. I remember I saw it on TV once on the Mike Douglas show, and it sounded like a good, young and spirited band. Sounds just as good on this record. I'd say it's well worth four stars.

**2. MILES DAVIS.** *Little Church* (from *Miles Davis Live*, Columbia).

I can't say I like that. It sounded like Miles in spots, but then in other spots it really didn't sound like Miles.

I just don't like distortion for the sake of distortion. I don't know what was the point of having the whistler on there.

L.F.: What does it represent to you? What is it?

B. B.: That's a very good question—what is it? I don't know what kind of mind it's directed toward—or, for that matter, what state of mind one has to be in to enjoy it. If I were listening to music and this were to come up, I couldn't . . . well, I couldn't compare it to anything that I would really like to listen to.

There is a melody there, sure—a wandering sort of melody . . . singable, I guess, to the extent that the guy was whistling it, but that's all.

I guess that rates an E for effort—one star.

**3. COOTIE WILLIAMS.** *Epistrophe* (from *The Sound of Harlem*, Columbia). Williams, first and last trumpet solos; Joe Guy, second trumpet solo; Thelonious Monk, composer. Recorded 1940.

That sounded like Harry James. He's really one of my favorite trumpet players.

I don't know the name of that tune, by the way. It's very familiar, though—in fact, I

think I've played it. But I don't know the title or who wrote it.

The solo is well constructed, well within the changes. I get the impression that if I were to hear the person play the tune in a live performance five or six nights in a row, he would probably play it exactly the same way every time. It's very safe!

Going on the premise that this is Harry, I like and admire him for having been able to keep up through the years. He never sounds like an old time trumpet player. I take it, though, that this record was made some years back, from the sound of it; yet he sounds modern to me today. That's admirable for a man of his caliber—he's been playing many, many years, and he's still got fine chops and good ideas.

I like this. Four stars.

**4. AL HIRT.** *Limelight* (from *Live at Carnegie Hall*, RCA). Gerald Wilson, composer, arranger, conductor.

You know, it sounds more than a little like Al Hirt. But it sounds like a Gerald Wilson arrangement, and I just never knew that any such thing ever took place. The trumpet player, if my ears serve me correctly, made an unbelievable error, in the very first phrase. He played a major third instead of a minor—a G concert where the melody calls for a G flat—in fact, the second time he played it right, so you know it was wrong the first time.

The arrangement was played too fast. It's just not the kind of tempo where that sort of arrangement would best serve its purpose. It should have been a little bit slower, a little bit groovier. I liked the arrangement, though; I liked the voicings, the kind of clashing that goes on in that kind of voicing. The soloist, though, was a little overmatched, I mean out-classed in the marriage between the soloist and the arrangement. So, three stars.

**5. LOUIS ARMSTRONG HOT FIVE.** *Squeeze Me* (from *The Genius of Louis Armstrong*, Vol. 1, Columbia). Armstrong, trumpet, vocal; Earl Hines, piano. Recorded 1928.

That's a hard one for me to figure out. It

sounds like it could be early Louis Armstrong, or somebody very much influenced by Louis Armstrong. I think it's a very charming kind of record.

Seemed like everybody was having fun with it, more so than what's going on nowadays with the music. At the first time it was done, this must have been awfully good trumpet playing.

The singing threw me; I thought at first it was Pops, but I missed the hoarseness that I associate with him. I guess this must be around 40 years old, though. Four stars.

**6. SONNY SIMMONS.** *Back to the Apple*. (from *Rumasuma*, Contemporary). Barbara Donald, trumpet; Simmons, alto sax; Mike Cohen, piano; Jerry Sealund, Bill Pickens, basses; Billy Higgins, drums.

That's the Ornette Coleman-Don Cherry-flavored kind of group. I don't know if those are the actual people. They are of that nature. Quite frankly, and surprisingly, I do like the piece, very much. I didn't like the solos; they could have gone further, could have developed their motifs a lot more than they did.

I liked the rhythm section very, very much. Two basses, which made it sound very strong.

A piece like that has to be lived with in terms of rehearsal time; a lot of work must have gone into this. For this, I'll give it three stars. As for the soloists, I'd like to hear another take.

**7. DIZZY GILLESPIE AND THE MITCHELL RUFF DUO.** *Dartmouth Duet* (Mainstream). Gillespie, trumpet; Ruff, French horn. (Vocal probably by Gillespie.)

The trumpet sounds like Dizzy, and it sounds like it might be Willie Ruff on French horn, but again, I never knew such a thing took place. It's a most interesting conversation. Individually they are both great players; Dizzy is the daddy of us all. So I liked the men and I like what they were doing. Five stars. Was that Willie Ruff singing that blues line toward the end there? db

# caught in the act

## Max Roach

Slugs, New York City

**Personnel:** Cecil Bridgewater, trumpet; Billy Harper, tenor sax; Reggie Workman, bass; Roach, drums.

It was disappointing to observe the small audience present at the Friday night performance of the Max Roach Quartet, for Roach demonstrated that he is still one of the foremost percussionists in the music world. His quartet illustrated the mistake that the so-called New Music musicians have made in their attempts to move into a direction away from the foundation presented by their predecessors.

Max Roach embodies a complete rhythm section, and the force and purpose with which his instrument is utilized partially explains the troubles that the New Music musicians have had in solving the rhythm problem (their unconscious disappointment can be observed in the increasing use of congas and assorted other percussive devices) since it seems as though the modern percussionist cannot provide the proper platforms for free-blowing horns, reeds and electronic devices.

During the evening, Roach presented a work which was divided into four sections: *To a Beautiful Black Lady*; *Drums on Fire*; *Power of the Spoken Word*; *It's Time*. *Drums on Fire* consisted of a drum solo molded on the basics of African and Afro-American drum ideas, such as the theme-improvisation structure. Roach would beat out a basic theme, improvise for a minute or two on the snare and bass drum, and then return to the theme. Or he would present a dialogue, his right hand forming a message/comment on the two tom-toms, answered by rolls and beats on the hi-hat cymbals. He effectively produced swishing sounds by beating the hi-hats in a trajectory motion, which must have blown a few minds. (Cries of "Right on" were heard from members of the audience.) He also created a continuity of complex rhythm-patterns through rolls, beats and varying accentuations with the sock pedal. Max Roach remains the drummer's drummer, and he was indeed attentively checked out by the last drummer associated with the late John Coltrane.

*To a Beautiful Black Lady*, *Power of the Spoken Word* and *It's Time* consisted of very catchy melodic themes followed by solos from Harper, Bridgewater, Roach and Workman.

Harper is a masterful tenorist, completely into himself. He produced fluid ideas and effective growling sounds, sometimes interjected with staccato chords. With Roach's brilliant accompaniment (particularly the effective manner in which he utilized the sock pedal as an integrating force with his stick work to form a diversified rhythmic platform), Harper certainly stunned a few spectators. A dude to watch.

Bridgewater is a very cool, relaxed musician. His solos were well constructed, with fluid runs and varying chord changes. On occasion, Harper would complement Bridgewater (or vice-versa) in a completely spontaneous action.

Workman is a very rhythmic bassist, and the sounds he formed with his control on the

lower part of the finger-board were activating. His solos were accompanied by Roach's syncopated hi-hat cymbal work, or his tambourine.

This music cannot and should not be placed in any specific era, for the music and the ideas



VALERIE WILMER

Billy Harper: Stunning

of the musicians certainly bridge the so-called generation gap. It could only be termed hip black music, with the basic essentials of moving the listener to emphatic involvement, integrated with the enlightenment factor and without the usual bullshit connotations (i.e., spiritual music, etc.), that were introduced in the '60s. —pat griffith

## Chick Corea

Village Vanguard, New York City

**Personnel:** Joe Farrell, soprano sax, flute&piccolo; Corea, electric piano; Stanley Clark, acoustic&electric bass; Airto Moreira, drums, percussion, vocal; Flora Purim, vocal, percussion, acoustic guitar.

"I want to play music that *communicates* to people but that has a high *quality*, using the basic definition that has art as the quality of the communication." These are the words of Chick Corea, describing the musical direction of his newly-organized group.

After about a year of playing with Dave Holland, Anthony Braxton, and Barry Altschul in a free music ensemble called Circle, he has chosen a different path that blends jazz and Latin sounds to striking effect.

The success of this new group can be attributed to the beautiful empathy among its players and to the attractive new music the leader has been writing in the last few months.

Ranging from the samba funk of *Captain Marvel* to the introspective quiet of a Corea-Farrell duet on *Crystal Silence*, the music was always direct and the varying moods were well-balanced. The group often produced a spirited, carnival-like feel reminiscent of *Black Orpheus*, both musically and visually. A joyful Brazilian song introduced by Corea as *Jive Talk* featured some marvelous duet singing by Flora Purim and Airto Moreira. Flora strummed an acoustic guitar while Airto took a brilliant solo on shakers, adding to the exuberant feeling.

Two of the most interesting pieces were

parts of two suites Corea is writing. The first, as yet unnamed, went through several changes in mood and time and featured some beautiful unison voice, flute, and piano ensembles. The other, *Sometime Ago*, closed the second set with soaring, swirling Spanish sounds and some of the evening's best solo work.

One had the feeling throughout the night that this was really a *group* rather than a leader and a bunch of sidemen. Each member seemed to contribute an equal voice to the music.

The remarkable bassist Stanley Clark, only 20 years old, combined the light, quick touch of a Scott La Faro with the resilient, elastic strength of a Cecil McBee. His two solos were gems and his section work superb.

Multi-reed man Farrell was especially outstanding on soprano sax, an instrument he plays with a sound different from the currently popular Coltrane-Eastern style. He uses a lighter, purer tone quality that lends itself well to this music.

Airto, while not the unique genius on the standard drum set he is with his unusual assortment of percussion instruments, was nevertheless a propulsive rhythmic force. It would seem, however, that he could contribute even more to the group were he free to add the special sonic colors we are accustomed to hearing from him.

Brazilian singer Flora Purim handled Airto's usual percussionist role in addition to her vocalizing. She sang words in songs like *What Game Shall We Play*, but most often used her voice as an instrument. Her cries and shouts of encouragement added much to the feeling of congeniality between musicians and audience.

Corea's piano was at his usual high level. Obtaining a full range of sonorities and percussive effects from the electric piano, he played in a fleet, articulate style that was both light and strong. His comping was particularly excellent. It would have been nice to hear him on acoustic piano as well (he played only electric).

The appearance on the scene of this group (and a few others in the past couple of years) seems to bode well for the future of jazz. The combination of music from varying cultures and backgrounds and musicians who are willing to use new sound possibilities is producing fresh musical syntheses that are important and promising.

The group plans to perform as a working unit whenever possible and will record soon. You would do well to try and hear them.

—richard seidel

## Cecil Taylor

Ibo Cultural Center, Detroit, Mich.

**Personnel:** Jimmy Lyons, alto sax; Taylor, piano; Andrew Cyrille, drums; Tony Sykes, percussion.

What if he doesn't show up?

What if he shows up and refuses to play the piano but offers instead a long discourse on racism in America?

Worse yet, what if he shows up and plays continuously for two hours?

The above comments are just a sample of the concern and anticipation registered by a few young Detroiters who had never witnessed a live performance by the enigmatic, unpredictable Cecil Taylor.

When Cecil finally appeared, bringing up the rear of the Jimmy Lyons-led safari snaking its way through a cluster of slack-jawed

well-wishers, appropriately (as we were to learn later) attired in sweat shirt, sneakers and a pair of thin cotton trousers, one sensed that the last of the above comments was in order.

The musicians wasted little time in offering their initial creation. As Cecil doodled cautiously with the fragments of a bass figure, Lyons roared confidently into a solo which at first bore little or no relationship to what the pianist was doing. Cyrille, whose reputation for precision and endurance has long been a part of local lore, was the pursuing greyhound to Lyons' rabbit and the pace, with Cyrille slowly gaining control, settled into the agitated momentum which was to characterize the evening.

For 120 minutes, or the entire first set (the rear of Cecil's trousers gradually gathered enough moisture to seriously challenge the sanforized label guarantee), I sat trying to comprehend and then categorize the full sweep of the group's activity. (Categorize? Okay, I should know better!)

The inestimable number of hours spent with *Conquistador* and *Unit Structures*, etc. were for this moment of analysis of only minor assistance. They had in no way prepared me for the stunning visual display that accompanies the swell and swoop of Taylor's total piano approach. There is something about his playing, the speed and strength, the mesmerizing technique and virtuosity, that obscures, or at least makes it difficult to follow the flow of his ideas. The familiar musical references, you know, the blues strain, the churchy effects, the comping left hand, the hop tinge, the down-home funk, the tambo and bones tradition that crops up from time to time to distinguish what we know to be black music are, in Cecil's assaults, not readily accessible.

It appears then, that to fully grasp the impact of his art one must first establish some new modes of inquiry—a method unknown to me that would best serve in approaching a music that I feel transcends the normal boundaries of jazz.

"Physicality" is a word Taylor is fond of using. And it succinctly captures what may be the essence of his music. The rigorous demands he places on himself are required of his audiences as well. It was with the intensity of a Bobby Fischer and the surprise of an Earl "The Pearl" Monroe that Cecil alternately propelled Lyons and Cyrille. At moments, when he was more concerned with texture and melody, he came near and then departed from Lyons' long, breathless lines. The jabbing, stabbing, demonically percussive moments, when he literally hovered above the music like a whirling dervish, he reserved for Cyrille and Sykes. The latter's presence on triangles and other assorted noisemakers was barely felt.

The ensemble playing, especially when Taylor exchanged ideas with Cyrille, was deeply rewarding but it was the instances when the tension was developed and then released to allow Cecil to solo that were most interesting and arresting. Not since Rahsaan made Mingus' fingers bleed in 1965 at the Jazz Gallery have I witnessed a more energy-packed occasion.

This evening, my words notwithstanding, was probably best summed up by a young Detroit pianist at the end of the first set when he issued an onomatopoeic WHEW!! But I may be mistaken, for it could have been the combined sigh of the well-worked piano and its wobbly bench.

—herb boyd

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**Roswell Rudd's "Wherever June Bugs Go" Solo  
Transcribed and Annotated by David Baker**

This selection, written by Archie Shepp, appears on the *Archie Shepp Live in San Francisco* album (Impulse AS9118).

"The most conspicuous aspect of his music is its unabashedly vocal muscularity, a totally visceral effervescence — as if he projected his total being into his instrument."

The above statement is from an article by Barry Tepperman, *Rudd, Moncur and Some Other Stuff*, which appeared recently in *Coda*. It very tidily sums up the playing of Roswell Rudd.

Rudd, coming out of a Dixieland background and showing a marked Bill Harris influence, is one of the few young trombonists who owe no demonstrable debt to the master, J.J. Johnson.

Rudd's playing, unlike that of J.J. and his legion of disciples, is purely idiosyncratic to the trombone. One can not imagine one of Roswell's solos being played on any other instrument. His playing, with its rips, glides, slurs, lip trills, falloffs, and other vocal mannerisms, is much closer musically and philosophically to the generation of trombonists that includes Dickie Wells, J.C. Higginbotham, Jimmy Harrison, and later Bill Harris than to his direct predecessors such as J.J. Johnson, Curtis Fuller, Frank Rosolino, Slide Hampton, Garnett Brown and David Baker.

His playing, while in many respects representing a return to traditional usage of the trombone, is highly personal and incorporates many of the things we have come to expect in the avant garde repertory (i.e. angularity; extremely wide range of expressivity, volume, tessitura, timbral differentiation; extensive use of space; maximum use of tonal resources; indeterminancy; special effects, etc.).

About the solo: Trombone is in concert key. The improvisation is free or pan modal. The solo lines determine the metric scheme. Because of the nature and thrust of this solo a literal transcription of certain lines is neither possible nor desirable and indeed would be a musical and philosophical anathema.

The contour of the line is indicated thusly with starting, intermediate and final notes to act as guides. Rudd usually realizes the lines with wild lip trills and a continuous airstream; in most instances the notes in a run are played in the overtone series and are against the grain. (This effect is accomplished by moving the slide in the opposite direction of the notes, i.e. when the notes go up C-D-E-F, the slide moves down 3-4-5-6.)

Notes marked by an "x" indicate approximate sounds.

Special points of interest: 1) Development of thematic material, particularly in the opening measures; 2) extreme range (low E to high Eb); 3) amazing flexibility; 4) Overriding vocal quality of the entire solo; 5) extreme angularity.

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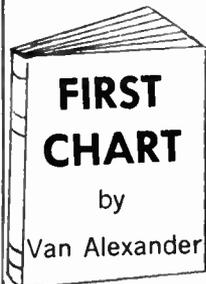
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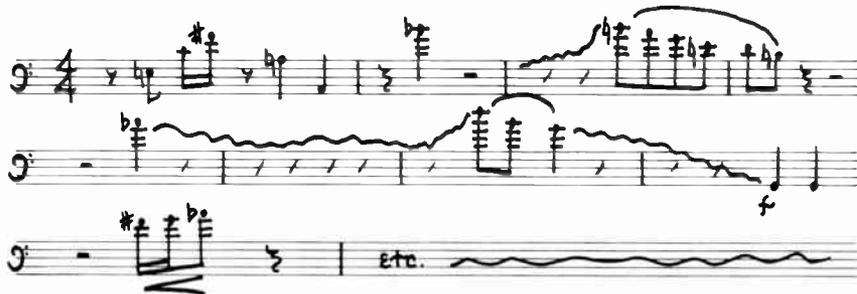
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## jazz on campus

The third annual American College Jazz Festival will be held at the John F. Kennedy Center for the Performing Arts, Washington D.C., May 12-14. The 1972 ACJF is an official presentation of the Kennedy Center and the National Association of Jazz Educators (NAJE), and will again be sponsored, as in 1971, by American Airlines and American Express.

Eight affiliated college jazz festivals will send a big band and combo (and possibly a vocalist if "up to par")—all expenses paid—to represent its "region" at Washington. The regional festivals are: Midwest, March 17-19, Elmhurst, Ill.; Southeast, March 24-25, Mobile, Ala.; Pacific, March 24-25, Northridge, Cal.; Northeast, April 14-16, Hamden, Conn.; Central States (new ACJF affiliate this year), April 15, Manhattan, Kan.; Southwest, April 22, Austin, Tex.; Mountain, April 28-29, Salt Lake City; Northwest, May 6 (tentative), Bremerton, Wash.

Jimmy Lyons, the founder and director of the Monterey Jazz Festival, will serve as director and co-ordinator of all ACJF activities under the policy direction of the ACJF Executive Committee. The names of the performing professional jazz players—contributed by the American Federation of Musicians—and other program details of the ACJF will be announced shortly.

**Ad Lib:** Here are some additions to the 1972 School Jazz Festival Calendar (db, 1/20): The fourth annual Florida Jazz Festival will be held at Gainesville on Feb. 12. Thirteen high school bands will be invited. Contact Gary Langford at the Univ. of Florida Music Dept . . . The second annual Southwestern State College Jazz Festival will be held at Weatherford, Okla. on Feb. 11. Fifteen bands, jr. high to college, will compete, judged by Clark Terry, Marian McPartland and John Roberts. Contact Terry Segress at SSC Music Dept . . . The fifth annual Oklahoma State Stage Band Contest will be held at Mustang on April 14-15. About 60 high schools will compete, judged by Leon Breeden, Jerry Hoover, Herb Patnoe and Ukie Hart. Contact Jim Baker at Mustang High School. Baker is also planning the first Mustang Jazz Festival to be held Feb. 22 at the new \$650,000 Mustang High School auditorium. The festival will be non-competitive, with high school and college bands invited from a six state area. The guest jazz ensemble is likely to be either Stan Kenyon or Chase . . . The seventh annual University of Portland Stage Band Festival will be held

March 31-April 1. About 40 high school bands will compete, judges to be announced. Contact Don Camack at Univ. of Portland Music Dept. The fourth annual Minot Stage College Festival of Jazz will be held at Minot, N.D. on Feb. 17. About 25 high school bands and swing choirs will compete; judges will be Roger Pemberton, Jere Fryett and Joseph Hedstad. Contact Gerald Poe at the MSC music Dept . . . The third annual Valley City State College Winter Stage Band Festival will be held at Valley City, N.D. on Jan. 21-22. About 20 high school bands will compete, judged by Urbie Green, Leon Breeden, Curtis Wilson and Orville Eidem. Contact Wilson at the VCSC Music Dept . . . The eighth annual Stage Band Festival will be held at Riley County, Kan. High School Feb. 26. About 18 bands will be involved in clinics run by Rich



Matteson, Matt Betton and Dan Swaim (and the Wichita State Univ. Jazz Ensemble). Contact Jerry C. Hall . . . The seventh annual Louisiana Tech Stage Band Festival will be held at Ruston on Feb. 11-12. About 20 bands, elementary to high school, will compete; judges to be announced. Contact Joe G. Sheppard at La. Tech. Univ. Music Dept . . . The seventh annual Michigan State University Big Band Festival will be held at East Lansing on Feb. 26. Nine college bands are involved in this all-Michigan invitational. Contact Eddie S. Meadows at the MSU School of Music . . . The 1972 School Jazz Festival Calendar and the 1972 Jazz Clinician Directory—with current changes and corrections—are available free. Send a self-addressed, stamped envelope to down beat/Festivals, 222 W. Adams St., Chicago, Ill. 60606.

## CHASE

Continued from page 13

cert opener) and people were screaming so loud we couldn't hear the rhythm section when the whole band came in."

Just as rewarding for a leader as audience acceptance is witnessing the progress and maturation of his troops—of whom he speaks highly to a man.

Each has made his own special personal contribution while helping to establish and maintain the overall group identity. Of the trumpeters, Alan Ware has been a valuable co-writer and Van Blair's jazz development has "forced" Bill to create new solo vehicles for him.

Phil Porter's vibrant organ work has always been outstanding and as important as his playing is to the group, his emerging writing skills (he recently penned a gorgeous ballad) can only further his value and reputation. Guitarist Angel South and bassist Dennis Johnson have been, according to Bill, "too fantastic for words" and he also has accolades for recently departed drummer Jay Burrid: "the only drummer who could have done our thing." (His replacement, Gary Smith, has given every indication that Jay's shoes will be expertly filled.)

Bill also speaks glowingly of trumpeter-vocalist-arranger Ted Piercefield, whom he feels is the most improved member of Chase. His section work, Bill says, has been an important factor in the success of the powerful Chase brass sound. Ted, then, fulfills basically the same role with Chase as Gerry Lamy did under Bill's lead with Woody's band—providing that *must* support, helping

deliver climactic high-note phrases, and spelling the lead man for those necessary (but in Bill's case, rare) breathers. Bill equates Ted's value now with Lamy's then—and when Chase speaks of Gerry Lamy his voice takes on reverential overtones.

The acceptance of their first album and the resultant single, *Get It On*, points to another of Bill's roles—that of musical director, final editor, and audience sensor. He has the all-important knack of being able to hear the band apart from the band and take a cold, hard, objective look at what's going down. Or up.

"I think that's one of the reasons the group has done so well, because I think I've got that thing where I can separate myself from the group and put myself in the audience for a second and say: 'Hey, what is this? Do I dig this? How does it feel? What does it really do to me? What do I get out of it?' Then, I have to act accordingly. Alter it or scrap it.

"I had to reject a tune written by a guy who wrote something for our first album. It was good—it had some groovy things to it but it had a little bit of a Shorty Rogers flavor—I don't know exactly what—but it just wasn't right for what we're doing now. We listened, we tried, we made sure every note was right, but when I finally sat back on it I had to say: 'Pass it in.' And we sent it back. It just didn't have that magic."

With the release of their album in Japan (both album and single climbed to number nine on the charts over there) has come an offer to tour that country. "Things like that just keep lifting us up. You say 'Keep going, don't stop now, because you've got that many people, there's millions more—go get them

too.' We'll get everyone digging, and that's my goal. Right now I'd say only about 10 percent of the record buying or music listening public even knows about us.

"I've been finding out all this past year how important a good album is. And I'm glad we approached it like we did. I'm glad we didn't just record the album and sit back in some little club somewhere and wait for the album to sell. I've seen groups do that. I'm glad we played all those little schools around the mid-west. Everything we did, all that traveling, and in all those concerts we learned so much about concerts and audiences. We got a bit of circulation going before the album came out. Some people here liked us. Some people there liked us. But most important is that in doing so we were able to put together and develop a really strong concert. And with the addition of the new material from our second album it'll be even stronger than where we had it. We've advanced harmonically and we now have infinitely more color and variety in our music. And our new lead singer, G.G. Shinn has influenced me into another kind of writing. He's something else."

Presently, the group is winding up a tour of South Africa that included an enroute promotional concert in Rome for Epic Records and may wind up with a stop in Argentina. By the time they return home, their second album will be out and the second chapter in the saga of Chase will have unfolded.

Chase is into new things now which remain very much a part of their "old things". The excitement, the musicality and the special qualities that launched them will sustain them. Discovering them is like waking up and finding a different street in front of your house. **db**



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# ELLINGTON

Continued from page 17

fication to the program brought in *The Goutelucas Suite*, the city being fairly near the restored medieval chateau which inspired this unusual composition. Here, as at Bristol in England, the audience contained a high proportion of young people who responded enthusiastically, which prompted Ellington to remark, "Well, after all, this is a young people's orchestra!" After the concert, it was amusing to observe Geezil Minerve, for one example, being royally entertained by a score of college students, male and female, the entertainment consisting of wine, song, and jokes in translation.

Frequent encounters with other jazz musicians, expatriate Americans and Europeans,

added to the interest of the tour. Bill Coleman came to London. Raymond Fol sat in on *Satin Doll* in Lyon. Albert Nicholas borrowed Harold Ashby's clarinet and sat in on another occasion. Art Farmer and Jimmy Woode came to hang out with friends in the band in Rotterdam, and Red Mitchell was backstage in Uppsala. Oscar Peterson was at Frankfurt when the Ellingtonians were changing planes en route to Copenhagen, where, of course, Ben Webster was on hand to welcome them.

Webster joined the band that night, bringing the reeds up to seven. A uniform had been found for him but no bow tie, so he appeared in the rather colorful neckwear he had worn to the theater. Paul Gonsalves, meanwhile, had entirely mislaid his and the maestro, rising to the occasion, announced that, "The reason

Paul Gonsalves has no bow tie is because he lent it to Ben Webster!" The Danes, who miss nothing in English, found this sally very amusing. Incidentally, the male Danes demonstrate better than anyone else how to wear a beard and long hair with masculine dignity.

Webster played a beautiful, effortless *All Too Soon*, followed by the inevitable *Cotton-tail*. Referring to him as Harold Ashby's muse, Ellington brought Ashby out next for the chinoiserie from *The Afro-Eurasian Eclipse*, which has become a terrific example of how to swing over an "exotic" foundation. The tenor vehicle, *Trippicate*, then became *Quadruplicate* as Webster joined Gonsalves, Ashby and Turney. He had some reservations about the tempo, however. "Where you all going so fast?" he asked. "To a fire?"

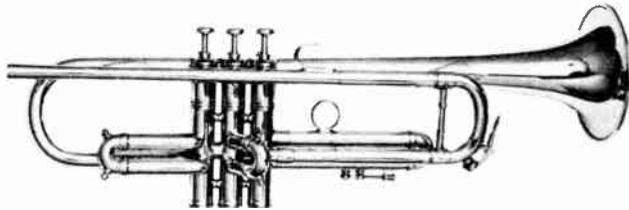
After successful concerts in Oslo and Uppsala, Webster joined the band again for the two final concerts in Scandinavia at the State Theater in Malmo, which bore the name of Duke Ellington in huge, floodlit letters across its imposing facade. Also added to the band and featured as soloists were Aake Persson (trombone) and Rolf Ericson (trumpet), giving it a total of ten brass and seven reeds—and a tremendous sound. Lena Junoff, who once sang with Ellington at the Rainbow Grill, gave her version of *I Let a Song Go Out of My Heart*, with a stirring central chorus by Webster, who also played *Jump For Joy* in the medley. Ashby was showcased in his splendid version of *I Can't Get Started* especially for Webster's benefit, but the tenor honors this night went to Gonsalves, who absolutely excelled himself on *Happy Reunion*.

The presence of the guests contributed to the special feeling at the Malmo concerts, but so did the fact that there was no recording or television cameras and recording microphones on the level of concert performances was particularly noticeable when comparisons were possible on a night-to-night basis. A further gesture that was appreciated in Malmo was the presentation of roses to all the members of the band by attractive young girls with Swing Inn emblazoned on the bosoms of their sweatshirts.

The European part of the Ellington tour often combined with the touring Newport package that included Miles Davis, Ornette Coleman, The Jazz Giants, and the Preservation Hall Jazz Band. On several occasions the Ellington band and the last group shared the bill, and a friendly rapport developed between them. They played together in Berlin, and in Uppsala the New Orleans men borrowed Nell Brookshire for a vocal version of *Just a Closer Walk with Thee*, with George Wein at the piano. She revealed a new facet of her ability, breaking it up with soaring flights and dramatics in gospel style.

After nearly five weeks in Europe, east and west of the Iron Curtain, usually playing two concerts a night—always in a different city and often in a different country—the band left Barcelona for Rio de Janeiro and a month in Latin America. One could only marvel anew at the endurance of the leader, his son (the trumpet-playing road manager), and his musicians. If the "road" has unquestionable attractions, so, too, has "home". There is something to be said, after all, for waking up and knowing where the light switch is, knowing what city one is in, knowing what kind of money the natives will accept, and knowing that laundry is a problem possible to solve. db

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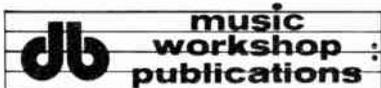
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## JOHNSON

Continued from page 16

Now that the Substructure is off and running again, some of the identity crisis problems should be lessened, but one problem that remains is that of combating the misconceptions most people have about the tuba. Regardless of the reputation it may have gained, the tuba is not strictly an instrument to be used in the rhythm section or for background color. Has the Substructure really broken through these preconceptions?

"We would only look at it that way as far as breaking out of a role is concerned, because we never accepted it as a role in the first place," Johnson said. "Most of the people who are in the band got into the tuba around the same time they joined, and so they never, in their own playing, had to hold on to the idea that it had those limitations.

"We feel that the tuba's traditional role is a good one too, but it's just not all. We just think of it as a total thing rather than any kind of revolutionary thing. In fact, the fifth and sixth tuba parts in my band are parts that the tuba well might play if everything else were other instruments."

Johnson gets considerably more up tight about the reputation the tuba has achieved in some quarters as the comedian of the orchestra.

"Some reviewer said about Taj Mahal's album that our tubas were only used for comic effect. I have been adamant all my life about not exploring that area at all. All he was saying was that that's what got tripped off in his narrow mind, because that's all he can hear."

The present Substructure uses the B-flat tenor tuba (which is similar to a euphonium), the E-flat tuba, the F tuba, the Double-C tuba (two octaves below middle C) and the Double B-flat tuba. And there's not a buffoon among them. We asked Johnson about the difference in range between these various instruments.

"All brass instruments don't have any bottom or any top, really. It's just a matter of what the player can make. With instruments that only have three valves you have a gap in your bottom register between the place where you have all three valves down and the first pedal notes, but if you have a four-valve instrument, you don't have that gap," he replied.

Today's Substructure utilizes the full range of the tuba, in register and expressiveness. And that goes all the way from original Johnson compositions like *Here Comes Sonny Man* to John Lennon's *She's So Heavy*, complete with vocal chorus by the leader.

If anyone can undo the damage that "Tubby the Tuba" has done to the reputation of this fine instrument it would be Howard Johnson and his amazing men of the Substructure. Meanwhile, the absence of a record contract or a coast to coast tour doesn't bother him at all.

"Whatever my band may do, whoever hears it knows that the reason for the band's being is that the band wants to be, not because some record company manufactured it," he emphasized.

"We're gonna try to let people know where we are and let them find us and check us out, if they want to. If they don't, and we all have to go to work at the post office—well, that's another story."

But that's a story we trust we'll never have to write. db

## AD LIB

Continued from page 11

for his early December week at the Half Note: **Stanley Cowell**, piano; **Alex Blake**, bass; **Roy Haynes**, drums, plus **Eddie Jefferson** for the weekend. **Jimmy Rushing** was scheduled to make his first appearance since his recent illness at the club on New Year's Eve, along with **Zoot Sims'** quartet. . . **Dee Felice** and the **Mixed Feelings** returned to Nico's for an unlimited stay Dec. 6, following **Earl Hines**. **Fatha** is due back in town Feb. 4 for a **Carnegie Recital Hall** concert. . . **Marian McPartland**, who'll be on hand at the **Cookery** through Jan. 25, was joined on New Year's Eve by fellow pianist **Eddie Heywood**, singer **Teddi King**, and flamenco specialist **Anita Sheer**. On Christmas night, **Teddi** subbed for **Marian** (off to Syracuse for a concert with **Jimmy McPartland**), backed by pianist **Ralph Towner** and bassist **Rick Petrone**. . . **The-lonious Monk's** first gig after returning from Europe was at the **Village Vanguard**. . . **Pharoah Sanders** shared the bill with **Mongo Santamaria** and **Wayne Cochran** and the **C.C. Riders** (how's that for a mixed bag?) at the **Beacon** Dec. 10-11. The following weekend, **Canned Heat**, **Dreams** and **Tracy Nelson** with **Mother Earth** appeared. . . **Wild Bill Davison's** band at the **Gaslight** has **Kenny Davern** on clarinet, **Claude Hopkins** on piano, and **Cliff Leeman** at the drums. **Trombonist Eph Resnick** alternated with **Davern** for the first month. **Wild Bill** gusted with **Balaban&Cats** at **Your Father's Mustache** Dec. 12 (other recent visitors: **Dick Wellstood**, **Howard Johnson**, **Conrad Janis**) where **Davern** is a regular. The clarinetist has also been leading his own group on intermittent Wednesdays at the **Old Union House** in **Red Bank, N.J.** (**Ed Polcer** or **Herman Autrey**, trumpet; **Janis**; **Jim Andrews** or **Wellstood**, piano; **Gene Ramey**, bass; **Buzzy Drootin**, drums). . . **Al Drears'** quartet at the **Apartment** had **Dave Hubbard**, tenor; **Sonnelius Smith**, piano, and **Peck Morrison**, bass. . . At **Rafiki's** in the **East Village**, good sounds were made in December by, among others, **Dee Dee Bridgewater** (with **John Foster**, piano; **Bob Cunningham** bass; **Albert Heath**, drums) and bassist **Hakim Jami** with **Ron Hampton**, trumpet; **Andy Bey**, piano; **Hasheem Azeem**, drums). . . Pianist **Bernard Peiffer's** trio (**Al Stauffer**, bass; **James Paxson**, drums) and soprano **Jeannine Crader** concertized at **Town Hall** Dec. 13. . . **Bill Barron** hosts a jazz history program on **WNYC** radio Fridays from 9-9:30 p.m., produced by **Collective Black Artist and Strong-Light Productions**. . . The **Smith Street Society Jazz Band** appears Sundays from 5 to 10 p.m. at **Jimmy Byrnes'**, 79th St. at Second Ave. . . **Gulliver's** in **West Patterson, N.J.**, has been host to **Roy Haynes'** **Hip Ensemble**, **Kenny Burrell**, and the **Eddie Hazel Trio** recently. Monday is **Guitar Night** at the club, and **Skeeter Best**, **Bucky Pizzarelli**, **Rick Seltzer** and the duo of **Harry Leahy** and **Ronnie Naspo** have been on hand. . .

The **Holiday Inn** in **New Haven, Conn.** has been presenting Sunday jazz successfully for some time. On Nov. 28, it was **Arnie Lawrence** and the **Children Of All Ages** (**Lew Tabackin**, saxes, flute; **Bob Dorough**, piano, vocal; **Pat Rebilot**, keyboards; **Teddy Irwin**, guitar; **Ron McClure**, bass; **Bill Goodwin**, drums). . . **Irving Townsend** has assumed a newly-created post at **CBS** as consultant to **Clive Davis** and **Harvey Schein**. . . From Jan. 4 to 26, bassist **Slam Stewart** and pianist **Gene Rodgers** team up at **John's Basement** in **Syr-**

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The J.P.J. Quartet's steady gig at Jimmy Weston's gave them the opportunity to perform a series of concerts (and occasional seminars) in the New York City school system, sponsored by the Johns-Manville Corp.

**Los Angeles:** Nostalgia reared its campy head in Los Angeles as a musical revue entitled *The Big Show of 1928* was staged at the Huntington Hartford Theatre over the holiday season. Of interest are a few names in the cast: Cab Calloway, The Ink Spots, and Louis Jordan. Jordan's combo played two weeks at the China Trader in Burbank prior to the 1928 show. Included in his new Tympany Five are Irv Cox, tenor sax; Jordan, alto sax, vocal; Chris Hollis (that's Miss Hollis, thank you) on electric piano; Octavio Bailly, electric bass; Archie Taylor, drums. On the night that down beat traveled down memory lane, Bud Shank was sitting in on alto sax. Jordan brought his tympany orchestra into Donte's for four nights after the Trader gig . . . The only other new faces at Donte's during December were vocalist Loree Frazier (a protegee of Joe Williams), who worked two Sundays, backed by Dave Frishberg, piano; Ernie McDaniel, bass; Nick Ceroli, drums; and "Angelo" (a protege of Sergio Mendes). His real name—for marquees longer than Donte's—is Angelo Arvonio, a double threat on piano and drums as well as a singer. He worked three Wednesdays. The remainder of Donte's line-up came from the growing alumni: Terry Gibbs, John Pisano, Louis Bellson, Joe Pass, Herb Ellis, Jack Sheldon and Freddie Hubbard, who for personal and contractual reasons, failed to make the gig a couple of times . . . The Century Plaza Hotel took aim at the "now" and "then" generations with recent bookings. At the Westside Room: the Mills Brothers; at the Hong Kong Bar: Bobby Stevens and the Checkmates were followed by the World's Greatest Jazz Band . . . Regarding "then" sounds, the unofficial ghost of Glenn Miller (which should be clear to those aware of the booking hassel involving the Miller estate) was haunting the Nugget in Sparks, Nevada, with the New Year's booking of Tex Beneke and his orchestra, with Ray Eberle and the Modernaires . . . Charles Lloyd played Magic Mountain, in Valencia California, for two nights . . . B. B. King played a concert at the University of California, at Santa Barbara, before heading to Chicago . . . Another campus caper heard Lalo Schifrin's *Rock Requiem*, the work he dedicated to "the dead in the Southeast Asia War," performed at UCLA. Lalo conducted; and Alexander Saint Charles was guest soloist . . . Also giving non-credit courses in funk was Ray Charles who ended his 1971 touring schedule with two campus concerts: one at the University of California at Davis; the other at San Francisco State . . . The Page Cavanaugh Trio played a couple of weeks at Bob Adler's 940 Club . . . Don Randi and Marty Harris shared combo chores at the Baked Potato in North Hollywood . . . Dexter Gordon and Gene Ammons are due to follow Billy Paul into the York Club . . . Shelly's Manne-Hole heard from Donald Byrd, Charles Lloyd and Gabor Szabo, in that order . . . The Lighthouse paraded Les McCann, Bo Diddley, Bobby Wo-

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mack and Willie Bobo . . . Billy Preston followed Merry Clayton into the Troubador, each doing one week at that bastion of folk, and assorted acoustic sounds . . . It was strictly Polynesian sounds (and aromas) at Latitude 20, where Arthur Lyman paid a return visit . . . The Fire and Flame, in Studio City, is living up to its name in the process of bringing back the big band sounds. Like Donte's and Jazz West, it is a favorite refuge for the (sitting) in crowd. Tommy Vig led a crew of resident Gypsies there that included Cat Anderson, Buddy Childers, Merv Harding, Johnny Rinaldo, Oscar Brashear, Bobby Monticelli, trumpets; Frank Rosolino, Benny Powell, Dave Wells, Grover Mitchell, Ernie Tack, trombones; Bob Cooper, Bill Perkins, Bill Green, Lonnie Shetter, Jackie Kelso, reeds; Vig, elec-

travibes; Bill Pitman, guitar; David Dyson, bass; Earl Palmer, drums .

**Chicago:** The Jazz Institute of Chicago and Harmond Harvey of the Aragon Ballroom co-sponsored a successful Duke Ellington Show—the band's first U.S. appearance since its lengthy Russian-European-South American tour—on a recent Saturday. A crowd estimated at well over 1,000 attended making the Ellington gig the best-attended big-band event in many years. Among the ringsiders was ex-Woody Herman trumpeter Forrest Buchtel, who left the following day for Munich, Germany to tape a live TV show with the Max Greger Orchestra. Following some recording work in New York, Buchtel

will probably be occupying the lead trumpet chair when the Buddy De Franco-Glenn Miller Orchestra tours Europe in March . . . Isaac Hayes did two night of concerts at McCormick Place's Arie Crown Theater . . . Ramsey Lewis' holiday stint at the London House (Dec. 8-Jan. 2) was followed by the trio of Charlie Byrd, who held forth until Jan. 16 . . . A benefit concert, with proceeds going toward a Christmas party for 1,000 inner-city children sponsored by the Illinois Drug Abuse Program, was held at Roberts 500 Room. Among the participants: Drummer Wilbur Campbell's Trio (Richard Abrams, piano; Rufus Reid, bass); bag pipe Rufus Harley; Kenny Burrell; the Steve McCall Sextet with interpretive dancer Mita, and Sam "Be-bop" Thomas. Disc jockey-TV personality

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Marty Faye, a longtime friend of Chicago jazz was emcee . . . Recent activities at Alice's included weekends by Otis Rush with saxophonist Jim Conley and a one-nighter by Little Brother Montgomery. Mondays in December were handled by the rock group *Short Stuff*. Alice's, incidentally, shows foreign and classic films every Tuesday at 8 and 10 p.m. The Oriental Theater's live stage show policy folded almost as fast as it was announced. The big acts, according to reports, were too costly and the lesser-known ones did not draw sufficiently. Stevie Wonder, Maxine Weldon and Little Richard were among the performers during the experiment.

**New Orleans:** The Delta Queen, last of the passenger-carrying riverboats—and with a new lease on life—was welcomed here with festive ceremonies. Later, a cruise on the resurrected vessel benefited the Music Therapy Fund and the Louisiana Jazz Club. Attractions included the Olympia Brass Band, pianist Armand Hug, trumpeter Sharkey Bonano, Albert "Papa" French and singer Blanche Thomas. Also aboard was the Delta Queen Band with banjoist Vic Tooker . . . At Memorial Auditorium, *Moody Blues* were followed by promoter Al Forstal's package which included Gladys Knight, Rufus Thomas, and The Barkays . . . Tulane's University Center put on a James Taylor concert. Then, it was *Blood, Sweat & Tears* with the New Orleans Symphony for a matinee and evening performance. Three days later, there was a near sell-out for Aretha Franklin . . . Singer Ellyna Tatum has been appearing at the Sho-Bar, following an engagement by Fats Domino . . . Guitarist Mark Elf, on the road with the *Promises, Promises* tour, sat in with the Dukes of Dixieland, who continue their long stay at Al Hirt's . . . Pete Fountain has returned to his local digs after a two-week Las Vegas stint . . . New Orleans provided the talent for a Sunday concert in Washington D.C.'s Kennedy Center. Included were the Fairview Baptist Church Christian Band, Louis Cottrell's Economy Hall Band with singer Blanche Thomas and Bob French's Storyville Jazz Band. Also on the bill were guitarist Danny Barker, drummer Freddie Kohlman and Grand Marshal Fats Houston. The theme for the show was "Three Generations of Jazz" . . . Bassist Rodrigo Saenz, formerly with Al Hirt, has joined the Al Belleto Quartet at the Playboy Club. He replaced eight-year veteran Ritchie Payne, who is pursuing a Master's degree. Saenz doubles trumpet and the group is working on new arrangements to take advantage of the instrumental augmentation. Leader-altoist Belleto appeared in Enid, Okla. at the Oklahoma Jazz Festival, and in addition to judging the high school band entries from Texas and Oklahoma, was featured as soloist with the Phillips University Big Band .

**Dallas:** The Villager has continued its plans for name jazz attractions through 1972 with Jae Murphy bringing Clark Terry Feb. 6-9 to be followed later in the month by a rare southwest return of Bill Evans' Trio, featuring Eddie Gomez. Many more plans are in the works, including an LP by pianist Murphy's own exceptional trio: John Monaghan, bass; Ed Soph, drums . . . Lou Donaldson was inked for a 5-day engagement at Club Lark in mid-December; house group leader Roger

Boykin remained to back the saxophonist. Incidentally, a recent and happy addition to the group is vocalist Tommie Young; she joins bassist John Woods and drummer T.J. Johnson, along with Boykin, guitar, electric piano & flute . . . Omitted inadvertently from our recent listing of jazz-only spots was the Arandas, longtime base of Red Garland, now featuring the quartet of tenorist Marchel Ivery on weekends tfn: Thomas Reese, piano; Charles Scott, bass, and drummer William Richardson are Ivery's sidemen . . . Nearby Club Sana maintains a blues/jazz format with the Soul Sex, led by tenorist Bobby Simpson . . . The Losers' Tony Caterine again spiked his rock/show policy with the unexpected in booking pianist Ahmad Jamal Dec. 12-16. Returning there Dec. 20-Jan. 7 was popular local vocalist Sami Jo with her new group, Candy Mountain . . . The oft-postponed appearance of Ella Fitzgerald finally appeared to be a certainty, with dates set Feb. 9-March 1 at the Fairmont Hotel's Venetian Room . . . Chicago has been slated for a pair of one-nighters—Jan. 31 in Dallas, Feb. 1 in Fort Worth . . . The Landing, home of traditional jazz in San Antonio, continues to enjoy brisk business with Jim Cullum's Happy Jazz Band the mainstay, being spelled during road engagements by the Alamo Jazz Band—both have been active in San Antonio for more than eight years. Cullum recently joined area musicians in traditional and extremely moving funeral services for his friend, cornetist Garner Clark, in Dallas.

**Denmark:** Ben Webster joined the Duke Ellington Orchestra at two concerts in Copenhagen; a happy reunion . . . Brownie McGhee and Sonny Terry did a three-week tour of Danish schools and clubs arranged by *Music & Youth* . . . After concerts with the New Orleans Preservation Hall Band, Kid Thomas and Albert Burbank sat in with local musicians at the Nikolaj Plads Jazz, Copenhagen's new joint for old jazz . . . The European Broadcasting Union's annual jazz concert was held in Copenhagen. Musicians from 13 countries formed a big band performing two extended compositions: *Twelve Miles West* by Ray Pitts and *Mess-Ra* by Palle Mikkelborg, conducted by the composers. Among the participating musicians were Jean-Luc Ponty (France), Tomasz Stanko (Poland) and Wolfgang Dauner (Germany) . . . Sun Ra and his Intergalactic Research Arkestra gave concerts in Aalborg, Herning, Odense, Aarhus and Copenhagen . . . Ray Nance paid Denmark a surprise visit in December, playing gigs at Jazzhus Montmartre in Copenhagen and other clubs. Herluf Kamp Larsen celebrated his 10th anniversary as owner of Jazzhus Montmartre on New Year's Eve . . . Trumpeter Finn Otto Hansen, last year's receiver of a grant from the Timme Rosenkrantz Memorial Fund, has left the Papa Bue Viking Jazz Band after 13 years. Jorgen Frigaard, jazz correspondent of Danish Radio from New York, also received a grant from the Rosenkrantz fund . . . Svend Amussen will accompany Alice Babs on her Swedish farewell tour in February and March . . . Copenhagen Jazz Orchestra is a new big band led by trombonist Ole Kurt Jensen and consisting of some of the most considerable Danish jazz musicians (trumpeter Palle Mikkelborg, trombonist Torolf Molgaard, saxophonist Jesper Thilo, drummer Alex Riel, etc.).

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