

# FILM FORUM: THE HEAVY SCORERS

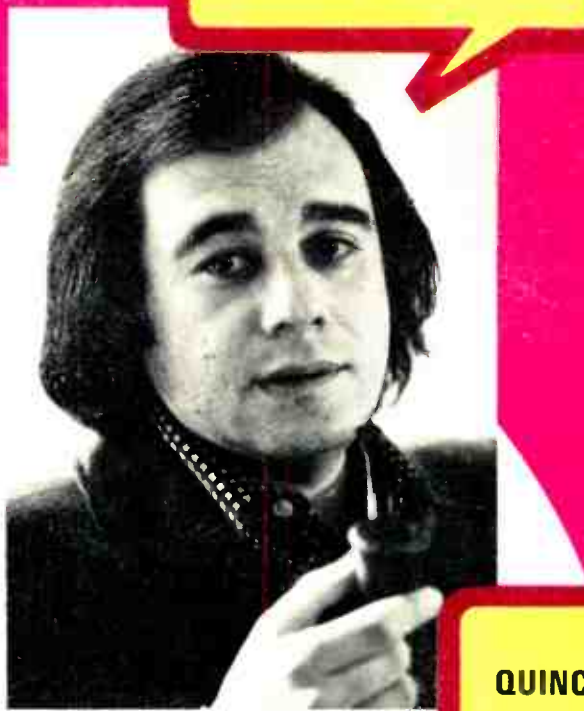
MARCH 2, 1972

50c

## downbeat® jazz-blues-rock

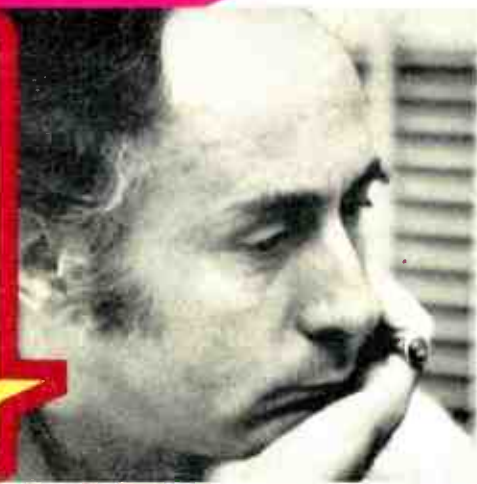
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I'm never as subtle on television as I am in movies...



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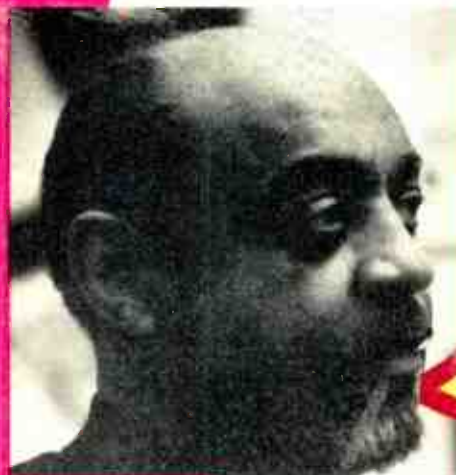
### QUINCY JONES:

Today, picking musicians is as important as casting a picture.



### BENNY CARTER:

When they use records instead of a composer's original score, that hurts.

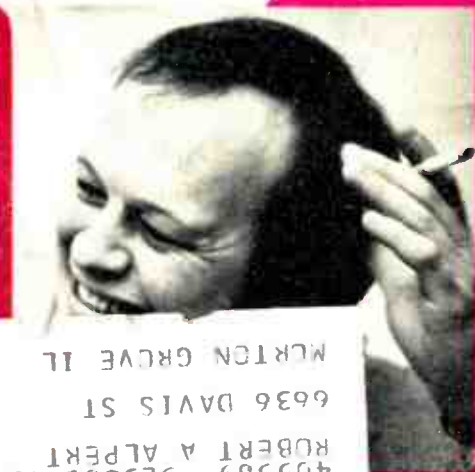


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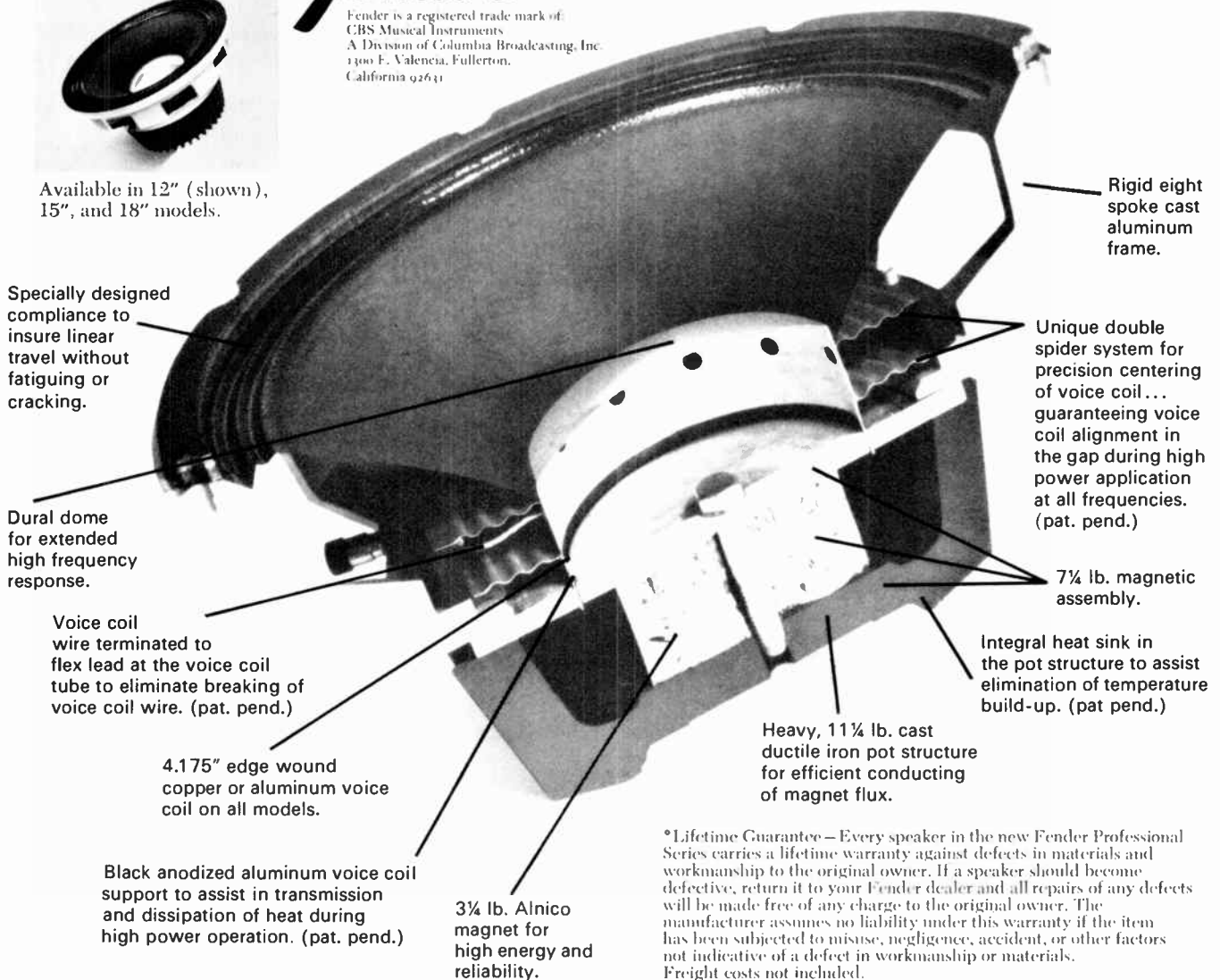
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## the first chorus

By Charles Suber

A contemporary dictionary definition of *brainwashing* is: "intensive indoctrination to change a person's convictions radically". And like censorship to which it is organically linked, brainwashing is usually considered alien to our way of life. But also like censorship there are subtle and less sinister variations that accomplish similar unfortunate results. Musicians and music listeners are not immune to the variations as practiced—unconsciously or not—by some music vendors and some music educators.

Most of the variations of brainwashing have to do with propagating definitions of music that serve the tastemakers' (brainwashers') own interests. Music vendors—particularly the sellers of recordings—consider it necessary and profitable to condition their buying audience to accept their definitions of music and evaluations of musicians as to what and whom are "great" or "popular" or "best selling". Such vendors find it advantageous to delineate and segment their buying audience into separate markets (classical, pop, soul, movie-TV, etc.) for which specialized products can be manufactured and sold.

Music educators—particularly the teachers of teachers—consider it necessary and profit-



able to condition their learning audience to accept their definitions of music and evaluations of musicians as to what and whom are "great" or "vital" or "most important". Such educators also find it advantageous to delineate and segment their learning audience into separate areas of study (classical, youth culture, black, vocational, etc.) for which specialized courses can be manufactured and sold.

A denominator common to both types of vendors and educators is standardization as in "entertainment standards" and "educational standards". A common motivation is "public demand" and "educational need". There is a time differential here, however. The vendor, to be successful, must fulfill today's demand and anticipate what tomorrow may bring. The educator, to be successful, deems it more necessary to fulfill the educational needs of yesterday and leave today and tomorrow to professional or out-of-school "experience". He is both a curator and marketer of the past.

What about the brainwashed? Are they just going to sit there and be put down? Most will; some will not.

Those who passively accept the spiels of the vendors and educators profiled above are getting what they deserve. And they are glad of it. They believe it comforting and non-dangerous to have their opinions handed to them neatly labeled and packaged. It's safe and companionable to buy a ticket for whatever trip the crowd decides on. They sit in class and accept without demure that so-and-so is a serious artist and such-and-such music is trivial. Their eyes shine moistly when the spirit of the Masters is invoked. At performance time they shrink within the band or orchestra and eke out their tight little chirps and cheeps.

Those who resist the canned attitudes and definitions are doubly blessed. They are doing something for themselves and because of that they become the "willful minority" who ultimately are responsible for the good changes, i.e. progress and honesty.

You know what it takes: constant use of *Why?* and *What for?* and *Who says?* plus equal amounts of *I can* and *I will* and *No!* db



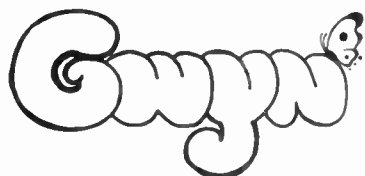
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## jazz-blues-rock

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- 4 The First Chorus, by Charles Suber
- 8 Chords and Discords
- 9 News
- 10 Notes Between Notes, by Michael Levin
- 11 Feather's Nest, by Leonard Feather
- 11 Strictly Ad Lib
- 12 The Jazz Composers In Hollywood: A symposium with Benny Carter, Quincy Jones, Henry Mancini, Lalo Schiffrin and Pat Williams. Conducted by Harvey Siders.
- 16 Boning Up On Bill Watrous: Dan Morgenstern profiles the well-equipped up-and-coming trombonist-bandleader.
- 18 Record Reviews
- 22 Old Wine-New Bottles, by John McDonough
- 24 Blindfold Test: Don Ellis
- 26 Caught In The Act: The Modern Jazz Quartet/Paul Desmond • Erroll Garner/Jaki Byard • Tommy Vig
- 31 Music Workshop: Milt Jackson's "Theme From the Anderson Tapes" Solo, transcribed by David Baker.
- 32 Jazz On Campus

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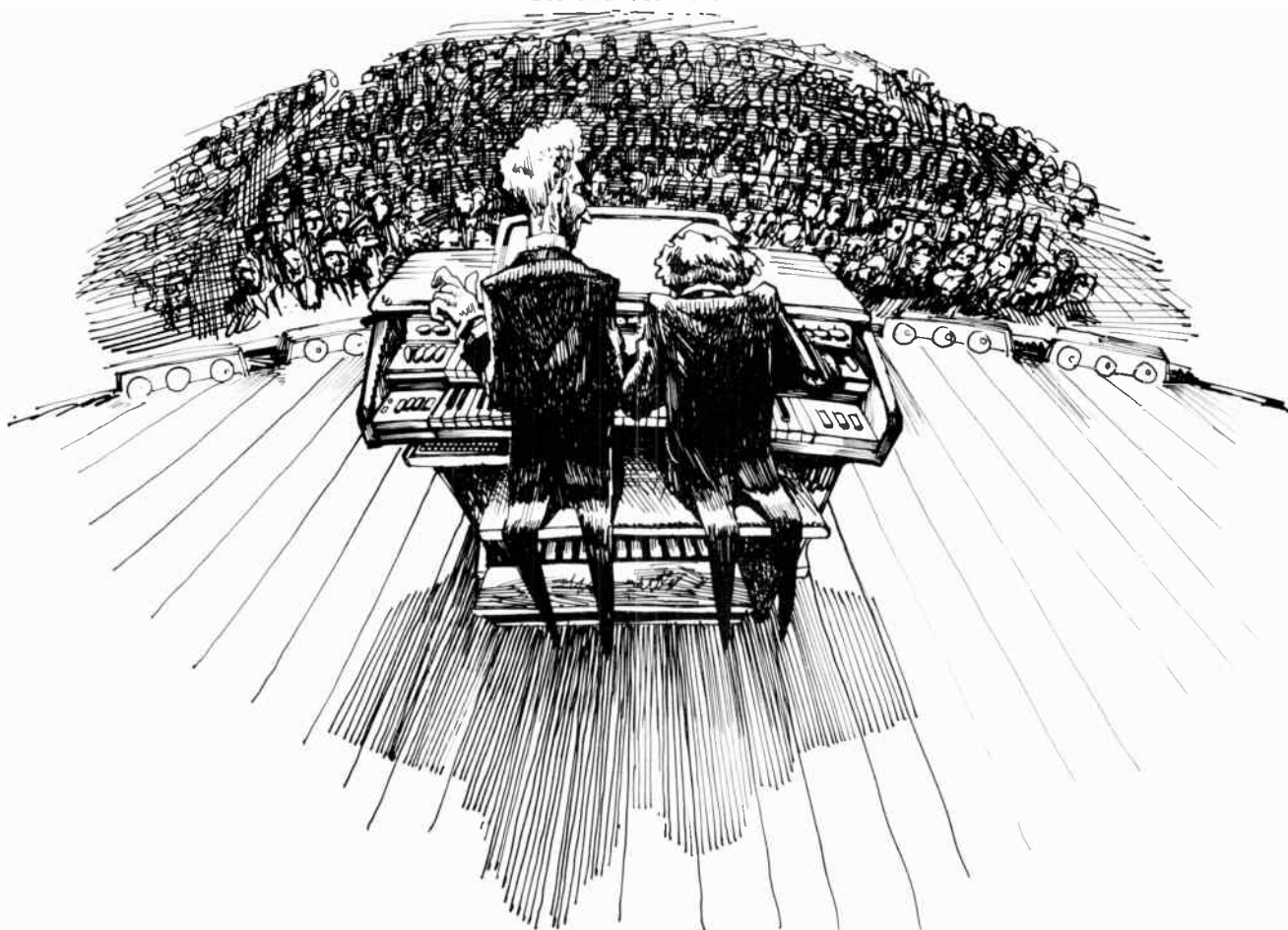
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# chords and discords

## Music Has No Color!

Gene Russell, in the Dec. 23 *Blindfold Test*, openly shows his close-mindedness to music: "Jazz is black and must stay that way." That's ridiculous.

Black, white, red, yellow: it doesn't matter what color you are. If anyone has the potential and persistence they can get into any music they dig.

It aggravates me when men like Russell et al., who have pull in the music industry, close their doors to "whites" or "blacks." We're all in the same boat, really. To me, music has no color.

Pat Panza

Toronto, Canada

## Age-Old Question

So what if the music on Music Inc.'s album (*Chords and Discords*, Jan. 20) is 10 years old? I see no reason why that should detract from the quality or the enjoyment of the music. Johnny Hodges and *Prelude To a Kiss* are as beautiful now as they were in the beginning. Louis Armstrong will be with us forever, as will Lester Young, Bird, Diz, Monk and others.

As I write I'm listening to Mulligan, Baker and Konitz play on a recording made in 1953. The fact that the record itself is two years older than I means nothing. Nor should it.

Jim Sangrey

Gladewater, Tex.

## Artistry in Nostalgia

Morgenstern's bit (*New York Roundup*, Jan. 20), about Kenton not digging nostalgia, "because his band can't cut the old charts so well": This statement has to be so much hogwash! A band that can play the current demanding writings of Holman, Ken Hanna, Hank Levy and Willie Maiden could surely play the old charts.

Let's be thankful that Stan, for the most part, turns his back on "the good old days." The Kenton band of today is the most emotionally exciting outfit on the road.

Randy Taylor

Dayton, Ohio

Well, they tried *Peanut Vendor* but abandoned the attempt after a few choruses. The fact that Kenton doesn't care to play the old stuff doesn't reflect on his current band's prowess in other areas, and I didn't say it did. My point was that Woody Herman's boys, on the same bill, did play the old things and played the hell out of them because they play them often, while Kenton doesn't play his old repertoire. Practice makes perfect, and that ain't hogwash, friend!

-d.m.

## Are You Listening, Miles?

I'd like to respond to a comment that closed your *Potpourri* section (Jan. 20) on Miles. It's not that I've never heard of cats showing late—especially Miles—but I'd like to think that jazz musicians are a notch or two above the non-professionalism of moody performers, equipment failures, gigs starting late or never, and all the groupies that love to put up with that crap. I always identified those

stunts with the teeny-bopper brand of rock concerts. There's something about being great that just doesn't call for that sort of thing.

Miles, I dig your horn, your sides, and I think you're a truly great musician, but I'm afraid you won't find me in your live audience until I'm sure I'll get my money's worth.

With jazz struggling as it is—can we afford that?

Pete Labella

Joliet, Illinois

## Thanks From Cal

I want to thank all the wonderful musicians and the beautiful public who came to the tribute for me held at the Village Vanguard, New York City, Nov. 28. I am truly happy the way the people accepted my 7-year-old daughter Waheeda who was singing my original songs, and my 14-year-old son who plays tenor sax.

Thank you again and may God bless. Peace.

Cal Massey

Brooklyn, N.Y.

## Thanks From Ohio

I would like to thank down beat for Chris Colombi's letter on jazz in Cleveland. Being a musician here and though illness has prevented me from participating as much as I would have liked, I know how he feels and many others here do also. . . . I think the jazz revival in this city that Colombi organized was one of the best projects this city has had in the past year.

Lawrence Glover

Cleveland, Ohio

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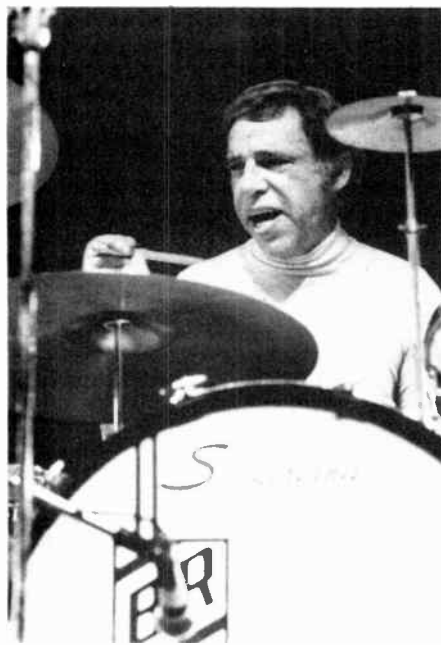
# down beat NEWS

## DIZZY AND BUDDY DOWN BUT FAR FROM OUT

Two jazz giants, Dizzy Gillespie and Buddy Rich, were felled by illness in mid-January. Happily, both were recovering rapidly at presstime.

Gillespie was taken ill on Jan. 16, the last day of an engagement at the Village Vanguard in New York. The trumpeter complained of feeling unwell before his last set, but performed nonetheless. He collapsed after the set, was taken from the club in a coma, and spent four days in an intensive care unit at Englewood Hospital near his New Jersey home. The apparent cause of his collapse was an acute virus attack. By the end of the week he was feeling well enough to receive phone calls from friends.

Among the first to call Dizzy to wish him



Buddy Rich

well was Rich, who had just undergone a successful operation for a slipped disc in Philadelphia. Plans had been made for Gillespie to front the Rich band during Buddy's period of convalescence, with Louis Bellson playing the drums, but Bellson also took on the leader role when Dizzy became unable to fill it.

Gillespie told *down beat* that Rich had suggested they convalesce together, but any sane doctor would no doubt view such a prospect with great apprehension.

## THE COUNT IN N.Y.: A SWINGING AFFAIR

Count Basie's two-week stand at the Maisonette in the Hotel St. Regis gave Manhattanites their first chance in many a moon to savor the sight and sound of a big band in a

choice location for more than a one-night stand. (Duke Ellington scaled down to 10 pieces for his recent Rainbow Grill stint.)

Opening night, covered by CBS-TV, was a star-studded affair. Benny Goodman, John Hammond, Ethel Merman, Joey and Cindy Adams, Sylvia Sims, Willard Alexander and Rex Reed were among those in attendance, and Tony Bennett's good luck call from London was piped in over the p.a. system.

The band was up for the occasion. Ten numbers made up the concert-style set, followed by the debut of new vocalist Jimmy Ricks (the bass voice in the famous Ravens), whose relaxed style and mellow voice suit the band well. Then there was a bit of music for dancing, and this is surely one of the great dance bands of all time.

Among the instrumental highlights were Al Grey's plungered sermon on *The Spirit Is Willing*, a beautifully greasy alto solo on the blues by Curtis Peagler (rehabilitating himself after a split reed messed up an earlier attempt), lead trumpeter Paul Cohen's brilliant *Poor Butterfly*, Lockjaw Davis' oft-heard but still exciting *Lover* showcase, Harold Jones' brushwork on *Cute*, and last but by no means least, Daddy Basie's piano spots.

Before leaving New York, the Basieites did a one-nighter at the Roseland Ballroom, which recently initiated a policy of such monthly visits by name bands. The Buddy De Franco-Glenn Miller crew and the Lee Castle-Jimmy Dorsey bunch drew record crowds for their appearances at a spot once world-famous for big, swinging bands. Hopefully, these are signs of more good things to come. —morgenstern

## WGJB LATEST ENTRY IN MAIL ORDER RACE

The World's Greatest Jazz Band has joined the ranks of artists who, discouraged by the problems of marketing jazz records through the regular commercial channels, have started their own company.

Last month Yank Lawson and Bob Haggart established World Jazz Records. "Like Stan Kenton and George Shearing," said Lawson, "we won't attempt to go through the distributors. Our records will be sold by direct mail order."

To launch the label, the WGJ taped its first independent session during an engagement at the Century Plaza's Hong Kong Bar in Los Angeles. Several of the tunes were originals named after locations where the band has played, among them Haggart's *Colonial Tavern* and *Frog and Nightgown* and Bob Wilber's *Century Plaza*.

Negotiations will start shortly to set up overseas deals that will make World Jazz product available in England, France, Scandinavia, Japan and other territories. According to Haggart, efforts will be made to take over rights to two albums the band made a few years ago for the Project 3 label.

World Jazz Records may be obtained through the *down beat*/RECORD CLUB.

## CTI RECORDS SPONSOR ALL-STAR ROAD SHOW

CTI Records and its subsidiary label, Kudu, will present an all-star concert package, *Winter Jazz*, in Cincinnati (Feb. 24), Cleveland (Feb. 25), Chicago (Feb. 26), and Detroit (Feb. 27).

Appearing at all the concerts will be trumpeter Freddie Hubbard, saxophonists Stanley Turrentine, Hank Crawford, and Grover Washington Jr., guitarist George Benson, organist Johnny Hammond, bassist Ron Carter, percussionists Bernard Purdie and Airto Moreira, and singer Esther Phillips.

The package, put together by CTI president Creed Taylor, is a followup to the successful *Summer Jazz* concert held at the Hollywood Palladium last July, which drew a capacity crowd of 5,000 and has recently been released in album form.

The sponsoring of live performances by record companies has not as yet become a trend, but is an encouraging development.

## A WELCOME JAZZ OASIS IN CONNECTICUT DESERT

Thanks to the combined efforts of Sonny Costanzo, Director of the Quinnipiac College (Hamden, Conn.) Jazz Band and club manager Dick Christensen, sessions are being held at the Holiday Inn West, New Haven, on Sunday evenings, much to the pleasure of avid and loyal area jazz enthusiasts.

*Jazz For a Sunday Evening* has featured such top talent as flutist Hubert Laws, pianist-composer Bobby Scott, Chico Hamilton, Jimmy Giuffre, the guitar duo of George Barnes and Bucky Pizzarelli, Arnie Lawrence and his Children of All Ages, and James Moody.

Zoot Sims and Al Cohn got back together one night, Urbie Green and his trombone appeared before a packed room, and Kenny Burrell held a record crowd in rapt attention, as did Lee Konitz with Chick Corea.

A special treat was the appearance of the Teddy Wilson Trio (Lennie McBrown, drums; Al Bruno, bass). Wilson, like old wine, mellows with the years. Young jazz enthusiasts born long after the Goodman years as well as those who dug him way back there turned out to pay tribute to this very special pianist.

Jazz fans travel from all points in the state to catch Costanzo's sessions and the relaxed, informal atmosphere is conducive to good vibrations. Connecticut is known for its propriety, but the special kind of people who like jazz (evidently there are many, judging from the crowds at Holiday Inn West) have the ability to make the sessions seem like happy family parties. Name jazz artists haven't been on the local scene for many years, particularly so consistently, and they seem to perform with a special feeling, perhaps realizing that their audience is composed of appreciative, hungry fans who have waited

long and patiently for this kind of happening.

Usually, the rhythm section for a featured artist consists of New York musicians who have appeared regularly at the Half Note with Clark Terry's band: Victor Sproles, the very accomplished bassist; Mousey Alexander, the steady, driving drummer; and Don Friedman, a brilliant pianist.

Costanzo, a polished trombonist who also plays in Terry's band, often joins the group for the last tune, and one evening he and Chick Cicchetti, also a local slide man, did a stint reminiscent of Jay and Kai during their heyday.

Costanzo was once a member of the Kai Winding Septet and of one of the Herman Herds. Presently, he is an instructor in music at Housatonic Community College in Bridgeport, Conn., and assistant music professor at Quinnipiac. He formerly taught trombone at Wesleyan University, Middletown, Conn. His college jazz band has recorded with Clark Terry and the ensemble was invited to the Montreux Jazz Festival last summer. Quinnipiac has been the scene of an annual Inter-collegiate Jazz Festival since 1967. This year's event, scheduled for April, will be dedicated to Clark Terry.

*Jazz For A Sunday Evening* broke loose last April and since then, it is pretty safe to say, New Haven has become the jazz center of Connecticut.

—dorothy leach

## FINAL BAR

Blues singer Maybelle Smith, 48, known as Big Maybelle, died Jan. 23 in Cleveland, Ohio after a long illness.

She began her career in the early 1940s and achieved considerable popularity making a number of hit records for the Okeh label. She

was featured in the film *Jazz On a Summer's Day*, made at the 1958 Newport Jazz Festival.

Gene Austin, the singer-pianist-songwriter who was one of the first and most popular crooners, died Jan. 24 of lung cancer in Palm Springs, Cal. He was 71.

Austin's recording of his theme song, *My Blue Heaven*, sold more than 12 million copies and altogether his RCA Victor records sold over 86 million, a total unsurpassed to this day.

Though not a jazz artist, Austin, who wrote *How Come You Do Me Like You Do*, *When My Sugar Walks Down the Street*, and *Take Your Shoes Off, Baby*, often used jazz accompanists. Fats Waller recorded with him in the 1920s and New Orleans guitarist Otto (Coco) Heimal was featured in Austin's back-up group in the 1930s. Austin made a comeback in the late 1950s and remained active until taken ill about 10 months ago.

Bassist Cevera Jeffries, 32, died Nov. 23 in Cleveland, Ohio. A founding member with pianist Bobby Few and drummer Raymond Ferris of the East Jazz Trio, he was considered one of Cleveland's outstanding musicians. The trio recorded with Booker Ervin on the 1968 Blue Note album *The In-Between*.

A benefit concert for Jeffries' wife and children was held at the Casa Blanca Lounge in December, with performers including the bassist's brother, pianist Dewey Jeffries, trumpeter Kenny Davis, and altoist Otis Harris.

## potpourri

Finally, a Hollywood director has appeared on the scene who knows what it is to give

You enjoy them because of their parallelism and warping of previously derived musical impressions. Without this cross-referencing, they would have little to stand on by themselves.

Again, the most obvious elements of the music involved are leached out and placed against totally different backgrounds. They may not work there, but the mere fact of their extraction is startling enough to cause all the voyeurs to gather.

Thus, you don't even have to use the operating genitalia yourself—you can pay a fee and watch somebody else use them.

We are in effect pandering to a shorter and shorter span of attention in everything we do visually and aurally—to the point where after two minutes, a producer can estimate he had better build to a climax and cut it off lest he lose his audience.

This is no place to discuss *Clockwork Orange* and its mechanism as a film, about which as a director I have some pretty strong feelings—however, the music is completely fragmented: bits and snatches of Rossini, Elgar, Beethoven and Purcell—sometimes played in highly curtailed versions, sometimes "re-constructed" by Walter Carlos on the Moog.

The viewer and the listener are treated with complete disdain in the sense that one is offered a compressed pill consisting of pre-digested opinions about the music which one will accept willy-nilly.

The same is true on the work of ELP on Moussorgski and the Yes on Brahms. Both groups are good musicians, and turn out some

credit where credit is due. Peter Yates, who directed the soon-to-be-released 20th Century Fox release, *The Hot Rock*, was so impressed by the quality of the music recorded for the film, that he has included all the musicians' names in the credits. Alphabetically, they are: Ray Brown, Dennis Budimir, Victor Feldman, Clare Fischer, Bobbie Jean Hall, Milt Holland, Carol Kaye, Mike Melvoin, Gerry Mulligan, Chuck Rainey, Emil Richards, Jerome Richardson, Frank Rosolino, Grady Tate, Tommy Tedesco and Clark Terry. Other directors and producers, please take note!

The second annual jazz composition contest sponsored by Phi Mu Alpha Sinfonia, open to all college students and offering a first prize of \$300 plus a publishing contract with Southern Music Co. and second and third prizes of \$150 and 100, is on. Entries must be postmarked no later than midnight March 31, and participants are urged to proofread their scores carefully. The address: Alpha Iota Chapter, Phi Mu Alpha Sinfonia, Music Dept., Univ. of Texas at Austin, Austin, Tex. 78712.

To some, the highlight of the disappointing Superbowl game was the halftime tribute to Louis Armstrong, featuring Ella Fitzgerald and Al Hirt doing *Mack the Knife*, Louis Cotrell's Onward Brass Band with Grand Marshall Danny Barker doing *High Society*, Carol Channing doing *Hello, Dolly* and a huge marching band doing *The Saints*.

*Mary Lou's Mass*, a ballet choreographed by Alvin Ailey with music by Mary Lou Williams, was premiered at New York's City Center by the Alvin Ailey American Dance Theater. The composer conducted and played

highly diverting and original restatements of the material with which they are dealing.

But they are digestions of digestions—and regurgitated pap is just that, no matter how skillfully done it is.

If rock is looking for other directions in which to travel, this one leads only to money and a future consisting of slowly diminishing spirals, disappearing into its own sleezy orifice.

At least the Delphic oracle volunteered new information, however muddy of construction it might have been. The process we are viewing dispenses *dreck* with a lavish hand, then slurps it up with the fanning breeze of green waving in a self-generated wind.

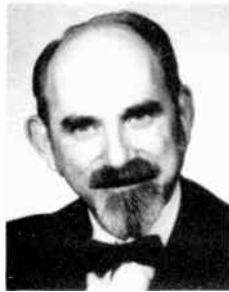
These three albums are three of the fastest movers to the charts in some time—which tells us something about ourselves or should.

One of the appalling things about the culture in which we lurch around is that it chews up creative sources at an ever-increasing rate. Think how long the country-blues-jazz tradition took to develop in this country—and how rock has managed to race through its most viable elements in less than ten years.

You cannot create cultural bases by fragmentation of existing product. If you do, you risk feeding the creators to the lions, shred by shred.

Smidgeons, in effect, are for the pigeons.

Michael Levin, fondly remembered by veteran db readers as "Mike", is a former down beat editor who has recently resumed writing about the jazz scene. db



## NOTES BETWEEN NOTES

by Michael Levin

Reasonably soon one should be able to purchase operating genitalia for personal satisfaction without having to go through the dreary routine of accommodating to another person's needs and desires. After all, isn't this getting to the nitty-gritty of the whole matter: one is hardly interested in another person, but merely what he or she can do for me in a specific context.

In other words, instant saturation of satisfaction without having to mess with any of the trivia.

That's the kind of merchandising which is currently working so well on the music scene. Look at three of the hot new albums: Emerson, Lake and Palmer's *Pictures At An Exhibition*, *Fragile* by the Yes and the score to *Clockwork Orange*.

All three are bits and pieces of things, built to an instantaneous recall mechanism in the best spirit of good advertising and merchandising, but possessing very little substantive creative drive of their own.



piano, and the ensemble included Julius Watkins, French horn; John Stubblefield, reeds; Sonny Henry, guitar, vocal; Milton Suggs, bass; Dave Parker, drums; Abdul Rahman, conga and singers Brother John Sellers, Honi Gordon, Carline Ray, Theresa Merritt, Randy Peyton, Eileen Gilbert and Christine Spencer. Earlier in the season, Ailey's *Mingus Dances* was premiered by the Joffrey Ballet Company. The music for this was collated from several Mingus works, expertly transcribed by Alan Raph.

down beat contributor Bill Cole, on leave of absence from Wesleyan University, is currently Visiting Professor in the Humanities at Whitman College, Walla Walla, Wash., where he teaches two courses in African-American music and gives public lectures on American Indian music.

This year's live telecast of the annual Grammy Awards will emanate from New York and will be seen March 14 at 8:30 p.m. EST over ABC network stations.

Teddy Wilson began his first extended New York engagement Jan. 27 at the Cookery.

Mahalia Jackson, 60, the Queen of Gospel Singers, died of heart failure at Little Company of Mary Hospital, Evergreen Park, Ill., Jan. 27, just as we were going to press. Details of her life and career will appear in our next issue. We join the world in mourning her passing.

Barney Josephson's cozy Greenwich Village restaurant. Accompanied by bassist Al Bruno, the keyboard master will be on hand nightly except Sundays through April 8.

Jimmy Rushing, slimmed down and in fine voice, resumed his regular weekend appearances at New York's Half Note New Year's Eve, backed by Zoot Sims, Ross Tompkins, John Williams and Roy Haynes, who were on hand through late January, followed by the J.P.J. Quartet.

Robert Altshuler's field of responsibility at Columbia Records was recently expanded to include the literary services department and a field communications department, in addition to continued direction of press and information services.

## strictly ad lib

**New York:** Elvin Jones followed McCoy Tyner's heavy group into the Village Vanguard with a new lineup: Dave Liebman, soprano, tenor, flute; Steve Grossman, soprano, tenor; Gene Perla, bass; Don Alias, congas, and special guest Kikuchi, one of Japan's leading jazz pianists. Jones will also produce and play on Kikuchi's album for Phillips Records in mid-February . . . George Benson brought some foot-tapping sounds to Nico's starting Jan. 24, with Dave Hubbard, tenor; Ronnie Cuber, baritone, flute; Lonnie Smith, organ; Art Gore, drums, and singer Randy Crawford, a 19-year-old lass with plenty of soul. The group performed in Jazz Adventures' Friday noon series at the Maisonette prior to the Nico's stint. Brownie's Revenge, the 29-piece jazz-rock band led by trumpeter-arranger Don Pinto, was in next. The JA house trio now consists of Mike Abene, piano; Tibor Tomka, bass, and Al Drears, drums . . . Randy Weston's trio and dancers Morse Donaldson and Boo Boo Monk performed at the Harlem Music Center at a Jan. 23 matinee . . . Tenor

Continued on Page 32



### THE JAZZ GAP

#### Feather's Nest

By Leonard Feather

The letter from Christopher A. Colombi, Jr., published in 1/20/72, proved a couple of important and timely points.

In his account of the success he had enjoyed in converting WCUY into a jazz station, he made it indisputably clear that this is a viable modus operandi for an FM operation; but the story of its conversion into a rock-oriented outlet as WLYT made it no less apparent that mere profit just doesn't have a chance when it is forced to compete with greed.

What happened in Cleveland Heights was symptomatic of the megalomania that has increasingly dominated the music business since the emergence of rock as a billion-dollar phenomenon. The media men who once were content with a small but steady profit are fewer and farther between than ever. Norman Granz recently told me that during the past year he has submitted Oscar Peterson to American record companies with sales figures showing that a Peterson album, while admittedly no chart-busting bonanza, certainly could be counted on to make a modest profit. Reaction: negative.

"Executives nowadays," Granz told me, "are only concerned with the fact that they can make \$9 million with the Rolling Stones. They can't seem to realize that a profit is still a profit."

This brings to mind the far happier situation that has existed in Los Angeles. In this city and its environs, taking all the media

into account—night clubs, radio, television, press coverage etc.—the availability of jazz and information concerning jazz is at an all time high.

A substantial measure of the credit for this situation may be due to KBCA, which at present is the only radio station, in this country where jazz was born, that offers jazz 24 hours a day, seven days a week.

Saul Levine, the attorney-owner of the FM facility, offers a simple and plausible explanation. "We had faith in the format and we stuck with it. The trouble is, people don't want to sit with a policy and work on it and wait for it to become established. They don't stop to think that jazz is an art form. They are only concerned with the top dollar.

"We don't worry. Maybe we'll make less this year than last year, but perhaps the following year will be better. We've been doing it for 12 years now and we still have the desire to stick with it, the motivation that inspired us in the first place."

Levine's refusal to submit to the temptation of going in a more obvious direction has produced healthy side effects. Shelly's Manne-Hole, Donte's, the Lighthouse, Memory Lane, the York Club and other night spots with a part- or full-time jazz policy have benefited not only from the time they have purchased on the station, but also from the overall impact of its continuous airing of a music virtually blacked out by every local AM station and most of the FM outlets too.

All it takes is one man in each of the media to keep a city alive for and with jazz. Because Charles Champlin, the entertainment editor of the *Los Angeles Times*, believes in jazz and in the necessity to accord it recognition along with the other arts, this paper now has coverage of a kind that was virtually non-existent when such major events as *Jazz at the Philharmonic*, Gene Norman's concerts, and the happenings at such long-gone clubs as Jazzville, The Renaissance, the Black Orchid and the Crescendo perhaps could've been saved from extinction with the help of adequate press

coverage.

Similarly the belief held by executives at KNBC-TV that a jazz program would fill a regrettable void and could serve the best interests of the community, led to the birth of "The Jazz Show," which I have been producing since March 1971 with Billy Eckstine as host and some 30 of the country's most famous combos and singers as guests. The mail response has been impressive; nobody has found the use of the word jazz in the show's name repugnant; yet meanwhile, of the other NBC owned-and-operated stations that have the right to pick up the series, none has opted to do so at this writing—quite possibly because of the "jazz-is-uncommercial" myth that has acted as a deterrent in so many cases.

These areas all feed on one another. The potential jazz fan who sees Bobby Hutcherson-Harold Land and Joe Pass on *The Jazz Show*, or hears them on KBCA, many want to read about them in the Times or elsewhere, and attend their concerts and night club appearances. Or vice versa.

Creed Taylor of CT1 records recently wrote to Levine commenting that what jazz needs is a string of KBCAs around the country. Bob Thiele, calling me recently from New York, made a similar remark, adding that as far as he and his Flying Dutchman label was concerned, Los Angeles in the jazz center of the United States, particularly in terms of the action it can generate for a new record release.

Take heart, Mr. Colombi. Some day the operators of WLYT may learn what has happened out here. They may even realize that being the eighth or ninth or tenth rock station in the immediate vicinity may not be as advantageous as being the only all-jazz station. If they don't, you have my permission to show them this column and transmit to him my belief that in the long run, it may be better to help keep a minority music alive than to kill rock with overexposure. It may even be less hazardous economically. If that last point fails to convince him, I don't suppose anything will. db

# The Jazz Composers In Hollywood

It is probably easier to get Howard Hughes, Judge Crater and Mao Tse Tung together for a Tupperware party than to have Henry Mancini, Quincy Jones, Lalo Schifrin, Benny Carter and Pat Williams under the same roof, huddled around the same microphone.

Now it is not my intention to plug just one of those composers' creations, but I must explain that the logistics in such an undertaking might be considered a mission impossible. However, each of the above is what they call in this business a "beautiful cat," and collectively they reinforce another cliché about the more important a person is, the "bigger" he is.

And the quintet I assembled couldn't be more important, not when you take into account their track records: 156 major films scored (not just two-hour flicks for the tube, but "moom pitches"); hundreds, literally hundreds, of episodes for TV series (Mancini alone scored 110 "Peter Gunns" for the mini-screen); Oscars, Emmies, Grammys — you name them, these gentlemen have accumulated them. So I was gratified when the first five composers I called agreed to do the roundtable bit.

**down beat:** To begin with, what are the main differences between writing for movies and writing for TV?

**Q.J.:** No difference, man.

**db:** OK, then the article's over. Thank you very much gentlemen.

**Q.J.:** You mean the tape's been running?

**db:** Of course, but I can edit out all the obscenities.

**Q.J.:** Well, in that case, the main difference is in the money. Another thing is in the interruptions. You know, writing music so they can hang the audience in mid-air while they stick in a commercial in the middle of somebody getting stabbed.

**L.S.:** Perhaps we should touch on the similarities as well as the differences. In both cases you're dealing with the visual — what's happening on the screen. In both cases you're dealing with theatrics. It's not enough simply to be a good musician. You have to have the instincts for theater. It's virtually impossible to teach this in a school, this feeling for the visual and the dramatic. It's not enough to be versed in harmony, counterpoint or orchestration. Those are merely the tools. There's something more basic: the art of accompanying.

**H.M.:** There's another difference: there's much more heavy scoring in television than in pictures.

**P.W.:** Right . . . sometimes it seems like wall-to-wall scoring.

**L.S.:** Oh I don't know about that. When it comes to documentaries *that's* where you are required to write wall-to-wall music, and you have a chance to use compositional devices such as development that you can't use in a TV series. All you can do in TV is use variations, or one of the oldest tools: endless repetition.

**H.M.:** Well, you see, the producers and directors in TV don't have as much confidence in their own ability to hold an audience. They feel if the action lags, the viewer can shut off the tube. But you can't shut off a feature if you're in the theater.

**Q.J.:** That's the way it is, especially when those one-twenties, (Q. was referring to the 120-minute movies for television) and even some of the 90s. Every time there's nothing happening, he says "music."

12 □ down beat

a  
symposium  
with

BENNY CARTER

QUINCY JONES

HENRY MANCINI

LALO SCHIFRIN

PAT WILLIAMS

conducted by  
Harvey Siders

**db:** Who says "music"?

**P.W.:** Well, I guess you'd call him the music editor. Anyway, he sits there with a bulb, you know a little bulb, and they run the picture, and you're composer number 460 for film number whatever-it-is, and they sit there all day long, show after show after show, and go "pfffft" with the bulb and you keep hearing that bulb go on and off. (Knowing laughter from all)

**db:** Wait a minute, wait a minute. What's the bulb?

**Q.J.:** It's something the music editor holds that starts a timer to let you know what sequences have to be scored. It gives you the rough timing for the music.

**H.M.:** And sometimes, if he falls asleep, he accidentally hits it.

**B.C.:** (to Pat Williams): You're doing all the *Mary Tyler Moore Shows*, right?

**P.W.:** Yeah, well that isn't such a big deal. (general laughter) Now don't get me wrong; it's a cute show. I'm not rapping the show. It's just that we go in and record three, four shows at a time. I can write five or six of those a week.

**B.C.:** What's the average time of the score for one of those shows?

**P.W.:** Oh, I would say about 45 seconds. (loud guffaws)

**db:** And that includes the main title?

**L.S.:** Let's face it: a main title is very important. If you expect to lure the guy who is in the kitchen to his TV set, you have to do something distinctive. That's one of the immediate differences between TV and movie

writing. In TV you have 30 seconds to establish a mood; in movies, you can take anywhere from two and one-half to six minutes. *Shaft* is an example of a long main title. But you have to be very concise in TV. It's like the difference between sending a cablegram and writing a letter.

**H.M.:** (To Williams): Is that a half-hour show or an hour show?

**P.W.:** *Mary Tyler Moore*? A half-hour.

**H.M.:** Hmmm. Seems like an hour. (more derisive laughter) But seriously, the way tracking rules work, they want to get as much done whether they use it or not. So they track it with the picture, and if they decide not to use it, they take it out and they have it for use later. It's legal; it's legitimate.

**db:** OK, you have more music in TV, but wouldn't you rather write for movies so you can "stretch out" compositionally and actually develop themes?

**H.M.:** You can develop themes in a two-hour movie for television.

**L.S.:** But in documentaries you have more freedom. Like Richard Rodgers' *Victory At Sea*. Was that Richard Rodgers or Morton Gould? Anyway, he wrote an entire suite for that series. Now usually a documentary is colder. That is, there is little opportunity to underscore character development. However I was able to, in two documentaries: *The Making of the President 1964* and *The Rise & Fall of the Third Reich*. In that one (*Rise & Fall*) I was able to take two themes and state them simultaneously while establishing a counterpoint of mood: Hitler and Mussolini, plotting and sinister; Chamberlain and Daladier, rather wishy-washy. And in *Making of the President* I was able to write a fugue to accompany a montage of Election Day scenes in five parts of the country. Now how often can you write a fugue in television — unless it happens to be for a documentary? As for movies, that's a different ballgame. They're even *more* stylized, *more* sophisticated.

**db:** Well what about writing for half-hour segments?

**H.M.:** Well the good half-hour shows are long gone now. *Peter Gunn* was a good half-hour; so was *Mr. Lucky*. But Blake Edwards shot them with film in mind, that is, with the eye of a movie-maker. He saw things differently. He'd let things go for a long time in pantomime. They're afraid to death to do things like that today. Afraid that viewers will lose interest.

**db:** Let's talk about individual work habits. I've been over to your place, Quincy, and I've seen you use that Moviola (a large but portable movie projector with a footage meter and a built-in magnifier that enlarges the film and eliminates the need for a separate screen).

**Q.J.:** Yeah, that Moviola is big help. That's because I don't have the time to get to the studio. This way, I can look at the movie as often as I want.

**db:** What about the rest of you?

**H.M.:** I can't work with a Moviola. I don't know how to run one. (to Q) You're so technical-minded.

**Q.J.:** Not really. Richard Brooks locked me in a room and would not let me out until I finished writing.

**L.S.:** I see the movie maybe two or three times at the studio, but after that I work mainly from notes provided by the music editor. If I get hung up I can always go back to the studio, but you know, it wouldn't be a bad idea to have a Moviola. That way you could try something right there with a piano to see



how it would go with a certain scene.

**H.M.:** I look at a picture eight or nine times in a period of about a week, then I don't look at it again until I'm ready to record.

**db:** How about you, Benny? How did you approach *Buck and the Preacher*?

**B.C.:** I was hoping you wouldn't ask me that.

**Q.J.:** Tell him Benny, tell him. (In-joke type laughter) Straight ahead, Benny.

**db:** Well, let me put it this way, Benny: how did you approach *Buck and the Preacher*? (Benny Carter's latest film score, soon to be released)

**B.C.:** With a shotgun.

**db:** All right, there seems to be a private joke concerning *Buck and the Preacher* that's leaving the rest of us out.

**B.C.:** Well there's really nothing unusual about it. Actually we scored most of it without music.

**db:** Come again?

**B.C.:** Well, just the main title was written. Some other things I had written we never even played. They never even heard them. They'd say 'when we get here, let's try this,' and they'd look at Emil Richards and they'd say 'we want this kind of sound' and so and so . . .

**db:** Who's "they"?

**Q.J.:** Sidney Poitier and Harry Belafonte.

**B.C.:** It's a hard thing to explain when it's done that way.

**H.M.:** Well I understand. A lot of producers like to get on the stand right behind you . . . and hum. So I let them stand there and at the right moment I take a good upbeat (swings right elbow and simulates how he "disposes" of humming producer). I sympathize with you, Benny. I know what you're going through. If you're strong, like Quincy, you know if you can carry the ball. Then you just go ahead and do it. Otherwise they hang around you like flies and it becomes a group effort. That's rough.

**L.S.:** I find that there is a cross-section of producers in the field. Some are hip to music, like Bruce Geller. Some aren't. Most of them just don't have the time to be too concerned with the score. They're too wrapped up just delivering the product to the network. They're too concerned with dialogue, sound effects, expenses. Usually, the first time they confront the music is at the dubbing session. And even then, their main concern is time. The dubbing room has to be clear by such-and-such a time because it has been booked by some other show.

**H.M.:** I remember one time when I scored *Hatari*—just to illustrate the opposite of this whole scene—I spent about three or four weeks writing, and I was out in the hall one day, and Howard Hawks (the producer), very tall, but a very gentle guy, came up to me. I knew he wanted to say something to me, but he didn't quite know how to put it. Finally he quietly asked: 'Hank, would you mind if I came into the recording session?' He had respect for me. I don't know where he got it. He actually asked permission to come to the recording. So I said, 'Suuuuure, Howard.'

**Q.J.:** What cracks me up is when a producer—first or second time out—tells you: 'This is a very heavy picture and it needs a score that is larger than life.' I love that. That's a code for "I don't know what I want." And I remember doing a western one time when the cat says 'There's an Indian girl in here—a Cherokee—and she's a nymphomaniac, a Lesbian and a killer.' Now the chick didn't say one word throughout the picture, but the



Benny Carter

producer wanted me to convey all that with one instrument!

**db:** How did you resolve that one?

**Q.J.:** Oh I mumbled something about a bass guitar that would sound weird and he went for it.

**L.S.:** Of course there's a serious side to that. It depends on the situation. When I did *The Fox*, I used only ten instruments. And even when they showed panoramic scenes, I managed to convey the vastness with just two or three instruments.

**P.W.:** You know, being the junior here tonight . . .

**Q.J.:** Hey wait a minute, is *he* the junior?

**P.W.:** (ignoring the interruption) . . . I must admit that film scoring has taken me a long time to learn, much longer than I ever thought it would. And I feel that I've learned more about writing for movies simply by writing a lot for television. I find that I try things in TV that I don't think I would try in a feature.

**L.S.:** That shouldn't be. In feature movies you have four to six weeks to turn out maybe 45 minutes worth of music. In TV, you have a week to ten days to write up to 25 minutes of music. So to write your own theme and do each segment, you have to create like a factory. Of course it's possible, I have done it, but it's very exhausting.

**P.W.:** Well you know, I feel who really cares out there about the music on a TV episode? But I learn by watching the shows I've done and seeing if the things work.

**L.S.:** I'm never as subtle on TV as I am in movies. But then again, the product given to me is not subtle. You know, a heavy is a heavy; a good guy is a good guy. There are no shades of characterization on TV.

**H.M.:** In all the time I was at Universal, and all the pictures I did there, I never caught one of them.

**B.C.:** What do you mean?

**H.M.:** Well once they left the studio, no one ever heard of them again.

Pat Williams



World Radio History

**Q.J.:** Well I agree with Pat: you're a lot freer on TV. It's not so permanent.

**P.W.:** I haven't seen as many films as I'd like to, but recently we began catching up on some of them. When you hear a good writer cutting loose with his thing in a feature, there's nothing like it.

**H.M.:** Of course there's a big difference in the sound quality.

**L.S.:** The size of the screen helps, as well as the quality of the speakers. It gives you the feeling that the musical dimension is larger.

**P.W.:** Yeah, I suppose so. You never get that feeling in TV.

**Q.J.:** You'll get that feeling in the studio, especially in a playback situation—you know the way engineers turn everything up so loud.

**db:** How do you go about getting your assignments? Is there any politicking involved?

**H.M.:** Well there's an unwritten law among certain guys and certain producers (to Q) like your relationship with Richard Brooks, my closeness with Blake Edwards, Pete Rugolo with Roy Huggins. When you know about such things, there's enough respect among the guys so there's no cut-throating. Oh it's happened, but it's far from being the normal routine. Also, it breaks down to the various price levels. If a producer says 'I want a \$10,000 composer,' or 'I want a \$5,000 composer,' you find that some of the music casting is done that way.

**Q.J.:** Yeah, just like an auction: 'I'd like a \$10,000 composer who uses maracas for suspense.' They type-cast you, all right. I heard one cat lay it on me . . . he said 'Quincy is the best wide-open-spaces writer there is.'

**P.W.:** You know, I think my agent must have me on every one of those price lists. I'm available as a \$10,000 composer . . . \$5,000 composer . . . he even has me on the list for \$300 composers. (Time out for long laughter)

**db:** If you know there's going to be a soundtrack album issued from a picture you're scoring, does it affect what you write? In other words, do you keep one eye on the cue sheet and the other eye on the charts?

**Q.J.:** I don't see how you can. Not when you're dealing with a visual medium. You'd like to think you can, but you can't separate the two if you want to do the assignment right.

**L.S.:** Recording is a totally different medium. I'm much too honest when it comes to the needs of the film score to be concerned about what might eventually end up in an album.

**db:** Related to that, has the *Easy Rider* approach of scoring hurt the business. Has it cut into your assignments?

**B.C.:** I think so, to answer both your questions. When they use records instead of a composer's original score, that hurts.

**L.S.:** I really don't see how it could hurt our business. I think it would be ridiculous to score a picture like *Easy Rider* with the techniques of the Central European composers.

**H.M.:** That all started with Mike Nichols' thing, *The Graduate*. Since then, everybody thinks it will work for them. Now *The Graduate* was a great success, and it may have worked once or twice after that, but that was it.

**db:** What's the consensus in the industry—or at least among yourselves—on the phenomenon of *Shaft*? Do the established composers tend to put Isaac Hayes down?

**B.C.:** How could anyone possibly put him down? What he's done has been extremely successful.

**Q.J.:** Well I suppose you have to see the picture to see exactly what he's done. I

haven't seen *Shaft* yet, but he sure scores his records dramatically. He thinks theatrically.

L.S.: Let me tell you something interesting about *Shaft*. When we were first going over the list of eligible pictures (Lalo is on the board of directors of the Academy of Motion Picture Arts and Sciences), some question arose as to whether Isaac Hayes wrote all the music for the score. Someone said J.J. Johnson wrote some of it. So we called J.J., and he assured us that he just orchestrated what Isaac wrote. Now Isaac doesn't really write music, but he managed to score, with timings, the whole picture with a rhythm section. Then J.J. orchestrated. So the fact that Isaac doesn't write doesn't matter. He did score *Shaft*, and I think it's a good effort . . . especially that main title. It works extremely well with the picture. He has brought some fresh ideas from his own idiom.

db: I'm not questioning his success; I want to know if you consider him a fine scorer like yourselves.

H.M.: Maybe he doesn't want to make a career of film scoring. Right now he has a very successful track, but he may want a couple of shots, then go back to doing his thing. It depends on him.

L.S.: Personally I hope he continues to score. I feel he's going to make tremendous improvements and learn how to create tension

about a jazz background? Does it make any difference to a film composer?

P.W.: Would you believe, when I came out here, I actually felt embarrassed about my jazz background? I figured the way to go was the Alfred Newman-Victor Young-Franz Waxman route. If you couldn't do that, you wouldn't stand a chance out here. So I went that way on one film—a pretty good film, too—without really being true to the film. I forced that type of score in order to say, 'Hey I can write like that.'

L.S.: Those are the techniques I was referring to earlier—the Central European style of composition.

Q.J.: Oh I can understand that. I think we all fell in love with this business because the greatest guys had come through it, and they set an unbelievable standard. It certainly pulled me into it. So I got out of the record business, talked to Hank, came out here, and what did I find? Some of those cats getting ten-million-dollar pictures like *Little Big Man*, you know, a guitar player and a singer. I was right back to what I decided to get away from. I felt like I had bought a pumpkin farm and they cancelled Halloween. (Laughter nearly shatters my VU meter)

db: Almost without exception, Hank, the composers that I have talked to credit you with opening the door for the jazz-oriented

L.S.: That's part of the problem that Antonioni had with *Zabriskie Point*: bringing in, not a composer for motion pictures, but other kinds of musicians who had no feeling for the screen. There have been so many cases in the past when certain groups were brought in to score a film—rock groups, jazz writers—and you'd hear trumpets blasting away during dialogue, but it had nothing to do with what was taking place on the screen. The music itself was fantastic, great, but it failed, because it was obtrusive. Yet these were some of the guys I voted for in the Down Beat Poll.

H.M.: There were a few jazz-oriented things before *Gunn*. Alex North used a New Orleans sound on *Streetcar Named Desire*. Then Jerry Goldsmith, Elmer Bernstein, Johnny Mandel did some jazz things before *Gunn*. Look at *Man with the Golden Arm*. But you got to remember they were movies. *Gunn* was the first on TV.

P.W.: Well, what I was getting at before about being embarrassed applies to the courses I'm teaching in film scoring at the University of Utah. The thing is, I don't have to feel self-conscious any longer about what I've gone through. Anyway, getting back to *Man With the Golden Arm*, I don't feel that's really jazz.

H.M.: That's so-called "dramatic jazz." We used to call it "New York jazz" . . . you know



Quincy Jones

and discover other techniques. He is one like I was telling you earlier: he has the instinct for the dramatic.

db: Okay, next question. What have you seen lately that you liked or disliked?

P.W.: I saw a picture the other night, *The French Connection*, and for me I thought Don Ellis' score was a little rough around the edges. Two or three cues sort of made me nervous. One of the guys I was with said, 'That was a great picture, and the music: wow!' So I said, 'What do you mean wow?' And he said 'The music was perfect.' So I guess reaction to any score is personal.

H.M.: I didn't see that picture. Why don't you talk about something I've seen?

P.W.: Well I saw a picture just last night—the new Peckinpah thing, *Straw Dogs*. Now there was a score I really thought was terrific—by Jerry Fielding. There's a guy who really knew what the hell was going on. It was a very difficult picture to do.

H.M.: How many times has a great picture pulled along everything attached to it. How many times at the Academy Awards has that happened? Many, many times, but it doesn't matter, because it gets to be a totality.

P.W.: You're right. Many times I'll walk out of a theater shaking my head about the score, but the total picture works. And—you know, we've talked among ourselves—that in many cases they've juggled tracks. I guess what counts is that final result.

db: Now, in deference to our readers, what 14 □ down beat

composers.

B.C.: Without a doubt.

Q.J.: Hey, that reminds me. (To Mancini) Did you hear that line on the *Merv Griffin Show* the other night? I was sitting there with Little Richard and all these crazy cats . . .

H.M.: Little Richard knows me?

Q.J.: No, but he was talking about you. I made the statement that you opened the door for me, and Little Richard said 'That's right, Mancini opened the door for all the Italians.'

H.M.: Well you know what I think about that—not Little Richard—the jazz thing. *Peter Gunn* was the first time that anybody really had a chance to write some jazz. It could have happened to any other writer. It almost happened to you, Benny. It got to *M-Squad* about two episodes ahead of you. You were attached to *M-Squad*, weren't you?

B.C.: I was, but I didn't write the theme. They used a Count Basie thing for that.

H.M.: Well what I'm getting at is that *M-Squad* could have done it. But it just so happened that I had a guy like Blake Edwards who said 'go with the contemporary sound.' I think it was the first time they ever recorded a walking bass on film.

P.W.: Weren't there any jazz things done prior to that?

H.M.: Oh some spot things . . .

Q.J.: I remember seeing a western with the Count Basie brass section used in the score. Man that was funny . . .

the Leonard Bernstein school, where the roots are on the other side of the fence. You know, not jazz going to classical, but classical going to jazz.

db: Well it might have had a classical conception, but it still swung, right?

H.M.: Oh well, if you can't swing a 6/8, you'd better quit. You know with 6/8 you can start it like a marble and it goes by itself.

db: If you do a segment for which another composer has written the theme, are you obligated to keep in the other composer's idiom?

B.C.: I guess you have to at some point.

H.M.: It depends on your deal.

Q.J.: It depends mostly on judgement and taste.

L.S.: When I first came to Hollywood, my assignments involved writing music for segments and working with the themes of other composers. Sometimes you used your own material, but other times the producer asked you to work in the thematic material of the composer who wrote the pilot.

db: Did the producers ever tell the rest of you to work in figures written by the theme composer?

Q.J.: Well if you really got hung up and had to do an episode of *Dragnet*, heaven forbid, you couldn't possibly get away from that thing it's stuck with. The more distinctive the theme, the more you're married to it. Like *Mission: Impossible*. You couldn't jump in there and lay a *Shaft* on it. Or like some of the episodes that Oliver Nelson has written for *Ironsides*:



he can't get too far away from my theme, because when you see that van, or when you pan into that building, you got to use that thematic material. You're developing a long-running character and personality, plus a group of people around him that viewers have become accustomed to. You just can't shift gears that quickly. There are a few places where they need some source music (author's note: source music comes ostensibly from an outside source, e.g., when the script calls for a juke box, radio, phonograph, etc.), so you can throw some of your own hot licks in there.

**L.S.:** You know this is why doing the pilot of a TV series is quite challenging. Because you are creating the format. At least you're helping the rest of the team (writer, producer, director) to establish an audio-visual style—like Hank did with *Peter Gunn*. You can't think of Peter Gunn without his music.

**db:** Can you write *leitmotifs* in TV, or is the luxury of a theme for each character confined to movies?

**Q.J.:** Well television is a monothematic kind of thing. You don't have time to come up with a theme for every little chick who pirouettes through the screen, you know. Besides, the cat at home has gone to get more beer. He can't keep up with all that. He doesn't understand it anyway.

**L.S.:** Oddly enough, when *Mission: Impossible* was made into an album, I found I had just two themes—the main title and the plot. Now how do you do an album with just two themes? So for the sake of the recording I wrote *leitmotifs* for each character in the show, but I never used them in the show.

**H.M.:** I just did a picture for Hitchcock called *Frenzy*, and it's a first for me because no two notes, literally, repeat themselves. Every scene is different; nothing is unified. I have a main theme and never use it again. But it worked. Hitchcock sat there like a Buddha through the whole recording session and just shook his head a few times (imitates Hitchcock). Have you ever done a picture like that, Quincy?

**Q.J.:** Like what?

**H.M.:** Where no two themes repeat?

**Q.J.:** Not intentionally.

**db:** Do you score everything yourselves, or do you sketch it out and hire an orchestrator to fill in the rest?

**P.W.:** I really don't think that matters.

**Q.J.:** I agree—not at this level.

**P.W.:** See you're being paid to compose the music for a film. It's your responsibility to come up with a score for that picture, and however you get it there is *your* problem.

**L.S.:** What you're hinting at is ghost-writing, and that's a very tricky subject. I think we should avoid the question of ethics and stick to the musical side of our skills here. It might have happened in the past, but I don't think it's going on now. At least I can only say what I do—that is to write my own music. I write directly onto the score paper; I don't usually have to sketch out my ideas. But if I had to turn out, say 30 minutes of music within 7 days and I was really panicky, I could hire an orchestrator to fill out my ideas. I once hired an orchestrator to score some source music for me: some big-band sounds of the mid-1940s, for *Cool Hand Luke*.

**H.M.:** The way I space my assignments, I have the luxury of time. So I use orchestrators, but purely as a means of getting it from my complete concert sketch on the big score. And I get awfully angry when they change anything on me. Well, not *very* angry.



Lafo Schifrin

Sometimes I'll cast a disparaging glance.

**P.W.:** Another important thing is if I use an orchestrator, I have to pay him out of my own pocket. The studio isn't going to provide me with one—certainly not in television. I've worked with three or four different orchestrators since I've been out here, and they're all terrific. But they do little things sometimes that I wouldn't do, or they'd voice something differently.

**Q.J.:** That's very personal, man . . . extremely personal.

**H.M.:** I'd kill an orchestrator if he touched my voicings. That's exactly the way I feel (author's query: what became of Mancini's occasional "disparaging glance?") Even if he touched an interval. To me that's too important. You know, the orchestra is the music.

**P.W.:** Exactly. That's why I've gotten into certain work habits. During the day I compose . . .

**db:** And at night you de-compose? (everyone ignores me)

**P.W.:** . . . and I lay out a sketch. Not an elaborate sketch like I'd give an orchestrator. Then at night, when I orchestrate, I find that funny little things occur to me. So if I feel like staying up later, at least I've gotten the composition out of the way, and I can concentrate on the orchestration.

**L.S.:** If I make sketches, I find they're so thorough they're really miniature scores.

**P.W.:** Well there's something about orchestrating your own sketch that has a certain sense of discovery. (to Benny) Do you follow what I mean?

**B.C.:** Yes, I follow, but it so happens that I never make a sketch. I start right with the score and proceed straight ahead right from there.

**P.W.:** That's hard, man.

**B.C.:** I agree, and there have been instances

when I thought I was going to use an orchestrator, and I've had orchestrators standing by, but I couldn't put it down. I remember one time when (the late) Nathan Van Cleave was going to orchestrate for me. This was a big thing for me because I had always been a great admirer of Van Cleave and had nothing but beautiful memories of this man. We had worked together for Mark Warnow on the *Hit Parade* in 1942. So I figured this is the time for me to learn something. He came over to Universal and hung around for about three hours with me and finally said, 'Well I have to do something over at Paramount. Call me when you have something.' Well I never had anything. I had done it all. Then afterwards he showed me something he was doing for Neal Hefti. He showed me the sheets that Neal had given him, and I said 'You mean this is all you need? You can orchestrate from this?' I didn't believe it; I just didn't believe it.

**Q.J.:** You know, Benny, the first time I saw a sketch was in London.

I was getting ready for *The Pawnbroker*, and I got brother Hank up one morning at the Mayfair Hotel, and he laid out just what happens on that page. It was fantastic. You know, when you've been with Lionel Hampton—well Hank came out of the dance band school, too, and he can tell you—man, it's 40 pounds for 40 dollars; 6-page parts for every instrument; copy it yourself and get ten dollars extra.

**db:** What about the comparative size of the orchestras?

**L.S.:** Well in TV you have to use a smaller orchestra. It's strictly a question of budget.

**H.M.:** Oh I don't know about that. The trend seems to be reversing itself. TV has larger orchestras than movies now.

**P.W.:** The size of the orchestra doesn't matter

Continued on page 34



Henry Mancini

# Boning Up On BILL WATROUS

by Dan Morgenstern

"The important thing is to feel comfortable and not be struggling and fighting your instrument, but concentrate on the music. If you fight the instrument, the music will suffer. When you get up to play, forget the instrument. It's not there. Sing, sing a song."

Bill Watrous said that, and he practices what he preaches. When the brilliant young trombonist gets up to play, he and his instrument seem to merge. His command and control of the difficult horn is astonishing, his tone full and smooth throughout the registers. And he tells a story—sings a song.

If you are among the millions who watch the *Dick Cavett Show*, you may have seen Watrous up there in Bobby Rosengarden's band (a good, steady gig but hardly a showcase for a jazz player). If you own one of Johnny Richards' last (and best) albums, *Aqui Se Habla Espanol*, you'll have noticed his fine solos. And if you are a collector, you may have come across two albums by Bill on the MTA label, *In Love Again* (MTA 5006) and *Love Themes For the Underground, the Establishment, and Other Subcultures Not Yet Known* (MTA 5015—and how's that for a title), on which he plays ballads with exquisite taste in semi-commercial settings. Or you may have caught him with the late Ten-Wheel Drive.

But Watrous has not yet received the exposure on records and in person he deserves, and the best opportunities to hear what he can do have come in catching him around New York, with the now defunct big bands of Bill Berry and Al Cohn, or at impromptu sessions, often with two good friends, saxophonist Carmen Leggio and drummer Maurice Mark.

This situation may soon change for the better, for Watrous is presently involved in rehearsing and polishing a new jazz-rock band (for lack of a better term), Eclipse, which should be something else.

"I'm really excited about that band," he says. "There is no way to label it. We use shadings, have dynamics, and we're getting away from the stereotyped emphasis on hard-rock rhythm. Our concept will allow the soloist to be heard, to stretch out without too much interference; will allow a singer to sing so you can hear what he's doing, to have the vocals make musical as well as lyric sense.

"I think this is what people are ready for now. We've had it all along in bands like Thad Jones-Mel Lewis . . . you might say we're a scaled-down version of the Thad-Mel approach with touches of Don Ellis thrown in, but it's smaller, lighter, can move faster and is a lot cheaper to maintain. There'll be a lot of room for soloists other than saxophones—I'm so tired of hearing saxes while the trombone players are sitting in the background!"

Eclipse is a seven-piece group, and most of its members are graduates of North Texas State who were on Ten-Wheel Drive with Watrous. The trumpeter is Mike Lawrence, well remembered for his work with Joe Henderson.

"Mike has written a lot of the tunes and some of the charts. Everybody has written or contributed something. The trombone book is a devil!

"We all sing—everybody is versatile. We have a new lead singer who sings musically and in tune. Alan Gauvin is our reed player and also plays flute; Dean Pratt is an incred-

ible rock drummer (he was a trumpet player on Ten-Wheel Drive, hell of a trumpet player). Angelo Patata is a really hot guitar player; he'll bridge the gap between rock audiences, who'll say he's a rock player, and jazz audiences, who'll say he plays jazz. Tom Malone plays trombone."

The group is working on a master tape for album purposes, but not hastily—Watrous wants to be sure it does Eclipse justice. Rehearsals are proceeding at full steam, and when it's ready "the kids who are involved in what's going on will really snap to . . . especially the kids playing horns in the school," Watrous predicts.

William Russell Watrous can blow up a storm, so it might be considered appropriate that he was born, on June 8, 1939, during one of the worst thunderstorms ever to hit Middletown, Conn., an area noted for storm activity.

Fellow trombonists Buddy Morrow and Wayne Andre come from that area, and clarinetist Gus Bivona is from Bill's hometown.

"He used to play with my dad, who is a hell of a musician—a trombone player. He played with all the hot dance bands of the day: Henry Thiess, Irving Aaronson's Commanders, Joe Herbert's Broadway Rebels—he even worked with Paul Whiteman for a stint.

"For a while, his roommate was a trombone player named George Troupe. He was Troupe's understudy; he taught him all about non-pressure control playing and utilization of the overtone series—in other words, using all of the overtone series as notes, not just overtones. When those guys played, it sounded easy . . . I remember as a kid watching my dad practice. He used to just stand there; there'd be no waste motion, the music would just roll out of the horn. All my life I've felt that's the way it should be. Especially the trombone. It's hard to play that damn thing."

(Troupe, something of a legend among the Eddie Condon crowd, died many years ago. Not well represented on records, he was acclaimed by all who heard him.)

Watrous' father was not taken by the idea of his son following in his footsteps ("He kept saying 'My son isn't going to be a trombone player,'" ) but when the lad was presented with a trombone at the age of 6 by a veteran returned from Japan, he did get some very special private tuition.

He played in his high school marching and dance bands and took harmony and music theory courses. "We had a good teacher, Dick Benvenuti, a piano player who'd written some arrangements for Frankie Carle. We had a first trumpet who could play *Cherry Pink and Apple Blossom White*, and I'd say that at the time we had as good a high school dance band as there was around. The only one that rivaled it was the Farmingdale band."

Watrous was not yet sure he wanted to become a professional musician. What helped decide the matter was a four-year stint in the Navy. The service music system, he feels, leaves much to be desired; it was extracurricular musical activity that did it.

"I got out to California and began playing with some really good musicians. We had a group that played in San Diego consisting of Don Sleet, Gary LeFevre, Mike Wofford, a kid named Jerry Shepp, a bass player now with Elvis Presley making a lot of bread and doing a lot of stuff, and Stan Bronstein, who is now the lead singer and saxophone player in a group called Elephant's Memory.

"We all lived in one room. We slept on the

floor, and there was a bottle of Burgundy wine and a jar of peanut butter. Sometimes somebody would boil up some rice—that was the way we lived. As soon as we were off duty, the horns would go in the car, and we'd zip right over to the place and lie down. When we got ourselves together, we'd work on some tunes—mostly bebop. Every bebop tune known to mankind. We'd peruse every record we could get. We met Joe Albany out there.

"It was invaluable experience, and the band was pretty frightening. We weren't even in the union. Called ourselves the Four-Plus-One and all wore corduroy suits with vests inside. We worked from 7 p.m. to 3 a.m. Wednesday through Saturday for \$60. From 3 to 6, we'd all jump in my car and head for Tijuana where we'd play at the Forum Club. We met Betty Roche there, and we still keep in touch and do some things together once in a while. Those were great days! There was a good atmosphere then."

Since Watrous wanted to stay in San Diego, the Navy transferred him to New York. "All the things I'd heard made it the last place I wanted to go," Watrous recalls, but though the scene was a very different one, he soon found places to play.

"I started to sit in at Greenwich Village Dixieland clubs. At the Riviera, there was a fine piano player, Eddie Wilcox. A drummer, Al Bandini, was the leader, and various people would drop by. Johnny Windhurst and Jack Fein, trumpet players; Kenny Davern, Bobby Pratt, Ruby Braff, lots of people."

A fellow trombonist (coincidentally also from Connecticut) then making the same rounds was Roswell Rudd. They often jammed together ("I wish I had tapes of some of those sessions—Roswell and I were rubbing on each other so much, if you closed your eyes you wouldn't know which one was playing.") and both also studied harmony with pianist-composer Herbie Nichols. Like all who really knew the man, Watrous considers Nichols something of a genius. He still treasures his records.

Watrous refused an offer to re-enlist and teach at the Navy School of Music, and entered the highly competitive New York music scene in earnest. There were good times and bad.

"I practically had to come in with a bludgeon and pick axe to get some action," he recalls. "I made a lot of rehearsal bands and never played a note of solo, because it was seen to that I didn't get a break. You can sit in wherever you want, but chances are you won't get any work unless somebody needs you. It's not that old wait-your-turn folklore. It all points up that I've been very lucky. I have no complaints now, especially when I think of all those cornmeal pancakes with no eggs."

There was work with Billy Butterfield's small band. "A pretty good band, with Charlie Harmon, one of the most underrated players I've worked with, on tenor and clarinet. Billy is just a magnificent musician and I've always loved him and the warmth he exudes."

But his most important job was with Kai Winding, then leading a four trombones-plus-rhythm group.

"I had begun to lose confidence and went to a rehearsal because my wife shamed me into it—I'd been sounding off about how I could get a job with Kai anytime I wanted, so she said, 'O.K., call him now.'

"I went to the rehearsal, and the first thing they played was something I knew from a





BY JOHNSON

record. Then he gave me something to play that I couldn't read, and I really messed it up. But Kai gave me the job anyway.

"He's a hell of a player and a hell of a man. Just about every young trombone player went through that group during that relationship, which lasted almost five years. At first, I didn't have any clothes to wear, so Kai would give me his old suits. (I've come full circle—I'm back to dungarees now.)

"This was what more or less established me around town, especially after Kai stopped touring and just gigged here and there and made an occasional record date.

"I had a chance to work with Quincy Jones—he had a great band. We did a week at the Apollo, backing Billy Eckstine, then Quincy took off for the coast and that was that. The next important gig was with Johnny Richards, God rest his soul. He tried so hard, and what's more, he had the power to convince the guys in the band that they could rise up and play his music. You gave that man all the respect he deserved. It was sad the way he went out—if he could have gotten medical treatment earlier, he might still be with us today. Yeah, that was a wild loud sound in that band, but the writing still gave you the possibility to be comfortable.

"I don't know why I keep dwelling on comfort, but the ability to be comfortable is a very big part of my life. I like to feel comfortable up there. Music is supposed to be a labor of love, and love and pain don't go together."

After that came a month or so with Woody Herman at the Riverboat in New York, including a record date. "I had always wanted to play with Woody's feeling . . . to this day I feel a need to play with the band if it would be as much fun as it was that time. I'd do it tomorrow if I could slip out of town."

Watrous didn't go out with Woody then, because he was just getting established on the New York studio scene—as every musician well knows, if you leave town, there are plenty of people waiting to take your place.

Studio work, he says, is basically "the ability

to do it over and over again the same way. It's tricky, to say the least—not like being out on a job, wailing, having fun, and if you do it different, great. That's what jazz is all about. But it is possible to do both, and it's important."

Watrous did a stint in Mort Lindsay's band on the *Merv Griffin Show* when it was still originating from New York. "It was a small band, three brass, and we had to interpret the music as it came to us—we'd get arrangements for eight brass and we had to make do with what we had. Bill Berry and Danny Stiles were just incredible. When Danny plays lead, there's never any question as to where the time is going to be."

Though this was good experience, Watrous finds working on the Cavett show entirely different and much more relaxed.

"Bobby Rosengarden is a prince. He handles that show just like the pro he is. There's never any tension. We usually know ahead of time what we'll do, and if it has to be changed at the last minute, everybody gets the signal, and no problem.

"We have two great bass men, George Duvivier and Milt Hinton—who could choose between them? We have Joe Wilder, Virgil Jones, and Eddie Diamond, who fills the late Irving Horowitz's chair. And I sit next to Charlie Small—that's like going to school. He's probably the most perfect trombonist I've ever heard. He never misses. He refuses to play jazz; he says he's too old and should have started when he was a kid. But he's incredible—he can play a ballad like my dad plays ballads; he would play in church at Christmas and make you cry."

That thought brought up some of Watrous' feelings about his instrument, its potentials and its role.

"The trombone can be such a beautiful-sounding instrument. Unfortunately, in too many situations the trombone is picked for clumsy and awkward-sounding roles, and people hear that and say, 'Oh, so that's a trombone.'

"Of course, there are a lot of people who can

and do play music on the horn. Carl Fontana is like that—there's a cat who can play the melody and also fly all over the horn and make sense. If I were forced to choose an all-time favorite, it would be Vic Dickenson. I love him. Jimmy Cleveland, too. And I've heard Kai Winding when he's come up to incredible heights.

"When I was with him—you know how young kids are—we'd push the old man sometimes, gang up on him when he was tired and talk about it afterwards. Evil young cats. Then, the next night or a few nights later, when we were playing a concert and it really mattered, boy, how he would turn around. There'd be no hope; all you could do was stand back in wonderment. Kai, when forced against the wall, is a terrifying trombone player. He can play as high and as fast and as ferocious as anybody. I'm glad he's doing a lot of playing again.

"Phil Wilson is another of my favorites; personally, too. I've known him a long time. He pitched against my team in high school, and I think I once hit a home run off him. He loves teaching and working with kids, and I envy him for that.

"I'm trying to develop more rapport with students of the trombone. You can learn the technical end of playing. I know literally hundreds of people who can play as much trombone as anyone you've heard, but when it comes down to being put on the spot and having to improvise and contribute something of your own, then the great technical wizards shrink away.

"I think it's environment more than anything . . . when you're brought up around people who are playing jazz. The colleges are turning out some real devils; they're coming out of the walls in groups of 12 and they are bitches. But there isn't enough work, so they leave again in groups of 11—one of the 12 will stay."

Watrous would like to "do some concerts with Eclipse in schools, and have a seminar afterwards. I'd emphasize the importance of really getting together instead of working against each other and allowing individual egos to dominate. Ego is important, but not to the point that the music has to suffer. Yes, I'd like to teach—but I'd want to play first and then talk."

One of the things Watrous would no doubt talk about is his theory of comfort and relaxation while playing, and one of the things he'd undoubtedly be asked about is his amazing range, and the control he has in the upper ranges of the horn. In any case, I asked him.

"It takes concentration and relaxation," he answered, "and it also takes being in shape. I recommend that any brass player who wants to be more than just mediocre should pay attention to keeping his body in shape. At least do situps—your stomach muscles control that airstream and you've got to have it, 'cause when you get up there, you've got to make it sound good, and if the airstream lets you down, you won't—not around high D or E-flat. Part of it is not using so much air when you start to play. George Troupe was good at that.

"People think a brass instrument has to be harsh, percussive, bugle-istic. It doesn't have to be that. It is capable of playing a long line, capable of doing things that a guitar can do, that a flute can do."

In the comfortable hands of Bill Watrous, it certainly is capable of all that, and then some.

# 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)

## GARY BARTZ

HARLEM BUSH MUSIC—Milestone MSP 9031: *Rise; People Dance; Du (Rain); Drinking Song; Taifa; Parted; The Warrior's Song*.

Personnel: Bartz, soprano&alto sax, vocal; Junie Booth, acoustic&electric bass; Harold White, drums; Nat Bettis, percussion; Andy Bey, vocal.

Rating: ★★★★★

An album like this brings out all the ambiguities in me. On the one hand, it's very good music. In fact, it's excellent "walking the bar" music. And I could listen to that all night long, and most of the day. The rhythm is strict, mostly duple, but with Bettis, White and Booth it is very flowing and continuous. Booth is especially impressive. He gives body to the whole album; tones bounce off his bass and ring in your ears. The development the double bass has made in African-American music since Paul Chambers, one of its first revolutionary players, is unbelievable. Booth is beautifully carrying this tradition, along with many others.

Bartz is one of just a few very fine alto players around. Growing up in Baltimore, he must have heard a lot of "good old down home" sax players, especially the ones that play in the countryside bars of southern Maryland. There is a tremendous human quality to his sound: I would imagine he listened to Jackie McLean quite a bit too. He spans many traditions, sometimes bop, then hard-bop, and, too infrequently, free.

*Warrior's Song* is the most free of the tracks and it is here that Bartz plays the strongest. He certainly has mastered the alto and his long series of minor 9th chords (with the third left out) at the beginning and end of this piece where he changes keys and registers at will is a stunning example of his facility. I think, however, he relies on harmonic material too heavily at times when he shouldn't. This track communicates messages by El Haji Malik Shabazz (Malcolm X) and John Coltrane.

*People Dance* is a delightful track. When I hear it I can see the "night people" at 116th and Lenox Ave. "gettin' down" to the music blasting from the bars and restaurants, in 20 degree weather. It swings from the first note to the last. Booth's "earth" meter is like a strong heart beat. This is the best example of good struttin' music I've heard in ages. It's a blues with Bartz sometimes playing outside the harmonic structure knowing that his accompaniment will keep everything straight. Bey's words of encouragement and the hand clapping fit in just right.

Bartz plays soprano on *Du* and *Drinking Song*. I've heard him play it much more effectively on other occasions. His tone is very thin and, after hearing Trane and Pharoah Sanders lately, I'm a little spoiled. Also, it is sometimes hard to distinguish between his alto and soprano playing. This is especially

true on *Taifa* where I believe he's playing alto but the sound is very close. I would think that if someone wanted to pick up a different instrument he wouldn't want it to sound the same as his first instrument. This may be one of the first negative feelings I have about this album.

On the other hand, I don't really care for Bey's singing. His voice is too rhapsodic and these are not rhapsodic times. *Rise* and *Taifa* are two splendid tracks but *Parted*, where Bartz reads the poem by Paul Laurence Dunbar, is not convincing at all. Bartz should leave poetry reading to poets. The final criticism is that it is not fresh, new music. Everything played has been played before. It's just a new rendition of an old tradition. But it is an excellent rendition and, if hard-bop and neo-hard-bop is your cup of tea, this is it.

—cole

## BOBBY HACKETT

LIVE AT THE ROOSEVELT GRILL WITH VIC DICKENSON—Chiaroscuro CR105: *Swing That Music; Meditation; All My Love; It's So Peaceful in the Country; Sugar; Struttin' With Some Barbecue; Undecided; Alone; Constantly; You're Gonna Hear From Me; Margie*.

Personnel: Hackett, trumpet; Dickenson, trombone, vocal; Dave McKenna, piano; Jack Lesberg, bass; Cliff Leeman, drums; Eddie Condon, emcee.

Rating: ★★★★★

The cream of ten nights of music taped during an engagement in the spring of 1970, this album captures a memorable partnership at its best. It is far superior to the Hackett-Dickenson LP made in the studio and issued on Project 3.

The two hornmen complement each other ideally, and for once they were supported by a first-class rhythm section. The music seems almost effortless, so relaxed is its flow, but that ease is the result of Hackett's and Dickenson's absolute mastery of their instruments and the special, personal musical language each has created for himself. For the ultimate collaboration in this kind of swinging, check out *Undecided's* ensemble passages.

The program offers a stimulating variety of tempos and tunes, the latter ranging from familiar classics to seldom-heard gems like Alec Wilder's *Peaceful*, and there are a couple of fine Dickenson originals.

These include a definitive version of *Constantly* and the moving *Alone*, but the trombonist outdoes himself on Andre Previn's *You're Gonna Hear From Me*, certainly one of the most compelling samples of his genius on record. A fourth Dickenson feature, the jaunty *All My Love*, is also splendid. Hackett's masterpiece here is *Peaceful*, but every time he picks up his horn he creates beautiful music, purity of sound matched by purity of soul. His *Meditation*, despite the fact that the bossa nova is not this rhythm section's forte,

is a lesson in how to handle a melody.

Both Bobby and Vic were inspired by and loved Louis Armstrong; they didn't have to wait for him to die in order to pay tribute. There are three salutes to Satchmo here: his own *Swing That Music* and *Barbecue*, and Vic's vocal on *Sugar*, a humorous take-off the subject would have enjoyed (the assistant vocalist is either Hackett or Eddie Condon).

Dave McKenna, a pianist to whom the shopworn "underrated" truly applies, is masterful in support and impressive in solo, reminding us that it's far too long since he was last heard from on records. He has a touch and mind all his own.

Jack Lesberg's swinging, full-toned bass and Cliff Leeman in top form round out a happy band making love to the music. There may be some who feel that music, to be relevant (whatever that may mean), must perforce reflect the times, and proclaim that since the times are tough, the music must follow suit. A peculiar theory of esthetics, that. If you subscribe to it, this record is not for you. But if you consider the creation of beauty an end that transcends the moment, pick up on this timeless message, all generous 54 minutes and 11 seconds of it.

—morgenstern

## STAN KENTON

LIVE AT BRIGHAM YOUNG UNIVERSITY—Creative World ST 1039: Sides 1&4: *Malaga; Theme From Love Story; Kaleidoscope; Macumba Suite (Twilight in the Favelas; Procession to the Terreira; Omulu; Cumprimento)*. Sides 2&3: *A Step Beyond; What Are You Doing the Rest of Your Life?; April Fool; Hank's Opener; Rhapsody in Blue*.

Personnel: Mike Vax, Gary Pack, Joe Marcinkiewicz, Jay Saunders, Dennis Noday, trumpets; Dick Shearer, Fred Carter, Mike Jamieson, Mike Wallace, Graham Ellis, trombones; Quin Davis, Richard Torres, Kim Frizell, Willie Maiden, Chuck Carter, reeds; Kenton, piano; Gary Todd, bass; John Von Ohlen, drums; Ramon Lopez, Latin percussion.

Rating: ★★★★★/★★★★

This is Kenton's second double-album release (not counting reissues) on his Creative World label. It is absolutely top notch and much more varied in fare and polished in performance than the prior *At Redlands Univ.* LP.

The band has grown and with a relatively stable personnel situation, the ever-constant flow of new material has been not only well-digested but refined to a rare degree.

A note about the ratings: Sides one and four get the five. Sides two and three are also very good but the material (mainly Hank Levy's *The Opener* and *One Step Beyond*; Ken Hanna's *Bogota*) somewhat less compelling. *Rhapsody*, featuring Carter and *Rest of Your Life*, featuring altoist Davis, account for most of the rating on those sides.

Though not as lively as most of the *Redlands* LP, the ensemble work here is, for the



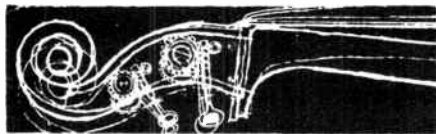
most part, incredible. The brass are most improved and lead trumpeter Vax is outstanding in execution if a bit stiff in conception. This was a one-night concert, no retakes—making the precision all the more remarkable.

The ensemble *cohesion*, though, is the biggest improvement. The sections are listening to and blending with each other, and the mighty rhythm section, paced by stalwart drummer Von Ohlen, is stronger than ever and the horns and the rhythm section have been welded much closer together.

On Bill Holman's *Malaga*, Von Ohlen's amazing drum energy nearly steals the show. But very much in the picture is Richard Torres, who distinguishes himself with a very lucid solo. He just might be the heaviest tenor to arrive via a big band context since Sal Nistico. Trumpeter Noday contributes a strong solo—one of the tastiest and most well-directed high-note excursions yet heard.

*Macumba* is an unusual work—an ambitious and evocative suite by longtime Kenton contributor/confidant Hanna. It's good—there's excitement and some of the freest Kenton yet heard—but I dug the more restrained and melodic moments best. This is Johnny Richards country, so to speak—and the residency requirements are quite high. Though the band is extra fine here, cutting this complex work with sensitivity and aplomb, I found about two-thirds of *Macumba* tedious and/or contrived. I alternately like it and dislike it.

Hanna hits the bullseye, though, with *Rest of Your Life*, which shifts from ballad tempo to a surging, romping trampoline base for



Davis' inspired alto solo—perhaps his best yet on record. Kenton's piano, long overlooked (how about that solo album?), is to the fore here. He has a delightful touch and seems to cradle the melody in his hands while sifting and probing for the ultimate nuances. Nicely done, Stanley!

My favorite composition is Maiden's clever, complex yet swinging *Kaleidoscope*—a well-integrated piece—the work of a true master. Trumpeter Pack a since-departed but very talented jazz soloist, gets off a deft solo here. Maiden's *Fool*, an expanded revisiting of a chart written for the old Maynard Ferguson sextet, is lovely and graceful and offers some of the author's airy, wistful baritone, of which more should be heard. Maiden is also responsible for the moving *Love Story*.

Carter's solo showcase on *Rhapsody* (scored by Bill Holman) is a virtual textbook of virile, imaginative, yet tender baritone ballad playing—a demanding art. With beautiful sound and no wasted motion, he authors to my ears the best such playing since Gerry Mulligan's solo on *Manoir de Mes Reves* (*Django's Castle*) from *The Concert Jazz Band* LP of 1960.

This, then, is the imprint of a very together band at one of its peak periods. The "compatible quadriphonic" recording is superb—pure and direct. And Creative World, incidentally, is not your ordinary garden variety mail order schtick. All of the releases thus far (reissues included) have been very well recorded, functionally packaged and all pertinent date are included.

—szantor

## RAMSEY LEWIS

INSIDE RAMSEY LEWIS—Cadet 2CA 60018: *China Gate*; *Do What You Wanna*; *I'll Wait For You*; *Uhuru*; *Memphis in June*; *Struttin' Lightly*; *Sweet Rain*; *Hold It Right There*; *Ode*; *Everybody's Talkin'*; *Opus #5*; *Spanish Grease*; *Cry Baby Cry*; *Mi Compassion*; *Good Night*; *Function at the Junction*; *The More I See You*; *Lady Madonna*; *How Beautiful Is Spring*; *Since You've Been Gone*.

Personnel: Lewis, piano; others unidentified.

Rating: see below

Everyone old enough to read *down beat* knows Ramsey Lewis. He is a soul institution. However, his style has changed

little since the time when he called his trio The Gentlemen of Swing, and reviewing his records usually becomes an exercise in repetition. One merely assigns each piece of work to one of his three or four standard bags. If you like slick, polished, funky piano, Ramsey Lewis is The Man and ★ or ★★ or ★★★ doesn't matter.

I can't think of many people who will be happy with the 2-record set at hand. There are no credits of any sort and no indication that this material (from 1966-69 for the most part) has all been issued in other albums. Whether you like Ramsey or not, he deserves better treatment than that.

—porter

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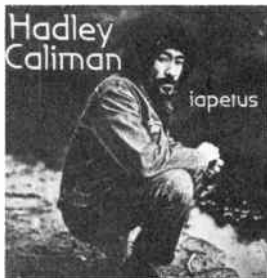
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Personnel: Moody, alto&tenor saxes, flute; eight different groups ranging from large orchestras to quartets. Arrangements by Johnny Pate, Torrie Zito and Tom McIntosh.

Rating: ★★★★★½

James Moody is a real improviser. While most players have stock devices to use when inspiration flags, it is rarely one hears Moody resort to that kind of thing. You simply don't hear anything second-rate from him. He is equally good on each of his three horns and he approaches each differently, all the while retaining the Moody qualities of sound, swing and soul.

This anthology represents the years 1956-1963 and contains material from eight of the ten albums Moody recorded for Argo/Cadet. Of the 20 tracks, 18 have been out before; there are no alternates. However, there are two unissued tracks (*Bloozey* and *Cha Cha*). To get these two new tracks, the Moody collector must buy a two-record set.

The notes are frivolous, listing neither recording dates nor full personnel. It would be nice to report that the new material is great, but unfortunately it is inferior to the other tracks. Selection in albums of this nature is always open to question and the inclusion of, say, *Daahoud* and *Out of Nowhere* rather than the new material would have gained back that extra half star.

There is no question that the music here is outstanding. The arrangements are very good; the charts haven't dated a bit. It is nice to hear the original *Overbrook* (isn't it actually a combination of *Oh Well* and *Bluebird?*) again. The orchestral version of *Malice* is used instead of the small-band one.

The sound is very good, a vast improvement over the original Argo mastering. This set is recommended to those not yet familiar with Moody. Those who know and dig him probably already have all ten of the albums it is culled from. —porter

## LAURA NYRO

GONNA TAKE A MIRACLE—Columbia KC 30987: *I Met Him on A Sunday*; *The Bells*; *Monkey Time*; *Dancing In The Street*; *Desiree*; *You Really Got A Hold On Me*; *Spanish Harlem*; *Jimmy Mack*; *Wind*; *No Where To Run*; *Gonna Take a Miracle*.

Personnel: Nyro, piano, vocal; Lenny Pakula, organ; Roland Chambers, Norman Harris, guitars; Ronnie Baker, bass; Jim Helmer, Larry Washington, Nydia Mata, Vince Montana, percussion; Don Renaldo's strings; Sam Reed's horns; Labelle, vocal.

Rating: ★★★★★½

Laura Nyro is my Christmas treat. Released in mid-December, this LP is her best since *Eli and the 13th Confession* and almost as good.

What it is several r&b classics updated and yet nonetheless true to the source. Aided by the Labelle Trio and evocative charts, the original spirit—the snappy rhythm, the sheer vocal prowess—is all recreated, not simply nostalgically reproduced.

Actually, the LP seems a testament of in-

fluence. Most of the multiple-harmony Nyro offers in her own songs is directly related to the complex vocal ensembles of r&b. Likewise, the dramatic energy of her composing is evident in the passion of ballads like *The Bells* and *Desiree*. And ditto the rhythmic colors, likely derived from the urging dance-directed soul beats, like *Time*.

All in all, the record is enchanting, and over too quick—rich pleasure in so little time, like some tasty morning dream between blasts of the alarm (i.e. Grand Funk) Each piece is a special joy in itself.

*Met Him* offers traditional cappella at first, complete with hand claps and scatting (*doo-ron-day-ron-day-oo*). *Spanish* is the best recording ever of that song: lyrical and lovely. *Time* (the first r&b record I ever dug) gets off very sharp, then rocks into *Street*.

*Wind* becomes the title musically with airy voices over typically subtle Nyro piano. *Mack* and *No Where* both swing like only good r&b could. The title song concludes with purest soul.

*Miracle* is authentic rhythm&blues, better than any contemporary r&b recorded in all of 1971—and is even produced by classic r&b writers Gamble & Huff. It is well worth waiting a year to experience another such musical wonder by Laura Nyro. —bourne

## BILLY PRESTON

I WROTE A SIMPLE SONG—A&M SP 3507: *Should've Known Better*; *I Wrote A Simple Song*; *John Henry*; *Without A Song*; *The Bus*; *Outa-Space*; *The Loner Tune*; *You Done Got Older*; *Swing Down Chariot*; *God Is Great*; *My Country 'Tis Of Thee*.

Personnel: Preston, vocal, keyboards; Charles Garnette, trumpet; Rocky Peoples, tenor sax; George Harrison, lead guitar; David T. Walker, guitar; Manuel Kellough, drums; King Errison, conga; 10-voice choir under direction of Joseph A. Greene; string and horn arrangements by Quincy Jones.

Rating: ★★★★★½

It's coming together. This is one of the heaviest soul-gospel-pop-r&b-rock records of the year. Sorry about that description but you have to hear it that way.

Preston has all the credentials. I first heard him nine years ago playing blues piano behind Jimmy Witherspoon. At 14, he had a command of the blues that rivaled Memphis Slim, Sam Price or Jay McShann. From there came an association with Sam Cooke and his first album of gospel material. Later came *Shindig* and his association with the Beatles. Last year he was in charge of keyboards for Aretha's Fillmore West bash.

The album to hand is a mixed bag with Preston stretching out in several directions. The instrumental *Outa* is not very successful and *Without* owes too much to Ray Charles. *You Done* has an unfortunate lyric. *John Henry* (not the p.d. tune) and *Should've* are hard-driving soul tunes. While there is nothing of great interest here, it is as good as most contemporary music.

The remaining six tracks are screaming to be heard. Two of them (*I Wrote* and *Loner*) are exercises in the technical bravura of recording industry practice while the latter is a quiet piece of contemporary philosophy. There is a definite affinity here with the type of thing the Beatles of *Yellow Submarine* vintage were into.

*The Bus* is deeper. It is a political track, yet it bristles with hope (hear the channel) and optimism on the surface while intimating im-

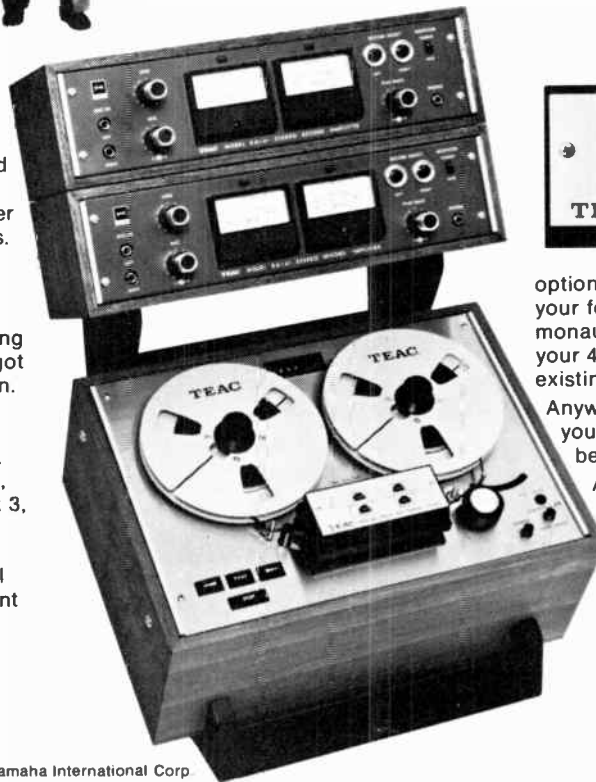


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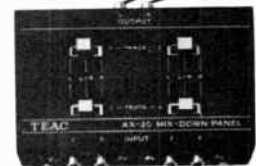
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pending doom in its underlying or secondary message.

The final three tracks are gospel items, and if Preston doesn't create the sanctified frenzy of Rev. James Cleveland, he doesn't miss by much. I think he is best on this type of material and the choir adds an important touch. *My Country* is unbelievable! From this treatment, you'd think it was written by James Weldon Johnson.

Preston also produced the album which has excellent, balanced sound. However, Preston might take some of the advice he offers in the title tune—at times, things seem overloaded.

Quiet as it's kept, there is a new musical mainstream being forged right now. You can hear it in groups like the Detroit Emeralds and in musicians like Leon Spencer and Shuggie Otis. Preston, if he continues his development, will lead the way. —porter

### MONGO SANTAMARIA

MONGO AT MONTREUX—Atlantic SD 1593: *Come Candela, Climax, Disappear, Marty's Tune, Soleil, Conversation in Drums, I Wanna Know, Watermelon Man, Cloud Nine.*

Personnel: Ray Maldonado, trumpet; Carter Jefferson, tenor sax, flute; Roger Glenn, flute vibes; Eddie Martinez, piano; Edward Rivera, electric bass; Steve Berrios, drums, timbales; Armando Peraza, conga, bongos; Santamaria, conga. Arrangements by Marty Sheller.

Rating: ★★★½

Mongo leads a solid crew and his music has been updated somewhat in the last few years to include some contemporary developments. Rhythmically this is a great band.

Latin music, which this is for the most part, has never been very interesting from a melodic standpoint and the selections here are not very strong excepting *Climax, I Wanna* (by Hubert Laws) and *Cloud*.

Maldonado is an outstanding soloist (hear *Climax*) but the others don't measure up. Despite the enthusiastic audience response there is better Mongo available. —porter

## old wine - new bottles

People who like to prowl in record stores—especially the big supermarkets of sound or the better specialty shops in the interesting neighborhoods—have surely noticed the mounting influx of foreign labels containing American music.

The quality and variety of these imports prevent detailed analysis, but the efforts of American distributors such as Peter's International and others deserve attention. Here is a roundup of some current items—good, bad and indifferent.

Django Reinhardt, *Djangologie* (1938-39), Vol. 8, Pathe C 054-16008

★★★★½

This is part of an 18-volume series that has put back into circulation the major portion of Reinhardt's recorded work. Done with careful attention to discographical data and in chronological order, there is consistently superb Django throughout, though he is often trapped in mediocre ensembles. There is great unevenness surrounding such individual masterpieces as *Crazy Rhythm* with Coleman

Hawkins and Benny Carter, already on American Prestige (as are several of the other high spots of this series).

I single out Vol. 8, however, on the considerable strength of five sides the guitarist made with Rex Stewart and Barney Bigard. Stewart's playing, especially, is so completely satisfying as to place this session among the best he ever made. Also occupying this volume are four sides featuring Larry Adler's harmonica, pleasant but hardly show stoppers.

Coleman Hawkins, *His Greatest Hits* (1939-47), French RCA 730.625

★★★★

This LP contains the three titles that were condemned to relative obscurity because they had the misfortune to be cut at the same session with the classic *Body and Soul* (also included). Some of the magic carries over into *She's Funny That Way*. *Fine Dinner* is the best of two swingers. Another complete session from 1940 features J.C. Higinbotham and Benny Carter (on trumpet only). The balance is scattered among three post-war dates. It is all excellent Bean and doesn't duplicate too much of the American Vintage LPV 501.

Coleman Hawkins, *Hawk in Holland, Ace of Clubs* ACL 1247

★★★★★

This is perhaps the outstanding collection of what Hawkins sounded like in the mid-30s. Supported by a competent crew (the Dutch Ramblers Dance Orchestra) much in awe of their famous guest, all attention is on Hawkins, who solos throughout except for two bland vocals by a girl singer. And given such dotting flattery, Bean responds with inspired playing. *Netcha's Dream* must stand along with *Talk of the Town* and *Body and Soul* as his most haunting playing of the decade. And the band demonstrates a nice swing on simple riff charts like *I Wish I Were Twins*.

Various Artists, *Jazz in Britain—The '30s*, Parlophone PMC 7095

★★★

This pleasant but often cornball collection has its moments in tracks such as *Wednesday Outing, Margie, Who Walks, I Never Knew and Harlem*. But the real meat is on two mid-1939 tracks by Jack Hylton, which are frameworks for solos by that ubiquitous visitor, Coleman Hawkins. They are might continental swan songs for Bean, soon to head home again.

Duke Ellington, *Monologue* (1947-51), French CBS 63 563

★★★★★

Here is an excellent, well-organized collection of late '40s Ellington that suggests the period was not nearly as dry as some of the late Victors would have us believe. The band sounds rich and vibrant, with Harry Carney's baritone much in evidence. Among the gems are *Three Cent Stomp, Golden Cress, Clothed Woman, New York City Blues*, and 12 more.

Jack Teagarden-Pee Wee Russell, *Archive of Jazz, Volume 16*, BYG 529 066

★★★★★

If you have never heard the four 12-inch 78s made by Jack Teagarden's Big Eight (with Rex Stewart, Bigard, Ben Webster, Billy Kyle et al.) in 1940, you are missing four of the finest specimens of small group swing ever recorded. Classics! The way the ensembles



jell is remarkable, especially in the last choruses of *Shine* and *The World is Waiting for the Sunrise*. Solos are uniformly superb. Less impressive but still very worthwhile are six 1938 Russell sides with Max Kaminsky, James P. Johnson, Dickie Wells, Zutty Singleton et al. This BYG archive series LP draws on the old H.R.S. label by way of Riverside Records. The coupling here is the same as on Riverside 141.

Louis Armstrong and Sidney Bechet, with the Clarence Williams Blue Five, French CSB 63092

★★★★

For those who wish to trace Armstrong's career before the Hot Fives, this LP fills an important gap. These are among Louis' first sessions as lead horn. His attack was violent and rending, his tone often searing. With these characteristics, he drove a mighty ensemble. Bechet is instantly identifiable, his style mature and full of assurance. Included are the famous *Coal Cart Blues* and *Mandy*. Sound is pretty good for pre-electric. CBS has also issued a collection of rare Armstrong accompaniments to various blues singers from 1924-27 that complements this set effectively.

Sidney Bechet, *Unique Sidney*, French CBS 63 093

★★★★½

This collection serves up seven more Blue Fives (without Armstrong) from 1923-25. The other side offers five meaty Bechet solo flights with Noble Sissle's orchestra from the mid-'30s, three with alternates that are substantially alike.

Sidney Bechet, *l'Exposition Universelle de*

Bruxelles, Vogue SB 1

★★★★½

Here is later-day Bechet at his best, in the company of Buck Clayton, Vic Dickenson, Kansas Fields, et al. Hardly a track is without considerable merit. *Swanee River* is a soaring solo feature for Bechet. *All Of Me* is a minor Clayton masterpiece. Of the many fine Bechet Vogues from the 1950s, this is the best. Recorded in July, 1958.

Fats Waller (with Various Groups), French CBS 63 366

★★★

This is a somewhat erratic collection which finds Waller in contexts of varying merit. Four Rhythmmakers tracks are included with Red Allen, Pee Wee Russell (on tenor sax) and Jimmy Lord on clarinet. All are diminished by dated vocals by Billy Banks, though Waller plays fine solos throughout. The balance is taken from dates with Ted Lewis, Jack Teagarden and one of the lesser of the Chocolate Dandies series. This is basically a collection for the hard-core Waller buff.

Benny Moten, *Kansas City Orchestra* (1923-25), Parlophone PMC 7119

Moten calls to mind the great days of Kansas City and the first stirrings of the Basie band. But don't expect much musical fruit from this petrified forest of primitive specimens. None of the luminaries—Walter Page, Rushing, Basie—were yet part of the Moten sound, which here is choppy and unswinging. Like the earliest Fletcher Henderson, these are for the historians, or at least the buyer who realizes that even the greatest of achievements start from humble origins.

Luis Russell, French CBS 63721

★★★★

Known to many only as the band that backed Armstrong in the early '30s, this LP shows what the Russell Orchestra could do on its own during 1929 and '30. It was an exceptional group, indeed, and one of the first to jettison banjo and tuba in favor of guitar and bass. J.C. Higginbotham's trombone dominates the record and blots out everything around it when called into action. Every note is articulated with unequalled power and force. Red Allen was still moving toward a settled style and much influenced by Armstrong, but he contributes much.

The Teddy Wilson, CBS-Sony SONP 50332-3

★★★★★

Probably the most important and significant reissue of the last year or two, this two-LP set gives us 32 matchless selections by various Teddy Wilson groups, recorded for Brunswick between 1936 and '30. Twenty-one are instrumentals and feature Lester Young, Roy Eldridge, Goodman, Chu Berry, Harry James, and countless other giants. There are several Billie Holiday vocals, but none duplicate what is already available.

There are alternate takes of *I'll Get By, Mean to Me*, and *When You're Smilin'* with a fabulous chorus by Prez. This Japanese edition includes 14 pages of indecipherable liner notes, but has a complete English language discography. The identical album has also been issued in England, sans liners and discography.

—john mcdonough

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# blindfold test

by Leonard Feather

One of the more unexpected successes last year in the world of motion picture writing was achieved by Don Ellis. Though not primarily associated with film scoring, he was praised both by music critics and movie reviewers for his work on *The French Connection*.

"Working on *The French Connection* was a unique experience," Ellis says. "So many movie people now are hit-oriented that they think in terms of wanting you to come up with a piece of pop material. But Bill Friedkin, the director, specifically told me, 'Don't try to write a hit. Just do whatever you want that seems to suit the picture.' In fact, I did write one theme that was somewhat thematic, and they took it out."

Aside from his movie and TV work (he wrote one segment for *Mission Impossible*), Ellis has been increasingly busy with his enlarged orchestra, playing college dates and clubs. For the *Blindfold Test*, his first since April 17, 1969, he was told that all the records played would feature music written for the screen.

**1. QUINCY JONES.** *The Anderson Tapes* (from *Smackwater Jack*, A & M.) Jones, composer, arranger; Toots Thielemans, harmonica.

That sounds like something Quincy might have done. It falls within the category of source scoring and it struck a very definite mood, and basically held that mood for the duration of the track. It was very long for a cue.

It also reminded me of what Earle Hagen, the guy I learned most about movie writing from, once told me: he said the best movie writers are actually those who really understand the art of the vamp; and in essence that's what this whole cue was, just one vamp, one idea with some various colorations that happened at different times.

There's many ways and styles of scoring a movie, and each picture demands its own particular treatment, but I think a lot of the time—and I'm not necessarily referring to this one—today what producers and directors do is get a sound they like for a movie, especially if it's something that can make it on the pop market, and they just sort of use that behind the movie, as if cutting off chunks of sausage! They'll have a composer write something, then they'll stretch it out and chop it up according to where they want to put it. That's not really tailoring the music to the movie. Sometimes it works, but my own personal tastes are more toward the style of scoring that's tailored exactly to the movie. I guess in Hollywood that's hard to do because more than one composer has told me that if a producer—and this has happened to me—happens to like a particular theme, he'll think nothing of using that several times in the picture whether it makes it musically or not.

I obviously can't rate the record to go with the cue or title. I have to say I wasn't trying to identify soloists, but was rather listening to the overall concept. But it did strike me that the harmonica player was probably Toots Thielemans.

**2. LALO SCHIFRIN.** *Theme from Medical Center* (MGM).

Basically the same comments I made about the first selection would apply to this: it's source scoring and big band jazz-rock. It didn't impress me as having enough personality. I wouldn't know who to pinpoint as the composer. Of course, the distinctive thing about it was the Moog having the melody and the long gliss up to it. The rhythm section was really cooking and the performance had a tremendous amount of vitality and drive to it. It's very nice to hear studio musicians really

24 □ down beat

get into that intensely.

Here again, it didn't sound like it was meeting any picture requirements, it was just a chunk of salami that somebody would stick in for a particular mood.

**3. DUKE ELLINGTON.** *Main Title & Anatomy of A Murder* (Columbia). Cat Anderson, trumpet; Ellington, composer. Recorded 1958.

Yes sir, you can't mistake that sound—Duke Ellington. I haven't seen the picture that's from, I don't know the name of it. But Cootie Williams had an emotional solo in there. I love the way he plays. Basically it was the same type of scoring . . . it was a blues, and one vamp-type figure over and over with different solos and background . . . so still all the selections are following the same pattern so far.

I must say that has to get the prize for probably the worst sound and mixing job I've ever heard on a big band. The drums sound like they're in another room, while the trumpets sound like they're sitting in front of you.

I would like to see the picture that it's from, for no other reason than that it's my favorite big band.

**4. HENRY MANCINI.** *We've Loved Before* (from *Arabesque*, RCA Victor). Mancini, composer; Dick Nash, trombone.

Now there's the first score that I get the feeling it's tailored more to the picture requirements. It was very lovely, but I got the feeling it was either an older score or a score that was done to give the impression of an earlier era, both from the boom-chick of the rhythm section, and just a general overall impression I had.

I never saw the movie and I don't know who wrote it. If it was recorded out here the trombone soloist might have been Dick Nash. It was just a very lovely, relaxed theme. Except for it sounding rather dated, I enjoyed it.

**5. GIL MELLE.** *Hex* (from *The Andromeda Strain*, Kapp). Melle, composer.

That's what I would call sound effects music, sounds that are put together to sustain a mood and/or emotion. It was very sensitively done and even the ping-pong stereo effects were not done too obviously.

The name Gil Melle pops into my mind; it might be something he's into, because I know he's into a lot of electronic things now. But somehow it didn't have the rough brashness that I usually associate with his music. Just listening to it as music I think it's more effec-



VERYL OAKLAND

## don ellis

tive as background.

There was a guy in Hollywood that I knew who did the first electronic score for a movie, his name is, I think, Barron. He had developed a type of electronic Muzak, and it was quite a bit like this record. I always felt that if it could be marketed right it would be tremendously effective and a big money maker. The relationship here is that electronic—and not only electronic—but particularly electronic music can be very effective as a background thing, especially non-melodic and non-rhythm music as this; it's just a sound that washes over you. I think that's an area that probably will be explored in the near future.

**6. MODERN JAZZ QUARTET.** *The Golden Striker* (from *No Sun In Venice*, Atlantic).

Very, very nice. Of course there's no doubt that was John Lewis and the MJQ, and of all the numbers you've played today, this is the one that hangs together as a musical composition far and away the best. I wonder whether that was actually the way it was used in the movie or not. I had the feeling that it was re-done into a composition. (Ed. Note: It was.)

I don't know how it worked in the movie, but as music it's a delightful piece. I've heard it before, I've heard them do it in concert. I've had some of my most profound musical experiences listening to the MJQ and when I was in college I remember going down to Storyville in Boston and hearing them do a ballad, and I'd never heard an instrumental group do a ballad so that they got the whole audience so connected to what they were doing, you could hear everybody go 'ooh!', it was so incredibly beautiful. I'd like to say that in spite of some personal differences that John and I have had in the past, I really love him and his music.

*Afterthoughts:* I don't know whether it's because all the scores were obviously jazz-oriented or were written by people involved in jazz, that we hit upon that most of the music fell into the category of source-scoring, because there are a lot of other types of movie scoring. It would be interesting for someone to analyze whether the jazz composers tend more toward source. I know the pop composers do . . . that's about all they can do, because most of them don't even know how to write down the music, but the jazz musicians are all well-educated musically and have the ability to score in many ways.



# Ampex, Media Sound, and the AR-LST.



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# caught in the act

## Modern Jazz Quartet/ Paul Desmond

Town Hall, New York City

**Personnel:** John Lewis, piano; Milt Jackson, vibes; Percy Heath, bass; Connie Kay, drums. Guest artist: Desmond, alto sax.

The MJQ decked Town Hall with a notably robust holiday spirit Christmas night. Desmond's participation as guest artist was more than Yuletide ornamentation, although he played with balls. Floppy hats, beards, and leather garments embellished the full house. At least a third of the audience was between 18 and 25. Since none of the five musicians is under 40, and there is no rock mystique surrounding them, the clear conclusion is that the young people came to hear some uncompromised and uncompromising jazz music. That's what they heard.

Applause greeted the opening notes of a superb performance of *Django*, that classic piece of Lewisania in which the quartet has discovered greater meaning year by year. With this band, there are often visual clues on stage to support the aural evidence that the group is having a particularly good night. Sudden smiles. Amused glances. Raised eyebrows. That sort of thing started about a chorus and a half into *Django* and continued through the last notes of the encore.

The MJQ played three Christmas songs, converting *News of the Day (We Wish You A Merry Christmas)* into an ingenious calypso excursion during which Heath generated an amiably lunging forward motion. *England's Carol (God Rest Ye Merry Gentlemen)* and *The Twelve Days of Christmas* have been featured by the quartet for many years; they were offered with the old charm and the renewed vitality that marks all of the MJQ's recent work.

Four relatively recent Lewis compositions, *Visitor From Venus*, *Visitor From Mars*, *Plastic Dreams* and *Dancing* opened up extended solo space for Lewis and Jackson. Both were in top form, Lewis never wittier, more subtle or inventive, Jackson swinging relentlessly and chewing up the changes. Electronic assistance from a tape loop, filling the hall with appropriately eerie effects, was judiciously used on *Mars*.

Heath was extremely strong all evening, his tone in the upper register frequently reminiscent of the dry, full-bodied sound for which Oscar Pettiford was so admired. He and Kay work together with uncanny empathy, increasing in intensity or loosening up behind a soloist as if by ESP. Kay may be the living archetype of the listening drummer. When a soloist is ready to take a new direction, he knows whence and is there lending appropriate support. In that regard and others, he is a latterday Sid Catlett: the drummer as accompanist and catalyst rather than crashing ego. His cymbal work is as functional as it is innovative. Each of the triangles, bell trees, and exotic chimes adorning his drum set plays a well-defined and integral role in the quartet's performances.

Jackson doesn't make a practice of quoting, but at the beginning of his lovely solo on Tim Hardin's *Misty Roses*, he pulled the neat  
26 □ down beat

harmonic trick of working in a snatch of *To A Wild Rose*. Jackson's *Monterey Mist* was greeted by applause at the outset, and he responded with a great solo.

Desmond has recorded frequently with Heath and copiously with Kay and when he walked on stage, their faces lit up in proprietary grins. Lewis also seemed to be anticipating the occasion, crouching over the keyboard, hands at the ready. Jackson looked vaguely skeptical, but that's chronic. Desmond's incomparably clear alto sound inspired applause that lasted through the first several bars of *Greensleeves*. Although there was a



BERNIE THRASHER

Paul Desmond: Swinging

certain stiffness in the performance, it quickly became obvious that Lewis, Heath and Kay are an ideal rhythm section for Desmond. By the time he hit the bridge of the second tune, *You Go To My Head*, things had relaxed considerably and stayed relaxed through eight more pieces about which the only criticism is that the soloists played too few choruses.

Desmond's celebrated propensity to quote was in check for the evening. (With exceptions: he managed to work in one of his favorite melodies from *Petrouchka*, and there was a line from the Gerry Mulligan Songbook.) Mostly, however, he just dug in, relishing Lewis's firm, suggestive comping and the buoying support of all that power in reserve built up by Heath and Kay. *Valeria* was a haunting, enigmatic Lewis piece worthy of further exploration. Desmond and Jackson were outstanding on it and on *La Paloma Azul*, which followed. Desmond was at the peak of his lyricism on the Mexican folk song, which is so attractive harmonically it's surprising more jazz players haven't adopted it.

Now the concert took on the aspects of a well-controlled jam session. There were good solos all 'round on *East of the Sun*, and a splendid exchange of fours between Jackson

and Desmond, the two working together to build what amounted to a fine single solo. It could profitably have continued for at least a chorus or two. The melody of *Jesus Christ Superstar* (that's right) was used to launch the quintet into some stimulating counterpoint; the improvisation was not connected with the changes of the tune, an excellent decision. Back to familiar ground with a ballad both the MJQ and Desmond have recorded and played often, *Here's That Rainy Day*. Fine solos again, with honors going to Jackson.

Then came the piece that should have lasted forever, a blues, *Bags' Groove*. Desmond applied long lines and that uncanny sense of when to change pace and came up with his most interesting solo of the night, swinging. SWINGING. When his solo had ended, there wasn't an immobile right foot in the house. Jackson and Lewis maintained the intensity through their solos, and when the audience applauded for an encore, it was more of that they wanted.

But they got (what else?) *Take Five*. 5/4 time is not a staple of the MJQ, but they were relaxed with it. After all these years Desmond, of course, is as comfortable in 5/4 as in smoking jacket, slippers and Herman Miller chair. *Take Five* worked very well, partly as nostalgia, partly as a curiosity because of the combination of players, mostly as first-rate jazz.

That can be said for the entire concert. There's no guarantee that unusual combinations of master jazz artists will work. But this was a perfect alignment of talent, tastes and temperaments among five peers, and the concert was an authentic event, a happy prelude to the quartet's 20th Anniversary and further evidence that Desmond is one of the most original and inventive saxophonists in jazz today. If it wasn't recorded, someone should get Desmond and the MJQ into a studio without delay. The Modern Jazz Quintet should be preserved for listeners to come.

—doug ramsey

## Erroll Garner and Jaki Byard

Lennie's-on-the-Turnpike, Danvers, Mass.

**Personnel:** Byard, solo piano; Garner, piano; Ernie McCarthy, bass; Jimmy Smith, drums; Jose Mangual, conga.

Two of the reigning imps of the piano held forth for one Sunday afternoon and evening at the new Lennie's. An uninitiated but observant listener could have anticipated the differences in humorous style from the appearance of the two pianists. The diminutive, twinkling Garner is a pixie, tickling lightly with the subtle pun or playing a chordal parallel to a dropped glass; the hearty, robust Byard paints with a wider brush. Together, they attacked the listener's funny bone from all angles. Which is not to say that all was humor; some heavy music went down too.

Byard, who's house pianist at Lennie's during much of the '60s was largely responsible for the suburban club's reputation in the jazz world, is once again residing in Boston, thanks to a teaching gig at the New England Conservatory. (Boston, by the way, is unique in being able to provide employment for such home-grown artists as Byard, Alan Dawson,



Charlie Mariano, etc. Would that there were comparable opportunities for other talented homebodies—say for Red Garland in Dallas or Barry Harris in Detroit. It's simply ridiculous that every jazz artist of stature is forced into the New York-Los Angeles rat race.)

Byard's return to Lennie's found him playing solo, a context in which he is more at home than most jazz pianists, as witness his recent recordings. This particular afternoon, his greatest solo playing asset, his strong left hand, was much in evidence, but he seemed to be favoring his right. Between numbers, he wrung and shook the hand as if in pain, and for most of his 40-minute set he watched the clock. If the set was not topnotch Byard, he nevertheless worked hard every minute he was on the stand. For those of us who rarely get to hear him in person (practically everybody, I suspect) there could be no serious complaint.

The set I caught was a matinee, with children admitted free, and Byard wisely offered many tunes familiar to the youngsters, including *Raindrops Keep Falling on My Head*, *I'll Never Fall in Love Again*, *This Guy's in Love with You*, *Going Out of My Head*, and *Spinning Wheel*. If the tunes were contemporary, the renditions more than made up for the bias as Byard displayed a comprehensive knowledge of jazz history, all the way back to stride, boogie, and ragtime.

For me, one of the high points of the set was an old-sounding tune—a fast rag (title unknown to me). I hope Jaki's playing brought home to some listeners what a deep music ragtime can be, contemporary, out-of-tune ragtime entertainers notwithstanding.

Entertainment did come to the fore on the *I Know a Place-Let the Good Times Roll-Alexander's Ragtime Band* medley, which featured Byard's "mistakes," coupled with zany facial expressions from the maestro, not to mention audible muttering, as if to rival Garner's famous swinging grunts. Yet on the same medley (extended somewhat beyond the recorded version) Byard skillfully turned the time around and brought it back, achieving a delightful tension and release.

Another previously recorded effort was *Hello, Young Lovers*. As compared to the recorded version, this rendition was perhaps less flashy. The dissonant, seemingly cynical introduction and conclusion have been toned down and the unusual pedal effects eliminated; the brief evocations of Garner and Bill Evans have been edited out, and the waltz interlude was barely hinted at. This time, Byard chose to develop the Bud Powellish bop segment of his arrangement at length, for one of the most conceptually satisfying pieces of playing of the afternoon. It would be a gas to be able to follow the evolution of Byard's *Hello, Young Lovers* regularly over a period of time.

Garner was evoked on *Spinning Wheel*, where Byard's "What's it Going to Turn Out to Be?" introduction was similar to Garner's recorded rendition, although the body of the piece was developed in full classic stride, minus Garner's lag-along feeling. After *Spinning Wheel*, a breezy, understated rundown of *Our Love is Here to Stay* and another fast rag, replete with forearm smashes and clowning, led into Garner's set.

The inimitable Garner was in brilliant form. Although nothing quite came up to an incredible Tuesday evening performance of *Some-*

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one to Watch Over Me, when the pianist had more rhythms in the air at one time than Elvin Jones, Garner left no doubt that he is capable of rhythmic feats which cannot be duplicated by anyone else in the business.

He was aided in his efforts by a superb group of accompanists, perhaps his best ever. Smith and Mangual are old Garner hands, utterly capable and free of egomania, which would be totally incompatible with Erroll's efforts. McCarthy is a newer face, but no lesser light. Not only is he an excellent player in his own right, seemingly influenced by Richard Davis (a compliment in itself), but he revels in Garner's company. Only Milt Hinton has conversed so intimately with the pianist, and McCarthy is more daring. His importance to the group was indicated by both musical and verbal interactions. Between numbers, and during the mystifying introductions, McCarthy and Garner continually bantered back and forth, indulging in little musical jokes and perhaps plotting the course of the interpretation to follow.

Garner's set was long—ten tunes, plus a short theme statement—and displayed the group's depth of repertoire. Apart from the inevitable *Misty* and one other tune, none of the compositions played was heard in the three sets I caught earlier in the week. Some highlights:

Friendly competition has always been part of jazz, and so it was not surprising that Garner's second offering was *This Guy's in Love With You*. In striving to outdo Byard's emphatically two-handed rendition, Garner developed a near-perfect solo, making maximum use of contrasts in tempo, volume, sonorance, and mood.

*The Shadow of Your Smile* included a rhythmic workout for Smith and Mangual, with unshadowed smiles all around. Smith made good use of one of the most ancient jazz devices, the silent break.

*On a Clear Day* affirmed that Garner is not limited to rhythmic virtuosity and filigree, but can develop memorable melodic lines as well.

*Mood Island* displayed a brighter mood and tempo than the recorded version. Emotionally, it was a completely different island. McCarthy was outstanding in a brief introductory statement.

The bassist impressed further on *Watch What Happens* and an original he composed jointly with Garner. On the former tune, what happened was a Byard-ish boogie intro, followed by a piano-bass conversation worthy of Duke Ellington and Jimmy Blanton. The Garner-McCarthy composition (as yet untitled, but soon to be recorded) featured a rarity on a Garner set, a fairly long bass solo.

The spontaneity of a Garner performance was brought home after the set, when I tried to learn the titles of some unfamiliar tunes. The sidemen's replies:

"Don't ask me, ask Erroll." . . . "Half the time he doesn't know what we're playing himself." . . . "We never know what's going to happen."

The spontaneity shows in the music as well. Mangual, no rhythmic slouch to say the least, got turned around a couple of times by Garner's quirky time conception. On one tune, Garner played a rhythmic pattern which was confidently executed by Smith, as if rehearsed. At the same point in the next chorus, Smith launched into the same pattern with equal confidence, only to find Garner gone somewhere else.

The preceding is not to be construed as

negative criticism; the rapid recovery and relaxed laughter of the band when Garner gets away from them only enhance the total effect. It has been said that jazz is a music of mistakes; certainly it is almost unique among the arts in that the audience is able to witness not only the creation, but the process of creation. Erroll Garner's spontaneous performances, slip-ups and all, constitute some of the peaks of the jazz experience. He is one of the true improvisers.

—bill mcclarnay

## Tommy Vig

### Caesars Palace, Las Vegas

Personnel: Wes Nichols, Merv Harding, Dan Micheler, Buddy Childers, Don Ellis, trumpets; Archie LeCoque, Dan Trinter, Ron Myers, Bill Smiley, trombones, Ted Snyder, tuba, Dick Paladino, Milt Weinberg, Willy Perry, Don Grossi, Ernie Small, reeds, flutes; Elek Bacsik, guitar, cello, Joe Berlinger, piano; John Worster, bass; Roger Rampton, Richard Bernstein, percussion; Karl Kiffe, drums, Vig, electravibe, drums, leader/arranger.

There's a rumor going around Las Vegas that I am closer to Tommy Vig than I am to my wife. Let the record show that I categorically deny the allegation. On the other hand, of Vig's six big-band orgies in that glittering oasis, this reviewer has covered half a dozen and exceed three—which is more than I can boast regarding my own wedding anniversaries.

Vig's most recent Sunday afternoon big band bash was his sixth annual concert at the cavernous Circus Maximus of Caesars Palace. It was a free concert—thanks to Caesars Palace and the Vegas Musicians Union—but the room is huge. Tommy's sounds and reputation managed not only to attract a turnaway crowd but also keep it there.

A number of factors combined to keep the crowd: the excitement of a well-honed 22-piece band replete with a percussion section that would make any symphony orchestra envious; Tommy's charts, plus the 19 sidemen hacked with their usual uninspiring chores of cutting shows in the various casinos along the Strip (Childers and Ellis flew in from Los Angeles); a well-balanced program that blended big band, small combo and guest soloist (Ellis); and Vig's Vegas-oriented sense of showmanship.

The concert began with what has become Tommy's trademark: a surrealist curtain-raiser. It was a typical Vig collage in which various sections "threw" splashes of

sound on a canvas that only Tommy could see. Clusters of chords or scale figures would dart from group to group, responding to Tommy's "brush," while the poor lighting operator in the booth tried desperately to follow the source of the sounds.

At one point, a motif repeated and built logically to an inevitable climax, but that climax turned out to be merely an unpraised silent trumpet. Suddenly from stage left, most of the horn players marched out quick-step, single file. Then, from out of the distant past, pianist Berlinger vamped that famous loping Ink Spots introduction and the musicians re-grouped into sections in front of the bandstand. Tommy then conducted them in a series of exercises in dynamic shadings, culminating in a long, free cadenza by Don Ellis.

The people were confused but appreciative. Some of the musicians were equally confused and later confessed privately that they would prefer straight-ahead swing to such show biz hi-jinks.

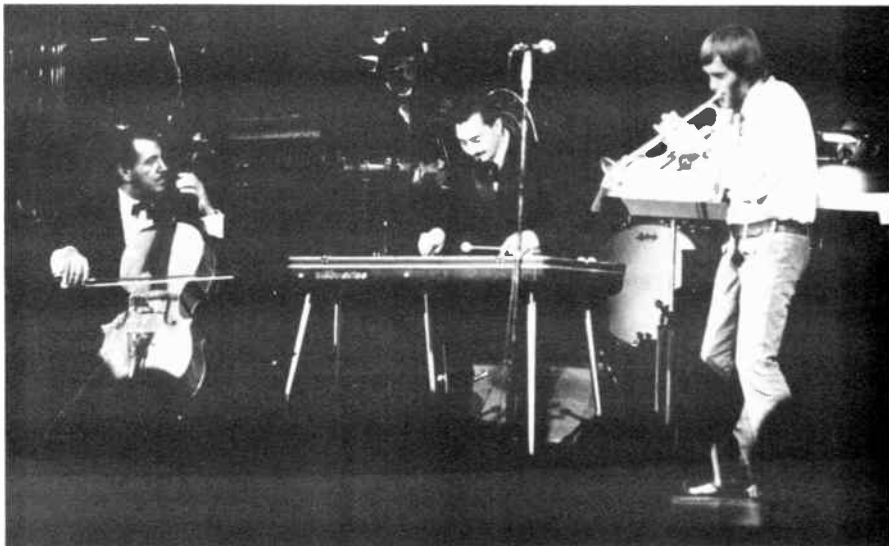
With the nonsense over, the concert began in earnest. That meant *For Mia*, a graceful melody with a beautiful, descending disposition. Archie LeCoque played the solo portion with mellowness.

No air of seduction or romance in the next work, *Four Studies*. This is Vig at his clinical best; absolute music in terms of an academic approach, yet inescapably programmatic when it comes to the images it encourages in the ears of the beholder.

*Study One* began with an ostinato figure doubled by bowed bass, piano and bass sax, over which brass and reeds projected some low, muddy sonorities. *Study Two* started with another ostinato, and a tympani roll introduced piano, guitar and trumpets delving into more low sonorities. Another, more jaunty ostinato figure (suggestive of a figure to be heard later in a tune called *What*) lent an element of swing to the proceedings, but somber, massed chords led to an abrupt end.

*Frantic* is the only way to describe the figure that opened *Study Three*: brass and woodwinds carried on a nervous conversation over a descending figure that was doubled by the tympani for greater emphasis. *Study Four* ushered in layers of wide-open voicings contrasted by a series of tricky, unison figures that betrayed the lack of adequate rehearsal time for such an ambitious collection of etudes.

Continued overleaf



Tommy Vig flanked by cellist Elek Bacsik and Don Ellis.





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Ellis was featured on *That One*, a delightful, light-hearted swinger with a la-de-da theme that Ellis literally ate up. Idea overlapped idea as he toyed with his fourth (quarter-tone) valve. The tempo quickened and the whole band joined in for some old-fashioned, concerted belting. Then it seemed to pause for some noodling with close seconds—as if to exorcise some ear-piercing dissonance before returning to the light bouncy head.

Combo time next, with Monk's *Straight, No Chaser*. And the grouping of Ellis, Vig, Worster, Bacsik and Kiffe proved to be one of the concert's highlights for many reasons: the more intimate approach of John Worster and Karl Kiffe, who up to this point were pushing themselves while goosing the large band; the compatible musical humor of Ellis and Vig, listening to each other and ultimately imitating each other; above all, the phenomenal swing cello of Elek Bacsik. Last year this remarkable compatriot of Tommy's broke things up with his electric viola; this year his amplified cello added one more reason that Bacsik should be a fixture in the Hollywood studios. His solo was filled with funky humor and when he wasn't soloing, he contributed some meaningful riffs. Ellis managed to sneak in a snatch of *Arkansas Traveler* during his bent-tone solo; Vig contributed one of his typical mallets aforesought solos: beginning tentatively, probing for various facets of the melody, then building to a flurry of four-mallet chordal statements heightened by two-mallet runs.

*Suspense and Chase*, based on two imaginary movie cues provided more than good straight-ahead big band jazz; they served as a

sampler for any TV producer: Vig is as ready as he'll ever be to score some of the prime time action shows. A standout in this chart was the booming walks taken by Worster. He takes rhythmic liberties that might confuse a lesser drummer, but Kiffe is as steady as the Rock of Gibraltar.

Dick Paladino's alto was featured on a happy little swinger called *What*. His ideas were as clean and clear as his tone. He's a dependable lead man who is finding increasing identity as a soloist. If he could add a little more funkiness to his playing he'd help fill the gap left by Scotty McLean. Incidentally, *What* featured Vig on drums.

A number called *Long, Short, Plus* is an outgrowth of Tommy's pre-occupation with American accents. As a displaced Hungarian refugee, he spent a lot of time studying our rhythmic predilections. *LSP* was one of the results. He did his homework well. Armed with some background to the title, the listener can grasp Tommy's method to his metric madness. Like *What* and *That One*, *LSP* is tightly scored and following a long vamp, it blasted off with gusto, punctuated by Ramp-ton on tympani. A Harding solo led to an exchange of fours and eights among all the trumpeters.

A well-planned change of mood and a well-chosen bit of nepotism led to *Memories*, a hauntingly beautiful ballad by Tommy's father, George Vig. Tommy's trademark of piccolos doubling brass could be heard. Buddy Childers' fluegelhorn could be heard too, and he lavished much warmth and mellowness on the melody.

Tommy lavished much love on the blues in

the next offering, titled simply *A Blues*. Flutes and piccolos shared the lead: a very slow, sweeping blues phrase that seemed to hang in mid-air over an equally deliberate four-to-the-bar beat. Helping considerably was Ron Myers' ballsy trombone solo.

The combo returned for *Autumn Leaves* and outdid themselves this time. Vig began with a virtuosic cadenza on electravibe; Ellis took the lead, with vibes and cello commenting in the background. Bass and drums then cut out, and the front line went its respective independent way, including some phenomenal triple-tonguing by Ellis. Tommy kept mixing the roles of those soloing and those comping.

To bring down the curtain, Vig invoked the image of Johann Strauss with *You and You Waltz* but Strauss would have been bewildered if he could have heard his *Du und Du* go through so many instant modulations. Great solos sparked the way-up 3/4: a hard-edged tenor statement by Willy Perry; an explosive outpouring by Kiffe and an exciting vibes solo by Vig. All during the solos, Worster and Bacsik maintained a four-against-three feel. Adding to the general excitement, Tommy called out riffs on the spot to each section.

It was a musically satisfying concert, a great showcase for Vig's many talents, and a perfect outlet for the jazz-starved casino cats who seldom get an opportunity to swing along the Strip. But I can't help feeling that those same jazz-thirsty sidemen raised a valid objection regarding Tommy's show-biz openings. These musicians have had their fill of show biz; they just want to stretch out.

—harvey siders

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1. Source is Quincy Jones' *Smackwater Jack* LP (A&M SP-3037).
2. The vibraharp is a non-transposing instrument.
3. The solo is built around a simple ascending scale motive introduced in the opening measure and then periodically reintroduced in various forms (measure 1, 10-11- 12, 13, 17-18-19, inverted in measures 20 through 23, 24-25, etc.)
4. A skillful use of the blues scale
5. Note the Milt Jackson trademarks in measures 6-7, 30-32, and 37-39.

Theme From "The Anderson Tapes"

Very fast

(1) Dmi7

(4) G7

(7)

(11)

(14) 3

(17)

(20)

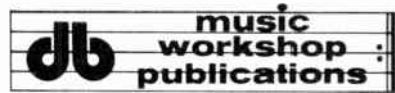
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**Rich Matteson**, Getzen's prize clinician on valve trombone, euphonium, and tuba, will present a special clinic, *Jazz Improvisation Through Classical Training* at MENC Atlanta, March 8. Backing him will be members of the U. of Southern Mississippi (Hattiesburg) Jazz Lab Band, directed by **Raoul Jerome**. Matteson has also been named to head a new jazz camp sponsored by Saint Mary's High School (New England, N.D.), June 5-10, after which he leaves for a European tour, June 13-July 6. On July 30 he begins a four-week tour of duty as Director of the Summer Jazz Camps at Greenville, N.C.; Normal, Ill.; Las Vegas, Nev.; and Portland, Ore.

**Ad Lib:** Jamey Aebersold, jazz alto saxophonist and author of *A New Approach To Improvisation* will be the featured clinician-performer at the 5th annual Illiana Jazz Festival at Crown Point (Ind.) High School

### AD LIB

*Continued from page 11*

saxist **Frank Wright's** quartet (Bobby Few, piano; Alan Silva, bass; **Rashied Ali**, drums) did a concert at **Ornette Coleman's** Music Center prior to leaving on a European tour . . . *The Life of Christ*, a presentation of spirituals accompanied by dance and narration, conceived and directed by Prof. **Edward Boatner**, was heard and seen at Philharmonic Hall Feb. 12. Prof. Boatner, 73, is the father of **Sonny Stitt** . . . Also at Lincoln Center, guitarist **Gene Bertoncini** performs nightly after 10 in the Philharmonic Cafe . . . **Sun Ra** did three nights (Jan. 21-23) at Richard's Lounge in Lakewood, N.J. . . . The **Jimmy Giuffre 3**, with the leader on clarinet, tenor and flute; **Koyoshi Tokunaga**, bass, and **Randy Kaye**, percussion, began a series of Sunday afternoon concerts at the Great Building Crackup Gallery, 251 W. 13th St., expected to continue indefinitely . . . **Gene Krupa** did his second successful guest stint with **Balaban&Cats** at Your Father's Mustache in mid-January. Other recent guests: trumpeter **Johnny Windhurst**; clarinetists **Sal Pace** and **Joe Muranyi**, and, at B&C's Friday night gig in Rutherford, N.J. at the Town House, bassist **Arvell Shaw** . . . **Julius Watkins** was the featured soloist with the **New Breed Brass Ensemble**, culled from the Harlem Philharmonic Orchestra, in a con-

on March 25 . . . **Elvin Jones** recently performed at a Candlelight Service for the late **Martin Luther King, Jr.** at Malcolm X College (Chicago) as part of its expanding "Cultural Enrichment" program. **Lee Morgan** is slated to appear in the near future, according to **Charles Walton** head of instrumental music at MXC . . . For the first time in its long history, Interlochen Music Camp will have jazz instruction included in its 1972 summer program. **Dave Sporny**, head of jazz studies for Interlochen Arts Academy winter program, is chiefly responsible for the move and will be in charge of the new courses and ensembles . . . North Texas State U. (Denton) is currently offering two studio music courses: *Film Scoring* taught by **John Giordano**, and *Radio-TV Music Writing* (jingles, etc.) taught by **Lew Gillis** . . . **Roy Deuval** and **Garney Hicks**, former trombonists with the Kent State U. (Ohio) Jazz Lab Band, are currently under contract to a Radio-TV studio in Vienna, Austria. The contract came about as a direct result of the KSU band's performance two years ago at Montreux . . . **Nate Davis** has scheduled the U. of Pittsburgh (Pa.) Second Annual Jazz Seminar for May 4-7. Participants will be announced here soon. Davis has been busy on the clinic-lecture-concert circuit including engagements at West Liberty College (W. Va.), Jan 20.; and Clark College (Vancouver, B.C.), Jan 27-29 . . . **Marian McPartland** will perform **Alec Wilder** works in concert at Northern Ill. U. (DeKalb), March 12, and will conduct clinics at NIU on the following day. Both programs are open to the public and are supervised by **Ron Modell**, Director of Jazz Studies at NIU.

Addendum to 1972 School Jazz Festival Calendar . . . Add the Second Southwest Stage Band Festival, March 4, at Texas A&I U. (Kingsville). Contact **Joseph Bellamah**, Conductor of University Bands. **Stan Kenton** and Orchestra will hold clinic sessions and will perform in concert. Classifications include jr. HS to college.

cert Jan. 23 at Columbia's McMillan Theater, founder-conductor **Karl Hampton Porter** directing . . . The **Glenn Miller-Buddy DeFranco** Orchestra did a special concert for high school music students and their supervisors at Town Hall Jan. 21, scoring a big hit with the kids . . . Drummer **Les DeMerle** led **Chris Woods**, reeds, flute; **Lou Forrestieri**, electric piano, and **Leonard Gaskin**, bass at the Lakeville Manor, Great Neck, Jan. 19-Feb. 9 . . . Vibist **Warren Chiasson**, is featured with the regular house trio (**Charlie McLaine**, piano; **Gene Groves**, bass; **Ben Riley**, drums) Feb. 18-19 at the Steer Inn, Freeport, L.I. It is a return engagement for the vibist, who also taped four half-hour shows for CBC during a holiday visit to his native Canada . . . Pianist-arranger **Joe London**, with **Guy Phillips**, bass, and **Phil Ambro**, drums, holds forth at the Holiday Inn, Hempstead . . . Veteran bandleader-saxophonist **Fess Williams** was the special guest at the Duke Ellington Society January meeting . . . **Della Reese** was at the Plaza's Persian Room . . . The jazz-rock group **Truth** (**John Gatti**, flute, organ, piano, vocal; **Phil Girlando**, violin, guitar, piano, vocal; **Bill Zecker**, bass, vocal; **Bob DeCaro**, drums, acoustic guitar) was at the Gaslight-Au-Go-Go, where singer **Genya Ravan** also held forth . . . **down beat** contributor **Joe Klee** broadcast a tribute to the late **Joe Sullivan** over WBAI Jan. 26 . . . Bassist **Earl May**





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leads a quartet nightly (except Sunday and Monday, when the Charlie Williams Trio takes over), at The Cellar, 70 W. 95th... Pianist Danny Mixon's Duo and singer Lulu Godfrey's trio were at the Needle's Eye during January... Billy Preston toured England with his eight-piece band. Jan. 28-Feb. 6... Curtis Fuller, Jimmy Heath, Kenny Barron, Paul West and Kuumba Heath and the Jazzmobile All Stars at the opening of Town Hall's Wednesday twilight series—a departure from the lineup originally announced (and listed in the printed program).

**Los Angeles:** Peggy Lee is back before the cameras for her first dramatic bit since *Pete Kelly's Blues*. She will also sing the title tune, *Smiles From Yesterday*, for that segment of *Owen Marshall*, at Universal... Duke Ellington and his orchestra have two University of California dates set: Berkeley, Feb. 25 and the Santa Barbara campus Feb. 26... Dominating Donte's for January were Count Basie, Cal Tjader, Gabor Szabo, Barney Kessel, Joe Pass, the Bud Brisbois band, the Herb Ellis-Bill Berry Quintet, and holding down the Sunday slot, an all-star group led by Jack Sheldon: Richie Kamuca, Dave Frisberg, John Duke, and Frank Severino... Marty Harris began the new year with a variety of unrelated gigs: from Frank Rosolino at the Fire and Flame; to Jack Carter in Las Vegas; to Diana Ross, as rehearsal pianist for her motion picture debut as Billie Holiday in the Motown flick, *Lady Sings The Blues* (Harris taught Miss Ross the Billie tunes); to a current tour with the Supremes... Gene Ammons followed Kenny Burrell into Shelly's Manne-Hole... Cal Tjader followed Carmen McRae at the Lighthouse. Recent jazz workshop attractions there Sunday afternoons included Henry Franklin and Reggie Andrews. Miss McRae had a welcome surprise in her trio: Duke Pearson is her new pianist; Andy Simpkins and Gene Cherico shared bass chores and Frank Severino was on drums. Incidentally, Carmen attracted some of the best business in recent Lighthouse history... B. B. King did a one-nighter at the Santa Monica Civic, then returned ten days later for a three-nighter at the Whisky A Go Go. He shared the Whisky on closing night with Freddie King... The Baked Potato is still going with the same line-up: Don Randi Trio plus one, Wednesday through Saturday; Paul Toggawa, Sundays; Slyde Hyde Sextet, Tuesdays... The Eddie Cano Quartet is currently at El Torito. Personnel includes: Cano, piano; Oscar Meza, bass; Luis Miranda, conga drums; Ralph Humphrey, drums... Johnny Mann (former Joey Bishop music director) is doing well with his syndicated *Stand Up and Cheer* which originates at CBS-TV here. Regulars in his band include: Cappy Lewis, Dalton Smith, Tom Scott (no relation to the woodwinded Tom Scott), trumpets; Lloyd Ulyate, Joe Howard, Bobby Knight, trombones; Bob Cooper, Willie Schwartz, Dale Brown, Eddie Rose, saxes; Herb Ellis, Joe Pass or Tommy Tedesco, guitars; Ray Brown, bass; Frankie Capp, drums; Tommy Vig, percussion; Lenny Niehaus and Bobby Hammack, arrangers... Jack Sheldon fronted a big band recently at Jazz West, in Sherman Oaks. Tommy Vig has now secured the Sunday night slot there, with the following personnel: Cat Anderson, Buddy Childers, Merv Harding, Bobby Monticelli, Oscar Brashear, trumpets; Dave Wells, Benny

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**SYMPOSIUM**

Continued from page 15

to me, as long as it's balanced. The ideal balanced orchestra seems to be around 27 pieces. You know, if you don't have horns and trombones at your disposal, you're going to be out in left field.

db: Can you request certain players other than the staff members?

H.M.: The era of the large staff orchestra is long gone.

Q.J.: Right. Today, picking musicians is as important as casting a picture.

P.W.: Look at the guys that Quincy gets. He's known them for a long time, and it becomes a personal thing.

H.M.: Exactly, like the sound Johnny Mandel was after when he used Jack Sheldon in *The Sandpiper*. I get people's sounds in my head and write for them specifically.

db: Like your use of Plas Johnson, right?

H.M.: Yeah, for *The Pink Panther*. Plas was the Pink Panther.

db: Quincy, when you want Toots Thielemans, do you make a formal request through the producer?

Q.J.: To get Toots, you don't request; you pray. He costs a lot of money: transportation; per diem; lodging; and a fee.

db: How do you gentlemen feel about using electronic instruments?

Q.J.: We've all used it. Hank, didn't you use it in *Arabesque*?

H.M.: I did that one like an Italian chef: all from scratch. Listen, I was doing tape delay when it was difficult.

B.C.: What did you do, write it out?

H.M.: No (ignoring the laughter), no, I heard someone use that effect for a flute fall-off, and it intrigued me. So when I wrote an effect that required an echo, I'd have to send out to an outside recording studio. They'd use two tape machines and record onto a third. I guess that's the principle in that little box you can buy today for \$1.98.

Q.J.: I recall when the Moog started making it big. We used it in the main title of *Ironsides*, but it was more like garlic sauce than a full-course meal. Then about three years later everybody started talking about the Moog like it was going to replace sex.

H.M.: Well it *does* have a nice vibrato.

db: Earle Hagen once told me he prefers to hear a player sweating over a sound-like the opening out-of-register bassoon solo in the *Rite of Spring*-than have it produced electronically. How do you feel about that?

H.M.: I like some of the effects you can produce electronically.

L.S.: It's a legitimate medium, and gives you another way to go in composing.

Q.J.: Sure, it's another instrument in the orchestra.

B.C.: A sound is a sound.

P.W.: I recall hearing a sound in the main title to *Planet of the Apes*-Jerry Goldsmith's score-that was so unusual, I picked up the album. The sound was like a big *Whaaaaaaa* (Williams spreads his arms ape-like and emits lingering, breathy sound), and I couldn't imagine how he got it, so the next time I saw Jerry I had to ask him. It was a gong, scraped with a triangle wand, with the mike very tight on it. Then he had horns blowing air through their instruments, and the whole thing was played backwards on tape. I guess you could call that electronic.

Q.J.: Face it: take any conventional instrument reproduced by a mike, and it be-

comes electronic. As soon as it hits that Telefunken, man, it becomes electronic.

db: Again, considering how many students read down beat, what advice would you give to those hoping to get into film-scoring?

H.M.: Well, we all wanted to do it so badly that we made the big moves and came out here. We all made the move and came out west. After all, you have to be where it's happening. You can't stay in Altoona (Mancini was raised in Altoona, Pa.)

P.W.: The thing I'm involved in makes sense: that is, making the film composer more accessible to the academic community. A student can go four years and get a degree... or six years and get another degree... or stay around and earn more degrees, but it does not mean a thing. What will really motivate him is access to a professional film scorer.

L.S.: If a young writer wants to get into film-scoring, aside from the musical aspects, he should go to movies a lot, see how composers have handled scores, study the history of cinema, go to plays, read a lot of plays, hang around with actors; in other words, he must steep himself in drama.

Q.J.: I'll tell you something else: it's also important to have the right attitude, the right philosophy, an open mind, a balanced outlook.

L.S.: That is very true. A show is audio-visual counterpoint, and the film scorer is merely the bass line.

Q.J.: What reminded me about that is a speech I read recently by Arif Mardin to the students at Berklee. I remember the first time I met Arif in Turkey before he came over here. What amazing changes he went through: from being the son of a Turkish diplomat; then a student at Berklee; and now vice-president of Atlantic, writing for Aretha Franklin and Roberta Flack. That's a wild transition, but he sure learned the basic things. That's what the students have to learn today.

P.W.: Well one thing teaching film-scoring has taught me is my own level of understanding. I'm not really a teacher. Sometimes I feel the most I can teach them is to come out of the course with the right attitude. And this business is in such a flux. It changes so fast, and those young people are coming. Man, it's not like they're not coming...

B.C.: They may be here next week.

H.M.: Well I set up two scholarships at UCLA related to each other. One is for the money to get the student through the year. The other is for production costs-you know, getting the score done. The actual money to buy tape, hire musicians, rent a studio. What better way to learn than to use the actual techniques? What good is it to write something, then have your professor look at it and mark it A-minus? That won't do the student any good. He's got to hear it and see how it works.

P.W.: Talking about students, those lab bands today, wow. They sure weren't as versatile when I was going to college. They can go in so many different directions.

Q.J.: I agree. Take a school like North Texas State. They got eleven stage bands, eleven of them. And no duplicate players. Very sophisticated musicians. Very sophisticated writers.

H.M.: Eleven bands?

Q.J.: Yeah, and there are colleges all over the country where the stage bands will scare you.

H.M.: Well one thing is obvious: if you want to make money in music, get into the band uniform business.

db



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Powell, Charlie Loper, Maurice Spears, trombones; Ernie Tack, tuba; Bob Cooper, Tony Ortega, Bill Perkins, Jackie Kelso, Ira Schulman, saxes; Bill Pitman, guitar; Dave Dyson, bass; Vig, electricvibe; Earl Palmer, drums . . . **Orie Jay Amodeo** may not be a household expression in jazz households. He just formed a 14-piece band after spending 25 years with **Lawrence Welk**. His band is playing casuals in Southern California and is sprinkled with a few jazz names: Ira Schulman and **Ethmer Roten** in the reed section; **Johnny Guarneri**, piano, and **Joe Comfort**, bass . . . **John Gross**, tenorist and flutist with **Shelly Manne's** group, fronted his own jazz-rock combo at the Ice House in Pasadena for one night . . . Another jazz-rock ensemble, very much larger, played a one-night concert at the Hollywood Paladium under the title **California Jazz**. It was the **John Prince** 20-piece band, featuring **Jerome Richardson** as guest soloist, and the **Aldeberts**—husband and wife singers formerly with the **Double Six** of Paris. **Chuck Niles** of **KBCA** emceed . . . The **Odd-Meter Jazz Ensemble**, **Emil Richards** and **Hari Har Rao** gave a clinic at San Fernando Valley State College recently for the Percussive Arts Society. Next scheduled P.A.S. clinic: **Shelly Manne** . . . Also at San Fernando



Valley State College: **Bill Fritz** led the 22-piece Lab Band in a special concert of contemporary charts by **Willie Maiden**, **Benny Golson**, **Bill Holman** and **Fritz** . . . **Buell Neidlinger** and his **El Monte Art Ensemble** gave a concert at the California Institute of the Arts, in Valencia. Personnel included: **Marty Krystall**, flutes and reeds; **Peter Ivers**, harmonica; **Warren Klein**, guitar and other electrified instruments; **Neidlinger**, electric bass; **Victor McGill**, drums. **Neidlinger's** recording made with **Cecil Taylor** and **Archie Shepp** a few years ago—will finally be released on the **Barnaby** label . . . Judges for the **Orange Coast College** (in **Costa Mesa**) **Jazz Ensemble Festival** have been named. They include **Jimmy Lyons**, **Don Menza**, **Oliver Nelson**, **Marty Paich**, **Joe Pass**, **Pat Williams** and **Gerald Wilson**. The climax to the three-day competition (March 23-25) will be a concert by **Buddy Rich** and his orchestra . . . **Leonard Feather** has lined up an impressive list of (for the most part performing) lecturers as part of the history of jazz course he is teaching at **Marymount College**: **Dick Zimmerman**, ragtime; **Barney Bigard**, New Orleans; **B.B. King**, blues; **Louis Bellson**, swing; **Walter Bishop, Jr.**, bebop; with **Don Ellis** and **Shelly Manne** booked for future lectures . . . The University of Southern California is richer as a result of the **Nat King Cole** memorabilia donated to that university's **Doheny Library** by his widow, **Maria Cole Devore**. Included among the items: gold records, scrap books, original musical arrangements, and photos and corre-

spondence never before published. Another tribute to **Nat Cole** will take place Feb. 26 at the **Beverly Wilshire Hotel**: a \$75-per-plate dinner-dance featuring **Count Basie** and his orchestra. Proceeds will aid cancer research at the **Los Angeles County-USC Medical Center**. All the auditoriums in town have been reverberating to the sounds of rock recently: **Seals and Croft**, **Spencer Davis**, the **Association** at **Santa Monica Civic**; the **Carpenters** at **Anaheim Convention Center**; **Deep Purple**, **Buddy Miles**, **Uriah Heep** at **San Bernadino's** **Swing Auditorium**; the same package at the **Long Beach Auditorium** shortly thereafter; **Chicago** at the **Forum**; **Kris Kristofferson** at the **Music Center**; **Neil Diamond** in for three shows at the **Valley Music Theater**; **Black Oak Arkansas**, **Chuck Berry**, **Elvin Bishop** at the **Hollywood Palladium**; and the **Nitty Gritty Dirt Band**, followed by **Rita Coolidge**, followed by **Country Joe McDonald** at the **Troubadour** . . . **Tom Mack**, independent record producer who produced albums for **Lalo Schifrin** and **Count Basie** while v.p. of **Dot Records**, has opened headquarters in Paris and will commute between there and **Los Angeles** for record and film commitments. **Bobby Troup's** **Sherman Oaks** home was burglarized to the tune of \$3,500 while he was gigging in **Las Vegas**. Among the items taken: cameras, jewelry, a tape recorder, a mink coat and a leather coat. Also missing: a statue from his garage. **Troup** is now starring as one of the dramatic leads in the **NBC-TV** series, **Emergency** . . . Sympathies are extended to **Carmen McRae**, whose mother passed away in mid-January; and to pianist **Mary Jenkins** (**Della Reese's** accompanist) for the loss of his 9-year-old son as the result of a brain tumor.

**Chicago:** Successive weekends at the **North Park Hotel** featured the **Elvin Jones Quintet** (Saturday and Sunday), a twin bill with the **Phil Upchurch Quartet** and the **Judy Roberts Trio** with guest tenorist **Von Freeman**, and then a **Sonny Stitt-James Moody** session with vocalist **Eddie Jefferson**. The latter two bookings were Sunday affairs; all were sponsored by **Modern Jazz Showcase** . . . The **Wallace Burton Trio** is now the featured attraction Mondays and Tuesdays at the **London House** . . . **Fred**, a unique jazz-rock band led by composer-trumpeter **Fred Wayne**, played a benefit for **Provident Hospital** at the **High Chapparral**. The group has recently played the **John Madden Zone Center** and return engagements at the **Safari Room**. **Tony Casselli** is filling in for drummer **Steve Kaufman**, who recently underwent surgery . . . The **Pharoahs**, an 11-piece Afro-Jazz group has just released its first LP, **Awakening** (Pharoah 001) and continues to perform Wednesday at the **Mark III Lounge** on **East 87th Street**. Personnel: **Chuck Kiyahuhandyki**, trumpet, flugelhorn, peck horn, Afro percussion, vocal; **Big Willie Woods**, trombone, baritone horn, bassoon, vocal; **Aaron Dodd**, tuba, baritone horn, percussion, vocal; **Black Herman Waterford**, alto sax, percussion; **Don "Hippmo" Myrick**, reeds, percussion; **Derf Reklaw Raheem**, flute, vocal, percussion; **Yehudah Ben Israel**, guitar, vocal; **Ealee Satterfield**, bass, cow bell, vocal; **Shango Njoko**, African drums, vocal, tumba; **Alious (Watkins)**, drums, tuba; **Oye Bisi (Nalls)**, percussion . . . The **Fred Anderson Creative Ensemble** did a concert at **Northwestern University's** **Scott Hall** . . . The **Gallery Ensemble** (**Chet Harris**, alto&baritone saxes; **Jose Williams**, clarinet,



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soprano sax; Gene Scott, acoustic bass; Billy Mitchell, electric bass; Bobby Miller, drums; Calvin Jones, percussion) had as guests at their regular Saturday stint at the Afam Gallery trumpeter Bob Pilot, vibist Dave Kelly and drummer Philip Scott. The Ensemble recently did a show at the South Commons Community Center with poets Richard Thomas and Detmer Timberlake. The affair was sponsored by the South Commons Program Council . . . Otis Rush did a weekend at the Wise Fools . . . The Woody Herman Herd did a clinic-concert at Mary D. Bradford High School in nearby Kenosha, Wis. down beat publisher Charles Suber was emcee . . . The *Jazz At Noon* Friday sessions have been revived with the new venue being Johnny Lattner's restaurant in Marina City downtown. The house trio backing the businessmen sitters-in has Norm Murphy, trumpet; Marty Grosz, guitar and Bob Wright, piano . . . Also on Friday, the Five Sounds of Swing are featured at Jazz At 5 sessions at Jazz Ltd. Personnel: Murphy; Jim Beebe, trombone; Earl Washington, piano; Grosz; Truck Parham, bass and Don DeMicheal, drums.

**Dallas:** The popular Sunday jazz sessions at Woodman Auditorium resumed recently and currently feature trumpeter George Galbreath, tenor men James Clay, David Newman and Marchel Ivery, pianists Red Garland and Thomas Reese, bassist Johnny Woody and drummer Walter Winn. Garland was also performing Sunday evenings during January at his old home base, the Arandas . . . Club Lark was jammed with visiting musicians during the holidays. Visitors included Ornette Coleman, Dewey Redman and Cedar Walton, with the latter two joining a host of guest artists in a giant session with the Roger Boykin Quartet. Boykin has departed for Los Angeles to join Carl Craig, who gained fame with the Pair Extraordinaire . . . Jack McDuff was set for a week at the Club Lark during February . . . Bud Shank did a three-nighter at the Villager backed by pianist Jac Murphy's Trio (Wayne Darling, bass; Ed Soph, drums) . . . Drummer Juvey Gomez has shuffled personnel of his jazz-rock group with the addition of Jim Herbert, guitar, bass and vocals, and Donald Bays, electric piano, for a tfn engagement of the 20th Century Club. Back with the group from previous stints at the Village Country Club and the Landmark is upcoming young vocalist Cindy Duvall . . . Trumpeter Don Jacoby, a host and featured entertainer at the Keynote, has moved onto the bandstand fulltime with a new quartet including Dave Zoller, organ, Charles Ramirez, bass and vocals and Dale Cook, drums . . . Dave Williams' talented vocal-instrumental trio, long of the Keynote, is now holding forth at the nearby Attic Supper Club . . . Fairmont Hotel bookings resemble a Who's Who of female vocalists through 1972, with Ella Fitzgerald Feb. 9-March 1; Sarah Vaughan, May 18-June 7; Peggy Lee back for New Year's Eve, and Diana Ross and Shirley Bassey on the tentative list. Nancy Wilson, who was on the original agenda, will be sought for a later date . . . B.B. King, plus rock group Rare Earth and locally climbing Sweat Hog did February one-nighters in Dallas and Fort Worth . . . Les Watson, popular soul-rock vocalist, is back in town and is appearing at the Silver Helmet, backed by a group called Good, Bad & the Ugly.

**Denmark:** Stan Kenton and his orchestra began their European tour Jan. 12 with a concert in Copenhagen, where they also did a TV show . . . Singer Ruth Olav made a short appearance on the weekly radio program *Afterbeat* backed by Kenny Drew, piano; Hugo Rasmussen, bass, and Bjarne Roskvold, drums . . . The German Kurt Edelhagen big band with trumpeter Benny Bailey and trombonist Jiggs Whigham among its members, was on the air from the Danmarks Radio's concert hall Jan. 9 . . . Alto saxophonist Jackie McLean is expected to teach at the annual Vallekilde Jazz Clinic in July . . . Pianist Alton Purnell of New Orleans is featured on an LP made by the Soren Houliand Copenhagen Ragtime Band . . . Pianist-blues singer Champion Jack Dupree was back in Danish clubs in February . . . Jorgen Hansen has finished his *Danish Jazz Discography 1923-71* . . . Trumpeter Finn Otto Hansen has been replaced in Papa Bue's Viking Jazz Band by Keith Smith and is now featured with the Fessor's Big City Band. At the same time, Smith has moved his business, Tony's Records, to Copenhagen from London . . . Tenorist Hal Singer was the first American performer at the newly opened club Vaertshuset in Odense . . . The Danish jazz musicians celebrated Herluf Kamp Larsen's 10th anniversary at the helm of the jazz club Montmartre in Copenhagen by giving one month of gratis performance . . . From the ministry of Cultural Affairs the club has received 5000 kroner (equivalent to \$700) for the purchase of new chairs, so now you can take your girl friend without having to buy her a new pair of stockings after the visit.

**Finland:** With a record of four winners in four years at the Montreux Jazz Festival Competitions, jazz in Finland is big business now, say the promoters and producers, who voted Eero Koiviston's newest LP, *Original Sin*, best local jazz record of the year. The young saxophonist is presently spending a semester studying at the Berklee College of Music in Boston . . . The recent difficulties at the ESO Student Club came to a head around the New Year, when police disclosed that the management has been cashing in on the bootleg booze business, causing the club to be closed indefinitely. To supplement the loss, jam sessions are now being held at the Vanha Piiri on Wednesdays, featuring a jazz recordings DISCO, headed by Emu Lehtinen, proprietor of Degelius Music, who supply all of the latest releases . . . A big New Year's party was held at the M-Club. Entertainers for the evening were Heikki Sarmanto and his wife, Vera Pekkonen, the Savo Liberation Front Band and Sama Vanah Roskaa . . . Finland's only non-academic, underground musical organization, the Sperm (Pekka Airaksinen, Anttu Helander, Matti Koponen, playing just about everything, plus a host of others) faced the danger of going "straight" recently when two of the members were allotted money from the government to encourage their creativity. They plan to produce four new LP records featuring the compositions of poet, playwright and composer Omar Williams, who is presently working in the theater in Hamburg, Germany. Information regarding the purchasing of recordings, films, tapes, etc. made by the group may be obtained by writing Pekka Airaksinen, Harmapahdentie 10, Marjaniemi, Helsinki, Finland.





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