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MARCH 30, 1972

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By Charles Suber

Early last year, we published in this column a glossary of terms on recording techniques and equipment which, judging from reader interest, seemed to serve a purpose. So, with a few additions and some minor changes, here again is the glossary.

A *synthesizer* is an electronic instrument that—without the input of a regular musical instrument—can produce the variables of a musical tone: pitch (frequency); dynamics (intensity or loudness); and timbre (harmonic structure). A synthesizer can be played by the use of a keyboard-like device, a passing over of hands like the Theremin, or any other system of activating the electronic circuitry.

A *modulator* primarily differs from a synthesizer in that a modulator does not originate a sound or tone but requires the input of a regular musical instrument. As the sounds or tones of the performers' instrument pass through the modulator they may undergo—at the player's option—a choice of alterations, such as: tone division, octave jumping, reverbation, and various distortion effects.

Track refers to the segmented division of sound on a recording surface. Multiple tracks refer to tape recordings; single tracks usually refer to segments of sound on a disc surface.

Channel refers to the capacity of the playback (or receiver) equipment. For example, two-channel sound requires a stereo receiver and two speakers. *Four-channel (quad)* sound requires a stereo receiver equipped with a "decoder" that splits the incoming sound into four channels, each directed into a speaker.

A *half-track* recorder/player (generally monaural) uses one-half the surface of a quarter-inch tape played in one direction. A *two-track*, or stereo recorder would use both halves of the tape simultaneously.

A *quarter-track* (or four-track) recorder/player uses four 1/16th-of-an-inch tracks on a 1/4-inch tape, two in each direction. Stereo recordings require simultaneous use of two of the four tracks: one "double" track in each direction.

Eight-track or *16-track* recording refers to the studio technique of using a half-inch, or wider, tape onto which is recorded eight or more individual tracks of input (from as many microphones or other sound sources); all tracks in one direction. The multiple tracks are then *mixed* by the producer and engineer onto a *master* tape for what has been called up to now "compatible monaural-stereo" reproduction on tape or disc. With the new four-channel sound, the master will be mixed from the same multiple track recording tapes except that four, instead of two, tracks will be used as the final mix. An inaudible electronic signal is "encoded" onto "compatible stereo-quadrasonic" tapes and discs that will allow you to hear all four channels of sound IF you have a "decoder" attached to your receiver. If you lack the decoder, you will hear an enhanced, beefed-up two-channel stereo sound, OR you can hear the recording through one speaker monaurally and miss out on "the joys of all-around sound."

A *cassette* (pre-recorded) tape refers to the other main configuration used on today's consumer equipment. It uses a narrow (1/16-inch) tape and plays (up to 45 minutes) on each side.

Reel-to-reel (pre-recorded) tape is the old fashioned but still good way of one-reel feeding through the recording/playback heads onto a take-up reel.



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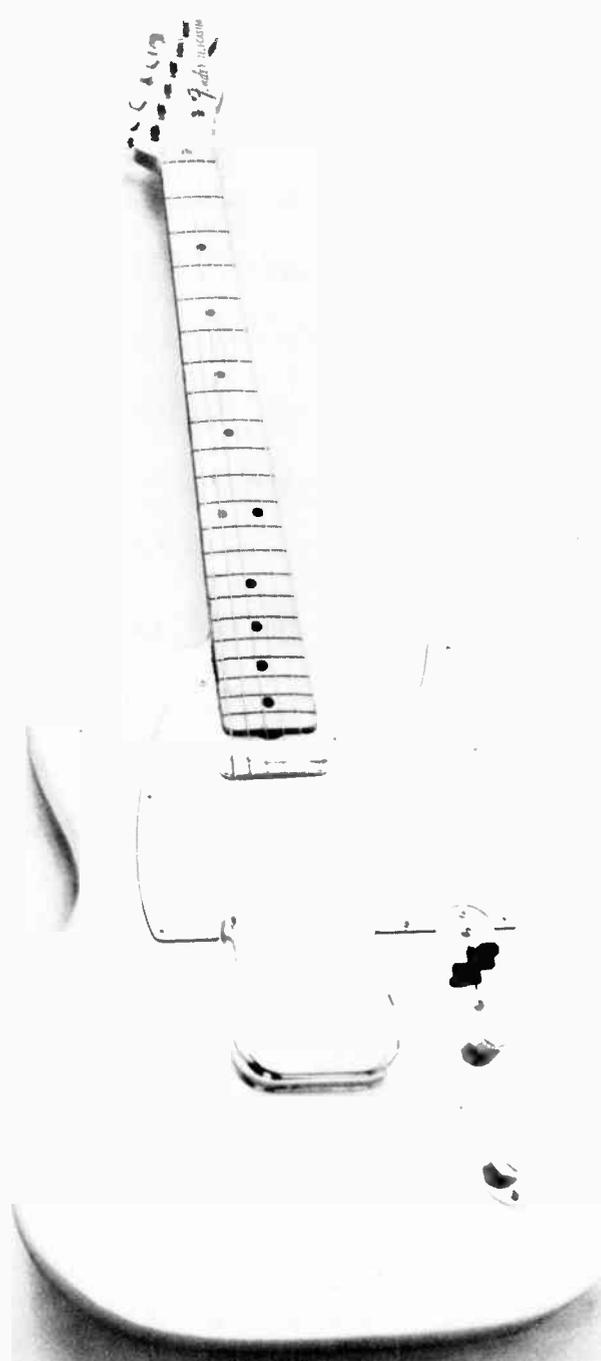
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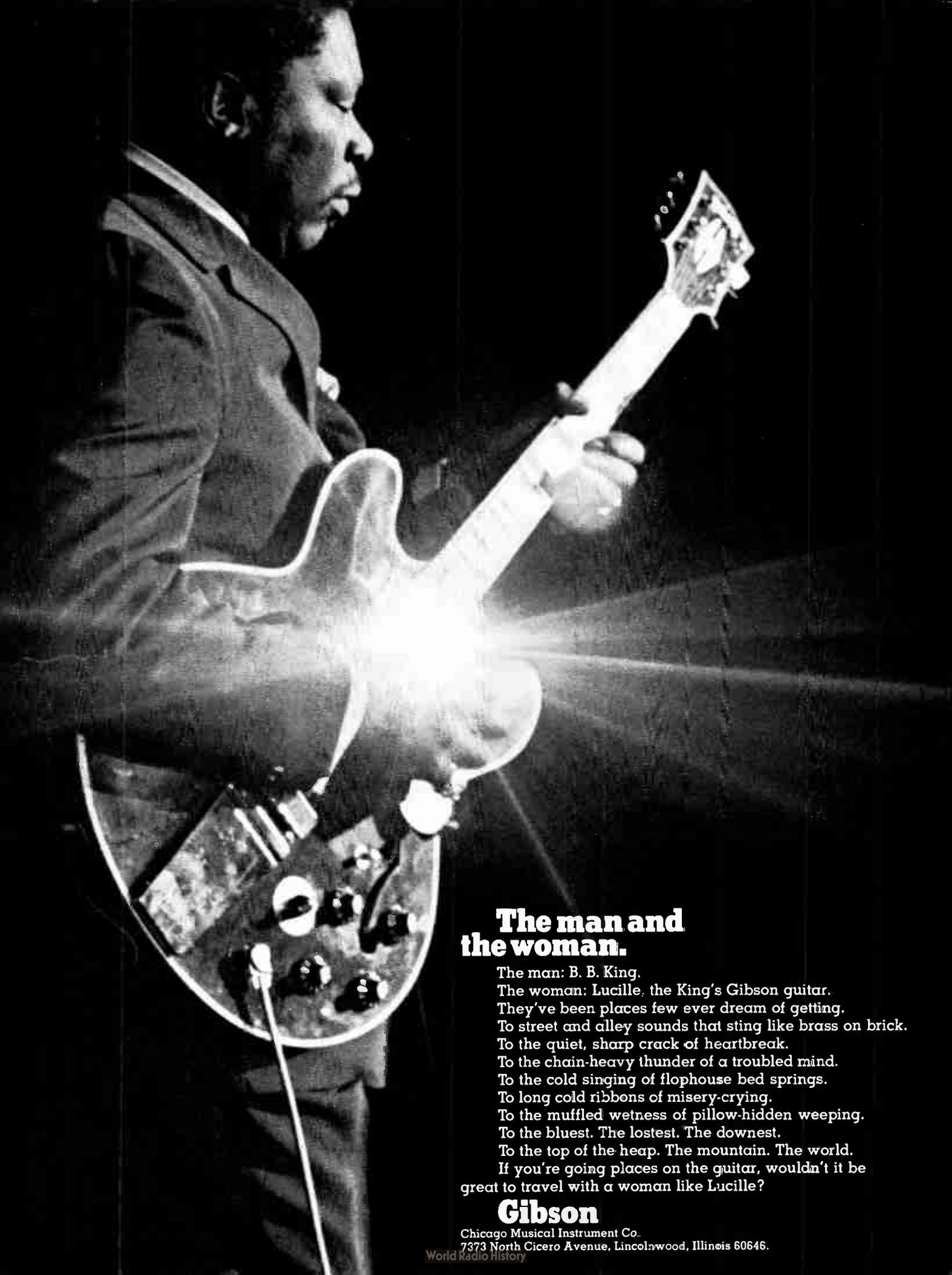
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chords and discords

Jazz Revisited

Upon returning from two-and-a-half years service as a Peace Corps Volunteer and upon entering the U. S. Army, I have had the opportunity to listen again to the music called jazz that I had missed during that time. One development over these years that I have found particularly surprising and pleasing has been the music appearing on CTI Records.

I now own several of the albums by Hubert Laws, Freddie Hubbard and George Benson on CTI and am impressed by the uniformly high quality of the music. Laws' efforts in combining supposedly irreconcilable elements such as "jazz" and "classical" I find

particularly agreeable. As for down beat, I miss Alan Heineman — I inevitably enjoyed his column.

Ronald H. Rooney

Fort Riley, Kans.

No Desert, Says He

I have just read Dorothy Leach's *A Welcome Jazz Oasis in Connecticut Desert* (db, March 2). A fine article, but I take exception to the slant that Conn. is a jazz desert. There are three fine jazz clubs in operation here: The Dixieland Society of Southern Conn., the Conn. Traditional Jazz Club, and the Hartford Jazz Society.

Many, many jazz greats have performed over the past 10 years in Conn., from moldy bands to modern jazz stars.

For dixieland fans the Mill Pond Taverne in Northford, just 10 miles north of New Haven, has had for the past year to the present every Sunday night a great dixie band, the Galvanized Jazz Band. They have featured such artists as Buzzy Drootin, Big Chief Russell Moore, Joe Corsello, Benny Morton, Tommy Benford, Conrad Janis and Cliff Leeman, to mention a few.

The band has also started a 10-week stint in Meriden featuring Janis and Benford every Saturday night. So, Miss Leach, the Connecticut desert has been getting a lot more irrigation than one would think. At least for traditional jazz fans, and there are a few left.

Noel Kaletsky

Cheshire, Conn.

Coltrane Query

I have been a reader of your magazine for many years. I am a great fan of the late John Coltrane and have most of his records. As a former saxophone player, there is one question that keeps recurring almost every time I listen to him.

What mouthpiece and reed combination did he use to get his unique sound? Answers from saxophone players I've asked have ranged all the way from a wide-open mouthpiece to a very close mouthpiece with a very hard reed. Can you or any of your readers enlighten me?

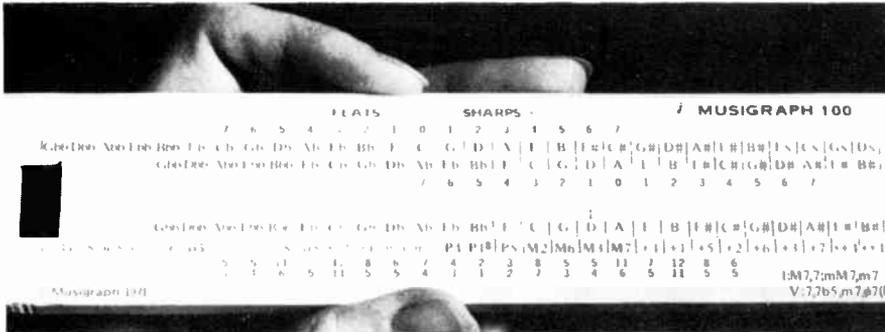
Leonard Collins

Regina, Sask., Canada

We can't, but any readers who do know please write. — ed.

Due to an oversight, David Spitzer's by-line was omitted from his *Ira Sullivan: Living Legend* in the Feb. 17 issue. Sorry.

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In a recent down beat, there appeared an advertisement about the Mahavishnu Orchestra on Columbia Records. Of course, Columbia's purpose in this ad was to sell records, but were I John McLaughlin or any other member of the group, I would be very insulted at being called a rock group.

All music has its place, but to take a group whose music is so unique, rare and especially classificationless, and then label it rock is a gross injustice to both the musicians and the listeners.

Bruce A. Thomas

Greensboro, N.C.

Confused

After reading the review of the Mitchell-Ruff album (db, Feb. 3) and the Gillespie/Mitchell-Ruff album (db, Jan. 20), all I can say is db's RRs are a matter of "That's one man's opinion," and "Every man for himself."

Richard J. Hutchinson

Washington, D.C.

Precisely. And if there were 10 reviews of an album, maybe you'd get 10 different opinions. db has no party line, nor is reading a review (of a record, a book, a play, etc.) a substitute for making up one's own mind. Now, does reader Hutchinson agree with Doug Ramsey or Mike Levin, or neither? Or was his curiosity insufficiently stimulated to check the music out? — ed.



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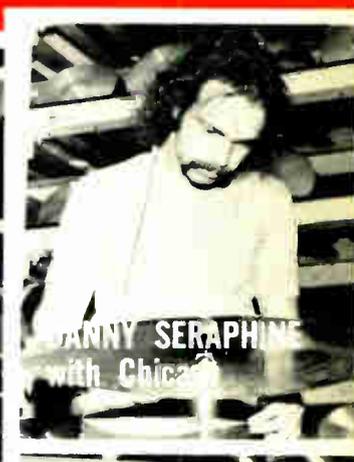
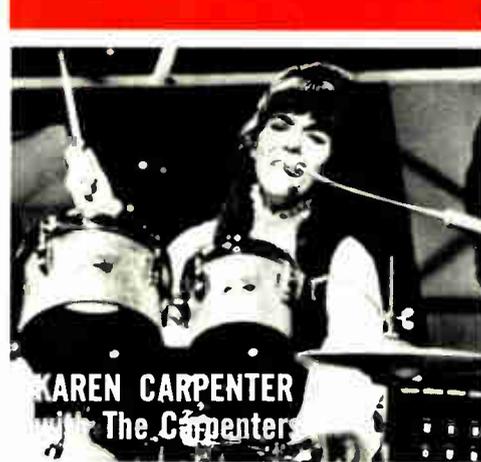
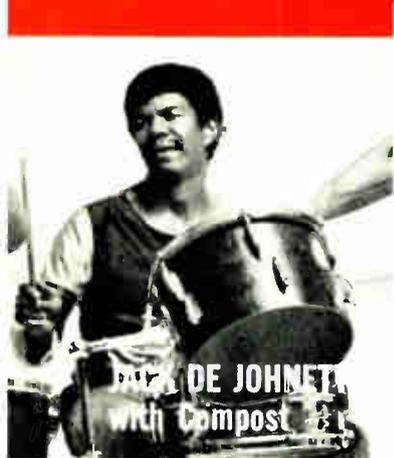
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downbeat NEWS

LEE MORGAN KILLED IN N.Y. CLUB; WAS 33

Trumpeter Lee Morgan, 33, was shot and killed at Slugs', the New York city nightclub where his quintet was performing, on Feb. 19.

According to police and witnesses, the tragedy began with a quarrel between Morgan and Helen More, 47, reportedly his constant companion for the past few years. Ms. More left the club and returned a short while later. The argument resumed and suddenly a shot was fired. Morgan fell to the floor with a bullet in his heart and was reported to have died instantly. Ms. More was charged with homicide.

Morgan was born July 10, 1938 in Philadelphia. His father was a pianist for a local church choir. The boy studied privately and at Mastbaum Tech and began to work professionally at 15, leading his own group. He sat in with many visiting musicians, impressing with his surprising ability.



In the summer of 1956 he joined Dizzy Gillespie's big band, remaining until early 1958. Later that year, he went with Art Blakey's Jazz Messengers, leaving in 1961 to spend about a year in his hometown, working with Jimmy Heath and others. Back in New York in 1963, he began to record as a leader for Blue Note. He was with Blakey again 1964-65, but led his own groups from then on.

Hailed as the heir to Clifford Brown when he first became nationally known, Morgan was initially influenced by Dizzy Gillespie, Fats Navarro and Brown.

His early recorded work is strongly reminiscent of Brown in tone, rhythm, and overall conception. But he soon developed his own identity. Gifted with abundant technique and invention, Morgan was a supremely confident player sometimes given to flashy display, but

his work matured with the years, gaining emotional depth without losing its characteristic exuberance.

Morgan's biggest success was a blues, *The Sidewinder*, which became a hit record in 1965. However, he did not succumb to the temptation to commercialize his music and remained a dedicated jazz player.

In recent years, Morgan, whose early fame led to some personal problems, became an outspoken champion of musicians' rights. He was a leader of the now defunct Jazz and People's Movement and participated in its disruption of TV shows.

In addition to many albums under his own name, among which *Sidewinder*, and *Search For A New Land* may be singled out, Morgan recorded prolifically as a featured sideman with Gillespie (*Night In Tunisia*), Blakey (*Moanin'*), John Coltrane (*Blue Train*), Grachan Moncur (*Evolution*), Curtis Fuller, Philly Joe Jones, Wynton Kelly, Clifford Jordan, Hank Mobley, Wayne Shorter, and others.

Funeral services were held Feb. 25 at the Church Of The Advocate in Philadelphia. A New York memorial service was held at St. Peter's Lutheran Church on Feb. 27.

THAD & MEL TO RUSSIA FOR FIVE-WEEK TOUR

On April 1, the Thad Jones-Mel Lewis Orchestra was scheduled to arrive in the U.S.S.R. to begin a five-city, five-week concert tour under the auspices of the U.S. State Department's Cultural Exchange program.

The band thus becomes the fourth and most contemporary U.S. jazz group to visit Russia officially, following hard on the heels of Duke Ellington's hugely successful tour.

The band was set to leave New York March 16 for London, where it will perform at Ronnie Scott's Club (17-29). Probable personnel for the tour is John Faddis, Cecil Bridgewater, Danny Moore, Steve Furtado or Jim Bossie, trumpets: Jimmy Knepper, Quentin (Butter) Jackson, Cliff Heather, Billy Campbell, trombone: Jerry Dodgion, Ed Xiques, Billy Harper, Ron Bridgewater, Pepper Adams, reeds: Roland Hanna, piano: Richard Davis, bass, Dee Dee Bridgewater and Mel Dancy, vocals, and the co-leaders on trumpet/fluegelhorn and drums respectively.

Lewis, Knepper and Dodgion made the 1962 U.S.S.R. tour with Benny Goodman and will be interested observers of changes that have taken place since then. Cecil and Dee Dee Bridgewater toured the Soviet Union with the University of Illinois Jazz Band in 1969. Vocalist Dancy, Lewis said, was added at the express request of the Russians, who wanted a male singer after having heard the Ellington band. (Vocal music is very popular in the U.S.S.R.)

Only three cities (Moscow, Leningrad, Kiev) had been confirmed for concerts at presstime. Members of the band were looking forward to giving Soviet audiences their first

taste of what they consider to be truly representative contemporary American music.

It was reported that a big band under the leadership of Charles Mingus would take the Jones-Lewis group's place at the Village Vanguard Monday night sessions during their absence. There may be other replacements in the future. According to Lewis, the band anticipates to do more traveling in the U.S. and elsewhere this year than ever before. A new album on A&M is scheduled for spring release and the Soviet tour will no doubt provide helpful publicity.

NEW ORLEANS FESTIVAL SET FOR APRIL 27-30

An expanded 1972 New Orleans Jazz and Heritage Festival has been announced by Arthur Q. Davis, president of the New Orleans Jazz and Heritage Festival Foundation, for April 27-30.

The foundation has again engaged George Wein to produce the festival, which will be aided by a grant from the Miller Brewing Company for the third consecutive year.

The festival program will include four nights of music—two at New Orleans hotels, an evening aboard the Steamer *President* and a Saturday concert at Municipal Auditorium. A three-day fair will include gospel, soul, blues, Cajun and varying jazz styles including traditional New Orleans music.

Jazz stars participating in the nighttime events will appear daily at the fair, which is being moved from Beauregard Square to a location at the venerable Fair Grounds racetrack.

The fair will include native handicrafts and foods which will be featured along a specially created "midway."

Wein stated that every good local group will be included in the festival. The Saturday night program will feature Roberta Flack, B.B. King; and The Giants of Jazz with Dizzy Gillespie, Sonny Stitt, Art Blakey, Thelonious Monk, Kai Winding and Al McKibbon. Also on the bill will be a Jimmy Smith jam session, the Olympia Brass Band, and the Mardi Gras Indians.

The boat ride aboard the *President* will feature Pete Fountain's band and Papa French and the Original Tuxedo Orchestra.

On Thursday (April 27) at the Fairmont-Roosevelt and Friday (28) at the Jung Hotel, New Orleans groups will provide evenings of traditional jazz.

Wein announced that advance tickets will be available locally and by mail. Admission for the hotel events will be \$5.50, and the boat ride is \$5. Tickets for the Saturday Auditorium concert are scaled at \$4.50, 5.50, and 6.50. Admission to the Fair Grounds will be \$2 for adults and \$1 for children. Headquarters for the Festival are the Royal Sonesta Hotel, 300 Bourbon St., New Orleans. Requests for tickets and additional information may be sent to that address.

March 30 □ 11

WINDY CITY WAILS WITH GETZ, CARMEN, ET AL.

Feast or famine seems to be a phrase invented with Chicago jazz activity in mind—at least its almost always applicable.

To have Carmen McRae in Chicago is one thing, to team her with Count Basie for one night is another and, at the same time to have Stan Getz in for three weeks at the London House with Chick Corea, Stanley Clark, Tony Williams and Airtio Moreira is something else again. Pity the poor jazz enthusiast in town for only one day!

Carmen opened at Mister Kelly's on a Monday, Stan at the London House the next night (the two jointly owned clubs are about a mile apart) and Thursday brought Basie in to share the spotlight with Ms. McRae (though

morose but musical on *Body and Soul*, abrupt but caring on *What Are You Doing The Rest Of Your Life*. Having Duke Pearson as her accompanist was an added treat. She was Carmen the pro, Carmen the songstress-actress—musical and triumphant. Leon Russell's *A Song For You* sounds like it was written for her.

After Carmen's set, Basie quickly took the cramped stage, with the saxes and Freddie Green down on the floor level with the ring-side tables and the appetizers. Lockjaw Davis' tenor bell seemed to be hovering over a patron's salad as he skittered and tongue-in-cheeked his way through *Lover*. Al Grey did some mighty plunger preaching on Sammy Nestico's *The Spirit Is Willing* and trumpeter Waymon Reed almost stole the show with his hot outing on Chico O'Farrill's *The Python*. For a change of pace, Bobby

ture the 11 NTSU lab bands and March 23 will be Dixieland Night, with a program featuring the Dixieland groups of Ed Burnett of Dallas and Ashley Alexander, a doctoral student at NTSU.

Two major highlights of the celebration will be concerts on March 27-28 honoring the men who gave birth to jazz education in America: Dr. Walter H. Hodgson, of Michigan State University, who gave approval to the dance band program as NTSU School of Music Dean in the late 1940s; Dr. M.E. (Gene) Hall, who developed dance band study as a full-accredited part of the regular music curriculum; Claude Lakey, who helped get the NTSU lab band program started and Dr. Floyd Graham, a longtime NTSU faculty member whose Aces of Collegeland stage band provided the stepping stone to jazz education.

Featured at the concerts will be Marian McPartland, Clark Terry, Mundell Lowe and Rich Matteson (March 27) and Pat Williams, Marv Stamm and Oliver Nelson (28).



RON HOWARD

To cap a scintillating first set on Stan Getz' opening night at Chicago's London House, **down beat** Managing Editor Jim Szantor presented the tenorist with his 1971 Down Beat Readers Poll plaque.

the two did not perform together). Wednesday or Friday? Your choice between Erroll Garner at the new Blue Max of the Regency Hyatt House or Sarah Vaughan at the lounge of the nearby Balmoral racetrack. (Duke, Woody, Miles and Bill Evans had prior commitments.)

Getz opened strong with a Chick Corea composition (as are many of his current offerings) and soared high and wide from the first note, opening night jitters apparently being somewhat of a Broadway myth. Then, after a languid *Lush Life* with Corea's tasty, pungent electric piano comping and unique coloring by Moreira, came Corea's *Windows* and *Litha* (from Getz' *Sweet Rain* album). The second set was highlighted by a tender *I Remember Clifford*.

Though the leader was in great spirits but only somewhat near his top ballad form, his playing on swifter tempos was to be marveled at—especially on Corea's *Captain Marvel*. Tony Williams was not only a show in and unto himself but he propelled Getz like he's never been propelled before with his dynamic inventions. I could go on but it should suffice to say that this was the best small group jazz I've ever heard in person.

Thursday brought snow and Carmen's glow (I won't go on to the parking ticket). She was

Plater's alto was featured on *Yellow Days*, a very pretty tune.

Drummer Harold Jones kicked and swung the band with aplomb, his powerful bass drum a chief asset. And those lusty trombones (Grey, Mel Wanzo, Frank Hooks, Bill Hughes)—a veritable firing squad! They punch out parts usually mumbled by other trombone sections. And Eric Dixon was outstanding with his flute chorus on Nestico's *Fun Time*.

In Chicago, for once, it was hotter near the lake. —szantor

GALA CELEBRATION OF NORTH TEXAS 25TH

Twenty-five years ago this spring, North Texas State University's School of Music set the stage for jazz education by approving the first degree program in dance band ever offered.

In celebration of the silver anniversary of collegiate jazz education and of NTSU's acclaimed lab band program, the Stan Kenton Orchestra and the Bill Evans Trio performed at the school in March.

Upcoming concerts (March 20-21) will fea-

MUSICIANS PURCHASE BLACK RADIO STATION

Radio station WSOK in Savannah, Ga. has been purchased by a triumvirate of Billy Taylor, Ben Tucker and Douglas Pugh, constituting the Black Communications Corporation.

With Tucker as General Manager, the station began operating under the new management on Jan. 5. At a press conference at the Harlem YWCA on Jan. 31, the well-known bassist-composer and his partners discussed their aims and expressed their philosophy of operation.

Serving a population of 320,000, approximately 47% of whom are black, the 24-hour programming will, Taylor said, aim "to expand the consciousness of the community both through music and the spoken word. We want to examine all sides of controversial issues from an impartial viewpoint."

Commenting that they had taken over a money-making operation, and that relations with the community, both black and white, seemed promising, Tucker said that initial response to a jazz show he conducts nightly from 1 to 5 a.m. (7 p.m. to midnight on Sundays) has been "tremendous via phone calls, with listeners requesting Miles Davis, John Coltrane, and music on that level," and added that his intent is to present the music with "some historical perspective—educational without being dull."

In addition to jazz, the station will present all forms of black music (gospel is very popular in the area), including the works of artist such as Odetta, Harry Belafonte, Johnny Mathis, Marilyn Horne and Leontyne Price, which seldom is programmed on all-black stations.

There are nine radio stations in the Savannah market, among which WSOK is rated second (a Top 40 outlet is No. 1., of course). The station has a mixed staff, and Taylor pointed out that one goal of the new operators was to "create cohesive understanding between blacks and whites."

Another aim of the triumvirate is to bring in artists for live performances (the city is constructing a large convention center and was recently awarded an important defense con-

tract) from nearby Atlanta, and to involve young people in the area in both programming and actual operation of the station.

"We regard Savannah as a target area," Taylor said. And Pugh explained that "the Deep South, and Savannah in particular, is a logical locale for this kind of effort."

WSOK now becomes the 15th black-owned U.S. radio station in a field of some 7,000, and the first to be co-owned by two prominent jazz musicians and a businessman-sociologist who holds a B.S. degree in music.

EUBIE BLAKE, 89, IS LIFE OF HIS PARTY

On Feb. 7, Eubie Blake, the great pianist-composer, celebrated his 89th birthday. Four days later, the Overseas Press Club threw a birthday-valentine party in his honor at their new Manhattan headquarters in the Time-Life Building.

When we arrived, Blake, whose vitality and spirit would put most men half his age to shame, was preparing to perform two brand-new ragtime pieces with clarinetist Tony Parenti (a mere youngster of 71), bassist John Carbone, and drummer Jo Jones. In a clear, strong voice he warned the audience not to expect too much, since there had been no rehearsal.

With Parenti reading from a score, the trio proceeded to make some lively sounds, Blake giving directions when needed, both from the keyboard and vocally. There were only a few mishaps. Next, the quartet was joined by trumpeters Max Kaminsky and Charles McGhee and trombonist Tyree Glenn and his son, Roger Glenn, on flute, for what Blake introduced as his special arrangement of *Memories Of You*, "the song that's kept me eating all these years."

After instructing the band in the routine, Blake proceeded to perform the introduction, verse and chorus rubato, with virtuoso flourishes, then launched the band into a swinging medium bounce tempo. It was an astonishing performance, but Blake was only warming up for his solo rendition of Lucky Roberts' *Spanish Venus* a beautiful piece beautifully played.

The band returned for some informal jamming on *Honeysuckle Rose*, a piece by Eubie's old friend Fats Waller. The four generations of players got along famously.

For the musical finale, Billy Taylor took over at the second piano when Eubie got up to do a strut to the sounds of another of his evergreens, equipped with special lyrics rendered by the OPC's honorary co-president, mistress of ceremonies Maxine Sullivan.

"I'm just wild about Eubie," she sang, and the audience joined in. A huge, heart-shaped birthday cake was produced, and the guest of honor was asked how he felt.

"If you're happy, I'm happy," was his response. "That's what I'm here for—to make you happy." He succeeded eminently. —d.m.

MAHALIA COMES HOME

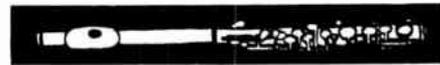
"It seems that in each era, God reaches down on earth and gives a few individuals a special talent. Some use that talent and some

misuse it. Surely, He touched Mahalia Jackson with some special gift—some special talent—and she used it to share with the rest of the world. . . . I am very, very honored—and tearfully sad—to welcome Mahalia Jackson home."

Thus did an emotionally moved mayor of New Orleans speak before a hushed group of several thousand mourners. Many had waited for hours in an unusual New Orleans chill before being admitted to view the remains of the world's greatest gospel singer.

Hours later, Mayor Moon Landrieu who had flown back to the city after a long day of activities before Congressional committees, was still performing a duty he refused to assign to his aides. To facilitate the flow of thousands of mourners, he patiently directed alternating groups which were queued within various areas of the vast Rivergate—the convention facility the City made available for the services—past the bier of Mahalia Jackson.

The famous and near-famous were there: The Governor of Louisiana, Mrs. Martin Luther King, Bayard Rustin, Julia Gordon, Dick



Gregory, Bessie Griffin (Mahalia's favored successor), Aretha Franklin, Lou Rawls, and clergy, civic functionaries, mourners from throughout the United States, and the world-wide press. But most of all, there were the common people who had received solace and inspiration from her unique talent.

At a rate of 120 per minute, an estimated 100,000 persons passed by her glass-encased remains, dressed in a long, blue satin gown. Her hands clutched the book which she said contained the only rules one needed to live by—the Bible.

The Rivergate had been transformed into a beautiful cathedral and in the background, 14 organists took turns accompanying 550 gospel singers.

The graveside ceremonies provided a fitting contrast to the Rivergate ceremonies which left many emotionally exhausted and which required several first-aid teams to render assistance to the overwrought. In contrast, the ceremonies at Providence Memorial Park were brief and simple. A temporary tomb, atop a grassy knoll, holds the mahogany casket. It will shortly be replaced by a marble replica of the tomb of Dr. Martin Luther King.

Mahalia Jackson was at rest; and at home.

—pauilentz

potpourri

If it really happens, it could be one of the events of the year: **Sonny Rollins** was scheduled to open a week's stand at New York's Village Vanguard March 14. Check it out.

John Chilton's Who's Who Of Jazz: From Storyville to Swing Street, the British edition of which recently received a laudatory review in these pages, will be published in a revised U.S. edition at \$7.50 in April by the Chilton Book Co. **Rex Stewart's Jazz Masters of the Thirties**, a collection of the late cornetist's articles (many of which first appeared in *down beat*) was recently published by Macmillan.

Ross Russell's Yardbird: The Life and Times of Charlie Parker is set for fall publication by Atheneum, and **Chris Albertson's Bessie**, expected to be the definitive biography of Bessie Smith, will be published by Stein&Day, who also have in preparation **Linda Kuehl's biography of Billie Holiday**, for which the author has already accumulated some 90 hours of taped interviews.

April will be Jazz Month in New York City. For that occasion, *Metro News*, a Manhattan weekly, will publish a special salute to jazz, edited by *down beat* contributor **Lewis McMillan**. The publication will also award certificates of recognition to individuals for their contributions to the music. Opening ceremonies for Jazz Month will take place April 1 at the Times Square Information Center.

Vibrations is an ongoing weekly series broadcast nation-wide on PBS stations. The hour-long programs feature performances by and interviews with personalities from the jazz, classical and pop music worlds, so far including **Bobby Short, Dave and Chris Brubeck, and Gene Krupa**. For future segments, including one filmed last year at the Overseas Press Club in New York featuring trombonist **Vic Dickenson, Tyree Glenn and Bill Watrous**, reedman **Bob Wilber** and a rhythm section including the late **Wynton Kelly** on piano, consult your local station's program schedule.

The **Lee Schipper-Ted Curson Quartet**, first heard in the fall of 1970 in California and active in Europe since then, will make a spring tour of its birth state. The combo co-led by the vibist and the trumpeter will perform in April at UCLA, the University of California at Riverside and Santa Cruz, and at the Bear's Lair on the Berkeley campus.

Independent producer **Don Schlitten** put a couple of great sessions in the can recently. One, for MPS, brought together piano giants **Earl Hines and Jaki Byard** in duet and solo; the other, for Buddah's new jazz label, **Cobblestones**, had **Sonny Stitt, Barry Harris, Sam Jones and Alan Dawson** blowing no-nonsense, straight-ahead bebop. Also for Cobblestone, Schlitten has recorded keyboard artist-composer **Neal Creque** and saxophonist **Eric Kloss**, while his completed work for MPS includes an **Al Cohn-James Moody** two-tenor album, two sets by pianist **Monty Alexander**, and the first three products of **Dick Gibson's Jazz Party: The Hymn**, featuring **Clark Terry, Joe Newman, Sweets Edison, Kai Winding, Urbie Green, Flip Phillips, Budd Johnson and Zoot Sims** in various combinations; **Oleo**, featuring a trombone quartet (Green, Winding, **Carl Fontana, Trummy Young**) and **Fontana and James Moody**, and **Moten Swing**, with **Sweets, Newman, Flip, Al Cohn and Teddy Wilson**.

Chicago's **Jazz Ltd.**, one of the country's oldest jazz clubs, closed its doors Feb. 26. Co-owners **Bill and Ruth Reinhardt** were unable to renew the club's lease other than on a month-to-month basis and a new location is presently being sought. **Jazz Ltd.** had celebrated its 25th anniversary last June and had been at its most recent location for 11 years. The **Jazz Ltd. Band**, however, will remain together. Starting Feb. 28, the group began a series of five Monday gigs at the London House.

Many lasting impressions came from my meeting with B.B. King. It was my first in-person conversation with a talent I'd seen many times on stage; prior to that, ours had been a phone-type courtship. Before putting my thoughts on paper, I kept playing our tete-a-tape recording.

Although it wasn't a video cassette, I kept seeing that massive frame (true, he's lost considerable weight, but even without Lucille riding him sidesaddle, B.B. fluctuates between 200 and 205 pounds) topped by a tentative natural, and immediately below, one of the gentlest, most smile-wrinkled faces in show business.

B.B. doesn't look like the typical spiritual-soaked Southerner who has paid his blues dues. More important, he doesn't talk like the typical rock-resuscitated blues artist who is finally making it big. There doesn't seem to be an ounce of ego in his makeup.

That was the greatest impression B.B. made on me, and indirectly, that uncluttered honesty is summed up in the one phrase that stands out every time I re-play that tape: "Like being black twice."

It came when B.B. began reminiscing about the early years of his career. "When I first started, music seemed to be really segregated—you know, clannish: all the jazz musicians would stick with jazz musicians; with the exception of a few, they wouldn't associate with blues musicians, or with guys affiliated with spirituals. It seemed like the musicians had little clans and they stayed in them. Of course, being a blues singer in those days was looked down on, so when you talk about overcoming obstacles, it was like being black twice."

B.B. is quick to credit the current generation for "breaking it wide open," for blues singers in general, and for himself in particular. To anyone claiming membership in the new generation, it might seem inconceivable that B.B. King could recall a time when "I was a little bit ashamed to make myself known in the presence of a lot of other people who was famous or popular because the first things they would say was 'B.B., that blues singer.' It seemed that most people would say it in disgust. I know I don't speak good English, and I know I'm not real educated: I'm a high school dropout because I finished tenth grade and that was it. And I didn't go to any music school or conservatory. Now all these things are a reality.

like the Golden Gate Quartet and the Delta Rhythm Boys were my idols at the time—that plus the fact that I was brought up in a spiritual type of background.

"My uncle was married to a sanctified preacher's sister and he used to pastor a church near our home when I lived with my uncle. On Sundays, after services, he would come over for dinner, and you know, there's a southern tradition about adults having Sunday dinner together and kids eating later. Well that was fine with me 'cause he played guitar, you see, and he'd leave his guitar laying on the bed and I'd go sneak in and fool with it.

"Now about this time when I started playing guitar, I had a young aunt who was just like the teen-agers of today—you know, buying all the popular records. And that's how I heard blues people like Blind Lemon Jefferson, Lonnie Johnson and Robert Johnson. Out of her record collection, Blind Lemon came to be one of the guys who would stay with me all the time.

"Later on I heard Charlie Christian, and this is when I began to get kind of acquainted with jazz. This is when he was, with Benny Goodman. And at the same time, I used to listen to Jimmy Rushing and he was with Count Basie. So you see the link? By listening to them, I began to get interested in big bands.

"Then a buddy of mine, who was in France, heard Django Reinhardt and he brought back some records with him. So Django became an idol of mine, along with Blind Lemon, Lonnie Johnson, Charlie Christian—and, oh yeah, I remember one Saturday night when I came to town—you know, after you worked all week on the plantation, Saturday night was our little bit of outlet—I heard an electric guitar that *wasn't* playing spirituals. It was T-Bone Walker doing *Stormy Monday*, and that was the prettiest sound I think I ever heard in my life. That's what *really* started me to want to play the blues. And of course I was crazy about Oscar Moore, and then I heard Johnny Moore, and that did it!

"You know somethin'—I just got a Nat Cole record that I've been searching for since 1949, *My Mother Told Me There Would Be Days Like This*, and it's just as bluesy as anything he ever made."

I had to stop B.B. at that point because I was nearly running out of

talking with a King

"But when I think about all these things that I just mentioned that I *don't* have, I know that I'm *me*, and I know that I have what I do have and I'm proud of it. In other words, I'm glad today to let people hear it again and I'm not ashamed of it."

We weren't in a confessional; we were eleven floors above the Sunset Strip, in B.B.'s hotel room, about two hours before he would proceed up the Strip to his gig at the Whisky A Go Go. I doubt whether anyone in his turned-on, spaced-out audience would believe that last paragraph even if B.B. set it to twelve-bar phrases.

To them, B.B. King is a blues phenomenon that began with a Rolling Stones tour in the late 1960s. They are aware, vaguely, that he had some sort of beginning, and that along the way (perhaps even before Mick Jagger and his moss rejectors were born) B.B. King was cultivating his art and absorbing the influences that would produce the soulful sounds that so many take for granted today.

B.B. is not only aware of those roots, but also conscious of the irony in being "re-discovered" by an English rock group. "America is basically a child of other countries. Yet it's a very hip country, 'cause we check on anything those European musicians tell us about. The British groups actually re-imported blues back into America, and I'd like to thank them for what they've done. Now they didn't have to, but they mentioned the fact that they listened to guys like B.B. King, Muddy Waters, Ledbetter, etc. So America got hold of this: the white youth started to dig it because some of their idols said they dug it, so they did research on us, and I guess I happened to be one of the few lucky guys who got caught in the net."

To set the record straight, the Rolling Stones weren't even stationary pebbles when B.B. began his informal training. The first tones he ever bent took place September 16, 1925, in the northwestern Mississippi town of Itta Bena. Now if no one knows about Itta Bena, not many more can claim knowledge of the name Riley B. King. But that's how, when and where our subject greeted the world.

Even then, the B. must have stood for "Blues," for his mother had him singing spirituals by age four. "Singing was the thing I enjoyed doing, and when I started in school, I sang with a group: a quartet singing spirituals. My mother passed away when I was nine, but as I grew up as a teen-ager I was still singing spirituals. You see, groups

tape—all because I had asked the innocent question, "how did it all begin?" But in that panoramic sweep he revealed how broad his influences and his tastes are. He also revealed the genesis of two important names: B.B. and Lucille.

When he first started recording, the label said "Riley B. King, Gospel Singer," but as B.B. recalls, "I never did enjoy very much fame with that." However, the name stuck until 1949, when King began a three and a half year stint as a disc jockey on WDIA, in Memphis. Then he was billed as "the Blues Boy." "It's still 'Blues Boy,' but no one says that; people say 'B.B.' instead. And, you know, I like the sound of it."

Any connection with other blues royalty? "No, unfortunately, I'm not related to Albert King or to Freddie King. I wish I was. But I'm proud to say that Bukka White is my cousin."

And where does Lucille fit into this family tree? Wife? Well B.B.'s had two of them, and he's divorced the same number, but neither one was named Lucille. Girl friend? Now you're getting warm. She does have slim lines, although she tends to bulge a bit at the bottom. She constantly frets, but at the same time, she can be quite electrifying. Here's B.B.'s total recall of how Lucille came into his life.

"Well, I was playing a place called Twist, Arkansas, in 1949. Geographically speaking, Twist is about 70 miles northwest of Memphis. It is a little plantation town and we used to play there every other Saturday night. Place wasn't very large. You could get 75 people there—at one time. But they'd really be packed in, and some nights we got two to three hundred of what we called 'coming and going crowd.' You know, people would come in, stay a while, get hot or tired and walk out.

"It used to get very cold there in the winter and they had what looked like a big garbage pail half filled with kerosene or coal and we used that for heat. They danced around it—just like in a skating rink.

"Well, on this particular night, two guys started fighting and they knocked over this container of kerosene. The building, being a board building, man, it really burned. Above the dance hall was rooms where cats lived. Well after the fuel spilled all over the floor, everybody made for the front door—including me. But when I got outside, I remembered my guitar was *inside*.



JAMES POWELL

"Now man, I used to have a lot of problems with my guitars. Guys would steal 'em, they'd get busted up in auto accidents, or something like that. It was hard to keep a good guitar and if you did have one, man, you held on to it for dear life. So I ran back to save my guitar and I was almost burned to death. I didn't care about the amp—just that guitar.

"Next day I found out that two men in those upstairs rooms got burned to death. And I also found out the two guys who were fighting were fighting over a lady named Lucille. So I named my guitar Lucille to remind me never to do anything silly like that again. You can always get another guitar, but not another B.B. King."

I'll have to agree whole-heartedly with that one: there just isn't another B.B. around. I can't think of another blues-belter who keeps a large black bag filled with cassettes of jazz, pop, spirituals and light classics. "Well you see, I'm moody and at times I just don't want to listen to blues. And in some cities I play, you can't always find a good FM station that plays soothing things with strings."

And I can't recall another Delta daddy who has the graphs and charts and permutation examples of the highly mathematical Schillinger System of Musical Composition spread out all over his bed.

"I felt it's better to know and not to need than it is to need and not know. So I've had to study very hard and now I work with this Schillinger system daily. I guess I'm true to that old sayin' 'seeing is believing,' 'cause I can graph something out with his (Schillinger's) musical notation and see it and work with it. You see, I don't sight read fast. I can read, but I don't read fast. When I do a session with somebody else and they have charts, I usually sneak off in a corner and look at mine quite a bit. But I've noticed Kenny Burrell and a lot of other cats just set it down and when the conductor says 'let's go,' they go, but I can't do that.

"I get real ashamed . . . real ashamed. But then I hear Erroll Garner. Now I've heard him say he doesn't read, but he plays more than most people that do. So my feeling is that a few of us may get lucky, but there's nothing in the world like knowing what you're doing."

B.B. King knows what he's doing. He sure as hell knows where he's been, where he's at, and where he's going. His present dream is to host or co-host a television show that would be an honest format for the blues: in other words, B.B. King doin' his *thang*: "not dressed up as a Hollywood star, but playing in my own surroundings. I would like for it to be a show around me where I could just play and let the blues be heard like it should be. You know, a chance to be myself and to have guests doing whatever they want to do."

One of B.B.'s pet peeves is the demand by TV producers for "current hits" when he guests on various shows. A recent exception

was the *Flip Wilson Show* on NBC. "Thank God for Flip and Bob Henry (Flip's producer). Bob Henry heard my album *Live At Cook County Jail* and he called my management and said 'Hey I know what I want B.B. to do. It's a thing called *Weary Willie*.' And that's one of the most down blues I ever done. Man, *that's* what I'm talking about: that's letting B.B. King be shown as B.B. King really is."

I suppose there are two basic ways for B.B. King to show what the real B.B. King is all about: by performing the blues or by talking about the blues. When he plays and sings the blues, it comes out hard-edged, sometimes plaintive, sometimes raucous, but always honest, straight-ahead, no-nonsense, down-home blues. If you study him close-up, you'll notice he bends his face as vigorously as he bends his tones.

Goosing him from behind (repeat, *behind*: B.B. is a front line all by himself) are four horns and four rhythm. He always had trumpet, trombone and tenor and alto, but when his trumpet player had to quit, B.B. added a second tenor. "It sounds so good to me now that I'll just add the trumpet, which I got to have on top, and keep all nine men with me, if I can afford them."

Can he afford to stay in the 1-4-5 world of traditional blues? I asked that with only one purpose in mind: to find out if he considered the 12-bar framework as inexhaustible as it appears to be. "I think a guy has a lot of work to do in 12 bars when he doesn't have but three chords. To make it listenable and appealing, you really got to put forth some effort. But I think it's a greater challenge than other types of music. Say you play a 32-bar thing. You got a whole lot of changes that you can do things with. Of course, now you gotta be thinking of those changes, but with a straight 12-bar thing, you have the challenge of filling it up and all you got is those three chords to work with."

My final question made me feel as furtive as a gossip columnist. "Is Lucille here?" I giggled nervously, because you just don't go to a guy's hotel room and ask something like that. His answer justified my giggle. "She's right in there on the bed" —pointing towards the end of his suite. "I always keep her near me. If I wasn't in here talkin' to you, I'd be in there, 'cause an idea might come to me. I try to write. I've done some arrangements for my group, but usually I get disgusted with them.

"But I always keep Lucille nearby. You know, I've been with ABC Dunhill for eleven years now, and I'm very happy with them because they go all out and do things for me. But there are times when I have a decision to make and I'll look at Lucille and I'll think about things very carefully."

Odd couple? The hell you say. B.B. King has the ideal outlet for male chauvinism—even if there *are* strings attached.

carla bley's new opera: worth the toil and trouble

by
mike
cuscuna

Since the late 1950s, Carla Bley has been an important contributor to the field of jazz composition. Her pieces have been recorded by George Russell, Paul Bley, Art Farmer, Peter Lemer, NRBQ, Gary Burton, Steve Kuhn and many others. In 1966, she wrote her first extended work, *A Genuine Tong Funeral*, for Gary Burton and a small orchestra. She has also contributed compositions and arrangements to the Jazz Composer's Orchestra and Charlie Haden's Liberation Orchestra.

Now, after five years of work, she has completed the writing, scoring and recording of *Escalator Over The Hill*, which has mistakenly come to be called an opera. She explains: "We loosely used the term 'opera' from the start. Of course, it does not follow that form. We thought that it needed a new word: Chronotransduction. But we sometimes still call it opera for short."

The work was a massive effort at every



FRANCINE KEERY

stage. It may be the most extensive and ambitious piece ever to come out of the so-called jazz world.

Carla says it all started in 1967 when her friend, writer Paul Haines, "sent me a set of lyrics that mysteriously fit into a piece of music I was writing called *Detective Writer Daughter*. We decided to write an opera together, or rather apart, since he was then living in New Mexico and was about to move to India."

Through a great deal of correspondence and tedious detail work, the opera began to take shape. It was Carla's first thought to submit it to a commercial record company for production. She knew most of the musicians she wanted to use—many first-rate players who have been friends and members of the Jazz Composer's Orchestra.

Finding singers proved a more difficult task. Michael Mantler, director of the J.C.O., eventual producer of the opera and also Car-

la's husband, suggested rock bassist Jack Bruce for the power and ability of his voice. Legal arrangements were made to use him. Carla contacted Viva, a very talented actress and author once associated with Andy Warhol, for the work's major speaking role.

Work tapes, proposals and legal documents concerning the recording of the opera had sat on the desk of a commercial record company for almost a year when Paul, Carla and Mike decided to raise the money themselves and release the opera on the Jazz Composer's Orchestra Association label. But Carla emphasizes, "I was determined that *Escalator* would be a gift to JCOA, not a weight on its back. There was an understanding that although *Escalator* would be released on the JCOA label and all the profits would go to other composers' projects, we would channel none of the orchestra's money into the opera or solicit funds from any of the orchestra's patrons."

The first piece to be recorded was *Rawalpindi Blues*, which involved both Jack Bruce, who was living in England and working with Tony Williams, and Don Cherry, who was living in Sweden and working all over Europe. To make them converge in New York became an impossibility. So Carla split up the music for a Western and an Eastern band, since the pieces was conceived as a dialogue between the two cultures anyway.

The Eastern group, called "The Desert Band", included Cherry, trumpet, ceramic flute, percussion and vocals; Calo Scott, cello; Leroy Jenkins, violin; Sam Brown, 12-string guitar; Souren Baronian, G clarinet and dumbek; Carla on organ and piano; Ron McClure, bass and Paul Motian on drums, bells and dumbek.

The Western band, "Jack's Travelling Band," was recorded a month later with John McLaughlin on electric guitar, Bruce on bass, Motian on drums and Ms. Bley on organ. Later, Steve Furgeson of NRBQ sang a part on the piece that required a bending, whining country&western voice that could be used for Eastern music as well. When he had to leave for Kentucky before he had done the Western counterpart for that voice, Charlie Haden was called in for the remaining vocals, Ornette Coleman's bass player might seem an unlikely country&western singer, but Charlie grew up singing that kind of music with his family in the midwest.

With so many overdubs and different sessions, the final track was a bitch to mix. Each of the 16 tracks had different parts on it, so ten hands were required to ride levels and turn tracks on and off. Further on in the recording of the opera, things became even more difficult to edit and mix.

For one scene, Jack Bruce had to sing his parts in London and mail the tape in, while Linda Ronstadt was recording her part for the same scene in Los Angeles. A certain section involved a duet, so Linda recorded her lines and sent the tape to London, where Bruce added his lines before sending it to New York where Carla assembled it into the music.

It took over eight months to complete the recording sessions, and many times the money just was not there.

Carla recalls: "Mike was at a fund-raising

party in Washington, D.C. He called to tell me that no money came through. I was very depressed until my friend Peggy Imig suggested that I use people I didn't have to pay in the opera, such as family and friends. So I asked her what she played. She told me that she played tenor sax, but that her instrument was in Oregon, that she hadn't touched it for nine years, and that she had a tin ear. I told her to send for it, and the Original Amateur Hotel Lobby Band was born.

"We recorded in a loft on a portable tape recorder. There was a group of tunes that were supposed to sound rough and tinny anyway, so our presently reduced circumstances would be in order. And there was no alternative."

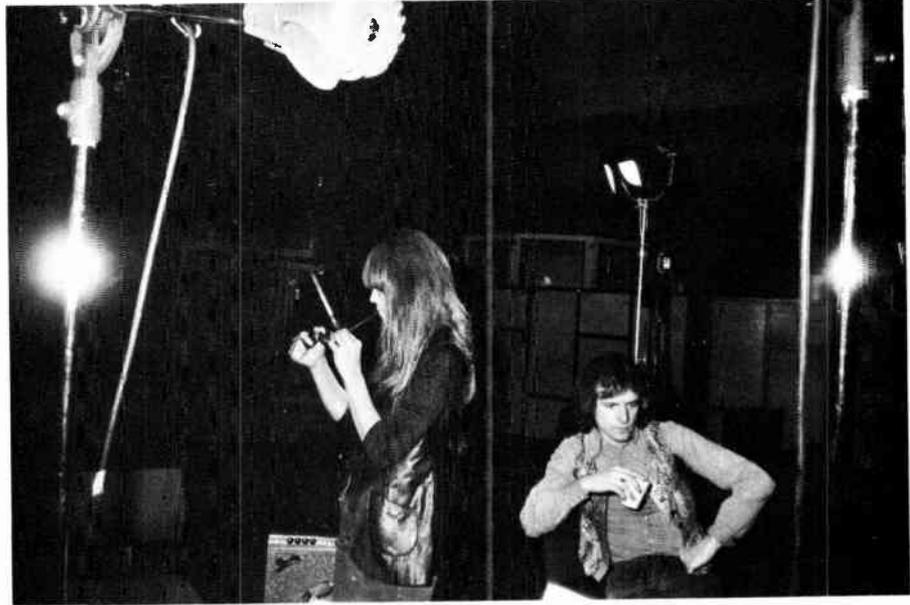
The technical, physical and financial hassles involved in the production would have driven anyone to a rest home. But somehow the recording was finished. The long process of dubbing, editing, mixing, assembling and overdubbing remained. This can be very tedious and time-consuming work for a normal single album, for this massive masterpiece, it was a herculean task that took five months' work in three cities to complete.

Finally, the three-record set was mastered for pressing and the libretto was printed. The opera, or chronotransduction, was a reality at last.

I asked Carla how she felt about the tedious production work, the constant burden of raising money, the extra effort that cost-cutting usually causes, the paper work, and so on.

"Oh, it was all worth it," she exclaimed. "The pain and hard labor of the past 18 months has become dim, hazy history for me now, and some of the incidents involved even seem funny, looking back. It was worth every minute. Now the work is recorded, and it can never be changed. It exists. If I had put it with a commercial company, it would never have been the same. There would have been more problems in other ways. I had complete control and a satisfying result. It's ours, not someone else's."

Escalator Over The Hill is a masterpiece, to put it mildly. It is not an opera; all of the song and speech is rather natural. It is not jazz; much of it is composed and it uses many idioms. It stands by itself as an amazing piece of music, although its literary meaning is somewhat elusive.



Carla and Jack Bruce

GARY WINOGRAND

Among the vocalists involved are Bruce, Linda Ronstadt, Paul Jones, Jeanne Lee, Sheila Jordan, Don Preston and Ms. Bley. The principal musicians include Mantler, Roswell Rudd, Haden, Motian, Cherry, Scott, Howard Johnson, McLaughlin, Bruce, Sharon Freeman, Perry Robinson, Carla, Gato Barbieri, Karl Berger and Jimmy Knepper.

The instrumental music is as prominent and significant to the work as the vocal music. Often, a character is represented by an instrumentalist as well as a singer. For example, the role of David is sung by Paul Jones but also played on the tenor sax by Barbieri. The Doctor is sung by former Mother of Invention Don Preston and played by trombonist Rudd.

A listing of the various forms and structures within the piece would be a lengthy treatise; verbal description could never capture its beauty and power. I can only suggest that one clears his mind of all conventional preconceptions and applies himself to the art of listening.

Reactions to such a big and unusual work should be quite interesting. Whether one

loves or detests this music, it will be very difficult to ignore it and it should not be limited in exposure to the so-called jazz audience.

When I asked Mantler if he felt the term "jazz" to be dated and obsolete as applied to the various current streams of musical creativity, he replied: "I suppose so. Yes. And to raise money for these projects, the word jazz is very bad. The music is as legitimate as any other."

Carla interjected: "We must organize and do more things ourselves. But we do need subsidies. The New York Philharmonic, per se, does not make any money. But the second French horn player in the orchestra does make a living. It must be the same for the Jazz Composer's Orchestra and for music like *Escalator*. I cannot ask a musician to play for me for free when he can't even pay the rent for his apartment. For the survival of the musicians, and therefore the music, something has to be done. Recording this opera, raising funds, keeping the orchestra together has taken away from our creative musical activities. But we must start somewhere.

"The Old Jazz Composer's Guild did fail. But not because the idea was bad; that particular set of circumstances and those particular people made it impossible at the time. But we kept it going in another form. The idea was not bad, only that particular situation at that particular time.

"If Mike and I weren't so heavily involved in the JCOA, *Escalator* might never have been recorded and it would never have come out so well. Now we must learn how to get the music to the people without burdening them financially. I don't want to destroy the commercial music business. It can coexist with what we are trying to do. I just hate the attitude of record companies that feel that they are doing us a favor by recording us, that they are fulfilling some artistic obligation. And they let you know that you are a burden and an obligation. Those are horrible and demeaning circumstances under which to work. I don't need that. I don't want that.

"*Escalator Over The Hill* has been accomplished. And we did it without the business people. And I'm very happy about it."

And she should be.



TOM PAPAGEORGE

THE ARRIVAL OF BOBBY JONES

by
Dan Morgenstern

"Every musician has some set of surroundings in which he functions best, and some in which he doesn't function at all, but most situations fall somewhere in the middle. I didn't understand that for a long time. Now I look for that for myself."

The speaker is Bobby Jones, who knows whereof he speaks. A man who makes a great deal of sense with words as well as music, Jones is no latecomer to the scene though he has only recently begun to attract some of the attention he richly merits.

A pro since the age of 10 ("A three-hour job on weekends at \$1.50 per night in a little dive that was raided almost every night . . . when the cops were coming, they'd hide me in the ladies' room, but I was too young to appreciate it!"), Jones has played with bands big and small, famous and infamous, concentrating first on clarinet, then alto sax, then tenor. He has played big-band swing, Dixieland, dance music, country music, vintage rock'n'roll, symphonic music. He has arranged, and he has taught both privately and in academe. He has organized and run a jazz society, been stranded on the road, led civilian and army bands, and studied with dozens of teachers.

But a lesson from Charlie Parker and a job with Charlie Mingus are the key events in his musical life thus far. Separated by the passing of many years and the paying of many dues, these are milestones in the making of Bobby Jones. The first brought together all he had learned into knowledge about the essence of music and the artist, the second made it possible for him to fully put that knowledge to use and make it heard.

All who've heard Jones, a permanent member of various Mingus constellations since November 1970, be it at Newport, in Paris, at Slugs', or in Tokyo, have surely not forgotten the experience. It is not often that one encounters a strong new voice in a stage of maturity, and the first impulse (at least of a writer-historian) is to ask: "Where did *he* come from?"

Soon, the release of Jones' first album with Mingus (as far as the U.S. is concerned; others have already been issued abroad) will lead many more to wonder. This story, too long to tell all at once—Jones has much to say and tell, all of it interesting—will try to answer that. But it is no substitute for hearing him tell on his horns.

Bobby Jones' father wanted to be a drummer. He played some, semi-pro. Professionally, he was a drummer of a different sort—a salesman in Louisville, Ky.

Bobby started on drums, but his father was unhappy with his time. So, when the boy was 8½, daddy brought home a clarinet, and the next day he was taking lessons. "As a result of the instrument, I gravitated towards classical, and a contributing factor to my life was Louisville, where I met country musicians."

But jazz came into the picture early. In his rounds, Bobby's father met some black musicians working in a little club, got to know them, and arranged for his son to sit in. The boy had been playing for about a year. "He dropped me off, gave me cabfare home, and I played. We stayed in touch, and I played with them in several spots, where it was allowed. As a result, I fell in love with the way black musicians played, and didn't dig playing with white musicians.

After, we'd drive to Indianapolis some-
down beat

times, and I met the Montgomery Bros. there. I remembered for years the guitarist who played with his thumb—it occurred to me years later who he was."

The first pro job came, as we've said, at 10. This was the swing era, and Bobby, the way paved by his father's many contacts, played with small dance combinations all over town. When he wanted to play jazz, sessions had to be organized, and he did just that—an experience, he says, that came in handy later on.

Saxophone was added when the father decided that Bobby's younger brother should take it up. "He thought I'd be able to help him, but he forgot two things: Sax requires so much relaxation behind clarinet that it takes years to achieve, and little brother didn't like big brother telling him what to do. I started on tenor about the time when theaters began to close and the big bands to disappear and rock began to rear its ugly head. Tenor became the thing when you wanted to work . . ."

In the spring of 1949, Bobby was playing in a jazz sextet in "a dating club—a hustler's hangout. Ray McKinley's band boy came in looking for a chick, asked if I wanted to go on the road, and told me to come to where the band was working. I went later, without my horns, and borrowed Sonny Salad's. The first tune Ray called was *Tuesday at Ten*, a thing Eddie Sauter had done for Benny Goodman. I'd cut my eyeteeth on that record—my father

assigned it. I didn't read too well—especially alto parts—but this was mostly clarinet, and McKinley was surprised, though he didn't show it. I was in my second year of college, but school wasn't gassing me. I'd dropped out of a degree course, was studying privately, practicing at least four hours a day, and also working in a bank. So going on the road looked OK."

Jones was with McKinley until the drummer disbanded in mid-'50, but through a stroke of luck, he wasn't idle long. In Memphis, where the band broke up, he'd gone for a drink when "the whole Hal McIntyre band walked into the bar. They needed a sax player and were set to follow us. So I went in and then on out with them.

"The jazz tenor had been Bill Slapin, and all the jazz was in the fourth tenor book, which I wound up with; my first actual job on tenor and damn good experience. It was one of the best fourth tenor books around; McIntyre was such a fine saxophone player—one of the best I ever ran across—that he insisted the section should be good. He was one of five people Glenn Miller sent to study with Joe Allard, whom I studied with later myself."

The job lasted six months; when McKinley re-formed, Bobby went back, mainly for more musical freedom. McIntyre played clarinet, so there was none for Bobby, and he was "absolutely no sax player then."

McKinley had changed, however. The Sauter book was gone, and Glenn Miller was in. "That first McKinley band was the best big band I ever was in. We had section rehearsals, and Sauter would sometimes take rehearsals himself, and then things would really be happening. He is like a Toscanini. We spent three hours on one song once."

The letdown wasn't hard to bear, for Jones had received his draft notice while still with McIntyre. He went back home, "ran into some cats I knew from the road, and they told me to enlist and get into a band. 'It's better to carry a horn for three years than a rifle for two' made sense to me, and I'd been in ROTC."

In the service, he met Cannonball and Nat Adderley, Junior Mance and Kenny Dennis, and eventually led his own combo at an Officer's Club. When he came home, he found jazz musicians crying the blues and decided to try a hillbilly band. "It became a rock'n'roll

JAN PERSSON



band, and I did all the writing and arranging. Since it was a band of non-musicians, I had to learn the fingering of all the instruments and teach the guys to play their parts. I quit after a year, but soon after I got a call from the leader. One of the records we'd made had become a hit, and they needed me, he said. He also offered more bread. I stayed a total of 2½ years and we had five hits. We played an Alan Freed Show at the Academy of Music in New York City. The band was Boyd Bennett and his Rockets, and that first hit was *Seventeen (She's a Hot Rod Queen)*."

A short stint with Boots Randolph just before he gave up jazz (wisely, says Jones) brought Bobby to Cleveland, where he spent the next two years "and made more money than ever before."

There was steady work—clubs, TV, radio, teaching. Starting out with two students, Jones wound up with 120, taking over the pupils of two teachers who were drafted and holding most of them. In 1959, though having turned down a previous offer, Jones rejoined McKinley, deciding he wanted to get around the country again. He stayed 4½ years—the longest gig he ever had, and in more than one way—the Miller book was stifling.

Woody Herman, whom he joined in February, 1963, was a different story. "Sal Nistico was off the band. I played not only lead tenor and ballads, but also the up tempo stuff. When Sal came back, I became the ballad player. It hadn't dawned on me that I could be the sort of player who leaned toward the lyrical. I'd just come off the Miller band and wanted to stretch out."

He left the band in September, remaining in New York. A permanent memento of his stay is his solo on *Jazz Me Blues* in the *Encore* album, the cover of which shows him in the section, sans beard and without pony tail. One of the people he looked for in New York was Bill Watrous, who, he'd been told, was using the solo as a warmup exercise. "I met him and he started humming it to me. It was weird—from my standpoint, the solo was just a big glob of misses, but maybe on trombone..."

Jones sat in one night, on clarinet, at the Metropole with Jack Teagarden's band, and the great trombonist hired him on the spot. "Hank D'Amico still had a few weeks to go in the band, so Jack had me join him on Christmas Eve in New Orleans. He was the nicest guy I've ever worked for, and one of the most amazing musicians I've ever been on the stand with. How, in the same framework we others were working in, he could find all those pretty notes to play was a constant surprise."

On January 15, 1964, the gig was over. Teagarden was dead. Jones, stunned and stranded, made his way back home, where he started the Louisville Jazz Council "to get to play some music." The situation for jazz looked gloomy, but instead of complaining, Jones brought some people together and formed and ran for two years a successful organization that was to bring many leading musicians to Louisville. "I wanted to get the players and the listeners together," he said, "and with the help of some good people, I did. Jamie Aebersold and I argued about everything, but he helped more than anybody. I couldn't have done it without him."

A few years ago, Jones found himself teaching at Kentucky State College. He was playing in all sorts of contexts as well, but his marriage was breaking up and he was restless. "One day, while driving to school, I realized that all through my years of playing, I'd been

hired because of my ability to play jazz, but, it suddenly occurred to me, I had been playing jazz all these years always in the wrong situations. So I decided to concentrate on doing what I could do best.

"I'd been listening to a lot of Mingus at that time, and the more I listened, the more I decided to play with him. My divorce came through, and I'd met my present wife, who said, 'Go to New York'. Two weeks later, we were gone. There seemed no real possibility for playing with Mingus, but I'd decided that was what I wanted to do. It took me about a year and a half to pull it off."

Pull it off he did—and in a most original manner. But first, the lesson that made it possible for him to do so.

"In 1950, when I was with Hal McIntyre at the Meadowbrook, I found out that Lord Buckley (the great comedian who has become something of an underground legend) and Bird were good friends. Buckley was the emcee, and one intermission my roommate and I were out for a walk when we look up and there's Buckley.

"We were wearing out Bird's records then, and I said I'd give almost anything to take a lesson from him. This was a Saturday, and we were off Mondays. "Come to my place at 7," Buckley said. 'Bird will be there.'

"I felt very insecure on tenor so I borrowed my roommate's alto. (He got to go with me.) Kim was an infant in the crib then, and the first thing I saw from the door was Bird sitting on a chair, next to the crib. I stopped,

As we go to press, Bobby Jones reports that he will be on hand every Sunday and Monday night at a new jazz spot in Manhattan, Oh Fiddlestix, located at First Ave. and 77th St., leading a changing cast of characters billed as Bobby Jones and Friends.

spellbound. We looked into each other's eyes. After about a minute of smiling at each other, I finally went in. It was a great meeting.

"We rapped for about an hour and a half. It finally reached the point when Bird said: 'Take out your horn and play something for me.'

"He didn't say it sternly, but the words were ringing in my ears while I unpacked the horn. I was in total panic. We'd had good vibrations while we talked, and I knew that what he'd said was all he meant. But here I was, pushing air into the horn and moving my fingers, trying to play something musical. I played and faltered, and played some more.

"Then came the high point of our get-together. He was trying to explain something to me, couldn't find the words, and hadn't brought his horn. So he asked for mine. I gave it to him—he had me in a spell; it was a mystic feeling—and I saw the horn and him, two things, and the second he put his hand on it they became one and everything fell into place. That's what he'd been talking about—one and inseparable.

"I understood now what he'd said earlier: 'First you master your instrument, then you master the music, and then you forget about all that shit and just play.'

"Up until that time I'd been studying for years and years and had many teachers—some very famous—Joe Allard, Simeon Bellison. My dad was always finding new teachers for me, so I had 40 or 50 in my background, with conflicting ideas to the point where it was just a jumble in my head.

The questions I asked Bird were aimed at clearing up the confusion, and he didn't disappoint me. He had a simple, direct and indisputable answer to all my questions—he rolled it all into one little ball that became a source of confidence to me.

"Due to the fact that it was an actual religious experience, it had the effect of changing my life, and it got me away from copying other people's styles. The only purpose of any transcribing I did from then on was maybe to pick up some of the more appealing aspects of players I liked and drill the thing I'd learned into myself to make it come out like me.

"I'd be working on it the rest of my life, but I was now able to begin the process of getting the most out of Bobby Jones. I'd found something to push me along without trying to force my way through life."

When Bobby Jones finally met Charlie Mingus at the Top of the Gate, he couldn't think of anything other to say but "I came up here from Louisville a year and a half ago to play with you."

Mingus looked at him "with that blank look, and then I followed up with telling him that I didn't really know his music. 'Well, that's all we're gonna play,' he said, and walked away kind of mad. I thought, I figured I'd blown it.

"But a few minutes later, he came back, and I told him I'd listened to his music a lot and was sure I could play it. So he said to come on up. We get on the stand, and instead of playing his music he played all Bird tunes, ones I would know. That was the first time I played with him, November 8, 1970."

When Bobby had the money, he'd go where Mingus was working and wait for a chance to play. He kept it up, and finally, one Tuesday night, something told him to come in early.

"The week before, I'd been going for the last set, but I got there about 9:30." The band's tenor player hadn't arrived yet. When he came in and had set up, Mingus came out, looked at both men for a while, then asked Bobby to come up. The other tenorman folded up his sax stand, got his case, and walked out.

For a week, Mingus said nothing to the new man about the job except "See you tomorrow night." That Bobby became increasingly frustrated should be obvious. Finally, the mid-night the week was up, "he laid some money on me. The same thing happened next week, and the week after, each time more money. So I finally discovered that I was a member of the group."

Jones got all the Mingus albums that had on them music Mingus was performing and wore them out. "I made myself little sketch scores and wrote out some of my parts. Eddie Preston had just joined and had a cassette recorder and was taping each night and studying the performance at home."

Soon, Jones was into Mingus' music to the point of becoming an integral part of one of the great jazz ensembles of this or any other day.

"The response has been much more than I hoped for," he said some months ago. "I know that I have Mingus to thank for a lot of that. He's made me feel more like a musician than I have at any time."

How and why he arrived at that feeling, what he thinks about music and being a musician, and other things concerning this remarkable man will be the subject of part two of the Bobby Jones Story. ♦♦



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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 Weiding.

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

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CANNONBALL ADDERLEY

THE BLACK MESSIAH—Capitol SWBO-846: *The Black Messiah*; *Little Benny Hen*; *Zanek*; *Dr. Honoris Causa*; *The Chocolate Nuisance*; *Untitled*; *The Steam Drill*; *Eye of the Cosmos*; *Episode from the Music Came*; *Heritage*; *Circumference*; *Pretty Paul*; *The Scene*.

Personnel: Nat Adderley, cornet, vocal (track 10); Cannonball Adderley, alto&soprano sax; George Duke, piano; Walter Booker, bass; Roy McCurdy, drums; Aírto Moreira, percussion, vocal (track 6); plus Mike Deasy, guitar, vocal (track 2); Ernie Watts, tenor sax, flute; Alvin Batiste, clarinet; Buck Clarke, African drums.

Rating: ★★★★★

This is the Adderley ensemble at its absolute best: full-out, straight-ahead, and burning—the best Adderley record in several years.

From the first, the music *moves*—the title song by Duke summons volatile heat. Cannonball zooms on alto; Nat likewise, with that characteristic growling humor and purest funk, as if Rahsann were playing cornet. Then Duke takes off, grooving, driven by the super-rhythm, by the brilliant “varied and sundry percussions” of Aírto, even outside. This is hot music and then some!

With Duke now fully integrated musically, the quintet becomes renewed—his is a special energy, influencing the natural jazz genius of the Adderleys with the bizarre rock of his Zappa tenure and his own incredible vitality. Moreira and Clarke likewise expand the sound, although Deasy now and then bothers me—his *Little Benny Hen* is especially embarrassing, with moronic vocalizing and even worse chicken-like Memphis guitar clichés. His *Zanek* is little better, even with its free-cum-blues climax.

But *Causa* returns to beauty, with lyrical spunk, Cannon and Nat both soloing with pithy invention, and topped by Duke and Moreira cosmically electric. Again, Duke is not simply Joe Zawinul well-replaced, but the bringer of new conceptions, Duke as himself, with the band further out than ever and still into ever-vital roots. *Nuisance*, by McCurdy and Nat, follows to emphasize such roots—very propulsive and once more into the heat.

Untitled features Aírto in trio with Watts on flute and Booker—it is natural sounding, like nature, like Cannon describes verbally before the piece, rhythmically open, poetically human. *The Steam Drill* fulfills the title: steaming intensity, drilling impetus, with everyone up front. Side four essentially segues throughout, opening with Watts spontaneous balladically, then evolving through various colors. Batiste featured on clarinet, Nat crooning the Ellington ballad *Heritage*, Duke energetically swinging through his *Circumference*, concluding with Cannon alto on *Pretty Paul*, and on *The Scene*.

The Black Messiah is solid black music, accessible to anyone, with great spirit, great charisma, and all that other stuff. —bourne

HAROLD ALEXANDER

SUNSHINE MAN—Flying Dutchman FD 10145: *Sunshine Man*; *Quick City*; *Tite Rope*; *Mama Soul*; *Aquilla*; *Clean-up*.

Personnel: Alexander, soprano sax, flute; Neal Creque, electric piano; Richard Davis, bass; Pretty Purdie, drums; Richard Landrum, conga.

Rating: ★★★½

Although the photographs of Alexander on the album liner imply some mystic personality, the music is rather funky. Except for the lyrical ballad *Aquilla*, the songs dance through the tastier modes one would expect from Creque and Purdie, especially.

On *Quick City*, Alexander moves somewhat “outside” on soprano, less like his winding swing elsewhere. On *Mama Soul*, his flute growls with remarkable humor—and soul, of course.

Otherwise, the music and the playing of Alexander is very straight ahead, very tight, and not as far-seeking as his liner note remarks might presume—but it is groovy music in the lost sense of that adjective: very hip and very pleasant to the ear. —bourne

GATO BARBIERI

FENIX—Flying Dutchman FD 10144: *Tupac Amaru*; *Carnavalito*; *Falsa Bahiana*; *El Dia Que Me Quieras*; *El Arriero*; *Bahia*.

Personnel: Barbieri, tenor sax; Lonnie Liston Smith, piano, electric piano; Ron Carter, electric bass; Lennie White III, drums; Gene Golden, conga&bongo drums; Na Na, berimbau, conga.

Rating: ★★★★★

The physical and spiritual *strength* of Gato Barbieri is staggering. The absolute passion in his sound awakens all the senses, shocks the listener into an almost inexplicable rapture of pleasure and experience.

This is especially true of Gato live, but is nonetheless tangible on *Fenix*. From the first, the communion of black and Latin energy becomes kinetic. The rhythm moves with profound grace, and through it, Gato soars like the legendary bird of the title, rising from the fires.

Particularly on *Carnavalito*, the natural lyricism of his tenor is present, at times rhapsodic, almost romantically sensitive, then explosive, screaming, not actually violent, but truly promethean.

Throughout, the band evokes this mercurial dimension, most notably in the delicate compulsion of pianist Smith. On *Bahiana*, the mode remains airy, even though Gato wails higher and higher. On *El Arriero*, the ensemble simply burns, climaxed by Gato chanting. On *El Dia*, an invocative character is created, Gato reflecting prayer-like, even beatific.

This is very impressive music—the experience is impressed into the aesthetic memory, albaze like the Fenix-bird and ever-renewed. *Fenix* is a very hot album indeed. —bourne

DARIUS BRUBECK

CHAPLIN'S BACK—Paramount PAS-6026: *Smile*; *Toy Waltz*; *Theme from "The Great Dictator"*; *The Chase*; *Weeping Willows*; *Alone*; *Theme from "Limelight"*; *Tango Bitterness*; *Beautiful Wonderful Eyes*; *Song Trieste (Weeping Scene)*; *Smile/Eternally*.

Personnel: Perry Robinson, clarinet; Robert Fritz, electric&bass clarinets; Mike Brecker, tenor sax; Brubeck, piano, arranger/conductor; Bob Rose, guitar; Amos Garrett, guitar, vocal (track 5); John Miller, bass; Muruga, drums, percussion; Richard Bock, cello, string charts.

Rating: ★★★½

The idea is certainly unique: the adaptation of music written by Charles Chaplin for his films, not done simply as a “jazz version”, but as an evocation of the artist. This Brubeck fulfills very well, with all the romantic charm that characterizes the Chaplin scores—most evident, of course, in the classic standard, *Smile*.

Everyone plays well, especially the three



horn soloists, although now and then the music seems rather ephemerally pop-rocky, like on *The Great Dictator*. Then again, Chaplin is far more dynamic as a director/actor than as a composer so sometimes the Brubeck variations come off more quaint than exhilarating—like the near-antiquarian Garrett vocal on *Willows*.

The Chase, by Brubeck himself, offers some freer ensemble action, presumably to reflect the frenetic spirit of a typical Chaplin chase sequence, but as it runs only 58 seconds, it runs nowhere. *Alone*, the Brubeck original, features his piano subtly mimicking Chaplin amid strings—very complimentary to Chaplin, but somewhat insubstantial in itself.

The essentially comic character of the tango theme from *Limelight* is renewed, but the following *Tango Bitterness* sounds more like Brubeck Sr., although Robinson dances through the rhythm with considerable Chaplinesque grace. *Wonderful Eyes* proves pretty, with Brubeck and strings, as does *Toy Waltz* with the smaller ensemble. *Song Trieste* recalls every melancholic movie ever, complete with tear jerking cello, and is just as bathetic.

The reprise of *Smile*, combined with *Ete-*

mally closes the album with the most musically intricate and amusing playing on the date: much more free, very witty—in fact, had the playing overall been as humorous and as engaging, *Chaplin's Back* might have proven as good a listening experience throughout as it is a splendid musical tribute. —bourne

BOBBY BRYANT

SWAHILI STRUT—Cadet 50011: *Swahili Strut; A Prayer For Peace; Peace; Kriss Kross; We've Only Just Begun; The Beauty Of Her Soul; Nite Crawlers.*

Personnel: Bryant, trumpet, fluegelhorn; Herman Riley, Charles Owens, tenor sax; Henry Cain, organ; David T. Walker, Arthur Adams; Willie Allen, Max Bennett, bass; Carl Lott, drums; Bob Norris, conga. Tracks 2&6 only: Buddy Childers, Cat Anderson, Al Aarons, Oscar Brashear, Freddy Hill, trumpet; Grover Mitchell, Lou Blackburn, Mike Wimberley, George Bohanon, trombones; David Duke, French horn; Tommy Johnson, tuba; Gordon Marion, electric violin; Riley, Owens, tenor saxes; Delbert Hill, baritone sax; Joe Sample, piano; Cain, organ; Dennis Budimir, guitar; Allen, bass; Lott, drums; Norris, conga. Arrangements by Bryant except track 6; arranged and conducted by John Klemmer.

Rating: ★★★★★

This is an unusual album because of the differences between the large ensemble and the 10-piece band.

The smaller group is an expansion of the band Bryant has been leading in L.A. clubs for some time. The two tenors and organ provide a groovy backing for his big-toned trumpet. There are no solo credits, nor is there any indication of whether Bryant is

playing trumpet or fluegelhorn.

If my ears are correct, Riley plays on *Peace* and the last three tracks. He is more traditional in his approach than Owens, who plays on *Prayer* and *Kriss*. I hear fluegelhorn on *We've* and *Beauty* while Walker is probably the guitar soloist on *Nite*.

This is good, solid funky music, making good use of tonal colors and rhythmic variety.

On the orchestral tracks, the brass writing on *Beauty* sounds like Stan Kenton in 1946. Indeed there is a certain similarity between the piece and *Concerto To End All Concertos*. Bryant plays very well, but considering the personnel involved one has a right to expect more.

Prayer sounds more like movie music—the kind of thing you'd hear in a good chase scene. Again Bryant shines, but if this is his idea of prayer, I must admit to total confusion. As good as the small group is, it is disappointing to discover that the best Bryant can produce for a big band is hoary cliches. The rating is for the small group. —porter

DON ELLIS

TEARS OF JOY—Columbia G 30927: Sides 1&4: *Tears of Joy; 5/4 Getaway; Bulgarian Bulge; Get It Together; Strawberry Soup; Euphoric Acid.* Sides 2&3: *Quiet Longing; Blues In Elf; Loss; How's This For Openers; Samba Bajada.*

Personnel: Ellis, quarter-tone trumpet, four-valve fluegelhorn, drums; Paul Bogosian, Jack Caudill, Bruce MacKay, trumpets; Jim Sawyer, trombone; Kenny Sawhill, bass trombone;

Kenneth Nelson, French horn; Doug Bixby, contrabass trombone, tuba; Fred Selden, Lonnie Shetter, Sam Falzone, Jon Clarke, woodwinds; Alfredo Ebat, Earle Corry, violins; Ellen Smith, viola; Christine Ermoroff, cello; Milcho Leviev, piano; Dennis Parker, bass; Ralph Humphrey, Ron Dunn, drums; Lee Pastore, conga.

Rating: ★★★★★½/ ★★★★★

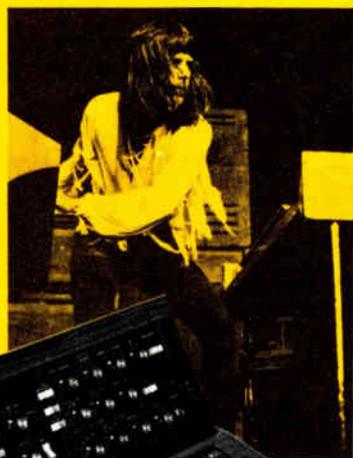
Recorded live at Basin Street West during the band's 1971 spring tour, this album represents a continuing effort by Ellis to expand the scope of what is normally referred to as big band music.

(Sides one and four receive the higher rating.)

The addition of a string quartet and use of a woodwind quartet and a brass quintet from within the band has interesting results. Though the end product still "sounds like Don Ellis" with different instrumental components, this approach shows undeniable potential for further exploration. Without sounding gimmicky, most of the writing does justice to Ellis' desire to "expand the colors of my band, to develop a broader spectrum of musical resources and emotions."

Just how broad this spectrum can become without sounding self-serving or precious is not only open to question but is a sticky matter of individual taste. I wasn't terribly taken with this approach as represented here, but the music has admirable qualities of adventurousness and is as fulfilling to experience as many other examples of jazz experimentation. However, some of the most enjoyable moments are those closer to the traditional (Ellis' beautiful ballad work on

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Loss and some of Leviev's blues playing). But the humor (as on *Tears, Blues in Elf*), an element too often lacking in jazz (especially in big bands), and the improvisation help make this album what it is—fresh, invigorating and full of uninhibited creativity.

(One might question how successful this approach was just by virtue of the fact that Ellis is no longer employing it. But it's not really fair, of course, to judge this album on that basis. Ellis may want to experiment with many new concepts, as he undoubtedly will, before deciding which one to concentrate on or, possibly, on how to combine elements of Concept A with B, C, and D, etc. Or none of the above.)

Some capsule comments: The woodwinds often steal the show from the strings when both are to the fore but the strings are used to good advantage. They play very effective ensemble roles, especially on *5/4 Getaway* and *Soup*, one of Ellis' best compositions to date, which is also highlighted by an enchanting piano solo by Leviev, who is one of Bulgaria's leading pianists and composers. But, on the debit side, some of the patented Ellisian ensemble climaxes tend to sound alike and are often rather a letdown after the writing and blowing brilliance that preceded them.

This album contains some of the finest writing Ellis has done to date. One of the band's prime assets is that the nature of the material is such that it demands total involvement on the part of all players. When you have that, along with fine writing and good solo work, you have extraordinary jazz regardless of idiom.

—scantor

HAL GALPER

THE GUERRILLA BAND—Mainstream MRL 337: *Call; Figure Eight; Black Night; Welcome To My Dream; Rise and Fall; Point of View.*

Personnel: Randy Brecker, trumpet, fluegelhorn; Mike Brecker, tenor&soprano saxes; Galper, electric piano; Bob Mann, guitar; Vic Gaskin, bass; Steve Haas, Charles (Don) Alias, drums.

Rating: ★★☆☆

DREAMS

IMAGINE MY SURPRISE—Columbia C30960: *Calico Baby; Why Can't I Find A Home; Child of Wisdom; Just Be Ourselves; I Can't Hear You; Here She Comes Now; Don't Cry My Lady; Medicated Goo; Imagine My Surprise.*

Personnel: Randy Brecker, trumpet, fluegelhorn, vocal; Barry Rogers, trombone, alto horn, tuba, vocal; Mike Brecker, tenor&soprano saxes, flute; Don Grolnick, keyboards; vocal; Bob Mann, guitar, fluegelhorn, vocal; Will Lee, bass, vocal; Billy Cobham, drums, percussion; Edward Vernon, lead vocal. On track 1, add Steve Cropper, guitar; Angel Allende, conga.

Rating: ★★☆☆½

The presence of the gifted Brecker Brothers and guitarist Bob Mann provides a link between these very different albums.

Galper's date, though it takes in a lot of musical areas, is basically a straight-ahead contemporary jazz outing. Dreams, of course, is a so-called jazz-rock group, though in this case the emphasis is on the latter ingredient.

Galper, a fluent, inventive pianist who's worked with a number of established jazz greats, wrote all but one of the pieces and chose to play electric piano exclusively. He handles the instrument expertly, getting a variety of attractive sounds from it, but to these ears it remains a less expressive vehicle than its acoustic ancestor.

In the contexts Galper has fashioned here,

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however, the electric instrument perhaps serves his purpose better. There is no denying that it gives a contemporary sound to the music, and it blends well with the electric guitar and bass. Additionally, Randy Brecker at times plays electrically amplified trumpet with pedal attachment.

But the flavor is not electronic, overall. This is free-flowing melodic jazz of a sort not readily categorized, blending natural and electric sounds, free and time playing. It is attractive music, though hearing the album in its entirety is a slightly monotonous experience.

I liked best the moody *Black Night* with its intriguing bass line; *Rise and Fall*, which makes good use of scale patterns, and the strong solo work on *Call* and *Point of View* by the leader, Mike Brecker on both his horns, and Randy Brecker on trumpet (his *Call* solo gets into a Miles Davis thing, with good use of the pedal gimmick).

Both drummers play throughout, but don't get into each other's way (the recording bal-



ance doesn't favor them). The chorale-like ensemble on *Dream* comes off well. In all, pleasant and quite original music with an impressionistic flavor.

Dreams gives the Breckers less of a chance to stretch out, but there is a fine muted trumpet solo on *Surprise*, and Mike shows he can play convincing soul tenor on *Wisdom*, a blues. Barry Rogers has a nice trombone bit with plunger on *Here*, and the horn ensemble work is very good on the entire album.

Rhythmic drive is abundantly supplied by Billy Cobham, a marvelous jazz drummer who can make rock rhythms swing more than any other percussionist I know of.

In person, this band can be quite a musical experience, but the album at times almost makes them sound bland. Eddie Vernon is a tasty lead singer in a less than extreme soul vein, while Lee's voice has a contrasting lighter folk quality. Randy Brecker's singing on *Surprise* will not send any vocalists to the woodshed, but it is engagingly natural and the song has humor.

Nothing on the album should offend anyone, including rock haters, and perhaps that's the problem. It's musical, nice and not very exciting.

Columbia's recording quality is far superior to Mainstream's, by the way. —morgenstern

WES MONTGOMERY

JUST WALKIN'—Verve V6-8804: *Wives and Lovers; My One And Only Love; The Big Hurt; Sunny; Bumpin' On Sunset; Just Walkin'; Tequila; Round Midnight.*

Personnel: Montgomery, guitar; Jimmy Smith, organ (track 8 only). Others unidentified.

Rating: ★★☆☆½

My collection does not contain all the Wes Montgomery on Verve. Thus it is hard for me to tell with much certainty whether the "previously unreleased" claim is a fact. Verve has

issued four titles (*Big, Sunny, Bumpin, Tequila*) in other packages. *Sunny* is an alternate take of the master issued on the *California Dreamin'* LP and the others are probably alternates from Wes' *Tequila* LP.

To my knowledge, the remainder is new material. *Wives* is up and very good until the end, when Wes runs out of ideas. *My One* is pretty, with strings added, while the Smith-Montgomery *'Round* has a big band under Oliver Nelson. The strings show up again on *Walkin'*, a groovy *All Night Long*-type blues.

In general, there are slight imperfections in these performances (an unresolved ending, an out-of-balance trumpet, a missed note of melody) that would have precluded release. In the case of Montgomery, nothing here adds to his prodigious reputation, but no great harm is done either.

No points to Verve for a sloppy production (no personnel and no recording dates). But enough good material to interest the Montgomery fans.

—porter

CLARK TERRY/ BOB BROOKMEYER

QUINTET—Mainstream 320: *Tete a Tete; Pretty Girl; Blue China; Hum; Blindman, Blindman; Step Right Up; Weep; Straight No Chaser; Sometime Ago; (The) Hymn.*

Personnel: Terry, trumpet, fluegelhorn; Brookmeyer, valve trombone; Roger Kellaway, piano; Bill Crow, bass; Dave Bailey, drums.

Rating: ★★☆☆½

Records like this are rarely made any more, so the reissue of these 1964 sides is especially welcome.

The program consists of good jazz standards and originals, and the playing is full of wit, maturity and soul.

The only demerit for this set is the very short (less than 30 minutes) playing time. Still, the rating makes it clear that brevity is no handicap to these men.

Thank you, Mainstream, and don't forget the remaining album by this happy partnership.

—porter

SARAH VAUGHAN

A TIME IN MY LIFE—Mainstream MRL-340: *Imagine; On Thinking It Over; Inner City Blues; Sweet Gingerbread Man; Magical Connection; That's The Way I've Always Heard It Should Be; Tomorrow City; Universal Prisoner; Trouble; If Not For You.*

Personnel: Ms Vaughan, vocal; Buddy Childers, Al Aarons, Gene Goe, trumpets; George Bohanon, Benny Powell, trombones; Jerome Richardson, Bill Green, Jackie Kelso, reeds; Willy Mays, piano; Joe Pass, Al Vecovo, guitars; Bob Magnusson, bass; Earl Palmer, drums; Alan Estes, Jimmy Cobb, percussion; Ernie Wilkins, arranger, conductor.

Rating: ★★★★★/★★★

Five stars for Sassy and the pleasure of having her back on records after an absence that is an indictment of the record industry; barely three stars for a disappointing album that misguided attempts to give her a "now" image.

There can be no doubt that Sassy has the greatest voice of any singer in the popular field. It is an instrument of rare beauty and astonishing range: had she gone in that direction, she could have been a great opera singer. It is our good fortune that she didn't, for she is

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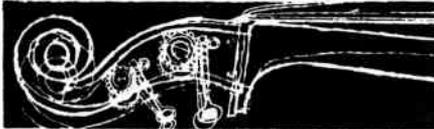


not just a voice; she is an artist with improvisatory and creative skills ranking with those of the finest jazz instrumentalists.

As anyone who's followed her in clubs and concerts during an almost five-year hiatus from recording knows, the lady, if anything, is singing better than ever. To have heard her *Body and Soul* on a Pearl Bailey TV show last year is to have witnessed a magnificent performance by a mature artist in her prime.

You won't find such things on this album. Saddled with a repertoire of songs largely written by or for singers with no vocal range or scope, she gives us skillful and even tasteful interpretations of material truly beneath her, material that gives her nothing to sink her teeth into.

Songs by John Lennon (not at his best),



Bob Dylan (ditto), Brian Auger, Marvin Gaye, and Carly Simon as sung by an artist who has proven her mastery of the best in 20th Century popular song writing is comparable to assigning Duke Ellington *The Bill Haley Song Book*.

There are two songs that give Ms. Vaughan at least a chance to show her mastery: Michel Legrand's *Sweet Gingerbread Man*, which has a decent melodic line, and John Sebastian's *Magical Connection*, which offers some opportunity for drama. On the rest, she works hard at being a soul singer while refusing to indulge in cheap histrionics. She has plenty of

soul, but her art is highly sophisticated. This material at best would serve as an occasional change of pace in a club or concert program.

To be sure, it's a treat to hear that great voice again, and arranger Ernie Wilkins did his best under the circumstances, though there isn't enough presence on the singer for my ears. No album by Sarah Vaughan is without interest.

But even today it should be possible to find more suitable new songs for a great singer, perhaps with a great standard or two mixed in. Let's hope Sassy gets a better break next time.

—morgenstern

LEE WILEY

BACK HOME AGAIN—Monmouth-Evergreen MES 7041: *Indiana; When I Fall in Love; You're Lucky to Me; A Woman's Intuition; I'll Be Home; A Sleepin' Bee; Spring Will Be A Little Late This Year; I'm Coming, Virginia; If I Love Again; Any Time, Any Day; Anywhere; A Love Like This; Moon River.*

Personnel: Ms. Wiley, vocal; Rusty Dedrick, trumpet, flugelhorn, arranger; Buddy Morrow, trombone; Johnny Mince, clarinet, alto sax; Dick Hyman, piano, organ; Bucky Pizzarelli, guitar; George Duvivier, bass; Don Lamond, drums.

Rating: ★★★★★

LEE WILEY SINGS GEORGE GERSHWIN AND COLE PORTER—Monmouth-Evergreen MES 7034: *How Long Has This Been Going On; My One and Only Love; Sweet and Lowdown; 'S Wonderful; I've Got A Crush On You; Someone To Watch Over Me; Sam&Delilah; But Not For Me; Looking At You; Let's Fly Away; Why Shouldn't I; Hot-House Rose; You Do Something To Me; Find Me a Primitive Man; Easy to Love; Let's Do It.*

Personnel: Ms. Wiley, vocal; Tracks 1, 5, 8: Max Kaminsky, cornet; Pee Wee Russell, clarinet; Bud Freeman, tenor sax; Fats Waller, piano; Eddie

Condon, guitar; Artie Shapiro, bass; George Wettling, drums; track 3: same, but Joe Bushkin replaces Waller; tracks 2, 4, 7: as (3) but Russell and Condon out; track 6: Waller, organ; tracks 10, 12, 14, 16: Bunny Berigan, trumpet; Bushkin; Sid Weiss, bass; Wettling; tracks 9, 11, 13, 15: as last, plus Johnny Mince, clarinet; Hymie Schertzer, Fred Stulce, alto sax; Paul Mason, tenor sax; Clark Yocum, guitar; Paul Weston, arranger. Recorded 1939-1940.

Rating: ★★★★★

Lee Wiley's first new recording since 1957 is an occasion for rejoicing. The lady is one of the outstanding jazz-influenced song stylists of all time. The 15-year hiatus in a career that began when she was a teenager in the early 1930s was a personal decision that had nothing to do with a decline in her abilities, as this album proves beyond dispute.

The reissue of some of her most inspired work of 1939-40 offers a handy basis for comparison. The voice has dropped about an octave or so, but the intonation is as sure as ever, and that unique vibrato and the husky and warm vocal quality remain unimpaired. Her mastery of time and phrasing is, if anything, superior today.

And so is her remarkable interpretative empathy which brings out the best in melodic line and lyric, and her ability to create and sustain a mood. Lee Wiley's diction is and always has been a delight: very personal but not affected or mannered. She can make even the most banal lyric seem poetic.

The repertoire on the new LP is an intelligent mixture of jazz pieces, ballads and show tunes, old and new, and the accompaniment, led by trumpeter Rusty Dedrick, is in keeping with the high standards of the past.

There are no horns on *A Love Like This*, which, even though Ms. Wiley understates its melodramatic aspects, to me is the weakest track. Pianist Hyman alone accompanies on *Woman's Intuition*, which is superb—the singer has no peers when it comes to such sophisticated material.

Indiana, Virginia, Lucky to Me and Ms. Wiley's own *Any Time, Any Day* have some bright, jaunty playing by Dedrick, Mince and Morrow (the latter also takes a fine chorus on *When I Fall*), but the singing is always the center of attraction. *Sleepin' Bee* is a little gem and I don't know when the bittersweet essence of *Spring* was better realized. There aren't many singers who couldn't learn something from listening to Lee Wiley.

Hearing the older recordings is an exercise in nostalgia to one who has long treasured his scratchy 78s. There are both well-known and obscure Gershwin and Porter songs here, all of them superior examples of the songwriters' art.

There isn't a dud in the lot. Special delights are the four made with Bunny Berigan, who fashions apt obbligati and bursts out in solo flights (including a hilarious Henry Busse parody on *Hot House Rose*).

Ms. Wiley's singing and Fats Waller's organ accompaniment make this version of *Someone to Watch* one of the best ever. The excellent verses are included in most cases, and choices of tempi (such as medium-slow for *'S Wonderful*) reveal new aspects of familiar songs.

Both albums are essential to lovers of the art of fine singing and accompaniment. The new LP is beautifully recorded, by the way. Compliments to producers Bill Borden and Herb Sanford, engineer Don Hahn, and all others involved. And a warm welcome back to Lee Wiley.

—morgenstern

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roberta flack

by Leonard Feather

1. BESSIE SMITH. *Gimme A Pigfoot* (from *The World's Greatest Blues Singer*, Columbia). Recorded 1933. Frankie Newton, trumpet.

I feel pretty sure that was Bessie Smith. That's the first time I've heard that track. I've heard Billie's version of that, but I still think that was Bessie Smith.

The thing that impresses me is the transition or the development of the blues vocal line. As we listen to it on that cut, it's very very simple; she sticks right around the tonic, even when they go from the tonic—sounded like it was on Eb—then when they went from Eb to C seventh chord, she still is leaning somewhere around the Eb; then they go to the F seventh, then to Bb and she's still somewhere around that Eb. Of course nowadays when people say the blues, it's a whole other thing. It's very little sticking to the tonic; it's a lot of improvisation. I guess, on the melody. That's what impresses me about listening to old vocals, that people were able to get the point across simply by sticking to the melody, and really singing the lyrics. It makes a lot of sense, and is very basic.

I'd say that the trumpet was Louis Armstrong, because I'm sure he did some recordings with Bessie Smith, but I really don't know for sure.

The whole feeling is so kind of natural, and is the kind of feeling easily recognized by musicians because it is so basic; very simple chord changes, no tight sticking to the melody . . . that pattern, you know, to sing a couple of verses, then have a little trumpet solo, then back to the top and out.

Somebody once told me—and I've listened to a lot of Bessie Smith, and I can't really hear this—that I have a lot of the quality that Bessie Smith had, the resonance . . . There's a girl in Cleveland who's doing a biography of Bessie Smith, and I've been asked to do the introduction. I must confess that I don't know that much . . . I'm like a lot of other people who kind of got on the bandwagon after John Hammond did those re-releases. I got the albums and sat down and listened to them. The first time I really got to know about Bessie Smith was when I went to see Albee's play, *The Death of Bessie Smith*, and I was confused because it had absolutely nothing to do with Bessie Smith. Anyway, I'd rate that record five. I don't see how it could be less than that.

2. MAXINE SULLIVAN. *Memories of You* (Period). Dick Hyman, piano; Andy Razaf, Eubie Blake, composers; Charlie Shavers, arranger. Recorded 1956.

Sounds to me like some very old Ella Fitz-

gerald. I particularly lean toward that conclusion because of the wide range of the song and the smoothness; Ella has the distinction of being one of the singers in jazz and popular music who doesn't shift gears; she goes from lower to higher register, the same all the way through.

I love that song. Recently I was doing some commercials and the fellow who was organizing it took us out afterwards, and he did some singing. He was a very young person and the song he chose to sing was *Blue Prelude*, and I haven't heard that song in a million years. I told him that I think the reason it impressed me is because nowadays there's so little music that's melodic. Those old tunes—it's not just a matter that they're old tunes; there was a time when people used to say you gotta sing some old tunes, you gotta do some standards. But it's more than that. Musically it's so appealing because of the fact that recently we've had a lot of music forced on us that is not melodic, and it's difficult to relate . . . and it gives me goose pimples when I hear that.

I liked the arrangement and the piano on it. I was very impressed with the music that was recorded during this era when this tune was done, with the basic simplicity, and the fact that there were no gimmicks to do with the recording. It sounds like you're hearing it exactly the way it came off. I'd rate that five, too.

3. MILDRED BAILEY. *Squeeze Me* (Columbia). Recorded 1935. Bunny Berigan, trumpet. Johnny Hodges, alto sax; no drums.

I have absolutely no idea . . . that's embarrassing. But what it does to me is it reminds me of a particular sound that was a kind of period sound in jazz. I suppose the reason I can't identify it is because I just don't have that kind of listening experience in my background . . . but I'm going to do something about it now.

There was one phrase in the song that struck a familiar tone to me, when she said "I'm so weary . . ." But I don't know whether it's just the sound, or if it's the actual phrase, whether I've ever really heard this or not.

It was very good. I enjoyed it. I was impressed with the fact that if there is a drummer on there it's very very softly recorded . . . yet there was a feeling of time. I liked the trumpet, although I didn't know who it was; and the horn too. I'd rate that five.

4. ELLA FITZGERALD & LOUIS ARMSTRONG. *Stompin' At The Savoy* (Verve). Armstrong, trum-

pet and vocal. Recorded 1957.

That's so great. That was obviously Ella and Louis. I wonder how old this recording is. It sounds like an original recording as opposed to being a reissue. I'd give that five.

At the risk of getting a lot of mail from people who don't like to hear criticism about somebody who represents the kind of institution that Louis Armstrong does—if this was a live recording, that might explain it . . . (Ed. note: It was a studio recording, but a very spontaneous take.) Well, that might explain why they let it slide with the little solo he did, which was very obviously sharp. But for the spirit of the moment, which you could feel just listening to it, I think it's worth it.

The record of *When You're Smiling* was included because Miss Flack sang this song for the Quincy Jones soundtrack of the movie *S.*

pet and vocal. Recorded 1957.

That's so great. That was obviously Ella and Louis. I wonder how old this recording is. It sounds like an original recording as opposed to being a reissue. I'd give that five.

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5. LEE WILEY. *Blues In My Heart* (from *A Touch of the Blues*, RCA). Billy Butterfield, trumpet; Mundell Lowe, guitar; Bill Finegan, arranger. Recorded 1958.

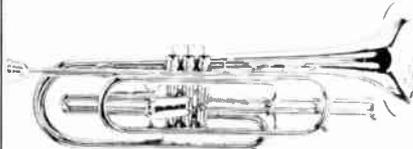
I'm not about to spoil my average, since I'm batting a thousand with identifying the artists . . . I just don't know. The sound of the singer is very very familiar; that little husky quality. I liked the recording and I liked the song. I loved the vibrato on that. There was a time in my life when I didn't like vibrato, but I guess it's age that makes you appreciate it, because it's so natural. The other thing I liked is that there was no forcing of the voice at all . . . all the crescendos were naturally flowing.

I liked the feel of the whole horn section very much. And I liked the guitar vamp. As far back as I can go to identifying an artist who played like that, would be somebody like Charles Brown—who was one of my dad's favorite people—but beyond that I'm lost. I'd rate that five, too.

6. BILLIE HOLIDAY. *When You're Smiling* (from *the Golden Years*, Volume II, Columbia). Recorded 1938.

That was obviously Billie Holiday. I did this song for a movie, *S.*; of course, it's one of those old standards that people keep singing year after year, but I had not heard a recorded version of it except for Judy Garland's, which is so great. And this is what the director, Richard Brooks, wanted. He had me listen to it because he said he wanted this. But I really would love to have had a chance to listen to Billie's version of it, to get another inroad to it. Particularly the way she lays back behind the thing. That's very easy for me to do, too. I like to sing on top of things. I'm not really an up tempo singer, but if I sing an up tempo song and the rhythmic thing is moving underneath it, I like to kind of lay back. I rate that five. Everybody's doing well except the rater!

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For standards, he uses *Surrey With The Fringe On Top*, *Funny Valentine*, *I Remember You*, *Without A Song* and *Over The Rainbow*. They sound like brand new tunes shot from his hip like spring, summer and fall. A cascade of healthy, strong ballads with a heavy accent on jazz. As a singer, Joe Lee Wilson stands among the best, with Billie Holiday, Betty Carter, Lena Horne, Della Reese, Ella and Sinatra.

He holds his stage as if suspended. His movements a drive for notes. His body becomes the song. His voice hypnotic. His is the kind of set a student does not miss.

A truly sensational set can't be described without supplying the atmosphere of the room and the audience response. Trude Heller's felt like liquid love, the focal point for cosmic transformation. What would come next the audience did not know. They sat still, convinced, wanting more. His conviction transforms you. His strength gives you faith. His sweat gives testament of the energy he has spent sharing with his audience songs of life.

Viet Cong, by Hakim Jami, spins off images of yellow men fighting in their homelands. "Won't give up the right of life to no man". This, *Peaceful Warrior* (a tribute to Dr. Martin Luther King) by Cal Massey, and *Aquarian Melody (I Must Be Free)* by Joe Lee Wilson, are freedom chants and prayers of respect, a heritage music for the price you pay paying dues.

Hawk Is Talkin' takes you into the blues. Of the blues Joe Lee says, "Blues is heritage music. You can't just sing blues. Blues is special."

Wilson sings blues like a messenger from the black experience. A man relating to his culture. Every tune he picks is deep. *Aquarian Melody (I Must Be Free)* will make you hate chains forever. *Talkin'* will set you free, with no place to go.

If you can get through *Why Did You Come Into My Life?*, *God Bless The Child* and *Please Send Me Someone To Love* without feeling "down home", you're the only one who got away. After these, the room vibrated.

Not many singers will do Miles' *Milestones*. Joe Lee does it, fast and furious. This is a singer who has been presented with Miles Davis, Milt Jackson, Sonny Rollins and Archie Shepp, among other giants, a musician whose relation to the history of jazz is immediate. Wilson is today's jazz singer whose

respect for jazz of yesteryear transcends the physical and jets into the cosmos. In this respect Wilson and Pharoah Sanders are similar: both work from their spirit. For spirit this set had everything you could want. Among the most beautiful tunes, beautiful because of their very personal, original style were *You Make Me Want To Dance*, *Feelin' Good*,



Hey Look At You and *Come And See A Sparrow Singing Jazz*. *Sparrow* is an original by Wilson and an ASCAP award winner.

Joe Lee Wilson is out there. He writes with a style that will make you want to sing. He sings with a style that will make you want to dance. You owe it to yourself to hear him. This is one human being you will never want to miss.

—barbara simmons

Charles Sullivan
Carnegie Recital Hall, New York City
Personnel: Sullivan, trumpet, Lonnie Liston Smith, piano; Stafford James, bass; Al Foster, drums.

Given these days of price and wage freezes, inflation, recession, and contradiction, it's a wonder that a new voice can be heard in any context. And with his own group, in a good listening situation, it is almost a miracle.

In all probability, Sullivan himself financed this concert: It's really the only way to do it if you're not going to be exploited. It means, however, that you must have a fairly good house just to break even. (It looked as if about seven-eighths of the hall was full.) And if you are lucky enough to have enough money to make a tape for yourself, that's an added plus. I hope there is a tape available, because this was a very fine concert.

As usual, since I have to drive in from Middletown, Conn., I was about a half hour late. The concert must have started on time because the ensemble was about three-quarters through the second piece when I arrived.

This was the first time I had been in Carnegie Recital Hall, and the unbelievably high quality of its acoustics left an indelible impression. The quartet surrounded the listener with music. Everything was audible, nothing

overbalanced. A "mind-wipe" for a person who loves music.

Instruments seem to have decline/acceleration cycles. (The guitar has been in a decline for a long time, with a few exceptions.) The '40s had the saxophone: Bird, Lester Young, Dexter Gordon, early Sonny Rollins. In the '50s, the trumpet flourished: Clifford Brown, Miles Davis, Donald Byrd, Kenny Dorham, Lee Morgan. When John Coltrane took control in the '60s, brass players seemed to have gone into retreat. Not that there aren't some excellent trumpet players: Morgan, Freddie Hubbard and others, but they are playing traditional music, with progressions, changes—harmonic music. If one looks back at Coltrane's *Ascension*, there were only two trumpet players while there were five saxes, three tenors and two altos. Entering the '70s only Don Cherry, Clifford Thornton and Joe McPhee have held their own.

And now Charles Sullivan.

I was more interested in Sullivan as a leader than as a performer. The thing that hit me first was that all of the members, with the exception of Foster, contributed compositions to the evening: James one; Smith three; Sullivan four. Everything was well organized, yet very relaxed and free. One of the few old world traditions I still believe in is to be on time; hit it, then split. The group started punctually, had a short intermission, and ended when it was time to end. Sullivan's ego allowed him to be the unquestioned leader, but with only the slightest persuasion.

The playing was superb. Sullivan has all his skills finely honed: great chops, splendid dexterity in the right hand, ostentatious control of the overtones, really understanding breath governance; and he plays from the heart. Several weeks prior to this concert, I was privileged to read an introduction to a master's thesis written by an East Indian student at Wesleyan—a philosophical explanation of the correct way to accompany and solo. It spoke about blends and unity, consideration and strength, listening, leading and following. These four players were the personification of that concept. If I had one negative criticism of this concert, I would say that sometimes the music was too uniform. —bill cole

Earl Hines

Kennedy Center, Washington, D.C.

Personnel: Earle Warren, clarinet, alto sax; Hines, piano, vocal; Wilbur Little, bass; Rudy Collins, drums; Marva Josie, vocal.

Earl Hines once again demonstrated just why he has earned the nickname "Fatha" when he dashed off those first few phrases of *Tea For Two*, the notes plummeting like an ice-cool stream down a mountainside. What's more, the genial showman—a rare type which has all but vanished in these frantic '70s—showed not a trace of pique at the snail turnout in the Hall, which was not even half full, making the audience feel like the chosen few.

Hines looks remarkably young for his years and his technical prowess is unimpaired by its mellow vintage. Sitting bolt upright, his arms cantilevered in front of him, fingers racing as though detached, he appeared to play in spite of himself, displaying excellent form.

Bassist Wilbur Little (a native Washingtonian) and drummer Rudy Collins assisted the



VERY OAKLAND

Earl Hines: Charm and finesse

pianist in tunes from the '20s and '30s as well as current musical vehicles.

The trio played medley upon medley of songs closely associated with Hines such as *Black Coffee*, *Rosetta*, *Boogie Woogie on St. Louis Blues*, and *Second Balcony Jump*. Hines is an orchestral pianist, a kind of neo-classic one-man band.

Hines' crisp and facile attack cast Gershwin-esque shadows and we were happy to hear *Slaughter on Tenth Avenue* for the first time in years. The pianist delivered it with hurricane speed and a left hand that easily reached to tenths.

With charm and finesse Hines slithered into *Manhattan*, then into *Sweet Lorraine*, light as sea foam, rhythmic as the tides, and every bit as enduring. He combined the old and new with a bossa nova treatment of *Girl From Ipanema*.

Hines and Louis Armstrong played together back in the '20s and '40s and Hines made no secret of the fact that Satchmo was "his closest and best pal". "To keep Louis alive through music," he played such songs as *Sleepy Time Down South*, *Struttin' With Some Barbecue*, *A Kiss To Build A Dream On*, *Do You Know What It Means to Miss New Orleans?* and *When The Saints Go Marchin' In*.

Then up stepped Earle Warren, an alumnus of the vintage Basie Band and a welcome addition on alto sax and clarinet. Warren sparkled in *Just You, Just Me*, and *What's New?* the latter being perhaps the high point of the evening. His intonation on alto was without a flaw and his tone of disquieting beauty, suggesting the soprano of Sidney Bechet on the high notes. His clarinet work in *Poor Butterfly* and *Lady Be Good* was also accomplished.

Marva Josie, a classically trained singer who has appeared with the Battle Creek Symphony, made the concluding contribution to a heartwarming evening. Her voice is remarkably mature for her years although her material could have been better chosen. She skipped through *So In Love*, evoked Peggy Lee on *Lover*, and rendered a charming *Yellow Days* with Hines. Miss Josie went all out in *C.C. Rider* and ended with a slow ballad treatment of *For Once In a While*.

Such was our pleasure that we sought out Hines and Co. again at Blues Alley, a local club where they were scheduled to appear for a week, perhaps a reason for the miniscule crowd at the Center.

Earl Hines has mellowed like tawny port, yet effervesces like the finest champagne. He is as young as ever. —martha sanders gilmore

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New York: Dave Brubeck, Paul Desmond and Gerry Mulligan concertized at Carnegie Hall March 5, and Billy Preston, John Hammond, and Delaney and Bonnie are due there March 16 . . . At Philharmonic Hall, a March 12 double-header had Donny Hathaway and Taj Mahal in the afternoon and Woody Herman and Shirley Bassey (the odd couple?) in the evening . . . The Preservation Hall Jazz Band is due April 23 . . . The Apollo has a strong bill lined up for March 29-April 4: Cannonball Adderley, Nancy Wilson, and Bill Withers . . . Freddie Hubbard, McCoy Tyner and the MJQ were Village Vanguard incumbents prior to Sonny Rollins' scheduled March 14 opening (see *Potpourri*). Pharoah Sanders is in March 21 . . . The Barron Brothers (Bill, tenor sax; Kenny, piano) with Jimmy Owens, Chris White and Al (Tootie) Heath, gave a CAMI Hall concert March 11 . . . The duo guitars of Sal Salvador and Alan Hanlon took over from George Barnes and Bucky Pizzarelli at the St. Regis Room . . . Guitarist Leon Atkinson was backed by his bassist brother, Lyle Atkinson, at The Guitar. They followed Carl Thompson and Bill Crow . . . Singer Merry Clayton was ably backed by husband Curtis Amy's group at the Bitter End . . . Nepotism Dept.: When Tyree Glenn left his gig at Jimmy Weston's to do three weeks out of town with Slam Stewart, his vibes-and-flute-playing son, Roger Glenn, took over the band. Drummer Jo Jones took a leave of absence from the gig starting in mid-February to tour Europe with Milt Buckner (a dynamic duo) . . . Clark Terry's band continues to blow 'em into the Half Note on Monday nights. Jimmy Rushing continues to sing (and better than ever) on weekends. Rumor has it the club will be moving to mid-town quarters in a few months . . . Cab Calloway was saluted at the annual Beaux Arts Ball of the National Urban League Guild, held Feb. 18 at the Waldorf. Trumpeter Dick Vance's band provided the music . . . The Mark Almond-Yes-Compost bill at the Academy of Music was such a draw that a second double header concert had to be scheduled (dates were Feb. 19&23) . . . The Jimmy Giuffre 3 will play the last in a Sunday series of 3 p.m. concerts at the Great Building Crack Up (251 W. 13th) on March 19, amid an environmental sculpture tastily named "Turd Forest". Ah, modren art! . . . Irene Reid and the Lee Morgan Quintet did a Valentine's Day night at Top of the Gate for Jazz Interactions . . . The 29-piece Brownie's Revenge jazz-rock band continues to be on hand Monday nights at El Avram on Sheridan Square . . . Pianist-singer Chris Towns heads a trio at the Copa Lounge . . . Benny Morton took over Vic Dickenson's spot with the World's Greatest Jazz Band while Vic was having some dental work done. The WGJB did a Feb. 26 concert at Washington's Kennedy Center . . . Heywood Henry, Ray Tunia and Sonny Greer play Friday and Saturday nights at the Garden Cafe, 15th St. and Irving Place . . . Clarinetist Sol Yaged's group is at the Pan American Motor Inn in Elmhurst nightly except Mon. and Tues. . . . Pianist-composer Anthony Coleman's octet was heard live on WBAI-FM Feb. 19 in a program of music by

Continued on page 36

Arranging Concepts by Dick Grove, Part 4

This article deals with big band scoring utilizing the concept of density. Density, from an arranging or compositional standpoint, means the restriction of the number of separate pitches being played simultaneously (i.e. harmonic density) and the span of distance from the top to the bottom of any orchestral voicing (i.e. span of orchestration). We will use a concert sketch to show the actual vertical relationships more easily.

The use of doubling of voices (usually in octave couplings) does not add to the harmonic density, but does add the dimension of register to the span of orchestration.

To illustrate these points, Example 1 represents a concert four-part sketch of the basic sound I wish to use. This sketch may be thought of in many different orchestral ways: Four saxes or woodwinds; three trumpets or flugelhorn and trombone and French horn; strings or combinations from all these instrumental groupings.

It is these combinations that suggest the most unique orchestral sounds, and it is this way of thinking that is most ideally suited to writing from a density concept.

RUBATO

(Ex.#1) *mp*

Example 2 is one possible orchestral solution to the basic sketch in Example 1. This melody is from a forthcoming published chart called *Mr. Blue*.

RUBATO

(EX.#2)

This four-part idea has been orchestrated with seven instruments: Two flugelhorn, two tenor trombones, alto sax, soprano sax and tenor sax. In this particular register the overall sound is not brass, not saxes, but a blending of colors that are round, full, yet deep—in character with the feeling I want to impart. The point is that an orchestral solution of the basic sketch, comprised of only one color or texture (see above reference to the different orchestral possibilities) would not have accomplished the same effective sound. Any of these other solutions would have been a more obvious, less special sound and therefore not as effective.

Example 3 is a concert sketch based on Example 1. Certain additions have been made to the original four voices in Ex. 1.

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RUBATO

Example 4 is the finalized orchestration of Example 3. There are certain differences in these (five-part density) examples compared to the first two (four-part density) examples. They are: a) A flute has been added, doubling the original second voice from the top, an octave higher; b) The soprano sax has been changed from doubling the lead voice to an added fifth voice above the trumpet lead; c) A clarinet is now doubling the trumpet lead; d) The third trumpet is now doubling the first trombone or third voice from the top; e) The second trombone is now doubling the trumpet lead an octave lower; f) The tenor sax doubling the third voice from the top in Example 2 is now tacit.

Ex. #4

Suggestions: 1) Play the sketches (Example 1, 3) on piano, noting the basic difference in sound between the four- and five-part density; 2) Copy the parts out from Examples 2 and 4 and have them played, again noting the differences between the two; 3) Be aware of the effect of the added span of orchestration in Examples 3 and 4 as compared to 1 and 2; 4) Try duplicating this lesson by writing your own basic sketch and orchestrating it. Copy out the parts and have them played.

The orchestration solutions found in Examples 2 and 4 are, of course, not the only ones. Some obvious other possibilities would be using two trumpets in unison on each trumpet part, adding the second alto and fourth tenor saxes by doubling the trombone parts.

jazz on campus

Zeswitz Music Company (Reading, Pa.) has come up with a novel way to bring their annual jazz festivals to more areas and thereby include more ensembles without sacrificing quality to quantity. This season there will be five "14th annual Zeswitz Stage Band Festivals" at: Pennsbury HS (Reading), Barry Van Aucker, dir., Feb. 25; Wilson HS (West Lawn, Pa.), Frank Ferraro, dir., Feb. 26; Newark HS (Del.), John Woods, dir., March 18; Daniel Boone HS (Birdsboro, Pa.), Ed Cashmore, dir., March 25; and Loyalsock HS (Williamsport, Pa.), Don Kuhns, dir., April 7. Then on April 15, winners from these festivals and others will participate in the 2nd

annual Mid-Atlantic Invitational Jazz Festival, also sponsored by Zeswitz and held in Reading. The judges for the invitational will be Walt Levinsky, Don Griffith and Charles Suber.

Ralph Mutchler, head of jazz studies at Olympic College (Bremerton, Wash.) has announced final plans for the 13th annual High School Jazz Festival which will be combined with the Northwest College Jazz Festival (affiliated with ACJF) to run May 12-14. May 12 will be limited to 18 Class AA HS Bands; May 13, 18 Class AAA HS bands; May 14, 12 college bands and combos. Among the judges will be Rich Matteson, Dr. John Carrico and Dr. Herb Patnoe. The Olympic College Jazz Workshop which includes several combos as well as the 20-piece jazz ensemble has been performing at various schools in western Washington. Mutchler is assisted in these

concerts by **Floyd Standifer**, brass instructor and teacher of improvisation, and **Joe Field**, percussion instructor.

Ad Lib: Creative Jazz Composers, Inc (Los Angeles) has released a new, two-LP set featuring performances by the North Texas State Univ. 1 O'Clock Lab Band and the Bowie (Md.) HS "Starliners". Numbers include **Jay Hill's Drum Shik** and **Gringo**; **Benny Golson's Feeling Soulful** and **Then Came Who**; **Billy Byers' Nobody's Fool** and **Pieces of 8, 12, and 4**; and **Three Moods Suite** by **Mundell Lowe** who was guest conductor for the session . . . **Mike Crotty**, an arranging student of **Phil Wilson** at Berklee College of Music, will join the Airmen of Note in September as chief arranger. Crotty, a native of Putney, Conn., plays trumpet and has had two of his charts accepted by **Buddy Rich** and one by **Maynard Ferguson** . . . **Clem De Rosa** presents a rhythm section clinic on March 24 at the Mid-East Instrumental Music Conference (Pittsburg). Backing De Rosa is the Duquesne Univ. Stage Band, **Dan Cervone**, dir. **Tom Brown** presents a percussion clinic on March 26 at the Conference . . . **John Garvey**, director of the Division of Jazz Studies at the Univ. of Illinois (Urbana) will head up the jazz ensembles during the 24th season of the Illinois Summer Youth Music Camps, July 2-14, to be held on the Urbana campus, sponsored by the Univ. of Illinois Extension Division . . . **David Raksin** is using TV Emmy Award winner **Earle Hagen's** new book *Scoring For Films* (Criterion, clothbound, 9 x 12, \$15) in his classes in film scoring at UCLA. The book also includes two discs containing 30 minutes of music and commentary illustrating the scores used within the text.

Festival Calendar: 1st Vincennes (Ind.) Invitational Jazz Festival, April 8, at Adams Coliseum. Clinicians: **Gary Burton**, **Jamey Abersold**, **Jim Edison**. Eight bands in competition from Indiana, Illinois and Ohio. Evening concert with **Burton**. Contact **Walter Anslinger**, Lincoln HS.

Second Marycrest College (Davenport, Iowa) Stage Band Festival, March 18. Twenty-five HS bands. Contact **F.E. Mortinoy**.

First Grinnell (Iowa) Junior High Jazz Band Festival, March 11. Clinician: **Rich Matteson**. Ten bands, non-competitive. Contact **Norm Egli**, GHS.

FESTIVAL RESULTS: Vienna, Va., Jan. 28-30, 10th Stage Band Clinic Contest at Oakton HS. Clinicians: **Marian McPartland**, **John LaPorta**, **Hank Levy**, **Dan Haerle**. 27 HS Bands, 5 HS combos. #1 combo—Fort Hunt (Alexandria), **Frank Wickes**, dir. #1 JHS—Montgomery Village (Gaithersburg, Md.), **Clair Christy**, dir. #1 HS—Langley (McLean), **George Horan**, dir. Summer Jazz Clinics scholarships: **Paul Henzy**, trumpet (Ft. Hunt); **Bob Read**, alto sax (Langley).

Decatur, Ill., Feb. 12, 11th Millikin U. Jazz Festival. Clinicians: **Dick Grove**, **Don Menza**, **Jay Davera**. 15 HS bands. #1 Class C—Marshall, **James Gwyn**, dir. #1 Class B—Argenta-Oreana, **Steve Walters**, dir. #1 Class A—MacArthur (Decatur), **Bob Cruzan**, dir. #1 AA, Wheeling, **Jack Williamson**, dir. Outstanding musician—**Charles Weidrick**, guitar (Eisenhower, Decatur).

Charleston, Ill., 14th Annual Eastern Ill. U. Jazz Festival. 43 bands, HS-JC. Clinicians: **Gary Barone**, **Bill Watrous**. #1 Class C—Mason City, **Bernie Wiseman**, dir. #1 Class B—Glanwood (Chatham), **Ted Chase**, dir. #1 Class A—Argo, **Berry Jannenga**. #1 Class AA—Forest View (Arlington Heights), **Fred Elliot**, dir. #1 Junior College—Malcolm X (Chicago), **Charles Walton**, dir.

Eau Claire, Wis., 5th Annual UW-EC Jazz Festival. 47 HS and C bands. Clinicians: **David Baker**, **Oliver Nelson**, **Charles Suber**. #1 HS band—Eleva-Strum, **David Klepert**, dir. #1 College Band—U. of Minn. I, **Tom Keith**, dir.

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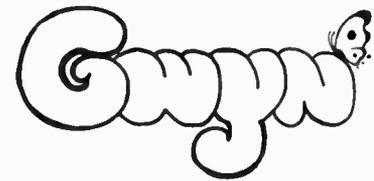
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Continued from page 32

Coleman and other members of the group (Dore DeQuattro, trumpet, flugelhorn; Matt Rosenbloom, alto sax; Dioris Rivera, tenor sax; David Krakauer, clarinet, soprano & tenor sax; John Willinger, guitar; Ricky Evans, bass; Oleg Nepa, drums). Set for a March airing on WBAI was the Youssef Yancey New World Ensemble (Leviticus Gorey, reeds, flutes, percussion; Sheree Howell, cello; Yancey, brasses, percussion), a trio which claims to play a total of 37 instruments . . . The Sam Jacobs Quintet has been playing a concert series in Public Libraries throughout the five boroughs . . . The Revolutionary Ensemble (Leroy Jenkins, violin; Sirone, bass; Jerome Cooper, drums) played the Public Theater Feb. 14 . . . Max Kaminsky and Howard Johnson were recent guests of Balaban & Cats at Your Father's Mustache . . . Gulliver's, at 821 McBride Ave. in West Paterson, N.J., featured Jimmy Heath, Toots Thielemans, Bobby Timmons and Maxine Sullivan in February. Monday is guitar night . . . Singer Rita DeCosta did a weekend (Feb. 18-19) at Richard's Lounge in Lakewood, also in New Jersey, and pianist Jimmy Andrews' quartet holds forth at O'Connors in Watchung on Sundays . . . Milt Hinton and Joe Puma were in Fran Jeffries' backup group at the Rainbow Grill, as was the singer's husband, drummer Steve Schaeffer. The appeal was mainly visual.

Los Angeles: Long live France! or vive la difference between club owners. Whatever one should say, the owner of the Los Angeles night club, the Parisian Room, should be singled out for keeping musicians working as well as encouraging an active sitting-in atmosphere for local cats who need the outlet. Ernie France ran a modest party recently to help celebrate the third anniversary of his house band, the Red Holloway Trio. On hand for the party—as participants and spectators—were Gene Ammons, Jimmy Smith, Sonny Payne and Benny Powell. The Holloway trio (Red on tenor sax and flute; Art Hillery, organ; Kenny Dixon, drums) has backed singers, ventriloquists and comedians for three uninterrupted years, and Dixon still hosts Celebrity Night every Monday which attracts virtually every "name" that happens to be in town. Current attraction at the Parisian: Spanky Wilson. . . The beat goes on. Louis Bellson got an SOS from Buddy Rich to fill in for him when Buddy took sick. So Louis fronted (or at least pushed from behind) the Rich band for two weeks and returned home just as his wife Pearl Bailey suffered another heart attack. Louis fronted his own band for four successive nights at Donte's (a first for Donte's, which usually books bands for successive Sundays.) Louis and his road manager, trombonist and musical alter ego, Nick Di Maio, joined Doc Severinsen's band for the periodic west coast pilgrimage by the Tonight Show. The Bellson band will head for the midwest April 14, climaxed by an April 23 appearance at the Kansas City Jazz Festival . . . Teddy Edwards filled a one-night gap between the gigs of Abbey Lincoln and Thelonious Monk at Shelly's Manne-Hole. Bill Evans followed Thelonious . . . Eddie Harris just closed at the Lighthouse, with Kenny Burrell due to open there March 14. A number of recent



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one-nighters there heard from Ujima, Albert Collins, the Candy Finch Quintet, Bobby Blue, and John Klemmer . . . Burrell, incidentally, just bought a home in Dominguez Hills, south of Los Angeles. Before the Lighthouse gig, he did some club dates and campus concerts in San Francisco and Long Beach. In his group are Richard Wyands, piano; Reggie Johnson, bass; Lenny MacBrowne, drums . . . Jackie Wilson replaced Grover Washington at the York Club, Washington, playing soprano, tenor and alto saxes, led a group that included Bill Meek, electronic piano; Charles Fambrough, electric bass; and George Johnson, drums . . . Arthur Prysock is still the headliner at Memory Lane, but faces are beginning to change at the Baked Potato: the Craig Hundley Trio played there for four nights, followed by a one-nighter featuring Harry Sweets Edison. Another group filling in for Don Randi (who can usually be found fronting a trio at his own Baked Potato) while he tours with Nancy Sinatra, is the Joanne Grauer Quartet—Miss Grauer, piano; Don Preston, Fender-Rhodes piano; Ray Neapolitan, bass; Maurice Miller, drums. Miss Grauer also played successive Mondays at Donte's. Jack Daugherty's band was featured for as many Sundays that February had to offer. Jack Wilson brought his trio into Donte's for four non-consecutive nights. The Bud Brisnois Band was featured for three successive Tuesdays. Gabor Szabo had two weekends to himself, while Joe Pass and Herb Ellis filled out Donte's usual guitar-heavy bookings . . . A club that is guitar-heavy by design is McCabe's Guitar Shop, which is just that—a guitar shop by day and a club by weekend nights. Most recent jazz sounds there were made by Joe Pass and Thumbs Carllile for two nights each . . . Although it was mentioned in the last Ad Lib that George Shearing and his quintet followed the World's Greatest Jazz Band into the Hong Kong Bar, it was belatedly learned that George had sat in with TWGJB during their gig. And it was not to get used to the room or its piano; the Hong Kong Bar is now hearing Shearing for the tenth time! . . . Tony Ortega, who recently backed Juliet Prowse in the Grove house band is turning to electrified reeds for his steady Saturday gig at Jazz West, in Sherman Oaks. With Tony is his wife, Mona Orbeck, electric piano and vibes; Jack Hannah, bass; John Dentz, drums . . . John Gross, tenorist with Shelly Manne's group, fronted his own quartet for a one-nighter at the Ice House in Pasadena; Kent Glenn, piano; Pat "Putter" Smith, bass; John Terry, drums . . . Slim Gaillard came to town and played a one-nighter at the Golden Anchor, in Panorama City, fronting his trio, but he was one before you could say "cement mixer".

Chicago: The Ravinia Festival's summer concert series doesn't contain much jazz but what there is should be good. Most interesting should be the July 9 event: Dizzy Gillespie and his quintet as guest soloists with the Chicago Symphony orchestra, conducted by Arthur Fiedler. The other jazz bookings: The Preservation Hall Jazz Band (June 30) and Ella Fitzgerald (July 5). Also appearing during the summer will be *American Pie* man Don McLean (July 7), Arlo Guthrie (July 12), Melanie (July 14), B.B. King (July 19), Blood, Sweat & Tears (Aug. 4), Tex Beneke's Orchestra with Ray Eberle and the Modernaires (Aug. 11) and Roberta Flack (Aug. 18) . . . Drummer Rusty Jones, long a member of the

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Judy Roberts Trio, has joined the George Shearing Quintet. His replacement is Don Simmons; Judy's bassist is Craig Rasband . . . Pure Food & Drug Act, a new group featuring former Frank Zappa sideman Sugar Cane Harris plus Harvey Mandel and John Mayall played a three-nighter at Alice's Revisited. Eric Burdon and War did likewise March 10-12. The Monday feature at the club recently has been the Sonny Wimberly-Mike Pierce Blues Band featuring guitarist Peter Pollack . . . The Adventurers in Jazz Orchestra has taken over Sunday afternoons at Allie's on Rush Street . . . Charlie Byrd's Quintet was in for weekend concerts at Elmhurst College and the Illinois Institute of Technology . . . Dave Remington's Band has returned to the Wise Fools on Mondays . . . The Allman Brothers and Redbone did a concert at the Auditorium Theater . . . Joe Segal has booked Bill Evans for an April 9 Modern Jazz Showcase concert but the site is yet to be determined. But then, Joe's always out of sight.

Dallas: The Villager had Gary Burton in a surprise booking Feb. 18-20. The vibist also shared a Sunday afternoon clinic at the new B&S Percussion Center with Ed Thigpen, in town for Ella Fitzgerald's Fairmont Hotel Engagement . . . Clark Terry's closing night at the Villager was a memorable one, with Thigpen, bassist Keter Betts and pianist Tommy Flanagan joining the trumpeter and resident vocalist Gloria Watkins for a late, late session. The Ella booking, incidentally, her first here since the JATP days, drew huge and enthusiastic crowds which greeted the star's presence with standing ovations prior to each performance . . . Don Jacoby took time off the Keynote bandstand to arrange a 40-man entourage for Henry Mancini concerts in San Antonio and Austin—both sellouts . . . George Shearing's appearance constitutes another offbeat booking for the traditionally rock Loser's Club. Shearing is in March 20-23. B.B. King followed a triumphant one-nighter at the club with a three-day stint prior to O.C. Smith's opening . . . Harry James and his orchestra sold out for weeks in advance for a one-nighter at Wintergarden Ballroom . . . John Giordano, a brilliant young conductor and saxophone virtuoso, was appointed musical director and conductor of the Fort Worth Symphony early this year . . . Local and visiting musicians paid a nostalgic farewell to

Fort Worth's Casino Ballroom, one-time big band showplace, when plans for its condemnation were announced. Among those present for the occasion, which drew an SRO throng of 2,500 despite only five days preparation, were Tex Beneke, Ray McKinley, Johnny Scat Davis, Curly Broyles, Don Jacoby and the Harvey Anderson Orchestra . . . In San Antonio, cornetist Bobby Hackett appeared with Jim Cullum's Happy Jazz Band at the downtown Landing. Both Hackett and clarinetist Cullum (Sr.) worked and recorded with the early Jack Teagarden band. Later in the month, Cullums Sr. and Jr. made a guest appearance with Pete Fountain on Mardi Gras Eve at Fountain's Bourbon St. bistro.

Detroit: Jazz has finally blossomed on Detroit AM radio. Gene Elzy, music programmer, of WJR (Detroit's most powerful AM station) has initiated a one-hour jazz bash every Saturday night. Albeit just an hour a week, it's a right step . . . The World's Greatest Jazz Band packed fans into the Book Casino Room of the Sheraton-Cadillac Hotel for four nights in February . . . Jim Taylor's Detroit Hot Jazz Society presented the Andy Moses Sextet in concert at the Centaur Restaurant Jan. 23. One of the largest crowds to congregate at the diner heard Moses on clarinet: Nate Panicaccia, trumpet; Jim Martin, trombone; Dick Saunders, tuba; Gus Smaltz; Bob Head, drums . . . Tommy Saunders' Surfside Six moved into the Presidential Inn on Jan. 17 after 188 consecutive weeks at the Dearborn Townhouse . . . Bob Seeley is back at Dakota Inn fracturing the customers with the greatest piano boogie since Yancey, Meade Lux, Albert Ammons, Pete Johnson et al. Interspersed among the eight-to-the-bar offerings are some wild ragtime pieces . . . Bobby Anderson, after leaving the Winery, is having a most successful run at Dirty Helen's Saloon . . . Count Basie noddled for three nights across the river at Elmwood Casino in Windsor . . . A new instrumental jazz group, Pacific Gas and Electric, has taken up residence at the Driftwood Lounge . . . Don Ellis arrived in town on the heels of his album *Tears of Joy* and played to a sellout audience at Clarenceville High School in Livonia . . . An evening with the James Tatum Trio was well attended at the Community Arts Auditorium . . . Badfinger thumbed its way into Ypsilanti's Eastern Michigan University and electrified a crowd of some 3,000.

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