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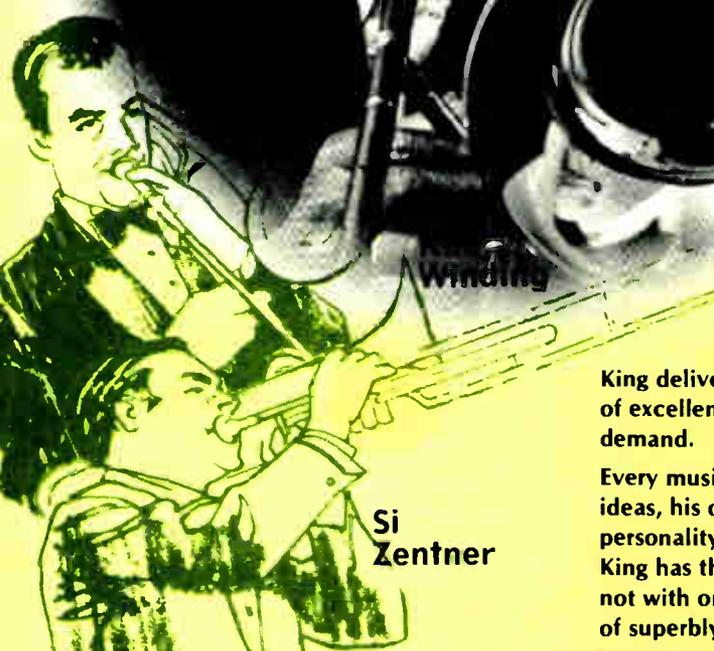
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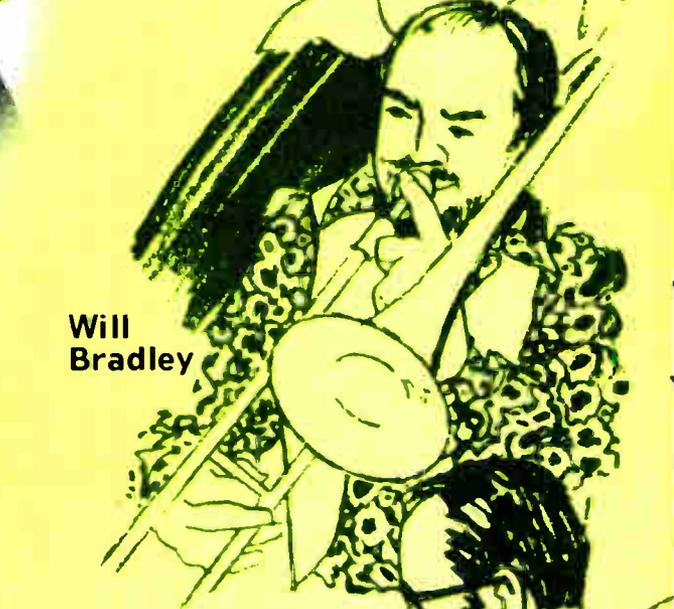
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By Charles Suber

On April 27 *The Daily Utah Chronicle* published an editorial, a column, and a letter referring to the threatened emasculation of the jazz program at the University of Utah as reported in the May 11 issue of *down beat*.

We are reprinting some of the campus newspaper's material, not as an act of *noblesse oblige*, but as a splendid example of what responsible students can attempt, and hopefully accomplish, acting in concert.

[EDITORIAL]

The on-going crisis in the University's jazz program, under the auspices of the Department of Music, has developed quite a history since the issue was first discovered in February. Indeed, this is not the first time students have moved against their department in the name of their education. We recall when several years ago students of the Department of Art arose in protest of the firing of instructor David Jones. They lost, not because of any fault on their part, but because the final verdict was that Jones didn't have enough talent. Talent is not an issue here, thankfully. The talent of the men in dispute is above question.

Apart from the art instructor thing, this all began when the music faculty vetoed the retention of jazz instructor Ladd McIntosh. The jazz student body, sensing some danger more profound than the loss of their only full-time instructor, rallied around him in order to bring some attention and resolution to the plight of their program . . .

It was at this juncture that the first student-faculty meeting was held, which, we are given to understand, degenerated into a shouting match and an innuendo contest. And up to this point the official reasons given for the beheadings were budgetary in nature.

Now it was time to call in reinforcements, *down beat* publisher Charles Suber was appraised of the situation and decided it would make a suitable article for his publication. So presently he arrived on campus, and the mere presence of a national person and reporter seemed to have a catalyzing effect on the controversy. Meanwhile, the jazz students had decided they had had enough and had called for a boycott, submitting a letter to the *Chronicle* to that effect. This was in the middle of March.

Shortly thereafter, Suber seemed to get everybody together, and another meeting was held between students and faculty, where apparently some kind of agreement on goals was reached, and the boycott was called off. Suber went home to write his article.

Now jazz students feel that the previously understood agreement has been ignored, and from the impressions we got of many of the faculty and administrators involved, we wouldn't be surprised if that were an understatement. The boycott has been reinstated, apparently as a final resort . . .

[Letter to the Editor]

The purpose of this letter is to bring to the attention of the faculty of the Department of Music and the administration of this, the University of Utah, the depth of commitment the jazz majors and numerous other advocates of the jazz studies on this campus have in relation to the controversy over Ladd McIntosh. The status of the jazz studies area and its curriculum are of prime importance and it is our judgment that unless immediate action is taken by either the Department of Music or the school administration we will be forced to terminate our cooperation with those musical organizations in which we perform at the present time. This, in essence, means that we are calling for a boycott of all performing organizations, with the exception of Ladd McIntosh's band.

We would ask that a deadline of Wednesday, May 3, be set in the resolution of the following items. The boycott will begin Thursday, May 4, if these conditions are not met.

1) McIntosh Controversy:

a. Either Ladd be offered a position of assistant professor (tenure producing) in the jazz studies area. This needs to obtain faculty approval by May 3. Or:

b. An acceptable replacement, with the approval of the jazz students, be named to succeed McIntosh.

2) Revamping of the organizational procedures between classical and jazz area faculty.

a. Careful consideration of the Jazz Institute proposal submitted by Dr. Fowler and Ladd McIntosh.

b. Suitable revamping of jazz area curriculum along lines proposed by Dr. Fowler, Ladd McIntosh, George Souza and Jeff Stone (last two are students).

3) Formal announcement of the identity of guitar instructor for the '72-'73 school year.

4) Apportionment of \$10,000 for the visiting faculty program.

5) Retention of jazz area curriculum as now listed in the catalog.

6) We call for a general meeting of faculty, administration, and all interested students to be held on May 3, 1972 to decide whether or not the conditions of this letter have been met.

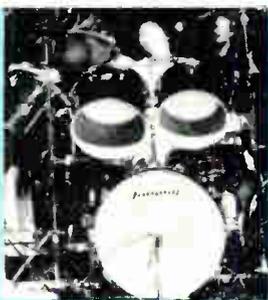
We feel all of the regular channels of procedure have been exhausted and this boycott is a last resort. We express no personal antagonism to individual faculty members.

Student Jazz Committee

By the next issue, we should be able to report the final outcome of the students' efforts.



Willie Ornelas with Sonny and Cher



Jay Osmond with the Osmond Brothers

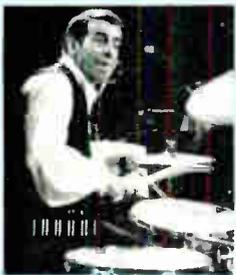


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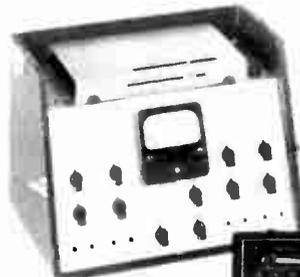
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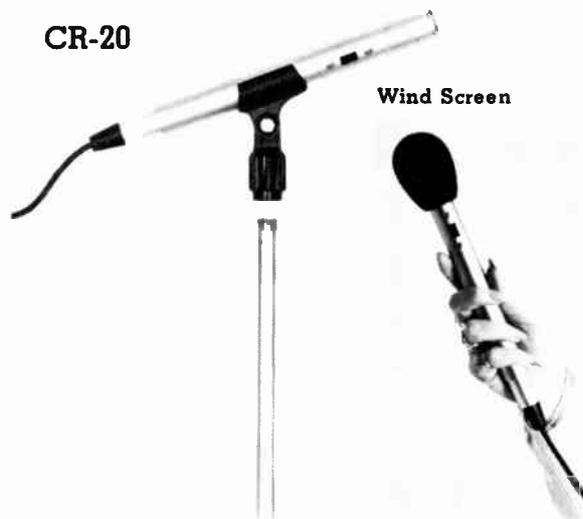
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chords and discords

Correction

We appreciate your review (db, March 16) of my recent album, "Head On". However, I wish to correct a few inaccuracies.

First, the fine bass solo on the album was played by the excellent San Francisco bassist, James Leary, III. He did not play "a subordinate role" as indicated by Will Smith. Also, missing from the personnel listing were: Willie Ruff, French horn; Charles Owens, Ernie Watts, reeds, and Woody Theus (percussionist on all tracks.

Bobby Hutcherson
James Leary, III

Berkeley, Cal.

Connors Clicks

I teach school in Harlem and last Thursday I played Pharoah's Thambi to my first grade class. Afterwards, I read them your article about his drummer, Norman Connors. They came much closer to the music after they knew some of its background.

Thank you for being a beautiful experience for a lot of aware 6-year-olds. Please tell Norman Connors that the article and his talents won him many brothers and sisters in P.S. 92.

(Mrs.) Quincy Carl

New York, N.Y.

I grew up in Philly with Norman Connors and always respected him as a musician and a brother.

I just want to say I'm glad to see his name out there.

Peter Bradley

New York, N.Y.

Your March 16 drum issue was fantastic. I heard Norman Connors at a concert at the Beacon Theater in New York and was really impressed by his drumming. I had never heard of nor seen him before. He was so good; I didn't know a human being could have rhythm as complex as he did. When I saw his name on the cover of your magazine, I couldn't wait to find out all about him. I am glad to see that a master musician for once is getting at least a fraction of the credit and respect he deserves.

Please continue covering top jazz musicians. And I hope you will have another article on Connors and also on Pharoah Sanders. Pharoah's music is, as Connors said in his interview, "like heaven."

I never heard music like it.

Julie Friedman

Millburn, N.J.

FIVE GUGGENHEIMS TO ARTISTS IN JAZZ FIELD

An unprecedented number of Guggenheim Fellowships in music composition—five out of a total of 15—have been awarded to artists in the jazz field by the John Simon Guggenheim Memorial Foundation.

Sonny Rollins, George Russell, Mary Lou Williams, Keith Jarrett and Carla Bley are the 1972 recipients. In the past, Guggenheims have gone to such artists as Ornette Coleman, Jimmy Giuffrè, Charlie Haden and Charles Mingus, but the Foundation has not previously recognized more than one composer from the jazz field per year. The amounts of Guggenheim Fellowships are not made public, but are known to be in the area of \$10,000.

Last year, the Foundations New York city offices were invaded by a group of jazz musicians demanding more recognition for the music.

BLUES, JAZZ AND ROCK ON MONTREUX '72 MENU

The Montreux Jazz Festival, to be held June 16-29 in the Swiss resort town, has announced its lineup of artists.

The first of three days will feature blues and rock, with Chuck Berry, Bo Diddley, The Aces (16); Muddy Waters, Koko Taylor, The Aces (17), and Jimmy Dawkins, Lightnin' Slim and Whispering Smith (18).

Jazz is next, with Phil Woods, Jean-Luc Ponty, Eddie Louiss (19); Jazz from Europe (20-22); Thelonious Monk, Oscar Peterson, Gabor Szabo, Chuck Mangione (23); Herbie Mann, Rahsaan Roland Kirk, Les McCann, David Newman (24), and Herbie Hancock, John McLaughlin's Mahavishnu Orchestra and Sunny Murray (25).

The last four days of the festival will be devoted to a U.S. high school band contest.

CLARK TERRY HONORED AT QUINNIPIAC FEST

The fifth annual Quinnipiac Intercollegiate Jazz Festival, held April 14-16 on the campus of Quinnipiac College near Hamden, Conn. was a landmark in more ways than one.

Not only was the festival exceptionally well attended (the Saturday night concert was sold out, and many had to be turned away) and the judges' panel unusually varied and accomplished (arrangers Sy Oliver, Ernie Wilkins, and Chico O'Farrill; Lee Konitz, Bill Watrous and Fr. Norman O'Connor), but the festival was dedicated to Clark Terry and culminated in a testimonial dinner in his honor.

It was a festive occasion. Terry, resplendent in silver velvet dinner jacket and matching accessories, was surrounded on the dais by friends, family members, colleagues and well-wishers. Big Ed McMahon of the

Tonight Show handled toastmaster chores with relish, and a series of brief tributary speeches were made by Stanley Dance, Rev. John Gensel, Fr. O'Connor, Wilkins, this reporter, Leonard J. Kent (president of the college) and the Constanzo Brothers. Sam and Dominick (Sonny), who teach music at Quinnipiac and co-produce the festival.

McMahon quoted from Edward Arlington



JOSEPH L. JOHNSON

Robinson's "Richard Corey" (wisely omitting the last stanza), and there was pathos as well as humor in the accolades. (One that seemed to particularly please Terry was a scholarship in his name set up by the International Art of Jazz, Inc.) He was also presented with a handsome portrait of himself, a gift from the students who worked on the festival.

By the time he was called upon to speak, the object of all this very genuine affection was too moved to say very much, but there was still more in store. Unbeknownst to Terry, all the members of his big band had journeyed to Quinnipiac, and during the evening concert by the winning groups the band appeared on stage and invited the surprised and delighted leader to join them.

It was a fitting finale to a beautiful tribute to a great musician who also happens to be a beautiful man. —*morgenstern*

WEIN SCHEDULES FIVE MAJOR U.S. FESTIVALS

Though preparations for the mammoth Newport In New York Festival (July 1-9) are keeping George Wein and his Festival Productions staff more than busy, the energetic entrepreneur has plenty of other irons in the fire.

With the New Orleans Jazz and Heritage Festival, held April 26-30, already under his belt, Wein has five other major U.S. events scheduled. These are the Bay Area Festival in Oakland, Calif. (June 9-10); the fifth annual

Hampton Jazz Festival at Hampton Institute, Va. (June 23-24), the Atlanta Jazz Festival (revived after a two-year hiatus) in Atlanta, Ga. (June 30-July 1), the Houston Jazz Festival (the first event of its kind to be held in the Houston Astrodome and an outgrowth of the Longhorn Festival) July 7-8, and the Ohio Valley Jazz Festival, in its 11th year, in Cincinnati, Ohio (July 21-22).

A basic complement of artists will appear at most of these events. The format is jazz with a liberal sprinkling of soul.

The lineups break down as follows:

Bay Area: Ray Charles, Stan Getz, Ike and Tina Turner, B.B. King and a Jimmy Smith Jam Session (Sweets Edison, Clark Terry, Illinois Jacquet, Zoot Sims, Kenny Burrell, Louis Bellson) on the first day; Miles Davis, The Giants of Jazz (Dizzy Gillespie, Kai Winding, Sonny Stitt, Thelonious Monk, Al McKibbin, Art Blakey), Les McCann, Donny Hathaway and Nina Simone on the second.

Hampton: Charles, King, Herbie Mann, and the Smith Jam (as above, but with Joe Newman for Edison and Roy Haynes for Bellson—the lineup for all other events as well) on the first day; Cannonball Adderley, the Giants, Dave Brubeck with Paul Desmond and Gerry Mulligan, and Nina on the second.

Atlanta: Charles, Sarah Vaughan, B.B., the Giants, and Charlie Byrd on the first day; Ike and Tina, Lou Rawls, Roberta Flack, Brubeck with Desmond and Mulligan, and the Smith Jam on the second.

Houston: Mann, Rawls, the Giants, Charles, and Brubeck et al. on the first day; Ike and Tina, B.B., Cannonball, Hathaway, and the Smith Jam on the second.

Ohio Valley: Charles, the Turners, B.B., McCann and the Smith Jam first; Rawls, Cannonball, Nina, the Giants and the Thad Jones-Mel Lewis Orchestra second.

To produce these events, Wein, whose basic staff is small but tightly knit, relies on trusted associates such as Darlene Chan, who cut her eyeteeth on the first Berkeley Jazz Festival; Dino Santangelo, long Wein's right hand in the Ohio Valley setup, and John Scott of the Hampton Institute, in addition to key staffers Charles Bourgeois and Robert Jones.

Meanwhile, work on Newport in New York continues apace, and Wein says that he "has never found a better climate" for producing a festival than in the big city.

MANNE-HOLE SEEKS NEW COVER; RUMSEY ON MOVE

Shelly's Manne-Hole, a Hollywood jazz oasis since Nov. 2, 1960, will have to find a new home. Clubowners Shelly Manne and Rudy Onderwyzer have been served with an eviction notice but have been allowed to operate on a month-to-month basis until a new site can be obtained.

The eviction is due to sounds from electronic instruments seeping from the

Manne-Hole into the studios of Wally Heider, which are one thin wall away from the club. Therefore, the Manne-Hole can book only low-decibel jazz combos like Thelonious Monk or Bill Evans, which considerably reduces the number of groups available for booking.

Neither Manne nor his partner are bitter about the development, and Onderwyzer remarked: "I can understand the situation. It's like building a welding shop next to an oil field. The two just aren't compatible."

Meanwhile, The Lighthouse in Hermosa Beach is in for some competition from the man who has guided the club's booking policies since 1949—Howard Rumsey—who plans to open his own club in nearby Redondo Beach. The new club, Concerts By The Sea, will feature local and national jazz artists. One of the first club projects reportedly is a Stan Kenton alumni concert.

TRADITIONAL JAZZ FEAST AT CHICAGO AREA CLUB

The Big Horn in Ivanhoe, Ill. (about an hour's drive from downtown Chicago), the home of traditional jazz in the Midwest, will hold its first annual Jazzfest during the Memorial Day weekend. Thirty musicians will be featured in various groupings in five-hour concerts on May 28-29.

The concerts, which begin at 6 p.m., will feature trumpeters Wild Bill Davison, Wallace Davenport, Smokey Stover, Nappy Trotter, Bobby Lewis and Al Ramsey; trombonists Georg Brunis, Jim Beebe, Sid Dawson and Roy Lang; clarinetists Jerry Fuller and Russ Whitman (doubling bass sax); pianists Art Hodes and Bob Wright; guitarist and emcee Eddie Condon; bassists Truck Parham, Rail Wilson and Walt Murphy (doubling tuba), and drummers Barrett Deems, Hillard Brown and Don DeMicheal (doubling vibes).

Reservations for the concerts can be made by calling (312) 566-5958 or by writing the Big Horn, Ivanhoe, Ill. 60060. Advance tickets are \$4, door admission is \$5.

The club is located at the junction of Routes 176 and 60-83.

JAMES BAND BIG DRAW AT NEW YORK BALLROOM

As we have previously noted in these pages, New York's Roseland Dance City recently initiated a policy of one-night stands by famous big bands.

Count Basie, Woody Herman, Ray McKinley and the Glenn Miller-Buddy De Franco and Jimmy Dorsey-Lee Castle bands have drawn big crowds to the huge ballroom, but Harry James' April 21 visit set a new attendance record of 3,700.

The James band is rarely heard in the East these days. In the main, its activities are centered around Las Vegas, but a temporary lull in the local nightlife had lured the James gang from its desert lair on a seven-week tour booked by the enterprising Willard Alexander, whose faith in the big band magic never has been shaken.

The Roseland is not an ideal spot for listening (or, one would guess, playing). The music is continuous, the house bands of Don Glas-

ser and Argueso spelling the visitors, and the big bandstand gets a bit cluttered.

As in days of yore, the majority danced while a sizeable minority clustered around the stand. The James band has few peers at picking danceable tempos, and during the night's longest set (broadcast live over WHN radio, complete with period-style banter between announcer and band leader) it warmed to its chores.

There were a few ringers among the personnel (not all regular hands felt like making the tour), but with such key men as 31-year veteran Corky Corcoran, pianist Jack Perciful, and the redoubtable Sonny Payne on hand and the bossman's horn in fine fettle, there were no problems.

It was good to hear James' commanding sound once again. He still easily fills the horn from top to bottom, and on this occasion, his full, crackling lower-register sound was a particular delight. (How thin most modern trumpeters sound in comparison!) Harry uncorked a brilliant jazz solo on *Take the A Train* that in itself made the evening worthwhile. (The James book contains lots of Ellingtonia—also heard in the set were *I'm Beginning to See the Light*, a tune in which he

had a hand; *Satin Doll*, and *Don't Get Around Much Any More*.)

Corcoran's warm, rich tenor sound was featured on *That's All*, and Payne got in some fancy licks on *Shiny Stockings*. A big crowd pleaser was *And The Angels Sing*, which Harry dedicated to his old Goodman sidekick Ziggy Elman but played in his own manner.

George Simon took us backstage to say hello, and James soon inquired about the health of two good friends, Dizzy Gillespie and Miles Davis, having heard reports that caused him concern. He was enjoying the tour, he said. After the Eastern swing, it would take him west to Chicago and St. Louis, where it ends on May 30.

"It works out just right," he said, a smile crinkling his extraordinarily bright-blue eyes. "The Cardinals play the Giants the next day, and Corky and I can stay over and take in the game."

Baseball is still a passion with Harry James, but when he picks up his horn, you know he hasn't lost his other love. This visit, too brief, was a welcome reminder to jaded New York ears: Harry James is still a name to be reckoned with when it comes to great trumpet players. —*morgenstern*

TONY PARENTI: 1900-1972

Clarinetist Tony Parenti, 71, died April 17 in Mount Sinai Hospital in New York City after a brief illness.

Born in New Orleans on Aug. 6, 1900, Anthony Parenti was a versatile musician



whose long career encompassed a wide variety of activities.

The son of Sicilian parents, he played his first professional job at the age of 12 in Professor Taverno's Italian Spasm Band, and moved into jazz two years later, playing on river boats and in clubs and restaurants. At 16, he was asked to join the group that eventually became the Original Dixieland Jazz Band, but his parents felt he was too young to leave home.

Parenti worked in a number of local bands, deputizing for Alcide Nunez in Papa Laine's group and playing in Johnny De Droit's combo at the Gruenwald Hotel—reportedly the first "name" location job for a jazz band in New Orleans.

In 1925 he formed his own bands, a theater-orchestra (The Liberty Syncopators) and a jazz group employed at the La Vida nightclub. He also played in the Saenger Theater Symphony Orchestra, doubling various saxo-

phones but specializing on clarinet and alto.

Parenti moved to New York in 1927, sharing an apartment with fellow New Orleanian Ray Bauduc and subbing for Benny Goodman in Ben Pollack's orchestra. He soon became a successful studio musician, working with Nat Brusiloff's CBS house band, Paul Ash, Fred Rich, Meyer Davis, B.A. Rolfe and many others, and leading his own saxophone quartet on radio. When Radio City Music Hall opened, Parenti became first clarinetist in the Music Hall Symphony Orchestra, a job he held for four years.

In 1939, tiring of legitimate music, he joined Ted Lewis, remaining until the summer of 1945. Settled in New York again, he became a regular at Eddie Condon's, returning to the small-group jazz format of his New Orleans years, a concept to which he remained faithful for the rest of his life.

In 1946, Parenti led his own bands at Jimmy Ryan's and Nick's, then worked with Muggsy Spanier, Miff Mole, Ted Lewis sidekick Georg Brunis and others. In 1950, he went to Miami for a vacation and wound up staying five years, leading his own group, working with drummer Rollo Laylan's Preacher Rollo and the Five Saints, and putting in a brief stint with the Dukes of Dixieland.

Back in New York, he resumed work at Condon's, also leading at the Metropole. In 1959, he subbed for the ailing leader in George Lewis' band, and from 1963 to 1969 led the house band at Jimmy Ryan's, leaving to front a band at his own short-lived club. He then resumed freelancing, and was consistently active until shortly before his hospitalization in late March.

Tony Parenti brought to the traditional jazz forms he loved a polished instrumental technique and a typically warm, full clarinet sound in the New Orleans mold. He was a master of Dixieland ensemble style, and one of his specialties was long solo flights with tom-tom backing, during which he would insert quotes from many sources, including the light classical repertoire.

Parenti was a serious student of ragtime

music long before it was rediscovered and popularized. He owned a large collection of ragtime sheet music and organized several recording dates featuring ragtime in band and trio settings. In the early years of the traditional jazz revival, Parenti hired and taught the repertoire to a number of swing players. For years, he was one of the mainstays of the New York Dixieland scene, both as leader, sideman, and inveterate sitter-in, and he was expert at establishing rapport with audiences.

Parenti made a number of records in New Orleans between 1925 and 1928, among which *African Echoes*, *In the Dungeon*, and *New Crazy Blues* are the most interesting. These (and some others) were recently reissued on the British VJM label. Aside from the 1929 clarinet solo *Old Man Rhythm* (reissued on the Historical Jazz LP *Hot Clarinets*) Parenti didn't record much of jazz interest during his studio and big band days.

From the late '40s on, however, he recorded quite frequently under his own name and occasionally as a sideman. Of particular interest are his three ragtime sessions, one with a seven-piece band and one with a trio (Circle; later on Riverside LP), and another trio date, still available on Jazzology. From Parenti's several other dates for the latter label, his work on *Blues for Faz* may be singled out. Some of Parenti's best recorded playing can be found on the Jazztone LP *Happy Jazz*, notably in his own compositions *Vieux Carre* and *City of the Blues*.

Parenti's final record date was somewhat unusual, combining ragtime and rock in a session featuring singer Cathy Chamberlain, just released on the Kama Sutra label.

Funeral services were held April 20 at Gates of Heaven Cemetery in Westchester. In accordance with Parenti's wishes, and despite pouring rain, a band of friends played, New Orleans fashion, at the graveside.

The musicians were Bob Cantwell and Skip Le Compte, trumpets; Bobby Pratt and Graham Stewart, trombones; Joe Muranyi and Nick Sassone, clarinets; John Gill and Alan Cary, banjos; Don Butterfield, tuba, and Freddie Moore, drums.

They performed *Just A Closer Walk With Thee* (one of Parenti's favorite numbers) and *Didn't He Ramble*, with Moore doing the vocal. The reeds, banjos and drums played under the cover of umbrellas, but the rain put no damper on the band's dedication.

potpourri

Ornette Coleman's large-scale work, *The Skies of America*, scored for 82-piece orchestra, was recorded in three days of sessions in mid-April by the London Symphony under the baton of David Measham with the composer featured on alto sax. The work will be issued on Columbia Records. It was to have been performed in concert at Royal Albert Hall, but a last-minute musicians union exchange problem prevented this. A concert tour of England for Coleman's quartet is being arranged for July.

Jazz Interactions celebrated its 7th birthday April 23 at New York's Village Gate. Both the upstairs and downstairs rooms were

open, and from 7 p.m. until closing time a steady stream of people flowed in and out. Among the dozens of musicians who performed and/or stopped in were Art Blakey, Bill Barron, Howard McGhee, Tommy Flanagan, Junior Mance, Cal Massey, Bobby Jones, Irene Reid, Ron Jefferson, Bobby Brown, Frank Foster, Chris Woods, Eddie Jones, Hakim Jami, Joe Carroll, Al Foster, Stella Marrs, Matthew Gee, Roland Alexander, Ernie Wilkins, Zahir Batin, and, of course, busy, happy J.I. president Joe Newman.

Sarah Vaughan's three weeks at New York's Rainbow Grill were a potent demonstration of the art of popular singing at its absolute best. In a repertoire combining the best of the new and the classic, she was backed by Willie Mays, piano; Bob Magnuson, bass, and Jimmy Cobb, drums. Herbie Mann will be on hand at the Grill through June 3, followed by none other than Lionel Hampton.

The first major jazz festival to be held in Spain took place May 22-28 at Costa del Sol. *Weather Report* was the only imported group, but some of the leading U.S. expatriate musicians in Europe, among them Carmel Jones, Art Farmer, Benny Bailey, Dizzy Reece, Slide Hampton, Leo Wright, Pony Poindexter, Johnny Griffin, Sahib Shihab, Mal Waldron and Art Taylor, were on hand, as was the Kenny Clarke-Francy Boland Band.

April was Jazz Month in New York, and the occasion was marked by a noon-time open-air concert and celebration April 17 in Times Square. Musicians on hand included Billy Taylor, Joe Newman, Jimmy Owens, Frank Foster, Eddie Harris, Billy Mitchell, Ernie Wilkins, Richie Resnicoff, Bobby Thomas, and Al Foster. A number of awards for contributions to the music were given out on behalf of Metro News by Lewis McMillan. The long list of recipients included Lionel Hampton, Noble Sissie and Jo Jones (who accepted in person), and Duke Ellington, Roy Eldridge, Maxine Sullivan, and John Hammond. The good weather attracted large crowds, and a happy result of the enterprise is the establishment of a permanent jazz information section in the Times Square Information Center.

At last, Germany's leading jazz label, MPS, will be distributed in the U.S. The label, a subsidiary of BASF, announced an initial May release of 10 LPs including albums by Oscar Peterson, Earl Hines, Ella Fitzgerald, Jim Hall, the Dave Pike Set, Don Cherry, Milt Buckner and the Kenny Clarke-Francy Boland Band.

Gene Krupa and Eddie Condon, who first recorded together in 1927, were reunited at the first in a series of Monday night jazz concerts at the New School in New York City April 3. Also on hand were cornetist Wild Bill Davison, soprano saxist Kenny Davern, pianist Dick Wellstood, and emcee George Avakian. Krupa was in the best form we've heard since his resumption of activity last summer, and Wellstood scored with an interpretation of Scott Joplin's *Fig Leaf Rag* that would have made Joshua Rifkin et al. run for cover. The series, produced by Hank O'Neal, continued with a piano party featuring Eubie Blake, Claude Hopkins, Teddy Wilson

and Dill Jones, and evenings with Lee Konitz (with Richie Bierach, piano; Lyn Christie, bass; Barry Altschul, drums) and the Jimmy Giuffre 3.

The Village Gate celebrated its 15th anniversary May 15 with a gala night of entertainment featuring many of the great artists that have appeared at the famous New York City club through the years. The event honored owner Art D'Lugoff and will benefit the continuation of the Gate (and Top of the Gate). In late April, D'Lugoff began hosting a weekly radio program, *The Jazz Shop*, featuring new and recent releases and heard Saturdays from 4 to 6 p.m. on WRVR-FM.

American Airlines has become the official carrier for the Newport Jazz Festival and also the Bay Area, Houston and Ohio Valley Jazz Festivals (see news story). American is also offering a special "Endless Summer" vacation package for Newport and travel agents and American Airlines offices have full details. American will also sponsor two tributes to Lionel Hampton at Newport on July 5 at Philharmonic Hall, with Hamp leading an all-star band including Gene Krupa, Teddy Wilson and other former colleagues from Benny Goodman bands and combos.

strictly ad lib

New York: Bill Watrous and his New York Band made an impressive debut April 24 at the Overseas Press Club, followed by an upstate one-nighter and an April 28 Playboy Club noon bash. Though a descendant of former New York bands led by Bill Berry and Al Cohn, this is a new band with fresh faces: Danny Stiles, Marvin Stamm, Dean Pratt, John Getchell, trumpets; Charley Sharman, Jerry Chamberlain, Dave Taylor, and the leader, trombones; Carmen Leggio, Lou Marini, Roger Pemberton, Allan Gauvin, Joe Temperley, reeds; Dick Hyman, piano, synthesizer; Tom Fowler, bass, and Bill Goodwin, drums. Stiles, for once given plenty of solo space, was in tremendous form . . . Other recent big band action: Howard McGhee, introduced a small but potent lineup (Charles Sullivan, Stan Shafaran, trumpets; Tom Malone, Charley Sharman, trombones; Chris Wood, Sonny Red, Howard Leshaw, Larry Charles, reeds; Duke Jordan, piano; Kyoshi, bass; Dave Gilman, drums; Joe Carroll, vocals) at the Playboy in the week prior to Watrous. Frank Foster's *Loud Minority* brought the big band sound to Harlem on four consecutive Mondays at the Club Baron starting April 24, and Don Ellis did a doubleheader concert at Julia Richman Auditorium April 26 . . . A gentleman who had a big band for a while celebrated his 73rd birthday (April 29) with a benefit concert inaugurating the newly renovated Newark Community Center, then repaired to Le Mistral, an East Side Manhattan bistro, for a private party in his honor. The night before the Duke Ellington Society threw a bash for its hero at the Brass Rail with music by trumpeter Dick Vance's Quintet . . . At presstime, the Village Vanguard was preparing to give the

Continued on page 42

Call it a roundtable if you wish; I have a large rectangular one in my dining room. Anyway, I invited Kenny Burrell, Joe Pass, John Collins and Gabor Szabo to straddle it, partake of coffee and goodies, and rap about the instrument that makes them "solo brothers."

And rap they did—in free form—into two tape recorders so I wouldn't miss a single sotto voce reaction. They talked of many things: of picks and strings, and cabbages and kings. But when Burrell and Collins learned that Oscar Moore lived right around the corner from me, they interrupted the panel discussion and made me take them to Oscar's home. They tried to add one Moore to the roundtable, but Oscar begged off, preferring his semi-recluse status (he's still trying to get an unlisted zip code.)

So I had to content myself with the original four giants. But the conversation couldn't have been more diverse if Django Reinhardt had suddenly materialized. Actually, most of the guitar greats from yesterday and today were conjured up during the spree of name-dropping. For indeed they covered the plectrum spectrum.

down beat: Gentlemen, if a bomb were to drop on this house right now, would the best guitarist in the country be eliminated? In other words, who is the best guitarist in this room?

THE PLECTRUM SPECTRUM: Kenny Burrell, John Collins Joe Pass and Gabor Szabo Talk to Harvey Siders

J.C.: That's a hard question to begin with.

K.B.: I don't think so. The best guitarist is in New York.

db: Oh, who's that?

K.B.: Skeeter. He's in New York.

J.C.: Sure, Skeeter Best, he's the best guitarist.

db: Thanks a lot.

K.B.: Next? How about the worst guitarist?

db: If you're willing to name him, we're willing to print it.

G.S.: I'm sure we all have our favorites, but that doesn't mean they are the best. Guitar is so personalized, you know.

J.P.: Yeah, each one has a different kind of thing that he does.

db: Well, let's start at a different beginning. No pun intended, but how did you pick guitar? Anyone can answer.

K.B.: Well, guitar was in my family.

G.S.: Really Kenny? You have a guitar-playing family?

K.B.: I have two brothers, both older. They both play guitar. The oldest one, Billy, was the original guitarist in the Burrell family. My father plays banjo and mandolin just for kicks, and my mother played piano and sang. I got interested in music because music was always in the house. I wanted to play saxophone, but we couldn't afford a sax. They cost more than guitars. But I wanted sax because I wanted to play

like Lester Young and Coleman Hawkins, who were pretty hot stuff then, and also, to be different from my brothers. I don't regret having picked guitar; the more I played it, the more I got hooked.

db: What about you, John?

J.C.: I came from a musical family also. My mother was a very fine pianist, and she played for W.C. Handy. And my grandmother was a pianist. In fact she taught me everything. My mother didn't want me to play piano, though. Wouldn't let me get near it. So she started me on the clarinet, which I didn't like. And I heard Carl Kress and that was it. And then I heard George Van Eps, and that really did it.

db: And you, Gabor?

G.S.: Oh, well, in Hungary it was kind of hard to put your hands on any kind of a decent instrument, and after the war, when American music started becoming popular, the easiest thing to do was switch to guitar. You see, most guitar players in Hungary were originally violin players—you know, Gypsies. At first, I wanted a banjo because I was a young kid and I thought that was really American.

J.P.: American huh? (Gently derisive laughter from the rest.)

G.S.: Yeah, but my father was told when he was buying me an instrument for a Christmas present that with a guitar I would be better off

because that's something I can become serious about; I can develop into something, more than with a banjo. So that's how the guitar came. And naturally, like all young kids, you think about what can appeal to the girls.

J.P.: You should have picked drugs. (Laughter drowns out Gabor, but doesn't stop him.)

G.S.: I remember I used to take the guitar with me even if I had to go down for a pack of cigarettes. I used to carry it with me all the time.

db: Joe, you're the only one left, so let me ask you the same question.

J.P.: Well, I heard Gene Autry. (Long pause for laughs)

db: Oh come on, it was a serious question.

G.S.: Wait a minute, wait a minute. I didn't say anything because everyone makes jokes about it, but it was Roy Rogers for me.

db: Was it really Gene Autry?

J.P.: That's the truth. I was 9 years old.

J.C.: It's a wonder you didn't take up horse riding.

J.P.: It all began with a movie, a Gene Autry movie called *Ride Tenderfoot Ride*. And I liked it. So I asked for a guitar and I got one for my birthday. You know, a \$17 something-or-other which I had for years, and that's how it started:

The thing was I really didn't want to become a guitarist or anything like that. I just wanted to have a guitar. But I learned to play

what the local Italian cats played on the back porch every Saturday night. I learned three chords, *Santa Lucia* and a couple of mazurkas, and my old man said, "Hey, I think you should take lessons," you know?

db: So much for your individual histories. Now what about the history of the guitar? What I mean is, when you think of trumpet, Louis comes to mind as one of the first; for the bass, you think of Jimmy Blanton. Now is there anyone before Django who said anything?

J.P.: Oh sure, Eddie Lang, Carl Kress . . .

J.C.: Yeah, Eddie Lang, in the '20s . . . Lang was the first modern.

J.P.: I'm not so sure now.

J.C.: I think Eddie Lang was the first modern guitarist. He was playing with Bing Crosby.

J.P.: Yeah, that's what I was going to say. He accompanied Crosby.

J.C.: He was quite a guitarist.

J.P.: Who else was there?

G.S.: Nick Lucas, I think.

J.C.: Then there was a fellow by the name of Eddie Durham who was quite a guitar player. He was a trombonist, but he played marvelous guitar.

G.S.: Who did he play with?

J.C.: Benny Moten.

K.B.: Eddie Durham was one of the first to use electric guitar.

J.P.: I've heard his name.

J.C.: Now who inspired them, and who inspired Charlie Christian?

J.P.: Leadbelly?

K.B.: B. B. King?

J.P.: Before B. B. King, like Leadbelly, one of those cats who's been playing for years and years.

db: Big Bill Broonzy?

G.S.: I don't even know if he's alive.

K.B.: Bone.

ALL: Yeah, sure T-Bone, of course.

J.P.: Yeah, T-Bone was before all those cats.

db: I just did an article on B.B., and he told me he was inspired by T-Bone and Muddy Waters.

J.C.: Right, and Blind Lemon Jefferson.

db: Well, bringing it right up to the present tense, if you were Freddie Green, would you go crazy doing that chomp chomp all the time?

G.S.: I would.

J.P.: Yeah, me too.

G.S.: In fact, I was never successful at it. There was one time, I don't know if you call it the same way, but in Hungary you have to be able to play four, you know, rhythm, and I either rushed or dragged or something. I imagine that someone who does it well, like Freddie, maybe to him it's enjoyable.

K.B.: Well, you must admit there's quite a big involvement playing rhythm guitar.

J.P.: Hey, yeah, not everybody can do it. You just can't take it up.

K.B.: You've got a rhythm thing going where you have to coordinate your thing with the rest of the cats. Then you've got to get a sound out of the instrument.

G.S.: That's very, very difficult to do.

K.B.: You just can't play plank plank plank. You have lines, moving voices that blend in with what the bass line is doing. And Freddie Green is a master of this.

G.S.: On top of this you have to blend in with the drummer, too.

J.C.: I know all about it: I was one of the original "strollers."

db: What was that word you used?

J.C.: "Strollers." One time I was working with Roy Eldridge, and he would tell the piano to lay out and it was just guitar, bass and drums, and he would call us the strollers. So if he want-

ed the piano to lay out he would yell "strollers."

J.P.: Takes a lot of time and effort and concentration. You just don't pick it up like that.

K.B.: The thing about it to me is that it's fun. You've got to play your 4 or 3, or whatever you're playing, but within that limitation make a beautiful line come through all of that and still keep the rhythm going and get a good sound.

G.S.: And it's a very ungrateful thing because only a few people will notice what you're doing.

J.P.: Yeah, appreciate.

K.B.: Well, if Freddie Green is not there, even though the people don't know, they'll know something's missing. They may not realize what he does, but they'll say something's missing.

db: What line moves, Kenny, the bass line or the top line?

K.B.: The middle strings, the G and B. That sort of sets up an interval with the bass and you get a thing going.

G.S.: Usually like tenths.

db: Are there any other rhythm sections with guitar that have had the same impact as the one with Basie: Freddie Green, Walter Page and Jo Jones?

K.B.: There was a good rhythm section in New York for a while that did an awful lot of fine recording sessions: Barry Galbraith, Osie Johnson and Milt Hinton.

J.C.: A gentleman I used to love to hear in a rhythm section was Allan Reuss. He was one of the best.

db: Why did that use of guitar in the big bands fade out?

G.S.: Because basic pulsations are different now. People don't want that kind of pulsation anymore, I think.

J.C.: It's like stride. At that time, piano players used stride, but the whole concept has changed.

J.P.: I think that amplifiers brought some changes, too. With amplifiers, guitars became solo instruments.

db: How do you all feel about amplifiers?

J.C.: I feel better with an amp if I'm going to solo.

db: Is it the volume that makes you feel better?

J.C.: Sure, I can be heard.

G.S.: I know there are certain sounds I can get only if I use amps. I couldn't get it from an acoustic.

db: You like to use feedback as an improvisational device.

G.S.: Well, that's one thing, but I've learned to live with the amps, and maybe it's easier to express yourself through an amp.

J.C.: Did you know the guitar had no identity as far as the public was concerned until it was amplified?

db: Could you date that, roughly?

J.C.: Charlie Christian—late '30s.

db: I didn't realize amps went that far back.

J.C.: Oh yeah, and other than that, you had no identity in a band. At least not as far as the public was concerned.

K.B.: You mean in this country, John. Django certainly had an identity.

J.C.: True.

J.P.: Well, the real difference there was in the playing.

K.B.: If you want to speak about it in realistic terms, Les Paul had a hell of a impact. Now we're talking about the music scene, not necessarily jazz.

G.S.: Yeah, you're right. Exactly.

K.B.: Les Paul was—well as far as the public goes, nobody was bigger.



Joe Pass (l) and Harvey Siders

J.P.: I think there's a definite difference in playing amplified and unamplified: a different approach, a whole different feel. Personally, I feel if guitarists play together, it's better to play without; you know, the true instrument. Amplifying changes everything.

K.B.: I think there's room for both.

db: Let's take a situation where a guitar accompanies a single voice. I think immediately of the album you did, Kenny, with Sylvia Syms on Prestige, *Sylvia Is*. Now in that situation, is the ideal acoustic?

K.B.: It depends on the sound you want. I think on that album I used some with the amplifiers, some without.

db: Do you like working in that kind of set-up where it's just you behind a singer?

J.P.: I like it and I think most guitarists like to do it.

G.S.: It's a good function for a guitar player to accompany, and I personally dig that kind of thing when I work with Lena [Horne.] To my feeling it's very natural for a guitar to accompany a singer.

db: Has bossa nova changed guitar in any way?

K.B.: Sure. For one thing it made it more popular. And it put the public's ear into the unamplified instrument. It didn't necessarily bring back the unamplified guitar, but it did add to the acceptance of it.

G.S.: It really popularized the unamplified sound of guitar, which is very nice. It made it—what can I say—it wasn't so strange anymore. Most people thought of guitar either through rock 'n' roll or jazz. In other words, through an amplifier. Very few people, unless they have a classical box, know the true sound of guitar.

db: Okay, this should open the floodgates: let's talk about rock as far as the guitar is concerned.

K.B.: It's made a booming business out of it.

J.P.: It certainly hasn't hurt it.

db: Has it hurt jazz?

G.S.: At the risk of sounding unpopular, I feel jazz—what we mean by jazz—is a phase in contemporary music. Like I see young kids now, and they go into rock 'n' roll with the same feeling that we were using when we went into jazz. Many of them go into better music. About 10 years ago, when rock 'n' roll used to mean you went in and backed up Fabian or Ricky Nelson, that was no music at all, in my opinion.

db: I don't think I understand. Is the guitar pushing them into rock?

G.S.: No, it's not that, Harvey. To them jazz is a word, you know, just like to me, in a way, Dixieland was. I know it existed. I know I didn't like it because I didn't feel the pulsation of it. All I know is that the kids of today have their own way of playing guitar. I could never do it. Now I'm not saying it's better or worse, but obviously they have something

which we are already not capably of doing. At least I'm not. A long time ago I formed the opinion that rock 'n' roll was a bad influence on music but I don't think that way anymore. They are getting very serious about their music just as we were.

J.C.: I teach a little, and half of my students want to learn jazz. They've reached the stage you're talking about and they're ready for jazz...

J.P.: I hate to interrupt you, John, but I appreciate your point, Gabor, but I feel just the opposite...

db: Groovy, we have controversy.

J.P.: I think rock and roll guitarists, after having played so much rock 'n' roll, all seem to be seeking a more sophisticated kind of playing which I would call jazz. So I feel it works the opposite of what you're saying.

G.S.: But I'm still saying one thing, Joe: As far as sophisticated playing, I think they're going to arrive at that but still there will be a difference between let's say Kenny or you or me, and their playing when they arrive at their, uh... professional status.

J.P.: Oh yeah, there's an added dimension now: their peer group, their generation, their rock influences.

G.S.: Right. They're basically rhythm-conscious, as natural as it was for you and I to play changes. Like *I Got Rhythm* changes; we were born with it. They don't even know what changes are until they start looking into it deeper, but at the same time they are so sophisticated when it comes to rhythmic patterns. It comes to them so easily, man, it's fantastic.

J.C.: You really find it that way? Half my students say "well look, I've had this; I had to get into this jazz thing. That's where it is."

K.B.: Now wait a minute. (Long solemn pause) I resent the fact that you have to, and we have to use these terms.

J.P.: Yeah, right.

K.B.: What you're talking about is really twentieth century improvisational music. Now we all have influences, and it's all improvised music. There is no criterion for it. So for the sake of your readers and for the sake of any musician involved we should get rid of these terms because these terms are just put on music to sell it. Just like labels on products.

G.S.: Kenny, that's exactly what I was saying: "contemporary" music.

K.B.: See, one of the problems is you have a generation of people who have listened to "rock radio stations" or "jazz stations," and they are strongly influenced by what they hear on the radio. But what they don't realize is that they are being influenced by people in the business who have nothing to do with music. The corny phrase would be "the establishment," but I like to use "money machine."

So you ask a question about has rock helped or hurt. I don't even like to think in terms of rock. That's getting away from what we are, and we are serious musicians.

db: I don't see how you can avoid labels.

G.S.: What Kenny is saying is right. That is why I like to use the term "contemporary music" instead of jazz and rock or whatever.

db: What Kenny is saying sounds Utopian, but we simply could not communicate with each other—on a one-to-one basis, or like a roundtable like this—without labels.

G.S.: Don't worry, a hundred years from now there will be only classical music and the other.

db: When you say "classical" aren't you assigning a label?

K.B.: Well, "classical" is a label because it has a history, a culture, it has criteria . . .

db: But every type of music has its criteria . . .

K.B.: Wait just a minute . . . I'd like to ask John a question. When was the first time you realized you were a jazz guitarist?

J.C.: I don't know . . . I guess I haven't realized it yet.

K.B.: No, I mean in terms of how people thought of you.

J.C.: I just don't know. I really hadn't thought about it.

K.B.: Well, when I was coming up years ago, and John was one of the people that influenced me, I didn't know too much about music. I enjoyed improvising, and all of a sudden I read a thing about me where somebody said "He's an up-and-coming jazz guitarist." Right away I had a label.

J.C.: Well I guess then I've always been a jazz guitarist because when I started I was with Art Tatum and from there I went with Roy Eldridge.

db: Of course, you gravitate to people who play the same type of . . .

G.S.: But in those days I think there was no other thing except jazz and classical.

db: (Of course not. We always had different types of music and a label for each: country or hillbilly . . . rhythm and blues or "race" . . .

K.B.: On AM radio in the '40s you would hear Glenn Miller, the Mills Brothers, Benny Goodman, all of that, together . . .

J.P.: And then they started branching off.

K.B.: . . . and to me it was groovy 'cause the cats were all doing their thing.

J.P.: I don't see how you can avoid labels. We live in an age where everything is labeled.

K.B.: Well, in terms of today's market I guess I'm a jazz guitarist.

G.S. (To db): Okay, I don't want to start a controversy, but what would you call me—if you want to use your labels?

db: I've always considered you a jazz guitarist, but there's been a very heavy influence of rock in your playing in the last five or six years. So now there's a lot of soul in your Gypsy.

K.B.: Well, I'll tell you: Gabor is one of the outstanding guitarists in twentieth century improvisational music.

J.P.: Contemporary.

K.B.: Do you know what his style is? You know what it is? I'd give him the "Szabor" label. I'd call it "Szabor." Give it a class label.

db: Well, even "guitarist" is not a complete label to explain a style. Chet Atkins is a guitarist; so is Laurindo Almeida, yet they're worlds apart, aren't they?

K.B.: Right, but that's because the *men* are. Everybody is different. Just like we are talking now. We all have a different sound in our voice, we all use different words, but we know the same words. We all have different timing when we speak, and music is the same thing. So my point is, everybody that picks up a gui-

tar, or any instrument, does their thing, but the beautiful part of the whole thing is improvisation.

G.S.: It's going to be harder and harder to put any kind of stamp on anybody because the communications thing in the past 10 years has been so mixed, from Indian music to Brazilian—everything is seeping in.

K.B.: Why shouldn't we be on a festival with Chet Atkins in Nashville, you dig? Or with B.B. King anyplace.

G.S.: Kenny, like in Montreux they're already mixing it up from Monk to Santana to some Brazilians; so like it's silly, it's going to be just contemporary.

J.P.: (Waving a recent issue of *down beat* in my face): So you might as well ask the magazine to take this label off, "jazz-blues-rock."

K.B.: On the contrary, the only thing wrong with that, Harvey, is they don't have *enough* labels. If they're going to use labels, put them *all on*, or don't put any.

G.S.: (Getting into the spirit): Right, jazz-blues-



Kenny Burrell

rock-Latin-country-and everything else.

db: (Outnumbered but undaunted): Okay, okay, now I've got to ask something which uses, you should pardon the expression, labels again. Most classical musicians get very little in compensation considering the necessary years of training. I've always wondered: how they feel when they look at some of the kids today who are overnight sensations. Now, turning to the world of jazz, what do you feel when you see poorly trained rock guitarists making more money than you? Is there any bitterness?

K.B.: I'm not bitter at the musicians. I'm bitter at the society that promotes it.

G.S.: I'd go a step further, because whatever they get in their one year of success—a lot of them make it big for about a year—they pay the rest of their lives for it. Do you realize how frustrating it must be when you tell the kids "I was one of the Monkees," and they say, "One of the who?" I'm not bitter. I wouldn't want that.

db: Well, what about the record sales of some groups like Grand Funk or Creedence Clearwater? Compare that with all the years of wood-

shedding that is represented by any one of the jazz albums any of you put out.

G.S.: Harvey, things aren't always compensated for. There's no big, how can I say it, judge in the sky, who will say: "Hey you deserve this or you don't deserve that."

db: Is there a difference in your playing because of rock?

K.B.: I hope there will always be a difference in my playing. Not to defend my playing, but just a comment: I was playing what is considered rock 'n' roll 20 years ago. I bought my first amplifier to play in a little bar in Detroit. In those days we called it a place where they play a lot of blues. Actually rhythm&blues. And the patterns that some of the kids come up with now, we'd play eight different patterns in one 12-bar phrase. Now they talk about one so-called dynamic pattern. We could rip that off every bar. I've been around long enough to see a certain regression in the music business. What I hope will subside is the volume, because that's injurious. The decibel level is bad and non-musical. The kids get on this one pattern and play it over and over and louder and louder. It's supposed to be very exciting, but to me it's upsetting and non-musical.

db: I don't know how self-critical you are, Kenny, but if there has been any change in your style of playing, I'm curious to know if it comes from within, or if you're trying to please someone out there.

K.B.: Oh I'm always trying to please someone out there. I'm very aware of audience, but I'm aware that change has to come from within.

G.S.: You have to be aware of the audience or else you might as well stay at home and play for yourself.

J.P.: I think you absorb that part of the music around you that feels natural, and that you like to play. I've absorbed a certain amount of rock music. I think one thing rock has added to the guitar player's vocabulary is emotion. For a long time you couldn't get very emotional with your instrument. Maybe you could if you had the right setting, a lot of quiet, and you could be heard. But with amplifiers and the way kids are playing today they've really added an emotional aspect.

db: You mean bent tones?

J.P.: No . . . well maybe a little.

G.S.: What Joe means is giving life to the notes.

J.P.: Yeah . . . you can sustain a note longer, play fewer notes . . .

K.B.: Beautiful, perfect, I'm glad you said that. The thing you're talking about is simplicity. If you look at it from a strictly musical standpoint, the music is much simpler today. Rock has conditioned the audience to the acceptance of simpler playing. So you don't have to play all sorts of intricate changes. If you do, of course, it's a measure of the man.

db: Isn't too much simplicity self-defeating for the jazzman?

K.B.: What do you mean?

db: Well, wouldn't a jazz musician rather improvise on a tune that has an interesting set of changes?

G.S.: Makes no difference to me. I can get just as bored with a whole bunch of changes as I can with just a few changes. Changes aren't the only thing that count. If the rhythm, the time signature makes you want to play, it can have one chord or a 100 chords.

K.B.: You're talking about expression and how you feel. There are any number of ways and devices: scales, rhythm patterns, or you can use a lot of substitutes.

db: Well the fact that you have to resort to substitutes, or go into a modal thing, or play

a tone row . . . all that means you're trying to improve on the basic material. You're dressing it up, embellishing it . . . in short, getting away from simplicity.

K.B.: That depends on where you're coming from. In my case, I play what I hear. If I hear something modal, I don't make an announcement and say I'm gonna play something modal. You think about it *after* you've done it.

db: Do you all teach?

G.S.: I used to, a long time ago, but not anymore.

K.B.: I don't, anymore.

J.C.: I have a few students, and I like to do it

J.P.: I do a little bit.

J.C.: First thing I stress is musicianship. I don't try to create any particular style for him. I tell him to listen, and not to any one person. I encourage him to listen to every guitarist he can. See what you like, try to play this, try that, but you can't formulate a style for him. I don't think it's possible, is it?

K.B. & J.P.: No, no way.

G.S.: Talk about another style . . . I remember a long time ago I decided I was going to play like Tal Farlow, that is until I heard the first tapes of myself, and then I was so embarrassed . . .

J.P.: You changed your style.

G.S.: . . . I realized I didn't have it, and besides, there were enough Tal Farlows.

J.P.: I take a few students, and some of them are excellent contemporary, modern day, improvising guitarists. They want to get beyond . . . reach a greater level of sophistication, but I talk about playing the guitar as an instrument, not about any particular style. I tell 'em: "Here's the neck, these are scales, these are chords, here are tunes and patterns."

J.C.: I'll do this: Sometimes I'll write out solos on a particular melody for them just so they can analyze it, but I tell them, look, there's no way I can tell you why I did this or why I went in that direction. There's many ways I could have gone, but I chose this route, because it is *my* thought. Now cultivate your own sound and your own way of doing it.

K.B.: I took part in a seminar on teaching last year, and the first thing I told the guys was they should learn the fingerboard. You know, if you hear something, you've got to be able to play it. Can't always play it in one position. You've got to be able to get over that board. Even if you can't read so well, at least be able to find it. There's so many ways to play the same thing.

J.C.: There's a difference right there between jazz guitar and classical guitar: there's always been a set way of playing everything in classical guitar, but there's no set way to teach or play a plectrum guitar.

G.S.: Exactly . . . what works for you is the right way.

J.P.: It seems to me there's a compromise going on right now about what we're saying.

G.S.: You mean among ourselves here?

J.P.: Yeah, I think we're missing a point, but I can't quite find it . . . in terms of talking about simplicity and complexity and sophistication and taste, and we're trying to bring it all together.

G.S.: Well, all those things are involved whenever we play guitar.

J.P.: Yeah, but I think you have to be able to play the guitar as an instrument, as a study in itself, before you can get into all these other areas. That's what I'm talking about.

G.S.: You mean they get committed to one thing before they know what they're doing?

J.P.: Right, so they use a capo or something like that.

J.C.: They don't know the instrument. The right

hand, for instance, is a study that goes on and on and on . . .

J.P.: Well, leave the instrument out and just talk about the music. I hate to get back to labels, but look at music as a whole, then examine one piece of it—say, a composition that the Beatles wrote, then a piece by Charlie Parker, or something by Mancini.

G.S.: Take this meeting we're having right now. Say you use four rock guitarists. They would not be able to think about or talk about all these aspects we've covered today, because they can talk about only one area: rock . . . if they can talk about *that*.

K.B.: What are you guys getting at?

G.S.: Well, what Joe is saying is that a rock guitarist is not expected to play *Stardust*. They are much more limited. But we're not talking about them as musicians, but what their music has caused us to do to our own music . . . what it has added to the mosaic of my playing.

db: That points up the versatility of the jazz musician, who is expected to be able to play anything in a studio situation.

G.S.: I remember one time in New York when Creed Taylor said to Kenny, "Can you play classical guitar?" And Kenny said "Sure," but say that to Eric Clapton and he'll say "What?"

db: Beautiful. Glad we're back to using labels again. Now let's discuss the pick as opposed to the finger.

K.B.: Same story: whatever it takes to do the job. Some things you can do with the fingers that you can't do with the pick and vice versa.

db: What's your preference?

K.B.: It's not a question of preferring. I happen to use the pick more than I use the finger 'cause what I hear can be done better with the pick—you know, like a multiple of notes. I don't think it can be done as well with the finger. On the other hand there are certain contrapuntal things that can't be done with the pick.

db: (To J.P.): I always see you with the pick in your mouth.

J.P.: Well I play half the time with the pick, half the time with fingers, depends a lot on . . .

K.B.: . . . on the sound you want.

J.P.: Yeah, the sound.

K.B.: And not necessarily the technique.

db: You remind me of an oboe player who has to keep his reeds moist.

K.B.: Oh, is that so? Joe, I got an invention for you.

J.P.: Is it a pick holder? (General interest focuses on Burrell.)

J.C.: How do you do it, 'cause I put *mine* in my mouth, too.

K.B.: I'll show you; it's very simple.

J.P.: (Impatiently) Well, what do you do?

K.B.: Oh, you've got to come see me. (Kenny

was closing that night at the Lighthouse prior to a Japanese tour.)

J.P.: Boo, boo . . .

OTHERS: What a cheap way to get people into the club.

db: Can't you describe it for the sake of my readers? After all, this is coming out in the guitar issue.

K.B.: No, this is for my close friends.

J.C.: See, I do this. (Demonstrates pick-in-mouth technique.)

K.B.: (One day you're going to swallow it.)

J.C.: Aaaw, they've been telling me that for years.

K.B.: Well I've been fooling around and finally found a thing.

J.C.: What do you do, put it on your ear?

K.B.: I keep telling you, come see me and I'll show you. I won't buy you a drink, but I'll show you my secret.

db: Before I shut my trusty little tape recorders off, is there anything we left out? Anything else I should ask you?

G.S.: You haven't asked me how I've been.

db: (as deadpan as Szabo): Well, for the record, how've you been, Gabor?

G.S.: Fine thanks. (Scattered giggles)

db: You mean, this is the way the roundtable discussion will end?

K.B.: No—seems to me you should give us a blindfold test before we leave.

db: All right, I'll put on a record of Leonard Feather playing piano, and you can all take turns guessing who it is.

K.B.: Well it's only fair. Leonard has never interviewed four guitarists at the same time.

db: Okay, if that's what you really want.

K.B.: Sure. Put on some records; we'll tear them apart for you.

G.S.: Good idea. Let's see, who didn't we put down so far.

K.B.: No, really. If you put on guitar records, we can tell you if one string is out of tune, or if one string is softer than another. (**db** complies with wishes.)

J.C.: I'll bet he puts on a Howard Lucraft record. He's a guitarist, you know.

RECORD 1: *Girl Talk*, from *Goodies* (Capitol) by Howard Roberts.

K.B. (Before the 4th measure): Is that Howard Roberts?

J.C.: Yeah, that's Howard.

db: What are your first thoughts when you hear that?

K.B.: That's not jazz; that's a Howard Roberts, do you dig? (**db** gets another record rather than renew the semantics war.)

RECORD 2: *By Myself*, from *Kaleidoscope* (Verve) by Johnny Smith.

Continued on page 35

John Collins (l) and Gabor Szabo





the Magic of Mahavishnu

by Mike Bourne

The Mahavishnu Orchestra is not, as some might interpret, the John McLaughlin Quintet. The striking singularity of each player in the creative synthesis of the ensemble transcends the usual lead-plus-sidemen locus. But McLaughlin is nonetheless an inspiring figure; he indeed emits the essential energy of the band. After all, the Mahavishnu Orchestra is titled after the holy name given McLaughlin by his guru, Sri Chinmoy. And even more: The music altogether becomes an extension of his life, or rather, is his life itself.

Not that his brother artists exemplify his same Eastern fervor exactly, yet each, individually and in communion with the other (and with the audience) summons the spirit, the Inner Mounting Flame, the fervor that is not simply Eastern but is universal, immediate, and at times tangibly cosmic. And to penetrate McLaughlin himself, even in casual conversation, is to recognize that same direct and intense communion.

"I am not the Creator. The Creator created me!" This is the balance of his faith and the insight into McLaughlin most easily misinterpreted. Before each performance, he dedicates the music to the Supreme Being ("The maker of all music"), and in his playing he seeks the ecstasy of divine inspiration—"Inspiration is the highest ideal!"

Therein is the fulfilling element of his art and his life—because to McLaughlin, life is the assimilation of all experience evolved into an ideal discipline of being. "I am a disciple. Discipline and disciple come from the same root . . . just like ignore and ignorance," and the fruition

of his life is to achieve that degree of discipline wherein the Creator will manifest himself. That is, to be inspired is to become the cosmic instrument of God.

Up front, I admit my appreciation of his mystical idealism seems facile and rhapsodic. But it is difficult to verbalize the experience of the person of McLaughlin. As man and artist, he radiates that characteristically awesome presence of the self-determined spirit. Yet at the same time, McLaughlin expresses a rarefied innocence, the illuminating esprit that is beyond explication; it is esthetic, indefinable, yet it is real.

How it is transformed into actual music is thus simple and complicated (at least cosmically). Accepting the Eastern ideal that "the Sound is God", McLaughlin as an instrument of being is inspired, in one sense as if played upon. "If my life is in tune, then I am in tune!" To McLaughlin, the form of music (the notes) is mainly inconsequential; the expression of the music (the sounds) is all.

In response to questions from two guitarists, McLaughlin explained that the structure of his music is determined naturally by the spiritual impetus: "Music is beyond thought!" But in answering my own questions about practical spirituality, about the necessity of technique in the act of playing, McLaughlin proved that his artistry is far more than elevated idealism. "Spirituality is worthless if it isn't practical! Music is my work. I am a musician!"

As such, his virtuosity on the guitar becomes an integral element in his discipline of being; it is the necessary capacity to perform the inspiration. And given the intensity of his inspiration, the technical capacity of McLaughlin is truly phenomenal. His speed, stamina, profound lyricism and his very presence in sound—all of this is wrought through his sublime mastery of the guitar. Yet the true force of his music is divine, and believably so—an experience of pleasure and energy, and yet sincere and exhilarating worship as well.

Ironically, McLaughlin didn't know the word "kinetic" when I applied it to his music. Yet it is undeniably kinetic—in constant motion and throughout the band—in the ever-explosive drumming of Billy Cobham and the boisterous joy of pianist Jan Hammer especially, but above all in the mystical figure of McLaughlin.

"I want to move people", he concluded—and in the brilliance of his inspiration and the absolute virtuosity of his instruments (his guitars and himself), John McLaughlin proves his ideals with that zeal that in the Western holy-roller tradition is usually adjectivized as "righteous!"

When Jack Geils, Jr. called his parents to tell them that he was dropping out of college to form a rock band they didn't exactly cheer and shout. The young man was only 18 months away from a mechanical engineering degree from Worcester Polytechnic Institute. Five years later, when the J. Geils band was playing at New York's Academy of Music, his proud parents were in the audience, cheering and shouting like teenagers.

Jack Geils, Sr.—an electrical engineer for the telephone company—and his wife, Lynne, have the appreciation for all forms of music that makes them go to the ballet one night, the opera the next and out to hear some jazz the night after. Their son grew up in an atmosphere of the best available music around the home. In such surroundings, he was first attracted to the trumpet.

"I started out playing trumpet—along about the fourth grade, I guess. I carried that through for awhile and then I played drums for a time, then sax, and I also taught myself keyboards enough so I can diddle . . . formal instruction consisted of about one school year of the first book of trumpet."

Geils reflected on his abilities on his several instruments: "I gave up the trumpet when I was in my first year of college, and at that time I was just barely able to cut a couple of Charlie Parker heads."

About the time he was in the eighth grade, Geils discovered a ukelele that had been resting quietly in a closet.

"I had a thing where I would try and make some musical sense out of any instrument I could get my hands on," he recalled. "I had basically taught myself enough theory to get something meaningful out of the instrument. If I could tell where the notes were, I could play something. I couldn't play any chords on it, but I dug that each fret was half a step. Along about my first year in high school I came by an old, beat-up guitar."

The guitar was an arched top-F hole Harmony with an action guaranteed to raise blisters on the most calloused of hands.

"I wound up putting nylon strings on it," Geils continued. "I eventually went from that into a couple of round hole acoustics. I was kind of getting into country blues around that time. By about late 1966 or early '67, I had bought myself an electric guitar and an amp."

The progression sounded very familiar as Geils moved the conversation from country blues to urban blues.

"I was playing all the time with Dick (Magic Dick, the current blues harp player with the Geils Band) and he was buying a lot of records by people like Sonny Boy Williamson, Little Walter and Junior Wells and learning to play like those cats. I heard a lot of Muddy and I heard a lot of Buddy Guy; people like Luther Tucker, Robert Junior Lockwood, Louis Meyers.

"I was hearing these cats playin' behind Little Walter and them, and I just started to learn what they were playing because I wanted to back up the harp properly. It's very difficult, in certain respects, to play behind a harp player. It's not just a matter of churning out those ninth chords. Those cats who played with Muddy, they had a thing going too. And then I heard my first B.B. King record."

Get J. Geils going on the subject of B.B. King and you have the opportunity to observe a man possessed.

"Two cats I really admire are Chuck Berry



NANCY KLEE

j. geils: new generation blues

by joe h. klee

and B.B. King," he said, approaching his subject with the awe and respect usually reserved for saints.

"I've gotten to meet both of them and play with them and jam with them and those two cats, when they're on stage, I would say they use about one quarter of the chops they really have. The point is, they can play *so* much guitar. They got into a thing and established a certain guitar style for themselves. But they know much more about the guitar than they play during their thing. It just knocks me out.

"You see B.B. King or Chuck Berry play, and they're burnin', but they have so much more they can do."

The only subject Geils approaches with the same fervor as his favorite guitarists is his favorite band. He is always certain to make clear that it is the J. Geils Band. Not J. Geils and his band, but a six-way cooperative working group in which all the players have an equal say. So, why the J. Geils Band, rather than the Chocolate Doorknob or some such corporate name?

"It was formed from two groups, actually," Geils began, telling the story for about the hundredth time this week. "There was a group called the Hallucinations which played a lot of blues, but also played a lot of rhythm and blues and rock and roll. The Hallucinations kind of broke up. I had a band at the time called the J. Geils Blues Band, with Danny Klein on bass and Magic Dick, the harp player. We had all learned to play together. And we kind of were breaking up, and they were breaking up, and we got together with people from the two bands who were still interested in making music and just started jamming. We had Danny and Dick and myself from one band, and Steve Bladd and Peter Wolf from the other." (Keyboard ace Seth Justman was added later.)

"We didn't even get together with the intention of forming a band," Geils explained. "We just started playing together and jamming because we had similar tastes. It kept on, and pretty soon we realized we had a thing going. Danny and Dick and I were under a management contract under the name of the J. Geils Blues Band, and we started taking gigs through this contract under that name. When it expired and we could call the band whatever we wanted, we had a following. The only reason my name got tacked on it is because of that weird management thing. It just happens to be my name too."

The basis of the band is the rhythm of drummer Steve Bladd, who builds this band as any rock band—even one that is blues and rhythm&blues based—must be built. From the minute the band hits the stage, the rhythm starts the toes tapping and the fingers popping, and soon the fans are out of their seats and on their feet, moving about in rhythm any old way they can.

Part of this drive comes from the Fender bass so ably rocked by Danny Klein. Together, Bladd and Klein work as a team upon which are overlaid the thick chords and colorations of Seth Justman's organ and piano and the triple leads of Magic Dick's mouth harp, Pete Wolf's vocals and Geils' guitar.

The band really has a conglomerate personality, but if an individual could be said to represent it on stage, it is Peter Wolf. Wolf doesn't enter the stage, he explodes onto it as if propelled from a cannon at the end of the band's all too brief opening instrumental. From the moment he gets there until after the last encore, Wolf is in perpetual motion. He is Mister Floorshow, but much more than that.

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record REVIEWS

SPOTLIGHT REVIEW

CHARLIE CHRISTIAN

SOLO FLIGHT—THE GENIUS OF CHARLIE CHRISTIAN—Columbia G 30779: *Rose Room; Memories Of You; Seven Come Eleven; Honey-suckle Rose; All Star Strut; Till Tom Special; Gone With "What" Wind; I Got Rhythm; Star Dust; Tea for Two; Boy Meets Goy; Six Appeal; Good Enough to Keep; Wholly Cats* (two takes); *As Long As I Live; Benny's Bugle; Royal Garden Blues; Breakfast Feud; I Can't Give You Anything But Love; Gilly; Breakfast Feud* (composite take); *On the Alamo; I've Found a New Baby; Solo Flight; Blues in B; Waiting For Benny; Good Enough To Keep (Air Mail Special)* (composite take).

Personnel: Christian, guitar (all tracks). Tracks 1-3: Benny Goodman, clarinet; Lionel Hampton, vibes; Fletcher Henderson, piano; Artie Bernstein, bass; Nick Fatool, drums. Track 4: Jimmy Maxwell, Ziggy Elman, John Martell, trumpets; Ted Vesely, Red Ballard, Vernon Brown, trombones; Goodman; Toots Mondello, Buff Estes, Bus Bassey, Jerry Jerome, reeds; same rhythm. Track 5: Harry James, trumpet; Jack Teagarden, trombone; Goodman; Benny Carter, alto sax; Eddie Miller, tenor sax; Jess Stacy, piano; Bob Haggart, bass; Gene Krupa, drums. Tracks 6-7: as previous sextet, but Count Basie replaces Henderson. Tracks 8-10: Jerry Jerome, tenor sax; Frankie Hines, piano; unknown bass&drums. Tracks 11-12: as previous sextet, but Johnny Guarneri replaces Basie. Track 13: same, but Dudley Brooks for Guarneri. Tracks 14-18: Cootie Williams, trumpet; Goodman; Georgie Auld, tenor sax; Basie; Bernstein; Harry Jaeger, drums. Tracks 19-21: same, but Ken Kersey for Basie. Tracks 22-24: same, but Basie returns and Jo Jones replaces Jaeger. Track 25: Williams, Alec Fila, Maxwell, Irving Goodman, trumpets; Lou McGarity, Cully Cutshall, trombones; Goodman; Skip Martin, Gus Bivona, Auld, Pete Mondello, Bob Snyder, reeds; Guarneri; Bernstein; Dave Tough, drums. Tracks 26-27: as previous sextet, but omit Goodman and sub Guarneri for Basie and Tough for Jones. Track 28: as above, but with Goodman.

Rating: ★★★★★

Few musicians in the history of jazz accomplished so much in so short a time as Charlie Christian. Though recent research has established that he was born in 1916 rather than 1919 (and thus lived all of about 26 years) his direct impact on the music was circumscribed by a period of less than two years—from August, 1939, when he joined Benny Goodman, until June 1941, when he was found to be suffering from tuberculosis and was hospitalized for the remainder of his short life.

In that brief timespan, Christian effected a permanent change in the role of the guitar in jazz. He was not the first to play amplified, but his way of doing it put electronics on the jazz map. And as this great collection proves, no electric guitarist has ever achieved a better sound, technological advances notwithstanding. He never played a distorted note.

But it wasn't only *how* he played, it was *what* he played. Even the briefest Christian solo bears his unique stamp, is a total musical statement. Deeply rooted in the blues, he was much more than a great blues player; beyond

18 □ down beat

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

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

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dispute, he was one of the master improvisers in jazz. And every note he played swung, at any tempo. He always took his time (hear his eight bars on *On the Alamo*). As a creator of enduring riffs and licks, he had no peers (there are dozens of phrases in these grooves that still are part and parcel of the jazz vocabulary), but he never just strung them together in mechanical fashion—he developed them and made them sing.

A gigantic soloist, Christian was also a great section man. Though amplified, his rhythm guitar playing retains the feel of the natural instrument, blending perfectly with its acoustic mates.

The joy and life and beauty of Christian's music are as alive today as when it was made. Genius doesn't date. There isn't a guitarist (or any musician, for that matter) who could not learn from his legacy.

Fortunately, he made a comparatively large number of records, and was also captured in more informal settings. This album brings into legitimate circulation some gems recorded after hours (at the Harlem Breakfast Club in Minneapolis, Minn.) on portable equipment. Though the sound isn't perfect, it's more than adequate, and these three tracks alone (*I Got Rhythm, Star Dust, Tea for Two*) are worth the price of the album.

Not to slight the remainder. The Goodman sextets and septets were among the most advanced of swing combos and find Christian in worthy company. The sextet, with its percussive instrumentation, had in Lionel Hampton a musician whose conception and time fit the guitarist perfectly, and they inspired each other. (Christian is one of the acknowledged fathers of bebop; Hampton was another but hasn't been duly credited.) Count Basie, who plays in both sextet and septet settings, was another streamlined swinger. Cootie Williams, playing with wit, passion, and brilliance, has some of his finest non-Ellington moments here. Georgie Auld, playing hip, Ben Webster-inspired tenor, has rarely sounded better—and he swings. Drummers Jo Jones and Dave Tough do their reputations justice, but the lesser known Jaeger and Fatool are no slouches. The ubiquitous Artie Bernstein is always solid, and the pianists also do well (don't overlook the brilliant, underrated Kenny Kersey on *I Can't Give You*). There were no ringers on Benny's team.

As for Benny himself, the period represented here found him at one of his creative peaks. He had not yet abandoned his jazz embouchure under the spell of Reginald Kell, and still roughed up his tone with little growls and smears. Forget the arguments about the King of Swing title; this is a great jazz clarinetist at his best.

In terms of music per se, this two-record set has no weaknesses, but as a reissue production it is open to criticism. I won't go into the fact that, from a collector's standpoint, it is both maddening and unfair that the takes are

not identified (see discographical note). But from a standpoint of common sense and maximum musical value, why use inferior alternate takes when the originals are not in circulation (i. ex., why two interesting but not-so-good *Wholly Cats* in place of the near-perfect original). Why duplicate material available on the still-in-catalog *The Charlie Christian Story* (Columbia CL 652)?

The producer's liner note says that solos have been intercut from various takes, treating the material "as tape," but doesn't point out that this had already been done (by Al Avakian) on CL 652 some 10 years ago. It also says that the contents of this album "come close to equaling (Christian's) total recorded output." Not considering alternates, there are 11 Goodman combo works not included here, not to mention the Ida Cox and Eddie Howard dates to which Columbia has access; the Lionel Hampton dates for Victor and the Metronome All Star session on that label, the Edmond Hall date for Blue Note, the Jerry Newman Minton's material, and the *Spirituals to Swing* items with Lester Young. Making full use of alternates, Columbia alone could come up with another double album. And then there are the air shots. Nor does there seem any need for producer Chris Albertson to say that Christian created many of the originals represented here but "never received due credit or royalties" when many of the 78 issues listed him as co-composer. There is enough venality in the annals of jazz; let's not invent more, in these days especially.

The other liner note, by Gene Lees, is lemonade, misrepresenting the history of jazz guitar before the Christian era. In case you didn't know, the notes do tell you how an electric guitar differs from an acoustic.

These points are only made because great music deserves the best treatment (the cover is tasty, but why no other musicians' names for added sales attraction?). The music is here, however, and it's a feast for the ears. This is classic jazz at its best; a must for any listener with more than superficial interest in the music. And after you've listened, read Ralph Ellison's essay on Christian in *Shadow and Act*.
—morgenstern

Discographical Note: Since no take numbers are given for any of the tracks, a brief rundown will be helpful. For titles not mentioned here, originally issued takes were used. *All Star Strut*, excepting the piano introduction, is a previously unissued take. The first *Good Enough To Keep* is a previously unissued version, from 6/20/40. Both takes of *Wholly Cats* are previously unissued, as is that used for *Royal Garden Blues*. The first *Breakfast Feud* is an unissued version from 12/19/40. The second (composite) differs from that issued on CL 562, having an additional (fourth) Christian chorus and being framed in a different, previously unissued take from 1/15/41. *I've Found a New Baby* is a previously unissued take. The second *Good Enough* differs from the CL 652 version in using the originally issued take for the frame (and in omitting, inadvertently, the first four bars of Christian's second chorus). Solo Flight is Take 1.

DENNIS BUDIMIR

THE SESSION WITH ALBERT—Revelation 14: Warm Up; Au Privave; There Is No Greater Love. Personnel: Gary Foster, tenor sax; Budimir, guitar; Albert Stinson, bass; Jim Keltner, drums.

Rating: ★★½

There is some fine and often quite original playing on this album. The problem: no overall sense of organization and little cohesiveness to the material. A rather listless rhythm section doesn't help things either.

This is perhaps a consequence of an overly relaxed studio atmosphere in which discipline gave way a bit too far to self-indulgence. The result is the intrusion of some flabby ideas and long stretches where nothing really happens. The music is always tasteful and softly swinging, but in spite of some compelling solo periods, the spark of collective unity never really strikes with any impact. There are hints that the musicians may be listening to each other, as in *Privave*, where Budimir lays down some riffs behind Foster's tenor or when Budimir and Stinson toss the ball back and forth, but no ensemble sense ever takes hold firmly.

I hesitate to make any firm judgment on Foster's playing, since it is terribly underbalanced and often inaudible. He has a rather sleepy Getzian sound with which he articulates a relatively conservative repertoire of ideas.

Budimir plays a highly inventive and technically accomplished electric guitar. His single string lines, punctuated by an occasional chord, provide the main point of interest throughout the album, although the length of his excursions sometimes dilutes the impact of his most inspired playing. Conciseness is a virtue in jazz.

The liner notes by Michael James insist that *Love* is the best selection, and that is certainly true. Budimir's playing is at a high level most of the way, and the piece as a whole hangs together relatively well.

All tracks are from a February, 1964, session which has already yielded several LPs. These are the last that remain. —mcdonough

GARY BURTON

ALONE AT LAST—Atlantic SD 1598: *Moonchild/In Your Quiet Place; Green Mountains/Arise Her Eyes; The Sunset Bell; Hand Bags and Glad Rags; Hullo Bolinas; General Mojo's Well Laid Plan; Chega De Saudade.*

Personnel: Burton, vibes (all tracks), also piano (track 5); piano, electric piano, organ (track 4); electric piano (track 6), all overdubbed.

Rating: ★★★★★

Nothing in music is as tiresome as the vacuity of virtuosity employed purely for the sake of its own dazzle. Monstrous technique is a skill that must be guardedly used lest it becomes a tool to build Chinese boxes of glitter and more glitter. Paradoxically, virtuosity for its own sake, when displayed with enough bravura, can provide its own limited kind of excitement.

Burton is a virtuoso to stand beside Tatum and Rich. There are probably more notes scattered in the crevices of this record than on an average quartet set. The rating is a compromise: Three tracks knock me out, two are intermittently interesting, and two are insufferably boring.

Side one was recorded live at the 1971 Montreux Festival, and for the most part it is



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an astonishing performance. Burton's four-mallet technique and the manner in which he uses it is something to listen to with hushed breath. Like Tatum, he has developed an orchestral style of harmonic density and rhythmic fluency. A rhythm section would have been a disconcerting intrusion. But I think his approach, particularly rhythmically, owes a greater debt to Bill Evans. He has Evans' ability to lay down the right medium tempos and then play against the time with lyrical ingenuity.

Keith Jarrett's *Moonchild* is the masterpiece of the set. It consists of two themes with a marvelous variety of moods, balladic and bluesy. It is a continuously interesting performance, though Burton seems a little reluctant to end it (and I was sorry to hear it end). The moderately funky closing is ingratiating and a perfect resolve to the meditative opening.

Steve Swallow's *Green Mountains* is almost as good. Also a double theme, it begins at up tempo and halves its velocity for the *Arise* section. Again the composition is quite good, and Burton's playing is exquisite, particularly on the first section, where he performs convolutions on the theme, never quite letting it go but dancing around it with unfailing inventiveness. If the whole album was up to these cuts, it would be devastating. As it is, I'm tempted to say that they alone are worth the price.

Sunset, a Burton original from the same concert, is unendurably lush. The beginning sounds like the anacrusis of *Moonchild*, but it never goes anywhere. It just creates a mood in very slow tempo with a million notes and leaves me stultified.

I don't know why *Hand Bags* was released at all. Burton overdubbed piano and organ for some cheap funk and easy soul, and it just kind of lumbers around, bumping into stones and finally dying in a fade-out.

Bolinas and *General* are interesting for the piano-vibes interplay, although they made me aware of how self-indulgent the whole overdubbing thing is. Burton is a minor pianist, and if another musician had been brought in—Jarrett, for instance—the results would have been infinitely more stimulating.

Jobim's *Chega* is a return to the Burton who makes everything all right. The tempo is impossibly fast, but the vibist is wondrously deft and inventive. Every time I listen I laugh in admiration, waiting for him to trip over his own mallets and sink into the quicksand. He never does.

Gary Burton at his best is a brilliant musician with a sublime and vital vision. At his worst, he creates a vainglorious din that, to these ears at least, becomes mindless and soulless under scrutiny. I suppose the same thing could be said of Tatum, and we'll just have to put up with such inconsistencies—as on *Alone At Last*. —giddins

THE EDWARD

JAMMING WITH EDWARD!—Rolling Stones Records COC 39 100: *The Boudoir Stomp*; *It Hurts Me Too*; *Edwards Thrump Up*; *Blow With Ry*; *Interlude a la El Hopo including The Loveliest Night of the Year, Highland Fling*.

Personnel: Nicky Hopkins, piano; Ry Cooder, guitar; Bill Wyman, bass; Charlie Watts, drums; Mick Jagger, vocal.

Rating: ★★

On first glance at the personnel, one might

expect this to be simply another Rolling Stones album, with guitar courtesy of Ry Cooder instead of Richard-Taylor. But this is not the case.

Jagger's vocals are few, brief and undistinguished, and Watts and Wyman are more or less backup men for Cooder and Hopkins. The skill of these two shines through, to be sure, but they don't try to do much with it.

In fact, since the album attempts nothing, it neither succeeds nor fails. It is recorded in an extremely casual and off-hand manner, almost as if the gang was hanging around playing with nothing special in mind and someone happened to leave the recorder on.

Hopkins has some nice bits, including an interesting and playful turn with *The Highland Fling*, and Cooder offers a couple of pleasing introductory riffs; but beyond these few moments the disc is virtually vapid.

Although there is nothing so objectionable about it as to deserve harsh words, one must wonder why such an assemblage of luminaries bothered to record an album of such unambitious design. —hobby nelsen

EARL HINES

HINES '65—Master Jazz Recordings 8109: *My Blue Heaven*; *I Don't Know Enough About You*; *Serenade In Blue*; *I Know That You Know*; *If I Could Be With You*; *Hunting*; *Hines '65*; *The Midnight Sun Will Never Set*.

Rating: ★★★★★

MY TRIBUTE TO LOUIS—Audiophile AP 111: *When It's Sleepy Time Down South* (two versions); *Struttin' With Some Barbecue*; *A Kiss To Build A Dream On*; *Pennies From Heaven*; *Confessin'*; *Muskrat Ramble*; *Blueberry Hill*; *Someday*.

Personnel: Hines, piano, vocal.

Rating: ★★★★★

Though I suppose I should not regard it as a sin or a weakness, I confess that Hines' playing has interested me less and less, quite gradually, from the days of his QRS and Okeh solos until today. By the turn of the '40s I was pretty much through with him, and remained so throughout the '60s. I explain this by admitting my preference for the older forms and methods of jazz, and there's the hangup I take with me to the turntable when albums such as these reach me.

Yet, I've listened dutifully to each new release of Earl's—thankfully, we've been kept in fresh supply during the past decade (yes, "thankfully", because my hangup does not prevent me from knowing his greatness)—and tried to find something for myself in each one. Surely anyone, given the Blindfold Test, would identify the pianist on these separate albums as one and the same man, yet they subtly demonstrate the alterations Hines had made upon his playing over six years—not too short a period by which to measure the dynamism of a veteran innovator whose style is relatively set.

The '65 album, recorded in London and issued in America for the first time, shows more traces of the "old" Hines—a tantalizing few bars of stride in *I Know*, for example. Hines rarely vocalizes; he sings *Know Enough* and *If* here, in his soft-hoarse baritone. The title track is a medium-up minor blues, and *Hunting* a sort of rhythm ballad on familiar changes (tracks are listed in correct sequences; the liner program errs).

Earl made his *Tribute* 12 days after Armstrong's death, and one can only wonder at his thoughts and state of mind as he taped

his choices. I seem to hear a disjointed quality, a brittleness . . . but an apt description eludes me. Both LPs seem mandatory for *aficionados* of mainstream piano, and of Hines in particular, yet I can't help giving '65 the edge. For those who feel unusually close to Louis and/or Earl, perhaps there are vibrations in the *Tribute* that I've not been able to catch; my ratings reflect only my subjectivity.

Audiophile has produced a handsome package, with their now-standard double-fold jacket, a 12x24-inch reproduction of the familiar (recent?) photo of Louis' coatsleeve, hand and horn (couldn't we have been given a photo credit for this magnificent picture?). and learned notes by Stanley Dance, who has written often and at length and in depth about the pianist. Photos, too. MJR's production is far less ambitious; black-and-white, the cover a caricature of Hines, and more extensive annotation by Bill Weilbacher.

—jones

STEVE KUHN

STEVE KUHN—Buddah BDS 5098: *Pearlie's Swine*; *Silver*; *Time to Go*; *The Heat of the Moment*; *The Baby*; *Hold Out Your Hand*; *The Meaning of Love*; *Ulla*.

Personnel: Kuhn, electric piano, acoustic piano, vocal; Ron Carter, bass; Billy Cobham, drums; Airo Moreira, Latin percussion; Gary McFarland, arranger, conductor; unidentified string quartet.

Rating: ★★★

Like the character in the Frost poem, pianists coming up in the early '60s were offered the choice of diverging roads; either the lilt-ing, verdant path to Billelansland or the clamorous, unsteady, fiery trial to Ceciltay-lorville. Unlike the Frost traveler, however, many of them have taken both roads, thereby giving jazz a slew of eclectic technical wizards in search of an identity. I think Steve Kuhn is one of them.

This album is a sequel to the 1966 *October Suite* on which also played the music of Gary McFarland with the aid of strings and Ron Carter. On that recording, Kuhn played in a lyrical, melancholy mood inspired by the like-minded compositions and voicings. Here, the pieces are all by Kuhn and though they greatly resemble McFarland's in their lachry-mose, minor cast, the melancholia has become somewhat depressing. The major differences are that Kuhn's work has become tumultuous and extroverted, Cobham's crisp rhythmic attack demonstrates the changes Miles Davis has since wrought, the pianist has tried to become a singer, and, most important, McFarland's contribution is only in the introductions and background figures: this is less a concerto for soloist than a soloist with superimposed strings.

Unfortunately, this was McFarland's last assignment before his untimely death, and it will not enhance his reputation. Nevertheless, there are moments when he shows why he was one of the best (and one of the few unsentimental) string writers in jazz. There is a particularly clever and deceptively simple nine-note riff on *Swine*.

The tunes, especially *Swine*, *Baby*, and *Time*, have a quiet, somber, and attractive feeling that shows a bossa nova influence, but they don't really get anywhere in the improvisations and, as noted, the charts were not designed to develop the lines. Kuhn's playing consists mostly of deft, wild explorations steaming over the keyboard, punctuated by

sporadic chord clusters and tremolos. He coaxes rich and varied sounds from the electric instrument and on the ballads turns in a few poised, melodic strains but these are also not developed. With all his admitted deftness and flair, the results usually seem a lot of sound and fury signifying very little.

The worst moments on the record are those where Kuhn elects to sing. There is a myth among some musicians (who should know better) that anyone who can play can sing. Mingus once wailed in these pages that criticizing his singing meant attacking his soul. Well, when Mingus or Kuhn or any of the other would-be singers are ready to hire Ray Charles on alto and Billy Eckstine on trombone, their point will be better but still not well taken. Kuhn's singing is trite and tiresome, and considering the banality of the lyrics I can't imagine why he chose to do it. They range from vapid-pretentious (*Swine*) to vapid-confessional (*Hand, Meaning*).

The rhythm section is predictably tight, with *Swine* and *Baby* containing everybody's best work.

Kuhn is a well-equipped pianist, and he has his inventive moments here but ultimately I found the record depressing and boring. I feel compelled to add, though, that I did not think as highly of *October Suite* as many others, and for these the album may afford greater interest.

—giddins

YUSEF LATEEF

THE GENTLE GIANT—Atlantic SD 1602: *Nubian Lady*; *Lowland Lullabye*; *Hey Jude*; *Jungle Plum*; *The Poor Fisherman*; *African Song*; *Queen of the Night*; *Below Yellow Bell*.

Personnel: Lateef, flute, oboe, tenor sax; Ray Bryant, Kenny Barron, piano, electric piano; Eric Gale, guitar; Kermit Moore, cello; Sam Jones, Chuck Rainey, Bob Cunningham, bass; Bill Salter, electric bass; Kuumba Heath, drums, flute; Jimmy Johnson, drums; Ladzi Cammara, African percussion; Sweet Inspirations, vocals.

Rating: ★★★½

Drummer Heath is apparently making his flute debut here, and his duet tracks (with Lateef on *Fisherman* and with cellist Moore on *Lullabye*) are the soft and pretty high points of the album. For the rest, largely because of the contrived pseudo-African settings, none of the artists performs up to his capabilities. That's a waste; Lateef and Bryant can achieve heights, as both have repeatedly proved on record. There is some moderately amusing guttural scatting on *Bell*.

Maddening engineering gimmicks, the cloying hipness of the Sweet Inspirations, and in the final moments an every-man-for-himself scramble reminiscent of a bad night at JATP, render *Jude* obscure despite the hardy oboe playing of Lateef.

Put this up against Lateef's track record, and the only tracks worth keeping are *Lullabye* and *Fisherman*.

—ramsey

JOHNNY LYTLE

THE SOULFUL REBEL—Milestone MSP 9030: *Gunky*; *The New Village Caller*; *Didn't We*; *Lela*; *The Soulful Rebel Suite*; *Does Anybody Really Know What Time It Is?*

Personnel: Johnny Lytle, vibes; Billy Nunn, organ, electric piano; David Spinozza, guitar; Ron Carter, electric bass; Jozell Carter, drums; Ray Barretto, conga drums.

Rating: ★★★½

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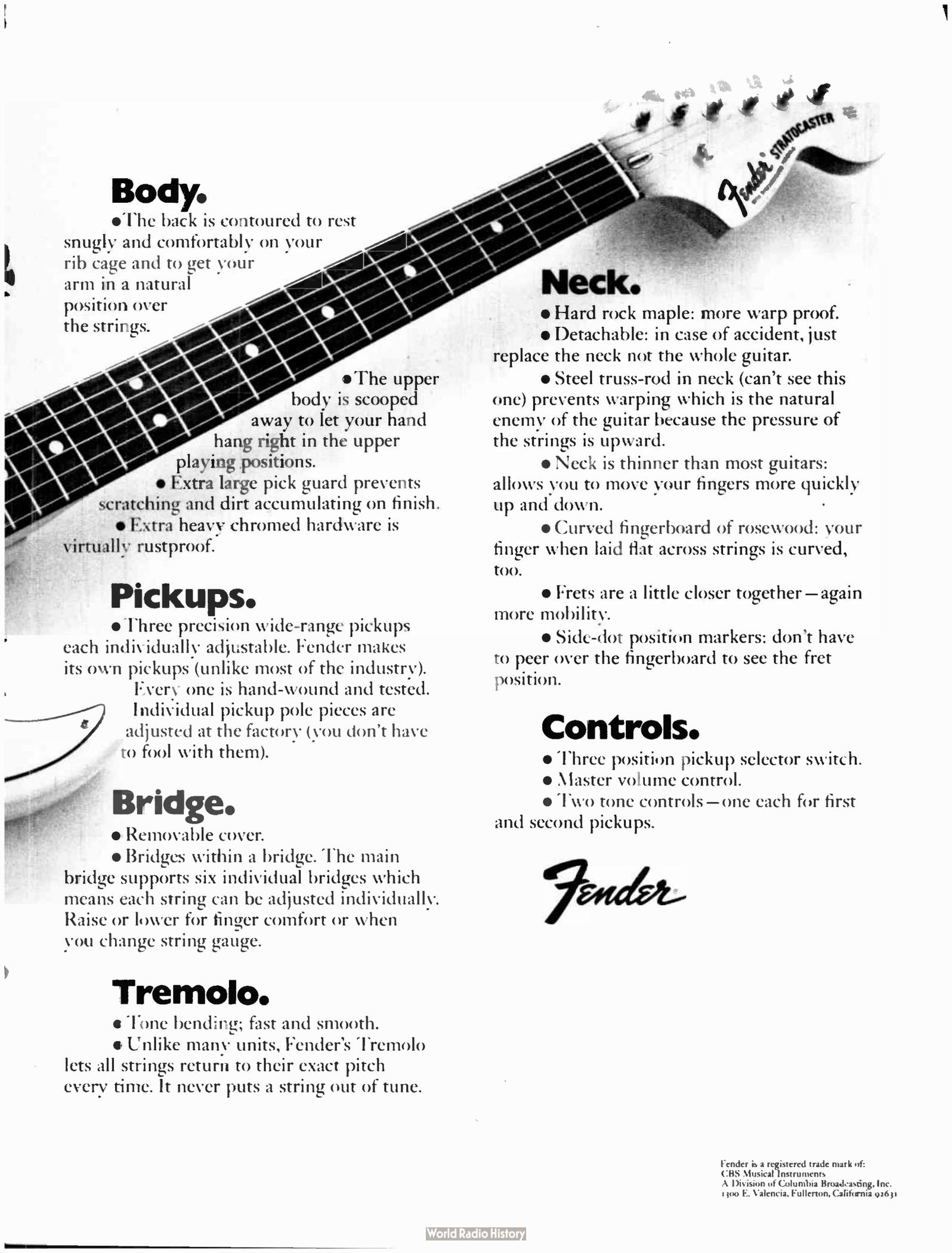
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26 down beat

and his erstwhile producer, Orrin Keepnews. Nothing weighty. But it all rings true, and it swings. There's some effective Latinate stomping (*Gunky, Caller*), an excellent minor blues (*Lela*), a suite whose parts don't make a whole in the classical sense but are all good blowing pieces, and good improvisation throughout.

I have serious reservations about *Didn't We?* as a composition (possibly influenced by its depressingly silly lyrics), let alone as a jazz vehicle. Nothing that happens to it here changes my mind. But there's a good ballad performance in *Inner Peace*, the last section of the suite. Lytle achieving a sensitivity of touch his work has often lacked.

Nunn's organ playing is crisp and uncluttered. Spinozza's solos are few, but impressive for his command of the guitar. Conga drums, as always, are conga drums. Ron Carter, as always, is magnificent. —ramsey

PRETTY PURDIE

STAND BY ME (WHATCHA SEE IS WATCHA GET)—Mega M51-5001: *Stand By Me; Modern Jive; Spanish Harlem; Artificialness; Never Can Say Goodbye; Whatcha See Is Whatcha Get; It's Too Late; Funky Mozart; You've Got A Friend*.

Personnel: Snooky Young, Gerald Thomas, trumpets; Seldon Powell, Lou Delgatto, Don Ashworth, Billy Mitchell, Warren Daniels, reeds; Harold Wheeler, piano, electric piano; Neal Rosen-garden, harpsichord, tambourine; Chuck Rainey, bass; Cornell Dupree, Billy Nichols, guitars; Purdie, drums, vocal (track 1, 7); Norman Pride bongos, conga; Tasha Thomas, Carl Hall, Norma Jenkins, Hilda Harris, vocals; Gil Scott-Heron, narration. (track 4 only).

Rating: ★★★★★

The thrust of the musical mainstream of today is overwhelmingly rhythmic. That's no secret, of course, but when you think about it, only the beboppers insisted on melodic invention as the most important attribute of style. Because of the tremendous amount of rhythmic vitality in soul music, this is a great time to be a drummer.

Purdie is the architect of a goodly part of our standard soul rhythms and easily the most influential drummer of his generation. The album shows off his style to perfection.

Apart from the first track, where Purdie indulges his vocal proclivities, everything is together. Much of the credit for the success must go to Harold Wheeler, who arranged and conducted the session. A masterful job.

Dupree and Powell are the principal soloists. Each knows today's idiom and Dupree is as down a guitar player as there is out there.

Recommended to all soul music enthusiasts. —porter

EDDIE "CLEANHEAD" VINSON

YOU CAN'T MAKE LOVE ALONE—Mega M31-1012: *Straight No Chaser; Cleanhead Blues; You Can't Make Love Alone; I Had A Dream; Person To Person*.

Personnel: Vinson, alto sax, vocal; Neal Creque, piano; Larry Coryell, Cornell Dupree, guitars; Chuck Rainey, bass; Pretty Purdie, drums.

Rating: ★★★½

Poor Cleanhead! As great a bluesman as he is and as strongly as he performs on this album, he is the victim of sloppy production. There is barely 23 minutes of playing time on

the entire album, and even that is padded with applause and introductions. Coryell is not announced in the introductions and plays on only three tunes though given featured billing. *I Had* is credited to Vinson though it is Big Bill Broonzy's tune.

Considering all this, there is still some fine music here. *Straight* is played at a fast shuffle and Vinson displays his attractive alto style which combines the graceful fluidity of the boppers with the firm tonic resolve of the best blues players. *Cleanhead* opens with a strain from *Parker's Mood*.

The album was recorded at the Montreux Festival, and as noted before there is much ya-hoo applause. Still, most of the audience didn't understand the lyric content of Vinson's blues. There is an interesting slip during the verse with the Presidential reference in *I Had* that would have cracked up a Regal Theater audience, but it made no impression on this group of listeners.

The recorded sound is quite satisfactory and the rhythm section, especially Creque, is a groove throughout. —porter

CHARLES WILLIAMS

TREES AND GRASS AND THINGS — Mainstream MRL 345: *Trees and Grass and Things; Chop! Chop!; Cracklin' Bread; Exactly Like You; Booger Bear; Moving Up; Song From the Old Country*.

Personnel: Williams, alto sax; David (Bubba) Brooks, tenor sax; Don Pullen, organ, piano; Cornell Dupree, guitar; Jimmy Lewis, bass; William Curtis, drums; Montego Joe, congas.

Rating: ★★★

This is pleasant, unpretentious music in an r&b flavored goodtime bag, rather more relaxed and easygoing than customary for this genre.

Williams is a finished altoist whose pretty, somewhat thin tone bespeaks his affection for Benny Carter. Tenorist Brooks, more robust, makes a good frontline partner for the leader—he, too, is basically mainstream oriented and much into Ben Webster.

Don Pullen's straight-ahead work here (he did much of the writing and is well featured) is a far cry from his avant garde collaborations with Milford Graves.

Excepting the jaunty, catchy title tune, the originals sound quite familiar and are mostly blues. Guitarist Dupree gets off some clean, economically constructed solo work. The rhythm playing is steady.

This album won't do anyone any harm, but unless you are heavily into this kind of music or in the market for a pleasant dance record, it's hardly a must. —morgenstern

blues 'n' folk

Recent Chicago Blues Recordings:

Muddy Waters "Live" At Mister Kelly's, Chess 50012

Rating: ★★★★★

Hound Dog Taylor, Hound Dog Taylor and the House Rockers, Alligator 4701

Rating: ★★★½

Homesick James Williamson, The Country

Blues, Blues on Blues 10000

Rating: ★★½

Jimmy Reed, *Let the Bossman Speak*, Blues on Blues 10001

Rating: ★½

Earl Hooker, *Funk: Last of the Great Earl Hooker*, Blues on Blues 10002

Rating: ★★

Big Joe Williams, *Blues from the Mississippi Delta*, Blues on Blues 10003

Rating: ★★

The electric ensemble blues approach developed in the late 1940s and early '50s in various urban centers (principally associated in the public mind with Chicago, where so many of the idiom's leading proponents were based that the city eventually lent its name to the form) has proved to be an extraordinarily durable and, if current recordings are a reliable index, still viable discipline. Every year a good number of singles—from Chicago and elsewhere—celebrate anew the gutty, fundamental sound of the modern Chicago blues, and there apparently is no dearth of new and older workers in its traditions. All these recent LPs, for example, hew closely to its basic tenets.

One of the major shapers of the idiom, Muddy Waters continues to perform with authority, passion and conviction, as is handsomely documented by his latest album, recorded on location at a popular North Side Chicago club—not far from the music's spawning ground geographically but a vast distance culturally, a situation more reflective of Muddy's current audience (white, young, middle-class) than of any change in his musical orientation. Muddy remains unalterably committed to the same style of music he was so instrumental in fashioning almost a quarter of a century ago and if the passing of time has dulled his allegiance to it or his mastery of it, it's certainly not evident here. Simply, this is the best and most persuasive album he's recorded in the last half-dozen years or so. It's shot through with lively enthusiasm; he and the band sound like they really mean it.

With three guitars, harmonica, piano, bass and drums, the band is large (by blues band standards) but never cumbersome; in fact, it's rarely sounded so relaxed and buoyant. Much of the credit is due to the resilient, effortlessly propulsive work of the rhythm section—pianist Joe Perkins, bassist Calvin Jones and drummer Willie Smith—one of the best Muddy's had in a long time. There's not a dull moment in the set, which reasserts Waters' uncompromising artistry and power. Excellent stereo sound.

The documenting of performance practice and repertoire of a working blues band was the idea behind the Hound Dog Taylor record too, but the producers decided to go for it in a recording studio rather than on location in a club. The results are a moderately successful and well recorded sampling of Taylor's work but the trio format (two guitars and drums) works. I feel, against its total success as a record. It's just too limiting in terms of overall dynamics, expressive possibilities and variety, ultimately leading to a monotony of approach and sound that sells Taylor's music short. Had the trio been augmented on several pieces, the album would have been far more interesting. Not a greatly distinctive or original artist, Taylor would have been the chief beneficiary of a more varied and exciting presentation. Enjoyable in small doses.

—pete welding

Much the same criticism—lack of programmatic variety through presentation—applies to the album by Homesick James Williamson, like Taylow an Elmore James disciple and, likewise, a capably but not very individualistic performer. He needs the benefit of intelligently varied presentation (good song materials; attractive arrangements; key, tempo and mood changes, etc.) to most effectively frame the limited compass of his skills, and producer Al Smith has not provided it. The backing of Williamson's pleasant singing and playing by second guitar, bass and drums is attractively functional but, over the long haul of a full LP, deadly monochromatic in its unvarying predictability. Half the album sounds as though Williamson overdubbed different lyrics and guitar solos over the same rhythm track, the other half over another.

Since the late Earl Hooker was never much of a singer, though an admittedly impressive guitarist, his records always were a bit frustrating. His playing rarely disappoints, but at the same time it doesn't offer nearly enough compensation for the missing chief ingredient of any really successful blues performance—strong, convincing singing. Of eight performances here, only two feature vocals—one by Hooker, one by harmonica player Jeff Karp—and neither is anywhere near the quality of the instrumental work. The remaining instrumentals are attractive and even intermittently exciting, but their lack of sustained melodic development (Hooker's "solos" are more properly fluid sequences of motifs, riffs and effects than actual improvisations) results in the album's taking on the character of pleasantly bluesy dance or party music.

The only thing one can really say about the Big Joe Williams LP is that it's unnecessary and probably won't tarnish his reputation. Producer Smith has surrounded the Mississippi bluesman with a covey of amplified instruments and tried to produce a modern-sounding record. It just doesn't work; Williams is much too firmly steeped in the country blues to fit comfortably into a modern blues band context, which requires a different conception of rhythm and phrasing. All the tartness and rhythmic vitality of Williams' own highly distinctive approach to country blues have been eradicated in the welter of instruments, flashy guitar lines, wah-wah and other electronic sounds and by the quite necessary metrical regularity of the musical approach the band hews to. That Williams' nine-string guitar is badly out of tune doesn't really matter much since it's largely inaudible once the band falls in behind him. The best thing is the lengthy interview-conversation between Williams and Smith. The rating is wholly for Big Joe's indomitable spirit.

The Jimmy Reed set is, bluntly, a drag. The man has been overrecorded far beyond his capabilities. He's played out—has been so for perhaps a decade now—and this LP merely reaffirms the great strain too extensive recording has placed on his small though appealing talents. This music is just plain dull, unconvincing; to Reed's obvious disinterest the listener responds in kind. Reed and his manager Smith would be far wiser to concentrate on doing perhaps one LP a year, selecting material intelligently and taking the time to record it carefully. One LP of small gems would do Reed a lot more good than two or three slapdash, botched ones like this.

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During those years he was a recording artist in his own right, producing a series of generally admirable and artistically uncompromising albums for Pacific Jazz. But meanwhile the whole guitar world was turned around by rock. Pacific Jazz as a label no longer exists; not caring to jettison the singular style and technique he had built so carefully over the years, Pass continued to make a partial living out of jazz, playing many gigs at Donte's and writing a series of highly successful instruction books. Commercially, he has done well as a sideman on several TV series.

Pass' integrity, and his strong feelings about what has been happening in music, are clearly reflected in his reactions to a somewhat heterogeneous assortment of records played on this test. He was given no information about them.



PATRICIA WILLARD

blindfold test

joe pass

by Leonard Feather

1. GRANT GREEN. *Blues for Abraham* (from *Visions*, Blue Note). Green, guitar; Emanuel Riggins, electric piano, composer; Billy Wooten, vibes; Chuck Rainey, electric bass; Harold Cardwell, drums, percussion.

I don't know who that is at all. It's like trying to marry a groove-funk-soul kind of thing... like a lot of cats are trying to do that, to incorporate rock rhythm patterns with like the blues; mostly the blues.

This one didn't have the feeling, though. I thought it sort of lagged or laid, didn't really get off the ground. It was like somebody said "let's do this." But I can't recognize the guitar player... he's kind of a funky player; in-between, I'd say.

I think there's a big attempt by a lot of guitarists to make this marriage between rock rhythm sections and feeling, and blowing jazz, and I think it's a hopeless proposition. It's not going to work. It has to happen automatically; if it's contrived, it just doesn't make it.

You can't deny the influence of the new kind of rock rhythm sections, the drummers and electric bass players, and most of them play very good, interesting and inventive. But just to put one element with another, it doesn't work. I tried it and I know. The feeling is different. I'd rate that two stars.

2. PRETTY PURDIE. *Spanish Harlem* (from *Stand By Me*, Mega). Cornell Dupree, Billy Nichols, guitars.

Nothing, absolutely nothing, because that's just a commercial record, using a wa-wa pedal... I mean, I don't know what I'm supposed to be listening for... but there's nothing there, I mean I wouldn't buy the record. It's just a pop commercial record of a tune... I don't even know the name of it. That's done every day. At one time they were grinding them out like 100 a day.

There are a certain amount of radio stations that'll play that... background... now it becomes doctors' office music. No stars.

3. JIM HALL. *I Should Care* (from *Where Would I Be?*, Milestone). Unaccompanied guitar solo.

Now I liked that. That to me is playing the guitar! I'm not sure who it is. It has a little bit

of sound like Jim Hall; some of the little lines he played sounded like Jim Hall.

It was inventive, I dug it. That's a five-star, because it's guitar music, it's a guitar album, it's a guitar tune. It sounded like he played it spontaneously too, without really figuring everything out in front, which is my idea of what we call improvising, blowing... you're bound to do some things that you do through habit, but that's the fun of playing.

But that's a good sound, beautiful tone, nice new harmonic ideas for an old tune; good tune. Yeah, I like that.

4. ERIC CLAPTON. *Badge* (from *History of Eric Clapton*, Atco). Clapton, guitar.

I have no idea who that is. Whoever the guitar player is, there are cats in the studios here in L.A. who can do that, and do it every day, right on the button, right on demand. They're got all the electronic sounds, all the concepts and ideas.

You have to admit there's a way of playing that style of guitar, using a certain kind of instrument, a certain kind of concept in playing. I think you have to grow with it, be in that environment. But I really don't find any merit in it as far as guitar-playing musically, from my point of view. I have students who come to me who can do that. So that's like one star for being there, but I really can't take that seriously; unless it were in a context where the guy played all by himself.

5. KENNY BURRELL. *Love Is The Answer* (from *God Bless The Child*, CTI). Burrell, guitar.

Take it off! I was waiting for something to happen. I figured, well, the guy is going to start to play now, because it sounds like a lot of the same thing, D major blues funky. There was a lot of window dressing, a lot of extra added sounds they could have done away with. I felt like the guitarist never really played anything; he just tried to be part of the window dressing. You find that happens a lot when you're boxed in by somebody trying to create something—a rhythmic feeling or sound—but nothing really happened on the record.

I don't know who it is. It sounds like a guitar player that could play, but if he could

he felt intimidated by the surroundings. He had to lend himself to that bag, so he did what he thought would fit. I've found myself doing that. That's two stars.

6. BENNY GOODMAN SEXTET. *Breakfast Feud* (from *Solo Flight, The Genius of Charlie Christian*, Columbia). Christian, amplified guitar; Georgie Auld, tenor sax; Count Basie, piano.

That's where electric guitar jazz started really—Charlie Christian. That's a real good feeling. Five stars, because the feeling is there.

I first heard Charlie Christian in about 1942—on record, I never did hear him live. But it's still fresh today, still jazz, that feeling. That sound was just great. How, with a little amplifier—without any gimmicks or anything—he gets that sound, and today we have all this equipment, all special kinds of pickups and amplifiers with this and transistors with that... and they still can't get that sound! I think it has to do with the person that's playing, probably.

That's the Benny Goodman Sextet. The piano player I couldn't identify... it wasn't Teddy Wilson. It sounded like Count Basie. And who was the tenor player? I couldn't recognize him. Not Ben Webster.

I've heard about this record, it's all reissues of Charlie Christian. I think it would do a lot of the youngsters good to listen to his playing, to get the idea where the roots are—on the guitar I'm talking about.

Recently Herb Ellis and I played together, and he leans in that direction a great deal, and that's really a good feeling; it really feels like you're digging in and playing with some meaning.

7. LARRY CORYELL. *Sunday Telephone* (from *Lady Coryell*, Vanguard). Coryell, guitars, bass, vocal, composer.

What is it? God! I think there's more than one guitarist on that. I mean, I shouldn't even say the word guitarist. It sounds like a lot of electronics, a lot of things that are popular today. Fuzz tone, distortion and a lot of one chord. I don't know who that was, but if they do it good that's too bad!

caught in the act

B.B. King/The Allman Brothers

Civic Center, Baltimore, Md.

Personnel: King, guitar, vocal; Eddie Rowe, trumpet; Joe Burton, trombone; Earl Turbinton, alto sax; Bobby Forte, tenor sax; Louis Hulbert, baritone sax; Ron Levy, piano; Milton Hopkins, guitar; Wilbur Freeman, bass; Sonny Freeman, drums. Greg Allman, organ, vocal; Dicky Betts, guitar; Berry Oakley, bass; Butch Trucks, Jaimie Johnson, drums.

When B.B. King walked onstage after his set to join the Allmans in a reprise of *Every Day* and—a slight smile playing around the corners of his mouth—trade guitar choruses with Dicky Betts, it was the high point of what in many ways was the most artistically successful pop concert produced in Baltimore over the past few years.

These two bands are, many would argue, the very best black and white blues bands in the land. To have them on the same show is in itself a musical feast. It also offered an opportunity to compare two contemporary ap-

proaches to the music that forms so much of the basis for rock and jazz—B.B.'s 12-bar urban blues and the Allman's freer, extended forms.

ger, finger-wagging falsetto vocal on *How Blue Can You Get* that never fails to bring a shout of recognition from the crowd. B.B. was in fine form. So was the band, especially rhythm guitarist Hopkins, whose probing phrases constantly spurred the leader and the other members of the group.

The rock tunes, *The Thrill Is Gone*, which segued with a fantastic guitar introduction into B.B.'s *Friends*, provided a nice transition to the Allman set.

This band is one of the hardest playing and most musically together in the business. Their roots are firmly in the Southern style (the band is composed of good ol' boys from Macon) but their music is not just a copy of the black bands, although their debt to B.B.—acknowledged at the concert—and other groups is considerable.

The Allmans do traditional numbers such as Willie McTell's *Statesboro Blues* as well as compositions by their own members like Bett's *In Memory of Elizabeth Reed*, in a style whose shifting time and themes are as close in spirit to contemporary jazz as they are to the blues.

The Allman Brothers Band has been together for some years, not as long as B.B.'s band, but long enough to give them a unified voice which not even the tragic death last year of guitarist Duane Allman has been able to still. They also have tremendous audio power, requiring a crew of roadies who make constant adjustments to the amplification system (even the mikes seem miked). They use it

sparingly but effectively, winding up to incredible climaxes, then falling back to explore yet another theme.

The Allmans played brilliantly through their standard repertoire: T-Bone Walker's *Stormy Monday*, Willie Cobbs' *You Don't Love Me*, Betts' *Elizabeth Reed*.

Then B.B. came out. "He's gonna play with us," said Dicky Betts. "We're gonna play with him," he corrected himself.

One of the roadies got B.B. plugged in, and with Betts leading and King giving him sly looks out of the corner of his eye, they began *Every Day*, first playing the horn parts that B.B.'s band normally does, then trading four and two-bar licks. B.B. seemed to be enjoying himself, and Betts obviously was having a ball, offering phrases that said "Look, I know you know this one, but if you wouldn't mind . . ." and B.B. echoing and embellishing them perfectly.

The Civic Center has been essentially a barn for the rock money changers and super-group tripping fans during the last couple of years, but Jay Erlich and Richard Klotzman, who usually present the shows there, deserve special credit for conceiving and producing this one, their best to date.

After watching three-ring freak shows like Alice Cooper and listening to top-schlock groups like Moody Blues run indifferently through their list of hit singles, it was a special treat to hear a couple of bands who manage to succeed on nothing more than good music and good old Southern *macho*. —james d. dilts

The Mahavishnu Orchestra

Winterland, San Francisco

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

Even upon first meeting, players in this echelon are capable of uncanny rapport. Last August, at Greenwich Village's Gaslight, the Mahavishnu Orchestra, together only three weeks, so mesmerized audiences that it immediately was held over. It is only a testament to its mammoth musicianship that in the spring of this year the band did not sound drastically improved, although surely it had honed the fine points of shading and interplay. Their first album, *The Inner Mounting Flame* (Columbia), captures the group's genius even though it went down on tape just after the stay at the Gaslight. And, primed by the frequent airing of the record and by word-of-mouth reports from back east, the people of the Bay Area were warmly receptive. Mahavishnu commented: "These people are beautiful; they met us right in the center."

The Orchestra appeared after the newly resurrected Blues Project and before Emerson, Lake & Palmer. It felt as though the people were at least as enthusiastic about the Mahavishnu band as about EL&P, the main attraction. Hendrixian histrionics (the EL&P organist kept rocking his instrument back and forth, then went behind it, let it topple, and continued playing while pinned under it) seem to have lost their savor. Although EL&P had some "heavy" moments, one sensed that the

musical center of gravity lay in the Mahavishnu Orchestra—to be exact, at Billy Cobham's drum throne. There was no other applause on either evening like that which went out to Cobham, who played with overwhelming passion and power. No doubt he and the others cleared up for many people the distinction between talent and true gift.

Mahavishnu opened: "We would like to dedicate our music to the Supreme Lord, the Supreme Musician," and what followed was straight-on playing. The qualities were starkly apparent: These men are virtuosos, and they are true artists. Whereas so many groups, even if competent, betray a commercial perspective, the Mahavishnu Orchestra conveys the feeling that they have transcended "practical" mundane considerations.

Thus their music was instantly attractive to an audience aware of the "real thing" through exposure to such as Miles Davis and John Coltrane, and when they played, there was awe in the air at Winterland. On the second of the band's two nights, impresario Bill Graham introduced them with these words: "Once in a while we're able to present really great musicians. And tonight we have five great, great, great musicians—the Mahavishnu Orchestra."

If memory serves, on both nights the Orchestra began their set with *Meetings of the Spirit*. The piece seemed to be in 12/8, and within each solo there was a build from eerie-peaceful arpeggiated guitar work to a chugging violin pattern to wailing upper-register guitar. In this manner, the intensity went full-circle within each solo, all the way back to the eerie peacefulness, and



JAN PERSSON

the people showed vigorous appreciation of this dramatic touch. *Meetings of the Spirit* embodied some of the group's most attractive features. The sound coming from the interplay of guitar, violin, and electric piano varied from broiling to lilting. (One might have wished that the Orchestra had spotlighted the latter quality more by doing a piece calling for acoustic guitar, as *A Lotus on Irish Streams* on their record.)

Mahavishnu, Goodman, and Hammer all soloed with articulate musical and emotional direction and with ingenious use of electrical sound-benders. In particular, Hammer often made his piano lines ring and buzz and break up as though the axe had gone blissfully berserk. Throughout, bassist Laird was rock-solid—a firm foundation never to be taken for granted. (On one later piece he soloed, refreshingly free of the usual "oh-my-God-look-how-fast-he-plays-the-bass!" approach, with simplicity and impact.)

Whether supporting or soloing, drummer Cobham was spellbinding in his fleetness, imagination, and sheer energy.

The repertoire for the two evenings consisted of the aforementioned *Meetings*, *Vital Transformation*, *Dawn* (a melancholy theme alternating with a shuffle—all in seven), *Awakening*, *You Know You Know*, *The Noonward Race*, and an as yet unrecorded piece. The writing, all by Mahavishnu, sounded direct and clear and evoked a breadth of feeling. The odd meters of most of the pieces sometimes conjured up the sensation of floating, or—as in the shuffle-seven part of *Dawn*—of everything being fly-reeled back each time a new bar began.

(At the same time, it would be a pleasure to hear them really lay into some walking four-four once in a while.) Mahavishnu has played with Tony Williams and with Miles Davis. Hammer has played with Elvin Jones, and Cobham has played with Davis and Horace Silver. The band can swing if they want it to.)

On both nights, there were several standing ovations after individual pieces, and, also on both nights—with stamping and clapping and whistling and cries of "MORE!"—the people demanded and got an encore. Mahavishnu told them, "How can we refuse?" After the final note they lavished applause as Mahavishnu introduced the band members, with an extra burst for Cobham.

How beautiful that at last music of this quality is being heard and taken to heart—not just by the few but by the many. —*jazzjivan*

Frankfurt Jazz Festival '72 Frankfurt-am-Main, Germany

The so-called "comeback" of jazz (as if the music had ever been away) is as strong in Germany as in most other countries. Living proof of this fact was the German Jazz Festival in Frankfurt—the world's oldest regular jazz festival, held since 1952. (With Charles Delaunay's famous 1948 Paris Jazz Festival as the forerunner, jazz festivals were pretty well established in Europe before Newport and other American events.)

Two of Frankfurt's four concerts were sold out; the other two attracted surprisingly large audiences. The first concert of the festival, organized by the German Jazz Federation

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Wolfgang Dauner: "... musically most rewarding rock..."

and subsidized by the Hessian Radio Network, was a real family affair. Called "Masters of European Jazz," it showed how independent European jazz has become of the American scene. In fact, never before in jazz history have European musicians been "doing their own thing" so well as now.

The highlight of the evening was the trio of German tenorist Peter Brotzmann, with Albert Mangelsdorff as guest soloist on trombone. As an American observer remarked, "Pharoah Sanders or Albert Ayler are tame in comparison to the wild explosions of Brotzmann." The driving motor of the group is Dutch drummer Han Bennink, who played more than 30 different percussion instruments from all over the world. And Mangelsdorff manages to do what, to my knowledge, no other trombonist ever did: he plays chords on the trombone. (By the way, Europe today is a veritable paradise of great creative trombone players—with British musicians Paul Rutherford and Malcolm Griffith, Sweden's Eje Thelin, Poland's Andrzej Kulylewicz, Mangelsdorff and others.)

Chick Corea presented his very romantic, beautiful, tender music—first in unaccompanied solo, then in duet with Bulgarian flutist Simeon Shterev, and finally in a quartet setting, with the group of Norwegian tenorist Jan Garbarek.

Corea no doubt is one of the great masters of the unaccompanied solo in jazz—in a class with Gary Burton and John McLaughlin—and it is a sign of the health of the European scene that a musician of this caliber spends so much time here and records for Munich's ECM Records.

Garbarek's drummer, Edward Vesala from Finland, and Britain's Tony Levin proved how strong and independent European drummers have become during the last few years. The Alan Skidmore Quintet from London played free, beautiful, hymnal jazz with exciting contributions from pianist John Taylor and trombonist Malcolm Giffith and the very masculine tenor sound of the leader. These men are among Britain's top musicians, and it is sad to learn that many of them find more gigs outside than inside Great Britain.

France's Jean-Luc Ponty presented his regular group consisting of East German pianist Joachim Kuhn, Belgian guitarist Philip Catherine, and Americans Peter Warren

(ex-Blues Project), bass, and Oliver Johnson, drums. He created his unique, masterful violin sounds—and yet, on this particular evening, seemed a bit too confident of the charm and fascination of his personality.

The second concert of the festival was dedicated to meetings between jazz and rock. German pianist-synthesizerist Wolfgang Dauner's Etcetera was the great event of the evening. With Larry Coryell on guitar and England's Jon Hiseman (the ex-Colosseum leader) on drums, it produced the most complex and musically most rewarding rock this reviewer has ever heard.

The audience loved the music of German guitarist Volker Kriegel's group with Dave Pike on vibes. The kids were heard humming and whistling a couple of the group's strong compositions while leaving the concert.

The evening opened with the Klaus Weiss Big Band, offering exciting contemporary orchestral jazz in a Buddy Rich vein. The arrangements, written especially for the band, were by Americans Bill Holman, Don Menza (a member of the Weiss band), Thad Jones and Don Piestrup. Menza, Slide Hampton and Herb Geller were the outstanding soloists. The orchestra was booed by the audience when it played a song from *Jesus Christ Superstar*.

The Dutch-German group Association P.C. was not in top form, yet it is the European group which knows more about playing free in a rock context than any other. As British critic Richard Williams pointed out, "they take jazz-rock to a new level of development."

The third concert presented "newcomers." Young groups and musicians from all over Germany were asked to send in tapes, and the jury was unanimous in its opinion that never before had there been so much excellent unknown jazz talent in the country. The seven best groups were presented—among them the quiet and meditative Oriental music of a duo called Flute and Voice, and guitarist Hans Reichel, who gets sensational sounds by playing his instrument with the pickup, moving it all over the strings instead of picking them with his fingers.

A surprise appearance was made by the group of Poland's leading trombone player, Andrzej Kurylewicz. He belongs to the older generation of Polish musicians and for many

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years was leader of the Radio Warsaw Big Band. It means much if a musician who has lived so much of his country's jazz history leaves the old and well-worn paths, turning to an ultramodern combination of jazz and contemporary classical music, which to this reviewer seemed very Polish indeed. Jazz and classical music have always been closer in Poland than in most other European countries.

That they are not so close in Germany was proven by the last concert of the festival, under the heading "Jazz and New Classical Music." Three jazz groups—Alexander von Schlippenbach's Quintet, Manfred Schoof's New Jazz Trio and the Gunter Hampel Trio—were confronted with two experimental "classical" groups: The AAM from London, and Feedback from Cologne, Germany.

AAM is marred by a tenorist who plays his horn with the sound of a clarinetist in a symphony orchestra "doubling" on sax. It's not enough to just build the music from quietness to intensity and back to quietness again. AAM proved that improvisation, when not carried by the intensity and the feeling of jazz, easily can become boring, since it lacks both the structure of "classical" music and the power of jazz.

Feedback, consisting mainly of collaborators of Karlheinz Stockhausen, is a different story. Using electric viola, synthesizer and a couple of home-made instruments like the "superstring" and electric cymbals, they created with care and love a beautiful network of sounds in which space is as important as noises and notes.

Two jazz musicians, Albert Mangelsdorff on trombone and Manfred Schoof on trumpet, managed to improvise meaningful music in the context of this classical group which really seemed to listen to what their jazz colleagues were doing. I have been sceptical about the so-called meetings between jazz and classical music all my life. But here, each of the meeting's partners really seemed to contribute his music's best to a new wholeness.

A unique experiment was a kind of "concertino" of five improvising violinists pitted against the New Jazz Trio of Schoof. In an age where you can amplify the sound of the violin to any volume, we have to re-think the possibilities of a group of violinists in jazz, and that's exactly what Schoof has done.

But it was Gunter Hampel's Trio, with American singer Jeanne Lee and clarinetist Perry Robinson, and without any rhythm section (except the one built into the musicians' hearts and pulses) that provided the highlight of the evening: Very tender, very soft music on mostly highpitched instruments. (Jeanne's voice, of course, is an instrument which sounds like birds on a sunny spring morning.)

The festival presented 26 different groups. I have been able to mention only some of these, and ask the others to forgive me for omitting them.

—jochim e. berendt

Joe Newman/Eubie Blake

Queens College, Flushing, N.Y.

Personnel: Joe Newman's Hot Nine: Newman, trumpet; Ray Nance, cornet, violin, vocal; Garnett Brown, trombone; Herb Hall, clarinet; Frank Wess, tenor sax, flute; Hank Jones, piano; Billy Butler, guitar; Milt Hinton, bass; Al Foster, drums; Blake, piano, vocal; Rudi Blesh, emcee.

It is beautiful to witness an occasion in which musicians of the first order can get together in a relaxed, congenial context and

just blow. On this night, nine first-rate jazzmen and one 89-year-old ragtime pianist-composer did just that, with memorable results.

In his opening comments, Rudi Blesh dedicated the concert to the memory of Louis Armstrong (hence the designation of Newman's group as the "Hot Nine"), and it seemed as if the cats were blowing for Pops all evening.

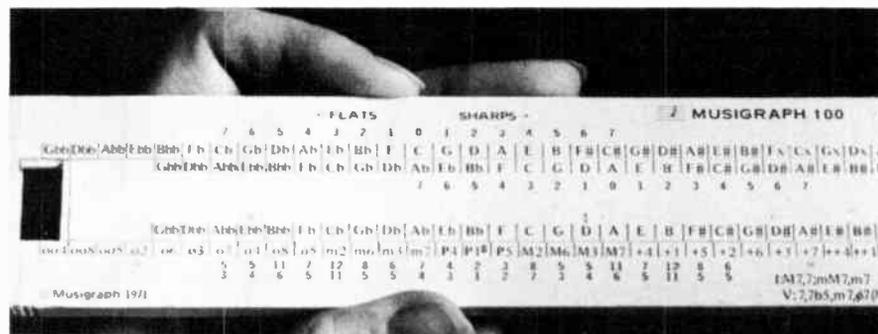
The concert was divided into three parts: Two jam sessions with Newman's group, "Jamming in Dixie" and "Jamming in Swing", flanking a solo recital by the venerable Blake.

"Jamming in Dixie" started off with a short reading by Hank Jones of Scott Joplin's *Maple Leaf Rag*. The other musicians then

joined him and Newman beat off an up-tempo *Royal Garden Blues*. Highlights included Nance's crackling muted cornet, Hall's truly inspired clarinet, and Hinton's slapped double-time bass solo. (It should be noted here that Hinton's work throughout the evening, both in accompaniment and solo, was a complete joy. He is one of the most sensitive and intelligent bassists around, and his contagious enthusiasm and good humor are a constant source of inspiration to both the audience and his fellow musicians.)

High Society followed, and it became apparent that the musicians were really having a good time; the ensembles and solos were full of enthusiasm, and everybody on the stand was beaming. (Continued overleaf)

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RON HOWARD



Eubie Blake: Vigor and vitality

Nance did a good-natured Armstrong impression on *Margie*, which also spotted fine work from Jones, and there was a warm, reedy *Just A Closer Walk With Thee* from Hall. *St. Louis Blues* came next, with some gritty Nance in the Hot Lips Page vein, then a graceful feature for Wess, *Easy Living*, and the final tune of the first set, *Sweet Georgia Brown*, in which Newman built to a tremendous climax through masterful use of tension and dynamics.

Blake holds any audience he plays to in the palm of his hand. He is a delightful and fascinating raconteur, and plays with a vigor and vitality that belie his years. (It is interesting to note that, were he alive today, King Oliver would be two years younger than Blake.)

The pianist started with his own *Charleston Rag* (composed in 1899), did a vocal on *It's All Your Fault*, played a medley of tunes from his 1921 Broadway hit, *Shuffle Along*, and then did a breathtaking version of the very complex rag *Troublesome Ivories*.

Blake had planned to wind up his portion of the program with his ubiquitous *Memories Of You*, which he always plays with classic beauty and a sense of drama, but a standing ovation brought him back to do his ragtime version of *Stars and Stripes Forever*. After this, another standing ovation persuaded him to play Cole Porter's *You Do Something to Me*. During intermission, Hank Jones talked shop with Eubie backstage, the other musicians clustered around.

"Jamming in Swing" began with a burning *Stomping at the Savoy*, climaxed by some intense, bravura trumpet work from Newman. Nance's violin feature, *The Man I Love*, followed; then *Hello Dolly* in tribute to Louis, with Newman reaching for the stars. Al Foster really drove the ensemble on this one. His drumming throughout the show was sympathetic and buoyant.

After Newman commented on house rent parties of the past, Jones did an energetic boogie woogie, assisted by bass and drums. The entire group then swung into *One O'Clock Jump*, Wess quoting from Lester Young's solo on the original Basie recording. There was some marvelous work, both single-string and chordal, from Billy Butler.

Newman's ballad feature, *A Day in the Life of a Fool*, preceded the closer, Charlie Parker's *Now's The Time*, which had some effective staccato tromboning from Garnett Brown and violin a la Stuff Smith from Nance.

The concert was very well attended, the acoustics were fine, and the price was nice (it was free). It's too bad, though, that the Hot Nine was only a pickup group working for one night. A regular working unit of this type, as the World's Greatest Jazzband has shown, can do much good for the music. —tom piazza

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SPECTRUM

Continued from page 15

J.C.: Is that still Howard?
db: Nope—different record.
K.B.: Sounds like Johnny Smith, but there's a piano involved, so it may not be.
G.S.: Kenny, you're getting too intricate.
J.P.: That's Johnny Smith.
J.C.: Sounds like Johnny.
db (To Burrell): Always trust your first reactions.
J.C.: (Following some tricky triplets in thirds): Oh yeah, now there's no mistaking it: that's Johnny Smith, a true artist.
G.S.: I don't know how he does it.
J.C.: He's an artist... he's a scientist.
G.S.: Such incredible things with the pick.
K.B.: Hey John, that reminds me, do you remember Bill De Arango?
J.C.: Oh wow...
G.S.: Wasn't he with Shearing at one time?
J.P.: No, he's from Cleveland or someplace around there.
J.C.: He's a million-note player.
G.S.: Whatever happened to Billy Bauer?
K.B.: Billy's doing real well.
J.P.: He's teaching, isn't he?
K.B.: Yeah, he has a school in Long Island.
J.C.: Kenny, let me ask you about Les Spann.
G.S.: Oh yeah, Les Spann, what's he doing now?
K.B.: I don't know. I haven't seen him lately.
G.S.: That brings up another one I never actually met, but is Les Paul still alive?
K.B.: I saw him about four or five months ago. He's living in New Jersey.
G.S.: Is he independent? Doesn't he have to work?
K.B.: Well he did have a few million-sellers.
J.P.: You know, the most interesting guitarist I heard lately was Lennie Breau, a kid from Canada.
J.C.: Yeah, he's something, isn't he?
J.P.: His approach is kind of different. He had a lot of things going with his fingers, with harmonics. Harmonically, he reminded me of Bill Evans. Really a fascinating guitarist.
J.C.: What about Chuck Wayne?
K.B.: Chuck? He's doing fine... mostly studio work.
RECORD 3: *When Lights Are Low*, from *The Oscar Peterson Trio at the Concertgebouw* (Verve), mainly for the work of Herb Ellis.
K.B.: (Immediately): That's Herb Ellis with Oscar.
db: Well I wasn't trying to stick you. I want you to listen to something at the end of the first chorus. Ellis cuts across the strings in direct imitation of Ray Brown. What do you call that?
K.B.: Oh I guess you can call that a rake. He's raking the strings.
db: Is that it?
K.B.: You didn't ask us our favorite guitarist.
db: Of course I did, in the beginning.
K.B.: No, I mean our all-time, favorite guitarist.
db: Okay, who's yours?
K.B.: Huh? (Big sigh) Oh, let's see...
G.S.: He's not ready for you yet.
db: Okay, how about you, Joe?
J.P.: My all-time favorite? Wes Montgomery.
Wife of db (Mercifully quiet through whole session): I'm disappointed you didn't pick Gene Autry.
db: Yours Gabor?—probably some obscure Hungarian we never heard of.
G.S.: No, no, you'd be surprised. At one time, Tal Farlow used to knock me out. I would have given my right arm to be Tal Farlow.
J.C.: My turn? I couldn't say. I had so many artists I admired.

db: All right, name two.

J.C.: Seriously, I love all three that are here. I loved Wes, and Barney Kessel I think is a marvelous guitarist.

db: Did you know you're Tommy Vig's favorite guitarist?

J.C.: Well that's because I do benefits for Tommy... Hungarian benefits.

J.P.: Sounds like free gigs at Jazz West.

J.C.: Getting back to this—seriously—Wes used to tell me: "John, I can't play chords, I can't do this," but he could play them. He was so warm, and he had such a different approach.

J.P.: He was a true jazz guitarist.

Mrs. db: I drove him down to Donte's one night, Guitar Night it was, and he didn't want to play because Joe was on the stand, and Joe didn't want to play because Wes was in the room.

J.C.: Yeah, that's the way he was, but I must keep mentioning Barney's name. He's a real student of the guitar and he has so much energy.

G.S.: Yeah, Harvey, why isn't Barney playing today?

db: Well, he's very much into the teaching scene.

J.C.: Well, the thing about Barney Kessel is he'll go into the studio and suddenly he'll feel stifled and he'll quit. Or he'll go on tour and get sick of clubs and quit. With Barney, there's no compromise. But again, to answer your question, I just love guitar players.

db: Okay Kenny, I think you know what the question is.

K.B.: Uhhh, let's see now...

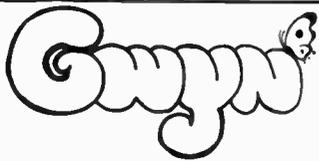
db: I dig: We'll have to come see you at the club, right? **db**

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GEILS

Continued from page 17

He sings blues with a maximum of musicality and a minimum of jive. His r&b has the authentic ring that only years of woodshedding with old 45s can bring. Wolf is sincere in his enthusiasm and wants to communicate it to the whole world, one audience at a time.

Magic Dick is the sum total of everything he's ever been, done or heard. The lonesome train whistle of Sonny Terry is there, the plaintiveness of Sonny Boy Williamson, the drive of James Cotton, the harmonic ingenuity of George Smith and the personal commitment of Junior Wells. It all comes together in one harp player, and the magic works every time.

In, under and behind all this, Geils dashes off some of the tastiest guitar around these days.

Whether he's chunking rhythm, responding to Magic Dicks' call, calling for Peter's response, or blowing some incredible solo work, Geils is always in place and in taste. Sometimes it gets a little loud, but when, on John Lee Hooker's *Serves You Right To Suffer*, Geils drops to his knees and holds a note for what seems an eternity, you know you are in the presence of a master.

"It's not really a trade secret," Geils confided. "It has to do with having your amp up loud, having a guitar whose pickups have a high output, and having that B.B. King-style vibrato. Say you want to play a C on the 13th fret on the second string. You actually fret it at the 11th fret, B flat, and you bend the string up to C and then you shake your hand in a controlled fashion. It's sort of the reverse of what a violin player does. On a violin, the string stays steady and he moves the bow back and forth, but what you're doing is moving the string back and forth very slightly against the fret. The fret acts as a bow on the string.

"I play an old Gibson Les Paul model, 1957," Geils says with some pride. "There are so many rumors about so many different things about those old Les Pauls that it's hard to say what's true and what isn't. I've played new ones and I've played old ones. As far as I can determine, the difference is not in the action or in the neck of the fretting or the intonation—the acoustic properties of the guitar—but in the pickups and the electronics. There was something about them."

There's something about the J. Geils Band too. Having passed over two recording offers, they finally accepted a deal with Atlantic Records because the whole group had spent its formative years grooving on Atlantic r&b, blues and jazz discs. Two weeks of sessions were booked for the band at A. & R. studios in New York. They did the album in three-and-a-half days.

"We were so nervous the first time in the studio," Geils admitted. "They just said, 'Well, let's hear what you got,' and we'd cut it. That was it. That was the first album. We were all pretty pleased with it, but there's no way an audio record can capture the excitement of a show."

There was another show to do at the Academy of Music, and, reminding us once more that it's a six-way cooperative band with no leader, J. Geils went downstairs to catch a limousine (one of the trappings of stardom) and vanished eastward, toward New York's new rock Mecca.

book reviews

Moonlight Serenade: A Bio-Discography of the Glenn Miller Civilian Band. By John Flower. Arlington House, 554 pp., \$10.

There are many roads to an appreciation of the art of jazz, and for some that road was paved with Glenn Miller records. This becomes less preposterous than it might seem when one considers that Miller's apprenticeship was served shoulder to shoulder with such musicians as Benny Goodman, Jack Teagarden, Gene Krupa, the Dorseys, et al.

Although Miller ultimately chose to stake his hopes for success on an essentially "sweet" style, his band book was liberally endowed with fine swing charts that bespoke his jazz background. (Eddie Durham, one learns from this book, was a Miller staff arranger.) Because the band was so versatile, Miller's impact on the popular market was perhaps broader than that of his peers, and for those who responded to the hotter side of the band's personality, doors were opened that led to Goodman, Basie, Ellington, etc.

With his large and enduring audience, Miller is undoubtedly a logical subject for book-length treatment. It is questionable, however, if the "bio-discography" approach of *Moonlight Serenade* is the most appropriate way to get Miller between the covers of a book. It could be argued, for example, that a discography is of minor importance when it concerns a band whose style was relatively weak in significant solo voices and and remained immune to changes through personnel

shifts.

Whereas the idea of alternate performances by Goodman, Ellington or Basie is intriguing in its potential for substantially different results, when you've heard one *Moonlight Cocktail*, haven't you heard them all?

But such criticism may with some justification be considered arbitrary by Miller buffs. Much more to the point is the fact that *Moonlight Serenade* is a terribly unreadable book. Normally, that might seem a silly thing to say about a discography, which is, after all, only a listing of song titles, master numbers, personnels and catalog designations. But this is a "bio-discography," and judged by the high standards of Russ Connor's treatment of Benny Goodman in *B.G. Off The Record*, it just doesn't cut it.

Connor laced his data with a rich embroidery of anecdotes, observations, and historical insights, and did this in a chatty style that gave to all those names, numbers and figures a dimension of drama and meaning.

Flower on Miller, however, gives us only the facts, thank you. And such facts! We are told the date, day, place and playing time on the stand of virtually every one-nighter of which there is any record. We are offered gate receipt figures and crowd counts for specific gigs. We learn what railroad or bus lines the band traveled on between dates. In many cases, there are lengthy extracts from what passed as music criticism from contemporary sources. All this raw and too often irrelevant data is put before us without comment or evaluation and without much sense of editorial judgment.

Flower often writes as if his sources were

payroll records and accounting books, and in fact had access to these. It shows in his prose. For all the details we are given, the light shed on Miller and his music is dim. Whereas Connor in his Goodman research ferreted out insights from Goodman and his sidemen to give his account a touch of emotion, Flower's neatly ordered parade of minutiae tells us nothing of Miller's frustration and despair at being unable to form a band with a real identity. Nor is there any mention of Miller's key to ultimate success—the clarinet lead scoring for the reeds.

If Flower is an inept biographer, he is nevertheless a dedicated researcher whose diligence here sets straight many gross errors committed by RCA over the years in dating various issued air-shots—particularly in the *Limited Edition* sets. Moreover, even the briefest solos are meticulously identified, and doubtful attributions duly noted.

Thus, purely as a discography and soligraphy, Flower's epically proportioned summation of Miller's civilian band years does stand as a major contribution to the literature of popular music. And it is evidently only the beginning: In preparation is a second volume that will extend through the war years, and yet another volume that will work back through Miller's sidemen years. Moreover, Miller devotee George T. Simon and longtime Miller pianist and right-hand man Chummy McGregor each will soon publish books on Miller. These hopefully will put some much needed meat on this discographical skeleton. But for Miller collectors, even these bare bones will be a feast.

—john mcdonough

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**George Benson's "So What" Solo
Transcribed and Annotated by Tim May**

This solo is an excellent example of an artist's ability to transform a relatively simple modal composition into a jazz vehicle. Although there are only two different chords in the tune (Dm7 and Ebm7), Benson is able to retain interest through his inventive melodic and rhythmic ideas. Highlights include:

- 1) Use of the pentatonic scale
 - A) Eb pentatonic in bars 6&7
 - B) F pentatonic in bars 30-33
 - C) Gb pentatonic in bars 58-59
- 2) Use of the Dorian Mode
 - A) D Dorian (basically) in bars 13-15, 23-27, 64-73
 - B) Eb Dorian in bars 37-20
- 3) Use of Aeolian Mode (basically) in bars 35-36
- 4) Use of harmonic minor scale in bars 21-22
- 5) Use of rhythmic force by changing tempi (as indicated) and changing feel from rock to fast swing to medium swing (as indicated). Also note the use of syncopation in bars 41-45, 60-61, 107-110, 118-125.

(Tim May is an 18-year-old guitar student of Dr. William Fowler at the University of Utah, where he is also a jazz major.)

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jazz on campus

Ad Lib: "Jazz On The Hill", a recent event sponsored by the Gamma Pi Chapter of Kappa Kappa Psi at Purdue Univ. (W. Lafayette, Ind.) featured the Ball State Univ. (Muncie) Jazz Ensemble, the Univ. of Illinois Jazz Band #2, the Hobart HS Jazz Ensemble, and the Purdue Univ. Jazz Ensemble. Academic credit is being offered to participants of the Duke Ellington Festival (July 17-21) by the School of Music, Univ. of Wisconsin-Madison. Buddy Montgomery was

the guest soloist for the annual jazz concert of Greenfield HS (Wis.). Herb Patnoe will be the director of the new Stan Kenton Music Camp held at Sacramento State C. (Cal.) Aug. 13-18. American Airlines, sponsor of the American CJF in Washington (D.C.) May 28-29, has made arrangements for a Youth Hostel Plan this summer at several campuses: San Francisco State C.; Univ. of California (Berkeley); Univ. of California (L.A.); New York Univ.; American Univ. or Trinity C. (Washington, D.C.); and Boston Univ. Double occupancy is pegged at \$5 at all campuses except \$4 at Berkeley and \$8 at NYU. Recent visitors to the Berklee

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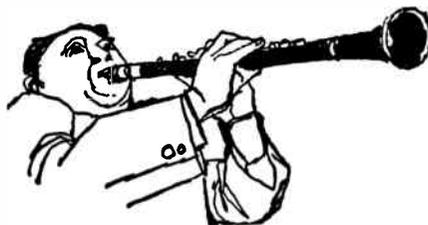
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College of Music (Boston) include Oscar Peterson and actor Dustin Hoffman . . . The Association for the Advancement of Creative Musicians (AACM) recently performed at the African Presence Festival at Northwestern Univ. (Evanston, Ill.) . . . The Second Annual Jazz Workshop at the Univ. of Minnesota-Duluth, R. Dale Miller, dir., will be held Nov. 1-2 featuring Woody Herman and his band for clinics and performance . . . The first Triton College (Ill.) Invitational Jazz Festival, originally scheduled for June 2-4, has been postponed until Nov. 24-26. The event will feature a different theme each day—(1) Jazz and Strings; (2) Film Scoring; (3) Blues. Clinicians and performers will include Quincy Jones, Carol Kaye, Ray Brown, Hubert Laws, David Baker, Toots Thielemans. Ten school jazz ensembles (elementary through college levels) will be invited to participate . . . Phi Mu Alpha, the professional music fraternity, has begun production of a television film which features two top college performing groups—The Univ. of Northern Iowa Jazz Band, Jim Coffin, dir., and the Men's Glee Club of Wayne State Univ., Dr. Harry Langsford, dir. The film is funded by the Selmer division of the Magnavox Company and is a project of the fraternity's observance of its 75th anniversary year in 1973.



FESTIVAL RESULTS: Austin, Tex., April 22, Second Southwest College Jazz Festival (ACJF affiliate), Rod Kennedy, dir. Big Band winner—Texas Southern U., Lanny Steele, dir. Combo winner—Southern Methodist U.; Vocal winner—Anita Moore (T.S.U.). Reading, Pa., April 15, Fifth Jesuit Mid-Atlantic Jazz Invitational, Arlan Seylor, dir. Judges: Neil Saitter, Don Griffith, Karl Bowers, Charles Suber, Eight HS bands. Winning Big Band—Pennsbury HS (Fairless Hills), Gene Polaski, dir. Kansas City, Mo., April 22, Sixth UMKC Mid-America Jazz Contest, William Trumbauer, dir. Judges: Gil Mello, Rich Matteson, Arch Martin, Charles Suber. Five college combos, 10 college bands. Big Band winner—Wichita State U., Dan Swaim, dir. Combo winner—Triton College (River Grove, Ill.), Bob Morsch, dir.

Wichita, Kan., April 28, First Friends U. Mid-America Jazz Festival, Charles Lawson, dir. Judges: Lou Marini, Phil Rizzo, Charles Suber. Ten HS bands; 6 college bands. College bands chosen to perform April 30 at Wichita Jazz Festival. Kansas State Teachers C. (Emporia), Pete Czlrcheck, dir., and U. of Tulsa, Ron Predl, dir. First Division HS Big Bands—Newton, Gary Fletcher, dir.; Shawnee Mission East, Larry Lutte, dir.; Sumner (K.C., Kan.), Leon Brady, dir.

Salt Lake City, Utah, April 20-22, Sixth Intermountain College Jazz Festival (ACJF affiliate), Dr. William Fowler, dir. Judges/Clinicians: Oliver Nelson, Don Rader, and Gerald Wilson. Big Band winner—U. of Utah Jazz Orchestra, Experimental Ensemble and Rock Garden, Ladd McIntosh, dir. Combo winner—Blind Melon Chitlin' (U. of Utah). Vocal winner—Sally Morrow (U. of Utah). Best Composition Award—Schmear by Merrill Clark (U. of Utah).

Portland, Ore., March 31-April 1, Seventh U. of Portland Stage Band Festival, Don Cammack, dir. Judges/Clinicians: Paul Beaver, Kim Richmond, Larry Meyer, Bob Colver, Jimmy Lyons. 51 HS competing bands, 10 HS observing bands. "Grand Sweepstakes" and Class AA Winner—Hudson's Bay HS (Vancouver, Wash.), James Guard, dir. Class A winner—Central Kitsap HS (Silverdale, Wash.), Morris Pederson, dir. Next festival set for April 6-7, 1973.

Costa Mesa, Cal., March 23-25, Fourth Orange Coast College Jazz Ensemble Festival, Dr. Charles Rutherford, dir. Judges: Shelly Manne, Oliver Nelson, Don Menza, Joe Pass, Gerald Wilson, Jimmy Lyons, Pat Williams. Sixty-three jr. and sr. HS bands; 18 college bands. College Big Band winner—Orange Coast C., Dr. Rutherford, dir. HS Big Band winner—Eagle Rock (L.A.), John Rinaldo, dir. Jr. HS Big Band winner—McGaugh (Seal Beach), Charles Wackerman, dir. Outstanding Student Composer—Tom Kubis (Orange Coast C.). Next festival March 15-17, 1973.

The following are additions to the Summer Jazz Studies Guide which appeared in our April 27 issue. Dir=director, F=faculty, Curr=curriculum, bb=big band, im=improvisation, c=combo, th=theory, ar=arranging, ma=materials, CCH=course credit hours.

CALIFORNIA: Northridge, 91324—San Fernando Valley State College Jazz Workshop For Music Educators (c/o Joel Leach, Dept. of Music, SFCSC, Northridge); June 19-26. Dir: Joel Leach. F: Bill Fritz, Leach, Marty Paich, Bob Florence, Don Rader, Pat Williams. Curr: Jazz history, ensemble rehearsal techniques, new material sources, ar, copying, im, sectional rehearsal procedures, festival philosophy, festival preparations and adjudication, recording the jazz ensemble. CCH: 2

ILLINOIS: Urbana, 61801—Illinois Summer Youth Music (608 S. Mathews, Urbana, Ill. 61801); June 18-30; July 2-14; July 16-28. Dir: Dake Kimpton. F: John Garvey, Howie Smith, Ron Dewar, Ken Ferrantino, Charles Braugham, Ron Elliston, Larry Dwyer. Curr: bb/42, c/10, im/10. CCH: none.

LOUISIANA: Ruston, 71270—La. Tech Summer Music Camp (Box 5316 Tech Station, Ruston); June 18-June 30. Dir: Joe G. Sheppard. F: Bill Causey, Jr., Larry Holbert. Curr: bb/6, th/6, ar/6.

MINNESOTA: Barnum, 55707—Arrowhead Music Camp (2602 S. Riverside Dr., Moorhead, Minn. 56560); June 4-10. Dir: Dom Spera, Ruben Havcen. F: unk. Curr: unk.

MISSISSIPPI: Hattiesburg, 39401—USM Summer Band Camp (P.O. Box 530 8, Southern Station); July 16-29. Dir: Richard Preshaw. F: Edd Jones, Gary Cook. CCH: bb/15, th/10, ar/5. CCH: none.

MISSOURI: Springfield, 65802—Stan Kenton Jazz Workshop at Drury College (write Dr. Verne Joseph, Drury College, Box 67, Springfield, Mo. 65802); June 11-17. Dir: Dr. Joseph. F: Stan Kenton, Dr. Joseph, Herb Patnoe, Hank Levy, Dan Haerle, Phil Rizzo, Kenton Orchestra members. Curr: bb, jazz ensemble, jazz-rock ensemble, neophonic orchestra, composition, ar, th, instrumental techniques, jazz history.

VERMONT: Burlington, 05401—Univ. of Vermont Summer Music Session for High School Students (70 Williams St. c/o Dr. H.L. Schultz); June 25-Aug. 6. Dir: Dr. Schultz. F: Diem De Rosa, Robert Ianni, Herbert Schoales, Richard Lombard. Curr: bb/15, c, im, th/5, ar/5, ma. others. CCH: high school credit.

WISCONSIN: Stevens Point, 54481—Point Music Camp (C-134 FAC, Univ. of Wisconsin); June 4-24. Dir: Donald H. Ripplinger. F: R. Neil Weight. Curr: bb/8, im/2, th/3, ar/1, jazz history, jazz techniques and phrasing.

AD LIB

Continued from page 11

Thad Jones-Mel Lewis orchestra a royal welcome home on May 8, their first Monday night back at the old stand after their Russian tour. Charles Mingus' big band, which had been filling in ably, got a full week of their own May 9-14. Other Vanguard action: Herbie Hancock Sextet (April 25-30); Thelonious Monk Quartet (May 2-7); McCoy Tyner Sextet (May 16-21). The biggest crowd ever drawn to a Sunday matinee turned out April 30 to hear trumpeter Ted Curson with Bill Barron, tenor&soprano; Steve Kuhn, keyboards, Lee Schnipper, vibes; Sam Jones, bass; Freddie Waits, drums, and guest vocalist Karin Krog, in the U.S. for a concert at the University of Illinois. Pianist Valerie Capers directed the Contemporary Jazz Ensemble of the Manhattan School of Music at a special Sunday matinee at the Vanguard May 7. Ms. Capers also performed with Bobby Capers, saxophones, flute; Michael Fleming, bass, and Omar Clay, drums and Billy Taylor made a guest appearance. Fr. Norman O'Connor was emcee and the performance was dedicated to John Coltrane . . . The Rutgers-Newark Jazz Society presented its first concert, a benefit to raise funds to get a series underway at the Rutgers Student Center April 21. Hubert Laws, Chick Corea, Ron Carter, and Idries Muhammad performed at the well-attended event . . . Nat Adderley Jr.'s Natural Essence and Rhythm Associates (Archie Shepp, Kenny Barron, Chris White, Billy Cobham) performed in Carnegie Recital Hall's Black on Black Series April 21 . . . For his May 5 concert at the same hall, Joe Newman had Larry Willis, piano; Al Gafa, guitar; Earl May, bass and Al Foster, drums . . . Bobby Jones and Friends continue Sunday and Monday at Fiddlestix. A recent bunch of friends consisted of George Coleman, tenor sax; Hal Galper, pi-

ano; **Dave Holland**, bass; **Billy Hart**, drums. Galper also did Bradley's April 25-30, following Duke Jordan and bassist **Major Holley** (Jordan, back on the scene, sounded wonderful) . . . At the Half Note, bassist **Bill Pemberton** and drummer **Oliver Jackson** plus a changing cast of pianists backed **Zoot Sims** (April 25-27), **James Moody** (April 28-30), and Zoot again (May 2-7). **Jimmy Rushing** adds his talent on weekends, and the **JPJ Quartet** was due in May 9-14 . . . **Eddie Harris**, with **Richard Abrams** on piano, did the Club Baron where other April incumbents included **George Benson** with **Lonnie Smith** and the **Gloria Coleman** organ trio . . . Tenorist **Clifford Jordan** was at Slugs April 11-16, using half of **Herbie Hancock's** Sextet (**Eddie Henderson**, **Julian Priester**, **Buster Williams**) plus **Tommy Turrentine**, **Bobby Brown**, **Tommy Flanagan**, and **Ed Blackwell**. **Bill Hardman** and **Stafford James** subbed for Henderson and Williams on the weekend. Jordan also appeared April 29 in the first of a series of Saturday and Sunday afternoon concerts at Studio We, 193 Eldridge St. which continued with **Rashied Ali** (April 30), the **Revolutionary Ensemble**, **Trinity We**, **Archie Shepp**, **Music House**, **Beaver Harris' 360 Degree**, and, to conclude the series, a Latin group to be named . . . **Cal Massey's Jazz Review**, featuring his 7-year-old daughter **Waheeda**, his son **Zane** on tenor, **Russ White**, soprano&alto saxes, flute, bass clarinet, **Bob Ford**, piano, soprano sax; **Hakim Jami**, bass, and **Rashied Ali**, drums, has been quite active of late, appearing at Unity House in Brooklyn April 15 (on a bill also featuring the **Roland Alexander-Kiane Zawadi Sextet**, the **Sam Rivers Trio**, the **Carl Branch-Jimmy Hilton Quintet**, and **Zahir Batin** and the **Notorious Ensemble**), did the East April 28-29 with time out on the second night for a Brooklyn Academy of Music concert with **Leon Thomas** and his group, and were heard at Hofstra College May 6, along with the **ROMAS Orchestra** performing Massey's suite, *Black Liberation Movement* . . . Other bookings at the East: **Dewey Redman Quartet** (April 21-22), **Betty Carter Trio** and **Bob Ralston Quartet** (May 12-13), and on May 19-20, **Doug and Jean Carn** and the **Black Vibrations** . . . Drummer **Jimmy Madison's** Quartet (**Enrico Rava**, trumpet; **Lou Marini**, tenor sax, flute; **Mike Moore**, bass) and **Ki** (**Michael Rod**, reeds and flute; **Glenn Moore**, bass and piano) performed at Free Life Communications Space April 27 . . . When the recent upheavals occurred at the Salaam No. 7 Mosque in Harlem, pianist **Barry Harris' Quartet** (**Charles McPherson**, alto sax; **James Jefferson**, bass; **Leroy Williams**, drums) were in the middle of a two-week engagement at the establishment's restaurant . . . **Freddie Hubbard's** Sextet, **Billy Mitchell's** Quintet and a dance group performed April 21-23 at the Restoration Theatre in Brooklyn . . . Trumpeter **Ray Copeland's** group played the music of **Randy Weston** at Hunt's Point Library on Staten Island April 17 . . . **Bobby Timmons** and **Sam Jones** and **Ray Bryant** and **Ron Carter** dueted at Boomer's in April . . . Clarinetist **Fritz Swischer's** Trio (**Bill Korinek**, bass; **David Kovins**, drums) did a concert at Donnel Library April 27.

Los Angeles: Poor planning and equally poor production marred a benefit concert at the International Hotel billed as "A Tribute

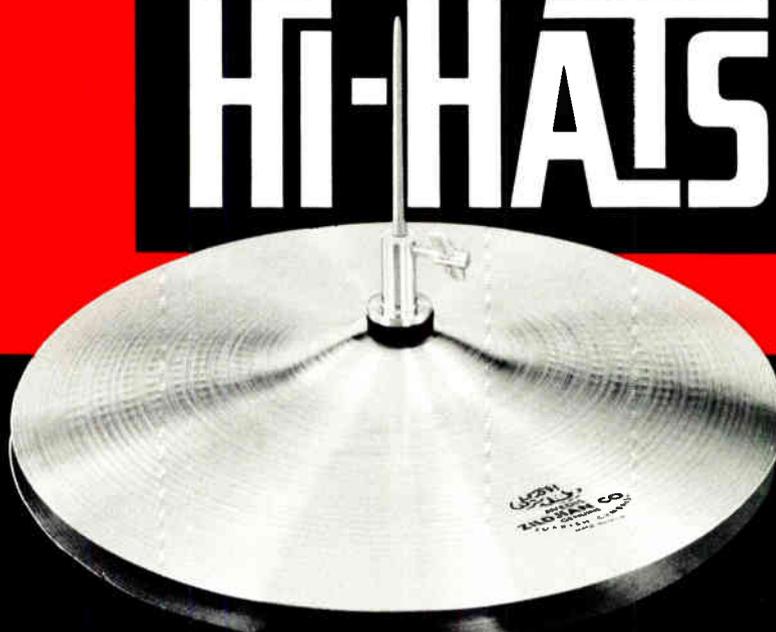
to **Gerald Wilson**." A \$7.00 door charge was levied to raise funds for KPFFK, a non-commercial Los Angeles radio station. But it also kept attendance down. Wilson, of course, was on hand, playing trumpet and piano, but many of the performers who had been advertised as participants were not. Among those on hand: **Carmen McRae**, backed by **Jimmy Rowles**; **Ruth Price**, backed by **Dave Grusin**. **Gene Cherico** and **Shelly Manne**. At one point, according to **Leonard Feather**, one of the loosely organized jam sessions "was delayed by a half hour because nobody could find a pianist." . . . **Hampton Hawes** brought in a combo for two nights at Shelly's Manne-Hole to fill a gap between the closing of **Les McCann** and the opening of **Harry Sweets Edison** . . . Just prior to climbing down

into the Manne-Hole, **Hamp** led his group at **Donte's** for two weekends . . . During April, **Donte's** ran a special, "Spaghetti Dinner, \$1.50, all you can eat!" on Tuesdays. They claimed it was "in honor of income tax month," but it just so happened **Frank Rosolino** was fronting a combo there each Tuesday, along with compatriots **Conte Candoli** and **Frank Strazzeri**. How **Chuck Berghofer** and **John Guerin** made it for the gig is not explained . . . **Grant Green** did a week at the Lighthouse, following **Gabor Szabo**. **Pharaoh Sanders** came in after Green. During those gigs there were weekend workshops featuring **Art Johnson**, **Tom Scott** and **Afro-Blues**. **John Fahey** and **John Gross** appeared on successive Mondays . . . **Buddy Collette** and his quartet, along with former band vocalist **Mary Ann**

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McCall, worked one week at The City and were followed by Kai Winding's combo . . . The Don Randi Trio Plus One still play Wednesday thru Saturday at the Baked Potato, with Sweets Edison on Sunday and King Errison Tuesday . . . The Pasta House, in East Los Angeles is featuring Willie Bobo Thursday thru Sunday . . . Another East Los Angeles club, Monte-Rey West, had Cat Anderson and a combo for one night, followed a week later by Louis Bellson . . . In South Los Angeles, Esther Phillips was the headliner at

the York Club, followed by the tandem booking of Johnny Hammond and Hank Crawford. . . The University of California at Irvine brought in a well-balanced blues package for a one-night concert: Jimmy Witherspoon, Willie Dixon and the Chicago All-Stars and Albert Collins . . . Shortly before that concert, Collins soloed it for two days at the Four Muses, near the summer White House, in San Clemente . . .

Page Cavanaugh returned to the Southern California jazz scene after a three year absence and opened at Chadney's in Santa Mo-

nica with a new printout of "Page 7." Personnel in the septet: Curt Berg and Bob Payne, trombones; Bob Jung, reeds, flutes and charts; Cavanaugh, piano, vocals and charts; Bill Pitman, guitar; Warren Nelson, bass and occasional doubling on trombone; Phil Jerome, drums. Present plans call for Page to front the septet Tuesday thru Saturday; on Monday, it's just the Page Cavanaugh Trio . . .

Those perennial undergraduates, The Four Freshmen, appeared at Torches West, in Woodland Hills for two nights. The personnel hasn't changed for years: Ross Barbour, Ken Albers, Bob Flanigan, and Bill Comstock . . .

The Angeleno Jazz Band, with Carol Leigh is at the Sportin' House . . . Dave Mackay and Ted Hughart are still duo-ing it at the Samoa House in Encino . . . Ted's brother, Jim Hughart, also a bassist, along with drummer John Sumner, were providing the rhythmic support for Tom Vaughan during his recent gigs at the Baked Potato . . . There's been a

slight change in the make-up of the Baroque Jazz Ensemble. Gene Strimling is now providing the percussion for leader Ira Schulman, reeds; Jocelyn Sarto, piano; and Don Felix, bass. But their eclectic programs remain the same. Latest musical history lesson included music by Telemann, Mozart, Villa-Lobos, Dave Mackay, Vicki Hamilton and Charlie Parker . . .

Billy Brooks' big band, better known as The Happy Warriors, is at D'Jon's ballroom every Monday night, under the auspices of the Astrology Jazz Society. With Billy still blowing everyone out of the room with his skoonum, the rest of the personnel includes: Al Gottlieb, Skip Shortridge, Bob Comden, Mike Conlon, trumpets; Mike Humphrey, Paul Hawthorne, Carl Hammond, Al Kaplan, trombones; Lonnie Shetter, Ed Pleasants, Ron Rogers, Mike Morris, Steve Carr, saxes; Jim Turner, guitar; Tom Azarello, bass; Clarence Johnston, drums . . .

The latest concert to be presented by Ray Bowman featured the Warne Marsh Quartet at the Ice House in Pasadena. With Marsh on tenor were Gary Foster, alto sax; Putter Smith, bass, and John Tirabasso, drums . . .

The Annual Charity Jazz Festival was presented by the Clef Club in Monterey Park. Among those on the day-long program: Teddy Buckner, Louis Jordan, Nellie Lutcher, and Rozelle Gayle . . .

Another type of festival—The Pilgrimage Jazz Festival—featured Nellie Lutcher in its most recent Sunday concert. It was a duo concert, with Miss Lutcher's quartet sharing the outdoor stage with Harmonica Man Plus Four. Next Pilgrimage concert (June 4) is also a duo concert: Mike Morris and Windows, plus the Bob Lann Quintet. (In case readers are curious, it is the same Bob who used to spell it "Lan.")

In order to make room for the extra "N," Bob gave up his alto. He's just playing tenor and soprano sax, flute and euphonium. Others in his quintet: Rene Touzet, vibes; Ike Isaacs, bass; Jimmie Smith, drums; Armen Davidian, percussion. The same group recently played a one-nighter at Jazz West, in Sherman Oaks, sometime in early July. Lann will debut his electronic suite at the Light-house . . .

Old Town in Bellevue, Washington, booked Esther Phillips, George Benson, The Sidewinder Quintet and Freddie Hubbard for successive weeks from early April to early May . . . Ray Charles, the Raeletts and the Ray Charles Orchestra have embarked on an eight-month tour of concerts and clubs here and abroad. The tour was kicked off by a campus gig at Cal Poly, in San Luis Obispo . . .

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Bill Fritz, director of the San Fernando Valley State College Lab Band presented a concert at SFVSC, featuring charts by Willie Maiden, Don Rader, Gerry Mulligan, Bill Baker and Fritz . . . Oliver Nelson will front a big band for a special concert at Monterey Peninsula College following the Second Annual California Honor High School Jazz Band Competition, June 3. The all-day competition is sponsored by the Monterey Jazz Festival and the winning band will appear at the festival. In addition, an all-star band comprised of outstanding individual musicians will play at the festival in September . . . The **Communicative Artists** (the name for a 20-piece jazz band) played a free concert at the Communicative Art Academy in Compton. On the third Sunday of each month the group of youngsters meets to perform original charts under the direction of **Troy Robinson** . . . Whenever the budget allows, the North Hollywood Regional Library puts on Friday night jazz concerts. The next is scheduled for May 26, and features the **Tom Taksa Quartet**. Alto saxophonist Taksa will have three up-and-coming jazzmen with him: Steve Schiffman, guitar, a student of Joe Pass; Paul Leigh, studying bass with Will Chapin; and Steve Vidro, studying drums with Chuck Flores. Taksa has worked with Gerald Wilson's band . . . **Pete Robinson** knows when to plug in and when not to. The keyboard specialist is recording a series of duets, each with a different reed player for **Pete Welding's** label, Testament. The sessions have been "completely acoustic." At the same time, Robinson is scoring two documentaries, using entirely electronic instruments. His rock-jazz combo, called **Contraband**, gave a recent morning concert at San Fernando Valley State College.

Chicago: Buddy Rich's big band played the first big band engagement at the recently opened Brown Shoe, with the solo work of tenorist **Pat LaBarbera** and the lead trumpet playing of **Lin Biviano** especially impressive. The rhythm section was at only two-thirds strength, however. Not that Buddy and bassist **Paul Kondziela** were loafing—there was no pianist. **Bob Dogan**, the former **Maynard Ferguson** sideman well showcased on Rich's latest LP, left the band and a replacement was not immediately forthcoming. Rich got a standing ovation for his fantastic snare drum solo on *Channel One Suite*. Several days after the Rich gig, the Brown Shoe tapped to the tunes of **Illinois Jacquet**, **Milt Buckner**, and **Jo Jones** . . . The **Al Capone Memorial Jazz Band** (alias the **Don Gibson Gang**) recently released its first album (Long Groove Records) and has been working Sundays at the Village Tavern in Long Grove, Ill. Personnel: **William "Little Napoleon" Trotter**, "Milwaukee Ned" **Lyke**, trumpet; **Bill "Hatchet Man" Hanck**, **Jim "Boobs" Beebe**, trombone; **John "Yutch" Harker**, clarinet; **John "Trigger" Topel**, tenor sax; **Don "Nine Fingers" Gibson**, piano; **Ken "Machine Gun" Salvo**, Charles "Greasy Thumb" **Marshall**, banjo; "Dandy Dick" **Carlucci**, bass, tuba; **Wayne "The Waiter" Jones**, drums, and **Mike "Sharknose" Schwimmer**, washboard, vocals. The boys "invite youse to check 'em out", got that! . . . May music at Alice's Revisited included **Slamhammer** with **Jim Kahr**, **Mark Skyer & Friends** Jam and the

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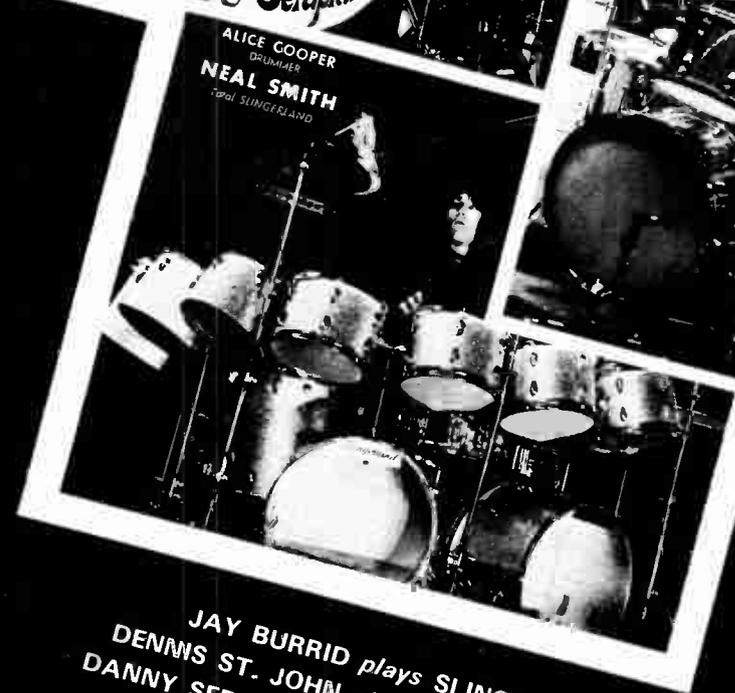
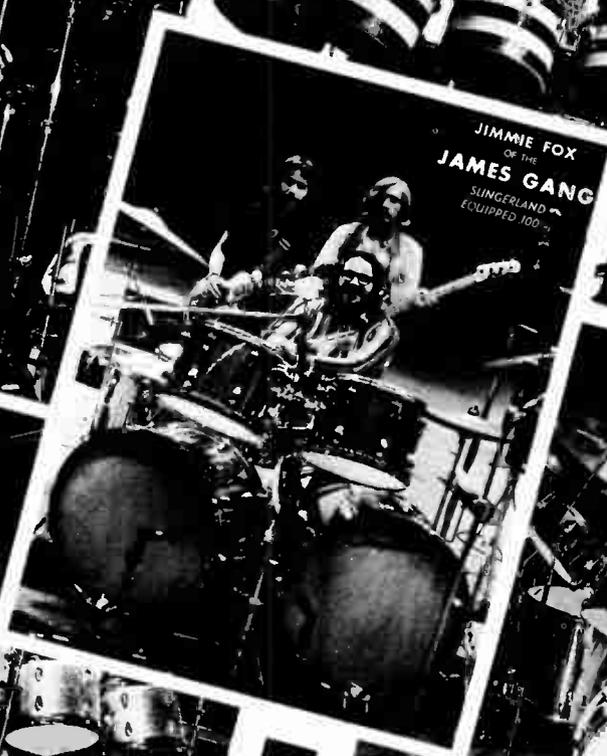
Pittsburgh: The New Diplomat Lounge in East Liberty has caught the fancy of Pittsburgh jazz buffs and now must be rated as one of the top jazz-policy clubs in town. Co-owner Buck Brice has shown good taste in his bookings; headliners like trumpeter Freddie Hubbard and drummer Max Roach have brought out the SRO signs . . . The Crawford Grill got good business from owner Joe Robinson's favorite, Arthur Prysock. The popular vocalist was supported by his saxophonist brother, Red Prysock, along with drummer Buster Smith and organist Leslie Brathwaite. James Moody, who followed in late April, also brought customers to the historic jazz center . . . Walt Harper's Attic never has problems packing its house on weekends. Some recent headliners have brought weekday SRO crowds, including Young-Holt Unlimited . . . Vocalist Tom Evans has held some successful jazz concerts in the Penn Center Restaurant in Monroeville . . . University of Pittsburgh's musician-in-residence, Nathan Davis, has done a number of local and out-of-town concerts. The saxophone-playing professor appeared with the Pitt Band at the Stephen Foster Memorial in late March and did a similar concert in Walla Walla, Wash. in April. He's scheduled to appear at Pittsburgh's Three River's Arts Festival in May . . . The Harry James Band gave another successful big band date at Heinz Hall April 20. Big band leader Art Farrar has kept busy on a number of gigs for Governor Milton Shapp . . . Bassist Richie Munoz is rehearsing a big band of Pittsburgh all stars who plan to play benefits at veterans hospitals and for underprivileged youth . . . Songstress Jeanne Baxter has again selected jazzmen for her industrial tour. They include pianist Reid Jaynes and trumpeter Hershey Cohen, now a resident of Toledo, Ohio.

Sweden: Toots Thielemans hit Scandinavia in March, running through a busy schedule of TV programs, a jazz gig at Stampen in Stockholm, and recording his own compositions for a forthcoming animated Swedish movie. One of the highlights of Toots' visit was a charming TV-special partly recorded in Copenhagen, featuring the seemingly ageless Danish violin virtuoso Svend Asmussen. The sympathetic rhythm section consisted of Berndt Egerbladh, piano; Rune Gustafsson, guitar; Red Mitchell, bass; Sven-Erik Svensson, drums, and Sabu Martinez, congas . . . The first Swedish jazz festival of the year will be held in Ahus, July 13-15. The program is loaded with small groups, topped by the Ben Webster/Clark Terry Duo, coupled with the Kenny Drew Trio. Also appearing: the Yusef Lateef Quartet (Kenny Barron, piano; Bob Cunningham, bass; Albert Heath, drums); the Red Mitchell Quintet; a string of guest soloists (Dexter Gordon, Rolf Ericsson, Charles Tolliver, Ake Persson, Art Farmer, Benny Bailey et al), plus many Swedish groups . . . The Stockholm Jazz days will be a little later than usual this year, Sept. 15-17. The program is far from decided, but negotiations with Weather Report are under way . . . The Umea Jazz Festival, celebrating

its fifth year, will be held Oct. 28-29. For the first time, UJF is collaborating with George Wein and his Festival Productions, Inc. In all probability, Umea will have the Charles Mingus All Stars and the Brubeck-Mulligan-Desmond Quintet. Also invited is the Charles Tolliver Quintet, which will be featured with the Umea Big Band with music provided by Tolliver. The Umea Big Band will play the Pori Jazz Festival in Finland, July 14-16, conducted by the band's most valuable guest artist, trombonist Slide Hampton . . . Orkester-Journalen, one of the world's oldest jazz magazines, presented its Golden Record of the Year to Norwegian-born Bjarne Nerem for his EMI LP, *How Long Has This Been Going On?*

Australia: John Mayall's Sextet (Blue Mitchell, trumpet; Clifford Solomon, reeds; Freddie Robinson, guitar; Putter Smith, bass; Keef Hartley, drums) played to overflow houses in Perth, Adelaide, Melbourne, Brisbane and Sydney. An unexpected bonus in Sydney came in the form of several university concerts including an evening appearance 60 miles south of the city at the University of Wollongong where the group appeared with special guest Johnny Dankworth to present some of the most memorable jazz yet heard in this country. Altoist Dankworth and his wife, vocalist Cleo Laine, appeared at the Adelaide Festival of Arts then toured with Derek Cape, including concerts in New Zealand and return performances in Australia with a local trio assembled by Melbourne drummer Graham Morgan . . . Graham Morgan's Marlboro In Session, a nine-piece jazz-rock group sponsored by the Philip Morris cigarette company, now features singers Doug Parkinson, Michelle Kennedy, Linda George and Eileen McKenna. The group, which features the reed and arranging talents of Graeme Lyall, gave six concerts in eight days in March, including the Melbourne annual Moomba Festival, which also featured Sven Libaek's Alpine Sounds 72, a 34-piece orchestra also sponsored by Philip Morris. Libaek is currently finalizing the soundtrack for a new TV series, *Bony, the Aboriginal half-caste Detective*, to be seen in the U.S. and Europe later this year . . . The Don Burrows Quartet (Burrows, reeds; George Golla, guitar; Ed Gaston, bass; Alan Turnbull, drums) flew to New Zealand to appear at the 10th annual Tauranga Jazz Festival, sponsored by Yamaha . . . The Charlie Byrd Trio appeared at all main concert venues with the addition of Gary Burton and the Don Burrows Quartet . . . The Oscar Peterson Trio featuring Louis Hayes is due in April followed by Erroll Garner . . . Led Zeppelin drew largest gate yet recorded for an overseas act at Sydney Showground: 27,000 . . . Stephen Stills and Canned Heat appeared at the Mulwulla Pop Festival . . . Wendy Saddington returned from New York and appeared at a Town Hall concert with Copperwine and Jeff St. John's new solo act . . . Jazz vocalist Bobbi Marchini has taken her rock group, Hunger, from Jonathans disco to the Whisky International. Her organist, Julie Pearson, is now understudy to the Australia production of *Jesus Christ Superstar* . . . Pianist Dick Hughes appears at the Windsor Castle Hotel on Saturday afternoons . . . Clark Terry is set to tour Australia in another George Wein-Kym Bonython jazz tour later this year.

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