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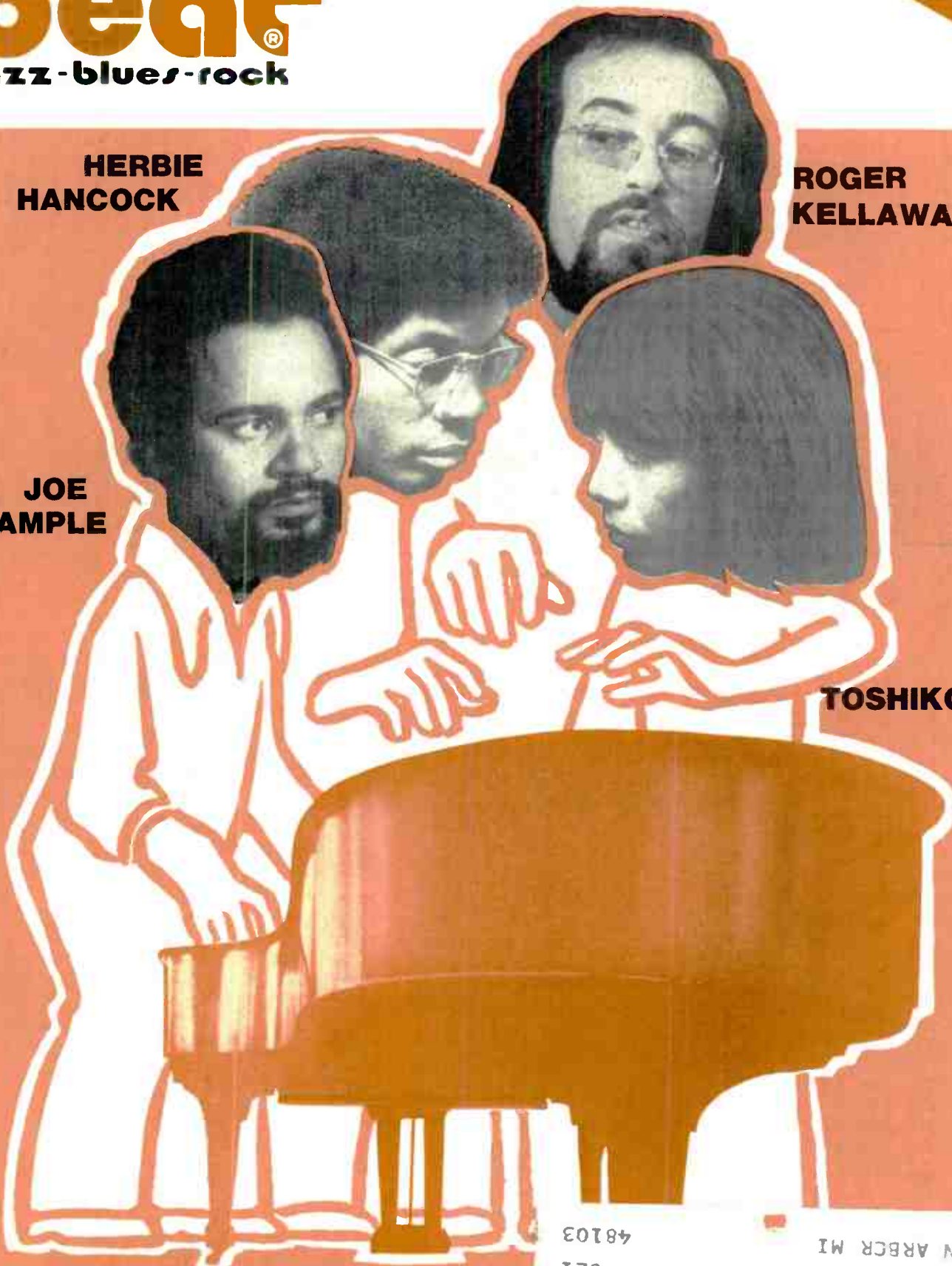
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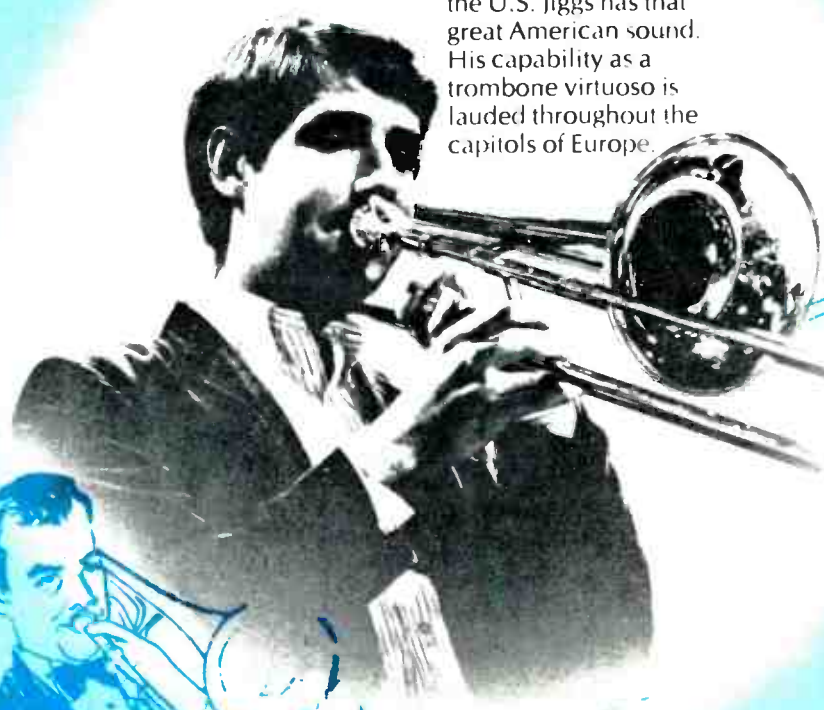
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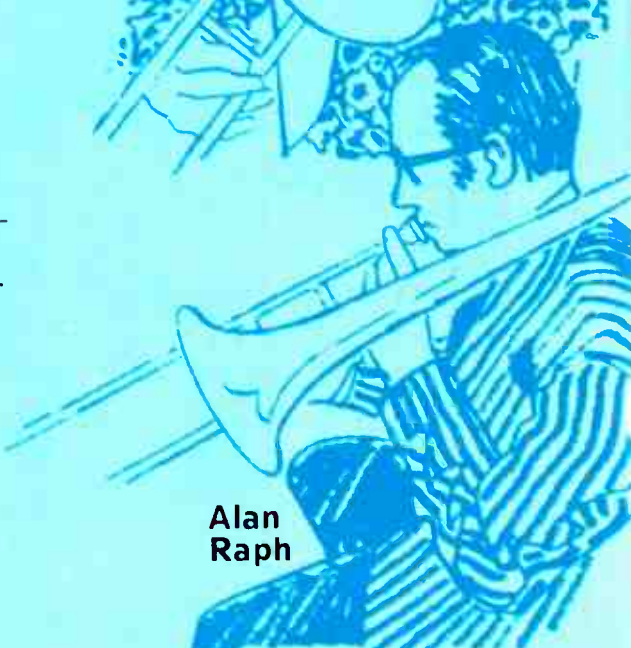
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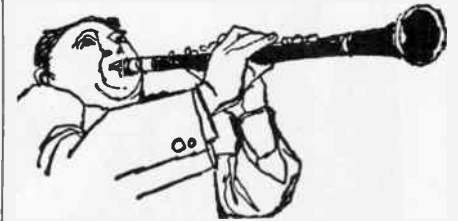
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the first chorus

By Charles Suber

You know what out-takes are. They are the leftovers that usually lie forgotten on the cutting room floor. While there are instances of out-takes achieving a currency or notoriety of their own—in jazz recording, for example, the chaff is often more substantial than the bread—it is for other reasons that we offer the following items previously scissored from this column because of the exigencies of space. There are credits that should not remain unassigned; deserving promoters who should not remain unshuffed; questions which should not remain unasked—and, besides, it feels good and virtuous to unclutter one's desk.

The first Wichita Jazz Festival, held last April, was excellent. It was a real community love affair with jazz, a not overly common art form in west Kansas. It was an especial gas to watch the crowd respond to the common (soul) denominator in the performances of Gene Harris and The Three Sounds; Jay McShann and his K.C. Band; and Cannonball Adderley's Quintet. Then there was the public recognition of Wichita resident Homer Osborne, who had played drums with Jelly Roll Morton, King Oliver, and Jay McShann. Osborne, 82 years old and almost blind, stood tall on the stage and said in a firm, no-nonsense voice as tears rolled down his face, "Thank you for this tribute. It's about time jazz came to Wichita and now let's listen to Jay McShann!" The warm pleasures of the 10-hour festival and the constructive events



of the preceding days at Friends University and Wichita State University were in sharp contrast with what happened in Kansas City the week before.

Both the 9th annual Kansas City Jazz Festival and the 6th annual Mid-America Jazz Festival at the University of Missouri-K.C. had the same festive air about them as a winter retreat from Moscow. The university affair was a strait-jacketed college competition. Everyone played cutthroat . . . a fortissimo.

The main arena for the big festival was drab, cavernous, and (mostly) empty. No one including the young could get in without buying a ticket so even the camp followers of the several performing school groups were turned off and away. Backstage facilities were not suitable for musicians, lions, or Christians. The sound system and staging were as good as money could buy but the sense of intimacy required for any jazz performance, indoors or outdoors, was irretrievably lost between grimy rafters and creaky seats.

The music, generally, was conservative, which prompted Gil Melle to announce himself as the festival's "token modernist". There was a "battle" of dixieland bands—a local group versus remnants of the Dukes of Dixieland. Jazz lost.

The Louis Bellson band swung hard in spite of an inept announcer who was programmed for three-minute pop cuts. Clark Terry was reunited with Bob Brookmeyer and there wasn't a damp eye in the house. C.T. still has all of it; Brookmeyer left most of it somewhere along the way. Finally, Stan Kenton worked up most of the remaining die-hards in time to go home.

More out-takes to come.

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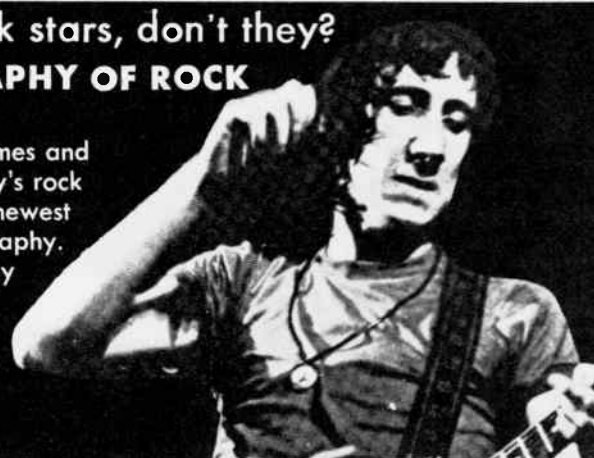
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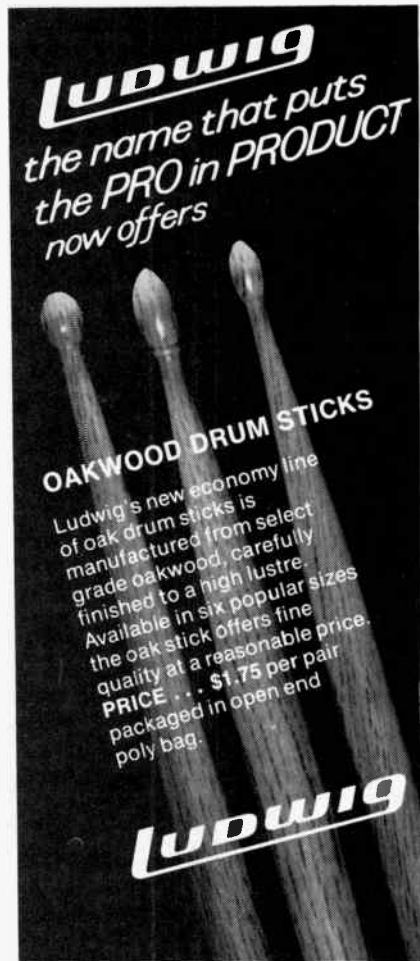
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chords and discords

Righting The Score

This is the kind of letter that seldom gets printed, but I believe in giving credit when it is due. This time it is due me, and I would like to set the record straight once and for all.

There is a current movie out entitled *Super Fly*. The original songs were composed by Curtis Mayfield. I must give him credit for doing a brilliant job. The songs are great, but the scoring, arranging, and orchestration credits should be given to the proper person, who in this case happens to be me.

The screen credits appear as follows: "Music composed, arranged, and orchestrated by Curtis Mayfield". The next credit reads: "Music conducted by Johnny Pate". I was informed that this was at Mayfield's request. To my knowledge, Mayfield can not actually write one note of music. He does, however, have definite ideas which he dictates to an arranger during a recording session, but he is incapable of actually arranging, scoring, voicing, or orchestrating himself.

The liner notes on the original soundtrack album read as follows: "Successfully arranged and orchestrated from the original dictations of Curtis Mayfield by Johnny Pate".

Again I must give credit where it is due. Approximately 30% of the arrangements were dictated, but the rest are all my original ideas and arrangements. This is the credit that I am insisting on.

I have to give Curtis Mayfield credit for a most ingenious job on the compositions he

wrote for the movie, but this brings me to still another injustice. Two of the sequences were actually co-composed by me. Mayfield was responsible only for the basic chord structure. The melodic lines on both were original ideas of mine. These two are *Think* and *Junkie Chase*. In the actual movie *Junkie Chase* is used repeatedly throughout.

Again I must really commend Curtis Mayfield on the fantastic tunes he wrote for this film: *Little Child*, *Pusherman*, *Freddie's Dead*, *Give Me Your Love*, *Eddie You Should Know Better*, *No Thing On Me*, and *Super Fly*. As I said earlier, I believe in giving credit where it's due. By the same token, please give me the credit I deserve, such as: Music arranged, orchestrated, and conducted by Johnny Pate, and co-composership on *Junkie Chase* and *Think*. I am not asking for credit for something I didn't do; just be fair enough to give me credit for what I did. Thank you.

Johnny Pate

New York, N.Y.

Rifkin's Ragtime

As a ragtime buff of about ten years' standing, and admittedly something of a purist, I found the Joshua Rifkin *Caught in the Act* almost offensive in its rinky-dink connotations which have plagued ragtime for years.

There are, of course, two schools of thought on the proper performance of classic ragtime . . . The purists feel that the music didn't set the same premium on improvisation as jazz does, and that it should be played as the composer intended, from the written

score. The other school, of which reviewer Gary Giddins is apparently a member, equates ragtime with jazz, adding swing and free blowing, both anachronisms as far as ragtime is concerned. They're dixielanders to me.

Rifkin, in my opinion, is one of the few interpreters of Scott Joplin who comes anywhere near the feeling implied by the scores of rags Joplin produced. (The only other I can think of is Toronto's John Arpin.) To say that ragtime has mostly been played by "jazz or jazz-associated musicians with a sense of abandonment, harmonic and melodic inventiveness, and rhythmic emphasis" is not to say that these musicians have been playing it right. The sense of abandonment means abandoning the Joplin feel. A lot of people have improved on the original.

Rifkin's "unusual approach" to ragtime is, I think, much more valid than the usual honky-tonk one. His "bouncing if rather slow" tempos is dictated by Joplin himself, who said specifically on many of his pieces, "Notice! Don't play this piece fast. It is never right to play ragtime fast. Author." And the "raw sense of swing that characterizes the great ragtime pianists" is the purest bullshit. You only find that in jazz pianists trying to play ragtime.

Certainly folk ragtime was improvised too, but Joplin himself considered his work serious composition. The small body of recordings on piano roll by him show he played his stuff pretty much as he wrote it. Why can't other people play it in the Joplin spirit as Rifkin does, or leave it alone?

Dave Lorentz
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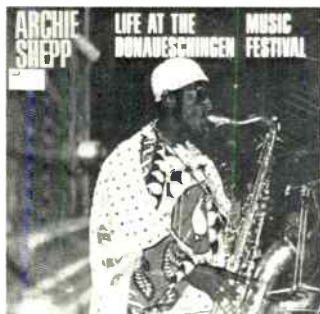
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DON BYAS: 1912-1972

Don Byas, the great tenor saxophonist, died Aug. 24 in Amsterdam of lung cancer. He was 59.

Born Carlos Wesley Byas in Muskogee, Okla., Oct. 21, 1912, he began his musical training on violin, then switched to alto sax. As a teenager, he subbed in the bands of Benny Moten and Terrence Holder and played in Oklahoma City with Walter Page's Blue Devils in 1929. In 1931-32, while attending Langston College, he led his own band, Don Carlos and his Collegiate Ramblers.

A year later, he left his home state with Bert Johnson's Sharps and Flats. With this band, in which he changed over to tenor sax, he traveled to California, where he remained for some time, working with bands led by, among others, Lionel Hampton, Eddie Barefield and Buck Clayton.

In 1937, he toured with Eddie Mallory's band, then accompanying Ethel Waters. After 18 months with Mallory, Byas put in brief stints with Don Redman and Lucky Millinder, then joined Andy Kirk in early '39, staying for more than a year.

Byas then worked with the bands of Benny Carter and Edgar Hayes, but his big break came in January 1941, when he took over Lester Young's chair in the Count Basie band. When he left Basie in November 1943, he was well enough known to establish himself as one of the foremost freelancers on New York's 52nd Street, working with Dizzy Gillespie (in what may well have been the first bebop group on the Street), with his idol, Coleman Hawkins, leading his own all-star groups, and also recording prolifically.

Byas was one of the most admired and respected tenormen on the jazz scene when he joined Don Redman's band in the fall of 1946 for the first European tour by an American jazz group after the end of World War II. It was to be nearly 24 years before he returned to the U.S.

In Europe, Byas became the first of the post-war jazz expatriates. He settled in France, then in Holland, and aside from such brief associations as a European tour with Duke Ellington in 1950 and a 1960 *Jazz at the Philharmonic* stint, worked mainly as a single in jazz clubs throughout Europe.

Byas' return to the U.S. in June, 1970 was occasioned by the making of a Dutch documentary film about him—it was felt that a visit home would make a proper climax for the film. Once here, Byas appeared (too briefly) at the Newport Jazz Festival and was presented in Chicago by Joe Segal. While in that city, Byas also videotaped a segment for WTTW's *Just Jazz* series.

It soon became clear, however, that Byas' long absence, coupled with the few new recordings by him available in the U.S., made it difficult for him to obtain work at the prices he demanded. He turned down a number of offers to record or appear in clubs, and was inactive (except for some sitting in) until surprisingly making a Japanese tour with Art

Blakey's Jazz Messengers in early '71. He left the group after one U.S. engagement—at the Club Baron in Harlem. Byas' only other known gig before returning to Holland in the summer of last year was a week at Blues Alley in Washington, D.C.

Don Byas was one of the foremost representatives of the Coleman Hawkins school of tenor playing. His tone was full and warm,



RON HOWARD

with a romantic quality all its own, and he had few equals as a balladist. He also had remarkable speed, and his harmonic sophistication and technical dexterity enabled him to participate in some of the seminal bebop activities, live and on record, of the years 1944-46, though melodically and rhythmically he remained a swing player. (This can be seen when comparing his May, 1946 version of *Cherokee* with Charlie Parker's November, 1945 *Ko Ko*, for example.)

When he left for Europe, Byas had already influenced a number of younger players, chief among them Lucky Thompson, and overseas his impact was considerable. But his long stay there, with only occasional challenges from visiting peers, no doubt reduced his potential importance as a major jazz figure. His style changed very little until the mid-'60s, when an unexpected Rollins-Coltrane influence began to make itself felt, not always with entirely happy results.

Byas' most fertile decade was the '40s. Beginning with his famous and beautiful solo on Basie's *Harvard Blues*, which put him on the map, he recorded a large number of memorable works. Of those under his own name, *Candy*, *How High The Moon*, *Pennies from Heaven*, *Little White Lies*, *Melody in Swing*

and his famous showcase, *Laura*, can be singled out. There were also *Good Bait* and *52nd St. Theme* with Dizzy Gillespie, *You Need Coachin'* with Hot Lips Page, *Three Little Words* with Coleman Hawkins, and two outstanding concert duets with bassist Slam Stewart, *Indiana* and *I Got Rhythm*.

Byas' European recordings, mainly presented him as a ballad soloist, often with indifferent accompaniment, but *Remember My Forgotten Man* and *Blues For Don Carlos* (1953) are among several outstanding items among the many he waxed between 1946 and '55. From that year on, Byas did not record as often. Two versions of *I Remember Clifford* ('62 and '63) show he had lost none of his warmth and command, and his 1960 JATP recordings, with Coleman Hawkins and Stan Getz to spur him on, find him in outstanding form.

Byas was not noted as a composer, but his ballad, *Gloria*, is an exceptional piece. —d.m.

L.A. CLUB SCENE: ONE UP, ONE DOWN

You win one, you lose one. Just a couple of weeks before the closing of Shelly's Manne Hole, Howard Rumsey's Concerts By The Sea opened its doors after two years of painstaking planning by the ex-bassist, who for 23 years had functioned as the Light-house-keeper.

Rumsey is not far from his old Hermosa Beach bailiwick. His room is almost literally on the beach, at 100 Fisherman's Wharf by the entrance to the Redondo Beach pier.

An opening night party found the 200-capacity club packed with well wishers. Walking down a flight of stairs from the pier's edge, they entered a room ideally equipped for the dedicated jazz listener. Seats are upholstered and arranged around the stage, theater-in-the-semicircle style. An admirable sound system was set up by Tommy Gumina, the engineer-musician, who enlivened the party with a couple of fingerbusting solos on the cordovox.

For his opening attraction, Rumsey booked the Kenny Burrell quartet. Recently converted to California living, the guitarist cooked engagingly, along with Walter Bishop Jr., Reggie Johnson, and Paul Humphrey.

Sarah Vaughan sat in for a breathtaking performance of *Once In A While*. Her feet dangling over the edge as she casually sat down on the bandstand, Sassy encored with a good-humored bop blues.

Other volunteers at the premiere were Monty Alexander, Jerome Richardson and singer Melba Joyce. Harold Land was booked for the first of a series of Sunday matinees; others heard on recent or upcoming Sundays include Henry Franklin, Candy Finch, Blue Mitchell, Richardson, and Leroy Vinnegar.

Following Burrell's stint, the World's Greatest Jazz Band played a two-week booking. Said Rumsey: "It was providential that we were able to get this band. My partner Don Ballard, who's also my landlord, was as impressed as I was by the quality and quantity

Attention Critics Poll Winners

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of the customers they brought in."

Speaking of possible competition with the Lighthouse, Rumsey commented: "I haven't the slightest doubt there's room for both of us. The future looks bright."

—leonard feather

In the wee small hours of Labor Day, Hollywood lost its star jazz attraction: Shelly's Manne-Hole, a mainstay for a dozen years, a well paying club for traveling combos, a launching pad for unknowns and a club whose owners saw to it that the piano was consistently in tune and the sound system always functioned.

The demise of the club came about because the adjacent recording studio (Wally Heider's rock emporium) could no longer take the noise that filtered through the walls and interfered with the 16-track sessions.

That decibel turnabout might be savored for its irony except that the reality of the situation is too grim. The Manne-Hole thus goes the way of the Haig and Billy Berg's. In other words, one less outlet for traveling jazzmen.

Shelly Manne insists he'll relocate. At the present moment, he's too busy and too tired (a common affliction among studio musicians) to search for some real estate that won't be prohibitive. If and when a new Manne-Hole is dug, Shelly's alter ego, his partner Rudy Onderwyzer, won't be around to oversee the business and take care of bookings. Rudy now owns the Lighthouse.

Closing night at Shelly's was a madhouse in terms of SRO. On the stand, there was surprisingly little sitting in, considering the historical impact of the occasion: Shelly's own combo alternated with a group led by Ray Brown. Sweets Edison and George Bohanon sat in, as did Shelly, during the last set. There were no tears, no maudlin sentimentality. Just business as usual. But Shelly summed it up in that claustrophobic back room: "I'm wasted."

Rest in peace, Shelly's Manne-Hole.

Born: November 2, 1960.

Final Bar: September 4, 1972. —siders

GARNERINGS

Erroll Garner has signed with London Records. The first album under the new affiliation, *Gemini*, has just been released. It features Garner on harpsichord as well as piano and is his first new recording in two years.

The pianist, who opens a three-week stand at the Maisonette in New York's St. Regis Hotel Oct. 23 is presently at work on an extended composition which he will premiere with the Cincinnati Orchestra next January. The concert will mark his fourth appearance with the famous symphonic ensemble.

FINAL BAR

Trombonist Joe Britton, 68, died Aug. 12 in New York City. Born in Birmingham, Ala., he toured regularly with Bessie Smith 1924-26, made his recording debut with Frank Bunch and his Fuzzie-Wuzzies ('27), settled in New York and from 1933 to '46 worked with many big bands, including those of Teddy Hill, Kaiser Marshall, Charlie Johnson, Edgar Hayes, Benny Carter, Lucky Milinder and Jay McShann, a capable section

man and occasional soloist. Though he retired from full-time music, Britton continued to gig occasionally. He is best known for his participation in one of Jelly Roll Morton's last recording dates, in 1940.

Bassist Eddie Dawson, 88, died Aug. 15 in his native New Orleans. Said to be a favorite of King Oliver, with whom he played before World War I, Dawson worked in his home town all his life, from early days with Cornelius Jackson and Manuel Manetta through associations with Buddy Petit, Louis Armstrong, Papa Celestin, Bunk Johnson, Kid Howard, Kid Rena, and Peter Bocage. He was still active as a performer at Preservation Hall, and had been employed by a bank for 52 years.

potpourri

Stan Kenton suffered a broken abdominal vein shortly before his band was to make its first appearance at the Monterey Jazz Festival. Nat Pierce filled in for Stan at the piano and Buddy Rich, who also volunteered his services, sat in on drums. Longtime Kenton arranger-confidant Ken Hanna and lead trombonist Dick Shearer shared the fronting chores. Kenton, who was off the road from April to late August 1971 due to illness, was expected to be back at the helm after a brief convalescence.

For years, New Orleans' Preservation Hall has successfully toured bands of veteran traditionalists throughout the U.S. (and, under the aegis of George Wein, abroad as well). Now, Heritage Hall (formerly Dixieland Hall, and the only other "kitty hall" in New Orleans) has formed a production company and is presenting two interesting bands on a somewhat different order than the Preservation Hall groups. One, the New Orleans Ragtime Orchestra, is directed by Swedish pianist Lars Edegran and dedicated to the faithful restoration of a unique American music. The other, the Heritage Hall Jazz Band, features trumpeter Thomas Jefferson and singer Blanche Thomas, and includes Louis Nelson, trombone; Louis Cottrell, clarinet; Jeanette Kimball, piano; Danny Barker, banjo, vocals; Chester Zardis, bass, and Louis Barbarin, drums. The groups are booked through Willard Alexander, Inc.

Being featured with Lawrence Welk apparently didn't do for Peanuts Hucko what it did for Pete Fountain. After a couple of years with the bubble machine, the clarinetist has left to freelance in Denver and on the west coast, claiming that Mr. Wunnerful cramped his style. "Imagine," he said, "him trying to tell me how to play jazz." Hucko got it out of his system at Dick and Maddie Gibson's 10th annual Jazz Party, held Labor Day weekend in Colorado Springs (details in next issue), where he garnered several standing ovations. His successor with Welk: Henry Cuesta, a talented Toronto reedman who put in a lot of time with Jack Teagarden.

Sergio Mendes has established a \$5,000 full tuition scholarship at Berklee College of Mu-

sic in Boston, which will cover the freshman year for a Brazilian student selected on the basis of need and ability. Mendes was set to fly to Rio de Janeiro Oct. 10 to assist in the final stages of selection. According to the *Brasil '77* leader's representatives, the scholarship has attracted wide attention. Brazil's foremost TV personality, Flavio Cavalcante, used his weekly three-hour variety program to showcase applicants, and nearly 20,000 letters of inquiry came to his offices.

B.B. King began his current around-the-world tour with concerts in Japan Sept. 25 through Oct. 1, was set to go on to Israel, where, in addition to regular concerts in Tel Aviv, Jerusalem and Haifa, he was to perform at a Kibbutz and in a prison, and then goes to Holland, Denmark, Sweden, Belgium, England (a prison concert at Dartmoor), Ireland, and back to England, where the tour ends Oct. 28 with a concert at London's Rainbow Theater.

Dave Brubeck, with sidekicks Paul Desmond, Gerry Mulligan, Jack Six, and Alan Dawson, toured Australia and Japan Sept. 12-Oct. 4, did three U.S. college concerts the following week (two of them with Darius and Chris Brubeck and their groups), and kicks off a European tour Oct. 26 in Paris. It winds up in Barcelona Nov. 12, and marks the first overseas tour for Brubeck in several years.

Despite last-minute problems, the first major jazz festival on African soil, *Tangiers '72*, took place Sept. 1-3 in Morocco. Conceived and produced by Randy Weston, it featured a number of guest artists from the U.S., including Odetta, Hubert Laws, Billy Harper, Cecil Bridgewater, Pucho and the Latin Soul Brothers, Mandril, Ahmad Abdul Malik, and Richard Williams, and Dexter Gordon and Kenny Drew dropped in from Copenhagen. Details in next issue.

Cobblestone Records will release four albums, two of them double sets, recorded at the Newport in New York festival. The double L.P.s are devoted to highlights of the two midnight Radio City Music Hall jam sessions and feature a host of names. A soul album spotlights B.B. King, Roberta Flack, Herbie Mann, Curtis Mayfield and Billy Eckstine with guests Dizzy Gillespie, Sonny Stitt and Kai Winding. The Jimmy Smith Jam at Yankee Stadium with Clark Terry, Joe Newman, Zoot Sims, Illinois Jacquet, Kenny Burrell, King and Roy Haynes makes up the fourth album.

The Smithsonian Institution in Washington, D.C. began a series of monthly jazz concerts Oct. 8 with Lee Konitz plus special guest Doc Cheatham, trumpet. The Ornette Coleman Quartet performed Nov. 12, the MJQ is set for Dec. 10 and Sonny Rollins has already been inked for March 11.

More than 7,000 persons attended the second annual Nassau County Jazz Festival, held Aug. 27 in East Meadow, N.Y. Three big bands—Duke Ellington, Gil Evans, and Frank Foster—singer Dakota Staton and the Billy Mitchell Sextet performed. The admission-free festival, produced by veteran reedman Joe Dixon for the Nassau County Office of Cultural Development, may be extended to two days next year.

This seance—the third in a series of impromptu roundtable discussions—featured a quartet of keyboarders as different as piano is from forte: Herbie Hancock, Roger Kellaway, Joe Sample and Toshiko (Akiyoshi).

Herbie was literally passing through L.A. He had closed at The Gallery in Seattle on a Sunday night and was driving his band bus due south to open the following Tuesday at the Funky Quarters in San Diego. A number of phone calls plus a map to my pad did the trick, and he showed up on schedule Monday night!

Roger had just returned from a New York recording session, which was a pleasant surprise, considering he was supposed to have stayed in the Apple beyond the deadline for this article.

Joe Sample, the pianist for the Crusaders (nee Jazz Crusaders) has become one of the busiest studio men in Hollywood, with enough double sessions to make him a doubtful starter for any gabfest like this. But fortunately it was a slow Monday.

As for Toshiko, I hadn't seen her since our Berklee days—way back before Jelly Roll Morton—and at the last moment I learned she was in town house hunting. She ended up renting a home just two miles from mine.

Here, then, is the first half of the discussion. Part two will appear in the Nov. 9 issue.

db: We're rolling now, so let me go back to Genesis and ask you when is the ideal time for kids to begin piano lessons?

R.K.: We could start by saying when we began. I started at 7.

H.H. & J.S.: Yeah, about 7. I guess we all started around 7.

T.A.: I began at 6.

R.K. to H.H.: Let me ask you something. Did you like it at 7?

H.H.: Did I like it at 7? Yeah, I did, but I didn't like it at 10.

R.K.: How about 8?

H.H.: Right. That's the secret, man.

db: What's the secret?

J.S.: You just love it at 7, don't you?

R.K.: Well, for me, I ran into that total male conflict of baseball and all those things. Then suddenly it was "Okay, the bread is going out for the lessons, so you had better get in there and practice," so consequently . . .

J.S.: I don't mean to interrupt, but when did you decide that "Wow, this is where it is?"

R.K.: It was 12 for me. Something happens to the discipline and you start getting into it. Before that, as I recall, at 7 I liked it for a year, and about 8 I hated it for about a year and at about 9 I liked it again, and it went on and off like that . . .

J.S.: But there's that force that keeps driving you back to it.

R.K.: Yeah . . . your mom and dad.

db: Would you say that classical training is the route to go in the beginning?

R.K.: I think so.

T.A.: I don't think it matters.

R.K.: Let me say this for my 8-year-old son. He doesn't know how to play the piano technically, but he does know how to play the piano. We sit and improvise together. I don't want him to know what a C-major chord is, or a D-flat scale. All I want him to do is relate to the piano and begin to play and to know whatever he plays is valid. In other words, he's making music.

db: You mean like learning to speak English without worrying about nouns, verbs, and gerunds?

R.K.: Yeah, really. What I'm trying to do is keep his imagination free. You know, when you 12 [] down beat

are very young there's a point that you can shut off your imagination because you're so bogged down with rules and regulations. He's 8 now and he's been doing this since he was 3½. Maybe next year when he's 9, or maybe when he's 10 he'll be able to learn a specific set of rules and the imagination will stay.

T.A.: That's exactly what my point was. I don't know how it is in America, but our traditional—you say classical—training in Japan begins with things like Hummel, then Czerny, then on to Bach and you study the sonata . . .

R.K.: Oh, that's too familiar.

H.H.: I agree with this whole thing because I think it's important for a person to deal with the animal himself. He has to form a relationship—a basic relationship between himself and the instrument, whether it's conscious or subconscious.

R.K.: Is this the way you grew up?

H.H.: It was sort of like that, I guess.

R.K.: Then you were lucky. When you first started you could feel the relationship you had with the instrument.

H.H.: Yeah, but I think I should have felt that relationship sooner. 'Cause what happened was

herbie hancock roger kellaway joe sample toshiko

I still got locked in. I was playing boogie-woogie because somebody taught me that. I never got it because I was able to see it myself. Little things like that. I don't remember ever trying to pick out tunes. The piano never drew me to it.

J.S.: I remember trying, but I never could.

R.K.: Well, either you're an interpreter or you're an improviser. For me, it took till I was about 26 years old to realize that improvising is really my first love, and interpreting is not. My love is not to sit down and play a Beethoven sonata, although I would like to do it and I have played many of them. But improvising is really what I like.

J.S.: That brings a question to my mind. Is there a force that determines if a person will be an improviser? There are probably plenty of symphonic players who can't improvise.

R.K.: They probably never had the opportunity.

H.H.: Obviously, all of us have had the opportunity to try it. How many symphonic players do we know?

R.K.: I can give you a specific example with my cello quartet. Ed Lustgarten plays the cello, and he's played with most of the great conductors of the world. He was the youngest member of Toscanini's NBC Symphony. Yet I give him a passage to play and I'll say "Give it some changes," and he absolutely freezes. Now I'm going to put him in a room with my son, who knows nothing about the rules of

conducted by
harvey siders

music—I told Ed I'd do this—and I'm going to turn on a tape recorder and lock the door. And I know they're going to play together. All that knowledge against no knowledge, and it will turn into playing.

db: Do you think the accordion is any help to a pianist—not just playing it, like Shearing did, but starting on it, like Pete Jolly did?

J.S.: I think you'd end up with a weak left hand if you stuck to the accordion. You look down on the keyboard and keep asking "Where are the buttons?" (General laughter.)

T.A.: I don't know about other instruments, but to me piano and violin are similar because you have to start with them. It's not like drums or horns. I don't know if it makes too much difference if you start late—say, 16 or even 20. But the piano and violin demand so much coordination . . .

R.K.: Right, You have to develop a dexterity.

db: Fats Waller and Count Basie always enjoyed getting away from the piano for awhile and playing or recording with organ . . .

R.K.: I never heard that about Basie, but certainly Fats Waller.

db: Well, what I'm leading up to is how do you—any of you—feel about switching to organ when the occasion arises?

J.S.: I'll tell you something I've noticed about it. It took me two months to learn the foot pedals. I was on a gig without any bass player, and it was a lousy organ. I couldn't use the left hand thing; I had to use foot pedals. It took me two months, and when I had it down, I became bored because I was sort of locked into playing it a certain way simply because of what a jazz organ should sound like. I also found that on a Hammond organ I couldn't play 16th notes or 8th notes evenly. The action was fine: it was all in the technical ability of my hand to play 16th notes precisely with the bass notes. It taught me to get my metronome out and learn how to play even 16th and 8th notes. You know, I'd recommend that for a student: play organ with the left hand bass, and solo. It will teach you a lot about time and coordination that you could use on piano.

R.K.: Personally, I don't like the organ because it has too much of an association with studio work to me, and everytime I sit down to play it, it's a specific rock thing. I just go right back to the piano. There isn't a keyboard feel I like better than that. The other extreme is the Baldwin electric harpsichord. I don't know anybody who loves that other than the writer. He likes it because it cuts through the entire orchestra and it chords well. But what it feels like you can't imagine. You feel a piano when you play a piano. But you can't feel a Baldwin electric harpsichord.

H.H.: I don't like the organ, but it's just because I'm not used to it. I hate to say it in front of any organ player, but I've recorded with it. See, the kind of technique that I use to improvise with my right hand requires that I play accents. That's what I've always heard—accents. You can't do that with an organ. Well, maybe you can, but I'd have to completely reorient myself, so I don't enjoy playing organ.

db: How do you feel about the Fender Rhodes and other electronic wizardry?

R.K.: There's something about the Fender Rhodes I like. I feel a certain relationship to the keyboard and the things that I can do. And there aren't enough gimmicks on it to make it feel "gimmicky" to me. It has a different kind of sound, and I can relate to it.

H.H.: Of all the electric pianos I've played, the Fender Rhodes sounds the fullest. It has the most body to it. I gravitated to it right away. It's

cold in its own way and warm in its own way, just like an acoustic piano. But they are two different instruments.

T.A.: That's precisely what I was going to say. I can't consider that a piano. They say "electric piano" because it has a . . . uh . . . flirtation with the piano, but it's a completely different instrument with a completely different sound.

db: Does it inhibit your ability to swing?

J.S.: I'll say this about the Fender Rhodes: If I'm playing a ballad, it's fine. But for other things I find it a difficult instrument to play with my right hand. It doesn't respond the way I'd like it to.

R.K.: It doesn't respond as quick as a piano, but that sometimes depends on which company you rent it from. (Knowing laughter from all.)

H.H.: You can be sure of a good acoustic piano. You can be sure it's going to respond. But you never know about an electric piano. Sometimes, if you hit a note too hard, the hammer or tone generator will hit something and it comes out too soft.

J.S.: I like the Fender, but I also like the Wurlitzer. And I think I'm one of the very few guys in town who'll play Wurlitzer.

R.K.: I think the Wurlitzer and the Fender Rhodes are an absolute gas for atonal music. I love the sound those things get on minor ninths. It's a sound you must consider for what it is.

J.S.: Well, that sound not only influences you on how you solo, but it influences you when it comes to composing.

R.K.: Absolutely. Many keyboards do that. Go to a harpsichord after you've done that and see how you play. It's quite different.

db: Is it preferable to write away from a keyboard?

R.K.: It depends on what you're writing—and who you are. Stravinsky always wrote everything at the piano. No, I think the important thing is if you are writing for a trumpet or a flute, you've got to get away from the piano and hear what the line sounds like in the trumpet or the flute. You can't be writing piano music for the orchestra.

H.H.: I think the guy who has the hardest time writing at the piano is a piano player. See, sax players and trumpeters don't develop total relationships with their instruments. They don't gravitate in certain directions once their fingers get on their instrument. They don't get hung up the way piano players do who write the way they play.

T.A.: That's precisely what I was thinking. Using a piano or not using a piano—I don't think it is important. The important thing is to hear the sound in your head of the instrument you're writing for.

db: Let's talk about some of the bad pianos you've had to play on.

H.H.: That's why I got the Fender Rhodes. Pure defense. (Sympathetic laughter.)

T.A.: That's the thing I envy most about horn players, or drummers. Like they bring their own instruments with them.

J.S.: That was the determining factor behind the Crusaders coming off the road back in '67 and going into the recording field. I just rebelled one night. I just told them I had had it, and we were not coming out any more until I could get an acoustic piano that I knew was going to work right.

T.A.: That was the first thing I noticed when I came to America. First of all, the jazz clubs are kind of dumpy. But the pianos are so bad, and that is such a mystery to me. If a club owner wants a name piano player to play on his piano, why do they have such dumpy pianos? I couldn't understand that.

db: This brings up a point; I wonder if any of you know it it's true. In Oscar Peterson's contract . . .

T.A.: It's true . . .

db: Wait a minute. How'd you know what I was going to say?

T.A.: Because we were in Boston together when it happened. At the Jazz Workshop, remember? They couldn't get his piano down in the room because the stairway was too small, and Oscar didn't finish the gig.

H.H.: Others have that in their contract: Ahmad Jamal, Erroll Garner, John Lewis.

R.K.: It depends on what position you're in. You can demand anything.

J.S.: If you can get people into the club, then you can demand. It's all a matter of economics.

R.K.: Look at Donte's. They've got the worst piano I've played on in a long time. Can't even play a scale on it. But it's right there, man and it just keeps on going.

H.H.: I played there, but I don't even remember the piano.

R.K.: It was okay in the beginning, but now the notes are off pitch. It's a Kawai, but Walter Bishop Jr. calls it a Kamikaze.

db: Would it be ridiculous for a piano player to tune his own piano?

H.H.: That's not ridiculous. It might be the only way you can . . .

R.K.: Say, who's that guy in New York who does that, man—shows up to the gig and tunes the piano? Billy something-or-other? In the Village?

J.S.: I've tried that. It's not easy.

H.H.: Denny Zeitlin does. He carries tuning equipment.

db: Zeitlin? He probably analyzes the keyboard first.

R.K.: (Still searching his memory.) I hired this guy to sub for me one night and I understand he never played a note. All he did was tune the piano all night.

T.A.: Are you talking about Bill Rubenstein?

R.K.: Yeah, he's the one.

T.A.: He's a piano tuner. Makes his living that way.

R.K.: You hire him for a sub and he may never play.

H.H.: Maybe you have to specify which gig it's for.

J.S.: Have you ever tried tuning your own piano, Herbie?

H.H.: Yeah. That's a drag.

J.S.: I tried it, and it finally became aware of the well-tempered clavichord.

db: I've got to change key and get serious now. Who exerted the most influence on your playing? Tosh, you were talking about Bud Powell.

T.A.: Yes, but that's misleading, and I want to say something. One major person is going to hit you more than anybody else. And I guess

that's what is called main influence. But at the same time, what makes a player would not be just one or two, or not even another piano player. It could be another instrumentalist or not even other musicians, but one's life experiences. So I don't like to answer this because it's not that simple.

R.K.: It's not that important, really. Nobody can really do anything with that information and relate it to you.

H.H.: They might just be curious, you know.

R.K.: I find it interesting for specific people to know what the first drive was. (To Herbie.) Who did you hear first?

H.H.: George Shearing was the first with me, now that I think about it.

R.K.: I think he was the first one I heard, too. I used to play the sheet music to *I'll Remember April*.

J.S.: Me too. I was influenced by Shearing.

T.A.: *September Song* was my big number.

R.K.: *I'll Remember April* was my big number at age 12.

J.S.: Looks like he nailed everyone.

T.A.: Precisely. George Shearing's book did it to everyone.

R.K.: Either that, or his combo work, numbers 1, 2, 3, and 4.

T.A.: You would copy all that and play exactly the way he played.

J.S.: My father bought me two albums of Oscar Peterson, and for two years every day I would play those records. Every day. Then I got a job sweeping floors, or something like that, as a young kid and I started buying records. I wasn't only influenced by piano; I became influenced by trumpet players and saxophone players . . .

R.K.: That happened to me, too. I went through Peterson for a long long time. In fact, he's the only piano player that I've got practically everything he ever recorded—and that includes Art Tatum. Peterson did such a number on my head. And suddenly it was Sonny Rollins. And I wanted to play like a horn player.

J.S.: I went the same way. Sonny Rollin's recording of *Saint Thomas* just wiped me out.

R.K.: Really, because the breathing was different; the phrasing was different. You started to play phrases where you had to breathe; you started to sing with yourself . . .

J.S. & H.H.: Oh yeah, right . . .

R.K.: That's still an obsession with me. I've been trying to cut down. The phrasing becomes different as you think like a horn player.

H.H.: A lot of people assume that all the influences on an instrumentalist would be musicians who play that same instrument. But it probably isn't so.

(Next issue: Current influences, black and white styles, jazz polls, the art of accompanying, and embarrassing incidents.)

From left: Kellaway, Hancock, Sample, Toshiko, and Siders



Ellis Larkins, thank God, is alive and well and living in New York. Better yet, he's playing at Gregory's, a small, friendly bar on First Avenue and 63rd Street in Manhattan.

The bar is owned by Ellis' friend Norman Silver, who as far as I'm concerned has brought Ellis back from the beyond so that once again you and I can hear the loving, elusive, authoritative and witty music he weaves.

Thirty years ago I was at some gathering when a soft-spoken young man sat down at a piano—at the suggestion of John Hammond, the discoverer and champion of many talented musicians. Within an instant I knew I was listening to a man of a special talent for which I felt a special kinship. Not



Larkins (L) and the author

off and claim its independence from all that has gone before.)

There was a long time during which I lost sight and sound of Ellis. Then,

He is strong and direct without ever spilling over into aggressiveness. His left-hand harmonic inventions and sinuous bass lines are marvels of ingenuity and unexpectedness. His rhythmic sense is absolute, and his choices of tempi are as right as Basie's and Norvo's. His wit, manifested in interpolated phrases, is irresistible and his blues walk you right on down the aisle. His ballads are rich without being cloying and his up tunes are danced in felt slippers with an almost audible smile. Can you blame me for loving him?

Technically he is a marvel, accomplishing his infinitely fine musical embroidery by means of wholly relaxed fingers, a musical mind and a loving heart. As all those who know his playing are aware, he is also a masterly accompanist. Even I, who sing like the last crow of summer, would risk doing a chorus with him.

He is strenuously hostile to the popular music of the rock era and steadfast in his fidelity to what constitutes for him (and for me, heaven knows) musical truth.

Editor's Note: Ellis Larkins made a remarkable series of albums for Decca between 1951 and '59. All of these, of course, are now collector's items. The recent *Lost In The Wood* (Stanyan SR 10004) is the only currently available Larkins LP; nice mood music, but 10 of the 14 selections are Rod McKuen compositions (the pianist worked with McKuen) and it's not a representative Larkins record. His eight incredible accompaniments to Ella Fitzgerald (1950, and just the two of them, nothing else) are on *Ella Sings Gershwin* (Decca 8378). The fine duet albums with Ruby Braff on Vanguard have long been unavailable, as have two Storyville LPs from the mid-'50s. Some very early (1944) Larkins can be heard on both the Coleman Hawkins and Lester Young halves of *Classic Tenors* (Flying Dutchman FD 10146). How about it, record producers? 🐾

Ellis Larkins: an appreciation

by Alec Wilder

only did he play with great taste and authority, but without aggressiveness or bravura.

His hands, even were he six inches taller, would have an unusually wide spread. As a consequence, he can lay down extremely opulent and effortless musical patterns. Ellis is a trained musician who shifted to jazz very soon after studying at Peabody and Juilliard. His statement, I believe, is "I deviated to jazz and never deviated back."

The concert hall's loss is the jazz lover's gain. Of course, in this era in which progress in art is equated with originality even if the originality contains no art, and intellectuality has reared its grim head in jazz, a man of Larkins' traditional sanity might be rejected by the "nowers" as old hat. Little do these pretentious faddists, whom James Maher calls the wet-finger crowd, realize that Larkins is laying down a truth as old as art: He is creating order, continuity, balance, euphony, reasoned dissonance, warmth, wit and profound love.

I am not concerned here with his stylistic sources; undoubtedly they exist. As anyone less than a fool knows, no art form exists without sources. (Parenthetically, the cardinal sin of much of the avant garde in music today is its absurd attempt to cut itself

providentially, I learned from Beverly Peer, Bobby Short's gentle right-note bassist, that Ellis was living in Los Angeles. I wrote him, and I hate to say it, but he didn't answer. Time passed. And then, this spring, lo and behold, there was Ellis Larkins over at Gregory's, playing with another loving man, the bassist Al Hall.

And though you'd never find it out from him, Charlie Bourgeois brought around a writer from *Newsweek* who was so impressed by Larkins' magic that he wrote a splendid piece about him. That started the trek to 63rd Street.

It's clear that some of the visitors are in Gregory's because it's socially smart to be there. But even *they* have learned to stop talking when the playing starts—except on Saturday night, when as everyone knows, all the wrong people go to all the right places.

It's been a long and lonely road for Ellis. But he has stuck to his ideals, he has kept his sights high, and at long last his special talent is casting its lovely light over a small corner of the darkening world. For me he means joy and laughter, subtlety and sophistication, love and compassion.

He achieves his musical points always by means of understatement. His economy is as brilliant as a Simonon

hampton hawes' new universe

FROM: **Santiago A. Gonzalez, III**
TO: **My Colleagues**

If the tenor of the article you are about to read seems unusually laudatory, or if it appears that I have abandoned the expected evil-eye of criticism, it is because of these things:

1. I have made no attempt to compare the artist with anyone but himself.

2. I am reminded that all human beings are composed of strengths and weaknesses. I choose to recognize the strengths of this artist.

3. Having acquired some musical competence of my own, I find it far more challenging to understand the artist's message than to theorize about what I think he should have said.

TO: **Old Hampton Hawes Fans**

You may be temporarily disappointed. You may yearn for the frolicking melodies of an era now 20 years past. Your expectations may be shattered by the sound of non-acoustic instruments. Your dreams of nostalgia may be interrupted by strange new sounds. But stop for a moment and think . . . the man and his music represent an evolution in time. He has grown with time; he is all that he was, and now he is more.

TO: **New Hampton Hawes Fans**

He is you. He is contemporary, but mature. He has transcended his generation's boundaries to enter the territory of this generation. He is "free" Follow him. You will continue to grow as he does; and together, both of you will "boogie".

Hampton B. Hawes is more than an artist, more than a jazz musician, more than a pianist. He is himself: A human network of emotional complexities that has come into its own time. He has actualized his total self, uncompromised, undenying and unselfish. He makes no apology for himself. He makes no attempt to please and/or displease his audience but wishes only that as he shares with them through his music the most intimate experiences of his life, the manner in which he gives of himself should be enjoyed by them. Through his music, he exposes himself totally and completely; stripping himself of all fallacies, all shame, all fear of weakness or lust. Generously, he shares with his audience (clued by the titles of his compositions) feelings that are imbedded innermost in his personality.

Many of us who followed jazz in the early '50s remember Hampton Hawes as an impetuous youth who went AWOL on his induction to military ser-

vice to make a recording date with Shorty Rogers—all because of one tune that nobody could groove like Hampton . . . *Diablo's Dance*. Hawes did a lot of playing after leaving the service and was well-known by jazz buffs of the West Coast Jazz era.

But Hawes never really received the fame he deserved. Perhaps it was his life-style in those days. Perhaps it was the easy accessibility of things that seem glamorous to young artists. Perhaps it was the philosophy that is foisted on the environment of the artist by those who fail to accept him as an individual rather than a symbol. Perhaps he was *not* himself. But Hampton Hawes did live, and in the most profound "dues-paying" way he survived it all to unleash upon us 42 years of development, culminating in a breath of music that can be summed up in a simple statement—the reason of life.

"They heard me from the beginning," Hawes said as he explained that he was not sought out by Fantasy—but that he called them and described what he wanted to do. With an astute vote of confidence, Fantasy signed Hawes to a contract with Prestige, which they now control. Hawes did not accept any gigs after this. His business acumen and timing,

which can be likened to that of a seasoned advertising executive, dictated that he remove himself from the public eye until he was ready to present his new sound. And new it is. Hawes has transmigrated to electric instruments: Fender Rhodes electric piano; Wurlitzer electric piano; clavinet; Hammond B #1 organ; Moog synthesizer. He says that those instruments allow him greater facility for expression of his feelings.

Hampton Hawes, in more ways than musical, is at a turning point in his life. The excitement of that fact is more imminent in him than anything else and is best expressed in his own words: "After 20 years, I've got a new woman". It's reflected in his music in a most significant way.

Unlike the old days, Hawes has written every composition for his album. And in playing them, he has approached the framework of every tune as one would imagine Picasso approaching his subject in placing oils upon a canvas.

If one dared to describe music in colors, preposterous as that might seem, one could describe one such work from Hampton's album, dedicated to his wife and simply titled *Josie Black*, in this manner.

Josie Black . . . a blues of unrestricted dimensions, a painting of polychromatic freedom—an expression of love, respect and tenderness. The bland white canvas of silence accepted its first color from Chuck Rainey's rumbling bass, carefully coating the canvas with a rich royal blue. With perfect timing, M'dugu's riveting drums and cymbals throw shapes of rococo in brown and silver rhythms, framing the blue for a foray of poignant statements. Over the flowing background of blue, quilted with brown and silver curlicues, the careful meditative motif from Hawes' piano develops a logical but unconstrained frame of calligraphic lines in rich Chinese green. As the composition swells to maturity, colors dominating and then yielding to other colors, it melds into an ensemble, with the guitar of Arthur Adams pelting the canvas with an ermine-like cloak of white and grey splashes. As Adams develops his counterpoint the painting grows in logical complexity, spiked by the staccato and sometimes sustained color orange from Hawes' Fender Rhodes. Now Oscar Brashear's trumpet, capable of tooling many colors, works into the ensemble velvet splashes of black, while brilliant streaks of red are put to the canvas by Harold Land's tenor sax until the painting is completed.



VERY OAKLAND

record REVIEWS

GEORGE BENSON

WHITE RABBIT—CTI 6015: *White Rabbit; Theme From Summer Of '42; Little Train; California Dreaming; El Mar.*

Personnel: Benson, guitar; Herbie Hancock, electric piano; Ron Carter, bass; Billy Cobham, drums; Aírto Moreira, percussion, vocal; large orchestra including John Frosk, trumpet, Hubert Laws, flute; arranged by Don Sebesky.

Rating: ★★★

Jazz should be proud of Creed Taylor, and more attention should be paid to his activities. On a smaller, more qualitative scale, he is building an organization similar to the Norman Granz empire of 20 years ago.

Although the organization is involved in concert promotion and booking and even in selling prints of the LP jackets, it is the records that make everything else possible. Taylor's sound, packaging and production are as close to perfection as one can get in the record industry. He makes most of the competition seem like pikers. The only question is whether his method of doing things is right for all his artists. I don't think he has found the right combination for George Benson yet.

I've been a Benson fan since his early days with Jack McDuff and have long marvelled at his combination of speed and feeling. The quartet he led with Lonnie Smith and Ronnie Cuber was one of the happiest soul bands ever heard. It cooked, it swung, it communicated.

There is nothing like that here. You could hear this and not know it was by George Benson. That shouldn't happen to an artist with 10 LPs on the market. A live date might be a solution.

The album is mostly Sebesky, with solos by Benson, Hancock, Hubert Laws and John Frosk, with Moreira providing a Brazilian feeling on a couple of tracks. Well done, of course, but falling somewhat short of the expected. —porter

BRUBECK—MULLIGAN

LAST SET AT NEWPORT—Atlantic SD 1607: *Blues for Newport; Take Five; Open the Gates.*

Personnel: Gerry Mulligan, baritone sax; Dave Brubeck, piano; Jack Six, bass; Alan Dawson, drums.

Rating: ★★★★★

For raw exuberance and sometimes explosive excitement, few past LPs by Brubeck match this souvenir set from Newport '71. No lyrical interludes or sleepy ballads here, thank you. Just 35 minutes of all-hands-on-deck jamming.

That the album is such a success as a jazz performance is due mostly to Mulligan and astute engineering. Through a happy concurrence of acoustical circumstances, we get some of the most sumptuous-sounding baritone playing ever to spin from Mulligan's horn. His broad, strapping tone, here almost Carneyesque in size, is the raw material from

Records are reviewed by Mike Bourne, Bill Cole, Gary Giddins, Alan Heineman, Wayne Jones, Larry Kart, 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, Eric Vogel, and Pete Welding.

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

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which he fashions relaxed but intensely swinging solos. There are moments, in close interplay, when Brubeck catches some of this spirit, but by and large the pianist is marching to the sound of a different drummer.

Blues for Newport is a 16-minute piece taking up the first side of the record. Brubeck chops out the theme, a very simple two-note blues motif in the first two 12-bar choruses. Then Mulligan eases in, as Brubeck stomps out the chords behind him. After a few choruses, Brubeck delicately launches his first epic solo. After about the third or fourth chorus, however, it begins to succumb to overweight. The somewhat monotonous block chords rumble pretentiously by like boulders of sound; what is lacking is not so much ideas as rhythmic variety. He plays like a drill press stamping out its goods with oppressive regularity. The track's greatest moments come after Six's bass interlude, when Mulligan digs into several stop time choruses and then starts trading fours with Dawson.

Side two opens with *Take Five*. Those who have seen Brubeck in person often are probably overly familiar with this item. But if you've never heard Mulligan grapple with it, you have a treat waiting. He is the first soloist and he plays the piece with all the sensitivity to nuance and dynamics that Paul Deemond brought to it for so many years. He adds to it a new emotional dimension, however: What used to be filigree is now pure muscle.

Open the Gates, taken at a quick tempo, finds Brubeck playing surprisingly direct and swinging piano—his best work on the record. There are points where one begins to feel that the tension has been overstretched and the performance may be losing its cohesiveness. Nevertheless, there are still rewards to come from each man, including Dawson, who solos at the end.

For all of the leader's splashy chords, the current Brubeck Quartet is one of the finest groups on the scene today. The rewards of this LP far outweigh its shortcomings.

—mcdonough

ALBERT DAILEY

THE DAY AFTER THE DAWN—Columbia KC31278: *Theme from Clockwork Orange; A.D.; Bittersweet Waltz; Free Me!; The Day After The Dawn; Dailey Double; A Lady's Mistake; Encounter; September of My Years.*

Collective Personnel: Dailey, acoustic piano (on track 4, electric piano, synthesizer, bass, drums); Jack Wilkins, guitar; Richard Davis, Lisle Atkinson, Percy Heath, bass; Roy Haynes, Mickey Roker, David Lee, drums. Chamber group: Brooks Tillotson, French horn; Arthur Kaplan, flute; George Marge, Philip Bodner, oboes; Ray Shanfield, bassoon; Charles McCracken, cello.

Rating: ★★★★★

Dailey (who has worked with a long list of heavyweights, vocal and instrumental, recently with Sonny Rollins) is a pianist of virtuoso caliber, an improviser of substantial worth, and as this album proves, a musician of

broad scope and imagination. One senses that the piano is not a totally adequate vehicle for him; that he has more to say and give, musically and emotionally.

Free Me! gives him the opportunity to expand his spirit. A tour de force of magical proportions, he utilizes both pianos, synthesizer, bass and drums to tell his story. While redeeming the overdubbing sins committed by lesser artists, Dailey's work on *Free Me!* is so staggering that all of the inputs blend to a wondrous whole. No one stands out, though the effectiveness of his work on synthesizer and drums must be mentioned. The result is the first haunting piece of music I've heard that swings. If they ever do a sequel to *2001: A Space Odyssey*, the theme has already been recorded. Truckin' In Space!

Clockwork and *Dawn* utilize the chamber group and the latter is more satisfying, due mainly to the composition (Dailey's) but some fine things go down on both (including some groovy French horn on the close of *Dawn*). These are not my favorite tracks but they are not pretentious. These slightly classical-oriented outings seem to bring out a facet of Dailey's musical subconscious that wants and needs to be heard. Incidentally, he did all of the album's arrangements and all of the compositions, except *Clockwork* and *September*, are his.

The trio/quartet (Wilkins added) tracks represent the "everyday", straight-ahead Dailey. His approach is primarily chordal—he's always been a harmonically advanced musician—but the linear is never neglected. When he single-lines in spare fashion, the phrases are concise and meaty; when florid, they're exciting and full of novel twists and turns with the left hand always interesting. Wilkins and Davis are also impressive, the latter especially so on *Encounter*.

Dailey plays solo piano on *September*—a fine, sensitive performance, but one that must defer, however, to his work elsewhere on the LP. One of Dailey's hallmarks is his ability to play aggressively and sensitively at the same time, and this rare trait is more in evidence on the trio/quartet tracks.

This LP is unusually well-programmed and has to go down as one of the best debut albums any artist has ever made. The best thing about it, though, is that it reveals that Dailey has only scratched the surface of his individuality. But, what a surface! —szantor

NATHAN DAVIS

THE 6TH SENSE IN THE 11TH HOUSE—Segue Seg-1002: *6th Sense in the 11th House; Tribute to Malcolm; Yo Thang; This For Richard; C'Est Pour Moi; The Shadow of Your Smile.*

Personnel: Davis, soprano and tenor sax, bass clarinet, flute; Roland Hanna, piano; Richard Davis, bass; Alan Dawson, drums.

Rating: ★★★★★

This is a superb album by Nathan Davis. It is an excellent recording except that the bass

is kept over- and under-balanced. The musicianship is swift and smooth with Davis playing tenor on *Sense*, *Malcolm*, and *Thang*, soprano on *Richard*, flute on *Moi*, and bass clarinet on *Smile*.

Davis is a champion reed player. He has just completed an instruction manual on the use and care of reeds which will be included in the publication of the First Jazz Seminar held at the University of Pittsburgh, Spring 1971. He knows all of the classical European reed instruments inside and out and takes excellent care of his own instruments. He's constantly improving them to meet his style of playing and his sound. And on this album it is forceful and clear. The horn is never out of control, never is there an unauthorized shriek. Davis is from Kansas City and recalls the Jay McShann band there which obviously influenced his style. His tone is as round and as smooth as a piece of ebony.

Richard Davis could have done this in his sleep: Flawless intonation, strong time and rhythm with a good sense for meter. I fail to hear the double stops in his playing on *Richard* as indicated in the liner notes. Roland Hanna plays inventive major and minor scale things but doesn't stray too far from center. Percussionist Dawson is consistent and steady all the way through.

My concern about this album is the musical material. Given the economics of music, why would Nathan choose *The Shadow of Your Smile* and pour money into Johnny Mandel's pocket? Any number of jazz standards could have acted as the "tour de force" for his bass clarinet. The rest of the material, including the improvisations, is straight from the '50s, hard

bop. All the things they play have been played before: Chromatic scale runs, 32nd and 64th note turns, all in the major/minor harmonic scheme.

Sense begins briefly around A but the melodic line outlines B-flat minor and the piece modulates around these two keys, allowing the solos to weave in and outside the keys, which they fail to do. The improvisations explore the two keys by playing all the possibilities in a musical system that has built-in obsolescence like the European classical harmonic system. The dynamics are constantly moving from crescendo to decrescendo but rarely backwards. (The rhythm only changes from track to track, never inside the pieces.) Nathan, Roland and Richard solo on this piece.

Malcolm is a ballad which Nathan plays like Gene Ammons would play a ballad in the late '50s: Slow and throaty, with lots of vibrato. After listening to this track several times, I deliberately listened to it in various places, first at random and then more methodically. And each time I did this I picked up the theme, even through Hanna's solo.

Thang is a medium tempo blues structure which Nathan uses to show how well he can play top of the bar music. Excellent dance music, with lots of "ouch" sounds for the ladies, but what does it mean? The rest of the music is very much like what I just described.

This music was recorded over a year ago. It is outstanding music but of an old tradition. It represents a musician in transition, holding on to the old but slipping quickly into the new. It's music we've all heard before; that keeps it from being creative. The only creative music

in the old tradition is that which is being approached in a new way. —cole

CHARLES EARLAND

INTENSITY—Prestige 10041; *Happy 'Cause I'm Goin' Home*; *Will You Still Love Me Tomorrow*; *'Cause I Love Her*; *Morgan*.

Collective Personnel: Lee Morgan, Virgil Jones, Victor Paz, John Faddis, trumpets; Dick Griffin, Clifford Adams, trombone; Jack Jeffers, bass trombone; Hubert Laws, flute; Billy Harper, William Thorpe, reeds; Earland, organ; John Fourie, Greg Miller, Maynard Parker, guitar; Billy Cobham, drums; Sonny Morgan, congas.

Rating: ★★★

Earland plays with a mighty but often musically unproductive enthusiasm. He slides too easily into long strings of repeated notes and phrases that grate monotonously on the ear. When he is not hung up in such funky she-nanigans, his playing, for all its busyness and energy, still lacks the capacity for inventiveness needed to sustain interest.

Fortunately, he has on hand two stellar soloists in Laws and Morgan (the latter on his last record date), and they are responsible for what redeeming points this LP offers. Side one is mostly made up of chunks of low-brow, soul-jazz clichés. Only an agile interlude by Laws relieves the the grim situation on *Happy*. The second track, *Will You*, is solid organ, punctuated by brass section shouting before fading indecisively away.

Morgan, who also solos on *Happy*, has his best moments on the more restrained *'Cause I Love Her* and *Morgan*, played by a nonet.

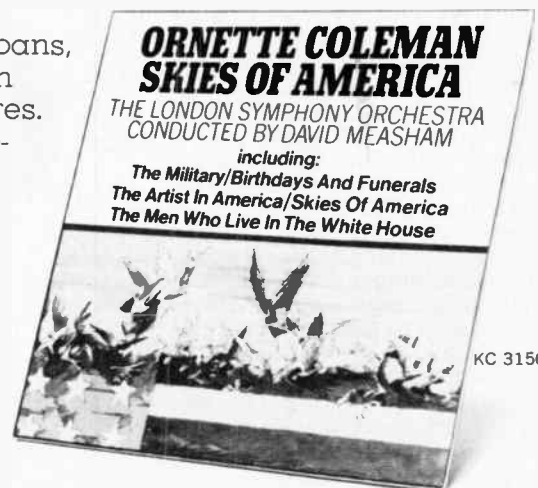
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The atmosphere is decidedly looser here with a more free-wheeling jazz intent in force. His springy, crystalline style finds a particularly sympathetic framework, appropriately, on *Morgan*. Laws plays uniformly well throughout, consistently inventive and clever.

Harper also has some fiery moments on *Morgan*. His tone tends to grunt and bark a bit much and occasionally he seems to choke on all the notes he tries to bite off, but in between those lapses, he shows he is capable of forcefully and swinging improvisation.

—mcdonough

CLARE FISCHER

THE RECLAMATION ACT OF 1972—Revelation 15: *The Blues Reclaimed; Soon; Sometimes I Feel It This Way; Pensativa; Meade Lux Lewis, I Love You; W.P.A. Work Chant.*

Personnel: Fisher, piano, Chuck Domanico, bass; Colin Bailey, drums—tracks 4&6 only.

Rating: ★★★★★

That Clare Fischer has deep roots should be no revelation to those who have followed his music since the days 15 years ago when he began constructing ingenious arrangements for the Hi-Los. In his writing and his playing—for all of its sophistication—the thrust comes from a highly-charged awareness of jazz history, and particularly of the poignancy of the blues.

That is true of his Hi-Los work, notably on the regrettably out-of-print *The Hi-Los And All That Jazz* on Columbia; his writing for big band, most recently and most available in *Thesaurus* on Atlantic; his "mood-music" in *Songs For Rainy Day Lovers* for Columbia; and his albums of informal piano and organ improvisations on Pacific Jazz and Revelation. It may come as a surprise to owners of the superb 1960 Dizzy Gillespie LP *A Portrait of Duke Ellington* that the charts, so exquisitely sensitive to the essences of both Gillespie and Ellington, were crafted by Fischer. Nowhere on the Verve album was he given credit.

In the album at hand, Fischer plays Gershwin's *Soon*, his own minor classic *Pensativa*, and four original blues. *Soon*, a relaxed performance indeed, is notable for its lyricism and Fischer's gorgeous voicings. *Pensativa* reminds us that Fischer got an early and comprehensive insight into the subtleties of bossa nova at a time when jazz artists were racing each other to the studios to get in on the fad. This is a loving and exuberant performance.

But the four blues tracks command the album. They present a first-rank blues artist. His general approach is reminiscent of the Ray Bryant of *Alone With The Blues*—Fischer has at least as much understanding of and feeling for the blues and the range of jazz styles as Bryant. And his incredible harmonic ability, finely honed in two decades of arranging and composing, is brought into full play.

Melding his imaginative voicings, his sense of history, his advanced technique, and his architectural grasp of form, Fischer creates blues monuments. There are montages in which Tatum, Hines, Tristano, Powell, Evans and six or seven boogie pianists flash by your ears, blended into the fabric of Fischer's inventions so subtly that they enter the listener's awareness almost subliminally.

The tour de force is the 11-minute *Sometimes I Feel It This Way*, which begins quietly, reflectively, chromatically, broodingly, with the blues more felt than heard. In the

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early choruses. Fischer chooses his notes with the informed whimsy of a great eccentric. But as the intensity increases, the blues outline becomes solid and the time firm. The melodies are fresh and surprising, the use of dynamics an integral part of the artist's expressions. Allusions to the past are legion, but more often in the form of a suggestion than a direct quote or an imitation of someone else's style. There's more, much more, happening in Fischer's blues, so much more that it's unlikely even the most attentive listener can hear it all in several hearings.

It is often said of a musician that he has absorbed his influences and found his own voice; that's one of the critic's fondest clichés. In Fischer's case, it is gloriously true. But praise for Fischer's solo blues work in the album must go far beyond that rather pedestrian fact. He embodies the best of the jazz tradition and with rare intelligence, selectivity, humor, and emotional directness transmits it through the piano.

A gifted musician. —ramsey

ROY HAYNES

SENYAH—Mainstream MRL 351; *Sillie Willie*; *Little Titan*; *Senyah*; *Full Moon*; *Brujeria Con Sal-sa*.

Personnel: Marvin Peterson, trumpet; George Adams, soprano&tenor saxes, flute; Carl Schroeder, electric piano; Roland Prince, guitar; Don Pate, acoustic and electric bass; Haynes, drums, tympani; Lawrence Killian, congas.

Rating: ★★★★★

IDRIS MUHAMMAD

PEACE AND RHYTHM—Prestige PR 10036; *Peace and Rhythm Suite (Peace; Rhythm)*; *Brother You Know You're Doing Wrong*; *Don't Knock My Love; I'm A Believer*.

Personnel: Virgil Jones, trumpet; Clarence Thomas, soprano&tenor saxes, flute, bells; Kenny Barron, electric piano (tracks 1, 2); Willie Bivens, vibes (tracks 1, 2); Melvin Sparks, Alan Fontaine, guitar (tracks 3-5); Ron Carter, bass; Jimmy Lewis, electric bass (tracks 3-5); Muhammad, drums, auto horn, cabassa, gong, cowbell; Buddy Caldwell, congas; Angel Allende, timbales, percussion (tracks 1,2); Sakinah Muhammad, vocals (tracks 3, 5).

Rating: ★★★

These drummer-led combos are quite alike, except that the Haynes unit is perhaps a bit more cookin' and a bit less involved with the "spiritual" aspects of the music.

Haynes has the superior sidemen, though only Peterson is marked with any great individuality. His spirit and fire might suggest Booker Little roots but he's got a bright and distinctive approach for the most part. Adams shows both early and late Trane influences in an easy, bluesy style. It doesn't seem that he's putting out as much as he's undoubtedly capable of producing. His flute and soprano, neither mentioned in the album's personnel listing, get only momentary hearing.

Schroeder is good, if not terribly sparkling. Sometimes his playing gets fragmented to a point where it sounds as Cecil Taylor might on electric piano. Prince is a most uninspired soul guitarist. There seems to be no good reason for his presence. Young Pate is fine and his solo on *Moon* is a dandy. Haynes? You know he takes care of the action. *Salsa* is primarily his feature.

Jones stands out among Muhammad's sidemen but is thoroughly out of Freddie Hubbard. Still, he plays very well in that tight style and his solos are nicely constructed. Thomas'

readers poll instructions

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soprano is often screechy, and it's out of Trane. His tenor work is soulful, blues-clichéd, repetitious and lacking in direction.

Bivens, Barron, Carter and one of the guitarists (probably Sparks) get brief solos, with the vibist and pianist doing nicely. Carter's solo is all technique and little substance. Ms. Muhammad's vocals are quite richly textured but dull overall. The drummer-leader gets around his kit well without really establishing much.

—smith

EARL HINES

FATHA & HIS FLOCK ON TOUR—MPS/BASF 20749: *I Just Want to Make Love to You*; *Second Balcony Jump*; *Passion Flower*; *My Heart Stood Still*; *I Feel So Smoochy*; *All of Me*; *Somebody Loves Me*; *Night in Trinidad*; *Cannery Walk*; *Things Ain't What They Used To Be*; *Melodica Blues*; *Easy To Love*.

Personnel: Haywood Henry, clarinet, baritone sax; Hines, piano, melodica; Larry Richardson, bass; Khalil Mhadi, drums; Marva Josie, vocal.

Rating: ★★½

After a string of LPs in which he could seemingly do no wrong, Hines can be forgiven for this record.

Made up of the odds and ends which he maintains as part of his regular nightclub repertoire, it includes all the superfluous extras and tricks he uses to please the crowds. There are four vocals, for example, from Marva Josie, an attractive young lady with an impressive range but without substantial jazz feeling. At least two of her pieces here are throw-away novelties not worthy of recording.

Haywood Henry, a veteran of the Erskine Hawkins reed section, is also on hand but contributes relatively little. His baritone work on *Things* is woolly of tone and limp of thrust. He takes up the clarinet on *Passion* and *Melodica* for some rather dry playing of little substance. On *Melodica*, Hines uses the small harmonica-type keyboard instrument for some simple unison playing with Henry.

The remaining tracks find Hines solo or with rhythm only and are the album's better moments—particularly *Second Balcony* and *All of Me*, the latter an unusually reflective and contemplative interpretation. He plays with relaxed sparkle on *Somebody*. The tempo races too much, and Hines' Tatumesque swirls substitute speed for solid ideas.

—mcdonough

MIKE LONGO

THE AWAKENING—Mainstream M 357: *Pass It*; *The Awakening*; *A Piece of Resistance*; *Bitchin'*; *Just to Let You Know*.

Personnel: Virgil Jones, trumpet; Curtis Fuller, trombone; James Moody, alto sax, flute; Longo, electric piano; Alex Gafa, guitar; Ron Carter, electric & acoustic bass; Mickey Roker, drums; Dizzy Gillespie, congas.

Rating: ★★★★★

This is music of inexhaustible rhythm—of that esprit so characteristic of Dizzy Gillespie, and hence of his well-influenced pianist. Not that the playing is never static; it is, and too often, almost as if more riffing than soloing. But nevertheless, all of it moves, especially fired by Roker and the ever-comping Gafa, not to forget Dizzy himself on congas.

Overall, the music is straight ahead and hot, with each of the five Longo songs proving his mastery of color and swing. Everyone is fea-

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tured well, but for me it is especially exciting to experience James Moody once more; his playing is as much the epitome of his name as ever. Jones, Fuller, and Carter also contribute memorably to the tight and super-pithy temper of it all.

Awakening is no startling revelation, as the title might imply, but rather conventional throughout. Yet the music is so well-performed, and above all so rhythmically exhilarating that it at least is the awakening of many senses.

—bourne

JACK McDUFF

THE HEATIN' SYSTEM—Cadet 2CA 60017: *The Heatin' System*; *Elmo Tucker*; *The Boiler*; *The Prophet*; *Pressure Gauge*; *Lonesome Is The Night*; *Ain't No Sunshine*; *Radiation*.

Personnel: Bobby Alston, trumpet; Donald Myrick, David Young, tenor sax, flute; McDuff, organ, piano, melodica; Marty Roberts, guitar; Phil Upchurch or Sam Jones (tracks 2&6), bass; Greg Williams, drums; Fred Walker, conga.

Rating: ★★★★★½

Jack McDuff is the most respected of all the organist-bandleaders. He is a polished professional, and his bands are always well rehearsed.

An accomplished composer (six of the eight tunes here are his) and arranger, his music has been consistently interesting and always several cuts above the average organ combo. He would have won a couple of down beat polls by now except for the fact that few critics hang out at the Club Barron and its equivalents.

This two-LP set is the best work he has done in five or six years, perhaps even longer. Though a studio recording, the cuts are long and the musicians have plenty of space to get into it.

McDuff has said that when listening to him one must put away "pencils and scorecards" and I quite agree. Let me say only that *Elmo* has been known in the past as *A Real Goodun*, that Greg Williams is a fine young drummer and that *Ain't No Sunshine* is a groove—easily the best version of this oft-recorded melody.

The album is a thorough exposition of the talents of a major jazz artist too long overlooked.

—porter

JOE MCPHEE

TRINITY—CJR Record Productions CJF-3: *Ionization*; *Astral Spirits*; *Delta*.

Personnel: McPhee, trumpet, tenor&soprano saxes, pocket cornet, percussion vocal; Mike Kull, piano, electric piano; Harold E. Smith, drums, percussion.

Rating: ★★★★★½

McPhee's first albums, *Underground Railroad* and *Nation Time*, were mere preparation for the wonders herein. Not that this album is perfection, but it shows a most dynamic direction—and a lot more actual freedom and expressiveness than his others.

Just as the Art Ensemble of Chicago is a real quartet (or quintet when using a drummer), Trinity is a trio in the fullest and best sense. Everybody listens, responds, contributes. The unity of purpose (in a *free* music) is something at which to marvel.

McPhee, no longer just a promising multi-horn player, gives all his horns space (with primary emphasis on tenor). And he doesn't

28 □ down beat

ego trip or play a one-dimensional role. He has the capability to play originally and with drive and direction in several stylistic areas. McPhee even gets into *Klangfarbenmelodie* (music of sound colors) and still manages to play convincingly lyrical or funky music elsewhere. His shifts to trumpet and pocket cornet bring out the truth of his versatility—he makes the problem-filled doubling seem easy. Joe's music is seldom easy listening but he's a voice to be reckoned with.

The proper amount of openness and propulsion are provided by Smith. He doesn't mind swinging on occasion and keeps things tight even in the moments of greatest freedom. Though his solos are a bit indulgent and are far from models of drum invention, Smith plays a major part in the music's success.

While Kull is the weak link, he's strong enough to be worth hearing. On acoustic piano he's almost a sound copy of 10-years-ago Cecil Taylor. This isn't all that bad, and enough of his own mind gets in to make it worthwhile. He applies a more personal style to electric piano.

Ionization opens with a free drum cook, joined shortly by sound-coloring McPhee tenor in high/low overtone fashion. After 9-10 minutes of the 2½-minute track, Joe flutters out and Smith solos briefly, with Kull's Taylor-style piano manifestations following. Later, McPhee rejoins on tenor for a three-way mix, but after a short time moves to lyricism, several times resisting Smith's insistent invitations to storm out again. Then Joe shifts to cornet for a short, plaintive solo leading to a section of bells, cymbals and piano-string strums, and later distant moan-singing which turns bluesy. McPhee's tenor, mostly lyrical, leads the trio out.

McPhee overdubs a trumpet part in loose unison with his soprano for the opening and *Astral*, a dedication to Albert Ayler. After Kull moves out some nicely distorted electric piano fragments for a major part of the 10 ¾-minute track, Joe adds a light, bending cornet solo before the closing ensemble.

The last track, just over 16 minutes long, starts with a free instrumental conversation between Smith and Kull. McPhee later broods in on trumpet, then shifts to tenor for easy funkiness and bent-note harmonics. He gets into a humming tenor thing (a la Dewey Redman), shifts to cornet briefly, then to soprano for some lovely lines, and Smith takes it out in humorous martial drum style.

—smith

CARMEN McRAE

THE GREAT AMERICAN SONGBOOK—Atlantic SD 2-904: *Satin Doll*; *At Long Last Love*; *If the Moon Turns Green*; *Day By Day*; *What Are You Doing The Rest Of Our Life?*; *I Only Have Eyes For You*; *Medley: Easy Living*; *The Days of Wine And Roses*; *It's Impossible*; *Sunday*; *A Song For You*; *I Cried For You*; *Behind The Face*; *The Ballad of Thelonious Monk*; *There's No Such Thing As Love*; *I Long To Be Close to You*; *Three Little Words*; *Mr. Ugly*; *It's Like Reaching For the Moon*; *I Thought About You*.

Personnel: Ms. McRae, vocal (piano on *If the Moon Turns Green* and *Mr. Ugly*); Jimmy Rowles, piano; Joe Pass, guitar; Chuck Domanico, bass; Chuck Flores, drums.

Rating: ★★★★★

Carmen McRae has always been at her best working for an audience, with just a rhythm section. Her singing was consistently good, and frequently much better than that, on her previous Atlantic albums, all of which

presented her in fully orchestrated settings. But the *Songbook*, recorded live at Donte's in Los Angeles with a superb rhythm section, has her consistently at the top of her game, loose, ebullient, and in complete control of her material and the crowd.

Rowles, among the most sensitive of accompanists, acquits himself well in that role and as composer. His *Face*, full of surprising melodic twists, is negotiated with total aplomb by Ms. McRae. It's a message song, and she delivers the message so that it can't be misunderstood. Rowles' *Monk* tells the story of a cowboy who gets hooked on Monk's music ("I hear the boys in the bunk house singin' *Straight, No Chaser* now") and in the interludes Rowles offers his impressions of the master.

The contents list makes plain the range of the material in the two-LP set. One of the most literate singers in her ability to understand and transmit the meaning of lyrics, Ms. McRae can impart subtle personal interpretations to individual words—"charming" in *Moon*, for an example, and "fun" in *Easy Living* for another. Leon Russell's *A Song For You* receives its tenderest performance so far because she gets so deep inside the ingeniously unorthodox lyrics.

Sunday feature two choruses of scat singing, a solo so logically and entertainingly constructed that any instrumentalist would be delighted to have invented it. The high level of invention is maintained throughout the album by use of impeccable and thoroughly musical phrasing, application of Ms. McRae's vast harmonic knowledge and, not least, her flawless time. Time, that is, in the rhythmic sense, and timing, in the dramatic sense. Carmen is a fine actress.

Satin Doll provides a vehicle for interplay between the singer and bassist Domanico, an awesome musician. Pass gives her perfect accompaniment on *Rest of Your Life* and has several gem-like short solos elsewhere. Flores (the same Chuck Flores who kicked a couple of Herman Herds through the second half of the 1950s) here is a quiet drummer who has his brushwork down pat and makes judicious use of his cymbals.

There are highlights other than those mentioned. The album itself is a highlight in Carmen McRae's distinguished career.

—ramsey

HORACE SILVER

TOTAL RESPONSE—Blue Note BST 84368: *Inner Response*; *Acid, Pot or Pills*; *What Kind of Animal Am I?*; *Won't You Open Up Your Senses*; *I've Had A Little Talk*; *Soul Searchin'*; *Outer Response*; *Big Business*; *I'm Aware of the Animal Within Me*; *Old Mother Nature Calls*; *Total Response*.

Personnel: Cecil Bridgewater, trumpet, fluegelhorn; Harold Vick, tenor sax; Silver, electric piano; Richie Resnicoff, guitar; Bob Cranshaw, electric bass; Mickey Roker, drums; Andy Bey, Salome Bey, vocal.

Rating: ★★★★★

Sincerity is often embarrassing—at least if the sincerity is directed toward some message altogether overexposed in the media. *Total Response* is like that, because it is words and music about ecology, both environmental and human, and thus is virtually eclipsed up front by all the exploitative (if not as sincere) ecology songs, films, plays, books, etc., ad nauseam. Of course, this is the irony of many an important "message"—over-exposure even-

tually converts it into so much annoying rhetoric.

Then again, if *Total Response* offers what at times comes off like annoying rhetoric about self-conservation and communication, this is for once framed in the context of bright music, clever lyrics, and the forthright singing of Andy and Salome Bey. Inside the liner, where every song and the whole concept is spelled out, the "message" of Horace Silver proves simple: to encourage physical and spiritual harmony, the health of the body and the health of the soul, and thus the health and harmony of nature and man.

But then, sometimes, it is almost too simple to be true—like *I've Had A Little Talk* (with my stomach, my lungs, my heart and other organs), or *What Kind Of Animal Am I*, an espousal of "self character analysis" sounding out of *Sesame Street*. And yet, this simplicity, this seemingly childish imagery, is in one sense the fruition of the music. That is, no matter if his songs seem silly, or are righteous

Horacian gospel (like *Soul Searchin'*), Silver has created each with a certain wit, and with absolute sincerity.

Actually, *Total Response* isn't all that unusual, and certainly more affecting than the often downright stupid and unbelievable ecology flack in the media. Perhaps it's that this time an artist who radiates the very inner harmony he advocates is creating the "message".

—bourne

STANLEY TURRENTINE/ MILT JACKSON

CHERRY—CTI Records 6017: *Speedball*; *I Remember You*; *The Revs*; *Sister Sanctified*; *Cherry*; *Introspective*.

Personnel: Turrentine, tenor sax; Jackson, vibes; Bob James, piano; Cornell Dupree, guitar; Ron Carter, bass; Billy Cobham, drums.

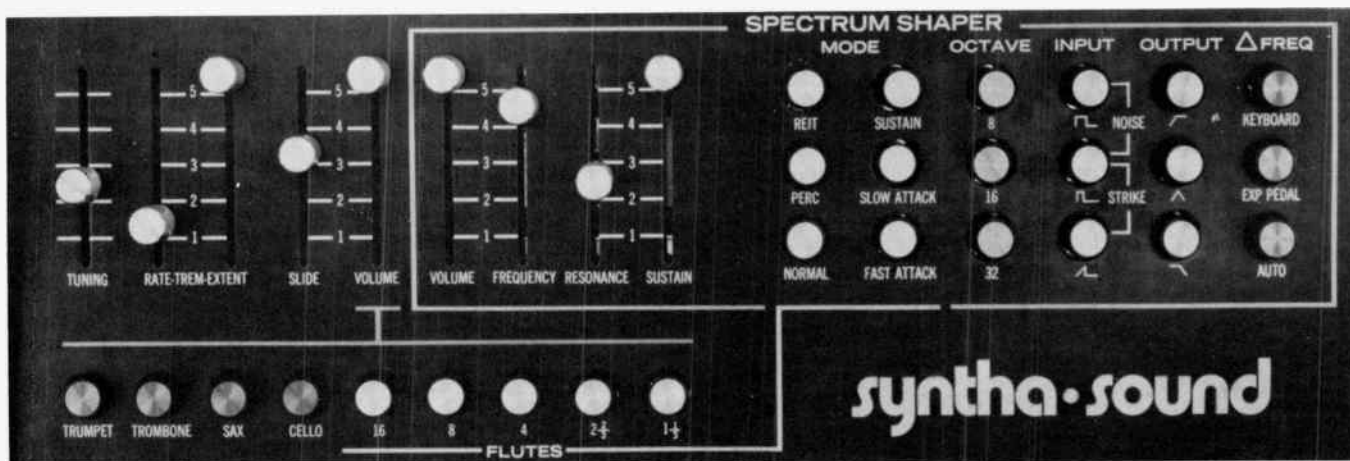
Rating: ★★★★★

Without anything particularly exceptional

materializing, this LP in its generally unpretentious way results in a remarkably satisfying overall musical feeling.

Each side offers a ballad sandwiched between a couple of relaxed swingers. Side two has a decidedly more funky tone to it, excepting *Cherry*, which is played with caressing romanticism. Turrentine's best moments are found here and on *Remember*. His tone lends itself best to warm ballads such as these. On the faster numbers, although he swings comfortably and easily, he tends to sound a bit woolly. On *Sister* and *Introspective*, where the rhythm section takes a soul-jazz tilt, his playing tightens up a bit. In some passages, he treats his notes like spitballs. *Speedball* and *Revs*, both 12-bar blues, flow more smoothly and provide a better framework for Turrentine.

Jackson treats the occasion as an open-end blowing session and produces the album's highest level of playing most consistently. His well-oiled, supremely graceful control rolls

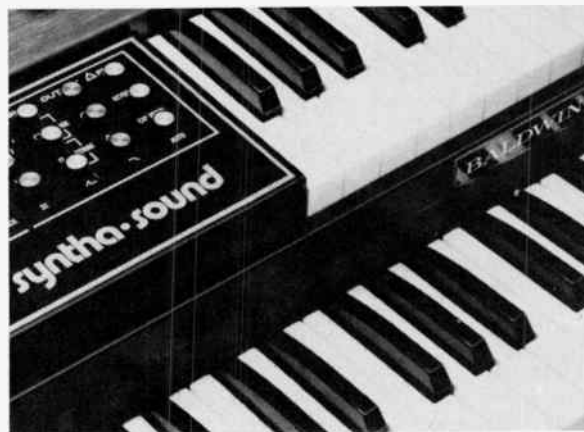


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smoothly along, even in the face of some occasionally funky rhythm section stomping. His ideas and phrasing have a substance and sparkle to them that give him the creative edge over Turrentine. Dupree's bright guitar work is a model of discreet but creative support.

All of these elements are brought together with an unusual combination of a feeling for the contemporary and a keen sense of good taste. The upshot is an engaging, quality musical product.

—mcdonough

WEATHER REPORT

I SING THE BODY ELECTRIC—Columbia KC 31352: *Unknown Soldier*; *The Moors*; *Crystal*; *Second Sunday in August*; Medley: *Vertical Invader*; *T.H.*; *Dr. Honoris Causa*; *Surucucu*; *Directions*.

Personnel: Wayne Shorter, reeds; Josef Zawinul, electric and acoustic keyboards; Miroslav Vitous, bass; Eric Gravatt, drums; Dom Um Romao, percussion; Ralph Towner, 12-string guitar added on track.

Rating: ★★★★★

This isn't a jazz record but a collection of mood or program pieces, tone drawings to which the listener is expected to provide the captions if not fulsome exigeses. Solos are eschewed for group constructs and compositional abilities are out front.

In a down beat interview concerning their first I.P. Zawinul, Shorter and Vitous spoke of their music in terms of abstract feelings and cosmic illustrations. The liners by Robert

Hurwitz continue that approach, i.e. (about *Soldier*): "... We are cleansed, our experience resolves to a balance, an understanding. We are guided by love and we return to our innocence, but we have gained knowledge."

Now that's a pretty tall order for eight minutes of music but this is apparently the kind of thing Weather Report wants to deliver—program music that is interesting from moment to moment, and never mind about form and structure.

As one who thinks that Beethoven ought not have tried to explain what he thought his

NEXT ISSUE

features:

FRANK ZAPPA/LARRY CORYELL
TOWER OF POWER/KEYBOARD
ROUNDTABLE III and MORE

sixth symphony was about, I'm skeptical of a music that is plotted in the abstractions of storytelling rather than the purer abstractions of notes, chords, rhythm. The music is brilliantly played. There are several beautiful and haunting strains; the group interaction is often very exciting, and the use of various sound qualities is inspired.

But—something visceral is missing. The music is too cold and metallic, as though much of the substance were tinsel. There is a certain amount of the flow and freedom characteristic of jazz but the total effect is more like the electronic machination of Subotnick or the space flights of Ligeti (the voices on

Soldier), and one wishes that the group would unfold long enough for Shorter to really stretch out.

Side one was made in the studio. The most ambitious piece is *Soldier*, and it works because of the expert musicianship and Zawinul's considerable talents as a composer. Air sirens, howling winds and marching drums are simulated but the effectiveness of the piece is due mostly to the tasteful and controlled confluence of sounds that the group obtains with minimal studio gimmickry.

This is verified on the far superior second side, recorded live in Japan. Obviously inspired by the enthusiastic audience, they turn in an exciting and spontaneous set. Shorter's spiraling soprano is outstanding on *Directions* and Zawinul gives his equipment a ferocious workout on the medley. Vitous and Gravatt are impeccable throughout. Romao also makes important contributions, particularly on the medley. (Half the time, I confess, I don't know who's doing what when.)

I look forward to seeing the group live; one can't but be curious as to how they get those sounds. To that end, I think it would be appropriate if their next record's liner notes were a more factual account of what goes on in the studio.

Despite my mixed feelings, there is no question that Weather Report is into something new and stimulating. I hope that these artists will pass out of what seems to be a gee-whizz attitude to the possibilities of electricity and settle into some more substantial cooking. In any case, I look forward to the next installment eagerly.

—giddins

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Weather Report

The Brown Shoe, Chicago, Ill.

Personnel: Wayne Shorter, soprano&tenor saxes; Joe Zawinul, keyboards; Miroslav Vitous, acoustic&electric bass; Eric Gravatt, drums; Dom Um Romao, percussion-special effects.

Touching something super-cold (like -170°) produces virtually the same sensation as does touching something super-hot. It's slightly toward the center from both extremes that feeling is more palatable and meaningful.

This, it seems, is fundamental to the approach of Weather Report. If you listen to the group, you're going about it the wrong way. You should get into it, to be rather McLuhanesque, like you get into a hot bath.

Since the band's music (like all music, but



Miroslav Vitous

here especially so) is beyond description, the usual Caught play-by-play yields to opinion, analysis, reaction. Not without justification, as a post-mortem discussion with Zawinul indicated that the magic, brought about by inspired interplay and so plentiful and joyous the previous (opening) night, was most elusive this night. And with a group like Weather Report, if the rabbit doesn't appear, all you have left is an interesting-sounding hat.

But those who have heard their second album (see Record Review section) or who were fortunate enough to have attended opening night (when the music was evoking stand-up screams) know that the magic can be pretty heady stuff. When it's lacking though, said Vitous, the band lets it be, remains calm (their definition) and waits for it to come around again. Then they caress it, beat and kick it—wanting it to stay, knowing it won't.

Not too long after the first selection hap-

pened, it occurred to me that the band is not built primarily upon Joe and Wayne—not at all—but rather upon Joe and Miroslav. They are the anchors (anchors with wings), the primary inputs, and Wayne is the principal melodic colorist. Eric and Dom Um are the heat, the more primitive colorists. But they all have wings. (Such an isolation of roles is, of course, somewhat of an unfair oversimplification but was later fundamentally verified by Miroslav.)

Joe contributes overtly with electric & acoustic piano plus organ; covertly with pre-recorded synthesizer tapes. Miroslav uses primarily an amplified acoustic bass (the electric bass guitar used only once this night)—but with a novel twist. A wa-wa pedal varies the sound so that, while bowing, a bassoon- or trombone-like sound is heard. Hence, Miroslav is better able to unisonize or harmonize with Wayne or Joe. An upshot of electronics, therefore, that makes musical sense.

Weather Report's music is outward bound through inner fire. To the untrained ear, it is chaotic but in fact there is much discipline. Their music demands intense concentration. To some it is "spacy" whereas to me it is rather earthy.

Incidentally, Joe described their second album as a four-syllable word. So, on any night, is Weather Report. —jim szantor

First Annual Astrodome Jazz Festival

Houston, Tex.

George Wein brought portions of Newport in New York to Houston on July 7 and 8 and literally made the First Annual Astrodome Jazz Festival. Forty-eight thousand people saw the two-night show in the surprisingly commodious Dome, billed locally as The Eighth Wonder of the World.

The Friday night crowd, much smaller than that of Saturday, first saw a local mainstream group, Arnette Cobb and the Mob, who performed well, doing a couple of originals in the Horace Silver bag.

Herbie Mann's new sextet followed, the leader performing first on bass flute. David Newman on tenor and flute makes an excellent addition to the group, and his being a Texan particularly pleased the crowd. Mann seemed unenthusiastic, a feeling perhaps picked up by the crowd, which responded

well only after *Never Can Say Goodbye* and *Respect Yourself*.

Singers Roberta Flack and Lou Rawls came out individually. Ms. Flack reached the audience with her hit single, *The First Time Ever I Saw Your Face*. Her best performances came on an idyllic *Suzanne* and on *Somewhere*. She came across engagingly, displaying warmth and genuine feeling.

Unlike Roberta Flack, Lou Rawls seemed too polished. His over-long performance was protracted especially by the organist with a distracting quasi-baroque solo on a blues medley. However, *God Bless the Child* and *You've Made Me So Very Happy* helped; both showed the singer at his best with good material.

Last on the bill Friday night were the Gi-



Illinois Jacquet

ants of Jazz (Dizzy Gillespie, trumpet; Sonn Stitt, alto and tenor; Kai Winding, trombone; Pat Rebillot, piano; Al McKibbin, bass; Art Blakey, drums). The scheduled pianist, Thelonious Monk, lay ill in New York, and the group's opening *Blue 'N Boogie* (played at a furious tempo) gave Monk's substitute from Herbie Mann's sextet quite an introduction to playing with John Birks. *Tour de Force* was excellent, but the evening's high point came on the closing *Night in Tunisia*. The producers cut the Giants short, but Blakey refused to stop. After the closing ensemble, he kept going by himself, having apparently only just warmed up on an earlier brief solo. The others left the stage, and the emcee came out to bid good night to all, but Blakey cooked on. Finally, he had made his statement; he threw up his sticks and departed, accompanied by a standing ovation. Like Blakey, much of the audience would rather the Giants

caught in the act

had had more time.

Early arrivals on Saturday night found an unexpected treat. Another local group, Budda Thomas and the Light Men, preceded the scheduled program with good original charts in the Miles-Hancock electronic bag. This group deserves to be heard.

The actual program began with the Cannon ball Adderley Quintet. Bassist Walter Booker shone throughout as did "the bass section," Julian's brother Nat, who did a particularly good *Autumn Leaves*. Julian dedicated *Country Preacher* to the Reverend Jesse Jackson and saved *Mercy, Mercy, Mercy* for the end of the short set.

Donny Hathaway came out seeming more inclined to yell than to sing. Undoubtedly, however, he and the Ike and Tina Turner Revue had much to do with bringing in that night's huge crowd of 36,000. Thus, the objections of purists to the inclusion of the more popular performers ignore the business fact that such acts help make possible the appearances of valid jazz musicians.

For validity and purity the next two groups were more than enough. The Jimmy Smith Jam Session featured Clark Terry, flugelhorn; Joe Newman, trumpet; Zoot Sims and Illinois Jacquet, tenors; Kenny Burrell, guitar; Smith, organ; and Roy Haynes on drums. They had a good time on an extended blues which had home-town boy Jacquet and Burrell in fine form. The Adderley drummer, Roy McCurdy, also starred, repairing Roy Haynes' ride cymbal during the long tune in time for Haynes to take a break toward the end. The most pleasing performance from this

group came on a super-funky *Ode to Billy Joe* featuring Newman. He so moved one lady backstage that she made off with his trumpet case.

By far the most satisfying moments of the evening came from B.B. King. B.B., resplendent in a vermilion suit, and Lucille took us down to the roots and, with the strong assistance of Sonny Freeman and the Universals brought the audience to a frenzy time after time. Thousands of people stood on seats and in the aisles. Young guitarists crowded the photographer's pit in front of the audience, some crawling down to within a yard of the master's feet. Every guitar phrase, indeed every word on some tunes, received raucous approval from the audience. Texas is blues country, and the people appreciated the best of the genuine article.

After a long wait for the headliners, the Turner Revue succeeded in releasing any audience emotions left pent-up after B.B. The Revue band displayed fire and competence on Chicago's *Twenty-five or Six-to-Four* and *Theme from Shaft*. When Tina finally arrived, she went through the current Revue repertoire which emphasizes the visual more than the musical. The show finally concluded some minutes after one in the morning.

All in all, the First Annual Astrodome Jazz Festival succeeded. The programs were well planned and generally well executed, with few long delays. The Astrodome makes a good environment for such a production, distributing sound particularly well. Hopefully, the Southwest has enhanced its future for big-time live jazz.

—lyle jones

Pittsburgh Jazz Festival

Civic Arena
Pittsburgh, Pa.

Pittsburgh's first community-supported Jazz Week and Festival ended with two nights of generally excellent musicianship at the Civic Arena.

Coming after a week of film and art shows, free park and shopping center concerts, and a testimonial luncheon for native son Roy Eldridge, attendance figures of 4,232 on Saturday and 5,775 Sunday were lower than expected. But the show had some great moments, and experienced jazz festival performers Billy Taylor and Buddy Rich paid tribute to the Audience for its good manners and sensitivity.

The festival was sponsored by the Carnegie Institute with funds provided by the A. W. Mellon Educational and Charitable Trust. Ted Hazlett, president of the latter organization, said he liked what he saw of the cultural and entertainment aspects of jazz at the festival and would recommend to his co-trustees that support be continued in 1973.

Emcee Billy Taylor introduced the opener at exactly 8 p.m. with a group of Pittsburgh All-Stars which included Tommy Lee, flute; Eric Kloss, alto sax; Linton Garner, piano; Scotty Hood, bass and Roger Humphries, drums. The first tune was a Kloss original and featured the Pittsburgh saxist in a dazzling contrast of up-tempo runs and slower, melodic lines. Frank Cunimondo replaced Linton Garner for one featured number, another

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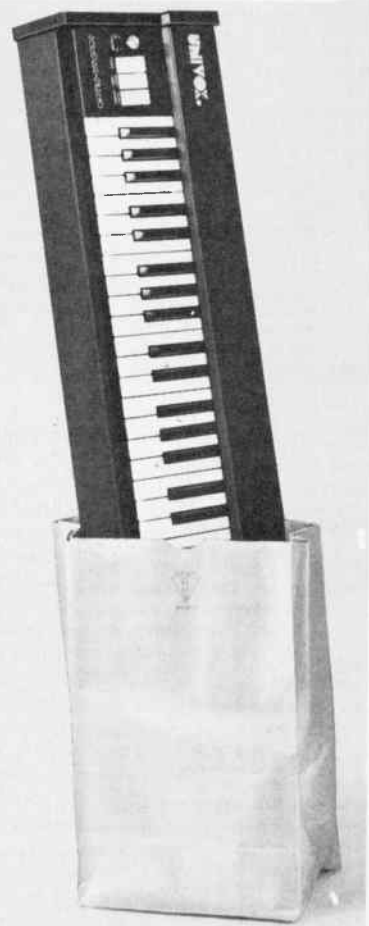
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Kloss original. Cunimondo, who had excited the opening-day audience at Mellon Square Park, was more subdued here, but was well received by an audience which obviously included some of the growing number of Cunimondo fans.

Kloss was featured on an Afro-Cuban rock original which demonstrated some of his admiration of John Coltrane. Highspot of the set was *Here's That Rainy Day* with charming solos by Lee and the impeccable Garner.

A second Pittsburgh group, The Silhouettes, was next on the stand. Its specialty is Latin American sound and Shearing-like rapport between bass and vibes. They scored with two originals, *Red Snow* and *Whipped Cream*. The tight, well played arrangements gave evidence that some of its members have been together for 25 years. Outstanding were Al Secen, vibes; George Bacasa, sax and flute, and Ronnie Thomas, bass.

Emcee Taylor and his trio were next with a variety of styles including a spiritual, a be-guine, and some atonal jazz that was as pretty as it was experimental. Wilbur Bascomb, bass, and Bobby Thomas, drums, helped things along. The Taylor articulateness is just as evident in the music as his conversation. *Afro-Dite* was a tune which won him new admirers, and most of the old ones were satisfied with *There'll Never Be Another You*.

Cannonball Adderley did his consistently appealing thing.

The Black Messiah was a vehicle which gave pianist George Duke and bassist Walter Booker a chance to shine. Brother Nat was right on with *Autumn Leaves* and a blues vocal. Cannon and drummer Roy McCurdy also got in good licks on *Messiah*.

Vocalist Carmen McRae borrowed Cannon's drummer, got bassist Scotty Hood from the Pittsburgh All-Stars and proceeded to steal Saturday's show. Warming up with *Never Let Me Go*, she sailed into a thrilling *I Didn't Know About You*. Then came her scatting on *Sunday* which included everything from a Charlie Parker riff to a quote from *Dinah*. Her tasteful accompanist, Duke Pearson, led her into *Just a Little Loving* and *I Love You More Today*.

It was a hard act to follow, but Buddy Rich's big band of youngsters was up to it. Going on stage at midnight, they figured on doing about 15 minutes, but the enraptured crowd encouraged them to extend themselves. Their Pittsburgh versions of *Channel One Suite* and *West Side Story* were even better than the recordings. Buddy himself performed admirably and later said the audience reaction did much to stimulate him into swinging the band even more than usual.

Sunday's larger audience heard a new group of Pittsburgh All-Stars begin the evening with Pittsburgher Billy Strayhorn's *A Train*. Blowing well were trombonist Tommy Turk and saxist Lou Shreiber. The latter, a new young face on the local jazz scene, showed he could hold his own in the company of such giants as bassist Bobby Boswell, drummer Joe Harris and guitarist Jerry Byrd.

Pianist Johnny Costa was featured on a *Funny Valentine* which was well suited to his classical training.

Roy Eldridge then joined the All-Stars for a rhythm number and *Lady Be Good*. Turk had really turned Roy on during the testimonial luncheon when he performed with his Deuces Wild buddies, pianist Reid Jaynes and bassist Dan Mastri. But Turk's rapport was less close with the All Star rhythm section and the Civic



Buddy Rich

Arena fans never heard him at his best.

Festival Director Walt Harper was somewhat handicapped by the absence of his tenorist brother, Nate, who was ill. But the Harper Herd really rolled on *Orpheus* and a Harper original, *Donegal Movement*. Drummer Bert Logan and bassist Tommy McDaniel were excellent on *Viva Tirado*. Pianist Harper demonstrated an all-too-rare solo virtuosity on ballads by leading tenor man Art Nance into *I Didn't Have Anything Better To Do*. Nance blew beautifully. Saxist Clarence Oden was not to be outdone and took out the set with a brilliant up-tempo demonstration on another Harper original, *Just A Taste*.

The greatest audience reaction was saved for Herbie Mann whose group was brought back for three encores, delaying the planned intermission by nearly 30 minutes. Mann's long arrangements of *What's Going On* and *Never Say Goodbye* were even more appropriate statements than planned. The crowd couldn't get enough and prompted guitarist Sonny Sharrock to play some weird electronic noises which excited some and baffled others. Mann played some alto flute and saxist David Newman blew excitingly.

Radio personality Al "Jazzbo" Collins now asked each member of the audience to light a match in tribute to Roy Eldridge. The unusual spectacle in the darkened arena prompted Roy to respond with an unaccompanied *The Man I Love*—an inspired piece of snowmanship.

Dizzy Gillespie came on after intermission with a memorable *The Brother King* and a fine *Manteca*. Then came one of the Festival highlights as Eldridge and Gillespie traded choruses on *Just You, Just Me*.

Oscar Peterson kept the crowd stimulated with an incomparable 20 minutes. *The Lamp is Low*, *Georgia On My Mind* and *On The Trail* got the Peterson treatment, and the crowd insisted on an encore. Oscar obliged with *Blues Etude*. Whatever there is to say about his artistry was well expressed by the crowd's hushed, almost reverent reaction.

B.B. King, like Rich, came on around midnight and did more than 30 minutes. The microphone went dead on his first number, but Sonny Freeman and the Originals didn't really need mikes. They blew loud, long and impressively as B. B. got the crowd in a hand-clapping groove with his torchy blues tales.

Nobody wanted to go home, but Billy Taylor sweet-talked them into it. He literally gave the audience a personal round of applause. There may be more people on hand next year, predicted Taylor, but it's doubtful that there will ever be a more enthusiastic group than the fans who attended this year. —roy kohler

Revolutionary Ensemble

Artists' House, New York City

Personnel: LeRoy Jenkins, violin, bells; Sirone, bass; Jerome Cooper, percussion.

The Revolutionary Ensemble, a group which has been playing around New York for the past two years, is a unique and utterly contemporary unit of extraordinarily talented players who possess a *world understanding* of what "organized sound" is all about. On this particular evening, the music literally swirled and smoked right before the spectators' eyes—truly a devastating study in group unity.

All of these men have experienced playing in various other contexts before they came together to form this ensemble. Percussionist Cooper has spent a lot of time in Europe where he has worked with Alan Silva, among others; violinist Jenkins (one of the giants from Chicago) had been a member of a most wonderful aggregation some years ago called The Creative Construction Company (which included Anthony Braxton, Leo Smith, Richard Abrams, Richard Davis and Steve McCall); bassist Sirone has played with everyone who is anyone, including such strongmen as Pharoah Sanders, Marion Brown and Rashied Ali—his ears as big as the world.

The Artists' House, located below Ornette Coleman's loft, is quickly becoming a haven for some of our more creative musicians. The House presented the perfect atmosphere for music—African prints and paintings adorn the walls making for striking contrast between audio and visual. This is the type of setting where the music does the people and not, as it so often the case, the other way around.

The evening was actually dedicated to one long impression separated by an intermission. It opened with an abstractly lyrical piece featuring the rhythmic density of each player. Sirone filled all the holes with his interpretation of what the times we live in are about . . . Jenkins played some of the most energy-filled violin work this writer has ever heard . . . the swing and pulse of the "composition" was always felt . . . truly these were giants at work.

After intermission, there was a short tribute to Albert Ayler complete with chants and the spiritual calling that was Albert's. When that had subsided the players launched into another "immediate interpretation" which had a catchy statement for the head. This work featured all the players, for we must remember that this is basically a collective sound workshop that has no star.

This last piece had traces of some of things that used to really knock me out about modern Chicago musicians, specifically members of the AACM.

The densities and sound level that these men were able to achieve at points were startling. Cooper relied on the cymbal sound to get the music in the air. Sirone picked up his bow and followed the excursion into space, while violinist Jenkins played around the sound produced by Cooper and Sirone. It came to my mind, as this composition (and the evening) was drawing to a close, that these men are consistently intelligent players and that their intuition and feeling for their respective instruments approached otherworldliness.

See the Revolutionary Ensemble; they might teach you something horribly true about yourself. —roger riggins

book reviews

The Brass Player. By Charles Colin. Charles Colin Publishing Co., 160 pp., \$7.50.

Charles Colin, one of the nation's most respected trumpet instructors, has provided an incisive, no-nonsense handbook which, if thoroughly studied and diligently applied, will produce results of substance and significance whatever the level of the player.

This is a text to be read and studied—not a mere collection of exercises. The exercises in the book, however, are in treble and bass clef and all brass players, not just trumpeters, can benefit. This is a complete book directed toward the correct, fundamental approach to brass playing, with particular emphasis on posture, breathing and muscle use.

Midway through my analysis of *The Brass Player*, I attended the Denver Brass Symposium and found the book to be very much in evidence. Several of my colleagues—including Bud Brisbois and Lew Soloff—had already read the book and without exception spoke highly of it and its approach.

The book sets forth the author's time-tested philosophies of trumpet playing, which happen to be philosophies which I not only heartily endorse but have utilized in my playing and teaching. Virtually everything I believe in and practice as a player is well-covered—including the clean horn, long tones, and muscle control. The excellent dia-

gram question-and-answer forum dealing with common problems. Colin's answers are sound and are well-documented by musical examples. Most of the questions I'm asked about the horn are answered here and answered well.

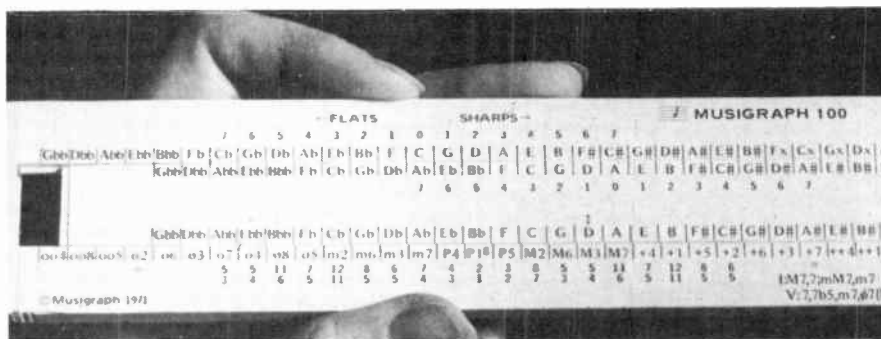
The section devoted to improvisation, however, does leave something to be desired. Transcribed solos representing a broad spectrum of jazz styles (Bobby Hackett, Clifford Brown, Freddie Hubbard, et al.) would have been of much more value than the studies exhibited here by Walter Stuart. But this is not the keynote of the book and the technical/mechanical aspects, the exercises, the sage advice—all these more than compensate for any failings in the improvisation area.

Advanced players will find that *The Brass Player* is well worth the price if only for the

review it affords of elements that are very rudimentary but oh so vital to polished execution. For example, Colin discusses the concept of practicing without a horn. I still do these things—humming and reciting syllables, whistling things, mouthpiece buzzing—and find them of value in maintaining a sound and healthy embouchure.

Conscientious application of the comprehensive technical and practical advice herein should not only eradicate the frustrating, progress-limiting pitfalls inevitably met by all brassmen but should inspire the reader, additionally, to polish the skills he already thinks he has mastered but perhaps hasn't. Improvement is always possible, should always be strived for, and this book is an invaluable aid to achieving it. —bill chase

a new dynamic for music



grams of the facial and diaphragm muscles are of outstanding value and represent aspects of sound playing too often neglected by students and professional alike. Also, some attention is paid to psychological hangups (like mouthpiece phobias)—problems that can stunt the development of one who otherwise, physically, has all the tools of an excellent player.

But the biggest and most important single thread running through *The Brass Player* involves the proper development and utilization of the muscles of the face and diaphragm versus the damaging, progress-detering bugaboo of left-hand pressure. Had this book come along earlier in my career, it would have saved me considerable chops wear and tear brought about by left-arm pressure. If Colin stresses proper muscle use to the point of obsession, it is with complete justification.

Though all of the exercises are well-conceived and are of considerable value for all players, beginners should attempt the more difficult ones only with the guidance of a qualified teacher, lest chops damage result. The same applies to the excellent range exercises (by Ernest Williams). If all the theories stated within the text are followed and applied to the exercises, there's no way one can come away from this book without eventually having a much more comfortable upper register and/or more endurance.

One of the most informative sections is a

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"A Delicate Balance", by Marian McPartland

This piece developed as a result of a short film I was making for *Newsweek's* advertising department. There was a ballet sequence in the film, and as I watched the dancers, this melody just sort of materialized under my fingers. I quickly wrote it down and after the film was finished, I recorded the tune, calling it *A Delicate Balance*.

The tune is mostly major sevenths. This wasn't intentional, it just came out that way. With the trio we play it at about quarter note = 126, but as a piano solo it can be slower and more rubato. (As a matter of fact the tempo is really up to the individual player—everyone hears and feels things differently.) The improvisation is taken off the record, and I include it here more or less as a guide. Since the record came out we've played the piece a lot, and it has changed a great deal since various bassists and drummers have added *their* ideas to it.

A Delicate Balance is recorded on Halcyon Records, P.O. Box 4255 Grand Central Station, New York, N.Y.

A

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jazz on campus

Ad Lib: The excellent jazz band from Hillcrest HS (Memphis), directed by **Jim Terry**, will be featured at the Mid-West Band Clinic (Chicago, Dec. 12-16). Soloing with the Hillcrest Norsemen will be **Rich Matteson** (valve trombone, euphonium, tuba) and **Tom Ferguson** (piano), director of jazz studies at Memphis State U. No announcement has yet been made if the management of the Mid-West Band Clinic plans any further jazz programming . . . The current jazz studies program at the U. of Wisconsin-Eau Claire, **Dom Spera**, dir., has four big bands and seven organized combos. The fifth annual Eau Claire Jazz Festival is scheduled for March 2-4 . . . **Wendell Jones**, director of jazz concerts and clinics at Bowling Green State Univ., announces the following bookings: **Don Ellis Band**—Oct. 29; **Gary Burton Quartet**—Jan. 21; **Art Van Damme Quintet**—March 1, and **Buddy Rich Band**—April 15. Each group will do a free afternoon clinic followed by an evening concert . . . Plans are underway for the 5th International Percussion Symposium—sponsored by Ludwig Industries—to be held in 1973. Symposium North will be hosted by **James Latimer** at the U. of Wisconsin-Madison; Symposium South will again be hosted by **Dr. William Lee** at the U. of Miami (Coral Gables, Fla.) . . . **Stan Fink** is currently teaching a new three-credit-hours course, *History of Modern Jazz*, offered by the School of Music, U. of Oregon (Eugene). The course covers basic musical concepts of rhythm, melody, harmony, and form as demonstrated by the recordings of **Charlie Parker**, **Miles Davis**, **Horace Silver** and **John Coltrane**. "No previous musical study is required." . . . **Bob Morgan**, trombonist and composer-arranger, finished his graduate work at U. of Illinois (Urbana) and is now teaching at Sam Houston State U. Morgan has also been appointed Houston area correspondent for **down beat** and has several of his arrangements published by **down beat/MUSIC WORKSHOP PUBLICATIONS** . . . **Donnie Osborne**, award-winning drummer from the Mt. Hood Community College (Ore.) jazz band, will be doing clinics during the school year. He did a four-day series of drum clinics this summer at Idaho State U. (Moscow) . . . Harvard U., the second oldest university in the U.S., now has its first official jazz ensemble under the direction of **Thomas G. Everett** . . . The jazz ensemble from New Trier West HS (Northfield, Ill.), **Roger Mills**, dir., walked off with just about everything at the recent Montreux Jazz Festival, winning First Place, the Press Award, and nine of the 15 solo awards. **Jimmy**

Lyons, of the Monterey Jazz Festival, reports that the New Trier band was one of the best things about Europe last summer . . . **Dr. Thomas Wirtel** (nee Tom Wirtel of the 1958 NTSU "vintage" band) has inaugurated a new course sequence in jazz studies at East Texas State U. (Commerce). Three new courses are *Jazz Ensemble*, *Jazz Improvisation*, and *Jazz History*. Wirtel, who developed the electronic music lab at ETSU, is currently composing jazz works for the bands of **Stan Kenton** and Glassboro (N.J.) State College. The 2nd annual Wichita Jazz Festival is scheduled for March 30 (Friends U.), March 31 (Wichita State U.), and April 1 (Convention Hall) . . . **Eddy Evans**, jazz composer-arranger, saxophonist and **Mark Satterfield** are co-leaders of the Supernova rehearsal band based in Reno, Nev.

strictly ad lib

New York: The New York Musicians Association, the group that organized the independent festival held concurrently with *Newport in New York*, put on a Labor Day Weekend concert series including free concerts in Central Park, Prospect Park and Marcus Garvey Park by a 140-piece improvisational orchestra, chorus and dance company, and events at Studio WE and Studio Rivbea featuring, among others, groups led by **Noah Howard**, **Earl Cross**, **Rashied Ali**, **Art Jenkins**, and **Sam Rivers**. Rivers' Studio Rivbea (24 Bond St.) is presenting a schedule of daily concerts and workshops which during the month of September included performances by **The Trio** (Rivers, **Cecil McBee**, **Clifford Jarvis**), **Leon Thomas**, **Frank Foster** and the **Loud Minority**, the **Jimmy Lyons Quartet**, the **Revolutionary Ensemble**, the **Harlem Ensemble Woodwinds**, the **Melodic Art-tet**, the **Warren Smith Orchestra**, and **Paul Bley** with **Dave Holland** and **Barry Altschul**. For information call 260-1211 . . . **Ornette Coleman** presented his group in two concerts Sept. 22&23 at Artist House on Prince St., which incidentally is on the street floor of the house in which Coleman lives . . . An interesting concert was held at Central Park's Delacorte Theater Sept. 11. It presented, individually and collectively, the **Piano Choir** (**Stanley Cowell**, **Al Dailey**, **Nat Jones**, **Hugh Lawson**, **Webster Lewis**, **Harold Mabern**, **Danny Mixon**, **Sonelius Smith**); **M'Boom Re: Percussion** (**Roy Brooks**, **Joe Chambers**, **Omar Clay**, **Max Roach**, **Warren Smith**, **Freddie Waits**) and the **N.Y. Bass Violin Choir** (**Lisle Atkinson**, **Ron**

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Carter, Richard Davis, Michael Fleming, Milt Hinton, Sam Jones, Bill Lee) . . . The Village Vanguard concluded the month of August with a week by Stan Getz (with Hal Galper, piano; Dave Holland, bass; Jeff Williams, drums), followed by the groups of McCoy Tyner, Pharoah Sanders, Rahsaan Roland Kirk, Charles Mingus, and Thelonious Monk. Elvin Jones will be on hand through Oct. 15 and Yusef Lateef opens Oct. 17 . . . Trumpeter Donald Byrd, an infrequent playing visitor to these parts, favored New Yorkers with an extended stay beginning with a two-nighter Sept. 15-17 at The East in Brooklyn followed by a week at Slugs' and three nights of concerts Oct. 6-8 at Cami Hall . . . Bill Evans, whose new album with George Russell, *Living Time*, got a special sendoff from Columbia with a studio press party Aug. 29, played the Top of the Gate with his trio Aug. 21-Sept. 17. The future of this room as well as at its downstairs affiliate was nebulous at presstime . . . No doubt about the demise of the *Jazz Adventures* noon sessions at the Playboy Club. They ended in September, but went out swinging with the Gil Evans Orchestra (8), Jeremy Steig (15), Jimmy Heath (22), and Ruth Brown (29). J.A.'s guiding light, Jack



Tafuya, is looking for a new home for the sessions and busying himself with his new TV jazz show, seen Sundays at 8 P.M. on Channels 3 and 31 . . . The Half Note's long-awaited move uptown was further postponed and may or may not have been completed at this reading. In any case, the Buddy Tate Sextet continued to hold the old fort in September, a month which also saw service by the JPJ Quartet and had its pianist, Dill Jones, leading a trio with mates Bill Pemberton, bass and Jackie Williams, drums. Tenorist Skinny Brown deputized for Tate on two weekends . . . Eddie Heywood is at the Cookery through Oct. 28. Dick Katz, with Lyn Christie on bass, takes over the keyboard on Sundays . . . James Brown did his thing at the Apollo in September . . . The Music Box, 121 West 3rd St., has music by Bernard Small's Quartet featuring the great guitarist Skeeter Best each Wednesday, and dixieland by trombonist Graham Stewart's group on Tuesdays . . . Folk City again briefly became Jazz City in early September with a week by the groups of Richard Davis and Pat Martino . . . Betty Carter, Paul Bley, and percussionist Terri Quaye were among the September incumbents at the Needle's Eye . . . Singer Mel

Dancy, who also plays piano, is accompanied by bassist Skip Crumby-Bey at Muggs, First Ave. at 62nd St. . . . Pianist Hall Overton was heard at Bradley's, and Bobby Timmons held forth at Broome's . . . Singer Cleo Laine, accompanied by husband Johnny Dankworth's Quartet, made her first N.Y. concert appearance at Alice Tully Hall Sept. 22 . . . At Philharmonic Hall, Charles Mingus was set for Oct. 6; Blood, Sweat & Tears for Oct. 15-16 . . . Portrayal (Frank Dalessio, trumpet; Michael Cherlin, reeds; Peter Connor, guitar; Ron Gall, bass; Gerry Fitzgerald, drums) presented a concert of original music at Clark Center Sept. 5 . . . Irene Reid did a week at Club Baron . . . Steven Inkwhite Tintweiss' Cherry Snatcher was heard in free park concerts around town . . . Tiger and the Ragtime Bandits (Perry Robinson, clarinet; Gunter Hampel, flute; Toni Marcus, violin; Anthony Coleman, piano, washboard; Joe Klee, banjo, vocal, leader; Sarah Black, guitar; Jane Robertson, cello) performed at Folk City and the Gaslight . . . Atlantic Records has signed synthesist Roger Powell . . . Jose Feliciano did five days at the Palace, the once-famous Times Square Theater for which a new policy is in the making . . . WKCR-FM's *Jazz Alternatives* can now be heard on Saturdays as well as weekdays from 6 to 9 P.M. Among recent guests performing live on the station have been Eric Kloss, Eddie Jefferson, Barry Miles, Ken McIntyre, Al Dailey and Sam Rivers . . . At Gulliver's in West Patterson, N.J., September fare included the Lee Konitz-Marshall Brown Quintet, Roy Haynes' Hip Ensemble, vibist Warren Chiasson's quartet (Joe Farrell, Jimmy Garrison, Beaver Harris), and quartets led by Ruby Braff and Buddy Tate . . . A new jazz club, Kid McCoy's, opened Oct. 4 at 1104 Maine Ave., Clifton, N.J., with organist-vocalist Bu Pleasant featured.

Los Angeles: Ella Fitzgerald, still recuperating from recent cataract surgery, has signed to open a four-part jazz series at El Camino College which began Oct. 6. (Others in the series: John Handy, in December; Gary Burton, February, and Gerald Wilson, March) . . . Howard Rumsey is getting his new Redondo Beach club, Concerts By The Sea, off to a varied beginning, with something for everyone: Kenny Burrell (with Walter Bishop Jr., piano; Reggie Johnson, bass; Paul Humphrey, drums), then the World's Greatest Jazz Band. Harold Land will play the club's first Sunday matinee. The WGJB played dates all over Washington and Oregon, then headed east for two weeks before returning west for a Hollywood Bowl concert and the Rumsey gig . . . The Lighthouse featured Elvin Jones for two weeks, then after a one-nighter by John Hammond, brought in Charles Earland for two weeks. Charles Mingus for the same Les McCann opened there Oct. 10. Lighthouse one-nighters included Lightnin' Hopkins (Lightnin' also struck at the Ash Grove for three nights), and Candy Finch . . . Billy Eckstine worked the Hong Kong Bar for three weeks . . . Charles Wright and the Watts 103rd Street Rhythm Band worked at P.J.'s for two nights . . . Billy Preston worked the Troubadour for a week, followed by David Clayton Thomas . . . The Valley Music Theater in Woodland Hills is sparing no expense: Lou Rawls worked four nights; Ike & Tina Turner did four more; Pearl Bailey will work

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Oct. 18-22: Peggy Lee headlines Nov. 1-4, and Ray Charles and B.B. King will share the theater-in-the-round Dec. 5-10. . . . Dolo Coker has been keeping his chops warmed up with a variety of groups and gigs. He fronted a sextet for a sickle cell anemia research benefit at the Beverly Hilton: Blue Mitchell, trumpet; Teddy Edwards, Jimmy Forrest, saxes; Coker, piano; Larry Gales, bass, and Candy Finch, drums. Coker also worked with Gales and drummer Jake Hanna behind the tandem saxes of Lee Konitz and Richie Kamuca at Donte's. And he continues at the Baked Potato each Sunday behind Sweets Edison along with bassist Gales and drummer Earl Palmer. Recent sitters-in there included Sonny Criss, Sonny Payne and Herman Riley. . . . Jimmy Witherspoon closed out the summer season for Donte's with two nights of blues belting. Spoon now has a permanent backup group: Paul Nagel, piano; Robben Ford, guitar; Stan Poplin, Fender bass; and Jim Baum, drums. . . . Post Labor Day activities at Donte's saw the return of the big bands: Buddy Rich, Louis Bellson, Bill Berry and Dee Barton. Joe Pass and Herb Ellis dominated the Monday-Tuesday sounds while Gabor Szabo took care of most of the weekends. Willie Bobo worked one weekend, while the Aldeberts and Lew Tabackin were in for one-nighters. Tabackin, who was a recent member of the Thad Jones-Mel Lewis Orchestra, is another recent emigre from the east and has been working occasionally with Doc Severinsen's band. . . . Billy Brooks and his Happy Warriors were featured at the Watts Festival, and Benny Powell, Britt Woodman and George Augustine were added for the occasion. Brooks' band shared a "Jazz at the Park" concert at South Park with the Ronnell Bright group. . . . Another city-sponsored concert, in conjunction with a drug rehabilitation program, was produced by Frank Butler and featured Cat Anderson's band. Among those taking part were Steve Allen, Terry Gibbs, Richie Kamuca, Jack Sheldon, Britt Woodman, Bill Berry, Tom McIntosh, Delbert Hill, Jackie Kelso, Ed Pleasants, Leroy Vinnegar, Luther Hughes and Tommy Vig. . . . Vig unleashed another "70-piece combo" at the Musicians' Union. Forty of those sidemen, of course, were string players. Among the others: Johnny Audino, trumpet; Vince De Rosa, French horn; Red Callender, tuba; Buddy Collette, flute; Bob Cooper, oboe, and Emil Richards, vibes. . . . The Los Angeles County-sponsored Pilgrimage Theater jazz festival opened its fall series with the Bill Tole Orchestra. George Shearing followed; then Tom Scott's Sextet, followed by Charles Kynard and his Night Blooming Jazzmen, the Herb Ellis-Joe Pass Quartet and Clare Fischer's Organ Quintet. Dennis Dreith's Elastic Band is scheduled Oct. 15. . . . The Gallery in Seattle featured three keyboarders for successive two-night gigs: Herbie Hancock, Groove Holmes and Brother Jack McDuff. While in Seattle, Hancock spent some time at the home of bassist Gary Peacock who is getting further from the music scene and closer to his number one love: physiology. Peacock says that he won't abandon music entirely. He's taking some music courses this fall at the University of Washington.

Chicago: The Brown Shoe, 1355 N. Wells, which opened last spring with a rock policy which never really got off the ground and gave way to Modern Jazz Showcase at-

tractions, has started what appears to be a jazz policy though the owners profess that the booking policy is "open". At any rate, after MJS bowed out, Shoe management leaped in with Herbie Mann, then Weather Report (see page 31), Grover Washington Jr. and Stanley Turrentine—most of those in five-day stints. Following the Weather Report engagement, the Shoe inaugurated a Monday night blues policy, the first featuring Lucille Spann, Homesick James, and Mighty Joe Young. Meanwhile, Joe Segal and the MJS, homeless again but undaunted, brought Sun Ra into the Happy Medium for a two-nighter and have a tentative Oct. 14-15 booking at the Playboy Towers Ballroom featuring the Bill Evans Trio plus Art Farmer. . . . Cannonball Adderley's Quintet did three weeks at the London House (and also an afternoon show at the Cook County Jail) and were followed by the club's first blues booking, T-Bone Walker (T-Bone, electric piano, guitar; Hartley Severns (electric violin, viola, soprano & tenor saxes; Paul Pena, guitar; Johnny Summers, electric bass; Vinnie Johnson, drums), also for three weeks. Junior Mance and Zoot Sims follow Walker—each with their own groups—and George Shearing winds up the fall schedule. . . . Brass ruled Rush Street in late September as Maynard Ferguson's Band did a one-nighter at Mister Kelly's midway through Chase's 10-day stint at The Happy Medium. Chase has added another trumpeter in Rick Gardner. . . . Clarence Wheeler and the Enforcers did a month at the Safari Room, 17 N. Pulaski. . . . The Guys And Gals Lounge at 848 W. 69th St. features the Seeds of Life every Thursday-Sunday, from 12 to 3 a.m. Lead by trumpeter Joe Miller, the group also has Clarence Jasper, trombone; Anthony Atherton, tenor sax, vocal; Rodger Harris, electric piano, vocal; Curtis Robinson, guitar; Richard C. Hulet, bass, vocal, and Don Armstrong, drums. . . . Terry Brejla's Adventures in Jazz Orchestra has resumed its Sunday afternoon (4-7:30) gigs at Alfie's on Rush Street. . . .

The Chicago Poor Arts Festival (the musical end of which featured the Siegal-Schwall Blues Band and The Gallery Ensemble, among others) drew over 2,000 in its 22-day run. A 49-day event, starting July 5, is scheduled for next year, again under the sponsorship of the Ensemble and Uptown Center-Hull House. . . .

In nearby Gary, Ind., the Billy Foster Jazz Unit did two months at the Golden Tornado.

Boston: Chris and Dave Brubeck performed at the Cape Cod Melody Tent in Hyannis. . . . Charlie Byrd appeared with the Boston Pops. . . . The Ray Stone Big Band has been doing seven nights a week at the Terra Mar in Old Saybrook, Conn. Some of the players are Dennis Collier, Don Mopsick, trumpets; Paul Frederick, Tony Dimaggio, Jack Stock and Charlie Bell, trombones, and Gary Anderson, tenor sax. . . . Maynard Ferguson and Miles Davis played Paul's Mall, while next door at the Jazz Workshop Chick Corea, Michael White, Muddy Waters, Elvin Jones, Larry Coryell and Stan Getz have recently appeared. . . . The Houston Person Trio (Jimmy Watson, organ; Hank Brown, drums) played the Holiday Inn in North Randolph. . . . Duke Ellington appeared at Franklin Park as part of the Marcus Garvey Festival, which was sponsored by the National Center of Afro-Americans. . . . The James Cotton Blues Band, Howard Roberts and the World's Greatest Jazz Band appeared recently at Lennie's-on-the-Turnpike. Also, Lennie Sogoloff

presented Roberta Flack at the Boston Hall for a one-nighter . . . The Royal Court Ballroom in Seekonk has recently presented a number of big bands, including Buddy Rich, the Jimmy Dorsey Orchestra with Gordon McRae, the Glenn Miller-Buddy De Franco Band and Maynard Ferguson . . . Twentieth Century Limited, a jazz-rock group led by trombonist Roger Hock, has been playing the Empire Room in Cambridge and the On The Rocks in Falmouth. Personnel: Hock, Keith

O'Quinn, trombones; Tony Dagradi, Matt Marvuglio, reeds; Jim Hurlbut, piano; Jamie Robertson, guitar; Richard Musk, bass; Steve Amsler, drums; Joe Milder, Willie Lindner, vocal.

San Francisco: Lee Konitz did two nights at the Keystone Korner backed by Mike Nock, piano; Ron McClure, bass, and Eddie Marshall, drums. Sharing the bill with

Konitz was the Charles Moffett Sextet, featuring 9-year-old Condaryl Moffett (who has already seen service with Ornette Coleman and Sonny Rollins) on drums. KPIX-TV, local CBS affiliate, recently filmed an hour-long documentary on the Korner and its Oakland-based workshop. Recent attractions, varying from two to six-night bookings, were Stanley Turrentine, Jack Sheldon, John Klemmer, Sonny Rollins, Jimmy Witherspoon, Harold Land, and Les McCann. Monday nights at

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Kansas City: The summer was studied with free jazz concerts. In the Turner House Jazz Series, sponsored in part by the National Endowment for the Arts, headlining area park concerts were Clark Terry and Frank Wess, drummer Jim Chapin, pianist Dan Haerle and Phil Upchurch, trombonist Rich Matteson, vibist Bob Tilles, and Dizzy Gillespie. Each artist also did a series of free clinics for inner-city youth for two to four days. Attendance at the concerts ranged from several hundred to several thousand and sparked summer entertainment in K.C., Kan. . . The K.C. Mo. Parks and Recreation Department sponsored several free concerts, one featuring vocalist Marilyn Maye backed by the K.C. Summer Symphony and another with Ramsey Lewis . . . The Landmark Restaurant's busy jazz schedule of late has included Herbie Hancock, Groove Holmes (with Calvin Brown, guitar; Marty Barker, drums; Kwosi Jayourbi, congas), Roy Ayers' Ubiquity, Les McCann, Count Basie and Hugh Masekela. Coming up are Wayne Cochran (Nov. 9-11), Muddy Waters (Nov. 20-Dec. 2), and Charlie Byrd (Dec. 4-16) . . . Local clubs where jazz can be heard currently are: the Alameda Plaza Hotel (Bob Simes Trio), Candy Stick Lounge (Frank Smith Trio), Colony Steak House (Ning, Roberts, Thompson with vocalist Rob Richardson), Mr. C's 103 (Pete Eye Trio), and the Green Gables Lounge (Pete McShann) . . . Advertisement for a Dream, a free jazz quartet headed by reedman Joe Ruddick, concertizes every Sunday at 8 at 18 E. 39th St., K.C., Mo.

Cleveland: Former Stan Kenton trombonist Bob Curnow, now of Case-Western Reserve University, took time out from his summer teaching duties to chart a new album for his old leader . . . Jazz on the air here is still suffering since the demise of WCUY-FM. It's rock-format replacement reportedly took a financial beating but other stations have tried some jazz programming with happy results and support from former WCUY listeners. New jazz programs include Bert Legrand on WZAK-FM after midnight and jazz mixed with free-form rock, blues and

underground on WMMS-FM, with Billy Bass . . . It appears as if the extremely successful Jazz At Severance Hall concert series will not be repeated this year. Last year, the series featured Elvin Jones/Clark Terry, the Thad Jones-Mel Lewis Orchestra and Erroll Garner. Address all pleas for reconsideration to Michael Maxwell, General Mgr., The Cleveland Orchestra, Severance Hall, 11101 Euclid Ave., Cleveland, Ohio 44106 . . . Drummer Bob McKee's Trio (Bill Dobbins, piano; LaMar Gaines, bass) has been enjoying a lengthy stay at Mushy Wexler's Theatrical on Short Vincent . . . Recent attractions at the Blossom Music Center were Herbie Mann, Dave Brubeck, Roberta Flack, Woody Herman, Sergio Mendes, B.B. King, the Preservation Hall Jazz Band with Billy and DeDe Pierce, and Nancy Wilson . . . A free jazz concert at Cain Park Amphitheatre drew large crowds to hear Bill Gidney & Co., the Bill Dobbins Quartet (with reed man Ernie Krivda, bassist LaMar Gaines, and drummer Val Kent), and the Elwood Joseph big band . . . Sarah Vaughan (subbing for the originally booked Ella Fitzgerald, who is still recuperating from eye surgery) and Tony Bennett performed with the Cleveland Orchestra at a Cleveland Browns preseason game . . . The Joe DeJarnette Quintet and The New Wave with vocalist Tony Vilardo are both enjoying happy stays at the Encore Room and the Pirate's Cove, respectively . . . Other recent happenings: Grover Washington, Jr. at the Easttown, Lou Donaldson at Sir Rah's.

Australia: A Newport Jazz Festival in Australia package toured Down Under in September with Art Farmer, Joe Newman, Kenny Burrell, Roy Haynes, James Moody, Illinois Jacquet, Jimmy Smith, Dave Brubeck, Gerry Mulligan, Paul Desmond, Jack Six and Alan Dawson. A previous George Wein/Kym Bonython presentation, the Earl Hines tribute to Louis Armstrong, was supplemented by a local quintet that included three expatriate Americans in reed man Erroll Buddle, trombonist Bill Motzing and bassist Jack Lesberg. Sydney pianist Chris Tapperell was used to back trumpeters Clark Terry, Bobby Hackett and Wild Bill Davison . . . The government-sponsored Arts Council of Australia sent the Ray Price Quintet on a tour of Tasmania. Price, who is now performing Sunday evenings at Newport Beach, recently recorded an LP, *Bad Penny Blues*, for Festival records. Personnel on the album: Mike Hallam, trumpet; Paul Simpson, reeds; Col Nolan, keyboards; Price, banjo, and Laurie Bennett, drums . . . The long-awaited second LP by the 20-piece Daly Wilson big band looks like the biggest local jazz album ever released and its sales have caught the record company by surprise. Partly financed by the Australian Performing Rights Association, the album features all original material from band members . . . Don Burrows' Quartet is back at the Wentworth Hotel Supper Club after appearing at the Montreux and Newport Jazz Festivals. During Burrows' absence, guitarist Peter Boothman brought a quartet into the club which included bassist Jack Thorncraft (in his first engagement since returning from London) . . . Tenorist Tony Buchanan has left Rocks Push for several months in England and Europe . . . Vibist-organist Alan Lee is leading a group every Wednesday at the Prospect Hill Hotel in Melbourne that includes drummer Ted Vining and vocalist Jeannie Lewis .



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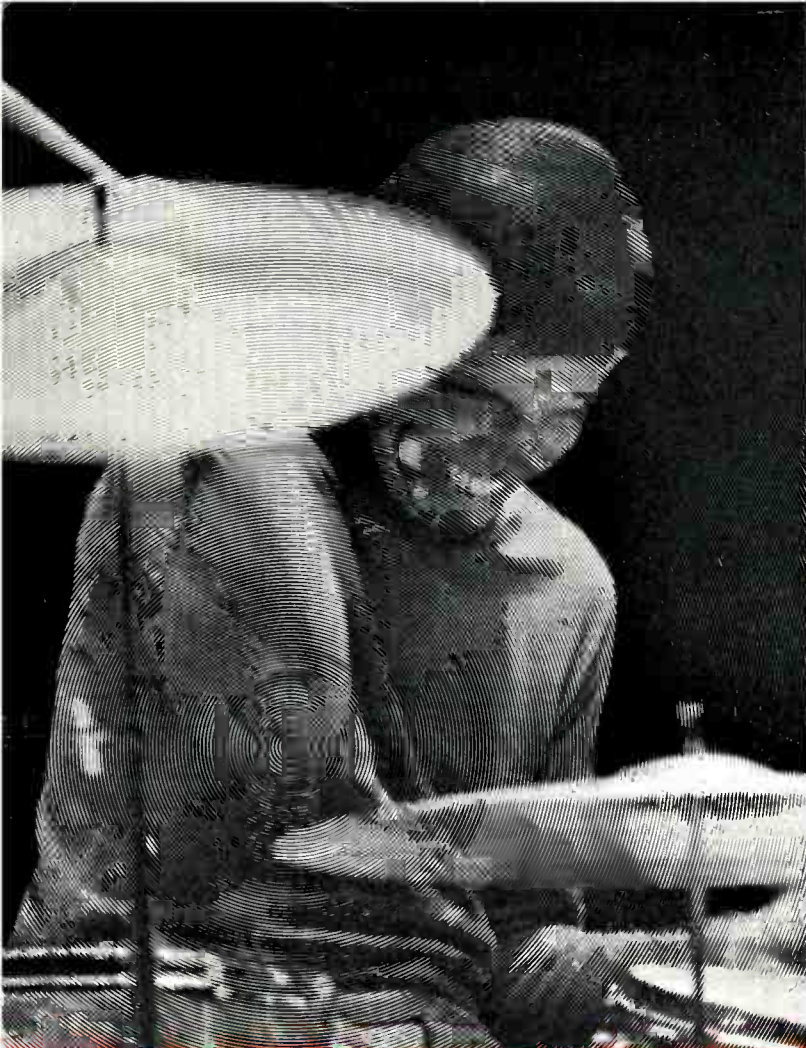
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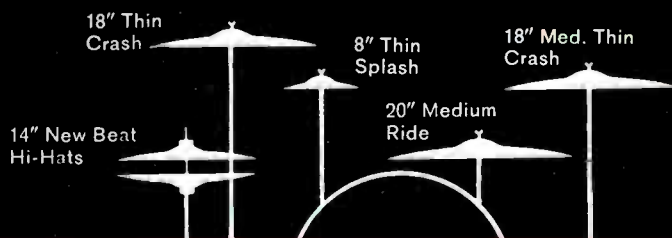




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