

JANUARY 18, 1973 50c

down beat

jazz - blues - rock

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A. Schenker*

Charles Lloyd
TENOR SAX

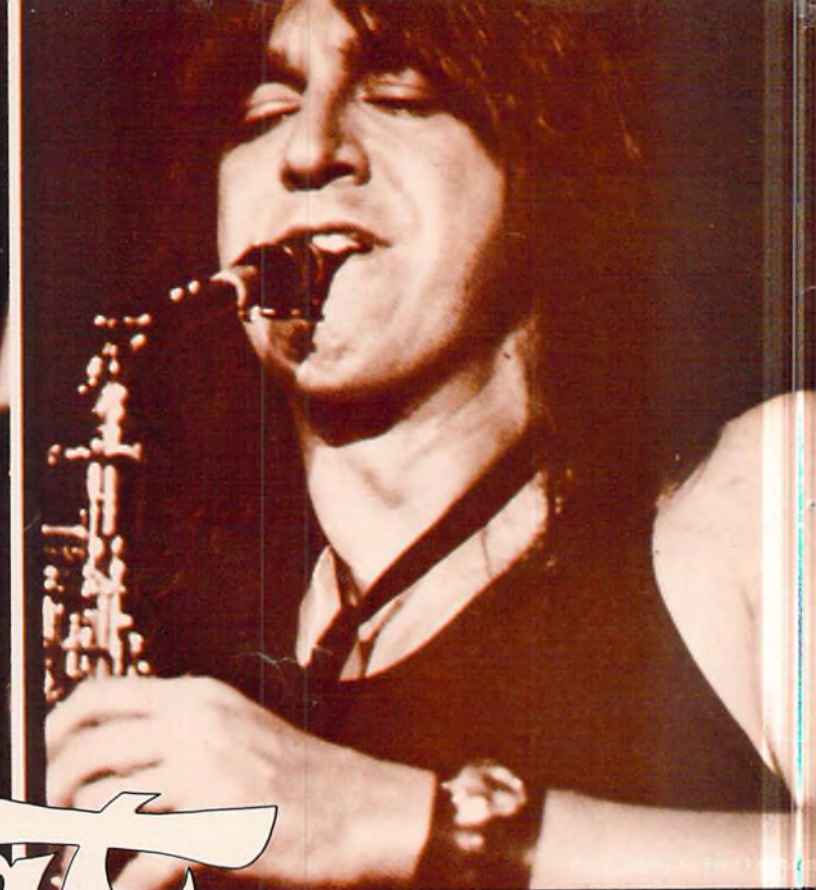
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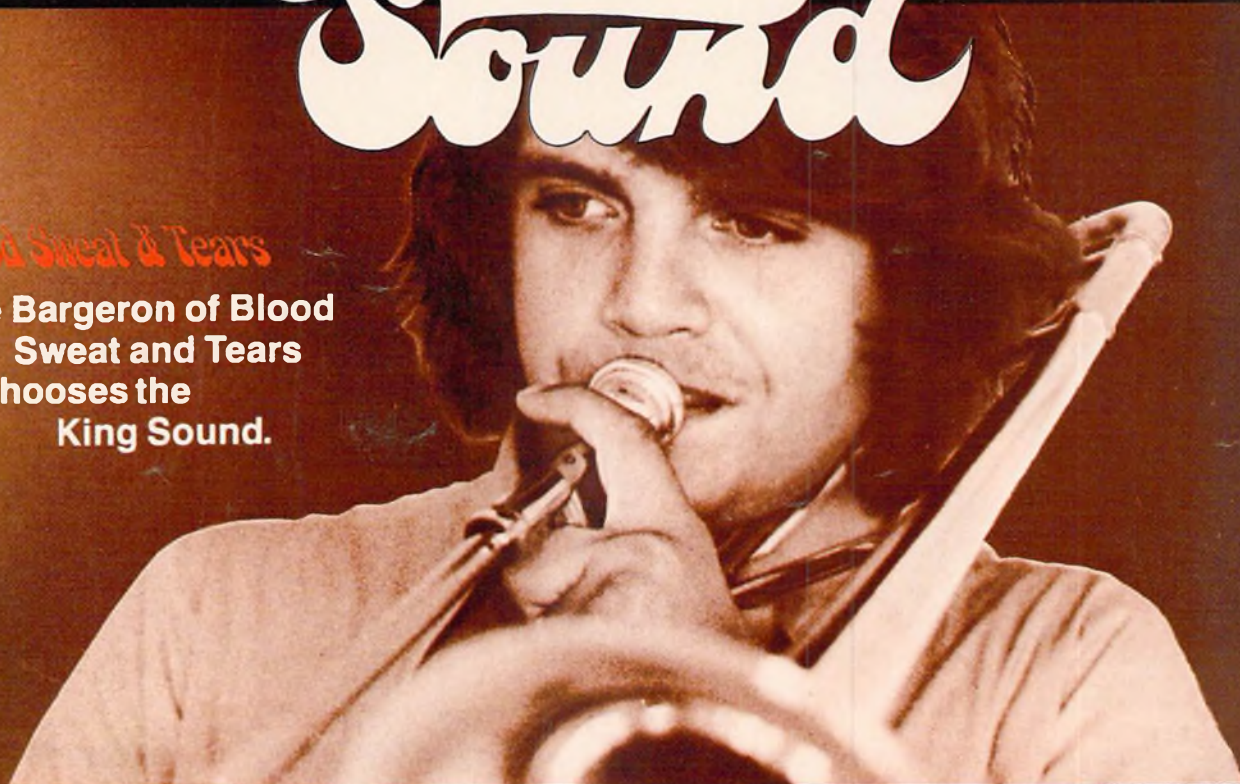
James Pankow of the Chicago group chooses the King Sound.



Walter Parazaider of the Chicago group chooses the King Sound.

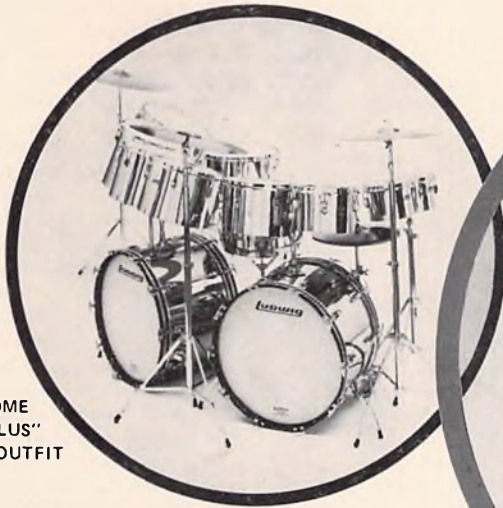
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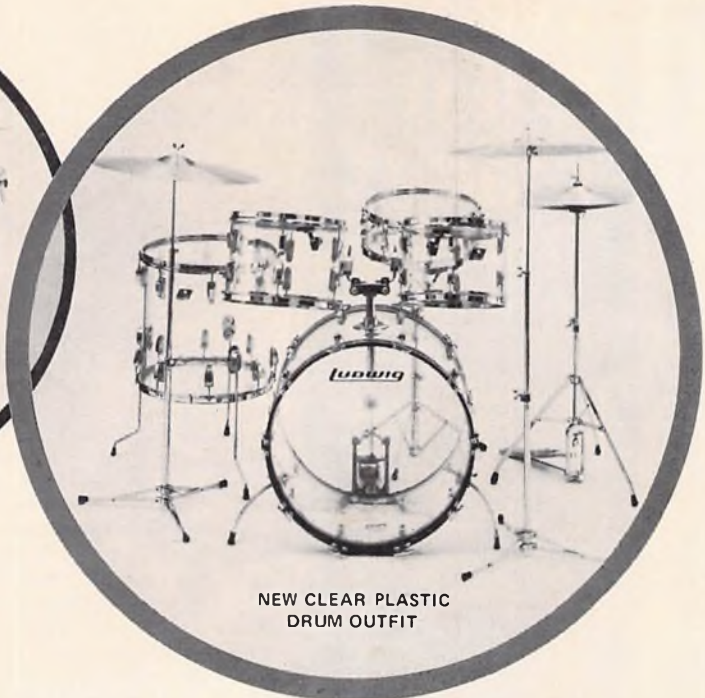


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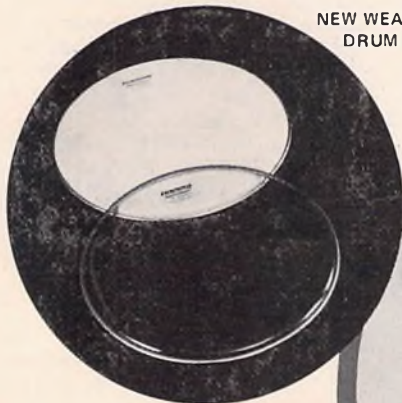
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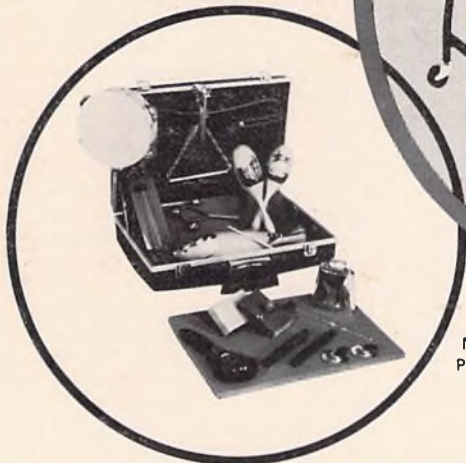
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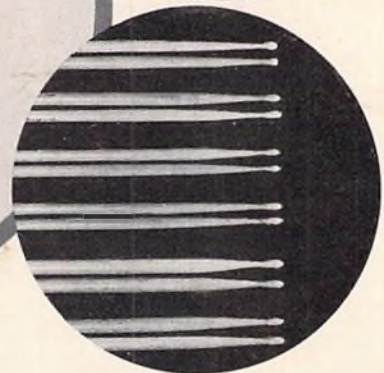
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By Charles Suber

Please take note that about 175 school jazz festivals will take place in the U.S.A. and Canada this school year. (There are 130 listed in the 1973 calendar beginning on page 18 of this issue, and an experienced estimate would indicate an additional 40 to 50 events about which we presently lack particulars.) Here are some comments and observations on these festivals.

Statistics. The average number of jazz bands participating in each festival is 25 with an average of 20 musicians in the band. If the combo players and "swing choir" vocalists are included, the total number of players/singers exceed 100,000. About 4,500 different bands are involved in all the festivals (about 10% go to two or more events), or, at our estimate, 25% of all the 18,000 jazz ensembles presently organized in all schools, elementary grades through university.

Pennsylvania leads all states with 11 (known) festivals followed by Illinois (9), Iowa (8), and Missouri (8). Texas, California, Indiana, and Wisconsin have six or seven each. Ten states have none (and we know not why): Alaska, Delaware, Hawaii, Idaho, Kentucky, New Mexico, North and South Carolina, Rhode Island, and Vermont. New York state with only one festival (Potsdam) should be ashamed. All those players and all that talent—tsk, tsk.

Many festivals are organized and run by college music departments (not music education departments) as a means of attracting recruits from nearby high schools. (The Reno festival—the world's largest, 200 bands, etc.—is a great boost to the Univ. of Nevada-Reno which would otherwise find it difficult to maintain a good music department without the out-of-state musicians attracted by the festival.)

Participants. Most of the participating ensembles are from high schools with junior high schools showing a marked increase each of the past three years. Only California, with its middle school system (grades 6-8) can field jazz ensembles on the elementary school level. Figures are not available on the number of female players in the school jazz bands but, by personal observation, the women are making it on their own terms and on instruments other than flute. By and large, the average college band will not average more than two female players per band. In senior high school, the percentage would be four out of 20. At the junior high level, eight out of 20 (you still find schools with eight reed players in the front line). It is rare to find a female player in a jazz combo. (I don't know why, ask them.)

Content, competition, etc. There is ample evidence that our comments last year relative to the inadequacy and inefficiency of 40 bands playing 12-minute sets for 10 consecutive hours—and then having sound-shocked judges pick a "winner"—have been accepted in the spirit in which they were offered. Several of the big festivals have either expanded their events over more days or have subdivided them into regional events. Many festivals have become non-competitive or are allowing a participating ensemble to choose whether it wishes to compete for the bowling trophy or to play its best and receive judges' comments for future improvement. More and more festivals are requiring sight reading for their competition. That's good. It eliminates the most pernicious aspect of competition, rehearsing

three numbers for three months. More schools are organizing reading (of new charts) clinics in December (after football diagrams), which is a healthy sign. (How to find a good chart remains a constant problem to the conscientious director—more about this in another column).

More festivals climax their event with an evening concert open to the public for a nominal charge which usually brings in enough dollars when combined with the registration fees charged the participating ensembles, to liquidate the festival expenses. Of course, the primary appeal of the evening concert for the public—and the students/educators—is the presence of professional jazz players, i.e. clinicians and "guest stars".

Clinicians, adjudicators, et al. The very root of a school jazz festival is the selection of the professional jazz player(s) and jazz educators who act in various capacities within the festival structure. A Clark Terry, Gary Burton, or Rich Matteson normally presides over an improvisation clinic; judges or comments on the performances of various ensembles; "works with" several of the bands, and solos with the host band (or an all-star group) at the evening concert. A clinician's day starts about 8 a.m. and finishes 'round about midnight with canapes and punch at the host's house. The jazz player and the jazz educator are the standard setters. They are the bulwark against academia, "approved selections", and bureaucratic regulations by ex-basketball coaches. It's been a great and beautiful thing having so many jazz players devoting so much time to school music. If now, after many years, they are now starting to be compensated for their work, well, that's good too. They deserve.

Another development involving complete professional ensembles has been on the rise. The bands of Stan Kenton, Woody Herman, Don Ellis, Maynard Ferguson—the combos of Cannonball Adderley, Cal Tjader—put on individual and ensemble clinics during the day and play for parents and participants at night. Many schools are using these groups for fund raising—works a lot better than selling light bulbs or fruit cake.

Miscellany. The 1973 American College Jazz Festival has not yet been finalized. Roger "The Dodger" Stevens, of the JFK Center for the Performing Arts, who, with the National Association of Jazz Educators produced last year's ACJF, still owes \$1,500 to each of the eight participating regional festivals. The two JFK representatives on the ACJF executive board have been banished. One has retired from government service except for lobbying with the State Department *not* to finance an ACJF all-star band. The other worthy was last seen kicking tires on a used car lot. Bill Fowler (Univ. of Utah and Westminster College), the new chairman of the ACJF, will get it done somehow with the assistance of Jimmy Lyons, American Airlines, and the rest of us.

There is some mystery about the present status of NAJE. President Jack Wheaton has resigned to work full-time on his doctorate. No word has been received from his successor, if there is one. The NAJE magazine appears to be defunct and no word has been heard from any NAJE board member about anything. NAJE didn't accomplish that much for its passing to be deeply mourned but it is a shame that jazz educators cannot maintain an organization that would give weight and substance to the fight against inanimate and im-

Continued on page 46

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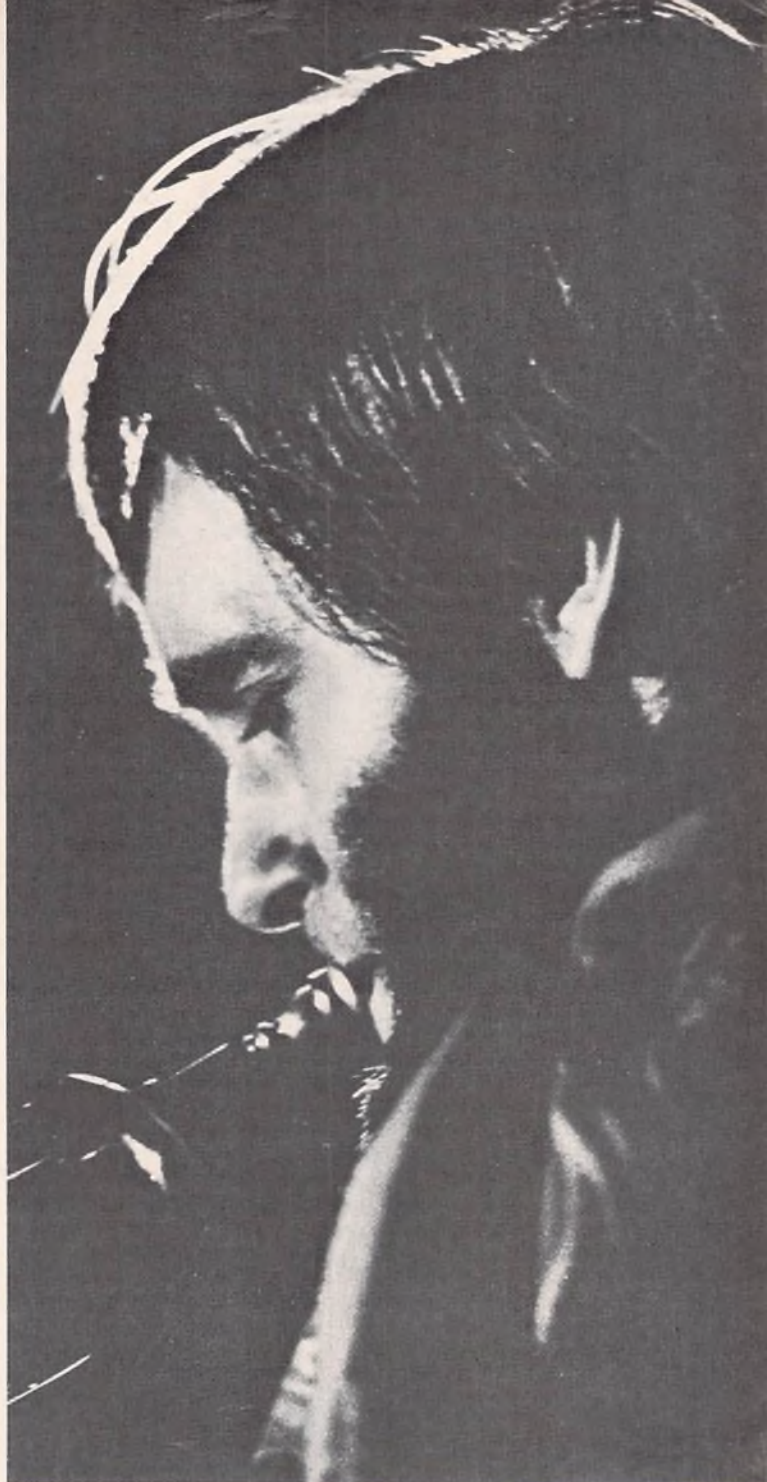
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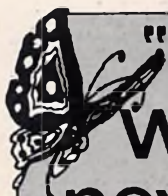


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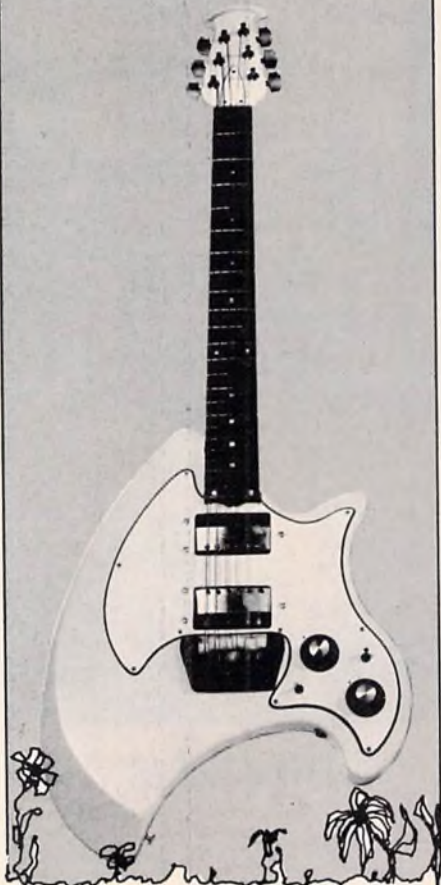
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rope, and we hope that this letter will help us get on your mailing list when you are planning your next tour to Europe.

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Attila Horvath
Chairman

Oslo, Norway

Not A Bad Idea . . .

After reading your favorable (Huh? - ed.) review of *Lady Sings The Blues*, I went to see it and was surprised by Diana Ross' moving performance. The only thing that spoiled my enjoyment of the movie was the saddening realization that Miss Ross and Berry Gordy, Jr., the producer, will undoubtedly make more money from Billie Holiday's tragic struggle

than Lady Day did during her whole life.

Wouldn't it be only fair and fitting for Ms. Ross and Mr. Gordy to donate part of their proceeds from the movie towards establishing a drug rehabilitation and information program dedicated to the memory of Billie Holiday. It might be named "Save The Children Foundation."

Todd Barkan
Keystone Korner

San Francisco, Calif.

Dumfounded By Rahsaan

. . . I was dumfounded and somewhat disillusioned after reading Rahsaan Roland Kirk's letter in your Nov. 23 edition. I find it, frankly, incredible that such idiotic and at times incomprehensible blather could issue from the mind of one of the foremost innovators in contemporary jazz.

Since I was not in attendance at the concert in question I am in no position to comment on the veracity of Jim Szantor's observations concerning Kirk's participation in the jam session. Nevertheless, I feel compelled to point out that Kirk's reply, far from responding



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directly to Szantor's criticism, consisted almost solely of an *ad hominem* attack upon the integrity and motives of one of *down beat's* best writers . . .

While Kirk's literary and stylistic imperfections may perhaps be excused or ignored, his pseudo-religious justification for his arrogant posture cannot. Kirk's philosophic twaddle about his music coming from "a higher being than you could ever imagine" betrays an egotistic and elitist attitude which, far from encouraging an understanding of his music, is likely only to alienate and discourage any prospective listeners he might initially attract.

In an age characterized by dissension and strife, when oppressed minorities cry out for justice it is, I feel, incumbent upon artists who command and enjoy a large measure of public respect to provide responsible leadership and promote understanding and good-will between different peoples. While Kirk no doubt envisages himself in the vanguard of the black struggle his own bigotry and venomous scorn of all things white will, in the long run, serve only to divide people more and postpone further the achievement of justice for all.

Grant Schaefer

Waterloo, Ont., Canada

Reader Schaefer's letter was selected as representative of the many received on this subject, running about 10-1 in favor of Szantor. The case is herewith closed. - ed



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Fantasy Records has acquired U.S. and Canadian rights to the Milestone catalog and the label's current artists under sub-license from Locele, a British Commonwealth firm which has purchased the label.

Fantasy, which acquired rights to the Riverside catalog recently and to the Prestige catalog last year, intends to "continue the aggressive development of Milestone with new recordings by contract artists including Sonny Rollins, McCoy Tyner, Joe Henderson, Johnny Lytle, and Jim Hall," said Saul Zaentz, president of Fantasy.

Milestone was founded in 1966 by Orrin Keepnews, recently appointed director of a&r for Fantasy. In addition to new recordings, the label also maintained an extensive reissue policy, drawing on material from the Genet-Champion and Paramount catalogs. In 1970, Milestone became a division of Audiofidelity Enterprises.

MORE ON THIELEMANS' MOSCOW ONE-NIGHTER

We have some details about the unique one-nighter performed in Moscow Nov. 14 by Toots Thielemans, Bob James, Milt Hinton and Ben Riley (db, Dec. 21). Toots, who's staying in Europe through January, sent us a nice note, and we'd like to share it with you:

"... The purpose of the gig was to play some jazz at a banquet at the Hotel National celebrating the 20th anniversary of the existence of the SATRA Corporation, at the invitation of Mr. Ara Oztemel, the president.

"We all found it amazing that Mr. Oztemel would go to such expense and effort to bring us to Moscow. Of course, he loves to play the saxophone, and he joined us. He may not show in the down beat polls, but for a business tycoon he's really funky!

"The gig itself was not a 'jazz concert', the audience being primarily businessmen. We were honored by the presence of the U.S. Ambassador, the British Ambassador, and the Soviet Minister of Trade, who made a speech.

"Alexei Batashaev, the Russian critic-jazz historian, was invited, and we also made contact with some Soviet musicians (Actually, Milt was immediately recognized by a house bassist when we started rehearsing.)

"So—a meeting was organized and we played with and listened to the local fellows. It was very heartwarming.

"I was safe: No Russian harmonica players there. But Bob James had five cats breathing down his neck, some of them very good. One pianist paid me a nice tribute. He played, *note for note*, my chorus from my recording of *Bluesette*, which he had taped from a Willis Conover broadcast. That evening, we went to

the home of a fan and had another warm encounter.

"I'd say we met many of the same fellows whom Duke's band and Mel and Thad's met, the main difference being that our visit was privately sponsored.

"I'm very grateful to Ara Oztemel for this rewarding and sometimes emotional experience. He asked me to get a group together, and I was really spoiled, on and off the stand, by Bob James, piano, Ben Riley, drums, and our beloved Judge Milt Hinton."

AROUND THE APPLE

In our nocturnal perambulations around midtown Manhattan, we keep encountering jazz in more and more places, some expected, some unexpected. Ryan's, a club on 54th St. long familiar for its boisterous Dixieland mix, is always worth visiting when Roy Eldridge is in residence, as he often is. Across the street, the new and well-appointed Half Note retains the warm atmosphere of the old downtown Half Note, thanks to the management of the devoted Canterino family. We spent a couple of marvelous evenings there recently listening to groups led by those altogether exceptional perennials, Earl Hines and Bobby Hackett. Then one night we had dinner at La Maisonette in the St. Regis, and Erroll Garner's magic piano proved a boon to both appetite and digestion. Afterwards, we went to Jimmy Weston's on East 54th, where we had a rendezvous, and found ourselves being serenaded by the genial Tyree Glenn, a trombonist whom we will always associate with the last glories of Louis Armstrong. Going on still later to a bistro called Gregory's at First and 63rd, what should we hear during lulls in the

Guest of honor Elmer Snowden



frantic conversation but the delectable piano of Ellis Larkins.

All of this might have been enough for anyone with a mild taste for jazz, but we had previously accepted an invitation to lunch at Jimmy's, the former domain of Toots Shor, where Jazz Adventures presented Billy Taylor along with such musicians as Frank Wess, an underrated flutist and tenor saxophonist, and Jimmy Owens, a formidable virtuoso of trumpet and fluegelhorn. "Enough is enough," we muttered as we left, satisfied and sated.

But the very next week, on Nov. 17, having ascended sedately by escalator to the Overseas Press Club in the Time-Life building, we ran into some of the same people, variously excited and welcoming, whom we had met at Jimmy's. The cares of the world's press and the grievances of journalists were uppermost in our mind, and we had come to discuss them with others in our profession, but now such subjects seemed scarcely relevant.

"What's up?" we asked.

"We're having a bash, a jazz bash," said an elderly newspaperman of our acquaintance. He held a glass of whiskey firmly in one hand, but he seemed exhilarated beyond the power of alcohol. His tie was a little askew, his eyes gleamed, and he had more color in his cheeks than usual. "It's a very happy thing," he added as stimulating sounds emerged from around the corner.

We made our way into a large, square room full of people, all of whom seemed relaxed and smiling, as though they were anticipating the time of their lives. The mood proved infectious and we discovered, on making inquiries, that this affair and several predecessors had been engineered by a petite dynamo from Scarsdale named Wilma Dobie. She had had the idea of a jazz salute to Elmer Snowden, a veteran banjoist and bandleader, who had been virtual head of the band in which Duke Ellington first made his mark in New York. "We called him 'Cutie' in those days," explained Snowden, a small, gentle man in a brown suit.

Earl Hines, who is President of the Overseas Jazz Club, was called upon to act as emcee. A slim sexagenarian who looks half his age, he introduced Snowden, Tommy Bryant on bass, Ray Whittam on tenor saxophone, Jule Curtis on bass, and then sat himself down at the piano. After a brief exchange of glances, Snowden led off with a tune we soon recognized as *The Glory of Love*. The sound of his instrument was, in Whitney Balliett's felicitous phrase, "the sound of surprise." At least, we hadn't heard a banjo for a long time, and Snowden was getting a crisp but mellow sound from it unlike any we had ever heard before. By the time the performance ended, mutual understanding within the group had been reached, and Hines immediately launched it into an exciting version of *C Jam Blues*.

Espying our man Stanley lounging at the back of the room, we went to him for further

information. He seemed perfectly sober and explained what we thought was his rather silly, amused expression by saying that he was "just plain delighted" to see so many old friends and great musicians.

"That's Walter Johnson over there," he said, "and when I originally came to New York in 1937 he was drumming with Fletcher Henderson. He just told me Elmer Snowden gave him his first job. That guy putting his clarinet together is Pete Clarke, who used to play with Chick Webb. The two handsome cats sitting on the table are Buck Clayton and Dicky Wells, who were with Count Basie in the heroic period. The tall fellow with the trumpet is Doc Cheatham, who has played with everyone from Ma Rainey to Cab Calloway to Benny Goodman. And that's Lawrence Lucie, the guitarist, who was with Fletcher Henderson and Louis Armstrong."

Tyree Glenn came in just then and started to kid Stanley on the subject of horseradish and roast beef as Hines began calling reinforcements to the stand. Hines persuaded Chuck Folds, who plays at Ryan's, to take his place at the piano, and Sonny Greer to take over at the drums. "Sonny and Elmer probably haven't played together since they were

at the Kentucky Club," a hip young man observed to the pretty girl who was leaning against him affectionately.

Hines was announcing Cheatham, Clarke and Wells when two more trumpet players took the stand. Louis Metcalf was another of Snowden's early associates with Ellington, whereas Charles McGhee was obviously a much younger musician. As a compliment, no doubt, to the emcee, the nine men began to play his composition, *Rosetta*, with great enthusiasm. Glenn was listening and enjoying the music as much as anybody. "Doc plays those pretty notes," he said when Cheatham pointed his muted horn at the ceiling. Then, as Wells performed audacious feats on trombone, he breathed a jazz encomium: "My man!" There was a further addition to the band when Ray Nance moved to the microphone for a vocal chorus. "I think I should know *Rosetta*," he said afterwards, "because when I left Chicago it was with Fatha Hines."

After that, Jo Jones took the drum chair and played with his own special authority. When the ensemble set off for *Indiana*, Wells elected to sing a chorus, McGhee to blow trumpet and fluegelhorn simultaneously, and Whittam to deliver a Rabelaisian chorus on bass saxo-

phone.

"Who is this Whittam?" we asked Stanley, who was talking to Roy Eldridge, newly arrived and elegant in maroon corduroy. "He's an Englishman, a friend of Elmer Snowden," he told us, "a marketing expert who does his thing in Philly and plays for kicks."

When Hines returned to the piano, he and Jones immediately demonstrated a remarkable rhythmic relationship. Later, Eddie Locke, another of Ryan's flock, paid a tribute to Zutty Singleton, the King of New Orleans drummers, who was sitting in the front row with his wife and Pastor John Gensel, otherwise known as the Shepherd of the Night Flock. With only Hines accompanying him, Locke's display of respect and affection was clearly much appreciated. Hines told some funny stories of the long-distant past when he, Singleton and Louis Armstrong formed a trio of inseparables in Chicago. Then Snowden, whose happiness seemed complete, provided a lively *envoi* with a lady pianist named Emme Kemp. The jovial company dispersed, and we left feeling that all was well with the world. Our discussions on the state of the world's press, needless to say, were deferred until another time.

KOMEDA MEMORIAL AT WARSAW JAZZ FESTIVAL

The 15th International Warsaw Jazz Jamboree enjoyed a successful, three-day run in mid-October with U.S. participants including the groups of Cannonball Adderley, Charles Mingus, Elvin Jones, and the Jimmy Smith Jam Session (Clark Terry, Art Farmer, Illinois Jacquet, James Moody, Kenny Burrell, and Roy Haynes).

The festival, held in Warsaw's Congress Hall of the Palace of Culture, also featured four big bands (The Polish Radio Jazz Studio, Oleg Lundstrem's Band from the Soviet Union, the Kurt Edelhagen Orchestra from West Germany, and the Gustav Brom Orchestra from Czechoslovakia). Dutch flutist Chris Hinze and Yugoslavian vibist Bosko Petrovic also performed as did Poland's own Michal Urbaniak, saxes, violin; Tomasz Stanko, trumpet, and pop star Czeslaw Niemman, organ, vocals.

One of the festival's highlights was an entire concert devoted to the music of the late Polish composer Krzysztof Komeda. Among the works performed were Komeda's theme music for two Roman Polanski films, *Cul de Sac* and *Rosemary's Baby*.

The festival was organized by the Polish Jazz Association, Pagart; the Polish Artists Agency; Polish radio and TV stations; the Polskie Nagrania recording firm, and the Warsaw City Council.

For further information on next year's Jamboree (to be held again in mid-October), write Polish Jazz Association, Putkowskiego 20 m.5, Warsaw, Poland.

—roman waschko

FINAL BAR

Guitarist Mike Bryan, 56, died Aug. 20 in Los Angeles of leukemia. Best known for his two stints with Benny Goodman (1940-41 and 1945-46), Bryan was born in Byhalia, Miss., went to school in Tennessee, and taught himself to play guitar. After gigging around Memphis and leading his own band in

Greenwood, Miss. he joined Red Nichols in 1939, then went with Goodman, did short spells with Bob Chester and Jan Savitt, and was with Artie Shaw until drafted in March '42. After his discharge in late '44, Bryan worked with Slam Stewart on 52nd St., then rejoined Goodman.

Bryan was active as a studio musician for many years. In 1962, he produced a series of half-hour jazz films for the Goodyear Co. for promotional distribution outside the U.S.; Louis Armstrong, Duke Ellington, Bobby Hackett and Eddie Condon were among those featured. More recently, he toured Vietnam with Martha Raye. Strongly influenced by Charlie Christian (he did the big band work during most of Christian's Goodman tenure), Bryan can be heard in solo on a number of Goodman Sextet recordings from 1945-46, among them *Tiger Rag*, *After You've Gone*, and *I Got Rhythm*, and on the Savoy records by Slam Stewart's Quartet.

James Koulouvaris, founder-owner of Jim&Andy's Restaurant, died there Nov. 13 of a heart attack. He was 57.

First located on Manhattan's "Music Row," the block on West 48th in Manhattan that housed many music stores and studios, Jim&Andy's became a favorite of the musicians who frequented the neighborhood. In addition to offering good food and drink, a good juke box, and dozens of affectionately inscribed photos lining the walls, Jim&Andy's had Jim Koulouvaris, friend in need, confidant, patron saint in residence.

When Jim&Andy's had to relocate a few years ago to 253 West 55th Street, it did not lose its clientele. The reason was simple: There was no other place that had a Jim Koulouvaris behind the bar.

Funeral services were held Nov. 15 at Kimitis Theotokou Greek Orthodox Church in Brooklyn. The church was filled to capacity with mourners. Rev. John Gensel delivered the eulogy. Surviving are the widow, Mrs. Catherine Koulouvaris, two daughters, and a son. The family intends to continue operating the restaurant.

Berry Oakley, 24, bassist of the ill-fated Allman Brothers Band, died Nov. 11 in Macon, Ga. of brain injuries suffered in a motorcycle crash.

The accident, in which Oakley's cycle crashed into a bus, occurred just three blocks from the spot where Duane Allman was fatally injured in a similar tragedy on Oct. 29, 1971.

Chicago-born, Oakley left home at 15 with Tommy Roe's backup band, the Romans, in which he played guitar. He met Duane Allman in Jacksonville and was a charter member of the Allman Brothers Band.

potpourri

The New Jersey State Council on the Arts, in cooperation with the National Endowment for the Arts, the N.J. Chapter of the National Assoc. of Jazz Educators, the N.J. Chapter of the Music Educators Assoc., and the Institute of Jazz Studies at Rutgers Univ., has embarked upon an artist-in-the-schools program for the current academic year. The music portion of this program will deal with jazz improvisation, and four professional jazz musicians will visit 12 New Jersey high schools during a 12-week period. Each artist will conduct four two-hour sessions at each school and additionally will meet for two half-day sessions with the music educators participating in the program. They will also perform in a project-end concert. Each artist will receive a fee of \$3,375. Interviews will be held the week of Jan. 15, 1973, and those interested should apply (include resume) to: Harry S. Owens, Verona High School, Verona, N.J. 07044.

Chicago jazz promoter Joe Segal, who is now operating the Jazz Showcase on Rush Street (see p. 10, Nov. 9 issue), was feted with a reception at the club in celebration of his 25th anniversary of presenting creative jazz in the "indy city." The party, held by the Arts

and Leisure Corp. (Segal's landlords and also owners of the London House and Mister Kelly's), also featured Dizzy Gillespie, the Art Hodes/Franz Jackson Swingtet, and Warren Kime's Pieces of Eight. Upcoming attractions at the Showcase are Stanley Turrentine and David Newman (Dec. 15-17), Milt Jackson's Quintet (Dec. 22-24) and Yusef Lateef (Dec. 29-Jan. 1).

The Seventh Annual Manassas Jazz Festival took place Dec. 2-3 in Manassas, Va. For the first time, the event was extended to two days. The host of scheduled artists included Wild Bill Davison, Art Hodes, Eddie Condon, Maxine Sullivan, Claude Hopkins, Cliff Lee-man, Wallace Davenport, Deane Kincaide, Danny Barker, Freddie Moore, Tom Gwaltney, Raymond Burke, Steve Jordan, Bob Greene and Tex Wyndham. The annual event is produced by Johnson (Fat Cat) McRee, who sometimes sings.

Trumpeter Ted Curson, on a quick visit to the U.S. in late November, is presently headquartered in Switzerland, where he is a member of the company at the famous Schauspielhaus in Zurich. He acted as well as played

in a recent production of *Marat-Sade*, which also included Charlie Mariano. The musical director of the theater is George Gruntz.

Howard University intends to establish an Archive of Black Music as a division of its Department of Jazz Studies, headed by Donald Byrd. Director of the new project is Oscar Fields, III, a graduate student in the university's history department.

The many friends of Henry Whiston, the veteran Canadian jazz broadcaster, will be pleased to know that he has made a good recovery after undergoing heart surgery last summer. Though not fully active as yet, Whiston has resumed producing his *That Midnight Jazz* series, now heard over an expanded number of CBC stations, AM and FM. Currently, he is in the midst of a monumental Duke Ellington series which will extend into the new year. Whiston wishes to thank all the people who've expressed interest in his progress and regrets that he can't possibly do so on an individual basis.

Singer-poet Jon Hendricks has added a new string to his professional bow. He is now a

music critic, having joined San Francisco *Chronicle* music columnist John Wasserman in covering the Bay Area jazz, blues and contemporary music scene. Hendricks will contribute three to four pieces weekly plus a Sunday article.

Jukin' Bone, a group which records for RCA, has embarked on a tour that departs from usual rock procedure. According to manager Tim Kelleher, the 30-city tour involves "playing secondary markets, towns with populations of about 100,000. These areas don't get live rock attractions very often." Locations in the midwest, southwest and south are included, and heavy radio time and in-store merchandising backs up the experimental tour.

The Smithsonian Institution will publish in 1973 a biography of Eric Dolphy, co-authored by Vladimir N. Simosko, a librarian at Princeton University and also a professional musician, and Barry Tepperman, a 21-year-old medical student from Toronto who has published jazz criticism in *Coda* magazine. Entitled *Eric Dolphy: Jazz Musician*, the book will include an annotated discography.



THE PARADOX OF TORME

Background Music
by Burt Korall

Mel Torme, that perennially juvenile face of popular music, lingered in New York as the seasons changed and gave two shows nightly in the comfortable, well-appointed Maitsonette of the St. Regis Hotel. Impressive in performance, he facilely moved through a tightly-knit, "quality" musical act.

While charming audiences he and his work suggested a sense of paradox. He endeavors to meld show business—and all that implies—with understated artfulness. To retain a balance between the "hype" of one and the inner processes of the other is a vexing matter at best.

The nightclub is not the ideal place for this blend. It makes implicit demands on the artist, the most important being that he "sell." So what we inevitably get is "the entertainer," perhaps a bit too ingratiating, in need of strong audience affirmation.

Mel Torme is no exception. He's out there ultimately to captivate. His songs extend from "today"—i.e. Tom Paxton's *Whose Garden Was This* and Joe Raposo's *Bein' Green*—to yesterday, a Fred Astaire medley. Well into what he calls the "Sammy Davis versatility schtick"—and "so you'll love us"—he also humors ringsiders and drums on a segment devoted to well-known instrumentals from the swing period.

For the musically alert in the house, there are Torme's warming touches on memorable material. Unexpected modulations in just the right places. Bright instrumental transitions

and generally well-edited scores. His ability to linger within a song and illuminate its emotional and musical inner character. The obdurate concerned with food and drink and other diversions receive a musical lesson without realizing it. The singer gets across, making his point, without accommodating the common denominator.

But it's paradox all the same. On the one hand, Torme, like any important artist from his generation, walks a tightrope: he constantly faces the need to be contemporary enough to qualify with the young while holding onto territory already his. On the other, he declares an intense desire to develop his multi-talents in increasing ratio. This makes commitment to complete currency all but impossible.

Admittedly, we are dealing with a very specific case. From the outset of his life-long career in the arts, the 47-year-old Torme never has been one thing. A writer of well-crafted, fully-realized songs, notably *Stranger In Town*, *Born To Be Blue*, *The Christmas Song* (all with lyrics by Bob Wells), extended suites—*The California Suite*—he also is an actor, drummer, book writer, vocal and orchestral arranger and TV playwright.

Continually he has transcended the singing pop artist tag. But his depth of talent and his background as a show business prodigy have often proven more hindrance than aid; they fragment impact. His show business aspect, in particular, sometimes seems out-of-kilter with obviously strong instincts for the good, the enriching and graceful, so dominant in his writing and performing. Refusal to strike bargains with his creative side have slowed and on occasion prevented the widespread success about which show biz types dream. In essence, Torme often is at odds not only with the structure of the business but with facets of himself.

Since breaking through as a storm center of vocal interest in the mid-1940s, Mel Torme has been two people, "star" and innovator. One would record songs of the day; the other,

an adventure like *California Suite*. He hit the media hard as "The Velvet Fog" 25 years ago, perhaps too much so. A disastrous engagement at New York's Copacabana, six months after he had broken up his musically provocative vocal group, the Mel-Tones, made the winter of 1947 the coldest of his life. He walked in over his head. In some ways, he's been making his way back ever since, progressively discovering with the passage of years that only by exercising his talent and instinct for innovation could he become something other than a fading picture on the wall.

His recordings are a comment on decisions made and discarded, attitudes considered, a skein of underlying integrity and, again, paradox. Only by the mid-1950s did it become clear that he had found a way he could comfortably follow. With the release of a series of albums on the now-defunct Bethlehem label, with delightful arrangements by Marty Paich of songs by Ellington, Rodgers and Hart, Johnny Mercer, and others, his decision to take the musical high road rather than pursuing the trail to Top 40 success, was revealed. While he didn't achieve Sinatra-style acceptance pursuing this course, Torme cut a niche for himself that has ever deepened.

An inventively sung and arranged series of Verve Lps, cut in the 1960s, further document his direction. Torme gave us music as he would have it on *Mel Torme Swings Schubert Alley* (MG V 2132), an assemblage of show tunes scored by Paich that motivate the singer's best work on record. Other memorable and unfortunately also deleted sets from this period include a memorable jazz excursion, *I Dig Duke—I Dig Count* (V/V6-8491), ignited by highly consonant charts by Johnny Mandel, and *My Kind of Music* (V 8440) featuring Torme and Arthur Schwartz songs.

Torme interpreted repertoire in a way that centered his focus, while not allowing for an all-encompassing stamp. Jazz oriented, show-biz trained, applying lessons derived from "legit" sources, he put it all together and

Continued on page 46

Charles Lloyd appeared on the New York scene for the first time in quite a while in late August, holding forth at the Village Vanguard. After much footwork and many phone calls, I managed to sit Charles in front of my tape recorder at the home of Danny Johnson, a New York artist and lifelong friend of Charles Lloyd.

Crocker: What have you been doing since you last worked in New York?

Lloyd: I've been doing some work that has to do with my evolution, largely contracting. You know, it seems like the universe is expanding at such a frantic rate, and so much stress is being accumulated, I decided to draw the arrow back and check it out . . .

R.C.: I remember you saying earlier that you've been on the road ten years now, and you've come to the conclusion that it's time for you to stop.

C.L.: Not stop . . . but as you were saying driving over . . . since 1960, when I joined Chico Hamilton—I was with him to 1964, then I joined Cannonball Adderley. Prior to that I worked around New York with friends like Ron Carter and Tony Williams. They were working with Miles and I was working with Chico, and when we were off we'd work together. I moved here in the early '60s when I was working with Chico, because I knew—like Danny knew—that we had to come to New York to do it.

To tell the truth, we came up touched by the music of the great masters like Billie Holiday, Bird, Sonny Rollins, and Trane. And these people were in New York. And so this was the Mecca, the place to come to. All the energy is here, there's an energy source here that's . . . I don't know, the west coast association that you give to me sometimes probably is: Born in Memphis, went to college on the west coast, dug it was in New York where the music was, because there is just not the energy there in California. However, there were lots of us out there who weren't asleep. Ornette was out there and Dophy was out there, and we all came east because . . . Well, Coleman Hawkins once made a statement. He said, "No matter how good a man sounds in his home town, he don't sound the same in New York City!" I was always touched by this.

California was a good place to grow. I guess; in another way I probably would have done more by coming to New York after finishing high school. But now I know I wouldn't have been ready. I might not have been mature enough or mellow enough to deal with the energy here.

R.C.: You mentioned before that music transcends politics—and also let me say this: I've always felt that your music, from the era of Jack De Johnette, Cecil McBee, Ron McClure and Keith Jarrett, was the vanguard of the Age of Aquarius, the age of love and understanding and human awareness. How do you feel now? Have you been writing music about the total escalation of the war, politics, and the awful effect the times are having on people, not only here, but throughout the world?

C.L.: In terms of the music, of course I continue to grow and to write; the music comes through, let's say, in terms of the world and what's going on; in terms of lives being exterminated, well, obviously that's lame, and everybody knows that it's lame. However, it seems that man has been doing that for thousands of years . . . The best way I can do something about it is to make music. Politics

is very lame now. We don't need political leaders. We need people with morals. The thing that has to happen is, on an individual level each of us has to evolve and then there will be less stress in the world. But just as I have done in the past being in New York, you just blow fuses by being irate about how insane the dude is and how he continues to rip off culture.

Now, fortunately, I've gotten into a situation where I can play colleges, because that's where there's a large interest in my music. That's what I have been doing recently: I travel the country playing college concerts. I've got a fantastic group and my people want to come east and play for the people in New York City. We were not invited to play in Central Park for the Schaefer Festival; however, a bunch of promoted, hyped-up groups did play, some good and some bad. But the music is rarely given a chance to play out there. There are some clubs that have really been on the case; you can make music in there and they try to do it on a higher vibe. Anyway, I came back and played at the Village Vanguard because I wanted to get the music to the people. And some of the people will get to the music there. Hey, fortunately, I'm not locked into playing the Vanguard; I'm doing it by choice.

R.C.: I don't know if you care about this or not. Some artists choose not to care and say 'later,' and others feel very strongly about it. As I said to you before, I've spoken to a lot of people about your coming to New York, from Black Nationalists to Rock D.J.s, and they were very happy to hear you're coming home and very interested in what you are going to do. Some people said about your latest album, *Moon Man*, well, that they didn't understand and feel related to the music. And they thought you were going in the direction of an all-white group.

C.L.: That was certainly not an all-white group. These are things of people just not understanding. I remember a statement of Richard Davis, the bassist, to Roy Eldridge: Once Trane was playing down at Birdland, and Trane really had the pots on. And Roy Eldridge walked in and said to Richard Davis, "You know, Richard, I know Trane is playing, but man, I just can't get with him." And Richard said, "You know, Roy, Trane ain't waiting!" So what I'm saying is that *Moon Man* came out of me, and the other music I've made has come out of me, and what will come in the future will come out of me. And one day my work as a whole, whatever I've made, will be made, and I make no apologies for it.

R.C.: Do you listen to other groups—do you listen to, say, the Rolling Stones?

C.L.: Do I listen to the Stones? Sure I listen to the Stones; the Stones listen to Chuck Berry. I live in this world, you know, I'm in it—sometimes I hesitate to say I'm of it. What's happening is the Stones peeked Chuck Berry or the black man in Mississippi doing it. They were sitting over there in England, and what they did was put a narrow rap on it, took it to London, put a silk dress on it, spun it around several times, and got outrageous and went around shaking their booty. The Stones are one of the groups I do like because they can almost get it on. One thing I like about them is they play Chuck Berry's shit straight. They've got it super revved up with charge and super amp. What happens is they play all Chuck Berry's lines straight or they'll reach

Charles Lloyd:



VERY OAKLAND

New Journey

by Rob Crocker

Continued on page 38

by Roger Riggins

We know that according to the teaching of modern materialists economic relations of every given society are determined not by the properties of human nature, but by the condition of social forces of production.

—George Plekhanov

Composer-pianist Andrew Hill has become a sage-like presence to many musicians. He was one of the first musicians of the '60s to recognize the importance of the artist controlling his product. Many feel that the growing trend toward collectives, musician-owned companies, etc. and the increase in foundation grants awarded to black composers are in large measure due to Hill's pioneering influence.

It has been a question in many of his admirer's minds why Hill hasn't chosen the path so many of his contemporaries have almost inevitably followed—that of fame and eventually fading fortune.

Even though Hill led various groups in the '60s that included some very prominent

ANDREW HILL: QUIET PIONEER

FRED SEUGO

tegral parts of the American economy, and that the black artist must begin to challenge the existing powers and be more aware of his unique position in the modern world. He continues to reaffirm his faith and belief in his profession as a means of social change.

Aside from performing his compositions for string quartet and symphony orchestra (both at Syracuse University, where he was composer in residence), Hill has also been working with a quartet in New York which included altoist Monty Waters, bassist Sironi (a fantastic player) and drummer Rashied Ali. It



names, he was not satisfied with his colleagues' attitude and approach to music on the group level. "Many times people just play for themselves," Hill stated, "and disregard everything except *their* sound." Hill believes that everyone in a band should listen to each other.

Hill has worked within varying formats—string quartets and symphony orchestras, big bands and small groups—in an attempt to break down the categories that critics and others attempt to sell them quickly as a canned commodity.

"The only way to survive is to stay clear of the marketplace," Hill asserts. "Look what happened to so many of the so-called prominent jazz musicians—they were promoted for a while but now they can't even draw five people to come out and listen to them in a club." This is why Hill feels that the music must be absorbed organically into the stream from which it came.

Hill speaks of the music business and its principal "labor-force," the musicians themselves. "The musicians have to be blue-bloods," he said. "They must be able to reject the economic demands of the present. Otherwise, they will be wiped out."

Hill maintains that the people who control the big money in the music business are in-

one of the freshest groups this writer has heard in a long time. The band has made several club appearances and has done some benefit concerts in conjunction with the University of the Streets, a community-organized institution interested in helping social drop-outs on Manhattan's lower east side.

Hill has always been interested in community work—let us not forget that he was one of the principals in the ill-fated Harlem Repertory School with LeRoi Jones some years back. The University of the Streets, under the direction of Mohammad Sulieden, afforded him the opportunity to continue this work.

Hill reflects on the New York scene: "It's just a place to market your product to me, I mean. I see some of the best musicians in the world on welfare. And that's really a shame. Yet you still see these other people running around and talking about how they love the music so much."

Another venture that Hill was instrumental in organizing was the New York Musicians Jazz Festival. "I just want to see everyone working," he says. The festival was held from July 1-10 at locations all over New York. Although this initial venture wasn't an awesome financial success, the musicians feel that subsequent festivals of this kind will lead to increased public interest.

As for the future of Andrew Hill and his direction in modern music, he plans to continue to work in various contexts and settings. He doesn't feel that the musician should be restricted to one area of the music market, but is quick to point out that this doesn't mean that the serious musician needs to compromise his music or his artistic integrity.

By no means all the present practitioners in the music have become uninteresting to him, but Hill feels that there are few and far between who've escaped the pitfalls of stylization.

"The whole energy school of playing isn't valid for the '70s, as far as I'm concerned. It's time to become proficient on your instrument. All this noise . . ."

"All this noise" is what Hill hears in a lot of the serious contemporary musicians' music. Music has always been an indication of the social climate of its times. And if Andrew Hill, one of our most brilliant composers, speaks of the need for "clean lines and precision," then this must be checked out.

Hill is currently preparing a concert tour in and around New York State, funded by a N.Y. State Council on the Arts grant. Hill feels that he'll soon be spending more time composing than actually performing in public.

Not only are Hill's works not often utilized by the younger and more adventurous players, but one is hard put to find Hill's music being played on any of the jazz radio stations. This really doesn't bother Hill. It merely causes him to reaffirm his ideas concerning the artists relationship to the American marketplace.

Hill's music, at the core, is a popular music. If anyone has heard such tunes as *Tired Trade* or *Limbo*, they'll know what I mean. He is popular and "high" art, if you want to call it that, at the same time.

"The music is and always will be the purest thing on the planet because of the nature of those playing it," Hill states. "In Charlie Parker's time people were very masochistic about their lives, but the music was as fresh and as vital as ever. Today, many musicians want to live better and richer lives, and that's good."

Many of the things that Andrew Hill pioneered in an earlier period are now happening on a larger scale. Reedman Sam Rivers is producing musician sponsored concerts at his Studio Rivbea, downtown in New York, serious black composers are finally getting some grant money and people like Archie Shepp, Anthony Braxton and Jeanne Lee are working with a little more regularity than in previous years. If things are slowly getting better, we have men like Andrew Hill to thank for that. Without their pioneering spirit it would have taken much longer.

In conclusion, let me turn you over to Claude Debussy as he echoes the cry of the century: "To remain unique . . . without becoming tainted. The adulation of the crowd reduces the artist in my eyes; such is my fear that it might result in his becoming merely the expression of that self-same crowd. One must seek discipline in freedom and not in the formulas of a shop-worn philosophy fit only for the weak. Listen to no one's advice, but heed the wind which passes by and tell us the history of the world."

Amen.

db

"A human being is like a lunar landscape, and my excessive compulsion and drive is like a pioneering odyssey. Like a person going to outer-space. I choose to go inner space."

The singing *poeta mentis* (poet of the mind) is Dory Previn, whose lyrical approach to music is best understood in terms of its intense analysis and penetration of herself and those around her. Her lyrics represent truly personal feelings: Perhaps only Piaf and Aznavour have been as painfully honest.

The much-publicized breakup of her marriage to Andre Previn, bouts with an emotional breakdown, and subsequent confinement in a sanatorium eventually produced not only three highly successful albums but a new and meaningful approach to life. She confronted her grief by expressing it through song. Like the former Greek political prisoner George Mangakis who recently wrote, "When pain and anguish are too much for you, sing," Dory turns pain into music.

"Pain was the largest component in the Gestalt of my existence," she reflected. (Some of the songs on *Reflections In a Mud Puddle* are dedicated to Gestalt psychology.) "To soothe the pain, you sing about it. We all have to accept the responsibility of our pain and joy. We have to live with the decay in ourselves in order to accept it and experience the good parts."

Speaking of the suicide of poet Sylvia Plath, Dory unhesitatingly identified with her. "I have understood and I have the feeling of being in the 'bell jar.' Who knows when and where the bell jar will burst? I live in a kind of constant fear of that—it may again. At several points in my life, my writing was actually my life line. There were times when, if I didn't have the writing I don't think I'd be alive . . . or perhaps I would be alive."

Where once her hold on life was tenuous, it is fast becoming a firm grip.

"Move over world . . . You're gonna hear from me." Who knew the lyrics from the score of *Inside Daisy Clover* were a harbinger of things to come? That lyric was written in Dory's Hollywood days, when things were slick and seemingly "together." Only on the outside, evidently. "It was an unconscious announcement of my identification with the character of Daisy Clover," Dory noted. "She wanted—not fame, but recognition."

Currently, Dory Previn has both. In addition to three big selling albums, there is a growing cult of Previn devotees in Europe, a new album in the works, and a musical entitled *Mary C. Brown and The Hollywood Sign* scheduled for tryouts in Los Angeles Nov. 26 before hopefully coming to Broadway early next year.

"The album contains songs from the musical, but it is not the cast album . . . This is the first time I have gone into a less subjective point of view. There are other characters and other points of view."

When does this busy lady write?

"Whenever I feel like it. Sometimes I'll work 10 or 20 hours straight. I rewrite and rewrite and rewrite . . . until somebody takes the song away from me." She laughed at her own perfectionism and added, almost with disbelief, "I even rewrite on the day I record. The last song on the album is very often written or completed on that day."

In addition to being introspective, Dory's

lyrics are for the most part written in narrative form.

"What I want to do is tell a story," She explained. "I write the lyric first. Then I begin to put it to music (on the guitar) and polish the form, mostly content and lyric. I work very consciously on form and craft."

"I know song construction very well and firmly believe form can be broken only if one does know form. After years of working in very tight form with various screen composers, it is exciting for me to experiment in breaking rigid form. If I use a nine-bar phrase, or an 11-bar phrase, it is because I intend to do so to make a dynamic point . . ."

There is a notable absence of rhyme in a Previn song. Long, declarative sentences are dominant, with a heavy emphasis on the progressive buildup of words—a departure from the style Dory used in many of her Hollywood film score lyrics, which in addition to *Daisy Clover* include *Irma La Douce*, *Two For The Seesaw*, *Valley of the Dolls*, and *The Sterile Cuckoo*.

Dory's songs jolt the listener. Where else can you find such a desperate and powerful song as her *Mister Whisper* from *On My Way To Where?*.

*I'd rather
Madness
Than this sadness
In my head*

In addition to explorations of the psyche, references to the mysteries of Catholicism are sprinkled throughout the three albums like wax from church candles. Though she once denied being a Catholic, Dory now concedes that since she was born and raised a Catholic, she'll most probably die one. "I'm not interested in the politics of religion, but the effects it had on me when I was too young to reason. The fantasy, mythology, spirituality and beauty affects me. I feel that a great deal of my ability to write is based in the mythology of religion."

Dory's mystical approach to Catholicism is not the usual contemporary attitude, and her sense of humor isn't a bid for the obvious laugh. Put the two together and you get a sense of the incredible: "Sweet beautiful Jesus/did you like to walk on water?" By way of explanation, Dory added: "I don't consciously set out to write anything in any pre-conceived way. The deeper I go into the subject matter, the more likely I am to make it bittersweet or black comedy." *Esther's First Communion* and *The Veterans Big Parade* will attest to that.

Dory admits that her humor sometimes outdoes itself, and she now wishes she could re-record *Play It Again, Sam* for her last album.

"Many people misinterpreted that song," she said regretfully. "It's really a metaphor

Continued on page 37

DORY PREVIN:



OUT OF THE BELL JAR

by Bonnie Marranca

Possibly, Herbie Hancock has the most stimulating group playing today. Individually, each of the six men are at the very top of their respective games and none more so than Benny Maupin. Whether playing tenor or soprano sax, flute, or bass clarinet, his is an intense, vital and very strong voice. Just watching Maupin play is an exciting experience—his whole being is totally involved with the music. The instrument is, indeed, an extension of the man.

A thoughtful, soft-spoken man, Maupin, like many of his contemporaries, is involved with areas other than the mere playing of his music.

Born in Detroit on Aug. 29, 1940, Maupin remembers: "I was always around music, religious music, blues, and it seemed natural for me to really dig it. My mother has told me that when I was very young she would take me with her to stage shows at the Paradise Theatre, which was like the Apollo in New York. Everybody used to play there—Jimmie Lunceford, Dizzy, Basie. Through my going with my mother and her interest, I would say she was more responsible than anyone else for my interest in music.

"I think by the time I was about 5 I wanted to play, but because of economics I couldn't get an instrument, so I used to sing. Some of

son and Barry Harris. I learned more by being with musicians of that high calibre."

When did he leave Detroit?

"Well, originally I was a little leery of leaving, but in 1963 a vocal group who were to become famous as the Four Tops were getting ready to go on tour and they needed a tenor player. I went with them, but there was a clash of ideas—their manager was really looking for a player in the Sam "The Man" Taylor mold. Now, I dig how Sam plays, but I just didn't want to play that way. Consequently, I didn't stay too long! I came back to Detroit for a short time, but finally I made the move to New York just before my 23rd birthday, in 1963.

"I really wasn't expecting too much to happen. The thing that really inspired me to go was when John Coltrane had been in Detroit working at the Minor Key. I had spoken with him and he had told me I should go to New York. He encouraged me to go and listen to the musicians out there and also to play. He said even if I didn't stay, the experience would be good for me."

Did it prove difficult to break in?

"At first, I wasn't doing too much, other than working with organ trios, rock groups and calypso bands. One of the things that helped

bern and Jimmy Garrison were in the band at the time. Working with Roy gave me a great deal of confidence. The way he played made me more aware of the rhythmic aspects of the music. Also, he showed me how to play with form, something he has always done. I enjoyed the whole experience very much.

"When we got back to New York, Roy formed a new group that apart from myself included Charles Tolliver, John Hicks and Scotty Holt. The band sounded good and we established a nice rapport. From that, things really began to open up for me. People like Freddie Hubbard and Kenny Dorham were calling me and I was going from one gig to another.

"The first time I started getting exposure in terms of really traveling a lot was when I joined Horace Silver. Practically the first thing we did was go to Europe. This was in 1968. I stayed with Horace for about 18 months. Then I was working with both Lee Morgan and McCoy Tyner. I managed to juggle the two gigs so that I was able to play with both. The way it worked out, it seemed that when Lee was working, McCoy wasn't and vice versa. In 1970, I went to Japan with Roy Haynes on a drum festival type of thing. Jack De Johnette and Mel Lewis were also on the tour. That turned out to be another enjoyable experience. Everything was very relaxed and we were able to play in a very creative atmosphere."

It was about this time that Benny participated in Miles Davis' *Bitches Brew* album. I asked him how this had come about.

"It came as a result of Jack De Johnette talking to Miles about me. Jack was in the group at the time and Miles was considering hiring me but that never happened. However, I did make *Bitches Brew* and I'm sure that exposure helped me. I don't think it's the best I've played on record. An album I recorded in Japan with Jack has some things that I feel contain my best on record to date. Also, there are some other things that haven't been released that I am pleased with. There are about six sessions I did with Andrew Hill featuring choirs and string quartets that I enjoyed playing on very much.

"You know, to record an album and then, for one reason or another, it doesn't get released (or if it does, it's a couple of years late) is very sad. Things will have to change in that direction, and it will as soon as musicians put more emphasis on promoting themselves, especially in the area of records because that seems to be the only way many of us can survive, simply because public appearances are so few and on such a limited basis."

I asked Benny how he got into the Hancock group and how he felt about being involved with this powerful unit.

"Joe Henderson decided to leave and form his own band and Herbie asked me if I would make the gig. I agreed as I wanted to try something other than what I had been doing at that time. It has turned out to be a most fruitful and rewarding experience for me, not only musically but spiritually as well. I think this is the first time I have been in a group where there is such tremendous contact both on and off the bandstand. We play together; also we experience a lot of things together in other areas as well. There is a real rapport with very little conflict, other than the normal. We just seem to give to each other."

I asked him if he had any specific goal he was now working toward.

"Right now, I'm primarily concerned with getting some of the basics together. I would like to write and try to continue to create. I

meet benny maupin

by elliot meadow

the neighbors had pianos and I would go and play a little whenever I could. It wasn't until I was getting ready to start high school that I got to the saxophone. I remember seeing people like Louis Jordan and Bull Moose Jackson on television. Also, I was listening to Gene Ammons on records we had at home.

"When I finally got a saxophone, I studied privately for close to five years. I was practicing consistently, so after I had been playing for about a year I was able to play some gigs with bands around Detroit. My first major influence was Sonny Stitt. I remember he had come into Detroit and was playing at a place called the Madison Ballroom. I went to hear him—and for a week afterwards all I heard in my head was Sonny Stitt. He completely overwhelmed me—his sound, his virtuosity was just so heavy. I think the impact was so strong because prior to that I had seen listening to people like Paul Desmond. After hearing Sonny, I became aware of Charlie Parker."

I asked Maupin if he had any formal training other than the private studying.

"I attended the Detroit Institute For Musical Arts for about 18 months, but I found that I learned more from coming into contact with people around Detroit like Yusef Lateef, Alice Coltrane (McLeod, as she was then), Hugh Law-

sustain me was the opportunity I had of practicing and talking with Sonny Rollins. I met him originally in Detroit and he had told me to contact him when I got to New York. Sonny would always say that there was room for everyone at the top, when he saw I was a little discouraged through not getting the opportunity to work. I know I benefited greatly from Sonny's interest in me.

"Another thing that helped me was that I had met Marion Brown and Pharoah Sanders. The three of us practiced a lot together. We found that our interests were very similar, musically. Marion eventually got a chance to record as a leader and he used musicians that I consider some of the leaders of today's music: Allan Shorter, Beaver Harris, Dave Burrell, Reggie Johnson. I was very glad to be included on that record. My association with those men gave me a new insight into a completely different way of playing and communicating.

"At this particular time, I was also working at the Jewish Memorial Hospital in the research lab, something I enjoyed once I got into it. This went on for nearly three years. The first real opportunity came in 1966, as a result of Roy Haynes calling me for a gig in Boston. That came as a hell of a shock to me. Harold Ma-

want to allow things to come through me and I know the only way I can do that is not to let myself become distracted as a result of my desires for recognition or something in that vein. I'm not ego-less—I just don't want that to distort my view. I feel the most important thing is to remain as creative as possible."

Musically, things are in a state of flux today — changes occurring with great frequency. What pleases or displeases Maupin with the current musical situation.

"What displeases me most is the fact that musicians whom we recognize as giants seem to be the ones who receive the least exposure, while people from other musical areas get all the exposure for work they haven't done. There

don't send out brochures on them like they are supposed to, letting people know how they can reach a certain artist. It's gotten to the point now where because of some experiences that we as musicians have had and are still having, we are aware that all that's really necessary is to have direct communication between artist and employer, whether it be club-owner or promoter. In other words, we are learning to do more for ourselves because management is really forcing us to do so. I've worked with major artists like Horace Silver, Lee Morgan, Freddie Hubbard and Herbie. Out of those cats, only Herbie has really managed to get a certain amount of publicity and then only because a new album was coming out. It

desire will come forth and enable creative musicians and artists in other fields to perform their functions for society."

I asked Benny where he felt he was moving in terms of growth, both personally and musically.

"You know, more and more, I'm beginning to see that if you don't grow spiritually you can't possibly enjoy any of the other things that are here to be experienced. That's something that the members of Herbie's group are realizing. We are at a point where we are able to communicate when we play together and the people are letting us know that we are, because they are coming back in response, which is primarily what we are out here to



VERY OAKLAND

are so many musicians in New York who have had to go on to other things, not because they can't produce but because there are no outlets. I hope that soon there will be changes.

"In traveling around the country with Herbie, I've been running into some people who are now in their twenties; most of them are just finishing college. Some have degrees in business administration and at least 99% of them have a deep appreciation of black music. I've talked with many of them and a number were asking how to go about establishing clubs and how they can get in touch with musicians, things like that. You see, the way the business is set up, agents who have artists

shows that the people involved with management and publicity just aren't interested. It's time right now to do something, because when great artists have no outlets for their creativity, when it's being stifled, then that creativity is dying and that's what is happening to so many right now.

"As I said earlier, the contact that I've been having with the younger people who are involved with business has been very gratifying because they genuinely care about the art and that makes all the difference. The old order of things will change because those in control can't live forever, so hopefully the people coming up who have the know-how and the

have happen. Really, you've got to go inside — forget about the record companies etc., and all the phonies connected with that, and somehow you've got to try and get your center together. When I say center, I mean wherever you think you are and where you think you should be. If that's not together then you are just going to reflect that inner conflict.

"For myself, I want to get more of the basic foundations together. I'm just meditating on all of it and hoping things will develop, but I'm ready to accept whatever happens.

Whatever does happen, right now when Benny Maupin plays, he leaves the listener in no doubt as to the total honesty of his message. **db**

wayne cochran: the prophet of boogie

by
Mike
Bourne

Wayne Cochran is virtually an evangelist, and would have been if he'd been "called" to the ministry rather than to music. And yet in his music is gospel enough—not simply the gospel roots of countless Georgia revivals, but his own gospel of life realized through the Bible and through his own pain and joy.

Fundamentally, it is faith Cochran preaches—but faith in yourself, not the blind faith of Sunday School. "For too long, people let the Bible be read to them, rather than read it themselves . . . The Book says: 'As a man thinketh, so shall he be!' It doesn't say 'As a man hopeth' or 'As a man wanteth'—it says: 'As a man *thinketh!*' And if you think positively, you will succeed!" It is perhaps curious that Cochran preaches this ideal, and preaches it with Biblical quotations and righteous fervor, within the context of conventional big-band rhythm-and-blues.

Given only the traditional r&b narrative, a man deserted by a woman, Cochran illuminates that existential plight into its most vital metaphor, most notably on *Somebody's Been Cuttin' In On My Groove*. Up front, it's pain he recognizes first—because pain to Cochran is the driving force of life, with sex. But the answer is not to amplify suffering, not to "just sit on your butt and cry", but to walk proud and be cool, to "keep your thing up and everything'll be all right!" And if a man proves himself a man, his woman will return.

As simple (and perhaps as sexist) as this might seem, it is nonetheless astonishing rhetoric—to characterize a Biblically-inspired concept of positive being with a blues cliché. But Wayne Cochran is an astonishing man, and is possessed, I think, of true natural genius: in his sharp intuition, in his passion, in his radiating presence. And this is the greatest surprise of all—because I came to his nightclub show expecting to hear the hot music I'd appreciated so much on his album, and instead I experienced an intense spiritual exhilaration.

Not that our extended discourse on God and man converted me, but somehow Cochran and I energized each other. Somehow his explications of Biblical prophecy, his affirmations of self, his beautiful vulgar humanity, catalyzed insight after insight within—music, life, and all.

But **down beat** isn't a theology magazine,

and if I over-elaborate the experience of our fated encounter, I might corrupt my image as an ardent cynic. My point is that as an artist, Cochran expresses himself with such intense sincerity that his music achieves an almost unbelievable communion—especially unbelievable because for years I considered Cochran an overt white imitation of James Brown and at best only a good entertainer.

But this Cochran is as well, and that is all he is to most of his audience, most of whom I doubt realize any more in his performance than some exquisite funky showtime. And it is exquisite: the C.C. Riders, his backup band, play hot and hard, and Cochran excites everyone to fevered action, stomping on table tops, dancing, and shouting higher and higher.

Yet even this, even his mastery of the drunken mass, is an extension of his gospel—because to Cochran, his performing is not only revelatory, not only the expression of his pain and his joy, but is above all an exemplary release of "the Fool" within himself. "Are there any fools out here tonight?" Cochran screams. "If you ain't a fool, get your ass on out!"—because to Cochran, to be a fool, to exorcise all the social pretense of "being hip", to summon unrestrained mad ecstasy, is to live right in the sight and intent of God. That is, to boogie is to be!—and on his next album, to be titled *Parables*, I expect this particular sermon will be specially delivered.

In retrospect, I wonder at the irony of it all: To realize that the cosmic inspiration of music exemplified in the Eastern mysticism of Ravi Shanker and Mahavishnu John McLaughlin and in the Bible-thumping evangelism of Wayne Cochran is virtually identical. Then again, the greater irony is to discover in Cochran such an inspiring figure—what one might expect in Mahavishnu, but certainly not in this butt-shaking and whisky-drinking soul singer.

But Wayne Cochran is real, as is his music: larious—and with his new beard and with that famous foot-high white hair now cascading mane-like, Cochran appears more like a prophet than ever.

And knowing this throughout his Indianapolis performance, even in the midst of all the cantilevered women and other Hoosier metropolitans, I released the Fool within me with redoubtable fat fury. **db**

From left: Cochran, Columbia Records rep Craig Braun, and Mike Bourne



Dec. 2, U of N. Col. *Jazz Reading Clinic*, Edwin Baker. SM. Greeley 80631.
 Dec. 2, 2nd U. of Wis.-*Whitewater Jazz Ens. Clinic*, Frank Ferriano. DM. Whitewater 53190. 10 bands (HS-C) @ \$5-\$10. c/j/p: (non-compet.) & solo. EC \$1.
 Dec. 9, *Southern Arizona Fall Jazz Festival*, Trent Kynaston. 300 W. 2nd. Tuscon 85705. (Details: tba)
 Dec. 9, *11th College of Emporia Jazz Festival*, Frank Malambri. DM. Emporia. KA 66801. (Phi Mu Alpha). 10 bands (HS-C). Clark Terry. CoE Jazz Ens. No awards (non-compet.) EC \$1-\$1.50.
 Dec. 9, *15th Purdue U. Jazz Clinic*, Roger Heath. DM. W. Lafayette. IN 47907. 4 bands. 1 combo (HS-C). Rev. George Wiskirchen. Roger Pemberton. No awards (non-compet.). EV. none.
 Dec. 16-17, *1st down beat-Triton College Jazz Invitational*, Bob Morsch. DM. River Grove. IL 60171. (Drums Unlimited). 6 bands (HS-C). Gary Burton (imp., perc.). Clark Terry (imp., blues). + tba. No awards (non-compet.) EC: \$3-\$4.50.
 Jan. 19, *5th Minot State C Jazz Festival*, Stan Hahn. DM. Minot. ND 58701. (Northwest Piano Co.). 40 bands (j-sHS) @ \$1 ea. Jon Wiegardt. Bob Edson. winning HS band. MSC Jazz Ens. Awards: ens./solo. EC: free.
 Jan. 20, *NISBOVA Swing Choir-State Band Contest*, Robert Sohn. Indianapolis. Contact Wilburn T. Elrod. Pres. IMEA. 145 S. 22 St.. Terre Haute 47803.
 Jan. 20, *3rd U of Wis.-Green Bay January Jazz Festival III*, Jerry Abraham. 1567 Deckner Ave.. Green Bay. WI 54302. 20 bands (sHS) @ \$20. (clinicians tba). 2 winning bands. Awards: ens. only. EC: \$1-\$1.50.
 Jan. 25-27, *4th Marshall U. Jazz Festival*, J.D. Folsom. DM. Box 125. Huntington. WV 25701. 38 bands (sHS). Clark Terry. Roy Burns. Roger Pemberton (+ tba). No awards (non-compet.) EC: free.
 Jan. 25-27, *9th Clark C. Jazz Festival*, Dale Beacock. 4508 E. 13 St.. Vancouver. WA 98663. 35 bands (sHS) @ \$25. Clark Terry (imp.). CC jazz ens. Awards: ens./solo. EC: tba.
 Jan. 26-28, *3rd Mountain View C. Jazz Festival-Workshop*, Russ Benzamin. 4849 W. Illinois. Dallas. TX 75211. 30 bands/5 combos (jHS) @ \$2 ea. Don Ellis & Orch. (imp.). Don Jacoby. Leon Breedren. Rich Matteson. S.D. tba.
 Jan. 26-28, *3rd South Dakota Jazz Festival*, Philip Weinacht. DM. Northern State C. Aberdeen. S.D. 57401. 20 bands/5 combos/5 vocal ens. (jHS-C) @ \$25. (Clinicians and awards tba). EC: \$1.50.
 Jan. 27, *7th Badger State Festival of Jazz*, Frank Ferriano & Patrick Neuman. DM. U of Wis.-Whitewater. WI 53190. (Getzen Co.) 25 bands (j-sHS) @ \$25. Gary Burton. NAJE-Wis. members. Awards: ens. & solo. EC: \$1.50.
 Jan. 27, *5th Carroll Jazz Festival*, John Erickson. Community HS. Carroll. IA 51401. 18 bands (sHS) @ \$1.50 ea. Gary Slechta. Joe Brice. Awards: ens. & solo. EC: \$1.
 Jan. 27, *13th Stephen F. Austin Stage Band Festival*, Darrell Holt. DM. SFA-Box 3043. Nacogdoches. TX 75961. (Phi Mu Alpha). 50 bands (j-sHS) @ \$30. James Simmons. Raoul Ornelas. Wendell Wendtland. Tom Wirtel. (+ tba). SFA Lab Band performing work commissioned by Nat. Endowment of the Arts. Awards: ens. & solo. EC: free.
 Feb. 3, *14th Oak Lawn Jazz Festival*, Ken Kistner. Oak Lawn Comm. HS. 95th & SW Highway. Chicago 60453. 60 bands/20 combos (j-sHS) @ \$20-\$30. Mike Vax. Northern Ill. U Jazz Ens.. + 12 tba. Awards: ens. & solo. EC: \$1.25-\$1.75 (Participants may choose either competitive or non-competitive categories.)
 Feb. 8-10, *4th Loyola U Jazz Ensemble Festival*, Joe Hebert. CM. New Orleans. LA 70118. 34 bands/4 combos/2 vocal ens. (el-HS) @ \$2 ea. Gary Burton. Leon Breedren. Al Belletto. Ed Jones. Chas. Brent. Awards: ens. & solo. EC: tba.
 Feb. 9, *3rd Southwestern State C Jazz Festival*, Terry Segress. 416 Nevada St.. Weatherford. OK 73096. 20 bands (j-sHS) @ \$30. Rich Matteson. + tba. Awards: ens. & solo. EC: \$2-\$3.

The details of the school jazz festivals listed here are as complete as festival sponsors were able to furnish at presstime (Dates and other particulars are subject to change.) "Festival" as used here defines any event where jazz ensembles from several (or many) schools come together for performance. The event, which may or may not be competitive, usually includes clinic/workshop sessions plus the performances of a guest band and one or more jazz clinicians. (Not included are the several hundred jazz clinics held at schools and music studios that cannot properly be called festivals.)

Many of these festivals were begun with the aid of a booklet now in its sixth revised edition: *How To Organize a School Jazz Festival* by Charles Suber. Many of the clinicians in these festivals were booked with the aid of *down beat's Jazz Clinician Directory*. Both of these titles are available, free, from *down beat/Music Workshop*, 222 West Adams Street, Chicago, Ill. 60606.

The listings are organized as follows: date, year and title of event, sponsor chairman and his address. (co-sponsors, if any) Number of participating bands, combos, and vocal ensembles (school level) entry fee per ensemble or per each player/vocalist. Names of clinicians (type of clinic presented), judges, and guest performers. Awards: for ensembles ("non competitive" means that a first place winner is not chosen) and solo (individual awards). Evening Concert: admission price.

Abbreviations include:

C = College
 CM = College of Music
 db = **down beat**
 DM = Department of Music
 ea = each (player/vocalist)
 EC = Evening Concert
 el = elementary school
 ens. = ensemble
 HS = High School
 imp. = improvisation
 j = junior
 s = senior
 SM = School of Music
 tba = to be advised
 U = University

1973 school jazz festival calendar

Feb. 9-10, *4th Valley City State C Winter Jazz Band Festival*, Stuart Glazer. DM. Valley City. ND 58072. 20 bands (sHS) @ \$10. Bobby Christian. R.Q. Johnson. S. Glazer. winning bands. Awards: ens. only. EC: \$1.50.
 Feb. 10, *3rd Glassboro State C Inter-Collegiate Jazz Festival*, John Thyhsen. DM. Glassboro, NJ 08028. 12 bands (sHS-C). Clem DeRosa. Clark Terry. Manny Albam. Ernie Wilkins. John Carrico. Thad Jones/Mel Lewis Band. N.J. All-Star ens. No awards (non-compet.) EC: tba.
 Feb. 10, *1st Cal. MENC HS Jazz Festival*, Darrell Johnston. DM. San Jose City College 95114. (Details tba)
 Feb. 10, *1st Tri-State Jazz Band Festival*, Gary Slechta. DM. Morningside C. Sioux City. IA 51106. 16 bands (sHS) Woody Herman & Orch. Reg Shive. Gary Slechta. Charles Suber; winning bands. Awards: ens. only. EC: tba.
 Feb. 10, *14th Eastern Ill. U Jazz Festival*, Peter Vivona. SM. Charleston. IL 61920. 50 bands (sHS) \$20. Joe Farrell. Phil Wilson. Tom Sempf. Walt Anslinger. + tba. Awards: ens. only. EC: free.
 Feb. 12-16, *3rd MSU Jazz Week*, Dr. Thomas C. Ferguson. DM. Memphis State U 38111. 20 bands/5 combos (sHS-C). Gary Burton. Tom Ferguson Trio. Dizzy Gillespie. Rich Matteson. student ens. Awards: ens. & solo. EC: 50-\$1.50.
 Feb. 14, *3rd Phi Mu Alpha Stage Band Contest*, Richard Kaminsky. Phi Mu Alpha. SM. Duquesne U. Pitt.. Pa 15219. 8 bands (sHS) @ \$30. (clinicians tba) Awards: ens. & solo. EC: \$1.75.
 Feb. 16-17, *11th Lobanov Jazz Festival*, Larry Pohman. DM. Lebanon HS. MO 65536. 20 bands (j-sHS) @ \$1 ea. Clark Terry. Robert Scott. Roger Cody. Del Johnston. C. McMurray. winning bands. Awards: ens. & solo. EC: \$1.50.
 Feb. 16-17, *8th Louisiana Tech Stage Band Festival*, Joe Sheppard. Tech Sta-Box 5316. Ruston 71720. 25 bands (j-sHS) @ \$2 ea. Phil Wilson. Alvin Batiste. + tba. Awards: ens. (non-compet.) & solo. EC: none.
 Feb. 17, *12th Millikin U Jazz Festival*, Roger Schueler. SM. Decatur. IL 62522. 20 bands (sHS) @ \$15. Don Menza and Jay Daversa (combo clinic). MU lab band. Awards: ens. - solo. EC: \$2.
 Feb. 23-24, *22nd Annual Brownwood Stage Band Festival*, Leonard & Jimmy E. King. King Music. 504 Center Ave. Brownwood. TX 76801. 40 bands (sHS) @ \$40. Roy Burns. Harley Tex. + tba. Awards: ens. & solo. EC: free.
 Feb. 24, *14th West Lawn Stage Band Festival*, Frank Firraro. Wilson HS. West Lawn. Reading. PA 19609. (Zeswitz Music) 10 bands (sHS). (clinicians tba). Awards: ens. & solo. EC: \$1.50.
 Mar. 2-4, *4th Eau Claire Jazz Festival*, Dom Spera. DM. U of Wis.-Eau Claire 54701. 60 bands/10 combos (jHS-C) @ \$30. Clark Terry. Al Cobine. Dan Haerle. Dave Pavoka. Rufus Reid. Chas. Suber. Awards: ens. & solo. EC: \$1.50.
 Mar. 3, *16th Southern W. Va. Stage Band Festival*, Jerry Gorby. Box 8005. S. Charleston 25303. (Morris Harvey C/Gorby's Music/W. Va. Bandmasters) 40 bands (j-sHS). (clinicians tba) Awards: ens. only (non-compet.) EC: none.
 Mar. 3, *2nd Central HS Jazz Festival*, Jon Fisher. 423 E. Central St.. Springfield. MO 65802. 25 bands (j-sHS) @ \$2 ea. (Clinicians tba). Awards: ens. & solo. EC: \$2.50.
 Mar. 3, *5th Phi Mu Alpha Jazz Festival*, Dr. Roger Cody. DM. Northeast Mo. State U. Kirksville 63501. 20 bands (j-sHS) Arnie Lawrence. + tba. Awards: ens. & solo. EC: \$2.
 Mar. 3, *9th Riley County Jazz Festival*, Jerry C. Hall. Riley County HS. KA 66531. 21 bands (jHS-C) @ \$35. Roy Burns. Matt Betton. Robert Foster. KU Jazz Ensemble. No awards (non-compet.) EC: \$1.25.
 Mar. 3, *2nd Northeast Iowa Band Directors Jazz Festival*, George Foy. 128 4 Ave.. Oelwein. IA 50662. 25 bands (sHS) @ \$1 ea. (3 clinicians tba). Awards: ens. only. EC: none.
 Mar. 3, *2nd Montana State U Jazz Festival*, Dr. Carl Lobitz. DM. Boseman 58715. (Montana Arts Council) 22 bands (sHS) @ \$5. Rich Matteson (imp.) Carl Lobitz. Al Savak. Awards: ens. (non-compet.) & solo. EC: \$1.

record REVIEWS

GENE AMMONS

FREE AGAIN—Prestige 10040: *Crazy Mary*; *Free Again*; *Fru Fru*; *What Are You Doing The Rest Of Your Life*; *Jaggin'*; *Jackson*.

Collective Personnel: Cat Anderson, Buddy Childers, John Audino, Al Aarons, Renaud Jones, Gene Goe, trumpets; Jimmy Cleveland, Benny Powell, Britt Woodman, Grover Mitchell, trombones; John Johnson, tuba; David Duke, Henry Sigismonti, French horns; Ammons, tenor sax; Jerome Richardson, Ernie Watts, Red Holloway, Herman Riley, Pete Christlieb, Jack Nimitz, reeds; Joe Sample, Dwight Dickerson, piano; Dennis Budimir, Arthur Adams, guitars; Bob Saravia, acoustic bass; Chuck Rainey, electric bass; Candy Finch, Paul Humphrey, drums; Bob Norris, congas; Bobby Bryant, conductor-arranger.

Rating: ★★ ★

This is Ammons muscular, stomping and bopish in big band settings crafted by Bobby Bryant.

The four up-tempo tracks are fine in terms of the soloist and the arrangements. *Mary* and *Jaggin'* rock along, with Ammons playing obbligato in conversational thrusts. *Fru Fru* and *Jackson* have tenor right up front, with Ammons getting off his best solos of the Lp. *Free Again* and *Rest Of Your Life* have Ammons in good ballad form but suffer from overdramatized arrangements. The only other solos are brief (and notable) piano spots by Sample and Dickerson.

Bryant is getting his big band writing together. These are by far his most satisfactory scores on record. The brass ensembles, as one might expect from a master trumpeter, are the best aspect of his work. The collective trumpet glissandi in *Fru Fru* are perfect in conception and execution, and reminiscent of the way Shorty Rogers employed the device in his big band writing in the '50s. There are also some remarkable passages for the reeds.

Bryant is abetted by sensitive engineering. Separation, depth, levels, miking, balance are all about as close to perfect as on any big band record in memory. No section overrides or is overridden. If you have any kind of fidelity at all in your playback equipment, the tuba is going to rumble your guts. Send your woman out for a six-pack and turn up the volume.

Ammons is as visceral and confident as ever in this collection, and it's a worthy addition to his discography. But since his re-emergence three or four years ago no record has caught him at his peak. A fortunate few of us did one Monday night at the Village Vanguard when he sat in with the Jones-Lewis band and confirmed what many musicians and critics may have forgotten: Gene Ammons is not merely virile and supercharged. When he is challenged and inspired, he is a supremely inventive improviser. As good as he is on this record, he doesn't reach the heights of which he is capable. (There are isolated moments on *The Chase* with Dexter Gordon (PR 10010) when he comes close.) That night with Thad and Mel, Jug displayed

20 □ down beat

Records are reviewed by Mike Bourne, Bill Cole, Gary Giddins, 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, Roger Riggins, Robert Rusch, Joe Shulman, Harvey Siders, Will Smith, Jim Szantor, Eric Vogel, and Pete Welding.

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

Most recordings reviewed are available for purchase through the **down beat/RECORD CLUB**. (For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606)

the full range of his artistry. Let's hope someone finds a way to capture that range on record.

—ramsey

HAROLD ASHBY

BORN TO SWING—Master Jazz Recordings MJR 8122: *Oh Shucks*; *Day By Day*; *My Buddy*; *Don't Get Around Much Anymore*; *Dancing on the Ceiling*; *In the Blue of the Evening*; *Last Minute Blues*; *Backstairs*.

Personnel: Ashby, tenor sax; Jimmy Jones, piano; Al Hall, bass; Oliver Jackson, drums.

Rating: ★★ ★½

Lester Young had his Paul Quinichette, Benny Goodman has his Peanuts Hucko, and Ben Webster has his Harold Ashby. If that sounds like a putdown, it's not intended. Fact is, it's a tribute to all concerned: To the originators for creating such unique styles, and to the disciples for choosing their mentors so well and mastering their idioms with such facility.

Such is the case with Ashby, evidently never more under the Webster influence than when he recorded this session in the early '60s. His mastery of Webster's phrasing and attack is uncanny. He never assaults a note head on. He eases into it as if he were shy about it and then slides out just as discreetly. In between you can hear the moving vibrato associated with Ben.

But there are differences, and they can be unmistakably identified. It's mainly a matter of tone. Although Ashby's growls are in the Webster manner, his sound is lighter and more gentle. He rarely pushes as hard as Webster does. Furthermore, he often seems to play his tenor as if he wished if were an alto. The result is a sound that despite its Websterian elements is distinctly Harold Ashby.

Some of Ashby's best moments come on his treatment of ballads. There is some highly sensitive work on *My Buddy* and *Evening, Day By Day*, played at a slightly faster tempo than normal, also offers some marvelous playing.

Backstairs is a relaxed but forceful up-tempo original by Ashby. His ideas are above average and executed with superb grace and agility. *Dancing* and *Oh Shucks* are nearly as fine. No track is less than good.

The rhythm section is in fine fettle, with Jackson particularly smooth on *Backstairs*. Pianist Jones contributes some pleasant if undistinguished solo choruses, serving mostly in his usual role of accompanist.

But this is Ashby's album, and we can thank producer Stanley Dance for having the good taste to record him so properly. This is the first American release of the session.

—mcdonough

KENNY BURRELL

COOL COOKIN'—Cadet 2CA 60019: *All Night Long*; *My Favorite Things*; *Girl Talk*; *Arm in Arm*; *Just A-Sittin' And A-Rockin'*; *Will You Still Be Mine*; *I Want My Baby*; *How Could You Do A Thing Like That To Me*; *Merry Christmas Baby*; *Soft Winds*; *Hot Bossa*; *I Can't See For Lookin'*; *People*; *Suzie*; *Well You Needn't*; *Go Where I Send Thee*; *Isabella*; *Growing*; *Recapitulation*; *Trio*.

Personnel: Burrell, guitar; 14 tracks with various rhythm section accompaniment, six tracks with large orchestra arranged and conducted by Richard Evans.

Rating: ★★ ★★

Two-for-one packages seem to be this year's successor to *The Best Of*. With Cadet, Columbia and Prestige quite active in this area, can the world be far behind?

Burrell is a logical candidate for this treatment and no doubt before the two-for-one approach subsides, we'll see similar Burrell Lps on other labels.

Cadet has used the four Burrell albums it owns and one track by a Hank Jones group to make up this release. Two tracks are previously unissued (*How Could You*; *I Can't See*). Both have Richard Davis and Roy Haynes and are well worth checking out. Here again, though, the seasoned collector must acquire a 2-Lp set for the sake of two tracks.

The focus is on Burrell almost constantly, and it is a tribute to his talent that there is no flagging of invention. I suspect most guitar fans know this material, but for newcomers this is an excellent introduction to Kenny Burrell.

One word of warning: The review copy has a defective first track and pressing quality was less than satisfactory.

—porter

ORNETTE COLEMAN

SKIES OF AMERICA—Columbia KC 31562: *Skies of America*; *Native Americans*; *The Good Life*; *Birthdays and Funerals*; *Dreams*; *Sounds of Sculpture*; *Holiday for Heroes*; *All of My Life*; *Dancers*; *The Soul Within Woman*; *The Artist in America*; *The New Anthem*; *Place in Space*; *Foreigner in a Free Land*; *Silver Screen*; *Poetry*; *The Men Who Live in the White House*; *Love Life*; *The Military*; *Jam Session*; *Sunday in America*.

Personnel: London Symphony Orchestra conducted by David Measham; Coleman, alto sax.

Rating: ★★ ★★

The skies of Ornette Coleman's America are infrequently illuminated by the robust glare of his alto and the heady thrust of bright lines fighting the massive array of 85 musicians. More often they are sullen and overcast, with storms sluggishly brewing above earthly rumblings.

Coleman has approached the task of writing this ambitious work for symphony orchestra armed with a theoretical apparatus (outlined

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in his own liner notes) involving "harmelodic theory". He says, among other things, that the texture of his orchestral writing results from "the total collective blending of the transposed and non-transposed instruments using the same intervals." These formulations give the impression of a more complicated and radical music than the ear actually hears—the work is readily approachable and can be enjoyed without the footnotes.

Unlike some jazz-oriented composers of works involving large ensembles, Coleman himself scored the entire composition, including the very important tympany part. A great deal of freedom in interpretation is left to the conductor—not only the improvised passages, here allotted to Coleman's alto alone, are expected to vary from performance to performance.

Coleman calls the work a collection of compositions, and the various sections range from such a typical Coleman melody as *Heroes* to the Coplandish *Sunday* and *Good Life*. Influences including Stravinsky and Mingus are also discernible, but every part is imbued with Coleman's individuality and noble determination.

The piece begins with a theme built on a phrase of two long descending tones followed by two long ascending ones. This motif recurs throughout. Melodic snatches, reappear in different contexts, lending unity to the work.

The first side closes with the very beautiful *Artist*, which introduces Coleman's declamations coursing past the strings in a mood of jubilation. It is an enormously exciting moment. During most of his solo work, Coleman's lines extend to the limits of his breathing and convey a profound sense of surprise and ingenuity.

The alto reappears in *Foreigners* and is present throughout most of the remaining segments, a highlight being the unaccompanied solo on *White House*. Usually, however, Coleman moans and dances through the orchestral waves.

There are many passages of great sadness, loveliness and passion, but also moments that seem repetitious or dull, and in spite of the London Symphony's superb playing, there is revealed an occasional muddiness in the orchestration.

If you share this writer's admiration for Coleman, this work will provide you with a plethora of pleasures, but it is a major achievement by any standard, and mandatory listening for anyone at all interested in contemporary music.

—giddins

playing are at its core a number of expressive techniques derived from free music have been grafted onto it. When it works, as it does here, it's very attractive. But that balanced fusion of form and freedom, of structure and spontaneity, requires a delicate touch on the part of its creators: too much formal control can sap the spirit of freedom, too much latitude in spontaneity can lead to formlessness or chaos.

Franklin and his fellows have solved the problem rather neatly, treading the fine line between order and chaos with surefootedness and creating in the process a very pleasing set of performances that, while never really deeply adventurous, holds up very nicely under repeated listening. The music is thoughtful and meticulously produced; the whole album in fact radiates intelligence, sensitivity and a loving attention to detail, all of which have paid off handsomely in music that is cohesive, flowing, disciplined and always spirited. Not the most challenging contemporary music, to be sure, but to a degree partaking of its spirit.

Everyone involved in the production apparently approached it with the same intentions. The music's greatest strength is its single-mindedness, and individual achievements are subsumed by the music's larger goals. One can honestly say that this is almost wholly a group effort: no one soloist outshines the others, as far as that goes, and there is a remarkable consistency of mood (one of quiet strength, of banked passions) that threads through all of the performances, affecting ensemble and solo statement alike.

In fact, perhaps the music's most distinguishing characteristic is the almost perfect understanding of the requirements of each piece on the part of the players; this is as true of Franklin's very bebop-rooted *Little Miss Laurie* as it is of the album's freer pieces. Not a false note is sounded in any of the performances. The only thing one might have asked for—beyond a deeper, profounder musical vision, that is—is more sensitive and responsive, more controlled drumming on several of the performances.

These objections aside, this is an attractive album. While not the most daring new music I've heard, *The Skipper* certainly is among the most intelligently realized and consistently tasteful albums to have graced my turntable in a while. I'd recommend it to anyone interested in contemporary jazz performed with thoughtfulness, restraint and more than a dollop of inventiveness. It holds up nicely, and that's a hell of a lot more than can be said about a lot of records by much better known players than these Los Angeles dudes.

—welding

HENRY FRANKLIN

THE SKIPPER—Black Jazz 7: *Outbreak; Plastic Creek Stomp; Theme for Jojo; Beauty and the Electric Tub; Little Miss Laurie; The Skipper.*

Personnel: Oscar Brashear, trumpet, flugelhorn; Charles Owens, tenor & soprano sax; Bill Henderson, electric piano; Henry Franklin, acoustic and electric bass; Kenny Climax, guitar, electric tub; Mike Carvin, drums; Fred Lido, Tip Jones, percussion.

Rating: ★★½

There's really no term precise or all-embracing enough to describe this kind of music, but it's a synthesis that's cropping up on more and more records these days. It's kind of a "sprung" bebop in that while the basic precepts of bebop ensemble and solo

BIG WALTER HORTON

BIG WALTER HORTON WITH CAREY BELL—Alligator 4702: *Have A Good Time; Christine; Lovin' My Baby; Little Boy Blue; Can't Hold Out Much Longer; Under The Sun; Tell Me Baby; Have Mercy; That Ain't It; Temptation Blues; Trouble In Mind.*

Personnel: Horton, harmonica, vocal; Carey Bell, second harmonica, bass; Eddie Taylor, guitar; Joe Harper, bass; Frank Swan, drums.

Rating: ★★★★★

Walter Horton is a blues man from the Mississippi Delta area who, like Howlin' Wolf, James Cotton and many others, moved



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up through Memphis and on to Chicago.

Chicago is where Horton now elusively lives and where these most recent of his recordings were made in the spring of 1972.

If one can believe the promotional material, Horton was given complete control over the choice of sidemen and songs. Whether you believe that or not, you *can* believe the music. Beautifully recorded, it has none of the coldness of a studio date. It's funky, lowdown, sensitive and tasteful, and what the blues should be.

Horton's understated, warm, raspy vocals are secondary to his absolutely superb harp playing. He is ably assisted by some fine blues pros; the five men come together in perfect blues unity.

Aside from the high artistic level, there is good variety and balance of moods, and little feeling of repetition as the program moves from the hard-driving *Lovin' My Baby* to the tender and subtle *Trouble In Mind*.

A fine record that couldn't have been long enough. —rusch

BOBBY HUTCHERSON

NATURAL ILLUSIONS—Blue Note 844 16: *When You're Near*; *The Thrill is Gone*; *Sophisticated Lady*; *Rain Every Thursday*; *The Folks Who Live On the Hill*; *Lush Life*; *Shirl*.

Personnel: Hutcherson, vibes, accompanied by large orchestra arranged and conducted by Wade Marcus.

Rating: ★★★★★

Somewhere in the jazz musician's bible there's a rubric that says if you want to do an album that will gain wider acceptance than the average jazz L.P., make one of pretty ballads with an orchestra filled with strings, flutes, oboes, etc. The problem is that such an album may have wide appeal but will most likely turn off the jazz purists—unless you're strong enough to bring enough of your jazz feeling and style to the music and have an arranger who lets you do it. *Bird with Strings* succeeded in pleasing both audiences, and so does this new album by Hutcherson, but there have been damn few in between who have managed to play pretty enough for the people and interestingly enough for the jazz freaks.

Hutcherson had the good fortune to have Wade Marcus on his side. The name is new to me but the charts on this album are credentials enough to prove him a man of sensitivity and taste with the discretion not to bury the soloist. Somebody (Hutcherson, Marcus or George Butler) has had the good judgment to uncover some tunes that have not been overdone, such as Jerome Kern's beautiful *Folks Who Live On The Hill*. And why have people been neglecting Horace Silver's lovely *Shirl*? But why yet another version of *Sophisticated Lady* when there are so many other lovely Ellingtones?

My only serious gripe about this Lp is that cats like Hank Jones, Hubert Laws and Ron Carter were on the date and nobody let them blow. After all, *Bird* gave Mitch Miller and Stan Freeman a little space to let it hang out.

—klee

CHARLES KYNARD

WOGA—Mainstream MRL 366: *Little Ghetto Boy*; *Hot Sauce*; *Lime Twig*; *Slop Jar*; *Rock Steady*; *Name The Missing Word*; *The First Time Ever (I Saw Your Face)*; *Shout*.

Personnel: James Kartchner, Jerome Rusch, trumpets, fluegelhorn; David Roberts, George Bohannon, trombones; Kynard, organ; Arthur Adams, guitar; Chuck Rainey, electric bass; Paul Humphrey, drums. Arranged and conducted by Richard Fritz.

Rating: ★★★★★

Kynard will be around long after many of the organ glamor boys are gone. In the past couple of years he has had trouble getting together with the contemporary rhythmic groove, but as he ably demonstrates here, all is under control. Harnessing his Peterson-inspired technique, he has learned that today's funk-soul groove requires a good deal of editing.

Apart from his own contributions, Kynard benefits from a continuing dialogue with arranger-conductor Richard Fritz. Fritz did the four originals as well as scoring in masterful fashion for this unique brass choir. Fritz manages to find ways to make *everything* musically interesting. (Fearless Porter predicts that in a couple of years he will have the Quincy Jones-Oliver Nelson kind of gigs.)

Guitarist Adams is tough and one wonders why, considering the success of David T. Walker, Freddie Robinson and Mel Brown, someone has yet to pick up on Mr. A.

I'm guessing that the occasional trombone solos are by Bohannon (there are no identifications) but I don't know the trumpeters well enough to guess at the groovy spot on *Slop*.

Rainey and Humphrey are the best on the Coast at this kind of thing, and the rhythm is solid throughout. Recommended to anyone who digs funky music done with taste and creativity. —porter

CHARLES MINGUS

THE GREAT CONCERT OF CHARLES MINGUS—Prestige PRST-34001: *Goodbye Pork Pie Hat (Parts 1&2)*; *Orange Was the Color of Her Dress*; *Parkeriana*; *Meditations on Integration*; *Fables of Faubus (Parts 1&2)*; *Sophisticated Lady*.

Personnel: Johnny Coles, trumpet (track 1 only); Eric Dolphy, alto sax, bass clarinet, flute; Clifford Jordan, tenor sax; Jaki Byard, piano; Mingus, bass; Dannie Richmond, drums.

Rating: ★★★★★

All of a sudden, we have all kinds of great Mingus music available: The second Barnaby/Candid masterpiece, the recent Columbia orchestral masterpiece, and now this three-record Paris concert recording from mid-April, 1964.

Dolphy's presence alone would make the album essential. Any addition to his recorded work is mandatory for the modern listener. That the rest of the music is *great*, as the album's title says, is a further bonus.

Coles is present only on *Pork Pie*, taped at the Salle Wagram. Illness made his contribution somewhat weak and disorganized—in fact, he was taken to the hospital for emergency surgery that very evening. The remainder of the 130-minute album was recorded the following night at Theatre des Champs-Elysees.

Tenorist Jordan seldom has played so well. The inspiration of the event brought out warmth, depth and individuality, and he consistently makes moving music, with a good, distinctive tone. Only occasionally does he run out of ideas.

As for Byard, words don't suffice. He's such an amazing, light/heavy player. His

work exudes joy, life, humor. One moment he's doing straight bop piano with Powell touches, then snaps into James P. Johnson stride, then maybe into Garner, then to Cecil Taylor-like explosions and back to bluesy ease. In most ensembles here, he takes the trumpet part in the absence of Coles.

Dolphy devotes most of his time to bass clarinet and alto, almost neglecting his flute. There are brief but lovely flute moments on *Meditations*, however. The rest of his solos are smokin'. While there are occasional pet phrases, Dolphy's lines are very meaty, explosive and in some ways more adventurous than at any other time in his recordings, though this may not be his most consistent work.

Of course, there's also Ming and Dannie. Mingus is always so right, so strong, so inventive. And Dannie was looser than usual here, but kept it steamy and stormy.

What a record. Please don't let the reading of this review slow your immediate acquisition of it.

—smith

THE MODERN JAZZ QUARTET

THE LEGENDARY PROFILE—Atlantic Sd 1623: *The Legendary Profile*; *Valeria*; *Misty Roses*; *The Martyr*; *What Now My Love*; *Romance*.

Personnel: Milt Jackson, vibes; John Lewis, acoustic & electric piano; Percy Heath, bass; Connie Kay, drums.

Rating: ★★★★★

A game I used to enjoy playing is com-

paring jazz musicians and classical composers. Fats Waller always impressed me as being Handelian. Teddy Wilson grabs me the same way Mozart does, and if I were still into the game, Bill Evans would be Debussy and the Modern Jazz Quartet would be Schubert. No group more epitomizes the singing lines and imagery of the early romantic era than John Lewis, Percy Heath, Connie Kay and Bags.

I mention Milt Jackson last for a reason: It is he who puts much of the jazz into the Modern Jazz Quartet. If the MJQ represents the body of music that the Third Stream emptied into, Bags is the island of familiarity which grounds their new music in the past. None of the power and emotion that is Bags' groove has been lost over the years.

The title track is a Jackson special that cooks along nicely in a blues vein. Also of particular interest is the album's other Milt Jackson chart, *The Martyr*, in which Bags and John Lewis have fun exchanging familiar quotations. They begin with the *1812 Overture* and work their way up from there.

The MJQ here also plays music from sources other than the group itself. Tim Hardin's *Misty Roses* is a good pop tune, and has never received a more sensitive reading. Gilbert Becaud's *What Now My Love* gets a Latin beat and perhaps comes off least well of any track.

Valeria and *Romance* are typical John Lewis tone poems for quartet. I found *Romance* particularly attractive. But then, like I said, it's a romantic group.

—klee

MUSIC INC.

LIVE AT SLUGS. (Vol. 1)—Strata East SES 1972: *Drought*; *Felicite*; *Orientele*.

Personnel: Charles Tolliver, trumpet; Stanley Cowell, piano; Cecil McBee, bass; Jimmy Hopps, drums.

Rating: ★★★★★½

This album was recorded at Slugs' on May 1, 1970.

Two things struck me about it: One, the juxtaposition of the quality of the music, which is high, and the enthusiasm and response from the audience, which is low. There are times, especially on Cowell's solo interplay with the rhythm on *Orientele*, and Tolliver's solos on this track and *Drought*, when I wanted to burst forth with applause and I was distracted when none materialized.

The other thing is that the music was recorded over two-and-a-half years ago and yet Tolliver is playing things that have just recently been coming into extensive use.

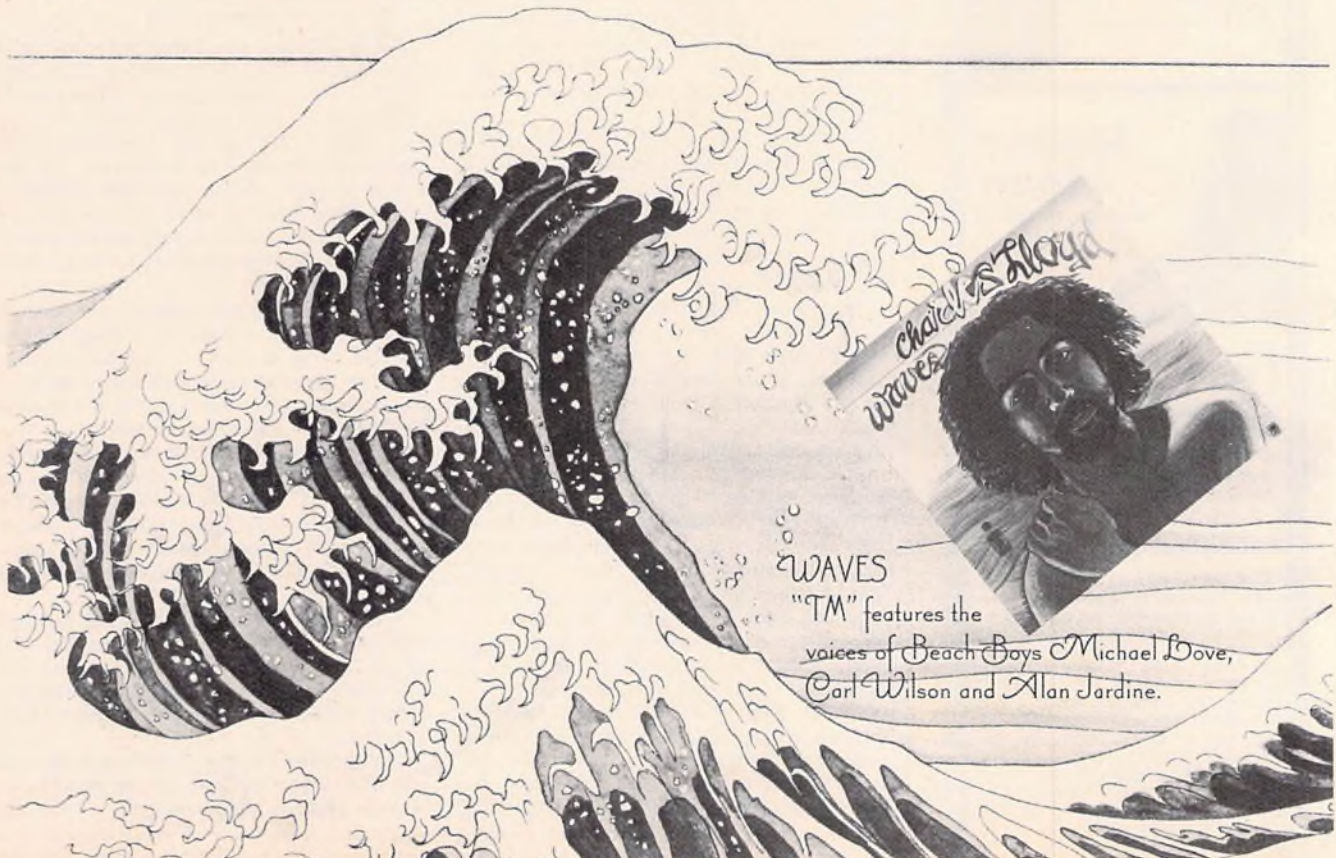
This is the most recent recording available in this country of Tolliver, who limits his recording almost exclusively to Strata East, a company he helped found.

This is a fine record which spotlights exceedingly well Tolliver's sharp, clear, Clifford Brown-like attack, and Cowell's stalking, building piano work, full of unexpected twists and always in close interplay with Hopps and McBee. If the bassist ever gets a solo album, he should floor everyone.

There were occasions on *Felicite* where I felt the piece meandered, and my attention drifted—but only for moments.

—rusch

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Ragtime For Bands

TURK MURPHY

THE MANY FACES OF RAGTIME—Atlantic SD1613: *Mississippi Rag; Euphonic Sounds; Original Rags; The Cascades; Pickles and Peppers; Little John's Rag; Grace and Beauty; The Chrysanthemum; Maple Leaf Rag; The Whitewash Man; Dusty Rag; Climax Rag.*

Personnel: Leon Oakley, cornet; Murphy, trombone, washboard; Phil Howe, clarinet; Pete Clute, piano; Carl Lunsford, banjo; Jim Maihack, tuba; Thad Vanden, drums.

Rating: ★★☆☆

**DAWN OF THE CENTURY
RAGTIME ORCHESTRA**

SILKS AND RAGS—Arcane 602: *America, I Love You; Coon Hollow Capers; Hyacinth Rag; Friendship Cafe Rag; Cotton Time; King Crap; Bombastic March; Yankee Girl; Ramshackle Rag; Silks and Rags Waltzes; Eli Green's Cakewalk; Raggy Trombone; Bohemia.*

Personnel: David Bourne, cornet, leader; Jack Langlos, trumpet; Dave Kennedy, trombone; Mike Baird, clarinet; Holly Ulyate, flute; Victor de Veritch, violin; Dick Zimmerman, piano; Art Levin, sousaphone; Roy Roten, percussion.

Rating: ★★☆☆½

BILL MITCHELL

RAGTIME RECYCLED—Ethelyn ER 1750: *Agitation Rag; Dallas Blues; Grace and Beauty; Shake That Thing; Cotton Bolls; Chimes Blues; Washboard Wiggles; The Easy Winners; Mountain Top Blues; Cosey Rag; Pride of Smokey Row; Bolo Rag; Lonesome Blues; Maple Leaf Rag.*

Personnel: Mitchell, piano; Doug Parker, banjo; Paul Woltz, sousaphone; Hal Smith, Jr., drums, washboard.

Rating: ★★☆☆½

Though we must be grateful for the current revitalized interest in ragtime that pianist Joshua Rifkin's Nonesuch albums have helped to generate, we must give a fair share of credit to the musicians whose efforts, during the past generations, have kept ragtime from going too far underground for late-comers like Rifkin to find. Murphy, Clute, Zimmerman, Bourne, and Mitchell are just a few of them.

Excepting two recent LPs for Merry Makers, by essentially this same group, this is Murphy's first album for a major label in a number of years, and quite possibly indicates that something other than avarice motivated its production; Turk's fans are devoted, but not crowding anyone.

Mississippi, Whitewash, and John's have been seen on earlier Murphy recordings which do not suffer in comparison with these versions. *Maple Leaf, Original, and Climax* were also taped by Columbia in 1954 during one of Turk's road trips, for a ragtime album that was never issued (while we curse you for that, Columbia, you can muse on how *avant garde* you were). Murphy's arrangements are lovingly and knowingly crafted, and played very *correctly*, still with, as the initiate would suspect, a strong jazz coloration. Clute is immaculate in his articulation, though sullied here and there by a slightly out-of-tune instrument (none of these albums are for those who equate "ragtime" with the jangle of the untuned or "rinkytink" piano). If you're prone to think that ragtime is a simplistic music, despite some occasionally intricate right-hand figurations, I suggest three consecutive hearings of *Euphonic Sounds*.

This second album by the DCRO follows quickly upon its first, and is more of the same—Sunday-afternoon-band-con-

cert-in-the-park—with a vincer of jazz coloration provided by the structure of some of the pieces and by the experience of the four horns, all of whom have worked in traditional-jazz bands. Clarinetist Baird presents another "original", as he did on the earlier album; it's *Friendship Cafe*, originally a piano rag, dedicated to a fag bar near L.A. The replacement of one of the two violins with a flute has given the orchestra a subtle change in coloration, a more mellow texture.

Mitchell is 48, brought to ragtime 30 years ago by Lu Watters' *Maple Leaf Rag*, and has since worked for Watters, then trombonist Murphy, at Turk's San Francisco Club, Earthquake McGoons. He is more a jazz pianist, like Paul Lingle, than a strict ragtimer, as he shows on the five blues here. Smith, who co-produced the album with Mitchell, is just 18, and has a mature understanding of, and devotion to, traditional jazz drumming methods, and with Parker and Woltz suggest Watter's rhythm section as it accompanied Wally Rose's rags throughout the late '40s. Another half-star, had the banjo been tuned with the piano and more of its chords firmly stated.

Three diverse and satisfying approaches to ragtime, all recommended. —jones

SY OLIVER

TAKE ME BACK—Flac 1-2572 LPS: *Take Me Back; Yes, Indeed; Lonesome Street; Tain't What You Do; There's No Town; There'll Be a Rainbow Tomorrow; C.O.D. Blues; For Dancers Only; When You Call Me Sweetheart; Let There Be Drums; Opus One; Perfect Day.*

Personnel: Oliver, Steve Furtado, trumpets; Candy Ross, Al Cobbs, trombones; Chris Woods, Mike Gerych, reeds; Cliff Smalls, piano; Leonard Gaskin, bass; Don Lamond, drums; Buddy Smith, Ross, Oliver, Woods, vocal.

Rating: ★★☆☆

In the 1930s, it was Oliver who fashioned the distinctive musical personality of the Jimmie Lunceford orchestra, and when he left Lunceford in 1939 to join Tommy Dorsey more than a whiff of the Lunceford spirit turned up in the Dorsey ensembles. For the past few years, Oliver has been leading a crackerjack little miniature reincarnation of the Lunceford-Dorsey sound, and this record is the first in what promises to be a series devoted to its work.

For those who have caught the band in action, however, it may be a disappointing sampler, since it seems to emphasize those elements of the Lunceford tradition that have come to sound most dated and narrowly commercial: The vocals and vocal trios.

Oliver himself handles some of the singing chores in delightful style, but the trios are as prissy now as they were originally. Buddy Smith is an improvement over Dan Grissom of the old days, but there are still too many ballads. Eight of the 12 tunes are all or part vocal.

Added to this shortcoming is the fact that the Oliver band has no really outstanding solo voices. But then, this again is true to the Lunceford tradition; the band had some excellent soloists but rarely used them to best advantage.

If Lunceford's brand of showmanship has not worn well, the core of the band's ensemble style has fared better, and Oliver has succeeded very nicely in preserving its essence through resourceful use of imaginative

instrumental combinations. Too little of this is offered here, however. Hopefully, future records will remedy this.

As for this record, it regretfully relies too heavily on the purely commercial aspects of 1930's showmanship. Unlike the band, its appeal is purely nostalgic. —*mcDonough*

PETE ROBINSON

DIALOGUES FOR PIANO AND REEDS—Testament T-4401: *St. Louis Views*; *Dark Boy*; *Motes*; *Handles*; *Entrance*; *Blues Connotation*; *Cloud Song, for Zina*; *R.U.R.*; *Serpentine Lament*; *Oblique Freight*; *Mouth Piece*.

Personnel: Alan Praskin, alto&soprano saxes, flute; Ernie Watts, bass clarinet, flute, alto flute, piccolo; Charles Orena, soprano&tenor saxes, bass clarinet, flute; Robinson, acoustic&electric piano; synthesized bass and percussion effects; vocal through Melodica pickup.

Rating: ★★ ★★

This is a strangely satisfying yet disconcerting collection of communications. Nine of the tracks are technically ducts, while two feature all the players.

These conversations, as diverse as one could imagine considering the instrumentation, are empathy trips—though there are times when you may not care to get involved.

Robinson, some kind of something else and only 22, is obviously an exploding mind. He's into jazz, rock, electronics, any number of things. Much of what is found here is either jazz-directed, outwardly impressionistic or into sound for its own sake—this last area the

least rewarding. It's quite clear that Robinson is not much interested in convention.

As a pianist, he's full of a precisely ordered and directly personal approach. With all kinds of technique, he never lets it get in the way of musical purpose. Robinson knows what he wants and has the means to make it happen. He's unclassifiable as both player and composer, and while his touch and jaggedly melodic pianism occasionally give a Pauli Bley feeling, it's only a fleeting similarity.

Orena, the chief hornman, impresses far more here than he did on *Time & Space* (Epic 30814), the 1971 Robinson/Contraband album. There's an oddly disjointed yet logical feeling to his playing. Still, he doesn't quite offer the blood-and-guts, down-to-it essence. He's technically together but a bit colorless, sterile—you hear and marvel without being moved.

In a far smaller role, Watts performs with force and imagination. He's rarely sounded better or more distinctive. Since he plays no tenor here, the freshness of his bass clarinet, flutes and piccolo is very noticeable. The bass clarinet, in particular, gives a most astounding idea of how good he can be.

Praskin also is good to hear, conveying the most jazz-oriented approach of any of the horn players. There's a clear Ornette Coleman stamp to his alto without it dominating what he says.

The tracks: *Views*—piano and Praskin, alto; *Dark*—electric piano and Watts, alto flute; *Motes*—piano and Orena, flute; *Handles*—piano, Watts, bass clarinet; Praskin, soprano, and Orena, flute; *Entrance*—piano and

Orena, soprano; *Blues*—piano and Praskin, alto; *Cloud*—piano, Orena, bass clarinet; Praskin, soprano, and Watts, piccolo, plus each overdubbing three flute parts; *R.U.R.*—piano with synthesized bass and percussion and Orena, tenor; *Lament*—electric piano and Watts, two bass clarinet parts; *Freight*—piano strings struck with mallets and Orena, tenor miked through piano; *Mouth*—vocal through Melodica pickup, piano strings and synthesizer overdub and Orena, two soprano mouthpieces miked through piano.

A most unusual album, well worth owning. —*smith*

DAKOTA STATON

MADAME FOO-FOO—Groove Merchant GM 510: *Let It Be Me*; *Congratulations To Someone*; *Let Me Off Uptown*; *A House Is Not A Home*; *Blues For Tasty*; *A Losing Battle*; *Deep In A Dream*; *Confessin' The Blues*; *Candy*; *Moonglow*.

Personnel: Groove Holmes, organ; Horace Ott, electric piano; Cornell Dupree or Lloyd Davis, guitar; Paul Martinez, bass; Bernard Purdie, drums; Kwadi Jayourba, conga, bongos.

Rating: ★★

Dakota Staton was quite popular in the late '50s, but her appearances on record have been infrequent in recent years. Her style combined a lot of Ella Fitzgerald with some r&b nuances. Rhythmically, she was weak, with rushing-rather-than-swinging tempos the rule.

Little has changed. She scats a bit of *Wee and Jumpin' With Symphony Sid* during the



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course of *Let Me* and she does a fair job on *House*. The rest is pretty dire.

One of the problems is that Holmes and Purdie also tend to rush tempos. There are times when rushing the time can help a performance, but when three people are doing it at once it completely impedes relaxation and gives one a feeling that the performance is out of control. For his part, Groove plays very well, perhaps benefiting from a restricted amount of space.

—porter

LUCKY THOMPSON

GOODBYE YESTERDAY—Groove Merchant GM 508: *Home Come'n*; *Tea Time*; *Lazy Day*; *Soul Lullaby*; *Then Soul Walked In*; *Fillet of Soul*; *Back to the World*.

Personnel: Thompson, soprano&tenor saxes; Cedar Walton, piano, celeste; Larry Ridley, bass; Billy Higgins, drums.

Rating: ★★★★★½

This is Thompson nearly in a league with his most successful previous quartet LP, *Lucky Strikes* (Prestige 7365, and if you can find it, congratulations). The rhythm section is beautifully together with itself and with the leader, and Thompson flows through the music, a sort of living summary of the saxophone in the mainstream of jazz. Young, Hawkins, Parker, and Rollins can all be heard in his playing. Yet, whether you listen to this record or the 1946 *Moose The Mooche* with Charlie Parker, Thompson leaps out at you as an unmistakable stylist.

His tenor work here, notably on *Home Come'n* (a *Sweet Georgia Brown* derivative), is as fast and daring as ever, and his tone is, if anything, even warmer. There's a direct quote from Rollins that is as funny as it is unexpected. *Lazy Day* begins with impressionistic piano, then becomes a classic ballad performance by Thompson on tenor with an exposition of the melody that sounds as if he's thinking the lyrics. If this song doesn't have words, it should.

The two waltzes, *Soul Lullaby* and *Then Soul Walked In*, are charming. Lucky is on tenor in the former, soprano for the latter. His soprano playing is sinuous, tightly controlled, and perhaps the most in-tune of anyone using the instrument today. In the introduction to *Then Soul*, Walton plays what may well be the funkiest few bars of celeste ever recorded. Meade Lux Lewis not excepted. The pianist is impressive throughout, in solo and in accompaniment. Ridley doesn't solo, but his extremely strong and imaginative bass playing underpins everything that happens. He is a tower of strength on the Latinate *Fillet of Soul*. Higgins is a joy.

There are unnecessary board fades at the end of a couple of tracks, an annoying production copout. But this is a first-rate Lucky Thompson collection, which is to say one of the best records of the year.

—ramsey

PHILIP UPCHURCH

DARKNESS, DARKNESS—Blue Thumb BTS 6005: *Darkness, Darkness*; *Fire and Rain*; *What We Call the Blues*; *Cold Sweat*; *Please Send Me Someone to Love*; *Inner City Blues*; *You've Got a Friend*; *Love and Peace*; *Swing Low Sweet Chariot*; *Sausalito Blues*.

Personnel: Upchurch, solo guitar; Arthur Adams, rhythm guitar; Joe Sample, Donny Hathaway, piano; Ben Sidran, organ; Chuck Rainey,

bass; Harvey Mason, Don Simmons, drums; Bobbi Porterhall, conga; tambourines; strings, tracks 3 & 10.

Rating: ★★★

This is not an album for the jazz connoisseur due to its funky commercialism, r&b-cum-rock concept and conspicuous excesses.

Through all this, however, Upchurch still manages to show some real and moving evidence of inventiveness and technical accomplishment. Good ideas and a firm feeling for melody frequently turn up in the form of some beautiful variations that appear to know exactly where they're going. Tracks such as *Please*, *Friend*, *Fire*, and particularly *Chariot* have moments of considerable emotion and beauty.

The two tunes featuring string backing are also done nicely, as the section purrs over Upchurch's shoulder.

The guitarist uses a number of devices that tend to clutter his playing, however. Frequently, he undermines otherwise fine playing with a wah-wah effect that sounds no better on his guitar than it would on Clyde McCoy's trumpet. When it's not that, it's a gurgle, snarl, grunt or other unnatural distortion of the guitar sound. And sometimes he simply overloads his circuits with too much sound.

He often uses a very broad vibrato which has the effect of putting a country-and-western twang on some of his notes. It may or may not be appropriate to the jazz vocabulary, but it certainly takes you straight to Grand Ole Opry for a fleeting instant.

Add to this a typical jazz-rock rhythm section with heavy-handed and often repetitious thumping, and you have a typical commercial jazz LP obscuring a potentially untypical, lyrically haunting guitar soloist. Properly disciplined and without electronic gimmickry and an overbearing rhythm section, Upchurch is capable of a five-star LP.

—mcdonough

PETE YELLIN

DANCE OF ALLEGRA—Mainstream 363: *Dance of Allegra*; *Esculynn*; *Bird And The Ouija Board*; *Mekabush*.

Personnel: Eddie Henderson, trumpet, flugelhorn; Yellin, alto sax, flute; Kenny Barron, electric piano; Stan Clarke, bass; Billy Hart, drums; Dom Um Romao, percussion.

Rating: ★★★½

The approach here is mid-'60s Blue Note avant garde, with Henderson playing the Freddie Hubbard role and Yellin as James Spaulding. The music is good of its kind, and Romao's percussion work adds an intriguing and often humorous dimension.

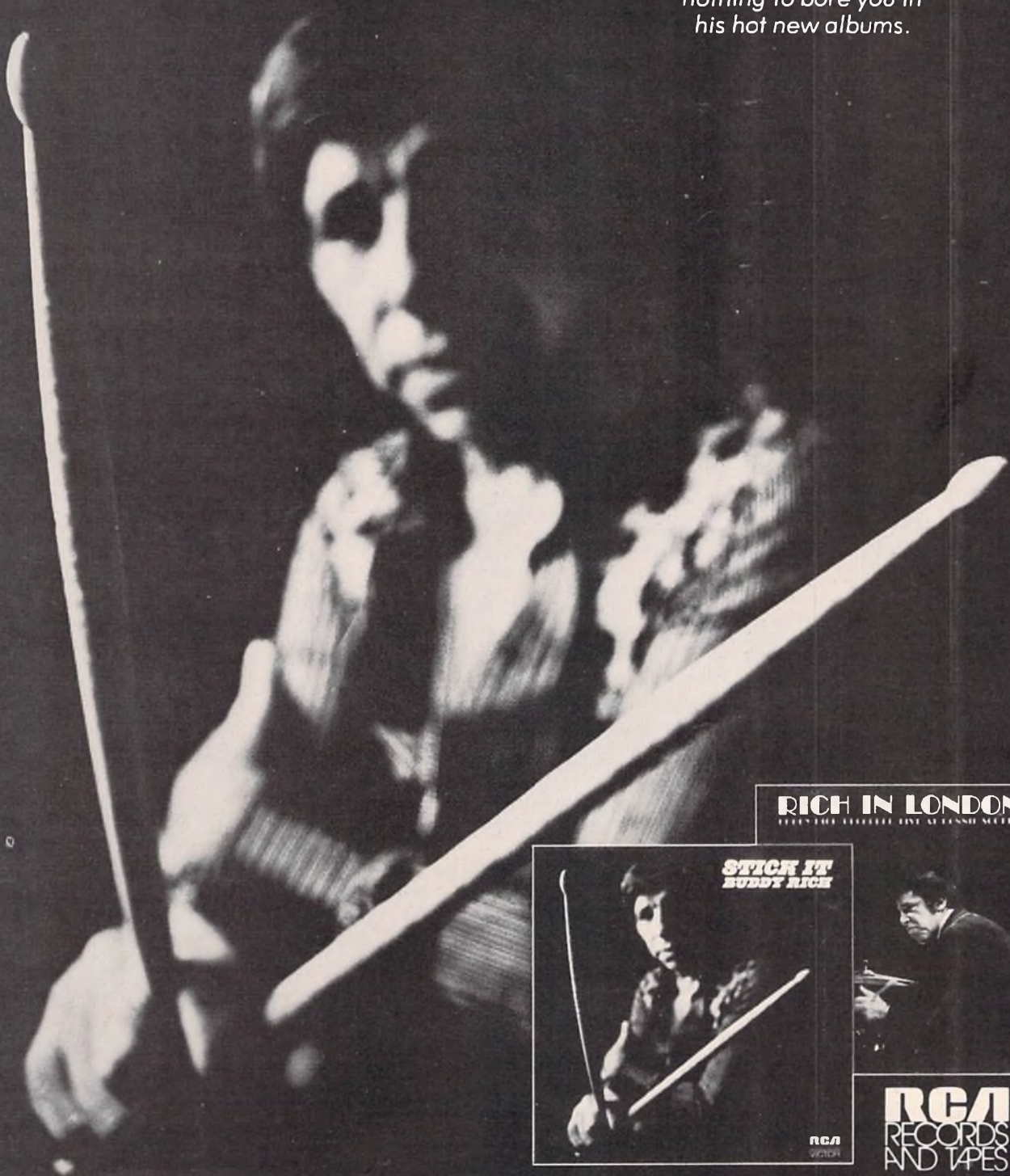
The hero of the date is the astonishing young Clarke. His huge tone, total control, inspired imagination, and disciplined energy make him the most exciting young bassist in years. His electronically-altered solo on *Bird* is breathtaking. So is his unaltered one on *Mekabush*.

Yellin's flute playing is not in a class with his alto work, which is more than competent. Henderson is very fast, very accurate, very strong, and very much indebted to Hubbard. Barron's solos are moderately interesting, his accompaniments of the horns superb. With Romao supplying the coloration in the percussion section, Hart's job is to lay down the time, which he does with his usual accuracy.

—ramsey

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blindfold test

by Leonard Feather

On the evening of Nov. 29, millions of viewers saw the NBC *Times All Star Swing Festival* open with a series of slow motion close-ups of Harold Jones in action.

What they didn't know was that the day of that taping marked the end of Jones' association with the Count Basie Orchestra, which had begun on Christmas Day of 1967—just four years and 10 months before the October taping session.

Jones left to settle in Hollywood, where he has joined the growing number of ex-Basieites who are now a part of the studio scene.

Born in 1940 in Richmond, Ind., Jones went to Chicago at 18, became a percussion major at the American Conservatory and worked with a number of local groups. He was a member of the Eddie Harris Quintet that recorded *Exodus*.

In 1961-2, Jones first came to national attention as a member of the Paul Winter Quartet, winners of an intercollegiate jazz festival and the first jazz group ever to play at the White House (for Mrs. Kennedy). After touring Latin America with Winter for the State Department, he freelanced in Chicago before a trombonist friend in the Basie band, Harlan Floyd, recommended him to Basie.

In the 1972 down beat International Critics Poll, Jones won the Drums, Talent Deserving of Wider Recognition Award—the first big band drummer to do so in the Poll's history (though Mel Lewis had tied for first with Roy Haynes in the '62 Poll).

This was Jones' first Blindfold Test. He was given no information about the records played.



JOSEPH L. JOHNSON

harold jones

1. COUNT BASIE. *Hey Jim* (from *Basie's Beat*, Verve). Eddie Lockjaw Davis, tenor sax; Rufus Jones, drums; Frank Foster, composer-arranger. Recorded 1965.

I recognize the tune as *Hey Jim*, but I've never heard that record before. It sounded to me like it was even pre-Sonny Payne. It was one of those meaty tunes that guys in Basie's band seemed to be able to write to handle that band; and that was by Frank Foster, and it's one of my favorites that Basie's still playing today.

I wouldn't recognize the drummer; only that I'm sure it was pre-Sonny Payne. I'm pretty sure that was Lockjaw on tenor. I think that tune has a lot of meat. As a big band type of thing, I'd rate that five.

2. COUNT BASIE. *Love Me Or Leave Me* (from *Super Chief*, Columbia). Buck Clayton, Shad Collins, trumpets; Lester Young, tenor sax; Jo Jones, drums. Recorded 1939.

It almost sounded reminiscent of Count Basie and the Kansas City Seven. I wouldn't embarrass myself by guessing the individuals. This to me is where we came from. I probably wasn't born when this was played. But because of something like that, when you start rating them, I just call that top echelon in giving it stars, because nothing came before that; and what has emerged out of it, what has gone on, improvements have definitely been made, but I just call this five stars. Everybody playing on this was solid. I can't even make a guess as to who the drummer was.

3. COUNT BASIE. *Lady Be Good* (ARS). Joe Newman, trumpet; Paul Quinichette, tenor sax; Buddy Rich, drums. Recorded ca. 1955.

Well, I think that was Sonny Payne. I like his imagination; he's got a great sense of humor on drums. I'm pretty sure it was him on one of the earlier Basie things.

Was that Sweets in there? I really wasn't paying that much attention because I was listening to the tenor . . . I'd guess that was Lester.

For listening. I didn't hardly start listening until after these recordings, and these guys are playing so differently today. That's a four-star rating.

4. COUNT BASIE. *Time Out* (from *The Count Basie Story*, Roulette). Jimmy Nottingham, trumpet; Sonny Payne, drums. Recorded 1960.

That's Basie again . . . I really believe that was Sonny Payne! (laughs.) I heard another sense of humor. I think a big band drummer really has to have one; he's dealing with 17 different personalities, and the only thing we have in common is that sense of humor. But I didn't recognize that trumpet player. When he had the greats—who was that, Sweets, Joe Newman, Snooky and Thad—of the four it would have to be either Joe or Sweets, but it wasn't Sweets, so the only guess I could make is Joe.

I used to know that tune, but I don't remember it now. But this is one of those performances where the band has become victimized recently of almost over-arranging; more ensemble than stretching out. Although everybody on it was a great, because there wasn't any stretching out, I'd just give it four stars. But definitely a together album.

5. COUNT BASIE. *My Kind Of Town* (from *Basie Picks The Winners*, Verve). J.C. Heard, drums; Billy Byers, arranger.

That's definitely a Basie, and I think they're a victim of an arrangement there, although it was a very good arrangement. That's a dance arrangement, and a solid three stars. Nothing wrong with the tune, but I couldn't say it was one I'd want to hear. It's almost like a production number . . . like the arranger was caught up in that thing of having to do 10 arrangements for the next day. . . .

I didn't recognize the drummer, but it sounded like they just had somebody like an Ed Shaughnessy on that.

6. COUNT BASIE. *Perdido* (from *The Band*

of Distinction, Verve). Frank Wess, tenor sax, flute; Gus Johnson, drums. Recorded ca. 1953.

I think that might be somebody I know just simply from the Frank Foster or Frank Wess time period. Five stars . . . both of them are playing unbelievably well in the band—the flute and the tenor.

The drummer sounded like Jo Jones there, but I don't know whether he was on the band at that period.

7. COUNT BASIE. *Peace Pipe* (from *Basie In Sweden*, Roulette). Marshall Royal, alto sax; Louis Bellson, drums; Ernie Wilkins, composer.

This one threw me. It sounded like one of Basie's solid bands, around the time Marshall Royal was playing lead. But the drummer there . . . that could have been Buddy Rich. But I didn't recognize the arrangement and maybe that could have been around the time of Al Grey or Billy Mitchell. But that was one of the band's solid eras. I recognize Marshall's reed section. I'd rate that four stars because it didn't quite get off the ground for some reason.

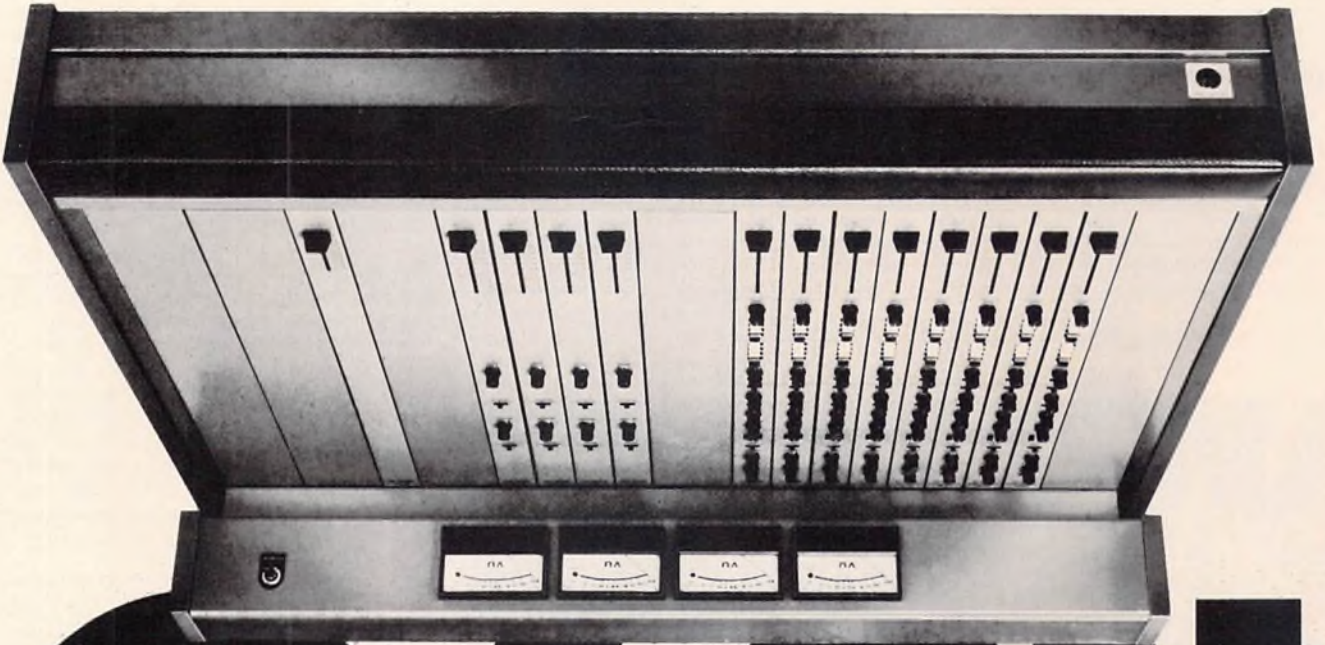
8. COUNT BASIE. *Everything's Coming Up Roses* (from *Broadway Basie's Way*, Command). Al Aarons, fluegelhorn; Eddie Lockjaw Davis, tenor sax; Ed Shaughnessy, drums; Chico O'Farill, arranger.

That was definitely Lockjaw's tenor solo. The trumpet player I couldn't tell; they didn't let him play that long. It sounded like one of the guys like Al Aarons. The drummer there, I think I'm going to try Louis Bellson on this one.

(L.F.: You're one record too late; we're back to where you were 15 minutes ago with Ed Shaughnessy.)

That was Ed Shaughnessy? Very good! I've never heard him get to play that much with Basie's band. Usually when they call somebody like him it's just to do head arrangements. This one sounded like it had been together quite a while.

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Brownie's Revenge

Gaslight, New York City

Personnel: Nat Pavone, John Gatchell, Carl Schechtman, Frank Sarvello, Wally Besser, Bob Fortunato, Don Pinto, trumpets; Gerry Chamberlain, Mike Clay, Steve Danenberg, Artie Greenberg, Joe Ranzetti, trombones; Bob Porcelli, Tom Gambino, John Shaw, Nancy Janosen, Larry Charles, reeds; Sarah Larson, Paul Brown, Bill Hamilton, Steve Richman, Greg Williams, French horns; Nina Sheldon, acoustic piano; Tony Barbeta, electric piano; Johnny Serrano, guitar; Harvey Auger, bass; Don Reid, drums; Fred Rivera, percussion; Alexis Guevara, Bill Miller, congas; Doreen Rose, Serrano, Pinto, vocals

The Gaslight has important roots in Manhattan's sleepy hollow, Greenwich Village. They nurtured in a tiny basement on Macdougall Street for nearly a decade until a year-and-a-half ago, when the Gaslight moved into the slightly larger and carpeted basement that was the Cafe Au Go Go. Miles Davis and Cat Stevens formed the bottle of champagne that launched this famous musical vessel from its new location on Bleecker Street. The no-alcohol policy was kept and the menu on the wall reads: "Fresh carrot juice, \$1.00; chocolate egg cream, \$.75."

On opening night, Brownie's Revenge outdid itself. Opening night tensions are always healthy and they brought out the best in virtually every member of this biggest of big bands. The 30-piece (including leader Don Pinto, alias "Brownie") jazz-rock—more jazz than rock—extravaganza has been playing in New York for about a year on a more or less once-a-week basis in one club or another. In addition, there have been side excursions in city parks.

As far as making a living goes, it's the same old story—play now and, hopefully, get paid later. As far as the music goes, there's nothing like it. The potent brass playing is in direct linear descent from Kenton-Holman (*Malaguena*) and Maynard Ferguson. This fact may have been more important at some time past; it is growing increasingly less so. As the group gathers more and more experience, it is finding its own voice. On opening night the band got in more ensemble and solo work in a single concert than any band that has appeared in New York in recent months, with the exception of Mingus' 20-piece group on some occasions.

For my money, the high point of the evening occurred during the *Jesus Christ Superstar* "extractions."

First came a beautiful set of solos by the trombones, exchanging phrases back and forth. This could have easily stood as the number's climax, but there was more to come. The trumpet section took the ball and nearly ran away with it. As they conducted their own screaming jam session it seemed as if they had formed their own group. It was the longest and most uninhibited display of trumpet virtuosity I've heard and it could only be described as hair-raising.

But more things were still to come. Solos came in from all over the place, like election returns in a close race. Tony Barbeta on electric piano contributed an excellent line; it brought me closer to an instrument I've had some difficulty appreciating. Bassist Harvey



Don Pinto conducts Brownie's Revenge

Auger played his part impressively though he was difficult to see as he sat off the terraced stage behind sound equipment. There were two punching solos from the distaff side—Nina Sheldon on acoustic piano and Nancy Janosen on tenor saxophone. One final note about *Superstar*: It finally ended on its root melody, naturally, but I wish there were some other way. That tune has about as much musical satisfaction as *Jingle Bells*, which it resembles.

The band closed its first set with Bill Holman's arrangement of *Malaguena*, and rightly so, for they swing best of all on this one. Altoist Tom Gambino got in a fine, hard-boppish, if comparatively brief solo. (About halfway through, I saw some of the kitchen help come out to witness.)

Besides current Broadway and Bill Holman, the Revenge called on the venerable Jimmy Van Heusen for *Here's That Rainy Day*. A delicate flute opened, but the main point of the whole thing was another alto solo, this time by workhorse Bob Porcelli. (He takes extended solos elsewhere, too.) He can sound as if his horn were a rip saw, which isn't a disadvantage; he's equal to any opportunity he takes.

Among the stricter "rock" charts, there's *Move A Little Closer, Baby*, an old Mama Cass hit, used along with a number of rock originals. The Cass song is done by band vocalist-guitarist Johnny Serrano. I couldn't hear any of the words and only later found out why—his mike had not been turned on. A new female vocalist was added for the first time for this Gaslight opening, Doreen Rose, a white rhythm&blues singer who wants to sing gospel some day. Her favorite singer is Aretha Franklin and she sounds a lot like her. She sounded right on the one number she did, Stevie Wonder's *I'd Be a Fool Right Now*. When she wasn't singing the band's chording reminded me of a James Bond movie theme.

Of the half dozen originals (it was a full evening), composed by leader Pinto or guitarist Serrano, my personal favorite was *When Leo Met the Gemini*, a musical tribute from Pinto to his wife. It has numerous time changes and a respectable drum solo by Don Reid. Given the muscle of this band it is

impossible to remain indifferent to any of the other rock originals.

Overall, it was as active an evening as it's possible for a concert audience to have. It was running and jumping pretty much all the way (One listener sitting next to me put it this way: "I'd hire this group to play at Armageddon!") This band is definitely ready to record, if they can get them all into a studio. —Robert Rohr

Ira Sullivan Jazz Adventure Unit

Jamestown Club, Coconut Grove, Fla.

Personnel: Sullivan, fluegelhorn, tenor&soprano saxes; flute, percussion; Mike Gerber, electric piano; Joe Diorio, guitar; Bob Mortensen, bass; Steve Bagby, drums, percussion.

Ira Sullivan recently emerged with his Jazz Adventure Unit at Coconut Grove's Jamestown Club. It had been some months since Ira worked continuously with his own group, and jazz fans in Miami were eagerly anticipating his next musical move.

Our high expectations were fulfilled and even exceeded by his latest musical surfacing. Sullivan and the Adventure Unit (which is no overstatement) cannot be categorized. They cover the jazz gamut and do it well. The way they flow from one bag to another, without hesitation, is not a gimmick but a result of the leader's deep, many-faceted musical personality. Nothing hinders Sullivan's multi-directed expression; he has it all together—technically, spiritually, and musically. He hears the entire spectrum of jazz, and he has the ability to communicate it on all his instruments.

Sullivan has surrounded himself with very talented musicians. Guitar wizard Joe Diorio

in
the
act

is a seedbed of improvisational ideas and has the technical ability to pull off anything. He communicates with deep feeling, virtually caressing his instrument. On some sets, I have caught him experimenting with the employment of the wah-wah echoplex combination with extremely effective results, while still maintaining integrity to the tradition of the jazz guitar.

Always interesting, Mike Gerber plays a cooking electric piano, adding to the rhythmic excitement of the group. His occasional vocalizing is an enjoyable change of pace. Bob Mortensen solidly propels the group on upright or electric bass. Steve Bagby, playing with taste and freedom, has my vote as the most creative drummer around.

It is impossible to adequately communicate the adventurous flow of sounds produced by this group. Sullivan and Diorio put together a new funky blues number which began very mournfully. *Blue Modal*, an extended piece communicating deep feeling, had the leader on soprano with Diorio conjuring up an Eastern guitar sound. Chuck Mangione's *Look To The Children* gave evidence of Sullivan's fine chops on flute—fullbodied tone and warmth of expression. His creativity was matched by Diorio's projections, and Gerber was soulfully in tune. Sullivan concluded the piece on flugelhorn showing mastery of the instrument and fluency of ideas. He then moved into some hard, visceral playing with *On Broadway* on the same instrument, proving

himself a major brass voice in jazz, while Diorio's long hours of practice were clearly evident in his technique and ideas. Their soloing put demands on pianist Gerber, who came through with a most energetic and exciting solo. The musical direction then moved to *Something*, producing a very tasty musical contrast.

One of my favorites was a haunting rendition of *The Breeze and I*, opening with Sullivan on soprano assisted by Diorio and percussionist Bagby. He moved imaginatively in and out of the melody; then Diorio was featured on unaccompanied guitar, utilizing a classical approach to his instrument. Miscellaneous percussion fell into place, the full rhythm section manned the stations, and Ira switched to flute, the rhythm section churning behind him with a variety of dynamics. The treatment was rounded out by Sullivan's return to soprano.

Herbie Hancock's *Maiden Voyage* was brought to full fruition through a forceful but gliding Sullivan tenor saxophone solo followed by a well-constructed, thoughtful electric piano offering by Gerber. Ira changed to flugelhorn and produced a flawless solo. Everybody was in there taking care of business.

Before getting into *Angel Eyes* with Sullivan on flugelhorn and flute, the group worked out on a bebop standard at blistering tempo, and each of the members of the quintet showed his ability as a real burner.

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Ira Sullivan: The entire spectrum



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exhilarating experience that leaves so strong an impression that it keeps popping into your consciousness for days. Wherever one catches Ira Sullivan and Co., it is an event guaranteed to offer many musical surprises and delights.
—david d. spitzer

Dizzy Gillespie

University of Nebraska at Omaha

Personnel: Gillespie, trumpet, conga, drum, shaker, vocal; Mike Longo, acoustic & electric piano; Al Gafa, guitar; Alex Blake, electric bass; Mickey Roker, drums.

It was such a pleasure—Diz and his good rhythm section taking their ease while making solid, powerful music.

Some people (including musicians) put Gillespie down because he communicates with his audiences, because he enjoys himself and therefore brings enjoyment to those who hear him. Diz does more to promote racial harmony than almost anyone else in the arts. He manages it in the beautifully direct, hip, relaxed way he has always had.

But that's irrelevant. The music is the point, and it was marvelously warm and pointedly exciting. Perhaps this band is not as strong as the groups with James Moody, but it creates a music with its own charms. It feels good. What else do you need?

The most impressive element in the band, besides Gillespie, of course, was young Blake's smokingly intense work on standup electric bass. He covered the instrument like an all-engulfing purple haze, moving with speed, precision and empathy. It would be nice to hear him on acoustic. While his amplification system tended to distort a bit now and then, it didn't get in the way of his messages. Prodigious is a word for him—and blistering.

Longo was distinctive enough, but somehow seldom really excited in solos. His improvisations were well constructed, yet lacked fire. Still, he never played badly and his 'comping was out of sight. Longo compositions played during the evening included *Matrix* and *Alligator*.

Guitarist Gafa was quietly and tastefully interesting. He's a very subdued player with his own style, though he occasionally lapsed into some Wes Montgomery octaves.

And Roker. Always a cooking drummer, he outdid himself. It was his smooth, sturdy work (along with Blake's) that made the whole unit run like a soulful Rolls-Royce. Roker doesn't look like a young man, but he surely plays like one.

The final words are for the Honorable Mr. Gillespie. He's a telepathic sound painter—the colors, the direct abstractions which never miss the point or cut the connections, the speed, authority, diversity and, above all, the strikingly elegant loveliness of line. Those richly jagged notes hung like silver spikes in the sky. Muted or open, he's a giant. Gillespie's singing was fun; his conga and shaker work, as always, added another dimension to the music. Among Diz's contributions were the majestic *Olinga*, the deeply lamenting *Brother King* and the old faithful *Manteca*.

The trumpeter also was involved in a clinic on the afternoon before the concert. He tried something a little different in that outdoor, middle-of-campus event. The group played a couple of numbers, then opened things up for sitters-in. The jam/clinic was warmly received.

It was a full day.

—will smith

Keith Jarrett

Mercer Arts Center, New York City

He began playing as if he were anxious about his instrument's limitations. His approach was hesitant. There were even some (intentionally) missing notes which seemed to account for some untranslatable sounds of an imaginary orchestra. Then he started stamping his foot, to make up, perhaps, for a missing rhythm section; and to vocalize too, possibly as a substitute for the instruments he could be hearing in his mind. Gradually, he came to terms with the medium at hand. His playing, of a studied awkwardness at first, became more and more virtuosic. The foot-stamping as well as the sing-along continued in a sporadic fashion, although these were now the components of a theatrical act more than the complements of a musical discourse that was going securely onward.

But it was essentially a theatrical act, if the ways of a hypnotist can be so described. I do not know how else to regard it when, after a half-hour or so of what overwhelmed me as a purely musical manifestation of unflinching interest, I chose to close my eyes (sensing perhaps that there could be something wrong with it), and what came to my ears from then on, unaided by visual promotion, was no longer that spellbinding stream of musical inventiveness. I attempted to form a mental image of what I was hearing as written down on paper, and what I came up with was an odd juxtaposition of Gottschalk, Turina, Janacek, Gershwin, Meade Lux Lewis, and Peter Duchin—all second-hand, to be sure. There was, strangely enough, a good deal of musical



continuity in it, and the whole thing was extremely well-played, but textually it did not amount to much more than practice-room daydreaming.

When it all ended he addressed the audience to say that this was an experimental concert and that the response (which was wildly enthusiastic) was as good as it had been elsewhere in the world. To him, this had proved something about an American audience.

And what was so experimental about a pianist giving a recital? It could be the fact that classical pianists do not usually improvise but interpret somebody else's music, and jazz pianists almost never play solo (i.e., without rhythm accompaniment) for an entire evening. The experimental quality of his venture fits the first case more readily than the second, for he, at least by virtue of the kind of music he made in the course of the discussed event, rarely answered the description of a jazzman. And once we disassociate him from jazz, we would be permitted to regard him as a generously endowed musician who revives the lost art of "classical" improvisation—one that could have come about some hundred years ago.

A Keith Jarrett cult is already under way. It may soon reach international proportions. As with all cults, there is a good measure of irrationality about it. If you were to acquaint yourself with his playing only by means of recordings you might fail to comprehend the growing number of his followers. But hear him live, with your eyes open, and chances are that you will emerge a worshipper.

—ilhan mimaroglu



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PREVIN

Continued from page 15

for Uncle Sam—stop the repetition of war after war. I was originally going to call it *Uncle Sam's Rag*. I guess I didn't make the point clear. It was much too subtle."

Even more than Catholicism, the image of the eye (personified by Dory's father with whom she had a life-long love-hate relationship until his death last year) is apparent in many Previn songs, though its meaning is often elusive. When asked to clarify its significance Dory took a deep breath and, before proceeding, deliberated for a long second.

"You know, . . . it is such a deep symbol. I can't fully explore it. It's really the conflict of the eye with the I . . . the universal eye . . . the symbol of the great universe that knows and experiences all. The eye is a mirror of oneself, the window into oneself, the symbol of infinity."

Naturally, not everyone wants to explore infinity. And some misinterpret the nature of the journey. Dory, who is an avid and interested reader of her press, mentioned that one critic's opinion was based on his belief that her music is without hope. She disagrees wholeheartedly.

"My work *has* hope. Surely, the exploration of one's negativity is a positive act. I'm joyfully exploring this, and that is hope."

Dory rarely performs in public. This is due less to stage fright than to a deep-seated terror of flying. Last spring, however, Dory performed before a highly receptive audience at the University of Southern California.

She discusses her fears quite openly. "I wish I were not so frightened of flying. I'd love to be the kind of person who could fly to New York for two or three days, or to the Orient or Europe. I'd love to perform in New York," she added enthusiastically.

Born and raised in the East (she grew up in Woodbridge, N.J.), she has now lived in California for some time. "I'm content to be here," she said. "I find it easy to be creative here."

Her music is a refreshing potpourri of pop, folk, soft rock, swing and blues, just to name a few. Combined with her contemplative lyrics, the total work can be characterized as a unique brand of humanistic folk-pop. In any case, Dory's music insists on finding its own form, its individual eclecticism, and the singer-composer doesn't seem bothered by her conservative tendencies.

"I believe in eclecticism in music. Not being trained in music, I rely on tonal memory rather than any formal structures. I take from anywhere I feel is necessary to put forth the proper impact—the '40s, '60s, '70s. I'm not looking for a single musical style," she said.

Raised as an Irish Catholic, Dory admits to having a strong confessional tendency. "Certain things I couldn't tell a priest. I found it easy to tell a therapist. When I told these things to a therapist I found that I had committed human acts, had human thoughts."

In a sense Dory Previn makes lay therapists, even friends, of her listeners. Like entries in a diary, Dory's songs bespeak her deepest thoughts. She is not ashamed to tell of pain and loneliness, fear or weakness. And she shares, too, her happiness and humor.

Perhaps Dory Previn is a little like Richard Wagner, who once wrote:

"My friends must see the whole of me in order to decide whether they can be wholly my friends."

LLOYD

Continued from page 13

back and grab one of the old Mississippi Delta songs. There is a thread that runs through their work, whereas the Beatles' stuff was kind of vamped and kind of frothy, the Stones will quite nastily jump into Mississippi. I mean, let's face it, they're not from Mississippi. They can't really deal with it. But since they collect Chippendales, I guess they figure they might as well collect some ham-hocks. And they want to shake their booty, and I understand that manifestation.

R.C.: Do you think that music is valid if it's slick? Miles has a way of making his music slick, and I think I understand. But I wonder, since this deals with you—and you seem to be more spiritual, on a much higher level than I am—do you feel that music is valid if it's slick, unnaturalized?

C.L.: Music that is slick? If it touches me, yeah, I wouldn't bust it. I can't speak of Miles' music. I mean, you would have to talk to Miles about his slickness. As far as I'm concerned, with Miles, I like the early periods of his music. I don't know that he flows with the things that are happening now as they happen. He does surround himself with young guys; often guys that have played in some of the contexts that I have set up. While I do recognize many of his advancements, you'd have to speak to Miles about that.

What I'm doing now is seeing can I—it's kind of like an exercise, you know, it's all growing. What does it mean if it isn't fresh? That's where I'm coming from. In terms of making my music slick, I'm not coming from there, because I've got too much growing to do, and I don't have time to refine it to be slick like that. I do have time to cultivate and refine my nervous system, though, and maybe one day my statement will touch on the level of issues. In other words, the beam will be strong and shiny enough so that issues will be present. And it will touch me as well as others. But first I've got to do it to myself.

Lloyd talked at great length about his current group, all men from the west coast. His bassist, Robert Moranda, who comes via Puerto Rico and New York from Venice, Cal., is a bass player who makes his solo on every tune seem as much a part of a solo lineup as a piano would. Tom Truillo, the guitarist, comes from California by way of New Mexico, a descendant, as Charles puts it, of an Aztec tribe that's probably been around here longer than most of us. Tom was introduced to Charles by his drummer. Charles prefers "percussionist", and I agree, because Woody Theus is much more than a drummer.

During the second night at the Vanguard, Charles did/played the primal piece *Forest Flower*, as always adding a different flavor. This time, after opening with the melody and Charles' solo, Theus (while still playing) recited a beautiful meaningful message—that we shall all survive, and that goodness and truth will triumph—that had me (if no one else) coming out of my seat as Charles straddled the climax and took the whole experience to another, higher plateau, as does a gentle breeze on a fine warm day in the mountains.

Not long after this interview, Charles told me of the release, at the end of October, of his new album, *Waves* (on A&M records), and his return to New York's Village Vanguard in November.

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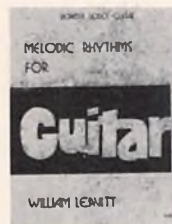
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Curtis Fuller's "Bongo Bop" Solo
Transcribed and annotated by David Baker

This representative Curtis Fuller solo on Charlie Parker's composition, *Bongo Bop*, was originally recorded on Fuller's *Sliding Easy* L.P., recorded on United Artists UAL4041 in 1959 and now out of print. The solo is one of 247 transcribed solos (by 191 different trombonists) to be found in *Jazz Styles & Analysis: Trombone*, by David Baker, which is scheduled for January, 1973 publication by down beat/Music Workshop Publications. Points of interest:

1. An exceptionally beautiful sound.
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3. Impeccable time and sense of swing.
4. Phenomenal speed and meticulous articulation.
5. The recurring triplet motive at (B) 6, 7, 8 and 10, and (C) 10, 11 and 12, acts as an effective contrast to the eighths and dotted eighth and 16th rhythms.
6. The burst of 16th notes at (C) 2 and 4. A lesser player with the same technical equipment would probably have succumbed to the temptation to double-time the whole chorus.
7. The feeling of anticipation and tension set up by the silence for the first two-and-a-half bars of letter (D).
8. The climax of the solo, (C) to (D), achieved through increased rhythmic activity and greater intensity.

Bongo Bop Curtis Fuller

♩ = 168 A F B₇ F



Music @ 1972 Curtis Fuller

Jazz on campus

Thad Jones and Mel Lewis recently performed as guest artists with the North Texas State U. One O'Clock Lab Band at the grand finale concert celebrating NTSU's 25th anniversary of jazz education.

Guitarist Howard Roberts is expected to return to Dallas in early January for a clinic at Mountain View Community College.

The South Campus of Tarrant County Jr. College hosted a November rock-jazz festival featuring the Boh Stewart Trio, Friendship Train, The Black Funks, and Mellow Mood & Mabel.

Bassist Ali Muhammad Jackson (brother of drummer Oliver Jackson) is back in his native Detroit and teaching music at Oakland U. He gave a concert there recently with his group (Wendell Harris, tenor sax; Teddy Harris, piano, soprano sax; Lawrence Williams, drums, percussion), which also appears at the Blu Bird where Jackson is musical director.

Whitman College (Walla Walla, Wash.) has available cassette tapes of a jazz concert

held when Bill Cole (down beat reviewer who is now assistant professor of music at Amherst) was teaching there last spring. The concert features students Denny Goodhew and Peter Wilson, reeds, piano, percussion; David Clodfelter, Earnest Roberts, Jr., reeds, percussion, and Cole also on reeds and percussion. The cassettes are available at cost from the Provost, Dr. Kenyon Knopf.

Lionel Hampton is presently lining up a series of clinic/concerts during April and May on eastern campuses. The planned clinic session will combine a band demonstration with dialog with the students.

A new West Coast agency, Meade Artist Management, is offering several well-known jazz players for clinic/concert presentations: Don Ellis Orchestra; Louis Bellson Orchestra; Cannonbell Adderley Quintet; Jimmy Smith Trio; Gary Burton Quartet, and Shelly Manne and Mannekind.

Woody Herman's Herd is scheduled for a number of seminars/concerts during the coming months including Appleton, Wis., Ames, Esterville and Sioux City, Iowa, two dates in Wichita, Kan., and Warrensburg, Mo.

CALENDAR

Continued from page 19

- Mar. 3, 15th *Zeswitz Regional Jazz Festival* at Burlington Township HS, N.J., Mike Heere, Zeswitz Music, 5550 Phila. Pike, Reading, PA 19606. 15 bands (sHS). (Clinicians tba). Awards: ens. & solo. EC: \$1.50.
- Mar. 8-9, 4th *Southwest Stage Band Festival*, Dr. Joseph Bellamah, DM, Texas A&I U, Kingsville 78363. 40 bands/4 combos/15 vocal ens. (jHS-C)@ \$35. John Carrico, Leon Breeden, - tba. Awards: ens. & solo. EC: \$3.
- Mar. 9-10, 6th *Texas Tech-Phi Mu Alpha HS Jazz Festival*, Don Dennis, DM, Lubbock 79409. 30 bands (j-sHS)@ \$50. Gary Burton, Arch Martin, Russ Benjamin. Awards: ens. & solo. EC: \$1.25.
- Mar. 10, 15th *Zeswitz Regional Jazz Festival* at Pocono Mt. HS, Swiftwater, Pa., Mike Heere, Zeswitz Music, 5550 Phila. Pike, Reading, PA 19606. 15 bands (sHS). (Clinicians tba) Awards: ens. & solo. EC: \$1.50.
- Mar. 10, *WTVA Stage Band Festival* at Martin, Tenn. Contact Jay M. Craven, pres. TMEA, 4706 Murray Hills Drive., Chattanooga 37416. (Details tba.)
- Mar. 10, 4th *Southern Penn. Stage Band Festival*, Chas. Brodie & Tom Baker, Hanover HS 17331. (Menchey Music). 9 bands (sHS). (Clinicians tba). Awards: ens. & solo. EC: \$1-\$1.50.
- Mar. 10, 2nd *Montgomery County R-II Jazz Festival*, Albert Lowe, DM, Sr. HS, Montgomery City, MO 63361. 20 bands/1 combo (j-sHS)@ \$25. Phil Wilson (imp.), winning bands. Awards: ens. & solo. EC: \$1.
- Mar. 10, 3rd *Rochester Jazz Festival*, Don Hamilton, John Marshall HS, Rochester, MN 55901. 20 bands (j-sHS). (Clinicians tba). No awards (non-compet.). EV: none.
- Mar. 10, 5th *Southeastern Jazz Ensemble Festival*, Ronald Nethercutt, Box 803, Southeastern La. U., Hammond 70401. 16 bands (j-sHS) \$2. Roy Burns, + tba. Awards: ens. (non-compet.) & solo. EC: \$1.
- Mar. 10, 2nd *Washington Jazz Festival*, Lawrence Green, Sr. HS, Washington, IA 52353. 35 bands (sHS) @ \$25 Bobby Burgess, J. Rosenkild, G. Hillman, D. Ballard, L. Strickland, R. Renoux, J. Kessell, P. Smoker. Awards: ens. & solo. EC: \$1.
- Mar. 13, 4th *Northern N.Y. Stage Band Festival*, Tony Maiello, Crane School of Music, State U-Potsdam 13676. 15 bands/2 combos (j-sHS)@ \$1 ea. (Clinicians tba) No awards (non-compet.) EC: none.
- Mar. 15-17, 5th *Orange Coast College Jazz Ensemble Festival*, Dr. Charles Rutherford, 2701 Fairview Rd., Costa Mesa, CA 92626. 90 bands & combos (el-C) \$25. Herb Patnoe, Leon Breeden, John Carrico, Jimmy Lyons, Tom Scott, Quincy Jones, Alf Clausen, Kim Richmond, Maynard Ferguson & Orch (Mar. 17). Awards: ens. & solo. EC: \$2-\$3.
- Mar. 15-16, 4th *Wharton County Jr. College Jazz Band Festival*, Dr. W. W. Wendtland, Wharton, TX 77488. 40 bands/10 combos (j-sHS) \$35. John Carrico, Ron Thielman, Joe Bellamah. Awards: ens. & solo. EC: none.
- Mar. 16-18, 6th *Midwest College Jazz Festival* (ACJF affiliate), Jim Sorenson, DM, Elmhurst College, Elmhurst, IL 60126. down beat) 11 bands/8 combos (C) @ \$2-\$2.50 ea. David Baker, Rich Matteson, Ed Soph, Rufus Reid, Cannonball Adderley, Nathan Davis, (HS invitational, Mar. 16; clinics Mar. 17; Jazz Worship Service, Mar. 18). Awards: Ens & Solo. All./Eve. concerts: \$150-\$3.
- Mar. 16-17, *Mobile Jazz Festival* (Southern affiliate of ACJF), J.C. McAleer, P.O. Box 1098, Mobile, AL 36601. 8 bands/5 combos (C) @ \$2 ea. (clinicians tba) Awards: ens. & solo. All./eve. concerts: \$3-\$5.
- Mar. 17, *Maine MENC Jazz Festival*, Frank O. Stephens, Winthrop, ME. Contact Aime M. Simoneau, pres. MMEA, 127 Somerset St., Bangor 04401. (Details tba.)
- Mar. 17, 5th *Jazz Ensemble Festival*, Lee Berk, Berklee C of Music, 1140 Boylston St., Boston 02115. 70 bands (sHS) @ \$20. Gary Burton, John LaPorta, Phil Wilson, Alan Dawson, Robert Share, - tba. Awards: ens. & solo. EC: free.
- Mar. 17, 7th *Mundelein Festival of Jazz*, Charles J. Wrobel, 1350 W. Hawley St., Mundelein, IL 60060. (HS Music Boosters) 20 bands/10 combos (j-sHS) \$25. (clinicians tba.) Awards: ens. & solo. EC: \$1.25-\$2.
- Mar. 22-24, 12th *Reno Jazz Festival*, Dr. John Carrico, 1075 W 12 St., Reno, NV 89503. (U of Nev - Reno). 200 bands/25 combos/50 vocal ens./soloists (el-C) @ \$10-\$25. (Guest performers tba) Judges: Charles Suber-Herb Wong chmn., Gene Isaelf, Ron Thielman, Joe Booth, Jerry Moore, Bill Wendtland, Duane Newcomer, Herb Patnoe, Jack Mason, Joe Bellamah, John Thyshen, John Martin, John Roberts, Larry Sutherland, Dick Grove, - tba. Awards: ens. & solo. All./eve. concerts: \$3.
- Mar. 23-24, 1st *National Jazz Solo Festival* (Reno) accommodates soloists from schools unable to enter big band.
- Mar. 23-24, 1st *National Jazz Combo Festival* (Reno) accommodates combos from schools unable to enter big band.
- Mar. 29, 2nd *Plymouth State C Jazz Festival*, Dave Bresnahan, DM-PSC, Plymouth, NH 03264. (Student MENC) 8 bands (sHS) @ \$15. (clinicians and awards tba). EC: 50¢.
- Mar. 30, 2nd *Mid-America Jazz Festival*, Charles Lawson, DM, Friends U, Wichita, KA 67213. 12 bands (C). (clinicians, awards, and EC: tba)

Continued overleaf

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Mar. 31, 5th WSU Jazz Workshop, J. C. Coombs, DM, Wichita State U, Wichita, KA 67208. 18 bands (j-sHS) @30. Stan Kenton & Orch. Charles Suber, tba. No awards (non-compet.). EC: \$1.

Mar. 31, Zeswitz Regional Jazz Festival at Daniel Boone HS, Birdsboro, Pa., Mike Heere, Zeswitz Music, 5550 Phila Pike, Reading, PA 19606. 15 bands (sHS). (clinicians tba). Awards: ens. & solo. EC: \$1.50.

Apr. 1, 2nd Wichita Jazz Festival, Leonard C. Smith, P.O. Box 18371, Wichita 67218. Approx. six school jazz ensembles, various professional jazz artists (Stan Kenton, Jay McShann, tba) (Non-compet.)

Apr. 5-6, 2nd Columbia Basin C Jazz Festival, Ted Neth, 2600 N. Chase, Pasco, WA 99301. (part of week-long Fine Arts Fest.) 25 bands (sHS-C). Louis Bellson & Band, tba. Awards: ens. & solo. EC: \$2.50.

Apr. 6-7, 3rd All-American HS Jazz Festival (Midwest Regional, formerly Illiana Jazz Fest.), Al Castronovo, DM, Crown Pt. HS, IN 46307. 15-20 bands/15 combos (sHS)@25\$. (Clinicians tba). Awards: ens. (non-compet.), & solo. EC: \$1.50.

Apr. 6-7, 8th U of Portland School Jazz Festival, Fred Sautter, 5000 N. Willamette Blvd., Portland, OR 97203. 50 bands (sHS)@30. Rich Matteson, (imp., sight reading) tba. Awards: ens. & solo. EC: \$3.

Apr. 7, 14th Coyle Music Centers Jazz Band Festival, Ziggy Coyle, P.O. Box 4845, Columbus, OH 43202. 30 bands (sHS-C). (clinicians tba). Awards: solo only (non-compet.) EC: none.

Apr. 12-15, 15th Collegiate Jazz Festival, Robert Syburg, Box 115, U of Notre Dame, Notre Dame, IN 46556. (Student Union Cultural Arts Commission) 10 bands/7-10 combos (C) @ \$15. Dan Morgenstern, Aynsley Dunbar + 5 judges/performers tba. Awards: ens. (non-compet.)/Alt/vee. concerts: \$3-\$4.

Apr. 13-14, 4th Pacific Coast Jazz Festival (ACJF affiliate), Joel Leach, DM, Cal. State U-Northridge 91324. 24 bands/14 combos/6 vocal ens. (sHS-C)@20-\$35. (clinicians tba). Awards: ens. & solo. Alt/vee. concerts: \$2.50.

Apr. 13-15, 7th 5-Star National Jazz Festival, Chas. Bill Black, Arkansas Youth Council, P.O. Box 1301, Little Rock, AR 72203. 18 bands/8 combos/6 vocal ens. (sHS-C). (clinicians tba). Awards: ens. & solo. EC: tba.

Apr. 13-15, 6th Quinpiac C Intercollegiate Jazz Festival (Northeast affiliate of ACJF), Dom "Sonny" Costanzo, Box 261, Mt. Carmel Ave. Hamden, CT 06518. (Conn. Commission on the Arts/Sero Student Gov't) 8 C bands, 5 HS bands 4 C combos @ \$1. ea. Lee Konitz, Bucky Pizzarelli, Al Cohn, Clark Terry, tba. Awards: ens. & solo. Alt/vee. concerts: \$1-\$5. (Dedicated to Sarah Vaughan, who will be present.)

Apr. 14, 5th Drury C Jazz Festival, Dr. Don Verne Joseph, Box 67 - DC, Springfield, MO 65802. 40 bands (j-sHS) \$1.25 ea. Jim Widner, Jim Baker, Leon Breeden, Richard Cox, Stan Kenton & Orch. Awards: ens. & solo. EC: \$75c-\$2.

Apr. 14, 7th Mid-East Instrumental Music Conference Stage Band Contest, Ben Benack, Clairton School District, Clairton, PA 15025 (Duquesne U) 6 bands (sHS). John Wilson, Sammy Nestico, Sidney Snellings. Awards: ens. & solo. EC: \$1.

Apr. 17, 2nd Lane Community C Collegiate Jazz Festival, Gene Aitken, DM, 4000 E. 40, Eugene, OR 97403. No. of C bands tba. Cal Tjader Quintet. Awards & EC tba.

Apr. 20-21, 6th Oklahoma State Stage Band Contest, Jim Baker, 600 Skylark Dr., Okla. City 73127. 60 bands (el-sHS) (clinicians, awards, & EC tba)

Apr. 20-21, 2nd Birmingham Jazz Festival, Ted Galloway, 2235 Lime Rock Rd., Birmingham, AL 35216. (Vestavia Hills HS/Nuncie's Music) 20 bands, 5 combos (j-sHS)@2.50 ea. (clinicians tba) Awards: ens. & solo. EC: \$1.50.

Apr. 24, 12th Feltonville Stage Band Contest, Richard Struck, Wash. School, 7th & Central, Chester, PA 19013. (Kiwanis Club.) 10 bands (sHS). (clinicians tba). Awards: ens. & solo. EC: \$1.25.

Apr. 28, Arizona NAJE Jazz Festival, Jan Haynes, 5401 South 7th St., Phoenix 85040. (Details tba.)

Apr. 28, Cal. Swing Choir-State Band Festival, Aubrey Penman, 4333 Alderwood Way, Sacramento 95825. (Details tba.)

Apr. 28, 3rd Colorado Jazz Festival, Derryl Goes, SM, U of Northern Colo., Greeley 80631. 20 bands (C)@8.50. No judges (non-compet.) EC: free.

Apr. 28, 3rd Southwestern College Jazz Festival, ACJF affiliate, Rod Kennedy, P.O. Box 5309, Austin, TX. 78752 (Longhorn Jazz Fest.) 8 bands/4 combos/4 vocal ens. (C)@ 25. (clinicians, awards. EC: tba)

Apr. 28, 6th Mid-America Jazz Contest, John Leisenring, DM, U of Mo. - Kansas City 64111. 12 bands/6 combos. (C)@ \$15 (clinicians tba). Awards: ens. & solo. EC: none.

May 3-5, 4th Annual Tri-State Music Festival 14th year for stage band ensembles, Dr. Milburn Carey, Drawer 2127, Phillips U Sta. Enid, OK 73701. 75 bands - new category of jazz vocal groups (j-sHS) 50c ea. (18 judges tba) Awards: ens. only EC: \$2.

May 4-5, 2nd Governors State U Jr. College Jazz Festival, Dr. Warrick Carter, DM-GSU, Park Forest South, IL 60466. 9 bands/4 combos (jC) \$10-\$12. (clinicians tba) Awards: ens. & solo. EC: tba.

May 5, 3rd UMC Stage Band Festival, John Cheetham/George Defoe, DM, U of Mo. - Columbia 65201. 14 bands (sHS)@ \$1.25 ea. (clinicians tba) Awards: ens. only. EC: tba.

May 5, 6th Mississippi State U Stage Band Festival, Kent Silts, Box 1881-Miss. State U 39762. 25 bands (j-sHS) @25. (clinicians tba) Awards: ens. & solo. EC: free.

May 5, 3rd Zeswitz Mid-Atlantic Jazz Invitational at Muhlenberg Twp HS, Laureldale, Pa., Mike Heere, Zeswitz Music, 5550 Phila Pike, Reading, PA 19606. 15 bands (sHS from regionals). (clinicians tba). Awards: ens. & solo. EC: \$1.50.

May 11-13, 14th Olympic C Northwest Jazz Festival (ACJF affiliate), Dr. Ralph Mutchler, DM, Olympic C, Bremerton, WA 98310. 40 bands/10 combos (sHS-C) \$15-\$25. Chuck Mangione & Quartet, Jimmy Lyons, tba. Awards: ens. & solo. Alt/vee. concerts: \$2.

May 12, 4th Chicago HS Jazz Festival, Don Minaglia, Dir. of Music Div., Chicago Public Schools, 228 N. La Salle St., Chicago, IL 60601. 20 bands (sHS). Charles Suber, tba. Awards: ens. (non-compet.) & solo. EC: none.

May 12-13, 4th U of Cincinnati Collegiate Jazz Festival, Ken Watkins/Paul Piller, Box 79, C Conservatory of Music, U of Cincinnati, 45221. 7 bands/5 combos (C). Bill Evans Trio. No judges (non-compet.) EC: \$3-\$4.

May 18-20, 4th American College Jazz Festival, Dr. William Fowler, 3546 Apollo Dr., Salt Lake City, UT 84117. (Details tba)

June 6-9, 2nd All-American HS Stage Band Festival, M.M. Wikle, Jr., P.O. Box 1098, Mobile, AL 36601. 10 bands (sHS) @ \$2 ea. (clinicians tba). Participating bands to be selected from 8 regional festivals (tba).

strictly ad lib

New York: Duke Pearson, back in town after a lengthy absence including a stint as Carmen McRae's accompanist, wasted no time reassembling his big band, which began a regular Sunday evening schedule at the new Half Note Nov. 19. Personnel for that first appearance included many alumni of the band: Victor Paz, Burt Collins, Joe Shepley, Lloyd Michaels, Jim Bossy, trumpets; Kenny Rupp, Jack Gale, Billy Campbell, Barry Maur, trombones; George Coleman, Frank Wess, George Young, Frank Foster, Lew Tabackin, Pepper Adams, reeds; Gene Taylor, bass; Ronnie Zito, drums, and the maestro at the keyboard. Tabackin was in town for some recording work when he heard that the band was being re-united . . . Other Half Note action: The vocal duo of Jackie Paris and Anne Marie Moss appeared opposite Dizzy Gillespie (Mike Longo, piano; Al Gaffa, guitar; Bob Cranshaw, bass; Mickey Roker, drums), while the guitar duo of Chuck Wayne and Joe Puma did their thing opposite Woody Herman's Herd. On Dec. 4, Joe Williams, accompanied by the

John Bunch Trio, shared the bandstand with Charles McPherson's quartet for a week, followed by Anita O'Day plus trio and Joe Newman's foursome. For Anita's second week, Al Cohn and Zoot Sims were the added attraction, expected to stay on through the holidays . . . Downtown at the Onliest Place (the Half Note's successor in the old spot), Lee Konitz did two weeks leading Masuo, guitar; Harvey Schwartz, bass, and Jimmy Madison, drums. On Nov. 28, the Jo Jones-Skeeter Best Quartet (Ben Richardson, reeds; Tommy Bryant, bass) took over for two weeks, and from Dec. 5, it was the Jimmy Giuffre Three . . . At the Village Vanguard, beautiful music was made by Chick Corea's Return to Forever (Stanley Clarke, bass; Airtio, drums; Flora Purim, voice, percussion), followed by Thelonious Monk and Yusef Lateef for one week each, and, starting Dec. 5, McCoy Tyner for two . . . Ahmad Jamal and trio came to Top of the Gate Nov. 21 for three weeks, with Jamil Nasser, bass, and Frank Gant, drums. On Nov. 27, Collaboration, a Boston group, made a return visit, and harpist Daphne Hellman and Friends drop in once a week . . . After some non-jazz bookings, the Maisonette at the St. Regis brought in Muddy Waters' group and Sy Oliver's orchestra Dec. 18-31 . . . Teddy Wil-

son, accompanied by bassist Al Bruno, returned to the Cookery Dec. 8 for a three-month stay. He took over from Ray Bryant and Wilbur Little, who were due to play Michael's Pub in January, following Stan Freeman. Dick Hyman continues Sundays at the Cookery . . . At nearby Bradley's, Jimmy Raney made splendid sounds, assisted by Mike Moore's bass. . . Boomer's enlarged the band for the Thanksgiving holiday, bringing in Clifford Jordan to join Cedar Walton's trio (Sam Jones, bass; Louis Hayes, drums) . . . Roy Eldridge returned to Jimmy Ryan's (where Jimmy McPartland subbed during Roy's European tour) on Nov. 20. The house band was recently enlarged to include a bass, currently manned by Major Holley, a fact that has much improved the music and morale of Bobby Pratt, trombone; Joe Muranyi, clarinet, soprano and occasional vocals; Chuck Folds, piano, and Eddie Locke, drums . . . Folds is a member of The Countsmen, who followed up a recent well-received concert at Columbia Univ. with a Dec. 2 appearance at the Ethical Culture Society. Doc Cheatham, Benny Morton, Earle Warren, Franklin Skeete and Jo Jones round out the impressive lineup . . . Don Cherry and the Jazz Composers Orchestra presented a new work, *Relativity Suite*, at four workshops (open rehearsals) followed by a concert—all free—Nov. 27-Dec. 1 at Loeb Student Center, NYU. . . Trumpeter Charles Sullivan's quartet gave two consecutive Monday night recitals at the Ensemble Studio Theater, Nov. 27 & Dec. 4 . . . At Carnegie Hall Dec. 3, it was Herbie Mann and the Family of Mann, featuring David Newman and Jackie & Roy. On the same night, Eubie Blake gave a concert at Alice Tully Hall . . . Jazz Interactions presented a *Saxophone Summit* with George Coleman, Clifford Jordan, Eddie Daniels, Joe Farrell, Arnie Lawrence and Harold Vick, backed by Cedar Walton, Sam Jones and Billy Higgins, at the Village Gate Dec. 4 . . . On Nov. 11, the Benny Goodman Septet (Bill Watrous, Billy Mitchell, Derek Smith, Bucky Pizzarelli, Arvell Shaw, Bobby Rosen-garden) appeared at a benefit for the Nassau Center for Emotionally Disturbed Children at El Patio Beach Club on Long Island . . . The Jazz At Noon Players performed at the Jazz Museum's Open House Nov. 19 . . . The Louis Hayes Quintet, with Charles Davis, Gerald Hayes, Ronnie Matthews and Hakim Jami, was at Brooklyn's Blue Coronet in November . . . Charles Earland did the Club Baron Nov. 14-26 . . . Tenorist Sil Austin has been working at the Fantasy East in Hollis (Queens), with guitarist Bill Cople's trio (Leslie Braithwaite, organ; Steve Butler, drums) . . . Duke Jordan plays weekends at Mudges, on W. 10th . . . At the Mercer Art Center, the Music Projection Trio (Bob Cozzetti, keyboards, trumpet; Timothy Gemmill, piano, tenor & soprano saxes; Steve Swartz, drums) have been doing Monday nights, while Albert Dailey, with Joe Fergusson, alto & soprano sax, flute; Wayne Dockery, electric & acoustic bass; David Lee, drums, holds forth each Tuesday night in the Blue Room. On Nov. 26, three groups, The Midnight Opera Co., Peter La Barbera's quartet, and Karl Berger's outfit, performed from 4 p.m. to closing . . . Gene Ammons was at the Key Club in Newark Nov. 13-26 . . . Sam Brown and Bill Salter duetted at The Guitar . . . Organist-singer Bu Pleasant is a regular attraction at Kid McCoy, Clifton, N.J. . . Drummer Arthur Taylor was in town, visiting relatives and takin' care of

business . . . Cecil Payne was at Diggs' Den in Harlem, with Roy Burrowes, Stanley Cowell, Roland Wilson and Al Foster . . . Hubert Laws will be heard in concert at Carnegie Hall Jan. 12 . . . Dakota Staton returns to the Needle's Eye Dec. 21-24. Other December attractions at the club included Nat Davis (with Skinny Burgan and Sonny Brown), Cecil Payne, and Harold Mabern (with George Coleman, Wilbur Little and Rudy Collins) . . . Miss Staton, backed by the Al Drears' Trio, also appeared in Jazz Adventures' Friday noon sessions at Jimmy's Dec. 1, following Mark Murphy, who sounded just great. Pat Rebillot, Midge Pike and Bill Goodwin backed him nicely. Roy Haynes' Hip Ensemble was on deck Dec. 8, and the duo of Warren Chiasson and Jimmy Garrison continues as house band . . . Monday night sessions at the Melody Lounge continue apace. The house band is Joe Ciavardone, trombone; John Bunch, piano; Bucky Calabrese, bass, and Maurice Mark, drums, and sitters-in have included Jimmy Knepper, Wayne Andre, Lew Gluckin, Richie Perry and Jerry and Doty Dodgion . . . Joe Tarto, the tubaist-bassist who recorded with, among others, Red Nichols, the Dorsey Bros., the Boswell Sisters and many other stars of the past, celebrated his 50th year in music Oct. 22 at Harry's Bar, Somerville, N.J., where he appears regularly on weekends. He was presented with a plaque by Jack Stine, and the regulars were joined by Eddie Polcer, trumpet; Marshall Brown, valve trombone; Kenny Davern, clarinet & soprano sax; Red Richards, piano, and Buzzy Drootin, drums. An old friend, Chauncey Moorehouse, was unable to attend as planned: The veteran percussionist is recovering from amputation of a leg .

Los Angeles: For the fifth consecutive year, the Blue Angel Jazz Club, operated by Dr. and Mrs. William MacPherson, put on its day-long orgy of jazz at the University Club in Pasadena. Heard during the 10-hour concert (\$25 per person, including supper) were Joe Venuti, Joe Pass, Ruby Braff, Abe Most, Nat Pierce, Jimmy Rowles, Herb Ellis, Sonny Criss, Mavis Rivers, Ronnell Bright, Red Norvo, Flip Phillips, John Best, Ray Sherman, and Super Sax, the quintet of saxophonists (Med Flory, Bill Perkins, Jay Migliori, Warne Marsh, and Jack Nimitz) who stick to a book of transcribed Charlie Parker solos. Super Sax was invited to play a return gig at Donte's where they made their recent debut . . . The rare two-weekend appearance at Donte's by Anita O'Day was backed by Marty Harris' Trio (Harris, piano; Leroy Vinnegar, bass; Frank Severino, drums) . . . Equally rare are the appearances of Ella Fitzgerald, since her latest bout with eye troubles. Miss Fitzgerald is scheduled, at this writing, for eight performances with Oscar Peterson at the Music Center, from Dec. 26 through New Year's Eve . . . Spanky Wilson was followed by James Moody at the Parisian Room. During one of Miss Wilson's final nights there, one of the comedians on the show got sick, so Bobby Bryant obligingly filled in (no, not as a comedian) to keep the stage looking busy . . . John Hammond followed Donald Byrd at the Light-house, with Bobby Hutcherson due in next. The Persuasions did a Monday night there, and Tom Scott was featured for a Sunday matinee . . . Up the beach a bit, at Concerts By The Sea, Elvin Jones is due to play there Jan. 22-Feb. 4. Working backwards, Carmen

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McRae, Kenny Burrell and Freddy Hubbard are due in to Concerts By The Sea for two weeks each. Gabor Szabo unveiled another new combo there, with his former alter ego, Jimmy Stewart, on guitar; Joanne Grauer, electric piano; Lou Kabok, bass; John Claunder, drums . . . Oscar Brown and Jean Pace seem to have become permanent fixtures at Memory Lane. A recent off-night attraction there was Gloria Lynne . . . Les DeMerle brought a jazz-rock group into the Cellar Theatre for a one-nighter: Glenn Ferris, trombone; Charlie Owens, Marty Krystall, reeds; Greg Mathieson, piano; Domenic Genova, bass; Russell Laidman, guitar; DeMerle, drums. The group is called Transfusion . . . The Baroque Jazz Ensemble did its usual bit of musical transfusion at the Egg and The Eye, forcing baroque sounds into the mainstream of jazz: Telemann and Brahms along with Bud Powell, and some works by guest pianist, Joanne Grauer. Flutist Libbie Jo Snyder was also a guest: regular members included leader Ira Schulman, woodwinds; Frank De La Rosa, bass; Nick Martinis, percussion . . . John Klemmer worked the Ash Grove for a week . . . Harry James brought his band into Jimmy's, in Monterey Park, for a one-nighter. With him were the "original" (so the ads claimed) Ink Spots . . . More big band sounds were heard at Caltech in Pasadena, as the "Big Band Cavalcade" brought back the package of Frankie Carle, Bob Crosby, Freddy Martin and Margaret Whiting for two performances . . . Stan Kenton kept up his gruelling traveling pace with a midwest tour in December; time off for Christmas; a tour through the south and east in January; then Europe, beginning Jan. 25 . . . Another type of big band activity continues at the Musicians' Auditorium at Local 47 in Hollywood: The Calvalcade of Big Bands. One of the most recent bands to play in that series was Kim Richmond's and he turned it into a gala affair by using his public relations agency to drum up extra interest. It's the first time the auditorium was filled to capacity and

then some. Shows what happens when musicians blow their own horns. In a companion series devoted to combos, Don Rader brought in his group, and tried on a smaller scale, to generate interest by the right people in his combo for clinics and concerts. Personnel: Rader, trumpet; Joe Roccisano, reeds and flutes; Frank Strazzeri, piano; Rex Thompson, bass; Chiz Harris, drums . . . The Ambassadors Big Band, under David Leech's direction, put on a concert sponsored by the Elks at the Van Ness Recreation Center. It was called *The Amazing World of Music*, and paid homage to just about everyone in the world of music, from Armstrong and Fletcher Henderson and Billie Holiday through Stan Kenton and Benny Goodman to Quincy Jones and Isaac Hayes and B.B. King. The program director, Ed Greenwood, was the narrator . . . That Elks program should have been combined with a seminar held recently at NARAS (The National Academy of Recording Arts and Sciences). A panel of recording industry VIPs decided to try to define the various categories such as rock, pop, r&b, especially in view of the confusing overlapping in the annual Grammy awards. Definitions and opinions were offered by Mike Melvoin, Ernie Freeman, Mel Carter, Panama Francis and J.W. Alexander, but no agreement was reached. They could not even come close. The futility was best expressed by John Levy, who said Nancy Wilson and Roberta Flack (both of whom are managed by Levy) "are listed as both pop and R&B;" and by H.B. Barnum who said "I'm going to record Don Ho soon. It will be called a pop record. The same arrangement sung by Lou Rawls would be R&B." . . . No confusion about money: that talks perfectly clear. Alice Coltrane has bought the one-acre estate of Roger Williams in Royal Oak (in the Santa Monica Mountains) for \$200,000. It boasts five bedrooms, a swimming pool, guest house and tennis court . . . Diana Ross, riding high on the crest of favorable critical reviews for her performance

of Billie Holiday in *Lady Sings The Blues*, has her sights set on her next movie, *No Strings*. Motown's Berry Gordy is negotiating for all the rights.

Chicago: Tenorist Clarence Wheeler and The Enforcers (Sonny Covington, trumpet; Kenny Prince, organ; Calvin Mayfield, drums) are in through January at the Roberts Motel 300 Room. The Enforcers also act as the host group for the Big Blue Monday Jam Sessions at the Roberts 500 Room. The sessions, held for the purpose of spotlighting young talent, run from 6 p.m. until ? The Enforcers also taped a segment for the *Tilmon Tempo* TV show (seen on WMAQ at midnight Fridays). Taj Mahal was a recent guest on the show, which has featured such artists as Cannonball Adderley, Freddie Hubbard, and Gloria Lynne in recent weeks . . . The World's Greatest Jazzband did nine days at the Playboy Club in Lake Geneva, Wis. . . . Ken Chaney's Trio (Cleveland Eaton, bass; Arlington Davis, drums) is the Wednesday night attraction at Ratso's Restaurant, 2464 N. Lincoln Ave. . . . Muddy Waters opened a three week engagement at Mister Kelly's Dec. 11 . . . The groups of McCoy Tyner, Prince Lasha, and Herbie Hancock were featured recently at The Jazz Showcase. The new room at 901 N. Rush St. (which opened in mid-October) could use much more support than it's received thus far . . . The Pharoahs, along with guitarist Ronald Muldrow and the Groove Makers, Inc. (Miller Pertum, vibes; Kirk Brown, electric piano; Nick Davis, electric bass; Billy Salter, percussion) were featured in a Thanksgiving concert-dance at the Parkway Ballroom.

Baltimore: The big band of Don Ellis and Donald Byrd's small electronic group made October an especially fine musical month at the Left Bank Jazz Society. With Byrd were Billy Harper, tenor sax; Kevin Toney, piano; Barney Perry, guitar; Tom McKensie, bass, and Joe Chambers, drums. Jimmy Heath brought in a quintet of trumpeter Cecil Bridgewater, pianist Harold Mabern, bassist Stafford James, and drummer Billy Higgins. Joe Williams with Ellis Larkin followed . . . Pianist Monty Alexander, backed by bassist Eugene Wright and drummer Bobby Durham, played two weeks at the Maryland Inn, Annapolis. Marian McPartland followed . . . Miles Davis was set for a concert at Painters Mill Theater late in October, but cancelled, reportedly due to lack of advance ticket sales. Roy Buchanan, the area's foremost rock guitarist, worked the Mill with his band, The Snake Stretchers . . . Curtis Mayfield was at the Lyric Theater and Jethro Tull played a three-and-a-half hour, sold-out concert at the Civic Center.

Philadelphia: Two young men may yet put Philadelphia back on the map as a city contributing to the mainstream of jazz recording. Producers Skip Drinkwater and Dennis Wilen have been responsible, during the past few months, for albums by Carl and Earl Grubbs' Visitors; Eddie Green's Catalyst; Norman Connors' Black Experience, and a new jazz-rock group, Good God . . . Byard Lancaster's Sound of Liberation gave a concert-lecture at the Univ. of Pennsylvania . . . Philly's only non-profit jazz club, the Empty Foxhole, has presented a varied fare recently



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including Randy Weston, Leon Thomas, Sam Rivers, Charles Lloyd, and Norman Connors' Black Experience featuring Pharoah Sanders. Larry Coryell was due in early December . . . The Tower Theater, a fine rock concert hall, opened earlier this year under the auspices of the Midnight Sun Company. The acoustics and sound system rival the old Fillmore East and the vibes seem even warmer. Featured groups have included Jeff Beck, Boz Scaggs, The Byrds, Poco and David Bowie . . . The city's jazz night club scene is still dominated by the Aqua Lounge uptown and the Club Bijou downtown. Herbie Hancock's sextet, Betty Carter and the TTIO, and Cedar Walton's quintet recently held forth at the Aqua, while Weather Report, Loudon Wainwright, Mort Sahl and Good God paid first-time visits to the Bijou.

Dallas: A capacity crowd of 2,600 at Tarrant County's Convention Center Theater warmly acknowledged the debut of John Giordano as musical director/conductor of the Fort Worth Symphony recently. A highlight and change-of-pace for the evening was the performance of *Future Shock*, a symphonic work for rock group and orchestra by Los Angeles-based composer Hial King, who was in attendance for the event. The work was enthusiastically received by the audience and critically acclaimed by media representatives as an emotionally-charged, yet realistically restrained synthesis of the two musical worlds . . . West coast electric bassist Carol Kaye was joined by drummer Kenny Clarke, in town for the Tony Bennett Fairmont Hotel engagement, at a clinic hosted by Dallas' B&S Percussion Center . . . Lionel Hampton appeared

Nov. 14-15 at the Loser's Club . . . A unique jazz album utilizing the steel guitar has been recorded and released in the area. Featured are two of the instrument's premier exponents, Maurice Anderson and Tom Morrell, with other personnel including pianist John Case, guitarist Jerry Case, bassist Charles Scott, and drummer Don Sowell . . . Fred Ralston's group, Joint Effort, an outgrowth of the SMU jazz program, opened at Dallas' new Revere 76 Club and is expected to remain through the first of the year.

Cleveland: Stan Kenton's Orchestra, minus the leader who was still ailing, did a clinic-concert at Padua Franciscan High School . . . Bob Curnow, former Kenton trombonist who recently penned an album of vari-

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ous national anthems for a Kenton Creative World release, took his Case-Western Reserve University Lab Band to Cleveland Heights for the day-long Hights Jazz Fest (a fund-raising event for music activities in the schools) . . . Pianist-composer **Bill Dobbins** has a new Lp coming out on the Century-Advent label which features many of his old Kent State Lab Band cohorts: trumpeter **Lorman Weitzel**, trombonist **Garney Hicks**, reed man **Ernie Krivda**, and drummer **Bob Chmel**, who is currently the student head of the KSU group . . . **Herbie Hancock** and **Larry Coryell** were recent headliners at the Smiling Dog Saloon. **Freddie Hubbard** is tentatively slated to work the Dog over the Holiday season . . . Much jazz will be booked into the Blossom Music Center in the summer of 1973, according to **Sandy Curtiss** of **Sandy Curtiss Productions, Inc.** . . . **Maynard Ferguson** played a one-nighter at the Brown Derby in Norton . . . The Fairmont Festival Association had **Duke Ellington**, **Carmen McRae** with **Roland Hanna's Trio**, the **World's Greatest Jazzband**, and two local groups at La Place Mall in suburban Beachwood . . . Cleveland jazz radio needs support. The stations programming jazz are **WJW-AM** and three **FMs**, **WMMS**, **WNCR**, and **WZAK**. Letters to program directors and sponsors can be helpful in maintaining and expanding the present jazz content on area radio . . . *Cleveland* magazine now offers complete local jazz activity listings, as does the Cleveland Area Arts Council. Contact the Council (510 The Arcade, Cleveland, Ohio 44114) for information about grants, etc. The CAAC is not a fundraising organization, but jazz people should get on their roster, since it is the new central clearinghouse for arts information in the area.

Toronto: AJ's, an intimate night spot featuring good jazz, showcased soprano saxist **Jim Galloway** with **Norm Amadio**, piano; **John Amadio**, bass, and **Mickey Shannon**, drums . . . **Chuck Mangione** concertized at Massey Hall with brother **Gap Mangione**, piano; **Gerry Niewood**, soprano sax, and **Esther Satterfield**, vocal, backed by chorus and 40-piece orchestra. Mangione also returned to the Colonial Tavern for two weeks with his quartet. **Charles Lloyd** is a future booking at the Tavern . . . At Bourbon St., recent attractions were **Doug Cole** (with **Danny Turner**, tenor sax, flute; **Trudy Pitts**, organ; **Billy Carney**, drums), then **Kenny Davern** and pianist **Ron Sorley**. Tenorist **Buddy Terry** is next with sideman **Don Thompson**, bass, and **Terry Clarke**, drums . . . The Savarin had the big band of **Rob McConnell** (The Boss Brass), which featured the leader on trombone along with **Moe Koffman**, tenor sax; **Gary Morgan**, baritone sax; and **Ed Bickert**, guitar. Morgan, formerly of **Ted Moses's** big band, now leads his own big band, which will be featured at the Banana Factory Dec. 15-17. . . **Don Ewell** and clarinetist **Herb Hall** with drummer **George Reed** have been featured at the Cav-a-Bob . . . **Count Basie** did a Seneca College concert . . . Traditional jazz can be heard at the Brunswick House (with the **Climax Jazz Band**) and at Grossman's Tavern (with **Kid Bastien's Camelia Jazz Band**) . . . Guitarist-vocalist **Bruce Cockburn** recently wound up a three-month Canadian tour with a full-house concert at Massey Hall . . . Tickets for the forthcoming **Cat Stevens** concert sold out in three hours.

CHORUS

Continued from page 4

movable administrators.

Unfortunately, there will be something missing from virtually all school jazz festivals—the presence of the Dean of Music Education, administrators, and the like. The custodians of our music educator training colleges just don't show up at jazz festivals. Their presence might acknowledge that jazz was popular, jazz was here to stay, jazz has merit, and that jazz pedagogy and improvisation should be a must for all certificated music teachers. Come to think of it, maybe they shouldn't attend the festivals; most of them haven't the figure for hair shirts.

Another group of festival absentees are the record company executives. **John Hammond** of **Columbia Records** is the only record exec known to attend school jazz festivals—and perhaps that is a reason why his record company stays ahead with the likes of **BS&T**, **Chicago**, **Mahavishnu**, **Miles Davis**, **Bill Evans**, etc. (I personally have tendered invitations to record people for the past 20 years—they are invariably too busy "flying to the coast" or "supervising a session" or "auditioning a new rock group.")

As for the rest of you, I know you'll be there if you possibly can. Look the Calendar over carefully, watch the **Jazz On Campus** section each issue for new dates and more details on the festivals, pay the \$2 or so at the door (the afternoon clinic sessions are generally free) and listen to some good jazz. It's all in such a very good cause. **db**

TORME

Continued from page 12

sang extremely well.

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But the show-business devil and sense of contradiction remain. Because of the highly infectious hit fever of the music business, **Torme** admits to records in recent years he regrets. They have led him into some serious thinking about the question of currency. His most recent Lps, for **Capitol**—*A Time For Us* (ST 313) and *Raindrops Keep Falling On My Head* (ST 430) are both fashioned to be more "contemporary" than much of the singer's other product. How good the albums are depends on what track you've just heard. The **Torme** interpretations and **Jimmy Jones** scores on **Charles Aznavour's** love ballad, *Yesterday When I Was Young*, and **Nellie Lutcher's** blues-infused *Hurry On Down* on the first set and *Traces* on the second offering, are apt and fulfilling. But the rest, both in regard to material, interpretation and arrangements, is a matter of surface and smacks of opportunism—neither really young nor old, just off the mark.

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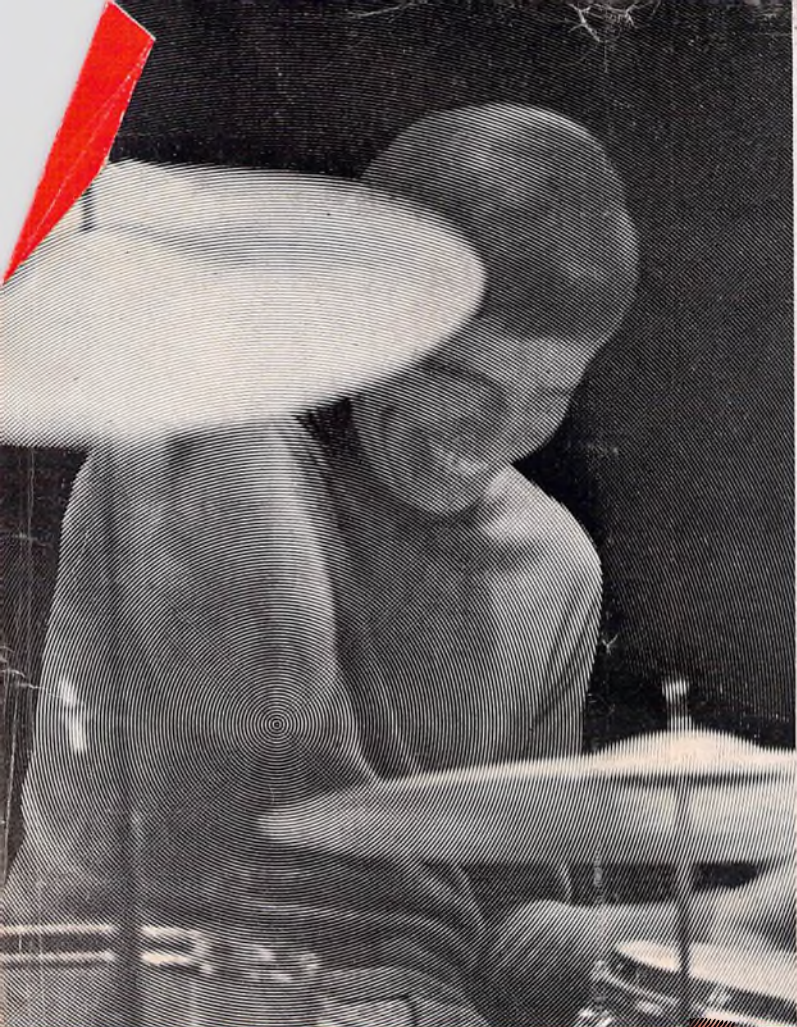
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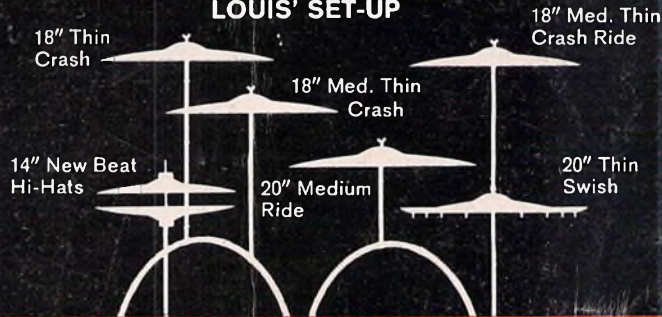
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