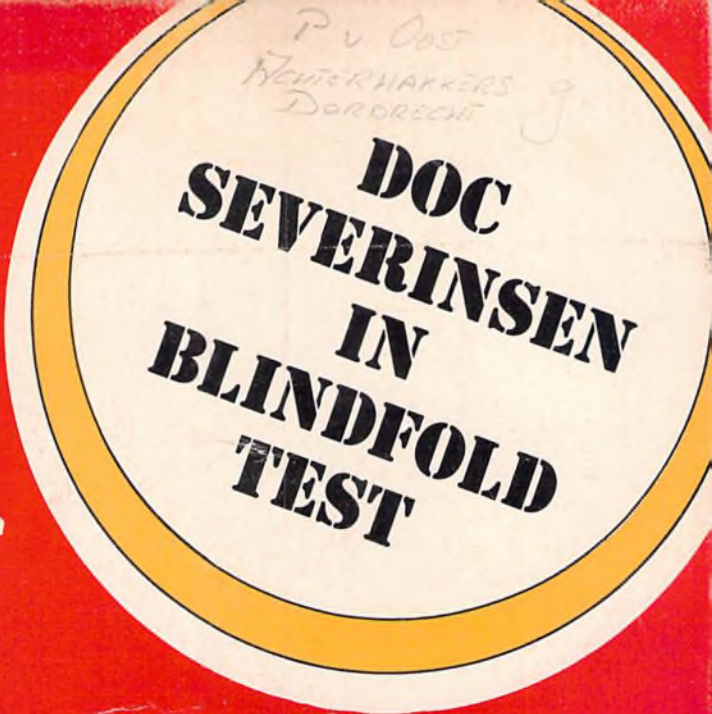


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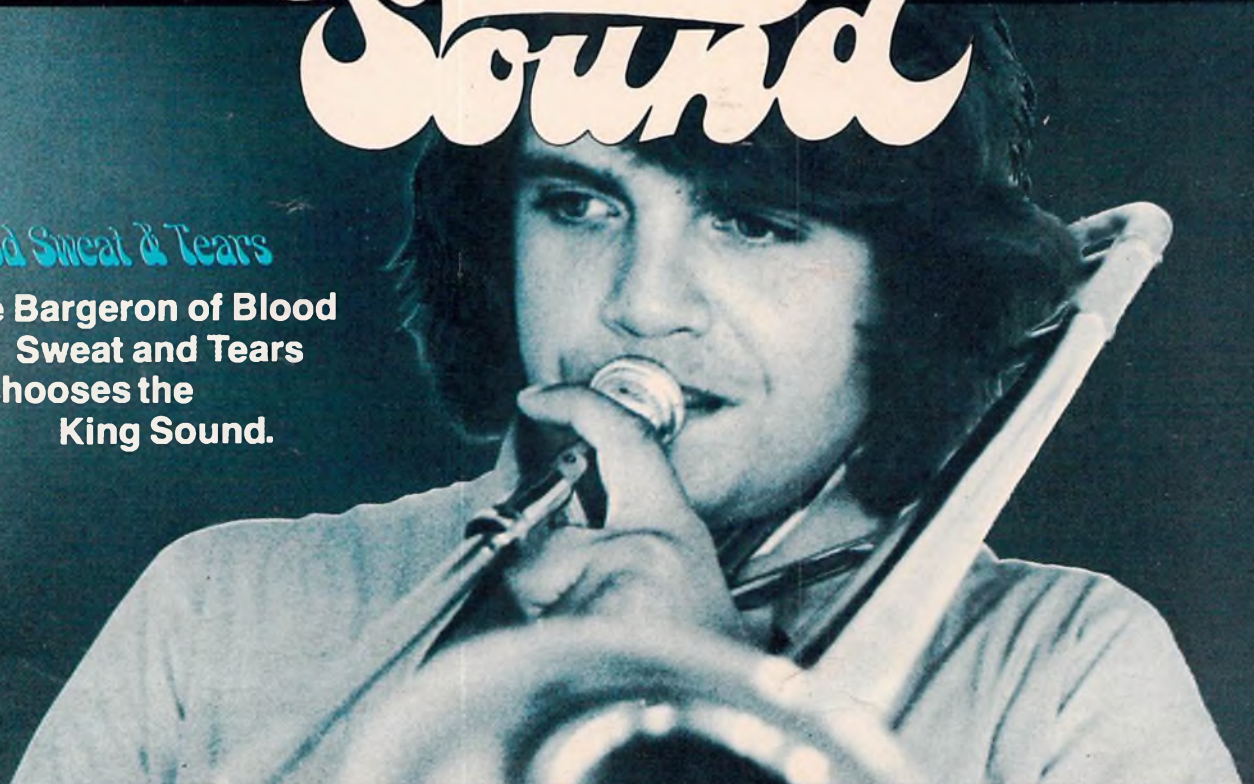


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the first chorus

By Charles Suber

This column is written in answer to—and in anticipation of—the many inquiries from readers requesting information on this, that and the other. Call this, then. An Abridged Guide to **down beat** services.

First off, use our Chicago office as the primary mailing address: **down beat**, 222 West Adams Street, Chicago, Ill. 60606. Indicate the proper department (as listed below) on the envelope and be sure to include your full name and return address on your letter or card. (All anonymous mail is recycled as David Cassidy album covers.) For any subscription inquiry you must include your current mailing label or the numbers shown on your **down beat** mailing label. The time of our response to your inquiry is greatly reduced, if you enclose a self-addressed, stamped ("legal" size) envelope.

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In preparation, for release later this year: *Guide to College Jazz Studies; Bibliography of Jazz Study Materials*; various volumes of the *Jazz Styles & Analysis* series. Specific release dates will be published in **down beat**.

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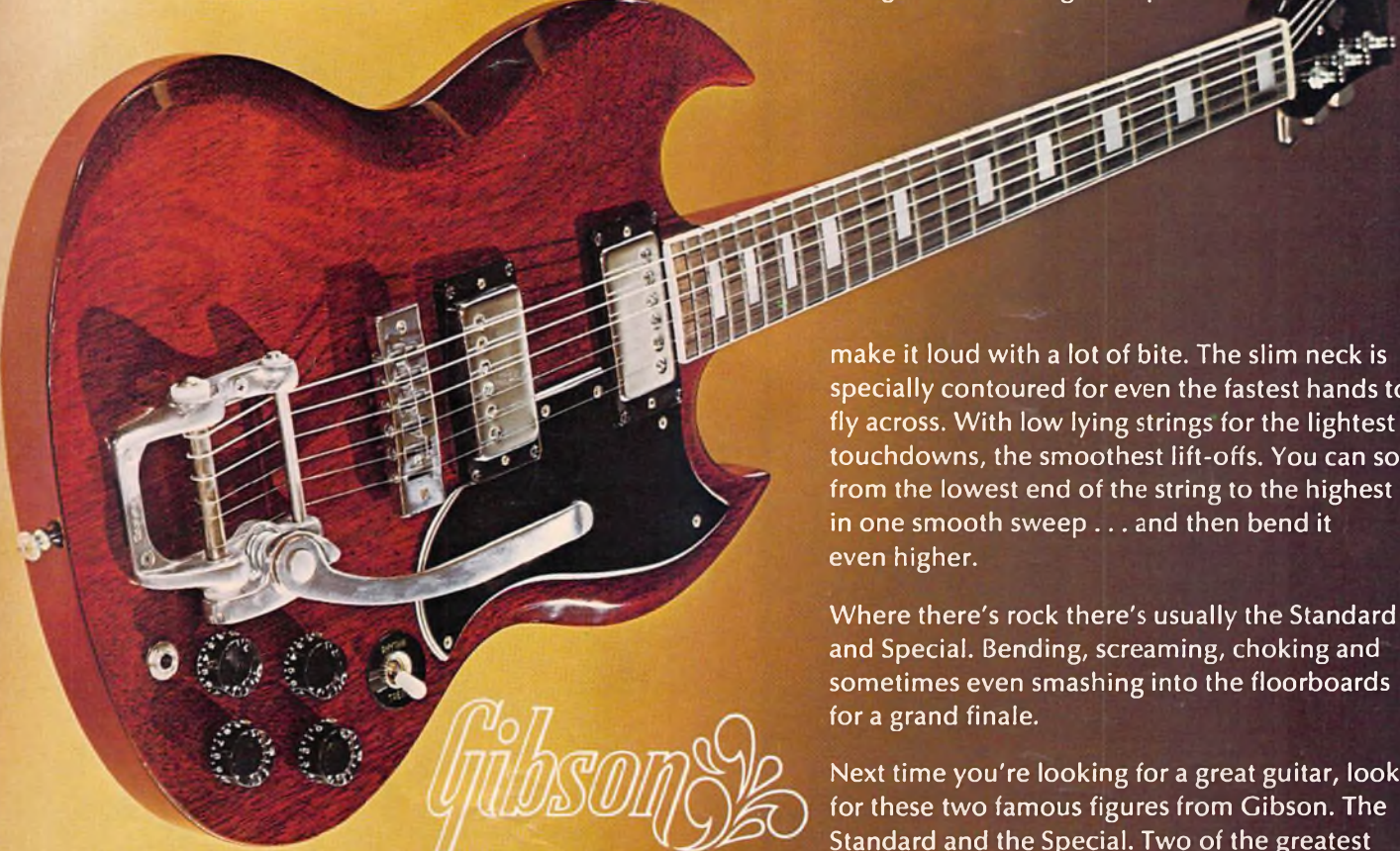


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chords and discords

Mahavishnu Ho!

Congratulations and more congratulations to the readers of *down beat* for giving John McLaughlin and all the members of the Mahavishnu Orchestra the place they have earned.

Mahavishnu's sweep of the album awards and prominence in all other categories points up the universality and true genius of these men that I've been screaming about for the past year. All those who've laughed at what I've been saying need only look at this poll to see that McLaughlin must be doing something right.

David Minick

Barrington, Ill.

For K. D.

One of the first jazz albums I purchased was under the leadership of Max Roach. I'd heard of him, but two members of his group, Sonny Rollins and Kenny Dorham, were unknown to me at that time. The three of them literally turned me around and I began to follow their individual and collective progress on records.

As the years passed, Max continued to lead groups featuring growing and established talents, while Sonny searched for personal fulfillment as well as musical perfection.

And what of Kenny Dorham? According to

down beat, sometimes he performed. He also, at one time, wrote record reviews for *down beat* and worked in non-playing jobs. It seemed that while others scaled the mountains of popularity and greatness, Kenny Dorham, like many other jazzmen, encountered more than his share of plateaus and valleys.

Though he was not one of the most popular trumpeters (but maybe one of the greatest), Kenny Dorham brought enjoyment to my life because he played beautiful music.

McNair Taylor

Baltimore, Md.

Proud Of Freddie

The article about Freddie Hubbard (Dec. 7) was very enlightening. It confirmed my thoughts about him. He is a thoughtful, humble musical giant. His music reflects a total grasp of the past; a keen awareness of the present, and a bold anticipation of the future. His brilliant, brassy sound has brought much beauty into my life. He has earned a permanent position among the jazz greats of all time.

With young musicians like Freddie around, jazz is not only alive and well, but really thriving. Freddie is proud to play this music. I am proud to listen to it. Long live Freddie Hubbard and jazz.

Melvin Hodges

San Francisco, Calif.

Forgotten Giants?

That was a most delightful article in the "Beat" (Jan. 18): *Around the Apple*.

It must have been a glorious occasion for all

present. But how sad that these giants are not heard on records, or network radio, or TV. How about the Master Jazz label — they seem to be about the only U.S. company that cares anymore.

Gren Marsh

CBC

Winnipeg, Canada

Blindfold Echo

Jon Hendricks was very complimentary in his Blindfold Test (Dec. 7) to the gifted Alde-maro Romero. Hendricks was very perceptive, except for his statement that the Motown-sounding *Never Can Say Goodbye* was written by Edu Lobo. Lobo's work is worlds apart from this tune.

Jospeh Bianculli

Dorchester, Mass.

Drumming Up Correspondents

I am a 24-year-old English school teacher/drummer who likes drummers — Williams, Cobham, Jones (all of 'em), B. Purdie — and Parker, Coltrane, Coleman, Davis, Gil Evans, Weather Report, Sly Stone, Curtis Mayfield, Santana, Laura Nyro, King Crimson, Zappa, Bill Cosby, Lenny Bruce, etc. and who would like to write to someone in New York or any other part of the States with similar tastes.

My address, from whence letters will veritabily spew forth once I receive yours, is Flat 7, 10 Mayfield Rd., Salford 7, Lancashire, England.

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downbeat NEWS

ELEGANCE MARKS NEW SAN FRANCISCO CLUB

San Francisco has a new and very unusual jazz night club. When you dine and listen in the Great American Music Hall, you're in an ambiance of some of the most opulent history of this city.

The splendid 1907 building at 859 O'Farrell St. near Polk, far from the topless spots, comes down to us intact and like new, with room for 350—a veritable palace or cathedral of jazz, the finest jazz room this writer has seen from here to London, a beautiful edifice lovingly hammered and carved into shape as the city recovered from the great 1906 earthquake.

You sit under a golden two-story ceiling sculpted with the acanthus leaf hallmark of the Italian Renaissance and ornamented with two large paintings of naked pneumatic ladies and cherubs—the emblems of Barbary Coast rococo.

There are rust-colored walls, stout marble pillars of reddish brown and a balcony with more tables, and all of this is enhanced by hundreds of square feet of flashing mirrors and sparkling crystal chandeliers such as are hardly made any more.

You enjoy the music and eat the fine American four-course dinners prepared by Swiss-trained Chef Max Stauffer in a place run by two gentlemanly University of Mississippi graduates, Sam DuVall, 32, and Tom Bradshaw, 31. DuVall is the operating partner, Bradshaw a "hobby" partner, and both are complete jazz nuts who wanted to present music and good food in a decent atmosphere at prices they themselves would like to pay as customers. They're satisfied if they break even.

They met at Mississippi through a shared love of jazz. Bradshaw, a chemistry major, played trombone in bands. DuVall, an advertising major, always wanted to cook.

Before putting \$75,000 into this place, DuVall opened two restaurants in San Francisco and one in Alameda, each named the Front Room, and all flourishing. Bradshaw, a Full-bright scholar and holder of a master's from Florida State in chemistry, left the laboratory to become a science writer.

They found this fabled location when it had given up the ghost last August in its latest incarnation as a mere restaurant. They opened the Great American Music Hall on Oct. 26.

From 1907 through the '20s, it had been Blanco's, a fine restaurant with music in silk-stockinged grandeur; from 1936 on it was the Music Box, with fan dancer Sally Rand, et al., in the late '40s Blanco's again, headlining such artists as Art Tatum, Lionel Hampton, and Kid Ory's Creole Jazz Band. Later it was the haven of a secret order, and from 1969 to 1972 an exclusive dining place.

The Great American Music Hall has so far presented guitarists Herb Ellis and Joe Pass, Don Ellis and his 21-piece band, and Kai Winding and his quartet, among others, Dick

McGarvin was a kind of house band for a while. Only Don Ellis has drawn big.

The club is widely advertised in newspapers and on radio and every musician, critic and entrepreneur who's seen it has gone crazy over it, but DuVall and Bradshaw still ponder what music mix to offer to awaken the music-loving public in this time of resurgence of jazz—how to draw people, especially the suburbanites, who disdain expensive, uncomfortable foodless night clubs.

To make a point, they celebrated New Year's three nights (Dec. 29, 30, 31) with Don Piestrup's big band, singer Faith Winthrop, champagne, confetti, etc., charging half the \$70 per couple price asked for a society orchestra in the Venetian Room of the Fairmont Hotel on Nob Hill.

They booked Woody Herman and his 1973-styled Thundering Herd January 12 and 13.

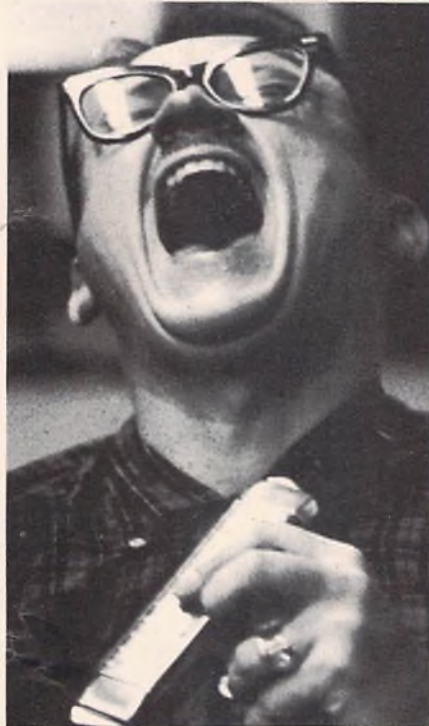
"The Great American Music Hall is the best thing that's happened to jazz in 20 years," said Jon Hendricks.

He could be right.

—fred wyatt

MVP AWARDS GLADDEN STUDIO CATS' HEARTS

Studio players enjoy many of the better things in life, but the limelight is usually not among them. Thus, the winners of the *Most Valuable Player* poll run by the New York Chapter of NARAS (National Academy of Recording Arts and Sciences) were pleased not only by the vote of confidence from their peers but also by the opportunity to do a little



MVP Jean "Toots" Thielemans

public jamming at the award ceremony and party held Jan. 4 at Vanguard Recording studios.

The winners were Bernie Glow, trumpet; Urbie Green, trombone; Phil Bodner, reed doubler; Al Klink, tenor sax; Pepper Adams and Danny Bank (tied), baritone sax; Dick Hyman, keyboards; Vinnie Bell, guitar; Richard Davis, bass; Ronnie Zito, drums; Phil Kraus, percussion; David Nadien, violin; Al Brown, viola; George Ricci, cello; Toots Thielemans, miscellaneous instruments; Marilyn Jackson, Linda November (tied), Jerry Keller, backup vocalists.

Most of the winners and other luminaries from the world of music were on hand for the party, and it was interesting to hear Bodner (on flute) and Kraus (on vibes) do the sort of stretching out that studio confines don't allow. (Some of the other cats, of course, are jammers of long standing, and Green and Hyman were in fine fettle.) A highlight of the evening was the delightful singing of Miss Teddie King.

JCOA SEEKS MUSICIANS FOR WORKSHOP SERIES

The Jazz Composer's Orchestra Association has for the past few years presented many interesting workshops in New York City, using a format of rehearsal-concerts open to the public free of charge.

These series have in the past featured works of professional and generally well-known musicians and composers. However, an upcoming series, to be presented Feb. 26 through March 2 at NYU's Loeb Student Center, is open "to all musicians and composers interested in new music within the context of an orchestra," and the organization is eager to hear from artists who wish to participate.

The series will be directed and coordinated by Karl Berger, who will assemble the orchestra and schedule compositions to be rehearsed. Interested musicians and composers should contact the JCOA office at 1841 Broadway, (212) 582-1520, as soon as possible.

FINAL BAR

Two members of the Buddy Tate Orchestra died during the Christmas season.

Trombonist Eli Robinson, 64, died Dec. 24 in New York City. He had been in failing health for some time and underwent lung surgery in 1969.

Born in Greenville, Geo., Robinson moved to West Virginia with his family in 1920 and began working professionally with Andy McKee's band while still in high school. He moved to Detroit in 1928 and for the next six years worked with many well-known mid-western bands including Speed Webb, Zach Whyte, Frank Terry, McKinney's Cotton Pickers and Blanche Calloway.

Settling in New York in 1937, he was with

Willie Bryant, then with Mills Blue Rhythm Band (led by Lucky Millinder) and Teddy Hill. Brief stints with Millinder again and Roy Eldridge preceded his 1941-47 tenure with Count Basie, and he was again with Millinder before joining Basie colleague Buddy Tate's band in 1954.

A solid section man and able soloist much influenced by Dicky Wells, Robinson also arranged, and he composed and scored *Jamin' for the Jackpot*, recorded by Mills Blue Rhythm Band more than a year before Basie's *Jumpin' at the Woodside*, with which it is nearly identical. His best solos can be found on the several Lps he made with Tate's band in the '50s and '60s.

Trumpeter **Dud Bascomb**, 56, died of heart failure while attending a movie with his wife on Christmas Day, Dec. 25.

Born Wilbur Odell Bascomb in Brimingham, Ala., he was the younger brother of the well-known tenor saxist Paul Bascomb, and another brother, Arthur, is a pianist.

Dud began to play with the 'Bama State Collegians in 1932, and came to New York with the band two years later, continuing with it when Erskine Hawkins took it over. He left in 1944, with his brother Paul, to co-lead a sextet with him, then led his own big band for three years.

In the summer of 1947, he joined Duke Ellington for a brief stint, then resumed leading his own groups and also doing considerable recording work. From 1963 on he made an annual tour of Japan with tenorist Sam (The Man) Taylor, and toured Europe with Buddy Tate in '68 and '70. Most recently, he was in the pit orchestra for the Broadway musical *Purlie* throughout its long run.

Called one of the most underrated of all trumpeters by Dizzy Gillespie, who was among the many admirers of his work with the Hawkins band, Bascomb was heavily featured on most of its records—a fact of which the public was often unaware, since Hawkins also played trumpet.

His most famous solo was undoubtedly that on *Tuxedo Junction*, one of the big instrumental hits of the swing era. When Elton Hill arranged it for Gene Krupa's band, he scored Bascomb's solo note for note for the trumpet section—proof of the compositional structure of the solo. But Bascomb did many other memorable things with Hawkins, among them *Swing Out*, *Midnight Stroll*, *Swingin' on Lenox Avenue* and *Uncle Bud*. Under his own name, he did *Not Bad*, *Bascomb*, *That's My Home*, and *Somebody's Knocking*. Very adept with mutes, Bascomb also had a very relaxed, pure-toned open horn style. Some of his best later work can be found on the Buddy Tate Lp *Unbroken*, recorded in 1970.

Bascomb's son, Wilbur Jr., is an accomplished bassist who has worked with, among others, Billy Taylor.

Bassist **Hayes Alvis**, 65, died Dec. 30 at his home in New York City, apparently of heart failure.

Born in Chicago, Alvis began his musical career as a member of the Chicago *Defender's* Boy's Band, which also included Lionel Hampton and Milt Hinton. He played drums with the band, and in 1927-28 toured as a drummer with Jelly Roll Morton, doubling

tuba. He soon concentrated on the latter instrument, working and recording with many bands in Chicago. He was in Earl Hines' first big band, 1928-30, then came to New York with Jimmie Noone in the spring of '31 and switched to string bass.

Alvis spent four years with Mills' Blue Rhythm Band, mostly as bassist, but also as manager, and joined Duke Ellington in early '35. The band was then using two bassists, and Alvis replaced Wellman Braud, sharing duties with Billy Taylor. He stayed until early '38, then formed a short-lived band with fellow ex-Ellingtonian Freddie Jenkins, after which he worked in the band for the *Blackbirds* revue.

After a stint with Benny Carter ('39-'40), he worked at Cafe Society with the groups of Joe Sullivan and trumpeter Bobby Burnet. He then went on the road with Louis Armstrong. Briefly on NBC staff in '42, he served in the U.S. Army 1943-45, then worked with many combos around New York (including those of Dave Martin and Harry Dial), and was in the house band at Cafe Society for a long spell.

Subsequently, though he continued to play regularly for the rest of his life, Alvis was also active in other fields than music. He was supervisor of the social services department of Local 802, A.F. of M., and joined the Red Cross staff in '68. Intermittently, he also worked as a free-lance interior decorator, studied dentistry, and held a pilot's license.

Among the highlights of Alvis' later musical career were a stint (on tuba) with Wilbur De Paris in '58, appearances with the Fletcher Henderson Reunion Band in '57, and European tours with Jay McShann ('70) and Tiny Grimes ('71). In recent year, he had taken up electric bass.

Hayes Alvis was not a spectacular soloist or flashy player. He concentrated on giving the band a solid rhythmic foundation in a manner inspired by the great New Orleans bassist. His many excellent recordings include *Doin' the Shake and Wild Waves* (Mills' Blue Rhythm Band); *Truckin'*, *Kissing My Baby Goodnight*, *Clarinet Lament* (Ellington); *Sugar Hill Shim Sham*, *Tea and Trumpets*, *The Back Room Romp* and *Love In My Heart* (Rex Stewart). The latter, also known as *Swing, Baby, Swing*, was his own composition.

Many of Alvis' friends and colleagues attended the service held at St. Peter's Lutheran Church Jan. 4. Music was made by, among others, Doc Cheatham, Francis Williams, Gene Mikell, Lawrence Lucie, and Tommy Benford. Milt Hinton spoke briefly and movingly of his old friend and played an unaccompanied bass solo of Ellington's *Prelude to a Kiss*.

potpourri

Duke Ellington's annual holiday stand at the Rainbow Grill in New York was of uncommon interest. The unorthodox lineup sported a brass section of one (**Money Johnson**, trumpet); the band's full six-man reed team (with a happily recovered **Paul Gonsalves** much in evidence), and a highly caloric augmented rhythm section (**Joe Benjamin**, acoustic bass; **Woolf Freedman**, electric bass; **Aziz Lateef**, bongos; **Sam Woodyard**—yes, none other!—congas; **Rufus Jones**, drums). Thus, even

the most standard items in the repertoire were invested with new and interesting colors. An additional spice was the fabulous tap dancing of **Bunny Briggs**, and on opening night, **Bridie Mae Logan**, wife of Duke's trusted physician. **Dr. Arthur Logan**, gave an impromptu rendition of *I Got It Bad* that far surpassed the work of most of the band's regular vocalists. **Stan Geta** opened at the Grill Jan. 15, opposite singer **Yvonne Elliman**, and **Cab Calloway's** show comes in Feb. 5.

Speaking of tap dancers: The man many consider to be the master, **Baby Laurence**, has



been seen and heard around town in recent months. He was particularly impressive at a December Jazz Vespers at St. Peter's Lutheran Church, where he was accompanied by a sympathetic quartet led by drummer **Dave Pochonet** (Earle Warren, clarinet, alto sax; **Skeeter Best**, guitar; **Tommy Bryant**, electric bass), and has also dancing Sundays at the Jazz Museum, with such fellow hoofers as **Chuck Green** and **John T. McFee**, backed by a variety of lineups including **Ray Nance**, **Cecil Payne**, **Rudy Rutherford**, **Morty Yoss**, **Lloyd Lifton** and **Johnny Robinson**. Those happy Baby feet sound better than ever.

The Return of the Jam Session is the title of a new series set for the first Monday of each month at New York's Theater De Lys. It kicks off Feb. 5 with a lineup of **Joe Newman**, **Al Cohn**, **Zoot Sims**, **Bucky Pizzarelli**, **Lyn Christie** and **Bobby Rosengarden** (plus surprise guests). Producer is **Jack Kleinsinger**, a jazz-loving attorney. His March 5 team is scheduled to be **Pee Wee Erwin**, **Benny Morton**, **Phil Bodner** (playing clarinet), **Al Casey**, **Milt Hinton** and **Cliff Leeman**.

George Gershwin's *Rhapsody in Blue* is one of the most frequently performed works in the concert repertoire, but few living persons have heard it in its original version, as it was premiered by the composer at the piano with **Paul Whiteman's** orchestra at Aeolian Hall in 1924. Scored by **Ferde Grofe**, Whiteman's chief arranger, for 32-piece "jazz band", the piece was an instant success and soon after its premiere was re-scored by Grofe for standard symphony instrumentation of 75 pieces. It is in this second version that it has always been performed and recorded since. **Kenneth M. Kiesler**, a young conductor and member of the music department at the University of New Hampshire, recently traced the original score to the Library of Congress, where it had come to rest after being passed among Gershwin,

Whiteman and Grofe relatives. On Feb. 14, Kiesler will conduct an orchestra of selected musicians, with **Paul Verrette** as piano soloist, in the first live performance of the original score of the *Rhapsody* since Feb. 12, 1924. The concert, which will include other Gershwin works, will take place in the Johnson Theater of the University of New Hampshire in Durham. On Feb. 28, the U.S. Postal Service will issue an 8c stamp bearing Gershwin's likeness.

One of the most interesting places to spend New Year's Eve—at least for a jazz piano nut—was New York's *Cookery*. Incumbent **Teddy Wilson** (assisted by **Al Bruno's** bass) was joined for the occasion by fellow keyboarders **Muriel Roberts**, **Dick Wellstood** and **Sammy Price**—the latter mainly restricting himself to sterling accompaniments to singer **Mae Buggs'** attempted recreations of **Bessie Smith** material. Around 2 a.m., **Marian McPartland** dropped in to listen but was persuaded to duet with Wilson on a small electric piano that just happened to be on hand. Their *Rose Room* and *Avalon* were appropriately happy climaxes to a swinging evening, but for one listener, the peak was Wellstood's brilliant interpretation of **ZeZ Confrey's** fingercurdling *Poor Buttermilk*.

The Super Bowl, which set a new record for TV viewers of a sports event, gave its estimated 75 million-plus audience a little taste of jazz at halftime. **Woody Herman** appeared with the **Univ. of Michigan Band**, playing abbreviated versions of *Blue Flame* and *Woodchopper's Ball*, and the title song from his latest album, *The Raven Speaks*.

Swing Journal, Japan's jazz magazine, has announced its annual record awards. The Jazz Disc Gold Award went to **Chick Corea's** *Return to Forever* (ECM, released through Polydor); the Jazz disc Silver Award to Corea's *Piano Improvisations, Vol. 1* (same label); the Vocal Award to **Jimmy Rushing's** *The You and Me That Used To Be* (RCA), and Best Engineering Award to **Joe Farrell's** *Outback* (CTI). Jazz of Japan awards went to *Sadao Watanabe* (CBS) and *Fungi* by **Terumasa Hino** (Victor Mus. Industries).

According to the influential *Gavin Report*, a weekly guide to radio music programming prepared by **Bill Gavin**, hard rock took a back seat to smoother sounds in 1972. Noting that "mellow ballads" seem to be the fare current audiences like best, he pointed out that this trend toward slower and more sentimental ballads also was evident in the r&b field. He cited **Roberta Flack's** *First Time Ever* as the year's No. 1 pop hit.

Kwanza, a traditional African holy day (the word means "first fruits" in Swahili) was celebrated by the **New York Musicians Organization** from Dec. 26 through Jan. 1 at Studio WE. Performing groups included **Sonny Donaldson's** **Aboriginal Music Society**, **Earl Cross Nonette**, **Rashied Ali Quintet**, **WE Music House**, and the **Melodic-Art-Octet**. The celebration culminated in a New Year's dance.

strictly ad lib

New York: The Half Note swung in the new year with **Al Cohn** and **Zoot Sims** (**Benny Aronov**, piano; **Vic Gaskin**, bass; **Bill Goodwin**, drums) and **Jackie Paris** and **Anne Marie Moss**. Pianist **Ross Tompkins**, an old Half Note regular, was a surprise sitter-in on New Year's Eve. Ross was in from California for a gig with boss **Doc Severinsen**. For the first week of '73, the Half Note had the brother team of **Arthur** and **Red Prysock** and the organ-drums duo of **Trudy Pitts** and **Mr. C.**; **James Moody** came in for two weeks Jan. 8, sharing the bandstand with **Dakota Staton** (backed by the **Duke Pearson Trio**—Duke leads his big band at the club on Sundays from 7 p.m. to 1 a.m.), and Moody's old boss, **Dizzy Gillespie**, is on hand through Feb. 3 with his quintet. The **Hank Jones-Remo Palmieri** Quartet was opposite **Diz** for his first week. **Mousey Alexander's** trio for his second . . . At the **Village Vanguard**, **Elvin Jones** was on deck Jan. 5 through 14, and trumpeter **Marvin Peterson** (a.k.a. **Hannibal**) did three January Sunday matinees. The **Thad Jones-Mel Lewis Band**, of course, continues its Monday nights here . . . **Roy Haynes' Hip Ensemble** followed **Lee Konitz** at the **Onliest Place** . . . **Reggie Moore** followed **Ahmad Jamal** at **Top of the Gate**. **Downstairs**, **Gil Evans' big band** materialized for one Monday night in late December, but unfortunately that one time only . . . **Mongo Santamaria** followed **Jimmy McGriff** into the **Club Baron** . . . *Two Generations of Brubecks*, the package joining **Papa Dave's** trio (with guests **Paul Desmond** and **Gerry Mulligan**) with son **Darius'** ensemble and son **Chris' New Heavenly Blue** group, plays **Philharmonic Hall** Feb. 16 . . . **Jerry Butler** and his revue, featuring **Brenda Lee Eager** and **Peaches** and the **Iceman's Band** (organist-pianist **Sonny Burke**; guitarist **Robert Bowles**; bassist **Wayne Douglass**; drummer **Ira (Pisces) Gates**) brought a warm touch of soul to the **Copacabana** . . . *Around town:* **John Foster** and **Bill Lee** at the **Angry Squire**; **Randy Weston** at the **Blue Coronet** and **The East**; **Roy Brooks'** foursome at the **Blue Coronet**; **Andy Bey**, **Barry Miles**, **Steve Kuhn**, **Omar Clay**, **Joe Lee Wilson** and **Cedar Walton** (with **Sam Jones**, **Louis Hayes**, and special guest **Clifford Jordan**) at **Boomer's**; **Richie Bierach** and **Frank Tusa** at **Bradley's**; **Marian McPartland** at the **Cafe Carlyle**; **Monty Alexander** at the **Cellar**; **Charles Williams Quartet** at the **Galaxy** in **St. Albans**; **Ellis Larkins** and **Al Hall** at **Gregory's**; **Jeremy Steig** and **Chuck Wayne** and **Joe Puma** at **Hilly's** on the **Bowery**; **Warren Chiasson** (with **Chuck Israels** on bass) at the **Two Saints**; **Pucho** and his **Latin Soul Brothers** at **Mother's** (with **Joe Newman** and **Earl May** hosting the Sunday sessions); **Herman Foster** and **Kitty Larin** at **Rust Brown**; **Bobby Timmons** and **Mickey Bass** at **Stew's** (38th&2nd Ave.); **Richard Clay's** quartet at **Strykers**; **Milt Jackson** at **Mikell's**; **Bill English** (with **Richard Wyands** and **Vic Sproles**) at **Wells'**; **Joanne Bracheen**, **Herman Wright**, **Jim Roberts** and **Carl Pruitt** at **West Boondocks** . . . **Muddy Waters**, **John Lee Hooker** and **Mose Allison** brought three shades of blues to **Philharmonic Hall** Jan. 5 . . . The **J.P.J. Quartet** did the holiday season at **Jimmy Weston's**, followed by trombonist **Buddy Morrow** (with **George Duvivier**) and **Hazel Scott** . . . **Dave Berger's** rehearsal band, which usually does

its thing at **Charles Colin's** studios, did one night at the **Westbeth Cabaret**, with, among others, **Randy Brecker**, **Lee Konitz**, **Sal Nistico** (gigging with **Tito Puente** these days), **Dick Katz**, **Jimmy Madison**, and a very impressive young reedman—**Peter Loeb**. Charts, mostly by **Berger** but also by **Loeb**, are excellent . . . The **Musicians Ticket**, headed by incumbent **Max L. Arons**, was returned to local 802 office for the next two years with hardly any opposition (none at all for the four top jobs) . . . **Reno Sweeny** is the unlikely name of a new supper club at 126 W. 13th St., which has an ambience not unlike the old **Bon Soir**; singer **Jimmy Daniels**, who hosted there, is on hand, as is pianist **Sammy Benskin**, and headliners have included singers **Alaina Reed** and **Ella Garrett** . . . At **Slug's**, where the future looks a bit murky these days, **Zahir Batin's Notorius Ensemble** (**Marvin Blackman**, soprano&tenor; **Hilton Ruiz**, piano; **Hakim Jami**, bass) performed Dec. 20-24, followed by **Archie Shepp** and **Max Roach** for a week each . . . Singer **Bea Benjamin**, wife of pianist-composer **Dollar Brand**, was at **Studio Rivbea** Jan. 26-27, with **Sam Rivers**, **John Ferrie** and **Midge Pike** . . . *Suburban Eyes:* At **Gulliver's** jazz club, **West Paterson, N.J.**, the January fare included the **Ruby Braff-Dotty Dodgion Quartet** (**Tommy Flanagan**, **George Mraz**), the **Roland Hanna-Eddie Daniels Quartet**; the **Joe Morello Quartet**, and the **Junior Mance Trio** . . . **Tony Graye** has been working most recently both as intermission pianist and as tenor saxist with the **Hank Edmonds Trio** at the **Village Door** in **Jamaica** . . . **Frank Foster** appeared with the **Creative Music Ensemble of Westchester**, a 22-piece band doing his charts, at a Jan. 20 benefit concert at **New Rochelle H.S.** . . . Drummer **Joe Coleman's Jazz Supreme** continues at **Charlie K's Lounge** in **Hicksville, L.I.**, with regulars **Charlie McLean**, piano; **Arvell Shaw**, bass, and **Harry Sheppard**, vibes, and guests including **Jimmy Nottingham**, **Charles McPherson**, **Arnie Lawrence**, **Billy Mitchell**, **Seldon Powell** and **Jimmy Heath**. The quartet, with **Nottingham** and reedman **Lou Nadien**, did a Jan. 28 concert at **Hempstead Town Hall** . . . Bassist **Sonny Dallas** has organized a jazz club at **Suffolk Community College**. A monthly concert series kicked off in December with **Doc Cheatham**, pianist **Hank Carino**, **Dallas**, and **Joe Coleman** . . . Bassist (and sometime banjoist) **Red Balaban** moved his Sunday sessions with his **Cats** from **Manhattan** to the **Red Lion** in **Ridgefield, Conn.** last fall, and they've been doing fine. The shifting cast has included **Bobby Hackett**, **Max Kaminsky**, **Wild Bill Davison**, trumpets; **Vic Dickenson**, **Herb Gardner**, **Conrad Janis**, trombones; **Bob Wilber**, **Kenny Davern**, **Ken Morgester**, clarinets; **Claude Hopkins**, **Red Richards**, **Dick Wellstood**, pianos; **Howard Johnson**, tuba; **Buzzy Drootin**, **Marquis Foster** and **Johnny Vine**, drums.

Chicago: **Buddy Rich** and his orchestra is set for two weeks at **Mr. Kelly's** starting Feb. 19 . . . **Joe Segal's Modern Jazz Showcase**, in the **Happy Medium** on **Rush St.**, is featuring **Elvin Jones** through Feb. 4; the **Artistic Truth** (**Roy Brooks**, drums; **Cecil McBee**, bass; **Hugh Lawson**, piano; **John Faddis**, trumpet; **George Coleman**, tenor sax) is set Feb. 7-11; followed by the **Chuck Mangione Quintet**, Feb. 14-18; and **Sonny Rollins** comes in Feb. 28-March 4 . . . The **Big Horn**, tradition-

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A word of advice from Elvin Jones. "Gretsch"



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Buster Williams, speaking of fellow bassist Stanley Clarke, recently said: "Listening to Stan play makes me want to keep going, keep extending myself. He's young and has so much to say and is saying it very strongly and very beautifully."

That sort of praise has been echoed by many who have heard Clarke in the last 18 months or so with the leaders he has worked with during that time, among them Joe Henderson, Stan Getz, Gil Evans, Pharoah Sanders, Art Blakey, and currently, Chick Corea. So diverse a listing as this demonstrates that Clarke has the capacity to fit himself into many different concepts without losing his identity.

A player of staggering technical prowess, Clarke has a strong, dark-hued tone which can cut through an ensemble or supply a supple carpet for the soloist to walk on. He knows when to be strong and when to relax. As a soloist, he creates dense, swirling statements aglow with challenging harmonic and melodic ideas.

A quiet, friendly young man, Clarke is thoughtful, sincere, determined about his music, and not affected in any negative way by the acclaim he has received. His feet are firmly on the ground.

He was born in Philadelphia on June 30, 1951. "My mother used to sing in church, so I was around music at home through her," he recalled. "I became interested from a playing point of view when I was in school. At first I was given a violin, but believe it or not, I kept dropping it! Then I tried the cello but I couldn't get the leg thing, so finally I ended up with the bass. Actually, I started playing bass in sixth or seventh grade—well, not really playing it, just more or less holding it. But by the time I got to high school, I started to get into it properly. Also, at about that time, I was getting exposed to so-called jazz and I was playing along with the records. I began taking private lessons on the instrument, reading and so on."

I asked Stan who his first influences were. "You really want to know? Chubby Jackson! He was the first bass player I heard on record, because that was what was available to me at that time. Eventually I started hearing Miles and Coltrane and that did something for me. I didn't know what it was I was listening to, but I tried to play it myself and also to find people locally who were playing in that way. I'd have to say, however, that Trane was a big influence rather than another bass player, though in listening to Miles' groups in the '50s and '60s, it would have been very hard for me to get by either Paul Chambers or Ron Carter. You just had to notice what they were doing."

Asked when he decided that music would be his career, Stan replied: "I think 'round about the time I graduated from high school in 1968 and went on to Philadelphia Music Academy. I had been gigging locally, mostly playing rock and roll, and the money had been pretty good. Also I was going to sessions with people like Eric Gravatt and Norman Connors. I did do some day jobs, like working in a shoe store, but I really didn't care for that because it was too far away from the music or anything that was creative."

The bassist's first major exposure was with Horace Silver in 1970.

"I was living at home at the time, practicing and trying to get my playing together. Then, on the spur of the moment, I decided to come



Keep An Eye On Stanley Clarke

by Elliot Meadow

to New York. I had no plans, really. I met a friend, a trumpeter named Steve Weiner, soon after I arrived, who told me that Horace was having auditions. I called Horace and he told me to come by—and after auditioning, I got the gig. I stayed with Horace until the band broke up, about six or seven months. After that experience, I went back to school in Philly and worked locally again. Then Joe Henderson called me and I went with his band.

"During the time I was with Joe, a lot of things opened up for me. I played with various other groups when Joe wasn't working. The last gig I played with Joe had Chick Corea on piano, and we sort of dug each other, the way we played, so since then I've worked pretty regularly with Chick."

One notable engagement with the pianist was a part of a Stan Getz group rounded out by Tony Williams and Airto Morcira.

Currently, the bassist works in Corea's new group. Return to Forever, also gigging and recording with Pharoah Sanders and Art Blakey. He was involved in the recording of some tracks for the George Russell-Bill Evans album *Living Time*, and has been getting calls to record with Curtis Fuller, Norman Connors, Dexter Gordon and Gato Barbieri. This broad spectrum of associations led me to ask Clarke how he feels about the seemingly total acceptance he has received from his peers.

"Well, I was a little surprised at first, because I guess it would surprise anyone to be accepted by a large group of people. I feel that I've been very fortunate, because everyone I've played with up to now has been very helpful," he said.

Our conversation now broadened to include Stan's views of various other facets of the music. Asked how he felt about the elec-

tric bass, he said: "Personally, I enjoy playing Fender, mainly because I got used to it early on, when I first started playing. I feel equally at home on both acoustic and Fender. It doesn't bother me."

The cross-fertilization of jazz and rock elicited this response: "A lot of it I like. For instance, certain things on Miles' recent albums are nice. It's a different approach and I can dig it. However, for myself, I wouldn't just want to do that. My whole point is trying to play different types of music. I'd hate to be confined to just one area."

Concerning the need to improve conditions for his fellow musicians as well as for himself, Stan pointed out: "We need a great deal more exposure for the music via the media. As far as radio is concerned, it would be helpful if those in power stopped labeling the music—like you have one station devoted to this, another to that. It's important that a broader view be available. The media should help make the public more aware. You know, most people will listen to practically whatever they are told to listen to, so when they go into a record store, they see a label with 'jazz' on it, and nine times out of ten those records just won't sell anywhere near the amount that records labeled rock or country & western will. There is a great deal of music that just gets brushed off because the record-buying public is almost completely unaware that it exists, and I feel the media are responsible for that. A lot more communication is necessary to help ease the situation.

"You know, communication is one of the things that I've been using as far as my own playing is concerned. I really try to communicate with the people who are listening and it's not really a hard thing to do. But in order to play music and get it across to somebody, you have to know a lot about yourself and the things that are going on around you. That knowledge is very important."

Clarke had mentioned on another occasion that he wanted to record soon under his own name. Now he said: "I want to play and record with musicians that are able to understand a particular agreement. In other words, if I put some music in front of the guys and say that I want it played in a specific way, then that should be the way for it to come off, yet within that agreement, the musicians could still play their own thing. That doesn't seem to happen as often as it should.

"To give an example: I was on a record date recently where the leader used three drummers. On one particular tune the guy asked one of the drummers to play a certain way. From what I heard, it just ended up sounding like a band plus this drummer. He wasn't worrying about the overall concept the leader wanted; he just played for himself. To me, that's bad, because in order for it to work, all the musicians involved have got to understand what everyone is doing. Once that is together, it can go on from there. I've been in some bands where the leader hasn't had the ability to communicate his ideas to the rest of the guys. I really believe that if musicians understood just that thing of communicating on a verbal level, the actual music wouldn't be a problem."

Stan also expressed his feelings concerning the way people listen to music: "It's funny sometimes, the way the public relates to what it is hearing. Many times I have found that

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Pax Europa

Newport Stars on Foreign Stages

by Leonard Feather

DRAMATIS PERSONNAE:

The Cannonball Adderley Quintet: Adderley, Nat Adderley, George Duke, Roy McCurdy, Walter Booker.

The Dave Brubeck Quintet: Brubeck, Paul Desmond, Gerry Mulligan, Alan Dawson, Jack Six.

The Giants of Jazz: Dizzy Gillespie, Sonny Stitt, Kai Winding, Thelonious Monk, Art Blakey, Al McKibbin.

Elvin Jones Quartet: Jones, David Liebman, Steve Grossman, Gene Perla.

Charles Mingus Quintet: Mingus, Joseph Gardner, Hamiett Bluiett, John Foster, Roy Brooks; guest soloist: Cat Anderson.

The Jimmy Smith Jam Session: Smith, Clark Terry, Art Farmer, James Moody, Illinois Jacquet, Kenny Burrell, Roy Haynes.

George Wein, head of a worldwide messenger service.

Bob Jones, a wandering first lieutenant for Wein.

Harriet Choice, a reporter and jazz analyst/analyst.

Sundry road managers, local promoters, critics, disc jockeys, and a scattering of orchestra wives.

Exactly four years had elapsed since I last embarked as a sort of journalistic groupie on one of George Wein's annual "Newport Jazz Festival in Europe" tours. There had been many changes in the interim, most of them for the better. Newport today is virtually a round-the-world operation; the Brubeck and Smith groups started off in Australia, New Zealand and Japan, before the European venture got under way.

The concerts have grown both in the number of groups used and the territories covered. Beginning in 1971, Iron Curtain countries were included.

The logistics and transportation problems involved are staggering. No two combos had the same route, though sometimes two or more would be in the same city on the same or successive days. A few cities such as Rotterdam, Belgrade and Bologna, hired all six Wein-dispatched groups spread over a three-day festival period.

The Adderley and Smith units kicked off the celebrations Oct. 18, when they were part of a five-day jamboree for Polish jazz fans. As in several other cities, European or expatriate American musicians were added to the Wein personnels; the Lungstrem big band from Moscow and Kurt Edelhagen's orchestra were among those who helped induce sold out houses every night.

Jan Byrczek, of the European Jazz Federation, filled me in on the Warsaw episodes. "It was very encouraging," he said, "to observe how young the audience was. Large numbers of kids who used to go exclusively for rock now admire all kinds of jazz."

"The official cultural recognition of jazz is growing in many European countries. In Graz, Austria there's a professional jazz school along the lines of Berklee in Boston, operated with substantial support from the local government."

Byrczek is editor-in-chief of *Jazz Forum*, which has moved its headquarters from Warsaw to Vienna in order, I gathered, to be more

in the main stream of things. The magazine, official organ of the European Jazz Federation, is printed in English, bi-monthly, runs to well over 100 pages, and is served by correspondents all over the world.

Saturday, Oct. 28: The Newport tour had been under way 10 days when I joined it in London, where the Giants of Jazz were playing at the Odeon in Hammersmith. George Wein, though not traveling with the tour, was on hand for the duration, mostly in London or Paris, available for trouble shooting. George was his perennial, indomitably optimistic self. "Rotterdam is a sensation. We're sold out for the entire weekend—it's the greatest ever. Paris was disappointing, and so is London, but we'll bounce back next year with some new talent."

Robert Paterson, Wein's co-promoter on the London dates, seemed determined to strike a note as gloomy as Wein's was cheerful. "Jazz is dying. The more fanatic fans came all the way from Scotland and Ireland, but there just aren't enough of them. Jazz is an expensive hobby for me. Why should I use my profits from Nana Mouskouri and Shirley Bassey to subsidize it?"

"Cannon and Mingus got big notices. Brubeck is a darling. The Giants are doing pretty good business this evening, but still disappointing when you consider it was 50% better last year. As for Jimmy Smith, he had the nerve to tell the audience 'We're lowering ourselves to play here at the Odeon. Last time we were here, we played at the Festival Hall.' I never want to see him again."

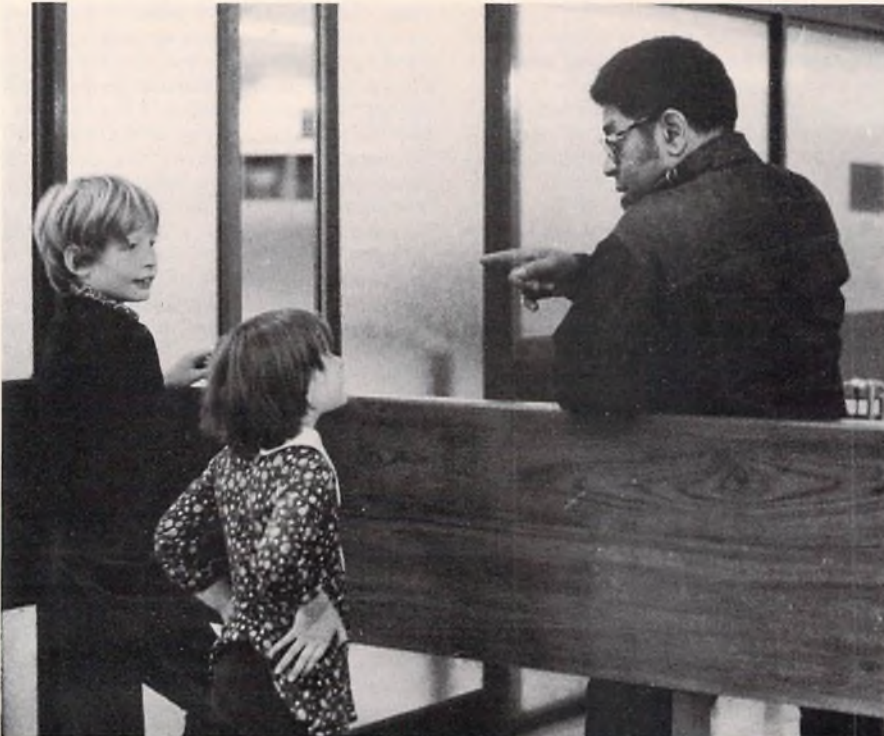
According to Paterson, the BBC puts its jazz in Siberia-type time slots. One radio reporter, airing between 1 and 2 a.m., expressed wonderment at the apparent absence from the concerts of so many fans who had been complaining about the lack of live jazz.

Whatever the financial facts, the music at the Odeon gave evidence that the Giants hadn't yet recovered from their jet lag. After one-night stands in Brussels, Sheffield, Paris, and a last minute arrival here, they put on a lackluster show—the only sub-par one I was to hear throughout my travels.

Sunday, Oct. 29. A surprise: George Wein told me the concerts in Bucharest, set for the following Wednesday and Thursday, had been canceled for reasons that seemed to be wrapped in mystery. The explanation from Bucharest officials (this was to have been a bi-governmental subsidized venture) was that the hall had become unavailable. So the musicians would all have an unexpected day off.

Monday, Oct. 30. Flew to Budapest, where the Giants of Jazz and the Elvin Jones group had checked in at the spacious Intercontinental Hotel. We all had rooms overlooking the Danube, and were dismayed to find that the waltz-famed waters have long since turned gray. We were on the Pest side of the river, the flatlands; beyond the bridges in Buda we could see the mountains where, with my wife and Harriet Choice of the *Chicago Tribune*, a pleasant traveling companion and the only other press member tagging along, we went on a sightseeing tour the next morning.

Imre Kiss, in charge of jazz on the State Radio for the past six years, told me of the slow but sure upsurge in interest. "When I began, we only had a single one-hour record program per week. Currently we have live performances weekly for an hour or two; also



Dizzy Gillespie and new friends at London Airport

there's an official Hungarian Radio Jazz Club which holds a monthly two-hour concert.

"The Albareggio Jazz Festival, organized by the Hungarian Radio, is held in Szekesfehervar, a town of 80,000. Musicians from Budapest make the pilgrimage there every year, and the concerts are invariably sold out. At the last festival we had the Dutch Swing College Band, an orchestra from Czechoslovakia, and a big radio band from Warsaw—the big band sound is very popular. We also had Keith Jarrett, and Attila Zoller with a quartet.

"Avant garde and free jazz is popular with the young people, but there aren't enough of them to fill a big room."

Despite all these advances, the Hungarians have evidently remained a little confused. The Daily News, a local sheet published in English and German, carried a story by one G. Molnar that read, in part: "The style of the Dutch Kay Winding—the only European member of the orchestra—is also characterized by virtuosity in technique. Double bass players Al McKibbin and Sonny Stitt were once Parker understudies. Then for many years they both played in the orchestra of Ornette Coleman. The repertoire of the Giants of Jazz is made up of the most successful old numbers of conservative cool jazz, as well as some later favourites . . . At the recently held Jazz Jamboree in Warsaw, Cannonball Adderley were the two double bass players. They are black brothers. In the second half of their Budapest concert, the Cannonball Adderley brothers will perform with their own group—noted for its splendid Blues style."

The concerts here were held at the 2,200 capacity Erkel State Theatre. Elvin's quartet, for openers, proved to be a successful test of the Hungarians' ability to assimilate a form of jazz that was relatively abstract; however, nobody found it hard to relate to David Liebman's lyrical flute on *Yesterdays* and *A Time For Love*, or to the flute-soprano blend of Liebman and Grossman, who sound more like a pair of musical twins than the firm of lawyers their names suggest. The march number, written by Elvin in honor of his wife Keiko, brought that special brand of heavy unison applause in which certain European audiences like to indulge.

Elvin's sidemen are the youngsters among the 33 Wein emissaries: Grossman is 21, Liebman 25 and Gene Perla 32. When I asked Perla how he was adjusting to the rugged one-nighter schedule, with its daily changes of language, money, hotels etc., he replied: "Well, it sure beats going to engineering school—and, before that, pumping gas."

The Giants of Jazz are almost a generation older than Elvin's colleagues, but the spirit with which they played, and the enthusiastic reception recorded them, differed not at all. Everyone shone on Dizzy's *Blue and Boogie*, but for my taste Sonny Stitt stole the evening with his alto on *I Can't Get Started*—this despite the fact that his horns had been stepped on and damaged during the Paris concert.

Tuesday, Oct. 31. Cannonball, in his first-ever appearance in this country, left the audience almost numb with excitement. With the State TV cameras rolling onstage, George Duke and the rhythm section got the show under way with some inspired vamping. The quintet was in estimable form playing Joe Zawinul's



Cannonball Adderley and Elvin Jones

Dr. Honoris Causa. An extended *Autumn Leaves* offered suave bowing by Walter Booker, sensitive muted work by Nat, and an unpredictable range of moods, from free jazz to ballad to mambo. Cannon himself played superbly; Nat broke the language barrier with his blues singing. An unaccompanied, improvised concerto, on which the pianist alternated between acoustic and electric piano, was announced straight-faced by Julian: "There will be no horns, no bass, no drums; you will now be exposed to the sound of George Duke playing with himself." Nobody seemed to get it.

At the end of a wildly acclaimed set, Cannonball was awarded a kiss on each cheek, and a floral bouquet presented by a lovely Hungarian brunette—a courtesy accorded to each leader.

The slow, stately, evocative grandeur of a Jimmy Smith solo provoked one fan to comment: "This man is a tiger. The Hungarian artists are mice." The tiger began his jam session with *Walkin'* and ended it with an r&b Latin blues. The two were separated by a long medley, mostly ballads: Kenny Burrell chording sensitively on *God Bless The Child*, Jacquet in his best Hawkins groove on *Ghost of a Chance*, Clark on fluegelhorn in *Georgia On My Mind*, Moody with some lithe, lilting flute in *Indian Summer*, and the always impeccable Art Farmer in an *Ill Wind* that blew everybody some good.

Backstage, it was Illinois Jacquet's 50th birthday celebration time—starting officially at midnight; but there had been a champagne party on the Budapest-bound plane and, as James Moody pointed out, "We've been celebrating his birthday ever since Australia."

Wednesday, Nov. 1. An example of the transportation pressures that can affect the musicians' nerves (and, in some cases, their performances) was our trip from Budapest to Berlin. On paper it was a two-hour flight, but from door to door it took nine hours.

First, a two-hour wait at Budapest airport, fogged in. Then, during the prop-plane flight, we learned that we were headed for East Berlin airport. At that dismal outpost (in stark contrast with West Berlin airport, which is efficient, large and very close to midtown) the Adderley group, the Smith sidemen and the

rest of us were delayed first by slow customs clearance, then by waiting for a limousine to take us across town, thirdly by an East German petty bureaucrat at the checkpoint, who seemed to take forever walking through the bus, checking each passport photo against its owner. Finally a briefer stop at the nearby West Berlin checkpoint, then clear across town to the Hotel Schweitzerhof.

Luckily, the Adderley and Smith groups had no concert set for tonight, but we all missed a chance to catch what must have been a very interesting concert of British avant garde music that launched this year's five-day-long "Berliner Jazztage," at the jauntily mod Philharmonie Hall.

The Jazztage have (yes, it's plural) become an institution, thanks to the tireless initiatives of Joachim-Ernst Berendt; but the noted German entrepreneur-critic-world traveler was absent this time, languishing in a hospital after a nervous collapse that followed on the heels of an article in a national magazine, *Spiegel*, bitterly attacking him for allegedly playing angles, and badmouthing the festival.

Whatever the facts, it is indisputable that Berendt, annually since 1964, had mounted a series of festivals that were as notable for their artistic originality as for the efficiency with which every detail was carried out. The piano workshops in '65 and '69, the violin summit in '71, a history of soul in '68, a guitar workshop in '67 (I saw that one and it was magnificent), even a tap dance festival in '66, all were Berendt brain children.

In his absence, George Gruntz, who is said to be as good an organizer as he is a pianist, has taken over the artistic direction.

In the hotel restaurant I was surprised to run into Eubie and Marian Blake.

"I thought you didn't fly," I said.

"I don't. Took a boat on an eight-day sailing to Genoa, then got here by train. I haven't been to Europe since 1924, and you know something? I kinda missed it."

Eubie, who will be 90 by the time this issue hits the stands, stayed in the restaurant until long after midnight, chatting with old and new friends, until I had to excuse myself. I can't keep up with these energetic youngsters. After telexing a story to the Los Angeles Times, I finally got to bed at 2 a.m. after a day that must surely have lasted 48 hours. **db**

The year was 1948, the date, January 26. We were a sturdy little group of Swedish bebop fans in our early 20s, shivering on the ocean-liner pier at Gothenburg. We were waiting—in vain, as it turned out—for the S.S. *Drottningholm*, carrying Dizzy Gillespie and his big band from New York to Europe. The bitter cold finally took its toll. Informed that the vessel would arrive several hours late due to bad weather on the North Sea, we repaired to the nearest bar specializing in Irish coffee. The *Drottningholm* didn't hit port until late in the evening, too late for the band to make its European debut on time.

Even if I live till the year 2000, I'll never forget that sensational night. Dizzy's men, 16 ruffled musicians, with the heavings of the angry sea still in their legs, unpacked their things and Mr. John Birks himself, dressed in an immaculate double-breasted suit, set the tempo. The opening tune may have been dedicated to the cause of the late arrival: *Cool Breeze*. The cream of Swedish jazz musicians of the time was there, many of them quite unprepared for the murderously intense attack of the band. I like to avoid exaggerations, but in all honesty I had the distinct feeling of being an eyewitness to an audience massacre of sorts.

After the devastating *Cool Breeze*, we had just enough time to recuperate during a couple of Kenny Hagood vocals before the band was at it again with a decidedly un-Millerish string of bebop pearls: *Manteca*, *Swedish Suite*, *Algo Bueno*, *Toccata for Solo Trumpet & Orchestra*, and the phenomenal *Things To Come*.

The Gillespie band toured Sweden through Feb. 8, leaving in its wake a series of bewildered reviews and dumfounded music critics. Mr. G. himself, never a man to pass up an opportunity for a put-on, participated in the general confusion with a hand-written explanation to the press: "Bebop is swing accentuated backwards!" A classic to this day. Even if you were a close follower of down beat at that time, we seekers were hardly elucidated by a hilarious cartoon by Anderson, where the leader of a bop group shown singing the unison octave jump of *Salt Peanuts* in the background explains to a curious layman:

"What's bebop? Why, man, the inevitable! It's a classic protest against the chaos, the desolation, the abject melancholia of our times. The frustrated emotions, impeccable techniques and strikingly imaginative innovations of the true disciple are projected into a pattern of weird harmonies and frantic rhythms so overwhelmingly breathtaking in its sweep and grandeur to oblivate any form of musical expression save this . . ."

Indeed, those were the days. Dizzy's rhythm section of 1948, as all bop lovers easily will recall, consisted of John Lewis, piano; Al McKibbin, bass; Kenny Clarke, drums, and the incomparable Chano Pozo on congas. The saxes were Big Nick Nicholas and Joe Gales, (subbing for James Moody on the European tour), John Brown, Howard Johnson and Cecil Payne. The ear-splitting trumpet section had Lammar Wright, Jr. and Elmon Wright, David Burns and Ernest Benjamin Wright, born August 13, 1925 in Cleveland, Ohio.

More than 23 years later, Benny Bailey was enjoying a solitary dinner at the elegant Juhanna Hertua Hotel in Pori, Finland. Looking almost the same as in '48, (well, a little more paunchy, perhaps) Bailey had just finished a highly successful concert with the Red Mitchell Trio. As one of the Pori Jazz Festival's heaviest entries, along with the Herbie Hancock Sextet, it was justified that Bailey should grace the cover of

Meet Benny Bailey

by Lars Lysted

the festival program. After nearly 20 years in Europe, Bailey is held in highest esteem by anyone who can still appreciate a superior artist: His long absence from the American scene hasn't dimmed his gargantuan talents. Every time he steps forward to the solo microphone, you're in for a dramatic experience, no matter if he's fronting a pick-up group or is backed by the volcanic Clarke-Boland Big Band. It is a safe bet, had Bailey chosen to remain in the U.S., that he'd be one of the most influential trumpeters today. His keen harmonic conception alone has been a source of inspiration to many European trumpeters, notably Sweden's Bertil Lofgren, formerly featured with the George Russell Sextet.

Bailey's solos are often unpredictable, with unexpected intervals few other musicians can pull off successfully. In his handling of the rubber plunger, a little gadget forsaken by most brass players these days, Benny is, in my opinion, on the level of a contemporary, more adventurous Cootie Williams.

Reminiscing about the extraordinary experience of being a key member of the historical Gillespie band, Benny said:

"That was a very big thing in my life. It was the only job I've ever had where I was rushing to go to work every night. I was looking at my watch all the time to see if it was time to go on. Everybody was full of enthusiasm, because the music was new then, and Dizzy was the master of that music. So it was like a school to me, actually. And he had some great cats in the band.

"The first time I heard Dizzy was in a hotel room in Cleveland, in 1943, I think. They were having a session with Bud Powell and Eddie Cleanhead Vinson. Eddie was playing beautiful alto; he really could play. I was sort of fascinated by the music, because I had never heard it before. Then I began to get interested in bebop. But I didn't try to play it until I went to California in 1947 and got a chance to hear Charlie Parker and Miles. In fact, I used to go every night to the Celebrity Club, and there I really got a chance to let it soak into me what bop was about. Also, I remember the jam sessions at Billy Berg's every Sunday. That was beautiful.

"Dizzy came with Parker originally, and after Dizzy returned to New York Parker stayed on and brought in Miles Davis. That was my first real initiation into what was then the new music. Miles has meant a lot to me. I got to know him very well, because

I was living in L.A. at the same time. He told me a lot of things that were happening with the music, you know. And it's always a hell of a big help if somebody tells you about it who's really into it. And that was really all I needed to start me off; a few pointers and a few words of how to go about it. Because it was totally mysterious to me how they could possibly play these things they were playing.

"The first time I realized that *Lady Be Good* could be played differently was when I heard Miles and Bird play it. The way they changed and added harmonies to it. And that was the whole flavor of the music. A lot of minor chords rather than dominant and major sevenths, and things like that. But that evens out. That's like dixieland now.

"I liked Miles, but the funny thing is that I played like Fats Navarro, and I hadn't even heard him. I wasn't copying him; I just played like that."

Benny paused to say hello to Red Mitchell and his lovely Swedish wife, who'd just entered the dining room. I brought up the topic of Gillespie again, and Benny continued:

"Dizzy was very inspired, night after night. But he had beautiful chops, too. He could play high As and Bs while playing his solo, and then play down and up again, which is pretty amazing. He still does that, if you've heard him recently. And he insists that he never plays anything hard. But that's what he says!

"Just a few days ago, I heard a couple of those arrangements played over the Swiss Radio, and I said 'wow!' I appreciate it much more now, because then I really didn't understand what he was doing. A lot of things we played in the band were not written, actually. I mean some of the fast things."

Not even *Things to Come*?

"Yeah, that was written. And how it was written! That was a hard thing to play; we couldn't make it every night. Some nights it would come off so fast, man! We had to learn it by heart, because you can't read that fast. Gil Fuller probably wrote it from Dizzy's instructions, because it's just the way Dizzy plays. The lines were very good for trumpet. You play valve trombone, so you know what I mean. Even though they were fast they were very logical. It laid nice under the fingers. If you play it softly, it's a very natural type of fingering. But it's effective, though. Dizzy played it so smoothly, at times. It's the only way to play fast. If you play it too loud, somehow the notes get cluttered up. But Dizzy plays very clean."

The first European tour of the greatest big band in bop ended with financial disaster. The Scandinavian portion of it was seriously mishandled by the Swedish promoter, and after a brief visit to France with concerts in Paris and other French cities, Gillespie had to enlist the services of the American Embassy in order to get the band and himself back home again. The only alternative would have been to swim.

Shortly after his return, Gillespie decided to call it quits for a short while, and disbanded. The economic pressures had proven unbearable, and who's to blame him? In my search for a fitting epitaph, I recalled what Quincy Jones told me at a cocktail party several years later: "That band was never in tune, but there's never been a band like it!"

Prior to his stay with Dizzy, Bailey had played with Jay McShann for a year, in 1947. That was his first well-known band. Before that, he had worked with several small groups, including Scat Man Crothers. That was during the war, in 1942, and the band was quite active in California.

"Scat Man was a great entertainer," Ben-

ny recalls. "I learned a lot from him. And we played nice tunes. But mainly he was a showman. At the time I was with Scat Man bop hadn't really begun."

Bailey's earliest influences include, naturally, Louis Armstrong and Roy Eldridge, but also a cat from around Cleveland, Tommy Enoch.

"Louis in the '30s was very experimental, which he got away from later. This is not very well known; you'll have to listen to a great deal of different recordings and such. He was really reaching out. I heard Bird play a lot of that 20 years later. Louis was way ahead of everybody. When he was inspired he played things which you couldn't possibly associate with him in his later years. But Enoch was my first real big influence. He's from Pittsburgh, Roy Eldridge's home. He's not well known, but he used to play with Earl Hines. A fantastic stylist, a beautiful, phrasing cat."

Safely back on American soil after his European venture, Bailey went with Lionel Hampton in the spring of '48, for four or five years.

"And that was a good band, too. Hamp's another show master, and he's always been enthusiastic about good music. And everybody was trying to play the 'new music.' Quincy Jones came into the band; Art Farmer, and Wes Montgomery were there. And a trumpeter called 'The Whistler,' a highnote specialist. [Ed. note: Richard "Duke" Garrette.] He played higher than anybody, Cat Anderson included. Really, he was 'out of the trumpet,' so to speak. So high that it defined the human ear. You've never heard anything like it. There wasn't even a note anymore. It just disappeared into outer space. He wasn't always accurate, but sometimes you could see smoke coming out of the horn. No kidding. I don't know what happened to him; perhaps he's washed down the drain with a lot of other cats. Getting high, and so on. That was always the danger; a lot of cats trying to be like Charlie Parker, including myself, to see how high they could get. That was a pretty dangerous period.

"But I met a lot of beautiful cats at that time: Yusef Lateef, Sonny Rollins, Kenny Drew. Even in those days, they were really advanced players. And Sonny Stitt, I can't forget him. He's always played perfectly."

Bailey left Hampton on several occasions, but he always returned. He enjoyed touring, even though it was tough sometimes—doing one-nighters in the proverbial iron lung, i.e., the band bus.

"I like to travel. You meet a lot of cats, you get a chance to jam, which seems to have gone out of fashion nowadays. That's how I met Quincy, by the way. In fact, I was responsible for him being in Hamp's band. That was in Seattle, around 1950, and Quincy had written a very long arrangement. He said he had showed it to Hamp, and Hamp had said "Go away," or something, because Quincy was only about 17 or 18 then. But I must have told Hamp about it, because we played it anyway. And it was good! A long suite, and Quincy played good trumpet too, at that time." (A few years later, Jones wrote a tribute to his buddy, a catchy 32-bar original called *Meet Benny Bailey*, subsequently recorded by Count Basie and others.)

In 1953, Bailey quit Hampton and joined tenorist Freddie Mitchell's band with the idea in mind of getting back to Europe.

"He had some gigs in Italy, but that tour was also a catastrophe. *Everything* went wrong. The money wasn't okay, the cats were fighting, and the drummer got mad and quit. We got a new drummer, Sture Eriksson, from Sweden, because Sweden was supposed to have the best jazz musi-



cians in Europe. A while after the tour, I wrote to him and that's how I came to Sweden. A few years later, in 1958, I got an offer from Quincy to join his big band in Brussels for the show *Free and Easy*, which also played Paris for a while. Quincy had a fine band, with assistant arranger Billy Byers, Jimmy Cleveland, Melba Liston and Ake Persson on trombones. Lennie Johnson was on lead trumpet, and the incredibly talented Julius 'The Phantom' Watkins on French horn."

The Phantom?
"Yeah, he always disappeared, like in thin air. Nobody ever saw him, except on stage. It's a wonder how he got hip to when the shows were supposed to start, but he always materialized in time."

Quincy Jones' big band toured Sweden and Central Europe quite extensively on its own, but finally even Quincy had to succumb to the economic realities.

"Quincy lost a lot of money, at least \$40,000. But he paid everybody. Quincy's always been a very straight cat."

Then it was New York for Bailey for nearly six months, and then back to Europe with yet another group, including Freddie Hubbard and Curtis Fuller. Once again, Bailey returned to Sweden, but nothing much was happening there, jazz-wise. Rock had taken over. He moved to Berlin to work with the Berlin Radio Band and two years later, on to Munich for five years with the Max Greger group. Then he settled in Geneva, Switzerland, where he still resides. Aside from being featured with the big band of Radio Swiss Romande, Bailey makes frequent appearances as a guest artist at festivals all over Europe, such as Montreux, Prague, Warsaw, Stockholm, Paris, etc.

For more than a decade, Bailey has been one of the pillars of the Clarke-Boland Big Band, with headquarters in Cologne, West Germany. Bailey happens to be that rare phenomenon: A great lead player and a superior soloist, and Francy Boland's regard for him is practically limitless. Often referred to as the Rock of Gibraltar and the Whip of the Band, Bailey is mostly flanked by Art Farmer, Dusko Goykovic, and Idrees Sulieman in the CBBB trumpet section.

The sudden passing, on Feb. 22, 1971, of Derek Humble, lead altoist with the CBBB for many years, was a serious blow to the band as such, and, personally, to his many long-time friends in the band. Humble had the reputation of being the outstanding lead saxophonist on the European conti-

nent.

"Everybody felt very sad. We'd gotten used to his sound, and to replace a man of Dereks' stature is no easy task. It's not only a matter of playing the music, but also of getting along with the musicians themselves. Derek had been with us for so long, and there are so many subtle things that have to function between musicians in a big band to get the right vibrations. But we have Herb Geller now, and he will probably be Derek's permanent substitute. He plays all the reeds, at least ten instruments, including English horn."

Geller made his first Lp with the CBBB on a date featuring Stan Getz, who also functioned as producer. How did Getz fit into the CBBB family?

"Stan is a terrific musician, and he can play any style. On this date, he played very sparsely, but he has a beautiful sound. For my taste, he's at his best on ballads, but this record was pretty avant garde, with music written by Francy Boland." (The Lp, *Change of Scenes*, was released on European Verve.)

All over Europe, the demand for big bands is on the increase. (In relatively small Sweden, more than 30 big bands of varying stability have been popping up during the last few years.) And speaking of records, Benny Bailey finally got around to making another of his rare own Lps.

On Aug. 22, 1971, he gathered some of his favorite musicians in a Deutsche Gramophone studio to record some new music by Boland, who's also on piano, and not just by the way, either. Sahib Shihab is on baritone, Tony Coe on tenor and clarinet, and the Bailey sextet is rounded out by Belgian bassist Jean Warland, and Tony Inzalaco on drums. Bailey can be an extremely lyrical balladeer when he feels like it, so Boland added a section of ten violins on some of the tunes.

Asked if he ever has had reason to regret having made Europe his personal battleground, Bailey answered:

"No. Here I can do anything I want, and I think I've found a happy medium. I don't care about recognition, really. The main thing I care about is to satisfy myself musically. That's what everybody has to do in the end, anyway. To assess themselves. There's a lot of traps connected with 'recognition,' being 'famous,' making a lot of money to satisfy so and so. I've seen a lot of that. Most of my friends in Europe have the same feeling; Dexter Gordon, Art Farmer, Leo Wright, Carmel Jones. The more I keep in touch with current events in the States, the more determined I am not to go back. It's too unsettled. The reason why I left is still valid: To keep my mind clear to think of my instrument the way I wanted to, without being influenced by everybody else. In America, if you want to make money, it's almost compulsory that you keep up with what's current. I was talking to Benny Mau-pin from the Herbie Hancock band about these things, and I think he's very typical of the younger musicians coming up now. A very clean, intelligent young cat. He knows exactly what's happening, without being bitter about it. He's sober, clean-living, un-militant. He made a beautiful impression."

"If I felt I was losing touch with what's happening, I'd go back in spite of everything, but I don't. The styles are just going 'round, it seems. Nothing *really* new is happening, like when Bird came on the scene. And that's what Bud Powell, then at his peak, said when somebody asked him: 'Are you impressed by any new musicians?' Bud, who never said much anyway, answered: 'Well, I've heard everything, and I'm still listening!'"

"And he was absolutely right!"



The Uses of Adversity

Lew Soloff

by Joe H. Klee



BLOOD, SWEAT & TEARS

Clark Terry used to introduce Lew Soloff as "the busiest trumpet man in New York." Lew wasn't even doing any studio or pit band work then, but whenever he came home to New York from a tour with Blood, Sweat & Tears, he'd check his answering service for messages and then run out and sit in—with Clark Terry's big band, or Thad Jones and Mel Lewis, or Tony Scott, or Machito. Soloff has always gotten his kicks from playing many different kinds of music, and he plays them all expertly.

"Music started to happen when I was about 2 or 3 years old," said the native-born New Yorker. "I was at my uncle's house. My uncle is a pianist in the club date field, Jessie Solomon. He was a big jazz fan and he used to put on all those Louis Armstrong records. At my father's parents house, they had a record of Roy Eldridge playing *After You've Gone* which I used to listen to over and over. I took up piano when I was about 5. I really didn't think about the trumpet until I was around 10 years old."

By the time Lew was 14, old enough to start playing for pay, the family had moved to Lakewood, New Jersey—a town full of resort hotels. After school on Friday, Lew would grab his horn and work the weekend. Among the musicians then doing the New Jersey resort hotel circuit was pianist Pat Rebillot (currently with Herbie Mann), with whom Lew sat in now and then at the New Irvington Hotel.

In the summertime, the young trumpeter would play in the Catskills. When he was 19, he worked at Kutscher's Country Club, and in the band that played Latin music was a trumpeter known as "Paquito". His real name was Frank Davilla. He also played with Machito and later got Lew on the band.

After graduating high school, Lew went to Eastman School of Music in Rochester, N.Y.

"I went through four years of school up there," he said, "and got some experience playing in the school orchestras and in the wind ensemble and also met one of the biggest influences on my playing in my life, Chuck Mangione.

"Chuck was a professional jazz player.

18 □ down beat

He'd already done two of his *Jazz Brothers* albums. The freshmen started up a band that included guys from the whole school. Finally we worked up the nerve to ask Chuck to join it."

A close friendship that has lasted until today was established between the two trumpeters. Recently, Soloff took time out from his busy schedule to play at Mangione's Carnegie Hall concert, doing the solo part in *The Feel of a Vision*, a piece Mangione had written for Soloff's senior recital at Eastman.

"Jazz is highly respected now in the conservatories," Soloff concedes, "but rock is not. To me, the analogy is that rock is now what jazz was then. Rock should be just as respected as jazz or classical music, because it has the potential of being great. I see a future for rock where there's a lot more than four chords and where there's freedom."

While Eastman was liberal toward jazz, Soloff pointed out that there were other institutions which weren't. He mentioned a certain school of music which had a sign placed above its new concert grand forbidding the playing of jazz on the instrument at any time.

Fresh out of Eastman, Soloff headed for the Big Apple, ready to make it in the music business. He got his draft notice instead. After a stretch of active duty, he fulfilled the remainder of his military obligation with the National Guard. Here he met percussionist Mike Mahaffey, also a member of the Rainbow Division band, who recalls that "every chance we could do something, we'd just do it. Most of it was when we'd go away for two weeks to summer camp. Sometimes just Lewie and myself would take a set of drums and a trumpet and set up in the woods somewhere...."

When the National Guard had no prior claim on his services, Soloff played with every band and at every session available.

"I was making all the sessions with Tony Scott at the Dom," he recalled. "Every night was like walking into a supermarket and taking a ticket, that's how many people would be waiting on line to play. It was really a beautiful scene. Tony was beautiful because he made it possible. There's nothing like that

happening in New York now. I really miss it. There's something about going to a place and getting a chance. It's nice to play for people. It's nice to go up on the stage without getting paid, for the pure love playing music, and play it and have some people in the audience listen."

Years of experience jamming, blowing, sitting in, being a regular in rehearsal bands—names and scenes like Clark Terry, Gil Evans, Kenny Dorham-Joe Henderson, Vincent Lopez, Radio City Music Hall—and finally Lew Soloff reached the point which nearly every musician arrives at somewhere in his career: the moment of decision which turns out to be the difference between scuffling and making it.

"I went to Tito Puente's band; then I stopped and started to freelance." Lew told the story as if he were living it all over again. "I got a call to go with Blood, Sweat & Tears through Freddy Lipsius and Chuck Winfield. I loved to play all different kinds of music, and I said to myself: 'I've never played in a rock band.' I really liked the record they did with Al Kooper. I had also wanted to travel, for years.

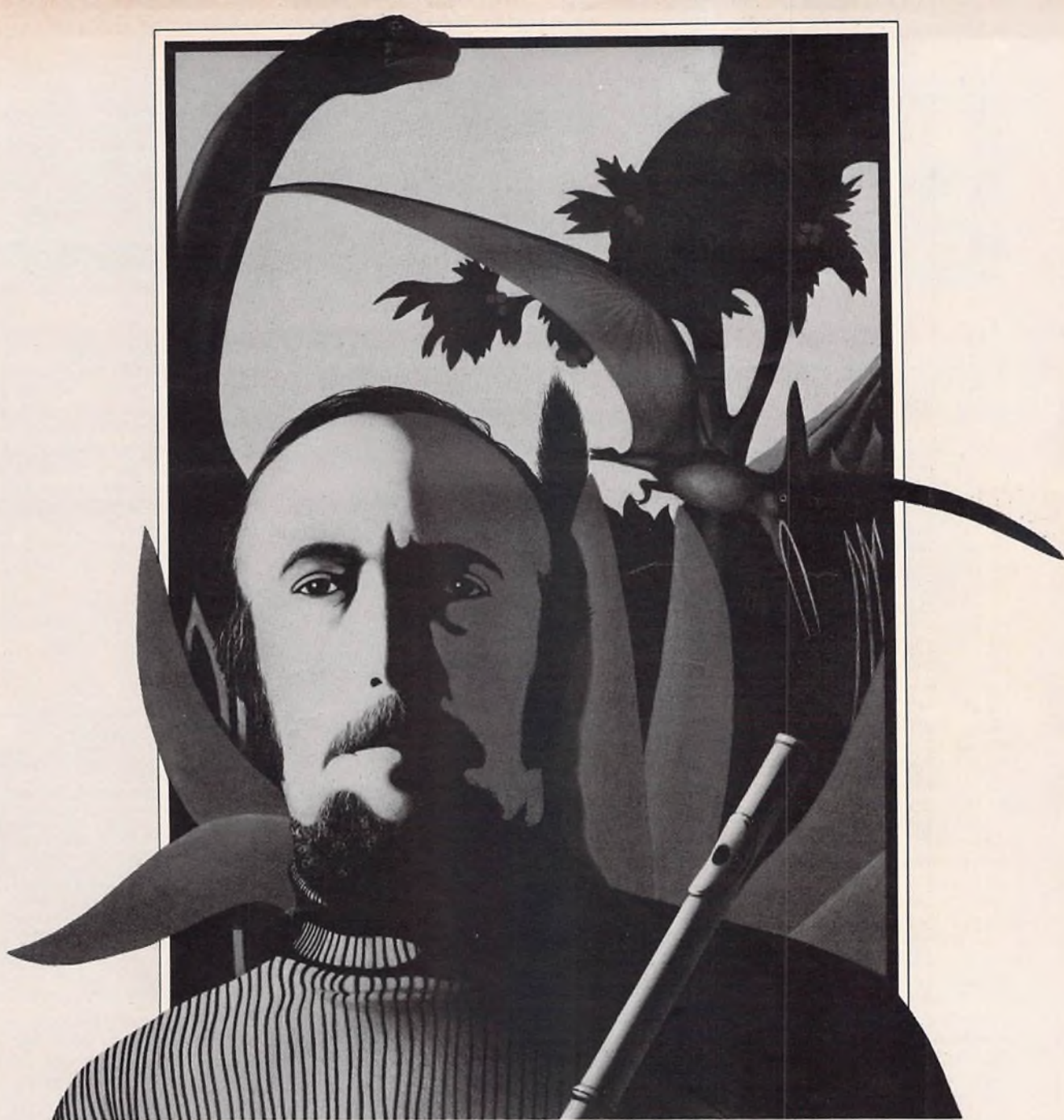
"When I came on the band I told them I had a problem with the National Guard, and they told me that if I ran into trouble they would fly me in and back for the meetings. So I went on the road with them."

Soloff feels that "the greatest musical experiences of my life were probably included in the first year-and-a-half I spent with this band. Not just because the music was on such a high level, but also because I'd never played in a band where the guys wanted to play as much as they did in that band, for that first 18 months. After we got very successful we also got stagnant, but at that point I couldn't leave because I was hooked on the money. All of a sudden, from being a band that just played and had some degree of success, we were the hottest thing in the United States—overnight.

"I stayed in a stagnant band until it broke up and the new band was formed, and now we have some real musical hope again. I think the problem was that we didn't know how to handle our own success and became prisoners of our hit tunes. As a band, we were afraid to go out and play all different music all the time, like we should have. Instead, we would go out knowing that people liked this and people liked that, and gradually the real audiences, the audiences that love music and are always looking for something different and good to hear, stopped coming and we started getting the audiences that come out because they hear from people that hear from people that hear from people. They just came to see us because we had the hits, and wouldn't have been happy if we'd done anything but play out hit songs.

"I've had a lot of training, but I'm not really a mechanical player. I have the ability to play mechanically, but there's one thing I haven't been able to do, and that's to play the same thing over and over and over again. I just have never been able to do that in any situation. I used to play at Radio City Music Hall. The first few times I played that show, I probably played it better than any time thereafter. By the fourth time I'd be tired of it. I would rather be doing something where I could create. I don't enjoy being pinned to the paper, because from the time I took up the

Continued on page 38



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

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ORNETTE COLEMAN

CRISIS—Impulse AS-9187: *Broken Shadows; Comme Il Faut; Song for Che; Trouble in the East; Space Jungle*.

Personnel: Don Cherry, trumpet, cornet, Indian flute; Coleman, alto sax, violin; Dewey Redman, tenor sax, clarinet; Charlie Haden, bass; Ornette D. Coleman, drums.

Rating: ★★★★★½

In the May 15, 1969 issue of *down beat*, Martin Williams reviewed a performance of the Ornette Coleman Quintet at the Loeb Student Center of the NYU. He remarked then that the concert had been recorded. No recordings were issued. In a 1971 edition of his book *The Jazz Tradition* Williams again mentioned the concert recordings, this time giving label and number, representing "a two-record set not available singly". No such albums were available. Some of us were beginning to wonder if the concert was a figment of Martin's imagination, a further critical contribution to jazz mythology, a means to taunt his fellows with an unavailable work which "had its feet planted on the earth", yet "spoke of the gods". Well, Martin, the embarrassment is over; at least half of your two-record set is here! Now the problem is to overcome years of anticipation and do some sort of justice to the music.

An apparent drawback of the original concert has spilled over on to the recording; *viz.*, the sound is boomy, and this particularly affects Haden's amplified bass, which is simultaneously over-resonant and muffled. Perhaps considerations of sound quality are responsible for the delay in the appearance of the album; certainly the quality of the music can have given no grounds for hesitation, for this ranges from good to excellent.

Broken Shadows is a superb beginning. A Coleman dirge, it recalls some of the collective emotion that made *Beauty is a Rare Thing* a masterpiece. Alto and trumpet carry the line as the tenor echoes a la Coleman. Although Ornette solos (over trumpet and tenor), the work is essentially thematic and repetitive; its power comes from dynamic shifts that achieve stridency before falling to the quiescent counterpoint that closes the piece.

Comme Il Faut has a medium-down tempo line, entirely typical of its author, which features a controlled solo from Cherry, who now projects a confident optimism in place of that rather bruised lyricism of old. It is a pleasure to hear this gifted musician, so clearly aware of what he is about and knowing that it is well worth doing. Redman begins in Coleman style, then tends towards Ayler as the rhythm section itself takes on a surprisingly Ayleresque cast. A static quality develops that appears to be due at least as much to Haden as to the young drummer. Coleman senior does not entirely escape the shade of the great

tenor saxophonist either, as he attempts in a long solo to restore the customary sense of momentum to the music.

Haden's *Song for Che* has long solos by Ornette and the bassist, the latter drawing on folk material, but avoiding the facile flamenco style that bemuses so many young bassists. The piece represents a rare opportunity to hear a Coleman group tackle music of distinctly different character to that of the leader; a work of depth and sincerity. What a pity it is not better recorded.

From the notes and previous concert review it is apparent that the titles of the remaining two items have been reversed on both sleeve and label. *Space Jungle* is an attractive sound-piece, which nonetheless possesses considerable drive. Cherry twitters exotically through the jungle of supporting lines before the bass and drums overcome the flute/clarinet/violin frontline entirely, and Ornette's unaccompanied violin takes it out. *Trouble in the East* is a collective performance, that drew the praise quoted at the beginning of the review. Unfortunately, the hollow sound makes the dense textures of the work quite difficult to appreciate. Martin Williams recommends following Redman's line (played at an opposing tempo) but the balance does not favor him and the alto dominates sonically and melodically. The work defies simple description however, and is remarkable for a joyous swing despite its contrapuntal complexity.

—martin

ALICE COLTRANE

LORD OF LORDS—Impulse AS-9224: *Andromeda's Suffering; Sri Rama Ohnedaruth; Excerpts from The Firebird; Lord of Lords; Going Home*.

Personnel: Ms. Coltrane, piano, organ, harp, tympani, percussion; Charlie Haden, bass; Ben Riley, drums, percussion; Murray Adler (concertmaster) Nathan Kaproff, Lou Klass, William Henderson, Ronald Folsom, Leonard Malarsky, Gordon Marron, Janice Gower, Gerald Vinci, Sidney Sharp, James Getzoff, Bernard Kundell, violins; Myra Kestenbaum, Rollice Dale, Leonard Selic, David Schwartz, Samuel Boghosian, Marilyn Baker, violas; Jesse Ehrlich, Jerry Kessler, Jan Kelly, Anne Goodman, Edgar Lustgarten, Ray Kelley, Raphael Kramer, cellos (strings in various combinations of 16).

Rating: ★★★

Ms. Coltrane continues along her many-stringed path, and while the album is better than *World Galaxy* it's still not much more than pretty music (not *beautiful*, just pretty).

She seldom allows herself to get into anything deeply here, though when she does make some strong music it's worth hearing. Her keyboard work, as a matter of fact, can be enormously powerful, building into waves of energy. But mostly she solos only briefly, then lets the strings flutter and mutter sweetly.

Ms. Coltrane's organ is her heaviest agency, followed by her piano. Her harp and tympani are generally only for background texture. There's a lot of overdubbing of her various instruments, by the way.

The string writing is much like *World Galaxy* but is somewhat improved. Still, Ms. Coltrane's works are made up of little more than strung-together arpeggios and glissandi. It's mostly sugary and her "free" string sections all sound alike—a massive swaying smear.

Riley and Haden are subdued but obviously do their jobs.

The liner notes by Ms. Coltrane are pretty strange, particularly her "visitation" from the late Igor Stravinsky. Oh well.

—smith

JOHN COLTRANE

INFINITY—Impulse AS-9225: *Peace on Earth; Living Space; Joy; Leo*.

Personnel: Coltrane, soprano&tenor saxes; bass clarinet (all tracks); Pharoah Sanders, tenor sax, flute (track 4); Alice Coltrane, piano, organ, harp, vibraphone, tamboura, tympani (all tracks, but probably dubbed on tracks 2 and 3); McCoy Tyner, piano (tracks 2 and 3); Charlie Haden, bass (tracks 1, 3 and 4); Jimmy Garrison, bass (tracks 2 and 3); Rashied Ali, Ray Appleton, percussion (tracks 1 and 4); Elvin Jones, drums (tracks 2 and 3); Oran Coltrane, bells (track 2, possibly dubbed); Joan Chapman, tamboura (track 2, possibly dubbed); plus string section dubbed on to all tracks, playing charts by Alice Coltrane.

Rating: Difficult, if not impossible

This album is, unfortunately, an excellent illustration of the old adage that good taste and good intentions do not necessarily go together. As far as I can tell these performances were originally small group recordings (from 1965 and 1966) on to which noisy and frequently pretentious string passages have been grafted. And like many tissue transplants, the original seems to want to reject the graft. Alice Coltrane wrote the string passages, but that in itself was not enough to ensure compatibility with what presumably were self-sufficient works of art to begin with. I find the quality of the originals impossible to assess, since the overlay is not only inappropriate but also badly done; the sound is indeed extremely poor.

Impulse was apparently unable to come up with any plausible justification for the record and has omitted liner notes. Except, of course, they do tell us that Leo is definitely "an astrological sign and constellation," thus refuting my friend's suggestion that it is a dedication to Leo Parker. This show of erudition so exhausted the Impulse annotators that they failed to notice that Coltrane plays soprano on *Living Space*; or perhaps even they could not tell after adding the strings.

At moments when the strings relent, the sound still leaves something to be desired; for example, Tyner plays his solo on *Living*



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Space at the bottom of a lake. The clearest moments include several solos by Alice Coltrane and some unaccompanied Garrison on *Joy*. I am sure there are good passages by Coltrane, Tyner, Elvin and others somewhere here, and I am sorry I am unable to report on them.

—Martin

CURTIS FULLER

SMOKIN'—Mainstream MRL 370: *Smokin'*; *Jacques' Groove*; *Sop City*; *People, Places and Things*; *Stella by Starlight*.

Personnel: Bill Hardman, trumpet; Fuller, trombone; Jimmy Heath, tenor & soprano sax; Ted Dunbar, guitar; Cedar Walton, electric & acoustic piano; Mickey Bass, fender & acoustic bass; Billy Higgins, drums.

Rating: ★★★

JOE HENDERSON

BLACK IS THE COLOR—Milestone MSP 9040: *Terra Firma*; *Vis-a-Vis*; *Foregone Conclusion*; *Black is the Color*; *Current Events*.

Personnel: Henderson, tenor sax; George Cables, electric piano; Dave Holland, bass; Jack DeJohnette, drums, on all tracks. On tracks 1&5, add Georg Wadenius, guitar; Ron Carter, electric bass; David Horowitz, synthesizer; Ralph MacDonald, conga, percussion. On tracks 3&4, Airto Moreira replaces MacDonald and Carter is out; Henderson doubles alto, soprano, flute, alto flute and percussion.

Rating: ★★★★★

Neither of these records is as satisfactory as one might have expected, but the burning intensity of Henderson wins out of over the predictable amiability of Fuller.

Fuller is a strong and agile trombonist and a veteran of the hard-bop school. Considering the talents of the musicians on the date and

the ground covered—several Blakey graduates and long time band mates—one expected a stronger session. There are some nice tunes and some characteristic solos, but inspiration seems lacking and each of the players is better represented elsewhere.

The title tune is, ironically, the least smokin' on the date. It derives its title, one suspects, from the ostinato figure and back beat over which it is played. Heath cooks best and Walton intrigues as always, but you've heard it all before.

Groove is a gospel-tinged thing with Heath laying out. Proceedings pick up considerably on the second side. *Sop* and *People* are fine Fuller originals with a cool, airy feeling. The former features some sparkling Heath soprano and, after a slow start, a sprightly double-time outing from Hardman. *People* has a liquid and lyrical solo by Fuller, obviously feeling good.

Stella has the best work from the rhythm section, with Bass free from easy figures and Cedar switching to an acoustic piano. Fuller digs in on his long solo and begins to justify the album title. For the first time, Walton sounds interested and his solo is solid and fanciful. Obviously the clean sound of a real piano. (Yes, I find myself gradually becoming an electricpianophobe.) Fuller takes a coda.

A comfortable but inessential record.

The Henderson has urgency going for it. I don't think I've ever heard him play more dynamically or with greater authority than he does on parts of this album. But it is a damnably frustrating record. The extensive overdubbing rarely justifies itself, the rhythmic miasma is frequently reminiscent of a kindergarten exposed to a sack full of percussion

instruments, and, most importantly, Henderson's solos, which are the only real substance of the set, seem inhibited at times, petering out when you least expect, either into a rhythm melee or a fade-out.

The band sounds most together on the cuts with Airto, particularly *Black*, a beautiful mood thing where Henderson's intertwining soprano and tenor do work. Henderson is an energetic and passionate player brazenly walking a thin wire. Heir to the extremely emotional and strenuous freedom of Coltrane, he chooses to retain sharp control of his materials, wearing a hard, virile breast plate that proscribes the logical extreme of that freedom.

In this sense he reminds me of Booker Ervin. His burnished authority is best seen in the opening solo of *Terra*, some of his finest playing on record. The solo mysteriously burns out into acceptable work from Cables and wah-wah noise from the guitarist. The synthesizer provides some interesting effects now and then but also clutters up the situation.

Vis is the one quartet number and it reminds me of the Coltrane of *Chasin' the Train*. Henderson demonstrates force and imagination throughout and Cables does his best playing here. *Events* is a throwaway, more sound than music. (If there is a difference.) It's kind of a parody of Weather Report.

Henderson is a player of great achievement in constant search for the right context. Few musicians handle freedom with more taste—I've never dug his ballad playing too much—and his vitality keeps pressing onwards.

—giddins

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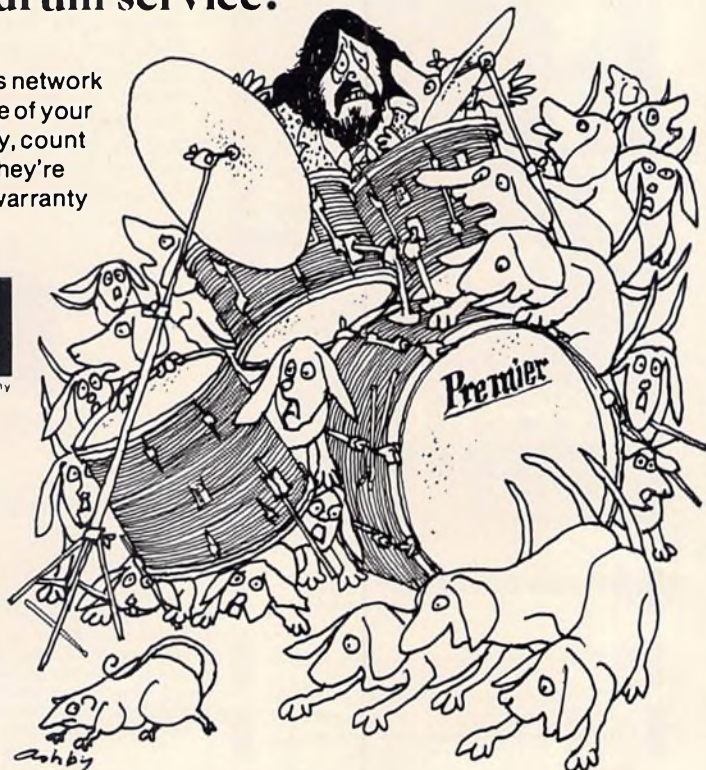
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CARMEN LEGGIO

A STUDY IN IMPROVISATION—Golden Crest RE 7038: *What A Difference a Day Made; Swing with SML; Okay, Bug; Club Six; Lonesome Road; Will You Still Be Mine; Body and Soul; Cy's Tune; Bring On The Blues.*

Personnel: Leggio, tenor sax; John Bunch, piano; Henry Grimes, bass; Ray Mosca, drums.

Rating: ★★★½

Coleman Hawkins, confesses Leggio in his rambling liner remarks, has always been his idol. Perhaps, but he is no Hawkins imitator in this surprisingly bracing program of red-blooded blowing. In terms of his sleek tone, in fact, he seems nearer to Stan Getz, although his phrasing was closer to swing than bop in 1961, when this LP was recorded. It received only limited distribution then, and its re-release is welcome.

His grip of the swing idiom is sure and firm throughout, and his ideas, while not especially original, are concisely spun with considerable momentum and swing. There is little fat in his solos, and his thrust never lags. If his work offers few surprises, it is only because it represents the distillation of a great tenor tradition in jazz, which he has effectively absorbed.

He seems fond of double-time choruses and stop-time playing, which he sprinkles into *Difference, SML, Bug, Six* and others. He and Bunch kick some fours back and forth for some good fun in *Tune*, and *Body and Soul* is played with its seldom-heard verse. Only on *Six* do problems arise—it is simply played too fast. There comes point at which a musician has all he can do to cover all the chords, and Leggio manages this. But the pace is too swift for any real invention of substance to happen.

The rhythm section is acceptable, although Bunch's piano solos tend to come on a bit shrill, due perhaps to the studio acoustics.

As an advertising man as well as jazz lover, I would offer a non-musical suggestion—on the packaging. Normally, I wouldn't, but the look of this LP creates the impression that its title should be "101 Tenor Saxophone Phrases for the Beginning Music Student." The liner notes tend to support this impression. It shouldn't be marketed as a documentary, however. This record makes it on its own as a fine jazz set.

—mcdonough



MELVIN SPARKS

AKILAH!—Prestige PR 10039: *Love the Life You Live; On the Up; All Wrapped Up; Akilah; Blues for J.B.; The Image of Love.*

Personnel: Sparks, guitar; Leon Spencer, organ, piano; Idris Muhammad, drums; Buddy Caldwell, percussion; all tracks: Sonny Fortune, alto sax (tracks 1,2,4,5); Virgil Jones, trumpet; Frank Wess, tenor sax (tracks 1,3,4); Ernie Royal, trumpet; George Coleman, alto sax (track 4); Dave Hubbard, tenor sax (track 3); flute (track 6); Hubert Laws, flute (track 3).

Rating: ★★★½

Akilah supposedly means perception, discernment, intelligence and understanding. As an album concept, however, it means un-

complicated soul-jazz, plenty of variety in instrumental contexts and generally run-of-the-mill solos.

The band tracks, *Live, On the Top* and *Akilah*, are simplistic riff things—lots of soul and grits, and not much invention. The rest are much the same in combo format.

Fortune, whose lone solo effort is on *Blues*, offers the album's top moments. It's alternately shrill and mellow, bluesy and ballad-like, with a good grasp on rhythmic implications.

The leader mixes some of himself with lots of Wes Montgomery and B.B. King roots. He plays about the same track to track, always solidly but seldom with much to say.

Spencer, the only other soloist with much space, is the usual soulful organist, into cliches and the hypnotic, repetitious "groove" thing. His piano on *Akilah* is far better, sounding not unlike Alice Coltrane.

Tenorist Hubbard starts tough but goes nowhere on *All*. He and Laws do a fairly nice flute duet thing on *Image*.

—smith

SANTANA

CARAVANSERAI—Columbia KC31610: *Eternal Caravan of Reincarnation; Waves Within; Look Up (to See What's Coming Down); Just in Time to See the Sun; Song of the Wind; All the Love of the Universe; Future Primitive; Stone Flower; La Fuente del Ritmo; Every Step of the Way.*

Personnel: Carlos Santana, guitar, percussion, vocal; Gregg Rolie, Wendy Haas, Tom Coster, keyboards; Neal Schon, Douglas Rodrigues, guitar; Douglas Rauch, guitar, bass; Tom Rutley, bass; Mike Shrieve, drums; James Mingo Lewis, piano, percussion, vocal; Jose Chepito Areas, Lenny White, Armondo Peraza, percussion; Hadley Caliman, tenor sax (track 1); Rico Reyes, vocal (track 6).

Rating: ★★★★★

The new Santana recording is a most pleasant turnabout—for myself as much as in the music. After having damned the Santana "sound" as incessant and invariable Latin hotlicks (with inevitably interminable guitar soloing by Carlos Santana himself), I'm pleased to declare *Caravanserai* some of the best popular music of this year.

The band has presumably listened to Weather Report and the Mahavishnu Orchestra. Their music is altogether more impressionistic now. The Latin rhythm is climactic, not simply constant; dynamic, not simply din. Shrieve has presumably listened to Billy Cobham; his playing, together with Areas and Lewis, is freer and ever-so kinetic.

Throughout, the sense of space is almost sublime. The opening is dawn-like, not an especially original idea, but well-created by Hadley Caliman. The rhythm is then evolved, increasing in intensity from moment to moment, with Santana playing in his familiar style; sustaining each note as if it were a piece of ringing crystal. From then on, the music is in motion, with smoldering and even scintillating percussion directing it all from color to color.

This is certainly not the bludgeoning Latin/rock Santana once played; it is often rather sensitive. Even a more rhythmically visceral piece like *La Fuente del Ritmo* is played almost lyrically. And the overall energy is brilliant.

Like an ancient caravan traversing the desert wasteland with precious spices and silks, the *Caravanserai* of Santana has traversed the top-40 wasteland with a long-awaited treasure of beauty.

—bourne

VARIOUS ARTISTS

SPIRITUALS TO SWING—1967—Columbia G 30776: *Shadow of Your Smile*; *Cooker*; *Didn't It Rain*; *How I Got Over*; *Swingin' The Blues*; *I'm Going Away to Wear You Off My Mind*; *Roll 'Em Pete*; *The Thing*; *Backdoor Blues*; *Sweet Little Angel*; *Hound Dog*; *Squeeze Me*; *Boone's Blues*; *Jumpin' At The Woodside*; *Blues for John*.

Personnel: Count Basie Orchestra: Al Aarons, Sonny Cohn, Harry Edison, Gene Goe, trumpets; Richard Boone, Harlan Floyd, Grover Mitchell Bill Hughes, trombones; Marshall Royal, Bobby Plater, Eric Dixon, Billy Mitchell, Charlie Fowlkes, reeds; Basie, piano; Freddie Green, guitar; Norman Keenan, bass; Jimmy Duncan, drums. Cafe Society All-Stars: Buck Clayton, trumpet; Ed Hall, clarinet; Buddy Tate, tenor; Ray Bryant, piano; Milt Hinton, bass; Jo Jones, drums. George Benson Quartet: Ronnie Cuber, baritone sax; Benson, guitar; Lonnie Smith, organ, Marion Booker, drums. John Handy Ensemble: Handy, reeds; Michel Sampson, violin; Calo Scott, cello; Sonny Greenwich, guitar; Don Thompson, bass; Terry Clarke, drums. Willie Mae (Big Mama) Thornton, Joe Turner, Marion Williams, vocal.

Rating: ★★☆☆½

On a cold January night in 1967, the living gathered in Carnegie Hall to celebrate the dead. The result was a concert of emotion-charged music that recalled to life spirits of 10,000 midnights before when the music was young and everybody swung.

And the spirits were indeed willing that night. More important, the flesh was strong as well. Side two opens with *Swingin' the Blues* by the Cafe Society group. Jo Jones lays down the perfect tempo while Basie slides through the first chorus before a two-chorus ensemble. Hall, Clayton and Tate all take excellent solos. There is gentle riffing and a steady buildup to a totally satisfying conclusion. This is the quintessence of classic

small band swing. One only regrets that, having brought instrumental talent of such a level together, they were permitted to play only one number, cries for "more, more" notwithstanding.

Joe Turner joins the group next for a slow blues that provides room for two more superb Clayton choruses. Turner himself has never been in finer more vibrant voice than he is here. The next track provided the emotional climax of the night, according to Dan Morgenstern's eyewitness account quoted in Don DeMichael's liner notes. The sight of a frail Pete Johnson being propped up at the piano and playing the last public choruses of his life must indeed have been intensely moving.

This is a record, where only sounds can be experienced, but as music alone, this performance remains every bit as shattering as it must have been in person. Turner rips off one rocking chorus after another that inspire everyone around him. His rhythm, his subtle vocal inflections, his slurring together of words until they weld into an almost nonverbal musical line create a dynamic momentum and swing the likes of which are rarely sparked. Between choruses by Turner, there are smoldering instrumental gems. Johnson digs deep into his past for the strength to express the music that is within him. Tate plays three of the best choruses I've heard from him. And there is the gentle Ed Hall, laying down three choruses of sweet and sour savagery. More brilliant music from Clayton, and a coy solo from Jo Jones that seems to say: "Let's blow our asses off." In that spirit, everybody gets it together for a rousing climax, with Turner's glorious shouting becoming just another instrument in the ensemble.

Side three is dominated by some of the finest Big Mama Thornton ever recorded. As big in her own way as Turner is in his, her presence is perfectly appropriate. Backed by the Cafe Society group with Clayton blowing his silkiest muted accompaniments, she rises to special heights in *Angel* with some beautiful phrasing that seems suspended in time.

It's the Basie band on side four, along with the final blowout with the Basie alumni joining in. *Squeeze* is as fine a piece of big band swing as I've heard from the band since 1951, a long piano intro and some singing reed ensembles reminiscent of Benny Carter's best. Interest drops during an unimpressive blues and mechanical *Jumpin'*.

The finale, *Blues for John*, offers a rare glimpse of the Basie band as it used to be—a loose, swinging ensemble that could react to a happening and help make it happen even more. The presence of Jo Jones seems to galvanize everyone and help the band really get something rolling. After another rousing turn from Turner, Clayton caps the record with a final, clarion solo.

These were the high spots that are the backbone of the album, but they are not the whole album. There is John Handy's beautiful alto, which in another time or another place might have had striking effect. Sandwiched between *Roll 'Em Pete* and Big Mama, though, he's an anomaly. There is Marion Williams, whose gospel singing sounds to me affected and contrived. And there is George Benson, who plays a dozen notes where one would be enough on *Smile*, but whose baritone saxist, Ronnie Cuber, makes some interesting music on *Cooker*.

And then there is Chris Albertson, to whom

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Columbia gave the responsibility of editing and producing this album for release. Although the superb artistry withstands Albertson's scissors to a remarkable degree (If Joe Turner was the highlight of the night, why cut an entire number to make way for a lesser performance by Marion Williams? That's swapping gold for tin.), there is positively no justification for his exorcizing of the climactic solo choruses by Ed Hall, Buddy Tate and Harry Edison from the final number. Moreover, the decision was not only wrong; it was sloppily executed. The splice following Clayton's solo is obvious and jarring to the ear. If there is a rational explanation, we would welcome it. How can a man produce a Bessie Smith series with such distinction and then turn out a job like this? If there is a second pressing, side four should be remastered with these shameful cuts restored. —mcdonough

DICK WELLSTOOD

FROM RAGTIME ON—Chiaroscuro 109: Scott Joplin *New Rag*; *Chicago High Life*; *Three Little Oddities* (Zez Confrey); *Impromptu*, *Novelette*, *Romanza*; *Kitten on the Keys*; *Sunday Morning Blues*; *Pork and Beans*; *Put on a Happy Face*; *Fucalia*; *Yesterday*; *Keepin' Out of Mischief Now*; *Handful of Keys*.

Personnel: Wellstood, piano.

Rating: ★★★★★

Dick Wellstood is a remarkable musician and his first (and long overdue) solo album is a remarkable musical self-portrait.

Some musicians are versatile because they lack a strong identity; they absorb readily and transmit pleasantly a variety of styles, seemingly uncommitted to any particular esthetic. Often, such players are technically nimble—anything they attempt falls easily under the fingers.

But there is another and much rarer kind of artistic versatility, perhaps better described as range or breadth or depth. It penetrates to the core of things instead of skimming surfaces; it selects, interprets, illuminates, makes discoveries. And even when an artist with such qualities is blessed with good chops, he must wrestle with the angels to make his art his own.

Wellstood hears and understands as much music as anyone I know—musician or musicologist, jazzman or classicist. Not because he studied it in school, but because he found it out for himself. It can be a terrible burden to know and understand your art and craft—most geniuses don't, and maybe that's one reason why they can function—but it can also be a great advantage.

In jazz, altogether too much emphasis has been put on originality. Originality doesn't always have to mean the invention or discovery of something new, though that's how most jazz people seem to define it. It is quite possible to approach tradition with originality. (Schnabel's Beethoven, to borrow an illustration from a branch of music that takes the point for granted.)

Wellstood's approach to Scott Joplin is *his own*; he is a thoroughly original interpreter of ragtime piano music. Why is Wellstood's Joplin superior to most other pianists? Part of the answer is that he approaches the music without awe or fussiness but with sympathetic

understanding and creative vitality.

Revealingly, Wellstood treats the music of Zez Confrey no differently than that of Joplin or Luckey Roberts. *Pork and Beans* or *Kitten On the Keys*: The point of both seems to be that the music is pianistic, fun to play and fun to hear. And when it comes to Confrey's charming *Little Oddities* (never recorded before, to my knowledge), Wellstood doesn't patronize the fragile, late-romantic and very American music, but realizes it brilliantly, without sentimentalizing it. (The *Romanza* would be perfect theme music for a Griffith drama with Lillian Gish, and Bix Beiderbecke surely liked this stuff.) This, too, is an original approach to tradition, in this case a neglected aspect of it.

When he approaches the work of Charles Strouse, however, Wellstood functions as a jazz player in the commonly accepted sense: He uses the "changes" and contours of *Put On A Happy Face* as building blocks for a structure of his own—a pretentious way of saying that this is a "blowing" track. And a delightful one. It shows, among other things, Wellstood's superb time and touch, his imagination (in which humor plays a not inconsiderable role), and his "modernity", i.e., his familiarity with and command of the bop and post-bop harmonic vocabulary. This latter is also displayed on *Fucalia*, a Wellstood piece based on a nostalgic movie theme of which Erroll Garner was fond. Appropriately, there are some Garnerisms in it.

An original contemporary atmosphere is also created on *Yesterday*, and that oft-played very good Beatles tune here becomes a little masterpiece of personal interpretation. On *Sunday Morning Blues*, Wellstood shows (but never shows off) his prowess as a blues player. There's some of his Yancey-Cripple Clarence stuff, and some of the gospel stuff that made Georgia Peach want to record with him.

Chicago High Life, a piece by Earl Hines, is, as Wellstood points out in his lucid liner notes, "a happy vehicle for improvisation," and he tackles it with the zest and chops its ancestry demands. *Keepin' Out of Mischief* is explored in a relaxed, swinging vein and commendably includes the rarely heard verse. This a Fats Waller composition treated Wellstood style. Fats' *Handful Of Keys*, however, is a piano piece, not a jazz tune, and it is played in the proper Harlem manner, of which Wellstood is a true master.

This album is a well-rounded portrait of a rare and valuable artist (the only missing ingredient, to me, is a Monk piece done *a la* Wellstood). If by some misfortune you have failed to make the acquaintance of this great pianist—an understandable calamity, since he has hardly been a victim of overexposure in the so-called media—grab a hold of it. (If you already know his work, you won't need urging.)

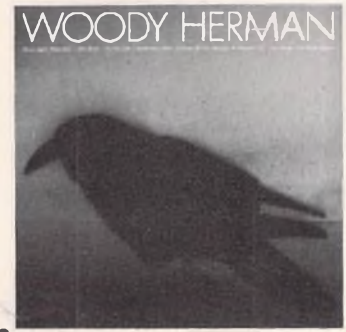
The album was made on a good instrument, properly tuned and well recorded. It offers a generous playing time of 42 minutes and 46 seconds and is further enhanced by the aforementioned liner notes (informative, literate and amusing), a cover illustration by Stuart Davis, and a good backliner photo of Wellstood (by Eddie Condon's daughter Maggie). If you like good music, you should get a lot of pleasure from it. If you don't, shut up and go away. —morgenstern

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blindfold test

by Leonard Feather

Last November, when he appeared as Master of Ceremonies on the Timex Jazz Special, almost the only original and interesting concept during a generally conventional hour was the tribute to Louis Armstrong. No attention was drawn to the fact that this segment represented an idea conceived by Doc Severinsen.

No less significantly, his own contribution, a chorus of Satchmo's theme *Sleepy Time Down South*, was one of the highlights, revealing a facet of Severinsen's personality too seldom observed on the Tonight Show. Instead of the bravura manner to which some of his listeners have become accustomed, he played in impeccable taste: his sound, style and phrasing unquestionably would have earned the admiration of Louis himself.

Last year, when Johnny Carson transferred his base of activities to the West Coast, Doc arranged for a few of his key sidemen to make the move, then rounded out the new orchestra with some of the best (and in most cases jazz-rooted) Hollywood studio sidemen. He continues to play frequent weekend dates with a special in-person presentation (the Now Generation Brass) that is strongly pop oriented.

That Doc continues to keep in touch with hipper happenings became evident when he undertook this Blindfold Test his first since db 1/22/70.



doc severinsen

1. THE NEWPORT ALL STARS. *I Got It Bad And That Ain't Good* (from *Tribute To Duke*, BASF). Ruby Braff, trumpet; George Wein, piano; Barney Kessel, guitar; Larry Ridley, bass; Don Lamond, drums.

Is that Ruby Braff? I haven't heard that much of Ruby's playing . . . I knew it wasn't Charlie Shavers, but I heard some things that sounded like Charlie . . . I thought it might be Sweets for a minute. And, of course, it had the inflections of Louis and Bobby Hackett. The guy's a good trumpet player, excellent, and he's got a lot of sincerity. Some of the things he played are taken from this guy, that guy and the other guy, but he's molded it into his own style.

I didn't think too much of the rhythm section; it wasn't too together. It sounded like what it turned out to be—a sort of seat of the pants affair. They didn't give him much support, he was in there all by himself.

That piano solo was nice, but it didn't knock me out or anything. That's the kind of music you don't hear an awful lot of nowadays. It's a shame the people who can play like that have either lost the courage to go out and do it or the audiences went away. It's a shame there isn't more; it makes for well rounded listening.

I really think that's Ruby Braff. I'd give it about three stars.

2. FREDDIE HUBBARD. *In A Mist* (from *Sky Dive*, CTI). Hubbard, trumpet; Bix Beiderbecke, composer; Don Sebesky, arranger; Keith Jarrett, piano; Ron Carter, bass.

Oh, that's Freddie Hubbard, and right away that's five stars. Freddie Hubbard, for me, is always five stars. I've never heard him do anything that wasn't a five star performance; and I think the arrangement is the same thing.

That tune, of course, is *In A Mist*. It's interesting that they used that particular tune for Freddie, because that's a tune that would appeal to him, with the whole tones and the augmented. It's amazing that more young guys haven't looked back and found it. Which just goes to prove that the modern jazz boys were not the first ones to become dissatisfied with your straight major scales.

The thing that impresses me about Freddie is the way he's taken his extreme technique

and the really solid, very nice tone, and combined it into a style, and still he's not overwhelmed by his technical capabilities. He's got such a great degree of warmth; in fact he's becoming more and more expressive with it all the time.

For myself, he's the most significant trumpet player today . . . in the realm of modern music, jazz or popular music; he's the guy I want to hear.

I think that arrangement was by Don Sebesky, but strangely enough it has a lot of flavor of Gil Evans about it. I think it's the clarinets and flutes together. But I think it's significant to note that with all of Don's ability and all of Freddie's ability they never tried to overwhelm the tune—playing-wise and writing-wise they stayed within the scope of the composition, which is something that doesn't happen very often.

I liked the piano solo also, although I don't know who it was. All the playing on it was superb . . . the entire thing was beautifully produced. Also I recognized it as that CTI group, so it must have been done over at Rudy Van Gelder's studio. That's a good sound. Oh, yes, that bass player . . . the way he executed those very low notes there at the end; out of sight!

3. BLOOD, SWEAT & TEARS. *Velvet* (from *New Blood*, Columbia). Jeff Kent, composer; Steve Katz, George Wadenius, arrangers; Dave Bargeron; horn arrangements; Katz, vocal.

That's about two-and-half stars. It's a group I've heard recently . . . I have the album and I've listened to it, but it didn't stick in my mind that much. It sounds lachrymose, although the interpretation was very nice . . . it's a nice song. It sounds like a nice tune to play on the trumpet.

The singer reminded me of Kenny Rankin, but after a while I realized it wasn't Kenny. This was kind of a surprise; I thought this was going to be an all trumpet thing.

4. FATS NAVARRO. *Nostalgia* (from *Nostalgia*, Savoy). Navarro, trumpet, composer; Charlie Rouse, tenor sax; Tadd

Dameron, piano; Nelson Boyd, bass; Art Blakey, drums. Ca. 1947.

That's Clifford Brown. It's regrettable that he had to play it with a mute because I always like to hear the open sound of the horn whenever possible, and playing with the mute didn't seem to enhance it at all.

You've got to give it five stars just for the playing of Clifford Brown, but the trouble of it is at that time whoever produced the record was not trying to think of what's the greatest thing we can do with Clifford Brown. It sounded to me like they said, "Listen, we got the studio rented, let's go in and call Clifford and get some guys together." Other than for what Clifford played, it's a very dull interpretation of *Out of Nowhere*.

There are good players on it, but there was absolutely no inspiration to it, but you can't hide . . . I mean when Clifford played, something happened every time. As I listen to it in the context of today's music, you hear a Freddie Hubbard, you realize the recording company is really putting themselves out to make something of him . . . they put him in the best setting possible, and I'd like to know what it would have been like if they could have done that with Clifford, instead of just call up five guys, go in the studio, pick out a couple of tunes, compose a second melody around an old favorite . . . and don't go overtime!

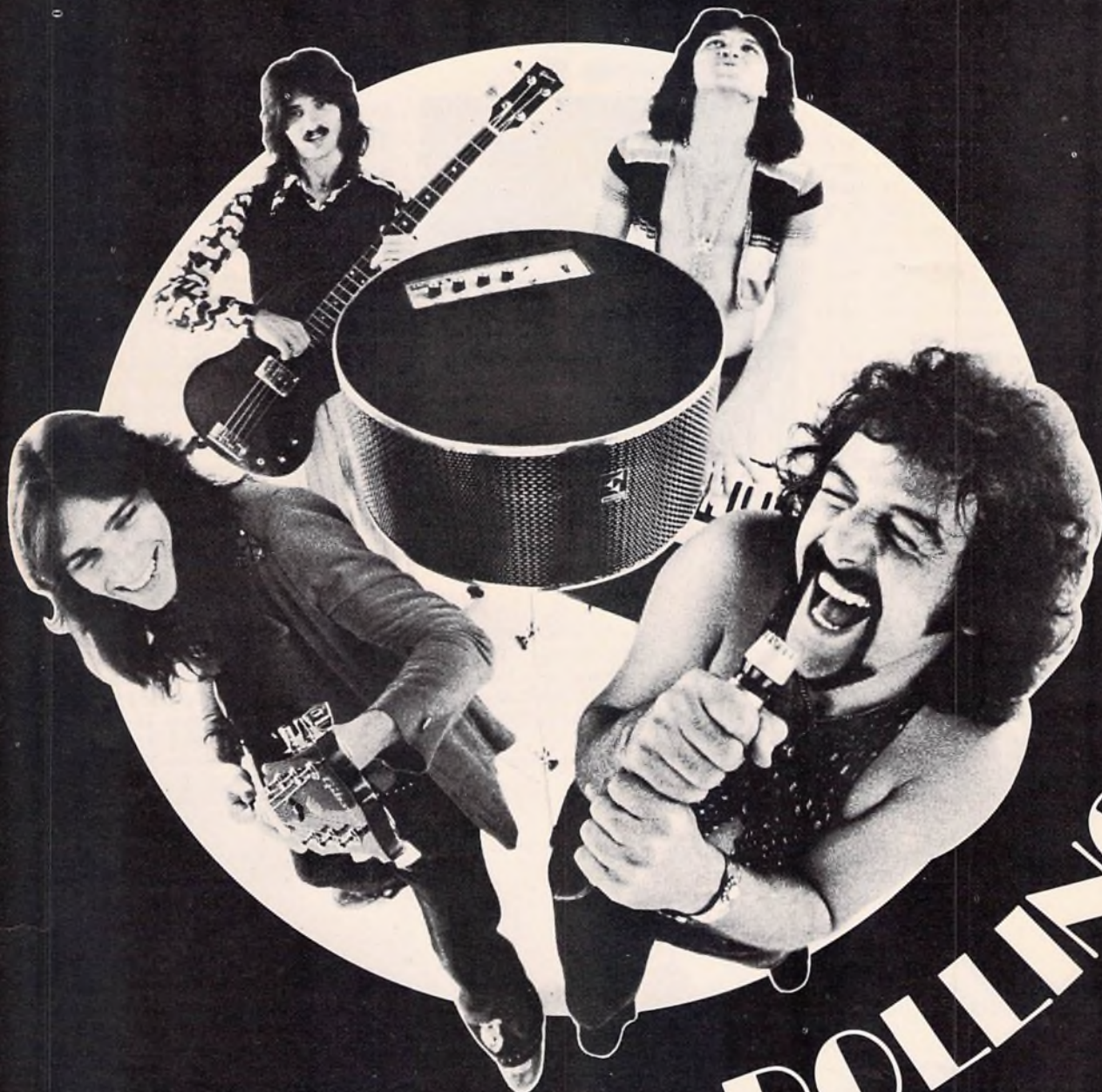
L.F.: I think it might be a good idea if I play you another track from the same album.

5. FATS NAVARRO. *Barry's Bop* (from *Nostalgia*, Savoy). Same credits as Record #4.

They're hemmed in by the usual bebop formulas. Again it just makes me wonder what could have happened with Clifford if he had been in this era, and could have been influenced by the things around him . . . the music itself that's around today. I really do think it would have been somewhat like Freddie Hubbard—of course, it would still have been Clifford Brown all the way.

There aren't many production values to that record. Anything good that comes out of it has to be the sheer brilliance of the playing. Of course, you can't hear the rhythm section, it's lost back there in the back part of the studio.

I still have to give Clifford Brown five stars.



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caught in the act

Super Sax Plays Bird

Donte's, North Hollywood, Cal.

Personnel: Conte Candoli, trumpet; Med Flory, Bill Perkins, alto sax; Warne Marsh, Jay Migliori, tenor sax; Jack Nimitz, baritone sax; Ronnell Bright, piano; Buddy Clark, bass; Jake Hanna, drums.

It had to be one of Donte's most intriguing marquees: *Super Sax Plays Bird*. I can't imagine the reaction of people driving by; they probably thought it was a new rock group. But the musicians in this studio-oriented community knew what was happening. The 11-month experiment by Med Flory and Buddy Clark was finally getting its first public exposure.

Shortly before Christmas '71, Flory and Clark began transcribing Charlie Parker solos from their collection of records and tapes and arranging them for sax section. At the same time, they began to form their nucleus of Bird watchers, weeding out those who could not make rehearsals or did not share their unilateral devotion to one musical deity.

What took shape was a dream sax section consisting of Flory, Perkins, Marsh, Migliori, and Nimitz. Conte Candoli's trumpet was added for variation in solo color. With Clark and Hanna anchoring the rhythm section, only piano was a question mark. On the night of the review, Ronnell Bright answered more than ably.

With the overflow crowd in an anticipatory mood, Clark kicked off a slow blues, *Parker's Mood*. Not just slow, but tantalizing. And then it happened: Super Sax entered, and with it, the fruition of all those rehearsals, all that transcribing, all that worrying and planning. Five Charlie Parkers suddenly came alive—not in timbre or style, but in spirit.



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It's difficult to tell whether everyone in Donte's aviary was a Bird fan, but it wasn't difficult to measure the response. What they had heard was musically and historically gratifying, and it swung! And without taking any jazz away from the excitement, it was a *tour de force*.

For the first improvised chorus, Conte offered an inventive, soulful solo. Then Bright followed with a short, meaningful comment. The saxes took it out, and from the applause that followed, a mutual love affair had been initiated.

Number two was *The Bird*, with the same format: Sax soli, Candoli, then Bright. This time, an individual sax statement was made: Warne Marsh, with a characteristic tenor lag that made you (at least it made *me*) want to goose him to "catch up."

As for the saxes, collectively, the blend was better because the voicings lay in a higher register than on *Mood*. The tricky figures of the old Parker riff were executed flawlessly—all harmony, no unison—and the spectre of Bird loomed larger than life. Somehow it transcended these five dedicated "sax fiends" busting their guts. What resulted was a new and greater (if possible) respect for the original architect who conceived those incredible lines and shapes.

A healthier respect for the super saxophonists was gained on the ballad *My Old Flame*. There's nothing like a slow tempo to separate the men from the boys in a section. Well, as we all knew from the outset, there were no weak links here. They not only phrased as one; they breathed as one.

They had little chance to breathe in the next one, *Donna Lee*, based on the changes of *Indiana*—a way-up swinger that offered some outstanding section work pushed by the high-powered percussiveness of Hanna.

The success of that chart led Flory (whose witty low-key introductions provided much needed relief to the intensity of the playing) to

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remark: "Let's do this next one before the pill wears off."

That next one was *Koko*, the impossible head built on *Cherokee* changes. How all five came through that ordeal unscathed will never be known. Yet all the intricacies were negotiated; and the sudden twists and turns, soft shoulders and dangerous curves were mastered; not a beat was skipped.

Candoli and Bright contributed excellent solos, but the solo honors belonged to Migliori and Marsh for their long, exciting tenor dialogue. Ideas were not merely exchanged; they were imitated and elaborated upon. The end of one statement often became a launching pad for the next. Visually, it was an equally remarkable duet: Migliori never opens his eyes when he solos; Marsh never closes his. But both had their ears wide open.

So did the audience. Their wild applause at the end of the treacherous out chorus was loud enough and long enough to thank not only the co-leaders who fashioned the 16 charts in the book and those "saxidermists" who had lavished time and talent on stuffing the Bird, but Parker himself, whose genius was seen in a new, diffused light.

Between sets, Flory confessed to me that the whole project was a "labor of insanity." But I'm certain he didn't really mean it. The reception was too rewarding. If he and Buddy Clark had resurrected the essence of Charlie Parker, Super Sax represented the quint-essence. —harvey siders

Blood, Sweat & Tears

Civic Center Music Hall, Oklahoma City, Okla.

Personnel: Lew Soloff, Chuck Winfield, trumpets, flugelhorns; Dave Bargeron, trombone; Lou Marini, reeds; Larry Willis, electric piano; Georg Wadenius, electric guitar, vocal; Steve Katz, guitars, harmonica, vocal; Jim Fielder, bass; Bobby Colomby, drums; Jerry Fisher, vocal.

Some very successful shows, when they go on tour, split into two companies in order to meet the demand for their appearances. Ringling Brothers and the Ice Capades do that. Having heard a concert by the "new" Blood, Sweat and Tears, one would almost suspect that group of having developed two separate companies, one pop/rock and one jazz. Unlike the other examples of split troupes, however, BS&T seem to have split only their artistic energies while keeping all the performers together.

So, Blood, Sweat and Tears appeared in Oklahoma City with local boy Jerry Fisher making his home-state debut as lead singer. Jerry's gig is confined to the rock/pop portion of the band's presentation. Watching and listening, the observer might guess that the jazz half of BS&T has the attention of most of its members. Well it should, because the striking jazz potential of the group's preceding work has matured into a very capable presentation. Some excellent improvisers play behind Mr. Fisher, and they do some good material.

But back for a moment to rock/pop. It is in this bag that a group like BS&T must be especially careful because rock/pop makes commercial success which in turn allows the continuation of the band's work. BS&T achieved significant commercial success in the spring of 1969 with *You've Made Me So Very Happy*. Their second tune this evening was a reprise of that hit, a performance that sounded diluted and mechanical. The presen-

tation of that tune established a pattern for the concert and probably the group's present state: the rock/pop half of Blood's personality has gone into regression. The tunes featuring instrumental solos and jazz-flavored ensembles seem to benefit from the enthusiasm of the musicians while the more (hopefully) commercial material sounds as if most of the musicians are dismissing it. *And When I Die* and *Over the Hill* experienced this treatment; probably lots of sweat and tears in rehearsal leading to a perfect but pallid performance. Caught in this situation is Jerry Fisher who is surely a capable singer, perhaps lacking the raw animal verve of his predecessor, David Clayton-Thomas, but good and fitting the new band nevertheless.

In contrast is the sheer blowing talent of the instrumentalists. Three recent additions (with

Fisher, the "New Blood") have assured this strength. One of these is reed player Lou Marini who graduated to BS&T from North Texas State and the Woody Herman Band. He sounded particularly good on his own tune, *I Can't Move No Mountains*, on which he played soprano and *Snow Queen* which featured his tenor style, influenced to the good by Trane and Ornette. He also played excellent flute on several tunes.

Also fairly new to the group is Swedish-born Georg Wadenius who plays superb guitar, sings well, and has a delightfully irrepressible predilection for having fun on the stage. To the delight of the audience, his chorus on *Maiden Voyage* employed Slam Stewart's old bit of vocal octave doubling.

Best of the new group is electric pianist Larry Willis who has brought to the band the

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influence of Herbie Hancock. (Willis has just joined Cannonball Adderley.—ed.) He spearheaded Hancock's *Maiden Voyage* which appeared as a delightful straight segue out of *Snow Queen*. The pianist's introspective instrumental discourse on the tune did credit to Hancock; his command of the toncolor potential of the electric piano is particularly impressive. Other soloists provided occasional moments of delight, although neither Soloff nor Bargerone seems to concern himself as much with solo structure as with pyrotechnics.

The Blood, Sweat and Tears concert was . . . interesting. This group has gone through a lot of significant changes, most of which made themselves evident in this appearance. Their future must be seen as open to great question, depending heavily on Jerry Fisher. They will no doubt have to compete strongly in the pop field in order to stay together and continue to grow; invariably the lead singer holds the key in that situation. Presently, I do not believe that they have rebuilt their pop capability. Significantly, a couple of the BS&T ensembles this evening borrowed heavily from the voicing and coloration of the late group, Dreams, a band which broke up after making two albums full of unique, challenging, but poor-selling music. The overworked "fine line" must be walked carefully by a group hoping to play jazz these days. One mis-step and it's all over. I hope Jerry Fisher and the rest of this great band can see the way.

—lyle jones

Grover Washington Jr.

University of Nebraska at Omaha

Personnel: Washington, soprano, alto & tenor saxes, flute; Billy Meek, electric piano; Charles Fambraugh, electric bass; Darrell Brown, drums.

An audience has been readied for Washington's music because of his two Kudu albums but he seems unable to re-create his recorded essence in performance. In truth, he doesn't have all that much to say on any of his axes, as pleasant a player as he may seem to be.

Washington had the audience here with him early on, then lost it through an inability to rise above superficially soulful surface skating. The listeners for some reason dug his soul-groove, repeated-phrase thing in the opening tune and it held their interest for a few more numbers. Eventually, however, the note-running—lots of slick, fleet and generally repetitive lines and phrases going absolutely nowhere—caught up with him. The ultimate consequence, of course, was boredom.

The quartet never caught fire. There was no heart, no drama, no intensity outside of the hypnotic grooving. As a soul group it lacked heat, as a jazz unit it was diluted to a point of vapidness. The four men played some jazz tunes (things by Hubbard, Farmer, Eddie Harris, Miles, Hancock, some pop-soul, some ballads) yet it all came out the same. Maybe "live" Muzak would describe it best.

Meek's electric piano was much like most of its current exponents, a lot of arpeggios and not too much substance. Fambraugh and Brown went about their business in a very uninspired way.

One couldn't help but feel sorry for the young black woman who introduced Washington as "one of the greatest saxophonists in the world." And one could but feel more than a little embarrassed for Washington.

—will smith

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Red Allen's "I Cover the Waterfront" Solo Transcribed and Annotated by Brian Priestley

This solo by the late Henry Red Allen was recorded in 1957 and reissued a few years ago on the RCA Vintage album *Henry Red Allen* (LPV 556).

Don Ellis once described Allen, associated since the end of the swing era mainly with dixieland contexts, as being "avant garde" (db, 1/28/65). This solo illustrates what he had in mind.

First, the structural principle is not primarily melodic or harmonic but motivic, almost to the point of repetitiveness. But what looks on paper like simple repetitions of the same few phrases (some of which first occur in the opening thematic chorus, which has been omitted here) are employed with an amazing variety of rhythmic emphasis and de-emphasis. And to say that what Allen plays here lies easily under the fingers would be to miss the skill (and humor) with which he gradually increases the tension right up to the last few measures.

Similarly, such a solo openly challenges the conventional theory that the soloist's aim should be to create melodic lines in relation to the chord structure (as, in different ways, does the work of some other outstanding improvisers). Allen's approach to the chord-sequence is not so disrespectful as to destroy the overall shape it imposes on the chorus. But his solo is largely based on the pentatonic scale of G, the home key—as indeed is much of the original melody of *Waterfront*, though Allen makes relatively few direct references to this (measures A1, A27-29, B1-2, B27)—interspersed with chromatic flourishes and references to the blues scale.

All this can be checked out with the transcription, but it is really essential to hear the recording if one is to understand the importance of Allen's tonal and dynamic variations, the different kinds of vibrato used, the special effects such as fluttertonguing (A20-21), half-valving (B10-, B29) and the fierce growl (B18). Add to this the rubbery flexibility of his articulation, especially in the extreme lower register (A7-8, B1-3, B7-8, B22), and one will realize that possibly only Sonny Rollins could match this kind of virtuoso display. Certainly, it adds enormously to the teasing inconsequentiality of Allen's lines and his floating independence from the rhythm section.

The tempo is slow-medium, somewhat faster than contemporary ballad tempo, and the key is G-major (concert F-major) with the changes shown in trumpet key.

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jazz on campus

The once-turbulent jazz education scene in Salt Lake City has settled down. Ladd McIntosh, the eye of the U. of Utah storm of '72, is reaping a whirlwind of jazz activity as an assistant professor of music at nearby Westminster College. Dr. William Fowler, after a one-quarter sabbatical, is back at U.U. teaching graduate students the fine points of theory

and composition while retaining his post as a "Consultant To Jazz Studies" for Westminster. Westminster is happy; it now has 40 music majors (from five in 1971) with 30 of them majoring in jazz, all of whom are members of McIntosh's jazz orchestra. Lee Robinson, guitarist, and Allen Weight, former trumpet player with Don Ellis, assist in the Westminster program. Cross-town at U.U., Henry C. Wolking is

the new jazz instructor (for improvisation, theory, and stage band ensemble training). Under a special exchange program, some Westminster students are permitted to attend his classes. Unfortunately for Wolking, his future at U.U. is in doubt. The tenured music faculty members voted last spring not to extend a jazz instructor's contract beyond a one year period. It is likely, however, that the new chairman of the music department and the new Dean of the School of Fine Arts, both of whom will assume office for the 1973-74 year, will give jazz at U.U. a more stable and important role in the music education of U.U. students.

Clark Terry's jazz performance with Bunky Green, alto, was the hit of the 1st down beat-Triton College (River Grove, Ill.) Invitational Jazz Festival held prior to Christmas. Green, who teaches jazz at Triton and Chicago State C., had never met Terry but had admired him for years.

C. T. had heard good things about Bunky from mutual admirers but had never heard him play. It was, as both men testified, a love match: beautiful, soaring choruses with each player really listening to the other and answering with unbounded joy. Their first session together was fairly brief - within the first afternoon Blues Clinic backed by the Chicago All-City High School Jazz Ensemble, Burgess Gardner, dir. They really stretched out in the evening concert when backed with only a rhythm section.

The guest bands for the first evening were from Hillcrest HS (Memphis) Jim Terry, dir., and Jefferson City (Mo.) HS, Jerry Hoover, dir. The second day featured Gary Burton in a afternoon clinic session. That evening concert

featured Burton with the Triton Percussion Ensemble and Terry with the Triton Jazz Band. The festival closed out with Terry and Burton combining their talents with the U. of N. Iowa Jazz Band, Ashly Alexander, dir.

Sub-zero temperatures worsened by Chicago winds kept the first day attendance below what is considered normal for Triton's very good and continuing program of jazz performances. However, the second day attendance was up considerably as the word got out: "Never mind the cold, don't miss Clark Terry and friends". Bob Morsch, head of jazz education and related activities at Triton was the festival chairman.

Fred "Moe" Snyder, New York area jazz trombonist and teacher, is doing clinics for Getzen. He is scheduled as guest soloist at the Tri-State Music Festival (Enid, Okla.) on May 4. Another Getzen clinician, Bobby Herriot, will be principal soloist with The Mid-America Concert Band and Jazz Ensemble on its 21-day tour of Europe, June 22-July 13 . . . Leonard Feather is, again, teaching a History of Jazz course for Marymount College at Loyola U. (Westchester, L.A., Calif.) . . . New publication: *A Guide to Writing Vocal Arrangements (for Soloists, Groups, Chorus)*, (First Place Music), by Jimmy Joyce (Hollywood vocal writer—*Lost Horizons, Up The Sandbox, Tom Sawyer* —clinician, and founder-leader of the Jimmy Joyce Singers).

Tribute is a new album by the Texas Southern U. Jazz Ensembles dedicated to Ralph Hampton (1945-1972) who was an important figure in the TSU jazz program. At the time of his death, Hampton was working on a major film score for Duke Ellington and had begun

graduate work in composition at U. of Ill. Lanny Steele, head of the jazz T.S.U. program, says of Hampton: "Without his help — he spent untold hours with us composing music, conducting, copying parts, and simply helping me to keep our students interested, motivated, and together — I feel that much of our success . . . over the past three years would have been impossible. All proceeds from the sale of this record will be used to establish the Ralph E. Hampton Scholarship In Jazz Studies at T.S.U., perpetuating his great interest in education . . ."

"Ralph finished his work for this album only a few days before his sudden death. He conducted all of his pieces (except *Ju-Ju-Jones*) and supervised the mixing procedure. He can be heard playing the 'bell-tree' on *Didn't We*, an effect he added in an over-dubbing session, cigar in hand, breaking us up with his jaunty aplomb in the process."

Tribute also features Arnett Cobb, tenor sax, as a guest soloist, and the vocals of Anita Moore.

1973 SCHOOL JAZZ FESTIVAL CALENDAR — Addenda

Feb. 10, 4th All-Virginia Jazz Festival, sponsored by VMEA Jack Dahlinger, T.C. Williams HS, Alexandria, VA 22313 25 bands (J-SHS) * \$30 Awards: ensemble/solo. Clinicians: Hank Levy, Paul Noble, Earl Schiabach, The Army Blues, EC: tba.

March 31, 1st U of the Pacific Jazz Festival, W. Brad Herrett, KUOP-FM, Stockton, CA 95204 20 bands (SHS) @ \$20. Clinicians: Howard Roberts (imp.), Herb Wong, David Goedecke — tba. Awards: ens. & solo. EC: \$2.

April 7, 1st Northwest Suburban Jazz Festival at Maine South HS sponsored by the N.W. Suburban unit of the American Cancer Society, Benjamin F. Butts, Ernst & Ernst, 150 S. Wacker Dr., Chicago 60606 15-20 bands (SHS), no entry fee. Clinicians: U. Ill. jazz band, Lena McLin & Kenwood HS Jazz Chorus, Charles Suber, tba. Awards: non-competitive. EC: \$1-\$4.



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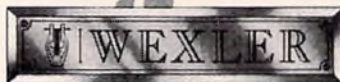
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Continued from page 11

al jazz mecca of the Chicago area (located in northwest suburban Evanston), boasted **Wild Bill Davison** guesting with the house band over New Year's Eve weekend. The supporting cast was **Roy Lang**, trombone; **Russ Whitman**, clarinet, bass sax; **Bob Wright**, piano; **Walt Murphy**, bass, and **Don DeMicheal**, drums. Owner **Dale Snively** closed for several weeks following, and plans to reopen in February with the **Hall Brothers Band** . . . The London House rang out 1972 with **Ramsey Lewis**, followed by **Ray Bryant** and his trio for two weeks. The last time Ray played the club was in 1958, as a member of the **Jo Jones Trio**. **James Moody** was scheduled to open Jan. 23, and **Stan Getz** (Feb. 13) and **Les McCann** (March 6) were set to follow . . . **Ray McKinley's** 10-piece played the Ramada Inn, Waukesha, Wisc., Dec. 26-31 . . . Another veteran sometime bandleader, **Bob Crosby**, fronted a 12-piece band at the Rosemont Ballroom of the Regency-Hyatt House for a New Year's Eve one-nighter. The NBC radio network picked up part of the Crosby gig for its 1972 version of the annual *Parade of Bands*. Inexplicably, however, NBC's affiliate here, WMAQ, refused to carry the program, opting for a couple of lame disc jockeys in place of live remotes by **Duke Ellington**, **Sy Oliver**, etc. Small wonder that WMAQ (except for the early morning) is among the lowest-standing network-owned-and-operated radio stations in the country . . . **Robert Elenz**, subbing for **Chuck Schaden**, ushered in '73 on radio station WLTD by reprising a rare Armed Forces Radio *Parade of Bands* broadcast from Dec. 31, 1945, spotting, among others, **Louis Armstrong**, **Count Basie**, **Harry James**, **Jimmy Dorsey**, **Tommy Dorsey**, **Benny Goodman**, **Louis Prima**, **Stan Kenton**, **Artie Shaw** (with **Roy Eldridge**), **Woody Herman** and **Duke Ellington** . . . The Blue Max Room of the Regency-O'Hare Hyatt House has **Ray Anthony** on tap for two weeks starting Feb. 26 . . . The Kinetic Playground still flickers on North Clark St. The **Steve Miller Band** played there Dec. 31 . . . Radio station WNUR-FM, owned by Northwestern Univ., scheduled a series of Sunday night programs featuring local artists including **Fred Anderson** of the A.A.C.M., **The Awakening**, the **Freeman Brothers** (Von and George), **Sextessence**, and **Presence**. Host is **Lee Dartness**.

Los Angeles: The Penny Hooper Trust Fund is now \$5,300 richer, thanks to a recent pair of benefit concerts at the Pilgrimage Theatre and subsequent donations. As reported in an earlier issue, Penny—the young daughter of drummer **Stix Hooper**—was stricken with a baffling paralysis that has seriously dented the Hooper family's resources. The address for the Penny Hooper Trust Fund: Local 47, AFM, 817 Vine Street, Los Angeles, Calif., 90038 . . . With a special TV taping of **Duke Ellington** at the new Shubert Theatre in the works in mid-January, a number of Duke's sidemen were circulating around the city, setting up gigs for themselves. At this writing, two were scheduled for Donte's: with **Bill Berry's** big band; and a quintet fronted by **Paul Gonsalves** . . . Other

groups that greeted the new month of the new year at Donte's included **Woody Herman's** and **Louis Bellson's** bands; combos led by **Clark Terry**, **Tom Scott**, **Willie Bobo**, **Victor Feldman**, **Joe Pass** and **Gabor Szabo**; one co-led by **Freddie Hubbard** and **Conte Candoli**; **Super Sax Plays Bird**; and **Anita O'Day**, backed by **Marty Harris'** trio (**Harvey Newmark**, bass; **John Poole**, drums). **Teddy Edwards** sat in with **Anita** and **Miss O'Day** promptly challenged him to an exchange of eights, fours, twos, and even one measure apiece on *I Cried For You* . . . Before playing Donte's, **Woody** worked a week at Disneyland, and **Freddie Hubbard** at **Concerts By The Sea**. During the gig, **Freddie** took sick and was replaced by **Blue Mitchell**. He followed **Kenny Burrell**, who in turn followed **Monty Alexander** . . . The who-followed-whom at the Lighthouse: **Herbie Hancock**, **John Lee Hooker**, **Hampton Hawes** and **Jimmy Witherspoon**, with a matinee by **Leroy Vinnegar** . . . Among recent participants in Local 47's *Cavalcade of Big Bands* were those of **Clyde Reasinger**, **Bill Tole**, **John Prince**, **Bob Jung** and **Bill Berry**. For **Berry's** concert, an unexpectedly large audience showed up: five busloads of enthusiastic youngsters from the Porterville High School District. The concert featuring the largest orchestra was one given by **Tommy Vig**, who had **Steve Hideg** contract 70 pieces for the event: a full complement of strings, six French horns, an expanded percussion section, and a number of jazz names including **Bud Brisbois**, **Oscar Brashear**, **Johnny Rinaldo**, **Graham Young**, trumpets; **Benny Powell**, **Britt Woodman**, **Joe Howard**, **Dave Wells**, trombones; **Red Callendar**, tuba; **Bob Cooper**, **Bill Green**, **Ira Schulman**, **Jackie Kelso**, **Ray Pizzi**, **Delbert Hill**, **Johnny Rotella**, reeds; **Walter Bishop, Jr.**, piano; **John Collins**, guitar; **Monty Budwig**, **Lou Kabok**, bass; **Earl Palmer**, drums; **Emil Richards**, percussion. Among the highlights of the concert: a way-out boogaloo chart on *Days of Wine and Roses* in the key of F or thereabouts, dedicated to **Henry Mancini** and featuring electric bassist **Carol Kaye** . . . **Frank D'Rone** is at **Diamonte's** for an indefinite stay, backed by **Tom Garvin**, piano; **Fred Atwood**, bass; **Ralph Humphrey**, drums . . . **Les DeMerle** brought his jazz-rock group, **Transfusion**, into the **Abstract Truth Theatre** for a one-nighter, with **Glenn Ferris**, trombone; **Joel Peskin**, **Marty Krystall**, reeds; **Greg Mathieson**, piano; **Dom Genova**, bass; **Russ Laidman**, guitar; **Terrance Laine**, percussion . . . Bassist **Henry Franklin** has had enough of the road, left **O.C. Smith** after a year-long tour, and hopes to relocate around here. His group includes **Kirk Lightsey**, piano; **Doug Sides**, drums; **Joe Clayton**, congas . . . An eight-piece jazz-rock group, **Quasar**, led by **Bill Crosby**, played at **Valley College**, in **Van Nuys** . . . **Abe Most** is talking hopefully about a trend. A 14-piece band he led at **Canoga Park High School** went over so well (despite its strictly swing, non-rock charts) that the senior class signed them for their spring prom. Personnel: **Dick Cary**, **Frank Beach**, **Graham Young**, trumpets; **Dick Nash**, **Ray Klein**, trombones; **Les Robinson**, **Jerome Richardson**, **Russ Cheever**, **Don Raffell**, **Buss Bassey**, reeds; **Ray Sherman**, piano; **Ray Leatherwood**, bass; **Nick Fatool**, drums. Nearby **Reseda High School** is looking into the matter of getting the **Most** music for their money . . . **Don Rader** took his quintet to **Pima College** in **Tucson, Ariz.** for a number of concerts and clinics, and will be doing the same thing at **Casper Col-**

lege, Wyo. during February. He's hoping to release an LP of his concerts with Joe Rocci-sano, reeds; Frank Strazzeri, piano; Tom Aza-rello, bass; Chiz Harris, drums . . . William Fritz directed the Collegiate Neophonic Or-chestra of Southern California at Cerritos College in Johnny Richards' *Adventures in Time Suite* and his own *El Dia de Muerte* - El Camino College in Los Angeles is presenting a series of concerts including everything from the Dallas Symphony to the Vienna Choir Boys to Gary Burton's quartet, Feb. 16 and Gerald Wilson's big band, March 30.

Sweden: A brief summing up of 1972 activities here reveals the following facts: The

country's four jazz festivals, Emmaboda, Aarhus, Stockholm and Umea, did consid-erably better than in previous years—a re-liable sign, as good as any, that interest in jazz is once again in the ascendance. The high-lights: In Aarhus, the Yusef Lateef Quartet with Albert Heath in stupendous form; in Stockholm, Chick Corea and Keith Jarrett; in Umea, Gerry Mulligan, Charles Mingus, and the Charles Tolliver Quartet, with Polish pianist Woytek Karolak and Swedish clarinet wizard Putte Wickman not far behind . . . Trombonist Eje Thelin, absent from the Scan-dinavian scene for too many years, returned to Stockholm in November after a long tenure in Graz, Austria, where he has been teaching. He immediately unveiled a new quartet fea-

turing Gunnar Bergsten, flute, baritone sax; Palle Danielsson, bass, and Sjunne Berger, drums. All thoughts of any similarities be-tween this group and the Mulligan-Brookmeyer Quartet of yore, save in-strumentation, should be dispelled forthwith . . . Clark Terry, increasingly regarded as the U.S.A.'s most popular jazz ambassador in our part of the world, once again took Swedish jazz lovers by storm during a couple of TV specials conducted by his close friend and fellow trumpeter Bengt-Arne Wallin. An amazing human being, this man Terry . . . The Swedish "big band explosion" still rever-berates throughout the land. At last count, no less than 52 big bands were found. A curious phenomenon.

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"My tape recorded home study course completely re-verse the meaning of personal instruction. No matter how nice, pleasant, and personable the teacher can be it is the fragmented content and medium of mass produced drum method books, coordination exercises, and rudiments that make the instruction impersonal. The drum student experiences the same boredom as the factory worker, for they are both on an assembly line—Drum books do serve a purpose but the aim has nothing to do with learning to play the drums or in fact learning how to read charts. Drum books are written and studied for the purpose of calming feelings of anxiety and depression caused by the drummer's self-image of illegitimacy. Even the innocent could immediately recognize the sterility of drum books, if he were only supplied with a recording by the author.—The PRACTICE of drum books will MAKE(S) you PERFECT-ly terrible. How does this happen? The musically talented ear is often more aware of the problem than the brain, and in an act of self-preservation it unconsciously turns itself off as a protection against the daily racket and noise of the assembly line. As the limbs learn to respond uniformly and mechanically to the specialized and repeatable aspects of the daily assembly line, the brain loses interest and dissociates itself from the muscles. By the time a drummer gets through practicing and attempts to play with a band he has unknowingly psy-chologically amputated his ear and numbed his brain. Don't take my word for it. By all means find out for yourself! If you have, then you may be ready for the kind of teaching I have to offer when I visit your part of the world for a three day drum seminar. The schedule: Chi-cago—May 18, 19 21; Los Angeles—June 4, 5, 6; San Francisco—June 8, 9, 11; Atlanta, Georgia—April 16, 17, 18; Houston, Texas—April 20, 21, 23; London, Eng-land—Sept. 17, 18, 19 (73).—The difference between "clinics" as compared with my seminars is that once we make direct contact the personal instruction can continue through my tape recorded home study course. That my course is more personal than "personal instruction" is already an established fact that you will hear when you listen to a recording I will send you after you write for information. You will hear recordings of my students from Maine to California, from Scotland to South Africa, from Sweden to Brazil, and they reveal spontaneously how much they are getting out of the course. You will find this electronic evidence of a unique personal relationship between a teacher and his students all over the world to be electrifying." **HOW CAN A GOOD DRUMMER GET TO PLAY BETTER?** For information about the tape recorded home study course and the 3 day drum seminars, send one dollar (check or money order) along with your request for information to the **STANLEY SPECTOR SCHOOL OF DRUMMING 200 West 58th St., Dept. 302, New York, NY 10019.** Act immediately. Acceptance limited to the first 12 drummers who qualify in each city. For information about qualifying for instruction with Stanley Spector, should you live in the greater New York Area, phone (212) 246-5661.

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CLARKE

Continued from page 13

they have set ideas as to what the music should be. Instead, the music should be approached on their part with the intention of just hearing something that will make them feel good. As far as the performer is concerned, he should be able to put out a flow powerful enough to communicate some truth to the listeners."

I asked the young bassist what plans he had for the immediate future. "I want to continue with all the different musical areas that are open to me," he said. "I'm in the process of getting with a major record company, and because of the facilities at their disposal, I know my music can reach a wide audience. Right now, I am happy working with Return to Forever. Being with Chick, Airto, and Flora Purim has been a good experience.

"You know, somehow I was always sure that eventually I would get the chance to play with the musicians I have played with. It wasn't ego, just a feeling that I could do it."

That feeling has been proven to be totally justified. Stanley Clarke at 21 already has a great deal to say and says it beautifully. He is bound to become a major contributor to the music. db



SOLOFF

Continued from page 18

The new Blood, Sweat & Tears is not an "out" band, but it is reaching out in certain directions. Their opener at the latest concert we've caught is a head arrangement by Lou Marini, the band's multi-reed player and arranger. *Hip Pickles*. They start it off as if they were tuning up and get into some very free, spacy music. Everybody solos, with varying degrees of freedom, and Soloff is looking for more of this to happen, both within the framework of BS&T and within his own playing.

"I would like to eventually get together a smaller group." He gave the subject some more thought. "I would like to maybe get together a cooperative little group where ev-

erybody gets a lot of chance for self-expression, but even more, ideas about playing. My idea is not that there should be a lot of solos. I don't think that's the only way to play. Weather Report—those guys play together most of the time. Most of the time none of them are soloing but they're all paying together. I really, for years, have enjoyed that. Maybe instead of four players doing it, five or six all playing together, largely, but playing as one."

Soloff said he aspires to free music "because I haven't had a chance to develop myself in it. And I think the way it's going to develop is by finding people who, more or less, have similar ideas about music. If you find people who feel the same way about music, then, when you play together, something happens."

There's no telling when the Lew Soloff group will leap off the drawing board, but Lew did point out that being part of BS&T need not limit any member's other musical activities. For example, trombonist Dave Bargeron can often be heard with Gil Evans or with Howard Johnson's Substructure.

More than likely there'll be a Soloff recording, his first as a leader, within the year. But that's still in the talk stage. Chuck Mangione will probably produce the record and contribute some charts, but Lew is beginning to write, too, and hopefully the next BS&T album will add his name to the list of members of the band contributing tunes and arrangements.

Meanwhile, he'll just go on living surrounded by music (the apartment he shares with fellow trumpeter John Faddis abounds with musical implements—assorted horns, giant speakers, a record collection including lots of Armstrong 78s) and playing as many different kinds of music as he can as well as he can.

"It can't be straight jazz for me," he admitted, "because that's not where my creative thing is, that's not where my life was before. I think that a player must learn how to honestly reflect his own life and his own thoughts through his music, and then he'll realize his potential. To me, the best situations to do that in are changeable situations. A situation like a Broadway show would probably be the most confining to me. With the new Blood, Sweat&Tears, we've stopped confining ourselves."

May Lew Soloff and his music be forever unconfined. □

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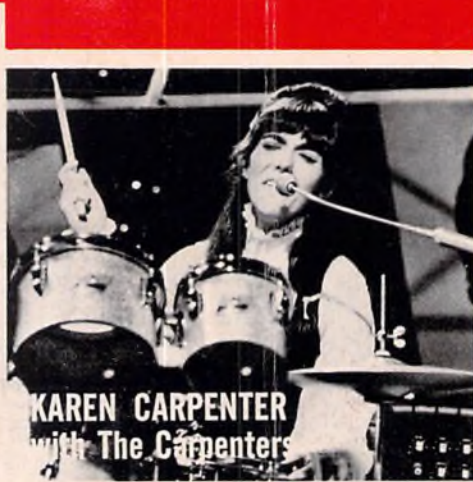
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