

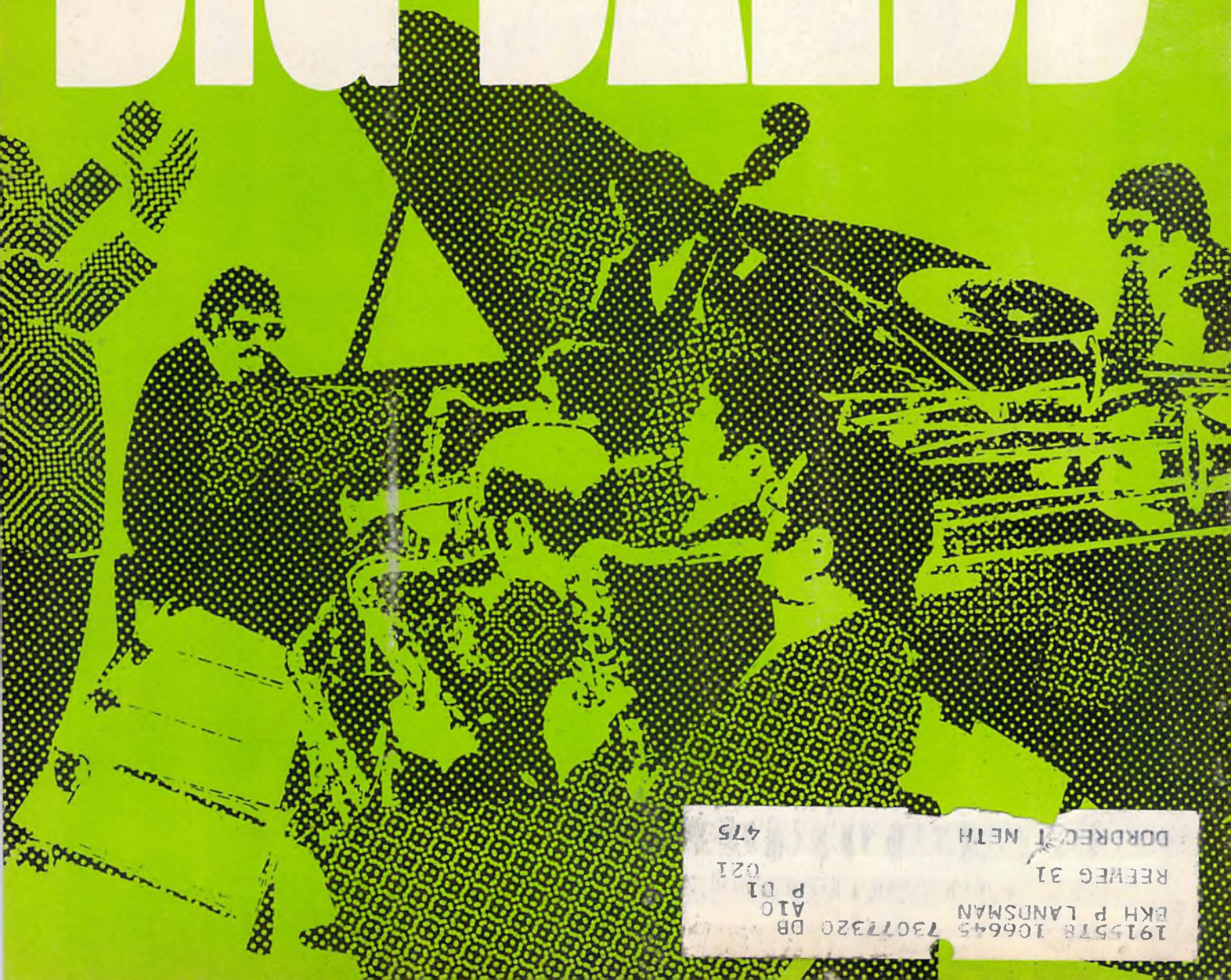
APRIL 12, 1973

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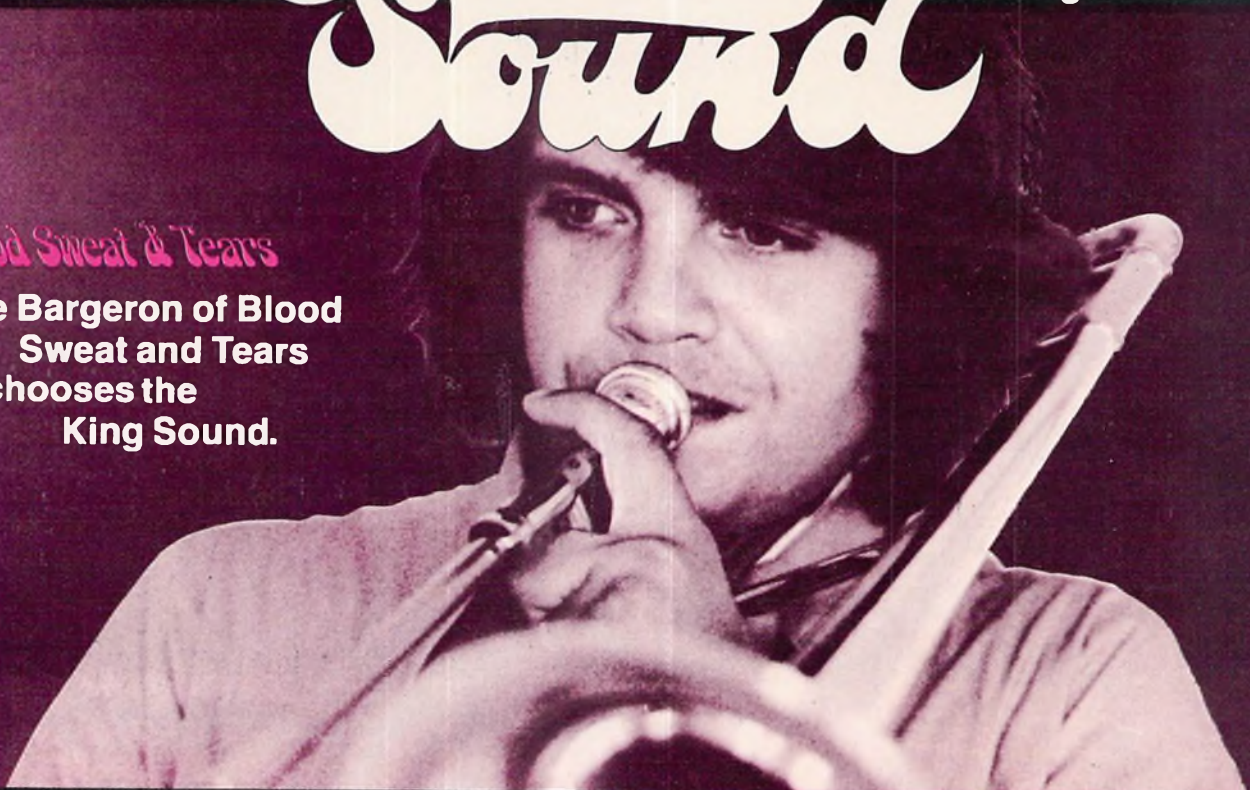
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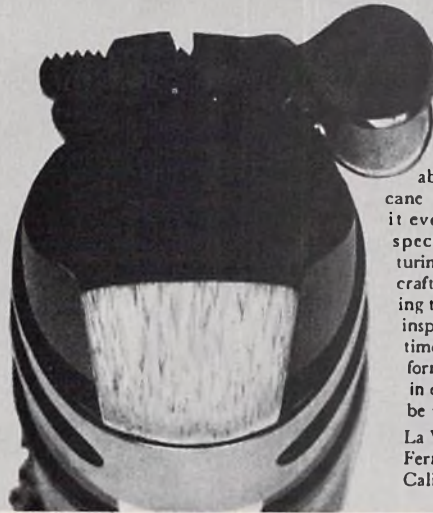
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By Charles Suber

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We are now smack dab in the middle of the school jazz festival season. What we have observed so far leads us to offer a suggestion to festival sponsors and participants that should improve their learning experience—and enjoyment.

The surface function of the average festival has been to reflect the jazz activity in the participating schools, and the accompanying positive learning experience that comes from peers listening to peers. There is also—in most festivals—the exposure to the highest (i.e. professional) standard of jazz performance provided by the clinician/performer.

However, as good and effective as the clinicians are, they are not able, by themselves, to provide a standard for a total jazz education program. This overall concept can and should be the festival's primary function. By the nature of its organization and program, the festival can continue to be a mirror for school performance and, at the same time, be a catalyst and example for a school jazz study curriculum. The principal category—in the 160 or so school jazz festivals scheduled this season—is "stage" band (it should, at least, be "jazz" band). Here are some missing categories.

For Comment Only. Many schools have more than one jazz band. Other schools would have more if there was a chance for the "extra" musicians to play and be heard—instead of 10 saxophonists in the front line, all coasting. There must also be a place for bands to play the kinds of charts that would endanger their standing in a competition. Remember, not everyone is bucking for the brass and wood veneer.

Combo. The musical kernel of jazz playing is in the small ensemble where the player must play on his own two feet—and where improvisation is essential. It is within the small ensemble that the young player can best learn the stylistic roots of jazz, and experiment with varied instrumentations.

The jazz combo further offers band players an excellent place to practice and rehearse. A band's rhythm section improves its coherence and swing time by playing as a combo, and the band's lead players and soloists profit from the one-man-per-section responsibility.

Improvisation. While more and more festivals are adding improvisation clinics there must also be the opportunity for the players to be judged on their ability to create an original statement from a given theme. It is equally important that educators have the opportunity to observe the techniques of teaching improvisation.

Arranging. Virtually every jazz ensemble from junior high school on up has one or more students who have the urge to write. (The urge comes most often to those who are getting into improvisation; exploring chord changes leads to other things.) Educators are also eager to learn even if they are timid about admitting that arranging was something not offered when they went to college (and still isn't in most colleges.)

When the above categories are formulated into a jazz festival, it should be clear to all participants what constitutes a total jazz study program. Next issue, we will discuss some ways and means to achieve such a balanced festival—and curriculum.

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CHARLES SUBER

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CONTRIBUTING EDITORS
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The Ellington Special

I was sure that your publication would protest the show-biz abortion of a rare opportunity to present instrumental jazz to the general public. I am referring to *Duke Ellington . . . We Love You Madly*. It is unfortunate that Harvey Siders allowed himself to be side-tracked and intimidated by Jerome Richardson to the point of accepting an assessment of his attitude as "extremely narrow."

What's next . . . a tribute to Ella with no singing? To quote Richardson, "At no time before has anyone done anything like this with Duke's music, nor do I think it will ever happen again." Well, we can certainly hope so, anyway.

D.C. Bodelson

Fargo, North Dakota

After watching the first hour of the Duke Ellington CBS Special, I was disgusted with the program's slickly packaged and thoroughly commercial "tribute" to one of the giants of American jazz. With virtually every musical performer utilizing an Ellington tune solely as a vehicle for his (or her) own ego trip it was apparent from the start that any resemblance or similarity to the Duke's music would be purely coincidental. Indeed, I could discern no tribute to the spirit and genius of Ellington whatever amid the splashy and cluttered production numbers and the ridiculously incongruous "now" arrangement of such Ellington standards as *Caravan* and *Come Sunday* (reaching a nadir with Chicago's merciless butchery of *Jump for Joy*.)

The whole program was obviously produced to cater to the "Glen Campbell Good-time Hour" crowd—that amorphous mass of

middle Americans whose idea of good music is *Proud Mary* and whose acquaintance with Duke Ellington is limited solely to *Satin Doll*. Indeed, considering the show's prime-time billing and the presence of so many commercially popular performers whose association with true jazz is tenuous, to say the least, it was equally obvious that the producers' prime concern, far from honoring a musical giant, was only to receive a respectable rating from Mr. Nielsen . . . I find it hard to believe that such a project could have seriously have undertaken by concerned men with a sincere interest in American jazz.

Far from "loving him madly," CBS demonstrated only its unalloyed contempt for, and ignorance of, Duke Ellington the man and his music . . . With friends like CBS, jazz certainly doesn't need enemies.

Grant Schafer

Waterloo, Ontario, Canada

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We at Gretsch would like to take this opportunity to congratulate Mel on being a co-winner (along with the fabulous Thad Jones) of the Big Band category of the 1972 DOWNBEAT Magazine Poll.

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A misunderstanding: Not CBS, but Yorkin & Lear produced the Ellington special — and Quincy Jones specifically masterminded it. CBS merely aired the show; the network had nothing to do with its content.

It is true that only the barest minimum of instrumental music was heard on the show, but it is also true that it was not intended as a tribute to what down beat readers or other jazz-oriented persons rightly consider the essential Ellington. This was a tribute to Ellington the successful song writer, the great entertainer, the show business legend, from some of his show business friends and admirers. Do Messrs. Bodelson and Schafer seriously believe that a 90-minute program of jazz-oriented instrumental music would have any kind of chance for a prime-time commercial network spot? It was the combination of Aretha, Roberta, Sammy, Peggy, Billy Joe, etc. plus the Ellington image that made the program saleable.

And nobody was ego tripping, by the way — except perhaps the producer. But then, he had the right, for it was the combination of love for Duke and friendship for Quincy that made this all-star conclave possible. And in our humble opinion, it was a pretty good music show for commercial TV — if far from the connoisseurs' ideal Ellington tribute.

— d.m.

Point Well Taken

As a supporter of down beat for many years, I was disappointed to read Al Fisher's recent review of Joe Coleman's *Jazz Supreme* (*Caught*, Feb. 1). How is it that in a so-called progressive and "hip" publication, women are still not taken seriously (besides being treated as sex objects)?

I refer to Fisher's description of Fran Carroll: "... a fine chick ... a frame that won't quit ... deep, ample bosom," etc.

Isn't it time that Fisher got in step with the present? Would he describe a new male singer as "barrel-chested" and "hairy-armed", having "protruding genitals" and "curly locks," etc.? Of course not.

The pity of it is that Fisher liked Fran Carroll — why not devote that space to further description of her abilities?

The fact that she is an earthy, sexy singer is beautiful — why paint an image of a mannequin with *Playboy*-like phrases?

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Bill Dwyer

Merrick, N.Y.

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FOUNTAIN RAISES FUNDS FOR N.O. JAZZ SHRINE

A testimonial dinner for clarinetist Pete Fountain—a red beans and rice affair at \$25 a plate—netted the New Orleans Jazz Club \$15,000 toward its efforts to refurbish Perseverance Hall as a permanent location for its museum activities.

The historic hall, saved from demolition by the Jazz Club when the area was being cleared for construction of the city's New Cultural Center complex, is located diagonally opposite the Cultural Center and is a focal point for what is to be known as Louis Armstrong Park.

Perserverance Hall dates back to 1830 and is a recognized Louisiana Historical Landmark. It has served in the past as a concert hall for all types of music. With the proceeds of the Fountain Appreciation dinner, its renovation and preservation are now assured.

The check was presented to Fountain who in turn handed it to Jazz Club officers who had suggested that a portion of the Hall be named in his honor. Fountain asked that the section be dedicated to *all* New Orleans clarinet players, however.

Plans are also under way to hold an annual Hall of Fame Dinner at which New Orleans talent will be permanently honored. In recent months, Fountain has played at the White House, announced plans for a major hotel-entertainment complex on the Gulf Coast and been named a director of a New Orleans area bank—the first New Orleans jazz player ever to crack that establishment inner-sanctum. —*paul lentz*

MONTREUX GOES ALL OUT FOR RECORD COMPANIES

The 1973 Montreux Jazz Festival will coincide with Newport-in-New York, running from June 29 to July 15. (The Newport dates are June 29-July 8.)

Five jazz nights and one blues concert will be sponsored by record companies and recorded on 16-track tape for future release. Festival organizer Claude Nobs pointed out that since the inception of the festival seven years ago more than 30 albums have been issued featuring music recorded at Montreux.

The opening weekend will have a "blues guitar summit" and, on June 30, "A Night in New Orleans," produced for Atlantic Records by Neshui Ertegun and Jerry Wexler, with Dr. John, Professor Longhair, Snooks Eaglin, The Meters and Allen Toussaint. An evening of blues and gospel follows.

Swiss jazz is on the July 3 bill. The next day, Alan Bates will present "Black Lion's Salute to Swing," with Earl Hines, Stephane Grappelli, Barney Kessel, and the Alex Welsh Band and the Dave Shepherd-Kenny Baldoek All Stars from England.

Blue Note's George Butler will present Horace Silver, Nathan Davis and Donald Byrd, Bobby Hutcherson, Bobbi Humphrey, Patricia Rushing and Ronnie Foster, and on July 6, "Today's Sound with Impulse," produced by Ed Michel, will feature Michael White, Pharoah Sanders, Alice Coltrane and John Klemmer.



Alice Coltrane

The next night, "An Evening with Prestige and Milestone", will bring forth Sonny Rollins with Kenny Clarke, and Gary Bartz and the NTU Troop. This one will be produced by Orrin Keepnews, Ralph Kaffel and Ralph Gleason.

On July 8, "Sounds of the 70s with CBS"—Miles Davis, John McLaughlin and Carlos Santana—will share the bill with Chick Corea's Return to Forever, presented by Polydor.

The performances will be filmed in color for sale to TV networks around the world, and there will be a four-day music fair July 6-9, featuring exhibits by music publishers, instrument manufacturers, audio equipment makers, and record companies.

From July 11-15, Montreux will feature various U.S. high school and college bands with top American guest soloists, Nobs said.

The guest of honor entered the room with a vigorous stride, and made the rounds with outstretched hand, clear gaze, friendly smile, and a brisk "Hello, how are you?" All programs are tentative and subject to change.

FOREIGN JOURNALISTS ON U.S. JAZZ JUNKETT

For ten days in February (19-28), a group of distinguished foreign jazz writers and broadcasters toured U.S. jazz centers with Chicago *Tribune* jazz columnist Harriet Choice as their expert guide.

The tour—a first in the jazz field—was sponsored by the Dept. of Commerce's U.S. Travel Service, an agency among whose primary functions is the stimulation of tourism in the U.S. In this case, the Travel Service had its eye on the upcoming Newport-New York Festival.

The members of the touring group were Kiyoshi Koyama, editor of Japan's *Swing Journal*; Philippe Carles, editor of France's *Jazz Magazine*; Richard Williams, assistant editor of Britain's *Melody Maker*; Michael Naura of Germany's Norddeutscher Rundfunk; Eric Child of the Australian Broadcasting Commission, and Muriel Reger of *Novedades*, Mexico.

The group visited Los Angeles, New Orleans, Chicago and New York. In L.A., where their host was down beat's Harvey Siders, they attended a Carmen McRae record date, a T.V. scoring session, and numerous night clubs, and had a rap session with Quincy Jones, Cannonball Adderley, Lalo Shifrin, and Ray Brown, among others. In

New Orleans, hosted by singer-dancer Ellyna Tatum, they savored culinary as well as musical arts. In Chicago, they heard blues on the South Side and Buddy Rich at Mr. Kelly's, and had an instructive and constructive talk with Richard Abrams of the AACM. In New York, where down beat's Dan Morgenstern was host, they heard a variety of music in a cross-section of clubs, including Thad Jones-Mel Lewis at the Village Vanguard, Sun Ra at the Village Gate, and Dave McKenna at Michael's Pub. They also met with Ornette Coleman at his Artist's House and with George Wein at his home, visited workshops (JCOA at N.Y.U. and Sam Rivers at Studio Rivbea) and saw historic films at the Jazz Museum.

In all, it was a full and varied itinerary, and the tour itself was a gratifying indication that the government is beginning to recognize the importance of jazz to our image abroad on an import as well as export basis.

RECORD NEWS

- MCA Records, the parent firm of the Decca, Uni, Coral Kapp and Vocalion labels, has announced that in the future all product will be consolidated on the MCA label, except for catalog and reissue material. Coral will become the MCA budget label.

Of more immediate interest to down beat readers, MCA also let it be known that it will again mine the great Decca catalog, which recently has lain fallow. Milt Gabler, long-time Decca executive, is being consulted on repackaging, and Leonard Feather has been retained to assemble some jazz and soul packages, with 12 slated by the middle of the year.

Undoubtedly, the fact that a recent Billie Holiday repackage sold more than 70,000 units (on disc and tape) had something to do with MCA's welcome decision. Hopefully, the interrupted *Jazz Heritage* series will be resurrected.

- Capitol Records is initiating an r&b wing committed to building a "strong black roster in r&b, pop, and jazz," with product available by early summer, according to Larkin Arnold, general manager, r&b, an attorney who's been with Capitol for some three years.

- Two new labels, Muse and Onyx, made their debut in March with a batch of interesting releases. Muse is operated by Joe Fields, former promotion manager for the Buddah Group, for which he ran Cobblestone, the group's jazz label.

The initial Muse release consists of albums by Richard Davis, James Moody, Don Patterson, Roy Brooks, and Jimmy Raney—the latter including a major composition by the guitarist, a suite for guitar and string quintet—produced by Don Schlitten.

Onyx, distributed by Muse, is Schlitten's own label, devoted to historic material, most of which has never appeared in Lp form. In the first Onyx release is an Art Tatum Lp culled from the fabulous private recordings of the late Jerry Newman; a collection of vintage 1945-46 jazz, *52nd Street, Vol. 1*; a bebop saxophone package featuring Dexter Gordon, Wardell Gray, Teddy Edwards and Leo Parker; a big band Lp with Louis Bellson and the late-'40s Mills Blue Rhythm Band, and a

reissue of the long unavailable Red Rodney album *Red Arrow*, originally on Signal. Onyx is *not* a bootleg label, as are so many independent labels devoted to jazz reissuing.

- Atlantic Records, which celebrates its 25th birthday next month, will sponsor a double-header concert at the Newport-New York Festival, featuring Donny Hathaway, David Newman, Margie Joseph, Black Heat and Mose Allison. According to George Wein, Atlantic's sponsorship will make it possible for him to present \$2-admission concerts at the Apollo Theater in Harlem during the festival.

- Most record companies sell discontinued albums as cut-outs, but not A&M. In a recent semi-annual housecleaning, the company destroyed some 50,000 Lps and tapes rather than dumping them on the discount market.

SONNY ROLLINS S.R.O. RETURNS TO CHICAGO



Cecil McBee, Sonny Rollins

The Jazz Showcase, Chicago's finest spot for jazz, was the home of Sonny Rollins for one week recently. Rollins made his return S.R.O. engagement after a 7½ year absence from the windy city.

On board with Sonny were: Walter Davis, Jr., piano; David Lee, drums, and the absolutely incredible Cecil McBee on bass. This was Sonny's first appearance since last September in Monterey, dental work was the cause of the layoff, but Sonny is back in full course. He appeared in Washington, DC March 11, and will open New York's Half-Note April 2 for two weeks. He said that a Japanese Spring tour was coming up and that he would record a new album soon.

A partial list of the musicians who came to the Jazz Showcase to dig Sonny were: Willy Pickens, Bunky Green, Art Hoyle, Eddie Harris, Stan Getz, Jack DeJohnette, Dave Holland, Rich Bertsch, Grady Johnson, Wilbur Campbell, Rufus Reid, Rusty Jones, Eddie DeHaas, John Tinsley, Doug Frazier, Richard Abrams, Fred Anderson, Bill Brumfield, Reggie Willis, Fred Hopkins, Jesse Taylor, Ray Bailey, Henry Threadgill, Joe Dailey, Bobby Lewis, George Bean, Herbie Hancock, Benny Maupin, Steve McCall, Caludine Meyers, Ruben Cooper, Sonny Seals, Sam Cohen, Fred Schwartz, Buddy Smith, E. Parker McDougal, Edwin Daugherty, Jay Peters, Eddie Baker, Ronnie Kolber, Hal Russell, Judy Roberts and Greg Ser-go.

12 □ down beat

An added note: Joe Segal, producer of the Jazz Showcase, has recently received an award from the Governors of the Chicago Chapter of NARAS for his efforts for jazz in the Chicago area for 25 years. Segal's lineup for the coming months include the jazz artist-ry of Tony Williams, Lou Donaldson, Donald Byrd, Art Blakey, McCoy Tyner, Yusef Lateef, Bill Evans, Thad Jones/Mel Lewis Band, Horace Silver, Gary Burton and Dizzy Gillespie. Now that's what I call a LINEUP!

—schaffer

FINAL BAR

Bandleader-singer Tito Rodriguez, 50, died Feb. 28 in New York University Medical Center of complications following a hemorrhaging ulcer. Sometimes called the Frank Sinatra of Latin music, San Juan-born Rodriguez began singing on the radio in Puerto Rico at age 13, was signed to a recording contract at 16, sang with the bands of Noro Morales, Enric Madriguera and Xavier Cugat, and formed his own orchestra in 1947. His records sold more than 12 million copies.

potpourri

Former Stan Kenton and Woody Herman drummer John (The Baron) Von Ohlen has formed a quartet based in Indianapolis, consisting of Claude Sifferlin (a Herman alumnus who also subbed for ailing Stan Kenton in '71) on organ, keyboard bass, and piano; Steve Allee (ex-Buddy Rich, on acoustic&electric piano, and Mary Ann Moss, vocal.

"Jazz Celebrity Service", a clearing-house for California jazz information, has been instituted by the weekly Los Angeles *Communicator*. Publisher Lee Chambers has retained publicist Peggy Randall to put together a job file (availability for gigs, recordings, etc.) which will be open to leaders seeking replacements, subs, etc. To latch on to the service, contact Peggy Randall Assoc., 8690 Aqueduct Ave., Sepulveda, Calif. 91343.

New York's Cookery, the pleasant restaurant operated by Barney Josephson of Cafe Society fame, has added something new (and, as far as we know, unprecedented) to its jazz menu. Since March 20, the Cookery is presenting *Jazz by Sunlight* daily except Mondays from noon to 3 p.m. and from 3 to 7 p.m. Saturdays and Sundays. Pianist Roland Hanna serves up the lunch and brunch sounds. In the evenings, Mary Lou Williams holds forth (through May 3), with Dick Hyman in on Sunday nights.

The Royal Box in Manhattan's Americana Hotel wound down its top-name entertainment policy last fall. Now, the spot has been refurbished and scaled down to more intimate proportions (seating capacity of 222 as opposed to 485), and since March 1, there has been music for dancing or listening every night except Sunday with no cover or minimum from 7:30 p.m. Jonah Jones and his quintet (featuring Cozy Cole) was on hand through March 24, and the current sounds are being provided by Bobby Hackett and Vic

Dickenson with Hank Jones, Remo Palmieri, George Mraz and Jackie Williams.

Ailing Thelonious Monk cancelled his scheduled Village Vanguard appearance in early March. Pharoah Sanders was held over for three extra days, and then Chick Corea's *Return to Forever* came in with a new personnel: Bill Connors, acoustic&electric guitar; holdover Stanley Clarke, bass; Steve Gadd, drums; Mingo Lewis, percussion. Airoto has split to form his own group, which no doubt will include Flora Purim.

A Billie Holiday exhibition will open at the New York Jazz Museum April 7—a date which would have been the singer's 58th birthday. A special preview party with music by a Holiday alumni band is planned for April 6.

The Cleveland Federation of Musicians recently held ground breaking ceremonies for Musician Towers, a housing complex for the elderly. "I've always felt that providing housing for elderly members would be one of the greatest benefits a union could offer," said Local 4 president Anthony A. Granata at the festive occasion, complete with live music, of course. The Cleveland local is the first in the A.F. of M. to sponsor this kind of facility.

The American Song Festival, a competition for a \$25,000 grand prize for best over-all entry, is open to all U.S. composers, amateur or professional. Semi-finalist compositions, culled by experts from a field expected to go beyond the million mark, will be presented in a four-day series of concerts Labor Day weekend at the Saratoga Performing Arts Center in Saratoga Springs, N.Y. Entries must be submitted prior to May 15. Entry packets are available from retail music stores or by writing to American Song Festival, Saratoga Performing Arts Center, Saratoga Springs, N.Y. 12866.

Scott Joplin, the great ragtime composer, was born in Texarkana, Tex. in 1868. As part of their centennial celebration, the twin cities of Texarkana (the other is in Arkansas) will honor Joplin April 8 at a story-music concert at the Texarkana Community College Auditorium. The featured performer will be 82-year-old Houston pianist and ragtime scholar John Vanderlee, and the honored guests will be Joplin's two nieces from Texarkana, Mrs. Donita Fowler and Mars, Mattie Harries, and a nephew from Marshall, Tex., Fred Joplin.

In our last issue, we noted that Tom Malone had joined Blood, Sweat & Tears, but identified him merely as a trombonist. Malone, formerly with Frank Zappa, also plays a few other instruments—all the saxophones, flute, trumpet, tuba, bass and synthesizer.

Trombonist Al Grey has opened his own club, Just Jazz, in Philadelphia. Drummer Bobby Durham's trio is the house band, and the address is 2119 Arch Street.

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JAZZ FROM

BY GEORGE WISKIRCHEN, C.S.C.

Sunday, February 11 was a wild and wonderful day in the show lounge of the Holiday House in Monroville, just outside of Pittsburgh.

The kick-off of Foodland's *Festival of Music* was a wild experience for me—never before in my clinic work had I encountered such enthusiasm as manifested by the approximately 200 band directors and music teachers who turned out for an educational jazz workshop at 9 a.m. on a Sunday morning. And it was a wonderful day because, through Foodland Markets' sponsorship, the great Thad Jones-Mel Lewis Band was brought to Pittsburgh for the climax of six hours of jazz education.

After coffee and rolls, the day had begun with a concert by the Thomas Jefferson Jazz Ensemble from Pleasant Hills, Pa., under the direction of Raymond DeFate. DeFate is a product of the early days of jazz education when he co-led (with Paul Hubenon) the Duquesne Jazz Band at the Notre Dame Collegiate Jazz Festival. The T.J. Band played an ambitious program very well, phrased excellently and spotlighted several promising soloists.

Two facts about the band's performance were especially noteworthy, and both go back to the educational philosophy of the leader and of his co-workers in that school system. DeFate believes in exposing the students to all styles of jazz, and his program ranged from a dixieland medley to bop and Latin to Rich and Thad Jones.

Even more important is his concept of improvisation instruction. Students in the system begin to learn and practice improvisation in middle school. While featuring his more advanced players, DeFate insisted that each student play some jazz during the 45-minute concert. Several different dixieland front lines performed during the medley; every member of the trombone section took a chorus on one blues tune. The T.J. Jazz Ensemble is a beautiful example of what jazz education should be. It demonstrated the desirable balance between improvisation and ensemble work, doing both very well indeed. Congratulations to director DeFate, music supervisor James Tucci, and the other teachers in the system.

It was my pleasure to follow the Thomas Jefferson band with a clinic presentation during which I was able to use that very flexible band as a demonstration group.

The Thad Jones-Mel Lewis Band was in great shape for the afternoon concert, the bandsmen their unique selves, relaxed and jovial even in the absence of Thad, down with the flu in New York. The band demonstrated its discipline throughout the performance with precisely swinging ensembles and subtle dynamic shadings.

Opening with Thad's *Tip Toe*, the band early displayed its gorgeous ensemble sound, especially in the saxes. A unison trombone and bass line served as a model of perfect intonation for the enthusiastic educators. Trumpeter Randy Brecker soloed effectively in cup mute, followed by reed section leader Jerry Dodgion on alto.

Next up was a ballad written by Dodgion, *Come On Over, My Love*, as a solo vehicle for 19-year-old lead trumpeter John Faddis, who plays with a big, controlled sound. There is no question of his ability to handle the demanding lead chair. Again, there were marvelously blended, tight ensembles, plus a piano solo by Mickey Tucker.

Next it was two-beat time, the band stomping away on another of Thad's compositions. After the head, delicately stated by flute lead in the woodwinds, punctuated by brilliant brass riffs. Mel got in some great brush work behind an impressively melodic bass solo by George Mraz that juxtaposed jagged figures with flowing lines. Trumpeter Cecil Bridgewater soloed in a lyrical vein with a beautiful, velvety sound.

The entire concert radiated taste, with just the right touch of understatement. Listening to Jones-Lewis, you get the impression of tremendous power—under disciplined control, but capable and ready to be released at any moment.

After stating that his absent co-leader usually handles the talking, Mel proceeded to intersperse weighty comments with the music. In introducing *Towaway Zone*, he pointed out that the band was not a rock band but a jazz band that occasionally played blues over a boogaloo bass. This, naturally, led to a serious plea for the reinstatement of the acoustic bass in the big band. He voiced his dissatisfaction with the electric bass from a sound and "feel" point of view, at least in a big jazz band. Mraz' performance at the opening of the piece left little doubt that Mel's remarks were valid.



Commenting on the "fun" of jazz, the co-leader stated that there was "nothing like swinging in four." Without mentioning names, he noted that the problem with odd meters is that they are not relaxed but tense—not happy or comfortable. "Swing is the thing. Odd meter material as a steady diet in jazz education makes good readers but not jazzmen," he said. This is an opinion, incidentally, with which I heartily agree—when applied to school situations.

Towaway Zone highlighted the two tenor soloists in the band, Billy Harper and Ron Bridgewater. They started with long individual solos, then traded fours, then soloed simultaneously, the brass building excitement in the background. All of this led to a duet cadenza and an all-out, stomping finale.

Kids Are Pretty People once again underscored the dynamic and coloristic control of this band. Trombonist Jimmy Knepper played a technically demanding yet extremely lyrical solo with a large, round sound. The reintroduction of the full ensemble, piling up to a group improvisation section, was very effective.

Lewis was featured in a colorful cymbal-sound solo in the up-tempo *Once Around*, after contributions from Randy Brecker and one of the "older" members of the band, Pepper Adams, whose baritone ranged from gutty exclamations to streams of notes. It was a happy chart, amply demonstrating the aforementioned fun of jazz.

THE SUPERMARKET

DecDee Bridgewater (Mrs. Cecil B.) was featured on a set of three tunes. I'd characterize the singer and her work as appealing and attractive—a beautiful girl with a beautiful voice. *Quiet Nights* utilized her flexibility, with slides and subtle bendings of the big sound. *Here's That Rainy Day* had her ranging all over her instrument, from warm, throaty low register to relaxed, coloristic high register. Her sense of pitch is excellent. *Bye Bye Blackbird* was done very up. DecDee's voice taking on an "edgy" sound in a riding, chanting chorus. She is very much "into" her songs, has her own style, and is concerned with transmitting an emotional impact.


The intent of the day was to provide information and inspiration. The example of a first-rate high school jazz band in the morning followed by a clinic session of criticism and ways and means, and a most brilliant two-hour concert by the Thad Jones-Mel Lewis Band certainly fulfilled that intent. I hope the assembled educators were as impressed as this writer, who, for one, went home inspired, encouraged and enthused.

Congratulations are in order to Foodland Markets (Phil Rosile, Program Administrator, and Ben E. Benack, Director of Musical Activities) for sponsoring the day. They have come up with a fresh, solid educational approach to help jazz education in their part of the world.

Foodland is a chain of about 100 independently-owned food stores in Pennsylvania, West Virginia, Maryland and Ohio. It inaugurated at the workshop a program "designed to generate interest for music and music education . . . to provide support and assistance to high school music programs." Foodland is presenting a series of local festivals for school jazz bands. It will place its organization strength, publicity department, etc., at the disposition of the festival host. Besides assisting in organization, Foodland will provide a \$250 scholarship award to the host school and promote the festival on its regular TV and radio spots. Two festivals were scheduled at this writing—on Feb. 28 at Keystone High School in Dormont, Pa., and on March 14 at Greensburg, Pa. (See *Jazz On Campus* for additional details—Ed.)

These local festivals will culminate in a "super festival," scheduled for around June 1 in the Pittsburgh Civic Arena. It will feature three or four of the outstanding bands from the local festivals and a "name" big band. A \$500 scholarship award will go to each participating school band. Foodland is also planning other clinics and workshops for band directors and students.

A selective summer jazz camp is on the boards, and fall plans include marching band clinics and festivals. Foodland insists all festivals be non-competitive for maximum educational impact.

Foodland is involved in this project to aid music education, and to gain good will and build the company's image. If this be exploitation and commercialism, we could use more of the same brand. 



THE CARE AND FEEDING OF A WHITE ELEPHANT

by Joe Klee

L to R: Backrow: Mike Brecker, George Young, Nat Pavone, Warren Bernhardt, Randy Brecker, Ronnie Cuber. Middle row: Ann E. Sutton, Nick Holmes, Barry Rogers, Jon Pierson, Hugh McCracken. Center: Michael Mainieri, Frank Vicari. Front: Steve Gadd, Tony Levin, Donald MacDonald. Not shown: Joe Beck, John Faddis.

From Jeremy and the Satyrs came Mike Mainieri, Joe Beck, Warren Bernhardt and Don MacDonald. From Ars Nova came John Pierson. And then there was Dreams, and Dreams begat Randy Brecker, Mike Brecker, Barry Rogers and Steve Gadd. Somewhere along the way John Faddis, George Young, Frank Vicari, Hugh McCracken, Tony Levin, Nick Holmes and Ann E. Sutton joined up, and they became a band.

The original name was Red Eye, but "some group came out with a single called *Red Eye* and it became a hit," Mike Mainieri said, "so I changed the name. That band basically had the same people in it . . . MacDonald, Tony, Nick, myself, Warren was on the road, but he was there in spirit. We only performed in public once, actually (at the Village Gate for a week). That, and a concert in Jersey. Since then, it's mostly been back to the studios and a lot of late-night rehearsals.

"Actually," Mainieri explained, "the band is made up of several smaller groups that we've all played with. The band definitely has tribal tendencies. It seems to be one of the things that keeps us together as long as we've been together. There hasn't been any work to speak of. We just like to play together."

In January, White Elephant made its concert debut at Alice Tully Hall in New York's Lincoln Center.

"If there was only more music," complained singer-songwriter Nick Holmes. "There's been a lot more music *business*. The band's been in existence for three years and it's only been on stage about half a dozen times. I'd like to see it work."

It was a cozy sort of conclave in the general offices of Gnu music, which is Mainieri's publishing firm and headquarters for his T.V. commercial music business. To an extent, it's the commercials that make White Elephant possible. On many of the commercials that come out of Gnu Music you'll hear the Brecker Brothers, Joe Beck, ect.

"It's to our advantage and our disadvantage," Mainieri pointed out. "Booking agencies find it hard to believe that we will leave town to do dates. But people are giving up jobs to go out on the road. Everybody has been sacrificing to make it happen. It's to our advantage to be here in town, but going on the road is going to prove to us whether or not the band is a viable, living working band."

Going on the road has entailed recent gigs

in Cincinnati, Ohio, and Union, New Jersey. Band travel is still a hassle, but seems less so now that jet planes have replaced the old band bus. It takes Mainieri two hours by car to get from his home in Woodstock, N.Y., to his office in Manhattan. Via jet, in two hours he and the band can be in Chicago. However, there are still a lot of problems, logistic and economic, with a 17-piece road band.

Looking at the makeup of the band and reading off the names of the jazz-rock fusion bands represented that didn't last (The Satyrs, Birdsong, Dreams, Ars Nova) engenders a feeling of futility. What is it about White Elephant that could make it happen where others have failed?

"First off, it's just the size of it," said Randy Brecker, singularly qualified to comment since he has been in most of the important fusion bands of the past decade, starting with the original Blood, Sweat & Tears. "It's really an impressive-looking thing on stage, aside from the sound. And it sounds a lot different, because it's got a really full horn section."

True enough. Most of White Elephant's potential audience has probably never seen a 17-piece band live before.

It was natural to get into a discussion of electric versus acoustic playing, since White Elephant has been getting a reputation as an overamplified band due to its first New York concert, at which certain mistakes were made with the p.a. system. Mainieri readily admitted that the sound was messed up.

"It's a little difficult for us with two drummers, electric bass, two keyboards, two guitars," Mike was tallying up the score. "So what happens is the horn players can't really hear themselves. So you amplify them, and the singers can't hear themselves, and *they're* amplified. We start miking the bass and guitars and the rhythm section can't hear themselves so they just play a little louder, and it just keeps building. I think we've forgotten, in some ways, the beauty of the acoustic sound."

"There are more people," added Warren Bernhardt, "bigger groups, larger audiences, and electricity is a way to communicate more fully." He cast an accusing eye in the direction of my Sony cassette recorder. "We'll stop using electricity when you turn off the tape recorder and memorize everything we say. It's about that difficult. What are you going to do in an electric age but try to use it right and

realize that it can work against you?"

I reminded Warren of some fine acoustic piano I'd heard him play some years ago with the Satyrs.

"There are so many keyboard instruments," Warren mused, "that the tendency, if I'm going to pay attention to my heart, is to run back to the piano and explore that more fully. I don't want to lose the piano by not focusing the majority of my attention on it."

Today, Bernhardt plays a Fender Rhodes electric piano and a clavinet, in addition to acoustic piano, and he uses a Barcus-Berry pickup on the acoustic piano so it doesn't get buried beneath the horns and the electronics.

What sometimes is hard to do, sound-wise, in a live performance situation, can be achieved in the studio. From White Elephant, there's a double album with a white cover (and doesn't that ring a very familiar merchandising bell), on Just Sunshine records, a division of Famous Music. The man behind Just Sunshine is Mike Lang, the organizing brains of the Woodstock Music Festival. The music on the record is not all brand new. The title tune, *White Elephant*, was written by Mainieri three years ago.

"I was walking around New York with those tapes for quite a while," Mike said. "Some of it was done at A&R Studios a couple of years ago. Then we did a couple of tracks over again when we finally got the record deal and our hands on some money. Then we added some new tunes."

Good as it is, the record is not a true indication of what the band can do now. We had used the phrase "pleasant jazz rock" to describe what we'd heard on the album, and were reprimanded by keyboardman Bernhardt who forecast that once we heard the band in person, we'd find stronger words to describe the music. That's why, on Feb. 20, we found ourselves in the back of a rented station wagon, heading for Union, N.J., where White Elephant was scheduled to do a gig. Joe Beck was at the wheel, and Joe drives like he plays guitar, fast and good.

Following the opening band, White Elephant set up on stage and blew a long, cooking set of fine music. Mainieri doesn't call it jazz-rock. He hasn't got a label for it, and considers it basically a dance band. He may be right—the opening number had feet stompin' and fingers poppin' and an audience set to

Continued on page 28

duke pearson's back in town

by leonard maltin

The bandstand at the new Half Note is so small that Duke Pearson has to squeeze into a ringside seat in order to conduct his band. But Duke and his 16 musicians are taking such obstacles in stride, because they know they've got something great cooking every Sunday.

When Pearson returned to the New York scene late in 1972, after a two-year absence, he and the Half Note management concocted the scheme for a Sunday night house band. Duke had organized his big band in 1967, and did some recording for Blue Note. The band played at the old Half Note, the Village Vanguard, and other local clubs but it never really took off. Yet the seed was planted; there were some good charts, largely Pearson originals, and some of the best personnel in the city. The band Duke assembled for the band's December 1972 debut was virtually identical to the one introduced on Blue Note six years ago, with key men like Pepper Adams, Jerry Dodgion, Frank Foster, Joe Shepley, Bob Cranshaw, and Mickey Roker.

The reassembled band opened with no rehearsal, and within a few weeks things started to happen. Duke reworked some of his old charts, such as *New Girl* and *Time After Time*, and the difference between their sound today and the 1967 recordings is remarkable. Duke agrees. "You mature every year," he says. "Times change, life changes every year, and you mature as a musician." Reedman Jerry Dodgion agrees, and adds: "We're better players now than we were then."

It would be difficult to find better players anywhere, anytime, than the men in this band, but the appeal of the group goes beyond expert musicianship. The Sunday sessions are a totally involving experience, not a concert. The musicians and some listeners start wandering in around 7. Mickey Roker checks out his see-through drums. (One night, someone asked if a spotlight was shining in his eye. He snapped, "I could read a chart with one eye blindfolded and the other eye bloodshot." He probably could.)

The rest of the men arrive during the next hour, tuning up, talking with friends in the audience, sipping drinks. Finally Duke sits down at the piano and starts noodling, with Bob Cranshaw on bass and Roker on drums. The others join in, and within a few minutes these 17 guys are as together as you can get; the band is now a *unit*, and heads bob all around the room as the music pours out.

The repertoire is solid and completely likable—Duke's original compositions come across as gracefully as the old standards in the band's book. New window dressing is added to Ellington evergreens, bringing a crisp swing to *Take the A Train*, and a full-bodied, rich sound to *Warm Valley*, with Frank Foster contributing an ingenious arrangement of *Satin Doll* in three-quarter time. There are some wonderful "finds" as well, such as *Night Song*, one of the band's very best features, a hauntingly beautiful melody from the score of *Golden Boy* featuring a lengthy tenor sax solo (played on different nights by Lew Tabackin and Frank Foster) and a background that builds to a driving intensity; a little-known Mancini composition called *Silver Tears*, featuring Jerry Dodgion on flute; and a lovely chart on *Emily*, creating a particularly lush sound with the brass section playing flugel-horns, and the reeds split into three flutes, clarinet, and baritone sax. On this and several other tunes, Joe Shepley contributes beautifully warm and assured trumpet solos. The flexibility of the band brings out the best in

the quietest ballad or the most pounding swinger.

Pepper Adams is featured on *Sophisticated Lady*, his lengthy solo almost uncanny in its perfection, followed by another feature within the framework of an incredible double-time arrangement of *In the Still of the Night*. Just holding a baritone sax aloft for ten minutes is a major accomplishment; to play it with such assurance is overwhelming.

Part of the band's charm is the informality of the whole operation. Personnel changes slightly from week to week. Mickey Roker alternating with Ronnie Zito on drums, and such impressive subs as trumpeter Cecil Bridgewater and saxophonist Ernie Wilkins keeping things interesting. One recent session featured bassist Major Holley, who sightread his part throughout the evening, bowling over everybody in the place, Pearson included. Sometimes sidemen will switch in mid-course, or appear out of thin air, as happened one night when during Frank Foster's *Tomorrow's Blues Today*, Charles McGee inched his way from the back of the room to a microphone near the stand and took an incredible solo, playing trumpet and flugelhorn simultaneously, only to disappear again at the end of the piece.

Informality doesn't necessarily mean a lack of precision, though there are some amusing close calls when one man will have to poke his colleague in the side to pick up an approaching cue. Mickey Roker's sharp asides, aimed mainly at the band, keep alert listeners laughing as well. The whole feeling is light, and it makes the music doubly enjoyable for the crowd that inevitably has gathered by 9 o'clock. Says Jerry Dodgion: "The music just happens—you don't have to force it."

When Duke has something new to spring on the band, he'll toss out some instructions between sets, or just before the number is played, starting the first time out a bit slower than he ordinarily might, and increasing the tempo in succeeding weeks. "Sometimes the dynamics get lost, but not the notes," he says, smiling. "Besides, jazz is interpretation anyway."

When the band gets hot and everything works, no one is more pleased than the musicians. This feeling spreads throughout the Half Note, and when a particularly good set comes to a close, the vibrations continue even after the music stops. (Pearson is talking to

Bob Shad of Mainstream about recording the band, and hopefully some sessions will be recorded live to try to capture this marvelous feeling.)

Comparisons to the Thad Jones-Mel Lewis Band, which meets on Mondays at the Village Vanguard, are inevitable but also rather fruitless. Even though several men play in both bands, the sounds are distinct and the aims quite different. Does the Pearson band have its own identity? "Sure," says Duke. "The band is me. Their style is my style. I never dreamed it would come out more in a big band than in my small groups, but that's what's happened." He's quite right. The tenderness in *Emily*, *Silver Tears*, and *New Girl* can be traced to Duke's ballad approach; the particular brand of uptempo music the band performs is a direct outgrowth of his piano style. Most of all, Pearson's impeccable taste is imbued in everything the band does; it affects the work of his soloists as well as the band as a unit. Ninety per cent of the band's charts are written by the leader with several contributions from Frank Foster, some of them arrangements originally written for the Count Basie band.

Pearson has one regret. "I wish I had a better racial balance. Right now it's mostly white, and there's nothing wrong with that, but I'd like to have more blacks. It's just that it hasn't worked out, either economically or because some guys I wanted to get couldn't make it. But I won't sacrifice the sound of the band just to get a black musician in there. When you listen to a record you can't tell which ones are black and which are white."

He is sometimes unnerved by the idea of being a bandleader, responsible for so many musicians, having to deal with the hassles that go along with the job. "But it's so rewarding to hear them all together, to hear my own band and know it's mine," he says, and the pros apparently outweigh the cons.

For the band's growing Sunday audience, there are very few cons indeed. For the musicians, the inconvenience of stubborn mike stands and crowded quarters is dispelled by the tremendous feeling of vitality the band generates. For the New York jazz scene, the renewed presence of Duke Pearson's band is a great boost, and one hopes it will become as permanent a fixture at the Half Note as Thad and Mel are at the Vanguard. **db**



VERYL C. OAKLAND



EDDIE SHAUGHNESSY: "PLAY LIKE YOU MEAN IT" . . . by jim szantor

To millions of TV viewers, Eddie Shaughnessy is the *Tonight Show* drummer who usually gets on camera more often when he rimshots-comments on a bad Johnny Carson monolog joke than when he is playing.

To thousands of aspirants at schools and drum store clinics, Shaughnessy is a happy, outgoing fountain of knowledge who leaves behind warm respect for his talent and dedication wherever he goes.

To his colleagues, Shaughnessy is not just a studio drummer but a complete musician. He considers himself a jazzman first—a jazzman who will probably always do some studio work but would be happiest in a club with some swinging compatriots, a jug of something or other, and perhaps a little bread . . . for the outer man.

Eddie's roots have been in jazz since the days when he was a teenager haunting 52nd Street and a young pro working with Lucky Millinder at the famous Savoy Ballroom in Harlem, where the drummer had better be into it or it was a bad Saturday night.

There are many misconceptions about studio musicians. To hear some people talk, you'd think all studio men were sterile automatons who all sound alike; businessmen with more ties to their answering services and the *Wall Street Journal* than to creativity and soul.

But Shaughnessy is not your common, garden-variety studio man—if you insist there is such a being. Sid Catlett was an early influence and friend, and Eddie got into the studios by accident rather than design.

In fact, he got into music and drums in the same way. His father, a Railway Express foreman in Jersey City (where Eddie was born Jan. 29, 1929) had loaned some money to a colleague down on his luck. Later, the debtor offered Eddie's father a drum set in lieu of cash.

The Shaughnessy family wasn't affluent. When Eddie, at 16, used to journey from Jersey City to 52nd St. to sneak into clubs

and dig all the great players, he usually had just carfare and, occasionally, enough for a Coke. He soon became familiar to bartenders and headwaiters ("Here comes that nutty music kid") and also to more than a few musical giants, such as Big Sid.

They met one night after Sidney noticed the youngster tapping his hands and feet to the music in the corner of a club.

"He was the one who approached me," Eddie recalls, "because I was certainly too shy to approach him. He asked me if I was a drummer. I told him I was trying to be, and Sidney said, 'Well, I'll tell you what—you're going to play part of the next set.' I almost flipped, because the group included Ben Webster and John Simmons, one of Sidney's favorite bassists.

"I was too scared to say no, and too scared to play! When it was time for the next set, Sidney came over and said, 'Let's go.' And I said, 'I couldn't do that—I'm not good enough.' And he replied, 'you'll never get good unless you play with better players.' And with that he just about picked me up and scooted me along to the stand. All the sidemen were friendly and I played two or three tunes. I'm sure I was anything but good but they were very gracious."

It was not just this encounter with Catlett that impressed Eddie. He had come to admire the big man's beautiful sense of time and the great flow of his playing. But that was not all.

"The Street at that time had maybe six major clubs and they had different kinds of jazz: Chicago style, and earlier dixie or New Orleans music, as well as Bird and Diz. And you'd see Sidney go from the Onyx or the Three Deuces, where he'd be working with his own quartet with Ben, to some other club across the street where he'd sit in with someone like Max Kaminsky. It used to floor me how beautiful he sounded in each context. And the next time I heard him, maybe he'd be playing with Bird . . .

"When you hear a record he's on," Eddie said, "you know it's Sid Catlett. He had a

way of playing simple things that gave him a trademark. Even simple rimshot and bass drum combinations maybe just two beats in a certain spot . . . the way he did it was sort of his thing. He could take the press roll and do so many things with it . . . volume, colors. Very similar to the way Jo Jones also established a rather simple, spare style as a trademark."

Eddie will never forget the kindness shown him by older players—the encouragement and bits of advice that can mean so much—and is somewhat dismayed that (outside of the clinic scene of which he is a significant part) this helpful attitude is not as prevalent today. Why?

"There's less work," he said, "and the people who are working seem to guard the work more jealously. And there's a lot more specialization today. A lot of musicians, even hornmen who don't necessarily displace another man in a session, as a drummer would, find it very hard to sit in now. Guys in their 20s tell me, 'Man, it's so hard to sit in.' They get the thing of 'Oh man, we have our own arrangements' or something like that, which isn't for real because what might happen would be part of the fun. Putting different people in different situations."

Eddie's first job came as a result of the Catlett friendship. Jack Teagarden was around one night when Eddie was sitting in and hired him on the spot with the admonition to "keep it quiet that you're only 17." Big T needed someone to fill in for his regular drummer (the late Morey Feld) for the first week of a job at the old Downbeat club on 52nd St. That was 1946 and "a great experience."

Next came a stint with newly-arrived George Shearing. There followed jobs with Bobby Byrne, Charlie Ventura (a 1948-50 stint which led to Eddie's first national exposure and down beat poll recognition), Randy Brooks (his first big band job; he was fired because he refused to get a haircut), a 1951 European tour with a Benny Goodman group, and a memorable ex-

perience with Lucky Millinder.

The Goodman tour (Benny's first trip overseas) had Roy Eldridge, Zoot Sims, Toots Thielemans (who hadn't been to the U.S. yet) on guitar and harmonica, Dick Hyman on piano, and British bassist Charlie Short.

Eddie later heard from some of the sidemen that they'd been surprised Benny had hired so young a drummer—one who had somewhat of a bebop identity. But Eddie wasn't surprised.

"I had played with Benny once before, and even then I seemed to know how to play for him. You didn't have to be a genius; all you had to know was what he had done. You wouldn't play for Benny as you would for a bebop alto player—you'd play a simpler, more direct, straight-ahead rhythmic style. It was more a matter of using common sense than having to make any big adjustment."

The days with Lucky Millinder's big band were not only interesting; Eddie feels they rank among the most important parts of his development. He tells the story with fond enthusiasm:

"Lucky's band was more or less the house band at the Savoy Ballroom, and I worked the gig for two years off and on. It was the first black big band I worked with, and they played what was then called r&b. It was heavy; some people even thought it was heavier than Lionel Hampton's big band—that'll give you some idea of how heavy it was. That, however, really helped to make me strong because you had to have a lot of endurance to play with Lucky's band. The Savoy was one of those grind-'em-out jobs. You'd play 30 minutes on and 20 off, all night, behind marathon tenor solos, etc.

"You had to keep a very strong, insistent beat because the dancers at the Savoy were very fussy. Lucky was a natural-ass bandleader. He didn't read music, but he knew a good groove for a song, he could beat off groovy tempos, he knew the crowd, and he knew how to have a good band even though he didn't have the technical know-how. He'd stand up there with a tambourine and keep the groove going so everyone would get the feeling of where it should be; and for a young drummer that was very helpful. Because he knew his time.

"And then he'd say: 'Shaughn, you're gonna play some. Keep 'em dancin'.' So you'd play a drum solo, but you had to keep it cooking, in tempo, and no excursions just to play something. Keep it jumpin'. And if the dancers kept cooking, you had passed the test. If they didn't stop to watch, you were cool. Wow, that was good experience! It was a strong band and it helped me get some good, strong chops at an early age. They played those good old shuffle-off-to-Buffalo boogie woogie-type tunes that preceded rock."

"So right up through today, Lucky's band has helped me. When I get into something rockish, I feel I've had a great deal of experience playing it. There was nothing else I did that was more valuable than that. All the jazz work in the world couldn't quite have given me what I got from Lucky. It was a different groove."

The Millinder band played a circuit of black theaters, mainly around Washington, D.C., and Baltimore, in addition to their Savoy work. Eddie was often the only white sideman, but he says unequivocally that he never felt any drafts, from in or out of the

"I remember one woman in Maryland who used to put up half the band. Man . . . beautiful sheets and the greatest food. You'd pay a buck for supper and go back two or three times. And if your shirt needed fixing, she was glad to do it. It really took the curse off the road."

Eddie later joined Tommy Dorsey (succeeding Buddy Rich) but only stayed for a short time. TD wanted him to sign a three-year contract but Eddie decided to turn it down in favor of staying close to home. The week after he left Tommy, a contractor from CBS called and sounded him for Steve Allen's first network show—a morning program that used a five-piece jazz group. That's how Eddie got into the studios—a phone call out of the blue.

"Young guys ask me what the secret is to cracking the studios. Well, just play the best you can wherever you are and hope for a break . . . just as it happened for me."

"I owe my studio break to Sid Catlett, in a way, because he had said, 'Learn how to read and play a good show, because that'll bail you out when you don't have any other gigs.' Sidney believed in that because he himself played a magnificent show. There were dancers on the circuit who used to make special inquiries as to Sid's availability. They wanted him to be the guest drummer, because he grooved them so much when he played."

All through his new York studio days, which began in 1954, Eddie was very active in jazz clubs, working an average of six nights a week, year in, year out.

For a while he was part of the house rhythm section, with Horace Silver and George Duvivier, at the Downbeat club on Manhattan's West Side.

"We'd stay there for months backing guys like Zoot and (trombonist) Bill Harris, whom I worked with a lot and whom I couldn't say enough about—both as a player and a person. In fact, one of the best bands I've ever worked with was Harris' quintet with Zoot, Horace, George, and myself. I used to say about that band that everyone could stop playing but one, and whoever was left playing by himself would be dynamite. We made it hot for any competitors who came on the stand to sit in. Man, it was fun and it was hot!"

Throughout the 1950s, the studio-based, pre-*Tonight Show* Shaughnessy of New York maintained a steady diet of extracurricular jazz work with Charles Mingus, Johnny Richards, Elliot Lawrence, and

Duke Ellington. The gig with Duke lasted two months. Eddie was recommended by Louis Bellson, who was taking a leave of absence to marry Pearl Bailey. He not only had a ball but struck up a valuable friendship with Clark Terry, who became his *Tonight Show* colleague in the 1960s.

"They never had drum parts in Duke's band, mainly on account of Sonny Greer having been there so long. So even though Duke was a great conductor, Clark was extra helpful by telling me what was coming up. Otherwise it was by the seat of your pants. Clark would say things like, 'Watch out, Shaughn, there's a different feeling coming up here . . . 3/4 comin' up . . . two-bar break . . . etc.'

"I had a very good two months with Duke, but I didn't feel I was ready for it—I was about 22 at the time. And I told Duke that. So after the first night, Duke said, 'Well, you're doing as well as anyone does the first night. With this band, nobody raises hell.' What he meant was, you have to learn the style. It's a very specific-feeling type of band."

"It worked out to the point where he asked me to stay, because Bellson had decided to do something else. But I had other commitments. It was a great privilege because Duke is so fresh, so creative. I wish I'd had a crack at the same chair 10 years later because I know I'd have played it better. Not that I'm any great criterion, but I don't think a drummer gets that seasoned sound in a big band until he's 30 or 35. For me, at least, it was at that age or thereabouts that I started getting what I thought was the right thing. Before that it was just 'all right.'"

In the late '50s, Eddie decided to curtail his studio activities. He quit his staff job at CBS and became a member of a co-op quartet led by vibist Teddy Charles. The group included pianist Mal Waldron and the late Addison Farmer, Art's twin, on bass.

"It was a fun group," Eddie said. "We never had any commercial success but we enjoyed the music a lot. We were inspired by the MJQ in trying to have a good team thing going in both the business and music ends. I'd take care of publicity, Mal would get the bookings, Teddy would take care of other business and recording contracts, and Addison would take care of travel arrangements. We tried it for about two years, and like many attempts it was a valid musical thing that didn't click. Finally we had to go our separate ways. It was a good experience, though."

In 1964, Eddie became a member of the NBC staff *Tonight Show* band, then led by Skitch Henderson. Again, the gig came about indirectly—there are few jobs Eddie's had to apply for.

"I went on the show as drummer with a guest group, Joe Bushkin's. At the time Skitch had never heard me play but he needed another drummer to split the show with Bobby Rosengarden. They had two men in every chair, but the other drummer had split."

"So Skitch sounded me. Although I had said 'never again' for staff jobs, the idea of playing with this crackerjack band sounded good. Except that I didn't want to get locked in and be doing a lot of schlock stuff. I wanted to play with the *Tonight* band only—there were, at the time, other musical duties on NBC staff—and they said, 'Fine, that's your deal.'"

As the number one *Tonight Show* drummer, Eddie's job is never dull. One night the band will back a soul singer, a juggler, or some animals; the next night will feature Art Players. But the show involves more than that. The band plays one full number before the show as part of the audience warmup and, according to the man who should know, they play "a lot more music

band
was interesting how the black players,
the drafts and things, had
that beat anyone
tired of the
had

than you hear on the air because we play all during those commercials. But all you usually hear at home are the endings. In fact, believe it or not, some people actually think all we play are endings!"

Eddie is the most visible big band drummer in history. The show is seen by millions, and at least once each night he's on camera for at least a moment, as are his subs, mainly Louis Bellson, and on occasion Nick Ceroli and Johnny Guerin.

On big band drumming, Shaughnessy speaks with an air of authority based on much experience and study. Feeling, not surprisingly, is the most important thing, he thinks.

"That's first, because the drummer can set the feeling of a band so much. Basie says if the drummer and first trumpet are taking care of business, he knows he's got the makings of a band.

"The second thing is know-how. You've got to pare your playing down to the bone, at times. You've got to be prepared to sacrifice something that obviously would be good for you as a player but perhaps wouldn't be good for the band. You can't interrupt that rhythmic wave. If the saxes are doing a rolling-type thing and the brass is punching out staccato notes, if you play those accents with the brass you'll take away more than you add. Listening to what's going on is the big thing—that the knowing how to get the right colors and sounds.

"Someone who is a good, swinging, small band drummer—might sound like a mouse in a big band. I have to get my students to project with a bigger sound for a big band . . . to draw a bigger sound out of the drums. You have to know how to whisper when it's time to whisper, but you have to roar when it's supposed to roar."

Among the flaws Eddie finds in young big band drummers (and young drummers generally) is that they "let the band control the time too much. The drummers should be setting the time; letting the band lean on them." Sometimes they'll get a little hung up, Eddie says, and they'll go their own way and throw the band off. Or else, if the band is dragging or rushing, they'll let it.

"More often, I'm sorry to say, the horns have better time than the drummers. Or the rhythm section in general. I don't want to hang it all on drummers because bass players have tendencies toward unsteadiness, too."

The first thing young drummers have to do, according to Eddie, is get their time together, and be more consistent, so that the rhythmic wave stays constant, even when one is changing cymbals or going to a different sound. The general pulse should stay the same.

"All the technique in the world won't do you a bit of good if you lack good time . . . time and a good *feeling* of time. You can be metronomically good but stiff as a board, and you won't sound good. Young drummers often lack proper drum set balance—the right proportion of right hand-left hand, bass drum and cymbals—which is something I've written about for *down beat's Music Workshop*."

One of Eddie's all-time favorites, one who put all these things together and then some, was Dave Tough. Eddie used to dig the little giant with Woody Herman's first Herd at the Hotel Pennsylvania, back in his sneaking-in days.

"The thing that amazed me about Davey was how he could get underneath the band and be swinging like hell . . . but you'd never be aware of just what he was *doing* to make it swing. He had a way of tuning his drums and cymbals so that he blended into the band. And every time you thought it couldn't get any better it would start swinging more on the next chorus.

"Dave, to me, was the epitome of the team player. I remember once when

Woody's band did a fantastic version of *Flyin' Home* that went on and on with innumerable choruses by Bill Harris, Flip Phillips, etc. It swung so hard and so great, and Davey just kind of sat there cooking. He was a frail little guy who didn't take good care of his health—must have weighed all of 98 pounds—and he sat there huffing and puffing. And as the guys passed by him after their solos—I'll never forget—they'd say, 'Davey, that was a bitch,' and pat him on the back.

"I get chills just relating this because he was such a team player. He hadn't played a note of solo, but the way he sparked that band and put so much soul into playing time—it just stayed with me.

"I think it's significant that the only drummer who successfully subbed for Davey when he was ill was Buddy Rich—this was before Don Lamond permanently succeeded him. During Davey's tenure, and he was sick quite often, a number of good men filled in, but the only one who could come in and match that intensity and team spirit was Buddy. Some people aren't aware of how much of a team player Buddy can be. I think now, with his own band, everybody knows he's dynamite within the band as well as being the greatest soloist. But in those days, the 1940s, a lot of people didn't know that. When he subbed with Woody, guys in the band would tell me how great he was; that he was the only one who could match Davey's fire."

Eddie himself has been in a similar situation with Basie, with whom he subbed on five albums recorded in the late 1960s. (*Basie's Beat*, on Verve; the *Hollywood* and *Broadway* albums on Command; one with Basie and the Alan Copeland singers; and one for *Dot* of a Walt Disney film score.) How did it feel to come to the studio, cold, to sub in a band with the rhythm section reputation of Basie's?

"I think that knowing and respecting the Basie band helped more than anything. And I did go in cold for all five Lps—no rehearsals. I'm very proud that Basie asked me, and asked me back again and again. That prior knowledge of the band helped me to know how to lighten up when the rhythm section segments came up. It's a fun band because it strikes a lot of grooves for a rhythm player.

"And Basie's so great—he doesn't give you a million do's and don'ts. One time the engineer came out and said, 'I think we ought to have less drums,' and Basie said, 'No, you do something with the mike. He's going to keep playing the way he's playing because that's why he's here. Play it the same way, Shaughn—and you do your job, Mister. That's part of my band—plenty of drums.'"

The Basie subbing experience arose because Count couldn't find a suitable permanent replacement for Sonny Payne. Basie said at the time: "It's getting harder and harder to find a drummer with some big band experience. I don't mind being patient with a guy, but some of them are starting out from scratch."

In Shaughnessy, however, Basie had a man with considerable expertise—expertise that Eddie is now imparting to many eager ears in his clinic work.

He does what he terms a non-glamorous, non-fireworks, meat-and-potatoes clinic. He talks a lot about what's really needed in a drummer who wants to work. And though some drummers give performance or "showboat" clinics. That isn't where Eddie is at.

"If every sincere drummer can come away with just one little thing he came in lacking, to me that's an enormously successful clinic. I just sort of point the kids in the right direction; then it's up to them to do the work. I don't need a clinic to show that I can play—I know I can play. Why should I show off that I can do four

cross-rhythms when they're not ready to play 4/4 yet!

"So I talk a lot about time. About how to play simple time yet make things pop. I don't dwell much on technique because there are a lot of kids out there with nice hands and rotten time—more than there are with good time and bad hands. I just try to cure the most common ills. And commitment—I talk a lot about that. If you're going to play the drums, play with some love and play like you mean it. Don't phone it in! And again, metronomic time is not really where it's at. I've heard some drummers who weren't all that steady, but swung like hell. But basically, it's better to be steady—it creates more of a consistency in feeling."

One of Eddie's private students, Doug Dana, did a stint with Woody Herman's band last year. And Eddie himself is still a student. He has studied with the Indian master drummer Alla Rakha for seven years and still takes lessons from him when his busy schedule—the *Tonight Show*, club work, weekends with Doc Severinsen's nightclub band—allows.

As all drummers (and interviewers) do, Eddie talked of other drummers. Here are his comments on some of his favorites:

• **Buddy Rich:** You have to be a hell of a drummer yourself to appreciate Buddy Rich fully; not so much what he does but how he does it. There's a great big heart inside that small body, and it comes through. A lot of soul there. The man is a giant for spirit.

• **Shelly Manne:** I heard him just before his club closed and he sounded so contemporary that I give him nothing but the highest accolades. Because here's a man who's been playing sensational jazz drums for many years. He could sit back on his laurels, play the way he did 10-20 years ago, and it would still be great. But he's got a great young band and he's cookin'. I can say unqualifiedly that he thrilled me.

• **Bernard Purdie:** One of the best examples of playing with meaning and feeling and soul. He never phones it in. I've always felt this way about Kenny Clarke, too. He just sounds better and better.

Eddie also has praise for Elvin Jones, Tony Williams, Danny Seraphine of Chicago ("He gets a good groove"), and Bobby Colomby, whom he admires for combining a lot of good, strong jazz roots with rock, and he hasn't forgotten some of the older giants.

"From what Buddy tells me, we don't know a fraction of what Chick Webb sounded like by listening to those old records. And they tell me how great O'Neil Spencer played with John Kirby. But you don't hear it on records that much because of the recording quality back then. I'd love to hear those people under present recording circumstances . . . guys like Baby Dodds."

What's ahead for Eddie Shaughnessy? More studio work, surely, but what happens when Johnny Carson says goodnight to *Tonight*? The answer: a mixture of more jazz playing and more clinics plus, perhaps, more of the kind of studio work he finds so satisfying with Doc Severinsen . . . "a great cat to work for. He keeps a very high standard of musicianship."

And wherever he goes, this genial dancing bear of a pro will spread good vibes and good advice. He recently established a scholarship fund at North Texas State to help promising but affluent prospects. Because, I'm sure, he wants to give back to music what the music has given him.

His post-interview parting shot went exactly like this:

"There are more noble people in the music profession than you would realize—unless you've been there. That means . . ."

record REVIEWS

SPOTLIGHT REVIEW

NEWPORT-NEW YORK

NEWPORT IN NEW YORK '72: THE JAM SESSIONS, Vols. 1 and 2—Cobblestone CST 9025-2; *Jumpin' at the Woodside; Lo-Slo Bluze; Bags' Groove; Night in Tunisia.*

Personnel: Tracks 1, 2: Cat Anderson, Jimmy Owens; trumpets; Charles McPherson, alto sax; Budd Tate, tenor sax; Milt Buckner, organ; Roland Hanna, piano; Charles Mingus, bass; Alan Dawson, drums; Tracks 3, 4: Dizzy Gillespie, trumpet; Benny Green, trombone; Stan Getz, tenor sax; Milt Jackson, vibes; John Blair, violin; Kenny Burrell, guitar; Mary Lou Williams, piano; Percy Heath, bass; Big Black congas; Max Roach, drums

Rating: ★★★★★

NEWPORT IN NEW YORK '72: THE JAM SESSIONS, Vols. 3 and 4—Cobblestone CST 9026-2; *Perdido; Misty; Now's the Time; Blue 'n Boogie; So What.*

Personnel: Tracks 1, 2, 3: Joe Newman, Nat Adlerley, trumpets; Illinois Jacquet, Budd Johnson, tenor saxes; Tyree Glenn, trombone; Gerry Mulligan, baritone sax; Jaki Byard, piano; Chubby Jackson, bass; Elvin Jones, drums; Track 4: Clark Terry, Howard McGhee, trumpets; Sonny Stitt, Dexter Gordon, tenor saxes; Gary Burton, vibes; Jimmy Smith, organ; George Duke, piano; Al McKibbon, bass; Art Blakey, drums; Track 5: Harry Edison, trumpet; Kai Winding, trombone; James Moody, Flip Phillips, Dexter Gordon, Zoot Sims, tenor saxes; Rahsaan Roland Kirk, reeds; Herbie Hancock, piano; Chuck Wayne, guitar; Larry Ridley, bass; Tony Williams, drums.

Rating: ★★★★★½

NEWPORT IN NEW YORK '72: THE JIMMY SMITH JAM, Vol. 5—Cobblestone CST 9027; *Blue 'n Boogie; Medley; What's New?; Since I Fell For You; The Man I Love; Ode to Billie Joe; Please Send Me Someone to Love.*

Personnel: Joe Newman, Clark Terry, trumpets; Illinois Jacquet, Zoot Sims, tenor saxes; Jimmy Smith, organ; Kenny Burrell, B. B. King, guitars; Roy Haynes, drums.

Rating: ★★★

NEWPORT IN NEW YORK '72: The Soul Sessions, Vol. 6—Cobblestone CST 9028; *I Apologize; Jelly, Jelly; Stone Junkie; Pusherman; I Need My Baby; Hold On I'm Comin'; The Price You Got to Pay to Be Free; Ain't No Mountain High Enough; Somewhere.*

Personnel: Tracks 1, 2: Dizzy Gillespie, trumpet; Kai Winding, trombone; Sonny Stitt, tenor sax; Bobby Tucker, piano; Art Koenig, bass; Charles Fersip, drums; Billy Eckstine, vocal; Tracks 3, 4: Curtis Mayfield, vocal, guitar; Master Henry Gibson, congas; Scott Harris, drums; Lucky Scott, bass; Craig McMullen, guitar; Track 5: Ed Rowe, trumpet; Joseph Burton, trombone; Louis Hubert, Bobby Forte, Earl Turbinton, reeds; B. B. King, guitar, vocal; Milton Hopkins, guitar; Ron Levy, piano; Wilbert Freeman, bass; Sonny Freeman, drums; Track 6: Herbie Mann, flute; David Newman, tenor sax; Pat Rebillot, piano; Sonny Sharrock, guitar; Andy Munson, bass; Reggie Ferguson, drums; Track 7: Les McCann, piano, vocal; David Spinzo, guitar; Jim Rowser, bass; Buck Clarke, congas; Donald Dean, drums; Tracks 8, 9: Roberta Flack, vocal; Richard Tee, piano; Eric Gayle, guitar; Terry Palmeri, Jerry Jemmott, bass; Ralph Mac Donald, percussion; Grady Tate, drums.

Rating: ★★½

Not since Norman Granz issued 11 Lps from the 1957 Newport Jazz Festival has the annual granddaddy of jazz festivals been so well preserved for posterity. And with good cause. No festival of any kind has yet gath-

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

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

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ered such a cast of great jazz talent, undiluted by compromise or concession.

The whole output of six records is available in a boxed set or can be purchased individually. Volumes 1 and 2 comprise a double album, as do Vols. 3 and 4.

It is difficult to draw a rating distinction between the two jam session collections, made up of material recorded during two sold-out nights at Radio City. Each has certain individual strengths which the other lacks, creating a sort of balance of musical power. Alas, they tend to suffer from the same faults as well: an annoying lack of variety in tempo. It's all rapid-fire, save for a blues and short ballad. No medium tempos. All things considered, however, I find more overall spontaneity and excitement in the 3-4 package. Reasons to follow.

First, permit me to lament the omission of any samples of the opening swing session that sparkled with fine Roy Eldridge, Bud Freeman, Benny Carter, and Teddy Wilson, among others. Only the fact that NBC's *Monitor* radio series broadcast it eases the pain—presumably, private tapes abound.

This program opens with a long *Jumpin' at the Woodside*, each horn man stretching out with an average of several choruses. Buddy Tate is in exceptionally spirited form, taking a particularly well-organized bridge in the third chorus. Many of Lester Young's ideas turn up in the course of his solo, though recast in the Tate sound. Owens is even, articulate and highly inventive in a solo that falters only in the sixth chorus. McPherson's alto, straight out of Parkerland, is swift and sharp with superb, intensely swinging ideas. One of the highlights of the set. Buckner is splashy but substantive. Mingus is a strong presence behind Hanna and then moves forward with a solo that's all fingers, but such disciplined fingers. Dawson plays discretely behind him, stops, then starts again. They develop a marvelous dialogue before the final drum solo and rideout.

Lo-Slo Bluze is just that, a low, slow blues. Owens work is full of effects and twists, but works well. The feeling comes through. McPherson contributes the most compelling playing.

Dan Morgenstern marshalled his most enthusiastic prose in reviewing the foregoing performance (db, Sept. 14), but I don't think the record completely justifies Dan's praise. It does indeed swing with a pretty ferocious drive, but it doesn't sound like a "band." In the final analysis, its form is like that of most jam sessions—a string of solos with minimal emphasis on ensembles. (O.K., John—but what about Mingus' solo on the blues—did you miss that highlight of the set?—*d.m.*)

Bags Groove is a real rocker, with Max Roach in excellent form. Big Black's congas enhance and enrich the rhythm section, adding a subtle dimension. It doesn't turn into a pseudo-Latin or African beat. It just swings.

Getz is smooth, clean and articulate and builds an exciting riff sequence in his sixth chorus. This was the occasion for a reunion between Gillespie and Jackson. Both play well, although the rhythm section bubbles over a bit during Diz' turn. Mary Lou Williams fits in beautifully amid all the boppers.

The same group does *Night in Tunisia*. Dizzy rips into his choruses with a stabbing break that almost makes what follows superfluous. Getz is his typical brilliant self, and Jackson is silky and muted. It's all topped with a fine cadenza from Gillespie that leaves Roach's drum solo isolated and anti-climatic.

Perdido opens the second two-volume set, and Illinois Jacquet brings a husky but welcome touch of the old JATP tradition into play with a solo full of throbbing excitement that doesn't overstep the bounds of intelligent playing or taste. The other horns are more than happy to cooperate, with good riffs. Budd Johnson tops him with a tightly knit solo that swings mightily from powerful inner tension. Tyree Glenn sounds good. Absent from his playing, for the most part, are his customary saccharine touches. Mulligan rides hand-somely over a biting brass riff, and Byard joins with Chubby Jackson's walking bass for a swinging, witty blend.

After a pretty *Misty* by Jacquet, there's another swinging intro, this time with a touch of the Basie tradition, and behold, we're in bluesland. Glenn is at his most rugged and Mulligan chimes in with a great stop-time chorus. All this is surpassed by a thrilling solo from Joe Newman, his best of the Lp. Then, in a study in contrast, a sly, foxy statement from Byard ends in a burst from Jacquet for a total shift in mood.

Unfortunately, Elvin Jones' drums are a constant irritant throughout the set. This is not his fault, however; he is grossly over-recorded to the point of distortion. This can be remedied by shutting down the right stereo channel, since the horns still come through clearly.

The bop classic *Blue 'n Boogie* is next. After some dazzling, charming, soft-sell pyrotechnics from Clark Terry and a rambling, erratic Dexter Gordon turn, Sonny Stitt lifts the whole performance into the stratosphere with a long, soaring solo. (Another even more explosive example of Stitt on this number is available on *The Giants of Jazz* (Atlantic SD 2-905.)

Finally comes the tenor summit, with Flip Phillips, Gordon, James Moody, Zoot Sims, and Roland Kirk soloing in that order on *So What*. A portion of this found its way onto the NBC *Monitor* broadcast. It's a truly climactic piece with Moody in brilliant form. Phillips and Sims play only briefly, with Sims perhaps cut off by Kirk. Much has been said about Kirk's behavior, but Kirk the musician added a lot of excitement. His playing alternates between intensely swinging coherence and tasteless chaos. He never wanders so far in

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the latter direction, however, that the performance disintegrates. He always returns to the mainstream. Holding the whole thing together is a reed ensemble that frequently re-emerges to lend both excitement and continuity. Tony Williams anchors the rhythm section beautifully.

It is on the basis of excellent solos by Newman, Stitt and Budd Johnson plus the entire final performance that I favor volumes 3 and 4. This is not to slight much superb work on the first two—the fact is that too few records of this sort come along these days to let either of them slip by.

The Jimmy Smith Jam comes off a bit anti-climactic, although it offers some fine playing. The reprise of *Blue 'n Boogie* provides the first real chance to hear Zoot Sims, but this version is not up to the Radio City one.

There is also a medley, with pretty ballads from Sims and Terry. Jacquet changes the mood with an up-tempo *Man I Love*, and gets off some of his best playing here.

Newman scores again with a breathy, introspective *Ode to Billy Joe*. This tune has long been a feature for him, and he has polished it to perfection over the years. B.B. King and Kenny Burrell share *Someone to Love*.

The Soul Sessions Lp represent the closest the Festival came to the pop scene. It's the least impressive of the six volumes, but will probably pay off the losses from the first five. The only truly impressive track is *Jelly*, which Billy Eckstine first recorded with Earl Hines in 1940. Here Diz, Stitt and Winding get to stretch out with Eckstine, as in old times.

Mayfield's two numbers are from the movie *Superfly*. I suspect that if these tunes remain of interest to anyone a generation from now, it will be to sociologists, not music lovers. The songs are stylized reflections of what one hopes is a passing social malady. Urban folk music, if you will, reminding us that all that comes from the ghetto is not gold—musically, at least.

Fleeting samples of the Herbie Mann and Les McCann groups lead the way for two final tracks from Roberta Flack, who gives her usual professional and impressive performance.

Perhaps someone will dip a bit deeper into Newport '72 and come up with documentation of some of the other one-of-a-kind events that were offered, such as the Benny Carter *ad hoc* band, or the Lionel Hampton tribute, or the Eddie Condon night. Better still, we can look forward to Newport '73, and hope it will dwarf even the memory of '72.

— mcdonough

RAY BRYANT

ALONE AT MONTREUX—Atlantic SD 1626:
Gotta Travel On; Blues #3 Willow Weep For Me; Cubano Chant; Rockin' Chair; After Hours; Slow Freight; Greensleeves; Little Susie; Until It's Time For You To Go; Blues #2; Liebestraum Boogie.
 Personnel: Bryant, piano.

Rating: ★★★★★

This is Bryant's first solo album since his classic *Alone With The Blues* recorded more than 14 years ago (reissued on Prestige 7837), and after a series of over—or badly-produced Lps in recent years, it comes as welcome evidence that he remains the masterful pianist he was in 1958.

The album was recorded at the Montreux

Festival in Switzerland last summer. Audience reaction to Bryant was loud and enthusiastic. And no wonder. He was playing beautifully. His celebrated evenness of touch, his rock-like rhythmic foundation, his harmonic resourcefulness, and his allegiance to the blues are all functioning in an enhanced state.

Bryant has recorded most of these pieces before (*Until* and *Liebestraum* are exceptions), and although there's no new departure in his treatment of them, the Montreux versions are fresh and contemporary because Bryant's timeless style is fresh and contemporary. He brings a verve and enthusiasm to the piano which, in combination with his solid musicianship, guarantee that this recording won't be outdated in 1986 any more than *Alone With The Blues* is in 1973.

Bryant is one of the pianists of the generation usually referred to by critics as "post-bop" whose careers have survived because their roots go back past bop. He learned not only from Bud Powell, but from Teddy Wilson and Art Tatum, and their lessons helped mold him into a musician of versatility and wide appeal. That appeal was made known by listeners long before the fast-buck producers decided to make Bryant the next Ramsey Lewis and sent him into an artistic quagmire as far as recording went. Now that Atlantic has put him back into the no-nonsense jazz recording business, let's hope that they make the most of his talents. In other words, let him play jazz, unadulterated and unenhanced.

We don't need another Ramsey Lewis. We do need Ray Bryant, a mainstream master.

— ramsey

DUKE ELLINGTON

TOGO BRAVA SUITE—United Artists UXS-92
C-Jam Blues; Togo Brava Suite; Happy Reunion Addi; Lotus Blossom; Cotton Tail; Checkered Hat; La Plus Belle Africaine; In a Mellowtone; Got It Bad; Gool; Soul Flute.

Personnel: Cootie Williams, John Coles, Mercer Ellington, Edward Preston, Harold Johnson, trumpet; Charles Connors, Malcolm Taylor, Booty Wood, trombone; Russell Procope, Norris Turney, Paul Gonsalves, Harold Ashby, Harold Minerve, Harry Carney, reeds; Ellington, piano; Joe Benjamin, bass; Rufus Jones, drums; Bobbie Gordon, vocal.

Rating: ★★★½

Here is a fine gathering of more or less current items commonly played these days at Ellington concerts, some old, some new and some things still developing. Nobody is placing any great strain on his creative resources here, but it's good Ellington, captured as it unfolds nightly before one of countless audiences in the early 1970s.

Although some of the titles have appeared on other Ellington Lps in recent years, there is nothing on here that any Ellington lover would be likely to regard as deadwood, except perhaps for a brief vocal on *I Got It Bad*. But even that is redeemed by a passionate chorus by Cootie Williams on open trumpet. There were more weak tracks on the 70th Birthday album (Solid State 19000), starting with the long medley and going through *Satin Doll* and a few others. If some found that set a disappointment, this will be a pleasant compensation.

The title piece comes in four movements totaling about 15 minutes. *Soul Soothing Beach* features Norris Turney's flute and a pair of reed choruses that are first tart and

then rich and deep. It is the most lyrical mood struck in the piece. *Naturellement* is a driving often violent vehicle for Harold Ashby's Websterish tenor. Jones' drumming is a bit flabby at the outset but intensifies sharply as the entire piece gathers momentum. There is a walloping conclusion, with the indomitable Harry Carney contributing enormously to the ensemble.

The third section, *Amour* is based on a somewhat clumsy riff that offers weak thematic material for more flute from Turney. The short forth section is more effective, but lacks development. On the whole, it's no *Black Brown and Beige*, but nevertheless provides some stirring and pretty moments.

The biggest surprise is *Addi*. Harold Minerve's alto contributes a genuinely new voice whose darting spirit of bop is a welcome and often explosive addition.

There is also a bountiful crop of evergreens. *C-Jam*, the usual opener over the past few years, has settled into an established solo pattern. Solos from Williams, Gonsalves and Procope rarely vary from what is heard here. *Cotton Tail* has been slowed down a trifle from the whirlwind tempo at which it was played in the whirlwind tempo at which it was played in the mid-60s (hear the version on *Ella at Duke's Place*, Verve 4070), but a little slower still would make it easier to savor that beautiful 32-bar reed chorus. *Mellowtone* becomes a refreshing vehicle for Cootie Williams, the band has been embarrassingly meager and repetitive, considering his enormous stature.

Similarly with Harry Carney. Mercifully we are spared another *Sophisticated Lady*. Instead he is heard in a reprise of *La Plus Belle*, originally issued on Verve in the mid-60s. This version is preferable. A basically simple piece, it serves well as a framework for Carney's sumptuous tone and swashbuckling attack. His is the most dramatic single solo on the LP.

Another reprise is Paul Gonsalves' *Happy Reunion* from the 1958 Newport album. This one is longer (by a minute and a half) and breathier, but in substance not basically different. The original rhythm support is a good deal firmer.

There are two piano solos from Duke. *Lotus* is certainly one of the most beautiful and richly romantic (in the best sense of the phrase) melodies ever written (by Billy Strayhorn). Duke recorded it in 1967 for RCA (LSP 3906), and this version is basically the same. It is odd that this has never been scored for the orchestra. *Goof* (mistitled; this title actually belongs to a recent Ellington orchestration. As for this piece, you guess) is a rather rambling and insubstantial theme. Perhaps it will be developed into something in time.

We'll be waiting . . . and listening.

—mcdonough

MAYNARD FERGUSON

M. F. HORN TWO—Columbia KC 31709: *Give It One*; *Country Road*; *Theme From Shaft*; *Theme From Summer of '42*; *Mother*; *Spinning Wheel*; *Free Wheeler*; *Hey Jude*.

Personnel: Ferguson, trumpet, fluegelhorn, valve trombone; John Donnelly, Martin Drover, Alan Downey, Mike Bailey, Bud Parks, trumpets; Billy Graham, Adrian Droover, Norman Frupp, Derek Wadsworth, trombones; Jeff Daly, Brian Smith, Bob Sydor, Bob Watson, Stan Robinson, saxes; Randy Jones, drums; Dave Lynane, bass; Pete Jackson, piano; Ray Cooper, Harold Fisher, percussion.

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Rating: ★★★

MAYNARD FERGUSON SEXTET—Radio Canada International 264: *To and Fro*; *I Can't Get Started*; *Polecat*; *Who Can I Turn To*; *My Sister*; *Over the Rainbow*; *Summertime Revisited*.

Personnel: Ferguson, trumpet; John Christie, alto sax; Brian Barley, tenor sax; Art Maiste, piano; Buddy Fasano, bass; Ronny Page, drums.

Rating: ★★★★★½

Ferguson's big band is notable for the precision and discipline of its sections and for a surface excitement which, unfortunately, becomes wearisome over the stretch of two sides of an Lp. The solos for the most part reflect off that slick surface and exhibit more flash than substance. Peter King's also sax solo on *Summer of '42* is an exception to that rule, and so is most of Ferguson's work on valve trombone. Oddly, the leader was overridden in miking or mixing, so that his solos frequently sound considerably downrange.

Mother hits a nice blues groove after the obligatory Ferguson hyperthyroid ensemble activity, and tenor saxophonist Stan Robinson has two fine choruses of middle-period-Coltrane tenor before he and the brass are required to fight it out and he resorts to some hip superficialities in his closing cadenza.

The excitement works in *Spinning Wheel*, which has been given a superb arrangement by Adrian Grover *Free Wheeler* has some choruses of drums and piano in which Randy Jones and Pete Jackson are reminiscent of the Shelly Manne-Russ Freeman duets recorded in 1954.

So there are enough solo highlights to make this a worthwhile album, but as an entity this Ferguson band's most distinctive quality is Maynard's burning lead work.

There's optimum Ferguson to be heard in the disc from the Canadian Broadcasting Corporation's International Service, recently established to produce records for distribution to radio stations but willing to sell to individuals.

The music was recorded at *Expo '67* in Montreal. The sextet included the remarkable Brian Barley, who would undoubtedly have become a giant of the tenor saxophone. Barley died in the summer of 1971 of complications from injuries received in an auto accident years earlier. There was enough of Sonny Rollins in Barley to be recognizable, but he was a distinctive stylist whose legacy of recorded work—most of it on CBC transcriptions is rich with humor, a thorough knowledge of jazz tenor history, and awesome musicianship. His encyclopedic solo on *Polecat* isn't the most adventuresome one he recorded, but it's a good introduction to the work of an improviser who will be missed by anyone who heard him or hears his records.

Ferguson improvises brilliantly on *Polecat* and throughout the album, with a looseness that hasn't been evident on his recent big band records. Christie, a more conventional saxophonist than Barley, and a good one, is featured on *My Sister*, which sounds like composer Mike Abene's tribute to the Silver-Blakey axis. The rhythm section is first-rate, with Maiste impressive in solo and accompaniment. Fasano is a bassist with exceptionally large tone and great facility, and Page is a no-nonsense swinger. Rhythmically, this is one of the most solid records in years.

Unlike many Ferguson groups, this was much more than a showcase for the leader's virtuosity. There's a feeling of the thrill of give and take which marks the best jazz

bands, and it's a pity this one couldn't have stayed together.

Barley can also be heard on his own trio album (CBC 309) and on *Pierre Leduc et son Quatuor* (CBC 267), both highly recommended. Also available from the CBC is a Paul Bley Trio Lp (CBC 305) which ranks with his best. As recently as September, these and other transcriptions were selling for \$2 apiece, although there was an indication the price would go up. At any reasonable price, the albums mentioned are important ones for a serious collection. Information about them can be had from Canadian Broadcasting Corp. International Service, P.O. Box 6000, Montreal, Canada.

—ramsby

CHARLIE PARKER

THE COMPREHENSIVE CHARLIE PARKER LIVE PERFORMANCES, VOLUME 1—ESP-Bird-1: *Tiger Rag*; *Groovin' High*; *Big Foot*; *Ornithology*; *Slow Boat to China*; *Half Nelson*; *White Christmas*; *Little Willie Leaps*.

Personnel: Dizzy Gillespie (track 1), Miles Davis (tracks 2-6) or Kenny Dorham (tracks 7-9), trumpet; Parker, alto sax; John LaPorta, clarinet (track 1); Billy Bauer, guitar (track 1); Lennie Tristano (track 1) or Al Haig, piano; Ray Brown (track 1) or Tommy Potter, bass; Max Roach, drums.

Rating: ★★★★★

ESP-Disk', which did so much for the jazz avant-garde in the '60s, has now turned its attention to bebop. The label has acquired the rights to what it promises will be 14 volumes worth of Charlie Parker air checks, many of which (*Slow Boat*, *Half Nelson* and *Little Willie* on this first volume) have never before been available on record.

From a purely historical standpoint, there is no questioning the worth of this project. Bird was one of the founders of modern jazz, one of the incontestable geniuses of jazz history, and as such every note he ever played was worth preserving. But what impresses me more than the historical value of this record is how alive, how undated the music sounds. Bird blew love and life from his alto, and it touches us as much today as it obviously touched the audiences at these broadcasts a quarter-century ago.

All the cuts but one are quintet recordings made in December of 1948; the ringer, *Tiger Rag*, is probably the funniest track you will ever hear on a Bird anthology. Taken from a radio battle-of-the-bands in which a "modern" group, assembled by Barry Ulanov, matched a "traditional" group song-for-song, it's the only example of Dixieland-hop I've ever encountered, and it's a riot. Dizzy steals the show, but there is a lightning-fast Bird solo, a typically bizarre contribution from Tristano, and enthusiastic support from all the members of this unlikely crew. Incidentally, the label lists this tune as *Tiger Rage*, a misprint which I think would have pleased Bird.

Bird is in excellent form on all the quintet tracks: my personal favorites are the two standards. Both *White Christmas* and *Slow Boat* present Bird with untypically corny changes, which he maneuvers with his customary dexterity and an abundance of good humor. Dig in particular the way he slips quotes from *Jingle Bells* and an Irish jig into his jubilant solo on *White*—recorded, it should be pointed out, on Christmas day.

Miles, of course, was at the beginning of his career when these broadcasts were taped, and neither his chops nor his style were fully

developed yet, but his solos suggest that even then he was not just another trumpet player. I am most taken by his work on the blues *Big Foot*, on which he trades fours more than adequately with the master. His solo on *Ornithology*, with its tentative use of space and its somewhat mocking tone, offers a fascinating glimpse of the Miles (or Mileses) to come. Dorham, two years Miles's senior, had already reached musical maturity by this time. His playing here is — as it remained throughout his too-brief lifetime — clear, bright, warm, very much alive.

The sound quality is generally quite good, although as on most recordings of this period the rhythm section is underrecorded, meaning that Roach's dynamic drumming tends to sound annoyingly muddy and you must strain your ears to hear Haig's quintessentially bop-pish solos. The audience response is just audible enough to make it apparent that there was a joyful and healthy interplay between musicians and listeners throughout.

For anyone with a feel for jazz, this music is pure undiluted delight. If you have any doubt that Bird lives, and will probably live forever, this record and the 13 to come will surely set you straight. Keep 'em coming. ESP!

—keepnews

old wine - new bottles

Zoot Sims-Jimmy Raney-Jim Hall, *Otra Vez* (Mainstream MRL 358)

Rating: ★★★★★

Dave Brubeck, *Brubeck on Campus* (Columbia KG 31298)

Rating: ★★★★★½

Various Artists, *Yesterday* (Mainstream MRL 364)

Rating: ★★★★★½

Big Bands' Greatest Hits, Vol. II (Columbia G 31213)

Rating: ★★★

Requiem for Gary McFarland (Cobblestone CST 9019)

No Rating

The Sims-Raney-Hall album, issued in the mid '60s as *Two Jims And A Zoot*, is a superb matching of talents. With the substantial but unobtrusive support of bassist Steve Swallow and drummer Osie Johnson, the two guitarists and Sims produced a collection of gentle, unhurried pieces that is classic in its simplicity and the perfection, consistency and unity of its style. The three soloists *blend* . . . tonally, and in their attitude toward music. There isn't a gimmick in the entire Lp. It is reminiscent in its integrity, depth, and timelessness of *Two Degrees East, Three Degrees West*, another classic session Hall was involved in, with John Lewis and Bill Perkins (reissued on World Pacific Jazz 20144). Sims, Hall, and Raney are in top form throughout; each is a source of great stimulation to the others. Some highlights: the Hall-Raney duet on the changes of *Softly, As In A Morning Sunrise* in *Move It*; Hall and drummer Johnson alone together for a chorus on *Betaminus*; four gorgeous bossa novas. The highlight is Hall's *All Across the City*, a ballad whose melody is close to Gershwin's *Concerto in F* and is played with passion by Sims and Raney. A haunting performance.

The Brubeck set consists of two albums from the '50s, *Jazz Goes To College*, one of the two or three best of Brubeck's dozens of Lps, and *Jazz Goes To Junior College*, generally light and agreeable. Paul Desmond frequently digs beneath the pleasant surface to come up with first-rate alto solos, as on *These Foolish Things*, which also has some nice bop-pish piano work from Brubeck, and, at one point in his solo, a melodic invention worthy of Ellington. Desmond's long solo on *Bru's Blues* is excellent, and in *I'm Afraid The Masquerade Is Over*, thanks in large measure to some crafty comping by Brubeck, he's inspired to one of his best solos of the early Columbian period. Joe Morello is the drummer on *Junior College*, one of his first recordings with Brubeck. Norman Bates is the steady and dependable bassist here, a role performed by his brother Bob on the *College* album.

The *College* performances were recorded on a tour of Midwestern schools with strong music departments and good audiences who helped keep the quartet fired up. Bates was a sturdy player, as was Joe Dodge, a drummer unfairly maligned by critics. Together, they often kept the time from flying apart during Brubeck's wilder excursions. Virtually everything works in this album.

Brubeck is frequently heavy-handed, not necessarily a punishable offense. Discussing jazz criticism, Brubeck once told me: "The word 'bombastic' keeps coming up, as if it were some trap I keep falling into. Damn it, when I'm bombastic, I want to be bombastic. Take it or leave it."

Le Souk was an unusually successful example of this early Brubeck quartet's willingness and ability to experiment with form. It's a spur-of-the-moment invention close in construction and spirit to some of the music of the Middle East. Brubeck is bombastic in his solo. I'll take it.

Yesterday is a group of bop performances released on the "Sittin' In" label in the late '40s. The freshness of tenor saxophonists Stan Getz, Allen Eager and Wardell Gray survives the quarter of a century, and there are good solos from trombonist Benny Green and guitarist Jimmy Raney. Al Haig's brilliant accompaniments also catch the ear. Paul Quinichette's Lester Young impressions are accurate and rather quaint. The unison bop vocals by Raney with Terry Swope, and by Dave Lambert, Buddy Stewart and Blossom Dearie are strained and formal, with none of the looseness and self-mocking humor found in the best performances of this genre. Gerry Mulligan is prominently mentioned on the cover of the Lp and is identified as a member of the Lambert-Stewart-Dearie group, but he doesn't solo.

All of the material in the two-volume *Big Bands* set, some of it excellent, must take a back seat to what is apparently a major first issue. The Woody Herman *Early Autumn* used here is a location recording of the famous Ralph Burns piece, with a tenor solo at least as good as on the famous version which brought Stan Getz instant recognition. No one at Columbia has been able to say where or when the recording was made, but Woody, digging into his memory, recalls it was at a dance in Denver in 1954 during the Road Band days, and that the soloist is Bill Perkins. Perkins' solo is more abstract than Getz', and has a beautifully developed architectural quality in the final section. Herman's alto solo is



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more buoyant than in the Capitol version, and the tempo is firmer. This was a period of Perkins' career when he was doing astounding things on tenor, and Getz was quoted at the time as saying "Perk is playing more than any of us." His little cadenza at the end of the solo proves that he was playing at least as much as Getz was in terms of proficiency on the instrument. But there's much more than technique in this solo. There's absolute command of the idiom. And that raises the unfortunately necessary question: What ever happened to Bill Perkins?

As for the rest of the tracks, most of them are familiar, some depressingly so. A set like that has an important value; it firmly delineates the limits of nostalgia. Nostalgia, for an example, can do nothing for Kay Kayser's *Three Little Fishes*, a novelty hit of roughly the worth of *Marzy Doats*. On the other hand, nostalgia isn't needed by Claude Thornhill's *Sunday Kind of Love* for its success; Gil Evans' arrangement, the band's musicianship, and Fran Warren's singing, at once relaxed and impassioned, make it an enduring performance.

Henry Busse's *Hot Lips* is as corny today as it was more than 30 years ago, with its Whiteman-like orchestration and coy trumpeting. There's a good deal of coyness in two Will Bradley band pieces too, but Ray McKinley's ingenious singing makes *Beat Me, Daddy* bearable. Two Les Brown tracks, *Leap Frog* and *I've Got My Love to Keep Me Warm*, hold up very well indeed. The Ellington *Perdido* is the masterful early '50s version with Clark Terry's quicksilver trumpet, and beautiful unison choruses by the reed section. *Mood Indigo* is a showcase for Harold Baker's muted horn.

Of most of the male vocalists, the less said the better. Harry Babbit is adequate in an acceptably played *Slow Boat To China* with Kyser. Gloria Wood is marvelous in the second vocal chorus. Helen Forrest sings beautifully after Harry James' lovely Bix-like chorus on *Skylark*. But the finest singing in the album is from Bing Crosby, who ebulliently overcomes typically banal Guy Lombardo accompaniment and has a great time with *You're Getting to be a Habit With Me*.

This package was obviously not designed for serious listeners or collectors; there is no personnel or recording information, and most of the music has been issued, reissued, re-reissued, pirated, bootlegged, and given no rest. But for the Herman-Perkins *Early Autumn*, it's a set worth having, and Bing is a delightful bonus.

With the exception of two tracks from his highly successful suite, *America the Beautiful*, the *Requiem* album is lightweight McFarland. For the most part, the music is simply pleasant, redolent of the barefoot-in-the-woods elan McFarland achieved when he turned his hand to making pop music. It is superior pop stuff, to be sure, but even in *80 Miles An Hour Through Beer Can Country*, there's only a hint of the ingenious work McFarland did on his best Verve and Impulse albums and on the unfortunately deleted Atlantic LP of his compositions and arrangements performed by John Lewis. All of the pieces on *Requiem* were contained in various Skye albums. The definite Gary McFarland memorial record is yet to come. — ramsey

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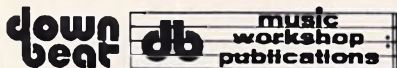
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Red Holloway

Parisian Room, Los Angeles

Personnel: Holloway, tenor and alto saxes, flute; Art Hillery, Jr., organ; Kenny Dixon, drums; various guests.

There are two ways to describe the unsung heroes of jazz. One is the broad definition that covers those who have paid their dues, yet remain as underrated as they are dedicated. The other applies to those who function in the shadows behind singers.

Both categories fit Red Holloway—the dedicated, underrated leader of the house trio at the Parisian Room. Cutting shows at the neighborhood nitery means more than merely accompanying singers. Holloway and his rhythm section have had to back magicians, ventriloquists, stand-up comics, female impersonators, snake dancers and even a female glass-eater!

Now, there isn't a show band in the country that hasn't had its share of unusual assignments, but the saving grace for Red is that at the Parisian Room there is always a jazz name headlining the show.

The club has an excellent location: an intersection that never goes to sleep, in a predominantly black residential area of Los Angeles, three miles south of Hollywood. It also boasts a large revolving sign that proudly announces the likes of Lorez Alexandria, Ernie Andrews, Kenny Burrell, Earl Coleman, Gloria Lynne, Jack McDuff, James Moody, T-Bone Walker and Jimmy Witherspoon.

For the purpose of paying tribute to the Holloway Trio—and, in essence, all neglected house bands in the land—let's confine this review to one male singer, one female singer and an instrumentalist, Johnny Hartman, Spanky Wilson and Bobby Bryant not only represent the broad spectrum of yeoman service this show band is expected to furnish, but they typify the jazz-oriented bill of fare that makes the six-nights-a-week of accompaniment not only bearable, but enjoyable.

Johnny Hartman does not give the appearance of being a taskmaster, but he is such a thorough singer when it comes to vocal detail and dynamic shadings that anyone backing him is obliged not only to stay awake, but to put forth some extra musicianship. Hartman never loses personal contact with his audience, but that doesn't mean the trio behind him is left to its own devices.

With tunes like *Misty*, *The More I See You*, *The Nearness of You* and *When I Fall In Love*, the trio kept listening for, and responding to, every deep-throated nuance in Hartman's interpretation. Hillery was on top of each change, appreciative of standards with intelligent patterns and occasionally throwing in some tasteful substitutions. Dixon kept switching from sticks to brushes, never coming close to drowning out the baritone. Holloway, with a minimum of communication, kept his trio loose yet at the same time tightly disciplined and aware of what was happening out front.

Holloway is nobody's fool. He's not up there to "conduct" a rhythm section. His job is to interpret what the "star" is doing, add some frosting to the cake if possible, play with the lights, keep the sound at a discreet level. He never hogs the limelight; he merely adds to the overall presentation. Behind *I Gotta Be Me*, he switched to flute and contributed an excellent obligato; and for Hartman's set-closer, *My Way*, he generated a happy gospel flavor, and the result was that satis-

fyng blend of "front line" and backup in perfect synchronization.

Spanky Wilson is no less professional than Hartman, but makes fewer demands. She may lack the confidence to "pull" a rhythm section with her, but she certainly doesn't lack the equipment. By rights, then, backing Miss Wilson should be less demanding for the Holloway Trio, but they would not allow themselves the luxury of relaxing behind her. They were "up" for every twist and turn.

And for every modulation, Spanky's opener was a jazz-rock shouter, *Harlem* by Bill Withers. With each ascending key change, the excitement is supposed to build. Red provided just that, while filling in the gaps with some good runs on tenor.

For *Watch What Happens*, Spanky began with the release in *ad lib* tempo—a device that seems to have caught on with many singers for that tune. Hillery gave her a full-bodied yet reverent background, while Dixon toyed with brushes on the cymbal. Red chewed his gum (he claims it never gets stuck on his reed) and took a few belts from his ever-present glass of soda water (that's the gospel truth—soda water!). When the steady rhythm came in, all three followed Spanky as she set the hard-swinging medium tempo.

in

Following that cooker, Hillery immediately segued into a quiet interlude, unaccompanied, with no specific direction. It provided a thoughtful background for some rapping by Spanky about the next number, *God Bless The Child*. It also provided a feeling of continuity, as if each tune were linked, and more important, that the set was organized and well-planned—not one of those helter-skelter, "what'll-we-do-now-fellers?" routines.

Billie's Tune was definitely the highlight of the set, and if Spanky outdid herself, much credit goes to Red for getting an almost human wail out of his tenor, to Hillery for constantly pushing with his chordal jabs and intense bass line; and to Dixon for establishing a three-against-four feeling. And to all three for controlling the dynamics while the three-against-four figure prevailed, turning the chart into an exciting jazz waltz.

To really appreciate the Red Holloway Trio, one should catch them when an instrumentalist is being featured. Case in point: trumpeter Bobby Bryant.

Bobby, whose embouchure showed not the slightest wear or tear from a long day at the studios, was obviously all warmed up as soon as the first set began. For his opener, he chose the bop classic *Oleo*. Bryant began unaccompanied, in the bowels of the horn, then the rhythm came in and the pieces fit.

Regarding rhythm, a digression is called for here. It was plain to hear from their set opener why Hillery and Dixon are such valuable sidemen. Hillery always compensates for the lack of a bass, yet—as a circus barker might say—at no time do his feet move. Hillery produces a strong bass line and his technique is a valid one: his left hand constantly supplies an intelligent, probing bass pattern while his right hand fills all the gaps with full chordal attacks. As for Dixon, he has to be one of the hardest-working drummers in the business. He may not be the most spectacular, but he doesn't try to be flashy. He's too honest. Furnishing the beat is his bag and he does so

WHITE ELEPHANT

continued from page 14

boogie the night away.

Nick Holmes came on and sang a few numbers. The lovely ballad, *More to Love*, provided a dramatic contrast to the upness of the rest of the set. The long, loping lines that Nick writes go well with the way he draws a song.

John Pierson deserted the trombone section to sing at various times during the evening. His vocal on *The Jones* was a pillar of strength separating far out solos by Randy Brecker. John Faddis and Mike Brecker from some funky burnin' by tenorist Frank Vicari. His other vocals and duets with Ann E. Sutton led up to a unison group vocal on the theme song, *White Elephant*, that even had Mainieri singing along.

Ann E. Sutton first turned us on way back

when just out of Pittsburgh, she was doing her thing with The Rascals at Carnegie Hall. (After a few more gigs with White Elephant, she is set to take her place as lead vocalist with the newly revived Ten Wheel Drive.) Hers is a voice that compares favorably in drive and excitement with Janis Joplin or Genya Ravan, yet her control and subtlety give her the option of belting it out or crooning tenderly. Whether she will be replaced or her number is retired, she has left the imprint of her artistry on White Elephant.

The two trumpeters are a study in contrast. Randy Brecker can begin a solo with the most lyrical phrase, but by the time you're through marvelling at the beauty of his playing, he has already taken you way out. Randy's playing has become freer through the years, without losing its essential melodic qualities. John Faddis, young lead trumpeter of the Thad

Jones-Mel Lewis band, is a more traditional player. He has been described by his occasional boss, Charles Mingus, as coming out of Snooky Young and Dizzy Gillespie, by his room mate, Lew Soloff, as one of the most exciting and fastest rising new stars on the trumpet, and by Thad Jones as already the equal of any lead trumpeter. John's ability to get all over his horn, but especially his upper register, makes him equally valuable in the section or out front in the spotlight.

At this point, trombonist Barry Rogers isn't soloing as much as he did with Dreams, but that may come. His influence shows in the Latin bags White Elephant gets into—he has worked with Eddie Palmieri and other Latin bands. (Barry wasn't yet with the band when the record was made, but will certainly be heard from.)

The reed section, from the top of George Young's alto to the bottom of Ronnie Cuber's big fat baritone, is superlative. Mainieri has again found two contrasting players in the tenor saxists. I've always had a thing for Mike Brecker's artful crossing of the thin line that separates tonality from free playing. It gives him a style that is fresh yet traditional enough so nobody gets turned off (or put on) by it. Woody Herman alumnus Frank Vicari is a player who can do a lot of things, but when the groove is lowdown and funky, he can burn blues choruses in the way of the Kansas City and Texas titans. Young is a saxophone virtuoso, while Cuber's sterling work with groups from Woody Herman to George Benson makes introductions to a jazz audience superfluous.

Warren Bernhardt is another player who can do whatever is called for and do it well. His past, present and future encompasses bags from Latin to rock to bop to out, and always with a musicality way above most of his contemporaries. Joe Beck and Hugh McCracken are guitarists who complement each other. This is not to say their playing is similar, but neither in any way contradicts what the other is laying down. Tony Levin is a not yet fully appreciated young lion of the bass. His sound is rich and full rather than the mechanical *thongk* produced by so many who use bass guitar in preference to upright.

As for the two drummers, theirs is the energy that drives the band. Steve Gadd churns up some of the most emotional motion since Elvin Jones arrived. Don MacDonald supplies every bit as much energy but seemingly without expending any effort. The things he does just seem to roll off his sticks. Mainieri has had to concentrate on arranging, stick waving and giving cues, but when he finally got loose on the jam tune that made up the encore, the one-time down beat poll winner showed why he has a reputation of being one of the great men on vibes.

So there it is—or there they are—White Elephant, a rare jewel of a band that everyone seems afraid of because of the size and economics involved. It has taken three years to happen. How far will it go? Will 17 musicians be able to make it in today's situation of trios, quartets and other small combos? The coming year should tell.

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Part 7 of this series will concern itself with one of the important by-products of my "Density" approach, specifically the problem of writing effectively for a varied number of instruments. From a very practical level this problem arises when writing charts for vocalists whose size of band varies from one engagement to another. To help in the understanding of this problem you should review my previous articles in this series, wherein certain premises have been established, mainly the concepts of *density*, *span of orchestration*, *orchestral weight*, and the benefits and advantages of working from a sketch before final scoring.

The following instrumentation breakdowns are typical of the optional requirements you may have to write for. The numbers in parentheses indicate the smallest number of instruments with which the chart can be played:

- | | |
|--|---|
| a) Trumpets 5 (4)
French Horn 2 (0)
Trombones 5 (4)
Saxes 5 (4) | b) Trumpets 4 (3)
Trombones 4 (3) or (2)
Saxes 5 (4)
Rhythm & Percussion 5 (3) |
| c) Trumpets 4 (2)
Trombones 3 (1)
Saxes 5 (3)
Rhythm & Percussion 5 (3) | d) Trumpets 3 (2)
Trombones 2 (1)
Saxes 4 (3)
Rhythm 4 (3) |

A general misconception when approaching this problem is thinking in terms of voicings that fit the larger instrumentation, trying to compensate for the optional instruments by leaving out notes in the voicings. The density concept presents a much simpler approach that works because it is built on the fact that the smallest number of instruments available realistically dictates the level of density from which to insure a good sound. Once this is established, the additional instruments are treated as doubles and added notes, always striving to make logical voiceleadings and parts for the extra horns.

The other advantage in the application of the density concept is the working procedure of the sketch. By the sketch I mean that we write those voicings that are within the levels of density dictated by the smallest number of instruments, and then assign the instruments. This allows us to create voicings made to order for the specific situation. An example would be writing a chart for instrumentation (c). In this case there is a variance of 12 horns to 6. This is quite extreme in its demands. The mistake would be to think in terms of full sections when determining your six-horn voicings.

I can still, with six horns, have a very full ensemble sound (handling for example, all four, five and six part chords) if I think of the six available horns as a section complete within itself. The six horns would be 2 trumpets, 1 trombone, 1 alto, 1 tenor and 1 baritone.

An ensemble voicing of a G9 ("D" melody) would be:

Ex. 1

At this point I am assured a full five-part voicing. I still need to fill in the remaining optional instruments: Two more trumpets, 2 trombones, 2nd alto and 2nd tenor. My objective as I fill these in is to form conventional section voicings.

Ex. 2

As I would deal with a complete phrase the consideration of a horizontal voiceleading for all instruments would many times suggest doublings and optional notes. Whatever the particular instrumental problem my goal is the same: To write realistically for the smallest number of instruments, and at the same time create conventional section voicings with the addition of the optional instruments. The more extreme the number of optional instruments, the less flexibility of voicing and orchestration is possible. You would also be forced to use more instruments more of the time because of a smaller number of available horns.

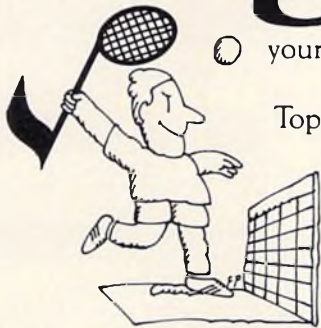
To illustrate the comparative approaches to writing for optional instruments, Example #3 will be voiced for each of the instrumental breakdowns listed in a, b, c and d above.

These examples are voiced from four to six part density to achieve a full ensemble sound. The notes indicated in parentheses represent the optional instruments that would be added to fill out the possible maximum horns in each section.

Ex. 3

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book reviews

This Business of Music (revised edition), by Sidney Shemel and M. William Krasilevsky. A Billboard Publication. 566 pp., \$15.

Rip-off is an all too common term in our vocabulary, too common because it is all too applicable. A book could be filled with stories of managers, publishers, agents and record companies who have cheated and robbed musicians, especially black musicians.

This Business of Music is a potential antidote to such practices. This volume is a bible of information about the music business. Part One deals with the recording industry, and it covers contracts, foreign deals, independent producers, managers, record clubs, cartridge television, licensing for motion pictures, work permits for foreign artists, counterfeiting, payola, trade practice regulation, music publishing, and so on. And that's just Part One!

Part Two completely surveys the music publishing industry, an area in which musicians are often cheated out of a great deal of

money. Part Three discusses the music business in general, and Part Four contains an index of rates and royalties for compositions and performances from all the pertinent organizations and unions, and a section explaining various copyright and contract forms.

In terse layman's terms, the book covers every aspect of the music industry. The reader can learn about his rights, standard practices, and the legal regulations pertinent to him. The information is useful to both the performer and the businessman.

This Business of Music doesn't contain fanciful imagery or colorful anecdotes. It is a clearly written compendium of factual information and legal guidance from two leading music lawyers. No matter how well you play or sing or compose, you should protect your rights and know what you are doing. This book is a fine way to learn the ropes. It may not be a substitute to experience, but it's a lot cheaper.

—michael cusuma

jazz on campus

The Festival of Music, sponsored by Foodland Markets — a chain of about 100 supermarkets in the western Penn.-eastern Ohio-northern W. Va.-northwestern Maryland area — staged another in its series of big band jazz programs Feb. 28 at Keystone Oaks HS (Dormont, Pittsburgh) The guest soloist was **Benny Benack**, well known Pittsburgh area leader, jazz trumpet player and the originator of The Festival of Music concept. Five HS bands participated in the program (Clairton, Bethel Park, Mt. Lebanon, Thomas Jefferson, and Keystone Oaks) The host school retains all proceeds from ticket sales plus receiving a \$250 scholarship to "further the musical education of a student musician".

[For the story of the Thad Jones-Mel Lewis band's appearance at Foodland's Festival of Music, Feb. 11 in Pittsburgh, see page 13 of this issue—Ed.]. Benack's plan calls for a total of eight jazz festivals, each featuring five HS bands, culminating in a big festival in Pitt. about June 1.

On April 7, the Lehigh Valley Jazz Lab Band will perform at the **Buddy Rich/Ella Fitzgerald** concert in Nazareth, Penn. The concert and the Lab Band were organized by the C.F. Martin Company (Martin guitars, Fibes drums, etc.) as part of its overall youth music program. **Bob Grauso**, Martin's Public Relations Coordinator, and a respected big band drummer, auditioned high school musicians in the Nazareth area last Fall. Assisting Grauso in teaching jazz concepts, techniques,

and sectional work are several professional jazz players: **Jan Betz**, **Rube Heller**, tp; **Bob Phillips**, p; and **Jay Cameran** and **Jay Wenborg**, reeds.

The Southern University (Baton Rouge) Jazz Institute held its first Multi-Ethnic Music Conference Feb. 19-23. The conference is one component of a project funded by the National Endowment for the Humanities entitled "Developing a Multi-Ethnic Music Curriculum With Jazz As a Focal Point". The project director is **Alvin Batiste** who also serves as director of the S.U. Jazz Institute. Among those appearing at the Conference were: **Henry Wiggins**, "Communications"; **William Thomas**, "Linguistics"; **Kwaque Daddy**, African musician; **Henry Butler**, jazz-blues-gospel pianist; **Quint Davis** and **John Cohen**, folk music specialists; **Altona Johns**, "Source Materials"; **Batiste** and **Valerian Smith**, "Relevance of Jazz Education to the Community", and others. At a later date another conference featuring "Blues, Gospel, Spanish, Cajon, and Brazilian musicians" will be held.

The premiere performance of *he United Spirit*, an international, inter-demoninational jazz service composed by **Nathan Davis**, jazz reed player, composer, and assistant professor of Music of the U. of Pittsburgh, was held Feb. 25. The performance featured the **Heinz Chapel Concert Choir**, **Don Franklin**, dir.; the **University and City Ministries Gospel Choir**, **Moses Smith**, dir.; **The Pitt Jazz Ensemble**, **Davis**, dir.; guest soloists **Mary Ann Doody** and **Brenda Joyce**, sopranos. Clergyman and representatives of ten religious sects recited scriptures in their original languages. Among the religious represented were: Buddhism, Christianity, Confucianism, Hidnuism, Judaism, Muhammadanism, and Yoruba.

Drummer **Joe Morello** and **Maynard Ferguson** and members of his band were featured performers and clinicians at the 1st Stage Band Spectacular at Drake U. (Des Moines, Ia.) on March 2-3. The Drake Jazz Lab Band, **Bob Weast**, dir., also performed; 30 high school bands participated in the competition. On March 4, a jazz group with **Joe Farrell**, ts; **Steve Kuhn**, p; **Stan Clarke**, b, d; and **Steve Gadd**, d; were featured in concert at Hoyt Sherman Auditorium as a climax to the Drake weekend of jazz. Several local jazz players were also on the Sunday program: **Don Archer**, g, and his group, **Dynamite** (**Dart Brown**, b; **Lon Allen**, reeds; **Sam Anthony**, org; **Tom Gordon**, d. . . Also on March 3, Bethel College (N. Newton, Kan.) **Don Kehrberg**, dir. hosted its 1st Stage Band Clinic (non-competitive) for five central Kansas high schools (Moundridge, Inman, Sedgwick, Winfield, and Burrton. **Bill Funk** and **Jerry Zinn** conducted clinics on Improvisation, Articulation & Rhythm. **George Einhorn**, a percussion student of **Bob Tilles** at DePaul U. (Chicago), and his Orchestra did a (A.F. of M.) Trust Fund Dance on Feb. 24 at the Balmoral Holiday Inn in Crete, Ill. Nearly \$2,000 was raised to help better the music program in the Crete-Monee School District 201-U. Sideman included: **Niel Dunlap**, tp; **Ray Mikas**, ts; **Tom Kalnes**, p; **Steve LaSpina**, b; and **Chris Moncelli**, tb. . . **Aubrey Penman**, director of the Capitol Jazz Festival (Sacramento, Calif.), April 28, has announced the festival judges who will choose the best of big bands and Swing Choirs from over 40 entries. They will include: **Herb Patnoe**, **Herb Wong**, **David Tucker**, and **John Browne**. . . **Henry Meredith**, director of the Jazz Lab Band at the

U. of Wis.-Superior, has been able to expand the jazz studies program at UWS with the addition of courses on improvisation, arranging/composing, Black American music, Pop & Folk styles. . . **Dick Grove** and his Quintet recently completed successful Clinic/Workshop/Festivals at Florida State U. (Tallahassee) and Saddleback C. (Mission Viejo, Calif.). . . **Toots Thielmans**, jazz harmonica player (and guitarist and arranger/composer) will be doing clinics at Eastman (Rochester, N.Y.) in April. . . The U. of Wis.-Madison Jazz Ensemble, **Stan DeRusha**, dir., will do a reading session for Wis. jazz educators sometime this spring and again during a summer jazz workshop July 9-14.

FESTIVAL RESULTS

March 3, 6th U. of Wis.-Eau Claire Jazz Festival. **Dom Spera**, dir., 46 bands (JHS-C). Clinicians: **Al Cobine**, ts, imp. **Dan Haerle**, p, imp. **Ron Keezer**, d; **Dave Pavoka**, tb,

imp. **Rufus Reid**, b; **Dom Spera**, tp, imp. **Gerry Way**, g, b; **Charles Suber**, lect. m.c. Winners: Class B—Wilson Jr. HS (Appleton) **Ran Skelton**, dir.; Class A — Racine Horlick HS **Ken Rescheske**, dir.; College — Lawrence U. (Appleton) **John Harmon**, dir. Eve. Concerts (2): near-capacity. Feb. 10, 14th Eastern Ill. U. Jazz Festival (Charleston). **Pete Vivona**, dir., 52 bands (HS). Clinicians: **Phil Wilson** and **Joe Farrell**. Trophies awarded to: Class C — winner, **Macon HS. Steve Beck**, dir.; 2nd, Westville HS. **Tom Camp**, dir.; 3rd, Litchfield HS. **Roger Maulding**, Class B — winner, **Herrin HS. James Finn**, dir.; **Robinson HS. Dick Shoulders**, dir.; 3rd, Taylorville HS. **Jim Smith**, dir. Class A — winner, **Champaign Central HS. Dick Dunscomb**, dir.; 2nd, **Ottawa HS. Doug Sisler**, dir.; 3rd, **Libertyville HS. John Chambers**, dir.; Class AA — winner, **Elk Grove HS. Doug Peterson**, dir.; 2nd, **Wheeling HS. Jack Williamson**, dir.; 3rd, **Arlington Heights Forest View. Fred Elliot**, dir. Feb. 9, 3rd Annual Day of Jazz. (Southwestern State C., Weatherford, Okla.) **Terry Segress**, dir., 20 bands (J-SHS). Clinicians: **Rich Matteson**, **Arch Martin**, **Fred Crane**, **Jay Saunders**, **Jim Vaughn**, **Jim Riggs**, **John Giannelli**. Outstanding Band awards: Class A — Skiatook HS; Class AA — Owasso HS; Class AAA — Tulsa Webster HS; Class AAAA — Tulsa Edison HS. Outstanding Musician awards: Class A — **Bill Jordan**, g (Skiatook); Class AA — **Steve Chamberlain**, g (Owasso); Class AAA — **Eric Bower**, tp (Western Heights, OKC); Class AAAA — **Tom Layton**, sax/fl (Lawton Eisenhower).

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POTPOURRI

continued from page 12

Veteran band leader-pianist **Sam Wooding**, the man who first brought American jazz to the Soviet Union (in 1927) and led first-class bands all over Europe in the 1920s and 30s, was honored by the Overseas Press Club's Jazz Club in February. Telegrams from President Nixon and other dignitaries were read, and the celebrants included **Earl Hines**, trumpeters **Jacques Butler**, **Louis Metcalf** and **Francis Williams**; trombonist **Dickie Wells**; reedmen **Eddie Barefield**, **Rudy Rutherford** and **Ernie Wilkins**; bassists **Al Hall**, **Milt Hinton**, **Tommy Bryant** and **Franklin Skeete**; guitarist **Skeeter Best**; drummer **Tommy Benford**, and singers **Rae Harrison** and **Marva Josie**. Wooding, a spry 77, played some robust piano.

After six weeks at New York's Michael's Pub, pianist **Dave McKenna** returned to Cape Cod in March, but not before he had recorded a solo piano album for **Hank O'Neal's** Chiaroscuro label, and a solo-and-trio effort (with **Dick Johnson**, alto sax, and **Bucky Calabrese**, bass) for **Marian McPartland's** Halcyon Records. Almost unbelievably, McKenna's last own album (other than a piano duo LP with the late **Hall Overton** from 1960) was waxed in 1958. **Ray Bryant** (whose latest is a solo outing on Atlantic) followed McKenna into Michael's, opening March 6 for a 12-week stay.

Miles Davis pleaded guilty March 1 in Manhattan Criminal Court to a weapons-possession charge and was fined \$1,000. He had been arrested Feb. 23 at his apartment house after police responded to reports of a disturbance there.

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15-24. Cruise S. S. Canberra
25. Bethlehem, PA
26. Bridgeport, CT
27. Bedford, MA
28. Gloucester, MA
29. Danvers, MA
30. New York, NY

May 1. Toronto Ontario, Can.
2. Jackson, MI.
3-4. Joliet, IL
5. W. Grand Rapids, MI.
6. Arlington Hts., IL
7. Lansing, MI
8. Elyria, OH
9. Kokomo, IN
10. Evansville, IN
11-12. Chicago, IL
14. Huntsville, AL
15. Gallinburg, TN

LES BROWN

May 12. Wilmington, DE
13. Plainfield, NJ
14. Hagerstown, MD
15. Frackville, PA
16. Reading, PA
17. Wayne, PA
18. Elkton, MD
19. Virginia Bch., VA
20. Pinehurst, NC
22. Greenville, SC
23. Florence, SC
24. Charlotte, NC
25. Sumter, SC
26. Atlanta, GA
27. Raleigh, NC
30. Nashville, TN
31. Louisville, KY

DUKE ELLINGTON

Apr. 2. Waukegan, IL
3. Valparaiso, IN
4. St. Louis, MO
5. Decorah, IA
6. Sioux Falls, SD
7. Anaheim, CA
9. Portland, OR
10. Seattle, WA
11-12. Santa Barbara, CA
13. San Francisco, CA
14. Sacramento, CA
15. Oakland, CA
16-21. Disneyland, CA
25. Lexington, KY
26. Richmond, KY
28. New Orleans, LA
May 1. Nashville, TN
3. Smithfield, MI
8. Milwaukee, WI
9. Olympia Fields, IL
10. St. Paul, MN
11. Kenosha, WI
13. Deerfield, IL
15. Palatine, IL
16. Iowa City, IA
17. Davenport, IA
18. Rockford, IA
19. Ames, IA
20. Edmonton Alberta, Can.
21. Calgary Alberta, Can.
22. Regina, Sask., Can.
23. Saskatoon, Sask., Can.
24. Brandon Ont., Can.
25. Winnipeg, Man., Can.
26. Chicago, IL
27. Indianapolis, IN
31. Paramus, NJ

MAYNARD FERGUSON

Apr. 1. Wichita, KS
2. Springfield, MO
3. Alton, IL
4. Chicago, IL
5. Milwaukee, WI
7. Philadelphia, PA
8. Peters Twp, PA
9. Rochester, NY
10. Buffalo, NY
11. Langhorn, PA
12. Easton, PA
13. Philadelphia, PA
14. Bristol, CT
15. Media, PA
16-22. Boston, MA
23. Canton, MA
24. Bridgewater, MA
25. Villanova, PA
26. Bridgewater, NJ
27. Pottstown, PA
30. Rochester, NY
May 1. return to England

LIONEL HAMPTON

Apr. 1. Livinia, MI
2. No. Randall, OH
3. Mt. Vernon, OH
4-13. Southwest Tour
14. Trenton, NJ
21-22. Pittsburgh, PA
28. Norfolk, VA
May 4. Southbridge, MA
5. Emmitsburg, MD
6. Allentown, PA
8. Timonium, MD
20-23. Ft. Lauderdale, FL

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Mar. 29. Nashua, NH
31. Succasunna, NJ
Apr. 1. Wilmington, DE
3. Lakewood, OH
4. Painesville, OH
5. Cuyahoga Falls, OH
7. Hauppauge, NY
9-15. recording

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2. Olathe, KS
3. Coffeetown, KS
4. Blackwell, OK
5. Weatherford, OK
6. Tulsa, OK
7. Belleville, IL
8. St. Louis, MO
9. Schaumburg, IL
10. Willmar, MN
14. Springfield, MO
16. Sioux City, IA
17. Algona, IA
18. St. Paul, MN
20-23. Kansas City, MO
25. Winnipeg, Can.
26. Saskatoon, Sask., Can.
27. Regina, Alberta, Can.
28. Calgary, Alberta, Can.
29. Missoula, MT
May 4. Ellensburg, WA
5. Seattle, WA
6. Portland, OR
7. Vancouver, WA

STAN KENTON

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| 10. Anacortes WA. | 12. Salem, OR. |
| 11. Vancouver, BC, Can. | 14. Roseburg, CA. |
| | 15. Weed, CA. |

Glenn Miller Band
directed by **BUDDY DeFRANCO**

- | | | |
|-------------------------|---------------------|------------------------|
| Apr. 6. Salisbury, MD. | 25. Sunbury, PA. | 26. Stroudsburg, PA. |
| 7. Geneseo, NY. | 27. Courtland, NY. | |
| 8. Philadelphia, PA. | 28. Ithaca, NY. | 29. Manheim, PA. |
| 11. Virginia Bch, VA. | 30. Hartford, CT. | |
| 12. Norfolk, VA. | May 2. Reading, PA. | |
| 13. Jacksonville, NC. | 4. Newport, RI. | 5. Happaugue, NY. |
| 14. So. Pines, NC. | 6. Wilton, CT. | 9. Toledo, OH. |
| 15. Knoxville, TN. | 10. Corry, PA. | 11-13. Pittsburgh, VA. |
| 17-18. Goose Creek, SC. | 15. Celina, OH. | |
| 21. Norfolk, VA. | | |
| 22. Portsmouth, VA. | | |
| 23. Johnstown, PA. | | |

BUDDY RICH

- | | |
|------------------------|--------------------------|
| Apr. 1. Memphis, TN. | 18. Gloversville, NY. |
| 4. Arlington, VA. | 19. Ottawa, Can. |
| 5. Newton Sq., PA. | 21. Rochester, NY |
| 6. West Chester, PA. | 22-30. traveling |
| 7. Bethlehem, PA. | May 1. Sioux City, IA. |
| 8. Willingsboro, NJ. | 4-5. Des Moines, IA. |
| 9. Ramsey, NJ. | 7. Madison, WI. |
| 11. Oil City, PA. | 10. Milwaukee, WI |
| 12. Penn Yan, NY. | 12. Riverside, IL. |
| 14. Marietta, OH. | 13. Birmingham, MI. |
| 15. Bowling Green, OH. | 14. Rolling Meadows, IL. |
| 17. Utica, NY. | 15. Cedarburg, WI. |
| | 16. St. Paul, MN. |

Gillespie, Jimmy Owens, Billy Taylor, Chris White and Mickey Roker. Joe Raposo and the Sesame Street Orchestra (which included Ernie Royal, Joe Wilder, Jimmy Maxwell, Bob McCoy, trumpets; Garnett Brown, trombone; Frank Foster, Frank Wess, Al Klink, Wally Kane, reeds; Bob Cranshaw, bass; Grady Tate, drums) played for the show . . . George Shearing's stint at the Maisonette in the St. Regis Hotel ends March 31. Count Basie's swing machine begins a two-week stay April 2 . . . Sarah Vaughan was at the Copa March 15-28 . . . Lou Donaldson's opening night at the Club Baron saw sitters-in George Benson, Tommy Turrentine, Charles Earland (on soprano sax!) and Bobby Forrester (organ) join regulars Gary Chandler, trumpet; Caesar Frazier, organ; Eric Johnson, guitar, and Billy Kay, drums. Tenorist Willis Jackson, with Reuben Wilson, organ; Joe Jones, guitar, and Jerry Potter, drums, preceded Donaldson, and Jimmy McGriff followed March 6 . . . Grover Washington Jr.'s quartet at the Half Note was a smokin' surprise. The leader's fleet soprano (plus some alto, but no tenor) was featured in a definitely jazz-oriented format. The group is tight, and Bill Meeks, electric piano; Charles Fairbrough, electric bass, and especially fast-handed Daryl Brown, drums, are three Philadelphia youngsters who can play. They were followed by singer Sylvia Syms in a rare appearance, backed by Howard Danziger, piano; Wolf Freedman, bass, and Steve Little, drums, opposite Billy Taylor's trio. Horace Silver's new quintet with Randy and Mike Brecker had Johnny Hartman sharing the bill for one week and Kai Winding's quartet the second. Phineas Newborn, set to follow opposite the MJQ through March 31, was cancelled with no replacement set at presstime, but Sonny Rollins was firm to open April 2. Dizzy Gillespie comes in April 16 . . . Ray Nance appears with pianist Brooks Kerr at Churchill's, 73rd&3rd Ave., Sundays through Thursdays from 11 p.m. to closing. Sometimes, tap dancer Al Gustar joins in . . . At the Village Vanguard, Elvin Jones was followed by McCoy Tyner, with Muddy Waters tentative for a March 27 opening. Drummer Keno Duke's Contemporaries (George Coleman, Clifford Jordan, Frank Strozier, Harold Mabern, Wilbur Little) did a March 11 matinee and also participated in the Strata East-sponsored spectacular March 2-3 at Ornette Coleman's Artist's House, featuring most of the label's artists . . . The new Jazz Boat had Sonny Stitt through March 4, followed by Charles McPherson, Betty Carter, Gary Bartz (through April 1), Grady Tate (April 3-8), Barry Miles (10-15), and Freddie Hubbard (17-22). Frank Foster's big band is there on Mondays . . . At Jazz Adventures' Friday lunches at Jimmy's (where Barry Harris, with bassist Lawrence Evans and frequent visits from Charles McPherson, continues nightly except Monday at the bar), had Toots Thielemans with Pat Rebillot, Bob Cranshaw and Mickey Roker; Bobbi Humphrey with Hubert Eaves, Fritz Jenkins, and Greg Bandy; David Amram with Pepper Adams, Herb Bushler and Al Harewood; Balaban&Cats, the J.P.J. Quartet, and, on March 31, Children of All Ages . . . Amram, with Jerry Dodgion added to the above personnel, played and also conducted his own and Haydn, Schubert and Ellington works at the Cosmopolitan Young Peoples Symphony Orchestra Concert at



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strictly ad lib

New York: A March 3 benefit for CORE, moved from Radio City Music Hall to Carnegie Hall, featured a host of talent and included several all-star jam session sets, one with Paul Desmond, Cecil Payne, Dave Brubeck, Ted Dunbar, Jack Six and Roy Haynes, followed by Thad Jones, James Spaulding, Dunbar, Larry Ridley, Haynes and Leonard Bernstein (who offered a creditable interpretation of Meade Lux Lewis' *Honkey Tonk Train Blues*); another with Howard McGhee, Charles McGee, Charles McPherson, Spaulding, Charlie Rouse, George Benson, Jaki Byard, Vic Sproles and Tony Williams (the latter two also ably backed Hazel Scott), and a blues jam with Jimmy Owens, Tyree Glenn, Eddie Barefield, Illinois Jacquet, Buddy Tate, George Wein (who organized the sessions and stage-managed the event), Dunbar, Ridley and Al Harewood. Airto performed with Stanley Clarke and Flora Purim; Ellis Larkins and Al Hall did a lovely set; Randy Weston, Azedin Weston and Elvin Jones played, and Marion Williams sang gospel. Bobby Rosengarden's band did yeoman service . . . At the Grammy Nominations Presentations of the N.Y. Chapter of NARAS, Pete Seeger was honored and a variety show of New York music included Bobby Short, David Amram, Linda Hopkins, and a jazz group of Dizzy

Philharmonic Hall March 3 . . . Teo Macero stepped out of his a&r man's role and into his composer bag, performing his own works with the aid of a tenor sax, various tape devices, and such distinguished music makers as Lee Konitz, Don Butterfield, Eddie Bert, Ron Oderich, Zita Carno and Max Poliakoff, at Town Hall March 1 . . . A new big band is in town. **Leo Ball Presents the Dick Cone Orchestra**. Personnel: Ball, Jim Bossie, Bob Milliken, Johnny Glasel, Ron Puddu, trumpets; Lynn Welshman, Blaise Turi, Effie Resnick, Eddie Bert, trombones; Richie Perry, George Young, Dan Richards, Frank Perowsky, Dennis Breault, reeds; Bill Rubenstein, piano; Michael Fleming, bass; Maurice Mark, drums. The band rehearses at the Half Note Friday afternoons, and should get a Jazz Adventures showcase soon. Another big band, **Brownie's Revenge**, plays Tuesdays from 9:30 at Barney Google's, and **Bill Watrous'** 20-piecer did a March 4 gig at the Midtown Motor Inn in New Haven, Conn. . . . Tenorist **Harold Ousley** was with pianist **John Foster's** trio at the Angry Squire, 216 7th Ave. Bassist **Herman Wright** and his son, **Paris Wright**, on drums, round out the group . . . At the Blue Coronet, recent attractions included **Louis Hayes'** quintet and **Al Drears'** quartet, featuring **Dave Hubbard** playing his own compositions . . . **Duke Pearson** took **Clifford Jordan**, **Bob Cranshaw** and **Mickey Roker** into **Boomer's**, where **Kenny Barron**, with **Sam Jones** and **Louis Hayes**, have also been . . . Drummer **Walter Bolden** leads a trio at the Cellar on weekends . . . **Milt Jackson** followed **Junior Mance** at **Mikell's**. Mance went from there to **Top of the Gate** . . . Drummer **John Lewis** heads the house trio at **Raffiki's**, while drummer **Bill English**, with **Richard Wyands** and **Vic Sproles**, does **Wells'** on weekends . . . **Miles Davis** did a one-nighter at Princeton's Alexander Hall March 3, and **Weather Report** is set for the same venue March 31 . . . The **Countsmen** (**Doc Cheatham**, **Benny Morton**, **Earle Warren**, **Chuck Folds**, **Franklin Skeete**, **Jo Jones**) concertized Feb. 28 at Columbia . . . **Don Friedman** and **Mike Longo** played **Bradley's** recently. **Bill Rubenstein** is at the keyboard Sundays . . . Trombonist **Graham Stewart's** group, with **Freddie Moore** featured on drums and vocals, paid tribute to **Kid Ory** at the Jazz Museum March 4. The Sunday tap-ins continue there, with **Baby Laurence**, **L.D. Jackson**, and **Chuck Green**, among the regulars . . . **Ken McIntyre**, **Noah Howard**, **Dewey Redman** and **Clifford Thornton** were among the March concertizers at **Studio Rivbea** . . . Drummer **Bob Moses'** **Castaluquingan Radio Symphony** (**Randy Brecker**, **Johnny Dearth**, trumpets; **Dave Liebman**, **Danny Carter**, reeds; **Maxine Gregg**, **David Eyges**, cello; **Jack Gregg**, **Frank Tusa**, bass; **Junma Santos**, percussion; **Jeanne Lee**, voice) was at **Space** Feb. 28 . . . **Gunther Hampel's Galaxie Dream Band** performs each Friday at 9 p.m. at the Center for the Exploration of Consciousness, 120 W. 28th St. . . . **NRBQ** was at **Max's Kansas City** Feb. 28-March 5 . . . **Rorschach** has been at the **Red Rail** in **Nanuet, N.Y.** and at **Glassboro State College** . . . **Richard Youngstein's Inner Peace** (**Mark Whitecage**, reeds; flutes; **Bobby Naughton**, vibes; **Lori Turner**, electric autoharp; **Bruce Ditmas**, drums; **Sheila Jordan**, voice) was at **Mercer Arts Center**. A new album by **Naughton**, *Understanding*, has just been released on the **OTIC** label, with **Whitecage**, **Youngstein**, **Perry Robinson** a.o. in the personnel . . . The

Jazzmobile Workshop performed compositions by **Dizzy Gillespie**, **Kenny Dorham** and **Lee Morgan** at **Fashion Institute of Technology March 24** . . . **Marian McPartland** and her trio performed at the 5th L.A.J. Winter Series concert March 4 at **SUNY-Stony Brook** . . . Music is a staple on the menu at **Sunny's Place**, **Seaford** (on Long Island's south shore). Fridays through Sundays, the house rhythm section of **Wes Belcamp**, piano; **Larry Richardson**, bass, and **Earl Williams**, drums, is joined by guests which during March included **Billy Mitchell**, **Harold Ousley**, **Chris Woods**, and **Turk Mauro**. On the other nights, **Steve Elmer** plays solo piano . . . Out Jersey way, the **Town House** in **East Rutherford** is into its fourth year of good sounds. **Red Richards** plays solo piano Tuesday through Thursday, is joined by a bassist and hornman on Fridays, and on Saturdays, mans the keyboard for **Balaban&Cats**, which recently has included **Herman Autrey**, **Wild Bill Davison**, **Ed Polcer**, **Max Kaminsky**, **Bobby Hackett**, trumpets; **Vic Dickenson**, **Dick Rath**, trombones; **Herb Hall**, **Sal Pace**, **Kenny Davern**, **Ken Morgester**, clarinets; **Gene Ramey**, bass; **Al Casey**, guitar; **Buzzy Drootin**, **Marquis Foster**, drums; and, of course, **Red Balaban**, bass or banjo and vocal . . . At **Gulliver's** in **West Patterson**, March action included **Jimmy Giuffre**, **Harold Liberman**, **Maxine Sullivan**, **Bill Evans** and **Toots Thielemans** . . . At **Richard's Lounge** in **Lakewood**, the March winds blew in **Joe Henderson**, **Jeff Williams**, **Stella Mars**, **Al Foster** and **Reggie Moore** (the latter March 30-April 1) . . . The Connecticut Traditional Jazz Club brought a most interesting group, **Preston Jackson's Chicago All Stars**, to the **Bridgeport Holiday Inn** March 3. With trombonist **Jackson** were **Dalton Nickerson**, **Leon Scott**, trumpets; **George James**, clarinet, alto sax; **Claude Hopkins**, piano; **Ikey Robinson**, banjo; **Bill Oldham**, tuba; **Tommy Benford**, drums . . . At the **Continental** in **Fairfield, Conn.**, **Maxine Sullivan**, **Wild Bill Davison**, **Mel Davis** and **Urbie Green** have been recent Friday night guests . . . If you heard uncommonly good sounds on **ABC's Movie of the Week** Feb. 27, it was because the music to *The Connection* was scored, composed and conducted by **John Murtaugh** and played by an ensemble including **Joe Wilder**, **Mary Stamm**, **Lew Soloff**, **Keith Jarrett**, **Richard Davis** and **Billy Cobham**.

Detroit: Heading for the **Montreux Jazz Festival** this summer will be the **Motor City's** own big band, **Austin-Moro**. The 17-piece aggregation was invited to the European classic by festival planner **Claude Nobs** after he heard them on tape. They will attend with an all-star band and area musicians through **Henry Ford Community College's** summer jazz program. **Austin-Moro** put in a week at the **Dearborn Townhouse** Feb. 5-12 . . . **Ella Fitzgerald** sang for nine days at the **Elmwood Casino** in **Windsor** . . . A mid-February concert packed the house at **Masonic Temple** with **Ramsey Lewis**, **Eddie Harris**, and **Charles Earland** on the program, following an appearance by the **Preservation Hall Jazz Band** . . . **Clarenceville High School** in **Livonia** continued its big band action with successive presentations of **Dizzy Gillespie**, **Maynard Ferguson**, and a two-nighter by **Buddy Rich** Feb. 26-27. **Lionel Hampton** hits **April 1** . . . **Charles Mingus** did six nights at the **Strata Concert Gallery** and broadcast a workshop live over **WDET/FM**.

Herbie Hancock followed **Mingus** Feb. 20-23, and singer **Ursula Walker** did a Feb. 25 concert. She's been entertaining nightly at **Duffy's** in **Union Lake** . . . **Baker's Keyboard Lounge** filled February with the best in jazz, showcasing **McCoy Tyner** for nine days and following with **Rahsaan Roland Kirk** for the next nine . . . **Watts Club** **Mozambique** wheeled in **Clarence Wheeler and the Enforcers** from **Chicago**, following up with **Red and Arthur Prysock** . . . **J. C. Heard** drums with his trio at **Fanny's** in the **Troy Hilton**.

Chicago: Seven jazz writers and columnists from as many nations were having their hands held during February by **Harriet Choice**, who took leave of her weekly jazz column in the **Chicago Tribune** to take the visitors on a guided (and federally funded) tour of the major centers of American jazz: **Chicago**, **New York**, **New Orleans** and **Los Angeles** . . . **Stan Getz** brought perhaps his finest group of many fine years into the **London House** February 13 for three weeks. And the biggest surprise was the wiry figure of **Jack DeJohnette** at the drums. **DeJohnette** had joined the group during the last week of its **Rainbow Grill** date, making the **London House** his first full gig with **Getz**. **Richard Bierach** on piano and **Dave Holland** on bass provided incisive and challenging support . . . **DeJohnette** was replaced on March 3, so he could fulfill a previous date at the **Opera House** eight blocks away where **CTI** and **Kudu Records** were presenting a concert program. **CTI's** **Winter Jazz** package hit the snowy trail again with a bill that included, in addition to **DeJohnette**, the **Freddie Hubbard Quintet**, **Stanley Turrentine**, **Hank Crawford**, **Johnny Hammond**, **Ron Carter**, **Eric Gale** and **Frankie Crocker** as host. Last year the one **Chicago** performance did turn-away business in the huge **Opera House**, and at press time the prospects looked good for '73 . . . **Buddy Rich** and his **Orchestra** did capacity business at **Mr. Kelly's** during his one week there which ended February 25. The club, which rarely features a jazz bill, has reason to be pleased with **Rich's** drawing power. **Mary Pastor**, wife of a **Chicago Tribune** photographer, was also on the bill . . . **Credit Young** and **Rubican**, one of the world's largest ad agencies, for donating the use of its office space and conference room facilities as the meeting place for the **Chicago Public School's** first full-credit jazz studies course . . . **Les McCann** followed **Stan Getz** into the **London House** with his current quartet (**James Rouser**, bass; **Donald Dean**, drums; **Buck Clark**, African drums). He will be in for three weeks ending March 25 . . . **Woody Herman** and his band played a concert February 23 at **Triton College** in **River Grove**, west of **Chicago** . . . **Count Basie** and his troops will play a one nighter at the **London House North**, March 27. Located along **Edens** expressway in the wealthy north shore suburb of **Highland Park**, the posh annex to the famous **Loop** spot is part of a **Holiday Inn** . . . **Maynard Ferguson** played a concert February 26 at **Rolling Meadows High School** . . . **Ravi Shankar** will perform a benefit concert March 31 in the **Auditorium Theater**. All proceeds will go to the new **Hindu Monastery** being established in **Ganges Township, Michigan**. Attending will be **India's Ambassador** to the **United States** . . . **Tony Christopher** has begun an outstanding series of **FM jazz** shows featuring

interviews and records on station WBEZ. He is heard on Fridays from 8 to 10 p.m. . . . The cavernous old Aragon Ballroom was warmed on February 10 with a one shot by **Canned Heat** . . . The Music department of the Chicago Public Library sponsored during February a series of four Wednesday noon concerts by jazz ensembles from local colleges, including Malcom X College, Thornton Community College, Triton College, and Kennedy-King College. . . . Responding to a recent Caught in the Act on a Bobby Hackett-Vic Dickenson concert (March 1), John Dengler, who was briefly mentioned in the review as one of the few musicians who played the bass sax, writes to say that he now lives and plays regularly from his home base in Ft. Lauderdale. Dengler played with Bobby Hackett's Henry Hudson Hotel group in the mid-50s and also made a Capitol LP. . . . The Ravinia Festival announced its summer schedule of concerts. Among the attractions will be Dave Brubeck Trio with Gerry Mulligan August 9; Tex Ben-

cke, Ray Eberle and the Modernaires August 12; and Benny Goodman July 15. Although the Goodman date was announced as with his sextet, it still appears that Gene Krupa, Lionel Hampton and Teddy Wilson will be in toe. . . . The Goodman spirit will prevail at the Big Horn in Ivanhoe, Illinois, on April 29, when Jerry Fuller (clarinet) and Don DeMichael (vibes) are tentively to be joined by Gene Krupa and Teddy Wilson. Also scheduled for the Big Horn are Billy Butterfield April 15 and Pee Wee Hunt April 1. . . . Georg Brunis, fresh from his 73d birthday, shared the Big Horn stand with Smokey Stover and the house band February 26. . . . Phil Upchurch may be found weekends in the 300 Room of the Roberts Motel on 63d Street. . . . Appearing on a local interview show, Buddy Rich revealed that he has turned down two invitations to appear at the White House. One of the livelier new groups in town can be found every Monday night at Ratso's, 2464 North Lincoln: The Life Rhythms. The sextet (Robert Guttman,

reeds; David Kelley, vibes; Victor Zubrev, piano; Clarence Franklin, bass; Richard Vertel, drums; Beth Reynolds, vocals) plays a post-Coltrane jazz style, but falls considerably short of free music. Guttman and Kelly particularly are capable of some hard swinging work. Ms. Reynolds voice is another instrument in the ensemble. In the manner of Adelaide Hall and Kay Davis with Ellington, her music is pure and wordless. Some of her ensembles with Guttman are lyrical in their beauty. Several major record companies (including Columbia and Atlantic) are taking a close look at The Live Rhythms. . . . The Dukes of Dixieland have been held over at Flaming Sally's of the Sheraton Blackstone Hotel for another four weeks until April 7.

Los Angeles: For the first time, one of Duke Ellington's sacred concerts took place in a Catholic church. It's a first for the west coast, at least. It was staged at the Church of

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St. Paul the Apostle, in Westwood. In addition to Duke's band, there were guest soloist Brock Peters; two sopranos, Patricia Hoy and Devonne Gardner; and a 24-voice Paulist Choral... Two trios which don't get out to the west coast as often as the west coast would like were in town for overlapping gigs: Bill Evans at Diamonte's; Ahmad Jamal at Concerts by the Sea. Evans played five nights at Diamonte's and represents the first big non-West coast name booked by the North Hollywood club since it turned to an all-jazz policy. During Evans' gig, Frank D'Rone was also present. Joe Pass and Herb Ellis continue to co-lead their quartet on Mondays and Tuesdays, and Bill Tole had his big band there for a recent Sunday night stand. Also, while Evans was in town, his bassist, Eddie Gomez, put on a dazzling display (along with percussionist Marty Morrell) for the benefit of the Los Angeles Bass Club, at Donte's... Randy Aldroft had his small band at Diamonte's for a series of Sunday afternoon gigs. Personnel: Gene Goe, Steve Huffsteter, trumpets; Charlie Loper, Phil Teele, Aldroft, trombones; Jay Migliori, Tom Peterson, reeds; Tom Garvin, piano; Mike Anthony, guitar; Jeff Castleman, bass; Ralph Humphrey, drums... Getting back to Concerts by the Sea, Ahmad Jamal was followed by Gabor Szabo, Joe Williams and Carmen McRae... Also in the beach area, the Persuasions, with Lori Lieberman, followed Mose Allison into the Light-house. Next on the agenda: Bud Shank... Don Randi continues at the Baked Potato and Harry "Sweets" Edison who works there on Sundays, recently recorded live at the club. Tom Scott, whose group works there Tuesdays missed two of them recently: one due to a non-swinging flu bug; the other when Scott was in Caracas, Venezuela, for the annual song festival there. (Toshiko, along with hubby Lew Tabackin, filled in for both occasions.) Recently he led his combo for a Monday and Tuesday at Donte's. It was supposed to have been with Freddie Hubbard, but Freddie failed to show. Scott then played the following night at the Baked Potato. Scott has also been getting into the scoring scene heavily lately, with three "Movies of the Week" for ABC-TV plus segments of "Cannon" and "Streets of San Francisco"... Lorez Alexandria and the Jack Wilson Trio (a combo she especially likes to work with) shared the Ding-A-Ling in Inglewood for two weekends... John Klemmer keeps rolling along on the club scene, campus scene, radio scene and recording scene. Here's where he was "scene" recently: two weeks at the Light-house, with a return engagement for two more in June; a clinic-concert at UCLA; concerts at Long Beach State and Whittier College; a live concert, aired over KMET-FM; and he recently finished his third album for Impulse. Personnel with Klemmer: Tom Canning, piano; Dave Parlato, bass; Bart Hall, drums... The facility at Long Beach State has been described as being "like a coffee house," according to bassist Henry Franklin. He played that college with Bobby Hutcherson and drummer Ndugu. They were followed by Kenny Burrell... Frank Butler is back on the scene not only as a drummer (he is presently working at Leo's Club in San Pedro), but also a drug abuse counsellor... John Hammond's trio is at the Meat Rack (Tom Azzarello, bass; Frank Severino, drums)... The Les Czimmer (Ronnie Scott, bass; Bob Warren, drums) is now at the

Continental Hyatt House... Weather Report worked at the Whisky A Go Go for four nights. Personnel: Wayne Shorter, reeds; Joe Zawinul, keyboards; Miroslav Vitous, bass; Eric Gravatt, drums; and Dom Um Romao, percussion... Hampton Hawes gigged up north for four nights at the Great American Music Hall, in San Francisco... Thad Jones breezed in and out of town just long enough to help edit and mix the tape he did with Jimmy Smith for their new album. Smith, along with Sonny Stitt and Bobby Bryant did some sitting in at the Parisian Room during the recent gigs of Blue Mitchell, James Moody, Calvin Keys and Kenny Burrell... Also breezing into town: Ethel Ennis, the singer whose career got a tremendous boost — perhaps even a re-birth — from her a capella, gospel rendition of "The Star Spangled Banner" at President Nixon's second inauguration. She made a number of radio and TV appearances plugging her new album. One of those radio shows was "The Hilly Rose Show," on KFI in which Sarah Vaughan and Harvey Siders also guested... If you noticed the recent guest appearance by jazz violinist Papa John Creach on the "Flip Wilson Show," that marked his first network TV appearance in his 40-year career... Maynard Ferguson is in the midst of what is being billed as his "fourth American tour." He is due to hit Corona Senior High School March 16 for a concert and clinic; Costa Mesa, March 17, San Leandro, March 20, and Cupertino, March 21 for concerts... Stan Kenton, who must be on his 4,000th American tour spent most of March in the deep south, and during April will tour the midwest and Canada... Two of the most active high school jazz bands in California combined forces for a recent concert. One was the Granada High School Jazz Ensemble from Northern California; the other was the Corona High School Jazz Ensemble from Southern California. Guest soloist was ex-Buddy Rich and Woody Herman trumpeter, Skip Shortledge. The concert took place at the Corona High School Gym... Kim Richmond and his Concert Jazz Orchestra made their third appearance in the "Cavalcade of Big Bands" series at the Musicians Union in Hollywood. Others appearing in that series recently included Bruce Lofgren, Joe Gareri, Stu Undem, Bill Geyer, Nat Pierce and Bud Osgood... The recent concert by Tommy Vig at the union — the concert in which he fronted a 76-piece combo — made the wire services in Los Angeles on the strength of Carol Kaye's solo spot. To quote the news item, "Studio artist Carol Kaye made musical history here by being the first electric bass player to appear with a 76-piece symphony orchestra." It's difficult to say whether that is historically accurate, but one item involving Miss Kaye is beyond dispute: she took out a paid ad in the union paper to announce her marriage to Jim Fleming (who works for Technicolor Corp.). And on the subject of congratulations, Lalo and Donna Schifrin announced the birth of their first baby: a 7½ lb. boy named Ryan Conrad Schifrin, born early in February.

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