

APRIL 26, 1973

50c

downbeat

jazz - blues - rock

Handwritten notes:
P. 20
New York Times

AN INSIDE LOOK INTO THE

MAHAVISHNU ORCHESTRA

BY THREE OF ITS
DYNAMIC ENERGIES

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JAN HAMMER



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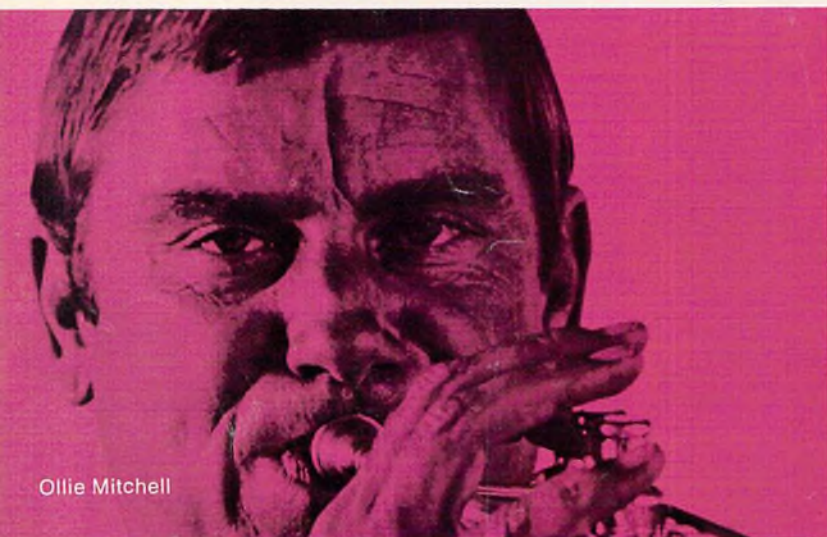
Dizzy Gillespie



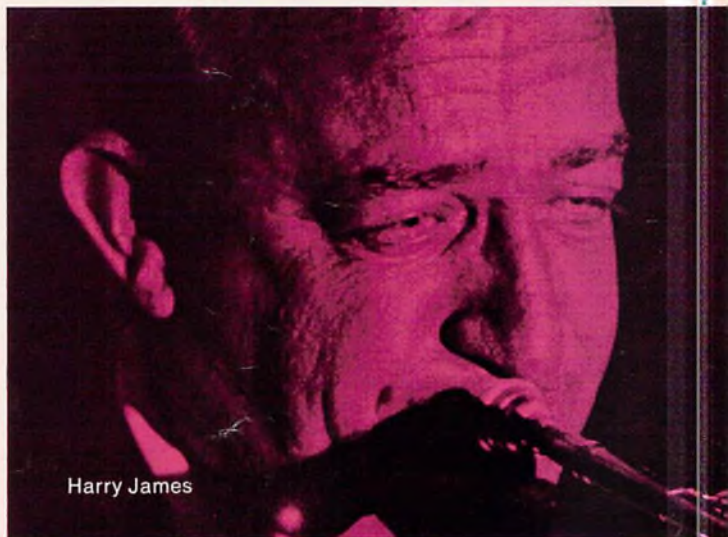
Pete Candoli



Ollie Mitchell



Harry James



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How to judge five kinds of amplifier power



An electric musician is connected to his audience by a cord. Unplug him and he's dead; plug him into a weak amp and he's a weak performer. This is why there's no such thing as a weak amp—at least in advertisements. The trouble is, amplifier power is rated in watts, like a light bulb, and there is a lot more to amplifier power than dim and bright.

A smart musician thinks of his amp as an instrument, and knows exactly what it can (or can't) do for his music. He knows his amplifier's range and tone characteristics. He knows how to adjust its tone to room acoustics where he plays. And he has a good working knowledge of what power ratings really mean, because they determine how effectively his sound reaches his audience.



Actually, he should be familiar with five different kinds of power ratings on amplifiers.

1) *RMS Power* (Root Mean Square—if that helps) is the basic method of measuring alternating current electrical power. RMS is the *average* power delivered over a complete cycle and represents an amp's ability to deliver continuous sound.

2) *Peak Power* is the measure of the greatest amount of electrical power delivered at any *moment* of each cycle while the amp is delivering continuous sound. For a sine wave signal (such as the simplest tone on an electronic organ), peak power is always twice RMS Power.

3) *Music Power* Undistorted music power is produced in a series of *bursts* whose average level is much larger than the RMS power for short periods. The ability of some amplifier components to store energy allows the amplifier to deliver considerable additional power for these very short musical bursts. In most amplifiers, this additional Music Power exceeds RMS Power by about 15%.

4) *Peak Music Power* This has the same relation to Music Power as Peak Power has to RMS Power—that is, twice as much. It is the instantaneous power available for tonebursts.

5) *Absolute Maximum Power* This is the maximum power an amp can deliver regardless of distortion. Depending on an amplifier's design, it may be as much as twice that of the RMS Power. It should not be used as a rating because it ignores sound quality.

To musicians, sound quality is as important as sound quantity, so understanding the five kinds of power is only the beginning. In order to measure power accurately, the relation of power output to distortion must be considered. For example, depending on the degree of distortion, an amplifier can deliver as much as twice RMS Power. Some amplifier manufacturers exaggerate their true power ratings by making measurements with 10-15% clipping distortion—without saying so in their specifications.

All Ampeg amplifiers deliver their rated RMS Power or better without audible clipping distortion over the entire guitar spectrum (40 Hz to 16,000 Hz). They give the fullest power available under any of the accepted rating systems.

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100 Watts	RMS	40 Hz to 16,000 Hz	No visible clipping
130 Watts	Music Power	40 Hz to 16,000 Hz	No visible clipping
200 Watts	Absolute Maximum power	40 Hz to 16,000 Hz	Gross square wave distortion
200 Watts	Peak power	40 Hz to 16,000 Hz	No visible clipping
260 Watts	Peak music power	40 Hz to 16,000 Hz	No visible clipping



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the first chorus

By Charles Suber

“Ask not, get not!” is a recommended maxim for use in music education. The imperative also applies to the format of school jazz festivals which should exemplify the essentials of a jazz curriculum in colleges and high schools.

Our last column detailed some of the things you should ask to be incorporated into the festival—and school—you attend. Here are some ways and means to get the job done.

Materials. Educators need to review new and standard jazz ensemble literature as early as possible in the school year—not merely to prepare for festivals, but to prepare themselves and their students for a genuine education in the various styles of big band and combo jazz. An existing regional school jazz festival—of which there are over 160 this school year—can best serve as the organizer of a materials clinic. The materials clinic should be scheduled in the summer prior to the opening of school; or in November when the flaming batons are re-stored in the football locker; or in the spring in preparation for the following school year.

Every effort should be made to include in the clinic, methods and materials for individual as well as group study. Considering all the demands on a music educator's time—the current national public school ratio is one instrumental instructor for 600-800 students—the more important is the use of self-study materials on improvisation, theory, history of jazz, analyses of jazz styles, arranging, phrasing, etc. The best texts are not a proper substitute for good teaching within a complete curriculum but they are invaluable for the proper jazz education of both student and teacher.

Invitations to attend a “Jazz Materials Clinic” should be sent to all area educators—include the vocal teachers, it won't hurt them to learn a blue note—and college music education majors whose usual exposure to jazz materials is a cursory examination of a Hansen catalog.

If it is necessary to have the materials clinic during the regular performance festival then try to schedule it at a time that would not conflict with another session which the educators and mus-ed students must attend. (Nothing is gained by offering a smorgasbord of conflicting events.

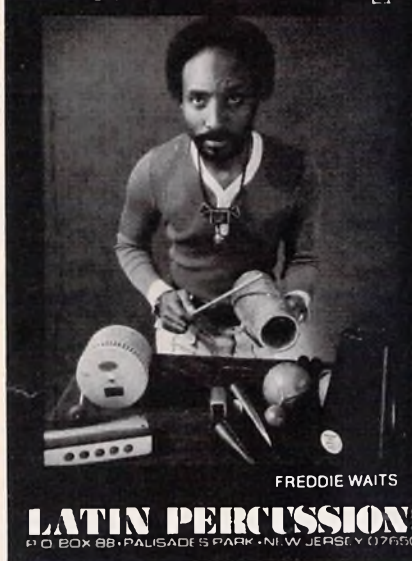
So—to repeat—try to have the materials clinic on a separate date in the summer or Fall. Call it: *Phase I of the nth annual Drumright (Okla.) Jazz Festival*. Phase II could be another session at which improvisation, for example, would be featured. Phase III could be the performance sessions incorporating auxiliary clinics necessary to good jazz performance—sectionals, rehearsal techniques, critiques, improvisations, etc.

It is not necessary for a festival to run at any one particular time or place. Broaden the festival concept of time and place. Offer the elements of jazz education at the time most suitable for their use. And if the *Drumright Festival* is unable to offer different phases at different times, then another festival that can be begun at nearby Broken Bow.

If you need help; what to say in the invitations, who to hire as clinicians, what educational justification is used with the Dean or Superintendent—let us know.

Next issue: highlights of recent festivals.

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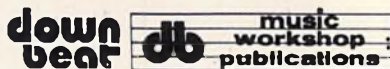
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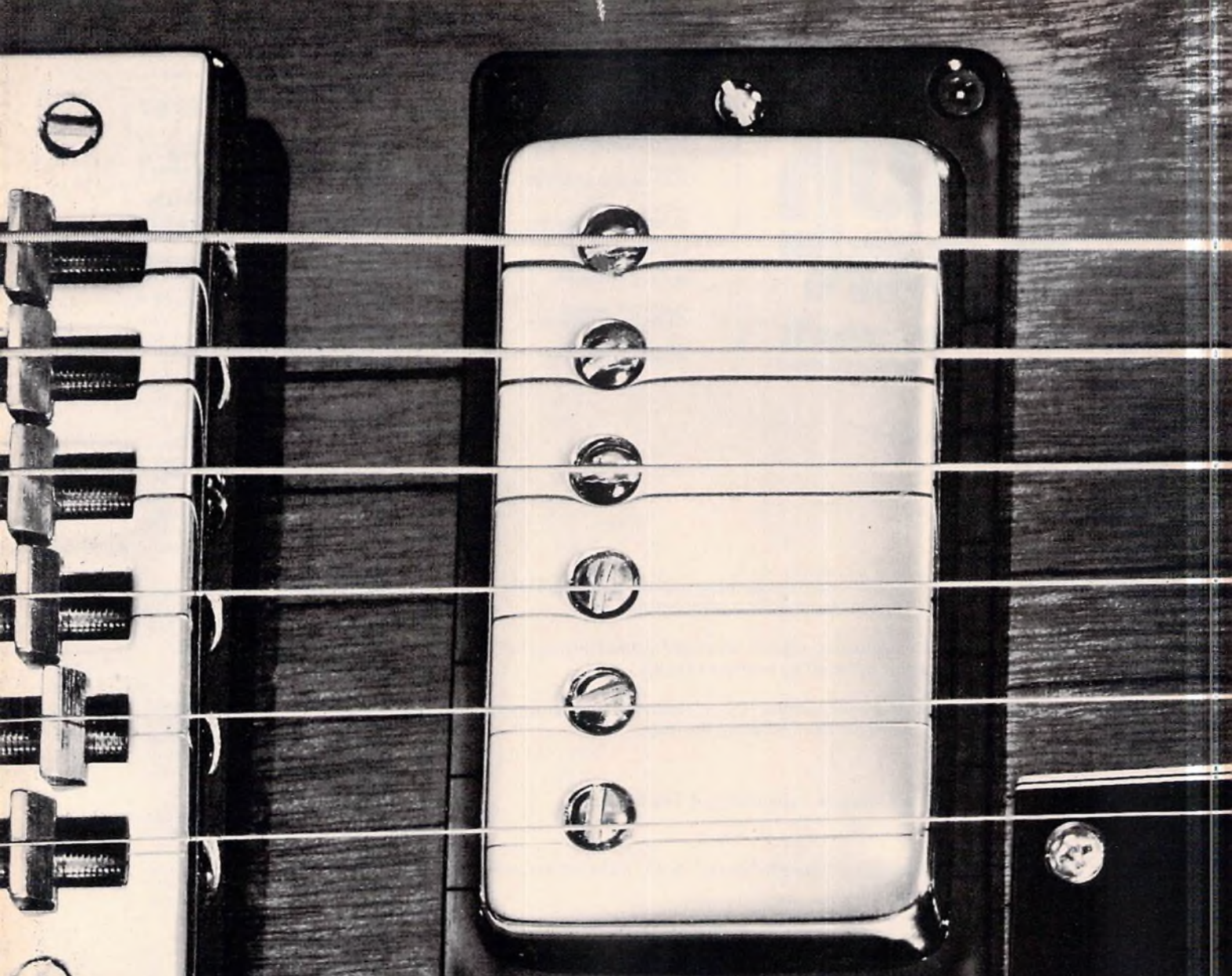
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Big Band Musings

I'm writing concerning two of the finest big bands in existence today: the Gerald Wilson Orchestra and the Clarke/Boland Big Band. These two outfits have everything it takes, good arrangements, excellent material, fine soloists and unselfish leaders. Besides, neither band has *sold out* to gain commercial acceptance, as have three bands lately.

The three bands are Buddy Rich, Woody Herman and Maynard Ferguson. I do recognize the quality people in these bands, but a check of their recent recorded material proves what I say.

The last three Maynard Ferguson Lps on Columbia are thoroughly spiced with "now" tunes. Buddy's latest are more of the same, and Woody's latest, *The Raven Speaks* and *Brand New*, both contain some pop/rock material.

I don't condemn these bands for changing their book (that's the leaders' personal judgment) but I can't understand why these bands currently place so high in jazz polls when they compromise to achieve popularity.

Getting back to Gerald Wilson. His 1967 *Live and Swingin'* (on Pacific Jazz) is one of the finest albums ever made by a big band. I haven't heard much of his recent work, but based on past performance, I'm sure it's up to his usually high standards of excellence.

Clarke/Boland. What can you say about his great band? *Fire, Heat, Soul and Guts* with Eddie Lockjaw Davis as guest soloist speaks for itself. *Volcano*, with Kenny Clare on a second set of drums, is also superb. In my book, these two bands place far ahead of

the three previously mentioned groups, and just a shade below the Thad Jones-Mel Lewis Jazz Orchestra.

Michael J. Court

Mt. Vernon, N.Y.

Grammy Awards "a Travesty"?

I am incredulous.

I am a jazz fan.

I have just been subjected to the travesty of the Grammy Awards Show.

After having been assailed by a surfeit of rock/r&b/pop/country&western and all the myriad categories included within these idioms, with even a casual nod to the respectable classical fold, the most creative voice in contemporary music was strangely silent. Jazz once again had a rendezvous with obscurity.

Through the year, jazz has continued to charm me with its lyricism, move me with its varied beauty, awe me with its diversity, and buoy my spirits with its swing. I can only describe it as the most vital, challenging, innovative and refreshing music this country has ever produced, and its only original art form.

How the Grammy Awards, lavishing praise on efforts largely innocuous and occasionally loudly redundant, could so baldly ignore the most creative music being played and recorded today is an insult to artistic achievement. It is also an insult to those dedicated, versatile and profoundly gifted jazz musicians who have continued to pursue their musical ideals in the face of adversity.

I don't know if this can be construed as an indictment of the recording industry or another testimonial of the American public's seemingly unending lack of aesthetic taste and sensitivity, but jazz has most assuredly again been relegated to a seat in the back of the bus.

W. L. Ruddy

San Francisco, Calif.

Grammy awards were made in the jazz field (see news section), but jazz was not included in the TV awards show this year. This decision was made not by the record industry, but by NARAS (National Academy of Recording Arts and Sciences), the independent organization which gives the awards. However, the omission was, to the best of our knowledge, not criticized by any voices from the industry. — ed.

Pepper's His Spice

I have read many interesting stories on great jazz musicians in *down beat* through the years, but never one like the story on the great alto man Art Pepper, written by Charles Marra.

... Let's have more articles from this great writer. Let's also have continued exposure for Art Pepper in your wonderful magazine, and also inform the jazz public where Art's LPs may be obtained. (In any well-stocked record store, on the Contemporary label. — ed.)

Three cheers and 5 stars for Art Pepper and Charles Marra.

Charles Francis

Manahawkin, N.J.

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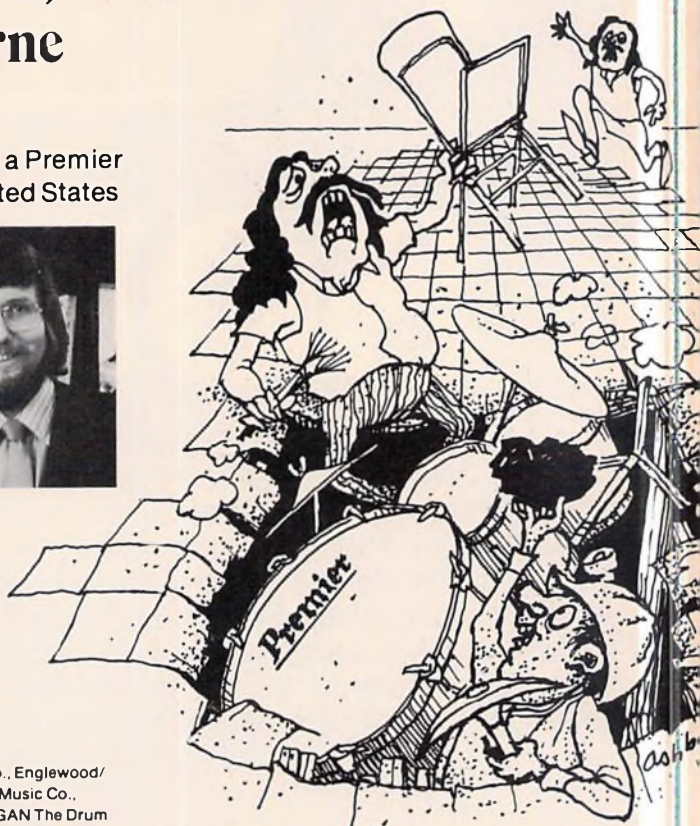


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AT LAST: CORRECT "ON THE CORNER" PERSONNEL

As everyone knows by now, Miles Davis' *On the Corner* was issued without any personnel information. Not long after the album's release, we ran into Teo Macero, Miles' producer. Teo didn't tell us why the personnel had been omitted, but did say we should call his office—they had the information handy in anticipation of requests from the press.

We called, reported the personnel in a recent news story, and again used it with the review of the record. Since then, however, we've had a nice letter from Dave Liebman, Miles' saxophonist, informing us that the personnel Macero gave out is "a bit incorrect" and supplying the accurate one:



Dave Liebman

Bennie Maupin, bass clarinet; David Liebman, soprano sax (1st side only); Carlos Garnett, soprano&tenor sax (2nd side); Chick Corea, Herbie Hancock, Harold Williams, piano, electric piano, synthesizer; John McLaughlin, guitar; Colin Walcott, sitar; Michael Henderson, bass; Jack De Johnette, drums; Billy Hart, drums, percussion, bongos; Don Alias, M'Tume, congas; Badal Roy, tabla—and, of course, Miles Davis, trumpet.

To Liebman, many thanks, Miles' next, we hear, will be a live recording of his 1972 Philharmonic Hall concert, with the personnel a matter of record. Even so, we hope to see it listed accurately on the album somewhere, not just for the sake of interested listeners and potential buyers, but for the sake of the players, too.

—morgenstern

DUKE, HUBBARD, BURTON COP GRAMMY AWARDS

The 1972 Grammy Awards, revealed on a network TV show that excluded any sound or mention of jazz, nevertheless included jazz awards in three categories.

They were Best Jazz Performance by a Soloist, to *Alone At Last* by Gary Burton (Atlantic); Best Jazz Performance by a Group, to *First Light* by Freddie Hubbard (CTI), and Best Jazz Performance by a Big Band, to *Togo Brava Suite* by Duke Ellington (United Artists).

Roberta Flack's *The First Time Ever I Saw Your Face* was named Record of the Year,



Don Ellis

and the song, though several years old, copied Song of the Year. *The Concert For Bangla Desh* was album of the Year.

Don Ellis got the Best Instrumental Arrangement award for *Theme from The French Connection*, and Michel Legrand, for Sarah Vaughan's *What Are You Doing the Rest of Your Life*, got the award for Best Arrangement Accompanying a Vocalist.

Other winners included Roberta Flack and Donny Hathaway for *Where Is the Love*, Isaac Hayes for *Black Moses*, Aretha Franklin for *Young, Gifted and Black*, (r&b) and *Amazing Grace* (pop gospel), Billy Paul for *Me&Mrs. Jones*, and Muddy Waters for *The London Muddy Waters Sessions*.

NARAS, the National Academy for Recording Arts and Sciences, which gives the awards, recently added Memphis to its roster of chapters, already including New York, Los Angeles, Chicago, Nashville, and Atlanta.

MAJOR JAZZ FESTIVAL SET FOR ISLE OF MAN

A six-day jazz festival described by one of its producers as "Britain's answer to America's Newport" is scheduled for Sept. 9-15 on the Isle of Man.

Jazz-Man '73 will feature the bands of Duke Ellington, Woody Herman, Maynard Ferguson and Lionel Hampton; Sarah Vaughan, Joe Williams, The World's Greatest Jazz Band, Wild Bill Davison's Chicagoans, the Preservation Hall Jazz Band, and other U.S. artists to be announced.

There will also be numerous British groups, including Humphrey Lyttelton, Acker Bilk, Alex Welsh and a George Webb reunion band. As can be seen, the emphasis will be on big bands and mainstream and traditional jazz. Spartan Productions is presenting the bash.

CHICK COREA FORMS OWN PRODUCTION OUTFIT

Chick Corea has formed his own production company, Forever Unlimited Productions, in association with lyricist Neville Potter, Leslie Wynn, and Alan Cousins.

The company's intent is to "produce high-quality music which will communicate to people of varying cultures and musical ideals." So far, it has produced Corea's latest album, *Light As a Feather*, recently released on Polydor and showing in the trade charts.

A second album, featuring bassist Stanley Clarke and singers DeeDee Bridgewater and Andy Bey, is in the can and will be issued on Polydor this summer.

In addition to record production, Forever



Chick Corea

Unlimited will also publish poetry and songbooks (a Corea-Potter Songbook is already available) and intends to become involved in film production.

Cousins defines forever as "all past, present and future time," implying that the company might be around for a while.

FINAL BAR

Alto saxophonist Joe Harriott, 44, died Jan. 2 in Southampton Hospital, England. Born in Jamaica, where he studied clarinet in school and worked with dance bands, he emigrated to England in 1951. There, he played in many groups, including Tony Kinsey and Ronnie Scott, until forming his own combo in 1960. With it, he introduced free-form jazz to England, using an approach somewhat similar to Ornette Coleman's, which he claimed to have arrived at independently. Subsequently, he joined forces with violinist John Mayer in creating music that attempted to blend Indian music and jazz. A frequent collaborator was trumpeter Shake Keane, a fellow West Indian. Several of Harriott's Lps, including *Abstract*, were issued in the U.S.

Bassist Spanky DeBrest, 36, died March 2 at Temple University Hospital in Philadelphia after a long illness.

Born James De Brest on April 24, 1937 in Philadelphia, he was part of the wave of gifted young musicians from that city that burst forth in the mid-'50s. Best known for his July 1956-April 1958 tenure with Art Blakey's Jazz Messengers and subsequent stay with J.J. Johnson's sextet, he worked mainly locally before and after. He recorded with Blakey, Johnson and tubaist Ray Draper.

Trumpeter **Frank Beach**, 50, died Jan. 11 at Long Beach, Calif. Naval Hospital of kidney and liver failure. Lead trumpeter in Stan Kenton's 1941 band, he played with Artie Shaw's (and later Sam Donahue's) Navy bands during World War II, then was with numerous big bands including Les Brown, Tex Beneke, Benny Goodman and Billy May. Later, he was on staff for first NBC and then 20th Century Fox in Los Angeles. He remained active in studio work until his final illness.

Ron (Pigpen) McKernan, 27, organist, harmonica player and singer with the Grateful Dead, died March 8 of liver failure in San Francisco. A charter member of the Dead, he had not toured with the group for some months due to illness. His chief role in the group was that of organist, but he was also noted for his bluesy singing and harmonica playing.

potpourri

The Cannonball Adderley Quintet's new pianist is **Hal Galper**, who broke in with the group during an early March engagement at Paul's Mall in his home town, Boston. During the first part of the engagement, the quintet celebrated a reunion with pianist **Bobby Timmons** that had Cannon and Nat Adderley digging with relish into vintage material from Timmons' years with the group. Cannonball has signed a long-term recording and production agreement with Fantasy/Prestige/Milestone Records. The deal not only covers his own recordings, but also production of albums by Nat Adderley, singer **Leta M'bulu**, r&b veteran **Johnny (Guitar) Watson**, and **Natural Essence**, the young soul group led by **Nat Adderley, Jr.** Cannonball has been recording in recent years for Capitol. The new association reunites him with **Orrin Keepnews**, his a&r man at Riverside for many years and through many hits. Coincidentally, the first release of Milestone twofers from original Riverside material, just out, includes *Cannonball and Eight Giants*, as well as albums featuring **Thelonious Monk**, **Sonny Rollins**, **Milt Jackson**, **Art Blakey**, **Wes Montgomery**, **Yusef Lateef**, **Bill Evans**, **Herbie Mann** and **Charlie Byrd**.

After an April 8 gig in Honolulu, **John Mayall** begins an extensive tour of Australia and New Zealand April 13 in Auckland. It ends April 29 in Perth, and on May 3, the group (**Blue Mitchell**, trumpet; **Red Holloway**, tenor sax; **Freddie Robinson**, guitar; **Victor Gaskin**, bass; **Keef Hartley**, drums) will be in Manchester to kick off a two-week tour of cities in England, Germany, Austria, Holland and France.

Cleo Laine, the remarkable British singer, 10 □ down beat

will grace Carnegie Hall April 26, accompanied by husband **Johnny Dankworth** and group. The couple will make its first extended U.S./Canadian concert tour in October.

Starting April 14, a weekly series of syndicated half-hour TV shows dealing with the record industry will be aired on Saturday or Sunday late afternoons or evenings on 145 stations, including outlets in Los Angeles, San Francisco, Philadelphia, Detroit, New Orleans and Houston (but not yet, at this writing, in New York or Chicago). *Flipside* will feature a record company executive with two or more from his label's roster of artists talking and performing in a recording studio setting. Among those set for shows are **Joel Dorn** with **Roberta Flack**, **Yusef Lateef** and **David Newman**; **Clive Davis** with **Dr. Hook** and **Bill Quateman**; **Jerry Schoenbaum** with **Mandril** and **Ellen McIlwaine**, and **Al Bell** with the **Staple Singers**.

Singer **Helen Merrill**, a resident of Japan for the past six years, returned to the U.S. in March. Now based in Chicago, she will hopefully soon give U.S. audiences a chance to hear her unique song stylings again. Meanwhile, Helen is eager to contact bassist **Gary Peacock**, with whom she recorded an album in Tokyo several months ago and who's been reported living in the state of Washington . . . RSVP.

Michel Legrand recently completed recording his score for the film *Cops & Robbers*, directed by **Aram Avakian**. The sessions, produced by **George Avakian** and **Norman Schwartz**, were done in New York and included **Johnny Coles**, **Lee Konitz**, **Gary Burton**, **Dick Hyman**, **Billy Butler**, **Richard Davis**, **Russell George**, **Pretty Purdie**, **Airta** and **Grady Tate**, who also sings the title number. The score includes jazz, rock, r&b, classical, Latin, choral, liturgical and parade music.

Jazz Is Our Religion, a film by **John Jeremy** made from still photographs by **Valerie Wilmer**, will have its U.S. premiere April 30 at the Park Square Movie House in Boston. Made in England, the 50-minute work, distributed by Impact Films, has a score by **Johnny Griffin's** quintet (**Dizzy Reece**, trumpet; **Ignatious Quail**, piano; **Coleridge Goode**, bass; **Terry Quayle**, congas; **Rudi Henderson**, drums) and **Jon Hendricks**, plus other incidental music by noted players, the voices of a host of musicians, and poetry by **Langston Hughes** and **Ted Joans**, read by Joans. Jeremy also made the remarkable documentary *Blues Like Showers of Rain* and was in New York last summer to film *Born to Swing*.

A new record label, **Choice**, made its appearance in March with albums by **Jimmy Giuffre** (his first in quite some time) and **Eddie Daniels** (on clarinet, bass clarinet and flute) with **Bucky Pizzarelli**. The label is operated by musician-audio engineer **Gerry Macdonald** and based in Sea Cliff, N.Y. Though primarily mailorder, the Choice line will also be available at major jazz outlets. The aim is both to record established artists and promising young talent.

Singer **David Clayton-Thomas** has signed

with RCA and cut his first album for the label in Los Angeles in March.

Benny Carter, the great and versatile jazz master, doesn't come too often. On April 18 and 19, however, he will grace Princeton University with his presence, on the first day as main speaker in a panel of experts including down beat's **Dan Morgenstern** at a meeting of **James Patrick's** jazz history course. The public is invited (2:20 p.m.; McCosh 10). On the 19th, Carter will be main speaker in a seminar conducted by Prof. **Morrore Berger**, Chairman of the Sociology Department (10:20 a.m., Woodrow Wilson School Room 5). That evening at 8:30, Carter, with **Hank Jones**, **Milt Hinton** and **Ronnie Zito**, will give a concert at McCarter Theater, sponsored by the Afro-American Studies Program.

In a rare outpouring of affection, musicians in the Albany/Schenectady/Troy area turned out for a surprise "Evening of Appreciation" at Cissy's in Saratoga honoring **Sam Huban**, owner of the shuttered club. Huban had recently been released from the hospital after undergoing radical surgery. Participating musicians were trumpeters **Sal Amico** and **Mike Canonico**; trombonists **Bill Egan** and **Al Mastren**; reedmen **Nick Brignola**, **Mickey Folus** and **George Van Bergen**; pianists **Lee Shaw**, **Johnny Buchinski** and **Sal Maida**; guitarist **Frankie Brown**; vibist **Stan Marsden** (who organized the event); bassists **Mike Flanagan**, **Bill Fuller** and **Tommy Shields**, and singers **Delores Clark** and **Pug Horton**. The evening was emceed by **Bill Edwardsen** of WQBK, taped, and broadcast over the station the following Sunday in its entirety.

After a long absence from the club and concert scene (though not from the recording studios), **Horace Silver** brought a new group to New York's Halfnote for two weeks in March. Aboard were brothers **Randy Brecker**, trumpet, and **Mike Brecker**, tenor sax, flute; **Will Lee**, electric bass, and **Alvin Queen**, drums. **Randy Brecker** and **Queen** were with Silver several years ago and brought authority to the proceedings, but Mike Brecker and Lee also seemed perfectly at home with the Silver stylings. The leader himself was in fine fettle, playing as percussively and inventively as ever, and with new fire as well. Repertoire was mostly new with a smattering of old favorites—all minted on the Silver standard, of course.

strictly ad lib

New York: **Roberta Flack** and **Quincy Jones** did a doubleheader at Felt Forum March 17. Q's big band included just one notable West Coast import: bassist **Ray Brown**. **Toots Thielemans** was heavily featured on harmonica and doubled guitar; **Hubert Laws** was prominently heard on flute and doubled saxes. Other faces included **Joe Newman**, **Ernie Royal**, **Victor Paz**, **Charles Sullivan**, trumpets; **Julius Watkins**, French Horn; **Howard Johnson**, tuba; **Joe Farrell**, **Jerry Dodgion**, **Seldon Powell**, **Charlie Fowlkes**, reeds; **Roland Hanna**, electric piano; **Boh Cranshaw**, electric bass;

Continued on page 32

AN INNERMOST VISION

By James P. Schaffer

Photos - Irene Harris

RICK



db: Could you tell me a little about your family background and its influence on your music?

Laird: I was born in Dublin, 1941. There was a lot of music in my home. My mother played the piano relating images of Fats Waller, Louis Armstrong and people like that. So very early I had a taste of jazz which in Ireland is pretty obscure. I grew up hearing those sounds, as well as some good classical music.

When I was 16 I went to New Zealand and spent some time on a sheep farm having no aims about being a musician. That dream didn't exist. But I had a guitar and just played. After a few years I abandoned the sheep farm idea as not being reality, and started listening to a lot of jazz records again.

I sat listening to bass players and particularly to Ray Brown. I think he was responsible for me, in fact, going out and buying an upright bass and starting the long, hard road. I branched out and listened to Paul Chambers, Mingus, Percy Heath, Red Mitchell, and finally to Scott La Faro who really blew everyone's mind. The style that I leaned towards—and found very appealing—was the style Ray played at that time, with Oscar Peterson—the sound he had and the feeling behind it.

Leaving New Zealand (I was about 20 at

The Mahavishnu Orchestra has greatly affected the musical world this year. The group has gone through changes culminating in a veritable life-force found in "Birds of Fire," Mahavishnu's latest album.

Some critics see only John McLaughlin and Billy Cobham as the main forces in the Mahavishnu Orchestra. While it is true they are dynamic energies, it is also true that Rick Laird, Jan Hammer and Jerry Goodman are equally powerful, and the band would not be what it is without them. Apart, these five men might still be struggling to find separate identities in the jazz world. But together they have created a sound called "Mahavishnu" all their own—their own—as a group, not as five individual musicians.

To know Laird, Hammer and Goodman, and what they have contributed to the Mahavishnu Orchestra, here are these informal but real interviews.

JERRY



db: What can you say, Jerry, about your musical background?

Goodman: It's basically classical. I studied music as a child in Chicago. When I was 14 and 15, I spent the summer in New York. It was a string seminar in co-ordination with the Juilliard School of Music. The head of the string department was a famous violin teacher. This made it a summer of music—up at 6:30, practicing all day long, and so forth.

My parents were both professional violinists. My mother still plays. Basically that's what I was into. But when I was about 17, I gave up the fiddle completely. I started doing other things. I left home; hitch-hiked around—the kind of things I felt I had to do; mainly, get experience in the world. And when I did come back and play music once again I knew I really wanted it.

My music was never into me before as it is now. I feel that I finally found a place for



JAN

db: Briefly, what is your family background?

Hammer: My father's a doctor and a musician. He played his way through college and the university medical school, playing vibes and bass. He sings sometimes too, what you might call the traditional flavor; e.g., Eddie Jefferson or Jon Hendricks. Simply, he's a heavy be-bopper. My mother is a jazz singer. I've been playing piano since I was 4, taking lessons since I was 6. My first professional gigs were accompanying my mother when I was 12. Imagine what kind of changes I went through when I got the opportunity to be Sarah Vaughan's arranger. It was symbolic for my mother because she really loved Sarah, and so do I.

db: Coming from Europe, what was your impression of the American jazz scene and what were some of your first gigs here in the States?

Hammer: Well to begin with, the hardest thing to face up to was that whatever I may have done in Europe didn't mean anything here. I was playing concerts with my own group, under my own name. In Czechoslovakia I was writing movie music, TV music, and everything was fine except I wanted to play with musicians who would inspire me; make me alive. I was playing the same thing over and over. So I went to Germany. Within a few months I was well established and started to have a lot of studio gigs. Played clubs in Munich, everything was great, but again the same thing happened. I wasn't being stimulated by the musicians at all. I could play but it wasn't really growth so I had to throw that away. I had to go to Boston and start scuffling and living on 80¢ a day—tight budget kind of thing. Because I wanted to play a certain way and nobody was going to provide it for me in Europe. I had to go and find it here. I haven't found the total thing but I'm definitely on the way towards it. Now more than ever. When I came here it was like starting totally fresh as if I hadn't done anything at all. I didn't realize what was happening to me at that time. I was

RICK

the time) I went to Australia where I could get more experience. I stayed there a couple of years and met Mike Nock, who had a group called The Fourth Way. We became good friends, living and playing together every day, and growing. He left Australia, went to England, and eventually to the States.

Eventually, I went to London. It was in London that I got a lot of really good jazz knowledge and experience. In 1963 I met John McLaughlin who was playing with Brian Auger's group, Trinity. This was pre-Julie Driscoll's day. We played straight ahead—pop tunes and the standard tunes of the time. Then Brian started to write his own songs and lyrics, getting into a quintet with John on guitar and Glenn Hughes, baritone. John, Glenn, and I formed a trio playing gigs and working for a week once at Ronnie Scott's. Then we went our separate ways. John stayed with Brian and I went to Ronnie's as part of the house band. At this time I played with a lot of people in the space of about two years: Sonny Rollins, Wes Montgomery, Freddie Hubbard, Art Farmer, Ben Webster—master cats, THE CATS. These were the people I'd dreamed of playing with when I was in Australia.

I played with Stan Getz making a recording with some other English musicians that never got released but that recording was responsible for bringing me to the States. In fact, it was through *down beat* that I came to the States as was the case with Miroslav Vitous, and George Mraz, who's been playing bass with Peterson; we all arrived about the same time. I attended Berklee and studied under Herb Pomeroy and Charlie Mariano and played with Ray Santisi and John LaPorta.

Mainly using my experience from Ronnie's, I gradually began to realize how little I knew about the art of music. Everything I'd learned had come from records up to that point. But playing with live musicians, experiencing that, I realized how little I really knew.

The States at that time was a European jazz musician's dream. Most of us were in awe—a little afraid of it—really afraid of New York because of the rumors about how hard it was to make it there. That hadn't changed any. But I still had the dream and the musicians were encouraging. Especially Sonny Rollins who said, "Don't stay at Berklee too long, come to New York and play!" In many ways I feel I stayed at Berklee a bit too long but I wanted to get the arranging and composing to broaden my musical sphere, so to speak.

I studied at Berklee for about 2½ years—6 semesters—until I finished studying Herb Pomeroy's arranging course. I feel that kind of system of education is very valuable technically; but I've since spent time unlearning what I learned. Do you understand? It's like I haven't found a way to apply it and I don't think I ever will because I feel like it's not relevant. Mainly because it doesn't teach you about how to make it as a professional musician, teaching you only a lot of technical knowledge; e.g., like how to write for big bands and how to compose for different situations. But knowing these facts doesn't make you a composer or a writer. That's what I'm saying—it did not change me. It made me slightly better technically. I can read better, understand harmony much better and I have a broader knowledge of music. I became aware of composers that I'd never heard about, started analyzing classical scores, and things like that. In that respect, it was very valuable.

In 1969 I left Boston and headed out to L.A. with a "studio dream." The word was,

JERRY

my talent. There was never really a place for me in classical music. I realized I didn't want to have anything to do with the Bach experience or with jazz. I don't consider myself a jazz player, incidentally, because I never listened to much of it when I was young. You see, since I didn't have that background my roots weren't there. What I play now is my head. That's what's happening to me in my music. That's my reason for playing the fiddle. I just had to create a place for myself in the universe—musically. And I guess I did... I did!

db: How did your thing with the Flock happen?

Goodman: Well, that was weird. I was a roadie with the Flock before I was even in the band. I traveled around with them for a while. And I suggested several times the idea of using the violin in the band. At that time there was like nobody playing violin in rock music. However, I also played some guitar. They became upset with their guitar player and wanted some change. So one day they did just that! I moved up from a roadie to a member of the band. This was great! This opened a lot of musical avenues for me. It started me off playing fiddle again. Not really again, but, at least, playing it. It's a long way from what I'm now doing, but I'm really glad it happened.

db: Do you have any goals in respect to where you want to go musically?

Goodman: No, and I really don't want any. Setting goals is also setting limitations, and I'm not into that. I don't think there should be any limitations at all in music. If there is any kind of a goal that I would like to achieve musically it's just getting my chops more together. That's all. So I'll just keep moving along, and growing.

db: Coming from your classical background, what was your reaction to this band?

Goodman: Well, it was really very strange. There was no way of knowing what the new band was going to be like. John first approached me with the idea of the band even before there were any other members. But I went instead to New York and did the album, *My Goal's Beyond*. The irony in the album title was that I sort of did it against my will. At that time I was living on a farm in Wisconsin really enjoying myself. And I was very much adverse to the idea of going on the road again. That had begun to be a drag, with the Flock, toward the end, and it twisted my brain. I didn't want to go through that experience again. So, I told him to forget it. But we talked a little longer, and I thought about it, and since I was going through a lot of heavy shit at that time—my father had just died—I decided to give it a try, just to see what the music would be like.

First, John and I got into a room and started playing together. Zap! Energy was there—all around! All of sudden I could see it, hear it, feel it, and there were no doubts about anything after that.

db: John's into the spiritual thing. Do you think this has influenced you at all?

Goodman: The musical aspects of this band are very heavy, but not in a specific, spiritual sense. That is, the music that people come to understand and spiritualize in, is the energy derived from all the members of the band playing together. In this sense, I personally find it to be a very spiritual trip.

db: What is the relationship of the different energies in the band? Like you have Ameri-

JAN

without a gig for months just sitting home in Boston and going to Berklee. But, whatever I did in Boston didn't mean anything in New York.

The first gig I had in this country was on a little boat that was riding around Boston harbor for some private party. It was frightening. I played a little tiny organ and it was just me and a drummer. The organ was like really sad and after I played one set this lady came to me and said you sound wonderful. I had to turn around and leave. It was the saddest music you ever heard. I went even lower than that. I played in a strip-tease club in Boston. It was incredible. I played my own music there and the owner was so crazy that when the girl didn't like the music he would fire the girl, saying something like: If you don't like the music you can go. At this time I was really going downhill having a lot of bad luck. I made a record on Capitol Records with Jeremy Steig called *Energy*. The record was out for about three weeks. The first week it sold about 4½ thousand records then, Capitol had a reorganization and the band was dropped.

When I came over here I still thought I was going to play jazz music the way we've known it but I could see that kind of jazz wasn't happening anymore. There really was no communication anymore between the musicians and the people. All communication that used to be there was gone; it was time for a change. There were no sparks flying except a few like when I first saw Elvin Jones play in 1968. I loved it but even that didn't convince me. I saw the whole thing on a decline. For the first time in my life I really thought I had to change musically. When I started playing electric piano, which made me equal as far as volume, I realized this was an important step and change. I was making a whole different spectrum of tone especially when the time came for a piano solo. The drummer doesn't have to switch to brushes. I want to ride on top of him. This was the first time I was able to do it. The combination of people sensitive to me and electric piano opened up a whole new world. This happened in 1969 and from then it was uphill. I saw the light and realized I could not possibly play the Bill Evans type groove anymore.

My whole approach had been changed. It had a lot to do with different rhythms. I would play less and less of straight 4/4 time. I would play more and more rock 'n roll rhythms and eventually all time signatures, which didn't start happening until we put this band together.

db: When was your gig with Sarah Vaughan and what effect did that experience have on you?

Hammer: It happened just as I was getting ready to leave Boston. I had wanted to leave for a long time but I waited to make sure I wasn't going to come back. You see, when you make a move you better be sure you are ready to make it. Some people said I'd waited too long to come to New York. But I didn't feel New York.

Sarah taught me so much, not by saying anything but just being next to her, working with her. I learned; for instance, there was an unwritten agreement that I was to have something surprising for her almost every night. It was a mutual stimulation that keeps you on your toes and makes you play your best at all times. At the same time, it's very professional. I started to play with her in April, 1970, until May, 1971 when we started to get the Mahavishnu Orchestra together. The band is really old!

db: Part of your New York experience musi-

RICK

"L.A. is happening!" Okay, so I'm there a week and I get a call from a player in Buddy Rich's band saying they need a bass player. I started in Monterey doing it mainly because the band was going to England and I hadn't been home in 5 years. So I thought I'd take a ride to Europe. I don't want to sound bad about it, or negative, but I must admit it was a pain in the ass, the whole gig. Pain in the ass! I did not get off on it, but it was my choice. I could have got off at any time. I was there because I chose to be there.

db: Your learning process included Ronnie Scott's and Berklee but didn't you learn anything playing with Buddy Rich's band?

Laird: Musically, I learned. Playing with Buddy every night was an experience because some nights he played his ass off—when he wasn't crowd pleasing, but playing to play, that is. Those were the nights I really enjoyed. There was fire coming out of him that I could really dig—knowing that he really can play and has always been able to play. It's just that his attitude about the music the band plays and the role of the band is to him, ego-wise, is secondary. I just thought the music was insignificant; just a filler between drum solos.

I got off the band in 1971 in London, disillusioned about the States and music. I'd been playing for a long time and was tired. I made a living—never made any money—like many musicians. I was married so I had to get something to happen in London. So I was beginning to think about other things like carpentry as a mainstay—something that you had to use your hands, your head, and your heart to do. Something creative. A life-force work. Anything except wearing a tuxedo and playing at bullshit gigs.

Then John called. He didn't say he was getting a band together. He said he was making a record and maybe some gigs. So I thought about it and it was definitely what I had to do. It was music, and completely new, 'cause I knew what John was playing. And the opportunity to do that was too good to miss. So I left within a couple of weeks. Up and away. And I've gone through a lot of changes since then; such as a separation from my wife, not because of the band or anything, but for the sake of keeping my whole self together as a musician.

db: You talk about goals and dreams. How does this relate to the band's present form?

Laird: I'm really happy that this has happened with the band. It has restored my faith in many things: the force of music, the power of music, and the need to believe in the impossible, which you always have just around the corner. You've got to be ready; you've got to stay ready. It's an attitude. A positive attitude, that has always been my strongest attribute. I would like to say that young musicians always have a dream. Never aim low. Always aim for the top because you can get there. It takes a long time. A lot of years. But you have to aim there. Don't worry about how far out your dream is, because it's all possible as I found out through this band. It takes a lot of faith to keep going, and to make a living as a musician is no laughing matter. And it isn't getting easier. It never was easy. There are a lot of people and the opportunities are not less, but they are changing. Like the club scene does not exist except for a very few places. There are other areas open to musicians now that were not open before—the college circuit; clinics, etc., for a musician to express his individual beliefs.

db: What about your outlook on life; your philosophy: Have you gotten into any philos-

JERRY

can Black; classical violin and European talent within the same band. How does it fit? How did it fit for you?

Goodman: Music is communication between people, and that's why there is a lot of spontaneous energy. Music is the language we speak to each other in. Different sounds can come together and become as one sound—the sound of total communication! In the end result, there is only one sound, one particular type of energy. An incredible language! No words; but feeling.

db: Have you thought about your own band?

Goodman: I've thought about it a little. I haven't come up with anything as yet. But I don't think this is necessarily it for me. I haven't put it together enough to think about band members or instrumentation or any of that. But I've considered ideas of what I would like to do on my own album, exposing other aspects of my music that are not coming out. Like guitar playing, I would like to get back into it. I'd also like to try playing the viola more on stage. I have done it a couple of times on stage. It's a very insane sound. There are a lot of sounds I want to hear.



db: Has Indian music affected you in any way, hearing sounds that were not on a scale?

Goodman: Yes. A couple of years ago I was into Indian Music. It affected me very heavily. I love Indian music. But I also love country music; rock & roll; classical music. It all comes out when I play. This, especially, has to be a factor in my performance, because I'm so open, free, in this band. Because the band is so free. It can go anywhere.

db: Has playing with John, Billy Cobham, Rick Laird, Jan Hammer, changed you?

Goodman: I'm growing. I really feel that I am expanding! It's not necessarily change. It's a step, like schooling. I'm learning from the other people in the band. It is really beautiful, really fine!

db: Is there anything in particular you'd like to rap about?

Goodman: No. I hadn't really thought about anything that would be of interest to the people who want to know about our music or about me. Rather than talk about my family or my background, I might say I'd like to be understood as a person—a musician. I guess it's a little corny sounding. But you've got to know me as much as you can in the little time you have, and the only way for you to do that is by rapping honestly.

JAN

cally, was with Jeremy Steig. Could you tell me more about this?

Hammer: A great part of my experience in New York was connected with Jeremy Steig. I did a few albums with him. Jeremy is like one of my really favorite musicians. I really like playing with him. I can do things when I'm playing with him. Do things on my own or together which I can't do anywhere else. It's like a very special thing. It's very sensitive. Jeremy's thing is extremely sensitive to outside energies, vibrations. If something is negative around, it will really take him out of contact and he'll not sound as good. It's a very touchy situation.

He's the most mishandled artist in the history of music. I can't think of anyone else that's been mishandled worse than him by producers. They really screwed him up. There was an album called, *Fusion* which we did a long time ago. We did the album in 1970 and it came out first on Capitol called, *Energy*. *Fusion* is not only the same album; it's a double album. It's *Energy* and out-takes of the same session. They put out the album without our permission. He's got a case against Sonny Lester. I've got four tunes on it and never got anything for it. It's like a rip-off.

db: Do you think you have been influenced by Eastern philosophy?

Hammer: I'm sure I was. I was touched by it in more ways than one. I had been brought up as a Roman Catholic. I'd say I'm a religious person but I learned that we need something universal rather than sectarian. To me there is no church in the world to give the answers but then I didn't know that. I was into that Catholic trip. I went to church every Sunday when I was home. Now I've learned for the first time in my life that I'm aware of God as opposed to religion. But even more than Indian philosophy. I was influenced by Arthur Tannoff, who is a doctor who wrote about the primal therapy. That brought me much closer to reality than ever before. He has three books out: *Anatomy of Mental Illness*, *Primal Dream*, and *Primal Revolution*. I read these books. I've never been so enlightened by books in my life.

This brought me to a point where I really had to start facing up to things that I had neglected to face for many years, like 25 years. If I had read the books five years ago I wouldn't have known what he was talking about. Now it's all falling into place. Another thing that really opened my ear was Indian music. I listened to it many times before but I didn't know how to listen. If you don't know how to listen to it, all you hear is a drone. People who listen to it for the first time say it sounds like bad bagpipes. There's more to it than that. The drone after a while just fades into the background and all the other music is superimposed. It's unbelievable! I thought I knew a lot about rhythm but when I really listened to Indian music I realized how little I know. How little we in the West know about rhythm. It's a totally neglected area of music. Indian music uses pulse. Western music is either 4/4 or total craziness which you find in contemporary classical music. They claim they get varied rhythms. Various rhythms doesn't mean it's going to create any tension in the way Indian music would. They build up this incredible tension.

db: Because Eastern influence has affected you, I've heard you are into drums.

Hammer: I consider myself a drummer almost as much as a piano player now. I'm involved. That's why I like playing with Elvin Jones sitting next to him on stage absorbing his approach and learning. It's school. That's

RICK

ophy on life that relates to you as a musician, and that has possibly influenced your music?

Laird: I read a book when I was about 21 which had an influence on me. The book, by Sri Krishna Murti, an Indian theosophist, was the *First and Last Freedom*. He talks about the idea that most of us are unconscious and that there are states of consciousness. The *Fourth Way* is another book, by Ouspenski. It deals with the idea that most of humanity is asleep even though we're functional, even though we're all successful. Like a list of degrees to be a successful game player is not necessarily intelligence.

I started to realize a lot of things. And while going through college people were saying, "Why don't you get a music degree?" "Why don't you get a master's degree?" I had to come to terms with myself. I thought, "why am I doing this?" I'm already a musician, a natural musician. I have a gift that God gave me. I don't need any degrees to tell me that. I have ears, a heart, and I can feel. My needs are my hands and the desire to play music. So I can continue to grow as a musician, to stretch out my thinking, my feeling, and my music. Yoga has influenced me for a long time but not intensely. I have periods when I do it and periods when I don't do it.

I've always leaned towards books that deal with philosophy and spirituality rather than novels or fiction. *The Prophet* by Kahil Gibran is the kind of book I read because there's so much to find out and not much time, not much time at all. The whole aim of everything for me is to be in the present. At the present all the time. It has to do with awareness and consciousness because we have to wake ourselves up all the time.

I had a very interesting conversation with Airtio. We talked about scientology. A lot of people say, "I don't dig scientology." "I don't dig yoga." I believe we have to taste the fruit before we can say anything. As I get older and reflect on it, we need help, we need outside help in shaping our lives because of the nature of our condition. There are a lot of negative things which condition you in a negative way. At least, I'm speaking personally that is. It can take you many years to get over that if you ever do.

db: I'm going to ask a double-barreled question. I've heard a lot about the band's five minutes of silence. Could you elaborate on this? Also, could you tell me how you feel about the band's energies?

Laird: What we do now at every concert is to ask the audience for five minutes of silence before we start playing. This is truly amazing. We've experienced audiences that were like a bunch of wild animals and after five minutes, not even a sound! They wait the whole time. That's really encouraging to see people do this, giving our music respect and a lot of listening. That's really beautiful. It's more than we ever expected, believe me. But we all, I think, knew at the beginning what we were doing. Getting out on a journey like this was not a gig. I cannot treat this as a gig as I have for 10 or 12 years. This is an experience. It's like a mission.

db: What's your attitude toward contemporary music, both jazz and classical?

Laird: It seems like there's a re-emergence of contemporary music as an art form rather than just music as it has been for many years. The classical orchestras are in serious trouble. They are supported by the establishment, generally speaking, by the older people, and it has alienated the young people.

The classical involvement is very important. There are huge libraries of music in the

JERRY

I do think my past has affected me or influenced me. Everybody's past influences them. But one can't live the past or get hung up in nostalgia in whatever happened eight years ago. It will only affect him adversely.

db: From your experiences can you tell me if being on the road changes a musician in the sense that it might serve to push his medium of expression to greater limits? Do you think most musicians are born on the road?

Goodman: Some are; some are not. People who were 20 years ahead of their time have always been just ahead. I'm not saying that that's the case here. But I'm saying that some people are open and want to do new things. They want to move in new directions. Some are more comfortable where they are, however, doing the same trip, the same music, over and over again.



db: Do you think that the sense of security derived from repetition is a good thing?

Goodman: No, I don't. I feel, personally, a lot of energy and a lot of movement. That's not a secure feeling. It's not a very comfortable feeling. But it is a growing experience. If I cannot predict what is going to happen next week, how can I pretend there is any security there? Our tunes change radically from time to time. And settling down musically for me at this time would be very difficult. But this is the way I would have it right now. It's positive for me and positive for the band, because the band likewise, would not grow if it hid behind the protection of a false security. In music, that which is secure today may well not be secure tomorrow. How many musicians own a home in the suburbs, for instance, support a wife, a car and two kids and a dog and cat and a gerbil? And do a 9 to 5 gig? Some do, of course. That is what music is for some people; that's what life is for some people. But not for myself.

I hope I've helped you to understand me better through this interview. I'm not really a good talker. I don't really talk to people a lot. Most of my talking is done through my axe. If my words don't come off sounding poetic, I hope my music does. **db**

JAN

what school's all about. I mean, school is usually sitting in the classroom while the teacher writes something on the blackboard. That's all bullshit. You've got to sit next to your teacher and he plays something and you play something. I mean that's the Indian way, one for one. That's the only way to teach music.

db: In *Birds of Fire* you use the Moog synthesizer, how has that affected you?

Hammer: Anything I've played so far has a locked-in keyboard—piano, organ, electric piano, always locked-in pitch. But the synthesizer is flexible; you can bend notes on it. I can finally play the lines (slides) I've been hearing. One cannot be restricted 100% to half-note, eighth notes, quarter note, or whole notes. That's why I freaked when I first-played that axe and I haven't heard anybody use it in that way. People use it for all kinds of things, but nobody's been into really bending notes. Peoples have been using the Moog from five to seven years. All they do is like *Musak*. It's either *Musak* or bombastic symphonic sounds which are great but at the same time the synthesizer is an axe to be played. It's not only a color, I'm just starting to scratch the surface of it. I feel it's going to take me quite a few years to really get inside.

db: Do you think a lot of the jazz players are trapped?

Hammer: Yes, that's the feeling I have. They set their own traps although the trap has been set for them and for me. I've been in it. That's how I feel and I'm glad I'm out of it. I really was deep in it when I was in Europe. If I hadn't left and come to New York I would never have gotten out of it. New York is the place. You set your traps and have your dreams eaten.

db: It's like the cookie monster, but it's the dream monster.

Hammer: It's great! Everybody needs it. Musicians really need it.

db: It's like you either totally find your own identity or you become lost.

Hammer: Yeah, but when you leave and go somewhere else and try to concentrate in finding your own identity—Europe isn't the place, musically or personally. I believe you can find your own self anywhere but, musically, there are the guys in NY who play. You can't find these musicians anywhere but in New York. That's why I'm here. I need playing.

db: Could you talk a bit about your next step after the band?

Hammer: I would hope for my own band but I can't imagine any other band I would enjoy working with. Replacing the energies would be hard to do. I am so much a part of this already. This is the closest thing I've come to my own band. It's very balanced. Each person is a certain extreme and it's a five-way tie, making it all round. Like when Jerry stands drinking beer with a cigarette stuck in his violin playing next to the immaculate image of John—it's great having these extremes. The feeling I get is that I've waited for this band knowing it was bound to happen. Every experience I've had led me to this point. Never in my wildest dreams would I really imagine enjoying playing with a Chicago rock n' roll fiddle player. I would never in my life dream about it. It's a whole new way of playing for me. To me music talks of sharing. I have to share, otherwise there's no sense for me to play. If I'm going to play in a jazz club for three depressed people in a corner I might as well not play. I feel jazz and I really live for it. **db**

ALSO SPRACH DEODATO

BY LEONARD FEATHER
WITH FRANKIE NEMKO



COURTESY OF CTI RECORDS

Eumir Deodato's ten-manned spaceship touched down at the Hollywood Palladium recently and set a fast and furious groove right from the opening chord. This young (29) pianist-composer-arranger seems to have done the impossible: cracked the top 40 charts with a single that combines all the best elements of classical, jazz, rock and pop music—the theme from *2001*, based on Richard Strauss' *Also Sprach Zarathustra*.

Though the group is essentially Latin and rock flavored, most of its members have strong jazz influences if not roots. The two conga players, Rubens Bassini and Gilmore Degap, made this point unmistakably clear. Also of Latin origin are the bass player, John Giulino, and the drummer, Rick Moratta. The driving brass section has Bill Wiggins and Joe Shepley on trumpets and Garnett Brown—probably best known for his tenure with Herbie Hancock—doing some gutsy trombone solos. The guitarist, John Tropea, is the same one who appeared on Deodato's first album *Prelude/Deodato*, as did Shepley and Brown. Completing the lineup, from Scotland, is Joe Temperley, doubling on baritone sax and flute.

Surprisingly, the lack of the string section which was used in the album made not the

slightest bit of difference to this in-person performance. The horns, and the beautiful empathy between the conga players and drummer, more than made up for it.

Deodato was born in Rio de Janeiro, Brazil, and was playing piano and arranging from a very early age, working with such bossa nova luminaries as Astrud Gilberto and Luis Bonfá. One of Eumir's first compositions, *Spirit of Summer*, which appears on his *Prelude* album, won top honors at the Rio Song Festival, where he also received three awards as best arranger.

His film credits include the scores for two American films, *The Adventurers* and *The Gentle Rain*, and two Brazilian films, *The Girl From Ipanema* and *Bahia*, as well as the TV series, *The Reporters*.

Leaving Brazil in 1967, Deodato spent three years off and on in the U.S., finally deciding to settle here in 1970. He spent his time mainly in the studios with enough writing, arranging and conducting assignments to keep his creative juices flowing. Toward the end of 1972, after he had completed *Prelude/Deodato*, he took his family back to Brazil. That was when *2001* broke, so they turned right around and headed back.

Soon afterwards he began rehearsing his

new group and planning a concert tour. When they played a break-in week at the Jazz Workshop in Boston, the reaction was fantastic. After their Hollywood date they left the next day for an appearance in Berkeley, Cal.

Following is an interview conducted with Deodato during his stay in Hollywood.

db: You've probably told the story many times, but how did the recording come about? How did you pick on that particular track?

Deodato: That was Creed Taylor's suggestion, among other tunes he had suggested—*Prelude* and some others—I knew the piece already for quite a while. The melody always intrigued me . . . with just three or four notes; but the way he develops from C Major to C Minor, C Minor to C Major, then he goes to F, really intelligent. It's one of the few simple things I know in classical music.

db: Isn't it extraordinary that something that is essentially musical has been such a tremendous commercial hit? How do you explain it?

Deodato: I can't explain it; I don't even try to explain it. I'm just thankful that a guy in my activity—writer, arranger—could have a break like that.

db: Are you going to try to keep the new group together now?

Deodato: Oh, yes. I think I should.

db: But up until now you've primarily been busy doing studio work, haven't you?

Deodato: Just to work. But I have done some concerts. I conducted the Cincinnati Symphony orchestra for Roberta Flack . . . I also did the arrangements for Roberta's second album, *Chapter Two*. I did two arrangements on *Quiet Fire* as well, and I just recently did three arrangements for her new album.

db: Do you think of yourself primarily as a composer-arranger, or as a pianist, or a band-leader . . . ?

Deodato: Composer-arranger. For many years I've been doing that . . .

db: When did you first start working professionally?

Deodato: The first writing I did was when I was 17. I did some arrangements for a recording by a string orchestra. But I was playing accordion before that, since I was 14—jazz! I started listening to Art Van Damme.

db: Were you much involved in the bossa nova movement at its height?

Deodato: Yes. I was with a lot of groups . . . Jobim and those guys. I used to play with different groups in concerts, night clubs—I did a concert with Vinicius de Moraes—and worked with all the real bossa nova guys.

db: When you came to this country you didn't try and stay in that bag all the time, did you?

Deodato: In the beginning, yes; not that I wanted to, but I was forced to. That labeling thing they do here, they don't let you do anything else. The first thing I did that helped me a lot was that Wes Montgomery album, *Down Here On The Ground*. A lot of people liked that and started calling me for jazz arrangements. And just lately, after Roberta Flack, I started doing some rock arrangements. I learned so much from it. Last year I felt I had something that could really be meaningful to record.

db: What did you do for Sinatra?

Deodato: It's an album called *Sinatra And Company*. We did the whole record with him, but at the end of it there were a few tracks that were not good enough; so six of them came out.

continued on page 28

THE MUSICAL MATURITY OF MICHAEL LONGO



By Mike Bourne

Mike Longo, Dizzy Gillespie's pianist since 1967, is an artist in evolution. The maturation of his music has been and is his most ardent pursuit in life.

Raised in Fort Lauderdale, Fla., and educated in Kentucky, Longo spent two years on the road before settling in New York in the early '60s. At first, he was house pianist at the Metropole, playing with virtually everyone; then he toured with Nancy Wilson, among others, and even performed with Lenny Bruce.

Eventually, he went to Toronto for six months to study with Oscar Peterson. After a successful, frequently extended stint at the Embers West in New York (with Paul Chambers on bass and Chuck Lampkin on drums), the young pianist had matured sufficiently to be hired by Dizzy, who was to become the most important influence in his creative life.

"It was like going to school. You learn to become a complete professional with Dizzy. The pressure of playing with Dizzy and James Moody was great. They play so heavy, any weakness would show. Maturity came out of this.

"I learned touch, tone, rhythm from Dizzy—and the spiritual. You get to a point, the technical you've covered. The spiritual has to do with the depth. Playing with Dizzy has been an apprenticeship. Now I'm at the point that's past being a student. I became a composer primarily as a result of playing with Dizzy."

Longo has been the musical director of the Gillespie band for four years, supervising rehearsals, arranging for the group, and composing much of its repertoire—plus acting as a comic foil for Dizzy on stage. And he has also often been on his own.

"Dizzy and I agreed not to work constantly, so I could do my own thing. Like, I played in a duo last year in New York (with Lisle Atkinson or Sam Jones on bass). It was an opportunity to take what I had learned with Dizzy and let it blossom into my own."

Longo has made two Lps so far for Mainstream, *Matrix*, a piano trio date, and *The Awakening*, with an ensemble. He is pleased with both, as a player, but even more so as a composer. Especially with *The Awakening*.

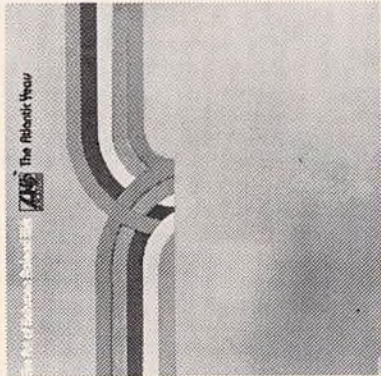
"... I even thought about hiring a pianist for the date and just conduct. I might even tour with the band on that album (Virgil Jones, trumpet; Curtis Fuller, trombone; James Moody, reeds, flute; Ron Carter, bass; Mickey Roker, drums). The album came out at the right time for me to come out of myself musically."

Last October, Longo recorded another trio Lp, and he was studying composition with Hall Overton until that highly respected composer-pianist-teacher was felled by a fatal illness. Longo has completed the first movement of a string quartet, and with a recommendation from Dizzy has applied for a grant from the National Endowment for the Arts to finish the work.

He is also considering another project: to compose for the theater. Longo is even a teacher himself—his students include a classical pianist (studying jazz) and Moody (studying counterpoint). And with all this, there is still fulfilling work with Gillespie.

The aptly titled *Awakening* represents a moment of realized maturation for Michael Longo, 33 and moving on. db

The Art of
Rahsaan Roland Kirk



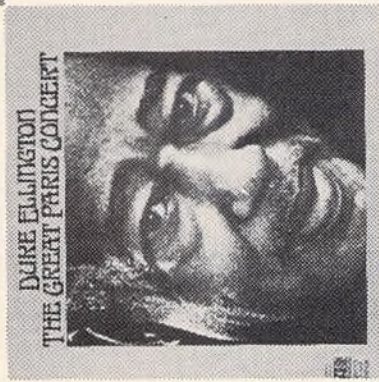
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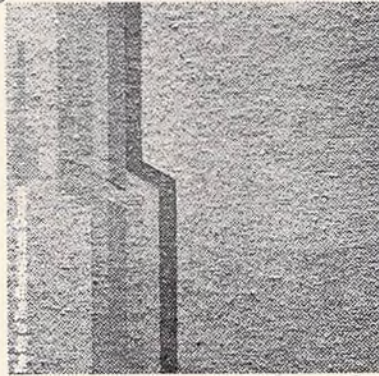


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REVIEWS

CANNONBALL ADDERLEY

THE HAPPY PEOPLE—Capitol 11121: *The Happy People*; *Maria Tres Filhos*; *Savior*; *Ela*.

Personnel: Nat Adderley, cornet; Adderley, alto saxophone; George Duke, piano; King Errison, guitar; Walter Booker, acoustic bass; David T. Walker, Chuck Rainey, electric basses; Roy McCurdy, drums; Airtio, Mayuto, Octavio, percussion; Airtio, Flora Purim, Olga James, vocals and vocal effects.

Rating: ★★★½

Recorded at a party at Capitol's studios in Los Angeles, this album's half-sense liner note says it was inspired by a trip to Brazil.

Experiencing it must be something like being in Rio at carnival time. It's happy, noisy and rhythmic, and there's some good music to hear in and around the shouting and singing.

Cannonball is particularly voluble and articulate in his solos, with outstanding ones on the joyous samba *Happy People*, and the mysterious, modal *Savior*. Nat's work is more restrained than his brother's, but notable for control and range.

Airtio's percussion ventures are fascinating, his singing less so. The guitar solos are for the most part obscured by a use of the wah-wah pedal verging on overkill. Some of the effects by the female vocalists, apparently intended to represent frenzied abandon, are unintentionally humorous.

The Adderleys and the rhythm section are in fine form, however, and with the demurrers noted, this is, as advertised, a happy album.

—ramsey

MOSE ALLISON

MOSE IN YOUR EAR—Atlantic SD 1627: *Look What You Made Me Do*; *Fool's Paradise*; *I Don't Worry About a Thing*; *Powerhouse*; *Hey Good Lookin'*; *I Ain't Got Nothin' but the Blues*; *You Are My Sunshine*; *Don't Forget to Smile*; *The Seventh Son*.

Personnel: Allison, piano, vocal; Clyde Flowers, bass; Eddie Charlton, drums.

Rating: ★★★½

THE SEVENTH SON—Prestige 10052: *The Seventh Son*; *Eyesight to the Blind*; *Do Nothin' Till You Hear from Me*; *Lost Mind*; *I Got a Right to Cry*; *Baby Let Me Hold Your Hand*; *Parchman Farm*; *If You Live*; *Don't Get Around Much Anymore*; *One Room Country Shack*; *I Hadn't Any-one Till You*; *A Young Man*; *That's All Right*.

Personnel: Allison, piano, vocal; Addison Farmer or Taylor LaFargue, bass; Nick Stabulas, Frank Isola or Ronnie Free, drums.

Rating: ★★★★★

Mose Allison is a country singer a blues singer, a ballad singer, a natural singer. Whatever he sings, Mose Allison is a damn good singer.

Seventh Son is a reissue of *Mose Allison Sings*, itself a repackaging of vocal pieces recorded for Prestige in the late '50s and early '60s, including the original versions of *Parchman Farm*, and *Seventh Son*. It is as definitive now as it was then.

His voice is laconic yet sharp, expressing sad sentiment, as on *Right to Cry*, or ironic wit, as on *Parchman*; his perception of pathos and irony is the unique edge of his music. And his piano is succinct, bursting with loco-

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, James P. Schaffer, 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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motion, yet delicate.

Seventh Son is a classic recording, as *Mose Allison Sings* already was in 1963. Prestige also recently released more of Allison's early music (including *Back Country Suite*) in "two-fer" form (Prestige 24002).

Now, a decade and more later, Mose Allison is as exciting as ever. Recorded live, *Mose In Your Ear* is virtually definitive in itself, with some of the best music in his repertoire and an extended example of his rip-roaring country piano on *Powerhouse*.

His *Hey Good Lookin'* is considerably hipper than Hank Williams may have intended; Mose is so funky one imagines him propositioning a damsel on the street (and that's really what the song's about). All the music is re-created in his character: *Sunshine* is more lyrical than Ray Charles sang it, yet his *Nothin' but the Blues* is more soulful than anyone has sung it.

With so much bogus blues and country hybridized into popular music lately, the music on these records is testament that Mose Allison has been a constant and authentic source of country blues all the time, an original hybrid, as natural as a vegetable and just as nourishing.

—bourne

THE GIANTS OF JAZZ

THE GIANTS OF JAZZ—Atlantic SD-2-905: *Tin Tin Deo*; *A Night In Tunisia*; *Tour de Force*; *Allen's Alley*; *Blue 'n' Boogie*; *Everything Happens To Me*; *Dizzy's Rap*; *Blue Monk*; *Round Midnight*.

Personnel: Dizzy Gillespie, trumpet (piano, track 1); Kai Winding, trombone; Sonny Stitt, alto&tenor sax; Thelonious Monk, piano; Al McKibbin, bass; Art Blakey, drums.

Rating: ★★★★★

There's some fantastic music here—how could it be otherwise with such players? But considering what these true giants can do (and have done), this is not quite the album we've been waiting for.

Recorded during a strenuous European tour at a concert in London, this double album is dominated by Dizzy Gillespie, who plays some mind-bending things, particularly on the free-swinging band tracks (*Woodyn'*, *Tour, Allen's, Boogie*). Dizzy has been playing so well for so long that some have lost sight of the fact that, like all great artists, he continues to grow. He's one of the most consistent of the Giants, though not in peak form here.

The Giants, of course, are without a nominal leader—it's an all-star gathering of equals—but Dizzy, by dint of instrument (the trumpet is a commanding horn), personality and inclination, is the front man. His *Rap* gives a glimpse of him in that role.

Monk is in fine fettle on *Tour*, and plays a gas of a solo to open up *Boogie*, yet seems somewhat subdued and stretches out less on his supposed features, *Monk* and *Midnight*. His comping, a matter of some dispute (remember the famous Miles session?), is almost too well recorded and always interesting. (Since some people don't always understand

what one writes, let me hasten to say that I dig the way Monk comps.)

Stitt is featured on *Everything* in his Parker ballad manner, and good, and plays a lot of alto elsewhere, but my favorite Sonny here is the relaxed tenor on *Tour*. If you know how Sonny loves to stretch out, you can tell by the relative shortness of his solos alone that he, like his colleagues, was pretty tired.

Winding, whose usually fine feature, *Lover Man*, has been excluded from this program, holds his own in this august company. All his spots are good, and he burns on *Woodyn'*—a tempo like that is no trombone picnic.

Deo is McKibbin's feature, but Diz's lovely muted work almost steals the show. Nowhere is it mentioned that Diz does the piano work on this track. *Tunisia* is almost all Blakey, with Diz the only other soloist. By himself, he sounds more effective than in the section, but that's because the balance favors the drums (and less annoyingly, the bass) far too much. Of course, Blakey is a monumental driving force. He swings compellingly, and is still the ideal drummer for Monk (dig them on *Woodyn'*). But he often simply bashes without much concern for the soloist's train of thought.

This being a summit gathering of beboppers, ensemble playing takes a backseat to soloing, of course. But there are some delightful ensemble touches, and some grand climaxes with all members in full cry.

The sequencing is peculiar. It starts off with the only track that doesn't have Monk or Stitt or Winding on it, follows this with the drum feature, gives us four band tracks in a row, and ends with three slow pieces, one showcasing Stitt, the other back-to-back Monk tunes. This order bears no resemblance to how it went down live. I'm sure, and serves no constructive musical purpose.

A carefully recorded (taping arbitrarily in the middle of a long tour is not to exercise care), intelligently sequenced and edited and well-engineered set by this group of monsters could not be anything but a monster record. But we'll not have to wait too long for that—the grapevine has it that such a session is in the can already.

By all means, pick up on this bebop banquet, but don't let anyone tell you it's the best these great men can do.

—morgenstern

GUNTER HAMPEL

OUT OF NEW YORK—MPS-BASF 21 20900-8: *Symphony No. 7* (No. 82 NY 29771-14, No. 83 NY 29771-14, No. 84 NY 29771-14, No. 85 NY 29771-15); *Symphony No. 8* (No. 74 NY 29771-15, No. 86 NY 29771-15, No. 60 NY 29771-16, No. 87 NY 29771-17).

Personnel: Hampel, vibes, flute, piano, bass clarinet, alto clarinet, ocarina; Perry Robinson, clarinet; Jack Gregg, bass, violin, wood flute; Jeanne Lee, vocal.

Rating: ★★

DANCES—Birth NJ 002: *Dance for Flute No. 2*; *Dance for Flute No. 3*; *Naïma L.H.*; *Dance for Vibraphone No. 2*; *Dance for Bass Clarinet No. 1*; *Dance for Vibraphone No. 3*; *Dance for Piano No.*



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5; *Dance for Vibraphone No. 4*; *Dance for Flute No. 2*; *Dance of the Bass Clarinet No. 2*.

Personnel: Hampel, vibes, flute, piano, bass clarinet.

Rating: ★★★★★½

Random thoughts, not necessarily in chronological order, on Hampel's *Out of New York*:

A curiously dichotomous music—irritatingly static and aimless, yet often lovely and exciting; mere mutterings alternate with pure poetry; disarray versus grace; utter chaos and empathic unity; wasteful dissipation and supreme coherency; fluff mixed with heavy action; noise and broadly colorful sound; nothingness and delightful thematic essences.

Turmoil is the central facet of this album. Perhaps it's what Hampel wants. But it tends to cause the listener to turn the whole thing off, thus negating the many beauties it contains.

Miss Lee is a gas. There's little orthodoxy in her approach. She purrs, slurs, stirs; she's a horn within a voice, a spirit often possessed. Not so much a vocalist (though obviously a brilliant singer) as a transmitter of a library of feelings and sounds, she's out there.

The leader's vibraphone still speaks as his primary agency, his most meaningful instrumental voice. He's fire and ice, delicate and strong, logical within his freedom, and a creator of full but never flowery improvisations. His piano and clarinets are less in focus, though he displays an immense palette of sounds on bass clarinet. Hampel's flute is lighter in weight without a loss in dramatic effect.

Robinson is largely wasted (or at least generally allows himself to be wasted). In the chaotic moments both he and Hampel wail without direction. And when he's more straight ahead, Robinson doesn't say enough to convince the listener of his considerable ability.

What is really most needed is something to bring the music back down to earth. A good drummer to kick the whole thing in the ass would surely do a great deal, perhaps bring it all around. Whatever the case, something is lacking.

Dances is another story—Hampel unencumbered by other intruding minds and voices. He's enough of a master to carry the weight alone. His vibes playing is revealed even more clearly and certainly more fully. On flute he offers beauty; on bass clarinet vivid sound coloration. Hampel plays the piano's innards with an intense power.

The MPS is from mid-1971; the Birth from late 1969. MPS releases are becoming widely available in the U.S., while the Birth catalog is most readily obtainable through JCOA Records Distribution Service, 1841 Broadway, New York, N.Y. 10023. —smith

PAUL HORN

INSIDE II—Epic KE 31600: *The Mahabutas*; *Haida*; *Bach Chorales*; *Cenatur*; *Mass*; *Kyrie*.

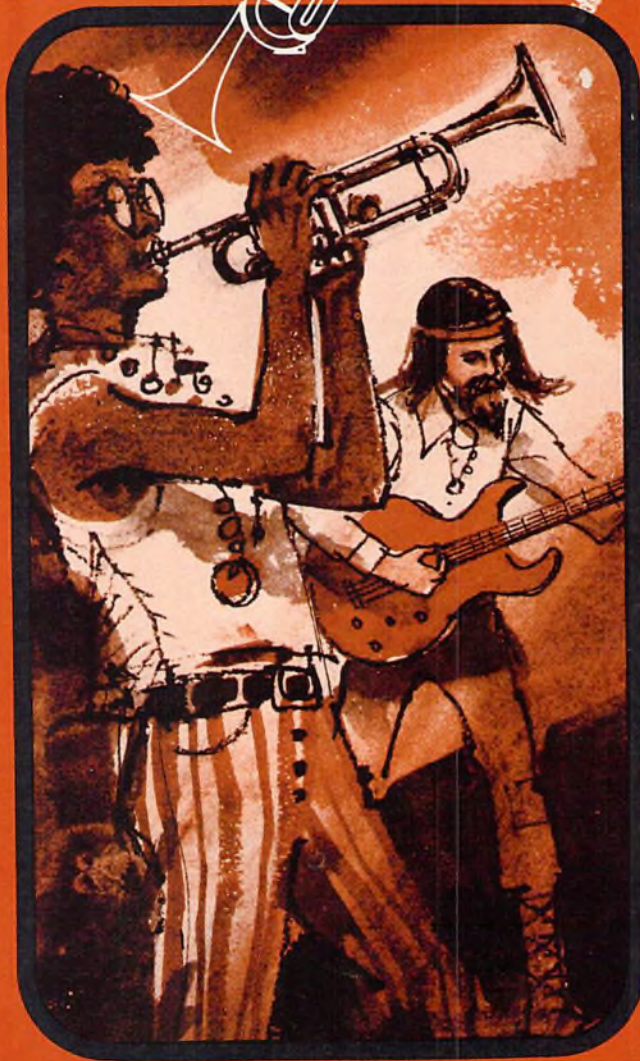
Personnel: Horn, flutes.

Rating: ★★★★★

So much new music is spiritual, inspired by the artist's philosophy, essentially religious. Witness John McLaughlin, Horace Silver, Kalaparusha, Cannonball Adderley, Wayne Cochran, and more. All testify to their belief through creating.

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ting mantras with his flute and his voice. With *Inside II*, he has realized this same spirituality within all the complexity of a modern recording studio.

Nothing is created electronically. All the music is created through human breath amplified (but never distorted) by recording technology. The essential simplicity of his vision is thus illuminated.

The Mahabhutas is an invocation of the elements: earth, air, fire, water, and a fifth, space. Multiple-recorded as an orchestra of flutes, Horn improvises with himself and with recorded natural sounds (rain, animals, and the like). As often as this idea has been attempted (too often), Horn realizes the elements with greater reverence than anyone else has done. It is a fascinating experience.

The other music is more diverse. Again with many flutes, Horn performs four Bach chorales (#10, 13, 164, 270) and the *Kyrie* from the Palestrina *Mass* with exquisite delicacy. *Centaur* is an abstraction on themes from a score Horn composed for a Canadian film. Of all, *Haida* is the most interesting: a duet with the recorded singing of a Haida whale. The music of the whale has been used before in orchestral and pop contexts, but never so personally and with such charm as by Horn.

Inside II is an ironic title, as the music is so much "outside" Horn himself (the natural sounds, the recording techniques). And yet it is all an expression of the spirit within Paul Horn, the beauty "inside" this sublime artist.

—bourne

PAUL JEFFREY

FAMILY—Mainstream 376: *F.U.*; *Immigration*; *Motor Drive*; *Ina*; *Kim*; *Rodan*.

Personnel: Joe Gardner, trumpet, flugelhorn; Stuart Butterfield, French horn; Bob Stewart, tuba; Jeffrey, tenor sax; Hamiet Bluiett, baritone sax; flute; J.C. Williams, bass clarinet (tracks 4, 5, 6); George Cables, piano; Stanley Clarke, Wilbur Ware, basses; Thelonious Monk, Jr., drums.

Rating: ★★★★★

How's this for a turnaround? Paul Jeffrey, who was among the first to utilize the electric saxophone, is quoted in the liner notes to this album as saying that electronics are being used to destroy music rather than to enhance it, and there isn't an amplified sound on the Lp. And how about Monk's son making his recording debut? I don't know about you, but it makes me feel old.

These sidelights out of the way, let me say that this is the best record of its kind in many a moon. Maybe it's because of the tuba and French horn, but I kept thinking of Gil Evans and the Miles Davis *Birth of the Cool*. If the band sounds a bit bottom-heavy (my only criticism), it's not just the tuba, but the presence of two of the best bass players around, Wilbur Ware and Stanley Clarke.

I've always found it difficult to separate Jeffrey and Sonny Rollins, emotionally. True, the basic sounds are not similar, but to me, they are coming out of the same kind of music and are both basically heading in the same direction, stopping just short of free music. This feeling is heightened by the presence of pianist Cables (also on Jeffrey's first album) who has been playing with Sonny recently. He gets off a driving solo on *F.U.*

Other ace soloists are Bluiett on baritone and Gardner on trumpet (both recently with Mingus); Stewart on tuba, and both bassists.

From the first time I heard Jeffrey, one of the things I've liked most about him is his way with a beautiful ballad. Here, it's *Ina*—a Jef-

frey original, as are all the tunes on the date.

In all, a great album and a decided improvement over Jeffrey's previous effort on Savoy.

—klee

KALAPARUSHA DIFDA
(MAURICE MCINTYRE)

FORCES AND FEELING—Delmark DS 425: *Fifteen or Sixteen*; *Sun Spots*; *Ananda*; *Twenty-One Lines*; *Behold! God's Sunshine!*

Personnel: Difda, clarinet, tenor sax, flute, bells, percussion; Sarnie Garrett, guitar; Fred Hopkins, bass; Wesley Tyrus, drums; Rita Omolokun (Worford), vocal.

Rating: ★★★½

Men like Kalaparusha Difda exemplify, to all who choose to listen, what is meant by the term "New Music." We understand, of course, finally, that there is actually no "New Music," but merely a re-investigation or interpretation of the sounds that have been in the air for centuries—the ever-prevailing feeling of love and anguish.

The music found on this album is very spiritual. I was particularly impressed by how the artists involved used the strengths of their collective personalities to produce a highly cohesive musical legend.

Rita Omolokun, the vocalist with the group, is perhaps its most prized asset, for it is because of her that the music is released and allowed to really "go."

Difda's music is not an open music. He produces the type of sounds one might hear at midnight . . . candle flickering—door shut . . . the type of music that mediates between talk and thought . . . the type of music that brings us out of reality and into the area we call myth.

This music isn't momentary, but it is rather a lazy music. Shimmers of light come through on *Sun Spots* and *Behold! God's Sunshine!* The rest of the tunes are for lonely hours or thoughts of another place, another world.

If you're looking for thoughtful music, or musicians who are concerned with the spiritual uplift of the universe, you are advised to purchase this Lp. But if your thoughts and feelings are for the moment, then you had better leave these forces alone.

—riggins

O'DONEL LEVY

DAWN OF A NEW DAY—Groove Merchant GM 518: *Dawn of a New Day*; *Baa Waa*; *I Wanna be Where You Are*; *Where is the Love?*; *People Make the World Go Round*; *Maiden Voyage*; *I Want to Make It With You*; *Goin' on to Detroit*.

Personnel: Cecil Bridgewater, Burt Collins, Marv Stamm, John Faddis, trumpets; Wayne Andre, Bill Watrous, Eddie Bert, trombones; Charles Covington, electric piano, organ; Levy, guitar; George Russell, bass; Chester Thompson, drums.

Rating: ★★★★★

This is Levy's third date under his own name, and while giving him due credit as an individual, it is impossible not to bring up memories of Wes Montgomery. In this case, while they might tend to diminish Levy's stature as an innovator, they make him shine as an improviser.

This is Levy's most impressive outing so far, and he continues to rank. I believe, as the guitarist most able to pick up and build from where Montgomery prematurely left off.

Levy is backed by his own quartet, augmented by a brass ensemble arranged and conducted by Manny Albam. The accompaniment is tasteful and rarely interferes with the soloist as he carries out his self-propelling, inventive improvisations. There is little flirtation with being cute and pretty although this is

pretty music . . . and why not? With the exception of *Where is the Love* and *I Want to Make it With You*, however, this music is not just pretty, but involving as well.

The word for Levy remains "potential," and this album is still another forward step in his development. —rusch

TAJ MAHAL

RECYCLING THE BLUES & OTHER RELATED STUFF—Columbia KC 31605: *Conch Introduction*; *Kalimba*; *Bound to Love Me Some*; *Ricochet*; *A Free Song (Rise Up Children Shake the Devil Out of Your Soul)*; *Corinna*; *Conch Close*; *Cakewalk into Town*; *Sweet Home Chicago*; *Texas Woman Blues*; *Gitano Negro*.

Personnel: Mahal, vocal. National steel-bodied guitar, kalimba, banjo, conch, hand claps, upright bass; The Pointer Sisters, background vocals (tracks 9 & 10); Howard Johnson, hand claps, tuba (track 8).

Rating: ★★½

Taj Mahal has disposed of his back-up band and now works strictly as a solo performer. Whether this new role is intended as an emulation of the rural bluesmen he admires or as a manifestation of ego—and there is evidence here of both—*Recycling the Blues* indicates to me that although Taj is a clever musician and a charismatic performer, he is really not strong enough musically to be going it alone.

There are examples throughout of Taj's musical skill and acumen and his original approach to the blues, but they are overshadowed by a pervasive aura of self-indulgence. This is especially true of Side 1, recorded in concert. Blessed with a crowd ready and willing to give him an ovation for anything he does (including blowing on a conch shell and asking that the spotlight be turned down) he takes things easy, casually rapping and playing crowd-pleasing numbers which fail to excite on record. *A Free Song*, for example, is an *a capella* pseudo-gospel clap-along chant, exactly the kind of number that *only* works if you are there while it is going on. Similarly, *Ricochet* is an attractive banjo tune driven into the ground by repetition and Taj's strident exhortations to the crowd to clap.

The most effective number on this side on the African thumb-piano, *Bound* and *Corinna* feature guitar-playing that is generally less than inspired, although the solo on *Bound* offers some refreshing harmonic ideas.

Corinna is one of Taj's most compelling arrangements, but this version suffers greatly in comparison to his original recording; nowhere on the album is it more evident that Taj Mahal needs a tight and funky band to really light a fire under his music.

As for the studio side: *Sweet Home Chicago* is a throwback to the country blues of Robert Johnson. As a tribute of sorts it is not bad, but it is almost ruined by the pointless presence of the Pointer Sisters, a trio of gossamer singers. *Cakewalk* is an agreeably jaunty cut, nicely punctuated by Howard Johnson's loose-feeling tuba work, but I find Taj's vocal here a bit grating. When this Amherst-educated black man sings "I spent de whole day stealin' chickens, Mama from de rich folks' yard." I don't believe him for a minute, and I wince a little. *Gitano Negro* is a curiosity. An extended guitar improvisation somewhat reminiscent of John Fahey, it seems to draw heavily on Flamenco music and white American folk music and not at all on the blues. The track is too long and tends to ramble, but it is the most interesting guitar work on the album. Why doesn't Taj play this well in back of his own vocals?

Texas Woman Blues is about the only track that shows Taj exploring promising new (for him) musical ground. It's a very swinging jazz blues—I thought of Joe Turner and Cleanhead Vinson when I first heard it—and it's Taj's recorded debut on bass. He gets around the instrument with no problems, providing a solid walking accompaniment and even taking a happy one-chorus solo full of be-bop licks. The Pointers, more restrained here than on *Chicago*, are mostly used for a horn section-type background. Taj's jubilant but relaxed singing, complete with a smidgin of scat at the end, is not quite like anything I've heard him do before. This is probably the most successful track, but here as elsewhere the lack of other instruments is felt.

This is a disappointing album because I know Mahal is capable of doing a whole lot better. He certainly is versatile and inventively eclectic, but not enough so to create a consistently interesting album virtually unassisted. The first side of *Recycling the Blues* indicates that he will have an audience no matter what he does; if he is interested in more than just putting on a show I strongly hope he gets himself another tight-knit band, with at least one good soloist. —keepnews

MAHAVISHNU ORCHESTRA

BIRDS OF FIRE—Columbia KC 31996: *Birds of Fire*; *Miles Beyond*; *Celestial Terrestrial Commuters*; *Saphire Bullets of Pure Love*; *Thousand Island Park*; *Hope*; *One Word*; *Sanctuary*; *Open Country Joy*; *Resolution*.

Personnel: John McLaughlin, guitar; Jerry Goodman, violin; Jan Hammer, keyboards, synthesizer; Rick Laird, bass; Billy Cobham, drums.

Rating: ★★★★★

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Mahavishnu's exotic sound is among the finest to arise from the musical experimentation of the past decade. The technical achievement inherent in *Birds of Fire* verges on the edge of credibility when combined with the unique oneness that gives the Mahavishnu Orchestra its own place in the jazz world.

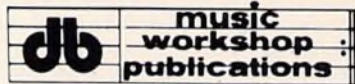
McLaughlin's doubleneck guitar provides paradoxical yet unflinching harmony with the driving power of Cobham, the serenity (or violence) of the strings of Goodman, the bottomless bottom of Rick Laird, and the fluid link provided by the keys of Jan Hammer.

A mystical evolution has brought these fine young musicians together—breathing, living, loving as one, in a total relationship. And a liquid energy emerges from the total sound of the Mahavishnu Orchestra in *Birds of Fire*, sometimes malevolent, sometimes violent, sometimes loving, but always free, easy, fluid and accessible.

Side one opens with *Birds of Fire*, intoning the extension of *Inner Mounting Flame*. The listener, to be sure, must be in the proper frame of awareness. *Miles Beyond*, by Miles Davis, takes a step into another plane of consciousness. From *Celestial Terrestrial Commuters* to the *Resolution* of side two, the band expands together with the listener, seeking an elusive but attainable Nirvana. Take note especially of *Thousand Island Park*, which takes you right through classical history.

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sisting of five individuals who apart might be good musicians but together find new meaning in a new and dynamic music. I recently listened to *My Goal's Beyond* (Douglas 9), recorded in early 1971 by John, Jerry, Billy and five other musicians. Though excellent, it doesn't approach the extended energies of *Inner Mounting Flame* and *Birds of Fire*. The addition of Laird and Hammer made the band's inter-relationship one of mutual accompaniment, of complementing each other's spiritual ideas. The sounds which result are not of individual musicians doing their own thing, but of total unity.

Birds of Fire is an extension and evolution of the band itself. —schaffer

NATURAL FOOD

NATURAL FOOD—Seeds 2: *Pendulum*; *Auld Lang Sine*; *Siren Song*; *Gin House Blues*; *See See Rider*; *Fair Breeze on Buzzard's Bay*; *Wobbly Bird Blues*; *Granny on the Gramophone*.

Personnel: Tracks 1, 7: Lance Gunderson, guitar; Mait Edey, piano; Charlie LaChapelle, bass; Craig Herndon, drums; Bill Hurd, Billy Thompson, saxophones. Track 8: same, Gut Hurd and Thompson out. Track 3: as 1, plus Latifah, vocal. Track 2: Paul Lenhart, guitar; Phil Morrison, bass; Edey; Herndon. Tracks 4, 5: same, plus Latifah. Track 6: same as 2, plus Hurd, John Abercromie, guitar.

Rating: ★★½

Moderately amusing at times, immoderately predictable more often, this is a collection of eclectic blues stylings from a group of Boston musicians under the leadership of Mait Edey, who also composed the five originals on the session.

Edey's approach to blues piano playing seems to be to cram as many blues-notes into each bar as possible, with the effect of canned sardines nibbling at each other. Despite a few lyrical moments, his playing does not have much energy or inspiration. Indeed, the more cuts you hear, the more subdued and redundant the whole group appears.

To make things worse, the recording makes them sound as though they were playing through a micronite filter.

On three selections, there are vocals by Latifah, a lady with a strangely phlegmatic voice that reminds me, at times, of Geoff Muldaur. She and the band have a generally soporific feeling despite tight drumming from Herndon and some interesting electronic machinations from the guitarists.

The three plectrists are of a satiric mind and provide the highpoints: Gunderson, waking things up with a nice, gritty, descending run on *Pendulum*, and Abercromie having a genuinely witty stretch on *Fair*. Lenhart shines on *Auld* with a solo that sounds like a computer hiccupping, played over a wryly innocent backdrop by Edey.

Of the tunes, *Pendulum* is a swinger (the only one on the date) and *Fair* a pleasant riff that sounds like its title. Bill Hurd is a competent bop altoist who gets into some free things on *Fair* but is not terribly original and has a propensity for outrunning the changes. LaChapelle has a solid acoustic bass spot on *Granny*.

The group shows an undeniable esprit de corps at times and I suspect that it would be fun to hear at a party where you knew everyone and were a little stoned. But the record tends to the dull side. —giddins

JEAN-LUC PONTY EXPERIENCE

OPEN STRINGS—BASF-MB-21288: *Flipping I-II-III*; *Open Strings*; *Sad Ballad*.

Personnel: Ponty, violin; Joachim Kuhn, piano; Philip Catherine, guitar; Peter Warren, bass; Oliver Johnson, drums.

Rating: ★★★★★

The synthesis of Ponty and Kuhn is inspiring. Ponty is a swinger, with considerable rock and blues influence. Kuhn is a "free" pianist, perhaps the best in Europe. Together, they've created a music at once impressionistic and down with it.

Flipping has everything: suspended introspection, climactic rocking, volatile and/or sensitive rhythm. Ponty is especially visceral on *Part I*. Kuhn is especially lyrical on *Part II*, the band (and especially Catherine) is into an almost flamenco-like fervor on *Part III*.

Open Strings is indeed that: opening with the strings communing, the into open playing by all. Kuhn is at his best, sensing and directing the intensity; he is a most passionate artist. The music throughout the piece is kinetic, moving into a focus (a solo, a color, a piece of rhythm), then forward again. The contemplative *Ballad* is a natural conclusion.

Ponty has recorded often in America. Kuhn ought to be explored much more. Their "Experience" together is fulfilling for the moment, at least. —bourne



THE SECTION

THE SECTION—Warner Bros. BS 2661: *Second Degree*; *Same Old Same Old*; *Sporadic Vacuums of Thought*; *Sitting on the Dock of the Bay*; *Holy Frijoles*; *Doing the Meatball*; *Swan Song*; *Thing What Is*; *Mah-Hoo-Dah-Vah*; *Zippo Dippo*.

Personnel: Michael Brecker, soprano & tenor saxes, flute (tracks 5, 6, 7); Craig Doerge, keyboards; Danny Kortchmar, guitar; Leeland Sklar, bass; Russ Kunkel, drums, percussion.

Rating: ★★★★★

MFSB

MFSB—Philadelphia International KZ 32046: *Freddie's Dead*; *Family Affair*; *Something for Nothing*; *Back Stabbers*; *Lay in Low*; *Poinciana*.

Personnel: Zach Zachary, Tony Williams, winds; Lenny Pakula, organ; Leon Huff, Eddie Green, or Harold Williams, piano; Vince Montana, vibes; Bobby Eli, Norman Harris, T. J. Tindall, Reginald Lucas, or Roland Chambers, guitar; Ronnie Baker or Anthony Jackson, bass; Earl Young, Karl Chambers, or Norman Farrington, drums, percussion, the Don Renaldo strings & horns.

Rating: ★★

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26 down beat

(By the way, Yellin was aboard for this gig only.)

—Joe H. Klee

Jackie & Roy

Rainbow Grill, New York City

Personnel: Jackie Cain, vocal; Roy Kral, electric piano, vocal; Roy Pennington, vibes; Harvey Swartz, acoustic bass; Jimmy Madison, drums; Angel Allende, percussion.

"We do what we like," goes the lyric to Jackie and Roy's *Opener*. "we sing." There are a good many jazz buffs who have enjoyed hearing them sing for over 20 years, but lately there hasn't been much opportunity.

"We have never retired," says Jackie. "and we've never really gotten out of the business, or stopped being interested in music, but there are times when you have to lay back, and just kind of absorb what's going on around you, and digest everything. It inspires you to do something new."

After a dormant period lasting several years, Jackie Cain and Roy Kral have re-emerged, looking and sounding better than ever, in concerts in L.A. and New York, a recent European tour, and on a new album for Creed Taylor's CTI label. At the posh Rainbow Grill in New York they were at the height of their powers.

The last time I remember seeing the two- some was on the Dick Cavett Show, about four years ago. I settled back to enjoy their spot, but found myself listening not to the smooth, tasteful vocalizing I had come to know. Instead, Roy was playing electric piano, and they were doing Beatles tunes with a heavily rock-oriented percussion backup.

caught in

A prime example of Earland's approach is the arrangement of *My Favorite Things* with which he likes to open the first set. He begins with the theme, played as written (in waltz time), then goes into 4/4 at a good stomp tempo. By the time Pete Yellin takes his saxophone solo, the music is totally free and "out" and time has become a relative thing, only to re-emerge from Yellin's free solo in 3/4 once again.

This sort of thing is possible only with a drummer of the caliber of Darryl Washington, a grooving dynamo who can swing his tail off when called for, then move into a free solo at will, and return to where the time was without any variance in tempo. Earl Hines used to do this on piano, but I can't think of too many drummers who have mastered it.

Earland doesn't limit himself to the confines of the popular song. His extended jazz piece, *Morgan*, in honor of the late trumpeter who made his last recorded impressions on a Charles Earland date, is a burning cooker indeed. The band's repertoire also includes *Milestones* and Freddie Hubbard's *Red Clay* as well as Carole King's *Will You Still Love Me Tomorrow*. The latter revealed Earland's frustrated desire to be a singer; his playing was constantly in touch with not only the lyric but its meaning.

I sat through two sets, neither of them short, and they contained four and three tunes, respectively. This is a group that stretches out but says a lot.

Now the duo is backed by drums, bass, vibes, and percussion. Roy is still playing electric piano, but it's a specially built Wurli- tzer that produces a uniquely rich, melodic sound. The result is no longer abrasive but tasteful, and their brand of music can no longer be defined as jazz, or rock, to use an apparently obsolete term, pop. They are singular artists, and while their sound of the 1950s is a thing of the past for them, they have found a new sound just as bright and just as compelling.

The backup instruments and the voices combine in a total sound, perfectly orchestrated, that comes to life doing John Sebastian's *Magical Connections*, or the duo's own mood-piece *A Full Moon*. On numbers such as these, you can get so caught up in that alluring sound that you lose track of the words altogether.

Jackie does a good many solos throughout the evening, bringing her exquisitely pure, crystal-like sound to David Gates' *Sweet Surrender*, Alec Wilder's *Remember, My Child*, and the title song from the new album, *Time and Love*, written by Don Sebesky on the harmonies of a Bach cantata, with lyrics by Danny Meehan. Jackie's singing technique is simple: she sings the notes as written, as beautifully as she can, also bringing deep-felt emotion to the words. No soul-oriented riffs, no jazzy vocal tricks, just pure, clear singing ... a joy to hear.

The duo brings a tender, tasteful touch to *Corcovado*, *Day by Day*, and *Where is the*

Love, their vocal arrangements never straining for effect, always hitting their target.

Then there are highlights that feature Jackie and Roy going beyond the boundaries of such enjoyable but workmanlike tunes. They tackle *A Simple Song* from Leonard Bernstein's *Mass*, with its complicated patterns and decidedly un-simple lead; they scat on Clifford Brown's *Daahoud*, and do a nice Gershwin standard from their salad days, *They Can't Take That Away from Me*.

Each set closes with one of the dozen or so songs written for them a decade ago by Andre and Dory Previn: show-stoppers, and used as such. *The Runaround* is a delightful piece of material that gives Jackie and Roy each a chorus to establish the groundwork, and then joins them for an up tempo reprise of the deliciously tricky melodic line. *Sing Me an Abstract Song*, in the same happy mood, is a variation on the buxxy vocals Jackie and Roy are best known for, with a set of lyrics that jauntily drops names like Albee and Ionesco.

When Jackie and Roy go into one of these fast-paced unison numbers, I smile and think of the kind of material I always enjoyed hearing them do in the past. But they feel that they can't stand still artistically and maintain any interest in what they do.

When I asked Jackie, half jokingly, if they might resurrect *I'm Forever Blowing Bubbles* from their Charlie Ventura days, she said, "I doubt that, because I just don't feel like I can get into that anymore. A lot of stuff we used

the act

to do like *Let's Take a Walk Around the Block*, they're great, and I could do them once, but to do them every night, performing them . . . I'm just not the same person anymore. I consider them too cutesie-pie for me now. We're older, we're more mature. At the time they were comfortable, but now they're not, so I think it's hypocritical to do them if you don't feel right."

Enthusiasm is a key word for Jackie and Roy's current act, not only from their own standpoint, but also for the musicians working with them, all young and all top-notch. Most prominently featured is Harvey Swartz on upright bass. He takes some very exciting solos during the second set, and his mellow, acoustic sound complements the group perfectly. Jimmy Madison is on drums, and Roy Pennington, a student of predecessor Dave Friedman, is on vibes. The most recent addition to the group is Angel Allende, a percussionist whose bells, triangles, and other miscellaneous sound-making devices add a listening touch to the proceedings without ever upstaging the singers or straying over the borderline from music to noise.

So, although they've never left the music scene entirely (that was Cain and Kral singing *Feelin' groovy, just had my Cheerios* on TV, for example), Jackie and Roy are very much back in focus, again bringing their good sounds to a lot of listeners who have missed them, and hopefully attracting new admirers to dig the lovely things they do.

—leonard maltin

Teo Macero

Town Hall, New York City

Collective Personnel: Eddie Bert, trombone; Don Butterfield, tuba; Lee Konitz, soprano/alto saxes; Macero, alto sax; Ronnie Odrich, bass clarinet; Erich Graf, flute; Zita Carno, Staffan Scheja, Michael Tschudin, piano; Max Pollikoff, violin; Eric Wilson, cello; Scott Milano, electric bass; Bobby Van Dorn, drums; Badal Roy, tabla; Brian McCormick, Guy Taylor, Jeff Watson, vocals.

Under the auspices of the Cooper Union Forum, composer-record producer-saxophonist Teo Macero presented an imaginatively conceived, eclectic concert at Town Hall. In utilizing a variety of instrumental soloists with pre-recorded and/or delayed tape-loop accompaniment and—believe it or not—Lee Konitz with a country-rock group, Macero successfully displayed his compositional skills.

With the exception of Konitz' alto features, which were done with pre-recorded orchestral accompaniment and the aforementioned band, each of the selections was performed by

a solo instrument (in the case of Graf, Odrich, and Wilson with piano accompaniment) augmented by an electronic tape-loop device that reproduced the soloist's playing with a built-in delay, thus resulting in a kind of electronic canon. The only reservation I had about this device was that it seemed a bit overused; otherwise, it resulted in some interesting instances of one-man counterpoint.

The pieces themselves, for the most part, had the intervallic constructions typical of modern classical music, although those performed by Bert, Konitz, Butterfield, Macero, and Odrich not surprisingly had jazz influences.

Odrich was particularly impressive in his bass clarinet feature. Playing a brilliantly executed improvised passage, he displayed technique comparable to that of the late Eric Dolphy. A dentist by profession, he proved himself worthy of wider recognition.

For a closer, Macero presented the rare spectacle of Konitz playing soprano with an excellent country-rock band. On two tunes, *I Feel Like an Idaho Potato* and *The Girl From Sad County*, the group attained a relaxed but rhythmically-flowing feeling reminiscent, as Konitz remarked to me, of the Kansas City Seven with Lester Young on clarinet. Konitz himself played some short but marvelously appropriate solos and appeared to be enjoying himself. With Macero energetically belting a tambourine, these numbers provided a happy, unpretentious end to a satisfying concert.

—bill kirchner



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DEODATO

continued from page 15

I did a lot of jazz stuff—in my own way. I always really believed in jazz. I always felt there was a missing link to make it popular.

db: Well, the new album has rock elements in it, but it's also partly a jazz album, don't you think?

Deodato: It has Brazilian elements, if you look close. It has Latin elements, classic elements . . . I had the score of the original Strauss version of *Also Sprach Zarathustra*, and I restructured it. The way he put the chords together it always sounded weak. It doesn't have the depth, because he was following that traditional orchestra distribution at that time; they didn't have the facilities—they also didn't have Rudy Van Gelder! He made the whole difference. So there are classical elements there too, like *Spirit of Summer*; that's a semi-classical song. It was originally a piano piece and I orchestrated it.

db: How did *September 13* come about?

Deodato: Well, during the break Billy Cobham was sitting at the drums, doing this nice beat and I was watching for a while. I told him, "This sounds nice, why don't we play something to it?" Then I told the bass player and John Tropea the guitarist, "Let's do something in A Minor . . . you start, you come afterwards, doing a sort of buildup . . ." So I told Rudy to go ahead and record it. He asked what title, and I said no title, no title yet, just record it. So we started playing and it felt so nice; and we got the track.

I took the tape home and listened to it carefully, the drum breaks, number of bars etc. and came up with the melody. So when you hear it, the drums cue the melody every time. It sounds like it was a pre-scored thing. And since we couldn't come up with any other title, I suggested September 13, the date of the session.

db: Do you have any idea what you're going to record next, or when?

Deodato: I should start doing a new album very soon.

db: How do you follow up something so unique?

Deodato: I'm not worried. I'll just go to the studio and do it. I'll find something, a nice beat and we'll play to it. Nothing complicated; that's no good.

db: How do you solve the problem, now that you have only ten musicians, of playing the things that had a large orchestra on the record?

Deodato: I worked hardest on the horn players and we found a structure that sounds very much like the record itself. You don't miss the strings at all. The horns do all those notes, the crescendos, everything. The strings are just there to enhance it, reinforce it.

db: Are a lot of the guys in your group, including yourself, on the road more because you think you can do something for music than to make money?

Deodato: Oh, yes. Right now we're just at the stage of getting things together, getting the right sound, the proper attitude . . . but as soon as we get our feet on the ground, we're going to start finding new creative directions. I already know what sort of things we can look toward doing.

I'm more interested in grabbing the young audience than anything else; prove that we can do a better noise than rock groups can. Although rock groups do nice things, when they perform in concert it's more like a noise than anything else. I want to prove we can do that, but with much better musical quality. db

LAIRD

continued from page 14

classical repertoire that could be played, like Stockhausen, or Schoenberg. These people are at the bottom of the list for many reasons. Their work is very difficult to perform; it takes a lot of rehearsals and, generally, the audiences are small for contemporary classical music. The same state exists for the jazz musicians. Like the really creative energies in New York who don't work in a studio. People like Sam Rivers and Ornette have been very successful in a way. Successful in that they get their works performed. And of course a lot of the young musicians who have been playing with Miles in the past few years are coming into their own now: Chick Corea, Tony Williams.

db: Tell me about your approach to the band's musical structure.

Laird: Most of our music is just skeleton structure, whatever we feel that night. But when you're dealing with the time signatures we play, like 9/8, or 10/8, there has to be structure. We're all going in the same direction. We try not to plan too far in advance. We always try to have some music in the album that was conceived in the studio, on the spot, usually with one take. There's room in our compositions for stretching out. Anyone can pull out . . . which changes the whole course of the composition. Like when Billy and I stop playing, all of a sudden leaving three guys in complete surprise—you experience creation on the spot. That's when you hear real music because you can't rely on past experiences.

Since I've started playing with John, I've unlearned all the clichés and licks that I used to know. I've learned a great deal with him.

And what's happening now is a sort of rebirth—a re-examination of what I'm now doing, from day to day, from bar to bar, from note to note. Like why am I playing this note? What does it mean? Music becomes selfless, when in other words, you stop thinking about it, and there's no evil connection to what you're doing. You're not saying it's good or it's bad to yourself. Some nights we all walk off the stand saying, "I didn't play shit," and really mean it. Every musician alive has nights like that, even Miles. We don't concern ourselves with those nights. We concern ourselves with the nights when the band becomes like one musician, with ten arms, five heads. Just five people at the same place at the same time, feeling together. Five energies in the same direction is one of the most exhilarating experiences I've ever felt because of this band. The intensity that we achieve exists in jazz and has existed in jazz and has always been the force of jazz. I think Coltrane took it to its limits as far as that kind of quartet goes—jazz horn, piano, bass and drums.

We have a common goal: Unity. To love each other from minute to minute without question and to somehow help each other get past what we are; to grow; to push forward, inch by inch. I don't think there's a gig we've done together where I've felt I haven't learned something; where I haven't moved forward in some way. I think that goes for everyone. I'm just really very grateful that it has happened to me. I get faith. I don't use the word "God," not knowing if that's the right word. I think of the "infinite" possibilities of higher consciousness and the surprises that life holds for us, just to let life live us.

One of the things about the preconceived kind of playing that I did for many years, and

a lot of bass players do, is that everytime you play a lick that's really familiar to you, you try to relive something and it's not possible. It's an illusion. Everything is an illusion, we all are illusions. We're striving to get past it—striving, striving, striving.

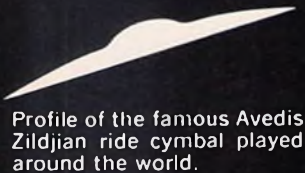
db: My final question—your bass playing has an overpowering effect yet you really don't do any solos. Would you want to rap on this?

Laird: Technically speaking, it took a long time to get into time signatures because of conditioning and also the lack of experience in playing them. I always felt stiff. Someone would say let's play something in 5/4 or 7, which always gave me a very traumatic, uptight sort of conscious experience. But now it's becoming natural; it's becoming like you don't even count any more. It's very stimulating. You really learn to love 7's, 9's, 11's, 17's, 19's, opening up whole new avenues of ways of playing. It seems like my playing is simplified as we go along. In fact, we all seem to be simplifying in a way. I'm still not a great bass player whatever that's supposed to mean. But there are great bass players like Miroslav is a great bass player but generally I can't stand bass solos, my own or anyone else's. Unless they are like something else. Very few people have that quality. Scott La Faro had that quality. As a soloist, I'm talking about now. Miroslav has that quality. He can really surprise you with some melodies, the sounds.

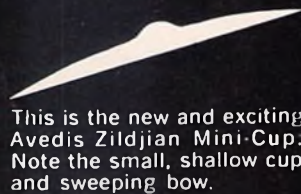
For me section playing has always been the main thing. The bass player can be composing and developing ideas equally in today's music. That doesn't mean you should dominate. The role is still to provide a foundation for everyone else to play, and to hopefully inspire them. db

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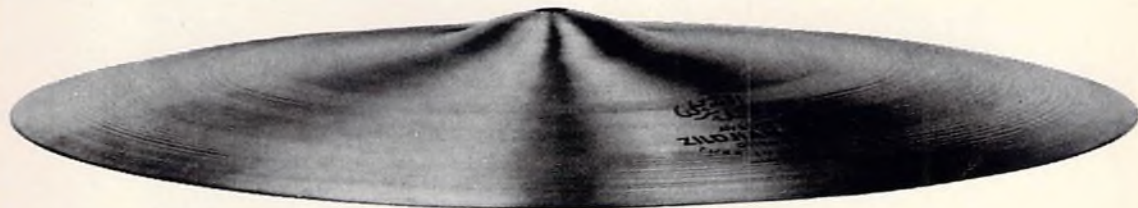
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Guide To Summer Jazz Studies, 1973

The events and activities described below warrant the close attention of any student or educator who wants to study jazz in some depth: i.e., improvisational techniques/theory and arranging/ensemble performance/technical facility/interpretation/etc. This guide does not include the many summer camps and clinics that offer "ping-pong, archery, baton twirling, and stage band".

While we have provided all available details, it is suggested that you contact the clinic(s) of your choice for the latest changes. Information on additional events will be published in ensuing issues of *down beat*.

Colorado: *National Jazz Celebrities Project* (NJCP), U. of Denver, Denver 80210. Tasso Harris, NJCP Coordinator. Quincy Jones and other faculty members will present seminars and workshops on jazz musicianship/arranging-composition/concerts.

Delaware: *Summer Jazz Clinics* (Big Band), Brandywine C., Wilmington Aug. 19-25. (contact Ken Morris, pres., National Stage Band Camps, inc. Box 221, South Bend, Ind. 46624.) Curriculum: (see SJC, Ill State U., Normal, Ill.) Faculty: Rich Matteson, dir.; Arnie Lawrence, Mike Brecker (tent.), Stanley Turrentine, Lou Marini, Jr., Lou Marini, Sr., saxes; Mike Vax, Ken Ferrentino, Wes Hensel, John Faddis (tent.) Lew Soloff, tp; Phil Wilson, Ashley Alexander (tent.), Joe Randazzo, Bill Harris, (tent.), tb; Tom Ferguson, p; Larry Ridley (tent.) b; Jim Vaughn, d; Jim Hall, g; Gary Burton, vb. Credits: Available.

Illinois: *Summer Jazz Clinics* (Big Band), Ill. State U., Normal. (contact Ken Morris, pres. National Stage Band Camps, Inc., Box 221, South Bend, Ind. 46624.) Curriculum: Stu-

dents - big band/sectionals/theory/arranging/combo/improvisation/nitely concerts; Educators - observation of student classes/materials / rehearsal techniques / jazz concept & phrasing/personal consultation. Faculty: Rich Matteson, dir.; John LaPorta, Lou Marini, Jr., Joe Briscuso, Mike Cappelto, Ken Kistner, saxes; Mike Vax, Dom Spera, Ken Ferrentino, Lew Soloff, Wes Hensel, tp; Phil Wilson, Ashley Alexander, Pete Vivona, tb; Tom Ferguson, p, Mike Moore, b; Mick Goodrick, g; Jim Vaughn, d.; Lou Marini, Sr., theory. Credits: Available.

Summer Jazz Clinics (Combo/Improvisation), Eastern Ill. U., Charleston, Aug. 19-25. (contact Ken Morris, pres., National Stage Band Camps, Box 221, South Bend, Ind. 46624. Curriculum: improvisation/theory/arranging (for small ensembles)/nitely concerts/Faculty: Jamey Aebersold, dir.; David Baker, theory.arr.tb.clo; Dan Haerle, arr., p; Mike Moore b; Gary Burton, vb; Ed Soph (tent.), d.; John LaPorta, arr., reeds;/Mick Goodrick, g; Jerry Coker, reeds. Credits: Available.

Kansas: *Summer Jazz Seminars*, Wichita State U., Wichita 67208., J.C. Combs, dir. Four one week sessions in July-Aug. featuring Rev. George Wiskirchen, Phil Wilson, Thad Jones, and others to be announced. Open to educators and qualified students. Credits: Available.

Massachusetts: *Berklee College of Music*, 1140 Boylston St., Boston 02115. Lawrence Berk, dir., June 4-Aug. 24 (full credit program open to all); June 25-Aug. 10 (comprehensive program open to all); June 25-Aug. 10 (evaluation clinic open to high school undergraduates and college students); July 9-July 20 (jazz/rock workshop open to all).

Boston School of Electronic Music, 285 Beacon St. #3, Boston 02116. Jim Michmerhuizen, dir., June 11-July 20. July 23-Aug. 31. Curriculum: basic synthesis/keyboard performance/teaching techniques/acoustics of musical instruments/individual studio instruction and research time. Faculty: Peter Fink, Jim Michmerhuizen, Mark Styles, John Quinn. Credits: available.

Nevada: *Summer Jazz Clinics* (Combo/Improvisation), U. of Nevada-Las Vegas, June 17-23. (contact Ken Morris, pres., National Stage Band Camps, Inc., Box 221, South Bend, Ind. 46624. Curriculum and Faculty: (see Eastern Ill. U., Charleston) plus Carl Fontana, tb. Credits: available.

Famous Arrangers Clinic, U. of Nevada-Las Vegas, June 24-July 7. (contact Ken Morris, pres., National Stage Band Camps, Box 221, South Bend, Ind. 46624.) Curriculum: arranging/composition/theory/orchestration/voicing/band & combo labs. Faculty: Marty Paich, dir., Billy Byers, Dick Grove, David Baker (tent.), Jerry Coker. Credits: available.

North Dakota: *Summer Jazz Clinics* (Big Band), Mary C., Bismarck, Aug. 5-11. (contact Ken Morris, pres., National Stage Band Camps, Inc., Box 221, South Bend, Ind. 46624.) Curriculum: (see Ill. State U., Normal, Ill.) Faculty: Rich Matteson, dir.; Joe Briscuso, Ken Kistner, John LaPorta, Lou Marini, Jr., Mike Cappelto, saxes; Mike Vax, Dom Spera, Wes Hensel, Lew Soloff (tent.), tp; Phil Wilson, Ashley Alexander, Pete Vivona, Carl Lobitz, tb; Tom Ferguson, p; Mike Moore, b; Mick Goodrick, g; Jim Vaughn, d.; Lou Marini, Sr., theory. Credits: available.

Westwoods Jazz Camp, Box 28, New England 58647. Don West & Stan Woods, dir., June 10-16. Curriculum: Students-big band/

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Oklahoma: Summer Jazz Clinics (Big Band). Southwestern State C., Weatherford., July 15-21. (contact **Ken Morris**, pres., National Stage Band Camps, Inc., Box 221, South Bend, IN 46624.) Curriculum: (see SJC, III, State U., Normal, Ill.) Faculty: **Rich Matteson**, dir.; **Jim Riggs**, **Ken Kistner**, **Lou Marini, Jr.** (tent.), **Randy Lee**, **Lou Marini, Sr.** saxes; **Mike Vax**, **Dom Spera**, **Jim Scagari**, **Jay Saunders** or **Lew Soloff**, tp; **Ashley Alexander**, **Bill Yaeger**, **Bruce Hultgren**, **John Osbourne**, tb; **Tom Ferguson** or **Fred Crane**, p; **John Gianelli**, b; **Mick Goodrick**, g; **Jim Vaughn**, d. Credits: available.

Oregon: Summer Jazz Clinics (Big Band). U. of Portland, July 29-Aug. 4 (contact **Ken Morris**, pres., National Stage Band Camps, Inc., Box 221, South Bend, Ind. 46624.) Curriculum: (see Ill. State U., Normal, Ill.) Faculty: **Rich Matteson**, dir.; **John LaPorta**, **Ken Kistner**, **Lou Marini, Jr.**, **Lou Marini, Sr.**, saxes; **Mike Vax**, **Fred Sauter**, **Floyd Standifer**, **Wes Hensel**, **Lew Soloff** (tent.) tp; **Phil Wilson**, **Ashley Alexander**, tb; **Tom Ferguson**, p; **John Clayton**, b; **Mick Goodrick**, g; **Jim Vaughn**, d. Credits: available.

Texas: Summer Jazz Clinics (Big Band). Mt. View College, Dallas, July 8-14. Contact **Ken Morris**, National Stage Band Camps, Inc., Box 221, South Bend, IN 46624.) Curriculum: (see SJC, III, State U., Normal, Ill.) Faculty: **Rich Matteson**, dir.; **Jim Riggs**, **Ken Kistner**, **Lou Marini, Jr.**, **Randy Lee**, **Lou Marini, Sr.**, saxes; **Mike Vax**, **Dom Spera**, **Jim Scagari**, **Jay Saunders**, tp; **Ashley Alexander**, **Bill Yaeger**, **Bruce Hultgren**, **John Osbourne**, tb; **Fred Crane**, p; **John Gianelli**, b; **Jack Peterson**, g; **Jim Vaughn**, d. Credits: available.

Wisconsin: Amplified String and Improvisation Workshop for String Educators, Extension Division, U. of Wisconsin-Madison 53706, Aug. 5-11. Curriculum: various clinics, seminars and workshops designed to "provide the music educator and performer with experience in the contemporary music idiom, including jazz, rock, and new music forms, through practical experience on participant's instruments on various levels of experience". Credits: available. Faculty: guest clinicians—**David Baker**, clo; **Ray Nance**, vlo; staff—**Andy White**, **Travis Biggs**, vlo, **Steve LaSpina**, b; **Tom McKinley**, **Les Thimmig**, arr-comp. Credits: available.

Pop/Rock/Jazz Workshop, U. of Wisconsin-Milwaukee 53201, **Emanuel Rubin**, Chairman, Dept. of Music, May 29-June 8 (two 5 day sessions). **David Baker** will conduct workshop sessions for any person seeking ways and means of musical creativity: in cooperation with the Milwaukee Public schools—"a sign of increasing awareness on the part of schools and colleges that the classroom is not the only place that learning occurs".

Indianhead Stage Band & Jazz Clinic, Shell Lake 54871, **Darek Aderman**, dir., June 17-23, June 24-30, July 1-7. Curriculum: Students & Educators—big band/private instruction/sectionals/theory/improvisation/arranging-composition/basic rhythm/style comparisons/faculty demonstrations. Faculty: **Gene Rousseau**, **Terry Smith**, **Bob Hores**, saxes; **Dom Spera**, **Lovell Ives**, tp; **Mark McDunn**, **David Pavolka**, tb; **John Radd**, p; **Jerry Way**, g,b; **Bobby Christian/Ron Keezer**, perc. Credits: available.

One evidence of the success of the first New York Brass Conference for Scholarships

(Feb. 3-4) was it's distribution of \$4,000 in scholarship funds. Receiving \$1,000 checks from **Charles Colin**, organizer and director of the Conference, were: the **William J. (Bill) Bell Scholarship Fund**; the **National Trumpet Symposium**; the **Elon College Music Festival**; and the **Mannes College of Music**. Another evidence of success of the Conference was the enthusiasm and fellowship among the many brass players, teachers, students, and suppliers in attendance. A sampling of the jazz players present would include **Clark Terry**, **Don Butterfield**, **Bobby Hackett**, **Manny Klein** et al. An announcement will be made soon on the dates for the second annual Conference which will be held in New York in 1974.

The Depot, a folk opera by **Bill Lee**, will be premiered May 4-5 at Hampton Institute (Va.) The performance is made possible by a grant from the National Endowment for the Arts. *The Depot* (actually completed by **Lee** in 1967) depicts the lives of Black people in rural Alabama in the 1930's. Hampton Institute students, faculty, and persons from the community will make up the cast. The orchestral score will be played by the New York Bass Violin Choir which features **Richard Davis**, **Ron Carter**, **Milt Hinton**, **Sam Jones**, **Lisle Atkinson**, **Michael Fleming**, and **Bill Lee** (who founded the group).

The Institute of Black American Music is conducting its first nation-wide scholarship program. Any black musician currently attending any college in the U.S. may enter a tape of his talent in six categories: trumpet, saxophone, piano, bass, drums, and arranging-composing (a score must accompany a taped performance of the work). An applicant can submit tapes in as many categories as he or she wishes but can only "win" in one category. The deadline for submitting tapes is May 1. The tapes will be judged for technical facility and improvisational ability by one of 33 "regional" judges. Six "finalist" winners will be selected by the Institute's Council of Elders for whom the program is named. Each winner will receive an all-expense-paid trip for two weeks to study with an appropriate Elder—trumpet, **Donald Byrd** or **Nat Adderley**; saxophone, **Cannonball Adderley**; piano, **Billy Taylor** or **Ramsey Lewis**; bass, **Ray Brown**; drums, **Grady Tate**; arranging-composing, **Quincy Jones** or **J.J. Johnson**. The registration fee of \$5.00 plus all tapes and inquiries should be directed to **Rosemary Steward**, Coordinator, Council of Elders Scholarship Program, The Institute of Black American Music, 1402 S. Michigan Ave., Chicago, Ill. 60605.

Harvey Phillips is the principal organizer and host for the first Tuba Symposium Workshop to be held May 22-26 at Indiana U. (Bloomington). Study sessions and workshops will be devoted to the musical and technical development of the tuba from past to present; writing for the tuba in all music forms; and numerous tuba performances by the top players in the world. Some of the two hundred or so musicians who will gather for the event are: **Gunther Schuller**, **Gil Evans**, **Howard Johnson**, **David Baker**, et al.

Johnny Woods, who used to teach jazz in upstate N.Y. before moving to Sweden about ten years ago, manages to keep very busy and involved in jazz education. Woods has a good going jazz program at **Ingesunds Jr. C. of Music** (in Western Sweden near Oslo, Norway) where, for the fourth year, he will present a Big Band Clinic this spring. He will

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also conduct the Big Band Seminar at the PORI (Finland Jazz Festival) for two weeks in July and is the only teacher (of 60 students) in Sweden's first jazz school, Jazz Ensemble Workshop, supported by funds from the Stockholm Music Association.

The fourth event of the Bowling Green State U. (Ohio) Jazz Series features **Buddy Rich** and his band on April 15. Rich will engage in a "rap" clinic in the afternoon. The most recent event in the series was the appearance of accordionist **Art Van Damme** accompanied by **Freddy Rundquist**, g; **Mel Schmidt**, b; **Derryl Goes**, d; and **Wendell Jones**, v, the coordinator of the jazz series and the Percussion Instructor at BGSU.

Bob Morsch, head of the jazz program at Triton Co. (River Grove, Ill.) was the featured clinician—on french horn!—at the first jazz clinic held by the Southeast Iowa Bandmasters Association at the U. of Iowa (Iowa City), March 3. The clinic was limited to five high school bands the U. lab band . . . The Fredonia Jazz Ensemble (State U. C., Fredonia, N.Y.) was on the road for a week of high school and college concert dates in Feb. An album of original compositions by members of the Jazz Ensemble will be available in May . . .

The Jazz Lab Band from New Trier West HS (Northfield, Ill.), **Roger Mills**, dir., will open the **down beat HAPPENING III** on Monday night, June 18, Hilton Hotel (Chicago) for the National Association of Music Merchants convention. (The band performed a similar stint at the 1971 HAPPENING.) The New Trier band will also be featured on an educational jazz program at Ravinia Park (Highland Park, Ill.) during the day of July 4 . . . **Mike Vax**, sometimes lead trumpet player for **Stan Kenton** and a busy jazz clinician for Conn. is reorganizing his 20 piece rehearsal band in San Francisco preparatory to cutting an album in late June be sold via mail order and at clinics, much as Kenton merchandises his albums.



Ten regional festivals—leading to the 2nd All American High School Stage Band Festival, Mobile, June 6-9—have been announced. They are . . . Midwest: Crown Point, Ind.; Al **Castronovo**, dir.; Southeast: Birmingham, Ala., **Ted Galloway**, dir.; Northeast: Hamden, Conn., **Sonny Costanzo**, dir.; Atlantic Coast: Edgewood, Md., **Jim Murdza**, dir.; South Central: New Orleans, La., **Joe Hebert**, dir.; Southwest: Nacogdoches, Tex., **M.E. Hall**, dir.; Central: Manhattan, Kan., **Phil Hewett**, dir.; Intermountain: Salt Lake City, **Bill Fowler**, dir.; Northwest: Bremerton, Wash., **Ralph Mutchler**; West Coast: Monterey, Calif., **Jimmy Lyons**, dir.

The second annual Governors State U. (Park Forest South, Ill.) Jazz Festival for junior and community colleges has been opened up to run two days, May 4-5. Awards will be given for the Best: Big Band, Small Group, Section Leader, Arranger-Composer, and Soloist . . .

Hugh McCracken, guitar; **Grady Tate**, drums. Quincy sang (?) and played some piano . . . Opposite **Horace Silver** (see *Potpourri*) at the Halfnote: **Johnny Hartman** the first week, **Kai Winding** the second. Kai had many pianists (**Duke Pearson** and **Al Dailey** for one night each; **Don Friedman** and **Ronnie Matthews** for two apiece) but bassist **Sam Jones** and drummer **Louis Hayes** were fixtures. **Stan Getz** and **Roy Eldridge** sat in one night and tore it up. The MJQ followed, with the guitar duo of **Joe Puma** and **Chuck Wayne** opposite, then **Sonny Rollins**, sharing the stand with the new **Newport All Stars** (**Frank Strozier**, **Ted Dunbar**, **George Wein**, **Larry Ridley**, **Al Harewood**) will be on hand through April 14, with **Dizzy Gillespie** and the **Junior Mance Trio** opening April 16. The **Dick Cone** band presented by **Leo Ball**, which rehearses at the club, subbed three Sundays (March 18&25, April 1) for **Duke Pearson's** crew (the leader was on the road accompanying **Joe Williams**) . . . At the Village Vanguard, **Muddy Waters** did not appear as scheduled, but **Randy Weston** did the week of March 27 with a quartet, following **McCoy Tyner**, **Eddie Harris**, in a rare N.Y. appearance, followed **Weston**. There was a Sunday matinee by **Marvin Peterson** (a.k.a. **Hannibal**) April 1 and **Keno Duke's Jazz Contemporaries** were set for April 22. **Mingus** comes in for a week April 24, and the redoubtable bassist also did **Top of the Gate** for a couple of March weekends, with **Charles McGee**, trumpet; **Charles Adams**, tenor sax; **Don Pullen**, piano; **Scobie Stroman**, drums. There was also room at the Top for vibist **Warren Chiasson**, with **Woolf Freedman** and **Beaver Harris**. Chiasson was also with **George Shearing** at the Maisonette, and left town with the pianist's group (**Ron Anthony**, guitar; **Andy Simpkins**, bass; **Rusty Jones**, drums). **Count Basie's** at the Maisonette through April 14 . . . Jazz Interactions presented **Ray Barretto's Que Viva La Musica** and **Eddie Lockjaw Davis** (with **Richard Wyands**, **Victor Sproles** and **Bill English**) at the Village Gate March 26 . . . A series of concerts at the New School, originally scheduled for the fall term, rematerialized in the spring. **Earl Hines** performed solo March 27. **Ruby Braff** led a band April 3. **Eddie Condon's All Stars** were scheduled for the 10th, and **Gene Krupa's Quartet** for April 17. The veteran drummer has been quite active in the area of late, performing with **Balaban&Cats** March 16 at Milford, Conn. (with **Doc Cheatham**, **Dick Rath**, **Johnny Mince**, **Red Richards**, vocalist **Nancy Nelson** and drummer **Marquis Foster**. On the same day, **Balaban**, with **Ed Polcer**, **Kenny Davern**, **Rath**, **Richards** and **Cliff Leeman** did a Jazz Adventures lunch at Jimmy's, and **Krupa** was again among the Cats April 2 in Norwich, Conn., where another noted percussionist, **Ray McKinley**, is set for April 16. **Paul Riccucci**, **Red Richter** and **Merril Deucette** assisting . . . The popular *Jazz Vespers* conducted by **Pastor John G. Gensel** didn't lose a single Sunday despite the demolition of their long-time home, St. Peter's Lutheran Church (a new St. Peter's will rise there). The new home is Central Presbyterian Church, 64th&Park Ave. On March 4, day of the move, a procession from St. Peter's was welcomed to its new home by a group of musicians led by **Howard McGhee**, and the first Vesper music was made by **Eddie Bonnemere** presenting his *Mass For Every Season* . . . **Mary Lou Williams' Mass** was presented by artists including the composer April 5 at Ford-

continued on page 35

**Frank Gordon's "Kera's Dance" Solo
Transcribed and annotated by Dick Washburn**

This solo is taken from the album *Hear, Sense and Feel* (Black Jazz BJQ/9). The LP is an impressive recording debut for the Chicago-based group The Awakening, and also for its trumpeter, Frank Gordon.

Gordon has studied with Donald Byrd, among others; he attended the University of Wisconsin and obtained a degree in composition from Roosevelt University. He seems to have a lot of things covered that some better-known players do not. He has a beautiful sound, somewhat reminiscent of the late Booker Little's, and seems equally at home in a variety of harmonic contexts. He plays as well in a free-type harmonic/melodic context (on *Convulsions* in this album) as within pre-set harmonic forms (in this particular solo). He has good time and a very interesting rhythmic conception (check out the solo for variety in choice of rhythmic patterns).

Judging from this promising debut, Frank Gordon is potentially one of the future giants on his instrument, and I, for one, will be watching and listening.

(Frank Gordon can also be heard on the new Clarence Wheeler album, *The New Chicago Blues* [Atlantic SD 1636], and on the next Eddie Harris album.)



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ham Univ. and will be heard April 15 at St. Ignatius Church, 980 Park Ave., at 4 p.m. . . . **David Lahm**, piano, and **Lyn Christie**, bass, duetted at Bradley's . . . **Clifford Jordan** got The Onliest Place. **Brownie's** Again and **Boomer's** into his March schedule, not to mention the Strata East party at Artist's House. At **Boomer's**, recent incumbents have also included the **Omar Clay**, **Teruo Nakumara** and **Danny Mixon** trios . . . **Tenorist Hugh Brodie** was at the Blue Coronet . . . **Lonnie Youngblood** at Club Baron. **John Hicks** at Concerto West and **Bill English** at Wells' were among the Harlem happenings . . . At Studio Rivbea, lots of goings on, including a March 16 concert by **Dewey Redman's** quintet, with **Ted Daniels**, **Sam Rivers**, **Sirone**, and **Eddie Moore** . . . The second in **Jack Kleinsinger's** first Monday of the month jazz sessions at the Theater DeLys, dedicated to **Fats Waller**, culminated in a jam set of **Waller's E Flat Blues** and **Honeysuckle Rose**, the latter featuring **Fats' son, Maurice Waller**, playing very nifty piano, with **Pee Wee Erwin**, **Jimmy Owens**, trumpets; **Dickie Wells**, trombone; **Cecil Payne**, baritone; **Art Miller**, tenor; **Phil Bodner**, clarinet; **Dick Hyman**, organ; **Al Casey**, guitar; **Milt Hinton**, bass; **Cliff Leeman**, drums. For April 9, a tribute to **Charlie Parker** with **Owens**, **Payne**, **Howard McGhee**, **Ted Dunbar**, **Richard Davis** and **Roy Haynes** was scheduled . . . **Erwin**, with **Dizzy Gillespie**, **Johnny Mince**, **Hinton**, **Hank Jones** and **Sonny Igoe**, participated in a March 14 benefit for **Dwight Morrow High School** in Englewood, N.J. . . . **Hal Dodson** plays bass with **Ray Bryant** at **Michael's Pub** . . . **Johnny Robinson**, playing piano and drums (simultaneously) and singing, is a one-man band at the **Automat**, 47 E. 59th . . . **Joe Newman**, with **Stella Marrs**, and **Dakota Staton** and trio were at **Shalimar** by **Randolph** in March. So was **Shirley Scott**, whose birthday was celebrated at the club March 15 . . . **Art Blakey Jr.'s New Generation**, featuring **Bobby Timmons**, at **Mikell's** . . . **Trombonist-guitarist Eddie Durham** was with **The Countsmen** at their March 18 **Ethical Culture Society** concert. The rest of the gang: **Doc Cheatham**, **Earle Warren**, **Chuck Folds**, **Franklin Skeete**, **Jo Jones** . . . The **Monty Waters-Art Lewis Big Band**, including **Dewey Redman**, **Joe Gardner**, **Kaine Ziwadi**, **Earl Cross**, **Benny Wilson**, **Mario Rivera**, **Alden Griggs**, **Charles Stephens**, **Hakim Jami**, **Rashed Ali** and **Roger Blank**, was at **Loeb Student Center** April 2 . . . The **Midnight Opera Co.** (**Rawal**, trumpet; **Sam Burtiss**, trombone; **Joe Ferguson**, reeds, flute; **Michael Tschudin**, keyboards, leader; **Calvin Hill**, bass; **Chip White**, drums) was at **Mercer Art Center** March 8-10 . . . **Chick Corea** was at **Max's Kansas City** March 21-26, with **Bill Connors**, guitar; **Stanley Clarke**, bass; **Steve Gadd**, drums; **Mingo Lewis**, percussion . . . The **Earl Coleman Ensemble** (**Elyahu Ben Yohannon**, soprano sax; **Coleman**, piano; **Dierde Johnson**, cello; **Ron Stubbs**, bass; **Ralph Crocker**, drums) concertized at **Hunter College** and **CAMI Hall**, and will participate in a **SEEK** benefit at **Hunter** May 12 . . . **Howard McGhee**, **Chuck Wayne**, **Joe Puma**, **Richard Davis**, **Budd Johnson** and **Bobby Rosengarden** did a March 25 concert at **Plainfield H.S.**, presented by **Fred Linc Guirty** . . . The **Cherry Hill Inn** in South Jersey has launched a program of Wednesday jazz nights, featuring distinguished guests with the resident **Jonathan and the Big Band**. So far, **Kai Winding**, **Clark Terry**, **Sonny Stitt**, **Zoot Sims** and **Urbie Green** have appeared . . . **Joe Coleman's Jazz Su-**

preme is back at **Charlie K's Lounge** in **Hicksville**. **Budd Johnson**, **George Coleman**, **Arnie Lawrence** and **Jimmy Heath** have been among the guests with regulars **Harry Sheppard**, **Charlie McLean**, **Arvell Shaw**, and **Coleman**. The two latter also hold forth Fridays at **Jimmy Nottingham's Sir James Pub** on **Merrick Blvd.**, **Jamaica**, with **Wes Belcamp**, piano. There's also music on Saturday and Sunday, with **Charles McPherson** and **Frank Foster** among recent guests . . . The **General Putnam Inn**, in **Norwalk, Conn.**, offers jazz on Tuesdays with ex-Maynard **Ferguson** tenorist **John Lanni** as MD. **Don Elliott** (vibes and trumpet), **Carl Erca**, trumpet; **Neil Slater**, piano; **Nick Petrone**, bass; **Joe Corsello**, drums, and **Bob Lasprogato**, percussion, have been heard. **Elliott** has put together a group including **Slater**, **Corsello**, bassist **Don Wallis** and guitarist **Joe Cerullo**. They're looking for a tenor player who doubles clarinet and flute.

Los Angeles: East is east and west is west, and to **George Wein**, they both look the same. Establishing two beachheads on the west coast, the impresario of the **Newport Jazz Festival** will present two **Newport Jazz Festivals-West**, simultaneously yet! At this writing, the Bay area activities (which is actually a "second annual" festival for the **San Francisco environs**) will take place from **June 16 through June 23**, with concerts scheduled at the **San Francisco Masonic**; **Berkeley Community Theatre**; **Oakland Coliseum**; and a **Harbor Boat Cruise**, with the **Preservation Hall Band**. At the same time, a series of concerts from **June 17 through June 23** will bring the **Wein** package to the **Hollywood Bowl** and the **Santa Monica Civic Auditorium**. Not too many names have been released yet, but it is known that the **Joe Pass-Herb Ellis Quartet** will play both west coast "guitar explosions;" **Oakland Coliseum**, **June 20**; **Hollywood Bowl**, **June 23**. The **Pass Ellis** dialogue was briefly silenced while **Pass** joined **Benny Goodman's** band for its three-week **Australian tour** . . . **Quincy Jones** took a lot of local cats away from the local pounds for his **April tour of Japan** . . . And even **Red Holloway** got the wanderlust, touring for seven weeks, **April 4-May 28**, with **John Mayall**, (along with **Blue Mitchell** and **Victor Gaskin**) leaving the **Parisian Room** without benefit of his reeds and flutes and **M.C.** talents for the first time in over three years. During his absence, **James Moody**, **T-Bone Walker** and **Sam Fletcher** will help fill the gap . . . Singers continue to be featured at the **Meat Rack**, **North Hollywood's** newest jazz outlet. **Dede Warwick** followed **Denise Faye**, and **Anita O'Day** came in for two nights. **Jimmy Rowles** is there on Monday nights . . . **Anita** used **Ross Tompkins' trio** (**Jack Williams**, bass; **John Dentz**, drums) for her **Donte's** gigs . . . **Carmen McRae** followed **Joe Williams** into **Concerts By The Sea**. She'll close **April 22**. Then **Les McCann** will open **April 24** and play through **May 6**. **Anita O'Day** opens for one week, **May 8** . . . At the other beach bistro, **The Lighthouse**, the lineup is strictly instrumental: **Tim Weisberg** followed by **James Moody**; **Donald Byrd** is due to open **May 1**; the **MJQ** will come in **May 15** . . . **Michael White** subbed for **Thelonious Monk** who fell victim to a non-swinging flu bug. On the subject of **Monk**, an anonymous reader points out an error in this column that had **Monk** listed among the **Giants of Jazz** for a recent **Santa Monica Civic** one-night. He was ailing at that

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time as well . . . The big coup for Donte's during March was the two-night engagement by **Maynard Ferguson's** band. One day after Maynard played Donte's, he took his 15-piece band to Corona Senior High School for an afternoon clinic and evening concert . . . Diamante's brought **Bill Evans** back for another gig, followed by the **Richie Kamuca Quintet**, the **Terry Gibbs Quartet** and the **Bud Shank Quintet**. And with them all, singer **Frank D'Rone** was there. He's now a permanent fixture at Diamante's . . . The recent line-up at the Baked Potato included its own permanent fixture, the **Don Randi Trio plus One**, alternating gigs with groups led by **Bobby Bryant**, **Dave Pike**, **Blue Mitchell** and **Tom Scott** . . . **Damita Jo** stayed at Memory Lane for the month of March. She was followed by **Arthur Prysock** . . . The **Page Cavanaugh Trio** is now at the Valley Hilton, in Sherman Oaks . . . The old P.J.'s is now called Starwood. **Thelma Houston** worked there for a week, preceded by **Bill Cosby's Badfoot Brown and the Bunions Bradford Funeral Marching Band**, which includes among others, **Willie Bobo**, **Mel Brown** and **Stu Gardner** . . . A benefit concert at the Pasadena Civic Auditorium blended nostalgia with philanthropy as **Mel Torme**, **Pete Candoli**, **Edie Adams** and **Tex Beneke** and his orchestra played for the Cardiac League of the Huntington Memorial Hospital . . . **Lorenz Alexandria** will return to the Ding-A-Ling April 19-22 with **Jack Wilson**, who works there regularly. **Miss Alexandria** and the **Jack Wilson Trio** recently helped to open a new club in Pomona called The African Palace . . . The **Bobbi Boyle Trio** is now a Friday and Saturday attraction at Monteleone's, in Sherman Oaks . . . The **Crusaders** and **Grover Washington** played a benefit concert for STEP (Skills, Training and Employment Project) at South Central Los Angeles) at the Music Center . . . **John Lee Hooker**, **Big Joe Turner**, and **Margie Evans** shared the Ash Grove during March; **Muddy Waters** and **John Klemmer** have been scheduled there for April . . . **Bill Berry** played three big band concerts at St. Paul's United Methodist Church in Tarzana . . . **Dennis Dreith** stretched his jazz-rock ensemble, called the **Elastic Band**, into the Ice House in Pasadena for a one-nighter. Personnel includes: **Bill Peterson**, **Ron King**, trumpets; **Curt Berg**, **Phil Teele**, trombones; **Bob Crosby**, **Bill Byrne**, **Jack Baron**, **Dreight**, reeds; **Greg Mathieson**, piano; **Tom Morell**, guitar; **Mike Schnoebelen**, bass; and **Bart Hall**, drums . . . One week later, another jazz-rock amalgam, called **Life-raft**, consisting of some of the same sidemen, played the Ice House. Sidemen — or should we call them oarsmen — included: **Ron King**, **Dell Hake**, **Larry Ford**, trumpets; **Curt Berg**, **Jim Ehrmin**, trombones; **Dennis Dreight**, **Phil Ayling**, woodwinds; **Dave Crane**, piano; **Bruce Lofgren**, guitar; **Mike Schnoebelen**, bass; **Frank Chavez**, drums. No leader was indicated . . . A different type of jazz-rock presentation took place at Theatre East in Sherman Oaks, when **Gene Esposito** presented a full-length show (band members, singers, dancers, even a comic) in order to attract agents, bookers, club owners, etc. All the charts were by Esposito, and the personnel included **Tom Dorman**, trumpet; **Pete Hof**, trombone; **Jimmy Richardson**, reeds and flute; **Esposito**, piano; **Mike Howard**, guitar; **Bob Matthews**, bass; **Fred Petry**, drums and vibes; **Fred White**, percussion. **Pam Miller** handled most of the vocals . . . **Tim Weisberg** went out on a campus tour during March, playing at University of California campuses at Riverside and Los Angeles; plus California State

University and California Western, both in San Diego . . . **Sonny Terry** and **Brownie McGhee** have been touring Northern California, playing clubs in San Francisco, San Anselmo, Santa Barbara and Cotati . . . The Great American Music Hall has been luring a lot of Southland jazz artists: among them **Hampton Hawes**, **Don Ellis**, **Joe Pass** and **Herb Ellis**. **Maynard Ferguson** and his band also worked there for two nights. After **Don Ellis** worked there for three nights with his big band, he brought his trio into the **Mandrake Coffee House**, in nearby Berkeley . . . **Kim Richmond** helped to prepare the charts for **Helen Reddy's** opening at the **Riviera Hotel** in Las Vegas . . . **Doc Severinsen** and the studio orchestra he uses on NBC's "Tonight Show" played for the supper dance at the **Beverly Wilshire Hotel**, following the premiere of the flick, "The Last Tango In Paris." . . . University of Southern California's 20-man jazz ensemble, led by **Ken Watson**, presented a free concert at USC . . . **Pete Robinson** led a group (**Glen Ferris**, trombone; **Charles Orena**, reeds; **Robinson**, piano; **Reggie Johnson**, bass; **Brian Moffat** drums) at Marymount College as part of Leonard Feather's jazz seminar . . . Pete also signed with **Playboy Records** to record and to produce . . . **Taj Mahal** went to the California Labor Commission to challenge his contract with rock promoter, **Bill Graham**. **Taj Mahal** claims, among other allegations, that **Graham** charged him excessive fees as his manager . . . In other rock news, **Blood, Sweat and Tears**, **The Mahavishnu Orchestra**, **Steve Miller**, **Paul Butterfield** and **The Association** all played one-nighters at Santa Monica Civic; **Steve Wonder**, **Helen Reddy**, **Seals and Crofts**, **Uriah Heep**, **Sha Na Na** and **Hot Tuna** did one nighters at Long Beach Auditorium; **Humble Pie**, **Albert Hammond**, and **Poco** played the San Diego Sports Arena and **The Forum** on successive nights; **David Bowie**, **Black Oak Arkansas**, and **Frank Zappa** and his **Mothers** worked the Hollywood Palladium; and **Al Kooper** worked five nights at the **Whiskey A Go-Go**, followed by **Buddy Miles** for two nights.

Chicago: **Les McCann** and his group **Jimmy Rowser**, bass; **Donald Dean**, drums; (**Buck Clark**, African drums) drew one of the larger opening night crowds of recent months at the **London House** March 6. Though **McCann** seemed to coast through some rather lightweight routines on piano, his rhythm section had the place gyrating more than once during the evening. **The Judy Roberts Trio** filled in March 27-April 1. **George Shearing** came in April 3 for four weeks to be followed by the **Oscar Peterson Trio**. Summer bookings will include pianists **Ramsey Lewis**, **Monty Alexander** and **Junior Mance** . . . **Sarah Vaughan** opened at Mr. Kelly's April 2 . . . Following some unpleasant experiences with rock concerts last summer, the **Ravinia Festival** has gone in the opposite direction in booking its summer concert series. It will be **Tommy Dorsey** night July 12 with **Dick Haymes** and the **Pied Pipers**. "The Music Made Famous by **Glenn Miller**" package will perform Aug. 12 (**Tex Beneke**, **Ray Eberle**, **Paula Kelly** and the **Modernaires**). The **Preservation Hall** band plays July 18, and the **Chicago Jazz Festival** happens Aug. 2. The latter will include **Ramsey Lewis**, **Dorothy Donegan**, **Art Hodes**, **Franz Jackson** and the **Original Jazz All-Stars**, **Dave Remington** and his band, and singer **Jeanne Carroll** . . . **Dave Brubeck** and trio played the Civic Opera House March 24. He returns to the Chicago area Aug. 9, accompanied by **Gerry Mulligan**, for a **Ravinia** performance.

Ray Anthony's Bookends Revue was booked in the **Blue Max** of the **Hyatt Regency O'Hare** through March 10, but during the engagement the room and portions of the hotel were gutted by fire. The room will be shuttered for four months, and all engagements scheduled for that period have been canceled. **Anthony** completed his commitment at the **Oak Brook Regency** . . . **Gene Ammons**, **Lockjaw Davis**, and **Jimmy Forrest** headlined the **Jazz Showcase** for five days ending March 11. They were supported by **John Young**, **Cecil McBee** and **Wilbur Campbell**. **Tony Williams** opened there March 14 . . . **Eddie Harris** continues Fridays and Saturdays at **Tantrum**, 11525 S. Michigan . . . **Von Freeman** remained through March at the **Star-dust Greens** on Fridays and Saturdays. On Mondays, it is the **Frank Derrick Experience**, a straight 16-piece band which plays a variety of jazz, rock, and soul pieces.

Baltimore: **Eubie Blake** celebrated his 90th birthday in his native city at the **Peabody Concert Hall** Feb. 14. At a combined party and concert the ragtime pianist-composer listened to personal tributes from Mayor **Schaefer** and such remaining members of **Baltimore** show business royalty as **Blanche Calloway**, sister of **Cab. Governor Mandel** sent a proclamation and Vice President **Agnew** and President **Nixon** letters of congratulation. There were musical tributes from **Ethel Ennis**, backed by **O'Donel Levy's** group, **Roosevelt News-on**, a doctoral candidate at **Peabody** whose thesis deals with ragtime and **Blake**, blind barroom pianist **John McCraw**, the **Peabody Jazz Orchestra**, and, surprise of the evening, the swinging **Model Cities Cultural Art Band**, directed by **Lewis Hamlin** and made up of students from local high schools and colleges. But the star of the evening was clearly **Blake**, who ad-libbed his way through several stand-up routines and performed **Jess Pickett's Dream Rag**, **Gershwin's Man I Love** and a medley from his and **Noble Sissle's** 1921 Broadway musical **Shuffle Along**. When he sang **Love Will Find A Way**, an ex-chorus girl in the audience, overcome by nostalgia, joined him from her seat on the final chorus. It was that kind of evening. The affair was sponsored by the **Maryland Commission on Negro History and Culture** . . . The big band of **Louis Bellson**, **Maynard Ferguson**, and **Count Basie** played for the **Left Bank Jazz Society** during February and March. On Feb. 18, saxophonist **Eric Kloss** with the **Barry Miles Trio** (bassist **Frank Tusa** and drummer **Bobby Moses**) played a highly satisfying concert at the **Famous Ballroom** for the **LBJS** . . . The **Fuzzy Kane Trio** with vocalist **Shirley Fields** has been appearing weekends at the **Royal Roost** . . . Tenor saxophonist **Mickey Fields** has been at **Lenny Moore's** Tuesday and Thursday nights . . . The **Shirley Horn Trio** appeared at the **King of France Tavern** in the **Maryland Inn**, **Annapolis** two weekends in late February and early March . . . **Santana** played the **Civic Center** Feb. 25.

Washington, D.C.: In an unbelievable display of musicianship, **Sonny Rollins** and his quartet (**Walter Davis**, piano; **Cecil McBee**, bass; **David Lee**, drums) brought to an end the first series of **Jazz Heritage Concerts** sponsored by the **Smithsonian Institution** and produced by **Martin Williams**. The evening concert was preceded by a jazz master class presided over by **Mr. Rollins** and involving three students of saxophone from the **Howard University Institute for Jazz Studies** . . . **Stan Kenton's** band played to another **SRO** audience in the area, this time at **Hayfield**

High School. Kenton held a clinic for those interested earlier in the afternoon Pianist Marian McPartland played a week at Wild Bill Davison's club, Blues Alley The United States Air Force Jazz Ensemble, The Airmen of Note, performed at a Sunday afternoon gala dedicated to Black America. Guests appearing with the band included Clark Terry, Donald Byrd, and Ethel Ennis The Count Basie band did a one-nighter at another local high school recently Roberta Flack performed at a benefit concert at Constitution Hall on a recent Sunday. Her bassist (bowed) Terry Plumeri has departed the group for the time being The Left Bank Jazz Society of Washington featured George Benson's Quartet and extra added attraction Shirley Horn Trio. Miss Horn was also featured performer that weekend and the preceding weekend at the King of France Tavern at the Maryland Inn in Annapolis Pianist Art Monroe and bassist Derwyn Holder are holding forth in the lounge of the Wharf Restaurant in Alexandria.

Cincinnati: 1973 promises to be a good year for jazz in Cincinnati if things continue as they have been since the new year began — Duke Ellington appeared in concert with

his band at the University of Cincinnati, and was presented with a key to the city by the Honorable Theodore M. Berry, mayor of Cincinnati . . . Tony Bennett also did a concert here together with the Louie Bellson Band at Music Hall . . . The Viking Lounge recently featured the groups of tenorist Rusty Bryant, Groove Holmes, Young—Holt Unlimited, Sonny Stitt, and Gene Harris and The Three Sounds. Rusty Bryant also did a few weeks at Wardell's before moving into the Viking . . . Errol Garner was the featured artist with the Cincinnati Symphony Orchestra during an 8:00 series concert . . . The University of Cincinnati has slated concerts by Freddie Hubbard and Bill Evans in the near future, together with clinics by these artists . . . Guitarist Eddie Nelson has invented and manufactured a guitar synthesizer which will be marketed soon . . . Drummer David N. Frericks, 34, recently died of a heart attack. He was formerly a percussionist with the Cincinnati Symphony Orchestra and The Symphony Jazz Quintet. A benefit concert was held in his honor at Wilson Auditorium, having been programmed by bassist Bud Hunt. Also appearing in the concert were drummer Grove Mooney, Jimmy McGary, tenor, Joyce Mooney and

Lee Stolar, piano, and Larry Dixon, baritone sax . . . Dee Felice and The Mixed Feelings appeared for several weeks at the Marriott Inn before going on tour . . . The Ron Eneyart Trio opened up a new jazz club called Roberts Neoteric Lounge. The trio was made up of Eneyart on drums, Mike Moore, bass and Kenny Poole, guitar. Mike Moore, also appeared at Gilly's in Dayton with guitarist Jimmy Rainey prior to working with Eneyart. He subsequently joined Jackie Paris and Anna Marie Moss at the Marriott Inn for their engagement here in town . . . Weather Report did a concert at U.C. just before the beginning of the year . . . Singer Frank Link led a group at the Lookout House featuring Maurice Bechtol on organ and Billy Spaulding, drums. Jenifer Lyn shared vocal duties with Link . . . Trumpeter Jerry Conrad is now leading the T.V. studio band for the new Nick Clooney Show on WKRC-TV . . . Mel Torme made his second recent appearance at the Lookout House for a week's engagement . . . The Symphony Jazz Quartet, under the leadership of Frank Proto has been doing several concerts around town and recently came out with an LP recorded at Gilfoy Sound Studios . . . A lecture on Duke Ellington featuring records

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and slides was put on by journalists Dick Shaeffer and Jerry Carrier at the Cincinnati Public Library. Original photographs and tapes were displayed . . . Sarah Vaughn is presently being featured at Beverly Hills Supper Club with a good rhythm section consisting of bassist Ron McClure, drummer Jimmy Cobb and pianist Dick Schroeder . . . Sammy Davis, Jr. did two holiday party concerts for the employees of American Financial Corporation at Music Hall . . . Tombonist Paul Pillar is the new director of stage bands at the University of Cincinnati College Conservatory of Music . . . Gill's in Dayton always has good jazz such as George Benson's Group, and further bookings include Charlie Mingus, Elvin Jones and Jeremy Steig . . . Wayne Cochran and the C.C. Riders did concerts and clinics at Amelia High School. Other rock concerts recently heard here featured America, Niel Young and the Allman Brothers.

Minneapolis-St. Paul: Dick Clay at the Prom Center in St. Paul has his spring and summer big band schedule just about set. It began March 1 with Maynard Ferguson, followed by Count Basic March 21; Stan Kenton April 18, and Buddy Rich May 16. Harry James is a possibility in June, and Clay certainly will find a spot for Woody Herman somewhere . . . For several months there has been jazz featuring a variety of local groups from 3 to 7 p.m. in the Downtowner Motel in the heart of downtown Minneapolis. Attendance has remained good steadily, and the originator of the series, drummer Kenny Horst, has now landed a Thursday through Saturday nighttime gig at the place . . . Ken Mason's Ascension Jazz Council, a recently-formed jazz club in the Twin Cities, has produced its first programming—a three-part series in the St. Paul Arts and Science Center. The three Saturday night concerts in February marked the first jazz played in the building since it opened in 1964 . . . The Walker Art Center is again bringing jazz to the nationally famous Guthrie Theater in Minneapolis and featured Miles Davis in February and Weather Report in March. It is hoped that Charles Mingus will appear in the spring, when he is scheduled to be in the Midwest. Davis sold out two concerts in the 1,440-seat hall, but reviews were mixed and audience reaction quite negative, while Weather Report drew critical and audience raves, and nearly filled the place for its single show . . . Your Twin Cities correspondent is a once-a-week guest on Lars Hoel's jazz show on WCAL-FM. The local jazz scene is usually the topic of conversation. Speaking of radio, one of the Twin Cities' avant garde jazz groups, Blue Freedom's New Art Transformation, appeared in concert carried live over another local FM station . . . There were approximately 15 rock and jazz concerts featuring big-name performers in various Twin Cities' halls in February, one of the best months here ever . . . The Four Freshmen played Diamond Jim's, a private club in St. Paul, for a couple of weeks in February . . . Turk Murphy and the Salty Dogs from Chicago played a recent weekend at nearby Mendotta's Emporium of Jazz . . . The Whole Coffeehouse, a student-operated club at the University of Minnesota, has added jazz to its musical menu. Local jazz groups are featured on one or two Thursdays each month, and the admission price is only \$1.50 per. The university also bought singer Billy Paul to Northrop Auditorium March 1. Charlie Byrd played the Univ. of Minnesota at Duluth, and jazz-rockers Chase played Southwest State College . . . Station WAYL-FM has formed a 17-piece band that will play private parties

and other special events . . . Future St. Paul Civic Center theater concerts include the Steve Miller Band and B. B. King April 22 and Duke Ellington May 10. Many Twin Cities jazz buffs and musicians missed the television tribute to the Duke because the Weather Report concert was held the same night . . . When the new Blood, Sweat & Tears (with Tom Malone on brass) was at the Orpheum Theater in Feb., critics were unanimous that the group has moved further jazzward, and with pretty good results. The concert was recorded by KQRS in stereo and quadrasonic and broadcast the following night. In an unusual promotion, 26 twin cities stereo equipment stores carried the broadcast to demonstrate quad.

Dallas: Erroll Garner made a return engagement, this time for a week, at the Losers Club . . . Blood, Sweat & Tears, following a Nicaraguan benefit concert, sat in en masse at the Keynote, marking a reunion of three members—Lou Marini, Tom Malone and Jerry Fisher—with leader Don Jacoby, for whom they worked at various times. The Jacoby group, incidentally, has reorganized with the following personnel: Al Beutler, reeds; Butch Nordall, keyboard; Kenny Mathews, bass; Tommy Morrell, guitar; and son Bill (Bubba) Jacoby, drums. Vocalist B.J. Wright has also returned to the popular Dallas nightspot to complete the six-night-a-week format, while the Charlie Chick Ramirez quartet holds forth on Sundays . . . The outstanding 19-year old guitarist Mike Henley is featured with singer Jerry Burgess' new group at the Royal Coach Inn; other members include bassist Junior Graham, drummer Dale Cook, and vocalist Mary Shannon . . . Meanwhile Mary's husband, guitarist Jim Shannon, has joined drummer Boh Stewart's Trio at Club Lark on the southside; with Stewart are Clyde George, organ, and vocalist Ruby Wilson . . . Gene Harris and The Three Sounds completed a three-night stint at the Villager, where Howard Roberts was to return in March. The guitarist was also set to conduct a daytime clinic using club facilities . . . Lovely vocalist Joyce Wilson has returned to Dallas after a two-year absence to join forces with super-talent Robert Jason (vocals/bass/keyboard). The Jason/Wilson tandem opened a month's engagement Feb. 5 at the new Sixty-Sixty Place.

Denver: Local clubs are bringing the best talent available to Denver, and the result has been a wide range of music being presented, excellent music, and great crowds . . . The Warehouse Restaurant has been packed for the great names being offered. Charles Lloyd (with Tom Trullio, guitar; Robert Moranda, electric bass; Woody Theus, drums), Jimmy Smith, and Kenny Burrell each attracted their own crowd, while The Friends of Distinction and The Treniers followed to bring in a completely new crowd. Jack McDuff is set April 2-7, Gene Harris and The Three Sounds April 9-14, and the MJQ April 16-21 . . . Attractions at Ebbets Field have varied even more. March and April offerings included comedian David Steinberg, Larry Coryell, Capt. Beefheart, RaShaun Roland Kirk, and the Mahavishnu Orchestra. Les McCann is in April 16-21, Randy Newman April 26-28, and Herbie Hancock April 30-May 5 . . . Emerson St. East had James Moody in for a week with the house group, Phase II . . . Ramsey Lewis was at the University of Denver for a night, and the Steve Getz Quintet put on their usual strong show at Colorado College in Colorado Springs. Steve Getz also opened the Sunday night jazz policy at the Robin's Nest on Look-out Mountain . . .

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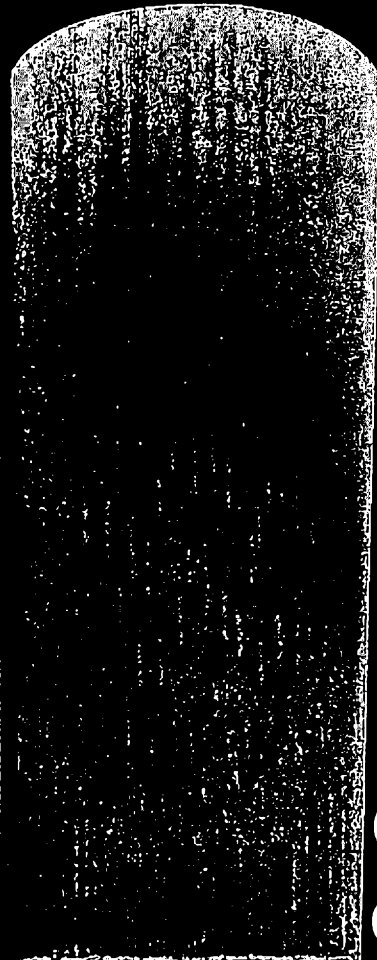
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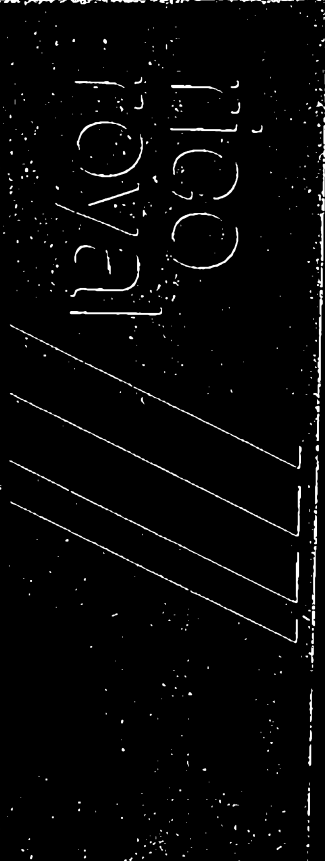
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