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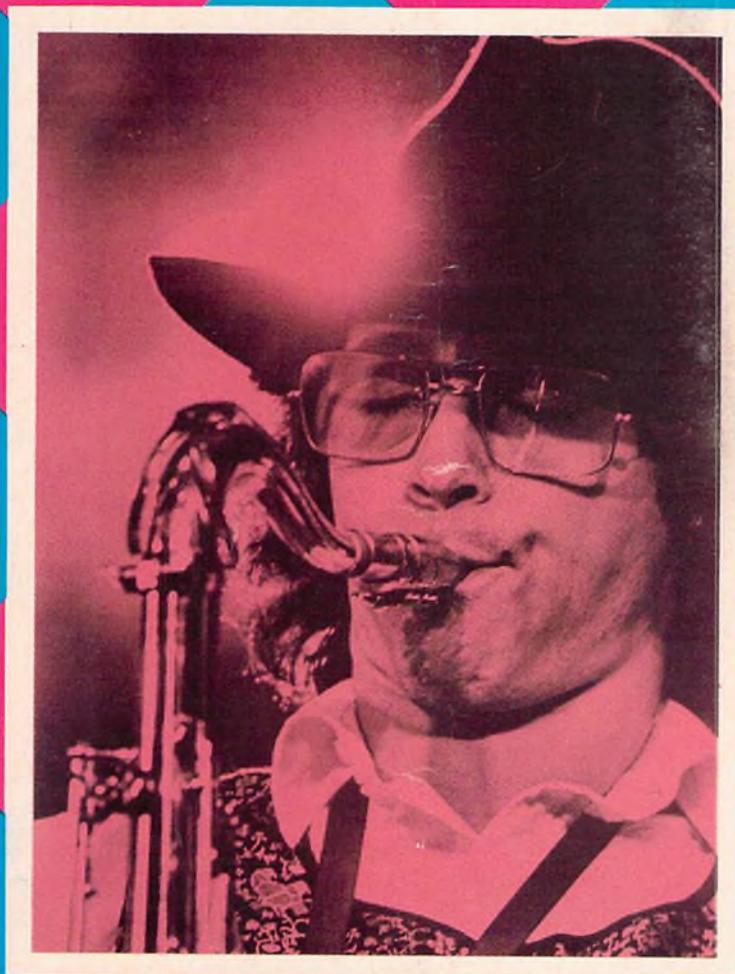
jazz-blues-rock

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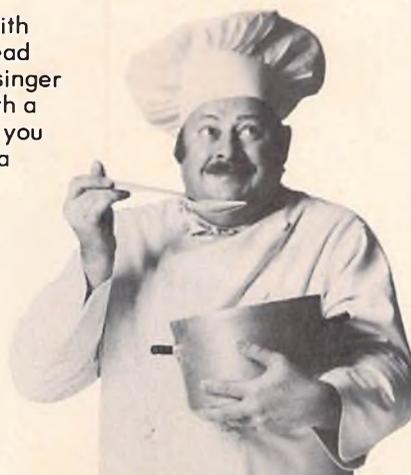
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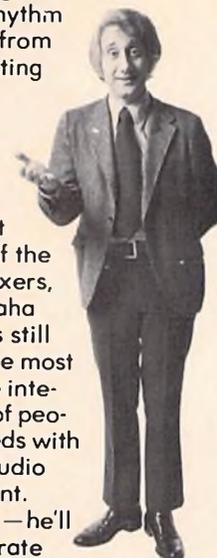
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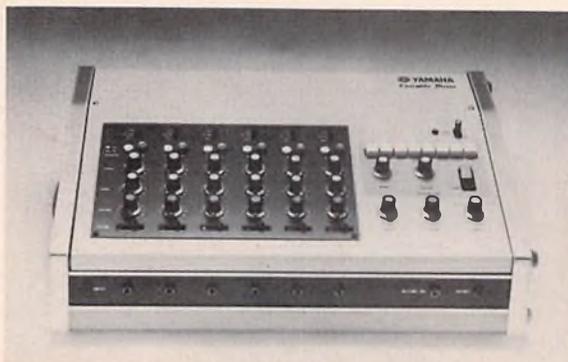
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# the first chorus

By Charles Suber

The principal high-light of this school year is the quality and depth of jazz heard from players at virtually all grade levels.

Stage bands are being replaced, musically and semantically, by jazz bands. Combo jazz is just that, regardless of the hyphenated label: jazz-rock, blues-rock, etc. (My favorite is "wire choir" to describe a young jazz oriented string group.) And we are hearing more and better soloists who are capable of coming down front with organized ideas and the facility to express them.

There are several reasons why this "advance" is so plainly audible this year—more jazz educators, better writing, cumulative benefit of many clinicians and festivals, the boom in the study of improvisation—but leave that to the season post-mortem. Right now, while the sounds are fresh in my mind's ear, let's talk about "swing choirs" an increasing factor in school jazz festivals.

An accurate, and not derogatory, statement of fact is that school jazz vocals are at about the same stage of development that school dance bands were 20 years ago. (The very name "swing choir" reeks of brilliantine, Ok La Home A smiles and gestures, and MGM choreography. Remember when it was cool to have the trumpets sway in counter rhythm to the trombones?)

The major problem with school-level vocals (and most commercial vocals) is the lack of appreciation of what a jazz vocal is. Unlike the jazz instrumentalist who has so many jazz players to use as a shining standard, the "swing choir" has only the swinging sounds of Norman Luboff or Ray Coniff to emulate. (Is it just a coincidence that Rubinoff and rip-off also end in double-ff?) The contrast between the jazz musicianship of instrumentalist and vocalist was sharply accentuated at the recent Reno Jazz Festival which featured 220 bands, 30 combos, and 60 swing choirs. At the final concert—attended by a sell-out crowd of 8,000—the best of the elementary, junior and senior high school bands and choirs performed. The bands were exceptional—especially the jazz band from the Seal Beach (Cal.) Middle School (6-8 grade); the swing choirs were not.

It is not to be inferred or suggested that the choirs should not participate and perform—there is no better way to learn. But in addition to listening and performing the choirs and their directors need help. They need the kind of jazz clinician that has been invaluable to the jazz player. Roberta Flack, Carmen McRae, Sarah Vaughan, and their like must be available to the schools. The vocal educator must learn from the instrumental educator the criteria of jazz performance: (1) improvisation; (2) moving time; (3) individuality of expression. The vocal educator has to learn, and be able to teach, jazz phrasing and the subtle "lay-back" of a blues. This is a rough and tough job for an educator who has the heavy albatross of traditional music hanging around his neck. It is suggested, therefore, that the instrumental director take over the training of the choir. It was no accident that the closest thing to jazz vocal phrasing heard at Reno was from a choir from Roosevelt High School, Seattle, Wash., conducted by Waldo King, a past and present grand master of training jazz bands. You should have heard the soloist that stepped out front . . .

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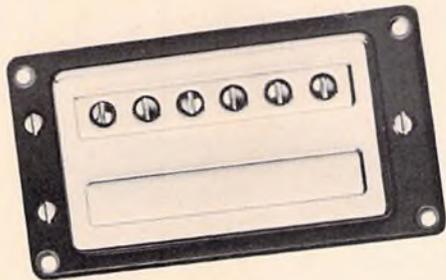
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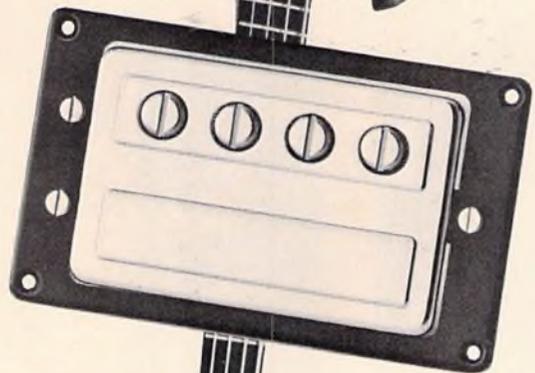
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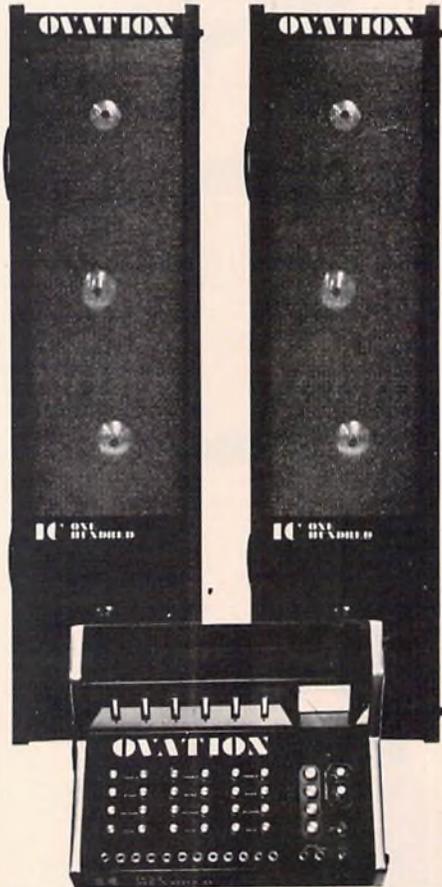
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# down beat

jazz-blues-rock

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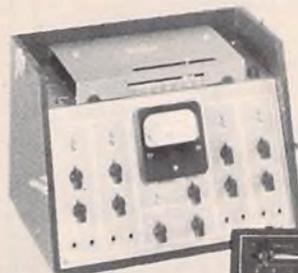
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## Music, Music, Music . . .

I feel moved to write that I personally think *down beat* is "scales" above any of the other jazz/pop periodicals, due to its extensive and objective coverage, excellent record reviews, and policy of not combining politics with music.

Although it is realized that music has been interrelated with various social and political causes throughout the centuries, one becomes a bit tired of reading articles by critics and musicians with political axes to grind. Who wants to be bombarded with socio-political ideologies in a MUSIC magazine! I love music for music's sake and feel its primary purpose is for enjoyment.

*down beat* is to be commended for its straightforward, non-biased reporting. Keep

up the good work!

Frederick E. Snider

Chambersburg, Pa.

## Critical Appraisal

I have received your magazine with pleasure for over a year now, and enjoy it. The variety of articles and general coverage often provide me with interesting anecdotes for listeners.

I do offer a single negative comment: too often the record reviews are in the "cheer-leading" vein rather than being truly "critical appraisals" of the thought, creativity, energy and effort evidenced on the disc.

It is obvious, of course, that any particular review of a particular album is only the opinion of one man. Having said that, I hasten to reiterate the previous paragraph.

On the positive side, I feel Terry Martin to be one of the most articulate and astute reviewers on your staff, and would welcome seeing more of his work.

Ron Carbon

WMFM, Madison, Wisc.

## Stitt Solo Satisfies

I'm writing in to tell you how pleased I was to see the Sonny Stitt *Tune-Up* transcription in your Music Workshop (db, March 29). Greg George did an excellent job.

That solo serves as an excellent example of Stitt's beautiful linear style. I'd like to see more solos out of *Tune-Up* and maybe some transcriptions from Sonny's current Cobblestone release, *Constellation*.

Lou Molaro

Van Nuys, Calif.

## Cornering Smith

If Will Smith (March 29) saw fit to give Miles' *On the Corner* album only two stars, why should he spend so much time defending Miles and the album, and then put in a dig against Don Ellis, who really has little if anything to do with Miles or the music on the record?

Nick P. Sgammato

Ossining, New York

## Diggin' Dex

I am writing to sing the praises of Mr. Dexter Gordon, the epitome of mainstream modern tenor saxophonists. Along with an old buddy, Gene Ammons, plus a few other men, Dexter has been playing excellent, hard-driving, straight-ahead jazz tenor for over 25 years.

Dexter's recent recorded output shows he has gotten better as time passes. *The Chase* (Prestige) is a gem featuring Jug and Dexter together and separately with two rhythm sections. *The Panther* (Prestige) is a monument to any student of tenor; *Body and Soul* is one of the finest performances ever recorded. (*down beat* gave this Lp the deserving 5 star rating.) His extensive Blue Note recordings between 1961 and 65 were uniformly excellent. (By the way, Ed Beach, the best jazz DJ in N.Y.C., recently did a show on Dexter's 1960s recordings. It was dynamite.)

I caught Dexter at last year's Newport-N.Y. Jazz Festival. He seemed slightly off form in the jam sessions, but I did catch a couple of good solos from him when he paired off with Sonny Stitt. It's true that Rahsaan Roland Kirk hogged the other set Dex was on, thus inhibiting all the other reedmen on stage . . .

I wish your magazine would do a complete discography on Dexter's recorded work. I would find it extremely valuable, since my record collection has a big hole in it where early Dexter Gordon is concerned. Dexter belongs in your Jazz Hall of Fame.

(Another thought: Art Farmer is as good a trumpet player as Miles Davis but he never got the breaks that Miles did. After over 20 years of excellent trumpet and fluegelhorn playing, he remains relatively unknown. One plus in Art's favor: he never developed the "superstar" attitude that Miles Davis did.)

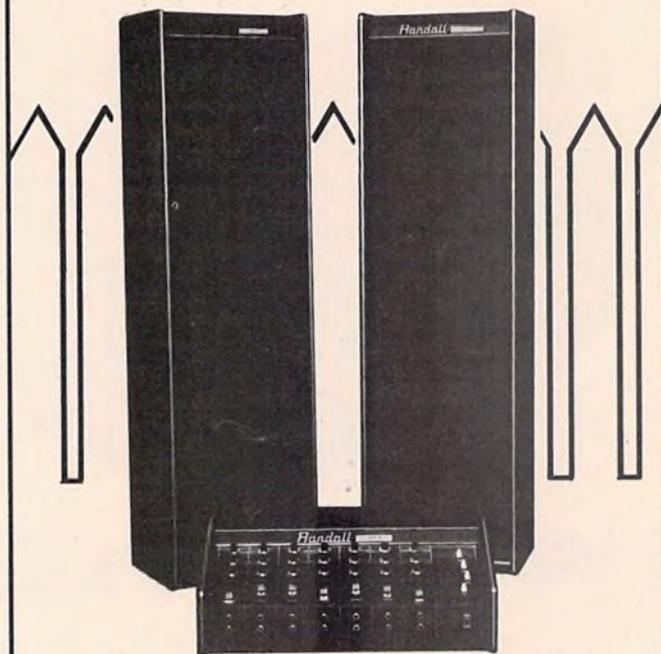
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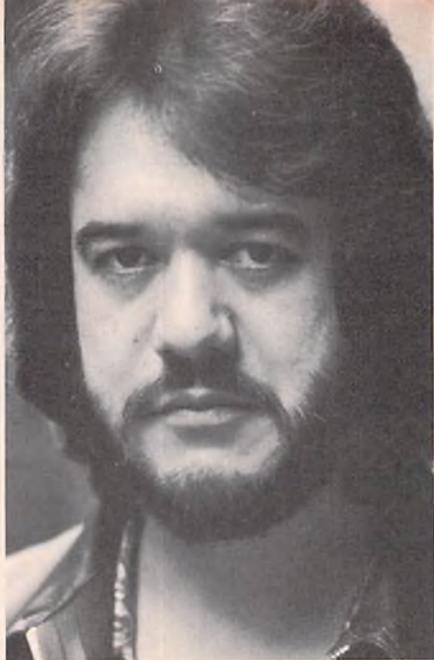
## AIRTO'S BAND IS HERE

Airto Moreira, the ubiquitous Brazilian percussionist, has formed his own group, called—with admirable simplicity—Airto's Band.

It includes three musicians from Uruguay, who, like their leader, prefer to be known by first names only. They are keyboard player Ugo, bassist Ringo and drummer George. Also aboard is guitarist David Amaro from Los Angeles, who has worked with Andy Williams.

Airto will play percussion and drums and sing, and his wife, Flora Purim, will sing and play guitar and percussion. The group began to rehearse intensively in March, and was set to cut an album for CTI in April.

Airto's Band made its public debut April 20 in a concert at New York's Felt Forum featuring Eumir Deodato and Freddie Hubbard, and opened at Boston's Jazz Workshop for a week three days later. The group will probably appear at Newport in New York, and make its first extensive tour in August.



DEAN BROWN C.T.I.

number: *Hello Gordon*, set to the tune of *Helly Dolly* and equipped with special lyrics by Montmartre's first lady, Lizzy (a co-founder of the famous jazz club 11 years ago). The singers were accompanied to perfection by Horace Parlan at the piano. They included Etta Cameron, Vera Love and Rosita Thomas, American singers living and working in Copenhagen. A sample of the lyrics:

Hello, venner, now it's *Dexter Calling*,  
It's the night when *When Tall Dexter Rides Again*,  
*The Chase* is wild, Gordon  
*One Flight Up*, Gordon  
And *A Day in Copenhagen* has been more than one.  
When *Dexter Digs In* and  
Calls for *More Power*  
*The Resurgence* is *The Panther's* final aim.  
Please:  
Go right on, Dexter.  
Have yourself some fun, Dexter.  
Glad to see *Our Man In Paris* home.

"Venner" means friends in Danish, and the reference to Paris was timely, since Dexter had recently returned from his first engagement in that fair city in many years, some old troubles having been cleared up.

Dexter took to the mike to thank his girlfriends, singing some blues with Brother Horace still at the keyboard.

A tremendous jam session followed, with everybody playing saxophone except the rhythm section and Borge Roger Henriksen, head of Danish Radio's jazz department, who blew Melodica on a blues riff interwoven with (of course) *Happy Birthday*. The participants included Sahib Shihab, Jesper Thilo and Peter Mikkelsen.

Dexter himself did not play that night, but enjoyed his party by listening to such fellow musicians as top Danish tenorist Bent Jaedig, with Brother Horace still at the piano, and Ole Streenberg on drums.

When blues singer-pianist Champion Jack Dupree dropped in after finishing work at the Tre Musketerer club, nearly everyone had split, including Copenhagen Slim alias Bent Gordonsen, a.k.a. Dexter Gordon—who made Copenhagen his home town ten happy years ago.

—birger jorgensen

## JAZZ WEEK IN BOSTON

It'll be *Jazz Week* in Boston May 1-6. Mayor Kevin White proclaimed the celebration, which will be coordinated by the Jazz Coalition, an alliance of persons and organizations "committed to fostering a more vital jazz scene" in the city.

Many activities were still being developed at this writing, but among the events definitely set are:

A May concert featuring singer Betty Carter and two local groups; an all-night concert (fourth in a series) at the Old West Church May 5 featuring some 60 musicians of both local and national prominence, and two May 6 presentations at Old West Church, one of gospel music, the other of a specially commissioned work based upon the Proverbs by Jaki Byard, the Worcester-born and Boston-bred pianist-composer currently on the faculty of New England Conservatory.

There will also be showing of jazz films new and old, a "battle of the bands" between ensembles from Harvard, Berklee, Northeastern and M.I.T.; outdoor concerts, open band rehearsals, a jazz education program in the public school system, workshops, seminars, and special radio and TV programs.

## ATLANTIC MARKS 25TH WITH PARIS FIREWORKS

Atlantic Records began a series of world-wide festivities and special events in celebration of its 25th anniversary with a five-day festival in Paris April 11.

Attended by an estimated 500-plus persons, including Atlantic executives and staff members, Warner-Elektra-Atlantic personnel and guests, the event included the premiere showing of a 60-minute film illustrating the history of the company.

Only one day was set aside for business—the introduction of new product and campaigns. The rest was for pleasure—outings, banquets, etc.

In addition to the film, which will subsequently be shown to the company's branches, distributors, retailers, etc. and be made available to schools, colleges and public television, *Making Tracks: The Story of At-*

*lantic Records*, a book by Charlie Gillette, will be published by Outerbridge and Lazar in the Spring. Also, a short history of Atlantic in booklet form, by Bob Rolontz, is being published for promotional use.

A radio show and compendium of Atlantic's historically most significant releases has been prepared by John Gibson, the company's creative products coordinator, and a special multi-Lp album was introduced at the Paris bash—the largest in Atlantic's history.

## DEXTER TURNS FIFTY



JAN PERSSON

When Dexter Gordon arrived at the party being given at Copenhagen's Club Montmartre on the auspicious occasion of his 50th birthday, the great tenorman had already had a busy time.

The previous night, he had gigged at Tag-skaegget, the jazz club in Aarhus (Denmark's second-largest city), and there had been celebrations from midnight till morning, complete with layer cake and big cups of kindness.

At Montmartre, noted political cartoonist Klaus Albrechtsen had arranged quite a surprise party and also emceed with bravura.

The first act he brought to the stage was The Tough Ladies, an eyeopening (to say the least) vocal group of some 20 girls. They had only one number in their book—but what a



Dexter is congratulated by fellow expatriate Sahib Shihab and friend



## ONE FOR CLIFFORD BROWN

BY DAN MORGENSTERN

A record destined to be among the most beautiful and important jazz releases of this (or any other) year will soon be available anywhere records are sold.

Unlike many a jazz item of unusual interest, *Clifford Brown: The Beginning and the End* is being issued by a major company. This fascinating album, containing never-before-released music made by the legendary trumpeter on the last day of his short life, at a session in Philadelphia, plus the first recorded samples of Brown's art, from an obscure 1952 date for Okeh by Chris Powell and his Blue Flames, will be given the kind of merchandising usually reserved for quite a different sort of product.

The Brown LP is part of a five-album release of great interest which should be in the stores sometime in May. It will include a Bud Powell-Don Byas date produced for Columbia by Cannonball Adderley in Paris, (with Pierre Michelot and Kenny Clarke); *Jazz at the Plaza*, music made at a late-1950s New York party by such luminaries as Duke Ellington, Billie Holiday, Miles Davis with John Coltrane and Cannonball, and Jimmy Rushing; a set of previously unissued Woody Herman material, and a Stan Getz LP made up of both previously released and unissued stuff from a Bob Brookmeyer date that also included Herbie Hancock, Gary Burton, Ron Carter, Elvin Jones and guest Tony Bennett.

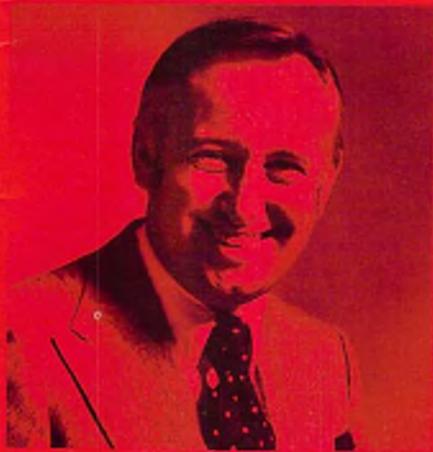
The man primarily responsible for this bonanza is Bruce Lundvall, Vice President of Marketing at Columbia. A dedicated jazz fan who spends many of his private hours listening to the good sounds, live and recorded, he discovered some of these treasures on acetates gathering dust in a producer's office. He obtained the Clifford Brown Philadelphia tapes for Columbia after independent producer Don Schlitten played them for him.

Lundvall has a special feeling for Brown's work. He would catch the trumpeter as often as he could while attending Bucknell University (in Lewisburg, Pa.), where his roommate was Mike Bernicker, who later became a jazz a&r man for Epic. "We'd hop in the car to Philly or New York to catch some good music," he recalled, and though his instrument was alto sax ("I just played a little"), Brown's trumpet had a special message for him. He believes the Philadelphia session is perhaps the finest Clifford captured on record, and those who've had a chance to hear it would agree.

It's not usual for an executive in Lundvall's position to have such deep and abiding interest in a music generally considered, shall we say, less than commercial. But at CBS, he says, "you can find a dedicated jazz fan in almost any department." The obvious ones, of course, are John Hammond and Teo Ma-

cero, but Lundvall also mentioned director of press and information Bob Altshuler; Stan Monteiro (a clarinetist); Charlie Lourie (a tenorman); Stan Schneider, and several others.

Lundvall discovered jazz at 11, in a store that sold used juke box 78s for 18 cents. He traded in soda bottles for records and began to collect. A friend, Bill Triglia (who became a pianist of some repute) lent him a bunch of Bud Powell sides, "and at the end of a week I wouldn't give them back to him," he joked.



BRUCE LUNDVALL

Eventually, he spent "every spare dime on records—I was very much into the bop thing." He'd study in the summer and work after school the rest of the year to get money for records. He also religiously listened to a jazz program out of Newark, *SIS Cool*, which conducted a daily quiz with records as prizes. "I had a 3 to 6 job, but when the show was on, I'd drop everything to call in my guesses. At one time, I had some 20 sides waiting for me at Ozzie Cadena's store in Newark."

Lundvall already knew then, he says, that he wanted to be in the record business. "The first place I looked for a job was Prestige, and I was so surprised when I found it wasn't in a big, fancy office building."

Lundvall has found his jazz background "helpful in a commercial sense. It made rock easier to get into, via early r&b and blues. And a strong indoctrination in jazz can help you relate to any other kind of music quickly, because it's real listening music. It conditions your ear and prepares you to understand quickly what's going on."

"I don't think jazz is a dying art," he added. "It's always been a special music."

Lundvall is genuinely proud of the new jazz releases. "Musically, they are all superb. And we'll give them a strong campaign."

He puts on the already much-worn acetate of Clifford Brown, and first his foot, then his whole leg, moves to the beat. "Listen to that run," he says, shaking his head in wonderment.

## potpourri

The **Thad Jones-Mel Lewis Orchestra** had a busy April with appearances in Detroit, Houston, Buffalo, Chicago, Kansas City, Cleveland and Hartford, among other cities. The co-leaders plan an active spring and summer for the band, culminating in a European tour Aug. 12-Sept. 16, including Scandinavia, France, Italy, the Low Countries, two weeks at Ronnie Scott's in London (Aug. 22-Sept. 8)

and appearances at the Jazz Man '73 festival on the Isle of Man (Sept. 9-15). Then it's back home, to Monterey Sept. 23.

The 100th anniversary of the birth of **W. C. Handy** was commemorated March 26 at the Overseas Press Club in New York. Members of the Handy family, including the composer's widow and his daughter, **Katherine Handy Lewis**, and son, **Wyer Owens Handy**, were present to hear music performed by, among other, pianist-singer **Emme Kemp**, trumpeter **Louis Metcalf**, bassist **Al Hall** and drummer **Al Drears**. The president of the Overseas Jazz Club, **Earl Hines**, was also on hand, as was **Maurice Waller**, son of **Fats Waller**. An exhibit of Handy memorabilia was on display.

*The Depot*, a folk opera by **Bill Lee**, receives its world premiere May 4 at Hampton Institute. The performance will be directed by the composer, who also performs the score with the **New York Bass Violin Choir** (Isle Atkinson, **Ron Carter**, **Richard Davis**, **Michael Fleming**, **Milt Hinton**, **Sam Jones** and **Lee**) which he founded and leads. The opera, completed in 1967, depicts the lives of black people in rural Alabama. Excerpts have been successfully presented in concert and at the Newport Jazz Festival, but this will be the first complete performance of the work, made possible by a grant from the National Endowment for the Arts. The cast is made up of Hampton Institute students, faculty and community members, and a second performance will be given May 5.

Trumpeter **Leon Merian** has re-formed his big band and is currently doing a series of jazz concerts and dances in the New England area, mainly around Boston.

The first young jazz artist to be signed by Playboy Records is 23-year-old pianist-composer **Pete Robinson**. A member of **Don Ellis'** band at 16, he was with **Shelly Manne**, then formed his own group, **Contraband**, which recorded for Epic, and toured Japan with **Thelma Houston**. He also recorded his own album for Testament and has arranged for **Billy Preston** and **Redbone**, among others.

Reedman **Bobby Jones**, now a resident of Munich, and trumpeter **Dusko Goykovich** have formed an international group, **Summit**, which also includes pianist **Horace Parlan**, bassist **Gunther Lentz**, and drummer **Tony Inzalaco**.

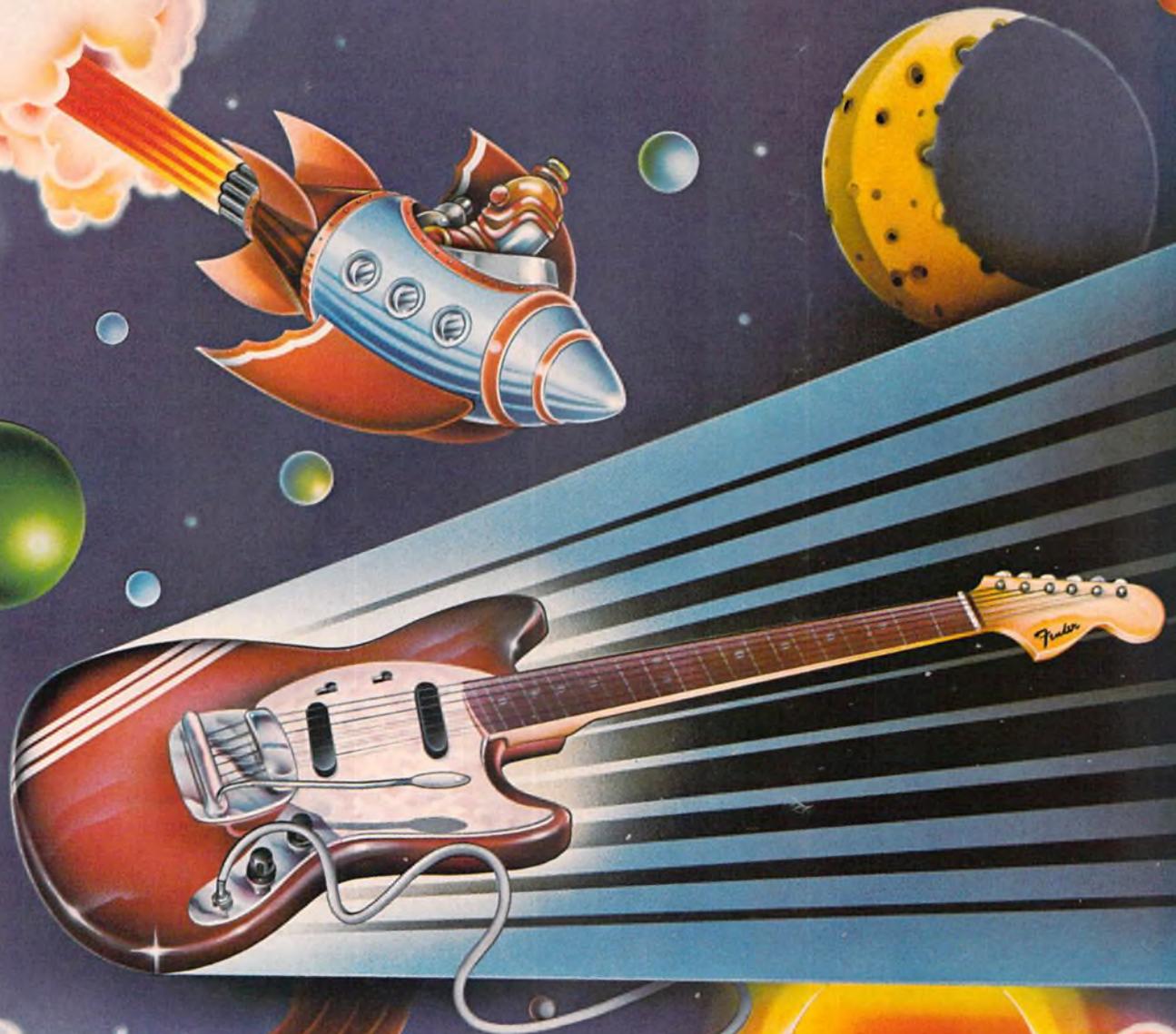
In case you've been wondering what he's been up to, drummer **Ed Thigpen** is now a resident of Copenhagen, where he teaches and plays in the **Kenny Drew Trio** (with **Niels Henning Orsted Pedersen** on bass).

It had been 12 years—believe it or not—since the great tenor team of **Al Cohn** and **Zoot Sims** had last recorded in a studio when they got together March 23 to wax an album for the new Muse label. With them were **Jaki Byard**, **George Duvivier** and **Mel Lewis**. It was a happy session (featuring Zoot's recorded debut on soprano and a stunning *Body and Soul* by Al), enlivened by

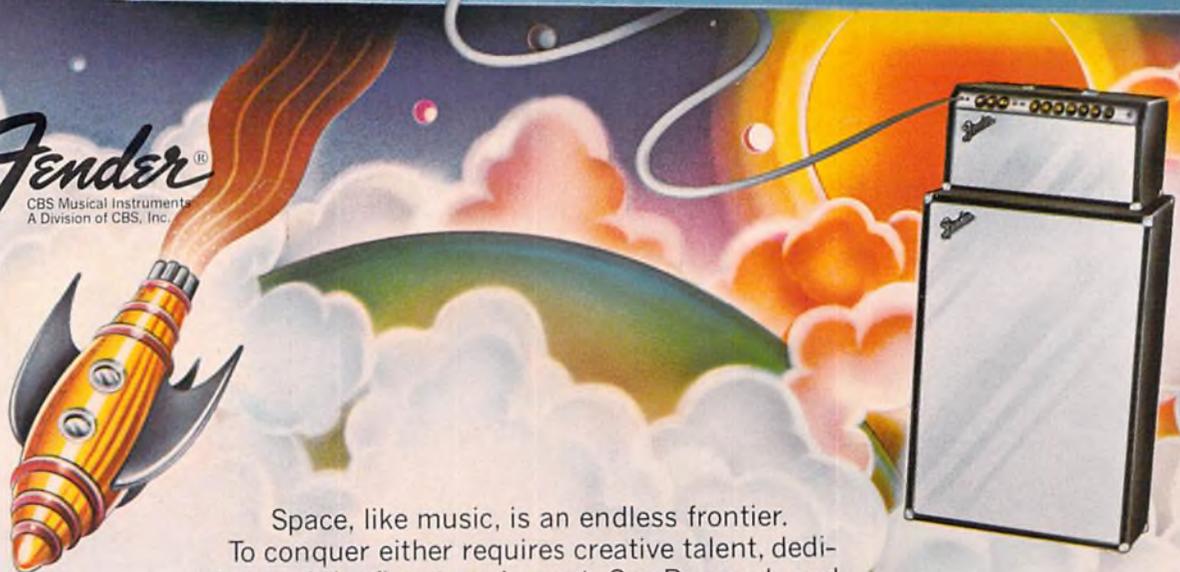
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young jazz NEWS

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## TANGO TO THE TOP

BY ALLEN LEVY

As of this writing, no less than nine versions of the theme from *Last Tango in Paris* have been released, by everybody from Herb Alpert and the Tijuana Brass to Robin Kenyatta.

The theme, equipped with lyrics by Dory Previn, the high priestess of lyrical angst, was composed by Leandro "Gato" Barbieri, the Argentinian-born tenor saxophonist who until recently had a hard time living down a reputation as one of those avant garde musicians who play self-indulgent, everlasting solos while their sidemen spin arrhythmic accompaniment around them.

He insists, however, that his music now is anything but formless, anything but undisciplined. "In order to do anything within the context of Brazilian music," he said, "it is imperative that one has form, for without form, the combination of Latin rhythms and jazz playing simply won't get off the ground. That's why I resent being typed as one of those formless sax players—my music is increasingly under control."

This may sound like the claims of any number of jazz players seeking to fetter their muse and become more commercial. In Barbieri's case, the music seems to bear him out. And if such early efforts as the disc he cut in 1967 for ESP seem, to this writer at least, intolerably monochromatic and self-indulgent as Gato blows phrases over one chord for virtually the entire record, and depend on emotional dynamics rather than musical quality for effect, he first came to the attention of serious jazz listeners through his quite different work with Don Cherry, on

such first-rate albums as *Symphony for Improvisers* and *Complete Communion*.

Gato met Cherry in Italy, where he had moved from Buenos Aires, in 1962. The two musicians got together in earnest three years later in Paris, and until 1967 the tenorist was a member of Cherry's International Quintet, one of the seminal free-jazz groups, and it was with the pocket trumpeter that he came to New York.

When Gato left Cherry (he describes his times with the trumpeter as "one of the most important of my life, for it gave me exposure and was worthwhile in terms of what I was exploring"), he moved out on his own. He participated in such original recordings as Carla Bley's and Gary Burton's *Genuine Tongue Funeral* and Charlie Haden's *Liberation Orchestra* album.

Then, as his music increasingly came to reflect his South American roots, he was signed to the Flying Dutchman label. Strong traces of his early avant gardism are still evident on his first album for Dutchman, *The Third World* (with Roswell Rudd, Haden, Beaver Harris, and a musician with whom Gato remains affiliated, pianist Lonnie Liston Smith). The music, while still exciting, starts to shift towards recognizable chord progressions, though the shifts are micro-tonal and come at odd moments. Still, there is no one-chordism.

To be frank, as far as I'm concerned Barbieri really hit his stride with his second album, *Fenix*. In it, he plays as viscerally and intensely as before, but now the energy is harnessed so that such pieces as *Bahia*





and *Falso Bahania* come across as powerful music, not merely emotional statements. Gato himself still likes the album, especially the swirling piano work of Smith. The interplay between these greats can be heard to full effect on the highlight of the album, *El Dia Que Me Quieras*. It's an impressionistic piece with no discernible beat, but Gato's tenor sounds like the cry of a wounded jungle bird as Smith swirls around him, pushing and nurturing his solo.

Gato's next for Dutchman, *El Pampero*, recorded live at the 1971 Montreux Festival, offers an interesting conglomeration of styles as the tenorist plays in front of Bernard (Pretty) Purdie, basically a soul drummer. The rhythm may be a bit more leaden than on *Fenix* (after all, Gato had the redoubtable Airtio Moreira with him on

that one), but again, the movement is toward more accessibility. It seems clear that, just as he claims, Barbieri's music is moving toward a place firmly in the mainstream.

An album which may well be Gato's last for Dutchman (he's recently been signed to ABC's Impulse label) has just been released. *Under Fire* features Gato in various settings (Smith, Airtio, and Stanley Clarke are among those aboard) and it's powerful.

To add to the affiliation confusion, the album that looks as if it's going to break for Gato, the soundtrack from the controversial *Last Tango*, is on United Artists. It shows promise of being his most successful album in years, both from an esthetic and commercial standpoint.

Having composed and performed music for this much discussed and

almost notorious film is a plum for the nervous, rather anxiety-ridden 39-year-old saxophonist. It came to him by chance.

Barbieri's wife, Michele (they've been married 13 years), was a script girl for *Tango's* director, Bernardo Bertolucci, on one of his previous films, *Before the Revolution*. When the director mentioned that he needed a man in an upcoming scene, Michele called Gato. He was rejected for the small part, but fascinated Bertolucci with his energy and ideas, and was asked to write a couple of songs for the film.

Gato has been involved with *Tango* from the beginning. While writing the film, Bertolucci listened to the *Third World* album and decided to ask him to write the score for the picture.

Gato plays the catchy theme several times on the soundtrack album, in different rhythmic guises. The last is a buoyant 6/8 treatment that gets up and flies. The album combines his increasingly lyrical playing with the arrangements of old Dutchman compatriot Oliver Nelson—and it is just where Gato would like his music to be, right in the mainstream. That's not to say it is a sugar-coated soundtrack album. It can stand on its own, for, as Gato points out, "I've always organized my albums in a totally cinematic way, so that as far as I'm concerned, this album is not a mere shadow of the movie."

The album is a clear illustration of the course Gato's music seems to be taking—a move toward a kind of visceral lyricism married to a strong sense of form. He continues to move in that direction: his current project is the recording of some "earth music" with musicians from his native Argentina.

"Nothing abstract," says Gato, "music that rises up from the soil and reaches the flesh."

Anyone who has caught Gato Barbieri live (I saw him at St. Clements Church in New York about a year ago, with Airtio, Smith, and the incredible Stanley Clarke on bass) can vouch for the fact that his music does indeed reach the flesh. From my point of view (and I come to Gato out of rock criticism) the proof was that at St. Clements people were—miracle of miracles—*dancing*. It had been a long time since I'd seen that, at either a jazz or a rock concert.

The fury of Gato's playing can do it, though. And now that *Last Tango In Paris*—the film, the album, the song—shows signs of being a big hit, more and more people are going to hear his pain-wracked yet jubilant jungle cries.

Take that, Bobby Keys—listen to what a sax player sounds like. **db**

# THE FUNCTION OF AN ARTIST

## part II

by chick corea

What a beautiful feeling it is for an artist to play music to people and see them experience your own joy and exhilaration in the playing!

What a joy to see them bounce and bubble and dance when you do, to see them experience your caress of a particular phrase and the serenity of a broad, long and restfully expanding passage—and just flow with you through so many lovely games



and be left, you and they, totally fulfilled. This is the joy of a true art experience—and this is a very powerful thing. This is also the goal of art, and the basis of art is communication. So much is placed before us every day. The radio and TV blare and ooze with sounds and opinions and enticements. The record shops are spilling over with albums, 45s and cassettes, packaged in every imaginable way from gimmicked-up sensationalism to vague and complex mysticism. This, compounded by the multitude of diverse viewpoints and the funny little mechanism in people which compels them to like something so they can be accepted by this or that group, adds up to one thing: Chaos!

Well, where is it at?

There's something which *can* be known, felt, and experienced, given honesty with oneself. And that is how something makes you feel. Not what you "think" about it, or analytical computations about it, or how "they" feel about it—but how does it make *you* feel. This is a very true way to evaluate anything, especially music and art. Does it make you feel heavy or light? Happy or sad? Exhilarated, content, bored, angry, grieved, apathetic, or dead? Are you awake after it's over? Does it brighten you up or give you a headache? Does it make you feel loose and spacious, or does it make you tight and nervous?

There's a beautifully easy thing to relate to, which is: something that is true is easy and simple. There's no effort involved. And another thing is that truth makes you feel good and has a cleanliness and rightness about it. These are some effective tools for knowing "where it's at."

Now, there's another thing which is observable. It's that if there's any group of people in the world that has the ability to influence the course of things in all areas of life, it's the artists. The masses of people look to artists for a life style and a dream of the future, not to those with apparent power, such as government, the medical profession, the educational system, newspapers and the mass-communication media. Though these institutions have a functional job to do, it's the artists who ultimately influence the masses of people and promote and seek agreement on how life should be.

So you see, the artist has a very important and a very great responsibility. For if he uses his art to promote false or bad things or a low way of living, and gets enough agreement on it, conditions will get worse.

But the beauty of it is that the artist also can conceive of the most beautiful things, the most loving and free-flowing way of living, the most wondrous not-yet-created universes—and he can begin to live this and create his art and communicate it with these things in mind. And if he pays attention to all the aspects involved, and develops his ability to communicate well, wonderful things can and will happen—and conditions around us will improve and our environment will become safer and more beautiful. This is what true art can do, and there's nothing more fulfilling than doing that.

So let's do it.

db

## Mingus makes it happen

Stand back, folks! Mingus is about to perform.

It is a brisk but pallid February day and the Baron is preparing to give a concert in Carnegie Hall, his first New York Concert in exactly a year. Once again he is putting it together under the aegis of New Audiences, which produced last year's concert. Tickets have been selling well, but for a little extra publicity and some necessary ironing, it is arranged for Mingus to have two afternoon rehearsals at the Village Vanguard, to which several carloads of schoolkids and some radio and television chaps have been invited.

All has not been reet.

"How much would it cost you if we canceled the concert?" Mingus asks New Audiences' Art Wiener and Julie Lokin. Last year's shindig was a complicated affair—big band, tough charts, guests—but this year it's just Mingus' quintet and one guest—none other than John Birks Gillespie. How many problems could there be? But when Charles has a problem, Wiener says almost admiringly, he likes to hit you over the head with it.

The group's saxophonist, it seems, isn't making the music. Emergency action is called for and Howard Johnson, who glistened at last year's concert, is inducted as a replacement.

He is the second substitute: Dannie Richmond was originally to have been reunited with his longtime boss, but he couldn't be there, and the group's current drummer, Roy Brooks, naturally got the call.

It is a Wednesday afternoon and the Vanguard is almost empty. The familiar, mocking strains of *Fables of Faubus* are being worked out on the bandstand by Mingus, Johnson, Brooks and two unfamiliar faces. The pianist turns out to be Don Pullen, whose New Thing (remember that?) recordings of almost a decade ago I had admired. The young trumpet player is a new Mingus find, Joe Gardner.

Mingus stops playing and says to Gardner: "There are two chords to this part, one's ad lib and one's straight. One, two, three, four..."

They dig in again. Meanwhile, teachers are leading their pupils to various parts of the club. "Hi, we're from P.S. somethingorother." One cubscouted fellow, noting my camera, taps my shoulder and says, "I hope we get on TV too; we're sitting over there." The TV people are setting up lights and puttering about.

Mingus tells the band: "It's like a folksong, like dixie." During the pause, Johnson's baritone sax slowly states the theme as though it were a ballad. The band starts up again, at the usual shuffling-chipper tempo. Mingus takes a solo, pausing once to advise Pullen to keep a vamp going. For a few moments, his stentorian bass transforms the place—except for the media people, one of whom is waiting for an interview. "This isn't a concert, man. I'm breaking in a new man here." Mingus tells Wiener, then grudgingly consents to be interviewed.

While they're testing lights and microphones, I walk over to Pullen to tell him that I hadn't heard him since the record with Milford Graves. He tells me he's been musical director for Nina Simone for a year, picked up a variety of gigs, worked with Mingus for about a week and can't seem to get recorded. We commiserate about the passing of the fervent avant garde scene of the '60s, though he insists that it's still happening but nobody's writing about it anymore. "The heaviest cats are still around," he says, and asks, "Whatever happened to Byron Allen?" "I don't know, man." I tell him, "I was wondering what happened to you."

One of the interviewers is ready. He and Mingus are seated around a table with several kids. This is how he starts: "Charles, you don't like the label jazz..." Mingus says it's up to the educators to teach right from wrong regarding music and says he looks forward to playing with Diz. It'll be the first time since 1952: "It should happen more often so the kids could get a chance to hear it."

Now it's the TV man's turn. He decides to film some music first. Mingus trades fours with Brooks for a couple of minutes. The mustachioed interrogator asks, "Is your music like dixieland?" After a few more questions, Mingus confers with his musicians. "Where are the promoters, are the promoters here?" he calls from the bandstand. He tells them that the band would like to go home: "I didn't sleep last night..."

As they begin to pack up, Gardner and Johnson decide to run through a section of the new piece, *Profile of Diz*: "Just be-bop it," Mingus advises them.

\* \* \*

It's Friday evening, and Philharmonic Hall is jammed with a vibrating, enthusiastic audience. Mingus, on stage, looks content, his dimpled smile flashing with the promise of good things. "This is *Pithecanthropus Erectus*; it dates from when I was a child," is how he introduces the first piece.

The tempo is bright, the ensemble tight and the propelled feelings positive. But the concert will be most notable for the striking abilities of the soloists. It is a quintet now, with Dizzy scheduled to join after the intermission. The two real surprises of the evening are out front right away.

First, Don Pullen. He takes a lithe, graceful solo, impeccably fingered. His spirited, lyrical, at times rhapsodic playing comes as a surprise to a listener familiar only with his free, garrulous style. He has taste and imagination and clarity of tone. As far as influences go, Pullen says that he mostly learned from horn players. Dan Morgenstern was reminded a bit of Ahmad Jamal and I flashed on Sonny Clarke, but it would probably be truest and fairest to say that this is a talented and original pianist of whom too few are as yet aware. When he did go into his free style, it was in a prearranged sequence not essentially integrated into the music, called and obviously enjoyed by Mingus, and played with dazzling control and much wit. Pullen may be the most challenging pianist to work with Mingus since Jaki Byard and this ought to become a fruitful relationship.

The Charles Mingus Jazz Workshop is the Harvard University of jazz. His graduates have included newcomers as well as graduate students who first learned their real powers under his tutelage. One thinks of Eric Dolphy, Booker Ervin, Jackie McLean, Rahsaan Roland Kirk, Ted Curson, Bobby Jones, Charles McPherson, Dannie Richmond, Shafi Hadi, Jimmy Knepper—and that's just a beginning. I thought of them particularly when Joe Gardner played.

He is a wiry little guy with a fuzzy afro and rubbery trumpeter's lips. He curves his body into the horn with terrific force, like Miles. His playing is not polished. He hesitated, fluffed and repeated himself during the course of the concert but these were minor annoyances and he shrugged them off as he fashioned fiery, passionate, and frequently exciting statements. At times, he played with the controlled frenzy of a Fats Navarro, but his style has been informed by more recent happenings too. There are few things in jazz more joyously stimulating than the process of discovery, whether of a veteran whom you had passed over or someone just coming up. Gardner is a discovery.

Howard Johnson is a fantastic player. He wields the difficult baritone effortlessly, ranging all over the horn and swinging with jolting strength. He knows Mingus' music and plays it with feeling.

Mingus calls a blues, Johnson barrelhouses



# GROUP

By Harvey Siders

And since the roundtable is equally popular and practical from the standpoint of camaraderie, I contacted a number of heterogeneous jazzmen who front small groups: that gum-chopping bundle of perpetual motion, Terry Gibbs; Sagittarian Jimmy Smith, who feels compelled to choreograph every comment; cynical Hampton Hawes, who has become excited over the re-birth of his trio; John Klemmer, representing today's young, modern combo leader, equally at home in straight ahead swing and the avant garden of rock; and finally, the cool, literate, persuasive Ahmad Jamal. I say "finally" because the map I sent him failed to make it clear that North Hollywood is *not* connected to Hollywood.

When he did arrive, he found an impromptu session in progress that could honestly come under the heading of

## GROUP THERAPY

By Harvey Siders

**db:** Since you guys are always on the move, what's the state of health of the clubs?

**J.S.:** Bad, depending on where you play, of course. I just returned from Denver. I played a place called the Rocky Mountain Concerts, or something like that. Beautiful man. They got seats that go straight up and you're down here. It's in the mountains.

**db:** You mean like the Hollywood Bowl? An amphitheatre?

**J.S.:** Yeah, but it's not like this jive you have in L.A. This place in Denver was packed. After the word got around, it was packed every night. But now, I go to a place like St. Louis, and well, it's a question of being branded. You know, people have your records and . . . it goes back to something Duke Ellington told me a long time ago. He said had if he never recorded, he'd have a packed house every night. 'Cause once you record, you brand yourself.

**db:** That's ridiculous. What better way is there to publicize yourself than by recording?

**J.S.:** Like he said . . .

**T.G.:** Let's get back to the club scene. Does anyone know why the clubs aren't doing so well?

**J.S.:** Definitely. 'Cause jazz ain't doing so well. And what the jocks are doing, they're pushing rock, not jazz. It's that simple.

**T.G.:** In the old days, the clubs were swinging more because there were certain clubs playing certain kinds of jazz. For example, on 52nd Street, there were clubs right next to each other, and one would be a Dixieland club. I hate to put tags on music, but there was a thing called Dixieland . . .

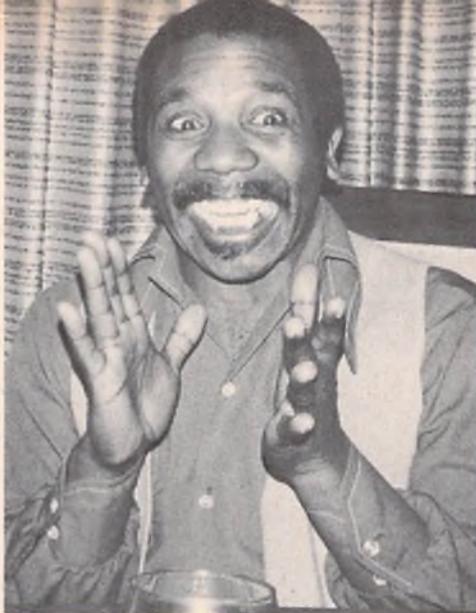
**J.S.:** That's where we all come from.

**T.G.:** . . . and people who wanted to hear Dixieland would go there. Those who wanted straight ahead jazz would go to another club, and there was a place for *avant garde*. Now there are so many forms of music that people are confused. Maybe club owners should stick with one kind of jazz. I really don't know the solution; I only know the clubs are in a bad way, or all of us wouldn't be sitting here right now. We'd all be working.

**db:** At one in the afternoon?

**J.S.:** Taking your suggestion, Terry, there should be a club where you can have rock on the first floor and jazz on the second, and securely soundproof the floor between so that the rock doesn't come up there—all 89 decibels—and shoot your jazz down.

**db:** Sounds like the present set-up of the Playboy Club, on the Strip.



Jimmy Smith



Ahmad Jamal

Hampton Hawes



# THERAPY

Photos-Howard Lucraft



Terry Gibbs

**T.G.:** No, a jazz club should be a jazz club, and stick with one thing. Now Donte's has done that, and they've established themselves as the Birdland of this town. Guys say "You wanna hear some jazz?" That means "Let's go to Donte's." They experimented with some rock things for a while and they lost a lot of their jazz audience. So they're not doing that anymore. At least I haven't seen any at the club recently.

**J.K.:** When I was just starting to gig, in Chicago—I was about 18 at the time—everybody was telling me "It's dead—jazz is dead, the clubs are through." Well, I don't think it's dead, but I think the scene has changed. Concerts are the big thing now, don't you agree?

**T.G.:** Well, concerts are great, but there's nothing like playing a club when it's right. There's a good feel.

**J.S.:** There's nothing greater than an intimate club.

**J.K.:** Well, you got to have both. Right now there's less club work and more concerts. When you do a club, you don't work as hard as you do at a concert, but the dough is better in the concert field.

**T.G.:** For myself, I can't get started in 20 or 30 minutes. My third set or my last set is always the best. By then I've gotten something out of my system and I really feel like playing. But in a concert, you get 20 minutes or a half hour. By the time you finish your chorus, you're through.

**db:** Hamp, you played the clubs all over this country, then left to work in Europe. Couldn't you get the work or appreciation here?

**H.H.:** I really liked it in Europe because I felt the people really enjoyed what I was doing more. But I found out something while I was over there. The cats who are living there ain't making no dough.

**T.G.:** There's something else. Not many jazz artists have a record that can be called a hit. Among us, Jimmy is the only one—and Ahmad, who will be here shortly—who has had records that spread out to other audiences beside jazz audiences.

db: Irony. It was Jimmy who quoted Duke about being "branded." Any comment? (Jimmy conveniently ignores me.)

T.G.: A good case in point is Bill Evans. He packed them in a Diamonte's (a North Hollywood club) so much they brought him back the following week. And why? Mainly because of those Grammy awards that he's won. That's what appeals to the non-jazz fan. They come to see him because he's a celebrity. You can't even get in to see the rock groups who have hit records. There isn't a jazz artist I can think that ever made the money in one year that some of these rock groups make in one week. Name one.

H.H.: Yeah, but there ain't ever been a rock group that could play as good as any jazz group. You dig what I'm saying?

T.G.: Oh yeah, it's very unfair, but I think it's rock music that got me into television. Listen, the club scene was even worse years ago. Hamp, you remember that job we worked together at the Sheraton-Universal? It was a dance job, an actual dance. I played the first 16 bars of straight melody and Hamp would play jazz and take it out. We even played the *Tea for Two Cha Cha*.



John Klemmer

J.S.: What? What? Oh, Terry...

T.G.: That's how bad things were. It was around 1969. There were no clubs here. Donte's was the only place going. Leroy Vinnegar and John Dentz were on that job with us. (To Hamp) You got all the jazz that night.

H.H.: Well I look at it like this: everybody says jazz is losing. Well I consider us winners. I'm Beethoven. Ahmad Jamal told me I'm Beethoven. He's Bach; Jimmy Smith is Franz Liszt. Let me rap for a second. Let me tell you something about Jimmy. When I first met Jimmy he was playing in a small club in Pittsburgh, and I wanted to play the organ and Jimmy said, "Come on up." I sat on the stool with him and I wanted to let him know that I knew what I was doin' 'cause I knew he knew what he was doin' so I went to make this run and I hit a wrong note and the organ shut off. I said, "Jimmy, what happened?" He said, "You hit the cancel note."

J.S.: Yeah, that's right. You know on the third pre-set, there's a cancel. Hamp didn't know. He was getting set to groove and all of a sudden he went *bop* and that was the end of that.

At this point, Ahmad Jamal enters, somewhat chagrined. He gives me hell for my ambiguous cartography... announces that he put on nearly 100 unnecessary miles getting to my home... adds that he prides himself on his punctuality... wonders

aloud whether down beat will compensate him for mileage... then exchanges warm greetings with everyone and joins the roundtable as if nothing happened.)

db: How do you determine the price you ask a club owner? I've had club owners tell me that Miles Davis will price himself up in the stratosphere, at \$5,000 a week, whereas Cal Tjader will work with a club owner, guaranteeing himself a return booking. How do you know what to charge?

J.S.: I'm taking the 5th amendment right now.

T.G.: A lot of clubs book expensive acts once in a while, and if you don't make money on Miles, or Erroll Garner, at least they'll gain prestige. They can always make it up on other acts. As for myself, I always work with the club owner. I try never to take out more than the owner takes. That goes back to the time when a club owner told me he likes to make as much from an engagement as the band leader does. You know, after the salaries are paid out, and the overhead is figured, if the band leader ends up with 15-hundred or \$2,000, the owner wants to clear that amount.

A.J.: (Grabs a current down beat and flips to the record reviews.) I'll be right with you. I'm reading about Jamal now. I want to see what beat down has done.

J.S.: beat down, beat down... Lord, the way he said that. I gotta remember that.

A.J.: Now what are we talking about?

db: Price... what to charge a club owner.

A.J.: I don't get into any discussions involving money with club owners or anyone else. I've had enough business dealings in my life time to last for another hundred years.

T.G.: Ahmad was a club owner.

A.J.: So I don't get into any monetary discussions that affect my art or my peace of mind. I let Jack Whitemore handle that.

db: Is he your agent?

A.J.: Yes, and a very good one. About the best you're going to find. There may be some as good, but there are none better. We do business with a handshake, and that's it. And that's quite a relief.

T.G.: Funny thing you should mention Jack Whitemore. I just got a call from him the other day. He must have found out I was doing a Carnegie Hall thing with Steve Allen. Anyway, he asked me if I'd like to open opposite the Modern Jazz Quartet at the Half-Note. Of course I'd love to, but the money was way off from what I normally get for myself. And as much as I'd love to play opposite the MJQ, as long as I'm doing the Carnegie Hall bit, I had to turn it down, for this reason: if I took the money they offered me, and if I ever came back, we were so far apart, I'd have to go out low. And once an agent or club owner knows he can get you, say, for \$200, you're never gonna get \$300.

J.S.: It all gets back to what I said before: you're branded. Branded!

H.H.: How can you put a price on music? You can't price music; you can only play it. Other people should figure it out. A musician ain't got no time trying to figure out what he should be getting.

T.G.: Let me ask you something, Ahmad. When you had your club in Chicago, did you do all the business as well as play?

A.J.: Right.

T.G.: That must have been hard.

A.J.: It was, but it was also a good experience.

T.G.: Must have been. It brought you to where you are now.

J.S.: OK, enough of that. Got another question, Harvey?

db: Just happen to have one with me. There was a sign in the Berklee School of Music that read...

J.S.: You mean Berklee College in Boston?

db: Yeah.

J.S.: I played there. Now what about the sign?

db: Well the sign said "The band that plays together, stays together." Now I'm wondering about combos that stay together for a long time. (To Ahmad) You've had the same bass player and drummer for a long time. (To Terry, Jimmy and Hamp) You've had quite a lot of changes in personnel. If a group does stay together for a long time, do they tend to get stale? Do you need new faces, new ideas, new challenges?

A.J.: It depends upon the men... it depends upon the leader. My present group has been together for 7 years now.

H.H.: Right. It's just like man and wife.

T.G.: I had the good fortune to work with Louis Armstrong, and I got talking to some of his guys. They had been with him 16, 17 years...

db: Look at Duke's band. Carney's been with him over 40 years!

T.G.: The guys who stay that long must be having fun and must enjoy it.

db: But getting back to a combo, it's such a close intimate working set-up.

A.J.: Trio, quartet, big band, Philharmonic... what's the difference, Harvey?

db: Oh there's a great difference. In a small group, the interaction is much greater among the guys.

T.G.: Maybe it is harder with a trio because it's so personal.

H.H.: Wait a minute... lemme say something, y'all. If you got a group together and the fire's there, it's cool. Sometimes it won't be there as much, but the sincerity is always there. It goes back to that funny thing we were talking about, and what Ahmad didn't wanna talk about, which I don't blame him: economics. If a cat's good, and there's no work, he's gonna leave. But if you got enough gigs, and the group's got the fire, it's like a marriage. It's like your old lady. If you come home and the fire's gone, you gonna split.

J.K.: But if anyone wants to say, they'll stay.

H.H.: Right, 'cause music is the supreme thing. Remember, when it comes right down to the nitty-gritty, what we played is what counts—not what we're paid. Nothin' else don't mean nothin'. It's what you do. I feel that's my supreme payment.

T.G.: Yeah, but ain't it a shame, when you get a good thing going, because of money, someone has to leave.

H.H.: But you gotta handle that. You gotta be able to handle that kind of situation. That's part of the sacrifice you gotta make if you wanna play music.

T.G.: Hamp, remember when we were young kids? We never really cared how much the job paid. If the right guys were on it, you wanted to go. You played for the love of playing music.

H.H.: I still don't care.

J.K.: This gets back to the business sense, doesn't it? The knowledge that comes from a good business sense is a way of protecting your art.

J.S.: That's what your manager is for.

T.G.: (To Ahmad) You must have a good (hing) group, because no matter how good the group is, the guys would leave if they weren't getting paid well. Fortunately for you, besides having a great group, you've had some hit records. You could probably work as much as you'd like. You must be a good guy or they wouldn't stick with you for 7 years. If someone doesn't like me, they're not going to stay for 7 minutes.

A.J.: We seem to be getting into a different context from what Harvey had in mind.

T.G.: It all has something to do with guys digging each other.

A.J.: There are some leaders, Terry, who function better when they make replacements.

J.S.: Definitely.

A.J.: I won't mention any names, but there are some guys who do very well replacing

men. You should never replace a good man 'cause a good man is hard to find . . .

**db:** That would make a good gong title. (As usual everyone ignores me.)

**A.J.:** . . . at the same time there's a question of complacency. Some guys, after a year or two, will take the attitude, "What the hell, it's old hat with me. I don't care anymore." On the other hand, I've had some members in my trio that were always fresh . . . always aware . . . always, what's the word, *concerned* about what was going on the bandstand. Now there's no need to replace those guys.

**T.G.:** Right. They came to play.

**A.J.:** So a lot depends on the leader. There are some who need change. That's what you're talking about, isn't it, Harvey?

**db:** Yes, but I can narrow it down by making it personal. Can Frank Gant and Jamil Nasser still surprise you? Can they play something that you couldn't anticipate?

**A.J.:** Well, it's up to the leader to surprise his associates, too, you know.

**db:** Jimmy told me it happened last night at Concerts By the Sea. (Ahmad Jamal had two more nights to go at the Redondo Beach club when this roundtable took place.)

**A.J.:** Well, a body is no stronger than its head. But if they don't come up with surprises commensurate with the surprises you've given them, then it's time to make some changes.

**T.G.:** Absolutely right.

**A.J.:** We surprise each other, to answer your question, Harvey.

**H.H.:** I had a trio for ten years, with Red Mitchell on bass, and, uh . . .

**db:** Donald Bailey?

**H.H.:** No, Donald was with Jimmy then, and he made him sound so good, when he came out here, I stole him. No, it was a cat named Chuck Thompson. And what Ahmad said is right. Responsibility lies in different areas. You get out of people what you give 'em. If you want somebody to be good, be good yourself. Not only on the bandstand, but off the bandstand.

**J.S.:** Let's go back a ways. Look at Wild Bill Davis. Look how long Chris Columbus was with Wild Bill. Now Columbus was an asset. The man played. Now I wouldn't say he would sound good with Coltrane, but he fitted that particular trio. Wild Bill fired Columbus and he got another drummer, and the trio sounded like Mickey Mouse and Donald Duck havin' a brawl. It was wishy-washy. When he had Chris, everything was cool, 'cause the *bish-da-bash* was there. When Wild Bill switched over, he got a drummer who was hip, and the cat don't play no sock at all. It was just *chick-en-ang, chick-en-ang*. So it was no more *bish-da-bash*; just *chick-en-ang*.

**T.G.:** (interrupts as Jimmy is dancing around the room, getting further out of microphone range) Jimmy, I bet that was something personal off the bandstand. I don't think he fired him for musical reasons, because they had a good marriage going.

**J.S.:** There's a lot of stories about groups and why they don't get along with each other. I've had drummers that have given me a hard time until I straightened them out. Like the drummer who assures you he knows the charts real good, and all of a sudden he wants to lead the band. He's gonna carry you. I had one drummer who was gonna lead me through *April in Paris*—you know, *daaaaaah-da-dee-duh, da-da-da-da-da daaaaaah-da-dee-duh*. Now my *da-da-da-da-da* is just as good as your *da-da-da-da-da*, right? So let's *da-da-da-da-da* together. Besides, who's the leader? And he says, "You are, but baby . . ." "No, there's no baby. I'm paying you. You ain't paying me." Once we get it straight off the bat, everything's cool.

**T.G.:** It's an ego thing, or maybe just confidence.

**H.H.:** Well I wouldn't want nobody without ego 'cause without ego you're like a rooster without feathers.

**J.K.:** I feel if there's any kind of dissension in a band, it usually comes down to an ego thing. Usually ego in the wrong place. Have you ever had the experience where you have someone in the band, and even though nothing is ever said, you know he's saying "I gotta cop this cat's gig."

**T.G.:** Then you have to get rid of him. For me, John, if I can't get along with a guy off the bandstand, then I won't be able to get along with him on stand. I have to have fun playing music. I have to have complete rapport.

**H.H.:** Music is the most important thing. I want a cat to be proud. I don't want no person with his feathers down. I want him to be cocky and do his thing. But, don't ever tell me there's anything greater than music. 'Cause that's what we're dedicating our lives to.

**db:** Related to this question of getting along, how do you cope with guys who want to sit in? What do you tell them?



Ahmad Jamal

**H.H.:** I used to be scared I used to let cats sit in. Know why? 'Cause if I didn't, they'd say "Well, Hampton thinks he's so cool, I can't sit in." I used to go on that trip.

**db:** What do you do now?

**H.H.:** Now I either say "Can you play?" Or else I just say no. "You wanna play music, go play. Not that I'm puttin' you down, but you'll be messin' up my stuff." If a guy got strong feathers, I don't want to cut them.

**J.S.:** Yeah, don't mess up my gig.

**T.G.:** Especially a rhythm section player.

**J.K.:** I've got a general policy of no sitting in. It gets to be a drag when one of your buddies is out there packing up after just sitting in, and someone else says, "Hey man, you let him play." One cat got dragged and he screamed at me, saying, "How you gonna hear me play?" So I said, "Let's get together during the day."

**J.S.:** Now my thing . . . everywhere I go there's an organ player that's the baddest organ player in the world. Every town I work in, someone asks "Did you hear so and so?" And I say, "No, where's he at?" And they say, "He's coming down to the club tonight, and he's bringing his own drummer, too, and his own guitar player. And his own rootin' section." Cleveland, Ohio, man . . . a cat named Wesley . . . Wesley something, I was playing on 105th and Euclid. Man, he brought a drummer, and he brought a guitar player. Now check this out—I wish this were video tape—I announce "Ladies and Gentlemen, we have a young, up-and-coming organ player with us tonight." That was the wrong thing to say right there. This voice hollers WHAT D'YA MEAN UP AND COMING? LEMME GET UP THERE." And his rootin' section is

screaming, "Yeah, let him get up there."

**J.K.:** Can I ask a question?

**J.S.:** Let me finish. You know, Sagittarius don't curve. We don't bend. So I let him up and he played *Chicago Serenade*. 17 choruses, all wrong. He didn't play his foot pedals. His foot was glissing over the foot pedals. I don't know what he was doin' but his foot was flying, man. The leg's goin' one way; the bass changes goin' another. Alright, solid. On his finale, he kicks my stool back—now this is my brand new organ—he kicks the stool back, gets down on his knees and plays (Jimmy hums *Yankee Doodle*). When the owner hears that, he says, "Jimmy, you better go get him." So when we got back on the stand—Donald Bailey and Ed McFadden were with me—we open with *Rhapsody in Blue*, with all those staccato eighths, and all that shit that I didn't have to do, but I was goin' to show this cat how to play organ. He was a chump, you know? You ever seen the movie "Fastest Gun Alive? This is what I went through with this organ. That organ—I eat it, play it, munch it, crunch it, have brunch with it. That organ is mine. So what I'm trying to say is when you get up there to sit in, know what you're doing.

**A.J.:** The real professional, when he comes around, doesn't want to sit in.

**T.G.:** That's right. You have to ask him if he'd like to come up.

**J.K.:** You have to talk him into it.

**A.J.:** He doesn't come in to play; he comes in to listen.

**T.G.:** If I have a good rhythm section, I hate when someone asks me if he can sit in on drums. First of all I'm insulting my own drummer—unless the guy happens to be well known, and that good. So there's a reason to say let him sit in. With horn players—if I'm playing a club and I don't have a rehearsed group—I like when a Sonny Stitt comes in the club. For me it would be an honor to have him play.

**A.J.:** The sitting in era has changed. Our business has become so disciplined. It's a different set of guidelines. There are isolated instances when a "personality" comes in. Then it's a mutual feeling between the leader and the personality.

**T.G.:** If I go to Cleveland, I'm not going to let the hotshot of the town come up and play. If it's someone we know, that can be a fun thing.

**H.H.:** Lemme tell you all something. I'm going to put it right into perspective. I was playin' a cocktail lounge in San Francisco, and Miles came to town to play the Both/And. He had Herbie Hancock, Wayne Shorter, Tony Williams and Buster Williams. Now, seven months before that I had told Miles "There's a young cat in L.A. named Buster Williams who can really play." Miles said, "Can he really play?" And I said "Yeah, he can play." I was playing one night and Miles was there, and Buster came up and played so good. Miles threw up on his pants. And that's the truth. So anyway I walked into the Both/And on opening night and they were really doin' something, and I walked over to the bandstand. Now you know, Jimmy . . . you all know, I ain't no show-off. None of that "look-at-me shit." But I walked over to the stand and said to Herbie "Get up . . . get off the piano." I played, and damn, I was strong. I went to Miles when I was through and I said "Did I do it?" He said "You crazy. You were beautiful." Now that's all that counts, as long as you mean it. If you put that other shit in, like you mentioned, Jimmy, the *Fastest Gun*, then it's sad.

**J.K.:** That's professional rapport.

**T.G.:** The same thing happened recently to us, Teddy Edwards, who doesn't go around sitting in with everybody, came while we

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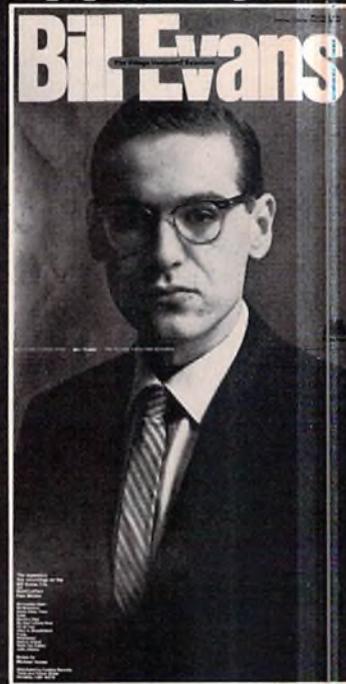
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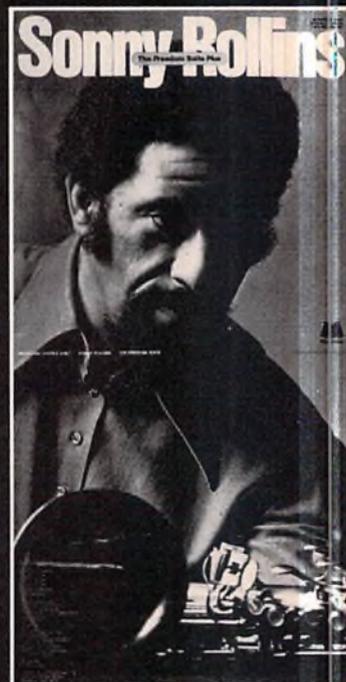
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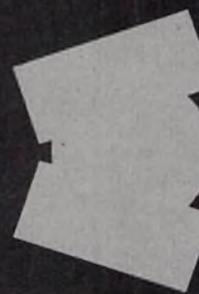
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# record REVIEWS

## VON FREEMAN

DOIN' IT RIGHT NOW—Atlantic SD 1628: *The First Time Ever I Saw Your Face*; *White Sand*; *Lost in a Fog*; *Portrait of John Young*; *Doin' It Right Now*; *Catnap*; *Sweet and Lovely*; *Brother George*.

Personnel: Von Freeman, tenor sax; John Young, piano; Sam Jones, bass; Jimmy Cobb, drums.

Rating: ★★ ★

Here is a salutary instance of a new and distinctive tenor style being ushered forth on records. Von Freeman has been active on the Chicago scene for about 25 years and has a reputation among musicians, yet this is his first album. Significantly, it was produced by Rahsaan Roland Kirk. It is notable also for a rare appearance by fellow Chicagoan John Young.

Freeman has a modern, speech-like style and a quavering, almost etiolated tone unlike anything we usually associate with the strong-bodied tenor players of his generation. Many may be bothered by his sound. Breathily, even pulpy at first hearing, it frequently seems to slide out of tune and the listener isn't always sure that Freeman will have the wind to complete an idea. Then he will flash over phrases with astonishing speed, the notes just barely articulated.

The contrast between this virtuosity at one point and apparent weakness at another, the corresponding dynamics that result, and the bemused, self-involved way in which he sculpts phrases and notes all adds up to a player with great control. More than his bop contemporaries, he puts me in mind of Pee Wee Russell and Wayne Shorter: the former for the way he toys with his sound and the latter for his modal, convoluted, inverted phrases that recall speech. And as they, he digs into chords with unexpected results.

*Lost in a Fog* begins with a foghorn-like moan, then becomes increasingly complex as Freeman plays against the tune in tortured meditation. Young's crystalline touch is heard to good advantage, and though he fails to get very far beyond the harmonic facade he embroiders the material deftly, dropping Garnerisms here and there.

The pianist is in more of a cooking mood on the Freeman original named for him, a melancholy 32-bar statement oddly reminiscent of the bridge to *Don't Explain*. It is a convincing example of Freeman exploring dark corners and telling a story with much individuality.

Better still is *Sweet and Lovely*, a duet for tenor and bass. Freeman states the theme by alternating a straight reading with sudden flurries of 16th notes that are discharged throughout the piece in a nervous and temperamental manner. Sam Jones' response to the tenor is superlative and they duet with a genuine sense of ball-tossing. Freeman doubles the time most of the way after the theme and gets so involved in the song with his eccentric huffing and quirky lines that if you don't listen closely you'll be thrown. The attention is rewarded.

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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The title tune begins with eight bars in 8/4, repeated every couple of choruses. It is a misterioso theme that adds interest to 4/4 12-bar blues the soloing is based on. Freeman's ability with the blues is more mightily attested to on his *Catnap*, a kind of cool-bop spiritual in which he ties his choruses together, giving the solo a linear effect that gets progressively more esoteric as it builds.

*Sand* has excellent work by Freeman and Young, although Jimmy Cobb doesn't seem up to the frenzied tenor, and it ends with some pointless tenor-drum "freedom." *Brother George*, named for Von's guitarist brother (drummer Bruz Freeman is the third member of this musical brotherhood), gives the quartet a chance at *I Got Rhythm* changes, and Young wins the race. He begins with an intriguing counter-riff and builds a fine solo with more than a touch of Hinesian finesse. Freeman is relatively straight-ahead here, and after a while becomes predictable.

Von Freeman is not a pretty player, but he is a meaty one and this set makes one want to know what else he has in his bag. —giddins

## WALT HARPER

WALT HARPER AT FALLING WATER—Birmingham B1 1571-2: *Everything's All Right*; *Just a Taste*; *Here, There and Everywhere*; *Evil Ways*; *Benson*; *Goodbye*; *Frank Lloyd Wright*; *Viva Tirado*; *Solt Winds*; *Something*; *Come Back to Me*; *Close To You*; *Donegal Movement*.

Personnel: Nate Harper, tenor sax, electric flute; Art Nance, tenor sax, flute; Clarence Oden, alto sax, flute; Harper, piano (vocal, track 4); Tommy McDaniel, electric bass; Bert Logan, drums, percussion.

Rating: ★★ ★

Harper, long a prime mover (as band leader and club owner) on the Pittsburgh jazz scene, recorded this music as the sound track for a television program done on location at Falling Water, the Frank Lloyd Wright house built over a Pennsylvania stream. It is relaxed, although rather tightly arranged, and the few short solos are good, particularly those by the saxophonists.

Harper's vocal on *Evil Ways* is pleasant and good natured, his touch on the piano feature, *Frank Lloyd Wright*, impressive. On *Movement*, the only track not included in the TV show, the saxophonists are featured, and Oden has a rip-snorting alto solo.

A most agreeable album. —ramsey

## RAMSEY LEWIS

FUNKY SERENITY—Columbia KC 32030: *Kufanya Mapenzi* (Making Love); *If Loving You Is Wrong I Don't Want to Be Right*; *What It Is*; *My Love For You*; *Nights in White Satin*; *Serene Funk*; *Dreams*; *Betcha By Golly Wow*; *Where Is The Love*.

Personnel: Lewis, Wurlitzer and Fender Rhodes electric pianos, electric harpsichord, acoustic piano; Ed Green, electric violin, percussion; Cleveland Eaton, bass, percussion; Morris Jennings, drums, percussion.

Rating: ★★ ★★

Ramsey Lewis has suffered severe criticism, even abusive criticism, and has been damned for the commercial zealotry of his

music. I've been unduly cruel myself.

Some of the reason for this is that ever since *The In Crowd*, Lewis has had an image that has somehow obscured his artistry. He'd been praised as the best of funky pianists, but then became the archetype of jazz/pop commercialism. And as he recorded so much Top 40 music, his commercial image eclipsed his creativity (if not to himself, then certainly to many in his audience). And it became the thing to curse Ramsey Lewis.

*Funky Serenity* is proof that Lewis is (and has been) a creative artist indeed. It is surely his best recording since his earliest on Cadet (then Argo) more than a decade ago.

The repertoire has Top 40 in it. Although *Where Is The Love* is at best a trivial re-play of an oft-heard ditty, *Betcha By Golly Wow* is a lyrical inspiration, better even than the original by the Stylistics. *Nights in White Satin* (a Moody Blues song) is virtually visionary: with Ed Green on electric violin, the playing is as sensual as the image of the title, abstracted, damn near outside.

Perhaps Lewis is over-enthusiastic about the electric piano, yet he has at least manifested the essential character of the Wurlitzer vs. the Fender Rhodes. The Eaton/Jennings/Green rhythm trio is his tightest and most contributing unit since Young/Holt.

*Serene Funk* has more funk than serenity; but *Dreams* is that title realized (with electronic suspension and pith), and *My Love For You* is certainly romantic. *Kufanya Mapenzi* is presumably his single, and is both groovy and creative enough, as is all this music by Ramsey Lewis: enough to commercially and artistically satisfy everyone. —bourne

## THE NEW MCKINNEY'S COTTON PICKERS

THE NEW MCKINNEY'S COTTON PICKERS—Bountiful 38000: *I'll Make Fun For You*; *I'd Love It*; *I Want a Little Girl*; *Stampede*; *Cherry*; *Static Strut*; *I Found a New Baby*; *Someday*; *Sweetheart*; *Baby*; *Won't You Please Come Home*; *Black Maria*.

Personnel: John Trudell, trumpet; Tom Saunders, Paul Klinger, cornet; Al Winters, trombone; David Hutson, clarinet, alto sax, vibes, arranger; Ted Buckner, clarinet, alto sax; George Benson, clarinet, tenor sax; Tate Houston, clarinet, tenor baritone sax; Milt Vine, piano; Orrin Foslein, banjo; J. R. Smith, tuba; Chet Forest, drums; Dave Wilborn, vocal (tracks 1, 3, 5, 7, 9).

Rating: ★★ ★★

Recreating is a risky business, fraught with peril. Here it's for love, not money—a good chunk of the Detroit dixielanders and some ringers taking a shot at the Old Stuff. That it came off as well as it did surprises me; past disappointment in similar projects brought on the usual doubt when I learned of this venture to resurrect the music of one of the great bands of the '20s some months ago. The rating is a compromise between three and five.

No quarrels with the brass; Saunders, leader of his own band, takes most of the solos, hot and busy (poor mixing causes him to nearly drown one of the vocals) and Winters sounds "right" in his short solo spots.

Solos from the reeds, the drummer, and the

rhythm section mix give the idiomatic discomfort. The juxtaposition of a vintage Don Redman sax passage, executed unconvincingly (most younger players—not that Houston, Benson and Buckner are kids; the latter was with Jimmie Lunceford in the band's vintage years—don't savvy that late-'20s style of phrasing) and modern-mainstream solos won't sit well with those familiar with the original 1928-30 recordings.

Forest, a studio drummer (he has not worked the band's gigs) is used to keeping time from behind his screen, but his tuning and his licks are Now (to his credit, he does employ a press roll now and then, and chokes a Chinese cymbal) and his blurring bass drum on one and three is not what the doctor ordered. A smooth, surging blend in their rhythm section made the original McKinney's the envy of other bands, and this sort of drumming, coupled with Foslien's overstroked banjo (four even, light beats to the bar will get it, Orrin) won't work. Vine and Smith are more successful.

The "New" in the band's name might cover these negative comparisons, but "recreation" is used in the album's subtitle, and that puts it back to Bar One again. Hutson's proud, enthusiastic (he has a right) liner notes call for a grain of salt now and then, but in all, it's a good job, and bound to get better.

Wilborn, McKinney's original banjoist and vocalist, adds the one true note of authenticity; his recreation of George Thomas' vocal on *Baby, Won't* is almost perfect, and the vibes in the coda top it off. He obviously is happy to be back in the business again.

I wish I could hear Franz Jackson's old rhythm section (Little Brother, Bill Oldham, Lawrence Dixon, Richard Curry) under those horns; now *that* would be something! —*jones*

## EDDIE TAYLOR

I FEEL SO BAD—Advent 2802: *I Feel So Bad; Jackson Town Blues; Stop Breaking Down; Highway 13; Stroll Out West; Sittin' Here Thinkin'; Going Upside Down Your Head; Twelve Year Old Boy; There'll be a Day; Bullcow Blues; Wreck on 83 Highway; Blues in the Rain.*

Personnel: George Smith, harmonica; David Li, tenor & baritone saxes, percussion; Taylor, guitar, vocal; Jimmy Jones, piano; Chuck Jones, bass; Johnny Tucker, drums; Little H. Williams, tambourine.

Rating: ★★☆☆½

Until recently, I associated Taylor's name with Jimmy Reed and countless overrated and repetitious blues recordings issued on Vee Jay during the '50s and '60s. These sessions usually found him as bass man for Reed. Recently, Cobblestone reissued some of the Vee Jay material with Reed and Elmore James. Most of Taylor's work on these is obscured by the not-so-subtle Chicago and New Orleans influenced boogie-blues music popular during that period.

Recently, Taylor came to my attention as a superb though strictly supportive player on a fine Big Walter Horton album on Alligator Records, and now his odyssey continues with the present release, the first under his own name in almost 20 years.

Taylor sings in a serious, matter-of-fact, speechlike manner, the bulk of his blues feeling coming from the instrumental backing and the dialog the singer carries on with his electric guitar.

His playing is totally enjoyable, much in the style of B.B. King, but with more picking and less worrying of the line.

On this album, Taylor appears to have

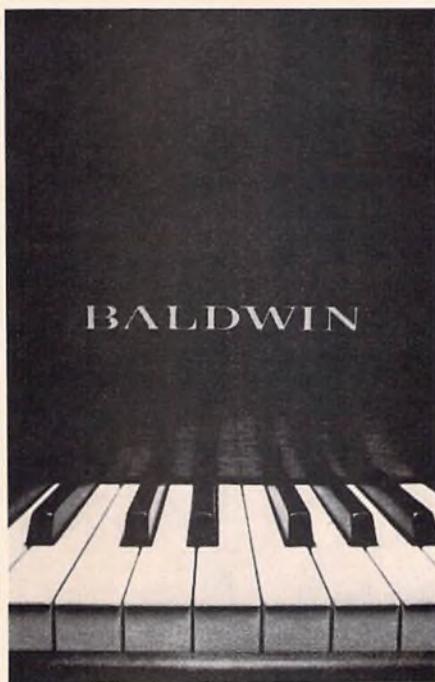
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modified the r&b aspects of his music, and he not only comes across with a more enjoyable, subtler quality but also presents a nicely varied repertoire ranging, in different tempos and moods, from Chicago electric blues to solo spots in the manner of an amplified rural blues singer (*Stroll and Bulleow*).

A varied and enjoyable record. — *rusch*

## LUCKY THOMPSON

I OFFER YOU—Groove Merchant GM 517: *Munsoon; Sun Out, Yesterday's Child; Alyiah; The Moment of Truth; Back Home from Yesterday; Cherokee.*

Personnel: Thompson, soprano&tenor saxes; Cedar Walton, acoustic&electric piano; Sam Jones, bass; Louis Hayes, drums.

Rating: ★★½

Here's another fine Lucky Thompson session, his second fine Groove Merchant within a few months. If not up to his finest records, it amply displays his considerable talent and versatility.

Three tracks feature Thompson on tenor (*Munsoon, Child, Cherokee*); on the balance he plays soprano.

Perhaps the most striking thing about Thompson's playing today, at least to a listener familiar with his work of the '40s and '50s, is his tone. On tenor, he has moved from a robust Coleman Hawkins-Don Byas styled sound to a soft, delicate, almost brittle tone. There is still much warmth in his playing, but it seems somewhat less aggressive and emotion-charged than in earlier times. Rhythmically, he has grown more complex too, although there still are many passages where an earlier simplicity surfaces, particularly on *Cherokee*, which stands as the most exciting single track on the L.P.

Thompson's soprano sound is perhaps the lightest and most pristine I've heard, almost completely free of vibrato and so sheer you can almost see through it. On some of the ballads, such as *Sun* and *Home*, it occasionally becomes a bit vapid, but on the faster pieces, especially *Moment*, his rhythmic intricacy and harmonic flexibility keep the proceedings interesting.

The support from the rhythm section is thoroughly adequate. Walton's electric piano sounds much like an electric guitar much of the time. He plays acoustic piano on *Cherokee*.

A major drawback is the production, for which Sonny Lester, presumably, must take his lumps. Why must five of the seven tracks end with extremely slow board fades, particularly when Thompson obviously is in full flight and still gaining momentum? This is terribly annoying and unnecessary and tends to reduce the performances to unresolved fragments. It is second-rate production for an artist who certainly deserves better.

— *mcDonough*

## HORACE SILVER

IN PURSUIT OF THE 27TH MAN—Blue Note BN LA-054 F: *Liberated Brother; Kathy; Gregory Is Here; Summer In Central Park; Nothin' Can Stop Me Now; In Pursuit Of the 27th Man; Strange Vibes.*

Personnel: Randy Brecker, trumpet, fluegelhorn (tracks 1, 3, 5); Mike Brecker, tenor sax (same tracks); Silver, piano; Dave Friedman, vibes (tracks 2, 4, 6, 7); Bob Cranshaw, electric bass; Mickey Roker, drums.

Rating: ★★★★★

Two years (and three albums of *The United States of Mind*, which, whether you dug them or not, were certainly not typical Silver music) later, here's Horace coming out cooking

once again.

The front line of the Brecker Brothers gives three of the cuts the expected trumpet-tenor sound. Randy, part of an earlier Silver Quintet (which also included Benny Maupin and Billy Cobham), sounds right at home, and so does Brother Mike, who'd not worked with Horace before. Some day, I may stop being surprised at the command Mike Brecker has of any musical situation—he just comes in and blows as if he'd been there all along.

Horace, always the distinctive stylist, sounds like Horace. The player who goes with the times and changes, however viable that concept may be, tends to pick up a lot of things from other people's styles. The artists who owe the least to others seem to find their voice early on in their careers, and while they do develop, it's mainly along the lines already established. Horace still has his "thing."

The use of Friedman's vibes on four of the selections is interesting. Initially, the instrumentation and sound may cause one to wonder if an MJQ track got on the album by mistake, but closer listening reveals that the ideas and execution are pure Silver. (Remember his early collaborations with Milt Jackson?)

Another departure from standard Silver is the inclusion of two compositions not by the leader or members of his group. One of these, Weldon Irvine's *Liberated Brother*, is a complete gas, but I have mixed feelings about *Kathy* (by Moacir Santos), which perhaps says more about where my head is at than about the piece, which Horace obviously loves to play.

Of the new Silver compositions, the impressionistic *Summer* and the title tune, based on a Japanese scale, may be singled out. (I do regret, however, that this version of *27th Man* doesn't include the Breckers . . . Randy took a solo on it one recent night at the Half Note that strained credibility.)

An excellent album, generally, specifically, any which way. — *klee*

## SONNY STITT

CONSTELLATION—Cobblestone 9021: *Constellation; Ghost of a Chance; Webb City; Ray's Idea; Casbah; It's Magic; Topsy*

Personnel: Stitt, alto&tenor saxes; Barry Harris, piano; Sam Jones, bass; Roy Brooks, drums.

Rating: ★★★★★

MADE FOR EACH OTHER—DeMark DS-426: *Samba De Orfeo; Funny; Glory of Love; The Very Thought of You; Blues for J.J.; Funny (2nd version); The Night Has A Thousand Eyes; Honey.*

Personnel: Stitt, Varitone alto&tenor saxes; Don Patterson, organ; Billy James, drums.

Rating: ★★

*Constellation* is a bitch! The year is still young, but for saxophonists, this is the record to get in the ring with. I've never heard Stitt sound more alive, energetic or inventive. If last year's *Tune-Up!* presented him at his most exciting, this disc has him at his most intellectually stirring. You have to dig it repeatedly to hear how *much* music Stitt can play.

Undoubtedly, one of the main reasons this session maintained so dazzling a level is that it was profoundly a group effort. Barry Harris, whose music seems grow more deeply into himself than outward into the world, solos imaginatively and with verve, but equally important is the perfect accompanist. The ever-dependable Sam Jones is solid; his huge tone seems to make it easier for Stitt. And Roy Brooks is a model of the listening drummer. One never feels that he is only keeping time, and his sensitive, pushing work has rarely been better sampled.

On the title tune, Stitt is a fire-breather.

This Charlie Parker riff inspired its composer to a stunning flight, and Stitt's version rivals it. With the exception of one hesitation, he tears through chorus after chorus with undaunted pace and imagination. *Ghost* receives definitive treatment. The Stitt tenor is as warm and caressing as any you can name. Every line is handled with an alertness that proscribes cliché and repetition. The same can be said for *Casbah*, the too rarely heard Tadd Dameron re-working of *Out of Nowhere*.

But each track is notable. At the risk of merely revealing my own limitations in listening capacity, I'd suggest you listen to only a couple of tracks at a time. It would be a shame to miss the fireworks on the cuts that close each side because your mind is still reeling from the opening ones. No one took an easy ride here; the more you listen, the more surprises there are. This is a priceless example of devoted artists celebrating their music.

The Delmark is an entertaining set but doesn't hold up well. Stitt plays Varitone throughout, which becomes dull after a while, and some of the tunes (*Glory, Honey*) are mediocre pop stuff he apparently can't take seriously. The accompaniment is perfunctory, which is weird since this was the organ-drums team Stitt worked with regularly. (That might well be the reason, though.)

I've never been able to understand the theory that if you have organ you don't need a bass. The music frequently cries out for a virile bass line, and its absence makes James' drums sound tinny.

Stitt's expertise, sure-footedness and sound are all evident even if inspiration isn't, and if you like the tunes — he is particularly effective with *Very Thought* — it is pleasant enough.

Comparing the albums reveals the difference between a great player displaying the obvious aspects of his talent and the same man going for broke in fast company.

—giddins

## old wine - new bottles

Maynard Ferguson, *A Message From Newport/Newport Suite*, Roulette RE-116

Rating: ★★★

The Herbie Mann-Maynard Ferguson Years, Roulette RE-109

Rating: ★★

The Best of Count Basie, Roulette RE-118

Rating: ★★★★★½

The Count Basie Years, Roulette RE-102

Rating: ★★★★★½

The Count Basie Vocal Years, Roulette RE-107

Rating: ★★★★★

The Charlie Parker-Dizzy Gillespie Years, Roulette RE-105

Rating: ★★★★★

The Best of Dizzy Gillespie-Charlie Parker-John Coltrane, Roulette RE-120

Rating: ★★★★★

Roulette, once an important jazz label, has for years recorded little jazz but strewn its

catalog over countless reissues, ranging from multi-record bargain boxes to a souvenir album for CORE. Now Roulette is reissuing two-record sets with discographical information, (not always accurate) and while one appreciates having most of this stuff in circulation again, greater care might have gone into the packaging.

Most of the collections were put together somewhat arbitrarily and parsimoniously, resulting in 13-minute sides with one or two cuts from the original releases needlessly lopped off.

Stanley Dance has annotated all the records and while he is characteristically informative on the big band sets, he was not the best choice to do the bop liners. He is admittedly ambivalent about the music and tends to concentrate on the history rather than the

actual music. Some excellent photographs have been used but have been captioned misleadingly or not at all.

The music, while holding few surprises, provides many pleasures.

The Ferguson set brings together two of his better big band albums: the 1958 *Message From Newport*, shy of two cuts (*The Fugue* and *Humbug*) intact and the 1960 *Newport Suite*.

Ferguson's was typical of the bands led by Stan Kenton associates and graduates in the late '50s, though better than most. The accent was on brass (ironically, since the best soloists were in the reed section) and the high-note acrobatics of the leader. Thanks to the arrangements of Willie Maiden, Slide Hampton and Don Sebesky and the impetuous swinging of Ferguson and such stellar

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rhythm-makers as Jake Hanna and Rufus Jones, the band often avoided the Kentonish trap of laboriousness and allowed some of the players to stretch out.

Unfortunately, though, the charts were too frequently in the same vein and the soloists often had to combat intrusive orchestrations that Basie would have pared down without batting an eye. The three main writers over-arranged constantly. The tempos were frantic and a soloist didn't even have time to establish his sound before he was off gobbling up choruses, chased all the while by the brass heli-hounds.

Ferguson is a fine trumpet player and knows how to use the upper reaches with taste, but too often opts for the stratosphere and the proceedings become boring and predictable.

Hampton's *Frame for the Blues* is fairly typical of the band's tendencies. It begins with a nice, tight theme; the tenor jumps in and before he hits the third bar, the brass all but knocks him out; the ensemble goes in for some thick dramatics until the inevitable trumpets start sealing the walls, punctuating phrases with screeching tremolos that are silly and self-indulgent. Hampton does better with a simpler blockbuster blues, *Foxy*, and his adventures in 3/4, *The Walk* and *Got the Spirit*, a gospel thing reminiscent of Mingus' *Better Get It in Your Soul*, where Maynard really is exhilarating.

Hampton's most ambitious piece, *Newport Suite*, has interesting delineation between brass and reeds and a rhythmic suppleness in parts, but the sections don't hold together, and despite stirring tenor work from Joe Farrell and Maiden, it doesn't hold up.

In general, the more ambitious the writing the more lugubrious. *Motherless Child* is the most turgid kind of melodrama; so is *Old Man River*, though enhanced by the much neglected baritone sax of Frank Hittner.

The main interest today is in the soloists: Hampton, Hittner, Maiden, Farrell, Carmen Leggio, Ferguson, Don Ellis and John Bunch. Jaki Byard, the pianist on the 1960 date doesn't get to solo at all!

The Herbie Mann-Ferguson years, as represented by the set of that title, were not worth reviving. The big band is at its most cumbersome on banal pop tunes like *Hey There*, *The Party's Over* and *Let's Face the Music*. Even a natural swinger like *I'm Beginning to See the Light* lumbers along. *My Foolish Heart*, turned into gold by Bill Evans and Bobby Hackett, is restored to its original lead. Pretentious, sentimental fluff was precisely the wrong kind of material for a band that habitually confused emotion with ear-splitting volume. *Soft Winds* is in a nice medium groove with fine work from Maiden and Ferguson, who also shines, along with Hittner, on *Almost Like Being in Love*.

The Mann stuff was actually a Machito date with music composed and arranged by Mann. (Two cuts from the original LP have been deleted.) It is a predictable formula: Machito's rhythmic carpet, harmless tunes replete with bop clichés, Mann's teddy-bear flute (playing the same solos he plays today, 14 years later) and a sprinkling of African chanting.

It is recommended as a soporific. Curtis Fuller and Johnny Griffin were in the band and I should be very surprised to find that they were awake.

What a pleasure to get to the wide-open space of Basieana, where the rhythm section encourages and the soloists are heard with nary a discouraging word from their colleagues.

One disc of *The Best Of* collection contains a session Benny Carter wrote and arranged for the band in 1961. Though the writing isn't as vibrant as some by Carter under his own name, it is perfect for the band. Tight and swinging, wonderfully simple—sometimes just blues riffs—these are the kind of charts that enabled the later edition of the band to be the stunning powerhouse it had been in the '30s.

Carter's basic approach is traditional. He separates reeds, trumpets and trombones and has them play against each other. On the masterful *Amoroso*, the bones set up a bass figure, the trumpets state the theme, and the reeds respond. In the second chorus, reeds and trumpets just change places. It is the interaction between the sections, the pumping feeling between them, that generates the power that inspires the soloists. Credit here must also go to drummer Sonny Payne who keeps the aggregation coasting cheerfully.

*Easy Money* features splendid muted work from Snooky Young and brief but exceptional solo from Benny Powell, reminiscent of Benny Morton. *Gain' On* is a blues with a couple of piano choruses that, spaced a bit more eccentrically, could have been played by Monk. *The Swizzle* is a crazy quilt with a wah-wah trumpet bridge, a glimpse of Basie stride, some frantic Budd Johnson and, particularly, a brilliant Thad Jones solo with unexpected accents. Thad is featured at his most



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ROBIN KENYATTA Gypsy Man Atl SD1633		KING PLEASURE Moody's Mood For Love U-A UAS5634	DELANEY & BONNIE The Best of Atl SD7014
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NEWPORT IN NEW YORK '72 SERIES (live) The Soul Sessions, w. Roberta Flack/ B. B. King/Curtis Mayfield/Herbie Mann/Les McCann/Billy Eckstine Cob CST9028		BARBRA STREISAND Live Concert @ The Forum Col KC31760	ARCHIE SHEPP Attica Blues Imp AS9222
		OSCAR BROWN, JK. Movin' On Atl SD1629TF	CHARLES BROWN Driftin' Blues Mai MRL368
		JOHNNY MATHIS Song Sung Blue Col KC31626	



lyrical on *The Legend*. Al Aarons is notable on *Who's Blue*, and *Turnabout* features Carter's famed saxophone writing and stirring solos from Frank Foster and Budd Johnson.

The second disc features band members as writers, with mixed results. One of the band's most pressing problems during this period was the tendency towards overly complex arrangements and flagwavers that didn't really work.

Usually the band had better luck with charts from within, but the simplicity and straightforward, disarming *joie de vivre* that characterized the band's greatest years were often conspicuously absent. Yet, these sides cannot be faulted for attempts to be commercial. That was to come later.

Budd Johnson explodes on Foster's *Discommotion*, recorded at Birdland. It isn't one of Budd's most thoughtful solos but the band is smoking. From the same evening comes *Good Time Blues*, an Ernie Wilkins gem highlighted by Quentin Jackson's buttery discussion with the reeds; *Blues Backstage*, an over-arranged Foster piece ending in Lennie Johnson's high-note shtick, and Frank Wess' great *Segue in C*, showing the band at its best, with Payne cooking. Budd takes several exciting choruses, spitting out cliches and then revivifying them, and there's a typically tricky and witty commentary from Jackson.

The studio cuts are more restrained. Quincy Jones provides *Quince* and *Rat Race*, with some fiery Billy Mitchell, and Thad came up with *H.R.H.*, uninteresting but for the sexy slides of Al Grey.

*The Count Basie Years* might have been called *The Popular Basie*. Included are several 1960 reproductions of the band's classics. Joe Williams, Neal Hefti and *April in Paris*.

The band had no problem creating very real excitement with *One O'Clock Jump*, featuring Harry Edison; *Swingin' the Blues*, a great Eddie Durham arrangement with Foster and Mitchell really invoking Prez and Herschal Evans, and *Jumpin at the Woodside*, wherein Foster gets out from under Young's shadow and blows his own soul. The recreations could never be as satisfying as the originals (why re-recorded *Lester Leaps In?*) but they are nice to have.

Hefti is represented by his jaunty *Cute*, spotlighting the Wess flute and strong bass from Eddie Jones, and *Lil' Darlin'*, a classic stumbling home theme with Wendell Culley paying the tab. *Little Pony* has Foster racing off in top form. *Not Now* is a witty Thad Jones opus for the leader's piano.

Joe Williams uneasily takes Jimmy Rushing's spot on *Sent For You Yesterday*, but does much better with *Going to Chicago*, where his authoritative style perfectly contrasts with Jon Hendricks, Lambert and Ross staying in the background. These records are a good introduction to where Basie was at a decade ago.

The vocal record is fun if you dig the singers. Whereas the vocalist once appeared as just another band soloist, here he or she is the center attraction with the band subordinated to an accompanist's role. Again, the sides are short and arbitrarily compiled.

Tony Bennett erupts with enthusiasm on standard like *Chicago* and *Strike Up the Band* but his exuberance hardly makes up for his inability to swing and lack of taste and imagination. While no one claims he is a jazz singer, he's frequently touted as a great pop singer. I can't see it. He's done some things that I like, but here he sounds to me like a

boyscout trying to make an impression.

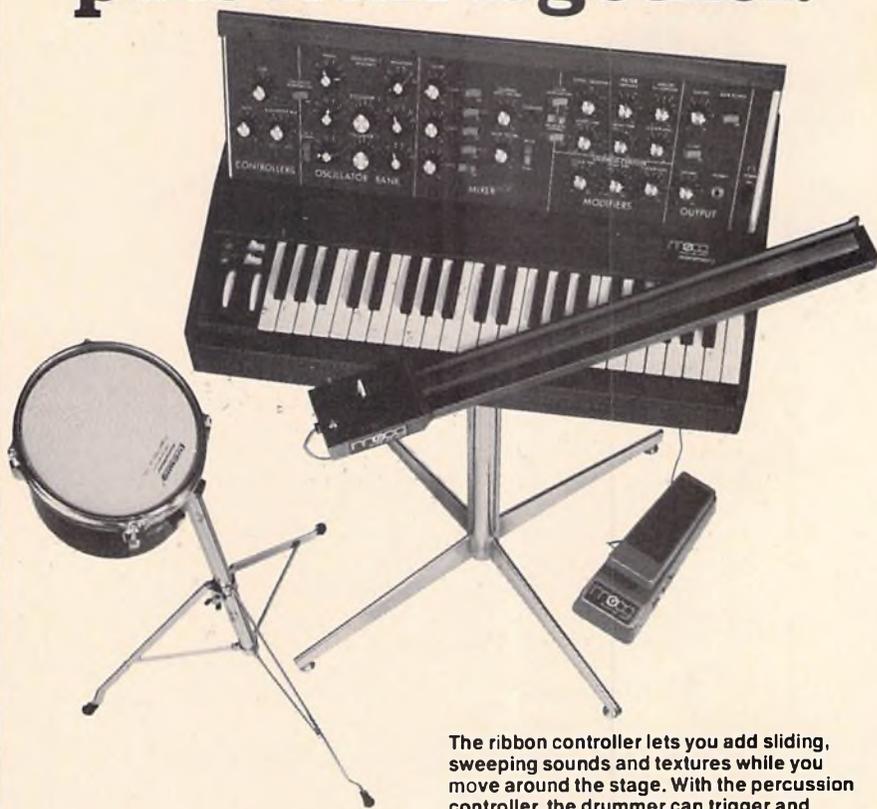
Sarah Vaughan is represented with selections from an uneven 1960 date. She turns in a delightfully imaginative *Mean to Me*, one of the best versions of that song I've ever heard from her. Her treatment of *Lover Man* is pretty glib but she's in better form on the faster numbers.

Joe Williams is heard in three numbers from an unusual 1958 session accompanied by Basie on organ with Freddie Greene, George Duvivier and Jimmy Crawford. Williams is in good voice, particularly on *The One I Love*, but the combo isn't very together and Basie mostly just noodles. Williams is also heard with the band on *Travelin' Light* and, inevitably, *Everyday*.

The last side, featuring Billy Eckstine, is the best. The band is in great shape, as is Eckstine. He effortlessly glides through *Stormy Monday*, *I Want a Little Girl* and *Piano Man*. Basie turning in a superbly somber, dark solo on the last. More than the others, Eckstine fits into the band without dominating it.

If you never picked up on the bop records, you need them. They have some of the most astounding Parker and Gillespie on record. The music consists of 12 Parker quintet and sextet sides cut for Dial in 1947, 13 tracks from a 1953 Gillespie concert in Paris, six excerpts from a '47 Carnegie Hall concert featuring Bird and Diz, and a 1960 Coltrane session. It may be quibbling to note that Rou-

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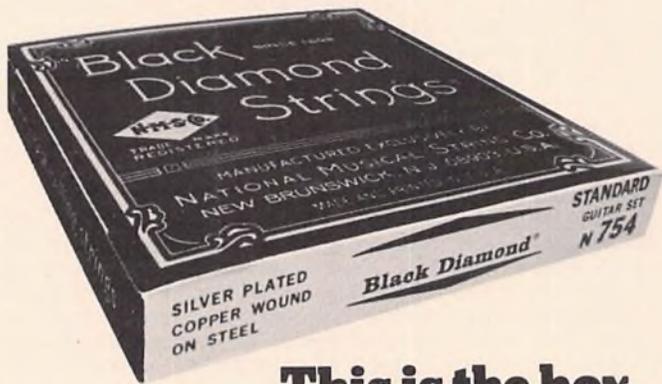
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lette has stretched three records worth of music over four discs, but the mislabeling and omission of one of the Parker Dials is egregious and I hope that Roulette rectifies the error.

The selection in question is *Scrapple From the Apple*, so listed on the jacket but playing as *Dewey Square*, which thus is repeated. *Bird Feathers* is credited to Bird's quintet, although J. J. Johnson's horn is very evident, and the selections are pointlessly scrambled.

The Carnegie Hall excerpts are astonishing. The concert starred Gillespie, and according to Ross Russell's account, Bird arrived in a pugnacious mood. His work on *Night in Tunisia* and *Groovin' High* is ferocious and brilliant. To say that Dizzy, on the defensive, was equal to the challenge should be enough. *Dizzy Atmosphere* is heady stuff, even for them.

*Confirmation* has extraordinary work by Bird on his own difficult changes. It is fantastic playing without a single predictable phrase for two choruses, yet, for some reason, the ideas phase out in the last chorus.

The Dials are too well known to detail. Bird's unmatched ballad playing is in sharp focus on the classic *Embraceable You*. Miles is present, and if he is not up to the exigencies of Bird's music, his uniquely melodic approach, which was to come together a few years later, is already very evident.

The Gillespie concert has some great Diz in up-tempo and ballad selections. There's also a lot of "entertainment" with Joe Carroll doing his usual repertoire. While Carroll's twinkling voice can get to be tiresome, almost every track has some first rate Diz. On *I've Got the Bluest Blues*, for example, he takes chorus after fascinating chorus, a lesson in how to build a solo.

This is all Gillespie—Bill Graham's baritone sax is less than inspiring, and the rhythm section marks time, though the young and ill-fated pianist Wade Legge does get to stretch out on *They Can't Take That Away From Me*. But Gillespie is enough.

The Coltrane session is of historical importance for a couple of reasons: it was the first time Trane recorded with McCoy Tyner, and it took place shortly after the *Kind of Blue* and *Giant Steps* sessions, on which he began to substitute scales for complex chord changes, and just before *My Favorite Things*, when he put it all together.

In some ways, Coltrane's music was a regression from bop. After listening to the dazzling changes Bird toyed with, Trane's harmony, consisting of only a few changes, seems simplistic. He was playing more notes, but they were related in a different way. Moreover, Billy Higgins' drums (and later Elvin Jones') created a rhythmic stasis compared to the freely dispensed bombs and accents of the bop drummers. Accordingly, Coltrane's playing eschewed triplets and the usual rhythmic figures. In a sense, he bypassed Bird and reworked Lester Young, improvising lyrically over a steady rhythm and obvious changes. It's easy to see why he became interested at this time in Eastern music with its new coloration and lesson of harmonic simplicity, and African music, from which he learned that rhythm could imply every meter while stating none.

His playing here is unusually goodnatured, lyrical, and at times jaunty. There is, on *Exotica*, more than a hint of the incantatory, while a conservative reliance on chords is clearly retained.

—gary giddins

# blindfold test

by Dan Morgenstern

## STAN GETZ

Stan Getz is an artist who refuses to stand still, figuratively and literally.

In the latter sense, the current year will take him to Japan (in June), to the Newport Festival in New York (where he will appear in a number of contexts; playing with his own group in Central Park; participating in a tribute to the great songwriters with other noted melodists; guesting with a high school band; performing at the Apollo Theater in Harlem), to South America (in late July), to Australia, and then to Europe (where no doubt he'll find time to relax at his *hacienda* in Spain).

Artistically, Getz always has surprises in store. His current group, a driving quartet with Richie Bierach, piano; Dave Holland, bass, and Jack De Johnette, drums, contrasts interestingly with the one he headed last year (see below). And his most recent LP, *Communications '72*, is quite a different trip from *Dynasty*, its immediate predecessor.

The high professional standards the tenorist sets for himself are reflected in what he expects from others, as his candid opinions about the records played for him (without advance information) as his first Blindfold Test since 2/27/64 indicate.

(Leonard Feather, presently keeping to an unusually busy schedule of writing and teaching, is taking a short sabbatical from his Blindfold duties. In the interim, Dan Morgenstern and Harvey Siders will be filling in.)



**1. CHICK COREA.** *Crystal Silence* (from *Return to Forever*, ECM). Joe Farrell, soprano sax; Corea, electric piano; Stanley Clarke, bass; Airto, Flora Purim, percussion.

Chicki baby! Give it one star for each musician . . . I took that out of my album (An as yet unreleased date with Corea, Clarke, Airto, and Tony Williams produced by Getz himself) and put in *Lush Life* instead . . . It's a pretty boring tune after a while. Who was the soprano? Joe Farrell? Beautiful. One for each.

**2. DEXTER GORDON.** *Evergreenish* (from *The Jumping Blues*, Prestige). Gordon, tenor sax, composer; Wynton Kelly, piano; Sam Jones, bass; Roy Brooks, drums.

They all sound familiar, but I can't place them . . . That's a mediere to fair rhythm section; they didn't pay any attention to dynamics. When the bass was supposed to be walking his solo the drummer played at the same volume as he did during the tenor and piano solo. It's a lose enough section, sort of nice, but not very exciting. If that was Dexter, whom I love very much, then it wasn't what I like to hear from Dex, 'cause he really is a great man. I was going to give it two stars, but with dex on it its got to have at least three!

**3. MILLS BLUE RHYTHM BAND.** *Blue Rhythm Blues* (from *Big Bands!*, Onyx). Getz, alto sax; Lucky Thompson, tenor sax; Van Alexander, arranger. Recorded May 20, 1947.

What the hell are you picking? (Laughs. After a few bars of alto solo. Stan exclaims "Bird?", after a few more, "No!") Is that the Blue Mills Rhythm Band? Is that me playing alto? I haven't heard this since we made it . . . Lucky Thompson? . . . I played alto because they needed an alto player and I needed the money—it was that simple. I borrowed Herbie Steward's horn.

Play that again, please . . . The two alto players are a little out of tune and I'm the one who's causing it. That's some hot music, eh?

What a dumb blues riff—Van Alexander! Shall I claim I don't know who it is and pan it? I had quite forgotten about that . . . as far as I can remember, that was the only time I played alto.

**4. MILES DAVIS.** *On the Corner/New York Girl/Thinkin' One Thing and Doin' Another* (from *On The Corner*, Columbia). John McLaughlin, guitar; Jack De Johnette, drums.

Is that a Miles offering? If that's Miles, where is Miles? He was directing. It sounded like they were all gathering at the elephant graveyard. I didn't hear any elephants screech, though.

That music is worthless. It means nothing; there is no form, no content, and it barely swings. The soloists are playing a half tone above and a half tone below so it'll sound modern, but there's nothing to build on or anything logical . . . nothing. Do you remember the old sign in the RCA Victor studios—the picture of the Indian with "Where's the Melody?" coming out of his mouth? It might sound a little old fashioned for me to say, but this is nothing.

That's a Miles Davis record, eh? My Miles. My hero. (Laughs) I'll tell you, after *In A Silent Way*, he lost me, although there are parts of *Bitches Brew* I like. But since then . . . I have all the records, and I know I should listen to them more—there's got to be something there that's good.

No stars for what I heard. Maybe if you'd let me hear Miles play trumpet I'd have given it some stars! Was that John McLaughlin on guitar? Mahavishnu shows talent off better. He sounds like an epileptic here. Miles can cry all the way to the bank, though. I'm not knocking him, but I certainly won't listen to music like that. *Silent Way* sure was a pretty album, wasn't it?

**5. LEE KONITZ.** *Hugo's Head* (from *Spirits*, Milestone). Konitz, alto sax; Ron Carter, bass; Mousie Alexander, drums. Recorded 1971.

You know what tune that is? Why didn't they state it at least once? None of the improvisation he's playing is a good as that tune. Such a great melody. Do they call it anything? (The title is a pun on *You Go To My Head*, the tune Stan's been talking about.)

The alto player sounds good, the bass player sounds good; the drummer keeps waiting for a jump tune to come up. The alto is so familiar, but I don't know who . . .

D.M.: It's a contemporary of yours.

S.G.: It's not Lee Konitz, is it? He's got such a nice and fat sound for Lee, better sound than I've heard from him . . . is that a new record? It's very good playing, but somehow it is a pretty empty record. It's a ballad; it needs some soul and not so much improvisation—if he'd taken it and made it greater than the original melody. I'd go for it. I think you have license to improvise on a beautiful ballad if you state the melody once. Give it two stars . . . nothing's going to get 3-4-5 unless I get turned on.

**6. BILLIE HOLIDAY.** *Mean to Me* (from *The Original Recordings*, Columbia). Lester Young, tenor sax. Recorded May 11, 1937.

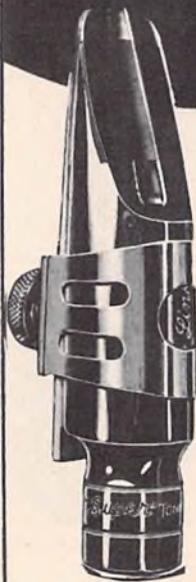
You know, Pres was a real stud. That's what's hip now, to be cool and to be a tough stud. Pres was very respected, and he was a stud. But when he picked up the saxophone he still wore his heart on his sleeve, and as soon as he came in he showed how much of a human being he was. He played right out. There was no hate in his music, even though this was at a time when racial things were really bad . . . for instance, what happened to him in the army.

As for rating it . . . five stars for Billie Holiday, Lester Young and company. And as for trying to evaluate Pres, after the 30 years or so I've been in music, he still comes through as a guy who wasn't afraid to show what he felt in his playing, instead of hiding his heart under a bunch of hate and a bunch of notes.

db

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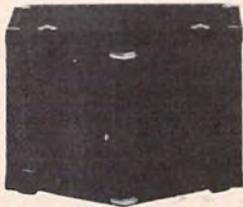
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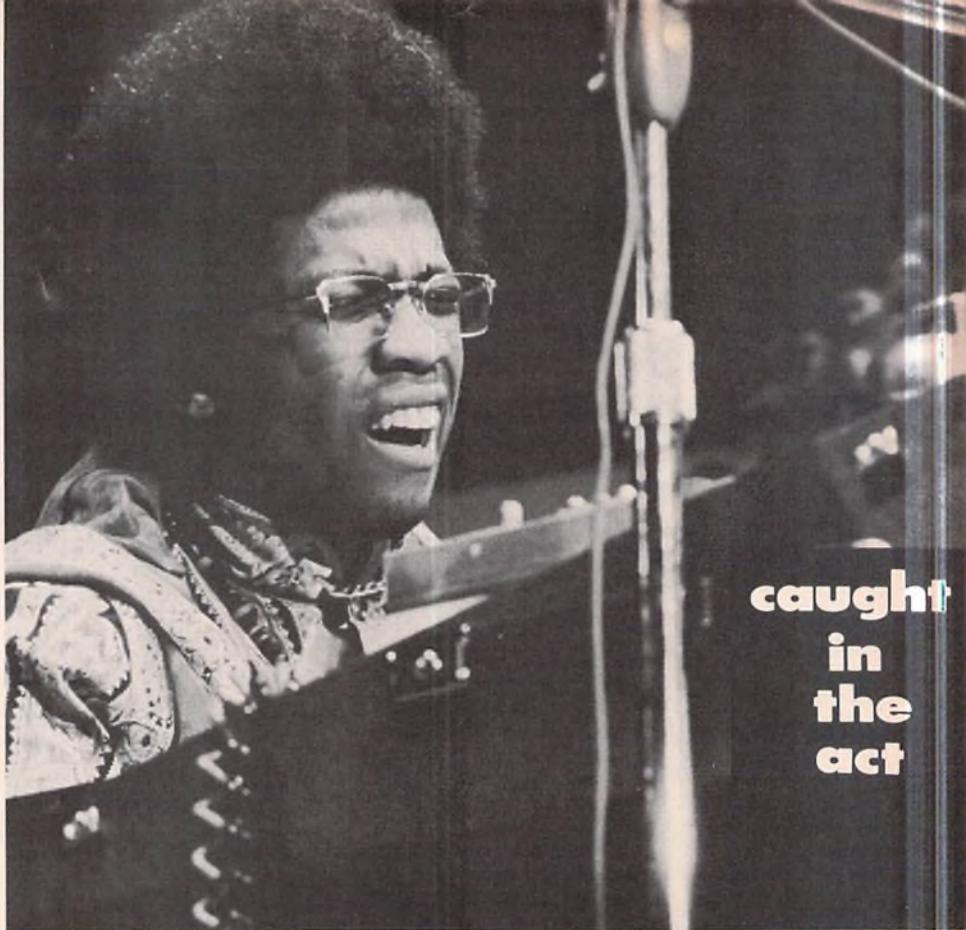
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### Herbie Hancock

Jazz Workshop

**Personnel:** Mganga (Eddie Henderson), trumpet fluegelhorn, mellophonium, percussion; Pepo Mtoto (Julian Priester), alto, tenor&bass trombones, percussion; Mwile (Benny Maupin), soprano sax, saxello, flute, alto flute, piccolo, bass clarinet, percussion; Mwandishi (Herbie Hancock), electric&acoustic piano, percussion; Patrick Gleason, synthesizer, percussion; Mchezaji (Buster Williams), electric&acoustic bass, percussion; Jabali (Billy Hart), drums, percussion; Fundi, sound effects.

This group has gotten a lot of strange reviews—by earnest men, one supposes, with reasons for their reactions. Perhaps the reviewers have all caught the band on its off nights. Or perhaps they haven't heeded Hancock, who told an audience, "Don't listen so hard. Don't worry about understanding what's going on up here". This music, then, while it probably can be "understood" by someone with the proper background and the willingness to make a large intellectual effort, is better approached as an invitation to total subjectivity. To dissect it is not to destroy it—it's too strong for that—but to take yourself out of the room.

Here are a few of the experiences of someone who stayed in the room—just a hint of a taste of what happened over the course of ten or 12 evenings during three Workshop engagements by the Hancock group in the last two years. Images; not the actuality—and yet as precise as a tape of the music in another time and place with you as the audience. Fragments of some of the infinity of trips that happened simultaneously in a little room in Boston. Like Hancock says, "You'll Know when You Get There".

And *Maiden Voyage*, too (Yeah, they still play that, but it's always just that—a maiden voyage) with Hancock on acoustic piano. Williams and Hart the plunge and mystery and wildness of the sea. The elements seem almost omnipresent in Hancock's music, but then on another piece electric piano and per-

cussion took me to a land of "shining from shook foil", a multi-colored silver tinsel world of facets on facets and strange warmth.

A Maupin flute solo is a man trapped in a dark cellar singing sad pieces of happy songs he knew as a child. A ray of light, a hidden door to the whole bright song no longer trapped. And still he must play the sad music a while before slowly ascending into the sunshine air of the birds, where he never quite ceases to play traces of the trapped man's song—his blues.

Some other images:

Priester now the wind, with all its moods, on Hancock's sea, now a hopeful red balloon on that wind, and always his own *Wandering Spirit Song*.

Henderson burning deep, a fire underground in Spain.

Williams singing the songs only a bass can sing, great brown tree roots.

Gleason's synthesizer, sometimes one with the wind and sea, sometimes plainly man's tool, joining in the Afro percussion—cultures dance together.

Maupin's bass clarinet, a grey shadow stalking softly through the fog.

And Hart, the hunter, the tiger . . . pat, pat, pat. POUNCE!

One night, on *Ostinato (for Angela Davis)* I flashed just where I imagine LeRoi Jones was at when he wrote of "Coltrane's soprano singing like any song you can remember". It was any song remembered—yours, mine, and a whole new song.

John Coltrane. Once there was a lot of perfectly pointless controversy about his music. Someone would say it was "violent", "tortured", even "chaotic". But another man would argue that, on his level, it gave a powerful peace; that there was a place to float on the air above the turmoil. Of course, both men were right. Like everyone else who responded to Trane in their different ways. To review his music was to review yourself.

And so, maybe the music of the Herbie Hancock group is "confusing", "over-dramatic", "an unrelated collage", even "superficially free". At the same time it most certainly is not those things. For me, it is many other things, not the least being an impressive demonstration of human community without the loss of individuality. But that's not important. What matters is that this music, these artists, have the ability to get you next to yourself and maybe some night, even to work a transformation—if you are ready.

And so, the real review is just this: Check it out. Check yourself out. —bill mcLarney

## Chuck Mangione Quartet

Main Point, Bryn Mawr, Pa.

**Personnel:** Mangione, fluegelhorn, electric piano; Gerry Niewood, soprano&tenor saxes, alto flute; Al Johnson, electric bass; Joe LaBarbera, drums.

Chuck Mangione has arrived. If there are any doubters, they should have been in the enthusiastic audience gathered on a Tuesday evening in a small, pleasant "folk" (non-alcoholic) club on the Main Line outside Philadelphia. Perhaps many in the capacity crowd had not heard of the Mangione Brothers group of the '60s, but they had listened with approval to Chuck Mangione's work with the Rochester Philharmonic. In fact, the first few notes of his compositions *Please Treat Her Well*, *Sixty Miles Young*, and *Hill Where the Lord Hides*, were greeted with the kind of applause one expects from an audience hearing the Ellington Band embark on one of Duke's "greatest hits," or a rock group intoning its current best seller.

The leader's fluegelhorn solos were solid if not spectacular, and seemed much stronger than his playing on the quartet's recent *Alive* album; his electric piano was well utilized throughout. The rhythm section provided a dynamic foundation and made good use of their solo space on *High Heel Sneakers* (although I must admit I found myself asking, during Johnson's electric outing, where, oh where has the acoustic bass gone?).

LaBarbera booted the band along as if he still had Woody Herman's Herd in front of him, yet never overpowered the small group—and that is no mean task.

The quartet was completed (in every sense of the word) by Gerry Niewood, whose position in the group reminds me of Paul Desmond's in the Brubeck Quartet of yore. Niewood is an incredibly beautiful musician, especially on flute and soprano (thank you again, John Coltrane). His playing on these instruments can be described as urgent quietude; never straining, ballsy but tranquil. Niewood is a man to watch and even his work on tenor, the least of his instruments (if least is the proper word), is potent if derivative.

In short, the group has it together. For the most part, the quartet chose good compositions and imbues them with thoughtful, vital solos and interesting interplay. The group enjoys playing, and the audience knew and appreciated this. The people didn't want to leave, and if the second show had not been sold out, and the new patrons had not been standing outside in the cold, I'm sure many wouldn't have. —norman provizer

## Don Cherry and the Jazz Composers Orchestra

Loeb Student Center, New York University, New York.

**Personnel:** Cherry, trumpet, conductor, Gamelan gongs, harmonium, barimbau, Hsuan flute, tabla, conch shell; Leo Smith, Michael Mantler, Enrico Rava, trumpets; Joe McPhee, trumpet, soprano&tenor saxes; Sharon

Freeman, French horn; Brian Trentham, trombone; Jack Jeffers, bass trombone, tuba; Howard Johnson, tuba, baritone sax, bass clarinet, fluegelhorn; Dewey Redman, clarinet, alto&tenor saxes; Carlos Ward, alto sax, flute; Frank Lowe, soprano&tenor saxes; Pat Patrick, tenor&baritone saxes; Janice Cherry, LeRoy Jenkins, violins; Nan Newton, viola; Dave Holland, cello; Carla Bley, piano; Charlie Haden, bass; Ed Blackwell, drums; Paul Motian, percussion; Moki Cherry, tamboura.

Stretched over the stage of Eisner & Lubin Auditorium was a banner proclaiming the notes of the Eastern scale upon which composer Don Cherry has based his *Relativity Suite*: SA, RI, GA, MA, PA, DHA, NI, SA. These and other tapestries, the work of Moki Cherry, were intended to put us and the musicians in the proper frame of mind and reference for the highly personal music we were to hear during four nights of open rehearsals and a final performance taped by Radio Free New York, WBAI.

The music, the result of various studies and journeys into Eastern musics and cultures made by Cherry, is surprisingly rhythmic and immediately accessible. The music is not simplistic, but three are strong folk elements: one segment is an African song, the result of Cherry's playing experiences with composer and pianist Dollar Brand. It was possible to leave the auditorium whistling tunes from *Relativity Suite*.

Anyone with some knowledge of the new music will see from the personnel that just about every important name in the new music field who happened to be available was in attendance, and those not playing showed up in the audience during one of the five nights, including Ornette Coleman and Anthony Braxton.

Most unusual was the fact that this piece, which contained intricate ensemble music as well as improvised solos, was not written down. Cherry prefers to teach his music to the musicians by heart rather than by note. It was a process which amazed me, for this was no jam session—there were many different melodies and ensemble parts to be remembered. These passages were done over and over, until they were down pat. (I did catch one or two "cheaters" annotating on paper what they had been taught orally.)

Cherry cued the different parts and sections, sometimes joining Carla Bley at the piano, at other times singing a specific passage to a specific section or player. It is undoubtedly a slow and laborious way to prepare a performance, but in this case it resulted in the playing of Cherry's music not only with the proper notes but also with the proper feeling, perhaps because the musicians had learned it from a living, breathing composer not a cold page.

The solos were not the most important parts of this work, but there were many, mostly from Redman, Ward and Haden, in addition to the composer on his pocket trumpet. The climax of the event for my ears, however, was a delightful chamber music situation between Carla Bley and the string players, especially cellists Holland and Robertson and violist Newton. All of a sudden, betwixt and between some frantic blowing jazz, came a Schubertian piano quintet sound that can only be described as delightful.

We had a chance to speak to Don Cherry about the nature of *Relativity Suite*. He said the piece "is a collection of different types of music from different lands. All this is part of what music has been impressive to me, and which impressions I like to reflect . . . This music is alive." It is.

A recording will be issued on the JCOA label in an unusual deal—the sideman will share in the royalties. —joe h. klee

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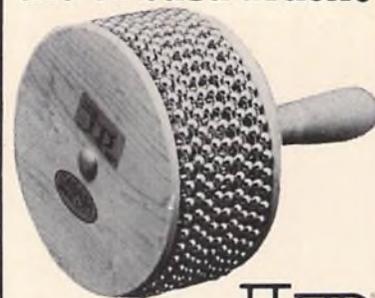
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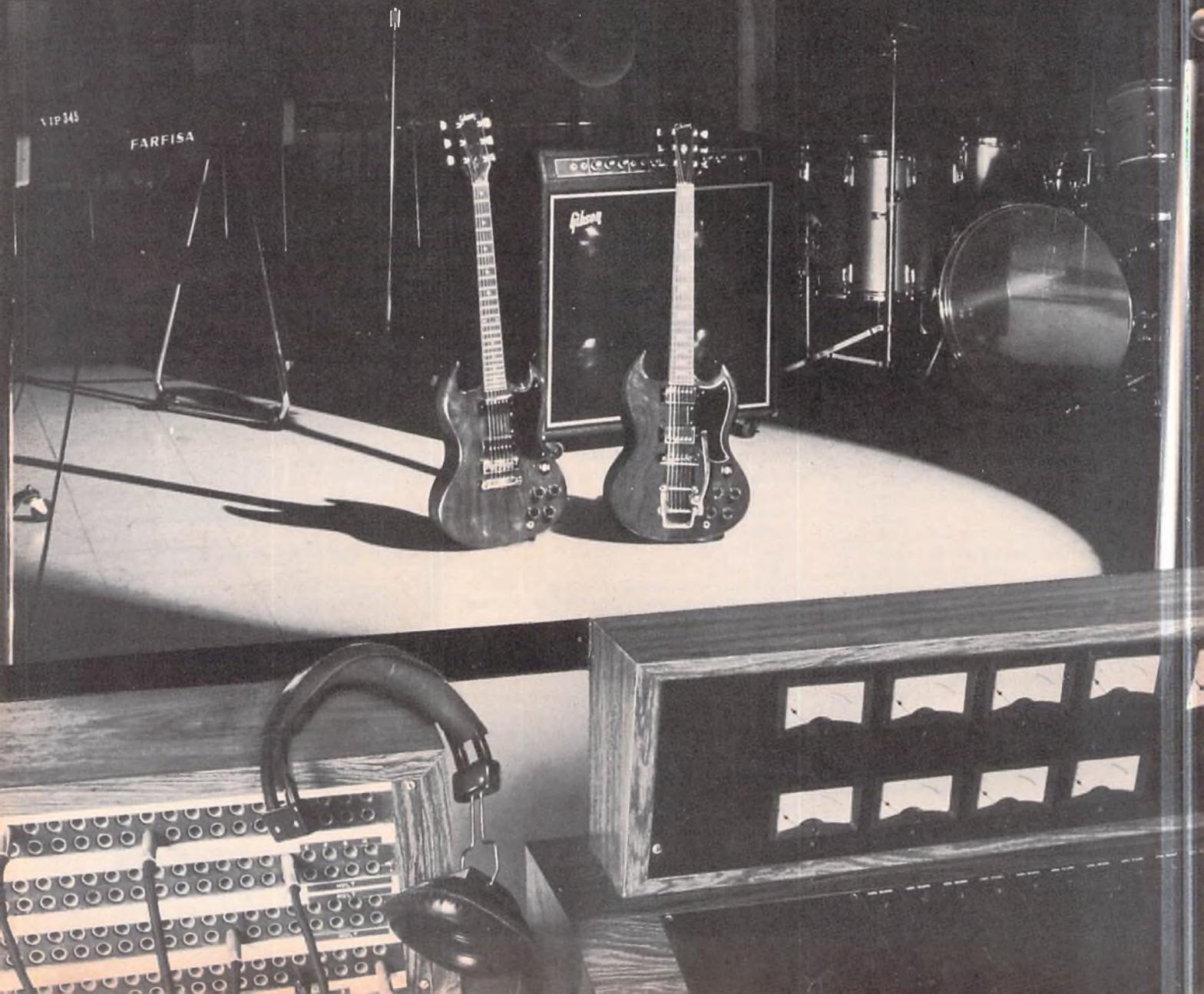
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## the Moment of Truth





## "Killer Joe" Solo

by

Freddie Hubbard

Transcribed by Greg George

Annotated by Bill Abernathy

Freddie Hubbard's brilliant solo of the jazz standard *Killer Joe* (Benny Golson/Quincy Jones) was the strong point of Quincy Jones' 1971 album, *Walking In Space* (A&M 3023).

The solo itself is played at a "slow swing" tempo in C concert key (solo trumpet key of D. It is an excellent example of tasteful simplicity and the dramatic use of tension & release. Players should note Hubbard's ability to play inside and outside with equal grace.

Bars one through 12 exemplify a statement attributed to Louis Armstrong: "A few well placed notes with love that swing are far better than a thousand notes that don't say nothin'".

Bars 9-10 are examples of half step inferred sequence; bars 13-14 double-up builds tension and sets the mood for the bridge, which is a very good example of the effective use of half steps.

As you listen to the recording, pay particular heed to the last seven bars of the solo when Hubbard is inside and outside of the band and the way he plays over the band for the climax.

Musical score for the "Killer Joe" solo by Freddie Hubbard. The score is written in C major and 4/4 time. It consists of 14 measures. The notation includes various chords such as C7, D7, F#-7(b9), B7(M), and Bb7. The score is annotated with fingerings and articulation marks. The piece ends with the word "Fine" written below the final measure.



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## jazz on campus

jazz on campus



jazz on campus

## sdnwapo uo zzap!

An interesting development at Northwestern U. (Evanston, IL): a ten week (credit) course, "Introduction to Jazz History & Appreciation", began April 2. Students and graduates of Northwestern who have good cause to regret the university's negative attitude to jazz should, however, be cautious in their expectations. The new course has been organized under the guardianship of the General Studies Dept., Student Organized Seminars (S.O.S.), by a gutsy journalism major, Neil Tesser. Tesser, who also conducts a jazz show on the university radio station, has outlined the course with the assistance of **down beat**. The required reading for the course, includes texts by Marshall Stearns, LeRoi Jones, and Henry Pleasants plus supplemental reading cribbed from the Bibliography of Jazz Study Materials (MUSIC '73). Guest instructors include: Charles Suber, Bob Koester, Joe Segal, Thad Jones, Rufus Reid, Von Freeman, and other jazz savants.

Working with a grant from the National Endowment for the Arts, the School of Music of East Carolina U. (Greenville, NC), **George L. Broussard**, dir., has undertaken a series of jazz/stage band programs. The programs include: concerts/clinics with **Billy Taylor** and his trio, **Stan Kenton** and his Orchestra; two 2-day tours for ECU jazz ensembles; performance of the ECU Jazz-Rock Ensemble, **Paul Tardif**, dir. at the Eastern MENC Convention, May 2-5, Norfolk, VA. The grant also provides for the purchase of music, instruments, and equipment for the ECU jazz program.

**David Baker** will be the chief clinician (individual and group improvisation) for the 4th Chicago Public Schools Jazz Band Festival-Clinic, May 12, at Jones Comm. HS. **Urbie Green** is featured guest artist at Jazz Nite at New Trier East HS (Winnetka, IL) on May 18. Green will also conduct an afternoon clinic. **Bob Tilles**, percussionist and associate prof. of music at DePaul U. (Chicago) will conduct an improvising clinic at Alabama State U. (Montgomery), May 11. Tilles has conducted similar clinics recently at U. of Wisconsin-Stevens Pt.; Wichita State U.; U. of S.D., and several midwestern high schools. . . **Dom Spera** has requested a year's leave of absence as director of jazz studies at U. of Wis.-Eau Claire effective in May. Spera will return to Indiana U. (Bloomington) for intensive playing (he is a top flight trumpet player) and clinic-ing. No replacement will be named for the Eau Claire post. . . **Dan Haerle** has also requested a year off as a jazz instructor at U. of Miami (Coral Gables). Haerle wants to stretch out and do some playing—and clinic-ing—with a new group for which he has done most of the writing.

### FESTIVAL RESULTS

Feb. 10, 4th Virginia Jazz Festival, T.C. Williams HS, Alexandria, VA., sponsored by Virginia MEA. **Ricard Ramadell**, Chairman of Jazz Education, 27 bands (j-SHS). Judges: **Hank Levy**, **Paul Noble**, **Serge DeGastyne**, **Errol Schlabach**, Five HS band finalists (no "winner"): **Langley George Horan**, dir.; Fort Hunt, Fairfax County; **Frank Wickes**, dir.; Oakton; **Dave Reid**, dir.; Yorktown; **Arlington**; **Dick Ramadell**, dir.; T.C. Williams, Alexandria; **Jack Dahlinger**, dir. Guest band: "Army Blues" Jazz Ensemble (official Stage Band of the U.S. Army Band, Fort Meyer), **CWO Frank Chiarello**, dir.

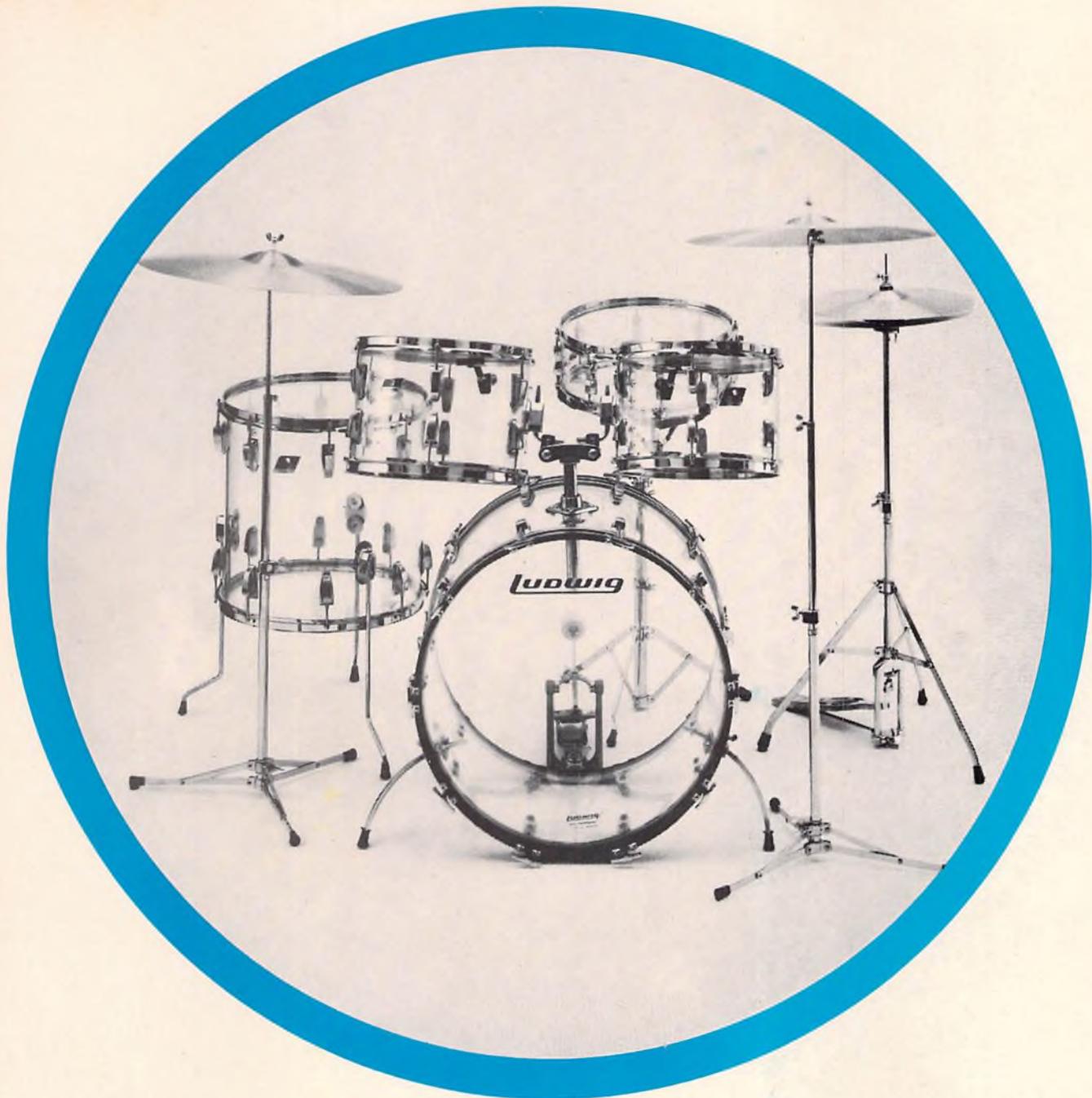
Feb. 17, Creston (IA) Jazz '73 at Southwestern Community C. **Dick Bauman**, dir. 19 bands (j-SHS). Judges: **Joe Morressy** and **Steve Stewart**, Winning Bands: Class A—**Omaha Westside**, T. Snyder, dir.; **Harlan**, S. Lawson, dir. Class B—**Guthrie Center**, D. Menning, dir.; **Villisca**, T. Nugent, dir. Class C—**Woodward**, **Tom Wehr**, dir.; **Gilbert**, **Tex Dean**, dir. Jr. HS—**Harlan**, **Steve Lawson**, dir.; **Creston**, **Dick Bauman**.

March 3, 9th Riley County (Kansas) HS Jazz-Rock Festival, **Jerry Hall**, dir. 20 bands (j-SHS). Judges/Clinicians: **Roy Burns**, **Matt Belton**, **Bob Foster**, **Pete Clurczak**. Eve. concert featured three all-star bands; **Roy Burns** and the K.U. Jazz Ensemble; \$1,300 in scholarships distributed among outstanding student instrumentalists.

March 16-18, 6th Midwestern College Jazz Festival (an affiliate of the ACJF) at Elmhurst C. (IL), **Jim Cunningham**, **Jim Sorenson**, **Charles Suber**, dir. 12 bands, 5 combos, 2 vocalists. Clinicians/Performers ("Jazz Adjudicators II"): **Cannonball Adderley**, as: **David Baker**, cfo; **Nathan Davis**, ss, ts; **Rich Matteson**, valve tb. eu, tu; **Rufus Reid**, b. Guest ensembles: **Milikin U.** (Decatur, IL) **Jazz Band**, **Roger Scheuler**, dir.; **Harry Miedema Quintet**, Indiana U. (Bloomington); **Proviso West HS band**, **Paul Tolosco**, dir.; Selected for performance at ACJF '73: **Lawrence U.** (Appleton, WI) band, **John Harmon**, dir.; **Progressive Art Ensemble**, U. of Wisconsin-Eau Claire combo, **Dom Spera**, dir.; vocalist **Jimmy Spinks**, **Kennedy King C.** (Chicago). Special events: Jazz Improvisation Clinic Featuring Strings; Jazz Worship Service, All-Star Band performance. All-Star Band: trumpets—**Allan Johnson** (UW-Eau Claire), **Jim Linahan** (UNLa), **Greg Mitchell** (E.III.U.), **Ron Friedman** (UNIl), **Jeff Rehrig** (Law.); trombones—**Jim Vosper** (Law.), **Scott Roen** and **Lee Gause** (UNLa), **Gary Gerd** (E. III. U.); **David Mooney** (Kennedy-King), **Kevin Peters** (Ohio SU); alto saxes—**John Smarzewski** (Triton), **Don Yoder** (UNLa), **Cathy Oterson** (UW-Eau Claire); tenor saxes—**Everett Gaines** (Kennedy-King), **John Steeret** (E. III. U.); baritone sax—**Ed Cole** (E. III. U.); French horn section from UW-LaCrosse—**Jerry Voutile**, **Trish Gray**, **Heidi Mierendorf**, **Vicki Berg**; tuba—**Ken Eggen** (Law.); rhythm—**Lyle Mayes**, p (UW-Eau Claire); **Steve LaSpina**, b (DePaul U.); **John Logan**, e-b (Triton); **Tony Wagner**, d (Law.); **Kahill**, cga (Kennedy-King) **Manuel-Rivera Cepeda**, cga; **Ted Piltzcker**, vb (Ohio SU); **Doug Toft**, solo g (UNLa); **Jerry Plore**, rhythm g (DePaul). Composition Awards—**Lyle Mayes** (UW-Eau Claire); **Ted Piltzcker** (Ohio SU).

March 16-17, 8th Mobile Jazz Festival (Southern affiliate of the ACJF), **J.C. McAleer**, dir. 10 bands, 5 combos. Clinicians/Judges: **Bill Fowler**, **Pat Williams**, **Oliver Nelson**, **Marv Stamm**, selected for the ACJF '73: band—**Texas Southern U.** (Houston), **Lanny Steele**, dir.; combo—**James Williams Quartet** (Memphis State U.); vocalist—**Anita Moore** (T.S.U.) (This will be the seventh consecutive year that T.S.U. will be represented at a national CJF. It is the second consecutive win for James Williams, whose quartet took top combo honors at the Midwest CJF in '72. Anita Moore, formerly with Duke Ellington, has resumed her studies at T.S.U.)

March 22-24, 12th Reno International Jazz Festival, **John Carrico**, dir. 220 bands, 60 swing choirs, 30 combos (elem-C). Clinicians/Performers: **John Handy**, as: **Carol Kaye**, e-b; **Rich Matteson**, valve tb. eu, tu; **Floyd Standefer**, tp; **Mike Vax**, tp. Finalists (winners listed first): Elementary bands—**Seal Beach**, CA, **Charles Wackerman**, dir.; **Orangedale-Geiffith**, Phoenix, AZ, **Les Felton**, dir.; **Billinghurst**, **Reno**, **Don Legg**, dir. Jr. HS—**Bancroft**, **San Leandro**, CA, **Tony Moralli**, dir. Class A—**Hermiston**, OR, **John Sheeley**, dir.; **Kingsburg**, CA, **Larry Johnson**, dir. Class AA—**Pacific**, **San Leandro**, CA, **Ted Spillman**, dir. Class AAA—**Corona**, CA, **Roger Rickson**, dir.; **Bonita**, **LaVerne**, CA, **Robin Snyder**, dir.; **San Leandro**, CA, **Verne Rolle**, dir. Class AAAA—**Granada**, **Livermore**, CA, **Dan Goulart**, dir.; **MacArthur**, **San Antonio**, TX, **John Pearson/Harlan Adamcik**, dir. Grand Trophy Winner (best HS band): **Kent-Meridian I**, **Kent**, WA, **Hal Sherman**, dir. College category—non-competitive. Swing Choirs, class winners: **Elem**—**Arden**, **Sacramento**, CA, **Barbara Kreun**; **Class A**—**Kingsburg**, CA, **Larry Johnson**, dir.; **Class AA**—**Mountlake Terrace**, WA, **Frank DeMiero**, dir.; **Class AAA**—**Roosevelt**, **Seattle**, WA, **Waldo King**, dir. Sat. Eve. concert approx. 8,000 \$4—featured five performers. UN-R Concert Jazz Band, **Gene Isaelf**, dir., and finalists.



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## POTPOURRI

(continued from page 11)

visits from old friends Terry Gibbs (in town with Steve Allen), Lou Levy (in town with Peggy Lee) and Frank Socolow (in town, period), who did not respond to requests for a chorus or two of *Lonon Drop* (all three are alumni of the Chubby Jackson Quintet, which introduced the tune). Gibbs and Levy live only a few miles apart in Los Angeles, but hadn't seen each other in years. So it goes...

Leonard Feather has been named Regent's Lecturer at the University of California, Riverside, and is currently teaching a course in the history of jazz, illustrated by rare films and records and appearances by jazz artists representing every phase of the music.

The kickoff of the innovative *Jazz by Sunlight* policy at New York's Cookery Restaurant was a smash. Roland Hanna, the resident pianist (Tuesdays through Fridays from noon to 3 p.m.; Saturdays and Sundays from 3 to 7 p.m.) was joined by harmonica virtuoso Toots Thielemans, who had dropped in to wish him well, and the duo proved instantly compatible—so much so that a live recording is scheduled for the near future.

Soprano saxist Steve Laey paid a rare visit to New York, his first in five years, performing March 23-24 at Studio Rivbea with fellow expatriates Michael Smith, piano; Kent Carter, bass, and Jerome Cooper, drums, and also guesting with Gil Evans' big band at the Whitney Museum April 4 before returning to Paris.

Another famous traveling saxophonist, Phil Woods, is back home, apparently for good, and has settled in Los Angeles with his family.

Maynard Ferguson fans might want to know that Maynard Ferguson Enthusiasts Unlimited, 163 Upper Woodcote Road, Caversham, Reading, Berks, England publish a periodic newsletter reporting on their man's activities.

Collective Black Artists is conducting free classes for musicians, both professional and aspiring, in New York. Limited to 25 students in each 15-week class, the series was quickly oversubscribed. Instructors are Jimmy Owens (Business Aspects of the Music Industry), Youseff Yancey (Contemporary Notation), and Robert Williams (Improvisation).

At presstime, the Allman Brothers Band was making plans for a series of benefit concerts for the North American Indians. Monies raised will be used to create a fund for the preservation of Indian culture.

ABC Records has revived the Bluesway label with a mammoth release of 15 albums, including both repackaged and never-before released material. Among the artists are B.B. King, Jimmy Witherspoon, John Lee Hooker, Jimmy Reed, Jimmy Rushing, Joe Turner, T-Bone Walker and Otis Spann. All material has been re-mixed and re-mastered, in some cases for Quad.

On March 20, the Record Industry Association of America presented a library of 2,000 Lps to Mrs. Richard Nixon at the White House. The library is to be permanently

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housed there. The five-member commission which selected the recordings (Willis Conover, chairman; Paul Ackerman, Johnny Mercer, Irving Kolodin, Helen Roach) and their advisors (including Stanley Dance, Ernest Dyson and Dan Morgenstern in the jazz field) came up with a comprehensive collection, and we were pleased to see that a goodly number of better-known jazz artists had found their way into the popular category as well. The five basic categories are popular, classical, jazz, folk, country and gospel; spoken word. Speakers at the White House ceremony were RIAA president Stanley M. Gortikov, Columbia Records President Clive Davis, and Conover. A duplicate collection will be presented by RIAA to the John F. Kennedy Center, where it will be available to the public. Both collections will undergo periodic updating.

Charles Mingus began an indefinite stay at his old New York stamping ground. The Two Saints (formerly the Five Spot) on April 11. The bassist's regular companions at this writing are Charles McGee, trumpet; George Adams, tenor sax; Don Pullen, piano, and Roy Brooks, drums, but he may be performing at the Saints with groups of varying size and personnel.

## strictly ad lib

**New York:** Gerry Mulligan, who hasn't fronted his own group for a number of years, brings his quartet into the Halfnote May 14-19, following Stan Getz and the Monte Alexander Trio May 8-12. Appearing opposite Mulligan is the Zoot Sims Quartet. Another reluctant leader, Paul Desmond, comes in with his quartet May 21 for two weeks, sharing the stage with Bill Evans. The Dizzy Gillespie Quintet and the Junior Mance Trio wind up April 28. . . . Trumpeter, trombonist, and sometimes soprano saxist Gene Roland uncorked a tenor when he sat in with Roy Eldridge at Ryans March 26. Joining in on vocals the same night were Judy Canterino and the Apollo's Honey Coles. That same evening Coles, better known as a dancer, demonstrated he has lost none of his style when he did some smooth stepping at the opening of Bobby Hackett and Vic Dickenson at the Americana's Royal Box. On hand to welcome the sextet were, among others, Artie Shaw, John Hammond, Lee Konitz and Peter Dean. The band was in excellent shape, but the piano wasn't. No cover or minimum, and dancing—a bit close to the musicians for their comfort. The group, set for one month, may be held over. Pianist George Cort's intermission trio had Dottie Dodgion on drums. . . . The fourth of Jack Kleinsinger's Monday jam sessions at the Theater DeLys is set for May 14 with Clark Terry, Frank Wess, Chris White, Jim Hall, Sonny Brown and tap dancer Baby Laurence. It will be taped for future showing on Cable TV. . . . Jimmy Raney was at the Top of the Gate March 30-31 appearing opposite the Sonny Stitt Trio. Art D'Lugoff smartly hired Jimmy as soon as he heard the guitarist was in from Louisville. The Ahmad Jamal Trio is there through April 29. . . . McCoy Tyner was at the Village Vanguard for a week starting April 10. Rahsaan Roland Kirk is scheduled for May 1. Freddie Hubbard for the 15th. Charles Mingus' April 24 week was cancelled. . . . Guitarist Joe Beck and bassist Herb Bushler were at Bradleys in March. . . .

Dory Previn was at Carnegie Hall April 18. Cleo Laine with the John Dankworth Ensemble on the 26th. . . . Ethel Ennis is at the Plaza's Persian Room until the April 28 accompanied by the Barry Levitt Trio. . . . Dee Dee Bridgewater was at Sam's Jazz Upstairs March 23&24, backed by the Roland Hanna Trio (Richard Davis, bass; Al Harewood, drums), and sharing the bill with the Mike Mainieri Quartet. April 6&7 marked the New York debut the Bill Watrous & Danny Stiles Manhattan Wildlife Refuge Band, a 15-piece band. . . . Gil Evans brought his 16-piece band featuring an eight-piece rhythm section to the International Art of Jazz' March 25 concert at Stony Brooksuny and also kicked off the Whitney Museum's sixth season of concerts April 4, followed by composer Terry Riley performing his own music. . . . Jazz Interactions will hold its 8th annual birthday party

at the Village Gate April 29. . . . Drummer Freddie Waits' Trio with Kenny Barron, piano, and Ted Dunbar, guitar, was at Mikell's March 29-31. . . . The Brass Company, featuring five trumpets (Bill Hardman, Eddie Preston, Harry Hall, Bubbles Martin, Alden Griggs); trombone (Charles Stevens); euphonium (Kiane Ziwadi); tuba Hakim Jami; string bass (Bill Lee) and drums (Billy Higgins), was at the Billie Holiday Theater in Brooklyn April 8. . . . Stella Marris is at Jimmy Weston's Monday nights backed by Harold Mabern, Louis Hayes and bassist Carline Ray. . . . Ellingtonia: Sonny Greer was feted April 2 by the Duke Ellington Society, which is also sponsoring an April 29 birthday party for Duke at the New School with six as yet unnamed pianists performing Ellington and Billy Strayhorn selections. The society will award a scholarship to a student attending

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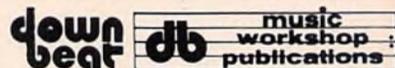
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**MUSIC MINUS ONE**  
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Juillard, Norris Turney, who's quit Duke Ellington, and his quartet were at the Cafe De Javu, Bellmore, L.I. Sunday afternoons in April... Also on Long Island, Charles Lloyd was at My Father's Place in Roslyn and the new Sonny's Place on Seaford had sitters-in Ernie Wilkins and Arvel Shaw March 25, with the house trio (Wes Belcamp, piano; Larry Richardson, bass, Richie Allen, drums). Featured guest was saxist Chris Woods... Rorschach was opposite Mongo Santamaria at Kenny's Castaways March 13-18... Sitters-in at trombonist Joe Ciavardone's Monday sessions at the Melody Lounge in March were trumpeters Lew Soloff, Thad Jones, John Glasel, Marky Markowitz and Randy Brecker; saxists Pat Perrone, Jerry Dodgion George Young and Frank Perowsky; trombonist Jack Hitchcock and Dottie Dodgion. The house band is John Bunch, piano; Bucky Calabrese, bass; Maurice Mark, drums... Drummer Al Drears and his group, (Howard McGhee, trumpet; Dave Hubbard, tenor sax; Richard Wyands, piano; Richard Davis, drums; Stella Williams, vocal) played for the YMCA's dinner honoring black achievers in the business world March 22 at the Waldorf... Composer Anne Phillips' rock-cantata, *A Spark of Faith*, was performed with great success March 18 at the Park Ridge High School in New Jersey... Drummer Zahir Batin and his *Notorious Ensemble* will be performing every Tuesday at Studio Rivbea. Members of the group are Justo Almario, soprano&tenor sax, flute; Charles Stephens, trombone; Hilton Ruiz, piano; Wayne Dockery, bass; Batin, drums... The WBAI Free Music Store was the setting April 14 for the music of Gregory Reeve, played by flutist Paul Dunke, bassist Richard Youngstein, drummer Cleve Pozar and the percussionist composer, and April 18 it was the setting for the Dave Liebman Quartet (Liebman, reeds; Richie Beirach, piano; Frank Tusa, bass; Jeff Williams, drums)... Muse, 1530 Bedford Ave., Brooklyn, showcased the Bill Lowe Ensemble March 29... James Brown has been signed to compose the score for *Slaughter II*, a new film... The Continental Restaurant in Fairfield, Conn., featured Pee Wee Erwin, Urbie Gree, Doc Cheatham and Maxine Sullivan in March... Horace Silver and his Quintet was the Hartford Jazz Society's attraction March 25... Struttin Sam and Baby Laurence were the stars at the jam session at Major's Lounge, Keyport, N.J., April 8... Toots Thielemans Quartet was at Gullivers, West Peterson, March 30&31... The sound of the '40s was recreated by Harry Hurley and his 18-piece orchestra March 18 at the Eastern Branch Library, Shrewsbury.

**Los Angeles:** The Band was banned in Los Angeles—but not through any fault of their own. The Band was just getting ready for a recording date at Capitol Records when Local 47 of the Musicians Union ordered the session cancelled. Seems that Capitol had been placed on the national defaulters list of the American Federation of Musicians when the record company "refused to make delinquent payments to the AFM-EPW Fund" (the musicians pension fund), according to Local 47... And there's good news to report, too: the first in a series of monthly jazz-rock concerts designed to demonstrate racial brotherhood was held at Hollenbeck Junior High in East Los Angeles, featuring the newly-formed "Black and Brown Brotherhood Band." The band is led by Eddie Cano and includes among the sidemen: Oscar Bra-shear, trumpet; Britt Woodman, trombone; Buddy Collette, Leon Rubin, reeds; Oscar

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Mesa, bass: Carlos Vasquez, drums: Luis Miranda, congas. The half black, half chicano orchestra will play in schools where racial tension between blacks and Mexican-Americans has flared. Funds are provided through the Music Performance Trust Funds of the Recording Industry . . . Another series of concerts, financed partially through that fund, and by the County of Los Angeles, is scheduled to begin April 22 and run each Sunday through June 24. Formerly known as the Pilgrimage Concerts, the current series has moved from that theater in the Hollywood Hills to Hancock Park in Los Angeles. Opening April 22: Willie Bobo and his Octet; April 29, the Tom Vaughn Trio; May 6, the Mary Osborne Quartet; May 13, the John Gross Quintet . . . Good news for swinging insomniacs: a Superior Court judge has declared the Police Commission rule prohibiting dancing and live music after hours is unconstitutional. Therefore live music and dancing are legit once more between 2 am and 6 am. That should make Candy Finch happy. He recently took over Larry Gales' after hours club, L.B. West . . . Roberta Flack has been signed to play the lead in "Bessie," a film bio of Bessie Smith, based on Chris Albertson's new book, "Bessie." Kelly-Jordan Films will distribute . . . Diamante's continues to present a steady, mixed bag of jazz sounds. During March and April, the following groups and bands played in this order: Bill Evans Trio, Terry Gibbs Quartet, Bud Shank Quintet, Kenny Burrell Quartet, Bill Tole Big Band, Shelly Manne and his Mannekind (a new combo), Don Ellis Big Band, Kai Winding-Frank Rosolino Quintet, Richie Kamuca Quintet and another new combo, the Mundell Lowe Quintet. As far as staple items are concerned, Frank Strazzeri's Sextet is featured every Sunday afternoon. Personnel include: Conte Candoli, trumpet; Frank Rosolino, trombone; Don Menza, reeds; Strazzeri, piano; Gene Cherico, bass; Chuck Piscatello, drums. Every Monday and Tuesday, the Joe Pass-Herb Ellis Quartet, with Dolo Coker, piano; Reggie Johnson, bass; Colin Bailey, drums, and every Wednesday thru Sunday singer/guitarist Frank D'Rone is featured, backed by either Willie Mays or Alan Broadbent, piano; Jerry Richmond, bass; Fred Atwood, drums . . . The Baked Potato lately has been featuring Bobby Bryant, Sunday; Dave Pike, Monday; Tom Scott, Tuesday; in addition to its regular Wed.-Sat. package of the Don Randi Trio Plus One . . . Completing the North Hollywood cluster, Jimmy Smith brought his "Bluesmith Movement" into Donte's. Comprising that movement: Teddy Edwards, tenor sax; Ray Crawford, guitar; Smith, organ; Leroy Vinnegar, bass; and another Smith (the one who spells his name Jimmie) on drums. The Donte's gig served as a good warm-up for two TV appearances by Jimmy Smith. One was with Scoey Mitchell, on "90 Minutes;" the other on "Black Omnibus," the show this column mistakenly said was hosted by James Earl Ray. That couldn't have been further from the truth. James Earl Jones is the host. Apologies to Jones, and thanks to the alert reader who caught the unfortunate goof . . . Out at the beach, Tim Weisberg followed James Moody into the Lighthouse, Carmen McRae followed Joe Williams into Concerts By The Sea, Les McCann came after Miss McRae and will close May 6 . . . The durable Eubie Blake was featured at the Wilshire Ebell Theatre in a one-nighter billed as "An Evening with Eubie Blake and His Friends." . . . Nina Simone and Miles Davis shared the Shrine Auditorium for a one-nighter . . . Charles Lloyd was in for one week at the Troubador, while Thelma Houston

was breaking in a new room, Starwood, during the same week . . . Dolo Coker fronted an all-star collection of swingers at the Hollywood Palladium for the scholarship benefit of the Delta Sigma Theta Sorority. Personnel: Blue Mitchell, Melvin Moore, trumpets and flugelhorn; Benny Powell, Britt Woodman, trombones; Jerome Richardson, Teddy Edwards, Plas Johnson, Herman Riley, reeds, flutes; Coker, piano, arranger; Ike Isaacs, bass; Jimmie Smith, drums. Also on the same gig: the Patrice Rushen Trio: Miss Rushen (the gal who made such an impact at Monterey '72), piano; Gerald Brown, bass; and Curtis Wise, drums. Featured vocalist that night: Esther Philips . . . McCabe's the guitar empo-  
**Chicago:** A whiff of the big band era lingers on. Count Basie and his band played two shows March 27 in a one nighter at the sumptuous London House North in Highland

Park . . . Duke Ellington came within earshot April 3 on a one nighter at the Bridge Vu Theater in Valparaiso, Ind., and will be back in the area again May 15 at Harper College. Meanwhile, other bands coming to Bridge Vu include Wayne King, May 9-10; Carmen Cavallaro, May 19; and Harry James, May 23-24. From Bridge Vu, James will do a one nighter June 2 at the Willow Brook Ballroom in Willow Springs, which also got a visit from Dick Jurgens and his orchestra April 4-6. Although name bands appear there only occasionally, the Willow Brook maintains an active booking schedule with Freddy Mills, Don Glasser, Teddy Lee, Russ Carlyle and others. Wanna Dance? . . . Sarah Vaughan came to Mr. Kelly's April 2 for 13 days. She'll be cutting her next LP July 4 in concert at Carnegie Hall, she says . . . Recent action at the Jazz Showcase included Lou Donaldson March

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21-25 and Donald Byrd March 28-April 1. Byrd also lectured and played at Malcom X College . . . Horace Silver brings his group to the Showcase for five days May 2 . . . George Wein held a press conference March 14 at the London House to announce plans for the Chicago Jazz Festival (July 20-21). The event will take over about 30,000 seats at White Sox Park. Wein said it is being planned to "show the relationship of jazz and soul" and to attract listeners from a broad taste base . . . The Four Freshmen played the Lake Geneva Playboy club March 12-25 . . . Sonny Stitt, Prince James, and Ben Farnandis were among those taking part in a Lester Young Memorial concert series at the Pumpkin Room on east 71st St. March 16-18 . . . The Bourbon Street Brass, the regular house band at Flaming Sally's of the Sheraton Blackstone Hotel, played This Place in St. Charles while the Dukes of Dixieland took over their home base for two months . . . Word from Chicago record distributor Leon Kelert is that Gene Mayl is trying to organize a record session for the Red Onion label of Dayton, Ohio, that will include Carl Halen and Bill Rank. Tank was the trombonist on many of Bix Beiderbecke's best, and still plays occasionally. He attended the Bix Beiderbecke Memorial Festival last year in Davenport, Iowa . . . The Awakening has replaced the Life Rhythms at Ratso's Restaurant on North Lincoln Ave. . . Von Freeman and his tenor have been hopscoching about town lately between the Marbella Lounge, the Hippodrome, Betty Lou's, and the Stardust Greens.

**San Francisco:** Gackscraggle, a new club featuring mainly local talent, had Chet Baker (with Jacky King, guitar; Jim Young, piano; Don Grizzel, bass; Benny Barth, drums) March 25. The club has also featured the Frederico Cervantes 16-piece band and the Mike Nock Quartet . . . After the San Francisco Blues Festival in February, Oakland had its turn in March. The Oakland Blues Festival, held at blues singer Jimmy McCracklin's Continental Club, featured McCracklin, Big Joe Turner, Lowell Fulson, Paul Pena, L.C. "Good Rockin'" Robinson, Johnny Fuller, and saxophonist Doctor Wild Willie Moore. DJ Dusty Street emceed . . . At Keystone Korner, George Benson was followed by Art Blakey's Orgies in Rhythm (including Woody Shaw; tenor & soprano saxist Carter Jefferson, and Whodito Bandito (Tony Waters), conga). Doctor John, Elvin Jones, Pharoah Sanders, McCoy Tyner and Les McCann were set for April . . . At El Matador, guitarists Kenny Burrell, Charlie Byrd and Gabor Szabo were followed by Mose Allison, then Ahmad Jamal. . . Roland Hanna replaced ailing Thelonious Monk in the Giants of Jazz for their Masonic Auditorium concert, which also saw Max Roach on drums . . . The Woody Shaw-Bobby Hutcherson house band at the Both. And was replaced by Jon Hendricks and Family for two nights to do a gig at Mandrake's in Berkeley. . . Duke Ellington did his Sacred Concert April 13 at the Great American Music Hall, where other recent incumbents have included the big bands of Don Ellis and Maynard Ferguson and pianists Hampton Hawes and Denny Zeitlin. Duke also did an afternoon concert at the Oakland Theater and an evening concert at the Marin Civic Center, both on April 15 . . . At the Lion's Share in San Anselmo, blues fare has included pianist Dave Alexander and the Ted Ashford Group; Sonny Terry and Brownie McGhee with guest Arlo Guthrie; John Hammond, and Sugarcane Harris . . . Merl Saunders-Jerry Garcia and Friends did a

lot of the things from their new Fantasy album, *Fire Up*, during their Keystone Korner gig... **The World's Greatest Jazzband** was at the Cellar of the Hilton Hotel.

**Miami:** March action at the Playboy Plaza in Miami Beach included **Mongo Santamaria**, **Buddy Rich** and **Woody Herman**... The Harbor Lounge featured the **Monty Alexander Trio** (**Gene Wright**, bass; **Bruno Carr**, drums) opposite the **Dick Fazio Trio**... The Yacht South Seas on the 79th St. Causeway has **Alex Darqui**, piano, and **Joe McCullen**, bass. Occasional sitters-in include **Danny Knowles**, flugelhorn, **Jet Nero**, soprano, alto&tenor saxes, flute, and **Randy Carter**, drums. Nero also can be heard weekends at the Sweet Lounge in Dania, just north of Miami, where other regulars include **Frank Sullivan**, piano; **Bob Schultz**, **Frank Reed**, bass; **Chick Williams**, drums; **Aladah**, congas. Wednesdays feature *A Night in Africa* with vocalist **Alpha** and dancer **Diane**... The Myrtle Jones Trio is at Sam Winer's Bonfire indefinitely... **Jesse Jones**, alto sax, **Bert Wallace**, organ, and **Johnny Red**, drums, are at the Galaxy Lounge (formerly the Double Deck)... Saxophonist **Wilbur Simms** and pianist **Richard Strachan** are at the Hampton House... The Apache Motel's Polo Lounge features **Pete Agiro&Co.** and the **Ray Cousins Trio**.

**Pittsburgh:** The stage Door Club in Oakland has been featuring the combo of drummer **Spider Rondinelli** which stars saxist **Eric Kloss** and pianist **Vince Genova**... **Walt Harper's Attic** launched a series of luncheons which feature local jazz artists. The pianist-owner also had one of his first weekday SRO events with a one-night stand by the **Woody Herman band**... **Mary Lou Williams** was here in February to do a concert at Chatham College and her jazz mass at several local churches... **Buddy Rich** pleased his fans at the Harmar House and **Helen O'Connell** thrilled hers at Holiday House... A new organization, **Matrix**, has been formed to produce jazz offerings with appeal to young people. A December concert brought favorable response to a Syria Mosque happening which starred **Weather Report** and **Rahsaan Roland Kirk**. More recently, **Matrix's** musician-leaders have appeared at the **Encore** and **Crawford's Grill**. They include saxist-flutist **Eric Leeds** and pianist **Herry Cardille**... Vocalist **Tom Evans** is being featured on Tuesdays at the **Red Coach** in Chatham Center... The **Sell Thomas Quintet** continues to get its share of community group gigs and is often seen at **Clariton**, Pa.'s Hollywood Club... Pianist **Carl Arter** managed to attract new partners to his inter-racial club, **Cosmo**, and soon expects to reopen with a jazz policy occasionally spotlighting nationally known stars. **Erroll Garner** has promised to work out a future gig for the enterprise which numbers his brother, pianist **Linton Garner**, among the partners.

**Minneapolis-St. Paul:** Three twin cities musicians have left major groups recently to return home. They are **Bobby Lyle**, former keyboard man with **Young-Holt Unlimited**; **Willie Weeks**, former bassist with **Donny Hathaway**, and **Jerry Hubbard**, former guitarist with **Groove Holmes**. Hubbard is working with a group Lyle has formed, and at last reports, Weeks was considering an offer from **Three Dog Night**... **Mahavishnu** made its third appearance in less than a year at the Guthrie Theater in Minneapolis March 18... **The World's Greatest Jazzband** played the Emporium in Mendota, just outside the Twin Cities, March 10.

**Kansas City:** Local jazz activity has shifted around with the **Greg Meise Quartet** (Personnel: Meise, organ, vocals; **Ron Williams**, tenor, flute; **Rod Fleeman**, guitar; and **Mike Thompson**) at **Batchelor's Three** and the **Gene Scott Quartet** in the Library of the Armour East. Other club action remains much the same except for the fact that several clubs have revoked an attempted jazz policy... The **Kansas City Jazz Festival** promises to be a highlight in the **Kansas City jazz year**. Headliners for the April 29th occasion will be: the **Thad Jones-Mel Lewis Jazz Orchestra**; **The Carol Kaye Trio** (Personnel: Kaye, bass; **Joe Pass**, guitar, and **Paul Humphrey**, drums) hosting a new feature of the Festival, a "Jazz Set"—an unstructured hour and forty minutes of jazz featuring the great array of individual jazz talent that has been signed for the show; trumpet players **Clark Terry**, **Bill Chase**, **Conte Condoli**, and **Pee Wee Irvin**; trombonists, **Frank Rosolino**, **Rich Matteson**, and **Bob Havens**; saxists **Lou Donaldson** and **Arnie Lawrence**; guitarist **Pat Matheny**; **Gene Harris** and the **Three Sounds**; and a host of local stars... Two weeks later, May 13, at **Crown Center**, the **Charlie Parker Foundation** hosts its mammoth benefit concert. Already confirmed for the event are: **Max Roach**, **Mary Lou Williams**, **Milt Jackson**, **Dizzy Gillespie**, and **Carmel Jones**, with more top-ranking jazz entertainers still being contacted. The proceeds of the concert will go toward the continuing development of a complete performing arts academy and a **Parker Museum** in the area of **Bird's old stomping grounds** at 12th & Vine. Action at **Charlie Parker Center** is intended to partially alleviate what has been predicted to be a long, hot summer in the inner-city as a result of cuts in and/or termination of virtually every Federal poverty program in this area... In March, the **Gary Sivits Quartet** did a benefit at **Nexus Coffeehouse**, and, on the rock and blues scene, it was **Paul Butterfield** at the **Cowtown Ballroom** and **R.E.O. Speedwagon** and the **Amboy Dukes** at **Memorial Hall**... March and April attractions at the **Landmark** were the **Manhattans**, March 11-15; **Joe Williams**, March 16-25; **Grant Green**, March 26-31; and **Les McCann**, April 2-14.

**Denmark:** Pianist **Kenneth Knudsen**, member of the rock group **Burnin' Red Ivanhoe**, the rock/jazz group **Secret Oysters** and the jazz trio **Coronarias Dans**, was named **Jazz Musician of the Year** by the **Danish Jazz Academy**... 5790 jazz devotees signed a letter protesting plans to dissolve the **Danish Radio Big Band** because of a cutback in overhead by the **Danish State Radio**; **Stan Kenton**, who worked with the orchestra five years ago, expressed hope, in a letter to the **General Manager**, that this move will be reconsidered, because he would consider it a great loss to the field of serious music of the contemporary world if the radio band were to be dissolved. **Kenton** has offered the orchestra publication of a double album on his **Creative World** label... Altoist **Jackie McLean** recorded his first LP in six years during his stay in **Copenhagen** last summer. It was done live at **Club Montmartre** with pianist **Kenny Drew**, who also wrote the poetic liner notes, bassist **Bo Stief** and drummer **Alex Riel**... **Club Cabana** opened in Aarhus in January with jazz or rock every night... Pianist **Horace Parlan** has recorded with **Ferske Divusmeloner** (**Inspid Hothouse Melons**), a group co-led by saxophonist **Jesper Thilo** and trumpeter **Finn Otto Hansen**.

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# MINGUS

continued from page 16

through a great bop solo and Pullen shines. Roy Brooks grabs the audience by introducing his *Breath-a-Tone* into a sharp, melodic solo. (This device enables the drummer to change the pitch of the drums by blowing into a rubber tube attached to them.) Mingus, smiling like a proud papa, takes a couple of choruses way, way down. And as the recorded evidence of his triumphant solo at last summer's Newport Festival proves, he is a nonpareil blues player. This time, though, he's just testing his chops while Brooks walks to the front of the stage with a saw and mallet. Holding the saw between his knees and pounding and rubbing it with the mallet, he takes an electrifying solo, making hair-raising sounds that conjure up B. B. King.

The congregation is at the razor's edge when Dizzy Gillespie struts out from behind the curtain and provides the final push with a brief, typically masterful bit of note-placing. He kisses Mingus—the two portly masters standing there like cherubs—and intermission releases the tension.

Dizzy is out front from the start for the second half, beaming and carrying his expanding girth like a younger Sydney Greenstreet. Noting that two mikes are being readied for him, he says, "I'm only going to play good enough for one."

There is a strong sense of absorption and camaraderie, especially between the two trumpeters. Gardner plays like a man racing along a tightrope, with exploding energy and wonderfully uncouth exuberance. After Gardner's solo, Diz slaps the young man's hand approvingly. By contrast, Gillespie is the personification of the master architect. Whereas Gardner jumps into the fray, Gillespie re-creates the fray around himself. He begins his solos with a simple phrase and lucidly builds on it, constructing cathedrals of sound that are as logically coherent as they are emotionally dazzling. The years have given his playing increasing authority. If he had stopped playing 20 years ago, his reputation would have been as assured as Bird's. But gradually the flamboyance of youth has been replaced by an intangible quality that is part professional polish, part authoritative presence, and ultimately part wisdom. He is the King now.

As the set progresses, a dizzy atmosphere begins to prevail. Bop standards like *Allen's Alley* and *Woody'n You* inspire intense blowing. Johnson burns. Brooks has a fantastically fast spot. Diz takes a vibrant unaccompanied flight. Gardner sparkles, and the bassist is a bastion of patient strength.

The highpoint for me, however, is the new piece, *Profile of Dizzy*. It has a beautiful theme that Gillespie embellishes with lines of classical loveliness that celebrate the composer as well as himself. Pullen follows with a many-noted, full keyboard exploration that is unabashedly lush.

As the artist prepare to depart, we demand more and are given *Fables of Faubus*, re-titled *Fables of Nixon* for the occasion.

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## GROUP THERAPY

continued from page 19

were swinging the hell out of everything that night. And Teddy—it made us feel so good—Teddy went out to his car, got his horn and without asking, came right up to the bandstand.

**H.H.:** Right. In other words I was telling them "Y'all made me feel so good. I wanted a piece of the action."

**J.K.:** Talking about Miles. I was 17 or 18, when a friend of mine set it up for me to sit in with Miles, and I just sat there, kept on drinking and holding on to my horn. I never got up. I just tripped out on the idea that Miles was gonna let me.

**db:** OK, movin' right along . . . why is the tenor-trumpet-plus-rhythm combo so popular?

**A.J.:** That's simple. Harvey. I think it's because we've discovered it's an excellent blend.

**J.K.:** It's close to the human voice.

**A.J.:** You have to add trombone to that front line now. A case in point: the Crusaders.

**H.H.:** Right, and they sound good.

**A.J.:** You should also mention Herbie Hancock with that instrumentation.

**db:** Allright. I was just setting you up for the real question: Have you ever felt that the basic trio of piano, bass and drums is sometimes like "music minus one?" In other words, have you ever felt a need for a horn, or for some other voice out front?

**A.J.:** The trio format, for me, is one of the most difficult in the world, but at the same time, it's one of the most rewarding, because of that difficulty. Three pieces puts a lot of work on the individual. Now something more difficult than that would be the first group I had: piano, bass and guitar. That's where I developed my foot, 'cause my foot became the bass drum. Trio is a very challenging vehicle.

**db:** That workload you were talking about—don't you carry the bulk of the load?

**T.G.:** Sure, that's what he said.

**H.H.:** If he don't do it, nothing's happening. If he had a horn, then he could rest, even though he would have to comp.

**A.J.:** What was it you said in your question about music minus one?

**db:** I mentioned that only because I wondered whether you ever longed for another voice to carry the melodic load?

**A.J.:** First of all, I never feel like it's music minus one. It's just more demanding, more challenging. As for a horn out front, that can be a detriment. It's like guitar and piano. If that guitar is playing against what I'm playing, we could end up punching at each other.

**T.G.:** Sure, look at Art Tatum. Look at the trouble he had playing with bass players. Especially in those days, because harmonically he was so far ahead of what a lot of guys were doing.

**A.J.:** Getting back to your question, if I had thought it sounded like music minus one, I would have added something years ago.

**db:** Allright, but sticking with that work load, do you feel obligated to give more solos to bass and drum?

**A.J.:** I always feel I carry too much of a load 'cause I always want to retire.

**T.G.:** Harvey, let me answer that, if I can, for Ahmad. If I go down to hear Ahmad's trio, I want to hear Ahmad play as much as he can. Sure I want to hear his bass player and drummer, but I'm hoping he carries the load because I want to hear Ahmad play.

**A.J.:** No matter what kind of group you have—even if you have 8 or 9 horns—there's always going to be a dominant or predominant soloist.

**T.G.:** Right—usually the leader.

**A.J.:** Now of course you have to learn how

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to distribute some of that load, 'cause if you don't, you'll crumble under the weight. You can't carry it to the point where it becomes a burden, because then it's no longer an art form; it's just a burden. I have some compositions where I'm not at the keyboard at all. Just Frank and Jamil are playing. It's a trio in the fullest sense of the word.

**J.S.:** I can verify that. He messed up my mind last night.

**T.G.:** There are all kinds of trios. Look at Oscar Peterson when he had Ray Brown. He was so good. Oscar had to give him a lot to do.

**A.J.:** To embellish this thing, Harvey, some guys don't want to play with anybody. They just want to play by themselves.

**T.G.:** Tatum was that way.

**A.J.:** Sonny Rollins is that way.

**J.S.:** Oscar Peterson's doin' it now.

**T.G.:** I think that with Oscar, he reached a peak . . . he had what he wanted in a trio, and after that it was just a question of good players. I feel that way because he and Ray used to work so well together.

**J.S.:** Ray was his right hand.

**db:** Don't you mean left hand?

**H.H.:** He could have kept Ray if he wanted to. You can keep anybody if you want.

**T.G.:** No. I think Ray was ready to settle down.

**db:** I had a long talk about that with Ray at Shelly's Manne Hole just before he left Oscar, and I got the definite impression that he was tired of traveling after 17 years on the road. I also got the impression that he liked the life style here and was attracted by possible studio work.

**H.H.:** Huh? Who'd want to come out here and play for salad dressing commercials when they could play for Oscar Peterson?

**J.S.:** Oh man, you ought to quit . . . *Keeps pointing to Hamp who wonders why everyone is breaking up.*

**T.G.:** What kind of commercials did he say?

**J.S.:** Salad dressing. *(By this time Jimmy is practically rolling off the chair.)*

**A.J.:** I think Jimmy had the same work load with his groups.

**J.S.:** I had more to do 'cause I had to keep the bass going. See, without a bass man, I have to play bass lines behind the guitar and comp with my right. There's always more on an organ player. Hey you know what, Harvey—I think you got enough on tape now.

**A.J.:** He's got too much. He's got all my words.

**T.G.:** Oh we got time for some fast answers. **db:** Good. I just happen to have a fast question. Considering **down beat** is popular in schools, I think students would be interested in . . .

**A.J.:** . . . whether I subscribe? Yes, I do. A young fellow came to my office, and among the magazines he was offering besides *Ladies Home Journal* was **down beat**. So now I subscribe. Is that your question?

**db:** I doubt it. I was thinking more along the lines of advice to young musicians just starting out and wanting to form combos of their own.

**T.G.:** It's a shame young people today don't have too many clubs where they can go and listen to the Ahmads and Jimmys.

**A.J.:** First thing they got to do is what we did. They must prepare themselves, and number two, they're going to be automatically channeled into that area that appeals to them, group-wise. Eventually your head's gonna dictate to you what it wants.

**H.H.:** Tell em this, Harvey, tell 'em this. The only way to finish something is to start. And startin' is *their* job. Nobody told us how to start.

**J.K.:** There's another important element of advice, and it's related to what Hamp said before. It involves ego and the competitive

thing: work just as hard on your head and your heart—you know, spiritually—as you do on your music. Your music is gonna speak wherever it's at. By the way, I feel I'm getting quite an education here today. I'm the baby of the group, and I was excited to take part in this . . .

**J.S.:** Poor little John . . . you want your lollipop now?

**J.K.:** What I'm trying to say is I've seen so many young players—younger than me—who have talent, knowledge, chops, but . . .

**J.S.:** But no direction, right?

**J.K.:** Yeah, some with no direction, and some that have the *wrong* direction.

**db:** Let me *change* direction. Hamp, have you ever had any pressure to play rock?

**H.H.:** It ain't no pressure to play rock.

**J.S.:** Unh-unh . . . rock ain't no pressure.

**H.H.:** It all depends on where your head's at. To me it's all music.

**T.G.:** Listen. I fought the name *rock* just like many musicians fought the name *be-bop*. Now I'm proud to say I play *be-bop*. But getting back to rock, I dislike the rock of years ago, the rock that was played by out and out amateurs. Those guys couldn't even play their horns. You know, I have a music school and music store, and years ago I was so embarrassed by bad rock I actually threw people out of the store. One time a group came to me and said, "Terry, you know all the agents. Can you help us?"

So they played for me and sounded like the rock I didn't care for. I said "What's the name of your group?" And the leader said, "The Electric Prunes."

I said "Get out of my store. Get out. Electric Prunes? What does it mean?" Shortly after that, they had a hit record, made a million dollars, and somebody got rich off them, but I didn't care.

**J.K.:** (To **db**) When you asked about the pressure of playing rock, you seemed to put a negative connotation on "rock," like has anyone here been pressured to play something they didn't want to, right?

**db:** Yeah, sort of like selling out.

**J.K.:** Well "selling out" simply means playing something you don't like to play.

**T.G.:** Like playing waltzes. That could be selling out.

**H.H.:** Actually, what does "rock" mean. Your talking about something you stumble over in the street?

**T.G.:** Harvey, let me ask you a question. Paul Humphrey is a good drummer who was scuffling for a long time, and now makes over a \$100,000 a year playing mostly rock dates in the studios. Would you call that selling out?

**db:** I don't think Paul ever sold out, because no matter what he's contracted to play, he gives it his best.

**T.G.:** Then selling out is not playing good, deliberately. For myself, if I was going to take a job playing polkas all night, I'd play those polkas as best I could.

**J.K.:** I really went crazy for a while, man. My first two albums—on Chess, you know, *Cadet*—were what I'd call *be-bop*. They were in that school. And then I went and did a rock album. Now to me, all it was was another approach, and I went nuts because I came back to L.A., and the cats were saying "uh-huh—sold out." But I had a ball. Now that was the biggest selling album and it really helped launch me. To everyone else, that was selling out, but to me it was a ball. The only thing is, when you get a hit, you gotta repeat it.

**T.G.:** I wouldn't mind repeating something a hundred times if I knew I had a hit. *(To Ahmad)* How many times do you think you've played *Poinciana*?

**A.J.:** About a hundred thousand times.

**J.S.:** I think it's closer to 200,000.

**T.G.:** I wouldn't mind repeating, as long as I had a hit. Wouldn't mind a bit. **db**



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