

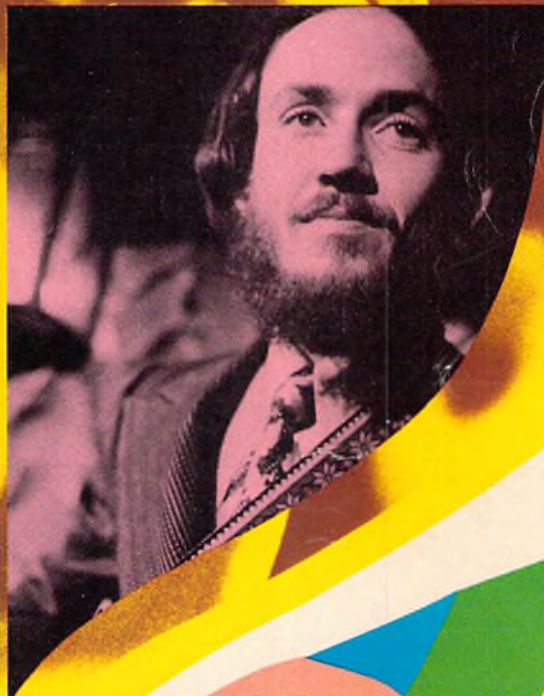
JUNE 7, 1973

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# downbeat®

jazz-blues-rock

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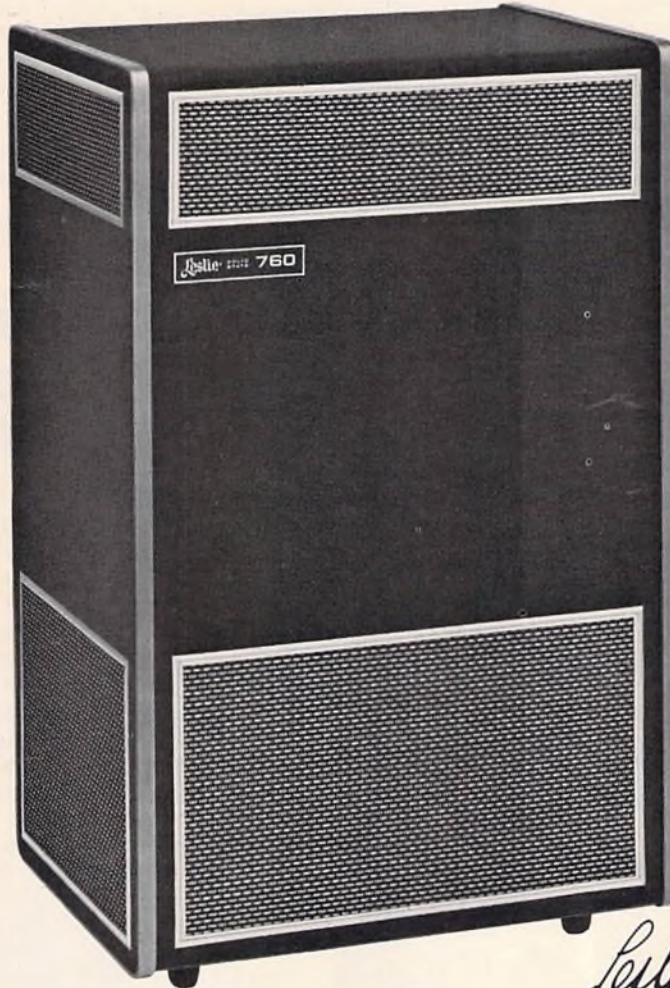
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# the first chorus

By Charles Suber

“Nothing like this has ever happened to me before” was Sarah Vaughan’s opening response to the testimonials honoring her at the recent Quinapiac Jazz Festival. Sarah, I thought, nothing like you has happened to us before.

“Thank you”, she continued, “for your kind words and the memories you bring back to me . . .”

SARAH VAUGHAN WINS; SHELLY MANNE TUB MAN—headline of the 1947 down beat Readers Poll. Also winning that year were Frank Sinatra, the Stan Kenton band, the King Cole Trio, and the Pied Pipers. The “all-star band” included Charlie Parker, Johnny Hodges, Buddy DeFranco, Jack Teagarden, Oscar Moore, Mel Powell . . . and Vido Musso, Harry Carney, Kai Winding, Bill Harris, Benny Goodman . . .

Sarah was softly saying: “You can’t get through things by yourself, you need help.” She changed inflection: “My first two husbands didn’t help a bit (shifting into Lily Tomlin’s little-girl-in-the-rocker voice), and that’s the truth!” (lip fluttering raspberry). Much laughter from the audience.

The “female vocalists” behind Sarah in ‘47—she had been 10th the year before—were Peggy Lee, Jo Stafford, Ella Fitzgerald, and Billie Holiday. Back in the pack were Dinah Shore (!), Doris Day (!),

Mildred Bailey, Pearl Bailey, and Dinah Washington.

Now, Sarah’s voice again softened as she introduced her husband—“My man who is so good to me, I’m so happy I just might get drunk tonight.”

Memory . . . the loneliness of musicians—three, four, five shows a night, seven nights a week . . . one town like the next, same faces, same come-on, have a drink, have another . . . iron a dress, paint the face, fry your hair, eat something; will the drummer make it? . . . and some critic writes: “. . . the set I caught lacked the spark usually associated with . . .”

Bobby Rosengarden, the toastmaster, was up now, introducing the final tributes: a portrait in oils presented by the school, a plaque from a jazz society; telegrams from good friends—George Wein, Henry Mancini, Pearl Bailey, Bill Basie, Al Hibbler, John Hammond, Billy Eckstine . . . Then it was over and time for the final concert.

Walking across campus, we talked about the testimonial idea—how fitting it was to honor the living great at a school jazz festival—how much it seemed to mean to the students—how well the affair was organized—the good turnout for Sarah—the memory of the first testimonial last year to Clark Terry, and wouldn’t it be great if more festivals, and communities, would do the same.

The concert was already underway when we got there. Arnie Lawrence played with the Columbia University Jazz Quintet; Hank Levy’s impeccable Towson State band did an exciting set, and then the Bill Watrous-Danny Stiles guest band took over. It was starting to

get late enough that some people were making a move to leave when Watrous, from the stage, asked Sarah, who was sitting in the front row, if she would sing for us. She hesitated—not coyness, just that familiar shyness—but the warm applause got to her and she went on.

After a few moments of whispered rehearsal with guitarist Bucky Pizzarelli, she faced the mike and all of us and went into *Over The Rainbow* . . . way up high, there’s a land that I’ve heard of . . .

Memory . . . Sarah opening at the College Inn, Chicago—shy, painfully awkward, in a frilly, pink dress with a big bow in the back . . . the voice, that magnificent voice, quieted the whole house, food went unheeded, the convention boys awed into silence . . .

*. . . skies are blue  
and the dreams that you dream of  
really do come true . . .*

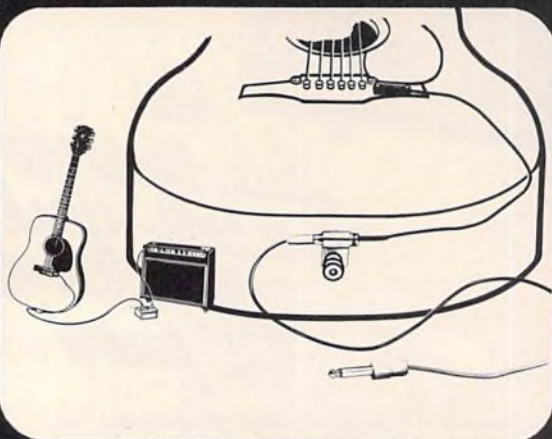
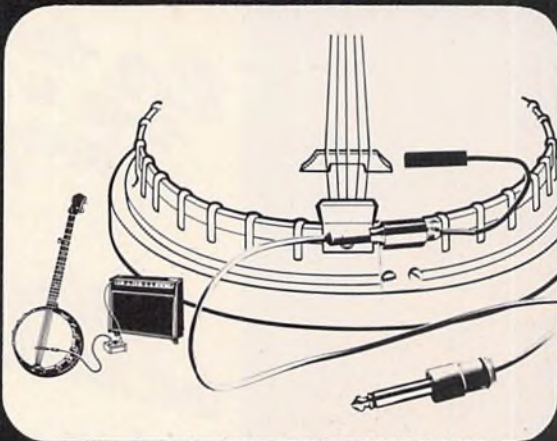
Memory: Sarah at Newport—with Basie, commanding all of outdoors to heed the pain . . . with Joe Williams—flirty, kittenish, swinging and scatting, and laughing together about all the things they had to cry about.

The voice is incredible as always—the dramatic, soaring range; the woman-warm caress of a phrase; the vibrato that so many singers can only parody . . .

*. . . and wake up where  
the clouds behind me are . . .*

Sassy was bringing it home now. Here it comes—a falsetto, with nothing but truth ringing in it; a plunge into a vibrating moan, and then the forever plea:

*Why, Oh Why,  
Can’t I?*



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# down beat

## jazz-blues-rock

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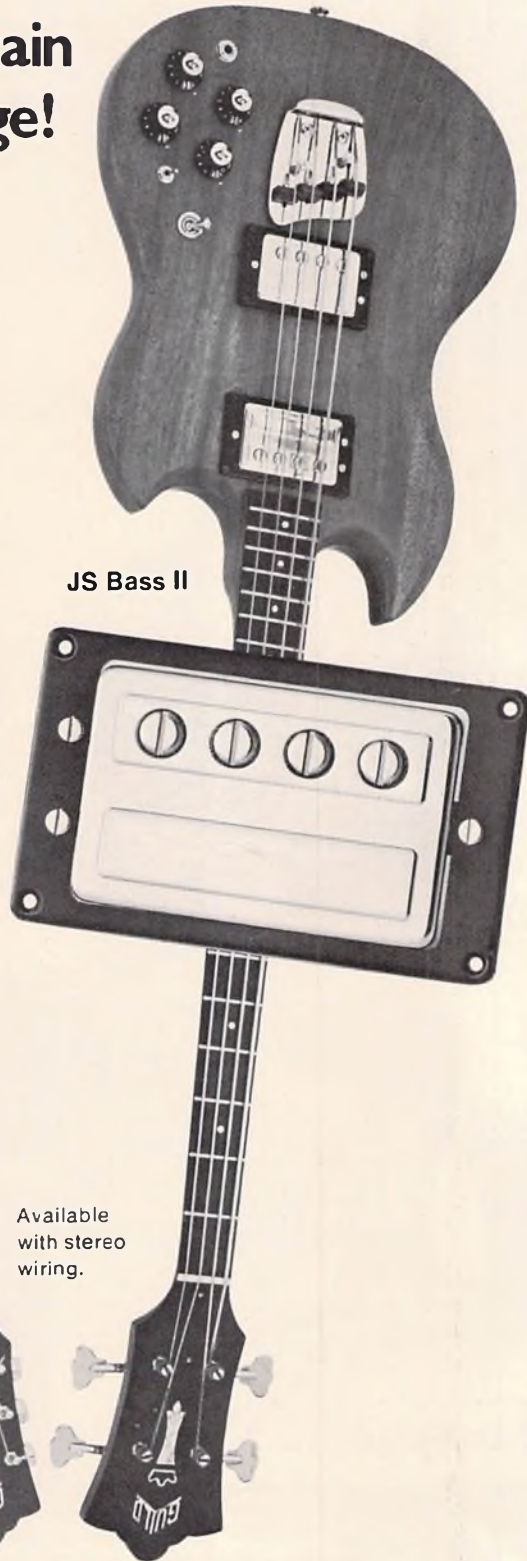


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**Lucky Or Lester?**

On Feb. 24 I wrote a harsh letter to Groove Merchant's Sonny Lester, handing him some lumps (as seconded by reviewer John McDonough on May 10) for the crude fades on the new Lucky Thompson album *I Offer You*.

My comment was that cutting Lucky's fine solos in midstride is like slashing the Mona Lisa in half.

Lester's reply will be of interest:

"Lucky was in complete charge of this album, from playing through the final mix. He happens to be very proud of his performance, and so am I. We did slash Lucky's solo in half. Like the Mona Lisa, Lucky's album was left to his talent and judgement. He decided how long he wanted his songs to be."

OK, then Lucky Thompson deserves the lumps. I don't mind short *complete* performances. But the five abrupt halts on this production are an insult to the listener, particularly when there was plenty of vinyl left to finish the takes. One side runs barely 15 minutes. (Which, unfortunately, seems to be the rule among jazz labels—domestic, not import—these days.)

Les Line

Dobbs Ferry, N.Y.

**Open Letter To Mingus**

I picked up your book, *Beneath the Underdog*, the other day and proceeded to read with delight about your young life and exploits—boy, you sure did have a lot of exploits!

So I'm reading along, minding my own business (waiting for some more good parts and also some inside dope on the cats, etc.) when all at once I got to page 160 and it said, "blah, blah, blah . . . and that boy's name was Lee Konitz, and if you don't believe me, ask him." Right? Why, I ask, did you feel obliged to tell that particular story about me—as much as I love Bird?

The implications are clear—but you told a lie, and I ask you for an apology, publicly!

The worst I could wish you is that they make a movie out of that story and use some of that dialogue between the musicians exactly as written, and you have to hear it.

The best I could wish you is a long and productive life.

Respectfully,  
Lee Konitz

New York, N.Y.

**An Overlooked Market?**

In the last three or four years, we've seen a revival of interest in the music of the '50s. Blues artists such as John Lee Hooker, B.B. King and others have found their way to numerous recordings, new and reissued. So have rock artists such as Little Richard and Jerry Lee Lewis, to name a few, and the same is true in jazz.

But one area has been overlooked: the early soul musicians of the '50s. Except for a few (Rusty Bryant on Prestige and Willie Jackson on Big Chance) they have not recorded at all in years. Men such as Red Prysock, Sil Austin, Lynn Hope, Joe Houston, Big Jay McNeely, Chuck Higgins, etc. have surely been overlooked.

My point is that there is a market for these artists, if the companies would only record them.

Martin J. Brown

Baltimore, Md.

**Airto's His Man**

I was first introduced to Airto on George Benson's splendid effort, *White Rabbit*. Since that time I have acquired a number of recordings which feature Airto and at every listening I am amazed at the difference his presence can make. Naturally, then, I was pleased to find the article concerning him in my March 15 issue of *down beat*.

When I read of the work he was doing with Chick Corea and Return to Forever, and his excitement at being connected with the group, I decided the group's album, *Light as a Feather*, was a "must buy." On acquiring the album I was not let down and it will surely get my vote as "Jazz Album of the Year." Five stars also go to Airto's wife, Flora Purim, whose joyous vocal work makes it the music I've been longing to hear.

Michael T. Dillon

South Bend, Indiana

**Super Rich**

I've been receiving *down beat* for the last year. It's real great! I'm 14 years old and play drums and I think Buddy Rich is super. I saw him in Utica, N.Y., on April 17 thanks to "Where the Bands Are Playing." It should be in every issue. It's great.

Thank you very much.  
Rome, N.Y.

*A Buddy Rich photograph is on its way to you, courtesy of Slingerland Drum Co.*



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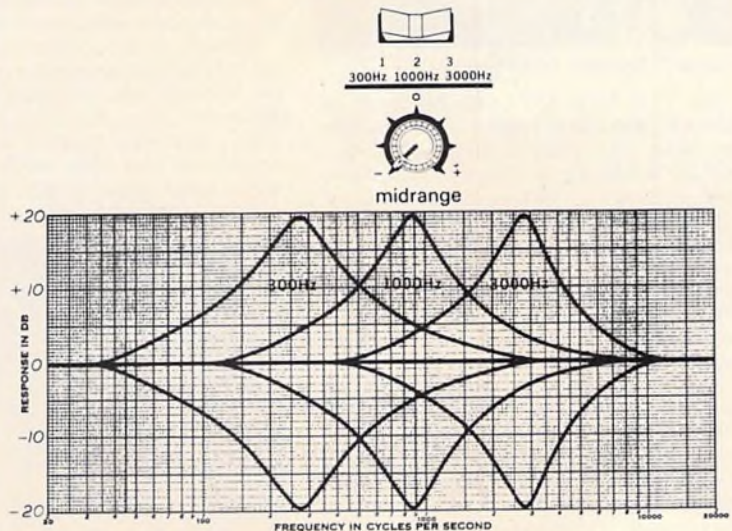


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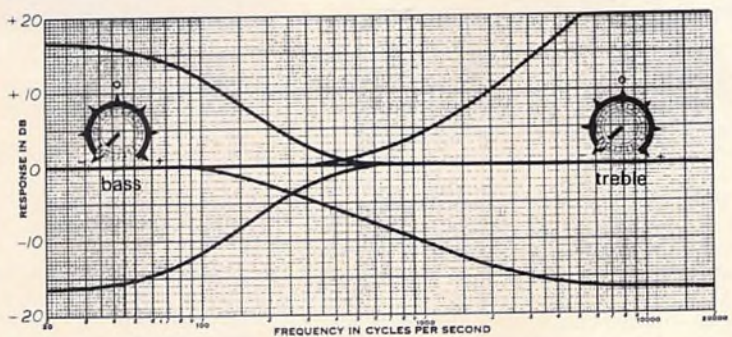
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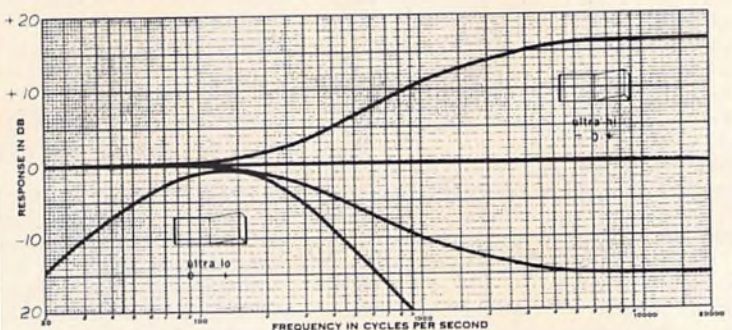
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## THAD JONES-MEL LEWIS COP AWARD NO. 1



James P. Schaffer and Thad.

The Thad Jones-Mel Lewis Big Band, selected by down beat readers as the number one band, was honored April 28 during a two-day S.R.O. gig at Chicago's Jazz Showcase.

down beat assistant editor James P. Schaffer presented plaques to the band's co-leaders, Mel Lewis and Thad Jones, in honor of being named "the biggest, baddest band in the land." In making the presentation, Schaffer called the group, "a great band led by two honest and beautiful people."

Among the featured members of the 16-page delegation from New York City's Village Vanguard were Billy Harper, tenor; Ron Bridgewater, alto; Pepper Adams, baritone; Jimmy Knepper, trombone; Jon Faddis and Cecil Bridgewater trumpets; Mickey Tucker piano, George Mraz, bass; and vocalist DeeDee Bridgewater.

—herb nolan

## YUSEF LATEEF, MCCOY TYNER JOIN FORCES

An unusual Easter Sunday concert was held in the auditorium of the Prudential Building in Chicago involving the Yusef Lateef and McCoy Tyner quartets. It was, as Yusef Lateef described it, "a presentation of co-related music."

Produced by jazz entrepreneur Joe Segal, the uniqueness of the program was in the presentation of McCoy Tyner's and Yusef Lateef's music.

Instead of separate complete sets by each group—a traditional format—the music was intermingled. Pianist Tyner's group featuring Juney Booth, bass; Sonny Fortune, alto and soprano saxophones; and Alphonse Mouzon, drums played one or two compositions (depending on length) and Yusef Lateef with Kenny Baron, piano; Al "Tootie" Heath (Kumba), drums; Bob Cunningham, bass, and Lateef playing oboe, flute and tenor would move on stage as Tyner's quartet was leaving and played their music.

The format was one both musicians had used several weeks ago in a New York concert. The contrasts, change in mood and style, were striking and effective.

The music went on this way for more than two hours and came to a climax with both quartets playing together using two pianos and two sets of drums. The final composition concluded with a Mouzon-Heath drum duet that brought an already ecstatic audience to its feet.

When this, the first of two evening programs was finished, the musicians were grinning broadly, obviously pleased by the result.

## EVERYTHING LOST!!

Don Osborne, President of Slingerland Drums, determines the date of the fire to be April 8th.

Gene Krupa said it was late in the evening and he was in his room in his pajamas doing a crossword puzzle when his daughter, Mary Grace, came in and said, "daddy, I smell smoke." Gene dashed downstairs, opened the door to the den, and saw a "raging inferno." He picked up his daughter ran outside. Didn't stop to get a robe or anything. By the time he got outside and turned around to look at the house, the place was going up.

Gene attributes the fire to an electrical defect. His house is in Yonkers, Richie Drive North.

Gene got a phone in, although the house is gutted, because of the insurance people.

Anyway, he had no clothes, no shoes, nothing. All the little mementoes received through the years are gone, including plaques, signed documents from royalties; his first set of drums used with Benny Goodman in Carnegie Hall, plus other musical instruments. What hurts Gene is that his scrapbooks, pictures, record albums are all destroyed.



DAVID HISER

The house was heavily insured as well as the property on which it stood is valuable. He'll rebuild the house and sell it because he can't stand to look at it.

\$100,000 wouldn't be enough to pay for his lost mementoes.

Gene's feelings were: You can't let something like this get you down. You got to go on living."

He talked about coming to Ravinia July 14th with Lionel Hampton, Benny Goodman, etc.

Gene was really very proud of this house which he and his first wife Ethel bought. He'd buy things like a \$400 lamp and talked about the house all the time. I guess it really meant something to him to attain and treasure this house all these years.

His neighbors have been just great to him, even to washing out his underwear. —d.o.

## LOS ANGELES FESTIVAL RANKS AMONG THE TOP

● Columbia Special Products, a division of CBS Records, has dipped into the archives and come up with a 25-album release of interesting material under the heading of The Great Jazz Collectors' Series. Included are such long-discontinued items as Sarah Vaughan's *After Hours*, Miles Davis' *Jazz Track*, Duke Ellington's *Such Sweet Thunder*, *A Drum Is A Woman*, *Masterpieces By Ellington*, and *Black, Brown and Beige* (with Mahalia Jackson), the Hi-Los' *Love Nest*, the all-star *The Sound of Jazz*, Louis Armstrong's *Satch Plays Fats*, and albums by Dave Bru-

beck, Lionel Hampton, Teddy Wilson, Ray Bryant, Paul Winter, Thelonious Monk, Eddie Harris, George Benson, Earl Hines, Gene Krupa, Herbie Mann Lambert, Hendricks & Ross, and Denny Zeitlin. Initial response reportedly has been excellent.

● Blue Note has moved its base of operations from New York to Los Angeles and appointed Eddie Levine the label's first exclusive national promotion director. The label will, however, continue with an active recording schedule in New York. A new artist recently signed to Blue Note by a&r director George Butler is pianist Patrice Rushen, 19, who impressed in her appearance with the Alain Locke High School Combo from Watts at last year's Monterey Jazz Festival.

● Eumir Deodato's *Prelude* was finally cleared for European release after initial opposition from the heirs of Richard Strauss, composer of *Also Sprach Zarathustra*, on which the piece is based. In the U.S., the music is out of copyright, but in Europe, the copyright lasts for 50 years after the death of the composer. Strauss wrote *Zarathustra* in 1896. He died in 1949.

● Impulse has entered the two-fer derby with a set of reissue packages featuring Freddie Hubbard, Charlie Mingus, McCoy Tyner and Sonny Rollins, vintage 1962-66.

● Audio Fidelity has acquired distribution rights to the Chiaroscuro label and is planning to market 12 to 15 new releases per year along with general catalog merchandising. The Chiaroscuro catalog includes albums by Earl Hines, Bobby Hackett-Vic Dickenson, Mary Lou Williams, Teddy Wilson, Willie The Lion Smith, and Eddie Condon, and has upcoming such goodies as a Ruby Braff-Ellis Larkins duet Lp.

● RCA Records has set up fully autonomous a&r activities in New York and Los Angeles, Don Heckman, division vice president, will head up things in the east, while Don Burkheimer, with the same title, will handle the west coast. According to RCA president Rocco Laginestra, the decision was a response to the "leveling off" of the migration of recording activities from earlier centers. He stressed the need for equally strong a&r on each coast.

## MORE RECORD NEWS . . .

● George Shearing, who already has six albums on his mailorder Sheba label, has acquired 20 of his former Capitol Lps for sale through his company, operated by his wife Beatrice.

● Bassist Gene Perla, with Elvin Jones since 1971, is the latest among musicians who've formed their own record companies. Perla's outfit, P.M. Records, has issued *Open Sky*, featuring Dave Liebman, currently with Miles Davis.

The week-long festival held at Los Angeles' Ahmanson Theater April 29-May 5 was probably the biggest concert promotion by a record label so far.

Produced by Columbia Records, it was scheduled to feature the Mahavishnu Orchestra, Loudon Wainwright III and Anthony Newman (29); The Staple Singers, Johnny Nash and Billy Paul (30); the New Riders of the Purple Sage, Doctor Hook and Bruce Springsteen (1); Miles Davis, Earth, Wind and Fire and Ramsey Lewis (2); Loggins and Messina, Albert Hammond and Taj Mahal (3); Johnny Mathis, Peter Nero and Maxine Weldon (4); and Johnny Cash, Tammy Wynette, George Jones and Charlie Rich (5).

Clive Davis, the label's president, expressed hope that the venture would "show that music is growing on all levels, and that those levels can be interchanged," and that it would create a momentum from which the record industry and the fans would benefit. Davis acted as host for several of the concerts.

## LOOK WHAT'S HAPPENING

If you thought last year's Newport Jazz Festival-New York was big, wait 'till you see what is in store for June 29 through July 8: a mammoth 10-day, 50-plus event affair.

Program details have now been announced, and while it's no longer possible for even the most determined soul to take in *all* the events, there's more than enough for the hardest fan to pick and choose from.

Carnegie Hall and Philharmonic Hall will again be the focal points, but there are many more outdoor events than last year, most of them in Central Park's Wollman Amphitheater. Here's a rundown of the schedule as it stands at this writing:

June 29: *Wollman Amphitheater*, noon: Gato Barbieri, Charles Lloyd, Gerry Mulligan's Age of Steam, The Newport Ensemble, Margie Joseph. *Carnegie Hall*, 7:30 p.m.: The Original Benny Goodman Quartet; Ruby Braff Quintet. *Philharmonic Hall*, 6&10 p.m.: B. B. King, Gatemouth Brown, Big Boy Crudup, Lloyd Glenn, Jay McShann, Big Mama Thornton, Joe Turner, Cleanhead Vinson, Muddy Waters. *Carnegie Recital Hall*: Andrew Hill, Steve Kuhn.

June 30: *Wollman*, noon: Guitar Explosion, with Roy Buchanan, George Barnes, George Benson, Larry Coryell, Tal Farlow, Tiny Grimes, Jim Hall, Pat Martino, Chuck Wayne-Joe Puma, Bai Konte-Korai (from Gambia). *Carnegie Hall*, 6&10 p.m. Donny Hathaway (both concerts), Herbie Mann&Family of Mann (6), David Newman&Black Heat (10), presented by Atlantic Records. *Philharmonic Hall*, 7:30 p.m.: Sonny Rollins, Gil Evans Orchestra, Keith Jarrett, Mary Lou Williams. *Alice Tully Hall*, 7 p.m.: New York Jazz Musicians Festival; Roy Brooks, Ray Nance, Charlie Rouse, Stars of Afrika. WE Music House. *Carnegie Recital Hall*, 8 p.m.: Valerie Capers and the Manhattan Contemporary Jazz Ensemble Workshop. *Radio City Music Hall*: Midnight Jam Session (artists to be announced).

July 1: Hudson River Boatride, Staten Island Ferry, 10:30 a.m., 1 and 3:30 p.m.: Percy Humphrey Preservation Hall Band, Drootin Bros. Band, Papa Bue's Viking Jazz Band. *Carnegie Hall*, 6&10 p.m.: Schlitz Salute, "The Life and Times of Ray Charles", written&narrated by James Baldwin. *Philharmonic Hall*, 6&10 p.m.: Duke Ellington, Alice Babs, Mandrill. *Alice Tully Hall*, 7 p.m.: N.Y. Musicians Festival: Aboriginal Music Soc., Ken McIntyre, Rene McLean, Marvin Peterson's Hannibals, Joe Lee Wilson Plus Four, St. Peter's Lutheran Church, 8 p.m.: Max Roach's *Freedom Now*.

July 2: *Wollman*, 1 p.m.: A Children's Afternoon of Jazz, with Charles Mingus, Don Cherry&the Organic Music Theater, Prof. Longhair, Snooks Eaglin, Milt Buckner-Joe Jones Duo&tap dancers Baby Laurence et al. *Carnegie Recital Hall*, 8 p.m.: Robin Kenyatta. *Roseland Ballroom*, 9 p.m. to 1 a.m.: Thirties Ball with Duke Ellington, Count Basie and Woody Herman bands; fashion show.

July 3: *Wollman*, 1 p.m.: Mose Allison, Stan Getz, Marian McPartland, MJQ, Horace Silver. *Carnegie Hall*, 6&10 p.m.: American Airlines Salute to Count Basie, with current band, guests (Helen Humes, Joe Williams, '50s reunion band). *Philharmonic Hall*, 7:30 p.m.: American Airlines' Jazz Salute to the American "Song, with MJQ, Al Hibler-Rahsaan Roland Kirk, Mabel Mercer-Stan Getz, Art Hodes, Jimmy

McPartland&Vic Dickenson; Teddy King-Gerry Mulligan; Earl Hines-Al Casey; Barbara Carroll-Sylvia Syms; Dave Brubeck. *Alice Tully Hall*, 7 p.m.: N.Y. Musicians Festival: Caravan, Betty Carter, Ted Daniels, Clifford Jordan, Earl Cross Ninette. *Shea Stadium*, 8 p.m.: Soul Session: Roberta Flack, Stevie Wonder, Staple Singers, Ramsey Lewis Trio, Grover Washington.

July 4: *Singer Bowl (Louis Armstrong Stadium, Flushing)*, 1 p.m.: Tribute to Louis Armstrong, with Count Basie, Dave&Darius Brubeck, Cab Calloway, Cozy Cole, Lockjaw Davis, Wild Bill Davison, Vic Dickenson, Roy Eldridge Quintet, Stan Getz, Dizzy Gillespie, Earl Hines, Freddie Hubbard, Helen Humes, Elvin Jones, Gene Krupa, Howard McGhee, Turk Murphy, Sam Rivers, Anita O'Day, Archie Shepp, Sun Ra, Clark Terry, Sarah Vaughan, Billy Taylor, Grover Washington and many others. *Carnegie Hall*, 6&10 p.m.: Michel Legrand, Sarah Vaughan, Stan Getz. *Philharmonic Hall*, 6&10 p.m.: New Orleans, Ragtime&Stride: Preservation Hall Band, Turk Murphy Septet, Joe Turner (piano), Wally Rose, Bob Green Quintet. *Alice Tully Hall*, 7 p.m.: N.Y. Musicians Festival: Rashied Ali Quintet, Walter Bishop Jr. Trio, Paul Bley Paul Griffith, Norman Connors- Dance of Magic. *Shea Stadium*, 8 p.m.: Soul Session II: War, Freddie Hubbard, Rahsaan Roland Kirk, Billy Paul, Jimmy Witherspoon.

July 5: *Wollman*, 1 p.m.: Archie Shepp, Sam Rivers, Art Ensemble of Chicago, others to be announced. *Carnegie Hall*, 7:30 p.m.: Salute to Ella Fitzgerald, with Ella, the Chick Webb Orchestra directed by Eddie Barefield, guests Ellis Larkins, Roy Eldridge, Lockjaw Davis, Al Grey. *Philharmonic Hall*, 6&10 p.m. National Tea Council presents John Mayall Jazz-Blues Fusion, John Blair, Chuck Mangione, and winners of Tea talent search. *Carnegie Recital Hall*, 8 p.m.: Jack DeJohnette, Jimmy Owens Quartet.

July 6: *Wollman*, noon: Two Generations of Brubeck plus Paul Desmond; Dizzy Gillespie Quintet, Hubert Laws Septet, Carmen McRae. *Alice Tully Hall*, 1 p.m.: *Youth&Jazz*: Clem DeRosa, Marian McPartland, All City High School Jazz Orch., Jazz Interactions Workshop Orch., Jazzmobile Workshop Orch., guest soloists. *Carnegie Hall*, 6 p.m.: Sun Ra. *Carnegie Hall*, 10 p.m.: *Jazz Cabaret*: Cab Calloway&Reunion Orch. with Dizzy Gillespie, Milt Hinton, Cozy Cole, Tyree Glenn, Quentin Jackson, others; Louis Jordan Tympani Five, Honi Cole&Copasetics, Esther Phillips. *Philharmonic Hall*, 7:30 p.m.: Return To Forever, Weather Report. *Alice Tully Hall*, 7 p.m.: N.Y. Musicians Festival: Melodic Artet, 360 Degree Experience, Milford Graves, Byard Lancaster, Leon Thomas. *Radio City Music Hall*: Midnight Jam Session.

July 7: Hudson River Boatride, Staten Island Ferry, 10:30 a.m.; 1&3:30 p.m.: Olympia Brass Band, Wild Bill Davison Sextet. *Wollman*, noon: *Drum Shtick*, Part I: Art Blakey Messengers, Roy Haynes, Part II: Gretsch Greats, with Chico Hamilton, Elvin Jones, Jo Jones, Mel Lewis, Freddie Waits, Tony Williams, others, Part III: M'Boom (Roy Haynes, Joe Chambers, Omar Clay, Max Roach, Warren Smith, Freddie Waits, Part IV: Randy Weston's African Rhythms. *Carnegie Hall*, 7:30 p.m.: *So-to Piano*, dedicated to Art Tatum, with Bill Evans, Earl Hines, Art Hodes, Ellis Larkins, Dave McKenna, Jimmy Rowles, George Shearing, Billy Taylor, Eubie Blake. *Philharmonic Hall*, 7:30 p.m.: Airtro, Roy Ayers Ubiquity, Phineas Newborn Quartet, Doug Kershaw

Country Jazz. *Alice Tully Hall*, 7 p.m.: N.Y. Musicians Festival: Abdullah, Joe Rigby, Chris Capers, Hakim Jami, Frank Foster, Noah Howard, Black Ensemble. *Carnegie Recital Hall*, 8 p.m.: Natural Essence, Safari East.

July 8: *Carnegie Hall*, 7:30 p.m. Scott Joplin's *Treemonisha*, concert version, conducted by Henry Lewis, presented by Carnegie Hall Corp. and the Festival. *Nassau Coliseum*, 8 p.m.: *Jazz&Soul on the Island*, Duke Ellington, Ray Charles and Orch., Donny Hathaway, Aretha Franklin.

In addition to all this, there will be a five-day series of special concerts at the Apollo Theater in Harlem, the New Orleans marching bands will take to the streets, and jazz seminars will be presented in the auditorium at the Library of the Performing Arts in Lincoln Center.

For ticket information and other details, write Newport Jazz Festival-New York, P.O. Box 1169, Ansonia Station, New York, N.Y. 10023.

● News Flash—Ornette Coleman appears in Chicago June 4-5 at the Jazz Showcase!

## FINAL BAR

Pianist-composer Willie (The Lion) Smith, 75, died April 18 at New York University Hospital after a brief illness.

Born William Henry Joseph Bonaparte Bertholoff (Smith was the surname of his stepfather) in Goshen, N.Y., he received informal instruction in piano and organ from his mother and had some music training in school, but was mainly self-taught. He began to play professionally in Newark and Atlantic City in his mid-teens. He served in France during World War I, earning his nickname, he said, for manning the big French 75 guns for 49 days straight on the front. He also played bass drum in Tim Brymn's regimental band.

Demobilized in late 1919, Smith settled in New York and soon became a fixture on the Harlem scene with long engagements at Small's, Leroy's and other well-known establishments. He also did freelance recording, occasionally toured in vaudeville as accompanist to singers and/or featured performer, and in 1927-28 played and acted in the Broadway play *The Four Walls*.

This pattern continued through the '30s. Smith was one of the first jazzmen to work on 52nd Street, playing at the Onyx before repeal and later at Adrian's Tap Room. He also led his own recording bands, worked on radio with Clarence Williams, and was active as a teacher (his students included Joe Bushkin, Mel Powell and Howard Smith).

In the '40s, Smith worked frequently in Greenwich Village, leading his own band at the Pied Piper and presiding over jam sessions at the Riviera. In 1949-50, he toured Europe with great success, especially in France, where he recorded prolifically. After his return, he became a regular at the weekend sessions at the Central Plaza in downtown New York. As interest in the jazz tradition increased, Smith found himself in demand again as a single and perfected a one-man show of playing singing, and reminiscing. He was often seen on TV, appeared at many jazz festivals, and for a while teamed up with fellow pianist Don Ewell (also Claude

*Continued on page 41*

### ... On The Road

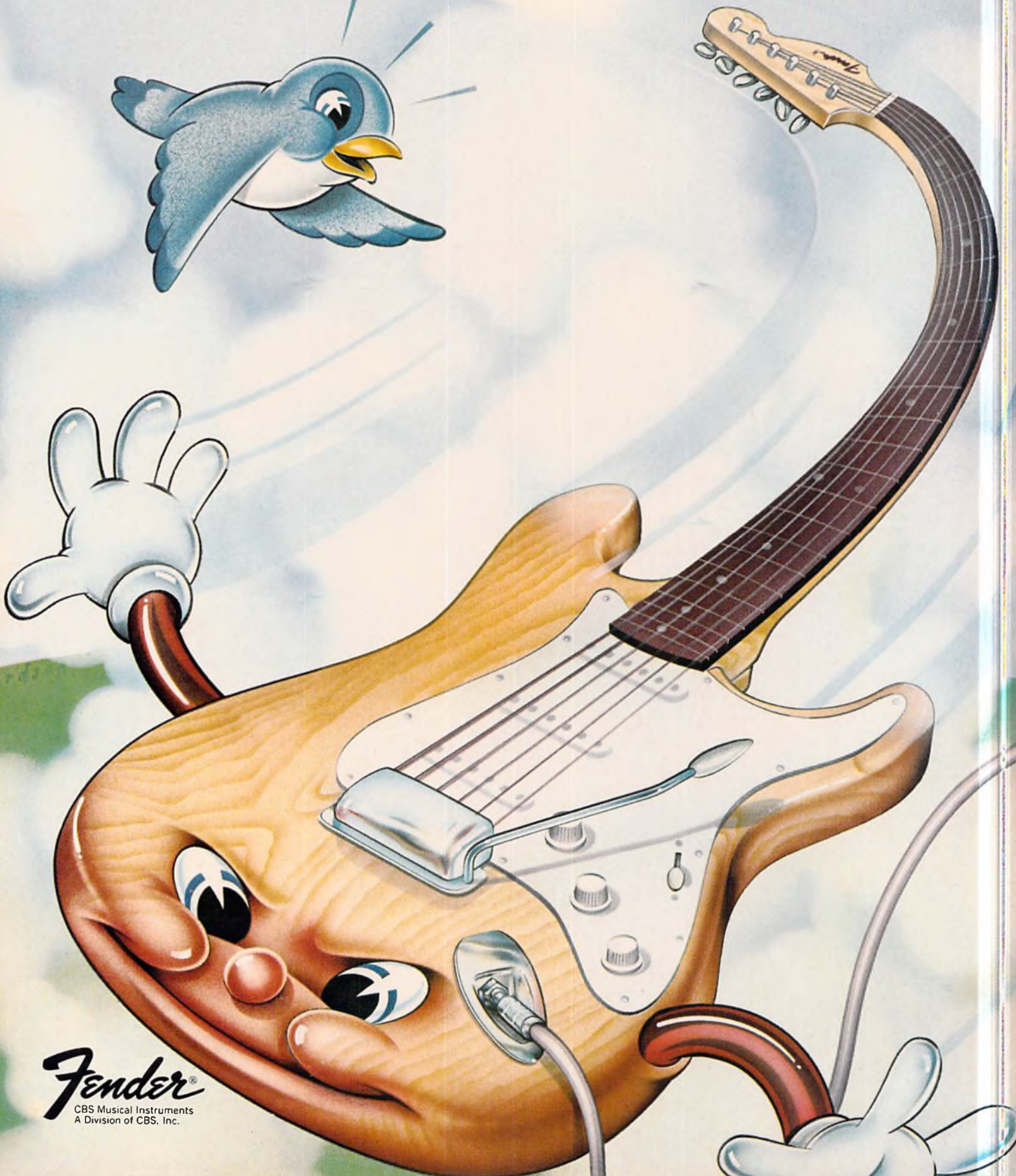
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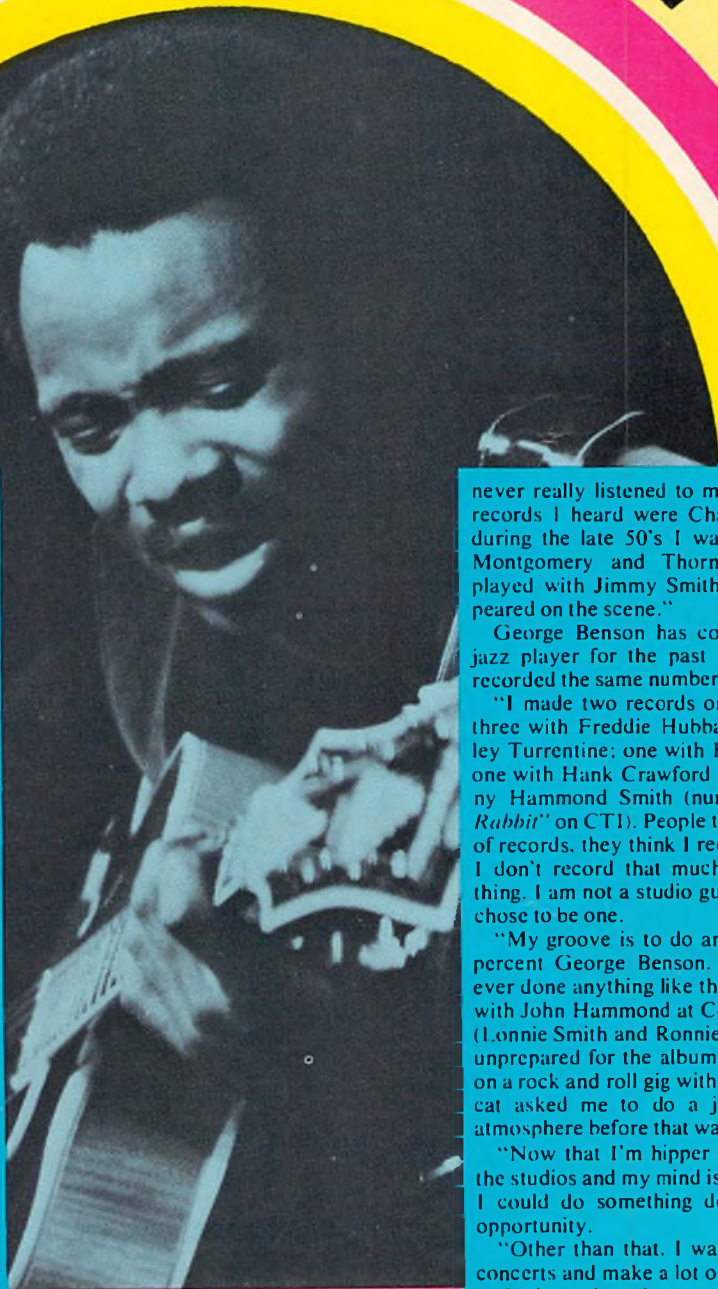
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# THE ESSENCE OF GEORGE BENSON



The kid with the guitar case entered the hotel coffee shop and started looking. It only took a moment. He found George Benson sitting in a booth with Earl Klugh, a 19-year-old from Detroit who plays a gut-string acoustic guitar in Benson's new quartet.

The young man started toward the group, then hesitated, not wanting to interrupt the conversation. He lingered on the edge of things for a few seconds before making up his mind and dropping into a booth across the aisle. He pulled his guitar up close to his feet, ordered coffee, listened and waited.

George Benson turned 30 last March. He is a quiet, good-natured man with as much modesty as a musician can allow himself and still live in and work out of New York City. There are moments, though, particularly when he is playing—stretching out, completely into himself—when he looks 10 years younger. He plays with tremendous feeling and speed, contrasting with a relaxed, almost mellow presence.

"I'm originally from Pittsburgh, Pennsylvania, but I've been living in New York for about 10 years. I did a record for RCA back about 1954 or '53, then later I worked with a singing group. I sang and played the guitar for background. After that . . . this was in the late '50's . . . I formed my own rhythm and blues group which featured organ, baritone saxophone and trombone. I've always had funny combinations in my groups, because I've never recognized any set pattern for a band. If you did, there would never have been sounds like the Benny Goodman sound. I believe if you can play, you can play with anybody. It can be a whistle, if the cat can play.

"I got the opportunity to play jazz when Jack McDuff came through and hired me. Don Gardner told Jack about me—that I was a good player and that I had good facility. I had never played with a group, just playing without singing, but I've always had good ears and could fit into any environment pretty well.

"Jack called me and asked if I could sit in with his group. I went, sat in, and that was the start of a three year stint with his band. Then I formed my own group in late '65 with Lonnie Smith on organ and Ronnie Cuber on baritone saxophone and a fellow named Phil Turner on drums.

"It's interesting. I never thought about playing jazz music in those days, before I met Jack. I liked to hear jazz guitar players, but

never really listened to much jazz. The first records I heard were Charlie Christian, but during the late 50's I was listening to Wes Montgomery and Thornel Schwartz who played with Jimmy Smith when he first appeared on the scene."

George Benson has considered himself a jazz player for the past 10 years, and has recorded the same number of albums.

"I made two records on my own; I made three with Freddie Hubbard; one with Stanley Turrentine; one with Esther Phillips; and one with Hank Crawford and one with Johnny Hammond Smith (number 10 is *"White Rabbit"* on CTI). People think I've made a lot of records, they think I record every day, but I don't record that much. That's a strange thing. I am not a studio guitar player. I never chose to be one.

"My groove is to do an album that is 100 percent George Benson. I don't think I've ever done anything like that. The closest was with John Hammond at Columbia. The group (Lonnie Smith and Ronnie Cuber) was totally unprepared for the album. We were working on a rock and roll gig with go-go girls, and the cat asked me to do a jazz album, so the atmosphere before that wasn't conducive.

"Now that I'm hipper to what goes on in the studios and my mind is a little better, I feel I could do something decent if I had the opportunity.

"Other than that, I want to get into more concerts and make a lot of money, then retire and play when I want to play instead of playing for a living. I have never done anything else for a living but play, and I've done well at it. But I want to be able to play and improvise as I see fit. I don't like to be told what solos to play, like some producers try to do."

George Benson suffered through what he calls the lull that hit many jazz musicians in the 60's, but continued to make a living, he says, with what he had.

"Once they tried to get me to play psychedelic, but I could see that music was going to die; you couldn't put your finger on it, it was like a ghost.

"That period was bad. The music started getting a lot of criticism and people weren't coming out.

"The musical trend is turning over now. This looks like a new day for so called jazz music and contemporary music. I think that jazz musicians are beginning to realize that

BY  
HERB NOLAN



EARL KLUGH AND GEORGE.

when people come to hear you and spend their money and their time they want something for their money. I think that cats are starting to give all. The thing used to be one big jam session—there was nothing together . . . the togetherness of the groups now has made quite a difference in the overall jazz picture. It used to be you didn't know what you were going to hear, you'd have a thousand cats sitting in and at the same time we didn't have the publicity—the club owners wouldn't advertise and we didn't get radio time or radio advertising. Now we're getting the whole thing."

Besides dealing with the jazz recession, George has also had to weather comparisons to Wes Montgomery.

"I was influenced by Wes Montgomery. I don't know of any guitar player on earth who ever heard him who wasn't influenced. I don't know why people want to use me as the goat, so to speak. But people do say that I sound like him.

"I don't see my similarity is what I do and what Wes Montgomery did—I really don't and when people say it it surprises me. Of course it's always beautiful to be thought of in the same company with a great artist like that; it doesn't hurt in that respect. But I just don't believe, man, what I hear people say sometimes. He never came to me and said what I have heard other people say, like the 'New Wes Montgomery' or 'Wes Montgomery Jr.' There is no similarity in our approach, things he could do, I could never do and things I could do, he could never do.

"That's the same thing that stands between any two musicians. I don't care what it is, you can have the same teachers, you can practice together, copy each other's lines and never be that close. But somebody can say George Benson is the new Wes Montgomery and people start looking at it that way and pretty soon they start believing it. There is no question that if I wanted to sound like him I couldn't. *White Rabbit* is no Wes Montgomery sound.

"You know, it used to be that he would ask me to come up and play for him. I couldn't understand why he wanted to listen to me, all I wanted was to hear Wes Montgomery play.

"I don't feel you can get anywhere by copying somebody or copying the juke box, so to speak. There are 18 million guys playing what's on the juke box. I'd hate to, at this time, become as common as some of the groups I hear. If you play what everybody else is playing you are certain to die a natural death—early. What I've been doing over the years hasn't been Top 40 stuff, but I've lasted 10 years and seen the rise and fall of 10,000 musicians in that time. I expect to be around another 20 years because one thing I'm doing is inventing something it will take another artist 20 years to copy. You see there is nobody who can play George Benson better than George Benson—that's the whole idea, trying to become an individual."

His new group, which has been together for only a few months, may typify Benson's ongoing quest for individuality and new ways to present his music. The quartet includes drums, electric bass and Earl Klugh on acoustic guitar.

"Earl and I—we've known each other for three or four years. I met him at a rehearsal at a club in Detroit. He sat down and played some for me and I played some for him and we played some things together. We developed this little sound or formula that is kind of different. We thought maybe one day we could do something with it. We worked together on the album *White Rabbit*, but we didn't get a chance to do a whole lot of this particular thing on the album, but it is a sound that people are recognizing and the group is beginning to be identified with it. But it doesn't hamper what I already do.

"Actually, I was glad to get away from organs. I have been playing with organs for 10 or 12 years and it's a welcome change. Not that I've got anything against organ players, but the instrument . . . you know. With this group, I had no particular thing in mind. It was an idea I thought would work musically. It does."

Earl Klugh, whose background is classical, leans into the conversation: "What I'm trying to do is keep things together. I'm trying to give him background when he's soloing—something that will complement

what he is doing, but still won't take away from it and at the same time stay interesting. The reason I use the kind of guitar I do is that it's the first guitar I got and I'm geared to this instrument.

"He utilizes what he has to the fullest," George adds. "Earl is a classical player and I'm interested in that as a vehicle to people will listen to more than one type of guitar . . . so many sound the same. This is the wah-wah age."

"I am always searching for new ideas, this is the thing you try to do, to stay on top of and ahead of yourself so you'll always have something new to come up with whenever necessary. If you feel different, you play different, of course, but to have things to pick from is what you want. You want a good repertoire so you can reach out and grab for them when you get ready for them."

(The next night, after the first set, George Benson leans over a tape recorder in the club's cramped dressing room, searching a tape of the music he's just finished playing. "There it is." The tune is *Cherokee*. He listens for a few minutes, (then says.) "I like to explore things like this. When I first came to New York, I wanted to play those tunes but everybody told me they were on the way out. In the past year or so, though, I've started to include some of these things.)

"When I practice, I practice things I believe I will be thinking about at night, because you never know what's going to happen—I don't plan anything.

"I never measure the time I spend practicing, it's just as long as it takes to get together what I'm looking for. I get my ideas at night when I'm playing. The best time to practice is when you get off because you have a whole gang of things going on in your head, things you missed, things that you heard, things that you weren't able to play, and you want to tune them up and get them together, so I'll practice as long as it takes to get what I want.

"Sometimes I practice in my sleep. You can work out things once you realize you are dreaming, then when I wake up I know them. It's a matter, then, of getting your muscles to coordinate the dream.

"During the day when I'm on the road, I usually hang out with guitar players. Everywhere I go I'm usually surrounded by guitar players. Since that's my favorite subject, it works out very well. Guitar playing is my hobby and my work.

"Someday I'd like to get into electronics, but I'm afraid of it because it takes a lot of time, and I figure I have to spend more time at the guitar on my music."

Hesitating for a moment, George Benson adds, "I'd like to be able to play the violin, viola or the cello; either one of those would make me very happy, but when you talk about time, that *would* eat it up."

Yeah, but you're not that old, George, there is still time . . .

"Right, we're not old men, except to teenagers."

Things are breaking up, and the group begins to leave the coffee shop. The youth with the guitar makes his move.

"Do you have time to rap with me?"

"Well, I'm going to get a hair cut, why don't you come with us?"

"He's really a heavy cat, man," the young guitar player observes while paying his check. He joins the group outside, and they all climb into a car and drive off into the fading afternoon.

So much praise has been heaped on 33-year-old guitarist Roy Buchanan recently that it almost makes that ole country boy blush and drawl, "Aw, shucks . . ."

Roy has been called the "world's greatest guitarist". His concerts are sellouts (including an S.R.O. performance at Carnegie Hall). He has been the subject of two National Educational Television network specials. He has been asked to be a headliner in the guitarists' portion of the Newport-New York Jazz Festival in July. He has been signed to do a 12-city European tour. And he's on the "most wanted" list of scores of promoters.

Yet Roy can't get around to thinking of himself as a star.

**WANTED  
WANTED  
WANTED**

**ROY**

**BUCHANAN**

**BY MIKE KALINA**

the '50s, about the time Elvis first was starting to get big. In fact, I even had a small part in an old movie in which I played a rock musician. Me and a few other guys just jumped around a lot—that was our Hollywood debut.

"But that was years ago. I don't really have to do that today. I know a lot of musicians who feel they have to, but I think audiences are a lot more sophisticated nowadays. If they like what you're playing, you can turn them on without moving like a maniac."

Word about Roy's guitar prowess spread quickly after the documentaries. And adding extra touches to the Buchanan mystique were these facts:

(a) Roy had been asked to tour with the Rolling Stones—and turned it down. To the younger generation, that was insanity and integrity rolled into one. Roy's decision turned out to be an inadvertently astute career move in terms of enhancing his reputation in the rock community. After all, the kids figured, you just can't get a better endorsement than the Stones and if you turn them down . . . well, you've got to have one hell of a backbone. Of such things are legends made.

(b) Famous guitarists like Eric Clapton, who only knew Roy's work through bootleg tapes of his club performances, were saying such things as "He's the best living guitarist," or "He's the best guitarist I know." And the press chronicled the praise.



Regarding the Stones offer, Roy said, "I felt I just wouldn't have blended in well with the group. I wouldn't have felt comfortable with them."

When asked about the money involved, he said that it was "never discussed," a good indication that you can't buy Roy Buchanan, a supposition that gained more credence when Roy discussed his contract with Polydor Records.

"I'm not really that interested in the money

a label can give me. I'm more interested in the sound I can get with the record company," he said.

He added, however, that artistically speaking he wasn't so pleased with his first album for Polydor (the first major release in his career) which was issued last September and simply called *Roy Buchanan*. He feels that he approached more of what he wanted in his next LP, *Roy Buchanan's Second Album*, which came out in February.

On the first LP, Roy was backed by his own group, The Snakestretchers, whose work on that album was only fair. On the second album he was backed by session-men who not only provided stronger accompaniment but also inspired Roy.

The musician admits that his first album was 'a rush job.' He had been signed to Polydor for several years without having turned out a record, but when he began evolving into a cult figure, an LP was the logical step. The album was put together in "about five hours—and most of the cuts were done in one take." The result was a bare indication of what the man could do. The only outstanding cut was an original gospel-flavored blues, *The Messiah*, which features an interesting guitar solo and the voice of Buchanan himself, reciting his lyrics in a monotone which somehow manages to seem loudly understated.

Despite its mediocrity, the album sold about 200,000 copies in six months and received generally favorable reviews. Music critics, eager to get their hands on a record by the guitarist they'd been hearing so much about, apparently overlooked its flaws.

The second album is much more exciting and representative of Buchanan's style. He does more lead work, with some of the riffs awe-inspiring, and the tone he gets from his battered 1953 Fender Telecaster is pure and clean. Roy proves himself as versatile in handling blues numbers as with rock tunes and jazz-inspired solos. **Continued on page 45**

"I'm not a star," he says. "I never could be . . . I never will be. I'm just a guitar player. This star business . . . well, it scares the hell out of me. You know, I'm only me . . . Roy Buchanan."

The guitarist says that the only thing that really has changed in his life since he made the transition from playing in a small club near Washington, D. C. (The Crossroads) to legend-in-his-own-time status is that he finally can afford to pay the tuition needed to send his six children to Catholic school in Bladensburg, Md., where he lives.

"I'm not out there driving a pink Cadillac," he noted.

Roy's career got considerable boost from the two N.E.T. specials, documentaries on the man and his music (the first was aired in late 1971, the second last April).

The genuineness and sincerity of the subject came out clearly, and to many music fans Roy seemed an unusually honest artist in an age of hype. Musically, he offered something for everyone; comfortably handling jazz, blues, country and plain old rock 'n' roll, and he never needed to supplement his playing with histrionics, unlike so many other contemporary musicians.

"I used to jump around and put on a show years ago," he admitted. "That was back in

# BROTHERHOOD

# TO MOSES

BY  
RON CROTTY



In this musical never-never land halfway between the jazz meccas of New York and California, a musical ray of light has appeared almost unnoticed. Guitarist Jerry Hahn has returned to his boyhood home, Wichita, Kansas.

Jerry came back from San Francisco in November 1971, following a divorce to spend time with his parents and his three sons. And he is here for another reason—he has recently become a Christian, a development that has altered his life significantly. So after playing with musicians like John Handy and Gary Burton and after organizing the Jerry Hahn Brotherhood, he has come to Wichita to play with local musicians and to teach, to write and to plan his next moves.

That Jerry's return to Wichita went nearly unnoticed is evidenced by the fact that on several recent occasions, less than 10 or 12 people were in attendance at weeknight engagements Jerry has been playing at a local club. However, out of the tumultuous professional music mainstream, Jerry has found an atmosphere conducive to developing his thoughts on religion and to planning his next moves professionally. As long as he is in Wichita, his stay provides an unusual opportunity for the few here who appreciate him.

To provide an idea of what's coming in his career, Jerry was interviewed about his past, present and future.

**d.b.** What's your background?

**Jerry.** I started off in country and western music and I got into jazz through the improvisational techniques the good swing musicians used to use. Western swing bands were kind of like string Dixieland bands inasmuch as they improvised over chord changes. I've had a variety of experiences playing in different kinds of rock and roll bands—always studying jazz. And I was always looking for the opportunity to introduce jazz-influenced material into any group I was playing in.

I think most of my musicianship came from a variety of experiences playing with country and western bands. Back in the 50's and 60's I learned a lot of standards, which gave me a good basic understanding of harmonic progressions. I developed my ear to be able to hear these progressions and to know how to play around them. I took three semesters of theory in college so I could name intervals and things. I knew how to build chords anyway without ever taking theory. What I learned taking theory in school was the terms—in order to communicate with other people.

Before I took theory I knew that a C-sharp had the same relation to A as E does to C. I didn't know that you called it a major third. I knew the relationship was the same.

Besides country and western, I played in all kinds of bands, rock bands, show bands, organ trios and small groups as well as big bands. I've played in almost every kind of group there is.

**d.b.** But you started country and western because your father played country music?

**Jerry.** Kind of like that. I started out on steel guitar, and that's the only kind of music that I was into. That is what my folks were interested in. They were country and western people. That's the kind of music they listened to and that's the kind of music I got into immediately. My dad played a little bit but not very much. He mostly played along with me for my lessons and stuff.

My early influences were Chet Atkins and Les Paul when I was a young teenager. When I was about 15 or 16, Barney Kessel became an influence. Then I just started listening to most of the guitar players—Johnny Smith, Jim Raney. As far as my style is concerned, Howard Roberts was a very big influence.

**d.b.** Even today?

**Jerry.** Yes, because he had technique and yet there was more feeling in his playing. He was a very good musician and still had some funk. Kenny Burrell was an early influence, too. But none of them had a really big influence. Probably my biggest influences were Miles Davis and Horace Silver. East Coast jazz in general was my main influence as far as forming my own direction—East Coast jazz in the 50's. Other influences were Ornette Coleman—a big influence—and Johnny Smith had some influence on me as far as his *sound* goes.

**d.b.** As far as guitar sound goes?

**Jerry.** Guitar sound in general.

**d.b.** Not necessarily style or improvisation?

**Jerry.** Right. I took some of his technique, though, the way he picks. But my idea about technique is a combination of different guitar players. Johnny Smith used to teach you to use all forearm for your right hand and hardly any wrist or finger action. Whereas Howard Roberts, Gabor Szabo, they use a lot more finger action. And some guys use all wrist. I think the best thing is a combination of finger action, wrist action and forearm action, originating at the elbow. One thing I learned from Smith was whenever there is any doubt, a guitar player ought to concentrate more on forearm because he has a tendency more to play with his wrist and fingers and not use any forearm. That's really important because if you don't use your forearm, your pick hits different strings at a different angle. But my biggest influences haven't been guitar players. I stopped listening to them when I was a teenager. The big influences were horn players like Miles, Coltrane and Ornette Coleman.

The problem with a lot of guitar players is they sound too much like other guitar players. There's a lot of players around that can sound like Wes Montgomery or Tal Farlow. But they can't sound like themselves. I wanted to be influenced by music—not by

a guitar player.

**d.b.** That almost sounds like you're sorry guitar was your instrument.

**Jerry.** No. Not at all. I think guitar is the most versatile instrument in music. It can play more varieties of styles and get into more bags than any other instrument. I thought I might say something about what I think younger musicians should be doing. I think they should be getting more into the history of jazz, learning more about how jazz has progressed and understanding it more. I've gone back into records of the thirties, forties and fifties and listened to them all—Louis Armstrong to Benny Goodman, Charlie Christian and all the players. I think players today ought to be learning more about bebop—Charlie Parker, Bud Powell—and getting into learning how to play the kinds of tunes Charlie Parker wrote. I think it would help in their understanding of melodic structure.

**d.b.** Do you think they ought to take solos note-for-note off Charlie Parker records?

**Jerry.** I think that's a good thing, but it's important to know when to stop doing that or you'll never get anywhere with your own personal expression. I took a couple of Barney Kessel solos off the first jazz record I ever bought. It's a very good vehicle for learning.

I think it's good to be hip to albums like the Miles Davis albums *Kind of Blue* and *My Funny Valentine*; Coltrane's *A Love Supreme*, *Lush Life*; Ornette Coleman's *Tomorrow is the Question*, *This Is Our Music*. *Kind of Blue* is a classic kind of an album that people ought to be hip to and ought to be able to hum along with. Guitar players ought to learn things like how to comp. Actually, comping kind of goes into playing with other people. And I think people ought to be into listening to each other more than listening to themselves. So many players today only listen to themselves and they





don't listen to who they're playing with and try to complement what other musicians are doing. Egos get in the way nowadays ... and always have.

**d.b.** What is your professional background?

**Jerry.** Well, I was with John Handy for a couple of years, '65 to '67, and with Gary Burton in '68 and '69 and then the Brotherhood through 1970. I played the Monterey Jazz Festival for two years with John Handy and one year, 1968, with Gary Burton. I also played Newport with Gary Burton and toured Japan, Europe and Canada with the group.

**d.b.** What do you like about teaching?

**Jerry.** The good thing about teaching is that it's secure. It's daytime and you can keep good hours—you know you have a job. You don't worry about how many record sessions you're going to cut this week or how many you're not or how long this gig is going to last or how long do I have to stay with this terrible band in order to make a living.

**d.b.** Could you explain your teaching technique?

**Jerry.** Over the years I've developed a method of teaching jazz improvisation in which I teach that for every chord or vertical harmonic structure, there's a corresponding horizontal scale that best sounds that chord. George Russell's book [*Lydian Chromatic Concept*] influenced me a lot as far as this particular teaching technique goes. I also have a set of rules in which I have students write solos without an instrument. It's purely a mechanical thing where they don't listen to what they're playing. In other words, they don't do it to see, "Well, does this sound good?" and then work it out. They write it out mechanically, then they learn how to play it.

**d.b.** What are the rules like? Is it possible to explain them?

**Jerry.** The way I do it is start off with a basic

number of rules as far as jazz goes. I say it's got to be all scale-wise, it's got to be all diatonic, scalewise movement, or chord tone to chord tone movement. And then I start adding rules like you may skip a third from any note to any other note in a scale ... if the next note is a chord tone found in between those two notes. Like if you had a G7 chord, you could skip from an A to a C if the next note was B. And other rules like you can skip from a chord tone to a non-chord tone if you come down to the nearest chord tone. Like a G to C to B. Then I have different rules relating to changing chords like you may connect any chord tone with another chord tone if it's a half step below the second chord tone ... Any note may be used to connect two chord tones if it's a half step below the second chord tone. In other words, say in a G7, an F going down to an A-sharp and then a B. Then I have rules relating to changing chords—how to connect up chords. The students come to know all these things without even thinking about them. Any good jazz musician knows all of this. It's a matter, then, of developing your own style after that. You go on making up new rules here and there, relating to your own playing. I can probably write down a hundred of them.

**d.b.** Do you have your students work in Charlie Parker solos?

**Jerry.** Right. I think it's an excellent way for a student to get introduced to style or a feeling—to try to find a Charlie Parker solo and then play along with the record and try to get the same phrasing. I think phrasing and time conception is definitely one of the most identifying qualities of a musician—that along with just the strength of his sound. Strength of sound is ignored today much more than it should be. Your great players always had a really strong sound.

**d.b.** What do you mean by a strong sound?

**Jerry.** For instance, you could line up a hundred tenor saxophone players and have them all take 20 choruses and John Coltrane could be the last one on the list and play one note and wipe out everything that they played before just because his sound is so strong. He'd just be screaming out there.

**d.b.** But obviously you're not talking about just being able to play loud?

**Jerry.** No. Just like Miles, when he plays a note, you know it's Miles. It's because his sound is so deep and there's so much inner soul coming through. My idea about sound as far as guitar goes is, I don't like to use really light strings. I like to use a fairly heavy string to get a fairly strong sound. I like to use as heavy a string as I can play and still get around my instrument. So I use round wound strings. A lot of players will use flat wound strings because they say, "Well, I don't get any squeak that way." But to me, the sound is more important. I mean what if I get a squeak now and then? That's not nearly as important as how strong the note sounds. Then there's your attack on the instrument—I use as hard a pick as I can find because you can pick soft with a hard pick but you can't pick hard with a soft pick. To me, that's very important. Trane can play awfully hard but he can also play very pretty. An album I liked was called *Ballads* with Trane just playing ballads. It's a nice album. A classical influence of mine was Alban Berg. One thing I've always been interested in is melodic lines that don't necessarily relate to chord changes but are very strong. To me, that's real strength. Like Alban Berg's *Violin Concerto of 1935*. That's one of my favorite albums. Another thing, as far as sound goes, Billie Holiday's *Lady in Satin* is another of my favorite albums. That just so much inner soul coming through. Ray Charles is the same way.

**d.b.** We've talked about musical influences. What about philosophical influences?

**Jerry.** In the past year or year and a half I've gotten into Christianity. I feel it's been a great influence on me as far as gaining and improving qualities of my soul, as far as humility and love and understanding life. I find it hard to put down exactly what I feel about that except that by reading the Bible and studying the Bible and learning about what Jesus had to say, it has changed my life and my values. I feel that anybody who doesn't get into it sometime in his life is missing out on something.

**d.b.** What are your immediate plans?

**Jerry.** I plan to get into writing more and concentrate on recording—do more creative work than I've done in the past year or two. I know I want to get into more creative work and not as much teaching because teaching has been taking up a lot of my time. I have a recording contract now with Fantasy, and I have a new album due out soon by the name of *Mose*. If I stay in Wichita, I'm going to get together a group—in fact, I've got it together. It's just a quartet with piano, bass, drums and guitar. I'm planning to do some work in that context. I'd like to publish some books and do some things I've been putting off the last couple of years.

**d.b.** As far as publishing books is concerned, what have you got in mind?

**Jerry.** Well, I want to publish a book on jazz improvisation, and I want to publish a guitar book relating to technique and the tools necessary to become a better guitar player—chords and scales and things like that.

**d.b.** You have mentioned that you might travel to California periodically while living here.

**Jerry.** Yeah, that's what my immediate thoughts are right now—just going back and forth from California to Wichita and keeping this as a home base for the moment.

# EXTENDING BEYOND MAHAVISHNU

by burt korall

**"My** life is blessed," John McLaughlin said, smiling benevolently. "For this I must thank Sri Chinmoy, my master. Becoming deeply involved in the spiritual life has changed everything for me."

A virtuoso guitarist, known to jazz fans for his work with Miles Davis and Tony Williams and widely admired for his solo ability and dynamic Mahavishnu Orchestra, McLaughlin, unlike some other musicians of his generation, seems genuinely sure of himself and projects a feeling of inner tranquility and strength.

For the past three years, McLaughlin has been living within the orbit of Indian spiritual leader Chinmoy, and with his help, the transformation has been made. Now it is no longer necessary for him to fight or meet the excessive demands of a distressed spirit. He can create as never before, with an attendant feeling of unlimited freedom.

Two Columbia albums, *The Inner Mounting Flame* and *Birds of Fire*, featuring the guitarist and his four colleagues of the Mahavishnu Orchestra, and concert dates around the country testify to McLaughlin's burst of creativity. The decisive sense of liberation and consistent "quality" of his group; its firm musical and emotional foundation, only further comment on the extraordinarily positive aspects of its leader's new view of things.

"It's a matter of determining priorities in life," McLaughlin explained in his soft-spoken manner, which only occasionally reveals his British origins. He added: "Because I've determined mine, opting for living for The Supreme Blessed One, my emotional, spiritual and intellectual pursuits are in accord. I make music easily and link with my audiences. And my direction in music is totally in harmony with the manner in which I conduct my life.

"I know where I'm going, what I want, why

I want it and also how to attain what I need. I feel that as a musician, I'm doing the Lord's work. A musician, after all, serves a very special function. He's the ears for other people: a painter who portrays in sound and rhythm what he senses about the universe, pointing up things that might not be noticed by the untrained. His mission—all men's mission—to realize his own divinity."

Admittedly McLaughlin speaks in rather lofty terms, but apparently his faith works for him. And his music moves within various centers of reality, making only occasional excursions into mystical realms. It speaks a basic language and derives inspiration and techniques from a variety of sources. Essentially electric in sound and character, it is an expression of *today*, mingling jazz, rock, basic blues, electronics, and elements from Western classical and Indian music.

That the Mahavishnu Orchestra music derives from multiple origins is no accident. McLaughlin declares: "It was inevitable. We have been inundated with music—from everywhere—for a number of years. Media have broken down national-musical boundaries. There no longer are specific types of music, really, only good and bad. The musician's job is to make the blend something of his own.

"Dedication, hard work," he added, "are the means to this end. If you want to play the guitar, or to meditate, you can't do it overnight. It requires consistent and devoted work through your life. People are deluded. They think if it looks easy, it takes little or no trouble to learn.

"That's one of the lies with which we have to live. Coming to the point where you can

make the instrument speak for you takes an awfully long time. When I started on the guitar at 11, I didn't realize this. But I was thoroughly involved. It was a love thing that occupied all my waking hours, one way or another."

For the 31-year-old McLaughlin, it all began in a small Yorkshire village in Britain, within a highly musical family. His mother, a violinist, was a constant source of encouragement. At 8, he began on piano and violin. Then his interest in guitar reduced the importance of everything else.

"My first influences were black blues guitarists, Muddy Waters, Leadbelly and Big Bill Broonzy. Then I got into flamenco music," he explained. "And after that, I began digging jazz, particularly Django Reinhardt. He was my hero.

"Later I heard Tal Farlow and found what I consider a genius. Tal was a great source of inspiration to me. I'm grateful to him and continue to learn from his work. His conception is so contemporary and he has incredible facility and a highly inventive approach to harmony. He should be out there playing. He has so much to give."

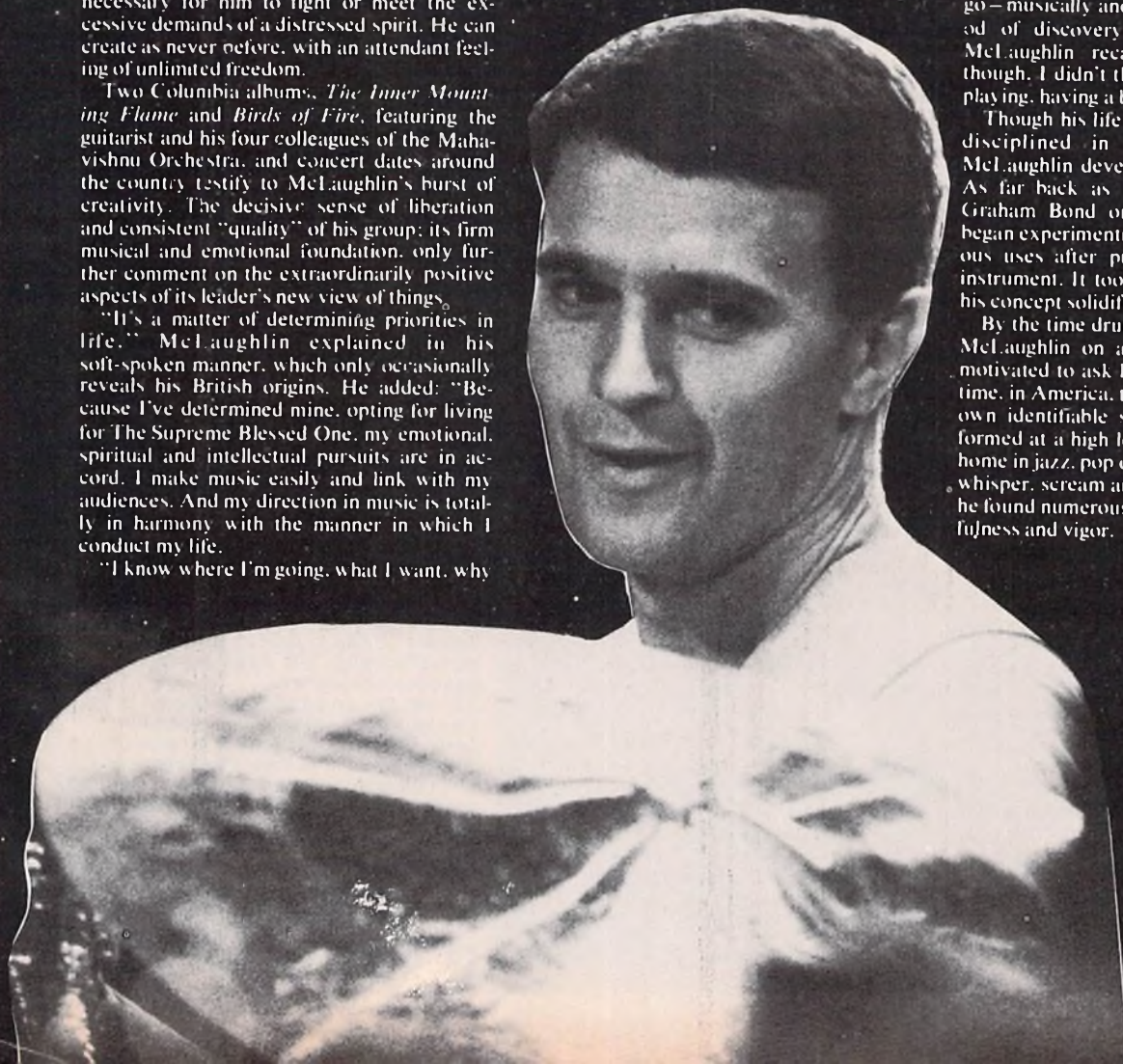
Unlike the group of players who preceded them on the British music scene, McLaughlin and his friends in the Brian Auger, Georgie Fame and Graham Bond groups, including Jack Bruce and Ginger Baker, involved themselves in various types of music, some outside the realm of jazz. Moving from the Chicago blues players, into rock 'n' roll, folk and Miles Davis, Mingus, Coltrane and Eric Dolphy, they prepared a basis for the music to come.

"We all went through several scenes before finding the most meaningful way to go—musically and otherwise. A lengthy period of discovery, of the good and bad," McLaughlin recalls. "Most of the time, though, I didn't think about much more than playing, having a ball and getting high."

Though his life style was uncaring and undisciplined in comparison with today, McLaughlin developed at a consistent pace. As far back as the early 1960s, with the Graham Bond organization in London, he began experimenting with volume and its various uses after putting an amplifier on his instrument. It took a while, however, before his concept solidified.

By the time drummer Tony Williams heard McLaughlin on a record in 1969 and was motivated to ask him to join his group. Lifetime, in America, the guitarist had evolved his own identifiable style and consistently performed at a high level. A virtuoso, equally at home in jazz, pop or blues, he could shout and whisper, scream and stomp. Not surprisingly, he found numerous advocates for his thoughtfulness and vigor.

Continued on page 46



1972 proved a bounty year for music, or at least it seemed so. Out of the 1,000 or so LPs I received to review or program for the radio, more than half were worth listening to. This is the greatest percentage of any year in my career as a critic (1967 on). And the audiences seemed to listen to more and better music, even though Top-40 rock (trendy, self-imitative music product) reigned as usual on most radio and in sales.

At Indiana University in Bloomington, the overall cultural ambience seemed somehow more enlightened than ever. IU is certainly a representative American campus. Yet Bloomington itself, though typically midwestern, has enough high society, alternative, and native culture to be cosmopolitan and a source of perspective on most of America. Altogether, in '72, both IU and Bloomington seemed aware of and exposed to more good art, and especially more good music, than ever before. Because of the mammoth School of Music, the opera and classical music scene flourished with unprecedented fervor. The black music program offered a concert/lecture series on blues and gospel, and the regular pop concert series offered a blues and folk festival.

The concert scene as a whole proved at least diverse, if not expansive enough yet, with Earl Scruggs, the Mahavishnu Orchestra, Sha Na Na, Henry Mancini, Dizzy Gillespie, Van Cliburn, Isaac Hayes, Stephen Stills, Sherill Milnes, Howlin' Wolf, and more. Doc Severinsen played for Homecoming.

Not that the audience was the same for every concert—certainly not demographically or in size—but the breadth of the music offered nonetheless indicated an increasing appreciation for (or at least availability of) more than the once-prevalent pop.

Even more indicative is that each of the three main local record marts displayed (and advertised) Chick Corea, McCoy Tyner, Sun Ra, and more, alongside The Rolling Stones, Joni Mitchell, Stevie Wonder, and all the other pop that once dominated every store as well. Again, the audience varied in character as much as the music varied commercially. Yet good music, no matter what the genre (and even esoteric music), was at least finally *there!* Promoted! And many partook of it.

The import of all this all isn't exactly evident. But whatever it is, I think rock music (or the economics of rock music) is (or will be) the locus of this "new" consciousness (as it were). My reasoning is speculative, perhaps sophistic; yet I think it is almost logical, or at least possible.

Up front, the intense competition of Top 40 has compelled rock music to assimilate virtually every other music (plus considerable cultural effluvia) to remain trendy. Rock music itself has never been quite enough. And so, when folk/rock and acid/rock and country/rock diminished, jazz/rock erupted; since then, Jesus/rock has happened, with another periodic resurrection of '50s rock, and lately has come the decadent/rock of Alice Cooper and David Bowie (50s rock plus transvestism).

The consequence of this evolution (if it is that) is two-fold.

First, much rock music has assimilated enough good music to actually evolve into an art—and not simply a populist (street) art. Frank Zappa has proven this since the mid-60s. And in '72, even more happened. The British band, Yes, evolved the Beatles-style rock of their first LP into the often exquisite synthesis of classical and electronic/rock music on their '72 LP, *Close to the Edge*. And yet as Yes improved musically, their popularity increased; their artistry hadn't lessened their commercial appeal. Curved Air and the Mahavishnu Orchestra now seem likely to develop a similar audience, and the influence all three (and the more to come) will manifest is all for the best for popular music as a whole.

The second consequence is that much of the audience is noticeably bored with the trendy and is seeking the original. At IU, there is an avid (though as yet minority)

audience for *real* black music, *real* classical and electronic music, *real* blues and country music. Gato Barbieri, Ornette Coleman, bluegrass patriarch Bill Monroe—their music and the music of many more has an actual popularity, an actual commerciality now, and not simply an esoteric (if visceral following). Consider only the annual Beanblossom Bluegrass Festival (near Bloomington): the audience is an amusing social spectrum from the hillbilly to the freak, perhaps not co-existing, but nonetheless grooving together.

It is this greater popularity and new commerciality for all good music that is most most heartening. It is almost as if the music is finally de-categorizing—that'll never really happen, but for the moment almost is good enough.

Much of this is likely attributable to economically realistic promotion. For example, rather than releasing his music as just another jazz record (as has often happened before), Columbia promoted Ornette Coleman with much of the vitality usually directed into hyping Top 40. Similarly, the Mahavishnu Orchestra is virtually hustled as a rock band. (I know this from co-producing their IU concert—the word "jazz" was anathema!)

But with either, this isn't false advertising; rather, it is adapting the rhetoric and style of rock hype to good music—creating a rock image for Mahavishnu, even if their music isn't really rock (or of any definable genre). Certainly Columbia isn't creating a rock image for Ornette Coleman—but it *is* exposing his music more in the media and the market dominated by rock. It is pragmatically seeking to commercialize his music, realizing that idealism won't sell his music, no matter how brilliant, and that the more it will sell the more it will communicate to more people.

It is almost that simple. Ornette Coleman and Mingus were the first whom Columbia promoted like this, *within* and not opposed to the rock culture, and yet never degrading the music to do so. Bach specialist Anthony Newman is experiencing some of this same emphasis. That Columbia is simply exploiting the already established reputation of all three has been suggested, but whatever, the final proof of this promotional process will be if Columbia (and every other company) will promote more good music (of whatever genre) with as much fortitude and deserved self-esteem.

Then again, more than anything, much of this decategorization has derived from the direct integration of the artists as well as the genres. For example, Blue Mitchell played with the John Mayall blues band, and Mayall recorded with Mitchell. Joe Farrell and Howard Johnson often appeared on pop LPs. Dave Holland played bluegrass with John Hartford, the music of songwriter John Simon, some exhilarating self-abstraction with Barre Phillips, and more, as well as with Chick Corea. Hubert Laws and Airto Moreira played with damn near everybody.

This synthesis hasn't always succeeded, musically or commercially. Don Ellis forced and failed integration; his brilliant avant orchestra played cleverly-arranged Top 40 jive on *Connection* and bombed. But then, Frank Zappa (the perennial, exemplary synthesizer) nonetheless created hot rock with a mainly "straight" LA studio orchestra on *The Grand Wazoo*.

And yet, out of it all, the ultimate testament to the new synthesis, the new consciousness, the new whatever else, is that even hard-core Top 40 Santana recorded some exciting creative rock on *Caravanserai*.

What I conclude from all this is that a symbiosis is happening between the socio-economic energy of the rock business and the creative energy of good music (again, no matter what the genre). Whereas rock music once seemed to eclipse all other music, now the rock culture has become a rock to build the better appreciation of all art upon.

And after all, to be philosophical about it, music is sound, and sound is spirit—and everyone has some of that. . . . ♦♦

## FUSION: JAZZ - ROCK - CLASSICAL

by mike bourne

# record REVIEWS

## MILT BUCKNER

PLAY CHORDS—MPS 20631: *Feeling Sorta Vil-lingen*; *Chitlin A La Carte*; *Cute*; *Alec Lovejoy*; *I Only Have Eyes For You*; *Pick Yourself Up*; *Robbins Nest*; *Hamp's Boogie Woogie*; *Saba House Party*; *Yours Is My Heart Alone*.

Personnel: Buckner, piano; Jimmy Woode, bass; Jo Jones, drums.

Rating: ★★★★★

Happiness is a combo that cooks. Which makes this album a sheer delight. It has everything for it: from straight ahead nostalgia to a leader who grunts and sings his enjoyment uninhibitedly.

Regarding the nostalgia, Buckner locks his hands all over the keyboard in those famous pre-Shearing block chords that too few realize was Milt's innovation. Woode, remaining as acoustic as Buckner, walks tall, walks proud and walks with the confidence that stand-up bass is making a come back. Jones shows the taste and restraint that has made him a model for younger combo drummers; and as for his brushwork: pure Picasso!

It's a timeless trip—not only because it was recorded in 1966, but because all three were "up" for this session. The respect they share for each other musically is as obvious as the collective joy of swinging that is generated.

Among the highlights: the transformation from Buckner's polite intro on *Chitlin A La Carte* to the actual head. It's akin to hearing Butterfly McQueen turn into Tina Turner before your very ears. All it takes are some chordal tremolos and Woode's firm bass line.

Then there's *Cute*. Putting those gaps in front of Jo Jones is like hanging the proverbial carrot in front of a donkey. (The only reason for such an analogy is that Jones plays his ass off.)

*Alec Lovejoy* proves that Buckner can negotiate those stubby locked hands at way up tempos, too. In *Pick Yourself Up* and *Robbins Nest*, both at a brisk pace, Milt's hands are literally locked: in addition to the heads, the jazz choruses (he takes four in each) are completely "blocked" in. There isn't a single-note phrase to be heard.

On *Hamp's Boogie Woogie*, Buckner re-creates the famous honkey-tonk pattern that he recorded with Lionel Hampton years ago. In this recording, the obligato of shouted exuberance also conjures up the image of Fats Waller. For sheer contrast, Buckner displays some teasingly slow, deliciously dirty blues on *Saba House Party*, and torrents of fancy arpeggios on the beautiful mood piece, *Yours Is My Heart Alone*. (The latter was characterized by Joachim Berendt as sounding "almost like Willie 'The Lion' Smith playing Chopin!")

My personal favorite is, fortunately, the longest cut: *I Only Have Eyes For You*. From the moment he confidently states those two pick-up notes, the whole track takes off and never stops swinging. The tempo is relaxed, and Buckner leaves endless openings for Woode's ample bass lines. (Better still, there's sufficient time for Woode to stretch out solo-wise.) The track is a gem—not only for

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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what Milt Buckner says, but also for what he doesn't say. This is what's lacking in so many younger pianists: the eloquence of restraint.

—siders

## LOU DONALDSON

SOPHISTICATED LOU—Blue Note BN-La024-F: *You've Changed*; *Stella by Starlight*; *What Are You Doing the Rest of Your Life*; *The Long Goodbye*; *You Are the Sunshine of My Life*; *Autumn in New York*; *Blues Walk*; *Time After Time*.

Personnel: Lou Donaldson, alto sax; unidentified orchestra arranged by Wade Marcus.

Rating: ★★★★★

Some time ago, I virtually damned a recording by Lou Donaldson. *Everything I Play is Funky*. It sounded uninspired and altogether trivial to me; it neither moved me, nor even amused me.

I recant now, or at least somewhat. Not that that record is sounding better to me now; it isn't. But in listening to *Sophisticated Lou*, I realize perhaps more than before that artistry is what it is, not what it isn't. That is, the music on *Sophisticated Lou* isn't visionary; it isn't intended to be. It isn't to be compared with visionary music; it is as different from the music of, say, McCoy Tyner, as the music of Leonard Bernstein is from Bela Bartok. Each has a virtue, a special beauty.

The virtue of Lou Donaldson is his capacity to please his audience with a lyrical and/or funky sounding of popular ballads and blues—what is often anathemized as "commercialism!" and misappreciated. This is so on *Sophisticated Lou*.

His also sax playing has an almost intense simplicity, a rarefied sense of what is lovely in each song. The repertoire has a Stevie Wonder Hit (*You Are the Sunshine of My Life*), a Lou Donaldson hit (*Blues Walk*), and some standards, all performed with eloquence amid pleasant strings arranged by Wade Marcus.

It isn't really exciting music; but it is certainly good music—music played with passion. He perhaps isn't as messianic as, say, Gato Barbieri, but Lou Donaldson has a certain genius nonetheless.

—bourne

## JOHN ENTWISTLE

WHISTLE RYMES—Decca DL7-9190: *Ten Little Friends*; *Apron Strings*; *I Feel Better*; *Thinkin' It Over*; *Who Cares?*; *I Wonder*; *I Was Just Being Friendly*; *The Window Shopper*; *I Found Out*; *Nightmare (Please Wake Me Up)*.

Personnel: Bryan Williams, trombone, organ; Neil Sheppard, piano, electric piano, organ; John Entwistle, French horn, trumpet, piano, bass, synthesizer, vocal; Peter Frampton, guitar; Jimmy McCulloch, guitar; Alan Ross, acoustic and 12-string guitar, tambourine, backing vocal; Johnny Weider, violin; Gordon Barton, Rod Coombes, drums.

Rating: ★★½

## PETER TOWNSHEND

WHO CAME FIRST—Decca DL7-9189: *Pure and Easy*; *Evolution*; *Forever's No Time At All*; *Nothing is Everything*; *Time is Passing*; *Heartache*; *Sheraton Gibson*; *Content*; *Parvardigar*.

Personnel: Ronnie Lane, guitar and vocal (track 2); Billie Nichols, acoustic guitar, vocal (track 3); Caleb Quaye, all instruments (track 3); Townshend, everything else!

Rating: ★★★★★

On stage, they are night and day: Townshend in incessant motion, an exhibition of gymnastics. Entwistle off to the side, appearing aloof and uncaring.

In their solo efforts, the two members of The Who present albums that are as different in concept as their stage behavior. One disc relies on lyrics for impact, while the other is a display of all-encompassing musical skills. The only similarity between the two records is that they both reveal sides of each performer that are concealed in their roles with The Who: Entwistle as a premier lyricist and Townshend as a one-man band.

Entwistle's *Whistle Rymes* is less a performance of his music than a presentation of his lyrics. The music is good, with Peter Frampton handling most of the guitar work, and Entwistle on bass, assorted instruments and vocals. But the music is used almost entirely as backup for the lyrics, which are the real meat of the album.

He creates lightly black-humored vignettes about his subjects: The prospective suicide of *Thinkin'*, the unlucky propositioner of *Friendly* trying desperately to convince the girl not to call a cop; the hopeful peeping Tom of *Shopper*; or most typical of all, the eternal sap of *Found Out*.

This is one of the best collections of lyrics on one album in a long time, comparable to some of Dylan's lighter work in humor and satire.

Townshend's *Who Came First* also boasts a good set of lyrics, in addition to an impressive musical display by him.

As the credits aver, Townshend plays "everything," and is responsible for virtually every sound heard. He does the vocals on seven cuts, and, with the exception of *Forever's* and one guitar part on *Evolution*, he plays every instrument on every track on the album. On top of that, he wrote six of the songs and handled all of the recording, engineering, mixing and production himself.

Quite a large piece to bite off and chew, but Townshend succeeds on all fronts.

Townshend handles the wide range of instruments well. His drum-bass rhythm backgrounds, though not spectacular, are solid, and there are good guitar bits on most cuts. The acoustic work on *Evolution* is particularly good. He also puts a synthesizer to good use in spots, especially on *Passing*.

The vocals on the album are for the most part quite good. Though Townshend's voice is not one of great richness or range, his delivery is highly emotive. At their best, as exemplified by his treatment of the beautiful *Passing*, Townshend's vocals are lyrically sensitive, yet powerful.

Townshend draws from various sources for his songs. *Parvardigar* is adapted from the *Universal Prayer* of Meher Baba, the Indian mystic of whom Townshend is a devotee.

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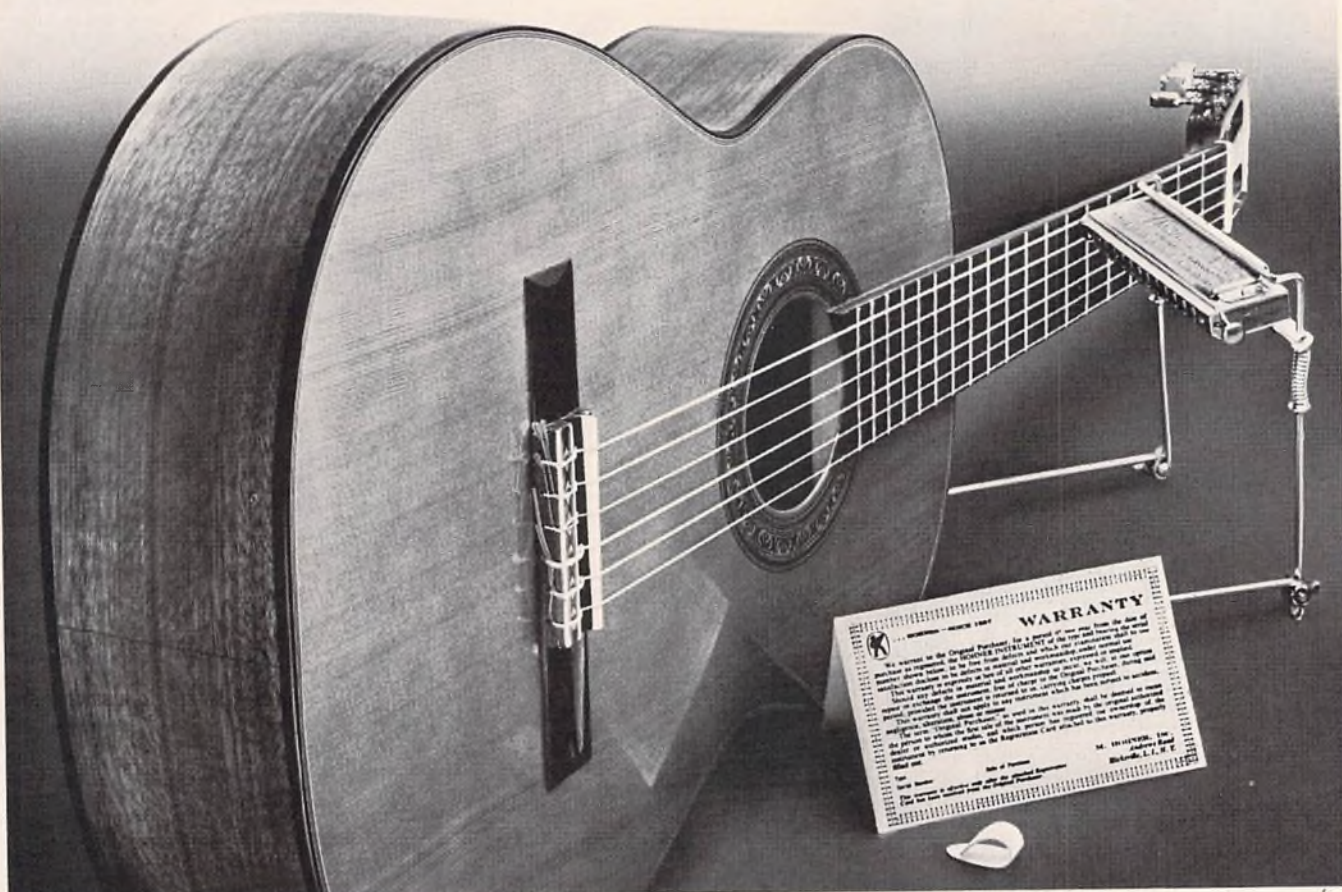
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Content is based on Maude Kennedy's poem. *Easy and Everything* were originally written for the proposed film *Life House*, which never found its way to production.

But though they have divergent origins, each of these four songs, together with *Passing*, delve deeply into the concepts of inner peace, harmony and the natural priorities. This pervasive theme is mirrored in the dedication of the album to Meher Baba, "so that he will be around whenever it's played."

Townshend's skills as a vocalist, musician, lyricist and producer are respectable on their own, but the whole is greater than the sum of the parts. When he combines these talents, as on *Who Came First*, the result is some thoroughly excellent songs that are sweet but not saccharine, simple yet expressive.

While Townshend is a virtually omnipresent force on this album, the tracks over which he does not exercise total dominance are still very good. Ronnie Lane contributes a fine vocal on his song, *Evolution* (originally released as *Stone* on the Faces' *First Step* Lp), and on *Forever's*, Caleb Quaye, an excellent guitarist, takes a cue from Townshend and plays everything, with excellent results.

Since The Beatles began releasing individual albums a few years back, members of The Airplane, Grateful Dead, and various other bands have been churning out a steady stream of product. These two albums by The Who's bass and lead guitarist certainly rank with the best of the lot.

—bobby nelsen

## JIM HALL AND RON CARTER

ALONE TOGETHER—Milestone MSP 9045: *St. Thomas; Alone Together; Receipt, Please; I'll Remember April; Softly as in a Morning Sunrise; Whose Blues; Prelude to a Kiss; Autumn Leaves*. Personnel: Jim Hall, guitar; Ron Carter, bass.

Rating: ★★★★★

Criticism is often gratuitous. And this is! The artistry of Jim Hall and Ron Carter is superlative. Their lyricism, their wit, their communion, their passion—all is simply beautiful. Their rhythm is so exquisite. Their playing together is so intimate. What the hell am I to criticize? Point to this solo or that moment as special? It is all special. Compare it to the Jim Hall/Bill Evans duo LPs? This is as good—not better, but as introspective, as sublime, maybe more zesty. Extract some flaw? They're ain't any. Jim Hall is a master guitarist. Ron Carter is a master bassist. They're alone in their mastery, together.

—bourne

## COLD BLOOD

THRILLER!—Reprise MS 2130: *Baby, I Love You; You Are the Sunshine of My Life; Feel So Bad; Sleeping; Live Your Dream; I'll Be Long Gone; Kissing My Love*.

Personnel: Max Haskett, Peter Welker, Bill Atwood, John Mewborn, Rigby Powell, Pat O'Hara, brass; Skip Mesquite, Mel Martin, Bob Ferreira, Benny Maupin, Mike Andreas, reeds & flutes; Raul Malute, keyboards; Michael Sasaki, guitars; Rod Ellicott, bass; Gaylord Birch, drums; Lydia Pense, lead vocals; Holly Tigard, the Pointer Sisters, backing vocals.

Rating: ★★★½

Cold Blood is admirable, as much for their tenacity as for their music. The so-called jazz/rock thing is now eclipsed by other hy-

brid/rock. (The latest is transvestite/rock.) Even Blood, Sweat & Tears isn't as hot as it was (although their music is better than ever). Cold Blood has somehow survived the passing of the once-rampant big-band craze.

The group has never been especially great. It's been good—elemental, exciting (if not that exciting). *Thriller!* is the best so far. *Baby, I Love You* is funky and bright; the riffing of guitarist Michael Sasaki is especially tasty. *You Are the Sunshine of My Life* is cool and romantic; the band is especially colorful. Lydia Pense is better at emoting than communicating the lyrics, although her vocal on *I'll Be Long Gone* is certainly involving. The horns never play up front enough. Altogether, *Thriller!* is exemplary big-band jazz/soul/rock (whatever), but somehow it isn't as thrilling as it oughta be.

—bourne

## MARVIN GAYE

TROUBLE MAN—Tamla T322L: *Main Theme From Trouble Man (2); "T" Plays It Cool; Poor Abbey Walsh; The Break In (Police Shoot Big); Cleo's Apartment; Trouble Man; Theme from Trouble Man; "T" Stands For Trouble; Main Theme From Trouble Man (1); Life is a Gamble; Deep-In-It; Don's Mess With Mister "T"; There Goes Mister "T"*.

Personnel: Gaye, vocal; orchestra including Trevor Lawrence, alto, tenor&baritone saxes; Dale Oehler, Jerry Long, Jack Hayes, Leon Shuken, Bob Ragland, J.J. Johnson, arrangers.

Rating: ★★★★★

Marvin Gaye's music is a music bursting with social significance and social revelation—it can be no question that this is contemporary music of the highest order. The happy blues of eventual victory is ever present in every sound on this album. It is a credit to Gaye and his musical companions that the music present here wins.

Marvin Gaye has been a giant on the contemporary popular scene for many years, but consistent with the public's criteria for popular eligibility and appeal, it wasn't until the historic *What's Going On* appeared that he captured the hearts of the total American record buying public. (I have said that this is due to the particular social climate that now prevails in the inner city—the time couldn't have been more appropriate in terms of receiving this music if it had been planned.)

The first side of this Lp really turned me on. I feel it warrants all the stars in the universe, for it's a mother.

We start with *Main Theme From Trouble Man (2)* which has some nice down-to-earth tenor work by Trevor Lawrence. A rocking r&b backbeat supports the soulful romanticism of the saxophonist. I wish this tune would have been longer because Lawrence was building . . . he was going toward something . . . but the lights went out too soon . . .

*Cleo's Apartment* is about the agony of cities. A soft, light blues line played by Lawrence on tenor paves the way for Gaye's lyrical vocal inflections, grounded deep in the blues tradition. The rare beauty of this track can be attributed to the floating line feeling and the superb orchestrations by Bob Ragland that fit Gaye's utterances like a fine glove.

Side B opens with *"T" Stands For Trouble*, arranged by the eminent J.J. Johnson. It fea-

tures again the powerful horn work of Lawrence backed by close-knit string and horn sounds.

From this reviewer's end, Side B isn't as successful as Side A. It is because of this that four and a half stars are rendered—the other half star will surely go to the next album by this master, or the next live performance.

—riggins

## ARCHIE SHEPP

THE CRY OF MY PEOPLE—ABC Impulse AS-9231: *Rest Enough*; *A Prayer*; *All God's Children Got a Home in the Universe*; *The Lady*; *The Cry of My People*; *African Drum Suite*; *Come Sunday*.

Collective Personnel: Charles McGee, trumpet; Charles Greenlee, Charles Stephens, trombones; Shepp, soprano&tenor saxes; Harold Mabern, Jr., Dave Burrell, pianos; Cornell Dupree, guitar; Ron Carter, Jimmy Garrison, basses; Bernard Purdie, Beaver Harris, drums; Nene DeFense, percussion; Terry Quaye, congas; A. Guilherme S. Franco, berimbau; Peggy Blue, Joe Lee Wilson, vocals; strings including Leroy Jenkins, violin; The Patterson Singers, Andre Franklin, voices; arranged and conducted by Romulus Franceschini, Cal Massey, Charles Greenlee, and Dave Burrell.

Rating: ★★★★★

The great jukebox jury in the sky is still out on the life and works of Cal Massey, who passed on soon after this recording was completed. Perhaps ten years from now we'll know just how important he was as a composer, arranger and organizer of things musical. In any event, the music on this record, largely composed and/or arranged and conducted by Massey and his partner in the ROMAS Orchestra, Romulus Franceschini, should help secure for Massey a place on the list of important jazzmen. *A Prayer* and *The Cry of My People* are gems that alone demand attention for this album.

It is much to Shepp's credit that he devoted so much effort to the furtherance of another artist—Massey was prominent on at least two earlier Shepp Lps. (Not then, after all, that is what John Coltrane had done for the young Shepp.) It is also to Shepp's credit that he has managed to play music which communicates to an audience without compromising his quest for the new and untried, untired, and untrite. It is further to Shepp's credit that he has presented some neglected talents, such as Joe Lee Wilson and Charles McGee, who have been relatively unheard on records. Wilson's way with the lyrics to Duke Ellington's immortal *Come Sunday* is cause for celebration by itself.

Beaver Harris' two-part *African Drum Suite* is another case of achieving overdue recognition for a gifted composer and player. Bob Ford's *The Lady*, in tribute to Billie Holiday, is a bit enigmatic. Yet Wilson does a nice job with the lyric, and Shepp makes it clear that he has a very warm spot in his heart for Lady Day.

*Rest Enough* and *All God's Children Got A Home In The Universe* are prime examples of the new Archie Shepp. He has lost his vulnerability, his fear of expressing himself on human levels. This is the prophet come down from the mountain to walk among the people.

—klee

## MAX ROACH-CLIFFORD BROWN

DAAHOUD—Mainstream MRL 386: *Daahoud*; *I Don't Stand a Ghost of a Chance with You*; *Joy Spring*; *I Get a Kick Out of You*; *These Foolish Things*; *Mildama*.

Personnel: Brown, trumpet (except track 5); Harold Land, tenor sax (except tracks 2, 5); Richie Powell, piano; George Morrow, bass; Roach, drums. Recorded 1955.

Rating: ★★★★★/★

The five-star rating is for the music—Clifford and Max at their soaring, swinging best. The one star is for the producers, who seem to be attempting to perpetrate a rather shoddy deception with this album.

According to Nat Hentoff's typically sanctimonious liner notes, none of the music here has been previously available on record; it is supposedly taken from a home-made demonstration tape that Roach played for Bob Shad, then with EmArcy and now with Mainstream, before he signed the group. In actuality, the third, fourth, and sixth track are identical with the original EmArcy versions. The first and second, judging from sound and structure, appear to be alternate takes from those same sessions, which makes them finds of a kind; although not the kind it is claimed they are. Only *These Foolish Things* is not traceable to

previous releases, but inasmuch as it is a bass solo with rhythm accompaniment, and George Morrow is not one of the premier bass soloists in jazz, it would seem to be of limited interest.

Whatever the reasons for misrepresenting this material, doubtless a lot of collectors are going to buy *Daahoud* on the assumption that it is a goldmine of "new" Brown-Roach performances. Jazz lovers with a complete collection of the EmArcy releases will find that of the 29 plus minutes of music here (in itself shamefully short for an LP), they already own over 18.

This is, however, no reason to withhold praise from the musicians. Clifford Brown was without doubt one of the great trumpet players in jazz history, and his playing here is up to his usual standard; he sounds impassioned, rhapsodic, and completely in control

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of his horn at all times. As *Daahoud* and *Joy Spring* show, he was a remarkable composer, but in fact his skills as a brilliant *spontaneous* composer are evident in every note he plays. His lyricism, always a strong point, is nowhere more evident than on the previously-unissued take of *Ghost of A Chance* heard here. Unfortunately, for reasons presumably known only to Shad, the track fades while Brownie is still in mid-solo, but the three minutes that we get stand as a brightly shining model of how to play a ballad; a performance with a minimum of waste and sentiment and a maximum of emotion and strength.

Strength without waste is also the cornerstone of Roach's drumming, which has never sounded more authoritative and imaginative than in the years with Brown. His accompaniment offers the ultimate propulsion and inspiration to the other musicians, while his solos are little masterpieces of melodic percussion. His feature number, *Mildama*, is highlighted by a duet with Brown that offers just about all one could ask for in the way of high energy musical communion. And Roach's rhythmic genius is apparent in the head of *I Get A Kick*, which begins in a very deliberate 3/4 and goes through a couple of rapid rhythmic permutations before settling into a burning 4/4 for the solos.

The Brown-Roach Quintet didn't really become a super-group until Sonny Rollins replaced Land, but there is nothing unsatisfying about Land's playing, touched by Lester Young but marked by a particular force and an appealing nasality of tone that are his alone. Powell, always more than just a genius's kid brother, solos and comps with an excellent ear, much grace and a consistently wry sense of humor. Morrow is a tower of strength as an accompanist, although I certainly could have done without his long solo. (Hentoff's notes have him confused with George Joyner, alias Jamil Nasser.)

The music on *Daahoud* is exhilarating jazz played by an exemplary band, but *caveat emptor*: what you see in the liner notes is not what you get. —keepnews

## ART TATUM

GOD IS IN THE HOUSE!—Onyx 205: *Georgia On My Mind*; *Beautiful Love*; *Laughing at Life*; *Sweet Lorraine*; *Fine and Dandy*; *Begin the Beguine*; *Mighty Lak a Rose*; *Knockin' Myself Out*; *Toledo Blues*; *Body and Soul*; *There'll Be Some Changes Made*; *Lady Be Good*; *Sweet Georgia Brown*.

Personnel: Frank Newton, trumpet (tracks 12, 13); Tatum, piano (vocal tracks 8, 9); Chocolate Williams, bass (tracks 7-11), vocal (track 8); Ebenezer Paul, bass (tracks 12, 13); Reuben Harris, whiskbrooms (tracks 4-6); Ollie Potter, vocal (track 11). Recorded 1940-41.

Rating: ★★★★★

Our grasp of pre-1950 jazz is of necessity tenuous, dependent as it is on pre-LP records. Even the most prolifically recorded jazzmen revealed less than their full measure within the restrictions dictated by the 78 rpm disc.

As great, for example, as the studio recordings by Tatum are, how much greater must it have been to hear him play unfettered and relaxed in the company of friends. With this long-awaited release of the Tatum material from the Jerry Newman collection, we have dazzling proof.

Newman, a Columbia University student in the early '40s when he captured his favorite musicians on a portable disc recorder, claimed in *down beat* a dozen years ago that his Tatum recordings were unique and in one instance prefigured the style of Thelonious Monk. This collection bears him out. It was

assembled and edited by Don Schlitten in co-operation with the estates of Newman and Tatum—something that must be pointed out in a day when bootleggers release what they like and pay no one.

*God Is In The House* will surprise even the most hardcore of Tatum admirers, the only genuine "after hours" Tatum, it proves that the pianist's much touted virtuosity was only the means to realization of a musical vision best sampled away from the relatively frigid atmosphere of the concert hall or recording studio.

Those who regard him as a superior cocktail pianist or a mere embellisher are directed to *Sweet Georgia Brown*, recorded at Clark Monroe's Uptown House. It finds Tatum in a dueling mood with the brilliant but neglected trumpeter Frank Newton. For more than seven minutes, they engage in an awesome battle of wits, jabbing, faking, prodding and loving each other. Tatum gets most of the space, and does things unlike any on his other records. At one point, he breaks up the rhythm with staccato tone clusters, anticipating the eccentricities of Monk, at another, he suspends the rhythm for long, complex lines of astonishing invention. As an accompanist, he is tricky but Newton is up to the challenge and obviously inspired by Tatum's harmonic wizardry. One has to hark back to the Armstrong-Hines collaborations of the late '20s to equal this performance.

Tatum's solo work is gloriously displayed on a brief *Georgia* which acknowledges his debt to Fats Waller but concludes with a couple of breaks that no one else could have pulled off. In a wistful, bemused mood, he transforms *Body and Soul* into a potpourri of tations and variations.

On *Knockin'*, a funny blues about pot, and *Toledo*, we hear the only recorded glimpses of Tatum the singer. He was an entirely credible blues singer and of course a paragon of self-accompaniment.

The dark sound of these recordings—good enough not to lessen the pleasure—somehow complement the extinct world of casual after hours jamming captured on them. Coming to light after more than 30 years, they not only enlarge our view of Tatum but are a major aid in helping us understand an aspect of jazz history long gone.

Shortly before his death in 1956, Tatum was recorded at a private party in Hollywood. The results have long been regarded as the definitive Tatum. This collection, recorded in the most musically salubrious of circumstances, clearly supplants them. Quite simply, it is a revelation. —giddins

## COOTIE WILLIAMS

SEXTET AND ORCHESTRA: 1944 RECORDINGS—Phoenix LP-1: *You Talk a Little Trash*; *Floogie Boo*; *I Don't Know*; *Do Some War Work Baby*; *My Old Flame*; *Sweet Lorraine*; *Echoes of Harlem*; *Honeysuckle Rose*; *Now I Know*; *Tess's Torch Song*; *Red Blues*; *Things Ain't What They Used to Be*; *Is You Is or Is You Ain't*; *Somebody's Gotta Go*; *'Round Midnight*; *Blue Garden Blues*.

Personnel: Williams, Ermet Perry, George Treadwell, Harold Johnson, Lammarr Wright, Tommy Stevenson, trumpets; Ed Burke, Bob Horton, George Stevenson, Ed Glover, trombones; Eddie Vinson, Charlie Holmes, Lee Pope, Eddie Lockjaw Davis, Ed DeVerteuil, Frank Powell, Sam Taylor, reeds; Bud Powell, piano; Leroy Kirkland, guitar; Norman Keenan, Carl Pruitt, bass; Vess Payne, drums; Williams, Vinson, Pearl Bailey, vocals.

Rating: ★★★

Here is a collection as well produced as it is timely. It presents in neat chronological fashion three sessions made by Cootie Williams' sextet and big band in January and August



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1944, nicely supplementing the recent Capitol reissue of the band's 1945 and '46 output.

Generally, the band's musical virtues have been treated kindly by the years. The LP breaks conveniently with the eight sextet sides occupying side one and the big band material covering side two. The sextet side is the superior one on all counts. William's brooding but nimble trumpet is front and center most of the way and gives the material much of the feeling contained in the Ellington small group works of the late 1930s.

Beautifully simple and eloquent statements on *Lorraine*, *Harlem*, and *Flame* are representative of Williams at his finest. There are also tightly knit solos on such springier pieces as *Floogie* and *Honeysuckle*, which suggest in their ensemble lines the state of the art at the time. These are not bop pieces, but the influence of the new music is felt.

There is also the darting piano work of young Bud Powell winding through much of the sextet and band sides. His lines are forceful and compel instant attention, particularly on *Floogie* and *Blue Garden*. Powell was not the only apostle of bop to pass through the Williams ranks during 1944. Although he's not represented here, Charlie Parker occupied Eddie Vinson's chair for a brief time. (Collectors will be interested to know that airshots of the Williams band on a foreign bootleg LP offer Powell and Parker together in the band, heard in different versions of *Floogie* and *Trash*.)

The second side is dominated more by Vinson's blues shouting and less by the band's stellar instrumentalists. While it is true that Vinson's work here did much to establish him as a top bluesman, it seems evident that there were greater riches to be mined in this fine band. *Blue Garden* and *Midnight* provide the greatest musical interest here. Sam Taylor plays an excellent two choruses on *Blue Garden*, and Powell's contribution is striking. Listen also to Cootie's work on *Red*, behind Vinson.

Other points of interest include some pleasant and early tenor work by Eddie Lockjaw Davis, playing in a restrained Hawkins manner, but occasionally given to tonguing his notes a la Lester Young (*Floogie*). *Now I Know* and *Torch Song* feature a readily identifiable Pearl Bailey.

This isn't the perfect Cootie Williams collection, but next to a 1957 studio session with Rex Stewart, Coleman Hawkins and others, it must be considered Williams' finest work of the long years between his two tenures with Ellington. Largely on the strength of the sextet material, this is one of the more important reissues of the past year or so—a year that has been ripe with exciting reissues, it should be added.

—mcdonough

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JAZZ AT THE NEW SCHOOL—Chiaroscuro CR 110 *I Want to Be Happy; Sugar Shim-Me-Sha-Wabble; Avalon; That Da Da Strain; Blues in C; The Mooche; I Can't Believe That You're In Love With Me*

Personnel: Wild Bill Davison, cornet; Kenny Davern, soprano sax; Dick Wellstood, piano; Eddie Condon, guitar; Gene Krupa, drums.

Rating: ★★★★★

This album, recorded by Hank O'Neal during one of his concerts at the New School for Social Research in April 1972, makes it big on two fronts. Nostalgically, it reunites Eddie Condon and Gene Krupa, who first recorded together in November 1927 and crossed paths many times during the 1940s. They were last heard together on an Austin High reunion in

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1961 (Verve 8441). It also serves to re-establish Krupa in the front ranks of American drummers. It is his first LP in almost a decade, his last (Verve 8584) having been an excessively mannered and stylized rehash of old material by his quartet. This is truly one of his finest performances.

But more important than nostalgia, this set makes it musically. It is a rip roaring, hell-bent-for-leather, all-stops-out, shoot-'em-up session. It's the gun-fight at OK corral, the invasion of Normandy, John Wayne's True Grit, and Bill Holden's Wild Bunch all rolled into one. In short, it's exactly what traditional jazz is supposed to be at its action packed best. It can be all these things because it is, by nature, decisive music. It is certain of its tradition and mission, without being the slightest bit introspective or apologetic about itself. And because it is so cock sure certain of itself, it is totally persuasive to even the uninitiated listener.

Davison leads the group through six tunes with the same iron-lipped determination that marks almost every performance he gives. The chunky giant from Defiance, Ohio, carries his 67 years effortlessly. His fierce, jabbing attack and raw intonation that scrapes at the nerve endings one second and soars the next has not been eroded by the years.

Kenny Davern plays soprano, and like virtually every musician who has picked up that instrument does so in the shadow of Sidney Bechet. Davern does the tradition proud, however, imparting to it a deep rich tone, sweeping glissandi, and a capacity to build effectively to striking climaxes. *Shim-Me* is his number entirely, and he uncorks some superb playing, particularly in conversation with Krupa. *Blues* and *Mooche* (also a Davern feature) are highly dramatic flights.

Wellstood, a master stride and ragtime musician, has no exclusive feature, but provides romping and inventive solos on all tracks. Condon, though credited as guitarist, sits most of the session out. He can be heard intermittently during the first few choruses of *Sugar* on the left channel.

But the real star here is Gene Krupa, the man who listened so closely to Baby Dodds and Zutty Singleton, replaced the press roll with the rim shot, and became the first drummer to achieve international fame. In fairly strict retirement since October 1967, so this record is a triumphant return to public attention for the great drummer, for rarely at any time in the last 20 to 25 years has been recorded in better form than here. And oh, the crisp snap of those Slingerlands!

Krupa's is a style of drumming not heard enough today, and contemporary drummers may be underestimating its impact upon younger audiences brought up on Ringo Starr or the complexities of Elvin Jones. The audience for this concert is a case in point. The young undergraduate and graduate students responded fantastically to the music and the shadowy legend called Krupa. Similarly, a high school-level class in jazz studies which I teach responded to this record with a combination awe, enthusiasm and a genuine sense of discovery.

Krupa solos on all but three tracks. Each offers a classic illustration of his essential method. There is basic pulse at all times - four to a bar and each accented equally. A typical solo will begin with a few rim shots directly on the pulse. Then the rhythmic pattern begins to deviate from the beat. Suddenly a beat or two will go by unaccented only to have the accent fall squarely between beats; or an accent will come from bass drum or tom tom for a crack boom effect, a device

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Krupa uses often in ensembles. The excitement comes in the variations he achieves in his rhythmic counterpoint to the pulse. His long solo on *Believe*, for example. After a long crescendoing roll, he stops as if unable to decide where to go, launches into more rim shorts, and then drops the volume. He settles into a soft riff, strikes it five times, and then subtly maneuvers it into a slightly difficult figure before mounting to a finish. Perhaps even more satisfying is his superb exchange of fours with Davern in *Shim-Me*. He is inventive, spontaneous, and thunderously exciting. It's not that he does anything he hasn't done before; it's just that he does it all so beautifully.

As an ensemble drummer, he must carry the entire weight of the rhythm section. There is no bass and precious little guitar. It is certainly true that his ride and high hat cymbal work lacks the agility of a Jo Jones, but his heavy damm-the-torpedoes style is in its element here. His time appears to be unfailing, and when he spears Davison's rugged phrases with those steely rim shots, the effect is marvelous. His double time triplets behind Wellstood on *Da Da* give the pianist a considerably thrust.

Traditional and swing enthusiasts will certainly want this set and will not be disappointed. More important, younger listeners less familiar with the idiom owe it to themselves to experience this rousing session.

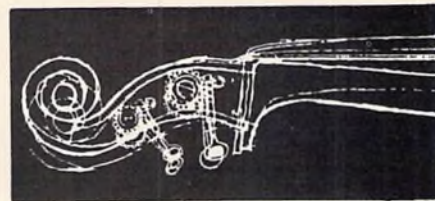
—mcdonough

uation with which I have no quarrel. His playing has all you could ask for in a bassist—tone, time, touch, technique and taste in abundance. His playing is devoid of self-indulgent effects, and his solos sound refreshingly natural. He's a bitch of a writer, too. His distinctive compositions range from the frenetic *Tell* to the sublimely peaceful *Epilogue*, a piece strongly reminiscent of the late Scott LaFaro's *Jade Visions*.

As well as Vitous writes, though, the highlight of the LP is the only piece that is not an original. Eddie Harris's durable *Freedom Jazz Dance*, one of the indisputable jazz standards of the post-Trane era, is played with extraordinary buoyancy and imagination by all bands. Each man outdoes himself here, and the result is a performance that is thoroughly spontaneous without ever becoming chaotic, and inescapably rhythmic—in short, everything a "freedom jazz dance" should be.

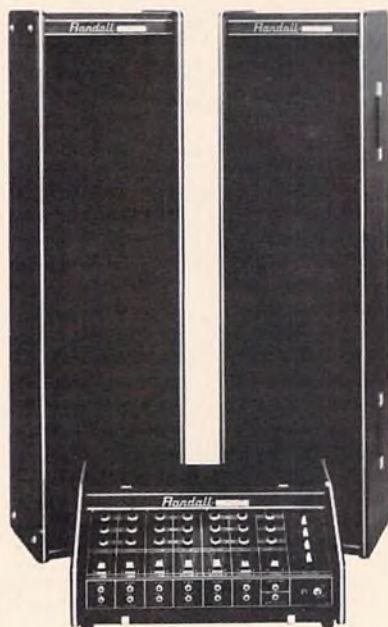
The addition of *Cerecka* has little effect on the LP one way or the other. It's a short (2:42) and poorly edited cut, and although everyone plays with as much energy here as elsewhere, it somehow seems to lack direction. There's no question that the music has benefitted from the remix, however. There is much less echo and a better separation of instruments than on the original record, the result being a cleaner and less fuzzy overall sound.

—keepnews

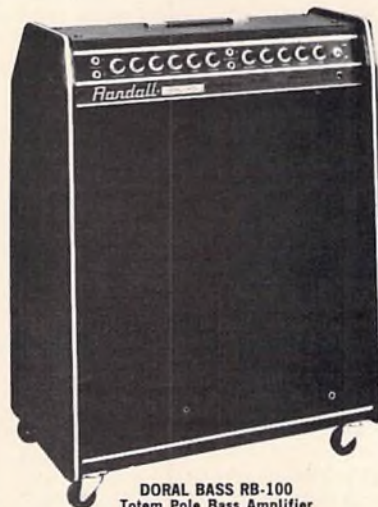


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### MIROSLAV VITOUS

MOUNTAIN IN THE CLOUDS—Atlantic SD 1622: *Freedom Jazz Dance*; *Mountain in the Clouds*; *Epilogue*; *Cerecka*; *Infinite Search*; *I Will Tell Him on You*; *When Face Gets Pale*.

Personnel: Joe Henderson, tenor sax (tracks 1, 4, 6); John McLaughlin, guitar (except track 2); Herbie Hancock, electric piano (except track 2); Vitous, bass; Jack DeJohnette or Joe Chambers (tracks 3 & 4), drums.

Rating: ★★★★★½

*Mountain in the Clouds* was originally released in 1970 on Herbie Mann's now-defunct Embryo label as *Infinite Search*. It has now been reissued with a new mixing job and a previously-unreleased track added, presumably because most of the musicians involved have gone on to greater public recognition.

It's a damn nice album, marked by a consistently loose kind of group interplay. Everyone sounds completely comfortable with the music and one another, and I hear a lot more mutual receptivity in the improvisation (which is neither entirely "free" nor entirely structured) and a lot more of a relaxed swing to the proceedings than in most of what I've heard from—to pick a not-quite-random example—Weather Report.

Hancock and McLaughlin seem entirely at ease in the role of sidemen. The guitarist solos and comps with much sensitivity and more of a jazz feel than he has chosen to exhibit with his Mahavishnu Orchestra. Hancock is his usual beautiful self, always listening and always responding; he sounds particularly inspired to me on the delicate *Face*, but his playing is never less than excellent. Henderson plays with his customary force and vitality. DeJohnette, a ball of fire, covers the beat from all directions without ever getting in anyone's way. Chambers, an intelligent percussionist who doesn't record nearly as much as he should, is a most worthy stand-in.

The leader is generally recognized as one of the best young bassists on the scene, an eval-

# blindfold test

by Leonard Feather

The career of this Oklahoma-born guitarist covers a pretty wide spectrum: from the big band era (Ben Pollack, Charlie Barnet, Hal McIntyre, Artie Shaw) through the days of the big radio shows, working for Frank DeVol; with JATP as a member of the Oscar Peterson Trio; to the less challenging but more financially rewarding free-lance work in TV, movies and recording sessions. He remained busy throughout the 60s, with his own combo and recording as a leader, and he operated a successful school in Hollywood. Now, in the '70s, with an extended stay in Europe behind him, Barney is withdrawing from the studio scene, playing festivals in this country and Europe, working on his third guitar book, teaching privately and giving four-day seminars "to teach people how to get more fun, growth and money." The priority was his; the records were mine, and Barney had no idea what I was about to play.

## barney kessel

**1. JOHNNY SMITH.** *Shiny Stockings* (from *Phase II*, Verve). Hank Jones, piano; George Duvivier, bass; Derryl Goes, drums.

I kind of think that's Johnny Smith, but I'm not sure. Whether it is or not, that was a well-rehearsed and balanced number. However, there was no great dynamism in it; no personal conviction. Very cleanly played, but it seemed like an extra thing to do to fill up the time on the album. I don't mean to say anything offensive about it, but there is no great message there. It's a slick arrangement, and they play well together, but nobody is blowing or telling a story. The backing was harmless . . . innocuous. So I'd give it three stars for being well-rehearsed and well-played, but no stars for the lack of fun areas to listen to.

**2. LAURINDO ALMEIDA.** *Bluesette* (from *A Man And A Woman*, Capitol). Lex de Azevedo, arranger.

I don't know who the guitarist is, but almost everything I said about number one would apply to number two . . . except that I'm sure it's not Johnny Smith. I like the arrangement. Three stars for that, because of the way the French horns sounded. The guitarist indicated that he certainly knows his instrument. But as a musician, as far as making up ideas or deviating from the sheet music, it's, uh . . . it's a very stock reading. There's no warmth, no conviction. It's almost as if someone is paying off an obligation to make a recording. They're making this like grinding out sausages by the pound. No real closeness that one used to get from the bands or small groups that used to room together. They get to know each other and when they recorded, it was an *event*. You know, like Benny Goodman's band, or Warne Marsh and Lee Konitz, when they were with Lennie Tristano. But there's no event here. No one has anything to say. It's just a superficial reading. Like a bunch of actors reading lines from an uninspired play. It lacks the things in music that are most essential: spontaneity, creativeness, innovation and dynamism. None of those are present.

**3. GEORGE BENSON.** *Ain't That Peculiar*, (from *It's Uptown*, Columbia). Ron Cuber, baritone sax.

The only thing I liked . . . the only thing that had any merit, was the guitar player. It seems to be a rock, hyphen, pop, hyphen, Motown jazz type of thing as opposed to any real jazz roots or real blues roots. But he showed imagination in that context. I think it's a very thin, limited idiom, but he's very good within it. He certainly showed a lot of enthusiasm and warmth. Incidentally, he and the baritone, or tenor, whatever it was, were not in tune. I liked that little thing that served as an intro and as an interlude between choruses. That

was very well played by the guitar, and well conceived. I'll give it three stars.

H.S.: That was a baritone, by the way. What did you think of the unison voicing in the release?

B.K.: I'm spoiled by unisons out of the past. Like the Benny Goodman Sextet, and Charlie Parker and Dizzy. Their intonation and their playing together was so beautiful. I've not heard too much since then—also Warne Marsh and Lee Konitz. But this . . . this is a loser game. (Given the album cover): Benson? He's a much better player than that. And he deserves better material than that.

**4. WES MONTGOMERY.** *Baubles, Bangles and Beads* (from *Kismet—The Master-sounds*, Pacific Jazz). Recorded 1960. Buddy Montgomery, vibes; Richie Crabtree, piano; Monk Montgomery, electric bass; Benny Barth, drums.

I don't know who the guitarist is. I wouldn't venture a guess, but I love his sound. It reflects a personal quality that I hope to achieve for myself. The warmth is certainly there; the instrument is balanced. The single line had a warm delivery and was more jazz-like than any you have played so far. It comes out very happy and has a certain dynamism, but no great innovation. I would give it three stars for the sound of the instrument and the warmth of the performance. I like it very much, but I just don't know who it was. The group behind him was very detached, and I don't know how they decided on the format. It kinds of falls apart in the middle . . . it stops and goes into a *rubato* for no reason at all.

H.S.: That was the only "trap" I planned: Wes without his familiar octaves.

B.K.: This must be a very early recording. Well, three stars for the recording, but five stars for Wes as a human being.

**5. DJANGO REINHARDT.** *In My Solitude* (from *The Best of Django Reinhardt, Vol. 1*, Capitol), with the Quintet of the Hot Club of France. Recorded 1937.

Of course that was Django Reinhardt, and I have many mixed feelings about him, but for the most part I think he was a genius. I think he was first of all an extraordinary human being, a well-loved human being; possibly one of the freest, most honest Gypsy musicians that ever lived. He represents a thing that all men now prize: he was a free-floating, mobile type of person. Loved to play, and he had very little to draw on living in Europe: no LPs to listen to; not many people to watch. He formed his own conclusions, he had two paralyzed fingers on his left hand, so he had to play without the use of those two fingers. So he had to find it all out for himself. It's like figuring out the wheel, fire and the multiplication table without any help. In my esti-

mation he didn't play what I would call jazz, although I do think he was a master at improvisation. Not an improviser in the framework of jazz, but within the framework of his own Gypsy background. As an improviser, I would give him five stars, because he had dynamism, his music had variety and much contrast. When you listen to his records there are many surprises, many delightful, unexpected turns. Also a great soulful feeling. I give it five stars.

**6. B.B. KING/KENNY BURRELL.** *Please Send Me Someone To Love* (from *Newport In New York '72*, Cobblestone). Clark Terry, Joe Newman, trumpets; Illinois Jacquet, Zoot Sims, saxes; Jimmy Smith, organ; Roy Haynes, drums. Jam session recorded live in Yankee Stadium.

Seems like the first guitar was B.B. King . . . The second was Kenny Burrell. The first guitarist was terribly out of tune. And it could be he was using thin strings and the thing was out of doors. It's a shame: it could happen to anyone. But the feeling, the blues, soulful feeling was very good. It's not by any means the best B.B. has done; the lines may not have been as inspired or as imaginative as I have heard from him, but feeling was there. You know, some of these giants have such great ability that they always sound good. They can't sound other than that because they're always "on." They may not always be at their inspired best, but they're always on fire; they seem to have very few off days. This is true of Jascha Heifetz, Laurence Olivier, and Rolls Royce. And this is what spoils you when you hear someone else who doesn't have it. Kenny came off better. I didn't know who it was at first, but I thought it was blues as played by someone more involved in jazz. Of course his instrument was in tune, and the idea of the two guitars came off well, especially in that "community sing" context. I call that calculated formula the "community sing syndrome" and it is very successful, visually, but this recording wasn't recorded too well. The playing was good, however, and I'll give it four stars.

**7. JIMMY RANEY.** *Darn That Dream* (from *Strings and Swings*, Muse). Bobby Jones, tenor sax; Bob Lam, piano; Jack Brengle, bass; John Roy, drums. Recorded live in 1969.

Sounds like someone who has been listening to early Jimmy Raney, or early Tal Farlow, or early Jim Hall. I would say three stars. Well done, but there's nothing innovative. It was rather non-descript. It sounds like a state of searching, rather than fruition. But good. The backing was not very sensitive, and not contributory, and the bass and the piano came off poorly in the recording.



JAN PERSSON

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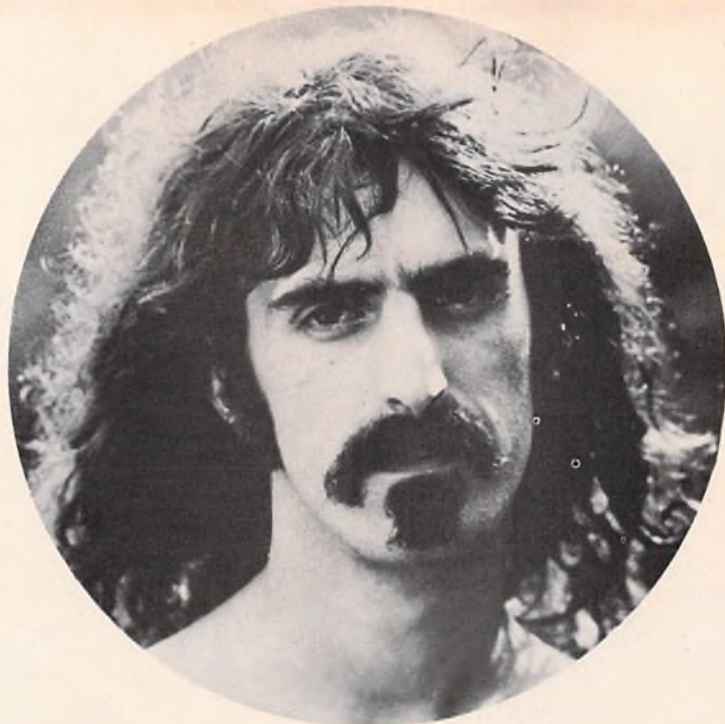
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## Frank Zappa and the New Mothers of Invention

Civic Center Music Hall, Oklahoma City

**Personnel:** Bruce Fowler, trombone; Ian Underwood, reeds; George Duke, keyboards, synthesizer; Jean-Luc Ponty, violin; Zappa, guitar, vocals; Ruth Underwood, vibes, marimba, tympani, miscellaneous percussion; Tom Fowler, bass; Ralph Humphrey, drums.

Because the state high school basketball tournaments were in town, the conversation in the Holiday Inn lobby among trombonist Bruce Fowler, pianist George Duke and down beat took place over and around the heads of a phalanx of cheerleaders who, upon discovering the Zappa group in their midst, seemed ready to turn in their uniforms for the jeans and halters of the groupie. Nevertheless, just before your reporter was swept into the street by one platoon of girls, he heard Fowler say, "Just say that we do some far-out, groovy stuff."

He was right.

Of course, those who came to boogie with a whole evening of rock 'n' roll probably felt disappointed. The New Mothers, as their leader calls them, fuse many musical types in their presentation, yesterday's acid rock and today's boogie certainly among them, but their raw material seems to include just about everything the listener can imagine.

The parameters of the evening's material were provided by two segments from a long, unnamed piece which was largely a feature for George Duke. One moment found the synthesizer running amok, a terrible gale punctuated only by freely skittering electronic leaves from Ian Underwood and Ponty. The sound was nearly beyond music into a fearsome impression of madness in nature. And then out of the sonic chaos came Duke on acoustic piano, striding in ragtime. The ensemble dropped out, and Duke went on as the archetypical solo pianist in a New Orleans sporting house.

Within these parameters almost nothing remained untouched by Zappa's composition and the Mother's improvisation. To analyze even briefly all the numbers played that night would be impossible within the space we have here. The Mothers assault the audience, daring the listeners to follow the band through the dizzying changes of time signatures, style, form and sound.

A new piece, *Inca Roads*, provides a good

example. The composition opens with a theme statement by Ms. Underwood on marimba, 4/4 and 3/4 alternate. Back in four, Bruce Fowler on amplified trombone takes a solo. Zappa steps to the mike and does a *sprechstimme* segment in which he tells a tale of mythical spacemen who landed high in the Andes in pre-historic times. He weaves the story around ensemble swells which can only be compared to awesome sirens. Then the band takes over, and Underwood comes out for a strong amplified flute solo. Behind Underwood, the other horn players look as if they could be riffing, but your ears tell you that the sounds are not riffs but odd electronic comments: bleats and honks. "Comping" electronically is Duke, who leans from side to side to offer notes from the grand, from the electronic piano and from the organ. Suddenly it's back to ensemble, marimba lead, and there are unhatched chickens from *Pictures at an Exhibition* dancing in the reed work.

Other compositions and solos draw from as wide a range of possibilities. *Fifty-Fifty* opens with Duke smokin' as he did with Cannonball. A minor blues theme emerges, and the listener's confidence in knowing where he is returns. But the blues gives way to one of Zappa's favorite forms: a march tempo. Duke cranks up the synthesizer, and again we must hold onto our seats. Ponty's electric violin speaks *8va basso* during a dizzying solo; Zappa's solo is 1966 acid rock from the Coast.

The group's astonishing range of musical exploration alone should be enough to exhaust the listener. Yet there is more. Humor characterizes an evening with Zappa almost as much as the trip through music history. The titles of compositions: *Cosmic Debris* (about gurus); *Montana* (who else would name a tune *Montana* and then come on with a quasi-Copeland theme?), and the familiar *Mr. Green Genes*, *King Kong* and *Chunga's Revenge*. Zappa himself: making a production of tuning the group and gaining the evening's first standing ovation in the process; consulting the audience at length about mix and balance. Too, the humor permeates the music with odd voicings, absurd lyrics, and (incredulously in view of a sentence above) *riffing* by trombone, violin and guitar behind an Underwood soprano ride.

One's first impression of Zappa on the stage is that he has a great sense of humor. His rapport with the audience is deep and

immediate. Yet, once the music starts, Zappa takes himself far from the audience. He concentrates completely on what he is doing and on the work of the other musicians. In addition, he produces masterful guitar work.

The other soloists in the Mothers also combine first-class musicianship with distinctive stage presence. Duke, who has so very much to offer the careful listener, grins wickedly at other members of the group after he has done something particularly successful on one of his keyboards. At other times his face shows excruciating personal involvement in the sound as he grimaces with his eyes shut tightly.

Ponty also contributes much. He ranges all the way from down-home American fiddling through Grappelly and beyond. When not playing, he studies the others, his violin usually still under his chin.

Ian Underwood brings the greatest array of sounds to the group. His alto has Bird in it. He has superb technique on flute and plays weird electronic clarinet. His electronic soprano sax sounds nearly like a wa-wa guitar, a parallel enforced by his Zappa-like phrasing on the instrument. On stage he is motionless, often apparently oblivious to the tumult around him.

Bruce Fowler, on the other hand, is in constant motion. His head bobs from side to side and up and down interminably whenever his trombone is inactive. When he solos, he is the introvert of the group, playing softly, even with amplification. His work is rhythmic and technically disciplined.

Tom Fowler rocks back and forth in time with his notably solid and somehow unobtrusive work. Drummer Humphrey is also unusually inconspicuous, even when smashing away with both hands in steady quarter notes during march segments. Ms. Underwood participates in most ensembles and stays busy manning (womaning?) as many instruments as Ian.

Incredible things happen while this group performs. Their free form work, which always appears as a segment of a larger whole, not an over-indulging spree, is tight and meaningful. (Zappa often conducts and almost always at least cues.) The group is well-rehearsed, and each member seems to know what will and will not fit at a certain point. Their improvisational capability staggers this observer.

Bruce Fowler was right, but "far out" and "groovy" do not begin to cover Frank Zappa and the Mothers. They are stunning.

—Iyle Jones

## Cedar Walton

Famous Ballroom, Baltimore, Md.

**Personnel:** Tommy Turrentine, trumpet; Charles Davis, soprano, tenor & baritone saxes; Sam Jones, bass; Louis Hayes, drums.

Cedar Walton may be little known outside jazz circles, but he can't remain in such relative obscurity much longer. He's got all the necessary ingredients: great ideas, technique, and a band that can really cook.

Although it was his group, Walton left generous portions of solo space to Turrentine and Davis. The former was a substitute for Woody Shaw, but soon proved himself in no one's shadow, Davis was revealed as the composer of much of the group's material. Jones and Hayes also got their licks in — nobody was cut short.

During the first set, the mikes were not turned up enough, and this, coupled with the fact that Hayes was given a lot of open space and fills and drowned out everyone but Turrentine, might have given the impression that the group was his. The problem was corrected, however, and Hayes subdued his vol-



ume while leaving the intensity intact.

Davis uses the baritone as his primary instrument, and its lower-register sound added to the mellowness of the quintet. Though a big man, Davis seemed to have problems keeping enough air in the horn to complete his ideas. He would start a run and fade out in the middle, or a note would come out strong but soon drift off. He solved the problem on the last set, where he was able to sustain his phrases and also honked out sounds reminding of a sea lion in heat.

Turrentine really won the audience over. He has a very bright tone, and his well-articulated express train runs sparked the band tremendously. He also showed how mellow and lyrical a ballad player he can be.

Hayes fired the group with gut-level drive, and Jones played as if it was his last hour on earth. Many are of the opinion that jazz is a young man's game, but the veteran bassist outshone everyone. Not only is he a technical wizard, but he also has much humor in his playing—something the music too often lacks.

And Cedar Walton. He was there to keep the whole thing moving in the right direction, sometimes changing the course deftly from the keyboard, but mostly just gliding along—every man in the group knew what he was doing. A fitting phrase to describe Walton might be exuberant discretion. Not long-winded, he played only what fit. And whatever he played must have fit the audience, for it gave him and the group a standing ovation. Cedar Walton and his quintet were obliged to do an encore, and almost unheard-of event here.

If you don't know about Cedar Walton, you're out of luck. Baltimore knows, and it's talking.

—stanley hall

## Joe Farrell

Hoyt Sherman Place, Des Moines, Ia.

Personnel: Farrell, tenor/soprano saxes, flute; Steve Kuhn, acoustic/electric piano; Stan Clarke, bass; Steve Gadd, drums.

It probably lacked reality, in a way. After all, it was basically a thrown-together quartet formed for this concert. But *what* a group and *what* a concert.

Everybody was flying—players and audience—and the interaction (call it positive vibes for lack of a better phrase) found like a great wine between friends. The listeners were attentive and responsive (the way it should be); the musicians dug in and pushed with considerable expressiveness, heart and power. There was no lay-back-and-take-it-easy stuff, just straight-ahead cooking. And yet it all had the precision of longtime togetherness.

Farrell's tenor, the least-used of his axes this night, was alternately tough and tender, and as always was beautifully controlled. His soprano sang and rang like a bright, clear bell. And on flute, his tone and range were full and far from fragile. If Coltrane is his chief (and only slight) influence, Farrell is still the mind ordering the music.

Kuhn is way past his Bill Evans roots. It's a new/old style now, with elements of Cecil Taylor/McCoy Tyner explosive freedom and Bud Powell-like horn-influenced single-note lines. But mostly Kuhn's got his own directions and he creates with power. Unlike many keyboard men, he seemed to make little stylistic alternation between the acoustic and electric, and thus there was no lessening of intensity and feeling.

Clarke? Whew. He sat on a tall stool, hovering over his bass all night. If you close your

eyes you imagine he's playing cello. He's so fast and fluent, and the timbres he produces are rich, large and lovely—he's somethin'.

Drummer Gadd, who's played with Chuck Mangione's quartet and who has recently joined Chick Corea's group, worked hard and well, providing the steam in the right doses. And he can wail.

The quartet played things from Farrell's CTI albums such as *Molten Glass*, *Moon Germs*, *Great Gorge*, *Outback*, Chick Corea's *Matrix* and Clarke's *Bass Folk Song*. It didn't really matter what these four men played. It was all great.

Drummer Joe Morello and trumpeter Maynard Ferguson and members of his band had been on hand earlier in this weekend of a Drake University-sponsored batch of events.

The local group Dynamite lead off the Farrell concert. Featuring guitarist Don Archer, the quintet made solid if generally derivative music. Archer and bassist Dart Brown stood out.

—will smith

## Gunter Hampel Galaxie Dream Band

Center for the Exploration of Consciousness, New York City

Personnel: Charlie Miller, trumpet; Marty Cook, trombone; Hampel, flute, contrabass clarinet; Mark Whitecage, alto clarinet, flute; Allan Praskin, alto sax, recorder; David Eyles, cello; Paul Bouillet, guitar; Jack Gregg, John Shea, basses; Peter Plonsky, oud; Burton Crane, recitation, voice.

Gunter Hampel presents another side of the free music school of international players (along with Gato Barbieri, Dave Holland, Jan Garbarek, Wolfgang Dauner and others of similar persuasion). Hampel, who has been working with some regularity in the New



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York and Boston areas for the past year or so, has assembled a band that seems to *naturally* enhance his concept of a "non-matrixed" group sound.

Hampel is quite capable, however, of writing extremely attractive themes, as was evident on the ensemble's first selection on the night under review.

A folksy and earthy feeling was the dominant characteristic of the first composition. The ensemble played dense textures while Hampel filled the holes with his blues interpretations, using his bass clarinet to good advantage. The tune eventually settled into a vehicle for cellist Eyges, playing lead over a thickly textured ensemble. *Beauty/As it moves/leaves only/the evidence of its eventual victory...*

The other horns used the mode and basic

pulse of the tune to get their collective improvisational passages off the ground. After Eyges had settled back into the group-sound idea, Whitecage entered for a sizzling, energy-filled duet with Hampel, relying on lower register runs on the bass clarinet, then produced a shrill yet somewhat lyrical sound as he gradually brought the members of the ensemble back to the haunting swinging theme.

Hampel states; "Actually, my music is like a ballet. It is structured so that everyone is allowed to dance to his music. As a composer, I provide the spaces." And it is exactly because of these "spaces" that these "musical events" were so satisfying to this listener. Above all, Gunter Hampel is a composer of importance.

Unfortunately, two regular members of the

group, vocalist Jeanne Lee and clarinetist Perry Robinson, were not present on this night (Miss Lee suffering from a cold and Robinson being out of town)—two members of this band who I really adore. If you haven't heard Miss Lee yet, I suggest you do so when the opportunity arises. She's in the tradition of the great vocalist like Ella, Billie Holiday and Carmen McRae, yet she's able to extend that tradition even further. I love her. Amen.

Poet Burton Crane was the only voice present on this night, and he performed admirably. The ensemble textures fit perfectly with his oftentimes highly improvised oratorical poems. If he continues, he's going to be one of the men with the words for the sound. And that's no easy task!

Whenever one speaks to Hampel, one remembers words like vibrations and spirit. It seems hard for him to speak without injecting them in to his conversation. Perhaps this is a reflection of the qualities which make his music so appealing to those who haven't heard him before.

As the first set ended (it was about 80% of the concert), poet Crane interjected an appropriate tag ending:

*then/i realized  
it was the galaxie dream band  
coming  
to take me home*

Get to this music. —roger riggins

### Earl Hines

New School for Social Research, New York City

Personnel: Hines, piano.

Earl Hines, especially when he plays solo, consistently amazes and delights.

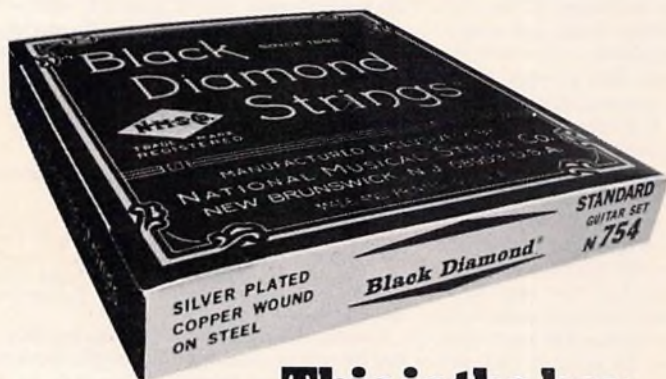
His technique and conception seem to make up an intricate system weights and counterbalances that move perfectly in relation to each other and form a complete, cohesive whole. And he sometimes plays with such physical force that seeing him can be like watching an elaborate ritual of exorcism.

Hines seldom does the expected. At times, his playing centers around the countering of completely asymmetrical lines in the right hand with oddly placed, unexpected, jabbing notes in the left. His way of balancing things is sometimes so startling, and the phrasing so unexpected, that he almost seems to be placing his accents from a curious compulsion—a drive toward completeness of symmetry which finds its expression, paradoxically, on the most asymmetric phrases imaginable. He often, as in this night's *Star Dust* and *Talk of the Town*, follows a section of introspective playing with an explosion of punched-out notes and angular phrases. It is almost as if his own occasional romanticism rubs him the wrong way.

The highlight of the evening, a stomping up-tempo version of *World on a String*, was practically an exposition of Hines' entire piano-playing career in microcosm. Everything was there: the darting phrases; the little passages of stride floating to the surface and then disappearing; the shouting, fire-breathing brass section-style riffs interspersed with mean bits of boogie woogie; the changes in tempo carried off with such logic and continuity they they go almost unnoticed; all this brought together in that combination of perfect control and absolute spontaneity which is one of the marks of genius.

Don't miss a chance to see "Fatha". All things considered, he offers the most exciting, inspired and substantial solo jazz piano being played today.

—tom piazza



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AND TRANSCRIPTION  
BY JERRY HAHN**

The following chord progression is characterized with the top note of the chords being a common denominator or with a chromatic or diatonic bass line. The first five chords have a common note of G as the top note. The next five chords (chords five through nine) have a chromatic bass line. The remaining chords all have a common top note of G with the exception of the last measure. Notice the chromatic and diatonic Bass lines of measures seven through ten. This chord progression is also characterized by the minimum movement of the inner voices. The chords are all written as half notes but may be played with your own style of comping and phrasing.

**12 Bar Progressive Jazz-Blues Chord Changes**

(T = Thumb)  
(x = omit)

Play Solo with Someone else Playing above changes

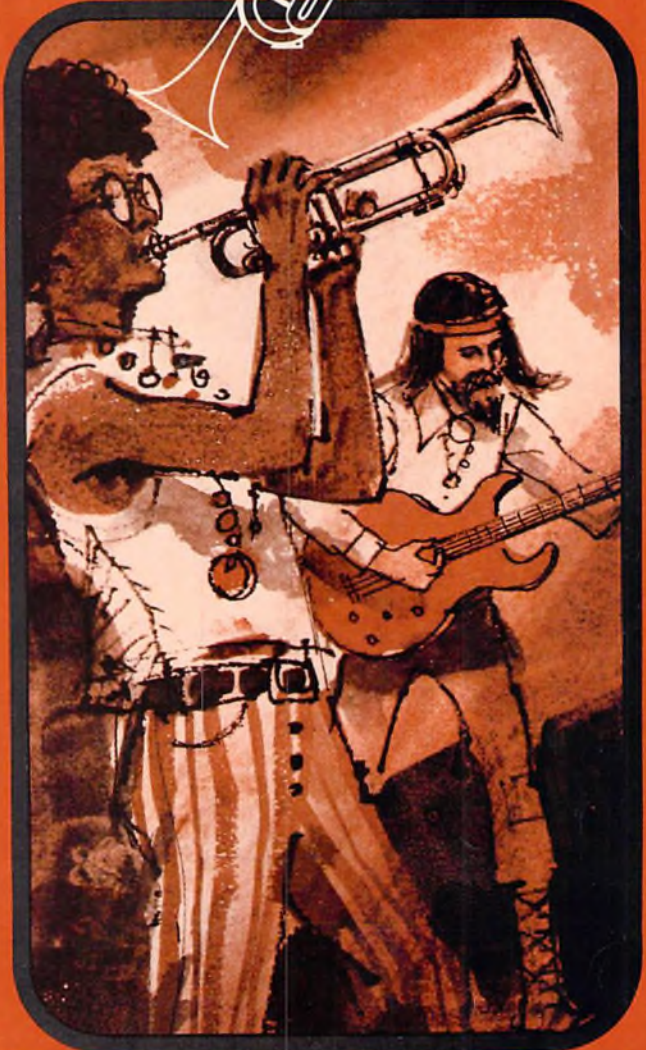
**Solo adaptable to Chord Changes**

This exercise is the best right hand exercise I know of. However, it is also very good for the left hand.

Alternating picking is a must. The many variations available in this exercise should be explored. Example: repeating notes seven through fourteen over and over and reversing the direction of the entire line. The first ten notes may be used to play over chords such as, A13 5 9, Eb13 5 9, G 13 5 9, or C13 5 9. Picking technique should be a combination of forearm, wrist and finger movement with an emphasis on the forearm. A heavy pick should be used.

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12 Bar Jazz-Blues Progression

**book reviews**

**Arranging Concepts: A guide to Writing Arrangements for Stage Band Ensembles**, by Dick Grove, ed. by Joe Csida. First Place Music Publications, Inc., 1972. Studio City, Calif. 442 pp., \$24.95.

Although most composers and arrangers turned authors rely heavily on their own works for source materials, this publication by arranger-composer-pianist Grove offers much more than a few scores with explanations about how it is done. In fact, this very inclusive text must be considered a giant among books on modern arranging.

Current trends and stylings have not been neglected, but neither have well-established practices. The craft of arranging is presented well indeed, providing any student arranger with more than ample material for extensive research.

As a reference work, it is replete with examples and information; as a guide to structured learning it is thorough and sound, reflecting the author's own problems as a beginning writer.

Some basic knowledge of harmony and, in my opinion, some keyboard facility

are prerequisites to a better understanding of the book. It is also suggested that the learner purchase the optionally available supplemental cassettes containing more than 120 musical examples. These recordings, professionally done, are excellent for both classroom and personal use.

Though the basic technical aspects of arranging are reviewed--instrument ranges, terminology, scales, chord structure, rhythm notation, etc.--the manipulation of melody and harmony is discussed at great length, as is the important subject of texture or density. A section devoted to planning the arrangement, emphasizing the purpose and effect, covers the subject from *Intro* to *Fine*.

One should not expect a serious text as this to amuse or provide leisure reading. But inherent in the writing is a personal touch, a down-to-earth, teacher-pupil approach, authoritative yet understanding. The serious student can expect rewarding results from this guide.

Teachers should inquire about reduced cost for classroom use. *-ralph mutchler*

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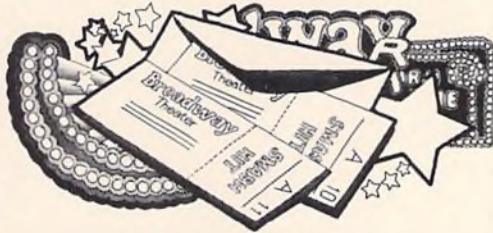
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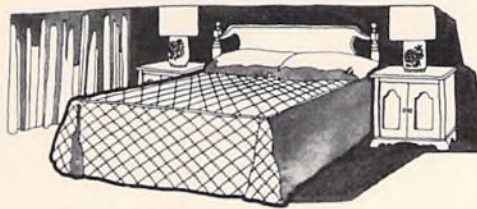
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"Tomorrow morning, to Moscow, finally!" is the latest word from **John Garvey**, on sabbatical leave from the U. of Illinois. The communicate was dated April 12 from Tehran, Iran. Garvey, never one to sit idly by waiting for anything, much less a Russian Visa, got involved in the Iranian music scene as the following excerpt from the *Tehran Journal* testifies.

"The NIRT Chamber Orchestra has a solid reputation here for presenting some of the finest musical programs available in this city. But under the brilliant leadership of conductor Prof. John Garvey, they surpassed all past achievements with the two-day concert ending last night at Tehran University.

"Garvey whose original intention in Tehran was no more than to acquire a visa for the Soviet Union, is a professor at the University of Illinois and director of the 18th Century Chamber Orchestra and the Jazz Band there.

"His close relationship with jazz may have been partly responsible for the highly innovative program which he directed. Two pieces, *The Unanswered Question* by Charles Ives and *Concerto Grosso for String Orchestra with Piano Obbligato* by Ernest Bloch, had never before been presented in Tehran."

For the first time in its 22-year history, the annual Symposium of Contemporary Music of Illinois Wesleyan U. featured jazz via Phil Wilson who worked with the IWU jazz ensemble and conducted workshops on improvisation and arranging during his two day stay, March 14-15. The concerts featured Wilson's composition, *The Earth's Children* for orchestra and jazz ensemble, which was premiered with the Boston Symphony last summer; various IWU ensembles played jazz-oriented music. Tom Streeter of the IAU music faculty was responsible for the program . . . and breaking the 22-year fast.

Because of the success of the jazz program at University City HS (Mo.), **John Kuzmich**, dir., the jazz band "course" will be offered five days a week within the regular school day beginning in Sept. . . The **Jack Wilkins Trio** (Wilkins, g; Mike Moore, b; Ed Caccavale, d) recently did a week of jazz clinics and concerts at the State U. College at Brockport (N.Y.). The trio played for classes, rapped with students, and did clinics with the jazz lab band and improvisation classes. The feature concert, with the school's wind ensemble, premiered a suite of pieces, *Three Images For Wind Ensemble and Jazz Soloists*, written by David Amele, band director and percussion instructor at SUC-B. Larry McWilliams, director of jazz studies (and the three jazz bands) at Ball State U. (Muncie, Ind.), is hopeful that by September, BSU can offer jazz classes in History, Improvisation, Rehearsal Techniques, etc. He is also hopeful of sponsoring a jazz festival next year on the BSU campus that would incorporate the best educational concepts and training for the participants. . . Clark Terry will do a concert for the benefit of the Spirit of St. Louis Drum & Bugle Corps on May 27 at Stouffers Riverview Inn, St. Louis, Mo.

Cal State Los Angeles has a three-day jazz festival that was entirely student-produced and featured groups led by **Hampton Hawes**, **Bobby Hutcherson**, **Yusef Lateef**, **Harold Land**, **Harold Land, Jr.**, **Johnny Carter**, **Bobby Bradford**, **Henry Franklin**, and **Ujima**. Franklin proved how durable he was: his bass was heard in six of those combos . . . **Gerald Wilson** led his band at the Hollywood Palladium for a special concert benefitting the **Watts Workshop** . . . **Tommy Vig** fronted a trio (**Walter Bishop, Jr.**, piano; **Jim Hughart**, bass; Vig on drums) at Los Angeles Public Library Open House at Exposition Park. Special guest was trumpeter **Red Rodney** . . . The Pacific Coast Jazz Festival at Cal State University, at Northridge, turned up an unlikely winner in the big band and combo divisions: **Eagle Rock High School**—one of the smallest high schools in the Los Angeles school system. Individually, **Doug Rinaldo**, alto sax; **Pat Ingram**, tenor sax; and **Dave Stone**, bass: took soloist awards. The same band won the competition at the Chaffey College Jazz Festival and the Orange Coast Jazz Festival . . .

### FESTIVAL RESULTS

April 13-15, 6th Quinipiac College Jazz Festival (an affiliate of ACJF), Hamden, CT. **Sam** and **Dom Costanzo**, dir. 12 college & 8 HS bands, 3 college combos. Judges/clinicians: **Rev. Norman O'Connor**, chairman; **Bill Watrous**, tb; **Ernie Wilkins**, arr; **Chico O'Farrill**, arr; **Bucky Pizzarelli**, g; **Arnie Lawrence**, saxes; **Asher Zlotnick** (Peabody Conservatory). Finalist big bands: **Towson State C.**, **Hank Levy**, dir. (winning band for 3rd consecutive year); **Philadelphia Musical Academy**, **Evan Solot**, dir.; **Ithaca College**, **Steve Brown**, dir; **Fredonia College**, **Bob Shout**, dir; **M.I.T.**, **Herb Pomeroy**, dir; **Lebanon Valley C.** Winning combo: **Columbia U. Jazz Quintet** (**Sam Morrison**, ss, fl; **Kenny Blake**, as; **Harold Brooks**, p; **Steve Gonzalez**, b; **Roger Kahn**, d.) Winning HS band: **Langley, Va.**, **George Moran**, dir. (for the 3rd consecutive year). Individual awards: Outstanding Percussion—**Rich Compton** (Ithaca); honorable mention—**Mark Dicciani** (P.M.A.); Outstanding Trombonist—**Richie Orr** (M.I.T.); Honorable Mention—**Clint Sharman** (Lebanon Valley); Outstanding Trumpet—**William Warfield** (Towson); Honorable Mention—**Joe Lenini** (Ithaca); Outstanding Woodwind—**Alfie Williams** (P.M.A.); and **Tom Strohman** (Lebanon Valley). Honorable Mention—**Bob Shout** (Fredonia). Guest performances: **Bill Watrous-Danny Stiles** big band, and **Sarah Vaughan** (backed by Pizzarelli, and **Bobby Rosengarden**, bongos) to whom the festival was dedicated and for whom a testimonial dinner was given prior to the final concert. Student Producers: **Bill Burns** and **Steve Fax**. Near-capacity attendance at all five performances.

March 3, 3rd Annual Cardinal Jazz Festival, Lamar University, Beaumont, Texas. **James Simmons**, dir., 20 bands (j-SHS). Clinicians: **Clark Terry**, **Darrell Holt**, **Harley Rex**. Winners: Class CCC—"Outstanding"; **Johnson JHS** (Houston), **Ken Mueller**, dir.; 2nd, **Lamar JHS**, **Leon Prusse**, dir.; Class AA - 1st, **Vinton HS**, **Jerry Waguespack**, dir.; Class AAA - 1st, **Liberty HS**, **Bill Rowe**, dir.; 2nd, **West Columbia HS**, **David Shepherd**, dir.; Class AAAA - "Outstanding"; **Sam Houston HS** (Houston), **Chuck Nolan**, dir.; 2nd, **Sharpstown HS** (Houston), **Jim Trevathan**, dir.; 3rd, **La Marque HS**, **Rom Bennet**, dir.; 4th, **Brazoswood HS**, **Rod Cannon**, dir.

Feb. 23-24, 22nd Annual Brownwood Stage Band Festival, Brownwood, Texas, 37 bands (j-SHS). Clinicians: **Roy Burns**, Chief Master Sergeant Jack Terry, USAF, **Harley Rex**, **Jay Saunders**. Winners: Class AA - 1st, **Lake Dallas**, **Dennis Black**, dir.; 2nd, **Wylie**, **Judy Mathis**, dir.; 3rd, **Hamilton**, **Albert Lykins**, dir. Class AAA - 1st, **Lancaster**, **Pete Rodriguez**, dir.; 2nd, **Mansfield**, **Bill Sprott**, dir.; 3rd, **Stephenville**, **Jim Harwell**, dir. Class AAAA - 1st, **McArthur** (San Antonio), **John Pearson** and **Harlan J. Adamcek**, dirs.; 2nd, **Sharpstown** (Houston), **Jim Trevathan**, dir.; 3rd, **Kashmere** (Houston), **Conrad Johnson**, dir. Outstanding musician: **Bruce Middleton**, sax/fl (Kashmere).

Feb. 3, 16th Annual Stage Band Festival, Sam Houston State University, Huntsville, Texas. **Harley Rex**, dir. Clinicians: **Roy Burns**, **Jim Simmons**, **Lanny Steel**, **Aubrey Tucker**. Winners: Class CCC - **Johnston JHS** (Houston), **Ken Mueller**, dir.; 2nd, **Rogers JHS** (Houston), **Bette Pruden**, dir. Class A - **Spring Hill HS** (Longview), **James Ford**, dir. Class AA - **West Rusk HS**, **Bob Ragan**, dir. Class AAA - 1st, **Lancaster HS**, **Pete Rodriguez**, dir.; 2nd, **Bridge City HS**, **Melvin Eckman**, dir. Class AAAA - **Kashmere HS** (Houston), 3rd, **Brazoswood HS**, **Rod Cannon**, dir. Outstanding Musician: **Bruce Middleton**, sax/fl (Kashmere).

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15 Yakima  
17 Seattle  
19 Redding, CA  
20-23 San Francisco

## FINAL BAR

continued from page 11

Hopkins). Though his eyesight began to fail in recent years, he remained active; his last public performance was at a Jazz Interactions piano party at the Village Gate Jan. 22, where he duetted with Brooks Kerr, a young protege of Duke Ellington who had studied with him.

Flamboyant, locquacious, derby at a jaunty angle, cigar firmly in mouth, The Lion was a marvelous performer whose showmanship and rapid-fire patter brought to life a vanished era. But he was also, and more significantly, a brilliant and original pianist and composer, one of the great masters of the Harlem stride school of piano playing, yet unclassifiably unique.

Billy Strayhorn described his style as "a strange mixture of counterpoint, chromatic harmony, and arabesquelike figures, as refreshing to the ear as spring water to the lips." His harmonic language was highly sophisticated, even in the early stages of his career, and reflected his fondness for and profound knowledge of the classics. His bass lines were very personal, with an eight-to-the-bar pattern quite different from that of boogie woogie. He influenced Duke Ellington directly, Art Tatum indirectly, and many others. Though mainly a soloist, he also worked well in a band context and was an expert (if demanding) accompanist.

Smith wrote a large number of piano pieces and fortunately recorded most of them himself. They include *Passionette*, *Morning Air* (Decca versions), *Echoes of Spring*, *Concentratin'*, *Rippling Waters*, *Sneakaway*, *Relaxin'*, *Through for the Day*, *Contrary Motion*, *Tango a la Caprice*, *Here Comes the Band*, *I'm Gonna Ride the Rest of the Way*, and *Portrait of the Duke* (the latter a return of Ellington's 1938 compliment, *Portrait of the Lion*). Notable also is a series of interpretations of show tunes and standards made for Commodore in 1938, including *Tea for Two* and *Between the Devil and the Deep Blue Sea*. Smith also recorded several interesting albums of reminiscences.

In 1964, he published his autobiography, *Music On My Mind*, written in collaboration with the late George Hoefer.

Services were held April 23 at Benta's Funeral Home in Harlem. The Rev. John Gensel officiated, and brief eulogies were delivered by George Wein and Billy Taylor. Many senior members of New York's music community attended, among them Eubie Blake, Claude Hopkins, Bob Howard, Zutty Singleton, Freddie Moore, Sonny Greer, Sandy Williams, Joe Thomas, Big Chief Moore and Milt Hinton. Brooks Kerr played *I'm Gonna Ride the Rest of the Way* and *Concentratin'*, and the casket was adorned with flowers, the Lion's derby, and a cigar.

-d.m.



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Trumpeter **Lammar Wright**, 68, died April 13 of complications following a stroke at Francis Delafield Hospital in New York City.

Born in Texarkana, Tex. and raised in Kansas City, he joined Benny Moten's band in 1923, leaving in 1927 with The Missourians. This band was taken over by Cab Calloway in 1930, and Wright remained as lead trumpeter for the next 12 years, then worked with Claude Hopkins, Don Redman, Cootie Williams, Lucky Millinder and Sy Oliver, and intermittently again with Calloway. He also led his own groups and was active in the studios.

From the '50s on, Wright was one of New York's leading trumpet teachers, but also continued to do recording work. He played with Perez Prado and the Sauter-Finegan Orchestra and in 1959 toured and recorded with George Shearing's big band.

An excellent lead trumpeter and high-note specialist, Wright was also capable of playing fine jazz, as on *Talk to Me* (Cozy Cole) and *Lammar's Boogie* (Sy Oliver). Two sons, Lammar Jr. and Elmon, became professional trumpeters; both worked in Dizzy Gillespie's big bands.

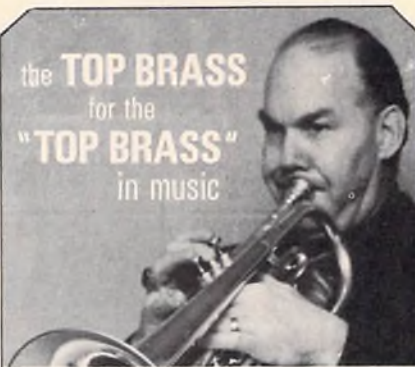
**potpourri**

Cecil Taylor has been awarded a 1973 John Simon Guggenheim Fellowship in music composition. In contrast to last year, when a number of artists in the jazz field received Guggenheims, Taylor's was the sole such award; the ten others went mostly to academic composers. On the other hand, half of the 12 fellowships awarded to composers by the Creative Artists Public Service Program in New York State went to musicians with a background in jazz: **Joe Chambers, Norman Connors, Stanley Cowell, Jimmy Heath, Chuck Israels and Marzette Watts.**

The Evansville (Ind.) Jazz Festival, sponsored by the Evansville Area Jazz Club, took place April 29. Headliner was saxophonist-composer-clinician **Roger Pemberton**, who led the **Tri-State All Stars (Al Kiger, Jack Ost, trumpets; Mike Behrens, Scott Reeve, trombones; Jamey Aebersold, Warren Grimwood, Dave Riddles, reeds; Loren Blahovec, piano; Bill Stahl, bass; Jim Baker, drums)** and also appeared as soloist with the Univ. of Evansville Jazz Band, directed by Riddles. Aebersold led his own quartet (**Dan Hearle, piano; Mike Moore, bass; Charlie Craig, drums**), and also on hand were vibist **Howard Weinert's Quintet**, singer **Olive Brown**, and the **St. Louis Saints**, led by clarinetist **Glen Mayer.**

The American Song Festival (db, April 12) has extended deadlines for entries to June 1 and increased its awards to two first prizes of \$50,000 each, one for best professional, the other for best amateur song. An additional \$34,000 will be distributed in prizes. A \$5 entry fee, mailed to P.O. Box 4, New York, N.Y. 10046 will bring entry blank, cassette and a composer's handbook.

The Creative Music Summer Studio, an intensive 10-day workshop-seminar-performance program for acoustic and electronic improvisation and composition, will be presented under the auspices of the Creative Music Foundation, Inc. June 1-10 at Turtle Bay Music School in New York City. Instructors are **Karl Berger, John Cage, Ornette Coleman, David Izenzon, Lee Konitz, Gordon Mumma, Sam Rivers, George Russell, Frederic Rzewski**, and others.



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The seventh annual Univ. of California Jazz Festival at Berkeley took place April 26-28 at the Hearst Greek Theater on the campus. Miles Davis, Donald Byrd, McCoy Tyner, Weather Report, Hubert Laws, Shirley Scott, Pharoah Sanders, Gil Scott-Heron and Hoo Doo were the scheduled performers.

Trumpeter Enrico Rava recently returned to New York from a tour of his native Italy with John Abercrombie, guitar; Bruce Johnson, bass, and Chip White, drums. The group recorded for MPS/BASF, and Rava also toured with Gunter Hampel and recorded as soloist with Giorgio Gaslini, and as arranger with his wife, Graciele.

The new Oscar Peterson Trio and Gary Burton joined forces on May 14 at the Cook County Jail in Chicago for a S.R.O. concert. With Oscar was Niels Henning Orsted Pedersen, bass, and Joe Pass, guitar.

At Atlantic Records' 25th Anniversary convention in Paris it was announced that May would be the company's jazz month, with promotion of new releases by Dave Brubeck, Chick Corea, Roberta Flack, Yusef Lateef, Herbie Mann and David Newman; new entries in the *Best Of* two-fer series, and a Coleman Hawkins-Lester Young set from the Commodore archives. Atlantic will soon release three double anniversary albums comprising a definitive history of the 25 years. One will be devoted to rock and pop, one to soul, and one to jazz, the latter compiled by Nesuhi Ertegun. A surprise guest at the Paris affair was tenorist Johnny Griffin, longtime resident of the French capital, who was one of the very first artists to record for Atlantic, as a member of the late Joe Morris' group.

The Big Horn, the Chicago area's traditional jazz mecca located in Ivanhoe, Ill., will present its 2nd annual Jazz Festival May 25-28. A host of musicians will perform, among them Bobby Hackett, Vic Dickenson, Wild Bill Davison, Bob Wilder, Danny Barker, Abe Lincoln, Dan Havens and Elyana Tatum from out of town, and Georg Brunis, Nappy Trottier, Bobby Lewis, Jerry Fuller, Sid Dawson, Russ Whitman, Jim Beebe, Don DeMichael, Wayne Jones, Marty Grosz, Norm Murphy, Chuck Hedges and Walt Murphy from Chicago. Producer is Big Horn owner Buzz Snavelly.

*Discon '73*, the sixth annual Conference on Discographical Research, will take place July 7 at Hickman Hall, Douglass College, New Brunswick, N.J. Participants are scheduled to include Chris White, Director of the Institute of Jazz Studies at Rutgers; Alberta Hunter, Jack Gee, Jr. (Bessie Smith's adopted son) and Chris Albertson, who will discuss Ms. Smith; Bill Challis, Chauncey Morehouse and Jimmy McPartland, who'll reminisce about the Whiteman, Goldkette and Pollack bands, and specialists in the areas of vernacular music and voiceprint research.

**strictly ad lib**

**New York:** Chick Corea's Return to Forever and Larry Coryell's group joined forces April 25-30 at the Bitter End... An all-piano tribute to Duke Ellington on his 74th birthday (April 29) at the New School fea-

tured Ray Bryant, Wild Bill Davis, Earl Hines, Brooks Kerr, Ellis Larkins, Bobby Short and Randy Weston... A benefit for Chose, Inc., the first non-profit organization by and for the blind, was presented by Ray Charles, Al Hibler and Stevie Wonder at a Philharmonic Hall concert April 25, and rather tastelessly billed as "an out of sight night"... Cleo Laine's April 26 Carnegie Hall concert was a smash. The great singer was assisted by husband Johnny Dankworth (clarinet, alto sax, arranger, conductor) plus Anthony Hymas (acoustic&electric piano); George Duvivier (bass) and Bobby Rosengarden (drums). Rosengarden's Group Fore (Eddie Daniels, reeds; Roland Hanna, piano; Duvivier) did three weeks at Michael's Pub through April 28, followed by the multi-talented Corky Hale (piano, harp, voice) assisted by Steve Blum, guitar; John Miller, bass, and Mel Lewis, drums. Mondays at Michael's, in the absence of Woody Allen, have featured Bobby Hackett, Kenny Davern, and Conrad Janis... Norman Connors' Dance of Magic, at the Village Vanguard April 17-22, featured Charles Sullivan, trumpet; Carlos Ward, also sax, flute; Carlos Garnett, soprano&tenor saxes; Onaje (Allen Gumbs), piano; Alex Blake, bass; Nat Bettis, congas, percussion; DeeDee Bridgewater, voice. Roy Ayers' Ubiquity was next, then Raahsaan Roland Kirk, then Roy Haynes' Hip Ensemble. Haynes followed up with four days (May 16-20) at a brand new club, Jazz Underground, at 100 W. 72nd St., where Betty Carter preceded him... Nellie Lutcher (none other) opened May 3 at the Cookery, with Skeeter Best, guitar, and Morris Edwards, bass, and will remain through June 30... Benny Goodman opens at the Rainbow Grill May 29 (he'll stay through June 16) with a personnel not set at presstime, but probably including Zoot Sims, whom B.G. joined in sitting in with Bucky Pizzarelli at Soerebaja on a Saturday night in late April. At the Grill, Sy Oliver filled in for ailing Jack E. Leonard, then left (April 27) for a European tour... Marian McPartland's fivesome, with Jimmy McPartland and Buddy Tate, is at the Americana's Royal Box through June 16... Before coming to work opposite James Moody at the Halfnote, Jackie Paris and Ann Marie Moss did a weekend at the Automat on 57th St., and were there again May 11-12... Harold Melvin and the Blue Notes did the Capcabana April 29-May 7... The Jazz Adventures schedule at Jimmy's has changed; the last Friday noon session was May 4 with Joel Kaye's New York Neophonic Orchestra. From now, it's Fridays at 5:30, with one Monday noon thrown in for good measure. Rod Levitt's Octet (Jimmy Nottingham, trumpet; Levitt, trombone; George Marge, Arnie Lawrence, Kenny Berger, reeds; Sy Johnson, piano; Jay Leonhart, bass; Ronnie Bedford, drums) made nice sounds April 27; Jackie Paris and Ann Marie Moss (yes, them again) did May 11, the Don Elliott Sextet, with the leader doubling vibes and flugelhorn; Mike Kull, keyboards; Joe Surillo, guitar; Don Wallace, bass; Joe Corsello, drums; Ralph Williams, percussion May 18, and Herman Foster's trio (Alex Lane, bass; Kahlil Madi, drums) with singer Robin Randall May 21... The J.P.J. Quartet will be in residence at Jimmy Weston's throughout June... At Sam's Upstairs, it was Joe Farrell with the Joe Beck Trio April 27-28... Louis Prima did a one-nighter at the Stardust Room in the Bronx April 27... Bassist Bernard Small, with Art Mackey, trumpet; Bill Spooner, piano and Bernard Mackey, guitar, was at Boomer's April 17-18, followed by Danny Mixon and

Reggie Moore . . . Guitarist John Abercrombie was at Bradley's . . . vibist Peter LaBarbera held forth at Studio Rivbea every Wednesday in April, with Pete Yellin, alto sax; Butch Jones, flugelhorn; Dave Shapiro, bass, and Chip White, drums. This group also performed at Trinity Coffee House May 5, and was at Stryker's later in the month . . . Rivbea action in April included the Musart Band (George Braith, reeds; Carl Cornwell, tenor, flute; Doug Hawthorne, vibes; John Ore, bass; Steve Haas, Bob Schtuler, Angel Allende, percussion). Paul Jeffrey, Free Energy, Abdulla, Essence, Monty Waters, Karl Berger, and, of course, Sam Rivers. In May, Sunny Murray, Paul Bley, and Robin Kenyatta were among the performers, and Frank Lowe is set for June 1 and 2; Dewey Redman for June 8 and 9 . . . The active Berger also did three May nights at the Mercer Arts' Kitchen and a WBAI Free Music Store thing . . . At Free Life Communication, the May schedule featured Michael Moss and Free Energy, Michael Rod, Gunter Hampel and John Fischer . . . At Artist House, Unity (Vince McEwan, Gerald Wise, trumpet; Bryon Morris, saxes; Mike Kull, piano; Frank Clayton, bass; Abdush Shahid, drums; Jay Clayton, voice) plus guests Jimmy Owens and Stanley Cowell performed May 5 . . . Musica Elettronica Viva (Alvin Curran, trumpet, synthesizer; Garrett List, Teitelbaum, synthesizer; Gregory Reeve, percussion) and World Band (L. Shankar, violin; Teitelbaum; George Mgrdichian, oud; Jimmy Garrison, bass; Robert Becker, Russ Hartenberger, percussion) presented an evening of "collective musicmaking" at Town Hall April 16 . . . At Brooklyn's Muse, pianist Hilton Ruiz had Frank Foster, Reggie Workman and Billy Higgins for his April 26 concert . . . On Easter Sunday, singers Stella Marrs and Ruth Brisbane and Howard McGhee's quintet with Joe Carroll entertained the kids (and other passersby) at St. Peter's Center . . . The Staple Singers headlined at the Apollo in May . . . The Bill Hardman group featuring Hank Mobley was at Brooklyn's Blue Coronet on consecutive April weekends . . . Pianist Neil Wolfe and bassist Richard Youngstein are at My House (63rd&1st) for an indefinite stay. With Armen Halburian added on percussion, they concertized at Hunter College May 6, and on Sunday afternoons, a drummer is also added at My House (so far, it's been Gregory Reeve and Jimmy Madison) . . . Norris Turney continues at Cafe De Javu, Bellmore, every Sunday from 4 to 8 p.m. . . . Ornette Coleman's quartet gave a short-notice concert at Loeb Student Center April 23 . . . Sonny Red's quartet was at Sonny's Place, Seaford, April 27-29 . . . Betty Roche was at the Elks Lodge on Fulton St. in Brooklyn April 29, at an affair emceed by Joe Carroll . . . Lonnie Hillyer's back with Mingus, who continues at Two Saints . . . Charles McPherson did April 27-28 at Gerald's in Cambria Heights . . . Singer Novella Nelson was at Reno Sweeney . . . On the pop scene: Charlie Rich and Bill Quateman at Max's Kansas City; Oregon at Folk City; Tracy Nelson and Mother Earth and David Buskin at the Riverside Plaza. Johnny Winter comes to Madison Square Garden June 16 . . . Billy Taylor became the first artist in residence at Bayshore (L.I.) Senior High May 1-4, giving lectures and musical demonstrations and teaching four classes daily. Taylor is currently working on a doctorate of music at Univ. of Mass . . . The Great Swamp Jazz Band will appear June 3 at Holmdel Park, Holmdel, N.J. from 2 to 4 p.m. . . . Claude Hopkins, Buddy Morrow and Mel Davis, and Pee Wee Erwin were among the

April guests at the Continental in Fairfield, Conn.

**Los Angeles:** Quincy Jones took a big band to Japan for a ten-day tour in mid-April and managed to deprive the Hollywood studios of some familiar faces and embouchures: Bobby Bryant, Oscar Brashear, Dalton Smith, Al Casagrande, trumpets; Benny Powell, Frank Rosolino, Maurice Spears, Bob Payne, trombones; Jerome Richardson, Tony Ortega, Herman Riley, Bill Hood, Lew Tabackin, reeds; Dave Grusin, piano; Ray Brown, acoustic bass; Phil Upchurch, electric bass; Grady Tate, drums; Blinky Williams, vocalist . . . Percy Faith also took an orchestra to Japan. Kim Richmond was in that sax section . . . Also in the big band category, the name and music of Glenn Miller are still bringing the dancers and the nostalgia-minded into ballrooms. A band featuring the Miller sounds, along with Ray Eberle, Paula Kelly and the Modernaires played Magic Mountain, in Valencia, for one week . . . Still on a nostalgia kick, but in smaller proportions, Ray Anthony brought a small group into the Century Plaza Hotel for two weeks . . . Steve Hideg may have hit upon something that could catch on and put a lot of musicians to work: he will lead a ten-piece band for the entire summer at the Holiday Inn, in Hollywood. That's a six-nights-a-week "jazz-dance" gig. Holiday Inn plans to advertise heavily, and their con-

tract calls for regular uniforms (tuxedos on weekends). The advertising could force other hotels into a competitive situation. Among the uniformed sidemen in Hideg's band: Cat Anderson, Johnny Rinaldo, trumpets; Britt Woodman, trombone; Charlie Owens, Joe Roccisano, Ray Reed, Delbert Hill, reeds; Jim Argiro, piano; Oscar Meza, bass; Hideg, drums . . . Duke Ellington's band played over the Easter vacation period at Disneyland . . . The Black and Brown Brotherhood Band—four Blacks and four Chicanos—continued its local concert series promoting brotherhood (not by message, but by make-up) in areas of high racial tension. The band is led by Eddie Cano, and includes Buddy Collette, Britt Woodman, Ruben Leon, Oscar Brashear, Luiz Miranda, Carlos Vasquez and Octavio Bailly . . . The band that promotes complex rhythms, Don Ellis, made recent appearances at Mt. San Antonio College; the Peninsula Music Fair, with the Los Angeles Philharmonic; five nights at Diamante's; College of the Sequoias; and a weekend at Disneyland . . . Columbia Records presented "A Week To Remember" at the Ahmanson Theatre. The concerts, from April 29 thru May 5, ran a gamut from the Mahavishnu Orchestra, the Staple Singers, Billy Paul and Taj Mahal, to Miles Davis, Ramsey Lewis, Maxine Weldon and Peter Nero . . . The Pilgrimage Theatre concerts, which have temporarily moved to Hancock Park, got off to a very

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successful start, as 4,000 fans (more than three times the Pilgrimage capacity) greeted an expanded Willie Bobo combo; Steve Huffsteter, trumpet; Dick Hyde, trombone; Ray Pizzi, reeds; Marty Rosen, electric piano; Ray Dudley, guitar; Luther Hughes, bass; Bobo, timbales and vocals; Harold Jones, drums; Johnny Paloma, congas. It was announced at the concert that the series of free, County-sponsored concerts (which ordinarily comprise ten in the spring and ten in the fall) will be extended beyond ten into the summer. At Hancock Park May 27 will be the D'Vaughn Pershing Quartet and Tommy Gumina's quintet; the William Jeffrey Quintet and the Chuck Glave Quintet will appear June 3... Mundell Lowe unveiled his new quintet at Diamonte's; Terry Harrington, reeds; Henry Cain, organ; Lowe, guitar; Fred Atwood, bass; Danny Casillo, drums. Lowe's gig lasted five nights and he was followed by Gabor Szabo, Reg Wilson, Bill Berry's band and Don Ellis' band... The Don Randi Trio plus One are still at the Baked Potato Wednesday thru Saturday; Teddy Edwards and Leroy Vinnegar were featured for a recent Sunday; and Dave Pike and Tom Scott took care of Monday and Tuesday, respectively, as usual... Charles Tolliver followed Tim Weisberg into the Lighthouse with Pharoah Sanders, Harrison and Tyler, the Persuasions and Donald Byrd following in that order. The MJQ will be in until May 27... Anita O'Day followed Les McCann into Concerts By The Sea, with Cannonball Adderley and Cal Tjader following. Tjader's gig runs from May 22 to June 3... Oscar Brown, Jr. and Jean Pace played four nights at the Hotel Trinidad, in Palm Springs... Willie Bobo Latinized the Pasta House in East Los Angeles for two nights... James Moody played three weeks at the Parisian Room. Kenny Burrell followed, opening May 22 and due to close June 3... Eddie "Cleanhead" Vinson was the featured artist as the I.B.P.O.E.W. (don't ask) presented an Easter Promenade dance at the Elks Hall in Los Angeles.

**Chicago:** Alice Coltrane and Sun Ra performed a single concert at the Auditorium Theater April 20, and Deodato and Mandrill shared the stage April 27... Bill Evans and the Thad Jones-Mel Lewis Band split a Jazz Showcase week in late April. The pianist performed Wednesday and Thursday; the band came in for the next two days, and Evans returned for Sunday and Monday. Horace Silver brought in his quintet May 2 for five days (Blue Note hosted the opening)... Bob Riedy did a blues concert at Alice's Revisited Easter weekend... For its two performances at Deerfield High School May 13, a well-known big band was billed as "Duke Ellington and his Famous New Orchestra", but the "new" need not unduly alarm Duke's old-line followers. Your correspondent caught the band in mid-April at the Great American Music Hall in San Francisco, and most of the faces on the bandstand were familiar. A newcomer was trombonist Murray McEachern, whose *Warm Valley* was as beautiful as it was spontaneous, and a new old face was Sam Woodyard, back with the band on congas (Rufus Jones remains on drums). Sitting front and center through it all was San Francisco's most beautiful Ellington buff, Lenore MacMath... The most surprising treat in recent weeks in Chicago is the Clyde McCoy group at Flaming Sally's in the Sheraton-Blackstone. While he's not about to start the new wave, the trumpeter is offering much more than his old wa-wa treatment of *Sugar Blues*—in fact, that's about the only piece for which he dons his plunger, and he seems determined to get away from the dix-

ieland staples, with a group of solid young professionals behind him. McCoy will be at Sally's until early June, before moving on to Lake Tahoe and Scottsdale, Ariz. After 51 years on the stand, he still blows a strong lead horn... The second Big Horn Jazzfest, May 25-28, is shaping up at this writing with headliners including Bob Wilber, Bobby Hackett, Georg Brunis, Wild Bill Davison, Danny Barker, Art Hodes, Franz Jackson, Barrett Deems, Ellyna Tatum and the Salty Dogs.

**Baltimore:** The Charles Mingus Quintet played for the Left Bank Jazz Society for the first time in the society's nine-year history April 8 at the Famous Ballroom. With Mingus were tenor saxophonist George Adams, trumpeter Charles McGee, pianist Don Pullen and drummer Roy Brooks. The leader appeared tired, but the band was in fine shape as it wound its way through the Mingus repertoire (*Nostalgia in Times Square*, *Good-bye Pork Pie Hat*, *Pithecanthropus Erectus*, etc.), particularly Brooks, who enlivened a slow blues with an amusing solo on musical saw... Dizzy Gillespie conducted two days of lectures, workshops and concerts at Morgan State College in March under a special grant to the school's musical faculty... Towson State College presented a Twentieth Century Music Week early in April featuring a concert by Hank Levy's Jazz Ensemble April 4... Tenor saxophonist Mickey Fields has been playing Sundays at Lonnie's on East Oliver street. Guitarist O'Donel Levy and singer Jud Watkins are appearing week-ends at Lenny Moore's, and vocalist Shirley Fields and the Fuzzy Kane Trio have been playing at the Royal Roost on York road on weekends... Rock superstar Alice Cooper received the key to the city at a press conference marking his recent appearance at the Baltimore Civic Center. Alice reportedly bit it.

**Houston:** George Wein has announced the line-up for the Second Annual Astrodome Jazz Festival, to be held July 13-14. Opening night features Ray Charles, The Staple Singers, Billy Paul, Herbie Mann, Rahsaan Roland Kirk, and the Preservation Hall Jazz Band. The finale spots Ella Fitzgerald, Stevie Wonder, B. B. King, Freddie Hubbard, Charles Mingus, and Cat Anderson. Others, including some local groups, may be added later... La Bastille recently sponsored a Spring Rock Festival, presenting 13th Floor Elevator, Weather Report, Chase, and Ballin' Jack. The club continues to present the highest-calibre jazz groups, including Freddie Hubbard, Stan Kenton, Rahsaan Roland Kirk, Stan Getz, Grover Washington, and Tim Weisberg... Carole King appeared at Hofheinz Pavilion for a concert on May 16... Isaac Hayes and Robert Flack appeared on consecutive April eves at Hofheinz... Houston Baptist College and the Houston Music Theatre sponsored Maynard Ferguson & band in a recent clinic/concert. Doc Severinson followed Maynard into the Music Theatre... The Mahavishnu Orchestra played their first Houston concert in April at the Santa Rosa Theatre. Another first was the JPJ Quartet's appearance at Smith Jr. High School... The excellent jazz-tinged house band at the new Hyatt Regency Hotel's Crystal Forest room is the Ricky Diaz Quintet (Diaz, piano; Ken Williams, trumpet; Fred Barto, reeds; Bob Myers, bass; Art Kidd, drums)... A new ballroom, The Ming Tree, has opened, advertising "music & drink prices of the 40's". Les Elgart opened for two nights, and was so successful that he was held over for four... Shirley Bassey appears at Jones Hall on May 27.

## BUCHANAN

Continued on page 15

Buchanan will never burn himself out on the concert circuit. In fact, he doesn't relish working too hard because he doesn't like to be away too long from his family. He keeps his dates down to a minimum and currently plays only about eight dates per month.

And he never practices.

"The only time I play is when I get up on stage. My music's more spontaneous that way, and I play the way I feel. If I practiced day after day, I feel my music would get stale."

He said it excited him to play Carnegie Hall, but he still misses the intimacy of The Crossroads, the small club near his home.

"It's a nice, small place—built over a cemetery, in fact. It has a great atmosphere and is tremendous acoustically. And you can relate to the crowd because the place is real small. It only holds about 200 people or so.

"I miss the place, and when I'm not touring I go back there quite often—not to play... just to listen... and get drunk."

He added, "You miss something in the big concert halls. It's hard to feel the vibrations from the crowd. But don't get me wrong, I'm pleased to have the opportunity to play concerts because I can reach a hell of a lot of people—a lot more people, in fact, than I'd ever thought I'd be able to reach. And that gives me great satisfaction because, more than anything, I want people to not only hear my music but also like my music."

Born in Arkansas, the guitarist grew up in California. His father was a preacher and he recalls attending revival meetings and being moved by the gospel sounds which, in turn, got him interested in the blues, his favorite musical form.

He started playing steel guitar at 9, never learning to read music. At 14, he left the small farming community of Pixley, Calif., to live in Los Angeles. He eventually landed in San Francisco, where he began to play guitar regularly, and had a lot of opportunities to dig other musicians, among them Joe Turner, Barney Kessel and Clarence Brown.

At 17, he made friends with rocker Dale Hawkins and toured with him for three years. He later met Ronnie Hawkins and became friendly with Robbie Robertson, who played with Hawkins' backup band, The Hawks (which eventually evolved into The Band.)

"Robbie was the first really great rock guitarist I ever heard," Roy recalls.

After getting married in the late '50s, Roy and his wife, Judy, settled down in Maryland, not far from Washington, D.C. He subsequently played club dates in the East and also worked in many bands, and did some session work for various rock singers. A few years later, he began playing at The Crossroads and word started filtering out concerning his ability.

Roy's manager, Pittsburgher Jay Reich, Jr., first heard of him through none other than Charlie Byrd.

"I was a student at American University in Washington," Reich said, "and Mr. Byrd, a faculty member there, was asked in class one day who he thought was the world's best rock guitarist. And he said, 'Roy Buchanan. He plays in a club over in Maryland called The Crossroads.'"

"Naturally, the first chance I got I shot over there to hear Roy. And you know something? I found out Charlie was right."

To which Roy Buchanan would probably say, "Aw... shucks..."

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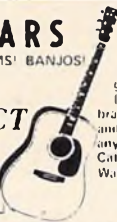
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## MAHAVISHNU

Continued from page 18

Miles Davis was one of these. McLaughlin recorded several times with the influential maker and shaker, revealing what he feels is but one aspect of his playing personality. Sublimating himself to the designs of the trumpeter, he followed Miles' direction, without question.

"Miles told us what he wanted," he affirmed. "I love him so much. I tried to make him happy, doing whatever he felt was right."

As it turned out, McLaughlin made several admirable jazz-based recordings with Davis. Perhaps most memorable was an item bearing his name that unwinds in a fascinating, pulsing manner, on Davis' *Bitches Brew*. (Columbia).

However, it wasn't until he discovered the deeper, more meaningful aspects of life, under the guiding hand of Sri Chinmoy, that John McLaughlin became the man and musician we know today. Thinking clearly and with a sense of vision, he came to the realization, after leaving Lifetime, that rather than joining Miles Davis on a full-time basis he had to go his own way as an artist.

The results: the Mahavishnu Orchestra, the mirror of his increasing maturity and inner peace. Also: several other projects and endeavors that allow McLaughlin to reveal all facets of his creative personality.

His most immediate interest is the group. The idea for it was conceived a little over two years ago. (The name, in case you're curious, derives directly from McLaughlin—it's what he was tabbed by his mentor.)

McLaughlin is at the very center of the Mahavishnu Orchestra's music. Its chief creator, the composer of most of the band's music, he is also the group's major soloist—playing a doublenecked, 18-string instrument—and a central source of energy. In addition, he is primarily responsible for setting the organization's course.

What about the Mahavishnu Orchestra? You say it's loud. Admittedly so. Loud and often quite intense, the band also functions in more lyrical realms, leading the listener to realize that contemporary pop music also can be soft, even yielding, and feeling in a less than bludgeoning manner.

More than most, McLaughlin has come to grips with the central factors and truths concerning volume. The band is not afraid to scream or to bring its voice down into more mellifluous registers: whatever level of sound will project the emotion in question is brought into play.

"I now understand that volume is as natural in music as in life," he said. "Most people are afraid of it, preferring the more comforting softer sounds. But you must not be intimidated by volume. In order to play a complete music, or to appreciate music in all its colors as a listener, you have to be open."

At the start, the band was too small to cause too much of a ruckus. It was a duo, comprised of McLaughlin and super drummer Billy Cobham. "Billy was the first man I talked to about coming into my new band," McLaughlin explained. "I had met him several times with Miles and on dates with other people. He impressed me so much. I was very happy when he said he would join me."

"With Billy as my foundation—and you must have a great drummer if a band is to make it—I went out and scouted around for other players who would be right for what I had in mind. The violin was part of the sound I wanted. First I thought of getting Jean Luc

Ponty, but immigration problems made me give up that idea. I ended up listening to all the albums I could find featuring violin players.

"When I heard Jerry Goodman with The Flock I knew the search was over," he said. "After a little detective work I found out he was living on a farm in Wisconsin. I contacted him about doing my last album under a contract with Alan Douglas. *My Goal's Beyond*, then talked to him about a permanent thing. Miroslav Vitous, the bass player, suggested pianist Jan Hammer. Our bassist, Rick Laird, I knew in England."

"All of us were excited about playing music beyond category. From the beginning, we wanted the band to be a vehicle for all kinds of emotions, not a particular kind of music."

In the summer of 1971, the group made its debut at New York's Gaslight at the Au-Go-Go and was held over for a few weeks. A hit album, *The Inner Mounting Flame*, followed.

Both rock and jazz critics expressed admiration for the Mahavishnu Orchestra. Why? A number of reasons. The amazing rapport among the unit's members. Their energy, dexterity and clear-cut ability. McLaughlin's amazing virtuosity and Cobham's singular rhythmic thrust and simmering creativity. The band's compositional strength, solo power and sense of sweeping freedom could not be ignored.

The depth of communication among the musicians further distinguishes the band. From the outset, it has been McLaughlin's goal to make the performances increasingly intuitive, ultimately getting to the point where each man can sense the other's next move and translate feelings into techniques without thinking.

"This way," he indicated with a wave of the arm, "we can bring our audience to us. We want to remove all barriers between us. In that way we are fulfilled; they are fulfilled."

This is a deeply dedicated band. The love apparent within it certainly is primary to its increasing success. All the men, via words and action, display devotion to their form of instrumental music, its multiple derivations, and to McLaughlin who thinks of their performances as offerings to God.

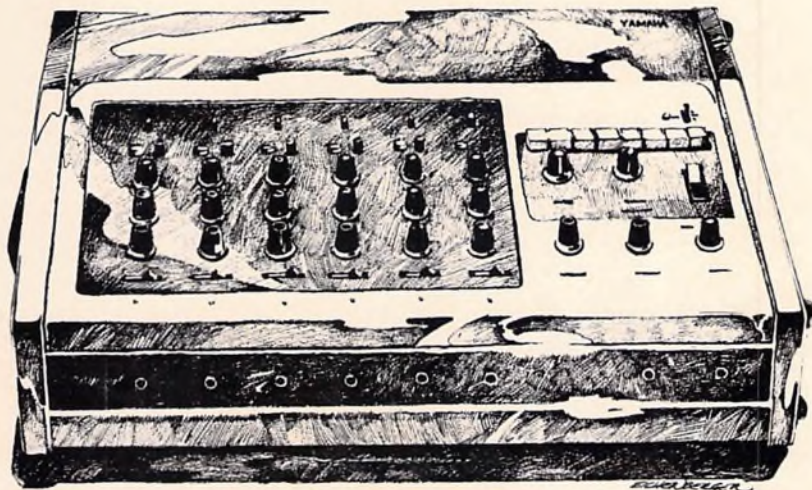
As for the future, it is McLaughlin's contention that if you take care of NOW, the future automatically falls into place. For him, there's only one time. He says if we live the moment properly, then there is no past, present, future. Just a continuous flow, balanced and in harmony.

McLaughlin explains his way of living the moment properly: "All we can do is give ourselves to our work, unstintingly, open ourselves to experience and allow it to find its way into our music."

"For me," McLaughlin commented further, "it is important that my musical situations extend beyond the band. I want to write for others, to learn—I'm finding out about Indian vocal music and studying an Indian instrument. I also want to play in various contexts. I've been appearing as an acoustic guitarist with my wife, who sings and plays the autoharp."

John McLaughlin, Mahavishnu, is happy just being here, creating in his own way. He feels it is but the beginning for him, the start of a long, fruitful trip. Direction lies within, he says. From every indication, McLaughlin has found the path to the inner regions. The music can only benefit from his future discoveries. **db**

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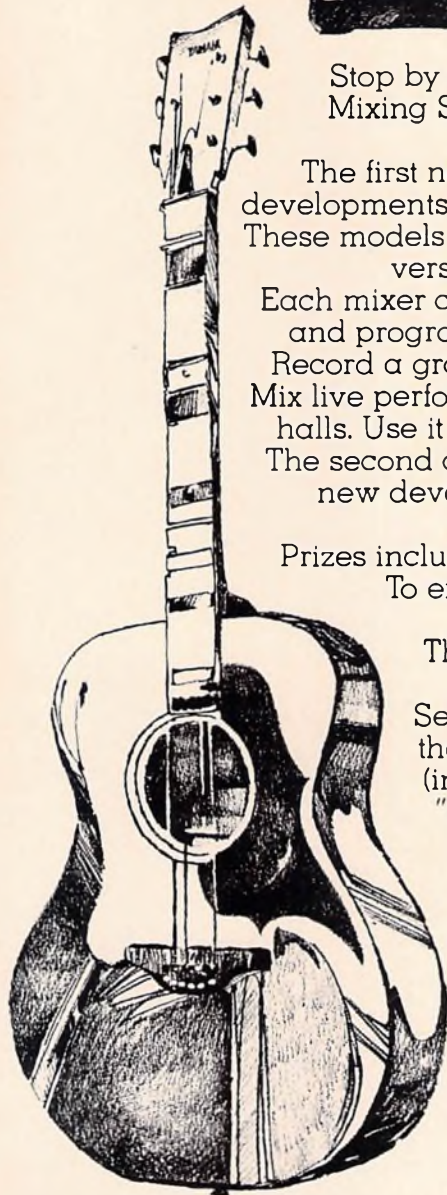
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6. All drawings will be conducted by Promotion Center West, an independent organization, whose decisions are final. All entries from every participating dealer will be eligible for all prizes.
7. Winners will be notified by mail. No substitutions for prizes are offered. Liability for Federal, State or other taxes is winner's sole responsibility.
8. The odds of winning will be determined by the number of entries received.
9. No purchase necessary. Sweepstakes open to residents of the Continental United States. Employees (and their families) of Yamaha International, its advertising agencies and Promotion Center West are not eligible. Void in Idaho, Washington, Missouri, Wisconsin, Florida, and Georgia and wherever prohibited or restricted by law. All Federal, State and local laws and regulations apply.



# JACK BRUCE BASSES HIS SOUND ON GIBSON

The old ways are over. And Gibson basses are molding a whole new band of musicians for the new sound of music. Today, the bass player is up front sharing the spotlight with the most reknown lead guitarists.

Jack Bruce, a superstar in his own right, has played on stage with the best...

John Mayall's Bluesmakers, Cream, Larry Coryell and now West, Bruce and Laing.

With that kind of company, one can't afford to settle for just any bass guitar. You need the best. That's why Jack Bruce plays Gibson. His personality has to stand behind his bass. And his bass has to be as distinctive as he is.

Gibson. It lets Jack Bruce be himself, so he'll sound like nobody else.



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photo by Chuck Pullr