

JULY 19, 1973

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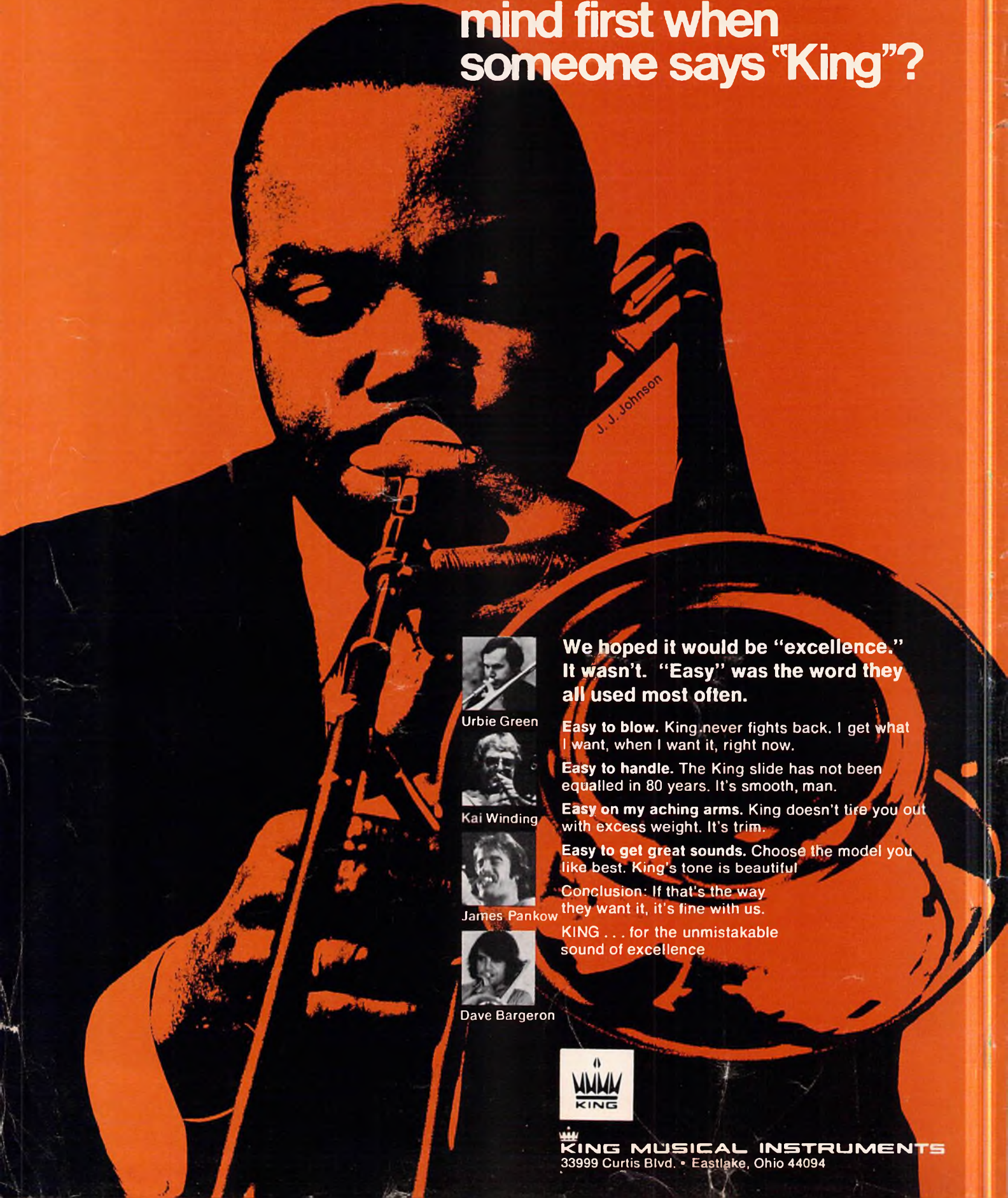
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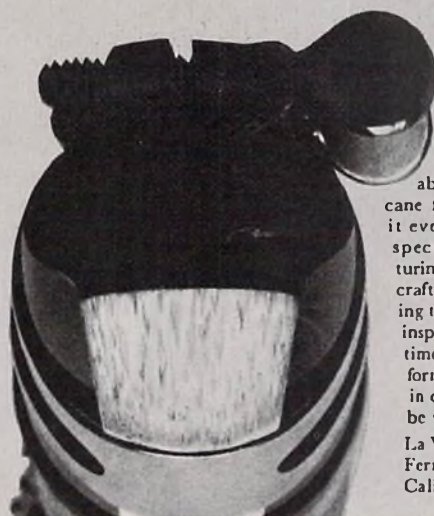
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the first chorus

By Charles Suber

Celebrating an anniversary incurs mixed feelings. We toast the fact that **down beat** has reached its 39th birthday, healthy and reasonable mature. We also seek a mirror for signs of debilitating age.

Age—and its associative word, time—is a fact of life that effects just about every decision we make. Its various definitions provide some mirrored images about what we have become, and are likely to be.

Age N. 1. *The period or amount of time during which someone or something exists.* The fact that **down beat** has been published since 1934 and has reflected four decades of the development of jazz gives us no license to dwell on past glories. We have written about some very interesting times—great music and great musicians—but let us say again: these are the good old days. The past provides roots for us to flower today.

2. *The time in life when one officially assumes certain rights or responsibilities,* **down beat** has no official status nor does it seek to represent any organized point of view. We know that we have the right to print what we choose. We are also aware of the responsibility that freedom brings. That responsibility includes but is not limited to: accurate reporting of facts, intellectually honest criticism of performance, plumbing for a standard of professionalism in what we write about and the manner in which it is written, and this above all, maintaining a certain irreverence about the deeds and opinions of others as well as our own.

3. *A distinctive period or stage.* The good life image would have us believe that 39 is an age of distinction—sun-lamped brown, carefully modulated sideburns, Chivas Regal, and the rest. We reject that image. We haven't arrived at any safe haven or finite stage of success. Complacency is out.

4. *The state of being old.* By what we do and what we say, shall we be judged. Any other measure is false and reflects a hang-up of those who do so hold.

5. *A long time* Well, 39 years can be a long time. It's all in your point of view, like the old showbiz joke: "I spent a month in Philadelphia last week". For us, every day is a fresh look and a fresh chance. For regardless of how long we publish **down beat** we savor it, and what goes into it, one day at a time.

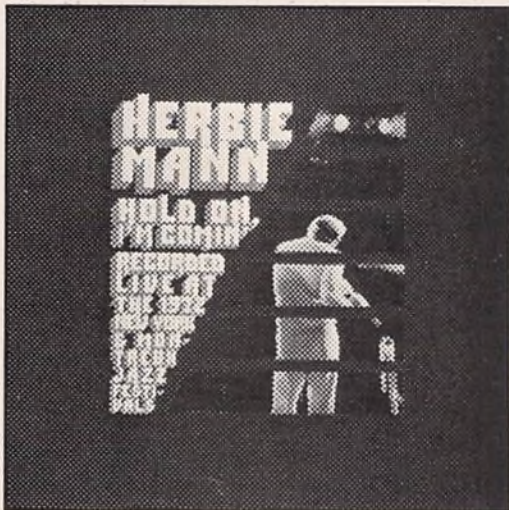
V. *Aged, aging, or ageing.* *To grow or cause to grow old or older.* The image of aging is mainly in the eye of the beholder. But regardless of how we view ourselves, it takes another person to see us for what we really are. In the case of **down beat**, that other person is you.

We do get a collective judgment when we receive **down beat's** annual audit of circulation. (As of Dec. 31, 1972, the average paid circulation was 90,476 copies per issue, an all-time high.) That's fine but not nearly enough. We need to know what you specifically want to see in this magazine. What do you like? What do you dislike?

We have just so much space in which to cover the world of jazz in its many forms. Because of our "age" and experience we have some reasoned ideas of how to best use that space. But our age and experience is nothing if what we do is not to your liking or does not fit your needs. We can be of more service to you if we knew what you are about. Please tell us.

db

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CONTENTS

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|--|----|
| First Chorus | 6 |
| Chords & Discords | 9 |
| News | 10 |
| Strictly Ad Lib | 11 |
| Thad Jones/Mel Lewis - 4/4 Swing: Thad and Mel reflect on their concepts to Jim Schaffer | 13 |
| Conga Corner: Montego Joe relates the conga's contribution to the percussion world. | 15 |
| The Crusaders: Four Of A Kind: The Crusaders rap to Harvey Siders. | 16 |
| Donald Byrd: Infinite Variations. Byrd talks about his own variations of the music business to Herb Nolan. | 18 |
| Record Reviews | 20 |
| Blindfold Test: "Anniversary Special" - Miles Davis | 30 |
| Caught In The Act: Norm Conners • Shawn Phillips • Clark Terry • Leon Russell | 31 |
| Music Workshop: Clifford Brown's solo from "In Paris" annotated by Bill Abernathy, transcribed by Greg George. | 35 |

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George Benson Scores Big

Thanks a million for bringing me up to date on my most favorite guitarist in the June 7, 1973 Issue of *down beat*. Herb Nolans' article distinctly described George Benson's mannerisms as I detected in his album, *The Other Side of Abbey Road*. I was also elated to read that the young Earl Klugh has joined Benson's group. (Earl, by the way, did a beautiful solo on a Yusef Lateef album titled *Suite 16*.) I really enjoyed Benson talking about expanding the context of his own musical ideas. I'm expecting great things and sounds from George Benson and with the hopes of a new album soon - I know it'll be a winner!!!!

Tyronne E. Bailey

Cincinnati, Ohio

from Brazil? Speak prose, not soap. (I agree with a reader of yours who recently decried your tendency to offer comments in the "cheerleading" vein.)

2. Please, please do something about Strictly Ad Lib and Jazz on Campus. Does anyone care at all who appeared in Denver or New York last month? Last month has gone by; how about next month? Why can't you convert these columns into calendars of upcoming events, not anal-retetive, boring lists of events gone by.

I ask you to print this letter in order to stimulate an open dialogue with other readers concerning the format of future issues. Those with views are urged to make them known.

Dominic Pergasino

Hartford, Conn.

Cynical?

In his introduction to the roundtable discussion "Group Therapy" (May 10) Harvey Siders describes Hampton Hawes as "cynical." Unfortunately, I don't know Hampton musically or personally. However, after reading the interview I was amazed at the adjective. I'd say he seemed anything but:

"... music is the supreme thing. Remember, when it comes right down to the nitty-gritty, what we play is what counts, not what we're paid."

That's cynical?

Tony Conniff

New York, N.Y.

Crossing Swords

Mr. Giddins: In reference to your reviews of the Roulette reissues (*db*, May 10), I advise you to do both of the following before you attempt to rate *any* recordings, especially those of the Maynard Ferguson caliber:

1. Learn the difference between an alto and a tenor saxophone, and

2. Try listening to recordings more carefully before lowering that articulately inaccurate pen of yours. If you will listen to *Newport* on the *Newport Suite* disc, you will discover that the first solo is unmistakably that of Joe Farrell on tenor, the second that of Jimmy Ford on alto... *nothing* is heard from Willie Maiden throughout the entire arrangement.

Upon observing this display of incapability, I find that your review of the Ferguson package(s) "doesn't hold up," and indeed that your offerings in *down beat* are of questionable validity.

Rick Endress

Cleveland, Ohio

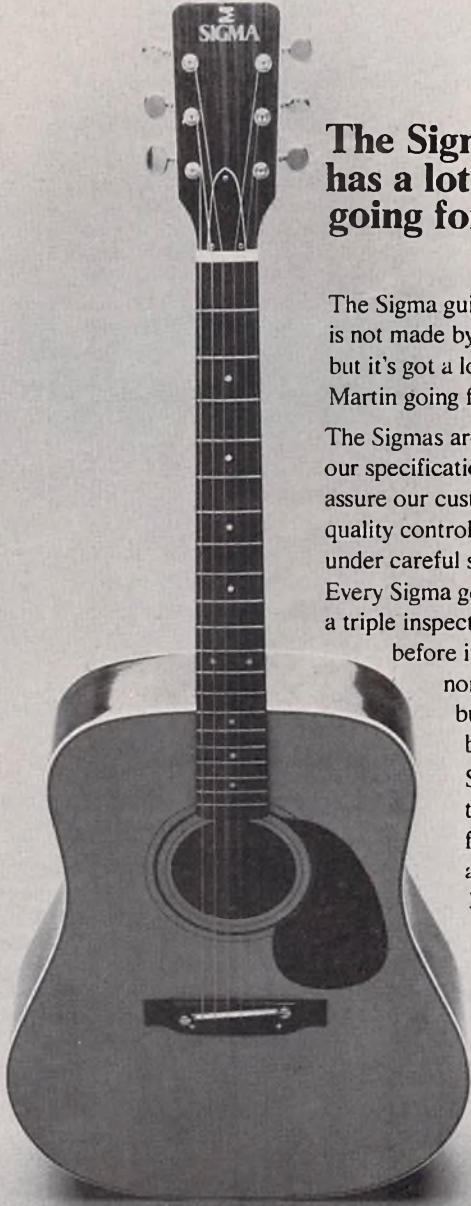
Garry Giddins replies:

I always enjoy a compliment and so was pleased that Mr. Endress found my inaccurate pen articulate. He is correct about the solo identification and I can't explain my silly and obvious error other than by noting that I've always preferred a maiden to a Ford. I thank him for the correction but suspect from the tone of his letter that he'd prefer me to boil myself in oil. And I will. Mr. Endress, as soon as I figure out how this "display of incapability" (felicitous phrase!) invalidates my review!

Please! Please! Please

You can't please everybody, as they say, yet I write to you with suggestions which I hope will help you please a few more people than you already do. I read and enjoy *down beat* regularly, yet am annoyed by a few of it's flaws, the elimination of which I for one would happily receive.

1. Expand your features: Interviews, Caught in the Act, Blindfold Tests, and especially your Record Reviews and Music Workshops. There are plenty of jazz recordings appearing which you lack the space to review. Make space by cutting fat. Who wants to read incomprehensibly impressionistic comments and the random associations of some reviewer on the latest jazz-rock-bossa-nova-dixie band



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MAYNARD SET FOR TOUR



WILLIAM N. JONES

On or about June 28, Maynard Ferguson and his band will kick off a U.S. tour in California, in the wake of the release of a new Columbia Lp called—what else but—*M.F. Horn III*. The tour will keep Maynard and his troops here until August, and they'll be back again Sept. 24 to start a college and high school tour—the sort of enterprise that has become increasingly essential to this fiery young band and its fiery, youthful leader.

"Ten year ago, who would have thought of high school gigs as *important gigs*?" asked Maynard rhetorically. We were chatting in a coffee shop, opposite CBS' 52nd St. studios in New York, where we'd just finished listening to the playbacks of the new album. (You haven't heard quad until you've heard the sound of this band coming at you from four gigantic studio speakers.)

The album, which includes such old favorites as Slide Hampton's chart on *'Round Midnight* (slightly updated), and new things like an original called *S.O.M.F.*, and *Love Theme from The Valachi Papers* (honest!), is an international venture, having been produced jointly by Britain's Mike Smith and our own Tee Macers. Among other things, it features Maynard on the superbone.

What, you may well ask, is a superbone? Well, it's the latest and most unusual entry in Holton's series of *M.F. Horns*—a combination valve (on the left) and slide (on the right) trombone, on which, according to Maynard, things impossible to do on either valve or slide alone can be done. (Shades of the late Brad Gowans and his "valide".)

"I used it when Frank Rosolino and a couple of other cats were in the house and deliberately stayed out of the spotlight and sort of covered up the horn. I got a kick out of watching them when I did some things they knew were impossible, and only then I let them see the horn." Maynard chuckled. He told us that he's started in music on trumpet and slide trombone, though most people know only that he's played valve.

Personnel for the band (on the album, and probably for the tour as well), courtesy of Ernie Garside, Maynard's trusted manager: Maynard Ferguson, trumpet, superbone, percussion; Alan Downey, Mike Davis, Tony Mabbett, Terry Noonan, trumpets; Billy Graham, Adrian Drover, trombones; Andy Mackintosh, alto; Tony Buchanan, tenor; Bruce Johnstone, baritone; Pete Jackson, piano; Dave Markee, bass; Randy Jones, drums; Vimu Makunda, veena; Ray Cooper, percussion. No electronics, but you won't miss them when Maynard's charged up.

—d.m.

GOODMAN GETS DEGREE

Benny Goodman took time out from his gig at the Rainbow Grill in New York to wing it back to his old home town Chicago, where he received an honorary Doctor of Humane Letters (*Honoris Causa*) degree from Mundelein College on June 2. Lee Schooler, Chairman of Mundelein's board of trustees, lauded Goodman for his contributions to American music and culture, contributions spanning nearly half a century of professional activity.

The degree was Goodman's second academic citation in recent years from a major Chicago university. In 1968 he was saluted in similar fashion by the Illinois Institute of Technology.

Mundelein students will have an opportunity to see Goodman make a further contribution to American music this summer, when he plays a unique one nighter at Ravina Park in Highland Park. Joining him will be Gene Krupa, Lionel Hampton and Teddy Wilson, each a great star in his own right, for a trip down the time tunnel to the days of the original BG Quartet. If the evidence of last year's quartet reunion on the Timex Swing Festival TV show is any indication, however, the musical values should vastly overwhelm the obvious nostalgic angle. Two days before Ravinia, which will be on Sunday, July 15, Benny will concertize with a sextet at the Meadowbrook Festival, Rochester, Michigan. The original quartet will reassemble August 18 for a special concert in Saratoga Springs, New York, which will also find Goodman playing a Weber concerto with the Philadelphia Orchestra. There will also be sextet dates August 21 and 23 in upstate New York and Philadelphia respectively. The quartet will also play at Carnegie Hall June 29 as part of the Newport Jazz Festival.

Goodman's Rainbow Grill group included Bobby Hackett for the first three nights, trumpet, and Urbie Green for the balance, trombone; John Bunch, piano; Peter Appleyard, vibes; Buckley Pizzerelli, guitar; and Milt Hinton, bass. Drummer was not announced at press time.

While in Chicago to accept the honors from Mundelein, Goodman's police escort was led by Sergeant Mike Invergo, BG's number one fan in the Windy City.

ZAPPA INPROVISATION

It may have been one of the most unusual down beat award presentations in the recent history of such events.

The award "ceremony" involved the presentation of the Pop Musician of the Year award to Frank Zappa and the Best Violinist award to Jean-Luc Ponty made by managing editor James P. Schaffer.

Zappa, however, had no intention of letting this be an ordinary affair. As Schaffer came on the stage at Chicago's Auditorium Theater where Zappa and the Mothers of Invention were beginning a three-hour concert, they improvised what might best be described as "music to receive plaques by."

Urging the down beat managing editor to do some dancing, Zappa and the Mothers created electronic sound effects and offered banal melodies to accompany Schaffer's presentation. Schaffer, incidently, contributed a shuffle and some knee bends.

In addition to Ponty and Zappa, the Mothers included Ian Underwood, reeds; Ruth Underwood, percussion (marimba and vibes);

Ralph Humphrey, drums; Sal Marquez, trumpet; George Dukes, synthesizer and keyboards; Tom Fowler, bass; and Bruce Fowler, trombone. The band is dynamite!

—herb nolan

MANU DIBANGO BRINGS AFRICAN TUNE ACROSS

A few weeks after some AM stations in New York had begun to play it, several cover versions were on the market and the original single, imported from France, had sold 30,000 pieces (the entire available stock), at \$2.50 legitimately—and reportedly a lot more illegitimately. Of course, the record had been bootlegged.

The tune is *Soul Makessa*, the artist is Manu Dibango (composer, arranger and saxophonist), and the music, which you've probably heard by now, is a new kind of mixture of American r'b-jazz and African rhythm and vocalese.

After the imported single, recorded on the Fiesta label, broke wide open in the New York market, many record companies tried to obtain U.S. distribution rights. The winner was Atlantic Records, which on May 23 announced that 24 hours after completing the deal for world-wide distribution rights with Societe Francaise De Son, it was already shipping the single all over the country. An album, also called *Soul Makessa*, was released the following week.

A breakout in one market is not always a guarantee of a nationwide hit, but by the time you read this, the answer will be known. In any event, Dibango's background is an interesting one, as we learned at a press conference presided over by a beaming Ahmet Ertegun.

Born in Douala, Cameroon, in 1934, he was brought to Europe at 15, started lessons in piano, theory and harmony, began to play saxophone at 20, eventually turned pro, got into jazz, returned to his African roots after meeting some Congolese musicians, began to compose and record, moved to Zaire, came back to Europe, accompanied singers and conducted on TV, and writes and arranges for some of the best-known African artists. King Curtis is one of his idols, and he has recorded a tribute to the late saxophonist.

The folks at Atlantic believe that *Soul Makessa* could open up a whole new market here for African music, which they feel to be closer to jazz than the currently popular Jamaican reggae. It may also lead to new dances, they suggest.

NEW ORLEANS SOUNDS

An aura of New Orleans, musical and culinary, is prevailing high atop New York's Rockefeller Center through July 8.

The New Orleans Jazz & Food Festival at the Rainbow Room is presented in celebration of the 20th anniversary of the Newport Jazz Festival, which, of course, will take place in New York June 29 through July 8.

The live music at the Rainbow Room will be heard nightly except Mondays from 5 p.m. to 2 a.m., and on Saturdays and Sundays, also during brunch hours, from 12 noon to 3 p.m. Wild Bill Davison and his All Stars (Marshall Brown, trombone; Kenny Davern, soprano sax, clarinet; Claude Hopkins, piano; George Duvivier, bass; Cliff Leeman, drums), alternating with New Orleans songbird Ellyna Ta-

down beat NEWS

potpourri

tum (who broke it up at last year's Newport), accompanied by Brooks Kerr, piano, will provide the sounds. On Mondays, taped selections from Louis Armstrong's private record and tape library, selected by Mrs. Lucille Armstrong, will be heard.

Food is flown in daily from Louisiana and prepared by a chef on loan from Ernie Mason's famous New Orleans restaurant.

DAN MORGENSTERN RESIGNS AT db

This is the last issue of *down beat* Dan Morgenstern will serve as editor. He is leaving us to devote more time to writing and other activities for which he is so well equipped.

We recall with pleasure, Dan's TV series *Just Jazz* produced for the Public Broadcasting network, his weekly jazz program for Pacifica Radio; his splendidly produced Jazz in the Garden concerts at the New York Museum of Modern Art, and so many books, articles, and records to which he contributed considerable skill and knowledge. Jazz musicians, educators, and students are today profiting from Dan's efforts as a member of the Jazz Panel of the National Endowment for the Arts.

Dan Morgenstern began his association with *down beat* in the early fifties not long after his graduation from Brandeis where he was editor of the campus newspaper. He became N.Y. editor of *db* in 1964 and succeeded Don DeMicheal as editor in 1967.

Dan, this is not a goodbye but rather a low bow to you for your valuable service to jazz and to *down beat*. We are looking forward to receiving your record reviews and special features you plan to do for us. (You do know our deadlines.) In the meantime Dan, good luck. We'll see you soon.

FINAL BAR

Trombonist J. C. Higginbotham, 67, died May 26 in Harlem Hospital, New York City. He had been in ill health for some time.

Born May 11, 1906 in Social Circle (near Atlanta), Ga., he started playing bugle, then was given a trombone by his sister (two brothers also played brass instruments). He worked in the family restaurant and gigged with local bands until moving to Cincinnati to attend tailoring school, but soon turned to music full-time, joining Wes Helvey's band in 1924. He settled in Buffalo in 1926, working with bands including Eugene Primus', but on a visit to New York in Sept. 1928 was heard sitting in with (Chick) Webb by Luis Russell, who immediately hired him.

Higginbotham made his recording debut shortly thereafter, and during three years with the excellent Russell band established himself as one of the leading trombonists in jazz. He joined Fletcher Henderson in 1932, played briefly with Benny Carter, was in Mills Blue Rhythm Band 1934-36 and then with Henderson again until joining Louis Armstrong's big band (directed by Luis Russell) in 1937.

Leaving Armstrong along with his good friend trumpeter Henry Red Allen in Dec. 1930, Higginbotham became nominal co-leader with Allen of a sextet at New York's Cafe Society Downtown. The association continued through 1940, after which the trombonist, occasionally leading his own groups, did long stints in Boston and Cleveland. He worked regularly in New York dur-

Herbie Mann, who recently celebrated his 13th year with Atlantic Records ("My bar mitzvah," he jokingly called it) by signing a new contract with the company, has formed a new band. It includes holdovers David New- man, tenor&alto saxes, flutes, and Pat Rebil- lot, keyboards and musical director, plus Jer- ry Friedman and Bob Mann, guitars (acous- tic&electric); Willie Weeks (formerly with Donny Hathaway), bass, and Charles Collins, drums. Herbie expects to do quite a bit of sitting in at Newport-New York. "I told George Wein I was going to do a Gerry Mulligan," he said.

One aspect of the jazz resurgence in New York is the sitting in that's been going on. In May, saxophonist John Handy, in from San Francisco for a visit, sat in with old boss Charles Mingus at the Two Saints, while Er- roll Garner delighted fellow Pittsburgher Roy Eldridge with a playing visit to Jimmy Ryan's.

Led Zeppelin's current 33-city tour of the U.S. got under way by breaking some records for concert attendance and grosses set by another British rock group. At Tampa, Fla., Zeppelin's mooring was witnessed by a crowd of 56,800 shelling out \$309,000. The previous mark for attendance and gross at a single artists concert in the U.S. was set by the Beatles in 1965 at New York's Shea Stadium: 55,000 people and \$301,000. At presstime, Led Zeppelin's *Houses of the Holy* (Atlantic) was No. 1 on the charts.

If you'd been around midtown Manhattan on May 6, you'd have seen an uncommon sight: Elvin Jones, splendid in a red, white and blue engineer's suit, marching down Broadway beating a field drum. The occasion was a "Young People's March for American Music" led by pied piper David Amram (joined by fellow flautist Harvey Ray). Despite the high-falutin' title, it was meant to publicize the advent of a regular Friday and Saturday music policy at the Horn & Hardart Automat at 104 W. 57th St. After the march there from Columbus Circle, Jones and Amram were joined by Jerry Dodgion, Pepper Adams and Gene Perla for a jam. Some 300 persons marched along to the beat of Elvin's drum, and he seemed to enjoy it all hugely.

A hitherto unknown treasure, the only concert performance by the legendary Leadbelly to have been recorded live — on Aug. 15, 1949 at the University of Texas in Austin — has been released on Playboy Records with a souvenir packaging including rare photos of the artist. The label was also initiated a modern blues program, in which a debut album by Phillip Walker, the singer-guitarist who has worked with Clifton Chenier, Etta James, Jimmy Reed, and Little Richard is the first release. It's called *The Bottom of the Top*.

The Smithsonian Institution has added jazz to its Touring Performance Service, initiated in 1968 as an extension of the Smithsonian's

Division of Performing Arts. The Jazz Heri- tage Tours, planned by Martin Williams, Di- rector of the Jazz Program of the Division, offer three packages, in each case including workshops: The Horace Silver Quintet; the Jimmy Giuffre 3 and the Jim Hall Duo; and the Andrew Hill Ensemble plus Claude Hopkins. Tours may be arranged individually with each local sponsor (colleges and universities, state arts councils, civic associations, etc.) and range from a one-day engagement through a three-day "encounter" to a five-day resi- dency. For details, contact Mark Mason, Touring Performance Service, Div. of Per- forming Arts, Smithsonian Institution, Wash- ington, D.C. 20560.

Norman Granz recorded the new Oscar Pe- terson Trio for his new label, Pablo, during a May stand at Chicago's London House. Granz also mentioned some other interesting Pablo projects to *down beat*. Duke Ellington and Ray Brown recreating the famous Elling- ton-Jimmy Blanton duets; a meeting between tenorists Stan Getz and Eddie (Lockjaw) Davis (rumored to be going back with Count Basie, by the way), and a trio date with Basie. Ray Brown and Buddy Rich. In the can is a four-Lp set from a Granz all-star concert in Santa Monica last year (a limited pressing of 1,000 sets has already been privately dis- tributed), and a massive series of Art Tatum albums will soon be launched.

strictly ad lib

New York: McCoy Tyner introduced a new member of his group, tenor saxist Azar Lawrence, at Jazz Interaction's May 21 ses- sion at Top of the Gate. He replaces Sonny Fortune. Bassist Juny Booth and drummer Alphonse Mouzon remain aboard. A surprise sitter in was trumpeter Alan Shorter. Opposite McCoy was Lee Konitz, with Marshall Brown, valve trombone; Paul Bley, piano (Dick Katz on the first set); Chuck Israels, bass; Barry Altschul, drums. Sonny Stitt did most of May at Top of the Gate... Paul Desmond set a new attendance record at the Half Note during the first of his two weeks there. Jim Hall, guitar; Ron Carter, bass, and Al Harewood, drums were in the group, the first the altoist has led in public since the mid-50's. Bill Evans' trio was opposite. The week before, Gerry Mulli- gan's Age of Steam (Hank Jones, piano; Sam Brown, guitar; Joe Venute, vibes, percussion; Chuck Israels, bass; Jimmy Madison, drums) shared the bill with Zoot Sims' foursome (Ben Aronov, piano; George Mraz (Sam Jones on opening night), bass; Bill Goodwin, drums). Joe Williams and Hampton Hawes will be on hand through June 23, following Grover Washington and Mark Murphy. On June 25, Max Roach comes in for a week. The World's Greatest Jazzband, opens July 16... Freddie Hubbard's drummer, Michael Car- bin (from Naptown, of course), was impres- sive at the Village Vanguard, with Junior Cook, reeds, George Cables, piano, and Kent

... On The Road

will be a regular feature in *down beat*, a service to our readers in answer to their many requests: Who is Where and When.

To do this we need the cooperation of record companies, managers and booking agents. So, submit artist itineraries, by city, state and date, six weeks before the gig. Send to: *down beat* OTR, 222 W. Adams Street, Chicago, Ill. 60606

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NEWS
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Continued on page 41



The world's favorite blending machine

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4/4 "Swing" — a lot of musicians today consider it old-fashioned.

THAD JONES

Thad Jones and Mel Lewis agree that 4/4 is the most basic thing to do. This, however, is not all they play or want to play, but they believe swing is the foundation for all time signatures.

As Mel says, "I believe that 4/4 should be happening first. The other thing, odd meters, should be played as a change of pace and not as a steady diet. But, I have heard bands use 4/4 as a change of pace."

Thad adds, "That's the advantage of learning how to swing first because, if you can swing, you can do the other thing."

While we were discussing the use of odd meters, Mel started to talk about Don Ellis' band and their use of odd meters. Mel felt since this was a sensitive subject he did not want to be quoted, but he relented. And the interview begins at this point.

MEL LEWIS



by jim schaffer

ML: I'm going to say something that I don't want on tape.
TJ/db: Say it, man, say it!

ML: It has to do with that engagement we did in New York opposite Ellis' band. They came into town with all that electronic equipment. The band was new at the time but they played the hell out of that stuff. Steve Bohanan, I thought, was very much at home with it. He played it very smoothly, almost effortlessly. But, talking to some of the guys, they were all saying, "man, you've got to concentrate. If you lose your place, you're dead. There's no one to help you. You've had it. You've got to count, count, count." We knew that. You could hear it. They played one tune that night—it was a blues thing—in four and nothing happened. It sounded terrible. No feeling at all. With all the electronic excitement they had going with odd meter, they had nothing going on a straight-ahead blues arrangement—4/4. They just couldn't get off the ground at all. It was such a shock. All that noise, then all of a sudden the most purist form of jazz—the blues—when they are suppose to be swinging, they just went plop on their fanny. Nothing happened.

I guess this could be in there. I'm not putting the band down. They did what they had to do very well.

Thad and I are involved in education and we see kids who don't know the most basic thing in jazz which is swing. They can't do it. They just don't know how because they are not concentrating on it, first. Swing should be the first thing they should go after.

db: Who do you think is at fault? The educators?

ML: Well, it has to be whoever is directing. I think their ideas about what's really happening in music, in jazz...

TJ: I think it's been pointed out to them that this is the direction and, there is some merit to it, because it boils down to getting rhythmic. It's gone harmonically just about as far as the ear can stand. So, it has to be rhythmic but at the same time there has to be some coherency—something that you can really relate to rhythmically and not just for musicians. I mean the general public. The people buying the records. They have to have something they can say, "Yes, I can dig that." It gets back to the same thing—if it's rhythmic, then why can't it swing? This is one direction that music education is bound to get into. Like in most things involving progress, sometimes the cart is a little bit before the horse.

db: You think it's more technical than feeling?

TJ: No.

db: Then, what

TJ: I think it's another direction. It's all technical. Feeling is something that's a basic characteristic in people and that can be very involved, but the surface mechanics sort of open the door to feelings. To me, mechanics of execution is the minor technical part. You have to learn a lot, but your feelings are enormous. Like, I don't think you'll ever learn enough to express them all.

db: Do you think a lot of the young kids are getting into only playing their feelings and not taking the time to do the technical part? They are coming off sounding as if they only listened to the recent Miles, but didn't go back to see what he was doing in the 50's.

TJ: I was discussing that with a fellow today. I said, "it's surprising to me how people can listen to a simple phrase, say like, Ben Webster plays a simple melody, and not realize how much time he spent learning how to express himself musically." They think, "I can do that." But, when they pick up a horn and try to express what he expressed—his feelings and

part of his emotional makeup—nobody else is going to do it like him. You know, Freddie Hubbard's expression and technique have to run hand-in-hand. If his fingers run ahead of his mind or his feelings, nothing's going to happen. His feelings and techniques have to run together. So, you try to develop a technique that covers your feelings.

ML: When you hear a guy who plays simply, 9 times out of 10, that's where that man's technique is at.

TJ: That's the way he's thinking. He's thinking of very simple phrases.

ML: He thinks that way and it works. You've heard guys with a lot of technique, play a lot of notes, and they can do that. But, it depends on who you are, where you are, how you think, and what you want to be. Since I've been doing quite a bit of drum teaching, I find too many drummers have gotten into this thing of wanting to play fast. Now, they can't play slow and they can't play soft, and they can't swing. They have forgotten it. The point is, they don't realize they are still young. I can play faster now than I could when I was young, and effortlessly and I never worked at it. It's just a matter of knowledge and growth. I used to die when somebody beat off a fast tempo. I'd say, "Here we go." I'd last three choruses and then start worrying about it, and the more you think about it, the worse it gets. Now, I don't let it even bother me. Things happen much easier now because I learned the basics and the simple way of doing things and of thinking simply. It just works and it grows. I really feel for these kids who think excitement comes from speed. They think the word "technique" means speed. The word "technique" just means the way you do something, that's all.

TJ: That's funny because I used to play awfully fast. But as the years rolled along, I've sort of gotten out of it because playing fast really doesn't have the meaning for me now that it had then. Your musical views change and are not necessarily centered on what's happening today. That's what makes music so important. As Mel said, "your mind is constantly gathering new information and what you leave off on this side you accumulate on the other side.

db: Have you thought what could happen tomorrow?

TJ: Well, I haven't given it too much thought because, to get very practical, we've been trying to dig a couple of dollars out of the ground. We want to keep the band as busy as possible. But, I think the direction groups like Mahavishnu are into is a combination of the elements of feeling and technique. They are now whole musicians. That's very important. You get the feeling of tremendous force when you listen to Chick Corea, Herbie Hancock, etc. It seems to be happening more in the smaller groups and I'm sure eventually, with the knowledge they have to offer, they'll want to expand it and bring larger groups of people into it. But until that happens, I think they are on the right track—and it swings.

ML: My only complaint right now about any of it is that nobody is really thinking about dynamics, yet, and most of the groups are a little bit too loud. I'd like to hear a little more dynamics from some of those groups because they're playing some great things.

TJ: They'd have to hire somebody to...

ML: They'd have to get somebody to actually work controls. That's the electronic thing.

TJ: Electronics! I imagine that's what you were hinting at a little while ago. Electronics definitely has a place. I don't know whether or not it's going to completely take over but I don't think anything can take the place of the human element.

ML: I really don't think it will. It certainly should be a part of it. If you start turning everything electronic, what are we here for?

TJ: You know, good music has always had that perfect balance from the classics to now.

ML: Yeah. I think there's room for everything, man. I think you have to extend things but when that gets too heavy into one direction, then it tends to be a drag.

db: In what sense? Monotony?

ML: Yeah. Well, a lot of it is monotonous. There's room for every kind of music. It's a great pleasure to listen to a good symphony and that music is still here. There have been attempts to avant-garde classical music but it hasn't replaced the old masters.

db: It's just an extension.

ML: It just comes in. And with jazz it's the same thing. I think there's a tendency towards overdoing it. For instance, if one group comes out and is working with electronics and is successful, immediately you've got ten more groups jumping in doing the same thing. That's what gets me.

TJ: Carrying along that same thought. I think musicians do have a tendency to sort of copy and get on the bandwagon instead of accepting one thing



for what it is and realizing that it's another area of progress. They immediately want to emulate. Music is a very personal thing. It's strictly an individual thing. This one tenor player comes to mind who played like another player. He just tried to play every note exactly the same. He might have been sincere in his love for the musician but it didn't turn out that way. Eventually, he just went right down and like you never heard of him again. He was a very competent musician but it's just like my uncle always said, "There's only one thing that keeps us all from being rich and if we knew what that was, everybody would have a million," and that's probably the thing the tenor player didn't realize - copying was just another form of saying the other man was great. You just extend more adulation and acclaim or whatever to the other guy.

ML: And you create so much frustration because you're trying to be another person, but the real thought behind it is, that he was successful with it and you're thinking in terms of success, really, instead of in terms of music. Instead of a person being an influence on you and using that influence and incorporating it into your own being, you emulate in all ways.

TJ: It's a natural thing to play what you want to express. That's why it's sort of heartbreaking to see it happen. It happens and it's part of the business. I guess it has, in some small way, some meaning as far as musical progress is concerned because it either stops it for the moment or propels it on to the next level. Music seems to be moving ahead for the musicians today. This probably means the lessons of the past have been learned fairly well. As many symphony composers as there are, they don't write the same way. They all have their own style. They have their own way of voicing chords, their own extensions, and their own way of developing lines. Development is strictly an individual thing. It was a product of their own thinking. This is what we hear from the small groups we mentioned earlier.

ML: Even our band. We've read and heard people say we really remind them of Ellington or Basie. Well, there may have been an influence of some kind, naturally. But, when you sit down with your record collection and put one of our records on after one of theirs, I don't hear it at all. If you listen, we have our own sound and our own feel. We don't sound like Ellington or Basie and they don't sound like us. We sound like the Thad Jones/Mel Lewis band. We have our own rhythm feel, which has to do with the human part of the guys who are playing, and with the way the music is written. Thad's arrangement and voicings are not like anyone else's and you've got to listen a little closer and you'll see, "no, it is different." It is individual. It's something else.

14 down beat

What about the time that great record that had Ellington and Basie bands playing together - Thad was on that. In fact, he wrote a thing for it. Well, you put the two bands together, depending on who wrote the charts, you had all the same guys from two different bands playing together, it worked. Everybody knew what to do. It's all part of the whole thing, interpretation and the experience of the players.

TJ: It goes back to experience. You accumulate knowledge as you go along, put it into your vision, or whatever you want. Maybe that's what develops into a style. I'm sure Ellington listened to quite a few classics, and it's evident that he learned quite a bit from them because his band, and his arrangements are very classic. They have the depth, the extension, and the real form—the classic structure.

db: a, b, a, b

TJ: Yeah. It's beautiful to hear. He recorded an album some years ago, oh, it must have been about twenty years ago. Ellington masterpieces and only 4 tunes on it: "Sophisticated Lady", "Solitude", "Tattoo Bride", and "Blue Indigo". He completely revised all the arrangements from the originals. They are masterpieces.

ML: I remember one time, when I was doing the Monterey Jazz Festival, Ornette Coleman was on the show. Ornette was a student then and had a working relationship at the time with Gunther and John Lewis. I remember he brought in a piece he wrote, something that he felt, with no bar signs, nothing, and he wanted Gunther to look at it. It was an experiment and he said, "I think I wrote an absolute free-form piece." Gunther took it, and in no time at all subdivided the whole thing into meters and showed it to Ornette, and said, "You did?" "Well, here it is with meters. It's not free." Ornette thought he had something different, but it still boiled down to the same thing. It can all be divided up into bars and notes so it can be played by anybody.

TJ: I once wrote a piece in ten-bar phrases. There were no bar lines. It broke down to ten-bar phrases and nobody had any problem in reading it.

ML: No. Because you wrote notes and you play the notes with their values. It comes out anyway.

TJ: If you write the time, and write the time for the drummer, there's no question about it. As long as he's back there doing this you know you've got something going.

ML: And really some of those early things Ornette Coleman did, which I really liked, were very nice and different. He had straight-ahead rhythm section and they sounded good.

TJ: Ornette came out of Bird, too. So, what he's doing now may sound mysterious to the uninitiated, but he is a straight swinger from way back. Ornette Coleman can play.

ML: Right. I think so. Chico Hamilton, I think, made a remark I saw in down beat or some place. He made a very true remark about free-form drumming. He said, "How free is it?" "It's free from the point you hit something here until the point you hit something there, it's a meter." "It's a meter of some kind", he said. It's not really free if the drummer goes da-da da-da da-da, that can be written out. That's not free. It's in order. You just play a series of notes, so that's not free. How free can you be when you're playing things. Free would be, to me, to take a mallet on a cymbal and roll, and roll for any extension of time, now you've got something. You just never stop—infinity. All right, now, you've got free form. But when you're taking sticks or brushes you're playing patterns. Those patterns can be notated in some kind of way. So why talk about it, just do it and enjoy and hope it all works out. I still like it when it swings.

TJ: There's a lot of discussion about freedom and you really have to line out what the thoughts are on it because freedom is discipline. There must be some form of structure with which the musician can perform. As far as our band is concerned, the arrangements are structured that way. They are geared to allow a certain amount of expansion by each player if he so chooses. When we designate solos, they play until they reach what they want to reach and the arrangement will allow for it. I think this is the type of satisfaction that each musician needs. Then it comes down to an understanding between the players, and Mel and myself. Everybody understands us. There are some nights when you don't really feel like playing, and there are nights when you feel like stretching out. It's a sort of vibes you give out. We've been playing together long enough to sort of pick-up, and it makes for a very compatible relationship. It has to be the discipline, the understanding and, I think, the real love and respect the guys in the band have for one another. Without that, you can't really function as a unit. So, that's very important—love and respect.

ML: We've been very lucky that way. We've never had any cliques or anything like that and the guys really like each other. Most guys who have joined this band have been pretty thrilled to come in here, and the guys usually show it, and the other guys are always giving them a helping hand. They're always helping each other, you know. That's how you get to know a guy, too. You'd be surprised to know how friendships have developed in this band just by the guys knowing they must help each other.

db: Do you have much of a turnover?

TJ: The band we have now has been together now for about a year-and-a-half. We have one trumpet player now who's sitting in. That's the one chair that's been sort of shaky. There are several guys who want to join the band.

CORNER
CONGA
CONGA
CORNER

It has been almost a year since I wrote my first article concerning the Conga Drum. I intended to write a follow-up article long before now, but I was busy making preparations to tape a film. The film is now completed, which will show me teaching the general public how to play the Conga Drum, Bongos and their related instruments. The show has been prepared as a thirteen show series and will be shown on Cable TV in the Fall. Aside from the work involved with that, I'm still traveling with The Fifth Dimension, so you can see that I've really been quite busy.

I sincerely want to thank the many readers of *down beat* who wrote letters as a result of my article in the April 27, 1972 issue. The letters were very interesting and helped to strengthen my conviction that the Conga Drum should have as much prestige and status as all other instruments.

In February of this year, I was asked to teach a five week course at a college in New York. I was happy to accept because the subject was "The Creative Process of the Conga & Bongos." I had a lot of enjoyment teaching the course and feel that the students were stimulated and learned quite a lot. Some of the students asked some very interesting questions, for example:

Q: Afro-Cuban drumming is preferred by the Western world rather than the African, Haitian, Brazilian or any other type drumming. Why?

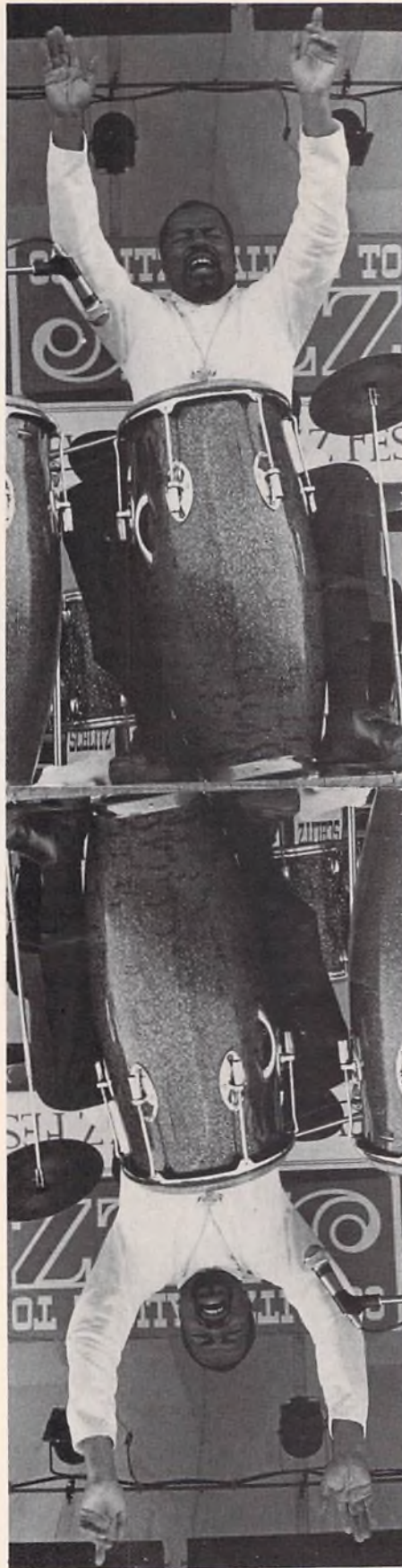
A: The Western ear is more attuned to tone and melody. The Conga and Bongos can be tuned to several pitches. If there are one or more Conga Drums involved in playing and they are all tuned differently, you can hear the various tones and they are very melodic. For example, take the ever popular *Quauanco* that's so often played. You can actually hear a melody, along with the highest pitched Conga, which is called the *Quinto*, playing the solo part. Now this holds true for all the other rhythms you may hear. With African drumming, the emphasis is on poly-rhythms rather than tone. The same is true of Haitian, Brazilian and other Caribbean type drumming.

Q: How many Afro-Cuban rhythms are there?

A: Many. I can't actually give you a specific number because there are so many. However, I will name some of the more familiar rhythms such as *Quauanco*, *Conga*, *Rumba*, *Yambu*, *Chango*, *Nanigo*, *Mambo*, *Meringue* and the *Cha-Cha-Cha*.

There were many more such interesting questions from the students coincidental to the creative process of Conga & Bongo drum playing.

Music is an expansion of life which helps to create all types of emotional feelings. You've got to feel the music when you're playing the Conga Drum. This will enable you to create a



ALAIN BETTEX

BY
MONTEGO
JOE

particular mood. The Conga Drummer adds quality to the music. This in turn gives the music a life. To be able to create to the fullest, and at the same time relate to whatever the music is saying, you must have a vast knowledge of rhythms. There are many rhythms originating from Africa, South America and the Caribbean which will enable you to create. Another suggestion is that you make it a practice to listen *all* types of music, particularly the classics. A good example is Richard Strauss' *Also Sprach Zarathustra* which was used as the background music for the film *Space Odyssey-2001*.

Eumir Deodato, a very talented Brazilian arranger and composer, wrote the music for the recent hit tune entitled *The Prelude to 2001*. It consists of jazz, rock and blues. The Conga player who is fabulously creating throughout the record is none other than Ray Barretto, and the percussion work is done by Airtio Moriera, another gifted Brazilian. Ray, whom I know personally, listens to a lot of classical music. *Listen carefully to some of his earlier recordings and you'll be able to tell from the structure of the arrangements that he has indeed listened to the classics.* On some of my own earlier recordings on Prestige Records, I have a few tunes which are also structured in a way that reflects my classical influence as well as my vast knowledge of rhythms.

Another Conga Drummer who is to be commended for his creativity is Henry Gibson, who plays Conga on the "Superfly" album. I especially appreciated his use of the African *Squeeze Drum* (the African name is *Dun-Dun*) which he uses in the intro of the tune "Pusher Man." The aforementioned information will point out the fact that the Conga and Bongo drums are not always confined to Latin music. There was a time when Conga drummers were unable to read music, but now the times have changed, and reading music has become a necessary thing. By learning to read, Conga players have been able to add a new dimension to their sound, taking them further and further into *creativity*. Reading drum music, having a good knowledge of rhythms and listening to all types of music should not only make you a well rounded Conga player, but definitely a *proficient musician*.

Before ending this article I would like to mention a statement that was made by Ron Carter, the well known Bass player. In a previous issue of *down beat*, he remarked that in a rhythm section, "the bass is considered the quarterback." This is very true. However, when there is an additional player within the rhythm section, such as a Conga player, *he* then becomes the quarterback!

NOTE: My next article will be entitled "The Different Styles of Conga Drumming."

Calling on Webster to help me get started; I found that a crusade is "any vigorous, concerted movement or cause, especially a reform movement." I mean if you want to stick by the first definition pertaining to the Holy wars during the Middle Ages, that's your hang up. I prefer the updated definition because it neatly and accurately describes four *vigorous* musicians—Stix Hooper, Joe Sample, Wayne Henderson and Wilton Felder—whose *concerted movement* started out as the Jazz Crusaders, but who have taken up a musical *cause*, deleted the word Jazz and now label their *reform movement*. The Crusaders.

Not a re-birth. Not a public relations gimmick. Merely a re-assessment after carefully evaluating the Tower of Babel they call the "jazz establishment," and realizing that no one, but no one, can agree on a definition for "jazz." Even Webster isn't hip enough to help.

So the Crusaders decided to help themselves. It is the semantic climax to a reform movement that began as the Swingsters, progressed to the Modern Jazz Sextet, became a nocturnal with the Nite Hawks and eventually settled on the Jazz Crusaders.

That metamorphosis includes the entire story of the Crusaders: four like-minded cats who started out together in Houston, Texas. Wayne Maurice Henderson, 33, began playing trombone in the 6th grade; Wilton Lewis Felder, 32, received a tenor sax from his brother during junior high school days; Joseph Leslie Sample, 33, started piano lessons when he was in elementary school; and it remained for Nesbert "Stix" Hooper, 34, to put 'em all together (he is still nominal leader) while they were attending Smith Junior High.

Stix had the same roots, showing promise as a young percussionist. "I was always bangin' on pots and pans, and my father thought I had the potential for being a drummer, so he bought me a Parade snare drum. When I went to junior high school, I was marching in the band and from that it soon developed that I really began to dig music.

"I thought it would be a good idea to get some guys together and form a group. It started out as a sextet, and the guys who were in that particular group are the original members with the exception of two who left. One is no longer in the business; the other is, and doing very well." The latter is doing "very well" indeed. His name is Hubert Laws.

So that means Stix, Joe, Wayne and Wilton have been a solid nucleus since the early 50s, which is certainly an indication of their togetherness. It doesn't come from a happening in a studio, nor from an occasional chart that uniquely ties their talents in the same direction. It comes from a lifetime of interaction and interdependence.

As for their sound, much of that can be attributed to their Texas roots. As Joe Sample observed, "There was something down in Texas that was definitely not as slick as east coast jazz, and definitely not as cool as west coast jazz. I always called it 'Gulf Coast jazz.' Texas was just 'lay it out strong and forceful.'"

Well, the Swingsters and the Modern Jazz Sextet continued to "Lay it out strong and forceful" through Wheatley High School and then through Texas Southern University. And even though, to use Stix's description, "living in the South was really a bad trip," they were building a distinctive combo flavor that incorporated the most exciting elements of rhythm and blues, a down home brand of

"FOUR OF A KIND" BY HARVEY SIDERS



NESBERT "STIX" HOOPER, WILTON FELDER

funk, and gospel overtones that will never rub off.

They continued to pay dues and play blues at school proms, dances, honky tonks and beer houses until, during their undergraduate days, they realized it was time to move on. As Stix remarked, "we've always planned strategy as a group, so we sat and thought for a while."

Naturally they thought about New York City. Doesn't every group? But Stix and his cohorts felt they were "in tune" to either coast, so it was a toss-up between New York and Los Angeles. Once they went through all the positives and negatives, they came up with the following conclusions. Living conditions were less than ideal in New York; they had an affinity for the life style out west ("back yards, man!" was the way Sample put it); and a major consideration was the fact that they had relatives in Los Angeles.

So in 1958, the Modern Jazz Sextet-minus-two pulled up roots and resettled in L.A. But coming to Los Angeles in 1958 and looking for jazz clubs was like coming to Pearl Harbor in 1941 and looking for peace and tranquility or coming to Berlin in 1939 and looking for a Kosher restaurant. In other words, as Stix recalled, "when we arrived, the bottom of the jazz scene completely fell out. A lot of the clubs closed, the so-called west coast jazz was really on its way out. It just went 'kaput.'"

This is when the wisdom of their collective decision really paid off. "We were all single then and we were living with relatives, which kind of helped. We brought enough money with us to sustain us for about a year, so we kind of dabbled—one small casual here, one casual there.

And that's when they ran into their first angel: Howard Lucraft, the British-born guitarist-writer (now on the staff of Daily Variety) who then ran the Hollywood club called Jazz International. Today, the club is just another nudie bar, but for the four emigres, in 1958-59, it provided the first real exposure. It was their first gig in Los Angeles and most of the people dug the group. They played there on Monday nights opposite one of the brand names of west coast jazz, Buddy Collette. Buddy had Gerald Wilson, Wilfred Middlebrooks and Earl Palmer, so the Houston four were beginning to move in good circles.

And yet, at the same time, they ran into their first major obstacle. "What we called jazz wasn't really what they had been used to on the west coast. We were playing the same instruments, but it just didn't jell. So we put our ears to the ground and listened to what the people were saying and what they were listening to. We decided we'd have to water it down, and yet it wasn't really watered down. It turned out to be a glorified approach to what we had been doing for years in dance clubs."

THE CRUSADERS



WAYNE HENDERSON, JOE SAMPLE

“FOUR OF A KIND” BY HARVEY SIDERS

So they auditioned for a club called The Sirocco (now called Donte's) and got the job. But they had barely begun when the owner of the Tailspin heard them, bought out the contract and installed them in his Hollywood nitery (now the stie of a VW agency) for a year.

By this time, they decided on the name of the Nite Hawks. Why? None of them could recall. But none of them could care less—at least not at that time. “This was 1959-60; we were making money and we were comfortable there. We became a top lounge act as the Nite Hawks, and a booking agent for the New Frontier signed us and we became the first no-name black act to play Las Vegas. And we burned the New Frontier up. We even had a vocalist with us then—Micki Lynn.”

Then, all of a sudden, in the middle of their success, the Nite Hawks decided to shift gears. They held another of their characteristic “strategy sessions,” and took inventory of where they had come from and where they were headed. And they didn't like what they saw. More important, they didn't like what they heard.

“We realized that our heads had been turned around. We had become a show band, an act. This wasn't us. So we decided to come back to Los Angeles and try for a recording contract. It so happened at that time, Pacific Jazz was looking for a black group. So on the basis of an audition—set up by the one

contact we had with Pacific Jazz, Curtis Amy—we gave up a lucrative career and auditioned for Dick Bock.”

Joe Sample had written a couple of originals for the audition, among them, *Freedom Sound*. The audition went so well and Bock was so completely sold on the group, that audition (with Sample playing Hammond organ—an outgrowth of his Nite Hawk days) became part of their recording debut for Pacific Jazz. *Freedom Sound* eventually earned four and one-half stars in *down beat*. Just before signing with Bock's label, they realized they were going to need a new name and it was Stix's wife, Ramona, who coined the phrase Jazz Crusaders because she felt musically they were doing precisely that: crusading.

So they launched a highly successful recording career in 1961 with Pacific Jazz and later World Pacific (Pacific dropped the corporate name “jazz” long before the Crusaders did because when it became a subsidiary of Liberty Records, the parent company's executives decided jazz was a dirty name), turning out 17 albums for the two labels in the next nine years.

During those frantic 60s, when the “Great Wedding” was taking place between jazz and rock, a lot of people suddenly realized that the resultant blend was something that the Jazz Crusaders had always been playing. Their

brand of “Texas funk” had never deviated from the rhythm and blues and gospel roots. If what they were playing sounded like rock, it was not a conscious attempt to merge with some other sounds; it had always been native to them. And regardless of other labels and other influences, they had always swung. The jazz world was simply catching up to them.

Yet they were bucking the so-called jazz establishment. In the Crusaders' minds, that vague thing out there called the establishment has been a formidable obstacle. Made up of critics, writers, club owners, promoters, executives from record companies, radio and TV stations, they represent a narrow-minded clique that is set in their ways, and almost impossible to influence.

Item: The Jazz Crusaders never played the Monterey Jazz Festival, yet they have played clubs in nearby San Francisco and fans were lined up around the block waiting to get in.

Item: They were invited to play the Newport Jazz Festival only once, and as it turned out, the Jazz Crusaders were used as “an intermission-type filler on a hot afternoon.”

Item: In 1970, when they signed with Chisa, they dropped the name Jazz from the Jazz Crusaders and suddenly found themselves on top of the jazz charts. And radio stations that never played their albums now program them consistently and still refer to the group as the Jazz Crusaders. Asked Hooper: “How else can you let the world know that the word ‘jazz’ is all screwed up?”

Item: They've toured all over the country and have had a great deal of TV exposure, yet they have never been booked into a New York club.

Stix has little patience with critics who go nit-picking. He picked up a copy of *down beat* and began to read a record review. “This one's worried about a horn man who squeaked on the lower Bb of the last change. Screw him. When a man creates and improvises, he can't be perfect. Here's another one who asks if the guy is a commercial clarinetist or jazz clarinetist! I don't like critics or even other musicians who put you down because you're a commercial success. Look at Cannonball. Now there's a great musician who is intellectually acceptable, yet as soon as he returned ‘down home’ and started to play some finger-poppin music, they began to yell ‘sell-out.’ Later for that shit.”

This latest transition of the Crusaders (that is, sans “jazz”) has brought their music “right down to the people,” and Sample feels this coming summer should be their most successful. “We're ready to explode.”

Individually, they've gone through considerable growth: Stix has a year with George Shearing under his belt; Joe Sample has been busy taking studio calls; Wilton Felder (who really should change his name to Fender) has developed into one of the most sought-after electric bassists in the studios; and Wayne Henderson has been involved quite heavily in the production end of the business—especially with Hugh Masakela.

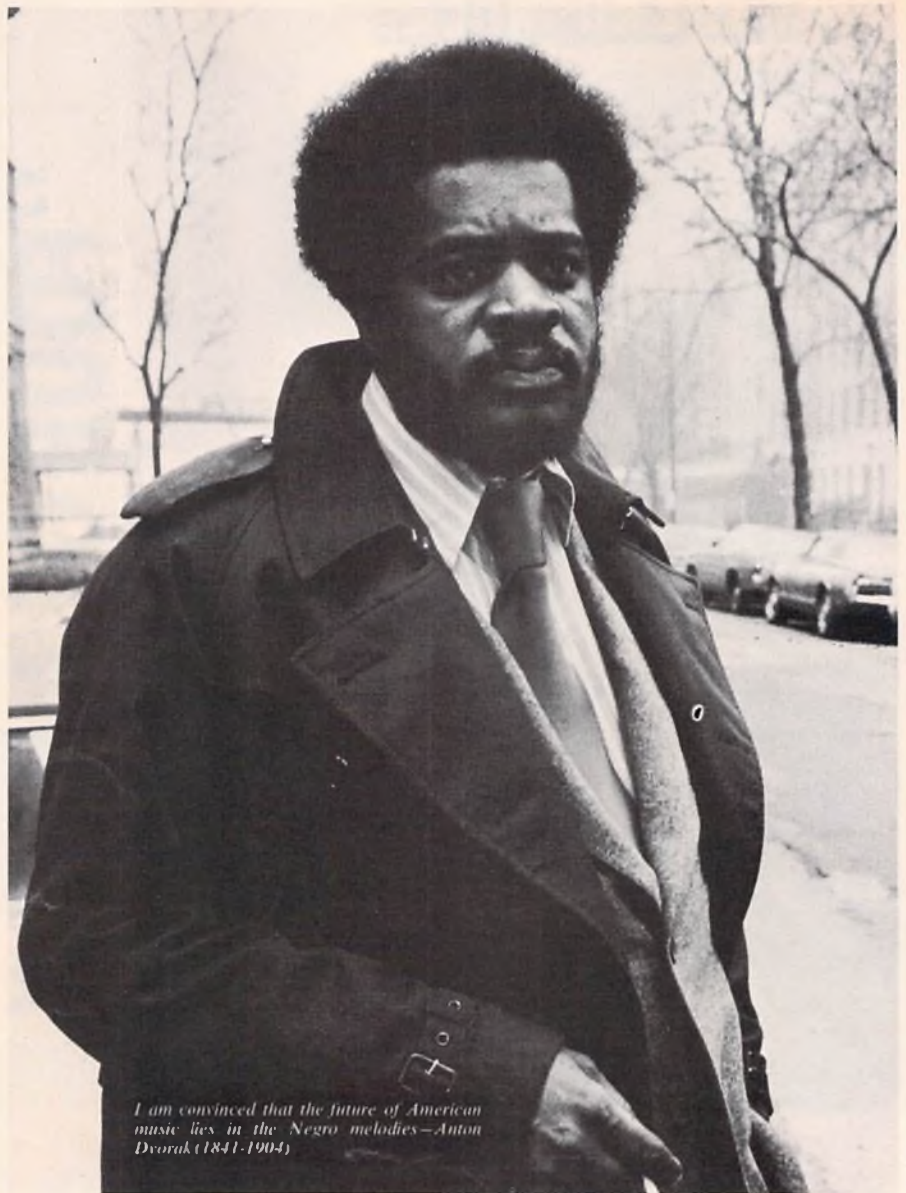
They've grown—but they certainly have not grown apart. They've simply acquired a wealth of experience. But they remain the Crusaders and they are as tight as ever. They're now a corporation; each of them is married. The future looks unlimited: appearances are upcoming on *Midnight Special*, *In Concert*, and *Flip Wilson*. And as far as selling out is concerned, the only thing they sell out these days are concert halls.

Looks like four of a kind guarantees a full house.

DONALD BYRD

"Infinite Variations"

By
Herb
Nolan



I am convinced that the future of American music lies in the Negro melodies—Anton Dvorak (1841-1904)

Donald Byrd believes he has reached a secure point and a understanding of who he is and how he fits into the scheme of things. He is confident of his role, so to speak. He has set the balance. He knows he can deal with it—he can cope.

Donald Byrd, Ph.D. of Music, is chairman of the jazz studies department at Howard University, Washington, D.C., fluegelhorn and trumpet player, composer and collector of black historical documents, oral histories and art, sees himself as an innovator and symbol: the jazz musician as an intellectual projected into academe. "A continuum," as he describes it, "from Miles, John Lewis and Cannonball, with a slight variation to it."

• • • •

It's afternoon on the third day of a five-night gig at the Jazz Showcase on Chicago's Rush St. The Showcase is the classic stereotype jazz room—a small basement bar where, when the light man fades the spots for dramatic effect at the end of a number, the musicians disappear in a blue-light gloom.

After this gig, his sextet (Kevin Tony, piano, electric piano; one of his students Alan Barns, tenor; Joseph Hall, electric bass; Barney Perry, guitar; Joe Chambers, drums) will be in North Carolina. He is working every

day. It's a hard, fast tour to back up the success of his new album, "Black Byrd."

When he is not playing the club, he is visiting the inner city campuses like Malcolm X and Kennedy-King College, both playing and "trouble shooting" administrative problems connected with their music programs.

Byrd has been up since 8 a.m. (he gets up at eight every morning) after finishing the last Showcase set around 3:30. He is returning to the Astor Towers after a trip downtown. The Astor, about five blocks from the club, is an apartment hotel on Chicago's once-elegant-and-still-trying Gold Coast. It's two doors from the plush Pump Room and around the corner and down the street from Hugh Hefner's Playboy mansion. The Astor's basement houses the super-chic Maxim's de Paris. Art Carney is also a hotel resident these days.

"I couldn't have been on this side of town 10 years ago," Dr. Byrd observes later, "You couldn't go any further than the Loop, that was the end of it, because you stood a chance of getting your ass whipped coming on the North Side. And Rush St. was a no no unless you were a performer and somebody bothered to ask you about it."

Byrd is wearing a grey business suit (at the club it was black leather vest and pants). Under his arm as he enters his room are some just purchased paperbacks—*Pearl Bailey's*

Talking to Myself, Lady Sings the Blues, and The Commission Report on Attica.

"One of the things I'm trying to do," he says, getting right to the point, "is to get people involved, and to dramatize through any means possible the plight of black musicians in *academia*. You would think in this day and age that would have changed with respect to black music, that it would have achieved some degree of acceptance in the university, but the truth is, until we get an integrated view of things with respect to black music, nothing is going to happen.

"You know, it is my opinion that we have to face up to the fact that America is a racist society, in other words, this country is based on nationalism. American people always operate under the illusion that everybody is free to do his own thing. Well, you are if you do it in the context of your own group—your own ethnic neighborhood—other than that, forget it.

"I deal with this problem by exposing it—by talking about. I dramatize it anyway I can, through any media I can—lectures, writing papers and from the bandstand—it doesn't make any difference to me where the platform is.

"I'm tired of wasting time. What is it they say? It takes time. Sure it takes time if you want to sit around and wait forever. But, you

see, that's all bullshit, what I am trying to do is bring it all down front."

Donald Byrd, who is a big man with a hard face that shows his 41 years, believes that because of his dual role as an educator and a black jazz musician, he has a responsibility to get involved and to lead in dealing with the issues that confront the black artist—the realities of business, law and prejudice. There is resistance, of course.

"Sometimes you feel like you're knocking your head against the wall, particularly when other music educators have cut off on you or the guys from other departments won't even give you a fair hearing.

"I get to a lot of universities and sometimes it looks like everybody in the goddamned music department is on vacation when they hear I'm coming. They think my thing is too radical, or they don't have a strong enough argument to deal with it."

Another point of irritation is that many people who could help don't want to get involved once they get into education and the academic structure.

"I hear this shit all the time: they come up and pull me aside and say 'it isn't me, it's the next cat.' Well, I just deal with this anyway I can. If I have to act crazy, if I've got to blackmail somebody to do it, I don't give a damn because the truth of the matter is, if I don't do it to them, they're going to sock it to me. So what.

"I got tired of going home and being a nervous wreck, each night thinking I should have told that son-of-a-bitch such-and-such-a thing . . . I'm all up tight thinking about him and he's probably asleep and comfortable thinking 'I got my jive across' . . . and here I am punchin' a hole in the damn wall because I think maybe I should have knocked his ass out or something.

"You get tired of arguing with people. The only thing I like to do now is set out my credentials and say, like, listen, I've been playing 25 years with goddamn everybody in the business. I've got a reputation. I am an established musician and also a college teacher and administrator. And that's my shit.

"If I was a medical doctor, and I told you you needed your heart fixed, would you argue with it? Well, it's the same thing. I am the doctor in my jive, right. I don't want to hear any arguments about it, I'm telling YOU, if you can't deal with it then don't waste my time.

Getting reflective, Dr. Byrd relaxes for a moment, then says: "Basically, I don't want my kids (students) to go through the same bullshit I went through. I didn't dig it and I still don't dig it.

"Everybody wants to return to the good old days. You know, if somebody came up to me and said, would you like to be 18? Shit no. I think of all the stupid things I used to do when I was 18 . . . my brain was trying to tell me 'be cool' but my body was functioning . . . if I was 18, I'd have to do that same damn shit again, and I don't want to be bothered with that any more.

"I look at my kids today and I can dig on them. They're teaching me things because the world changes, but some people are trying to get these kids to go back to waving Old Glory, drinking malted milks and wearing tight sweaters. Well, man, with "Deep Throat", you can't go back.

(Donald Byrd's conversation has become an exercise in verbal improvisation. He moves swiftly over a variety of thought's, drifting through formal text book references, adding fanciful dialogue, parodying language,



working with a few basic themes and cues and holding it all together.)

What do you tell kids who want to go into the music profession?

"I tell them about business, law and the way things actually are. If you want to be famous, actually have your name spread all over the country, then go out and hire a public relations man—that's the science of spreading your name across the nation, if that's what you consider making it. If you want to go into classical music, then you have to deal realistically with how the orchestra operates. The same thing is true with the jazz industry, if you want to know how to get on Blue Note, then you have to deal with people on Blue Note. It's unlikely that you'll be discovered singing outside somebody's window.

"The truth is that today with a lot of people it's 90 percent being shrewd and cunning or being astute and pragmatic and about 10 percent artistry and talent.

"Incidentally, if you want to see something racist do a study of the symphony orchestra. It's not talked about very much, but every orchestra was built along ethnic lines.

"The New York Philharmonic, for example, was a German orchestra. One reason why Toscanini had the NBC Orchestra was because he couldn't get through as an Italian—they had to give him an orchestra, and then he brought all the Italians in on the scene. The Boston Symphony was a French orchestra, and I am sure in every city you'll find the same damn thing. I guess one day there'll be a black orchestra."

Looking back Donald Byrd recalls his youth at Cass Technical High School in Detroit, a school that produced people like Howard McGee, Gerald Wilson, Thelonious Monk, Lou Donaldson and Horace Silver.

"Cass was cool, they had a jazz band there, I even played in a jazz band in intermediate school. The trauma hit when I started going to the Manhattan School of Music. I was making an audition one day, and the guy told me 'you play nice trumpet, but you can forget about playing in a symphony orchestra.' That hit me, because then I was brainwashed into that (the symphony orchestra) white institution.

"The point is, don't give a black kid the illusion that he ain't nothing because he didn't make the Metropolitan or the Boston Philharmonic, when the whole thing is a trick.

As an artist who is also an educator, Donald Byrd is concerned about the creative experience and communicating his art, and he views with a certain amount of disdain musicians who feel they have to alienate themselves from the mainstream of society in order

to create and express themselves.

"Once they wanted me to go from Harlem, from the rats and roaches and shit, you know, from the bowels of the earth and go down and live in the West Village—to get some soul. Ain't that some bullshit?"

"The same thing is happening today in the East Village, there's a whole bunch of dudes that still live over there talking about getting inspired.

"If you have something to say it will be said, anywhere. If you're talking about oppression, if that's what you are looking for, then go to Harlem if you want to get some soul.

"The best thing I've heard about creativity and genius is what Jascha Heifetz said, 'it's hard work', you dig . . . it's just hard goddamned work. It has nothing to do with living in any particular section of town."

Donald Byrd's own music balances what he describes as his extracurricular activities; politics, education and everything else that is outside the playing of music.

"People expect you to be top notch as a musician, and running 100 percent of that, which isn't bad. But when you try to become involved in extracurricular activities and become people conscious, then people have got to understand that the person is first a person—a human being—and an artist second. That's my conception. I don't work for music, music works for me.

"My extracurricular and political activities are my relaxation. It's a good diversion, because I don't have to sit around and worry about the telephone and whether I have another gig or something like that.

"The music really works as a bomb for me. When I go into music I can get away from all the mundane things and go off in flights of fancy. I can really trip out when I'm playing music, because I can get away from it. Yet, I want to be as much involved in the world as everybody else who is walking the street.

"You see, other people want you to be out there tripping all the time; if you trip out too long, man, if you're playing crazy and out there spacing, there's no end to how far you can go. And cats do bug out. Just like music is a high for the ordinary person, it can also be a high for the musician, because he can use it to express himself—do his thing—but at the same time he still has to keep his feet on the ground and get involved, so one counteracts the other."

Donald Byrd concedes that he hears criticism about his music, its direction and, he says, his ability to play.

Continued on page 36

record

REVIEWS

DOUBLE REVIEW

WEATHER REPORT

SWEETNIGHTER—Columbia KC 32210: *Boogie Woogie Waltz; Manolete; Adios; 125th Street Congress; Will; Non-Stop Home.*

Personnel: Wayne Shorter, soprano&tenor saxes; Joe Zawinul, acoustic&electric piano, synthesizer; Miroslav Vitous, electric&acoustic basses; Andrew White III, English horn; Eric Gravatt, Herschel Dwellingham, drums; Dom Um Romao, Maruga, percussion.

Rating: ★★★★★

Weather Report isn't the first band to try the multi-percussion trip but so far it has been the most successful. The Gravatt-Dwellingham-Romao-Maruga team plays more than polyrhythms. It blows percussion with the same inventiveness and crispness that Shorter brings to his horns, Zawinul to his keyboards, Vitous to the bass. Perhaps to even the number of melody players versus percussionists, Andrew White has been added on English horn.

Weather Report is a writer's band; it always has been. Zawinul is doing the lion's share of the charts this time. Half the tracks are his: *Adios, 125th St. Congress*, and the cooking *Boogie Woogie Waltz* that opens the album, a work of great rhythmic complexity.

Will is Vitous' contribution to the album, and Shorter has two pieces, *Non-Stop Home* and the hauntingly beautiful *Manolete*. Those who know Wayne's *The Moors* from Weather Report's *I Sing The Body Electric* will notice a similarity in treatment as well as in the Spanish roots. Shorter has caught the spirit of the celebrated toreador and hints at the danger and potential tragedy that is a part of life in the bull ring.

White's English horn adds to the textures available to the band. Zawinul makes fine use of him on *Adios*, and so does Vitous on *Will*. Zawinul's judicious in employing the synthesizer on *Boogie Woogie, Manolete*, and *Home*.

One interesting thing about Weather Report is that this is a band that lives between categories. There are things here, as on the previous albums, that will grab a jazz audience, a rock audience, or an audience that is into classical music. And yet Weather Report is of none of these worlds—truly a band for which there is no pigeon hole.

—klee

Rating: ★★

It's funky and it's slick and somehow the whole thing doesn't really have a great deal of meaning. Here's a group that had great advance notice, a sort of jazz supergroup. Yet, though the group's first two albums got awards and critical acclaim they didn't say very much. Nice records, but hardly great. It's the same here, just different. A nice record, grooving, but...

One might request at least a few more connected solo moments instead of the bits and pieces of fragmented soprano, keyboard and bass lines. As a result, often the background—which becomes interchangeable with the foreground—is more interesting than the supposed solo. It's mood more than mu-

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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sic. It's a neat batch of effects all strung together. And as a consequence it's mostly surface, little depth. There's nothing exactly wrong with it. It's just so much *so what*.

Zawinul plays beautifully, getting some grand effects out of his electric piano and synthesizer. Shorter sounds more like a trumpeter than a saxophonist because of his electronic hookup. The jacket's instrumental breakdown claims he plays tenor. Really? Where? Vitous is brilliant throughout. White, what can be heard of him is nice. So are all the rest.

There's no doubt that the group has its own bag. But there's not that much in this bag.

—smith

THE ANGLO-AMERICAN ALL STARS

SUDHALTER & SON, MUSIC FOR ALL OCCASIONS—"77" LEU 12/25: *Peg O' My Heart; Button Up Your Overcoat; I'm Gonna Meet My Sweetie Now; I Never Knew; 'Deed I Do; Do Something; Pinch Me; Baby, Won't You Please Come Home?; You Made Me Love You; It Might As Well Be Spring; No Idea.*

Personnel: Dick Sudhalter, cornet; Keith Nicholls, trombone; Alan Cooper, clarinet, bass clarinet; Al Sudhalter, alto sax; John R. T. Davies, baritone sax; Henry Francis, piano (solo track II); Nevil Skrimshire, guitar; Mick Gilligan, bass; Mick Nicholls, drums (tracks 1-6) or Russ Allen, bass, Mike Scott, drums; Davies, cornet; Al Sudhalter; Cooper; Skrimshire (track 8); Dick and Al Sudhalter; Fred Hunt, piano; Skrimshire; Allen; Scott (track 9); as #9, without Dick Sudhalter (track 10); Chris Ellis, vocal (tracks 3, 8).

Rating: ★★★★★

MUSIC FOR ALL OCCASIONS, VOL. 2—"77" LEU 12/28: *I'm Crazy 'Bout My Baby; You'd Be So Nice To Come Home To; Let's Misbehave; Davenport Blues; Body and Soul; Easter Parade; Can't Help Lovin' That Man; Baltimore; The Golden Striker; Roses of Picardy.*

Personnel (collective): Dick Sudhalter, Nicholls, Jim Sheperd, trombone; Ray Whittam, clarinet, alto clarinet, tenor&bass saxes; Cooper; Al Sudhalter; Davies, alto&baritone saxes; Francis, Brian Lemon, piano; Skrimshire; Brian Prudence, bass; Scott; Ellis.

Rating: ★★★★★

It is my immense pleasure, albeit belated, to review these brilliant recordings by the AAA, as they came to be known. I'll try to be objective, though Dick Sudhalter and Davies are my close friends, and I feel as if I'm a spiritual member of the band.

Al Sudhalter is the father of Dick. As a young man (in 1927) he was offered a job with Bert Ambrose's famed band at London's Mayfair Hotel, but elected to remain in his native Boston. He left the music business in 1937, but the "77" recordings, 30 years later, show strong traces of the style that earned him that offer—a pure, even, alto tone, reminiscent of Bobby Davis, Boyce Brown, and Benny Carter. Dick became heir to his father's musical influences, taking Bix, Bobby Hackett and Red Nichols as his models, and developed an agile technique and a glittering, "alive" tone.

Dick and fellow-Bostonian Francis, who had switched from trumpet, took up residence in London and eventually found themselves in copasetic company. Davies and Skrimshire

are veterans of the traditional jazz "revival" in England, both going back to the '40s, the former with the Crane River Band (that also included Ken Colyer, among others), and the latter with Humphrey Lyttelton. With Cooper, another veteran sideman, they formed the nucleus of a group of strolling musicians devoted to Older Ways. Thence the Anglo-American All Stars, later to be called the Alliance, was born.

Davies, the band's nominal bellwether (internationally known as a jazz collector, researcher, discographer, and writer) and Cooper are a formidable reed team. Both play agitatedly. John has that Edmond Hall edge on the alto; Alan hums into his clarinet. But this is only one facet; they have a calm side, too, and play appropriately to the material at hand (both are better known, though they may wish to forget it, for their work with the infamous Temperance Seven of the early '60s).

If you're at all partial to jazz of the '20s, especially the "white New York" division, and/or that which bears the Eddie Condon stamp, I urge you to try to hear—and to buy—these albums.

I hasten to amend that there is nothing of the mouldy-fig or vo-do-de-o-do about this music. It is most original, creative, and unselfconscious—even with Ellis (director of EMI's reissue program) fulfilling the boy-band-singer role, after the fashion of a younger Mr. Crosby. The arrangements are alternately tight and so loose as to be negligible. The main thing is that *everyone is there because he wants to be and because he's wanted*. And that, not six or seven guys who happen to own the proper combination of instruments, is what makes a band.

With Dick now back in London, perhaps the band will re-form. These records are the kind we need more of.

—jones

LARRY CORYELL

THE REAL GREAT ESCAPE—Vanguard VSD 79329: *The Real Great Escape; Are You Too Clever; Love Life's Offering; Makes Me Wanna Shout; All My Love's Laughter; Scotland II; P. F. Sloan.*

Personnel: Steve Marcus, soprano&tenor saxes; Mike Mandel, piano, synthesizer; Larry Coryell, guitar, synthesizer, vocal; Mervin Bronson, bass; Harry Wilkerson, drums; horns, arranged by Bryan Wells.

Rating: ★★★★★

This is the band Coryell has been leading for some time. It has roots in a group which included Marcus and Coryell (along with people like drummer Bob Moses), Count's Rock Band. This band features vocals, though Coryell is not going to scare Stevie Wonder back to a vocal coach. He sings musically, but it's plain that the guitar is his main voice.

He and his wife, Julie, wrote most of the tunes on the album. There are two songs by Jim Webb, including the hauntingly beautiful *P. F. Sloan*.

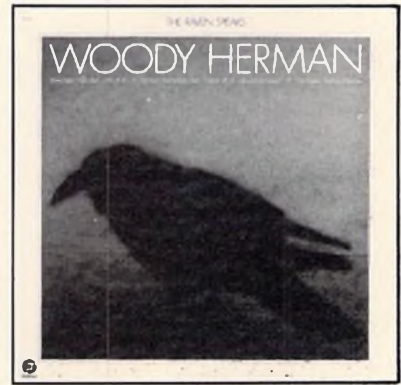
Of the Coryell songs, *Love Life's Offering* is particularly effective, since it's accompanied mainly by acoustic guitar. (Playing

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electric. Larry still has a tendency to lean too heavily on the volume control. When you're trying to get a lyric across that can be disastrous.) *Makes Me Wanna Shout* is also a very effective tune, which could be extracted and trimmed down to 45 size for a possible hit.

In addition to the leader's guitar, there are fine solos from Marcus and especially Mandel, who someday may achieve the recognition he deserves. It's bound to come; until then he'll comp nicely behind Coryell and get an occasional chance to cut loose (as he would have had on *Shout* if the overly busy horn arrangements hadn't gotten in his way.)

It is really the unnecessary horns which keep this from being a five-star record. Fortunately, they're not on all tracks but where they are they're not all hamper things but get Coryell into the competitive volume bat that can stifle subtlety. The only selections that are really damaged by these excesses, however, are *Shout* and *Real Great Escape*. The horns are present but out of the way on *Sloan*, and Webb's lyrics come through with sensitivity. —klee

ROY BOOKBINDER

TRAVELIN' MAN—Adelphi Records AD 1017: *Travelin' Man; Delia; Biscuits; Statesboro Blues; Weeping Willow Blues; Never Drive a Stranger From Your Door; That'll Never Happen No More; Bad Luck Blues; Mississippi Blues.*

Personnel: Bookbinder, guitar, vocal.

Rating: ★★★★★

Adelphi seems to have a knack for finding white folk-blues-guitar singers with improbable names but extraordinary ability. The label's latest such find is Bookbinder.

The key to his success as an artist here is his mellow, narrative singing style which is in perfect complement to the naturalness of his light guitar picking. The total ease and comfort conveyed by his singing and playing show the influence of singers and pickers like John Hurt and Mance Lipscomb, with a touch of Dave Van Ronk.

Bookbinder has reached tastefully back to the masters for his repertoire here, and there's not a weak tune in it. He has re-arranged (and copyrighted, incidentally) all the tunes to fit his narrative style, and given them a distinctive identity all his own. Even an old workhorse like *Delia* gets a new, refreshing lease on life.

A totally enjoyable set. —rusch

RICHARD DAVIS

EPISTROPHY & NOW'S THE TIME—Muse 5002: *Epistrophy; Now's the Time.*

Personnel: Marvin Peterson, trumpet; Clifford Jordan, tenor sax; Joe Bonner, piano; Davis, bass; Freddie Waits, drums.

Rating: ★★★★★

This, said the man, is the way to make a jazz record. Just let the musicians do it without any time limitations or other restrictions. The format courts the danger of allowing players to belabor some ideas to the point of boredom, but not with these cats. Each of the two selections takes up a full side and runs more than 22 minutes, without loss of interest or momentum.

If I have a preference for *Now's the Time*, maybe it's because I love blues, though this version of Charlie Parker's classic is about as far away from traditional blues as you can get. The feeling is there, but the conventional limitations are gone: the bar lines themselves have ceased to hold any strict meaning. The opening by Freddie Waits makes it clear that this *Now's the time* is different from other times, and Freddie's time sets the mood for the

entire selection.

On Monk's *Epistrophy* it is leader Davis who intones the mood of the piece. That he is a superlative player is no news to anyone at all informed about music, and tenorist Jordan is no newcomer, but Peterson, Bonner and Waits, the younger contingent, deserve wider fame. I found the drummer and the trumpeter particularly effective.

It is of some interest that these advanced players chose two bebop standards as a framework on which to hang their variations. The boppers often made standard chord changes the basis for their far-outings. Now, the music of the once far-out Monk and Bird has become the basis for improvisations by players who in other instances have moved further from the tradition than Monk and Bird ever dreamt of or tried to, but here show that they still know and respect it and can find something new to say within it. But then, Monk's *Epistrophy* began as a theme for Cootie Williams' big 1942 band, under the name of *Fly Right*—another link with tradition.

Ponder that for a while, or just be glad for some good sounds to dig. —klee

DICK HYMAN

SOLO PIANO—Project 3 PR5070SD: *Something For Barney; My Ship; Call Me Irresponsible; Improvisation On A Monday Afternoon; Maple Leaf Rag; What Are You Doing the Rest of Your Life?; Snowfall; Django; Harlem Strut; Baby, I'm-A Want you; Thou Swell.*

Rating: ★★★★★

Too seldom these days one gets to hear solo piano; nearly always, there's at least a bass. Dick Hyman doesn't need a bass because he has a left hand. (He doesn't need a drummer, either, because he knows time as well as he knows melody and harmony.)

Here he is in control of the whole situation—complete control—and it works for him just like it used to work for Art Tatum, James P. Johnson and Fats Waller. There is something immediate about the way Hyman plays, especially on Johnson's *Harlem Strut*, which bubbles and bristles with enthusiasm.

The album includes stride and ragtime gems, standards, two originals, Claude Thornhill's pretty theme, *Snowfall*, and a Rodgers & Hart classic that turns into high-striding Hyman before it's done (*Thou Swell*).

Solo piano is necessarily monochromatic, so I would not recommend listening to the whole album in one sitting. It is best savored two or three tracks at a time, interspersed with other music to break up the sound spectrum.

My favorite is *Harlem Strut*, but that's entirely personal; as strong a case could be made for *Django; Thou Swell*, or *Something for Barney*, dedicated to Barney Josephson.

Those who know Dick Hyman only as a versatile studio musician (and staff organist on *Beat the Clock*) are in for some surprises.

—klee

RUDOLPH JOHNSON

THE SECOND COMING—Black Jazz BJQD/11: *The Traveler; Time and Space; The Highest Pleasure; The Water Bearer; The Second Coming.*

Personnel: Johnson, tenor sax; Kirk Lightsey, piano; Kent Brinkley, bass; Doug Sides, drums.

Rating: ★★½

In some ways this second Johnson record is better than the first. The music's stronger, more direct. Yet Johnson, while he's developed a more intense style, hasn't left his influences behind.

On the first album he derived his playing

primarily from early Coltrane, with bits and pieces of Rollins and Johnny Griffin. Now he's entirely out of Trane, albeit later period stuff. There's the yearning quality of middle-period Trane, with some of the freer high-note forays thrown in. Still, his playing and the music are so undeniably stamped that one wonders why the creative spirit within him doesn't burst into originality.

Lightsey's the best thing about the recording. Had he been leading just a trio the music would have been most enjoyable and very likely exciting. Admittedly he exhibits McCoy Tyner touches in the modal moments here, but he's generally a very distinctive player with a loose, driving style. Black Jazz ought to let him do a trio date.

Brinkley and Sides offer uncomplicated, cooking support. —smith

GEORGE SHEARING

OUT OF THIS WORLD—Sheba ST 101: *Out of This World; Wendy (Chanson); Hey Jude; Funny Sunny; Serenade in Blue; Here, There, and Everywhere; Such a Fool; Out of Nowhere; You're My Everything; The Road to Nowhere; Let it Snow; How Do You Say 'Auf Wiedersehn'?*

Personnel: Shearing, piano.

Rating: ★★★

MUSIC TO HEAR—Sheba ST 106: *Taking a Chance on Love; The Summer Knows; Children's Waltz; Change Partners; Wave; What Kind of Fool Am I; Love Story; Dream Dancing; I Predict; This is All I Ask; Beautiful Love; Allie.*

Personnel: Shearing, piano.

Rating: ★★★

THE GEORGE SHEARING TRIO, NUMBER 1—Sheba ST 103: *Happy Talk; I Can't Get Started; In a Sentimental Mood; Tumbling Tumbleweed; When Johnny Comes Marching Home; What the World Needs Now; All Soul; What Are You Doing the Rest of Your Life? I'm All Smiles; That's for Me; I'm Getting Sentimental.*

Personnel: Shearing, piano; Andy Simpkins, bass; Harvey Mason, drums.

Rating: ★★★½

THE GEORGE SHEARING QUARTET—Sheba ST 104: *Yesterday; For All We Know; Oh, You Crazy Moon; Sweet Georgia Fame; Please Send Me Someone to Love; Message; Everything's Alright; Secret Love.*

Personnel: Shearing, piano; Andy Simpkins, bass; Harvey Mason, drums; Don Heitler, organ.

Rating: ★★★★½

After umpteen years with Capitol, George Shearing has broken away, and like so many other jazz musicians, started his own record label. Over the past year or so, Sheba has produced five albums. One of them (*The Heart and Soul of George Shearing and Joe Williams*) has already been reviewed.

The remaining four vary in aims and results, but unlike many of the efforts of Capitol, the emphasis is on Shearing as pianist, not as a tasty accompanist for our counterpoint to lush string sections, etc.

Music to Hear and *Out of This World* are solo albums. Many pianists when playing solo embark on explorations or indulge in dazzling displays of technique. Shearing takes a meditative approach. Virtually every song on the two albums is a ballad, including a smattering of originals (*Funny Sunny, Children's Waltz, Wendy*). The overall impression is that of Shearing playing for himself, not for the listener; as Trixie Shearing points out in her notes for *Out of This World*, this is the first time he has recorded in this vein.

The results are difficult to judge objectively, but I think the answer is that this style can be appreciated only if the listener also is alone and meditative. To a considerable extent, both albums are mood music, and a listener might become bored. Not that there aren't choice moments: an interesting *Snowfall* motif for *Change Partners*; new harmonies on the second chorus of *Wave*; fine musical ideas

and a gentle swing for *Dream Dancing* and *Out of Nowhere*, and a *Hey Jude* in fugue form.

We hear a very different Shearing on the trio album—more "conventional," if that is the word. The album is generally good, but two cuts, significantly the longest ones, really stand out and give both Shearing and his fine bassist Andy Simpkins room to stretch out. One of these is, of all things, *Tumbling Tumbleweed*, done with a great deal of humor as Simpkins carries the melody, leading to a long string of inventive ideas by both bass and piano. The other highlight is *I'm All Smiles*, already a harmonically interesting song, with delightful interplay among the three musicians as it builds to a swinging crescendo. Since these two lengthy cuts worked out so well, it's difficult to see why Shearing locked himself into more confining two-to-three-minute

frames for the balance of the album.

The best of his recent output, to my mind, is *The George Shearing Quartet*, which adds Don Heitler on organ to the trio. This unusual instrumentation produces very pleasing sounds, and the album swings with an inner drive missing from much of Shearing's other recent work. The arrangements are infectious and cleverly drawn. Heitler's subtle keyboard work complements Shearing perfectly, whether he's in the role of a rhythm instrument or taking the spotlight himself. The entire album is a delight. My favorite cuts are Blossom Dearie's wonderful melody *Sweet Georgia Fame*, and *Everything's Alright* from *Jesus Christ, Superstar*. This album represents Shearing at his best as a pianist, a leader, and a musical inventor.

One can only admire Shearing for taking a bold leap away from major record companies

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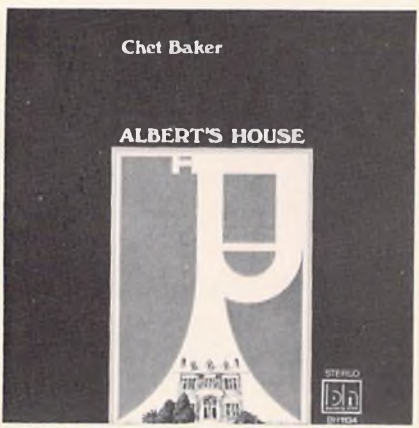
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and, instead of settling into a popular groove, insisting on doing different things. The solo albums obviously meant a great deal to him, and are a significant contribution. But the quartet album, while less introspective, has the wider appeal. —*multin*

TEN WHEEL DRIVE

TEN WHEEL DRIVE—Capitol ST 11199; *Ezra; Why Am I So Easy to Leave; Just Plain Love; Slain Man's Widow; 'Bye Light of Day; Monsoon Rain; Tap Water; Song to Take Out; I Can Still See You to Love; Close Up The Cheese.*

Personnel: John Catchell, Dean Pratt, trumpets, fluegelhorns; Gerald Chamberlain, trombone; Edward Xiques; tenor&baritone saxes, flute, clarinet; Michael Zager, organ, piano, vibes; Don Grolnick, piano; Aram Scheffrin, guitar, percussion vocal; Harry Max, bass; violin; Barry Lazarowitz, drums; Ann E. Sutton vocal.

Rating: ★★★★★

After nearly two years of vacation, the Ten Wheel Drivers are at it again and it seems as though they were barely away.

Don't look for any new directions in this album—it's out and out rock and roll, very tune-oriented, with now-and-then solos by Grolnick, Chamberlain, Pratt and Xiques, just to show that it's still a jazz/rock band. All the soloists are topnotch, with Xiques the most effective and Grolnick running a close second.

The real difference is Ann E. Sutton, a much more personal and warm singer than Genya Ravan, yet with enough of the old ball of fire style in her voice to satisfy fans of the old Ten Wheel Drive.

The material is Zager and Evans, of course. They've developed. They're more polished now than they were in their previous incarnation. So is the band. It's tight and clean, perhaps too much so. That's all I can really complain about. It's important to make a good impression, especially when just coming out of hibernation, but genuine excitement can make up for clinkers. There is excitement here, but not as much as there will be when the new Ten Wheel Drive has learned to relax and live together comfortably.

That should come on the next record, along with some more openings for the soloists, and material that will venture perhaps a bit further.

Nobody can be sure what the hit on the album will be. There's a lot to be said for *Tap Water*, with Ann's fine vocal, but I think I'd have to go for *Close Up The Cheese*, a religious fantasy with Scheffrin singing his own lyrics. I also dug the funny *Song To Take Out*. —*klec*

BYRON MORRIS/GERALD WISE

UNITY—E.P.I. EPI-01; *JWM+ 53; Black Awareness.*

Personnel: Wise, trumpet; Morris, alto&soprano saxes voice; Byard Lancaster, soprano sax, flute, trumpet, voice; Vins Johnson, baritone&tenor saxes; Fred Williams, bass; Eric Gravatt, percussion, vibes (?); Abu Richard Sharieff, percussion, voice; Keno Speller, conga, percussion.

Rating: ★★

Reviewing this musician-produced album puts one in a bit of a mixed-emotion quandary.

Morris and Wise obviously feel the music has merit. After all, it is four years old and was only put on the market recently. As a consequence, it is somewhat dated. Nothing stands still for four years. Though true art has a timeless quality, this music simply doesn't.

While the musicians were no doubt serious in their intent, the music often is a bit amateurish. Morris says in the notes he was pleased with the session's success, partic-

ularly considering that the players had never performed together as a group prior to the recording.

That's all well and good, but the results show the lack of getting together (or getting it together, if you will). The ensembles are so ragged at times as to be embarrassing, and the musicians don't jell that well over-all.

Complicating the situation is the recording. It's not that terrible, but the first half of the second side is marred by a phasing problem so bad that it will make most listeners almost ill. At times it obliterates some of the sound. Too bad. If it was intentional, more's the pity.

Individual players provide some excellent solos. Johnson is very tough on baritone, using a high/low, slashing juxtaposition of line. His tenor is good, though out of Coltrane. Lancaster curls out his soprano lines like a nonstop spinning reel—good but with no space for tension release. On flute, he's heard only briefly in rather birdlike, listenable fashion. The remainder of his output is part of the collective storms, so comment isn't possible on his trumpet playing. Leader Morris sounds like a mixture of Ornette, Dolphy and Charles Tyler. He's a solid player but not all that distinctive. Wise, with Don Cherry roots, is the weakest link. His solos abort quickly and his technique isn't what it ought to be. —*smith*

PHILIP UPCHURCH

DARKNESS, DARKNESS—Blue Thumb BTS 6005; *Darkness, Darkness; Fire and Rain; What We Call the Blues; Cold Sweat; Please Send Me Someone to Love; Inner City Blues; You've Got a Friend; Love and Peace; Sweet Chariot; Sausalito Blues.*

Personnel: Upchurch, guitar, electric bass; Joe Sample, piano; Arthur Adams, guitar; Chuck Rainey, bass; Harvey Mason, drums; Bobbi Porterhall, percussion; Donny Hathaway, electric piano, arranger (tracks 3, 10); Ben Sidran, organ (track 8); Don Simmons, drums (tracks 3, 10).

Rating: ★★

Is pleasantry enough? I think not. Music must be experimental, not simply entertaining—or at least must be more than the amusing diversion of *Darkness, Darkness*.

Philip Upchurch is certainly proficient. His playing is lyrical and now and then spirited. But this isn't enough to sustain interest—and especially not over a double Lp. In the studio, Upchurch has proven exciting before, most notably on dates with producer Charles Stepney, including an earlier and engaging solo record of his own. But *Darkness, Darkness* is at best lounge fare—better than Muzak, but nonetheless insubstantial.

Once more, I emphasize that Upchurch is an adept guitarist. His playing of the mainly Top 40 and blues repertoire is pleasant listening indeed. But it isn't moving music, or expressive enough.

But then, I'm perhaps too demanding. I realize that I question this music not because it isn't experimental—but because it isn't entertaining. I simply do not enjoy this album! And as critically egocentric as this might seem, it is my only honest measure of this music. —*bourne*

MAL WALDRON

BLACK GLORY—ENJA 2004; *Sieg Haile; La Glorie du Noir; The Call; Rock My Soul.*

Personnel: Waldron, piano; Jimmy Woode, bass; Pierre Favre, drums.

Rating: ★★½

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from the music.

There's no doubt that he's a skilled performer, but he rarely plays with much involvement here, and very often his solos sink into dark, smoky little figures and phrases which are repeated ad infinitum. This very static effect gives the impression that he's stuck for ideas and is just passing time until inspiration takes hold. Furthermore, there often are times when his jagged rhythmic flow seems at odds with his sidemen.

Woode is sensitive in support and very strong in solos. For a supposed "older" bassist he sure sounds young and adventurous. Favre's not the most cooking drummer around, but he's not so bad as to cause all of Waldron's time troubles.

Waldron has been recording quite a bit in Europe in the last few years, with albums on ECM, Futura, etc. It's hoped that there are better examples of his work than found here.

— smith

blues 'n' folk

Lightnin' Hopkins; *Double Blues* (Fantasy 24702)

Rating: ★★★★★

John Lee Hooker; *Boogie Chillun* (Fantasy 24706)

Rating: ★★

Furry Lewis; *Shake 'Em On Down* (Fantasy 24703)

Rating: ★★★★★

Reverend Gary Davis; *When I Die I'll Live Again* (Fantasy 24704)

Rating: ★★★★★

Jesse Fuller; *Brother Lowdown* (Fantasy 24707)

Rating: ★★★★★

Memphis Slim; *Raining the Blues* (Fantasy 24705)

Rating: ★★★½

Sonny Terry & Brownie McGhee. *Back to New Orleans*; (Fantasy 24708)

Rating: ★★★★★

Jimmy Witherspoon; *The Spoon Concerts* (Fantasy 24701)

Rating: ★★★★★

These eight two-record sets are part of the Fantasy two-fer reissue program, and for the most part come from the old Prestige Bluesville catalog.

Texas bluesman Hopkins is a blues tradition in himself, an intensely personal singer and raconteur. One can hear roots from Big Bill Broonzy on up to Chicago in his playing—or is it the other way around? The tracks here were taken from sessions in 1964 (Bluesville 1086 & Prestige 7377) with an interview track with Sam Charters (Prestige 7370) added. Hopkins, one of the most prolifically recorded bluesmen, has been known to put innocent admirers on, but rarely on records and certainly not here. He ambles on, walking his guitar and talking his tales. Nothing hard to listen to, and if you take the time, much to hold your attention.

John Lee Hooker is another blues artist who has not exactly been underrecorded, but I have always found his recordings a chancy business, ranging from dull to good. The first

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two sides here are from *Galaxy G8205 Live at Sugar Hill*; the other two, also "live," are from previously unreleased material; both sessions date from November 1962. Hooker is in his rural blues bag here, as opposed to his urban bag. Hooker has a choking style (he chokes off his guitar strings and his voice) and on the first record it sounds as if this was compounded by a choking recording engineer. The playing here is very basic, and the lyrics tend to convey first person once removed. Nothing too exciting.

Furry Lewis does play and sing in a furry sort of way (he was seen recently as window dressing for Leon Russell on educational TV). These recordings stem from sessions done in 1961 (*Bluesville 1036 & 1037*). Lewis strums a nice guitar, often with a heavy, steely sound, and sings what must be considered personalized, traditional, rural blues. His singing is less extroverted than Hopkins', at times strained but nevertheless holding attention with its personal quality.

Immediately obvious on hearing the late Rev. Gary Davis are the influences of his street singing on the energy and harshness of his voice, and of his religious convictions on his lyrics. The records here are drawn from *Bluesville 1015 & 1032*, recorded in 1960 and '61 respectively. The singing and guitar playing is marked by great enthusiasm and represents, in its harsh tenderness, some of the best work of the last decade of Davis' life. A fine set of gospel-street blues.



Infectuous has to be the best word to describe Jesse Fuller's music. These records, reissued from *Prestige/Folklore 14006* and *Prestige 7368* (1963) are typical Fuller fun. There is a tendency on Fuller's part (as on *Bo Didley's*) to become repetitious with certain rhythmic phrases, most commonly the rhythmic refrain on which he built his *San Francisco Bay Blues*, but he is full of so damn much fun and life that even the repetitions are welcome. Frankly, there are no records by this one-man-merrymaker that don't appeal to me, and this chance to grab a two-fer is a good place to start if you want an introduction. A follicking collection.

The Memphis Slim set is from *Bluesville 1018* and *1031* (1960). Slim, on piano and vocal, is joined on some numbers by Harpie Brown's effective harmonica, Lafayette Thomas' perfunctory, unexciting guitar, and Wendell Marshall's bass. The performances are competent, sometimes even inspired, as on *Just Blues*. Slim's vocalizing is up to par, but his piano work here tends to be a bit lackluster and just a little too relaxed. Both sessions seem low-keyed and don't have the consistency Slim is capable of. Good music, good blues, good Slim—but not what it might have been.

Brownie McGhee and Sonny Terry are a classic combination, a perfect blend of sweet and sour, convincing, always listenable, and probably the longest-running blues partnership around. These cuts are from *Bluesville 1002* and *1033* (1959 & 1960). To say they are typical Brownie and Sonny fare is to say they are a gas. Terry's mouth harp is the daddy of them all, so natural and right and done with such virtuosity that for me he has

become the standard. On sides 3 & 4 the duo is joined by Roy Haynes on brushes, unnecessary but unobtrusive. This music is as natural and right as breathing.

With the passing of Jimmy Rushing, the ranks of blues-jazz shouters have thinned, but there is still Jimmy Witherspoon, although he's too infrequently heard. Records have not always played Spoon in a favorable setting or let him do what he does the best—shout the blues. His most successful ventures have been live recordings with jazz backing, a classic example being an in-person recording at the Paris Olympia in 1961 issued by *Vogue (VRL 3005)*. Now Fantasy has reissued two always hard to find Hi Fi Jazz records (*J426 & J421*) which captured Jimmy in a live jazz setting. One was recorded at the Renaissance

in San Francisco in Dec. 1959, the other is the historic Monterey Festival set from the same year. The program consists of fine traditional blues (*How Long, C.C. Rider, Roll 'em Pete, Ain't Nobody's Business*, etc.) and the potent backing is by the likes of Ben Webster (very supportive and strong), Gerry Mulligan, Roy Eldridge, Jimmy Rowles, Coleman Hawkins, Woody Herman, Earl Hines, and Mel Lewis. No complaints about the music; it is superb. But the sharp breakoff of applause and music, especially on the Renaissance date, is unsettling and could have been smoother; also, there is less than an hour of music here, the Monterey set lasting under 25 minutes. But it is quality, if not quantity, and certainly worth every two-fer penny.

— rusch

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MILES DAVIS

SWINGIN' INTO OUR 40TH YEAR WE REPRINT A FAMOUS BLINDFOLD FROM OUR 30TH ANNIVERSARY.



Miles Davis is unusually selective in his listening habits. This attitude should not be interpreted as reflecting any general misanthropy. He was in a perfectly good mood on the day of the interview reproduced below; it just happened that the records selected did not, for the most part, make much of an impression.

Clark Terry, for example, is an old friend and idol of Davis' from St. Louis, and the Duke Ellington Orchestra has always been on Davis' preferred list.

Davis does not have an automatic tendency to want to put everything down, as an inspection of his earlier *Blindfold Tests* will confirm (*DB*, Sept. 21, 1955 and Aug. 7, 1958).

The Cecil Taylor item was played as an afterthought, because we were discussing artists who have impressed critics, and I said I'd like to play an example. Aside from this, Davis was given no information about the records played.

1. Les McCann-Jazz Crusaders. *All Blues* (Pacific Jazz). Wayne Henderson, trombone; Wilton Felder, tenor saxophone; Joe Sample, piano; McCann, electric piano; Miles Davis, composer.

What's that supposed to be? That ain't nothin'. They don't know what to do with it—you either play it bluesy or you play on the scale. You don't just play flat notes, I didn't write it to play flat notes on—you know, like minor thirds. Either you play a whole chord against it, or else . . . but don't try to play it like you'd play, ah, *Walkin' the Dog*. You know what I mean?

That trombone player—trombone ain't supposed to sound like that. This is 1964, not 1924. Maybe if the piano player had played it by himself, something would have happened.

Rate it? How can I rate that?

2. Clark Terry, *Cielito Lindo* (from *3 in Jazz*, RCA Victor). Terry, trumpet; Hank Jones, piano; Kenny Burrell, guitar.

Clark Terry, right? You know, I've always liked Clark. But this is a sad record. Why do they make records like that? With the guitar in the way, and that sad — piano player. He didn't do nothing for the rhythm section—didn't you hear it get jumbled up? All they needed was a bass and Terry.

That's what's — up music, you know. Record companies. They make too many sad records, man.

3. Rod Levitt, *Ahi Spain* (from *Dynamic Sound Patterns*, Riverside). Levitt, trombone, composer; John Beal, bass.

There was a nice idea, but they didn't do nothing with it. The bass player was a — though.

What are they trying to do, copy Gil? It doesn't have the Spanish feeling—doesn't move. They move up in triads, but there's all those chords missing—and I never heard any Spanish thing where they had a figure that went.

That's some old —, man. Sounds like Steve Allen's TV band. Give it some stars just for the bass player.

30 □ down beat

4. Duke Ellington Caravan (from *Money Jungle*, United Artists). Ellington, piano; Charlie Mingus, bass; Max Roach, drums.

What am I supposed to say to that? That's ridiculous. You see the way they can — up music? It's a mismatch. They don't complement each other. Max and Mingus can play together, by themselves. Mingus is a hell of a bass player, and Max is a hell of a drummer. But Duke can't play with them, and they can't play with Duke.

Now, how are you going to give a thing like that some stars? Record companies should be kicked in the —. Somebody should take a picket sign and picket the record company.

5. Sonny Rollins, *You Are My Lucky Star* (from *3 in Jazz*, RCA Victor). Don Cherry, trumpet; Rollins, tenor saxophone; Henry Grimes, bass; Billy Higgins, drums.

Now, why did they have to end it like that? Don Cherry I like, and Sonny I like, and the true idea is nice. The rhythm is nice. I didn't care too much for the bass player's solo. Five stars is real good? It's just good, no more. Give it three.

6. Stan Getz-Joao Gilberto, *Desafinado* (from Getz-Gilberto, Verve). Getz, tenor saxophone; Gilberto, vocal.

Gilberto and Stan Getz made an album together? Stan plays good on that. I like Gilberto; I'm not particularly crazy about just anybody's bossa nova. I like the samba. And I like Stan, because he has so much patience, the way he plays those melodies—other people can't get nothing out of a song, but he can. Which takes a lot of imagination, that he has, that so many other people don't have.

As for Gilberto, he could read a newspaper and sound good! I'll give that one five stars.

7. Eric Dolphy, *Mary Ann* (from *Far Cry*, New Jazz). Booker Little trumpet; Dolphy, composer, alto saxophone; Jaki Byard, piano.

That's got to be Erick Dolphy—nobody else could sound that bad! The next time I see him I'm going to step on his foot. You print that. I think he's ridiculous. He's a sad —

LF: *Down Beat* won't print those words.

M.D.: Just put he's a sad shhhhhh, that's all! The composition is sad. The piano player — it up, getting in the way so that you can't hear how things are supposed to be accented.

It's a sad record, and it's the record company's fault again. I didn't like the trumpet player's tone, and he don't do nothing. The running is all right if you're going to play that way, like Freddie Hubbard or Lee Morgan; but you've got to inject something, and you've got to have the rhythm section along; you just can't keep on playing all eighth notes.

The piano player's sad. You have to think when you play; you have to help each other—you just can't play for yourself. You've got to play with whomever you're playing. If I'm playing Basie, I'm going to try to help what he's doing—that particular feeling.

8. Cecil Taylor, *Lena* (from *Live at the Cafe Montmartre*, Fantasy). Jimmy Lyons, alto saxophone; Taylor, piano.

Take it off! That's some sad — man. In the first place, I hear some Charlie Parker cliches . . . They don't even fit. Is that what the critics are digging? Them critics better stop having coffee. If there ain't nothing to listen to, they might as well admit it. Just to take something like that and say it's great, because there ain't nothing to listen to, that's like going out and getting a prostitute.

L.F.: This man said he was influenced by Duke Ellington.

M.D.: I don't give a —! It must be Cecil Taylor. Right? I don't care who he's inspired by. That — ain't nothing. In the first place he don't have the—you know, the way you touch a piano. He doesn't have the touch that would make the sound of whatever he thinks of come off.

I can tell he's influenced by Duke, but to put the loud pedal on the piano and make a run is very old-fashioned to me. And when the alto player sits up there and plays without no tone . . . That's the reasons I don't buy any records.



caught
in
the
act

CLARENCE E. EASTMOND

Norman Connors Black Experience

Gino's Empty Foxhole, Philadelphia

Personnel: Marvin Peterson, trumpet; Byard Lancaster, alto sax, bass clarinet, flute; Pharoah Sanders, tenor sax; Larry Young, organ; Connors, drums, percussion; Lawrence Kilian, Robert Kenyatta, African percussion.

If you expect a blow-by-blow account of what *happened* this rainy dark night in Philadelphia when drummer Norman Connors brought his all star aggregation back to his hometown, then you'd better go elsewhere.

But if you're curious about the total *effect* the music had on this writer and on the audience—read on.

Percussionist Connors is an original and thoroughly expert talent. In reedmen Sanders and Lancaster, trumpeter Peterson and organist Young he had the ideal musicians to enhance his highly developed rhythmic sense of musical form.

Lancaster, Sanders and Young are all exceptional musicians. I was especially impressed by Lancaster's contribution to the music. On the night under review he played flute for most of the performance, picking up his other horns only when an intense ensemble passage called for it. His flute interpretations are beautifully controlled breathing exercises of joy and despair—*music is so many things to us*. I've heard him in all types of contexts, everything from rock and rhythm&blues groups to recordings and live appearances with people like Sunny Murray and Larry Young. And he has never kept me wanting in any of these different settings. A truly fantastic man.

Peterson and Young (who, during the night in question, didn't relate too tough to his instrument) created a pattern for Lancaster and Sanders to play around. Connors represented the ever-prevailing anchor man for their oftentimes daring solo flights—unlike those of many players of their persuasion, their experiments worked.

It is no longer enough to just be "avant garde" for the sake of being that way; there must be some type of understanding of what a "contemporary idiom" is all about. And these men, you can be sure, have this understanding. Their music is another sign that all the world isn't in turmoil and that there are still some beautiful people left in it.

I think it important to realize that most of the present day music workers are concerned with their audience and its response to the music. This shows that the artist is making a

conscious effort to perpetuate his craft. It is not, then, a question of being accepted or rejected—it *becomes a question of whether you want the music to survive or die*. Norman Connors and his men naturally know and understand this.

At this point in history, all of us involved in the art thing, whether as spectators or participants, must realize that *the circle is widening*. In the '70s, we are all artist and creative workers, simply because of the nature of contemporary life—its absurdity permits this.

As poet-historian A.B. Spellman has proclaimed: "But the days are gone when one man can know all the bad black musicians or poets or revolutionaries or ball players. Cool. That means your mind can be blown a new way every day."

Alright.

—roger riggins

Shawn Phillips

Santa Monica Civic Auditorium, Santa Monica, Calif.

Personnel: Phillips, guitars, vocals; Peter Robinson, keyboards; Anthony Walmsley, guitar; Barry DeSouza, drums.

I wonder if it is at all possible to properly describe a Shawn Phillips concert, or for that matter, Shawn himself.

The Santa Monica Civic, commonly used for rock concerts and general pandemonium, mellowed out for one of the most captivating performances I have seen this year.

Shawn Phillips is one of those human beings you are compelled to love the moment you meet him. The serenity that surrounds him makes it particularly difficult to reconcile his Texas birth.

The concert was in two parts. Part one finds Shawn alone on stage surrounded by guitars, robed and smiling. He accompanies himself on classic, acoustic and electric guitars, displaying vocal elegance if only adequate technical ability on the instruments.

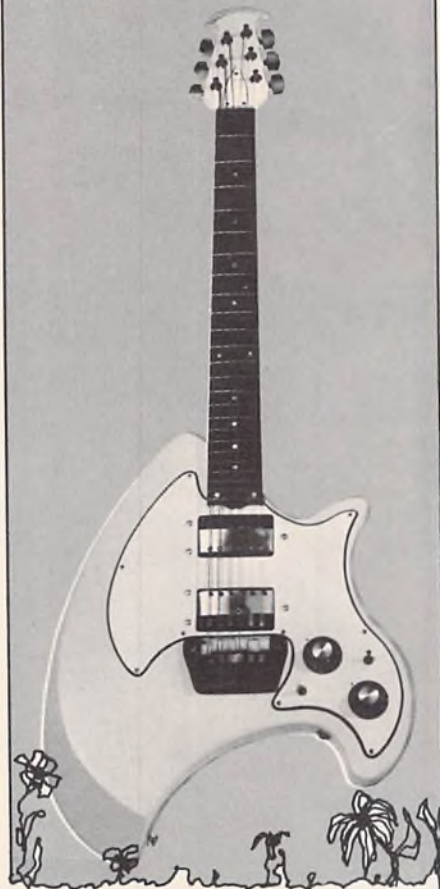
Bringing the audience closer to the stage, builds the intimacy and excitement of his performance, he explains. (roughly paraphrased) "There is no way you can re-create a great day that lasts 12 hours in 3 min. 20 sec." He runs through a half-dozen or so 'singles' of this sort; all recognizable Shawn Phillips tunes heard on radio.

Creating orchestral-like sounds vocally, Phillips' songs are lyrically interesting, beautifully phrased, and dynamically exciting. Ballad rock, jazz and Indian forms blend into what are really characteristics of Shawn

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Phillips and no-one else. *I Took A Walk* sums this up better than any description.

After a short break, the flavor of the concert changes with the addition of the band. Led by Phillips, the group brings the audience through one pleasant experience to another.

Moonshine, a straight-forward 4/4 rock number includes the use of some interesting guitar phrasing effects. Walmsley's guitar licks in the background add funk to an otherwise mediocre 'boom-chick, boom-chick' rhythm line. Phillips on a boube neck Gibson (six and a twelve string) electric plays well enough, but it's his voice that really makes the number cook. From a whisper to a booming crescendo that has every head in the house bobbing frantically, his range is clearly three octaves.



SHAWN PHILLIPS

Peter Robinson deserves special mention. Using a Fender Rhodes Piano run though a ring modulator and a echoplex, as well as keyboard bass, Hammond B-3, and synthesizer, which supplies most of the selections transform the Civic from wide-open concert hall to warm, humid Louisiana swamp, to cosmic outer space, to raging a thunder storm.

The concert is two and a half hours old when the audience screams for an encore that, save the solos lack authenticity and purpose, exceeds our expectations.

The encore is *Parisian Plight* on which Phillips' guitar work really comes alive. Creating sounds of a saucy French horn, clarinet, flute and finally a trombone, Phillips' captivates his audience totally. Robinson takes over with the strangest keyboard sounds I have ever heard, which resolving into a very strong rock thing which has a jazz arrangement overtone.

At this stage I have been treated to a three hour musical treat for which I can only say, "Thank you Shawn Phillips."

—eric gaer

Clark Terry & the UNO Jazz Ensemble

University of Nebraska at Omaha

Personnel: Terry, flugelhorn, trumpet; 29-piece ensemble led by Reg Shive.

It was a strange weekend in the usual jazz wasteland that is Omaha. Clark Terry was here to do the clinic/concert thing with the UNO Jazz Ensemble; Count Basie and band were hoisting the anchor for two sets at the Oar House, a club in the city's Old Market section, and Brother Jack McDuff and quintet were doing their funky number at Allen's Showcase, a black club.

Terry, who came to the city the previous day to work with the university's young musi-

cians, performed like the master he is during the well-attended evening concert. As always with Clark, humor and good spirits were abundantly evident. And as usual, his playing was never less than inspired. He's such a joy to hear—a man who enjoys playing for people; who makes beautiful, unpretentious music. And he never let up, even though some of the band's work was ragged in spots. His ringing, singing and totally swinging horns brought out the best in the ensemble.

The band performed a couple of numbers, backed Clark for a few, played several more, then Terry returned to close out the get-together. The young bands-men tried hard, though they played a bit stiffly during their spots. However, they sounded quite together behind Terry. The rhythm section started to cook; the horns got down to it. It was almost a different band.

Standout players from the ensemble were tenor saxophonist-flutist Don Hatfield, trombonist Ed Russo, trumpeter Bob Brabec and vibraphonist Ron Bauers. Hatfield, in particular, played well in a style in which elements of Stan Getz and Sonny Rollins seemed to be at war. He got by far the most solo space of the ensemble players. The tenorist started in a rather earthbound fashion, but began swinging and playing with considerable imagination as Terry provided the inspiration and encouragement.

Russo is already his own man. His style—kind of like a subdued Roswell Rudd—featured plenty of drive, swing and invention. He should go places. Both Brabec and Bauers got little space. Brabec was workmanlike; Bauers did some nice four-mallet work.

Like this writer, Terry went to the Oar House to catch the second Basie set. It was more than worth the drive. Basie was his usual charming self, and the band played its ass off, some accomplishment considering how tired everybody looked (road blues again). It may not be one of Basie's best formations, but it certainly will do.

One of the band's key soloists, alto saxophonist Curtis Peagler (formerly of the short-lived Jazz Disciples), should be heard by a lot more people. Here's a musician of remarkable talent and adventurousness in the context of a band obviously of an older school than his. One had the feeling that while he was playing some very strongly constructed solos, his music was a bit under rein. One Peagler solo was especially choice. He opened with a bluesy, Bird-inspired section, gradually varied it into a nearly free-form offering, then brought it back. He's an altoist who has something special to offer and isn't getting much of a chance to speak his piece. Tenorist and flutist Eric Dixon maintains a less exciting though larger role in the band. He seems incapable of a bad solo. With Sonny Payne back in the drum chair the band was assured of swinging hard. Sonny sounded great and, for that matter, the whole band was grand to hear.

McDuff? Well, there was just too much music for one night. Maybe next time.

—will smith

Leon Russell

Civic Center, Baltimore, Md.

Personnel: Russell, piano, guitar, vocals; Don Preston, lead guitar; Joey Cooper, rhythm guitar; John Gallie, organ; Carl Radle, bass; Chuck Blackwell, drums; Ambrose Campbell, conga; Patrick Henderson, piano, vocals; Carolyn Cook, Charlene Foster, Netti Davenport, Dolores Allen, gospel choir.

"I'm just putting on a little show for you," announced Leon Russell with a stony expression as a raving aggregation including a

frenetic group of gospellers from Dallas, a dancer in an Uncle Sam suit and a two-man spotlight crew turned the stage behind him into a visual and aural shambles.

But then, Leon always did love to put people on. "Mainly what I do is satires," he once told an interviewer. "I play piano and guitar," he informed another who had asked him at great and pompous length what he contributed to the Joe Cocker sound.

Mainly, what Russell does is travel around with a rock and roll circus and play some very good music. And what he contributed to the Cocker sound was more than a little piano and guitar playing, as the collapse of the British singer's American tour without Russell demonstrated.

The consummate professional and master magician of 100 rock sessions, Russell has been a star in his own right for some time now.

For all the circus effects, which seem to be much on Russell's mind since the release of his album *Carney*, and a valiant effort by Patrick Henderson, who sits at a twin baby grand, the music in the early part of the show—opening with *Tight Rope* and proceeding through several frantic gospel cum rock and roll numbers—was repetitious and didn't really catch fire.

But the patented Russell characteristics—the grease-on-gravel voice, the slashing, oddly punctuated piano style, the off-hand shrug that silences the howling band as abruptly as turning off a switch—showed through. And by the time he got to *Jumpin' Jack Flash*, they began to shine.

In the excitement of the chorus, the crush around the stage became so severe that a young man in a wheelchair had to be lifted onto the stage and pushed into the wings. "Don't step on somebody in the middle of my big number," Russell admonished those in the front row. (The concert was attended by about 8,000 people).

Just as he was starting the section of *Jumpin' Jack Flash* that begins: *Saw you standing on the corner . . .* a pair of panties sailed into his arms. Leon never missed a beat. "My God, look at these—Young Blood," he drawled.

And so on. Along with the circus, religion is the other source of Russell's musical symbolism, and the spoken segments of his material sound remarkably like gospel preaching.

But none of it is taken very seriously. I swear I heard a Spike Jones riff in one tune, and Leon dropped a little Malaguena into the final boogie before finishing the concert with *Of Thee I Sing*, a rollicking, innocent sounding gospel tune whose lyrics present a somewhat darker message.

The band is essentially the same that has been with him for almost ten years. The gospel singers are a recent addition, and when both singers and band are going full blast, the effect is a little overwhelming. The conga drummer, also a recent addition, is extraneous, at least musically.

It would have been nice to hear fewer singers, a few horns, and a more balanced selection of material, for when it is allowed to surface, there is a good deal of subtlety and humor in Russell's music. (For the final comment on pushy rock fans and groupies, check out the lyrics to *If the Shoe Fits*, on the *Carney* album.)

Then again, there aren't too many bands that come on as the Ringling Brothers-Barnum and Bailey of rock and roll. And there is only one I know of whose leader has the finely-tuned sense of irony and pathos to carry it off.

—James D. Dilts

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FINAL BAR

Continued from page 11

ing the '50s and was reunited with Red Allen at the Metropole. He toured Europe in 1958 with Sam Price.

Though he played with less regularity in the '60s, there were frequent gigs with trumpeter Joe Thomas. In 1962 and '65, Higginbotham played and recorded in Denmark with Arvid Meyer's band, and in '66 was invited to Atlanta to appear on TV and record. He was hospitalized for several months in 1971, but recovered and performed at the 1972 Newport-New York Festival—his last major appearance.

With his big, robust sound and explosive, extroverted style Higginbotham was perhaps the most exciting and forceful of all jazz trombonists. Along with Jimmy Harrison, Dicky Wells, Miff Mole, and Jack Teagarden, he laid the foundation for a style of playing much

more demanding and flexible than the New Orleans "tailgate" approach. On his early recordings, Higginbotham plays with terrific punch and vehemence, executing staggering "breaks" (*Swing Out, It Should Be You, Jersey Lightning, Doctor Blues* with Luis Russell; *St. Louis Blues, Blue Turning Grey, Mahogany Hall Stomp, Bessie Couldn't Help It* with Louis Armstrong). In his middle period, under the direct influence of Armstrong, his playing became a bit more legato and less explosive, but retained its dramatic accent (*Roll Along, Prairie Moon* with Red Allen; *On the Sunny Side of the Street, Confessin', Let That Be a Lesson to You, I Double Dare You* with Armstrong; *My Blue Heaven* with Coleman Hawkins; *I'm On My Way From You* with Lionel Hampton, among many other fine solos during a prolific decade. In the '40s, Higginbotham developed a simpler, strongly riff-based style, as exemplified

by his solo on *One O'Clock Jump* with the 1941 Metronome All Stars. In later years, his playing became increasingly erratic, but the solos on the 1957 Fletcher Henderson Reunion Band LP and the 1958 *Calling the Blues* and *Blue Tiny* with Tiny Grimes are quite up to par.

Higginbotham won the down beat poll 1941 through '44, the *Metronome* poll 1943 through '45, and the *Esquire* Gold Award in '45. His niece, Irene Higginbotham, is a well-known song writer. Funeral arrangements were incomplete at presstime. —d.m.

Guitarist-bandleader-teacher Elmer Snowden, 72, died May 14 of heart failure in a Philadelphia hospital.

In the 1920s and early '30s, Baltimore-born Snowden was one of Harlem's most prominent bandleaders. He began his musical career at 14, playing banjo-mandolin and guitar with pianist Addie Boze, then joined Eubie Blake. He moved to Washington, D.C. in 1919 and played in a group with Duke Ellington and Sonny Greer. He formed his own band in 1921, doubling on saxophone. This band became known as the Washingtonians in 1923, when it played at Baron's in New York; Ellington was the pianist and soon took over leadership from Snowden.

Undaunted, Snowden formed a new band and soon had some of Harlem's best musicians working for him, including Count Basie, Claude Hopkins, Bubber Miley, Frank Newton, Benny Carter, Fats Waller and Chick Webb. At one time, Snowden had five bands working out of New York under his name. Unfortunately, no Snowden band was recorded, though he backed such singers as Bessie Smith and Viola McCoy on records.

One of his last and greatest bands, playing at Small's in 1932, included Roy Eldridge, Dickie Wells and Sid Catlett; it can be heard and seen in the Vitaphone short *Smash Your Baggage*. After a dispute with Local 802, Snowden left New York and settled in Philadelphia, teaching fretted instruments and saxophone. Some eight years later, he was readmitted to the union with the help of John Hammond, and in 1942 worked at Cafe Society Uptown with Joe Sullivan.

Leading his own groups in New York and Philadelphia through the '40s and touring extensively with a quartet until 1957, Snowden held a day job for the next three years, then returned to music. In the early '60s, in California, he worked with Turk Murphy and taught at the Berkeley (Calif.) School of Music for three years. He toured Europe in 1967 with the Newport Guitar Workshop and continued to play and teach in Philadelphia; he was planning to open his own guitar school when death came.

Though his early records show little of his prowess, the 1960 *Harlem Banjo* (Riverside) indicates he was a master of that instrument. His quite contemporary-sounding electric guitar was featured on a 1962 date produced by Chris Albertson, which was subsequently issued under Roy Eldridge's name, and more recently under Bud Freeman's. It includes the Bryant Brothers, pianist Ray and bassist Tommy, who played with and were taught by Snowden in their youth in Philadelphia. Last November, Snowden was honored by the Overseas Press Club's Jazz Club in New York (db, Jan. 18). In his will, Snowden made a bequest for all his friends to get together for a drink on him. —d.m.

Drummer Nick Stabulas, 43, was killed in the early morning hours of Feb. 6 when the car he was driving crashed into a tree. He was on his way home from his job with the Val Anthony Trio at Buddy's Town House in



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Clifford Brown

Transcribed by Greg George
Annotated by Bill Abernathy

This solo is from the album *Clifford Brown In Paris* (Prestige PR 24020 Double Album.)

Tempo = 144 . . . In trumpet Key of D

Brownie's solo is an example of a trumpet player, musician and a wonderful person who had it all together; (a) Technique, (b) Melodic Awareness, (c) Harmonic Concept, (d) Creativity and a thousand and one other things necessary to burst forth as one of the two or three really influential trumpet players of the 50's.

The style is an extension of the "Bee Bop Era" in that the changes are moving at the rate of one and two per bar. The rhythm is basically eighth note and triplet figures.

Note that this solo is confined primarily to the mid and lower range of the instrument which is the most difficult because of fingering. Melodic progression is approached from every conceivable manner: half steps below, half steps above, thirds down, thirds up, fourths and fifths in the same manner.

Bars 28, 29 and 30 are examples of the humor and the element of surprise that Clifford was noted for among so many other things. Four bars before B is a good tasty example of change of pace or release in order to ascend to another plane of excitement or tension. This solo is a true lesson in the art of trumpet playing.

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DONALD BYRD

Continued from page 19

"The way I look at it, as an artist I have attained the stature that other great musicians have. In other words, I don't have any problems about my musical ability or where I am. I am well trained, if not overly trained. I am a thorough musician. I put myself on the same level as any of my trumpet teachers . . . on the same level as any other great artist.

"I think that after a man has gotten to a certain point he doesn't have to worry about it. I don't see anybody arguing about Leonard Bernstein or any of his contemporaries. They don't have problems with one another like jazz musicians seem to . . . here we (jazz musicians) are acting like a bunch of gladiators involved in the American Capitalist system. That's what it really amounts to, the quick buck and the turnover.

"I've been playing too goddamned long to have any problem with that shit. I write music the way I feel at the time, whatever my interest may be, that's the direction I go. When I was into a religious bag I did *"New Prospectives"*; when I was doing a family thing, I did *"I'm Trying to Get Home."* I'm eclectic. I draw upon everything that comes to my attention.

"I studied electronic music at Columbia. (His new album draws up electronics not to mention the sound of a 707 jet taking-off.) I am very much interested in electronic music—as much as Stravinsky was interested in the 12 tone roll when it was brought to his attention nobody argued that (Byrd was into Stravinsky.)

"I will continue to be eclectic because jazz music is all encompassing, as Miles said, it has no direction, and it never did.

"My thing is that I am very much concerned with myself and my music. That is not a selfish statement, it just took me a long time to block everybody else out and say, I am

going to be concerned about what I've got to do as a person and as a musician and try to be as efficient as possible.

"As far as *"Black Byrd"* is concerned, it is a major breakthrough for me both financially and intellectually.

"Financially the album is a hit, right. It has the possibility of becoming a major breakthrough from this standpoint: if I sell a million albums, it will be the first time a jazz album has sold a million. The time is right for a jazz album to sell a million, to hell with 15,000 or even 50,000. Suppose Blood, Sweat and Tears did an album and they sold 2,000, what would you think? That would be a disaster. I can see it now, they'd buy up all 2,000 of them and start all over again.

"Some say its unrealistic for a jazz album to sell a million, well, that's part of that old mythological bullshit—if you have to sell an album, why not a million. It would be healthy for the music, everyone could branch out, and those cats can get out of the East Village and start living and thinking like human beings."

The phone has been ringing regularly—calls from friends, arrangements for plane tickets and travel, private conversations that are taken in the adjoining bedroom.

After one particularly long conversation, Donald Byrd returns to the suite's living room

"I was asking Roy Haynes, one time," he muses, "what we have accomplished in the last 20 years? 'Back in the 50's, he says, 'you and Miles both had sports cars, now musicians own homes and cars.'"

"It took us 80 years to own a house Everybody who works in the post-office or in the garbage department owned a house.

"Today musicians have money. They make salaries that 10 or 15 years ago were unheard of. They have gotten involved in the stock market, they have offices, they get involved in administrative things which gives them a

deeper understanding of what's going on.

"If you make \$50,000 or \$100,000, you have got to start learning about some other things, you can't be laying up there somewhere practicing your horn with \$100,000."

Donald Byrd adds that he's already formed two corporations, one a non-profit educational enterprise.

Sometime towards the end of the afternoon he remembers he needs a brief case "I haven't had one in years, but now that I'm traveling a lot I need something to put my stuff in."

He checks on the closing time of Dunhills on Michigan Ave. He is intrigued by the British tobacco and fine accessories shop because the old Time-Life building that houses the establishment is being torn down and the store has refused to move, so they're tearing the building down around it. "Solid. I like that shit," he says.

Driving to Dunhills he talks about African music and why tribal music was played at certain times of the day. Then he shifts to a newspaper article he read once that claimed that loud music, like rock, killed plants.

"That's absurd. Do you know that some people talk to their plants? The next thing you'll hear about is loudspeakers in corn fields because corn has ears."

At Dunhills a clerk with a mellow English accent shows Donald Byrd attache cases. They are all expensive. He finally decides on one with a combination lock.

"I don't need any more keys," he complains. "At school I've got 12 classrooms, a house in New York city and one in Washington, three cars You should see all the keys."

The bill is being written up when Dr. Byrd suddenly pats his pocket. He pats it again. He's forgotten his wallet.

"I probably didn't need the damn thing anyway," he says on the way out. db

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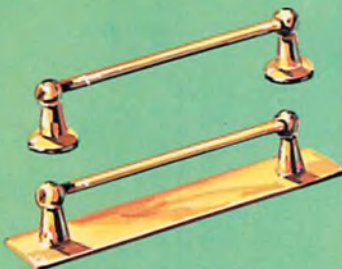
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THAD AND MEL

continued from page 13

ML: Right. Some of the things they're doing are still up in the air and we just sort of keep that chair open and guys fill in. The other three chairs are permanent. The trombone section and the saxes have been together a year-and-a-half and the rhythm section has Mickey Tucker as an alternate for Roland Hanna.

TJ: As for personnel, the band's just about set. As for turnover, there has been very little. Well, wow! Snooky Young was with us over six years, so he hasn't been gone that long. Bobby Brookmeyer was with us for four-and-a-half years, and Guy Evans for about the same. Joe Farrell, I think, was with us for three years.

ML: Yeah. He was the first one to go but he's still one of the first people we call when we need somebody for a night or for recordings. He knows what to do. Our turnover, actually, as compared to most bands has been very little.

db: Do you know why?

ML: Why the guys leave?

db: No, why your band has that thing going for it. What is the reason?

ML: Well, I don't know what their problems are. In a way, we're lucky.

TJ: We try to keep personal problems at a very minimum, because like I said, the guys accept one another.

db: Yeah, helping.

TJ: It's almost like, when we play, it's like going on a picnic.

ML: YEAH. When a new guy does join this band he joins it with the idea that he is going to be here a long time and he can stay as long as everything is right. The guys who have left, it's funny, have left to go out to do something on their own or they left New York. Like in the case of Jerome Richardson or Bobby Brookmeyer, they didn't leave because they wanted to but because circumstances dictated. The guys who replaced them are guys, who as long as they want to be there, they'll be there. I don't think anybody every left because they didn't like it or couldn't stand it. That's never happened. It's always been a thing, a matter of: "man, I hate to tell you this but I'm going to have to move three thousand miles away." They all say, "This is the only thing I'm going to really miss, but I have to leave. The other things I don't care so much, but I hate to leave this." That's the way it's always been.

TJ: The point is, they know they're free to go at any time. We don't have any contracts or anything like that. I understand with some bands you have to sign a contract. It's nothing like that—ever. It's nothing like that with us. It's just an acceptance.

ML: We've had things happen to us.

TJ: We dig one another personally and musically. No two guys play the same way. Everybody plays different, but they're all compatible. Once you sit down and start interpreting, contributing your notes and trying to produce the sound, that increases the unity. Like all of the separate things that you have, like your own ego, is sort of submerged and it's allowed to surface whenever you do your thing; your solo, or whatever. That's when the ego is important and it's also important in the sense of reinforcing and putting it together with the rest of the band. It's strange, Mel and I have thought about how everybody in the band plays differently, but they all play together.

ML: When a guy leaves, a lot of leaders have a tendency to replace him with somebody similar. We never think about that. Let's get another personality, that's all. He goes through the same processes with us just adding to the band, putting his thing in.

db: It's funny, because I've seen times where guys play differently, they kind of fall apart. One guy will say why don't you play this way instead of what you're doing.

ML: This band doesn't do that.

TJ: It's interesting.

db: Since I don't know what your outside philosophies are, how does that affect you? Do you think it's a religious thing or something spiritual happening?

TJ: I guess there is some force of spiritualism within all of us that will enable us to embrace instead of reject. Perhaps that's what's at work here. I don't know. I haven't really gone into it.

ML: I don't think we self-consciously think about anything like that. I feel it's best not to think that way. Just let it happen.

TJ: It's more on the subconscious. It sort of reflects in the things that you do. That's probably what it is.

ML: It has to do with being a good cat, who believes in the music, playing it and performing it, and making it a part of your life. If that's what you want, then you can belong here. That's the religion. That's our religion—and it's music and there's nothing stronger. Ellington proved that.

TJ: There was a band—a classic example of guys who all had their own way of doing things and were very strong in their beliefs, but they sat down and some of the most beautiful things happened. It was unbelievable what came out of those horns—together. They used to play some ensembles that would just wipe me out. Ensemble is the hardest kind of horn playing because the whole phrasing routine is dictated by one guy.

db: Yeah. That's saying something.

ML: He had some forces in that band—some strong people—talk about not talking to each other . . .

TJ: I don't know about that but I know they were some very strong individuals but they could play together, man, and the saxophone section used to just take you to pieces, you know, they stripped you bare. Oh, what a beautiful band.

ML: Yeah. He had that magic.

TJ: Ensemble playing is, to me, what really produces a band sound or style.

ML: You have to realize everybody is an individual.

TJ: Not how strong a solo you should have.

ML: There's always that businessman/leader thing that always took place where he always thought in terms of what had to be, like look for a guy who fit his style. He even had to be a certain size, (laughter) certain personality, but the results were not always what it could have been had they looked for more personalities, and individuals who had something to offer - really something to offer, not just a . . .

db: Size 40, huh? (laughter)

ML: Yeah. Give me a guy who has blond hair, wears no glasses and he's got to be a size 40, to fit the last guy's uniform, and definitely had experience with our kind of band. These things happen. Whereas, the greatest bands are the ones that don't think like this. Give me a guy who's got something to say. That's all I want. We'll use him. Every player wants to be used. I know I always wanted to be used. Listen, man, because I have something to say and I hope you'll use it. Don't make me do what you want me to do use what I have. Find a place for me and just let me be. If I don't fit, then we'll part.

db: You find it harder to replace drummers or bass players?

ML: Drummers, drummers, drummers!!

TJ: Drummers, mainly, because that's a very unique seat.

db: Well, I'm a drummer, and I've always felt it harder to replace bass players.

ML: You're looking at it from your standpoint of having to play. But, actually, from the standpoint of the whole band, the drummer is the hardest to replace.

TJ: You have to almost completely change your style of playing if the drummer doesn't work.

ML: A new drummer changes the band immediately. That's where we're very lucky. We never have to worry about that. No matter who's playing bass or piano, I'm there. I'm there forever.

db: It's your band.

ML: It's our band. It's our mind—Thad and I—so the feeling will never change. That's one thing, I get to choose my own bass player. We've only had two bass players in the history of the band. Richard Davies and George Mraz. We've had substitutes and I choose them. We've had guys like Ron Carter, Eddie Gomez, Sam Jones, Eddie Jones. They play differently but are still guys we know who will do something, will help us in some way, and who I can play with. When Richard had to take off, he'd call me and I'd get the substitute because he figured I would like it best that way. I could have said, "get me somebody," but, no, he thought it best if we got someone we wanted. And, that's what I would do. A lot of times I'd call Thad and confer with him about what he thought, especially if we had to get somebody new or if I wanted to try somebody. We've made a few mistakes. There are some marvelous bass players who can't read a note. They get a little scared when they have to read these parts. It's a marvelous bass book, well written, but man, you've got to read it and to play it.

TJ: When George first looked at the book he just read it at sight. Richard the same way.

ML: Very few guys have been able to do that . . .

TJ: And able to do the other thing, too, which is to play a very strong rhythm part. That may be the key—the ability to play rhythm. That reinforces Mel and it helps the piano player find those little juicy spots. It's really a very strong team effort.

db: You guys are doing clinics, right? Do you feel they are important, and are you helping the kids?

TJ: What it could be is that the kids profit more by our experience rather than through instruction which they don't know whether or not it's going to work. You can tell somebody to do a certain thing to make a high double "C", but, until that person has given it the true test under real playing conditions, he'll never know that's the experience he needs in order to set his chops a certain way to make that double "C". Experience is what the kids are looking for and they relate to that because they know what you're saying is probably what you've experienced yourself. Also, because you've seen so much of it you can almost give them a blow-by-blow description of what's suppose to take place and what probably will take place. They can understand that a lot more. That's why the clinics are very relative to the music scene today. It helps the kids in their belief that there is a direction in music and the time they put into it isn't wasted. It gives them the real urge and incentive to go out and do things—perhaps to create more. We've run across a lot of creative players and some of them are really outstanding. They just want to be in touch with what's happening. That's why the clinics are very important. I think the more professionals who get into the thing the better off the students are going to be. I mean, the real working professionals, those who are doing it, instead of the guys who have been away from the scene for a number of years.

db



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FINAL BAR

Continued from page 34.

Great Neck on New York's Long Island, which he'd held since last October. Prior to that, he had worked for a year at the Lake Tower Inn in Roslyn.

Born in Brooklyn, Stabulas studied with Henry Adler and worked mainly with dance bands until the early '50s, when he started gigging on the New York jazz scene with Phil Woods, Jimmy Raney, Al Cohn and Zoot Sims, Lennie Tristano, Chet Baker, Bill Evans, Mose Allison, and others.

Stabulas, a steady, tasteful drummer, recorded with Woods, George Wallington, Cohn, Sims, Raney and Allison, and can be heard to good advantage on *Zoot Sims Plays Four Altos* and Allison's early Prestige albums.

Singer-bandleader Vaughn Monroe, 62, died May 21 after a long illness at a hospital in Stuart, Fla. Though best known for his characteristically nasal and often parodied singing, Monroe began as a trumpeter, winning a state-wide contest in Ohio while in high school. He left college in 1932 to go on the road as trumpeter and singer. By 1941, he was well established as leader of his own big band, which, though not strongly jazz-oriented, had talented soloists, such as trumpeter Bobby Nichols. Though he gave up bandleading many years ago, Monroe continued to front smaller units and was still a popular club date attraction last year, when ill health forced him to curtail further appearances. Monroe's biggest hits included *There, I've Said, It Again*, *Ballerina*, and *Racing With The Moon*, his theme. He plays competent trumpet on *There'll Be Some Changes Made*.

Billy Alberg, fondly known to a generation of Half Note customers and musicians as "Al the Waiter," died May 7, apparently of a heart attack, at his Manhattan apartment. He was 55. A fixture at the Half Note from 1957 to 1967, he had been working at the club's new midtown location since late last year. No matter how fast he served you, his standing line was "Sorry you had to wait."

POTPOURRI

Continued from page 11.

Stevie Wonder has been elected to the board of trustees of Shaw University in Raleigh, N.C. He has visited the school many times and has been active in fund-raising and in the fight to keep the university from being taken over by the state.

The fifth season of the Mississippi River Festival, held at the Southern Illinois University-Edwardsville campus, opens July 14. In addition to classical concerts, 22 pop-rock-folk events are planned, including Ella Fitzgerald (July 20), Seals and Crofts (July 25), Curtis Mayfield (July 31), The Mahavishnu Orchestra (Aug. 14), John Mayall (Aug. 21), Chicago (Aug. 25), and Jefferson Airplane (Aug. 29). In addition to 1877 reserved seats in the festival tent, some 30,000 persons can be accommodated on a lawn affording an unobstructed view of the stage. The festival is organized jointly by the St. Louis Symphony Orchestra and Southern Illinois University.

Norway's Molde Festival is set for July 30-Aug. 2. Among attractions already booked for the annual event, which will include activities all over the city, are gospel singer Bessie Griffin, the Clark Terry Big Band, Gary Burton and Keith Jarrett. John McLaughlin is a

strong possibility. There will be jam sessions, experimental films and theater, church concerts, a New Orleans workshop, and many other things.

Germany's jazz musicians have founded a federation, Union Deutscher Jazzmusiker (Union of German Jazz Musicians), with trombonist Albert Mangelsdorff at the helm and promoter Claus Schreiner as Secretary. The organization was founded by 50 musicians meeting during the Jazz Forum in Marburg. A meeting of 100 musicians, at which approaches to the social and professional problems of jazz performers will be discussed, is set for June 15-17, again in Marburg.

A special jazz program designed by Billy Taylor will be presented this summer at the Manhattan School of Music. In addition to Taylor, the faculty is Jimmy Owens, Frank Wess, Milt Hinton and Bobby Thomas. Taylor is currently working on a doctorate of music at the University of Massachusetts.

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Walt Harper, Pittsburgh pianist and combo leader, and George Wein will jointly produce a two-day jazz festival July 13-14 at Pittsburgh's Three Rivers Stadium, home of the Pittsburgh Pirates.

Artists scheduled to appear are Ray Charles, Stevie Wonder, B.B. King, Charles Mingus and Freddie Hubbard (July 13); Aretha Franklin, the Staple Singers, Billy Paul, Herbie Mann, Rahsaan Roland Kirk, David Newman and Walt Harper (July 14).

Harper said that last year's concept of involving the community in a week long series of jazz happenings was an artistic and community success but financially disappointing. When the A.W. Mellon Educational & Charitable Trust, last year's supporters, did not renew their grant, Harper decided once again to team up with Wein and his Festival Productions, Inc.

Among the highlights of Led Zeppelin's record-breaking 33-city tour for the artists, was the visit to New Orleans, where Atlantic Records' Ahmet Ertegun threw a party for them with music by the Olympia Brass Band and dancing by the colorful Mardi Gras Indians, plus other entertainment by Ernie K. Dee, The Meters, and Professor Longhair.

Rich at the Top, an hour-long show taped at the Top of the Plaza in Rochester, N.Y. last February by Buddy Rich and his band, was shown nationally on public television stations June 18—check your local schedules for reruns.

Please note the following changes in the schedule of the Newport-New York Festival as published in our June 7 issue: Roberta Flack and Billy Paul have switched places at

the July 3 and 4 Shea Stadium concerts; Ms. Flack will now appear on the 4th. Paul on the 3rd. **Nellie Lutcher** has been added to the July 6 Jazz Cabaret at Carnegie Hall. **Eubie Blake** and **Jimmy Owens** have been added to the Tribute to **Louis Armstrong** at Louis Armstrong Stadium (Singer Bowl) July 4, but, lamentably, the performance of **Scott Joplin's Treemonisha**, scheduled for July 8 at Carnegie Hall, has been cancelled. A phone number has been set up for festival information: (212) 787-2020.

AD LIB

Continued from page 11.

Brinkley, bass, rounding out the group. **Yusef Lateef** followed; then it was **Elvin Jones**, **Pharoah Sanders** and **Keith Jarrett** for a week apiece. **McCoy Tyner** is in through June 24, followed by the great **Sonny Rollins**. The next week is open; then it's **Elvin** again. **Chuck Mangione**, and **McCoy** again. The **Jazz Contemporaries**, led by drummer **Ken Duke**, wrap up a series of five consecutive Sunday matinees June 24, with **Frank Strozier**, **George Coleman**, **Clifford Jordan**, reeds; **Harold Mabern**, piano; **Wilbur Little**, bass . . . Town Hall was the scene June 10 of a Spotlite Production, *The Authentic Sound of Jazz*, featuring the **Charles McPherson Quartet** plus 11 strings conducted by **Ernie Wilkins**; the **Barry Harris Quartet** with **George Coleman**, and **Betty Carter** with the **Danny Mixon Trio** . . . The newly renovated Jazz Museum began a series of Sunday concerts under a grant from Calvert Industries June 10 with **Roy Eldridge** and his group: **British drummer Barry Martin** followed. Showtime is 3 p.m. . . . **Buddy Rich** and his band did a week at Jimmy's on 52nd St. in mid-June . . . **Benny Goodman** had **Urbie Green**, **John Bunch**, **Bucky Pizzarelli** and **Bobby Rosengarden** in his **Rainbow Grill Sextet**. **Singer Teddi King**, with the **Morty Jay Trio**, did two days preceding B.G.'s May 31 opening, which coincided with his 64th birthday . . .

Two benefits for **Doug Carn**, who was arrested for draft evasion while visiting his home state, Florida, took place in May. The first, May 20, was at the **Jazz Beat**, with performers including **Larry Young**, **Gary Bartz**, **Art Gore**, **Allen Gumbs**, **Olu Dara**, **Charles McGee**, **Ron Burton**, **Michael Carver**, **Art Gore**, **Alex Blake**, **Buddy Williams**, **Harry Constant**, **Louis Hayes**, **Mickey Bass**; the second, May 24 at **Artists House**, had **Freddie Hubbard**, **Joe Henderson**, **Norman Connors**, **Zahir Batin**, **Blake Gumbs**, **Young**, and others . . . **Marian McPartland's** very danceable and listenable group at the **Americana** had **Jimmy McPartland**, cornet, vocals; **Buddy Tate**, flute, clarinet, alto tenor & baritone saxes; **Rusty Gilder**, bass, and **Jackie Williams**, drums. **Tyree Glenn** opened June 18 and will be on hand through July 14. The trombonist-vibist was guest of honor at the **Duke Ellington Society's** May meeting . . . The incredible **Josephine Baker** appeared at **Carnegie Hall** June 5-8 to celebrate her **Golden Jubilee** as an entertainer. Also featured was **Bricktop** . . . **Collective Black Artists** presented the second in their *Black Music at Midnight* series at the **Apollo** June 1, with **Hubert Laws' Afro Classic Ensemble**, the **Leon Thomas Ensemble**, the **Collective Black Artists Ensemble** directed by **Frank Foster** and featuring **Dee Dee Bridgewater**, and the **Ile Nilaja Dancers & Drummers** . . . The **C.U.N.Y. Graduate Center** presented a students and instruc-

tors composer's showcase May 18, with works by **Kenny Barron**, **Donny Hathaway**, and **Yusef Lateef** on the program. **Hathaway's Brass Quintet** was performed by **Jimmy Owens**, **Leonard Goines**, trumpets; **Porter Poindexter**, trombone; **Julius Watkins**, French horn; **John Buckingham**, tuba . . . **A Spark of Faith**, a rock cantata by **Anne Phillips**, was performed June 18 at **McMillin Theater** at **Columbia University** . . . **Jack Kleinsinger's** monthly sessions moved from **Theater DeLys** to the **Astor Place Theater** June 18, with two performances featuring **Maxine Sullivan**, **Dick Hyman** and **Bucky Pizzarelli** . . . An all star band led by saxophonist **Eddie Martin** performed May 12 at the **Renaissance Ballroom**, with **Bubbles Martin**, trumpet; **Hubert Laws**, reeds & flutes; **Rogers Grant**, electric piano; **Jimmy Shirley**, guitar and bass; **Earl Williams**, drums; **Steve Lloyd**, conga. **Larris Browner** produced . . . At **Boomer's**, May sounds included **Rhetoric (Mike Abene, George Young, Lyn Christie)**; the **Cedar Walton-Sam Jones-Billy Higgins Trio**; **Clifford Jordan** with **Bill Lee** and **Higgins**, and the **Omar Clary Trio** . . . At **Bradley's**, **Bobby Timmons** and **Wayne Dockery** were followed by the **Coleridge Taylor-Perkinson Duo** . . . **Ray Nance** and **Brooks Kerr**, with occasional visitors like **Matthew Gee**, live on **Churchill's** . . . **George Coleman**, with **Bobby Forrester**, organ, and **Frankie Dunlap**, drums, was at **Diggs' Den** on 145th . . . At **Club Baron**, **Lou Donaldson** was followed by **Arthur and Red Prysock** . . . The **Tiger Lounge**, 214 W. 116th, has sounds by drummer **Jual Curtis' trio**, with **Eddie Diehl**, guitar, and **Bu Pleasant**, organ and vocals . . . **Irene Reid** and **Gloria Coleman** were at **Shalimar** by **Randolph** . . . **Morgana King** held forth at **Kenny's Castaways**, 84th off 3rd . . . **Melvin Sparks** and **Junior Mance** were among recent incumbents at **Mikell's** . . . **Nat Davis**, with **Skinny Burgen** and **Sonny Brown**, is at **Barbara's Lounge**, 3rd St. and **Thompson** . . . **Chico Hamilton** and the **Players** were at the **Combination**, 95th and **Broadway** . . . The **Hoofers** at the **Town Hall Interlude** series were backed by **Harvey Ray**, alto; **Stash O'Laughlin**, piano; **John Carbone**, bass; **Al Drears**, drums. The following week, **Ruby Braff** guested with **George Barnes**, **Dick Hyman**, **George Duvivier** and **Jo Jones** in what was scheduled as the last of the series, but an additional event, featuring the **Mura Dehn Jazz Dance Theater**, was added May 30 . . . **Alvin Ailey's Dance Theater** at **City Center** May 8-27 included works set to music by **Alice Coltrane**, **Bobby Scott**, **Janis Joplin**, **Hugh Maskela**, **Leon Russell**, **Brother John Sellers** and the **Voices of East Harlem** in its repertoire . . . **Roy Ayers** did a June 2 concert at the **Brooklyn Armory** . . . **Hookfoot**, **Star-drive**, **Howlin' Wolf** and **Al Kooper** were among the acts at **Max's Kansas City** in recent weeks . . . **Marv Greifinger** has been named eastern publicity and artists relations manager for **United Artists Records**. He's been with **UA** 3½ years . . . The **Jazzmobile Orchestra** under the direction of **Paul West** performed May 15 at the **American Place Theater** . . . The **Gashouse**, 1st Ave. between 15&16th, features weekend sounds by drummer **Gene (Pops) Berst**, with **Tom Grund**, tenor sax; **John Cotten**, piano; **Ali Richardson**, bass . . . **Jeremy Steig**, **John Abercrombie**, **Glen Moore**, and **Jan Hammer** (playing drums) provided music for a member's party at the **Museum of Modern Art** in late May . . . **Jay Brower's Broadway Brass**, featuring singer **Ei-**

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leen Barton, began a four-week stay at the Riverboat June 4; the band includes reedman Dick Hafer . . . Tenorist Tony Graye had Freddy Gibbs, piano; Sonny Dallas, bass, and Hank Veal, drums, at the Day After Club in Jamaica . . . Jaimie Carver's Project Sunshine does weekends at Club Denise in Massapequa . . . George Benson and the Roland Hanna Trio (George Duvivier, Al Harewood) appeared June 3 at the Casa Caribe in Plainfield, N.J. . . . Gary Burton played the Hartford Jazz Society's 12th anniversary concert May 27 . . . Doc Cheatham and Frank Wess, as well as local saxist Ed Graf, were among recent attractions at the Continental in Fairfield, Conn.

Los Angeles: The marriage of jazz and rock is getting solid backing from the late night specials that the networks are running. The latest "big exposure" found Bud Brisbois in the spotlight on NBC's "Midnight Special." He fronted a band comprised of Al Aarons, Paul Hubinon, Bobby Shew and himself, trumpets; Lew McCreary, Charlie Loper, trombones; Don Menza, Plas Johnson, Pete Christlieb, reeds; Joe Sample, piano; Mike Anthony, guitar; Max Bennett, bass; Ron Tutt, drums; Gary Coleman, percussion. They backed Dionne Warwick and Johnny Mathis in addition to having their own feature spot . . . Cal Tjader followed Cannonball Adderley into Concerts By The Sea . . . John Klemmer followed the Modern Jazz Quartet into the Lighthouse . . . Willie Bobo has brought his recently expanded combo into Memory Lane for an indefinite stand . . . The Don Randi Trio Plus One still holds forth at the Baked Potato Wednesday through Saturday. A recent Tuesday attraction heard a group co-led by Toshiko and Lew Tabackin. Sundays have been devoted to another co-led group; Teddy Edwards and Leroy Vinnegar. Others include Thurman Green, trombone; Marty Harris, piano; Jimmie Smith, drums . . . Harris recently subbed for Ronnell Bright at Donte's for Terry Gibbs' gig. Reggie Johnson was on bass; Dick Berk on drums . . . Harris also accompanied Anita O'Day for her stint at Concerts By The Sea, along with Harvey Newmark, bass; John Poole, drums . . . This summer Harris will accompany Diana Ross when she appears at the Cannes Festival. Her music director, Gil Askey, is also making the trip . . . Lee Ritenour, the young guitarist who recently returned from a Japanese tour with Sergio Mendes, fronted his own combo for a Guitar Night at Donte's. Personnel included Steve Olitzky, piano; Lou Kabok, bass; Duffy Jackson, drums . . . Guitarist Robben Ford, who had been scheduled to pay a week at Keystone Korner in San Francisco, couldn't make the gig because of a hasty re-scheduling of a recording session with Jimmy Witherspoon. So at the last moment, James Moody filled in, following his gig at the Parisian Room. At the Parisian, Moody was backed by Art Hillery, organ; Candy Finch, drums. For the San Francisco engagement, Moody took pianist Mike Nock, bassist John Wilmuth and drummer Eddie Marshall with him . . . The Ash Grove devoted a month to "Black Music in America," and presented among others, Mance Lipscomb, Bessie Griffin and Albert Collins . . . The Pasadena Ice House heard from two contemporary jazz-rock groups on separate one-nighters: the 5th Room and Odyssey. The 5th Room includes Terry Jones, trumpet; Steve Carr, reeds; Steve Olitzky, piano; Mike Schnoebelen, drums; Tom Dewey, guitar; and

leader Jon Belcher on drums . . . Odyssey is built around the original compositions of Terry Jones who also leads the nine-piece combo. Others include: Gary Barone, trumpet and flugelhorn; John Gross and John Kip, reeds; Curt Berg, trombone; Tom Canning, electric piano; Tom Morell, guitar; John Smith, bass; Joe Corro, drums . . . The Black and Brown Brotherhood Band, Local 47's goodwill group whose message is completely summed up in its name, played two recent concerts at Jordan High School . . . Stan Kenton's band kept up its grueling pace during June and July, touring the midwest and the east for mainly one-nighters. The only respite came during their "Jazz Orchestra in Residence" stays at Drury College, Springfield, Missouri, June 24-29; and Towson State College, in Baltimore, July 29-August 3 . . . Phil Herring, one of Kenton's former trombonists, is now head of Kenton's Creative World Music Publications. Herring's own publishing firm, which includes Maynard Ferguson's charts, will now be incorporated into Kenton's organization. An unusual concert took place at the Century Plaza, sponsored by that hotel and Local 47. Called "Three Composers In Search of A Bass," the concert featured a three-movement work written by three composers: Pete Rugolo, Roger Spotts and Jeff Alexander. The soloist was Arni Egilsson, a young bassist who recently came here from Iceland. He led a group called the Bass Ensemble and included twin pianos, harp, and Al Henderson, guitar; and Larry Bunker and Kenny Watson, percussion . . . In case you saw a recent edition of ABC's "The Dating Game," and thought that was Jimmy Smith questioning a trio of bachelorettes, you're right. He was one of the show's recent guests and won himself (plus an attractive date) a weekend in Palm Springs . . . Henry Mancini donated one of his chalk drawings to the Hear Foundation for its recent Art Show. Hear (Hearing Education through Auditory Research) works primarily with deaf youngsters. Singer Johnny Ray was chairman for the art show . . . Reedman Red Holloway, who with Blue Mitchell, embarked on an extensive tour with John Mayall's group, sent a card to down beat reporting success in a new venture. He claims he had earned a standing ovation singing in Frankfurt, Germany. Just before he left, Red cut some commercials for a local winery and he played all kinds of music except country. Looks like it's never too late to learn new licks. Talk about commercials, Mike Barone did nine national spots for Toyota with Al Hirt . . . Michel Legrand has been signed to score a new M-G-M flick, "The Man Who Loved Cat Dancing." . . . And Count Basie will play a scene in Warner Bros.' "Black Bart." Only drawback was Basie and his band had to trek out to the Mojave Desert for some of the location shooting.

Chicago: Stan Kenton arrived June 11 at Mr. Kelly's, normally a spot featuring singers and comics but currently making a strong commitment in the big band area. Stan stayed a week; coming up are Buddy Rich (July 2-15); Count Basie (Aug. 20-26); Woody Herman (Aug. 27-Sept. 2). Duke Ellington is tentatively set for a week in October. Rich and Co. were all over the Chicago area in mid-May with gigs at Riverside-Brookfield High School, Rolling Meadows High School (where more than 3,500 kids packed the gym for a rousing night) and London House North in Highland Park. Personnel: Greg Hopkins, John Hoffman, Larry Hall, Charlie Davis,

trumpets: Rick Culver, John Leys, Al Kapling, trombones; Pat LaBarbera, Bob Martin, Brian Griyna, Benny Wallace, John Lawes, reeds; Greg Kogan, piano; Anthony Jackson, bass. The Riverside-Brookfield concert was preceded by a few numbers from the school jazz ensemble. Director Angelo Lovellini found himself without a bassist and prevailed upon Jackson to sit in. For his courtesy, the bassist found himself fired—it was his first and last night with Rich. Bob Surga, a local man, filled in impressively for the next few nights . . . Rich's old boss, Harry James, swung through Chicago for a one-nighter May 22 at the London House—part of a 49-day cross country tour. The following night, percussionist Eric Delaney began a five-day run at the club, backed by the Wallace Burton Trio . . . Earl Hines was added to the cast of the Chicago Jazz Festival at Ravinia Aug. 6, while Dick Haymes was replaced by Johnny Desmond for the July 12 Tommy Dorsey night . . . Elvin Jones returned to the Jazz Showcase May 10 after an absence of only six weeks. Gary Burton's May 16 opening was caught by several members of the Buddy Rich band, and Dizzy Gillespie brought the people out for his five-day stand starting May 23 . . . Chicago will be in Aug. 18-19 for concerts at Chicago Stadium; they'll also play Milwaukee, Evansville, Ind., and Edwardsville, Ill. later that month . . . Paul Simon packed the Opera House in a superb program May 12 . . . Ramsey Lewis played the Bridge-Vu Theater in Valpariso, Ind., May 18 and opened at London House May 29 . . . Trumpeter Smokey Stover brought a band to Flaming Sally's June 4 for two weeks with a possible extension . . . Leela, a trio of singers and instrumentalists, presented some strikingly original material in a program at Norris Student Center, Northwestern Univ. Lead singer Gail Adrian is a student at the American Conservatory of Music here . . . Urbie Green did a concert at New Trier High School East in Winnetka May 25.

New Jersey: May action on consecutive weekends at Richard's Lounge in Lakewood was guitarist John Abercrombie's quintet; the Cecil Payne Quartet; Chico Mendoza, and A Quartet (Dave Liebman, soprano & tenor saxes, flute; Richie Bierach, piano; Frank Tusa, bass; Jeff Williams, drums) . . . The Steak Pit in Paramus, where Edye Byrde and the Jimmy Butts Trio hold forth nightly except Sundays, brought in Harry James and his band (May 9-10) and Duke Ellington's crew (May 31). Tito Puente is set for June 29-30 . . . At the very popular Gulliver's in West Paterson, the May attractions were the Lee Konitz-Marshall Brown Quintet, the Thad Jones-Mel Lewis Quartet, Jackie Paris and Anne Marie Moss, and the Pepper Adams Quartet. Guitar nights featured Attila Zoller, Ted Clancy, Chuck Wayne and Joe Puma, and Gene Bertocini . . . Dill Jones began a regular Thursday through Sunday residency at Kid McCoy's in Clifton with a May 6 presentation of his history of jazz from ragtime to modern . . . Soprano saxist Kenny Davern had Roswell Rudd, trombone; Dick Wellstood, piano; Gene Ramey, bass, and Cliff Leeman, drums, at his May 20 concert at the Monmouth County Library in Shrewsbury.

Pittsburgh: Educational television station WQED produced a historic four-hour telecast of local jazz personalities in May. With the cooperation of A.F. of M. local

president Herb Osgood, the show included about 50 performers. Among the groups and leaders were Walt Harper, the Silhouettes, RH Factor, Joe Negri, Johnny Costa, Jerry Betters, Nathan Davis, Frank Cunimondo, and Spider Rondinelli. Some of the famous sidemen included bassist Bob Boswell, drummer Roger Humphries, saxists Eric Kloss, Nate Harper and Art Nance, and trumpeter Chuck Lynn . . . Nathan Davis plans to leave for Europe following an early June benefit for the Oakland Children's Center at Carnegie Music Hall, with Nelson Harrison, trombone; Vince Genova, piano; Mike Taylor, bass. J.C. Moses, drums and vocalist Brenda Joyce. Davis will team with trumpeter Donald Byrd overseas; they plan to record at Montreux in July . . . Walt Harper's Jazz Attic will celebrate its fourth anniversary in June with a week's stand by the Modern Jazz Quartet . . . WAMO-Radio produced an hour-long tribute to the late tenorist Jon Walton, featuring some of the records he made with Benny Goodman and Artie Shaw. Guest commentators were pianist Reid Jaynes, drummer Jerry Betters and db correspondent Roy Kohler. DeeJay Bill Powell was host . . . A couple of Heinz Hall packages did SRO business. They were the Woody Herman Band and Shirley Bassey, and a week later, the Glenn Miller Band and Helen O'Connell. Hometown star Erroll Garner had a smaller but attentive crowd . . . Carl Arter's Trio was a hit at a benefit for interracial Camp Achievement at Schenley High School . . . Joe Miller, 84, founder of the Miller Entertainment Agency, died April 15. He booked many big acts into Pittsburgh and also helped local musicians get a national bookings.

Baltimore: Pat Martino brought a quartet of electric pianist John Blake, bassist Tyrone Brown and drummer Sherman Ferguson to the Famous Ballroom for the Left Bank Jazz Society's May 6 concert. Hank Crawford, Duke Pearson's big band and Louis Hayes played for the LBJS in April. Carlos Garnett and the Universal Black Force are due June 17, and the big bands of Maynard Ferguson and Stan Kenton July 8 and July 15 respectively. The Society and the Columbia Businessmen's Association will again sponsor a series of Thursday night jazz concerts by the lake in the new town of Columbia this summer, beginning July 20. Groups from the Baltimore area will be featured . . . Hank Levy's Towson State Jazz Ensemble played a free concert at Johns Hopkins University May 2 . . . Shirley Bassey and Woody Herman played the Lyric May 4 . . . The Mahavishnu Orchestra gave two concerts at the Mechanic Theater May 9.

Kansas City: The end of April and May produced a lot of jazz activity in Kansas City. The 10th Annual Kansas City Jazz Festival held April 29th at Municipal Auditorium, 2-12 p.m., was termed an "artistic, if not financial, success" by one of its organizers, Sherman Gibson of Kansas City Jazz, Inc., and drew crowds to hear local musicians as well as the big-names: Thad Jones-Mel Lewis Jazz Orchestra. The Carol Kaye Trio with Joe Pass and Paul Humphrey, Clark Terry, Arnie Lawrence, Bob Havens, Pee Wee Ervin, Kai Winding, Bill Chase, Rich Matesson, Conte Condoli, Pat Metheny, and Gene Harris and the Three Sounds . . . The Thirties were revisited in nostalgia with the Reno Club Reunion, a well-handled meeting of some of

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the guys who used to jam at "spook breakfasts" for a 1973 jam complete with commentary and slides of the old Reno Club and scenes of 12th Street flashing on a screen throughout the set. Some of the old gang that returned to play were Coots Dye, Piggy Minor, Gate Anderson, Sleepy Hickox, Hootie McShann, Crook Goodwin, Baby Lovett, Oliver Todd, Ray Ice, and many more. Playing tunes from the Thirties, some of the most memorable being *One O'Clock Jump* and Doc Bruce on *Willow Weep for Me*, these jazz veterans showed they still had chops and style and provided a pleasant return to the past. Other highlights of the Festival were: the Turner House Jazz Ensemble playing original tunes by two members, Robert Watson and Chauncey Jackson; the Sumner High Jazz Band, always a favorite; Clark Terry, loved by K.C. audiences; Rich Matteson with the K.C. Kix Band, Rich playing better than ever; Arnie Lawrence, a newcomer to the Kansas City Festival; Bill Chase, who got several standing ovations; and an unstructured jazz set featuring the Carol Kaye Trio with the big-name stars of the Festival. . . . Another memorable jazz day in Kansas City occurred two weeks later on May 13 when Count Basie's Orchestra, the Dizzy Gillespie Quintet, Carmel Jones, Max Roach, Milt Jackson, and Mary Lou Williams came to town to celebrate the Kansas City jazz heritage for the Charlie Parker Memorial Foundation. Festivities included an 11 a.m. mass at St. Francis Xavier's Church in which Miss Williams performed *Mary Lou's Mass*; a 2 p.m. free concert and the dedication of city streets in Parker Square to honor Ella Fitzgerald, Mary Lou Williams, Dizzy Gillespie, Count Basie,

and Bennie Moten. Two concerts followed at the new Crown Center's Century Ballroom at 5:30 and 9:00 p.m. All proceeds from concerts went to support the Charlie Parker Memorial Foundation free lesson program. . . . Joining KBey-FM and Bob Kline with jazz on the air in the K.C. area is Gary Shivers of KANU-FM (91.5) with jazz shows daily at 3 p.m. and 10-2 in the evening. KXTR-FM (96.5) was forced to cancel its jazz show as of May 1 because it wasn't paying for itself. Apparently jazz fans in the area aren't demanding their music, since several stations in Kansas City have cancelled attempted jazz policies in the past year for similar reasons. . . . Around town, at the new Crown Center's Top of the Crown, the Greg Meise Trio (Meise, organ, vocals; Rod Fleeman, guitar, and Mike Thompson, drums) holds out 5-9 p.m. Mon.-Fri., 8-12, Sundays. . . . Armour East's Library was forced to close, its jazz policy unsuccessful. . . . remaining at their old haunts are the John Elliott Trio with Mary Welch at the Hilton Inn, the Frank Smith Trio at the Alameda Plaza Rooftop Lounge, the Pete Eye Trio at Mister C's, the Gary Sivils Quartet plus Carol Comer at the Ramada Inn, and the Bob Edwards Trio at the Tack Room. . . . A new club with a jazz group is the Third Dimension featuring the Mike Ning Trio. . . . The Landmark Restaurant's fare has included: Weather Report, May 10-13; George Benson, May 15-20; and Tim Weisberg, May 22-27. . . .

Denver: The First Annual Rocky Mountain Jazz Festival is set for July 20 and 21 in Mile High Stadium. A total of 50,000 people are expected for the two-day event that will open with Stevie Wonder, Donnie Hathaway,

Gladys Knight and the Pips, the Freddie Hubbard Quintet and Charlie Mingus with Cat Anderson. Closing out the festival will be Ray Charles and his Orchestra, the Staple Singers, Herbie Mann, the Preservation Hall Jazz Band, and Rahsaan Roland Kirk. The Steve Getz Quintet has been selected as a regional winner of the Tea Council of the U.S.'s search for outstanding young jazz talent and will appear at one of the festival's two nights. . . . The Warehouse continues to bring in the big names as evidenced by such recent performers as Ramsey Lewis, Lou Rawls, Dizzy Gillespie, Eddie Harris, Carmen McRae, Cannonball Adderley, and O. C. Smith. Gene Harris and Jack McDuff are in July 2-7, Della Reese July 9-14, and Stan Getz July 16-21. A reunion of Stan Getz and son Steve would undoubtedly result in some great sounds and be dug by all of the jazz fans in this area. . . . Due to heavy rain and flooding of the downtown area a benefit concert for radio station KCFR-FM had to be cancelled. Jack Winter's Pure Jazz show on this station continues to be the best bet in the area for hearing jazz. The J.P.J. Quartet and The Steve Getz Quintet were set for the Ebbet's Field benefit. . . . Other Ebbet's Field offerings have included Randy Newman, Herbie Hancock, Dobie Gray, Taj Mahal, Tim Weissberg, and David Bromberg. . . . Guest artists at the Celebrity Lounge with house group Fran Feese and Associates have been Peanuts Hucko, Terry Gibbs, and Billy Butterfield. . . . Quincy Jones will head the faculty for the first National Jazz Celebrities Project June 18-21 at the University of Denver. The four-day event will offer a program of seminars, workshops, and critiquing sessions for musicians from across the country. . . . Clark Terry played with the Evergreen High School Jazz Ensemble and the Stew Jackson Orchestra at Evergreen H. S. . . . In Boulder, Tulagi's has presented Randy Newman, Doug Kershaw, Weather Report, Stoneground, and has Steely Dan in July 3-7, and the Earl Scruggs Review set for July 9-14. . . . Rock concerts at the Coliseum have varied from the good sounds of the Allman Brothers and War to the antics of Alice Cooper.

Toronto: Guitarist Joe Pass worked the first club gig in his new sideman's role with Oscar Peterson at the Colonial in late April, and opening night found him in a mild panic. Oscar, it seems, kept his ideas about interplay to himself and left Pass to figure out his own direction. By mid-week, however, Pass was flying, and earned frequent ovations for his solo spots from the sellout crowds. Dizzy Gillespie, in superb musical and comic form, followed Peterson into the Colonial with his quintet. . . . At one point in early May, Earl Hines (at the Savarin), Buddy Tate (at Daniels) and Johnny Guarneri (at Bourbon Street) were all playing two- or three-week jobs in local clubs. Hines, leading a quintet that featured Rudy Rutherford on reeds, and Tate, guesting with saxophonist Jim Gallo-way's fine quartet, delivered the jazz goods as expected, but it was Guarneri who came up with the special treats. Absent from the jazz circuit for many years while working exclusively in Los Angeles, Guarneri has arrived at a solo piano style that borrows a touch from Art Tatum, a dash from Teddy Wilson, but is mostly his own. He dazzled fans and critics. . . . A concert featuring the Mahavishnu Orchestra and Frank Zappa (with Jean-Luc Ponty), drew 14,000 to Maple Leaf Gardens. . . . Organist-vocalist Bobby Dean, in



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an interview with the *Globe And Mail*, Toronto's morning paper, claimed that the local music scene is heavily racist. Dean, who is looked to as a leader by local black jazz and r&b musicians, said black bands are always second choice to white among agents and club owners and claimed black musicians must settle for less pay than whites if they want to work . . . On the rock and folk front, Steve Miller bombed out at Massey Hall, drawing only small houses to two concerts, while Kris Kristofferson, with Rita Coolidge, packed the same hall for two shows . . . Sonny Terry and Brownie McGhee, on their annual two-week visit to the Riverboat coffeehouse, drew the customary full houses . . . Toronto guitarist Bobby Edwards took a band into Sutton Place's Stop 33 that included six-count 'em, six-guitars, in a group that also numbered a

two-man rhythm section and Eugene Amaro on tenor sax. The results sounded occasionally chaotic but also produced some exciting competitive moments when the guitarists took solo turns. Billed as the Fat City Guitars, the band has already cut an album for the Canadian Talent Library.

Sweden: Tenor saxist Nils Sandstrom won the *Golden Disc* award from *Orkester Journalen* for best Swedish Jazz Record of 1972. The Lp, *The Painter*, was released by EMI in December, and musicians taking part include pianist Clas-Goran Fagerstedt, bassist Bjorn Alke, and drummer Leroy Lowe. Sandstrom himself is a part-time musician who earns his living as a house painter. In February, he did a tour of schools arranged by the Institute for National Concerts, and he's been

active on the Stockholm jazz scene recently, also appearing in clubs and on radio and TV . . . Eje Thelin, the trombonist who won the *down beat* Critics Poll (TDWR Division) a couple of years ago, returned to Stockholm after a five-year stay in Graz, Austria, where he was teaching. He has formed a new group here, which has toured northern Sweden and appeared on radio and TV. It's a quartet with baritone saxist Gunnar Bergsten, bassist Palle Danielsson, and a drummer from Iceland, Petur Ostlund . . . The Federation of Swedish Jazz Musicians (FSJ) has been very active, arranging concerts in Stockholm last year at the Museum of Modern Art once a week, and at the Club Kurbits in the Old Town section twice a week. Recently, the FSJ began presenting music at Guldhatten in central Stockholm, a restaurants from which broad-

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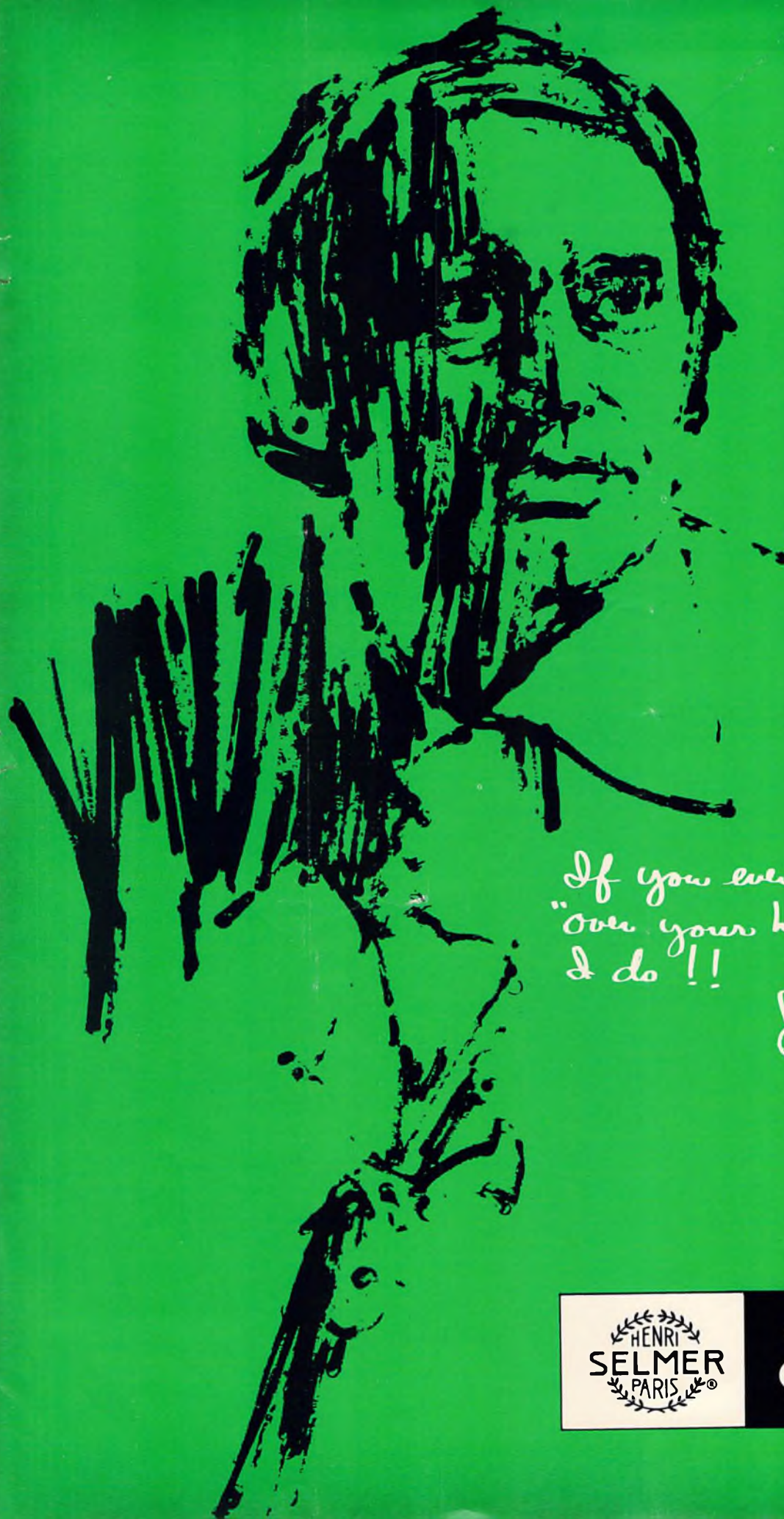
casts have been made. There's music every Monday night, with a changing cast of groups, among them Nannie Porres, Bernt Rosengren, Rena Rama, Jan Wallgren, and Lars Werner. Rena Rama is a new group composed of four of Sweden's most prominent jazz musicians, Lennart Aberg, reeds and flute; Bobo Stenson, acoustic & electric piano; Bengt Berger, drums, and bassist Palle Danielsson. The group toured West Germany for three weeks in March, was chosen by the readers of *Orkester Journalen* and *Tonfallet* music magazines to represent Swedish Jazz of 1973 on the Swedish Institute for National Concerts' label, Caprice, and have toured in Sweden, also playing concerts in schools for children . . . Don Cherry, who lives here, has recorded a two-Lp set for the Institute for National Concerts, consisting of pieces recorded with various groups of Swedish musicians, among them tenorist Tommy Koverhult. Cherry has performed in Sweden since 1966 . . . The Stockholm Jazz Days will be held in August, as usual, produced by the FSJ with support from the local community, Swedish radio, and the Institute for National Concerts . . . Pianist Jan Wallgren has started a new orchestra including trumpeter Hakon Nyquist, saxists Tommy Koverhult and Wage Finer, bassists Ivar Lindell and Gosta Wallivaara, and drummer Ivar Oscarsson. The orchestra has made several appearances performing the leader's compositions.

West Germany: Albert Mangelsdorff's Quintet (now with Heinz Sauer, Gerd Dudek, Buschi Niebergall and Peter Giger) started a two-month tour in April throughout South America, with a schedule of 30 concerts. After a few days, Dudek was arrested by Brazilian police in Rio and accused of drug abuse . . . Klaus Doldinger has revived his rock-jazz-band Passport (with Curt Cress, Wolfgang Schmid and Frank Roberts), has given concerts all over Germany, and is one of the favorite rock groups here . . . The famous Dave Pike Set disbanded after Pike's return to the U.S. . . . Guitarist Volker Kriegel founded Spectrum, following his own musical ideas already outlined in his albums *Spectrum* and *Missing Link*. His fellow musicians are Rainer Bruninghaus, Eberhard Weber, and Joe Nay, Spectrum was set for an African tour in May . . . Manfred Schoof's New Jazz Trio concertized in Scandinavia . . . Recent jazz events in Germany: Hot Jazz Meeting Hamburg (May 4-6), Heidelberger Jazztage (June 1-3) and German Rock Nights in Frankfurt, May 19 . . . Albert Mangelsdorff has released, after two years of preparation, his first solo album, *Trombirds*. For the first time, he plays trombone and sings simultaneously! MPS also is releasing a quintet album, *Birds of Underground* . . . Singer Nancy Wilson taped a TV show with Peter Herbolzheimer's Rhythm Combination & Brass . . . Sugar Cane Harris has signed exclusively with MPS Records . . . Volker Kriegel has recorded a new album, *Lift*, featuring John Taylor and John Marshall, among others.

Norway: The organization which produces the Molde Jazz Festival, the Storyville Jazz Club, celebrated its 20th birthday in February and arranged a mini-festival in the city. Johnny Griffin and Tubby Hayes were the main attractions, playing with local musicians from Asmund Bjorken's Orchestra. The Stokstad/Jensen jazzband and the Swedish Purple Rose Orchestra also played, and the three-day festival drew a big audience. Griffin did a club date and appeared with the radio big band before returning to Paris . . . The

Student City's jazz club, open for six years in March, had a visit from Bobby Jones and Dusko Goykovich, whose playing was such a big surprise that they're expected to return later this season with their new group, Summit . . . Teddy Wilson gave one concert in Oslo, at the Down Town Key Club, with tremendous success. This was his second visit to the club and he had a big, enthusiastic crowd made up of the club's regular customers and Teddy's old fans, who traveled for hours to get to hear him. He played with drummer Espen Rud and bassist Arild Andersen, both excellent musicians, he said, adding that the bassist was one of the best he's heard. The first part of the concert was taped for TV, and the only pity was that the club didn't have room for more people. Wilson went from here to Malmo, Sweden, and then began a tour with the Dutch Swing College Band, which he rates highly. They'd recorded together before and did so again this time . . . British musician, bandleader and composer Graham Collier gave a concert with the radio band in Oslo in April, and Swedish trombonist Eje Thein was heard in concert at Sogn Student City the same month.

Poland: Krzysztof Komeda, the famous film and jazz composer who died in April 1969, was honored on the 4th memorial day of his passing by the release of the MPS Lp *We Remember Komeda*. Produced by Joachim Berendt, it unites many former friends, colleagues and students of Komeda, among them trumpeter Tomasz Stanko, violinist-saxophonist Michael Urbaniak, singer Urzula Dudziak, and guitarist Attila Zoller. The compositions played are all taken from Komeda's film scores, including *Rosemary's Baby* and *Knife in the Water*. Komeda wrote music for more than 40 films . . . Niemen, the top Polish singer-composer and CBS recording artist, cut his second Lp in Munich. Called *Ode to Venus*, it contains eight compositions by Nieman and his organist-guitarist, Jozsef Skrzek . . . The 10th annual *Jazz on the Oder* festival took place March 8-11. Next to the International Jazz Jamboree held in Warsaw each October it's the most important annual jazz event held in this country. Besides the 25 groups and soloists taking part in the festival competition for young performers, former prize winners and a guest group from the Soviet Union performed at the jubilee concerts. Two groups from Cracow received the shared first prize: *Laboratorium* and the Henryk Słoboszewski Quartet. Extremely modern music dominated at the festival, and electric violin was the most popular instrument. . . the *Paradox* jazz group from Warsaw recently celebrated its 5th anniversary. During its existence, the group has garnered a record number of prizes and awards at home and abroad. *Paradox* has performed in Great Britain and Yugoslavia and this year will play at concerts and festivals in France, Norway, and Switzerland. The members are Andrzej Brzeski, trombone; Włodimir Szlaskiewicz, alto sax; Sławomir Piwciar, guitar; Michał Gorny, cello; Janusz Kozłowski, bass . . . The Polish Jazz Society has set up the first Polish Disc Club. For a small monthly fee, anyone can join. An album is issued every three months. Two have appeared: one features the Polish rock group *Ossian*, with recordings by *Deep Purple* on the flip side. The second is split between material by the Oder Festival winners *Laboratorium* and *Cannonball Adderley* Quintet's 1972 Jazz Jamboree performance. These records are not on the market. At present, the club has 10,000 members.



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