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jazz-blues-rock

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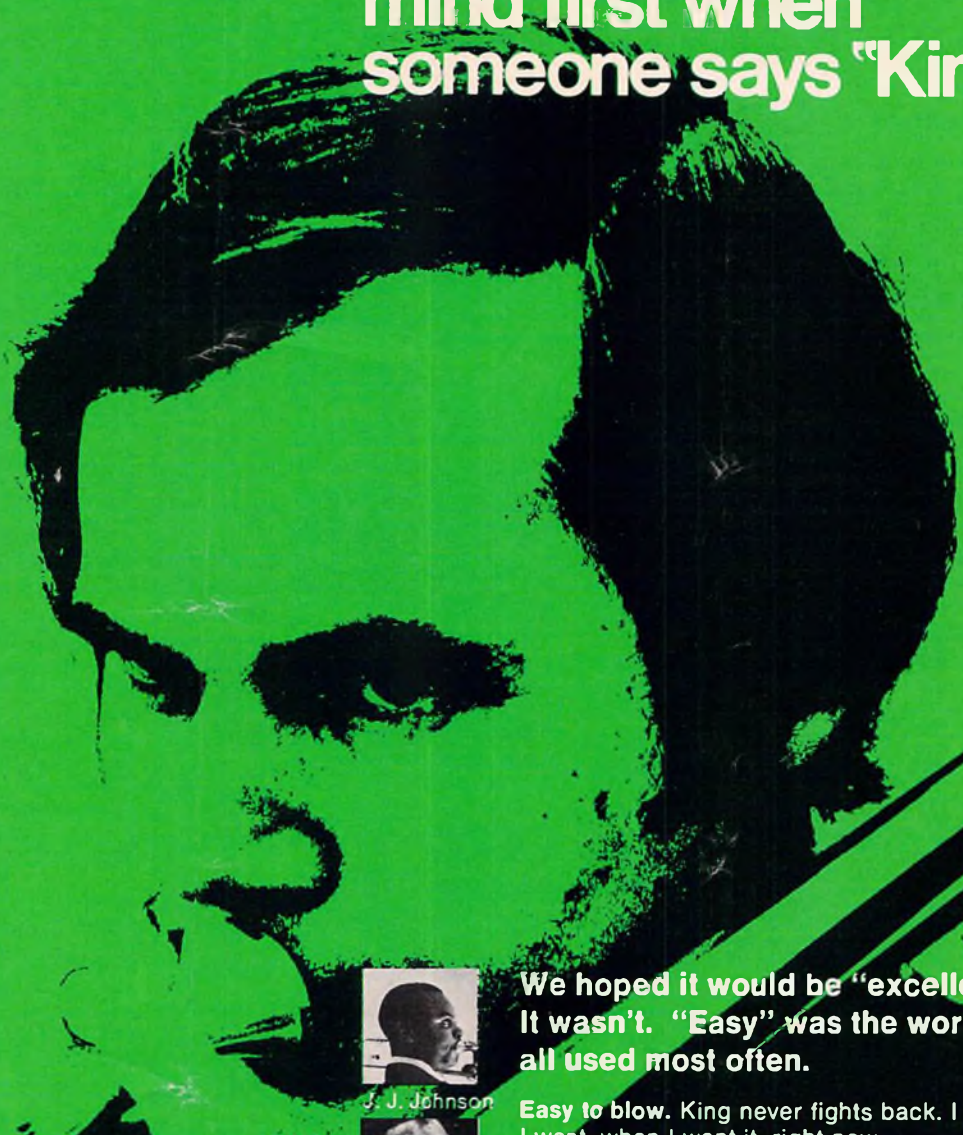


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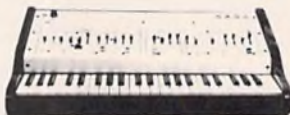
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## the first chorus

By Charles Suber

**S**traight talk . . . **down beat** is jazz and all that is related to jazz.

It is our intention to make, and keep, **down beat** current, flexible, and open to new ideas; **down beat** must be as alive as the music it represents.

**down beat** and its up-dated attitude is the result of a coordinated effort—

- From our contemporary covers to the internal graphics—

- From the musicians' interviews relating directly to you to the new column, Take A Chorus (page 40) with the jazz music educator relating how it is, how it come about, and how you can do it—or wish you could.

- From the expanded record review section with its increased number of reviews and reviewers—and overall balance—to the improved Music Workshop with professional jazz players rapping about their music and how it came to be the way it is.

- From On The Road (page 11) with its listings of name talent and where they're doing it to the new City Scene column starting next issue which will feature "talent deserving of wider recognition" and where they are.

Editorially responsible for all this is a young, aware, energy loaded-staff who is out in the arena—talking, asking, pulling at coat tails—but most of all, listening—all with a very positive attitude of doing something creative about the most creative music of our lives—Jazz.

An equally positive way for you to provide guidance to all of us is your use of the ballot on page 37. Your vote in the 1973 Readers poll is important to many people, including yourself. Vote.

Next issue is dated October 11

(on sale September 13)

Feature interviews with:

Jon Faddis  
Hubert Laws  
Herbie Mann  
Zoot Sims

The Pointer Sisters

Sideman Profiles of:

Pat LaBarbera  
Alvin Queen  
Bill Connors  
Blindfold Test:  
Stanley Clarke  
Music Workshop:  
Chick Corea



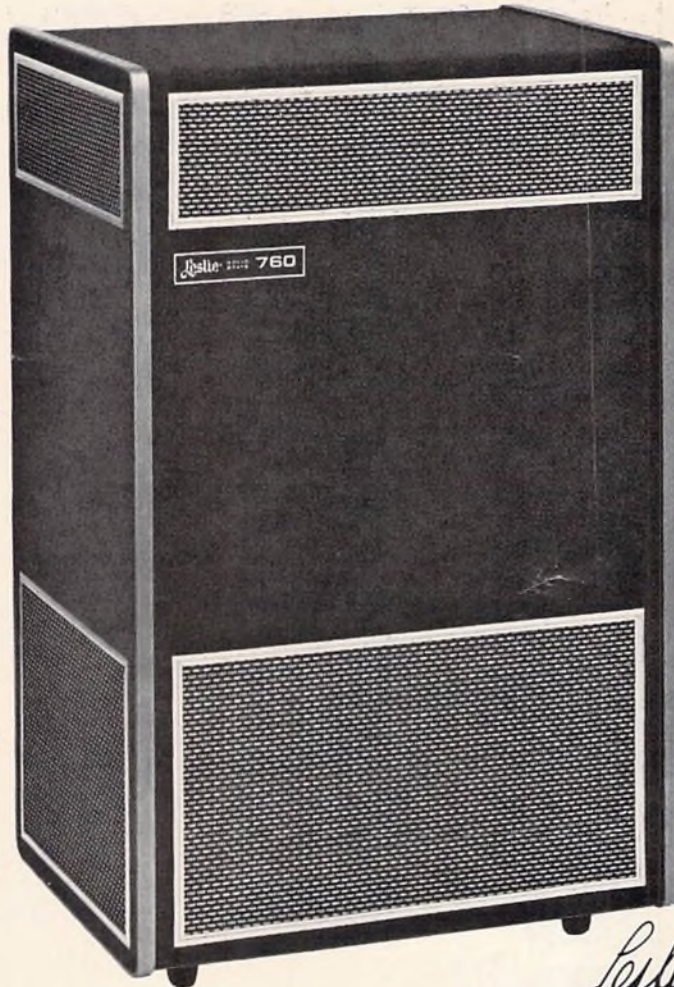
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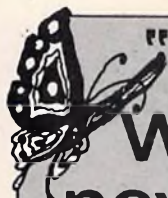
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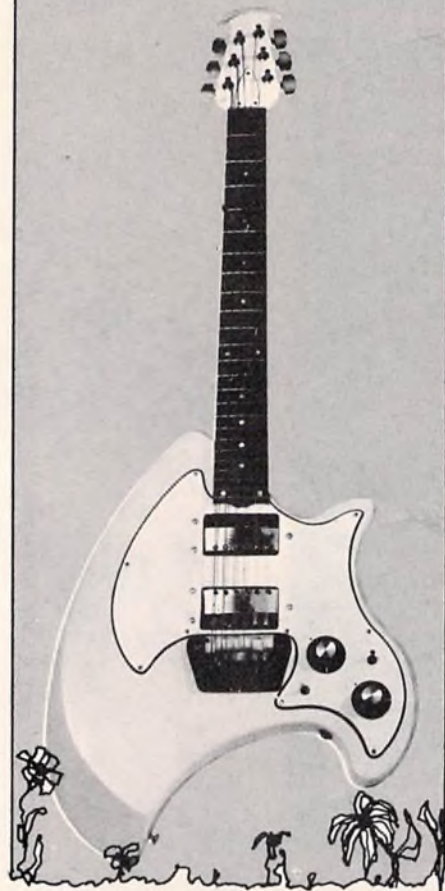




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Gary Giddins	Peter Keepnews	Dan Morgenstern	Larry Ridley	Will Smith	
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## Choice of Gretsch Greats

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and others . . .

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### From Down Under

I have just finished reading the **down beat** yearbook and found it fantastic! Thanks for printing the second half of the Lester Young discography. I have been a **down beat** reader for about six years and have always found it very informative.

As you probably realize, it's very hard to listen to real live jazz in this part of the world, although musicians are finally starting to tour Australia now. Records we can get without much trouble. Due to us not being able to see all the great orchestras like Thad & Mel, Woody Herman, Duke Pearson, etc., it would be really great if **down beat** could publish photos of the whole band, and not just the leaders, whenever writing about them. . . . Victoria, Australia Peter Keri

### College Festival Blast

You would think an American College Jazz Festival that was sponsored in cooperation with American Airlines, **down beat**, and the American Federation of Musicians would live up to its advertisements.

I traveled the nearly 600 miles with the purpose of hearing all artists and bands promised. At the first show (June 15) Gary Burton did not show up (some excuse about no equipment, although there was a set of vibes on stage.)

At the third concert (June 16) Los Angeles City College band wailed, also featuring Bud Brisbois and singer Caprice Clarke. The band and soloists were "out of sight" but not as "out of sight" as Elvin Jones, Art Pepper, Clark Terry, Bill Watrous and the Central

Washington State University Band who were not to be seen. . . or heard. In addition, Jimmy Smith, who *did* show up to play *never* did play, much to the embarrassment of m.c. Steve Allen.  
Thornburgh, Iowa Gene Bell  
High School Band  
Director

### Snowden Disc

In the July 19 **down beat** issue Final Bar obituary of Elmer Snowden you make mention of Snowden's famous 1932 band appearing in the Vitaphone short *Smash Your Baggage*. I do not know if you are aware of the fact that the sound track to that film has been issued on a record.

The International Association of Jazz Record Collectors' IAJRC 12, *Elmer Snowden* contains not only the Vitaphone short soundtrack but also issues covering the 1924-1963 period.

This particular LP may be obtained from: Dave Goldenberg, vice president, IAJRC, 818 Elkins Ave., Elkins Park, Pa. 19117. The cost of the LP for non-IAJRC members is \$6. . . . Harwich Port, Mass. Bob Wessells

### One Big Vote

After hearing the new album by Stanley Clarke, entitled *Children of Forever*, I can't help but feel that it's the best album I've heard this year. Not only is Clarke's bass playing superb, but the compositions on the album that he wrote are just out of sight. . . . This record has

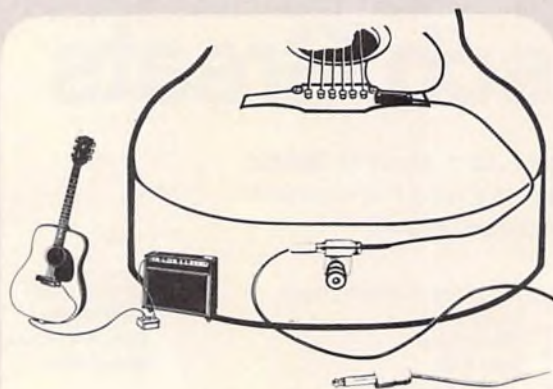
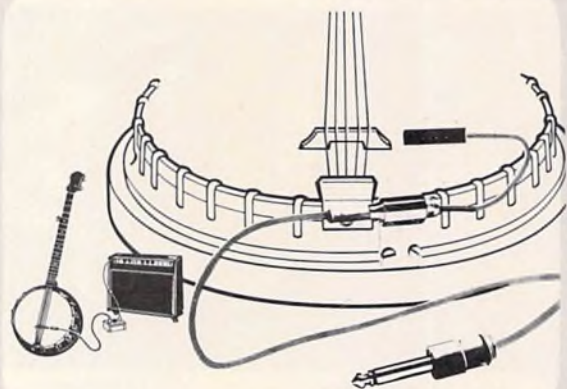
my vote as the album of the year in both categories. Congratulations on a beautiful contribution to music, Stanley Clarke. Queens Village, N.Y. Cirila Villa

### First Response

I am writing in response to your plea for reader opinions as stated in The First Chorus and open dialogues stimulated by readers. I have been reading **down beat** since 1966 and have witnessed its growth into a really first class magazine. I am happy that many of the people you have interviewed in past issues such as Lou Donaldson, Stix Hooper (his reference to Cannonball) Donald Byrd and Chuck Mangione, are starting to speak up. About what have they spoken?

Commercialism, integrity, and the question of avant-garde music today. You state that your median age of readership is 19 years of age and your average readership age is 22. It would appear that most of your readers are found in high school, college campuses, or out on the street. In high schools and colleges, big band jazz is where it is at. Let's scrap (completely or partially) so much avant-garde promotion. As Donald Byrd said, "The music is dead!" I can respect avant-garde but not enjoy it, and this is my beef. Promote more bands and groups that are satisfying people musically but keeping their musicianship intact. All the big bands are doing a great job of this and groups such as Byrd, Donaldson, Jack McDuff, Ramsey, and Mangione are doing a great job of doing their thing, yet keeping the people happy. Let us have more big band-small group coverage and less avant-garde.  
Cary, Ill. Tim U'Ren

continued on page 46



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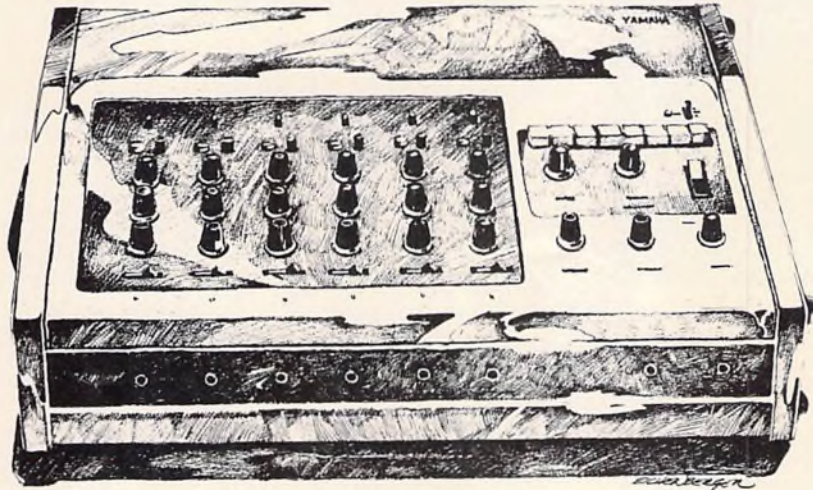
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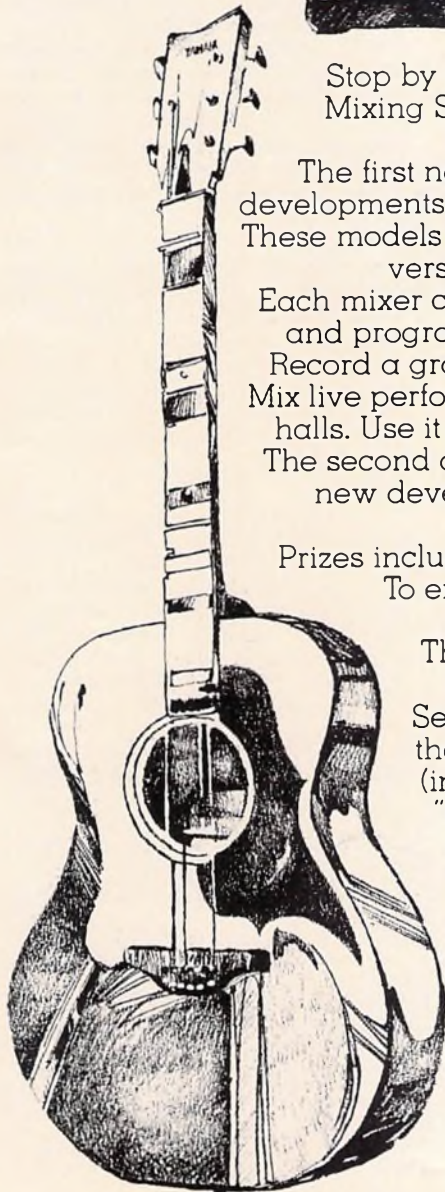
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## RED RODNEY RETURNS TO NYC



H. NOLAN

In the final pages of *Bird Lives*, author Ross Russell tells us that Red Rodney is playing the shows in Las Vegas. Since the time the book was written Red has moved his base of operations to California where he plays studio gigs and occasionally gets in some jazz work.

His most recent visit to the Apple was as a part of one of the midnight jams scheduled for George Wein's Newport Festival in New York, 1973. Red stayed around long enough to make a record for Muse/Onyx in the company of Charles McPherson, alto saxophone; Barry Harris, piano; Sam Jones, bass; and Roy Brooks, drums. Red's trumpet work was also featured in the weekly Monday jam at the Melody Restaurant on 23rd St. between 8th and 9th avenues. Every Monday night from 11 p.m. to 4 p.m. Tuesday morning a group of jammers under the direction of trombonist Joe Ciavardone play some bop sounds.

In addition to Rodney's trumpet, some fine work was heard from baritone sax man Dennis Dreault and bassist Bucky Calibrese, but all it took was one chorus of *Round Midnight* to know that Red Rodney was back in town and in charge of business. —klec

### ANN ARBOR SETS JAZZ, BLUES, SHOW SCHEDULE

At Ann Arbor, Mich., scheduling arrangements have been completed for the 1973 Ann Arbor Blues & Jazz Festival, Sept. 7-9, according to the festival's producers, Rainbow/Multimedia.

The line-up includes: Friday, Roosevelt Sykes, The Revolutionary Ensemble (Leroy Jenkins, Sirone, Jerome Cooper), J.B. Hutto & The Hawks, Count Basie with Jimmy Ricks, Leon Thomas, and Freddie King; Saturday afternoon, John Lee Hooker, Yusef Lateef, Detroit Blues (artists to be announced), and CJQ; Saturday night, Big Walter Horton Blues Band, Charles Mingus, and The Ray Charles Show '73; Sunday afternoon, Infinite Sound (Roland Young & Glenn Howell), Houston Stackhouse, Joe Willie Wilkins & the King Biscuit Boys, Victoria Spivey and her band, Ornette Coleman, The Johnny Otis Show featuring Big Joe Turner, Eddie "Cleanhead" Vinson, PeeWee Crayton, Louis Jordan, The Mighty Flea, Big Daddy Rucker, Marie Adams and the 3 Tons of Joy, the Otisettes, and the Johnny Otis Orchestra.

On Sunday night the three-day festival will conclude at Otis Spann Memorial stadium with Hound Dog Taylor & the House-rockers, Mighty Joe Young Blues Band with Eddie Taylor, Homesick James, Lucille Spann, Sun

Ra & his Intergalactic Discipline Arkestra and Luther Allison and his band.

In announcing the Ann Arbor schedule, the producers added this note: "Further, Atlantic recording artist Yusef Lateef has asked us to call your attention to the fact that his music is not to be classified as 'jazz.' In referring to the music of the Detroit artist, Mr. Lateef would appreciate your use of the term 'autophysio-psychic.'"

### ...AND IN MONTEREY

The 16th Annual Monterey Jazz Festival schedule has been set.

On Friday night, Sept. 21, the three days of music will start to fly with Buddy Rich's big band, the Pointer Sisters, Monterey Festival All-Stars (Ray Brown, John Lewis, Roy Burns and Mundell Lowe) and something called a "Piano Play In" featuring Hank Jones, Billy Taylor, John Lewis and others.

Saturday afternoon, Sept. 22, will be devoted to the blues. Slated to play are Bukka White, Mance Lipscombe, Jimmy Rogers' Chicago Blues Band, the David Alexander trio, Bo Diddley, Eddie "Cleanhead" Vinson, and Jon Hendricks.

Saturday night is Bird Night with the Dizzy Gillespie Quintet, the Modern Jazz Quartet, Carmen McRae, Supersax and a tribute to Charlie Parker featuring Sonny Stitt, Frank Rosolino, Max Roach, Roy Burns, Milt Jackson, Dizzy and John Lewis.

Sunday afternoon, Sept. 23, will be devoted to "Jazz Stars—Today and Tomorrow." Scheduled for the concert are the West California All-Star High School jazz band, directed by Ladd McIntosh, the Grant Union High School jazz combo and the Corona High School jazz band. The program will also feature Mundell Lowe, John Lewis, Bill Waltrous, Ray Brown and Roy Burns.

Sunday night Monterey will close with a family theme. The families include the Jones boys (Thad, Hank and Elvin), the Heath brothers (Tootie, Jimmy and Percy), the Turrentine boys (Stanley and Tommy), Mr. and Mrs. Kral (Jackie and Roy), and the Thad Jones-Mel Lewis Big Band with Dee Dee Bridgewater.

### WHO BROUGHT THE FUNK?

It was Andrew N. White III who was funky on Weather Report's new album, *Sweetnighter*. "With all due respect to Miroslav Vitous, who I think is a fine bassist, I played all of the funk on the bass on that album," reports White from Washington, D.C.

"But to be more specific, I played electric bass with Miroslav on *Boogie Woogie Waltz* and *Manolete* and I played bass alone on *125th Street Congress* and *Non-Stop Home*," he said in response to a *db* double review (July 19) of the disc which commented on the funk but not the source. White also played French horn on the record.

According to the bassist, he and drummer Heschel Dwellingham from Boston were brought especially to put some additional cooking into the date.

### ROBERTA TO PLAY BESSIE

Roberta Flack has signed for the title role in *Bessie*. The production on the life of Bessie Smith will begin in early 1974 with Gordon Parks Sr. directing.

## potpourri

Guitarist Kenny Burrell sustained severe wrist injuries in an automobile accident in New York City on July 3. Following the accident, he returned to his Los Angeles home to recuperate.

Jack Tafoya will be presenting Ornette Coleman in concert at Carnegie Hall, Sept. 14, at 8:30 p.m. The Coleman quartet will be augmented by Jim Hall on guitar and Cedar Walton on piano. Ben Armstrong (a Texas vocalist who accompanied Ornette on his African tour) and Bert Lucarelli's Woodwind Quintet.

Tafoya has also begun the production of Jazz Adventures albums which will be released on a major recording label.

Miles Davis returned to the United States in July after a 10-city concert tour in Japan. The tour was conducted by the *Yomiuri Shimbun*, the largest Japanese newspaper, and billed as a state cultural event. A state dinner was given in Miles' honor by the Japanese government. It was Miles' first tour of Japan.

Miles' performance in Japan was noteworthy in that he doubled on organ, as well as playing trumpet. Using a smaller but funkier group, Miles' band was his latest addition, with saxophonist Dave Liebman, James Mtume, congas: Mike Henderson, bass: Al Foster, drums: Pete Cosey, guitar: and Reggie Lucas, guitar.

Leon Thomas is now singing and touring with Santana. . . . Violinist Michael Urbaniak reports from Germany that he is coming to the United States in September. He has a scholarship at Berklee as a result of winning the *Grand-Prix* in Montreux as the best European soloist. Urbaniak also recorded an album for C.B.S. in Germany that is scheduled for release in September.

Jack Kleinsinger has moved his Highlights In Jazz series to the Hunter College Playhouse, 695 Park Ave., NYC. On Sept. 17, the scheduled concert will feature: Gary Burton, George Benson, Joe Farrell, Howard Johnson, Dr. Lyn Christie and Billy Higgins. An Oct. 15 session includes Clark Terry, Charles McPherson, Mary Lou Williams, Al Gafa, Earl May and Mickey Roker. Surprise guests are expected.

### TO ALL JAZZ COLLECTORS . . .

Earlier this year Gene Krupa's home in Yonkers, New York, was badly gutted by fire. As this is written restoration is moving smoothly along and will probably be completed by October. Unfortunately, much was lost that cannot be replaced: memorabilia, scores used by his various bands (some of which were by Gerry Mulligan), clippings, photographs, scrapbooks, etc. Moreover, all his records and transcriptions were wiped out.

Fortunately, much of this recorded material has been copied and exists in various private collections on tape.

We think every serious collector who has taken excitement and pleasure from the work of this great man over his long and brilliant career should lend what aid he can in assisting Gene Krupa in rebuilding his library. Anyone with access to Krupa's radio transcriptions, films or film sound tracks, television air shots, rare alternate takes of recordings, etc. is asked to contact Gene with information on what he can make available. This will provide Gene with the information he needs to start rebuilding. Do not send off tapes, as that is likely to result in waste and duplication. Let Gene determine what he wants.

We are sure collectors will want to contribute what they can to a man who has contributed and continues to contribute more than his share to the jazz tradition.

Write him at this address:  
Gene Krupa  
10 Ritchie Drive  
Yonkers, New York

NEWS  
down beat



Blue Thumb president, **Bob Krasnow**, says he wants the **Crusaders** to score and play the soundtrack for a "top notch movie." "I don't mean just another black exploitation film. I'm looking for a high-class movie as a vehicle focusing on the entire spectrum of music this group is capable of producing," he said. The **Crusaders** are back in Hollywood after concerts with **Roberta Flack** in Milwaukee and Chicago and a six-night club date (their first in five years) at Houston's La Bastille Club.

Antwerp will be the site of a five day jazz festival, Aug. 14-18. Among those invited to play are: **Sonny Rollins**, the **Roger Vanhaverbeke** quintet from Belgium, **Carmen McRae**, **Rein De Gaaff-Dick Vennick** quartet from Holland, **Solis Lacus** from Belgium, the **Peter Herbolzheimer Big Band** from Germany, the **Milford Graves** quartet, the **BRT Jazzband** from Belgium, the **Diamond Five** from Holland, **Max Roach-Dizzy Gillespie**, and the **Thad Jones-Mel Lewis Big Band**.

What is being billed as "The World's Greatest Ever Jazz Festival" is being held on the Isle of Man Sept. 9-15. The week of music will include **Duke Ellington** and his orchestra; the **Thad Jones-Mel Lewis** band; **Woody Herman** and his orchestra; **The World's Greatest Jazz Band**; the **New Orleans Preservation Hall Jazz Band**; **Wild Bill Davison's Chicago Jazzmen**; **Joe Williams**; **Maynard Ferguson's Big Band**; **Humphrey Lyttelton** and his band; **Mr. Acker Bill** and band; **Alex Welsh** and his band; **The Original Crane River Jazz Band**; **George Webb's Dixielanders**; **The Merseysippi Jazz Band**; **George Melly** and **Beryl Bryden**.

**Ed Thigpen**, who now lives in Copenhagen, is in a new group formed by violinist **Svend Asmussen** along with **Kjell Ohmann** on keyboards and **Stefan Brolund** on electric bass.

Do-it-yourself Dept.: Tenor saxophonist **Clifford Jordan**, a product of Chicago's south side jazz "circuit" and now a resident of New York City, has his own record company. Called **Dolphy Productions**, the venture is intended to give exposure to the music of legendary jazz musicians who have not received as much attention as they deserve. Among the records slated for release on Jordan's label, **Strata-East** is **Cecil Payne's Zodiac**, featuring two prominent musicians who died since the album was cut, **Kenny Dorham** and **Wynton Kelly**, and a disc by **Charles Brakeen**, entitled **Rhythm X** and featuring **Don Cherry**.

Jordan, who plans to open his own agency to manage musical groups, was recently awarded a grant from the National Endowment Foundation to compose music for seven saxophones.

In an effort to keep Minneapolis in a proper groove, a local percussionist, **Steve Kimmel**, has opened a small jazz room in the city. Called the **Jazz Spot**, the club will present local groups on weekends.

## FINAL BAR

**William F. Ludwig Sr.**, founder and Chairman of the Board of Ludwig Industries, died July 8th at the age of 94. Mr. Ludwig was a performing artist, teacher, inventor, engineer and ultimately one of the world's largest manufacturer of percussion musical instruments. Born in Nenderoth, Germany, Mr. Ludwig came to the United States at the age of

### AZTECA

Aug. 5. Salinas, Calif.  
14. Columbia, Md.  
15. Cuyahoga Falls, Ohio  
19. Los Angeles  
24-25. Chicago

### CAN'BALL ADDERLEY

Aug. 16. Denver, Colo.  
17. Hollywood Bowl, Calif.  
18-19. Seattle, Wash.

### STAN KENTON

Aug. 5. Mt. Clemens, Mich.  
7. Interlochen, Mich.  
8. Detroit, Mich.  
9. Sylva, Ohio  
12. Kansas City, Mo.  
13. Ft. Scott, Kan.  
16. Hollywood Bowl, Cal.  
19-24. Sacramento, Calif.  
25. New Orleans  
27. Richmond, Ky.

Sept.

1. Amsterdam, Holland  
2. Rotterdam  
4. Farnworth, England  
5. Chatham, Eng.  
6. Cardiff, Wales  
7. Birmingham, Eng.  
8. Nottingham, Eng.  
10. Sheffield, Eng.  
11. Bradford, Eng.  
12. Southport, Eng.  
13. Glasgow, Scotland  
14. New Castle, Eng.  
15. London  
17. Kamen, W. Ger.  
18. Cologne, W. Ger.  
19. Hamburg, W. Ger.  
20. Hanover, W. Ger.  
21. Bremen, W. Ger.  
22. Frankfurt, W. Ger.  
24. Vienna, Aust.  
25. Munich, W. Ger.  
27. Antwerp, Belgium  
28. Brussels, Belgium  
29. Amsterdam, Holland

### MILES DAVIS

Aug. 4. Tampa, Fla.  
5. New Orleans  
9. Chicago  
Sept. 8. New Orleans  
10. Miami  
11. Tampa, Fla.  
16. Atlanta, Ga.  
17. Oakland, Calif.

### MAYNARD FERGUSON

Aug. 4. Concord, Calif.  
13-14. Denver, Colo.

### JOHN HAMMOND

Aug. 24. New York City

### RAMSEY LEWIS

Aug. 7-12. Sun Valley, Idaho  
13-25. Seattle, Wash.

### BLOOD, SWEAT & TEARS

Aug. 1. Halifax, Nova Scotia  
2. Moncton, New Brunswick  
3. Sydney, Newfoundland  
4. St. John, Newfoundland  
23-26. North Tonawanda, N.Y.  
28. Detroit, Mich.  
29. Green Bay, Wisc.

### BUDDY RICH

Aug. 6. Scarsdale, N.Y.  
7. Edinboro, Pa.  
8. Baltimore, Md.  
9. Corapolis, Pa.  
11. Washington, D.C.  
12. Franklin Sq., L.I.  
13. Latham, N.Y.  
14. North Phila., Pa.  
16. Bristol, Conn.  
17. Reading, Pa.  
18. Gloucester, N.J.  
19. East Meadow, L.I.

### FOCUS

Aug. 9. Sioux City, Iowa  
10. Wheeling, Ill.  
11. Jackson, Mich.  
12. Waterford, W. Va.  
17. Cincinnati, Ohio  
18. Memphis, Tenn.  
19. Nashville, Tenn.  
21. Birmingham, Ala.  
22. New Orleans  
24. Miami  
25. St. Petersburg, Fla.  
26. Atlanta, Ga.  
28. Albuquerque, N.M.  
29. Phoenix, Ariz.  
30. San Diego, Calif.  
31. Santa Monica, Calif.  
Sept. 1. San Francisco  
6. Portland, Ore.  
7. Seattle, Wash.

### SARAH VAUGHAN

Aug. 9-10. Melbourne, Australia  
11. Adelaide, Australia  
12-14. Sydney, Australia  
Sept. 18-  
Oct. 13-28. England  
Nov. 1. Budapest  
3. Vienna  
4. Belgrade  
6. Bari, Italy  
7. Pescara, Italy  
8. Bolgona, Italy  
9. Venice  
10. Lisbon, Portugal  
11. Palma, Majorca  
12. Barcelona, Spain  
14. Paris  
15. Rotterdam  
19-25. Bermuda

### WOODY HERMAN

Aug. 12-15. Anaheim, Calif.  
Sept. 2. Chicago  
9-15. Isle of Man  
Nov. 1-21. Newport in Europe

### CHEECH & CHONG

Aug. 24. Atlanta, Ga.  
25. Tampa, Fla.  
26. Columbia, Md.  
Sept. 8. Edmonton, Canada  
9. Calgary, Canada

### MAHAVISHNU

Aug. 10. Saginaw, Mich.  
11. Grand Rapids, Mich.  
12. South Bend, Ind.  
13. Kansas City, Mo.  
14. Edwardsville, Ill.  
17-18. New York City  
25. Columbia, Md.

### SANTANA MAHAVISHNU

Sept. 1. Chicago, Ill.  
5. Berkeley, Calif.

### GEORGE "STARDUST" GREEN

Aug. to 31. Mt. Prospect, Ill.

### JIM POST

Sept. 13-16. San Francisco  
27-30. Boulder, Colo.

### JAZZ FESTIVAL, LAREN HOLLAND

Aug. 21. Rein de Graaff-Dick Vennik  
Milford Graves  
Carmen McRae  
22. Loek Dikkers  
Fred Van Hove-Cel Overberghe  
Summit w/Dusko Gokovic-Bobby Jones  
23. Association P.C.  
Diamond Five  
24. Sonny Rollins  
25. Dizzy Gillespie  
Thad Jones-Mel Lewis

### WORLD'S GREATEST JAZZ BAND

Sept. 9-15. Isle of Man  
20. Goshen, Ind.  
22. Ames, Ia.  
23. Omaha, Neb.

### ERROL GARNER

Aug. 18. Central Park, NYC

### RIVERBOAT FEST. NYC

Aug. 8. Thad Jones-Mel Lewis  
Norman Mapp  
Bobby Rosengarden  
Emme Kemp  
22. Machito  
Chico Hamilton  
29. Junior Mance  
Roy Ayers  
Sept. 5. Earl Hines  
No Gap Jazz Band  
12. Dave Brubeck  
JPJ Quartet  
19. Thad Jones-Mel Lewis  
Cecil Payne  
26. Collective Black  
Art Ensemble  
Oct. 3. Joe Newman  
10. Howard McGee  
w/ Joe Carroll,  
Ruth Bisbane

### SLY STONE

Aug. 3. Chicago  
20-26. Los Angeles  
Dec. 10. New York City

### RITA COOLIDGE

Aug. 29. Colorado State Fair  
Sept. 24-30. Los Angeles

### JOAN BAEZ

Aug. 17. Long Beach, Calif.

### CHARLES LLOYD

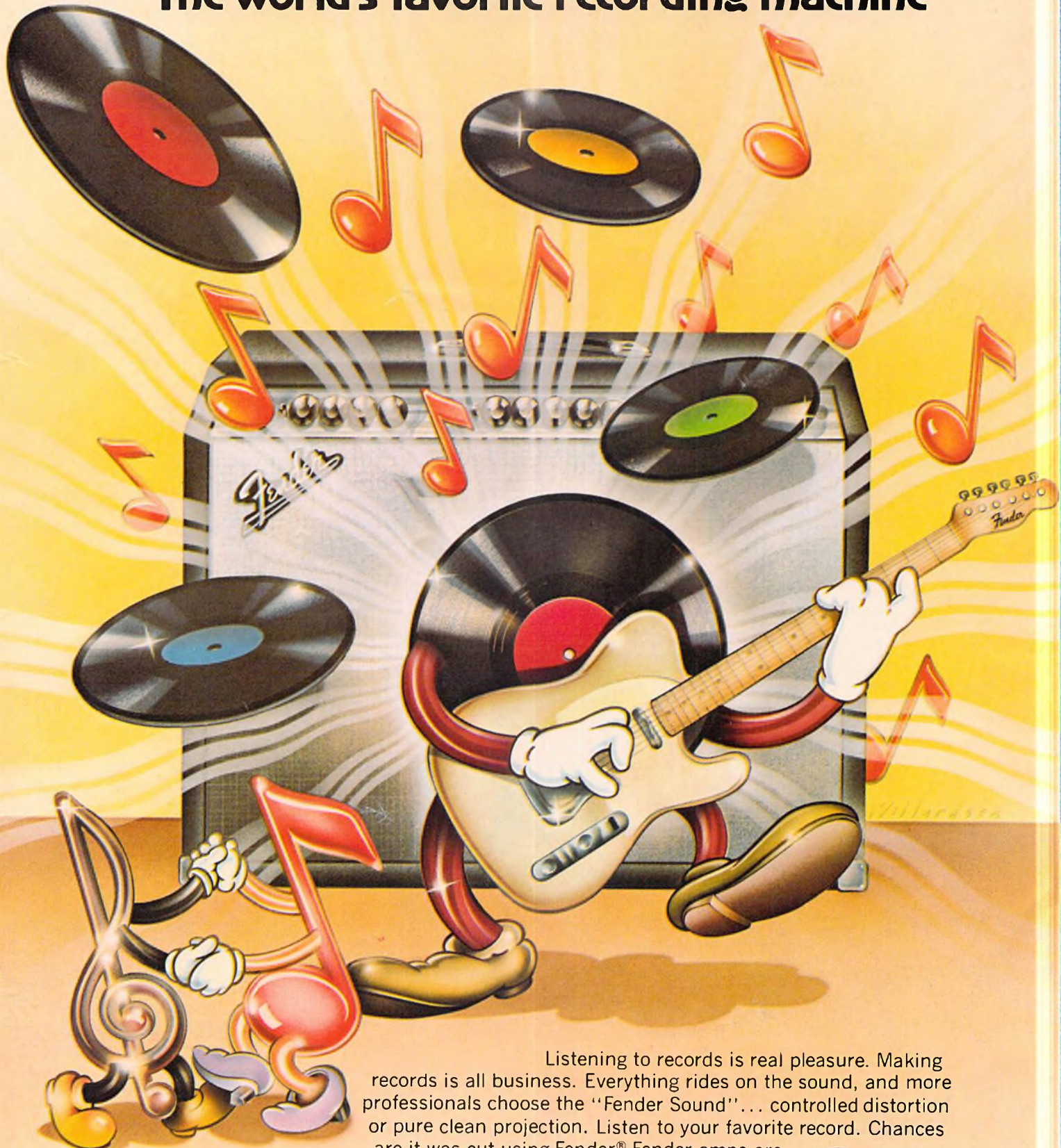
Aug. 8-12. San Francisco, Calif.  
Sept. 17-22. Houston, Tex.

### ELTON JOHN

Sept. 9. Oakland, Calif.



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# THE RENAISSANCE

Little Stevie Wonder, child prodigy, boy genius, superstar, *Superstition*, a four hole harmonica from the neighborhood barber, Detroit, *Music of My Mind* . . .

It took me two days to learn from this man how to see unmistakable talent and a gift of perception that is rare even in the finest artist.

And prolific! Last year the hope was to get sixty tunes together for a library of sorts. This year there are two hundred in the can.

But what of Little Stevie Wonder, graduate of the R & B finishing school called Motown? *Fingertips, I Was Born To Love Her, Signed, Sealed, Delivered*.

Cue Stevie: "I did a lot of writing when I was young . . . at home . . . and a lot of tunes I never gave to the company because I felt that they weren't ready. So I was aware of the music trend change and everything that was happening; but when people label you and have preconceptions of what you're all about, it's kind of difficult for you to really get to do

about things that deal with me . . . things that have happened . . . things that are surrounding me." Stevie runs back to the studio. Wait for me! But this is a strange room. It's HAL from "2001"! No?

Two men, Bob Margoulff and Malcolm Cecil, erected this monster. This is the heart of our hero's work since *Music Of My Mind* broke in 1971.

Synthesis!

"The synthesizer has allowed me to do a lot of things I've wanted to do for a long time, but which were not possible until it came along. It has added a whole new dimension to music. It lets your mind go as far as you can imagine."

Stevie was originally turned on to the synthesizer by the music of Walter Carlos of *Switched-On-Bach* popularity. Motown had an ARP 2600 hidden on the eighth floor of their former offices in Detroit, but it was never used, mostly due to the fact that no one knew

Vocal effects? See if you can find "The Bag". It was once made by Kustom Electronics. No longer available, go hassle your local music merchant to dig one up. Stevie plugged one in using the ARP in the studio and I thought I could hear the hair in my ears grow.

"1971," says Stevie, "... was a time for a change musically . . . Spiritually I had gone as far as I could have gone . . ."

After a short marriage and some heavy thinking, Stevie's total environment was transformed.

"I then asked the question again of where am I going; what am I going to do? I had to see and feel what I wanted to do and feel what my destiny was; (the direction of destiny anyway) and we got into *Music Of My Mind*. I think that when you gradually change you still have a certain thing that you left behind. When you make an abrupt change you say, 'okay, boom' this is what this is going to be about—'click' and you do that. It's like you can't gradually

OF

LITTLE



STEVIE

WONDER

BY

ERIC GAER

things that you really want to do musically. And so the influences were there outside, and a lot of things I just felt from within to try, but I felt that when I was younger, it was not the place nor the time."

Record Plant's Studio 'B' in Los Angeles is a monument to the art of making records. The artist here, totally in control of his environment, is Steve Wonder. He runs in and out of the control room during mixdown. "You dig that new tune?" "Hey I got another one! Good for Roberta Flack and Donny Hathaway, huh?"

In the control room sits a Fender Rhodes piano and a Clavinet. Stevie Wonder, man genius, sits in a theater seat singing, playing, experimenting, turning himself on, as well as me, when I can hear the drift of it over the technical conversation that surrounds us.

"Listen. Tell me which one you like. This?" "Pretty."

"Or this?"

Yes. *That's it!*

"I think so, too!" Big grin; his head tripping to a tune that makes him feel good.

"It's real important to the songwriter that you deliver it the way he wrote it," says Stevie. "That you feel it, that the words mean something, that it is significant of something he experienced, and that's how I write. I write

how to use it.

Stevie now uses the ARP 2600 on the road with an essentially basic 'patch' which is easily worked from to achieve a variety of effects. In the studio, however, with the multiple capabilities of the Record Plant \$100,000 colossus, the instrument is heavily relied upon for both synthesized instrumentation of horns, strings and reeds, and for actual 'synthesis' of sounds.

What of Clavinet?

"The Clavinet is an instrument that came to me in 1967; and that was before anyone was even using it or thinking about it. Hohner, as a matter of fact, was trying to tell me about the Pianet. But I wanted to use the Clavinet. That was the first one they had—the wooden one with the speaker inside. I liked it because I knew I could get a guitar sound out of it being that I couldn't play guitar."

"But a lot of people don't play the instrument right. They sort of beat on it. There's a certain way you've got to hit an instrument. Even the synthesizer. Sometimes I'll just play that 'woooo, woooo' thing because people expect to hear that out of the instrument. But that isn't really the thing. It's a very heavy instrument you know. Did they consider the Moog an instrument when it came out?"

I doubt it.

Clavinet? Stevie uses a Mutron III. It's kind of an automatic wah wah.

leave a kind of music. You have to do whatever you want to do musically. You can't mix a concept with another kind."

The *Talking Book* album. Debuted on tour with the Rolling Stones in June, 1972, it yields *Superstition, You Are the Sunshine Of My Life, You've Got It Bad Girl, I Believe*.

"I felt it was the kind of people we could get to . . . so I thought we should do it."

Combining the profound decadence of Mick Jagger and company with the trippy, introspective funk and beauty of Stevie Wonder strikes a dissonant note to me.

"To me," says Stevie, "the challenge in performing is to make an audience aware of everything that's within me now. People shouldn't expect a set thing from me—I love to grow."

Meanwhile back in the studio, deep within the pit of electronic magic and majesty, Steveland Morris delivers album #14, *Inner Visions*.

This is not Little Stevie Wonder singing and playing harmonica on the Ed Sullivan Show. This is Stevie Wonder, musician/composer/poet/producer/innovator in the art of sound in time.

It's a long way from singing Johnny Ace tunes in the alleys and porches on Hastings Street in Detroit.

Not only has there been a renaissance for Stevie Wonder, but for music. **db**





## The Perspective Of

# FRANK ZAPPA

**“AN** INTERVIEW WITH Frank Zappa—Great! But I'll have to be ready for it as it may be a difficult one,” I thought, as I prepared my material for the interview. Instead, I found myself totally engrossed and captivated by a charismatic man and talented musician. With all my fallacious thinking discarded, the “interview” proceeded harmoniously with Frank in complete control.

Frank Zappa knows what he expects from his music and his musicians and how to achieve his expectations. Yet, he is an artist who is fully aware of the practical side of music with all its perils and knows how to survive in the real world of music.

Frank touches on all of these areas during the conversation. Since his music is of prime importance to him, Frank Zappa wanted to begin by stating what he considers the most important part of music—

“I'm interested in melodies and it's the one thing I find lacking in most of the music today. The construction of melody is a specialized art form. I know a lot of people who can write and arrange but don't pay too much attention to where the melody is. It's a big challenge to write a melody. That's why people who can improvise well against chord changes are so unique because that's a challenge met instantaneously. When all you're presented with is the harmonies skeleton, your challenge is to create a personalized melody against that set of chord changes, it's a very impressive feat.

“There's only one person in the group who doesn't really improvise and that's Ruth. That's because she has a mental block against it. I think she's capable of it but she just won't take a solo. Everybody else in the group is improvisationally oriented.”

**db:** What about the bands educational backgrounds?

BY JIM SCHAFFER



**ZAPPA:** Ian has a couple of degrees—a bachelor's and an MA in music. I think everybody in the group has a degree except me. They are all thoroughly trained, schooled musicians with either jazz or rock backgrounds. Ruth has more of classical background. She's a Juilliard product.

I'm mostly self-taught. I had one semester of junior college. It's the highest rank I achieved in school. During that one semester I had a harmony course and the rest of the time I went to the library and listened to records. Played in bars.

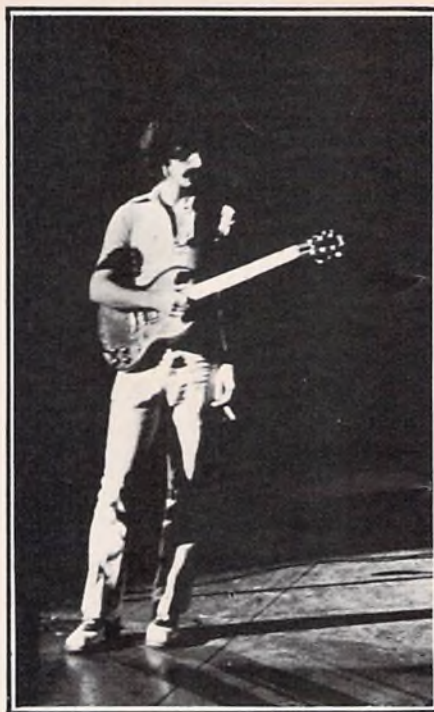
**db:** It's almost a phenomena.

**ZAPPA:** A long time ago they didn't have schools and without schools they managed to produce the main body of what is called classical music. So, why should we be so brazen as to presume that the more and better schools you have the more and better music you will have. I think a school is practical to provide instructors for the manipulation of instruments. But when a school announces that it doesn't approve of live performance, because it interferes with your studies, I think it's making a big mistake and most schools take that attitude. They expect you to take an academic approach to music and I don't think that's good. I think schools tend to turn out a lot of people who are very poorly suited to earn a living in the music business and that's doing a disservice to the students in not schooling them. I think it ought to be changed.

School is for getting chops. Part of your chops should be some survival tactics, for the music business and they just don't give you that. They don't give you any concept of how to read a contract and the better you are when you get out the more susceptible you might be to getting reamed on some kind of a deal, spending the better part of your life in legal bondage.

All your creative energies might still be there but you windup applying them to the betterment of somebody else's pocketbook. You might have to go out getting a part-time job in order to live under your contract. I know one guy who I thought was a very creative writer and got hooked with a manager who signed him to a seven-year contract and the guy was just stealing him blind. When he tried to get out of the contract the manager said: "If you don't work for me you won't be able to work at all for the duration of your contract. He just fucked him all up for seven years. So, there are people like that and unless you get some kind of knowledge of what to expect when you get out of school to try to earn your living as a musician or writer, the school has done you a disservice by not preparing you for the real world.

It doesn't make a shit how much musicology you hear in school or what they teach you about the things of the past, unless they teach you about the things of the present you are unprepared to survive. So, you windup in a situation in the U.S., where there may be a large number of composers looking around with real great things to say who will never have a chance to have their music played because they have to take a part-time job in a gas station to afford the luxury of writing



music. Then once they have written it, they have to go around begging an orchestra someplace to play it. In a way, that's how I got into the rock 'n' roll business. I hadn't even tried to write a rock 'n' roll thing until I was 21 years old. All the rest of the music that I had been writing, from the time I was 14 until that time, had nothing to do with rock, jazz or anything else. I was writing strictly chamber or orchestra music and I could never get any of it played. So, I figured the only way I was going to get it played was to put my own band together and write for that band. Then, I found out it was not easy to find people who could read what I was writing and so I wound up doing things that were not exactly complicated but at least it was mine and got to hear the idea I had dreamed up.

**db:** Is that early Mothers?

**ZAPPA:** Yeah. I had a group together for just about a year before we finally got a regular contract. Our manager shopped us all over the place and nobody was interested in our group because they thought we weren't commercial. Finally, a guy from MGM, named Tom Wilson, came to see us at the Whisky A Go Go in Los Angeles and saw one song which happened to be a blues and thought he had a white blues group on his hands. He signed us up for the grand total of \$2,500.00., split evenly among the members of the Rock 'N' Roll Teenage combo. I think it was a three year contract with a couple of years off—something like that—and then when we finally got into the studio and recorded *Brain Damage* and all those other weird tunes the eyebrows got higher and higher, and the phone calls from L.A. to N.Y. began but it was too late.

The very first group of Mothers consisted of an ex-carpenter, an ex-employee of the Electric Co., in Texas-Kansas, and a guy who had just recently stopped driving a lumber truck, and me who had just recently stopped being a commercial artist in the greeting card design business. Anyway, the first bunch of Mothers could not read and they didn't have any concept of time signatures above and beyond 4/4, and 3/4 was sometimes difficult but we managed to squeeze in a couple of bars of 6/4 here and there and as time went along they started

getting into 5/8 and 7/8 but it was all by ear. They didn't have any concept of what was going on in contemporary music. They'd never heard of Stravinsky; they liked rock 'n' roll. So, it was very difficult to teach them how to play the things I wanted to have played. The crudest example is: it took two weeks to teach Jimmy Carl Black how to play the drum break at the end of the phrase in *Anyway the Wind Blows* and the beat was this; (demonstrates vocally)—a 6 bar on a 6 beat fill. It took two weeks for him to figure out all he had to do was to add two more beats in there and it'd come out right. First of all, he couldn't understand why anybody would want to add two more beats in the middle of a song that was in 4/4. That was too weird. After two weeks of drilling, and I mean 4 to 5 hours a day on that one lick, he got it. Then he could play the heck out of it.

**db:** He had it down.

**ZAPPA:** Yeah, he had it down. Now, that's the same way we learned how to do all the rest of the stuff—just by grinding it out. That's one of the reasons why some people used to think of me as a tyrannical director just flogging people to death to get them to do all these things, but there was no other way to do it. You just have to keep going over and over the same thing until you get some semblance of (I wouldn't say perfection) but at least get the thing to where it comes off. As each successive group of Mothers came along the quality of musicianship kept going up and up until about 1968 or 1969 by the time the group broke up, it was a 10-piece group and there were four people in it who could actually read music.

**db:** Horn players?

**ZAPPA:** Well, let's see, there was Ian Underwood, Bunk Gardner, Buzz Gardner his brother on trumpet, and Art Tripp who was our other drummer. He is very well-schooled professionally. They could all read well. But, that's four out of ten. I don't read very well myself. I can write fast, but I can't read worth a shit. So, that still wasn't getting near anything what I needed to melt any elaborate musical textures of a written nature. We could play all kinds of weirdness spontaneously but in order to play a score of something we just couldn't do it by that time, so it was very disappointing. And, also, the fact in that year of '69 when I broke up the group, we had sort of been beating our head against the wall to develop something that was very unusual within the framework of pop music and nobody was interested in it. We were making very little money and we had a reputation that was sort of infamous rather than famous. So, when I put another group together I just went in a completely different direction. The basic thrust of the first group of Mothers around '69 was instrumental—70% of the show was instruments. There were a few vocals thrown in for amusement sake. I put the next bunch together who did mostly vocals and stage antics, stuff like that and wasn't nearly as complex to follow. That group gained much larger acceptability. The group was disbanded at the point where I had that accident in England. Now this group has all the best aspects of the weirdness of the early Mothers because they can improvise



Horace Silver remembers a time years ago in a Boston hotel room when he wrote out the idea for a new tune on a cardboard bath mat. He doesn't have to do that today of course, the creative process has been augmented by the miniature cassette tape recorder that most musicians carry with them as a combination record player and keeper of musical notes.

"If I get an idea in a hotel room now," declared Horace, "I'll just sing it onto the tape, and then when I get to the piano I can work out the chords to it."

Things have changed in other ways: If the cassette tape machine can symbolize an exploding age of music electronics and marketing, it is also a reminder that never before has so much music—of all varieties—been so easily and conveniently available to so many people.

It is also very clear to an established musician like Horace Silver that the competitive struggle to be current, popular, and known to new audiences is as intense as ever.

One night during a club engagement a young girl turned to her friend and commented after one Silver set, "You can still hear a little of that Blood, Sweat & Tears sound when they play."

Horace laughed when he heard the story. But it was a knowing laugh because he didn't have to be reminded that although his music and sound have been around since the 50s, a lot of young people don't know who he is—and there is no question that at least a little Horace Silver resides in many popular groups.

Horace went back on the road in 1973 after a two year lay-off. He had disbanded his last band at the end of 1970 shortly after being married.

"Number one," said Horace, "I just got tired of the road after traveling for so many years. I didn't think it was such a good thing to just get married and continue on the road leaving your old lady at home.

"Another reason was I had completed phase one of the *United States of Mind* and I had a hell of a lot more writing to do to finish phase two and three.

"I intended to take one year off to complete the project and be home with my wife but then the baby came along—little Gregory—and I said, well, I don't feel like going back on the road just right now. I figured I'd go out there and spend three, four, five or six weeks and come back and he wouldn't know me. I was enthralled with him. I've always wanted a son since I was a very young man. I didn't want the wife at that time, I wanted the son without the wife, but now I am fortunate to have a very good wife and a wonderful son.

"Anyway, one day I looked up and two years had gone by. I said to myself, it's time to get back out there. Although I was recording all along, there is an old saying, out of sight, out of mind. People tend to forget you if you're not in front of them all the time making public appearances."

It was just after noon, Horace Silver had finished breakfast, the tray and dishes were on the desk in front of him. Off to one side was an empty jug of apple cider. . . .

"I bought this jug of cider yesterday," said Horace, gesturing toward the empty container, "and downed it all in one day. But it's not the hip kind, this was the pasteurized variety. I like the stuff with the fermentation in it—cloudy."

16 □ down beat

## "IN PURSUIT"



He was on the road again, working a Chicago club, playing sets until 4 a.m. The shades were still drawn in his hotel room, blocking out the noon-time sun.

The 45 year-old pianist and composer has been traveling, playing jazz clubs for more than 20 years as a sideman and a leader. Many of his compositions are classics, arranged routinely for big bands and small ensembles.

"I've been wanting to get more into the college field," said Horace, putting his history aside for the moment. "We get a college here and there occasionally, but not that many.

"I am very interested in doing colleges for two reasons: one reason, naturally, is to propogate the faith, so to speak, and let these kids know who the hell Horace Silver is. There is definitely a resurgence in jazz right now, and I want to let them know who I am and what my music is all about. The other reason is just wanting to do something different. You get tired of being pigeon-holed in one area of music. It seems the older I get the more I feel that my talents are developing and that I should be able to expand them in a lot of other musical areas, other than just jazz night spots.

"I want to make it clear that I'm happy with jazz night spots, I get most of my work there and I'm not knocking them, but there are so many other areas of music that I would like to delve into if given the opportunity, such as writing movie scores, doing college dates, television. How often does a jazz group get to go on television? Okay, *Soul*, which was a black show had a lot of jazz attractions, but it's not on the air anymore. But why can't we get a chance to go on Johnny Carson and Merv Griffin and Mike Douglas? And why can't we get on some of

the coast-to-coast shows? We have a variety of material, we have a lot of things that are way in, that are not so far out that the average person can't tap his foot to them and groove on them.

"I'd like to expand and get into some other things, maybe write some music for a Broadway play. I don't want to use the word dissatisfied, but I feel my music is growing and I am growing. I just want to get my foot in a lot of other doors. I am sure a whole lot of other cats feel the same way.

"People look at you and say, well, you're a jazz attraction and put you in a jazz club. That's all right, perhaps, for some groups who maybe belong in clubs because they don't have the ability to play types of music that would fit in other areas. But there are groups, including mine, that could do many different things, go into various areas of music and be successful at it.

"Here's a case in point. My home town is Norwalk, Conn. Some old friends of mine, high school buddies who were in the war and came back and formed a private social club, wanted to give a dance in Norwalk. They called me and I agreed to take the job. But then I realized that most of jobs are nightclub jobs and the music is strictly for listening, we don't have to concern ourselves with danceable tempos, we just have to concern ourselves with cookin' and getting over to people.

"I said to myself, hell, we're going to play this dance, we're going to have to get our dance shit together—the right tempos, the right grooves that will get these people on their feet and dancing. I wanted this thing to be a success.

"Now I surmised that it was going to be packed because local boy comes home who hasn't played in his hometown for a





# "IN PURSUIT"

## BY HERB NOLAN

long time. Sure enough, the place was jammed.

"Before we did the gig I called a couple of special rehearsals and we ran over some of my jazz-rock things like *Acid, Pot or Pills, Big Business, Total Response*. We did *Filthy McNasty* and *Song for My Father* and a few other things.

"We went up there and, man, I was so happy, we got those people out on the floor every tune, they were out there having a ball. It did my heart good to know that we could do that, because I could count the dances we played on two or three fingers. I called my agent right away and said book some dances, man, we've got our dance shit together."

Horace remembered a story at that point that put it in focus.

"I have an African friend from the Ivory Coast. His name is Pierre and he speaks with an African-French accent. He works for the United Nations under the ambassador from his country. When Pierre is in town, he looks me up and we hang out and hear some jazz. One day we were over at his girl friend's house and she had some records on the box. She put on one of my records and ran over and grabbed Pierre. She says, 'come on Pierre, let's dance.' He looks up at her and says, 'no, Horace music no for feet, Horace music for head.'

"That cracked me up, I considered it a very beautiful compliment. But now, you see, we're trying to get into a little of both—a little head music and a little feet music. The head music we've been playing for years, but with some more feet music maybe we can play more dances and relate to more college kids, kind of bring them into jazz.

"Years ago when first started doing things

like *Filthy McNasty* and *Senior Blues*, I found that these type of tunes that were bluesy, commercial tunes with a beat attracted a lot of young folks. They bought the records mainly for that one tune and in doing so, naturally, the needle keeps going on and they listen to some of the other strictly jazz tracks. Before you know it, it kind of sinks in and rubs off on them. I have kids tell me that they started listening to some of that other stuff on the record and, gee, it was nice, you turned me into a jazz fan."

The music Horace Silver has been writing during the past three or four years has become for him, a vehicle for expressing a philosophy for living; a philosophy based on metaphysics, yoga, the occult and Indian concepts. As Horace grew older, he says he became dissatisfied with organized religion. It was too limiting, too hypocritical.

"I didn't involve myself with religion at all after a while. I just tried to be a good person, which is where it is at anyway. Then I started to get into metaphysical literature and began asking questions like, Who am I? Where did I come from? Why am I here? Are the things that I've done valid? Will they last? Is there life after death? If there isn't then why the hell am I knocking myself out...?"

"I was fed up with the old concepts. When I got into metaphysics it washed my mind of all that god-being-some-super-human-being-up-in-the-sky nonsense and gave me what I believe is a true concept of what life is all about. For example, I believe in reincarnation and we are here to learn what we didn't learn in other incarnations.

"Well, I started to map out a plan for the development of myself, and then I started to set it to music."

The result was three records representing the *United States of Mind*.

"It's like a blueprint for me personally, and it's out there for anybody else who wants to use it as a plan. If not, the *United States of Mind*, in my opinion, stands alone musically. If you erase the words, the music stands by itself. I think it's a bitch . . . ."

"With my last album, *In Pursuit of the 27th Man*, I see myself as the man following the blueprint. The title, which sounds kind of spacey, is based on numerology. I find that in the table of numbers in my name I am missing two numbers, the two and the seven. Each number represents certain character defects, so these are the areas I have to get together—that's what I'm in pursuit of.

"Incidentally, the jersey I am wearing on the cover has a one on the front. In numerology that is my expression number which signifies that I am a leader or a creative type of person, one who likes the unique; one who doesn't like to follow the herd; one who has always got to go his own way.

"My approach to music has always been an individual one. I know I am a stylist. I know I am an original pianist and my writing is original. As a child when I used to dig jazz records, it was the stylists who impressed me, the ones with the unique, original approach. I said to myself one of these days I'm going to be creative and original and whenever people put the record on they're going to know it's me.

"In the beginning my approach to the piano was more or less *pianistic*—technical. I took classical piano lessons at the start, but my first inspiration was boogie-woogie. Beyond that it was Art Tatum and Teddy Wilson, who both approach the piano in a *pianistic* way.

"I am a very percussive type player. I know there are a lot of other piano players that have much more technique, but technique has never concerned me for some reason. I have enough to play the ideas I want to play and that's all that involves me. I don't think that because a piano is a piano that it has to be approached in some special way. Thelonious Monk proved that. I'm not knocking technique, but I think there are some other sounds that can come out of the piano as far as attack and approach are concerned.

"I also think roots are important. I heard Archie Shepp one night. He's primarily an avant-garde player, but I heard him play a blues and, boy, he was funky, he played the hell out that blues. What bugs me sometimes is that young kids start out trying to play avant-garde without knowing the rules. Now people like Archie Shepp and Pharoah Sanders who play avant-garde can also play straight because they know the foundations and the rules so they can break them. But if you don't know the rules then how can you break them?"

It was getting late, and Horace had a full schedule of promotional visits ahead of him.

"I think a musician or any artist—writers, painters—can do a hell of a lot to up-lift humanity if we want to," he said gathering up his coat and pocket watch. "I'm no teacher, I'm just another cat out here with a hell of a lot of faults. I mess up plenty of times and I get drugged with myself when I do mess up, but at least I am trying. The artist, though, has the ability to go within his head and meditate and bring forth creative things which can do a great deal to help people like the great poets."

With that Horace Silver was out the door and on his way.

db



# Steve Grossman

Born Jan. 18, 1951; Brooklyn, N. Y.  
 8 years old started Alto Saxophone  
 12 years old started working with brother Hal (who now teaches at the Berklee School of Music).  
 1967 started playing Soprano Saxophone  
 1968 started playing Tenor Saxophone  
 Nov. 1969 began recording with Miles Davis  
 Mar.-Sept. 1970 member of Miles Davis Group  
 May-Dec. 1971 member of Lonnie Smith Quartet  
 Since Dec. 1971 member of Elvin Jones Group

## DISCOGRAPHY:

1. Miles Davis, "Jack Johnson"
2. Teramaso Hino, "Alone Together" (released in Japan)
3. Teramaso Hino, "Journey Into Air" (released in Japan)
4. Tervo Nakamura "Unicorn" (released in Japan)
5. Miles Davis, "Live/Evil"
6. Miles Davis, "At Fillmore"
7. Chick Corea, "The Sun" (released in Japan)
8. Elvin Jones, "Merry-Go-Round"
9. Elvin Jones, "Live At The Lighthouse"
10. Elvin Jones, "Jazz Jamboree '72" (released in Poland)



# Azar Lawrence

Born Nov. 3, 1953  
 5 years old began piano and violin  
 12 years old started Alto Saxophone  
 1970 started Tenor Saxophone  
 1972 started Soprano Saxophone  
 Feb.-Apr., 1973 member of Elvin Jones Quartet  
 May, 1973 present member of McCoy Tyner Quartet

**DISCOGRAPHY:**  
 (none)

## A Session With Gene Perla

For a while in 1973 Gene Perla, Steve Grossman and Azar Lawrence were working together with Elvin Jones. Perla and Grossman are still members of Elvin's band, but Lawrence, a 20-year-old tenor player in the Coltrane tradition has moved to McCoy Tyner's quartet.

Both Steve Grossman and Azar Lawrence are among the vanguard of young, dynamic and very talented musicians who, although they are still developing and exploring musically, are becoming extremely influential players. Lawrence is the youngest and least known of the two, and so far he has not been recorded. Steve Grossman at 22 has played in groups led by Miles Davis, Lonnie Smith, and Elvin Jones. His discography numbers 10 recordings including sessions with Miles, Elvin and Chick Corea.

Recently bassist Gene Perla interviewed the two reedmen for *down beat*.

**Perla:** What have been your major experiences in playing and working?

**Grossman:** I used to sit in with cats when I lived in Pittsburgh. There I met Frank Mitchell and Roger Humphries. When I moved back to New York, I did some things through Jazz Interactions with my own group.

**Perla:** With whom?

**Grossman:** Larry Shubert (piano), Lanny Fields (bass) and Jimmy Sutherland (drums). Larry was the first cat to hip me to Trane. He used to sound like Trane in his right hand, and had all those voicings down.

**Perla:** Did you go out of New York?

**Grossman:** We just used to work out on Long Island. Then I started playing with The Jazz Samaritans. George Cables and Lenny White were in the group. From there I went with Miles Davis. I was going to Julliard (School of Music) at the time. Then Lonnie Smith and then a few gigs with my own group, co-led with Frank Mitchell. This didn't last too long because I went with Elvin Jones.

**Lawrence:** I started out with a cat named Herbert Baker, who played piano. He taught me a lot of things. We worked little dances, the Watt's Festival (Los Angeles), and different little clubs, not on a regular basis. One night here, two nights there. During that period I was working with the Dorsey High School Jazz Band and Jazz Workshop. We'd do dances, proms, the Hollywood Bowl. Our director's name was Dr. Simpson. He was up. From there I formed my own group where I used various people including John Blue (drums), Michael Stanton (piano) and Paul Wright (bass). The Horace Tabcot Big Band was the next

thing that happened. Then in the summer of '70 I worked in Europe with Clark Terry.

**Perla:** Big band?

**Lawrence:** Quintet. After that I went back to L.A. and started working on our (quartet) thing, when some after hours playing started with Candy Finch. That's when I really started working on a consistent, every night basis. Then I went to the Watt's 103rd Street Band.

**Perla:** When was this?

**Lawrence:** This past December, up to when I joined Elvin in February of this year.

**Perla:** And now you're with McCoy Tyner.

**Lawrence:** Yeah, since the first of May.

**Perla:** Who have you listened to on saxophone other than Coltrane?  
**Grossman:** Coleman Hawkins, Sonny Rollins, Lester Young, Charlie Parker, Stan Getz, Gene Ammons. There's some newer cats. Wayne Shorter, he's one of my main influences along with Trane and Sonny. I like Joe Henderson too, and I liked Frank Mitchell very much.

**Perla:** Nobody really knows too much about him do they?

**Grossman:** No. He could really play. And I like this new dude, Azar Lawrence. I learned from him too.

**Lawrence:** Sonny Rollins, Wayne Shorter and Black Arthur.

**Perla:** He (Arthur) plays alto sax with the Horace Tabcot Band, right?

**Lawrence:** Yeah. He does his own thing, too. He and John Coltrane were my two strongest influences.

**Perla:** What's his music like? Does he lean toward Charlie Parker or Ornette (Coleman), or what?

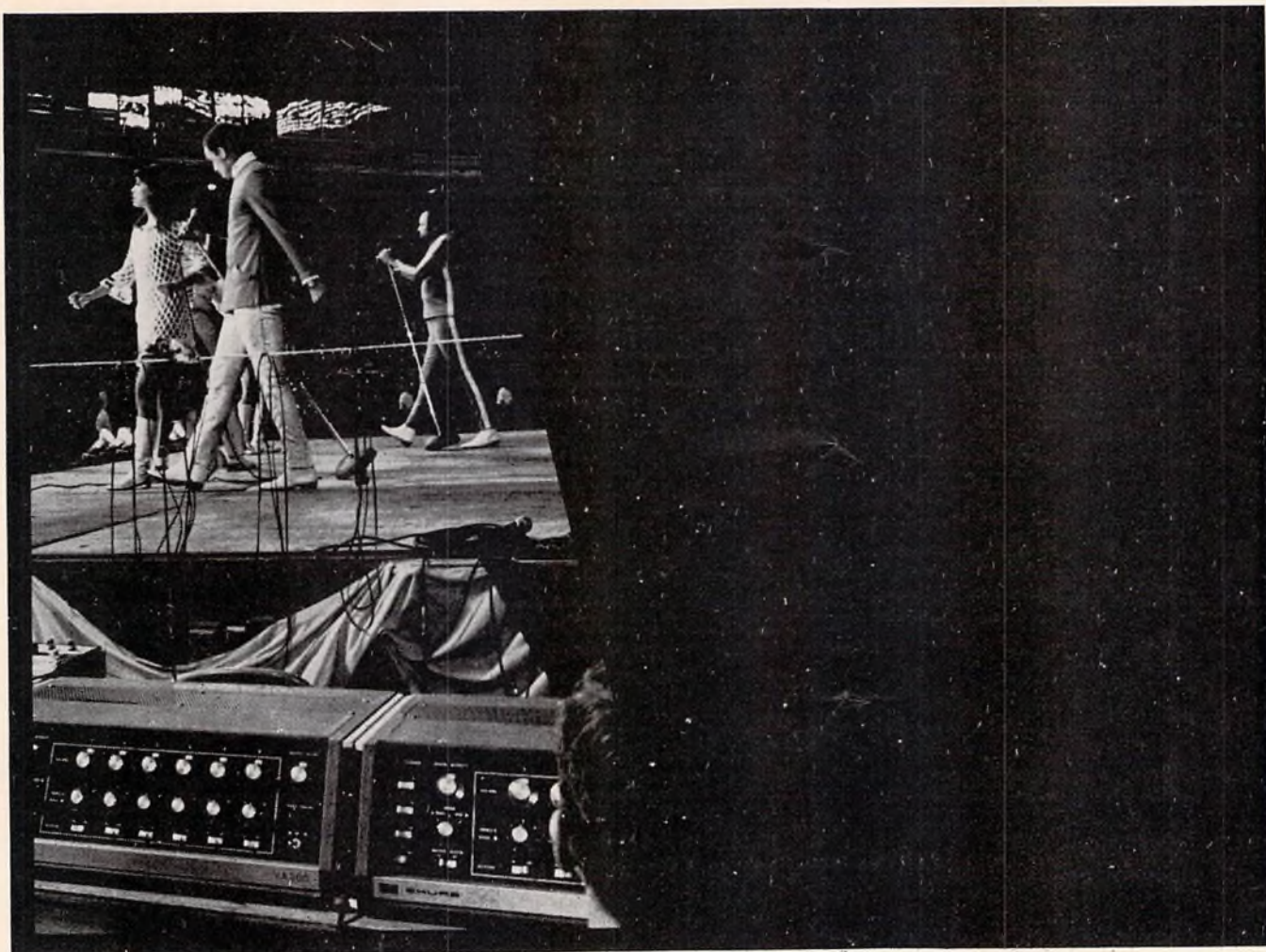
**Lawrence:** He's a combination of all of them. He can play anything, but he has his own style. While Trane was doing his thing, Black Arthur was exploring in the same way. It was like I was studying with Trane in terms of how much light I got from Arthur.

**Perla:** Steve, you're twenty-two and Azar you're twenty. Now that you've had contact through Elvin's gig, what can you say about his influence on you?

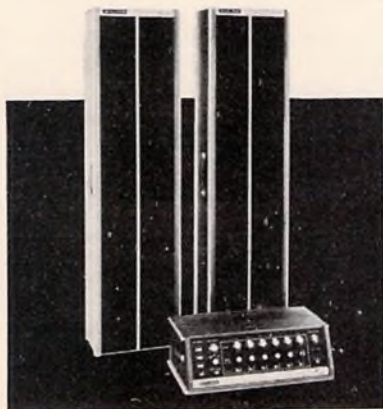
**Lawrence:** Elvin has really had a strong influence on me in terms of just what the music is. Breaking it down, he showed me a lot about form, structure and rhythm. And about devotion to the music world and the cause. Strength and the application of power and energy.

**Grossman:** All the things Azar said and melodic interpretation, phrasing and the role of saxophone and drums interplay. It's also been an inspiration to be around him and play music that's much more closely





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# RECORD REVIEWS

Ratings are:

\*\*\*\*\* excellent, \*\*\*\* very good,  
\*\*\* good, \*\* fair, \* poor

## PAUL BLEY

PAUL BLEY & SCORPIO, Milestone MSP 9046: *El Cordobes; Capicorn; King Korn; Syndrome; Gesture Without Plot; Ictus.*

Bley, Arp synthesizer, RMI and Fender-Rhodes electric pianos, acoustic piano; David Holland, acoustic bass & fuzz pedal; Barry Altschul, percussion.

Rating: \*\*\*\*\*

I had always been under the impression that the work of Paul Bley was "out," "spacey," possibly a little beyond my comprehension (although not beyond my feeling). This was attributed, I guess, to what I had heard of the Jazz Composers Orchestra Association of which Bley has been an integral member for some time. But this current album has shown me that, of course, Bley has many sides.

The music in this set is alternately exciting, gentle, intricate, simple—never the least bit difficult for me to relate to, and I think that listeners of all denominations may feel thus. I particularly loved hearing his acoustic piano, on which he roves up and down exquisitely, even though I suspect his major aim here is his synthesizer and electric keyboard adventures.

Scorpio alludes to the name of his trio. The other two members are Dave Holland and Barry Altschul, both of whom have shared Bley's experiences with JCOA. Talking about bassist Holland is always difficult for me—I inevitably seem to fall into well-worn superlatives. Suffice to say that he gasses me completely.

Barry Altschul once told me that he no longer sees himself as a "drummer," but rather as an instrumentalist. Here is unequivocal proof. His interaction with Bley is compelling, fascinating, imaginative. . . . The album notes list Altschul only as "percussion"; however, it is evident he has at his disposal a vast array of instruments and gadgets with which to express his fertile creativity.

This is an album I know I'll want to listen to many times in many different moods. —nemko

## GENE AMMONS

Got My Own—Prestige, 10058: *Lady Sings the Blues; God Bless the Child; Strange Fruit; Fine and Mellow; Play Me; Ben; Tin Shack Out Back.*

Personnel: Gene Ammons, tenor sax, all tracks; On *Fine and Mellow*: Joe Beck, guitar; Ernest Hayes, organ; Hank Jones, electric piano; Ron Carter, bass and electric bass; Mickey Roker, drums. On *God Bless the Child and Tin Shack Out Back*: Maynard Parker, guitar; Sonny Phillips, electric piano; Ron Carter, bass and electric bass; Billy Cobham, drums. On *Strange Fruit*: Hank Jones, electric piano; Ron Carter, bass and electric bass. On *Lady Sings the Blues, Play Me and Ben*: Joe Beck, guitar; Ernest Hayes, organ; Hank Jones, electric piano; Ron Carter, bass and electric bass; Idris Muhammad, drums; strings arranged and conducted by Ed Bogas.

Rating: \*\*\*\*\*

Here's the Jug headlong into the Jazz-Rock and Jazz-Soul bags, replete with shuffle-like rhythms and even three tunes with strings. Of all such similar forays in the past few years (most of which I think have been alternately

silly and disastrous) none is better than this one. And of all those attempts none is more natural or organic sounding than this one. For the blues has always been the heart of Ammons' playing. And he was playing heavily rhythmic "soul" when it was a lot more popular to play "cleaner" and "cooler," like Lester Young.

I don't pretend to know the state of anyone else's soul, but I do believe this album is a genuine, musical expression. An anti-Rock purist (or anti-Jazz purist for that matter) might say, for instance, that the Rock rhythms on all but a couple of the tracks render this just another phony "Jazz horn on top of Rock rhythm" albums. And, he'd be wrong, because Jug is one of the godfathers of Rock (and Soul) who is just tapping the heirloom he himself handed down. And throughout he is unmistakably Gene Ammons; big, breathy then crackling but always powerful tone, and usually about a quarter tone out of tune.

This album distinctly reminds me of the organ-tenor-drums bars that used to be popular on Chicago's south side, the kind of places where Jug payed his dues. *Got* is authentic music of a black American musician who swings guilelessly. And the Billie Holiday tunes don't hurt a bit. . . . Jug blows on them like he knows first hand what the Lady's blues were all about. The sidemen, to the man, stay very competently and empathetically to the side; this is *Jug's* album all the way. I hope it sells like hell. It deserves to. —kopulos

## MOACIR SANTOS

MAESTRO—Blue Note LA007-F: *Nana; Bluishmen; Luanne; Astral Whine (An Elegy To Any War); Mother Iracema; Kermis; April Child; The Mirror's Mirror.*

Collective personnel: Oscar Brashear, trumpet; Frank Rosolino, trombone; David Duke, french horn; Ray Pizzi, soprano, alto saxophones; Don Menza, tenor saxophone, flute; Santos, baritone saxophone, vocals; Joe Pass, guitar; Hymie Lewak, piano; Clare Fischer, organ; Bill Henderson, electric piano; John Heard, bass; drums, percussion, others unidentified; Sheila Wilkinson, vocals.

Rating: \*\*\*

In the best sense of the term, this is a pretty album. The tunes, and especially the arrangements, have exceptional appeal. The instrumental solos are for the most part short, and while Rosolino makes a couple pleasant contributions, particularly on *Luanne*, and Fischer introduces some striking dissonance in his *Kermis* solo, the session's focus is chiefly on the arrangements.

For these, Santos should be given great credit. His Brazilian background and his affinity for more northerly idioms make a good combination. This is evident above all in the various and catchy rhythms: samba, conga and rumba interspersed with highly interesting accentual qualities. For example, *Astral*, basically in a coping 3, contains interesting emphases; *Kermis*, largely in 3 as well, has some double segments on the bridge; *Nana* has a principal stress on the fourth beat, which turns the rhythm around pleasantly; *Iracema* is in 8, but the main sections have accents on 1, 2, 5, 6 and 7 while the bridge is subdivided into 3-3-2, as is *April* in its entirety. Thus, there are numerous contrasts from track to track, and the voicings, while not quite as original, are always appropriate and attractive.

Santos' vocals are in the familiar Brazilian style—relaxed, fluid, somewhat nasal and singsongy. If you like Gilberto, you'll like Santos. I'll confess to being unable to respond to this

delivery after a few samples of it; a little goes a long way.

The album succeeds remarkably well on its own terms. It's lacking a bit in substance, though, which is why the rating isn't more enthusiastic. On the first hearing, I found it as mellow and pleasant as anything I've listened to recently. On the second hearing, despite the rhythmic interest, the tunes began to blend into one another and lose their individuality. On the third hearing, I felt my mind wandering. I do not think there'll be a fourth hearing very soon. —heineman

## SUPERSAX

SUPERSAX PLAYS BIRD — Capitol ST-11177: *Ko-Ko; Just Friends; Parker's Mood; Moose The Mooche; Star Eyes; Be-Bop; Repetition; Night in Tunisia; Oh, Lady Be Good; Hot House.*

Personnel: Med Flory, Joe Lopes, alto saxes; Wayne Marsh, Jay Migliori, tenor saxes; Jack Nimit, baritone sax; Conti Condoli, trumpet; Ronnell Bright, piano; Jake Hanna, drums; Buddy Clark, bass. Additional seven piece brass section on *Just Friends*.

Rating: \*\*\*\*\*

The facts: Supersax is a group of West Coast musicians (sax section, trumpet, and rhythm) who have transcribed and orchestrated some of Charlie Parker's most famous lines and solos. Unlike the series of big band re-recordings which flourished about a year ago, the work of Supersax involves not slavish copying of some rather sterile music, but instead is a careful resetting of the music of a musical genius. Bird does indeed live here. He is alive, well, and in good hands.

Hearing this record is pleasurable in several respects. As one who has sweated much at the piano working over Parker's solos, I am pleased to discover and rediscover the many excellencies of Parker's improvisations. And to those who are only slightly familiar with Bird's music, this record could serve as an enticing introduction to his music.

While few would dispute the merits of the original recordings, they *are* low-fi, and sound tense and nervous to me. Perhaps it was those overly busy drummers which Bird used, or perhaps the bitter, tormented quality of his tone. At any rate, Supersax's re-creation of these classic jazz recordings might entice those who are put off by the tense quality of the original works to approach them with more open ears. A job well done. —balleras

## JERRY HAHN

Moses—Fantasy 9426: *Moses; Prime Time; Slick & Sharp; Blues Suite; Full Moon and Empty Arms; Sunshine Superman; Joy Spring; All Blues; Honey Suite.*

Personnel: Jerry Hahn, guitar; Merl Saunders, organ & synthesizer; Mel Graves, bass; George Marsh, drums.

Rating: \*\*\*\*\*

Jerry Hahn is a picker. He has assimilated so much into his playing, from Ornette Coleman through the blues. Yet whatever he is playing, he is unmistakably a picker. That Kansas country joy is ever in his music.

*Moses* has Mel Graves and George Marsh from the Brotherhood band, with Merl Saunders replacing Mike Finnigan (although not that much). The title song is rather like the Brotherhood single, *Captain Bobby Stout*. As with the Brotherhood, Hahn and Marsh play symbiotically, directing the energy from funky to frenetic, almost as if thinking together, especially on *Prime Time*. Graves has a presence, but really the music is Hahn and Marsh mercurially moving each other. The



### Lady Soul strikes again.

Her new album, co-produced with Quincy Jones takes some definite experimental steps and stretches out Aretha's already limitless musical potential. Included on the album are "Hey Now Hey (The Other Side of the Sky)," "Somewhere," "So Swell When You're Well," "Angel," "Sister From Texas," "Mr. Spain," "That's The Way I Feel About Cha," "Moody's Mood" and "Just Right Tonight."

"Hey Now Hey (The Other Side of the Sky)"  
Aretha Franklin's great new album is on Atlantic  
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recording is even balanced with guitar and drums up front.

It is all eclectic, from the twisted boogie of *Slick & Sharp* to the delicacy of *Full Moon*. *Honey Suite* has rock, electronic abstraction, and baroque almost all at once. The "jazz" is the least satisfying music on the record. Hahn somehow isn't as inspired on *Joy Spring*; Saunders is up front and isn't that interesting. *All Blues* is cool, but again, Hahn is better soaring.

Hahn is fast, maybe too fast. Yet again and again his music has an amazing intensity. Jerry Hahn is *into* this music. And much as the character of the title, he is righteous.

—bourne

## MIKE BLOOMFIELD, JOHN PAUL HAMMOND AND DOCTOR JOHN

TRIUMVIRATE—Columbia KC 32172: *Cha-Dooky Doo*; *Last Night*; *I Yi Yi*; *Just To Be With You*; *Baby Let Me Kiss You*; *Sho Bout To Drive Me Wild*; *It Hurts Me Too*; *Rock Me Baby*; *Ground Hog Blues*; *Pretty Thing*

Personnel: Dr. John, piano, organ, guitar and banjo; Mike Bloomfield, lead guitar; John Paul Hammond, vocal, guitar & harmonica; Thomas Jefferson Kaye, guitar; Chris Ethridge, bass; Fred Staehle, drums and various assisting artists including Blue Mitchell on trumpet

Rating: ★★★

Supergroups usually don't work, Weather Report is the exception which proves the rule. Adding superstar upon superstar can result in a conflict of wills (egos some would call it) and very seldom results in worthwhile music. The music on this LP is worthwhile and listenable but it would probably have been just as much

so if it had been a John Paul Hammond LP with another accompanying group. Bloomfield and Doctor John do their thing well but too often their thing gets in John Paul's way.

Given the problems involved, detailed in Bob Hurwitz' excellent sleeve notes, the record is all the more remarkable. The ups and downs have more to do with the music chosen than with any of the performers involved. So it should come as no shock that the best cut is *Just To Be With You*, a vehicle previously essayed by both Muddy Waters and Paul Butterfield. The musical see-saw of Bloomfield's guitar against Hammond's harp makes this the cut to remember from the album. There's a couple of King Floyd numbers and some Willie Dixon as well.

—klee

## PUZZLE

PUZZLE—Motown M768L: *On with the Show*; *Lady*; *You Make Me Happy*; *Never Gonna Leave Again*; *The Grosso*; *Brand New World*; *Suite Delirium*; *It's Not the Last Time*; *Don't Know Where I'm Gonna Be Today*.

Puzzle personnel: Ralf Rickert, trumpet, flugelhorn; Lawrence Klimas, tenor saxophone, flute; Joseph Spinazola, piano, keyboards; Robert Villalobos, guitar, vocals; Anthony Siciliano, electric bass, vocals; John LiVigni, drums, lead vocals. Additional personnel: Richard Rajewski, Mike Connell, trumpet.

Rating: ★

The temptation to be savagely clever is overwhelming. You know, crap like: the only puzzle is why this record was released. But I haven't the heart. Suffice it to say that this is one of the worst albums I've heard.

The sound is a bad imitation of Chicago, identifiable as early as the opening figures of

*Show*. The lyrics are inane beyond redemption. The music is by turns pretentious (*Grosso*) and simple-minded (*Lady*). LiVigni is responsible for most of the words, lyrics, and lead vocals. He has no discernible talent, and since most of the cuts are designed to display his lyrics and his singing, there is little to recommend.

The ensemble playing is clean and competent; the lone star is for some decent tenor playing on *Suite* and flute playing on *Grosso* by Klimas.

Possibly this is Motown's revenge for the long years of white exploitation of black music?

—heineman

## CLEVELAND EATON

Half and Half—Gamble, KZ 32077 Stereo: *Keep it Funky*; *Day Dreaming*; *Here Comes Funky Lou*; *Becha By Golly Wow*; *People Make The World Go Round*; *Slipping Into Darkness*; *Missing You*; *John's Groove*; *The Love Gangster*; *Lie*; *Ah Movin' On*.

Personnel: Eaton, electric and acoustic bass; Artee Duke Payne Jr., tenor sax and flute; John Watson, trombone; Odell Brown, electric piano and electric harpsichord; Larry Blasingaine, guitar; Victor Comer, guitar; Morris Jennings, drums and percussion; Ed Green, violin and viola; string and horn arrangements by Richard Davis.

Rating: ★★★

Eaton is an excellent Chicago bassist who's played with just about every good Jazz musician who gigged or sat-in in Chicago during the past decade or so. Unfortunately for those who haven't heard him before, *Half and Half* is an ideal album for semi-popular FM radio stations which are billed as "Jazzed-up Rock Stations." Very appropriately Ramsey Lewis wrote the brief liner notes for this release which includes some recent hit tunes such as *Daydreaming* and *People*.

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The entire album is patently derivative,  
 down to instrumental styles. Hear, for in-  
 stance, Payne's 1965 Eddie Harris imitation on  
*People*. But at least here the source is identifi-  
 cable.

For incurable label-users this is an eclectic  
 potpourri of Rock, Soul and Jazz elements  
 without the essence of any one of these genres:  
 none of the poignancy of good Soul, none of  
 the intensity of unpretentious Rock, none of  
 the passion or creativity of even mediocre Jazz  
 improvisation.

An indispensable album for self-professed  
 Swingers; perfect to accompany scotch-sipping  
 at poolside.

Notwithstanding all the laycred triteness of  
*Half and Half*, the arrangements are neat and  
 their execution clean. —kopulos

**JIMMY RUSHING**

WHO WAS IT SANG THAT SONG—Master Jazz  
 Recordings, MJR 8120: *Baby Won't You Please  
 Come Home; C Jam Blues; I Surrender Dear;  
 Stormy Monday Blues; Jelly Jelly; All Of Me.*

Personnel: Buck Clayton, trumpet; Dickie Wells,  
 trombone; Julian Dash, tenor sax; Gene Ramey,  
 bass; Sir Charles Thompson, piano; Jo Jones,  
 drums; Rushing, vocals.  
 Rating: ★★★★★

Rushing's last years in the recording studios  
 were good ones, due largely to producers who  
 knew what they were doing. His last LP, in  
 fact, was voted jazz record of the year in 1972;  
 it was produced by Don Schliten. Bill  
 Weilbacher is another producer who got the  
 best out of Jimmy, and this LP contains addi-  
 tional material from an informal session of late  
 1967 which generated MJR's forth LP in 1968.  
 The unreleased titles presented here are  
 welcome indeed.

In addition to Rushing, who is in excellent  
 form, the personnel offers the perfect support.  
 Clayton is the star soloist all the way, playing  
 beautiful brittle lines as well as strong, full-  
 bodied blues. Dickie Wells, a more erratic  
 player over the last decade or two, was playing  
 marvelously this time. His iconoclastic style is  
 completely together here with startlingly in-  
 ventive ideas well articulated. Julian Dash's  
 tenor is impeccable.

Then there is the rhythm section. Jo Jones is  
 a bit more bombastic than usual here, but he  
 never sacrifices the essentially light and steely  
 quality that enables him to move a jazz ensem-  
 ble like no one else on the scene today. Ramey  
 and Thompson offer ideal support.

*Cjam* is instrumental with Clayton taking  
 honors and Jones giving just the right punctua-  
 tions. Hear his silky high hat work behind  
 Thompson. *All of Me* is another fast treatment,  
 this time with Jimmy present. Dash works up  
 quite a head of steam in contrast to Wells' sly  
 individuality. Clayton is dazzling in his second  
 chorus. More lyrical moods are struck on the  
 two blues and the pair of ballads.

This is an album of rich, full blooded jazz  
 played by a superb line up of swing men. It  
 says loud and clear that jazz of substance  
 doesn't date. Listen in and hear why.

—mcdonough

**GRANT GREEN**

LIVE AT THE LIGHTHOUSE—Blue Note BN-  
 LA037-G2: *Windjammer; Betcha By Golly Wow;  
 Fancy Free; Flood In Franklin Park; Jan Jan; Walk In  
 the Night.*

Personnel: Grant Green, guitar; Claude Barteo,  
 tenor & soprano sax; Shelton Laster, organ; Gary  
 Coleman, Vibraharp; Wilton Felder, bass; Greg  
 Williams, drums; Bobbye Hall, percussion.  
 Rating: ★★★½

The Lighthouse is the main milieu of Grant  
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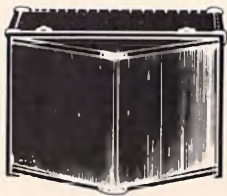


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and for a jazz club audience, wherein his forte is especially proved: rhythm and virtuoso soloing.

The band is really all-rhythm, with Bartee and Laster performing rhythmically more than solo, especially on *Windjammer* and *Walk in the Night*. Green is at his best soaring through a compulsive groove, frantically chording his guitar or flashing some knuckle-busting lines. Green is at his least interesting on the ballad, *Becha By Golly Wow*, playing more laconically than lyrically.

Bartee and Laster complement Green better than solo. Williams and Hall burn throughout. Felder and Coleman sound invisible. With Green soloing, the music is thrilling. Without Green soloing, the music is simply adequate soul/jazz. But Green is soloing most of the time, and the record is certainly hot for that.

My only upset is the insufferable presence of the m.c. As with Elvin Jones' live Light-house LP, Blue Note has recorded all the claptrap and hip hyperbole preceding the music. On the Grant Green LP, it is Ed Hamilton and Hank Stewart introducing the band, encouraging applause (I hate that!), and babbling about how "superbad" it all is. This is not only obnoxious jive, but it also distracts from the pleasure of the music, at least on the record. I don't know why, but every time I hear someone blather about peace and love and music, I want to kick his ass. —bourne

### DON ELLIS

SOARING—BA SF-MPS MB 25123: *Whiplash; Sladkapitka; The Devil Made Me Write This Piece; Go Back Home; Invincible; Image of Maria; Sidonie; Nicole.*

Personnel: Ellis, trumpet, electric trumpet, fluegelhorn, drums; Fred Selden, alto, flute, soprano sax, piccolo and alto flute; Vince Denham, alto, tenor, soprano, flute, piccolo; Sam Falcione, tenor, clarinet, flute; Gary Herbig, baritone, soprano sax, clarinet, flute, oboe; Gil Rathel, trumpet, fluegelhorn; Bruce MacKay, trumpet, fluegelhorn; Jack Caudill, trumpet, fluegelhorn; Sidney Muldrow, french horn; Mike Jamieson, trombone; Ken Sawhill, bass trombone; Doug Bixby, tuba; Jay Graydon, guitar, bag; Milcho Leviev, piano, Fender-Rhodes piano, organ, clavinet; Ralph Humphrey, drums; Ron Dunn, drums, percussion; Lee Pastora, conga; Joel Quivey, Earle Cory, electric violin; Renita Koven, electric viola; Pat Kudzia, electric cello.

Rating: ★★½

Perhaps Don Ellis followed the advice I offered in my review of his record *Connection* (Feb. 1, 1973) in which I criticized the (mis) use of electronics and suggested he should return to nature.

Now, in his first record for the German label BASF-MPS he seems to have followed that advice and electronics have been used sparingly with great taste. The result is a very good record full of interesting sounds and beautiful coloration. It is far away from the rock lines of the *Connection*. It is a real big band record with all the trimmings and all the excitement.

I understand that Don Ellis was given complete freedom by BASF-MPS to create music of his own will and taste. My suspicions are that he was forced into the unfortunate *Connection* groove for commercial reasons. If this is the case, I hope Ellis will forgive my past harsh words.

Concerning the music, *The Devil Made Me Write This Piece*, composed and arranged by Ellis, is a fast moving opus in which Don Ellis proves to the "iron man" on drums as well as trumpet. Ellis, with hard biting, rhythm, is a good foundation for this piece in which you can also hear Leviev in a Bachist organ solo.

In addition to some typically driving Ellis, this album contains an astounding array of subtle ballads. *Invincible*, a vehicle for new sax man Vince Denham, who plays a soulful solo,

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is the introduction to three beautiful pieces in which Ellis's trumpet playing reminds me (yes, you wouldn't believe it) of Bobby Hackett. It seems that liquid gold is emanating from the bell of his horn. *Sidonie*, a composition and arrangement by Czechoslovakian composer Alexej Fried (with a lively middle section), and *Nicole* composed and arranged by Ellis are all musical love letters of the highest literary level. Generally, it could be said Ellis produced with these pieces a new image of himself as a ballad player.

—vogel

## HORACEE ARNOLD

THE TRIBE—Columbia KC 32150: *Tribe*, *Banyan Dance*, *Forest Games*, *Orchards of Engedi*, *The Actor*, *Professor Moriarty*, *500 Miles High*.

Personnel: Horacee Arnold, drums & log drums; David Friedman, vibes, marimba, xylophone & percussion; George Mraz, bass; Joe Farrell, flute, alto flute & soprano sax; Billy Harper, tenor sax (on cuts 4, 5, & 7); Ralph Towner, 12 string guitar (on cuts 1 & 3); Ralph MacDonald, conga drums & latin percussion.

Rating: ★★★★★

*Tribe* is Horacee Arnold's first album as a leader, after many years of playing with such people as Bud Powell, Charles Mingus, Stan Getz, and Chick Corea. The way in which a drummer approaches his leadership of a recording session is of immediate interest. Will his drums direct and focus the music (e.g.—the Tony Williams Lifetime, and some of Elvin Jones' recordings) or even dominate the date with the music being somewhat secondary to indulgent drum techniques and solos (a criticism sometimes directed to Buddy Rich recordings)?

Neither pertains to this album, as Arnold's drumming advances suggestions and encouragement rather than inescapable or over-

bearing presence. Arnold attacks the music with enthusiasm and taste, and his two extended solos are neither indulgent or detrimental to the music.

Arnold does direct the album through his musical conception—his excellent originals (five of the seven compositions) and choice of sidemen. His compositions form a solid melodic/rhythmic base and the sidemen share fully in the music making.

The controlled execution of Arnold's musical conception directs *The Tribe*. The music is certainly enthusiastic and expressive, but "restrained" by form and discipline. Although there is obvious sympathetic interplay, the musicians generally relate as soloist to accompaniment. The tribe structures and orders itself through common goals, and in order to be effective each member must sometimes yield to the whole and offer support—the tribe is not a free-wheeling (or "free-blowing", if you will) encounter group.

The compositions and the playing form a controlled intensity and even an "objective logic" which is communicated through the pieces' construction. (A freely stated introduction, building and acceleration through the soloing, and finally a return to the theme). *Forest Games* is the one major exception as the entire structure is very open and free, and as such succeeds in creating rich textures and interplay.

Depending on one's viewpoint, this control may be seen as an intelligent establishment of a context in which to communicate, or as a creative restriction. I think the former is true and, unless you are firmly committed to "free jazz", I think you'll like this album. However, because the soloing occasionally is less than inspired, the end result falls a slight bit short of

fully excellent. *The Tribe* is definitely an accessible and worthwhile album, though, and I find myself enjoying it more and more. There is no question but that Horacee Arnold's debut album has produced a lot of *good music*.—toner

## JUNIOR MANCE

THAT LOVIN' FEELIN'—Milestone MSP 9041: *You've Lost that Lovin' Feelin'*; *Mean Old Frisco Blues*; *Out South*; *The Good Life*; *Cubano Chant*; *Boss Blues*; *Blowin' in the Wind*; *When Sunny Gets Blue*; *Lee's Lament*.

Personnel: Junior Mance, piano; Bob Cranshaw, Aaron Bell, or Bob Cunningham, bass; Harold White, Oliver Jackson or Jimmy Lovelace, drums; Ralph MacDonald, percussion.

Rating: ★★★½

This is pleasant music, never especially exciting, all straight-ahead and groovy (and like that). Mance originally recorded it all with Bell or Cunningham and Jackson or Lovelace, but last year Orrin Keepnews re-edited and remixed and re-recorded the rhythm with Cranshaw, White, and MacDonald, presumably for contemporaneity.

The "new" music is better than the original; but then, the "new" music is more rhythmically exuberant than the three untouched blues 'n' ballads (*The Good Life*, *When Sunny Gets Blue*, *Lee's Lament*). Ironically, listening to Mance playing the "new" music, it is as if the rhythm has inspired his playing, whereas the reverse is so. Whatever the inspiration, despite the technological separation, Mance and rhythm play with considerable pith, notably on *Boss Blues* and the too-soon-edited-out title song.

Ironically further, the original rhythm isn't as intimate. On the *The Good Life* and *When Sunny Gets Blue*, the drum brushing is like surface noise.

—bourne



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- 529108—John Coltrane—Dial Africa
- 529109—Herbie Mann—Yardbird Flute
- 529110—Penhouse Serenade
- 529111—Sun Ra—Futuristic Sun Ra
- 529112—Marc Levin—Dragon Suite
- 529113—Yusef Lateef—The Dreamer
- 529114—Paul Bley O.—Fool Loose
- 529115—Stan Getz—Startling Gate
- 529116—Dexter Gordon—Dexter Rides Again
- 529117—Kenny Burrell
- 529120—Benny Golson, Curtis Fuller—Arabia
- 529121—Charlie Parker—Bird On Savoy
- 529129—Complete Charlie Parker, Vol. 1
- 529130—Complete Charlie Parker, Vol. 2
- 529131—Complete Charlie Parker, Vol. 3
- 529132—Complete Charlie Parker, Vol. 4
- 529133—Complete Charlie Parker, Vol. 5

### RIVERSIDE label LPs

- 3005—Charlie Byrd—Guitar Artistry
- 3008—Mongo Santamaria—Explosion
- 3010—Sonny Rollins—Freecom Suite
- 3017—Johnny Lytle—Moon Child
- 3018—Max Roach—Deeds Not Words
- 3019—Fats Navarro, Todd Dameron—Good Bird
- 3021—Mill Jackson—Bags & Brass
- 3043—George Russell Sextet
- 3045—Mongo Santamaria—Mongo Soul
- 3049—Coleman Hawkins—Trink Deep
- 3052—Bill Perkins Quartet, Victor Feldman
- 3053—Bobby Timmons Trio—From the Bottom

- Columbia 0025 (3 LPs)—Woody Herman Thundering Herd (\$10)
- Columbia 0039 (3 LPs)—Duke Ellington Era (\$10)
- Verve 4046 (2 LPs)—Ella Fitzgerald Sings Arlen (\$6)
- Roulette 52111 (3 LPs) Count Basie World (\$7)
- Elektra 9002 (2 LPs)—Doors—Absolutely Live (\$6)
- Verve 8579—Down Beat Jazz Poll Winners
- Verve 8768—Alan Shorter—Orgasm
- Verve 8605—Count Basie, Sammy Davis Jr.—Our Shining Hour
- Bethlehem 6070—Australian All Stars Jazz
- Bethlehem 6073—Australian All Stars Jazz
- ABC 730—B.B. King in London
- Cadet 845—Woody Herman Band
- Columbia 30561—Charlie Mingus Quartet
- Columbia 31034—Charlie Mingus
- Continental Soulmate 211—Billie Holiday Story
- RCA 2769—Glenn Miller on the Air, Vol. 3
- RCA 3657—Glenn Miller—Blue Moonlight
- RCA 1226—Benny Goodman Quartet—Quintet
- RCA 1364—Duke Ellington—In a Mellotone
- Urania 1213—Tommy & Jimmy Dorsey—Last Moments of Greatness
- Everest 212—Django Reinhardt
- Reprise 5230—Frank Sinatra

### KING label LPs

- 525—Earl Bostic—Dance Time
- 529—Earl Bostic—Let's Dance
- 600—Bill Doggett—Christmas Songs
- 623—Dick Stabile—Dancing on Sunset Strip
- 626—Johnny Scat Davis (Dixie)—Lookin' Atcha
- 723—Bill Doggett—Back Again
- 740—Midnighters—Spotlight on Ballard
- 781—Midnighters—Twistin' Fools
- 827—Earl Bostic—Bossa Nova
- 838—Earl Bostic—Fantastic Fifties
- 846—Earl Bostic—Jazz As I Feel It
- 928—Freddy King—Bonanza of Instrumentals

# SHORT SHOTS

reviewed by  
nolan & schaffer

## KLAUS DOLDINGER

**PASSPORT**—Reprise Records MS 2143: *Man-dragora; Nexus; Fairy Tale; Get Yourself A Second Passport; Lemuria's Dance; Madhouse Jam; Horizon Beyond; The Cat From Katmandu.*

Personnel: Klaus Doldinger, tenor sax, soprano sax, Moog synthesizer, electric; John Mealing, organ, electric piano; Bryan Spring, drums; Wolfgang Schmid, electric guitar, bass.

Rating: ★★★★★

Passport is an unprecedented example of what can happen when a group of exceptional musicians make the synthesis of today's contemporary music. 4/4 swing, funk, 6/8 jazz waltz and free meter are the frame in which Klaus Doldinger creates an album that should definitely be listened to. You won't be disappointed.

## SLY AND THE FAMILY STONE

**FLESH**—Epic KE 32134: *In Time; If You Want Me To Stay; Let Me Have It All; Frisky; Thankful 'n' Thoughtful; Skin I'm In; I Don't Know (Satisfaction); Keep on Dancin'; Que Sera, Sera; If It Were Left Up to Me; Babies Makin Babies.*

Personnel: Freddie Stone, guitar; Rose Stone, piano, vocals; Jerry Martini, sax; Rusty Allen, bass; Cynthia Robinson, trumpet; Andy Newmark, drums; Pat Rizzo, sax; Sly, vocals.

Rating: ★★★★★

A new album from Sly is an event; Sly all by himself is an event. This is one of his best records.

## HUBERT LAWS

**CARNEGIE HALL**—CTI 6025: *Windows/Fire and Rain (medley); Passacaglia In C Minor.*

Personnel: Laws, flute; Ron Carter, bass; Bob James, piano/electric piano; Gene Bertocini, guitar; Dave Friedman, vibes; Freddie Waits, Billy Cobham, drums; Dave Miller, bassoon.

Rating: ★★★★★

A virtuoso performance by Hubert Laws.

## FOCUS

**FOCUS 3**—Sire Records SAS 3901: *Round Goes The Gossip; Love Remembered; Sylvia; Carnival Fugue; Focus III; Answers? Questions! Questions? Answers!; Anonymus II (Part 1); Anonymus II (Conclusion); Elspeth Of Nottingham; House Of The King.*

Personnel: Thijs van Leer, vocal, organ, piano, alto sax, flute, piccolo, harpsichord; Jan Akkerman, acoustic guitar; Bert Ruiter, bass; Pierre van der Linden.

Rating: ★★★★★

Sincere and emotional fusion of classical, rock, and improvisation. This European band plays, composes and executes their music in an excellent manner.

## CARLOS SANTANA, MAHAVISHNU JOHN McLAUGHLIN

**LOVE DEVOTION SURRENDER**—Columbia KC-32034: *A Love Supreme; Naima; The Life Divine; Let Us Go Into The House Of The Lord; Meditation.*

Personnel: Mahavishnu John McLaughlin, Carlos Santana, guitar; Khalid Yasin (Larry Young), organ; Armando Peraza, congas; Billy Cobham, Don Alias, Jan Hammer, drums; Doug Rauch, bass; James (Mingo) Lewis, percussion.

Rating: ★★★

The two guitar giants play Coltrane's music plus combining their own creative efforts composing. It's good but some of the jamming on side 2 is not quite together. Three stars for the concept.

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## CHICAGO

CHICAGO IV—Columbia KC 32400: *Critics Choice; Just You 'n' Me; Darlin' Dear; Jenny; What's This World Comin' To; Something In This World Changes People; Hollywood; In Terms of Two; Rediscovery; Feeling Stronger Every Day.*

Personnel: Peter Cetera, Daniel Seraphine, Robert Lamm, Lee Laughnane, Terry Keith, Walter Parzaidar, James Pankow.

Rating: ★★

Nice, slick, homogenized music.

## REVOLUTIONARY ENSEMBLE

REVOLUTIONARY ENSEMBLE—ESP 3007: *Vietnam 1 & 2 (at the Peace Church)*

Personnel: Jerome Cooper, percussion; Sirone, bass; Leroy Jenkins, violin

Rating: ★★★★★

These three musicians create some incredible contemporary music. Free and intense, the music flows over shifting textures.

## MAYNARD FERGUSON

M.F. HORN/3—Columbia KC 32403: *Awright, Awright; 'Round Midnight; Nice 'n Juicy; Pocahontas; Theme From "The Valachi Papers"; Mother Fingers; S.O.M.F.*

Personnel: Alan Downer, Mike Davis, Tony Mabbett, Terry Noonan, trumpets, fluegelhorns; Maynard Ferguson, trumpet, fluegelhorn, superbone; Billy Graham, Adrian Drover, Geoff Wright, trombones; Andy MacIntosh, alto sax; Tony Buchanan, tenor sax; Bruce Johnstone, baritone sax; Pete Jackson, piano; Dave Markee, bass; Randy Jones, drums; Ray Cooper, latin percussion

Rating: ★★★½

Maynard and his band cook with tasty charts and arrangements. BRAVO for JAZZ and ROCK!!!

## RON CARTER

BLUES FARM—C.T.I. 6027: *Blues Farm; A Small Ballad; Django; A Hymn For Him; Two-Beat Johnson; R2, M1.*

Personnel: Hubert Laws, flute; Bob James (on Django, A Small Ballad, R2, M1), electric piano; Richard Tee, organ, electric piano; Sam Brown, Gene Bertoncini (on Two-Beat Johnson), electric guitar; Ron Carter, bass, piccolo bass; Billy Cobham, drums; Ralph MacDonald, percussion.

Rating: ★★★★★

Ron Carter plays funky rhythms, bending notes, playing smoothly and so free—Ron Carter is the blues. Hubert Laws is playing better than ever. Take special note of the way Hubert and Ron trade 4's, and the way they emphasize each others accents. The album is truly a masterpiece and a must for everyone.

## LUIZ BONFA

JACARDANA—Ranwood R 8112: *Apache Talk; Jacaranda; Gentle Rain; You or Not to Be; Strange Message; Don Quixote; Song Thoughts; Danse V; Empty Room; Sun Flower.*

Personnel: Stanley Clarke, electric bass; Mark Drury, bass (tracks 1, 2, 6); Airto, percussion; Ray Barretto, conga; Idris Muhammad, drums; Richard O'Connell, drums (track 1); John Tropea, electric guitar; John Wood, electric piano (tracks 2, 3); Sonny Boyer, tenor; Phil Bodner, flute; Bonfa, 12 and 6 string acoustic guitars; Sonia Burnier and Maria Toledo, vocals.

Rating: ★★★★

This album contains some heavy Brazilian soul and a touch of Latin funk.

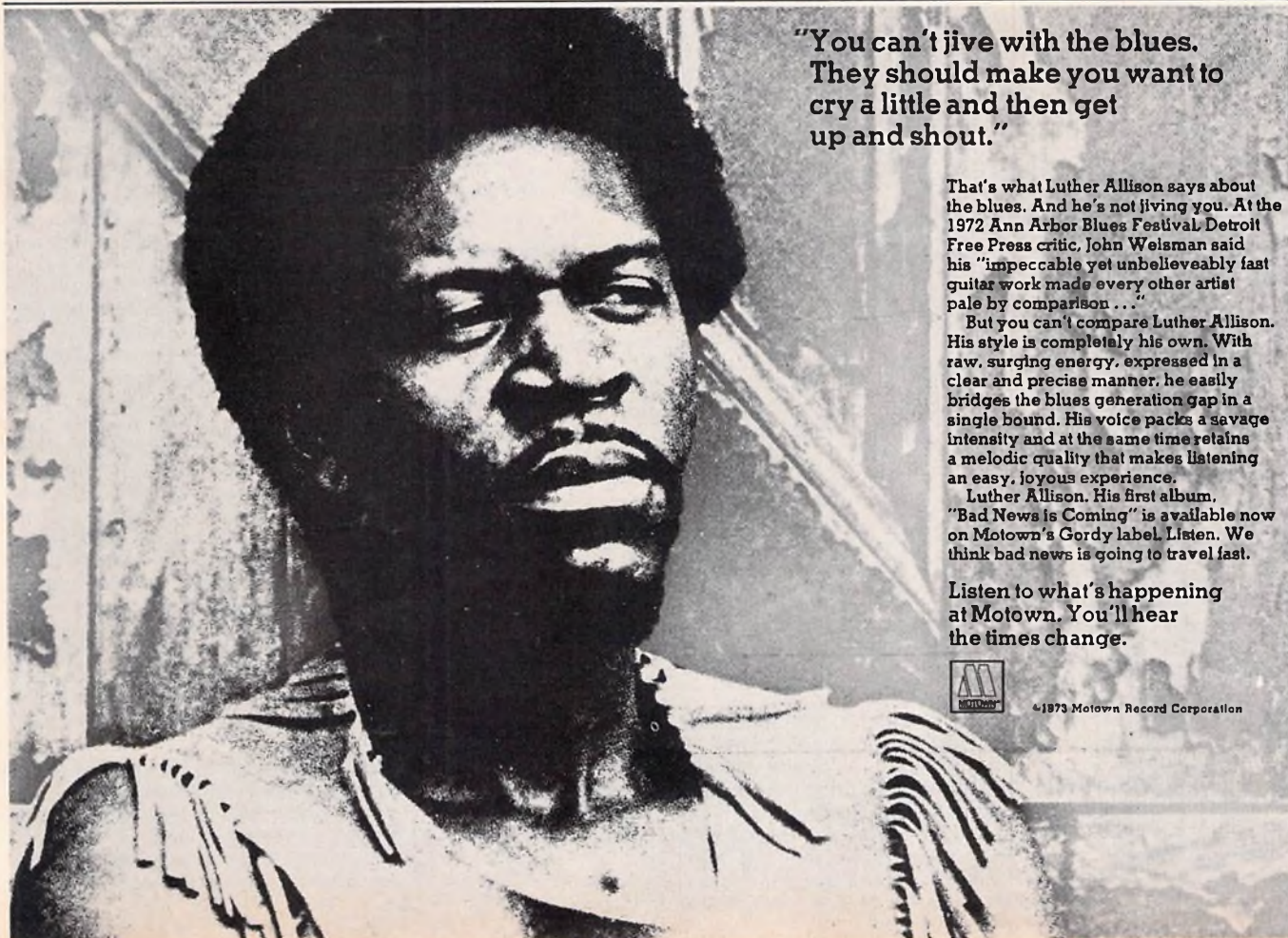
## DONNY HATHAWAY

EXTENSION OF MAN—Atco SD 7029: *I Love the Lord; He Heard Me Cry (parts 1 & 2); Someday We'll All Be Free; Flying Easy; Valdez in the Country; I Love You More Than You'll Ever Know; Come Little Children; Love, Love, Love; The Slums; Magdalena; I Know It's You.*

Personnel: (track 1) Hathaway, conductor, electric piano; Gene Orloff, concert master; orchestra: E. Carmen, A. Clarke, S. Clarke, H. Colletta, N. Daccosta, R. Davis, P. Faulise, D. Gravine, E. Greene, J. Held, M. Hencew, T. Isreal, H. Jones, H. Laws, J. Levy, H. Lookofsky, J. Malignaggi, C. McCracken, T. Miranda, K. More, D. Nadien, J. Newman, R. Penque, S. Powell, G. Ricci, E. Royal, R. Savakus, H. Schuman, W. Stapin, W. Smith, M. Stamm, G. Tate, J. Watkins, V. Abato, G. Agosini, S. Allen, W. Andre, J. Barber, G. Brown, J. Buffington, D. Butterfield; (track 2) David Spinozza, Cornell Dupree, guitars; Willie Weeks, bass; Ray Lucas, drums; Marvin Stamm, trumpet; Hathaway, electric piano, vocal; string, brass, reed ensemble; (track 3) Keith Loving, Spinozza, Dupree, guitars; Weeks, bass; Lucas, drums; Ralph MacDonald, percussion, Hathaway, electric piano, vocal; string, horn, reed, woodwind ensemble; (track 4) Loving, Dupree, guitars; Weeks, bass; Lucas, drums; MacDonald, percussion, string section; (track 5) Hathaway, vocal, electric piano, organ, piano; Hugh McCracken, Dupree, guitars; Weeks, bass; Fred White, drums; David Newman, tenor; string, brass, reed ensemble. (track 6) Hathaway, lead vocal, electric piano, piano, bass; Phil Upchurch, Joseph Bishop, guitars; White, drums; Joe Newman, trumpet; Seldon Powell, clarinet; Garnett Brown, trombone; Myrna Summers & the Interdenominational Singers & tamborines; (track 7) Hathaway, lead vocal, electric piano; Dupree, Loving, guitars; Weeks, bass; Lucas, drums; MacDonald, percussion; singers, string, brass, reed ensemble; (track 8) Hathaway, vocal, electric piano; Dupree, guitar; Loving, acoustic guitar; Stamm, trumpet; Phil Bodner, alto; Powell, tenor; Tony Studd, trombone; Don Butterfield, tuba; (track 9) Hathaway, vocal, electric piano, track piano; McCracken, guitar, banjo; Gordon Edwards, bass; Grady Tate, drums; MacDonald, percussion; Bodner, Powell, clarinets; Butterfield, tuba; Stamm, trumpet; Studd, trombone; (track 10) Hathaway, piano, vocal; David Spinozza, guitar; Stan Clarke, bass; Rich Marota, drums; Cissy Houston, Myrna Smith, Sylvia Shemwell, background vocals, string, brass ensemble.

Rating: ★★★★

This is fine Hathaway soul. A very ambitious record that succeeds most of the time.



**"You can't jive with the blues. They should make you want to cry a little and then get up and shout."**

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Luther Allison. His first album, "Bad News Is Coming" is available now on Motown's Gordy label. Listen. We think bad news is going to travel fast.

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# blindfold test

by Leonard Feather



PETER TRAVERS

That the name of George Wein and the Newport Jazz Festival can be instantly recognized virtually around the world may be attributed to a multiplicity of facets in Wein's character: his original dedication to and involvement with the music (first as a pianist with dixieland combos in his native Boston); his extraordinary and rarely fallible business sense; and above all, his refusal to accept defeat.

After the celebrated beer can riot erupted at Newport in 1960, the city brought in another promoter to organize the event the following year; but Wein's absence was conspicuous in the presentation, and by 1962 he was back, building Newport year by year, and gradually expanding it to other cities.

Again in 1971, the near-destruction of the festival by hoodlums aborted it on the second night; long-simmering local opposition to jazz and to the people it attracted convinced many of us that the festival might be lost forever. But Wein's gloom was short-lived. Within a matter of hours, he was talking about creating a bigger and better Newport by bringing the whole shooting match to New York. What happened in 1972 and '73 is by now a matter of record.

At the time of the following interview, Wein had just arrived in Los Angeles, where he was about to make his first Southern California venture. He was given no information about the records played in this test, and was thus unaware that all of them featured artists who were to appear in the Newport Jazz Festival/West.

## George Wein

**1. GIL EVANS.** *Spaced* (from Gil Evans, Ampex.) Gil Evans, Composer; Joe Beck, guitar.

That's a tough one for me. I was thinking it might be Return To Forever—Chick Corea's group—for a bit ... But I don't know, unless it's something Gil Evans did with a studio band. You know, you get on these extended form things and the style doesn't come through if it's just a recording session ... unless it's Darius Brubeck. I don't know who it is.

But there were some interesting things. It seemed like a young guitarist, sort of rock-oriented jazz player, or jazz-oriented rock player. There are a lot of interesting things happening. I enjoyed it.

I've been getting into some of these things personally, playing in different forms of scalar playing. I got a little group together with Larry Ridley and James Spaulding and Ted Dunbar. I wanted to be able to understand what was happening *personally* in music; not just from the point of view of do I like it or not. So I've naturally developed a personal appreciation. I always say "personal" because I have two roles: one as producer, one as jazz fan, and I separate them many times ... or else I wouldn't be in the business.

You'll have to tell me who that was. I was too busy trying to figure out who it was to think about rating it.

**2. SUPER SAX.** *Ko Ko* (from *Supersax Plays Bird*, Capitol). Charlie Parker, composer; Buddy Clark, arranger.

It's interesting to hear that. Of course that's Supersax. What the guys have done—I won't say the creativity, someone else had the creativity; Charlie Parker. But for what they've done, that's a five star record, for the structure ... the way they play it. But as I listen to that, it makes me realize just how advanced Bird was, but at the same time he had total understanding of being way out, but also using the entire jazz ensemble. Instead of everybody going their own way, there was a way-outness of everybody, going in one direction.

It's strange what happens with some of the things now; there's a cohesiveness to a point,

and yet there isn't a cohesiveness, so if somebody is going in a certain direction and you start to go with him, that kind of breaks up what they're trying to do—you're supposed to go in another direction. Well, Bird could get that same sort of feeling of way-outness with everybody going in the same direction. It was a tribute to the total genius involved with that man. It's one thing to do your own thing, and sometimes you will reach a height. And you'll be just great; another time you'll be horrible. But when you have the basis and solid foundation that Charlie Parker had, a true understanding of the intricacies of the music, then you know what a genius he was and what he's given to music.

Now it's been given a new dimension by Supersax by harmonizing—those guys have to practice a little bit in order to play those things. Anyway, five stars.

**3. JIM HALL-RON CARTER.** *St. Thomas* (from *Alone Together*, Milestone). Hall, guitar; Carter, bass; Sonny Rollins, composer.

That's a beautiful record. It highlights the one thing that happened in the past few years: the awareness that jazz musicians must have of different rhythms in order to be able to play jazz nowadays. I'm talking about the authenticity of calypso rhythms, or island rhythms or any kind of a soul beat, because if you can't do it you can't make the jazz scene today.

That sounded to me like something that Jim Hall and Ron Carter did together. Anything that those two guys do was of such high musical quality, you have to give it between four and five stars. It wasn't a particularly inspired performance, but it was a very beautifully done record. Did Sonny Rollins write that tune?

**4. SONNY ROLLINS.** *Keep Hold Of Yourself* (from *Next Album*, Milestone).

That sounds like "the walker!" We call him the walker because when he's onstage we have to put microphones all around, because he starts walking all over. I think that's Sonny Rollins. I had the good fortune to play opposite Sonny at the Half Note in New York when I played there with my little group, the Newport

Ensemble. Sometimes he reached such a level of excellence, it scared you.

One thing about Sonny, he's still a song player. There aren't too many song players left; the guys don't have the courage to play songs. He did a version of *God Bless The Child*. ... You hear everybody in Sonny—Bird, Coltrane, Hawk, Lester Young, but what you do hear most is Sonny Rollins, because he has studied so much, and listened, and developed his own style. He is a *real* giant.

I've heard things I like better than that, but because it's Sonny, I guess I'd have to give that five stars. If it's *not* Sonny, then hit me.

**5. RAHSAAN ROLAND KIRK.** *Medley: Sentimental Journey; Going Home; In Monument; Lover* (from *The Art of Rahsaan Roland Kirk*, Atlantic). Recorded May 1970.

I don't know when that was recorded, but there still must be a lot of good jazz around. I've given five stars to a lot of records, but I'm going to have to give that five too. The lead saxophone player was fantastic and the second saxophone player was out of sight.

I almost wish sometimes that Rahsaan Roland Kirk didn't do those things with the two and three saxophones, because he's been dubbed a gimmickster. To my knowledge and my feeling of Roland Kirk as a musician, he is perhaps one of the most well-informed I know—well-educated musically. That man knows as much and more about music as any man I know. Maybe it's because he's blind and devotes his whole life to listening. But it doesn't make any difference what style or what concept you're in, Roland will play and sound as good and better than anybody, and maintain his own individuality. I think he's one of the great figures in jazz, and vastly underrated. You should have heard him in New Orleans, playing with the parade band!

**6. ESTHER PHILLIPS.** *Scarred Knees* (from *From A Whisper To A Scream*, Kudu).

That's Esther Phillips and that's the blues and that's a great record. I'm not going to give a rating; it's just beautiful, great and wonderful music. How do you rate the blues? A hundred stars.









J. L. VARTOOGIAN

# Message From

Four **down beat** contributing editors—Mike Bourne, Gary Giddins, Peter Keepnews, and Joe Klee—were assigned to cover the Newport Jazz Festival and its satellite activities. Their reports were filed in two parts: (1) reviews of each performance, (2) impressions and conclusions of the whole festival. Inasmuch as the reviews of each of the 54 concerts and the many, many performances therein, would take more space than is available, we have elected to print only the reporters' general impressions of the festival and their forecasts for its future. The performance reviews are available free to anyone who sends us an addressed, stamped envelope.

**Giddins:** No sooner was it over than did George Wein, in a New York Times interview, admit to bad scheduling. There were something like 54 concerts in ten days. The festival was competing with itself: one had to miss many concerts one would like to have seen. Worse, certain overlappings took ticket owners by surprise. For example, many patrons at the American Song concert held tickets to Count Basie which was half over by the time the Song concert let out. And the constant running from one place to another was not appreciated.

Wein has suggested holding the New York Musicians Festival under the Newport banner on an adjacent week. I disagree. I think the

festival will lose its meaning for many if it loses sight of itself as a nucleus. When it was in Newport, it meant a four-day vacation in music. Last year it was nine days and by taking off a week from work, the avid fan could still approach the event as a contained festival. To broaden it would be to glut the market. Even ten days was too much. As the adage says, leave 'em wanting more.

I would lose sleep at night if I didn't get the following 2c in: B.B. King is a great host, he should have his own TV show ... the Braff-Barnes group is perfection ... Stan Getz was extraordinarily loving behind Mabel Mercer, and Hines was beyond praise at the American Song ... Larry Ridley, as ubiquitous at Newport as Wein, almost always plays well ... Ella out-did herself ... Dizzy for President ... why wasn't Barry Harris or Jaki Byard at the So-lo piano concert? ... the Chick Webb and Cab Calloway reunion fiascos were inexcusable ... and why aren't soloists identified audibly (or even inaudibly)?

One more thing. Every festival attracts hundreds of people curious about jazz but strangers to it. They see and hear an endless parade of musicians but learn nothing about them. This is our classical music; it is enigmatic and often alienating. The festival should not only promote itself, but also the music. It should honor the musicians. It should

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# Newport/NYC

welcome novitiates into the fold. I suggest one way of facilitating this would be to incorporate emcees—not hot-air dj's please!—to briefly but properly introduce the artists and tell us something about them and the music they play. People should know that the guy who blew all those lovely trumpet statements was Doc Cheatham, not some nameless, interchangeable utility player. Done well, I don't believe the aficionados would mind.

**Bourne:** Newport was too much—too much colloquially (as in great) and too much in quantity. Too much good music happened at the same time, so too much was missed. But however much was missed, what wasn't missed was indeed great. How the artists related to it all is curious. To many it was simply another Newport. To many it meant nothing but a gig. It was the only gig of the Art Ensemble of Chicago all year. Mose Allison offered that Newport is good publicity. But of all, Howard Johnson analyzed it best: "There's a vibe in town when Newport is here that isn't here otherwise."

**Klee:** Now that the festival is done it's time to sit back and play our favorite game: If We Were Wein. George knows that everybody at the festival, not only the critics, but the audience and the musicians and their managers have their own ideas about how to run Newport. He expects it and he's even been

known to put a few of our bitches into constructive planning for next year's festival.

There are the usual matters of taste: the artists we heard that we wish we could have done without (Donny Hathaway, Sun Ra) as well as those we didn't hear but we wish we could have (Ornette Coleman, Paul Bley). There are the artists who were whisked on and off too quickly (Turk Murphy's Band) and those who we felt stayed on too long (Professor Longhair).

The open air concerts are a mistake. Either we were getting drenched by the downpour or baked by old Sol. There are probably more than a few jazz fans with colds or heat prostration thanks to Wein at Wollman or Louis Armstrong stadium. After the concert at Louis Armstrong stadium, Wein resembled nothing so much as a red ripe tomato, so he knows what I mean. There's nothing wrong with open air concerts that a roof wouldn't fix.

The sound system was good when it was good but when it was bad, especially at Armsrmong stadium and during Ella's concert at Carnegie (where the P.A. echoed Freddie's Waits' superb drumming around the hall 'til nobody was sure where *one* was), it really sucked. When there's this much good music going down, there needs to be good sound 100% of the time. It's all too good to lose. The security types were effective in watching



J. L. VARTOOGIAN continued on page 34

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the stage, and even keeping some of us legit press types away from backstage. I was denied entry several times, including once because my press pass was the wrong color, really fellas.

There were too many programs conflicting with each other. Carnegie wasn't over in time to catch the beginning of Friday's Midnight Jam for example. Last year if you caught the early show at Philharmonic you caught the late show at Carnegie and still were out in time for the jam. This year there were more events so you had to pick and choose and lose a few. The dudes from the alternate festival weren't too happy about what went down. I spoke to one of them and asked him for his gripe:

"This year the alternate festival's considered part of the Newport Festival in so far as George Wein is funding it. However the emphasis stays the same with the name entertainers getting all the publicity and the

alternate people getting hardly any recognition at all. I felt what should have been emphasized by the festival was putting on people who are only known in the New York area with people who are known outside the New York area so that people who would go to hear their favorites would have an opportunity to hear musicians they didn't know about. Then possibly audiences would either learn to love us or hate us but at least they would have an opportunity to hear us."

Subsequently it came to our attention that Wein was indeed putting on performers of a local nature with the big name heavies. Marvin Peterson, a New Yorker who played in both the alternate and regular festivals, was on the midnight jam as was local guitarist Ralph Towner ... and Brooks Kerr, a locally widely respected young pianist who has yet to achieve

national recognition, was included in the solo piano program. Apparently Wein also noticed the lack of local talent and took the first steps to correct the situation. Chances are Newport in New York '74 will see a lot more of this sort of programming.

Newport has lasted twenty years so I think we can call it established as the summit of jazz festival. Those who were there when it began see it growing. "It's a very similar difference," Milt Jackson acknowledged, "because now there's a new surge with jazz. You're getting the old ones (fans) from nostalgia and you're getting the youngsters because they're just discovering what's happening."

Darius Brubeck, playing his first Newport festival, commented: "It's great. It's fun to hang out with musicians that you don't ordinarily have a good reason to hang out with. I don't know what it's like to the audience but there's nothing like it as far as the backstage scene goes."

Chick Corea had played Newport with Miles Davis and Herbie Mann but this was his first trip as leader of his own group: "I feel great playing here tonight. I think the audience is just an audience which is coming to hear our music and Weather Report's music. I'll bet they're a young crowd and a mixed audience."

Joe Zawinul had to agree when I asked him if he felt any special pressures or importance attached to a performance at a festival which is a gathering of so many jazz giants: "We just added a new drummer and it was his first gig tonight. We only had a little get together half an hour beforehand. The music is never the same. Nothing is the same. At the moment you play music you are not really concerned about where you are."

Still I maintain that Newport audiences are different: the would be groupie hanging out backstage asking about the marital status of Miroslav Vitous ... the cat who leaped on stage at Carnegie Hall and started dancing 'til removed ... the cats backstage grooving on the performance going on before or after their own ... Horace Silver at Wollman Amphitheatre digging on Stan Getz' new group with Richie Bierach on piano where Horace used to be ... The kid attempting to videotape one of the performers, said performer had requested him to videotape the performance for study, until security came over and started hitting him by the side of his head.

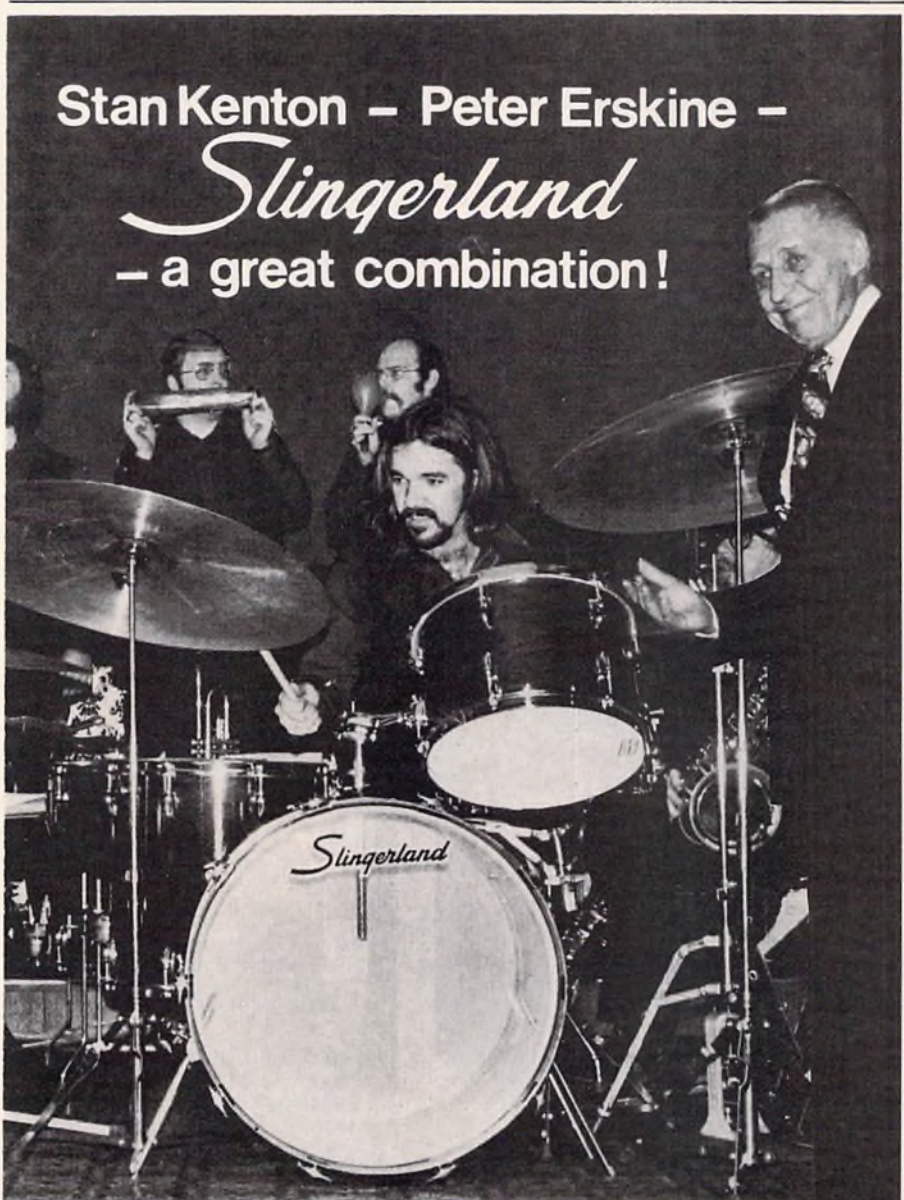
It was all Newport. It was all jazz. It was even Babs Gonzales trying to find out where you can buy a beer at Wollman. It was the jazz fan who, recalling the band on the Staten Island Ferry, was riding the sixth ave. bus chattering to herself: "Jib jib jibbidy doo!"

#### Random comments:

B.B. King seemed sincerely apologetic that he had to cut things short. "Everything went so good, we weren't payin' any attention to the time," he explained. "There's so much I wanted to do," he sighed as his band chugged away in the background.

Juma Sultan—percussionist, head of Studio We in Manhattan, one of the directors of the New York Musicians' Organization and coordinator of the Alice Tully and Carnegie Recital Hall concerts, takes issue with the idea that the Musicians' Festival drew poorly because of competing events.

"I don't think there were too many events at all. I think people should have choices. Certainly there's enough people in New York to facilitate as many events as there were at Newport this year. When I see Alice Tully Hall only one-quarter full, I know that we could fill that hall if enough people were made aware of



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what we're doing."

Eddie "Cleanhead" Vinson says:

"This is the first Newport I've played. I was suppose to play at the Festival in '70 but they had a riot and tore it all up. I think it's a wonderful thing that there are a lot of concerts all over the city. Honest to God, I think it's wonderful. They've got a nice transportation system here and people can get around."

Horace Silver

"I think it's a healthy thing that Newport is in New York City. It's more centrally located for people coming from Europe and other parts of the United State. I dig it for that reason.

"I would like to scream right now on one particular subject that I became aware of and I feel is a drag. I'm not saying this maliciously at George Wein because I think George is a very fine person. But, something went down here today which should be mentioned. Most of the acts playing have signed a release so that Voice of America can broadcast to our boys overseas and to the Europeans who listen to the military stations. I think it's a good thing to do and it's completely okay with my record company that we are taped. But, I just learned that another record company, which I'm not signed with and who I won't name, is here today taping the whole program without any of the artists' consents. As far as I know no one on this program is signed with them. The record company supposedly got permission from the union and from George Wein to tape. To me this isn't kosher. I've just called Blue Note and they are sending somebody down to take care of business." **db**

An unusual and "intensive" workshop, Undaru, will feature the Art Ensemble of Chicago at Michigan State U. (East Lansing), Sept. 17-22. The workshop program includes: composition, history, improvisation, experimental approaches, instrument design and construction, and large and small ensemble performance. All classes will be conducted by the members of the AEC: **Lester Bowie**, brass; **Malachi Favors**, strings; **Joseph Jarman**, reeds; **Roscoe Mitchell**, reeds; **Donald Moya**, percussion (all members double on percussion). A special concert will be held on Sept. 22.

**David Baker**, cello, and **Larry Ridley**, bass, collaborated on a successful and well attended Educators Workshop for jazz strings (amplified via Barcus-Berry pickups) as part of the jazz education seminars held during the recent Newport-in-New York Jazz Festival. All the seminars were organized by the Institute of Jazz Studies (Rutgers U., New Brunswick, NJ).

Other programs and participants included: "How Goes the Blues" with **Phyl Garland**, **B.B. King**, **Wyer Owens Handy**, and **Katherine Handy Lewis**... "Billie Holiday" with **Johnnetta Cole**, **Nat Hentoff**, **Albert Murray**, and **William Dufty**; and **A.B. Spellman**, **Milt Gabler**, **Ram Ramirez**, **Hazel Scott**, and **Artie Shaw**... "Jazz as a Recorded Art Form" with **Teo Macero**, **Carla Bley**, **Vic Chirumbalo**, **Stanley Cowell**, **Mike Cuscana**, and **Joe Fields**... "Jazz Reasarch" with **Morrow Berger** ("Fats Waller"), **Billy Taylor**, **Harold Cruse**, (U. of Mich.) **Irving Louis Horowitz** (Rutgers U.), **Max Roach** (U. of Mass.), **James Turner** (Cornell U.), **William Quinn** (Howard U.)... "The Drum" with **Max**

**Roach**, **Archie Schepp**, **Lerone Bennett**, **John Bracey**, **Gunther Schuller**, **Fred Tillis**... "Charlie Parker-John Coltrane" with **Maxine Roach**, **Bill Cole**, **Dizzy Gillespie**, **Archie Schepp**, and **Max Roach**.

The 6th annual Conference on Discographical Research—Discon '73—was held on the campus of Douglass C. (New Brunswick, NJ) on July 7, also as a part of Newport. The program included papers on: "Voice Print Techniques for Identification of Jazz Soloists" by **Lawrence Kersta**, Voice Print Lab... "Danceband Orchestrations" by **Tony Hagert**, Vernacular Music Research... "The Goldkette, Whiteman and Pollack Bands" by **Bill Challis**, **Chauncey Morehouse**, and **Jimmy McPartland**

A new Ph.D program in Ethnomusicology, with emphases on African and Afro-American music, will be inaugurated this Fall at the U. of Pitt. Contact is **Nathan Davis**, Music Dept. ... **Paul Vander Gheynst**, director of Jazz Studies at Columbus C. (Columbus, GA), announces that the new school year program includes a second jazz band, several small jazz groups, and workshop.

*Wanted: jazz educators*... Graduate assistant to act as librarian, conductor of the 3rd jazz ensemble, and assistant to Gerald Wilson; beginning Fall '73, contact Dr. Clarence Wiggins, Dept. of Music, Calif. State U.-Northridge 91324... *Established jazz musician* to teach a ten week term or full nine month year at Dartmouth C. (Hanover, NH) (Past incumbents include Don Cherry, Robert Northern, Dwiki Mitchell and Willie Ruff.) Contact Fred Haas, Chandler Farm, Wilder, VT 05088. **db**




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## FRANK ZAPPA

Continued from page 15

spontaneous textures but they all read very well, except for me and the bass player has a little bit of trouble. We're doing vocals, too.

**db:** Since doing "200 Motels", have you thought about doing more film work?

**ZAPPA:** I'll probably do another one at the end of the year.

**db:** Why did you choose video over film?

**ZAPPA:** There's just a different look to video than film. It has a different lens and a different depth. The depth of focus you get in video is far and away different from what you get in normal film lens. It's terrifying how you can flatten out a scene. In "200 Motels," when the guy is walking down the street toward the camera, toward the concentration camp, he's in perfect focus and the whole length of the street is in perfect focus. It's in perfect focus all the way back. It's pretty hard to achieve that with your normal film stuff because of the amount of lights you would have to use. We did it with a very reasonable amount of lights. All flat white lighting over the top. There's no colored gels.

**db:** Did you use instant replay?

**ZAPPA:** We didn't play anything back instantly. It took too much time. When you have 200 people on a crew being paid at an exorbitant rate, you're not going to stop and play your thing back. You'll wait until the end of the day. We shot for seven days and we only had two hour-and-a-half playbacks in all that time. We didn't have the budget to squander to have the crew and all sitting around while we rolled it back and looked at it. You could feel it while it's being shot, unless you're a dummy. You can feel from what you saw on the screen whether or not you want to go back and do a retake.

**db:** Did you have previous knowledge of

video?

**ZAPPA:** I got my complete video education while working on the film. I knew some basic things before I started doing it but by the time I finished the video editing of the thing I was running the equipment myself. Don't tell the union, I was doing it because I've had plenty of experience with tape editing and I just looked at the tape and saw it was the same size as 8-track tape so why should it scare me. (laughs.)

**db:** Will your next film be done in video?

**ZAPPA:** I'm not sure. It's a science fiction thing and I'm not sure whether it's the right medium for it. It's not economical to do it in video unless you're going to do the whole thing and have it on a real tight schedule. Video pays off if everybody who is doing a scene has the scene rehearsed as in a stage play. You gain speed by having everybody know what they are doing, setting up four cameras around it and shooting a whole scene in continuity several times.

**db:** Did you have any previous business to prepare you for the business aspect of music?

**ZAPPA:** I'll tell you. Basically, the only thing I knew, from about the time I was 18 years old, was that I learned it's not safe to trust anybody. So, once I learned that, everything was okay. Instead of relegating 100% of the business that's done on my behalf to somebody else, I like to oversee it as much as I can without having it interfere with the creative work I do. Because I don't enjoy sitting in an office, talking on the phone, and reading contracts and all the rest of that stuff. But, if I don't pay some attention to it, I'll wind up getting in predicaments.

**db:** Has that happened?

**ZAPPA:** You know, even with the best intentions in the world, you hire somebody as a manager or doing PR for you or something like that, they can misrepresent you just on

things based on their taste versus yours. When it comes time to make a fast decision, if you aren't around to say: "Well, I feel this way about it." They make the decision and then you wind up getting stuck with it. So, I try and involve myself as much as possible in those things. The things I stay away from are the booking of the tours, and the sort of grubby, practical things on that level. After the tour has been packaged and so forth, I'll look at it and see if there is anything disastrous implied in it and complain about that. But, usually I just let that all take place sort of on a mechanical basis.

**db:** Your horn section uses the Barcus-Berry Pickups. Right? What's the difference between that and playing through a microphone.

**ZAPPA:** More presence. You get higher gain with no interference from the other instruments on stage. You have an open microphone on stage and it's going to hear cymbals. Period. It'll hear, like, here's the microphone and if there's something right in front of it, you'll hear about 80% of it. But, when that instrument is not playing, it's going to be picking up 30% of the distant cymbals and drums and that's not a nice sound to reamplify. But with the thing going through the wires, it's like 90% pure instrument. We've experimented around. I had a group not too long ago which had mostly brass in it and it was all miked, that didn't work. So for us Barcus-Berry is the answer.

**db:** When did you decide to do your own label?

**ZAPPA:** The minute I found out the record company was cheating and stealing from us on our record royalties. It was approximately 1968 when we had enough evidence to substantiate that. We caught them in a weird legal position and got our contract back and negotiated a deal with Warner Bros. to distribute our product. Can't beat that!!

**db**

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## A SESSION

Continued from page 18

related to what I want to do. When I was with Miles, I was just like a shading to shade Miles. He used my shit that way, although I learned a lot from listening to him play.

**Perla:** What do you feel McCoy has given or will give you?

**Lawrence:** For my personal development I feel McCoy has various things, not that I can put my finger on exactly what they are, except for the melodic, rhythmic, phrasing thing which I need.

**Grossman:** That kind of thing is really inspiring. I would imagine hearing those chords behind you is comparable to a symphony orchestra.

**Lawrence:** Right, right.

**Grossman:** I love McCoy.

**Lawrence:** If you get in an environment that's better suited for your growth, the closer you get to yourself. The better you feel, the more energy you'll be able to deal with.

**Perla:** Do either or both of you see your own thing happening someday, and if you do, do you see what direction you will go in?

**Grossman:** The longer I keep working for other people, learning from them, I have a more definite idea of what I want to do. I want to be flexible. Whatever feels good at the time. Right now I'm just accumulating, just thinking about it. I haven't really formed a definite approach. It would take some evolving once I form my own group.

**Perla:** But what? Swing? Rock?

**Grossman:** Jazz. Charlie Parker. Coming from that.

**Lawrence:** I think it will be quite awhile before my own thing happens because I feel that there is a lot of finishing to be done. I can express myself with McCoy, and when I'm no longer able to, then I'll form my own group.

**Perla:** Do you hear any of those sounds now?

**Lawrence:** It will definitely be on the creative path with some Brazilian-Caribbean rhythms, and voices and dancers added.

**Perla:** You both started on alto sax, and now play mainly tenor and soprano saxes. Do you see any other instruments?

**Grossman:** Bass clarinet.

**Lawrence:** I've been thinking about making some instruments.

**Perla:** Like what?

**Lawrence:** Different combinations. Double-reeds. Come up with a sound I like and can explore.

**Perla:** Azar, you're from the West Coast now living in New York and Steve, you're from the East. Can you make any observations concerning this difference in backgrounds?

**Grossman:** When I met Azar, I was very happy to find out that there are cats really burning out there. It gave me a different picture of the (West) Coast, because I had always thought the Coast as being pretty dormant. But then you hear a cat like him playing you say, "Yeah". I'm glad there's a new generation of players that got some balls.

**Lawrence:** Everybody knows that New York is happening, musically that is, and everybody knows that L.A. isn't. You know, you can't get any work there.

**Grossman:** But there's an underground like there is anywhere.

**Lawrence:** That's true, and I hope that people will look forward to seeing more musicians coming from Los Angeles, because there are people doing things and they're being suppressed.

**Grossman:** I hope that Azar and I continue to keep this learning relationship that was started through Elvin, and that it expands to all the people I know, and gets everybody together.

**Grossman:** It would be nice to make a record.

**Lawrence:** Yeah Steve, and I hope that we can play more music together.

db

## HERE'S YOUR BALLOT

INDIVIDUAL AWARDS

HALL OF FAME (see rules)

JAZZMAN OF THE YEAR

POP MUSICIAN OF THE YEAR

TRUMPET

TROMBONE

CLARINET

FLUTE

SOPRANO SAX

ALTO SAX

TENOR SAX

BARITONE SAX

VIOLIN

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ARRANGER

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## readers poll instructions

The 38th annual *down beat* Readers Poll is under way. For the next several months—until midnight Oct. 20—readers will have the opportunity to vote for their favorite musicians.

Cut out the ballot, fill in your choices, and mail to *down beat*, 222 W. Adams St., Chicago, IL 60606. You need not vote in every category. Make your opinion count—vote!

### VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight Oct. 20.

2. Use only the official ballot. Type or print names.

3. **Jazzman and Pop Musician of the year:** Vote for the person who, in your opinion, has contributed most to jazz or pop in 1973.

4. **Hall of Fame:** This is the **only** category in which persons no longer living are eligible. Vote for the artist—living or dead—who in your opinion has made the greatest contribution to jazz. Previous winners are not eligible. These are: Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Earl Hines, Johnny Hodges, Billie Holiday, Stan Kenton, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, Charlie Parker, Bud Powell, Django Reinhardt, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Jack Teagarden, Fats Waller, and Lester Young.

5. **Miscellaneous Instruments:** Instruments not having their own category, with three exceptions, valve trombone (included in trombone category), cornet and fluegelhorn (included) in the trumpet category).

6. **Jazz and Pop Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.

7. Make only one selection in each category.

*down beat* 38th ANNUAL READERS POLL

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## James Moody's Solo

### "CHEROKEE"

Annotated By James Moody

Transcribed By Greg George

"I'd like to get a copy of this," James Moody said after studying the transcription of his *Cherokee* solo and humming sections of it quietly to himself.

"I don't even know how to play all these things," Moody added with a laugh. "I look at it and say, did I play this? Damn.

"But to be perfectly honest, whenever I am playing something, I am more or less motivated by the harmonies that are being put down by the rhythm section. Actually, if you know a tune and you've heard it long enough, then you don't think B flat major seventh, F minor seventh, B flat major seventh, etc. You don't think of chords that way. Perhaps subconsciously you do, but actually you're not.

"When I'm getting ready to play, if I feel one way I play a certain way. If I am playing a melody—the same melody—it might sound the same, but it really isn't because there may be something else on my mind. Maybe someone said something to me and I feel very good or someone said something that rubbed me the wrong way. That's what music is, emotions. Now, so far as having the chord changes in your head, they are there but you're not thinking about them.

"Now that I've done it and seen it—that's why I want a copy of it—I'd like to play it again. Everytime you do something you say, oh, I can put this here now and that there this time. Even if I play the same song over and over again I want to make it sound different. If I get hung with it in the same key I say, well, I'll just put it in another key, then you have to play something different."







# Take A Chorus

Beginning a NEW series of jazz education articles by the music educators who have done it and are doing it now!

The first article in the new series is by db's education editor Dr. William L. Fowler...

"Yes—but can jazz be taught?" For the first summer in a long time I have not once had this old argument thrust on me. Possibly my music educator friends have concluded that whatever can be learned can also be taught. But more likely they have noted our nationally-sagging college enrollment. With higher education now a students' market and with enough stage band members now in high school to supply over one hundred students to every American college, it is most logical that jazz education seems more attractive. So now's the time for **down beat** to make available the best advice of those who long before this summer knew that jazz could be taught—they were teaching it. Here, for a starter, are my own ideas and experiences.

The basis for any jazz program should be a large performing unit, for playing skills cannot be developed without their regular exercise. But just playing in such a band is by itself no more a jazz training program than playing in a symphony orchestra is by itself sufficient classical training, for competent jazz musicians should be able to invent solos and write charts: The developed jazz ear and mind are essentially creative.

If one thoroughly qualified teacher runs, in addition to the band, an improvisation lab and an arranging class, the minimal jazz program

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will result. With such an educational bargain available, the Big Mystery is why so many schools, even huge universities, seem to feel that a "Stage Band" tucked into some corner and run by an inexperienced student or an uninterested concert band director can function alone as recognition of America's contribution to the music arts. May they soon discover why they consistently get clobbered at the jazz festivals!

Nor is jazz-on-campus in itself much of a recruiting attraction now. Too many schools have it, from the sub-minimal offering of a lone stage band at hundreds of schools to the vast professional program at Berkeley, a simple listing of whose classes would fill pages. Few schools can afford Berkeley's inclusiveness, but a dynamic offering is possible without it. Schools can mount, in addition to their minimal jazz program, a clearly-defined emphasis in at least one specialty of the music profession, be it electronic sound engineering, musical instrument repair or whatever. Any school can design its own emphases as Westminster College of Salt Lake City did a year ago.

The Westminster Story indicates what a small, four-year private college having average resources can do. Before last year the music department was offering a modest version of the standard college curriculum, but boasted in addition a large community symphony orchestra coached and conducted by members of the professional Utah Symphony, plus Renaissance instruments study and performance. For curriculum enrichment the multi-talented department chairman, Kenneth Kuchler, had instituted a month-long jazz mini-session featuring Alan Weight, recently trumpeter with Don Ellis, as its director.

Having easy communication among congenial personnel, the school was psychologically ready for the freedom of jazz. And the mini-session had proved student interest in jazz to both Chairman Kuchler and President Shaw, who, like the champion bridge player he is, recognized the moment to play a trump. He hired Ladd McIntosh full-time, continuing Alan in an expanded role, and engaged me as consultant to put together a program of professional emphasis.

There could be no question that Westminster should emphasize arranging and composition. Ladd had produced a volume of spectacular compositions ranging from rock opera to symphonic works. He was being flooded with commissions. Furthermore, Westminster would bring visiting faculty on campus for a week at a time, allowing students to search the minds of many of the most successful professional composers in the business.

But Ladd offered much more than creativity. He was a recognized performer with a Master's degree in woodwinds and had been the conductor of festival-winning bands for many years. Ladd's performance and conducting skills, Alan's name-band experience, plus the collective know-how of a string of the nation's finest jazz instrumentalists equalled an obvious additional emphasis—professional instrumental performance. Such performance could include all the important popular musical styles, and the classical as well, for the Utah Symphony principals were at hand. And to cap the instrumental faculty, Lee Robinson, veteran in all music styles, signed to handle a guitar sub-program.

News of Westminster spread immediately. At the opening of school last September Ladd had his "Jazz Orchestra, Experimental Ensemble and Rock Garden," complete with

amplified string quartet; Lee had a score of guitarists; and Alan found his reading band and improvisation class full. At the outset there were jazz sounds aplenty, increasing through the year. Ladd's band played over thirty concerts, alone and with Clark Terry, Howard Roberts, Marvin Stamm, and Pat Williams. It represented the Salt Lake Tribune Jazz Festival at the American College Jazz Festival in Chicago, toured Northern California giving concerts and clinics, and furnished music for Westminster's commencement exercises.

Smaller jazz units were active, too. Blind Melon Chitlin', one of several combos, after a year of concerts exposing their member-composed repertoire of some forty works, also represented the Tribune festival at ACJF. Lee's guitarists did a complete performance on

guitar history, played a set at the Tribune festival with guest artist Johnny Smith, and backed prominent singers and modern dancers all year. Jam sessions occurred regularly in the Union Building; pick-up groups serviced pre-school orientation sessions, queen contests, and the dedication of the new Union Plaza; and selected students aided Billy Byers, Tom Malone, Bruce Fowler, Lou Marini, Larry Willis, Jay da Versa, Rufus Reid, and other jazz heavies in afternoon lecture-demonstrations on usage of various instruments.

All this, plus involvement in Kuchler's community symphony and the chamber ensembles, brought the jazz students prominently into general view, a view enhanced by no less than a hundred articles and reviews in the local and national press.

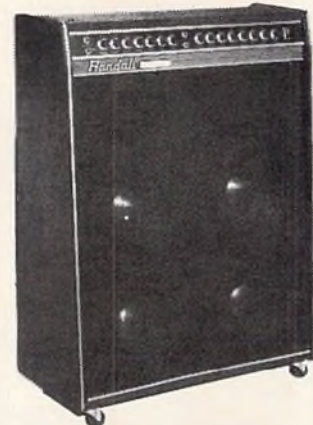
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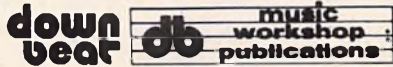
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training proceeded. The minimal program —band, improvisation, and arranging —leaned toward creativity: Ladd programmed not only selected student works at formal public concerts, but all student works informally on campus, where improvised solos were spread among all the band members; jazz had its own section of second year theory, all exercises being performed in class; and a third year of theory dealt exclusively with the creation of new harmonic systems. Combos earned class credit; the reading band explored the big band repertoire; master classes in arranging, composition, and the instruments, all conducted by visiting artists, focused attention on current professional practices; a class in the stylistic history of jazz and rock, attending to the great players of both, solidified student knowledge of their heritage; and any student could pursue a specialized interest through directed study. It was a very good year. But perhaps the students felt the best part to be their personal relationships with the visiting faculty—they got to know the guys with the good gigs.

Next September the Westminster jazz program is slated for expansion. Improvisation must be divided into beginning and advanced sections. An added big band will be required. Classes in calligraphy and the learning of standards are now being designed. The visiting faculty feature will expand to include classical artists. And new faculty members have been signed—Jonathan Cross, a clarinet, flute, alto and tenor sax, trumpet, flugelhorn, and trombone artist, thoroughly experienced in both jazz and rock, and Raoul Longworth, former guitarist with Art Van Damme and Fred Waring. As of now pre-registration figures indicate a doubling of jazz enrollment in '73-74. Looks like an even better year!

*William L. Fowler (B.M., American Conservatory; M.F.A., and Ph.D., Univ. of Utah) is a Professor of Music, Univ. of Utah; Consultant to the Music Dept., Westminster College; among some of Dr. Fowler's many other assignments and activities are: Coordinator, director, chairman, and president of numerous Jazz Festivals; a Lecturer, guitarist, author and clinician.*

**FINAL BAR**

*Continued from page 11*

eight. As a percussionist, his experiences ranged from circus and dance band to road shows, stage bands, concert bands and eventually symphony orchestras and grand opera.

He and his brother formed Ludwig & Ludwig in 1909 to manufacture Mr. Ludwig's newly designed drum pedal. He also conceived the idea for the foot-actuated tuning mechanism for kettle drums. These percussion inventions originated from Mr. Ludwig's own experiences as a musician.

The inventor of the Hammond electric organ, **Laurens Hammond**, died July 1 at his home in Cornwall, Conn., at the age of 78. An inventor most of his life, Mr. Hammond became interested in producing music with electricity in 1933, and two years later he introduced the first Hammond organ. Mr. Hammond was born in Evanston, Ill., grew up in Europe, then returned to the Midwest and settled in Chicago in the late 1920s.

He retired as chairman of the board of the Hammond Organ Co. in 1960.



**JOHN MAYALL**  
Sept. 21-22, Winterland, S.F.

**BETTE MIDLER**  
Sept. 27-30, Berkeley, Calif.

**FACES**  
Oct. 9, Oakland, Calif.

**DAVID BOWIE**  
Oct. 14, Civic Aud. S.F.

**SHA NA NA**  
Nov. 23-24, Winterland, S.F.

**TBA**  
Aug. 17, Oakland, Calif.  
24, Winterland, S.F.

Sept. 21-22, Winterland, S.F.  
27-30, Berkeley, Calif.

Oct. 14, Civic Aud. S.F.  
Nov. 23-24, Winterland, S.F.

**JUDY COLLINS**  
Aug. 24-25, Masonic Aud. S.F.

**STAN KENTON**  
Aug. 17, Hollywood Bowl

**OSCAR PETERSON**  
Aug. 17, Hollywood Bowl

**CANNONBALL ADDERLEY**  
Aug. 17, Hollywood Bowl

**COUNT BASIE**  
Aug. 17, Hollywood Bowl

**ELLA FITZGERALD**  
Aug. 17, Hollywood Bowl

**STAN GETZ**  
Aug. 17, Hollywood Bowl

**BLUE OYSTER CULT**  
Aug. 4, Denver, Colo.  
5, Dallas, Tex.  
11, Los Angeles  
12, Houston, Tex.  
14, Milwaukee, Wisc.  
18, Tampa, Fla.

**DAVID BROMBERG**  
Aug. 15, New York City  
17-18, Lenox, Mass.  
24-26, Philadelphia, Pa.

**JOHNNY CASH**  
Aug. 8, Cuyahoga Falls, Ohio  
10, Pontiac, Mich.  
12, Providence, R.I.  
13-18, Holmdel, N.J.  
28, Arlington, Ill.

**CHICAGO**  
Aug. 15, Des Moines, Iowa  
16, St. Paul, Minn.  
17, Milwaukee, Wisc.  
18-19, Chicago  
20-22, Detroit  
23, Cleveland, Ohio  
24, Cincinnati, Ohio  
25, Edwardsville, Ill.  
26, Kansas City, Mo.  
28, Omaha, Neb.

**MAC DAVIS**  
Aug. 11, Hampton, Va.  
12, Warwick, R.I.  
16, Louisville, Ky.  
21, Denver, Colo.  
23-24, Columbus, Ohio  
25-26, St. Paul, Minn.  
27, Atlanta, Ga.  
28-29, Syracuse, N.Y.  
30, Pueblo, Colo.

**BARON VON OHLEN**  
Aug. 19-24, Sacramento, Calif.

**GUESS WHO**  
Aug. 5, Fort Wayne, Ind.

**AL GREEN**  
Aug. 7, Cuyahoga Falls, Ohio  
Sept. 5-6, Holmdel, N.J.

**MANHATTANS**  
Aug. 7, New York City  
17-19, Cleveland, Ohio  
24-30, Augusta, Ga.

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9-11, New York City  
14-16, Chicago

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10, Winterland, S.F.  
12, Las Vegas  
13, Denver, Colo.  
17, Detroit, Mich.  
18, Asbury Park, N.J.  
19, Columbia, Md.  
20, New York City  
25, Boston

**JOHNNY MATHIS**  
Aug. 6, Saratoga Springs, N.Y.  
15-17, London, England  
18, Leeds  
Sept. 1, Yorkshire

**BUDDY MILES**  
Aug. 17, Philadelphia, Pa.

**PETER NERO**  
Aug. 8, Oakbrook, Ill.

**BILL QUATEMAN**  
Aug. 10, New York City

**TOM RUSH**  
Aug. 5, Phoenix, Ariz.  
11, Boston  
19, Cohasset, Mass.

**SANTANA**  
Aug. 12, Jersey City, N.J.  
15, Providence, R.I.  
16, Columbia, Md.  
17, Hartford, Conn.  
18, Norfolk, Va.  
19, Philadelphia, Pa.

**EARL SCRUGGS**  
Aug. 10, Hanover, N.H.  
11, Harpers Ferry, W. Va.  
12, Virginia Beach, Va.  
15, New York City

**WEATHER REPORT**  
Aug. 24, Perugia, Italy  
26, Chateau Villon, France

**GRAND FUNK**  
Aug. 9, Greenville, S.C.  
10, Atlanta, Ga.  
11, Birmingham, Ala.  
16, Toronto, Canada  
17, Montreal, Canada  
18, Jersey City, N.J.  
24, Amarillo, Tex.  
25, Fort Worth, Tex.  
26, Corpus Christi, Tex.  
31, Jackson, Miss.  
1, Chattanooga, Tenn.

2, Charlotte, N.C.  
14, New Orleans  
15, Lake Charles, La.  
21, El Paso, Tex.  
22, Albuquerque, N.M.  
23, Phoenix, Ariz.  
25, Hawaii

**HELEN REDDY**  
Aug. 8, New York City  
11, Hampton, Va.  
21, Denver, Colo.

**BRIAN AUGER**  
Aug. 8-12, Los Angeles

**HARRY BELAFONTE**  
Aug. 5-12, Los Angeles

**CASS ELLIOT**  
Aug. 9-11, Miami  
15, Baltimore

**New York City Scene:** At the Half Note, the Billy Taylor trio is booked from Aug. 6-18. Appearing with Billy Taylor to Aug. 11 will be Art Framer, followed Al Gray until Aug. 18; Cannonball Adderley is slated Aug. 20-25; Horace Silver and Johnny Hartman appear Aug. 27 to Sept. 1; the Bill Evan Trio is scheduled from Sept. 10-22; Freddie Hubbard follows from Sept. 24 to Oct. 6; Kenny Burrell is slated Oct. 8-3; Woody Herman is scheduled from Nov. 12-17; followed by Sonny Rollins, Nov. 19 to Dec. 1; and Dizzy Gillespie and Zoot Sims from Dec. 14 to Jan. 5. James Moody and Eddie Jefferson will be at the Jazz Boat, Aug. 7-12; Al Hibbler follows, Aug. 14-19; and Louis Hayes will appear, Aug. 21 to 26.

Art Blakey and the Jazz Messengers are slated for mid-August at the Top of the Gate. ... At The Bitter End, Harry Chapin opens Aug. 8 for a week, followed by Alex Harvey

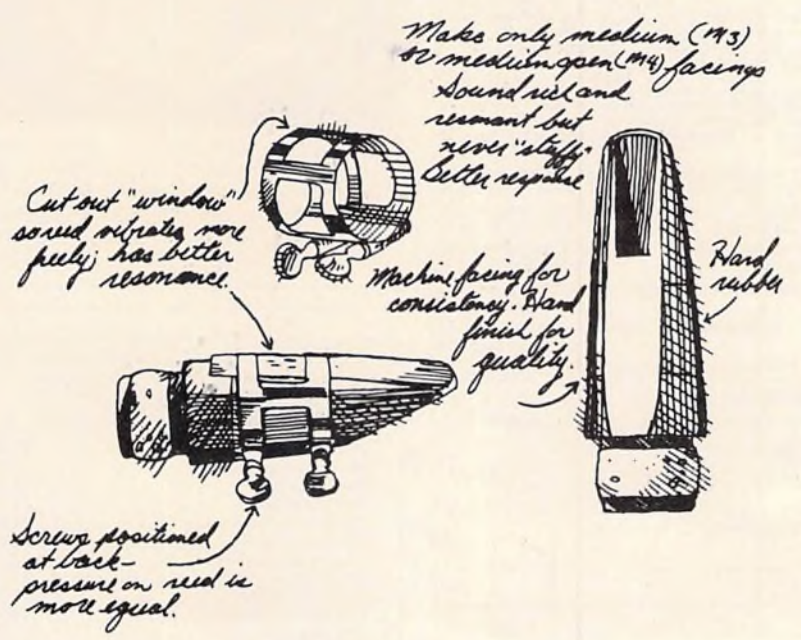
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(Aug. 15-20), Billy Paul (Aug. 22-27) and Charlie Daniels & Stories (Aug. 29-Sept. 3).

**Chicago Scene:** Sy Oliver and his band wind up three weeks at the London House Aug. 19. The Ray Bryant Trio comes in Aug. 21 through Sept. 9, followed by the Marian MacPartland Trio Sept. 11 through the 30th. Mike Longo opens Oct. 2 for two weeks followed by Kenny Burrell Oct. 16 through 28 ... Mr. Kelly's continues its parade of bands with Count Basie Aug. 20 through the 26th and Woody Herman Aug. 27 through Sept. 2. Duke Ellington will play a week at the club in October ... Rock Ensemble Chicago will be in the area Aug. 18 and 19 for concerts in the Chicago Stadium. They will also play gigs in Milwaukee, Wis., Evansville, Ind., and Edwardsville, Ill. ... At the Jazz Showcase, McCoy Tyner is slated to open Aug. 8 followed by Yusef Lateef Aug. 15, and Blue Mitchell, Red Rodney, and Teddy Edwards Aug. 22. As part of his annual August tribute to the memory of Charlie Parker, Showcase producer Joe Segal also expects to feature a number of prominent musicians.

**Houston Scene:** La Bastille Club features Wayne Cochran and C.C. Riders, Aug. 10-18; Roy Ayers and Ubiquity, Aug. 20-25; Airtio, Aug. 26 to Sept. 2, and the Horace Silver quintet, Sept. 7-15. Following Horace Silver, the club will be closed and will reopen Oct. 5 with Stanley Turrentine.

## POTPOURRI

(Continued from page 11)

Shirley Bassey's *Carnegie Hall Concert* has been released by United Artists in a double LP set. The singer is expected to open in September for a three week stand at the International Hotel in Las Vegas ... Stax Records has signed the British rock group, Skin Alley. An American tour is planned ... After some delay, Columbia records has announced that it will release the original sound-track album of *Pat Garrett & Billy The Kid* with songs composed by Bob Dylan ... Henry Mancini's original score for *Visions of Eight*, the official film of the XX Olympiad will be released by RCA on a long-play album ... New Fantasy releases include *Primo* and *Mambo With Tjader* by Cal Tjader, Kenny Burrell's *Both Feet On The Ground*, *Naturally* by Letta M'bulu and the Mongo Santamaria's Afro-Latin Band with La Lupe, *Monto Y La Lupe* ... Prestige has recently released *Charles III* by Charles Earland, *Chicago Concert* with James Moody and Gene Ammons, Leon Spencer's *Where I'm Coming From, Phase I* by the Art Ensemble of Chicago and *Seeking Other Beauty* by Bayete ... Eric Malamud has been signed to produce singer/songwriter Dee Ervin for General Recording Corp., Atlanta, which distributes GRC and Aware labels.

Comedian Martin Mull managed to talk the Palatine, Ill., city council into making July 7 Martin Mull Day. He was even given the key to the city. Mull was doing five night's at Chicago's Quiet Night at the time.

On Tuesdays and Thursdays until Sept. 13, Bryant Park, between 40th and 42nd Street from 5th Ave. To Avenue Of The Americas, NYC will be the scene of lunch hour live music programs.

Among the performing organizations are groups led by Max Kaminsky, Sol Yaged, Red Balaban, Bill Watrous and former Stan Ken-



ton arranger **Joel Kaye** with his New York Neophonic Orchestra. **John Danser's** Inferno, a jazz-rock group, will also be featured as well as other latin and stage and jazz units.

The Honorable **Walter E. Fauntroy**, Delegate to the United States Congress from the District of Columbia, and **Jack Valenti**, President of the Motion Picture Assn., have joined Congressional Entertainment Complex in a salute to **Carl Anderson**.

Anderson who stars as Judas in the Universal film *Jesus Christ Superstar*, was designated "Entertainer Of The Year." He was presented with a plaque by Congressman Fauntroy at the American Film Institute Theatre in the John F. Kennedy Center following a special preview showing of the movie.

Beginning at 6 p.m. on Aug. 29, WKCR-FM, New York City, will mark what would have been **Charlie Parker's** 53rd birthday, by presenting a nonstop, uninterrupted marathon festival of Bird's music. Virtually all of the great saxophonist's recordings, no matter how rare, will be broadcast. Also to be featured are live interviews with musicians and writers who worked with and knew the man.

In the past WKCR-FM (89.9 in New York) has honored **John Coltrane**, **Charles Mingus**, **Albert Ayler**, and **Archie Shepp** with similar music festivals.

**Don Ellis** and his orchestra are playing six nights a week at the Magic Mountain Valencia, Calif., through Sept. 8.

Jazz musicians **Jimmy Owens**, **Joe Newman**, **Richard Davis**, **Roland Hanna**, **Joe Chambers** and **Paul West** played a memorial service for **Donald Harper**, the director of Special Programs at the New York State Council on the Arts. The service was July 16 at the Central Presbyterian Church, New York City.

Columbia Masterworks has announced that it has commenced work on a series of at least 12 recordings which will feature the works of some 20 black composers. The Black Composer's series grew out of an agreement between Columbia Records and the Afro-American Music Opportunities Assn. The five-year recording project will focus around the selected works of major black composers from various countries, active from the 18th century to the present.

The first four recordings will include the music of **Chevalier de Saint George**, **Clarence Cameron White**, **Ulysses Simpson Kay** and **Roque Cordero**.

**Gary Bartz** has a new album called *Follow, The Medicine Man* which Prestige says will be released shortly. . . . **Merly Saunders** and **Jerry Garcia** have completed a live recording for Fantasy. The album recorded at **Freddie Herrera's** Keystone / Berkeley will be released in the fall.

A new jazz LP series has been launched by Paula Records. Initial releases will include recordings by **Art Ensemble of Chicago**, **Young-Holt Limited**, **James Moody** and **Mal Waldron**. Also slated for the future are releases by **Sonny Stitt** and **Odell Brown**.

**Gene Krupa** was formally inducted into the **down beat** Hall of Fame on Sunday, July 14. The inductor was **Benny Goodman**. The occasion was a performance of *The Original*

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Quartet (plus Slam Stewart) at Ravinia Park, a leafy glen on the North Shore of Chicago. The audience numbered 11,334 persons (largest crowd of the season) all of whom expressed great delight in the group's crisp, clean, swinging concert.

The biggest news in the Midwest recently was the return of the original **Benny Goodman** Quartet to Chicago for the first time since 1937. More than 12,000 people (a season record) blanketed Ravinia Park for the event, which lived up to its promise in every way. **Gene Krupa**, who played superbly, received the **down beat** Hall of Fame award from Benny Goodman, to the accompaniment of a standing ovation.

**Herbie Mann** is talking about recording an album in England with a group of young musicians including **Eric Clapton** and **Ginger Baker**, with everyone contributing original music to the session.

Transition, an all-jazz FM show (WNIB-97 f.m.) heard week-ends in Chicago, will feature a conversation with **Freddie Hubbard**, Aug. 24: "Great Black Music" with the **Art Ensemble of Chicago**; "Scat. What's That?", featuring **Eddie Jefferson**, **Babs Gonzalez**, **Annie Russ**, **Joe Carroll** and others, Aug. 31; and the "Vocalaphone—The Voice as an Instrument" with **Andy Bey**, **Leon Thomas**, **Jeannie Lee**, **Flora Purim** and **Pharoah Sanders**, Sept. 1.

## CHORDS

Continued from page 8

### Open Letter . . .

I am writing this letter in defense of some of my fellow musicians, some of whom, to this day may not even be aware of what has been taking place the last several weeks, yet will find their names maligned because of what I am about to relate.

Besides being a sideman (bassist) with various jazz artists (Paul Bley, Lee Konitz, Chris Conner, etc.), I find time occasionally to lead a group called the Inner Peace Ensemble.

Now, in regards to this, I received a telephone call on June 25 from a friend of mine in Connecticut saying he'd received a poster advertising concerts (part of the Newport Festival) on Staten Island, July 5, featuring the groups of Charles Mingus, Roy Ayres and myself. He inquired as to who would be performing with me. I was quite surprised. No one had approached me personally, by phone or by mail, informing me of this appearance—yet my *name* appeared in print on a concert announcement! Since I was to be out of town that week (I was playing in a trio accompanying vocalist Chris Conner) it would have been impossible for me to appear, even if someone had previously "sounded me" about playing. The day I was to leave town I received a telephone message from Juma Sultan (co-ordinator for the N.Y. Musicians group; part of the Newport Festival) asking me to give him a date which I would be free to play. I was not at home when he called the left the message with my service). While I was out of town an associate of his called my home for a confirmation of that July 5 date!

While out of town with Ms. Conner, I ran into pianist Ran Blake, who mentioned he'd gone to see a concert that Andrew Hill was to have been performing and that Mr. Hill did not

appear. I am wondering how many other artists who are responsible, committed persons, were also not informed about their scheduled appearances?

In a time when jazz is still struggling to get some structure as regards business and financial aspects, how can fellow musicians in positions of authority, come off with illegal acts like posting peoples names on concert announcements without beforehand clearing it with the person to be performing?

So, to the general public, some of whom might have been temporarily turned off by having their favorite group or soloist not show-up, consider the fact that he or she might not even have been apprised of the fact that he or she was to appear.

I think some sort of committee should be present to head up the hiring of talent and should be made to check out contracts, etc. to assure that those people who are named to appear are aware of this. This would save the public annoyance and feelings that he's been ripped-off and would save the musician's integrity. I for one, feel insulted about this, because I make it a point to show up for gigs, whether they be benefits, concerts or ordinary club dates.

I hope that any other musicians who have had this happen to them, will make their feelings known.

Richard Youngstern

Bronx, N.Y.

### More For Lou

I am writing in reference to your interview with Lou Donaldson in the June 21 issue. I am surprised that your magazine would print and back such reactionary statements as "... your prime motive when you're working with a group is to stay in business." Donaldson then went on to cut down Ornette Coleman as unpleasant, and as the type of player who is destroying jazz.

I would like you to recall that when Bird and Dizzy were developing Bop in the late 40s, the mainstreamers were saying that those young people were destroying jazz with noise. And in fact, whenever some new kind of music developed, the inventors were looked down upon. . . .

It has become increasingly evident that progressive jazz is soon going to be mainstream, and this is important for the preservation of jazz. Donaldson's music is great, and an essential part of jazz, but if anything is destroying this music, it is his intolerance.

Andy Steman

Chappaqua, N.Y.

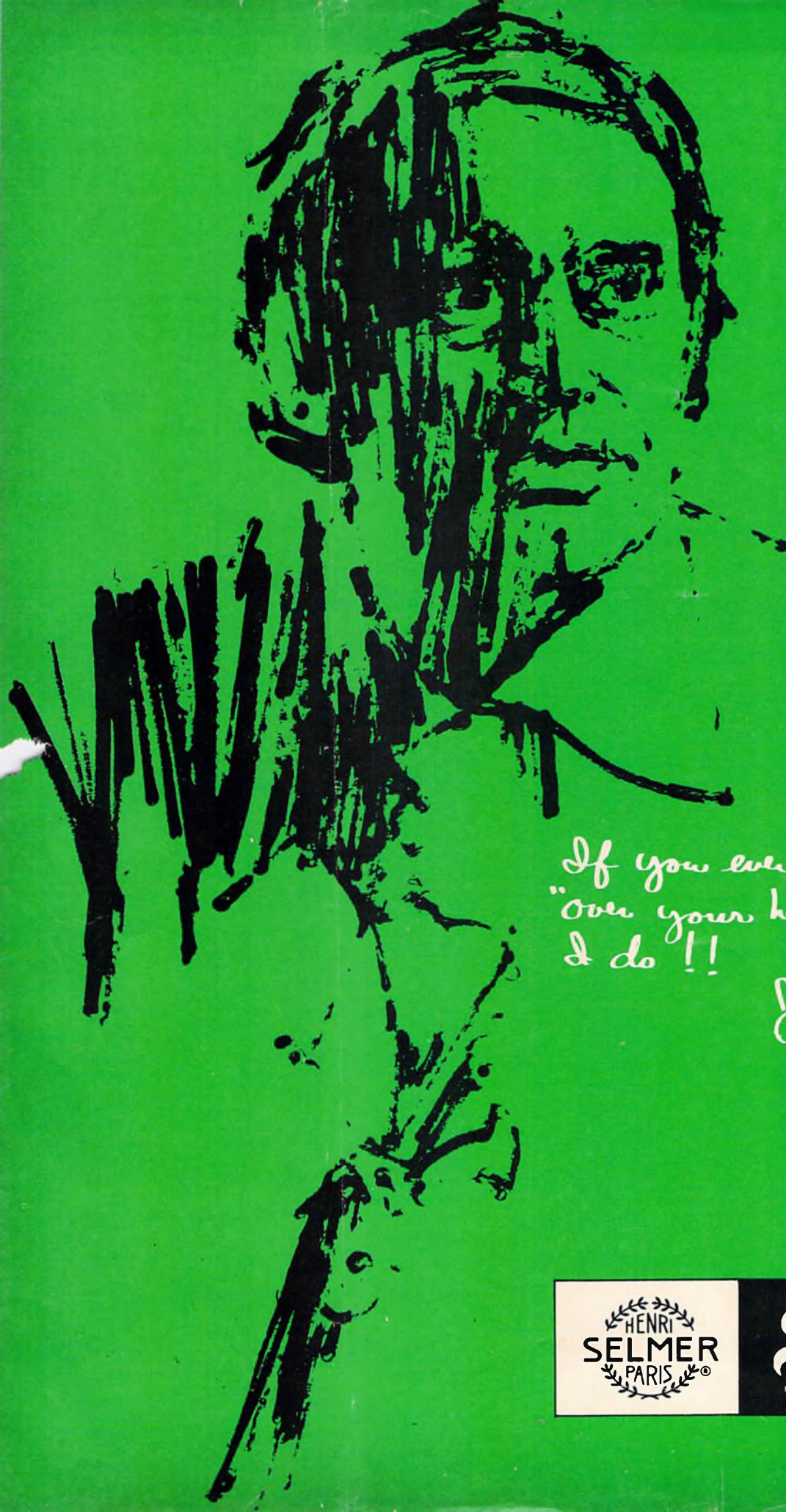
### Right On Crusaders!

. . . The July 19 issue was great. It was good to see the article on the Crusaders. It's good to see they are finally being recognized for their vital contribution to the development of jazz or black music. Those just discovering this exciting, creative group must get the first Lighthouse album: their best hits and the Hollywood album (not movie music). Right on Crusaders.

P.S. **down beat** should give an historical perspective to jazz-blues-rock. You should give better coverage to the blues and blues oriented jazz that is popular with black people. . . . Do more Jim Schaffer-type interviews. They are masterpieces.

San Francisco, Calif. Manuel R. Rodriguez





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