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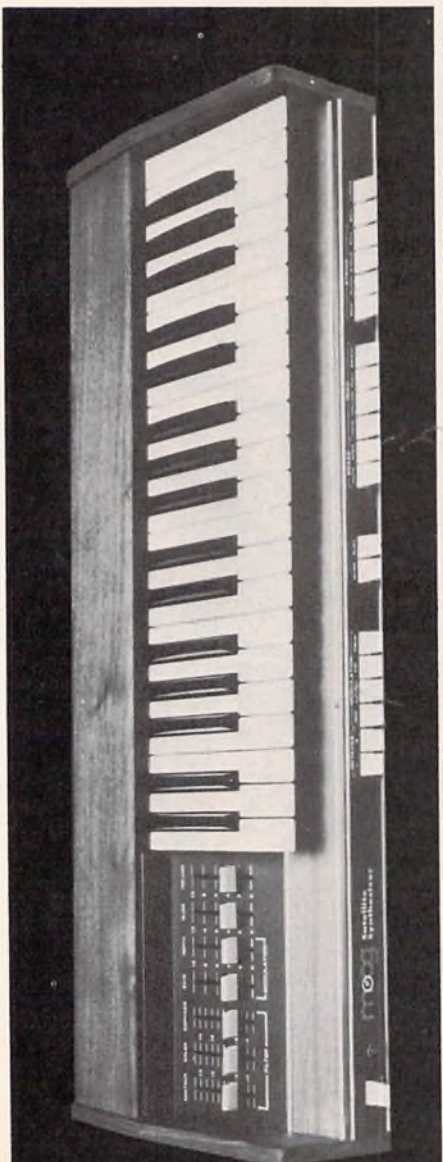
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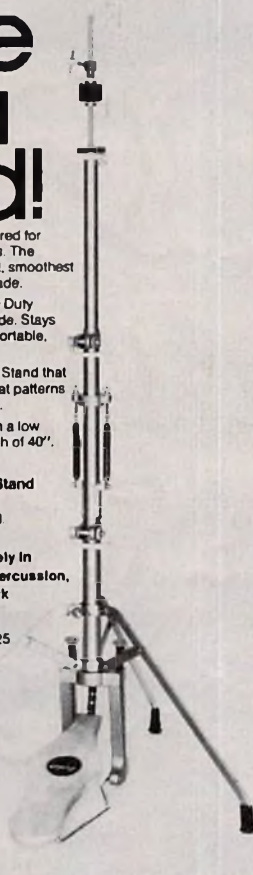
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By Charles Suber

Several of this issue's features are on keyboard players: Ramsey Lewis, Brian Auger and Chick Corea. They speak well for themselves; the word "keyboard", rather than piano or organ, deserves comment.

Not too many years ago, the piano was described as a percussion instrument; i.e., sound resulted from a (felt) hammer hitting a string. Its dynamic level depended on the force by which the keys were struck (or tickled if they were ivories) by the player's fingers (or elbows depending on your critical viewpoint). A slight variation of sound level was made possible by raising or lowering the lid. Slamming the lid was not considered good form by most conservatories. And so, because of its natural sound production, we now refer to the traditional piano as an "acoustic". (The classical player calls it a "grand" but neither he nor his axe are on first call these days.)

Then came the electric piano (EP), circa 1960. It has several advantages: *portability*—that is, it has handles (but some models today weigh as little as 22 lbs.); *dependability of tuning*—not always so with early models, but then, no one cared that much if A didn't always equal 440; *amplification*, with enough volume to keep a rock guitarist honest.

Actually, the fact that an EP does not sound like an acoustic has been a big factor in its popularity. Early rock—which by carbon dating can be traced back as far as 18 years—depended on sounds "discovered" either by players not overly burdened with musical training or by musicians who wanted out of old, rigid forms. Early EPs could easily deliver all three chords and if the amp developed feedback then another golden oldie came into being. Today's EPs, some with full 88-keyboards, are virtually basic, or doubling, instruments for the contemporary pianist.

The organ has remained pretty much the same except for annual additions of new stops ("popped corn" and "Irish bagpipes") for the home music maker. Only recently, with new solid state circuitry ousting the older tone generators and the addition of synthesizer "satellites," has the organ appreciably changed.

The synthesizer began to come into performer use about three years ago and immediately began to complicate life for semanticists and officials of the musicians' union. The latter, some of whom haven't yet recovered from electrical recording (Edison was a scab!), would rather not accept synthesizers as legal musical instruments.

But when we talk of synthesizers as *keyboard* instruments, we're on semantically shifting sand. Already on the market is a *percussion* synthesizer, activated by striking a bongo drum head to which a sensor is attached, thence into the synthesizer and rearranged to taste. Also available is a *wind* synthesizer, activated by blowing into a normal reed mouthpiece to which a sensor is attached; various tonalities and modes are further altered by fingering the instrument, which resembles a straight soprano sax, and adjusting various knobs and slides on the accompanying panel board.

Also coming up (prototypes are available now) are *polyphonic* synthesizers which are capable of chordal response. The first models will be keyboard activated, although there is no technological barrier to equip any traditional instrument to activate a synthesizer and open a wide door for the creative musician.

Special. There will be a sampler record of an outstanding jazz player inserted into each and every copy of the next issue of *down beat*, dated Nov. 8, on sale at newsstands and in music stores on Oct. 25. The issue will also feature Elvin Jones, Maynard Ferguson, the Lighthouse (back on tour with a new LP), Malo and the Tower of Power. Chuck Mangione takes over the Music Workshop. Tune in.

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An Appeal

I am a student at the University of Tulsa, Tulsa, Okla., and for a year and a half I have been attempting, without success, to bring a major name jazz group to campus. My main problem, of course, has been lack of funds. But another major problem has been finding the artists in which I am interested.

The only sources which have been available to me are the *Billboard Artists Guide*, *Who's Who in America*, and the New York and Chicago telephone directories; neither is much help. I have even tried writing record companies, which are no help at all. Of the letters I have sent out requesting booking information, only 20 percent have received replies

What is needed is a jazz artist index with a list of agents, artists and addresses and phone

numbers of everybody, from Kenny Davern to Steve Lacy to Cecil Taylor. Some of the various jazz co-ops would do well to apply their energies to such an effort.

As for my immediate problem, I guess I'll have to resort to public appeal. Would any of the following artists, who are free January '74 or December '73, write me, John Rahmes, 2658 E. 58th St., Tulsa, Okla. 74105: Don Cherry, Paul Bley, Lee Konitz, The Art Ensemble of Chicago, Jerry Hahn, The Revolutionary Ensemble, Cecil Taylor, Andrew Hill, Jimmy Giuffre, Sonny Rollins.

Chicago Doesn't Do it

This letter is written in regards to a once good and creative group that has followed the almighty buck into the ranks of inferior musicians. I am referring to the group

Chicago. The trash that they are playing now is a far cry from the great original music produced on *C.T.A.* and *Chicago II*. From what I have heard recently they might as well throw away the horns and become a typical acid-rock band All in all the group has diminished from one of the most original and creative bands around to a typical junk-rock band. In an age where the standards of musical taste have been heightened and the people are starving for good music, a group that once could meet those standards turns around and feeds people crap. And most of them eat it. I just hope that there are more people around who still have faith in quality musicianship and will fight for it.

Rich Lapka

Bellwood, Ill.

We're Here

I just picked up a copy of the September 13 issue and as usual we were left out.

"We"—Charles Austin and myself—have consistently been ignored by your magazine and other establishment music magazines while you have been making heroes out of nightclub and "Pop" performers under the pretext of covering "jazz" and good music.

Charles and I have been playing together since 1964 and are vital to the music scene. We are involved in the real avant-garde, but because the press and record companies cannot categorize our music, we have never been given a chance to reach a large audience.

Fifteen years ago, while a student at the University of Miami, Florida, I was kicked out of the practice rooms for playing "jazz"; now they offer a degree in jazz. However, last week the hierarchy told Charles that we were *too* "avant-garde" to do a concert there.

Try to realize that the past only exists in our minds—the old music belongs to the old musicians—in other words you can't help but enjoy a Lester Young, a Coleman Hawkins, a Dizzy Gillespie, a Sonny Stitt, but another person cannot assume their identity or play their music. Criteria changes, the basic elements of music aren't just melody, harmony, and rhythm, any more than the only place to play is the Village Vanguard.

What I'm saying is not that you are wrong, that you are villains (yet), but I am saying that you should help the real musicians—bring about a real cultural revolution beyond the nightclubs and the middle of the road "don't take a chance" concept of recordings and business. Tell your people about the truth and the "Sporting Life" and how they are being manipulated by the industry, led down more than the one garden path, and tell them to cause music to achieve its rightful place, and above all to learn to make music together.

Joe Gallivan

Key West, Fla.

RIP

While glancing through the International Critics Poll in the Aug. 16 issue, I noticed, under miscellaneous instrument, TDWR, 3 votes for Little Walter on harmonica. I guess Rip Van Winkle must have a couple of sons that have turned critics and have been asleep for half a dozen years or so, because Little Walter died in February 1968.

He was the best and most influential harp player this world has seen and also an excellent writer and singer, and much deserving of any votes in your poll. But I thought the poll was for live musicians only.

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INSIDE THE ELEVENTH HOUSE

JOSEPH L. JOHNSON

The Eleventh House, the new band featuring Larry Coryell, guitar; Randy Brecker, trumpet; Mike Mandel, piano and synthesizer; Dan Trifan, bass guitar; and Alphonse Mouzon, drums, are in the Vanguard Recording studios finishing off their new LP before embarking on a European tour.

Fresh from break in dates at "My Father's Place" in Roslyn, Long Island and a concert in Baltimore which also included Weather Report, the band recorded three tunes on 8/23/73... Coryell's *Lolita* and *Ism* and Mouzon's *Funky Waltz*. To me, the latter sounds like the best side of the session. It swings like a monster and has a commercial enough sound that it could make it with the discotheque crowd as well.

Larry's playing a new guitar made by Hagstrom. It is called "The Swede", and it has all the power of the old Les Paul models but with more adaptability.

The session is being produced by Danny Weiss, who seems more like one of the gang than a producer. Maybe that's why the group sounds like natural good fun rather than the usual manufactured studio product. —klee

M.F. MUGGED IN NYC

Maynard Ferguson, trumpeter, trombonist and bandleader was commuting between his gig in Philadelphia and New York City where he was putting the final touches on the editing of his Columbia album, recorded live at Jimmy's during the Newport festival.

As he entered the Croydon Hotel he found a robbery in progress. Two tuxedoed criminals were making their way into various safe (?) deposit boxes. Maynard, along with his two

JAZZ MELTS SNOW IN ICELAND

Many knowledgeable experts on the distant frontiers of jazz will tell you that finding a jazz musician in Iceland is the equivalent of discovering the Abominable Snowman of the Himalayas. Well, don't you believe them, 'cause it isn't true. From a recent trip to the wind-swept island, *down beat's* Swedish correspondent Lars Lystedt is happy to report that "there's a lot more than volcanoes brewing in the Reykjavik area, although on a small scale. But then, Reykjavik with its 80,000 inhabitants is a small town, as capitals go."

Historically speaking, there have been jazz and jazz musicians in Iceland since the middle 40's, but the geographical isolation has prevented many talented cats from receiving their due recognition. Nevertheless, the tasteful guitar player Jon Pall Bjarnason declined an offer from George Shearing a few years ago, and Iceland's "elder statesman" of popular music, Kristjan Kristjansson and his now defunct sextet so impressed Bill Russo on a Stan Kenton stop-over that he sent 10 originals as a personal gift.

A curious fact is that a genuinely Icelandic

jazz record has yet to be released. According to one of the most aware record producers, former drummer Svavar Gestis, local jazz LP's are impossible to sell. And the average buyers are primarily geared towards pop and classical music.

But, wonders above all wonders. A new big band was born in the month of June; unfortunately its jazz repertory is at an absolute minimum.

The band is called the FIH Orchestra (FIH stands for Félags Íslenskra Hljómlistarmanna, i.e. Icelandic Musicians Union) and is under the leadership of arranger/composer/pianist Magnus Ingimarsson. Of the soloists, veteran tenor man Gunnar Ormslev and vibraphonist Reynir Sigurdsson are eminently listenable.

No matter what they believe in of England, even Icelanders can't live on cod alone, and the FIH band would welcome additions to their meager book from helpful big band leaders all over the world having pop and rock arrangements to spare. Please address to Mr. Sverrir Gardarsson, FIH, Laufasvegur 40, Reykjavik, Iceland.

companions, Don and Ernie Garside, were handcuffed and forced to join two hotel employees and two other guests on the floor of a rear corridor of the hotel.

Maynard estimated his loss at somewhere in the neighborhood of \$2,000, however the thieves overlooked a black attache case which Maynard managed to conceal by falling on it when the captives were told to lay down. That case contained the entire payroll for the Ferguson band amounting to \$6,000.

Though unharmed, except for a rather painful wrist ache from the handcuffs, Maynard told the *New York Times*...

"I still love New York but I think the hotels are going to have to beef up security!"

LAZY GOD'S RIVER

In what may well be the underground date of the year two of the more elusive young avant-garde players, violinist Toni Marcus and clarinetist Perry Robinson, participated in a New York recording session for release on the Italian E. M. I. label.

Also on the recording with Marcus and Robinson, veterans of Gunter Hampel's Galaxie Dream Band, were Jeanne Monterey (formerly of Jim and Jeanne), vocals; Maruga

(recently heard on Weather Report's latest recording), drums; Bill Follwell (formerly with Albert Ayler, Ars Nova and The Insect Trust), trumpet; Chris Greulich, fender bass; and Chet Wollner (a researcher of ethnic music whose tapes of Ethiopian folk music will shortly be released on Folkways), harmonium, flute and gong.

Before the two sessions were over bystanding flutists Sam Phipps and Peggy Imig, as well as this reporter, had joined in the music making. The recording was done at Blue Rock Studios and was done completely without isolating baffles so the musicians were free to wander about the studio and interact during the recording sessions, which were engineered by Janet Rothbun. The working title of the album is *Lazy God's River*, a Toni Marcus original composition based on a Sufi religious chant. —klee

BE-BOP CITY IS ALIVE

August 20, the New York Jazz Museum opened its exhibit on The Be-Bop era with a special opening night party. In addition to photographs of Dizzy Gillespie and Charlie Parker, plus other key figures in the movement, and various memorabilia, the exhibit

JAZZ AT THE 12TH GATE

It would be excessive to say that jazz is alive and well in Atlanta, Ga., so let's pull in our belts with the rest of the nation and say simply that jazz is alive—which in this town is no small claim.

A few years ago Thelonius Monk was a chancey booking at the Atlanta Jazz Festival; today, specifically within the last four months, Atlanta has hosted McCoy Tyner, Elvin Jones, Weather Report, Bill Evans, Rahsaan Roland Kirk, Gary Bartz, Larry Coryell, Big Mama Thornton, and Mose Allison, all at a small club called The Twelfth Gate.

The Twelfth Gate began in the mid 60's as a quasi-church for the purpose of servicing the needs of the new hordes of street kids. Its history paralleled the history of the nation's counter-culture—it became a coffee shop, a free drug clinic, a home for local rock groups, and finally in the quietism of the Nixon years it died. It has now been resurrected by two young women, Robin Feld and Ursula Alexander, in the form of a jazz-progressive rock club. Though it has been remodeled somewhat (it was originally a house), and though it successfully fought city hall for a beer license, its economics are still marginal. It still gives the feeling of an organization

serving a need, it is still intimate (small), and without pretension (funky).

The form of The Twelfth Gate's present incarnation seems to indicate that at least some of a generation weaned on rock now needs jazz. The extent to which this is true is the big question for Robin and Ursula. Robin arranged no less than nine media interviews (4 radio, 2 television, 3 newspaper) during Mose Allison's recent one week booking and for lack of time had to turn down many more. The turnout for Mose was very good. McCoy Tyner, who during his stay became truly loved, has promised to return even though he is drawing less than his usual fee. Rahsaan, who went out on the floor and danced with the audience, will return. ("I like it better than ball parks.")

In fact all the featured musicians seemed to understand that though this is virgin territory and the yield is low, there is value in plowing the land. Already The Twelfth Gate's draw is being measured against projections for a bigger club. Meanwhile, the farming goes on with Herbie Hancock and Pharoah Sanders negotiating to come in next. —david moscovitz

hibit features film of a Ralph Gleason **Jazz Casual** telecast featuring Dizzy Gillespie's Quintet (Dizzy Gillespie, trumpet; Leo Wright, flute and saxophone; Lalo Schiffrin, piano; Bob Cunningham, bass; and Chuck Lampkin, drums).

Music was provided by Howard McGhee, Cecil Payne, Duke Jordan, Sam Jones, Billy Higgins and Tommy Pough sitting in with McGhee's all-stars on alto sax.

In the audience were such luminaries as dancer Baby Laurence; Robert Reisner, former proprietor of "The Open Door," scene of a number of Charlie Parker jam sessions; pianist Walter Bishop, Jr.; Don Schlitten; and Doris Parker. Guests were invited to come dressed in the style of the bop era. The prize for the best costume was a two way tie between **down beat's** Gary Giddens and editor emeritus Dan Morgenstern.

The New York Jazz Museum, located at 125 W. 55th St., is open Tuesday through Sunday from 1:00 p.m. until 6:00. This exhibit is expected to last into November.

potpourri

Has It Been That Long Dept.? On Sept. 20 the **Four Freshman** (Bob Flanigan, Ross Barbour, Ken Albers and Ray Brown) celebrated the vocal and instrumental group's 25th anniversary. Founded in 1948, the quartet got its first recording contract in 1950 with the help of Stan Kenton who caught their act in Dayton, Ohio. Since then they've had two personnel changes (Alber joined in 1956 and Brown in 1973), recorded 34 albums, and had hits that remain 50s nostalgia classics. Who can forget *Graduation Day*? The Freshman report they are still doing the old songs in their own way—"love songs for lovers haven't changed that much."

Joe Kerr, manager of **Commander Cody and His Lost Planet Airmen**, says that if a gas shortage develops this year it could play havoc with pop music groups and cause a change in schedules and scheduling habits. Commander Cody, he said, travels in a specially designed bus. "If there is any form of gas rationing, we'd have to take a second look at our itinerary," said Kerr. "Our schedule takes us on jumps of anywhere from 200 to 500 miles a day, and how could we do this if they cut down on gasoline, or keep closing gas stations? We depend on buses for our livelihood," Kerr added, "and it's a serious situation for us."

Kenny Burrell, who injured his wrist in an automobile accident July 3, was the featured clinician at Bill Harris' guitar studio in Washington, D.C., on Labor Day. The cast required as a result of the accident was reportedly removed in August.

Drummer **Ron Pittner** reports from Paris that he and his trio, Free-Exit, have been investigating for almost a year "the mysteries of sound-art." The trio, says Pittner, will be playing in concerts, clubs and the next Nancy and Chateavallon Jazz Festivals, and will record its first album in March 1974. Beside Pittner, drums and percussion, the group includes **Kent Carter**, bass, and **Claude Bernard**, alto.

Drummer **Elvin Jones** debuted his new quintet during September at the Village Vanguard. Except for pianist **Masabumi Kikuchi**, a Tokyo musician studying with Elvin on a grant from the Rockefeller Foundation, the band is entirely new and includes **Frank Foster**, reeds; **Harold Alexander**, reeds

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27, Waynesboro, Pa.
28, Mt. Joy, Pa.
Nov. 12-17, New York City

CHARLES LLOYD

Oct. 21, Seattle
Nov. 3, Northridge, Cal.
13-18, Houston

DON McLEAN

Oct. 11, Manchester, Eng.
12, Croydon, Eng.
13, Bristol, Eng.
15, London
16, Bournemouth, Eng.
21, Sheffield, Eng.

BOLA SETE

Oct. 12, Stockton, Cal.
Nov. 13, San Diego, Cal.

ERROLL GARNER

Oct. 15-21, Columbus, Ohio
Nov. 21, Detroit
26-
Dec. 9, Chicago
11, Indianapolis

CHUCK MANGIONE

Oct. 22-
Nov. 10, London, Eng.
11, Springfield, Mass.
14-19, New York City
30, St. Bonaventure, N.Y.

MOODY BLUES

Oct. 24, Montreal
25, Pittsburgh
26, New York City
27, Philadelphia
28, Nassau, N.Y.
30-31, Chicago
Nov. 1, Louisville, Ky.
2, Baton Rouge
3, Ft. Worth, Tex.
4, Houston
6, Atlanta
7, Cleveland
8, Ann Arbor, Mich.

CAN'BALL ADDERLEY

Oct. 8-13, Worcester, Mass.
27, Chicago

GARY BARTZ

Oct. 9-14, San Francisco

CHARLIE BYRD

Oct. 27, Latrobe, Pa.
Nov. 2, Annapolis, Md.
3, Elgin, Ill.
8, Raleigh, N.C.
9, Rocky Mountain, N.C.
10, Suffolk, Va.
13-29, Annapolis, Md.
30, Columbus, Ohio

CHICK COREA

Oct. 12, U of Buffalo, N.Y.

CAL TJADER

Oct. 24, Calif. State, S.F.
26-27, San Francisco

ROCK & ROLL REVIVAL

Oct. 12, New York City
13, Miami
26, Bowling Green, Ky.
27, Des Moines, Iowa

THE DESCENDANTS OF MIKE & PHOEBE

Oct. 11, Fort Valley, Ga.
12, Atlanta
14, Tuskegee, Ala.
15, Montgomery, Ala.
16, Birmingham, Ala.
17, Tuscaloosa, Ala.
22, Huntsville, Ala.
25, Durham, N.C.

N.Y. BASS VIOLIN CHOR

Nov. 7, Camden, N.J.

BARON VON OHLEN

Oct. 29-
Nov. 3, Cincinnati

STAN KENTON

Oct. 14, Marshall, Minn.
15, Brainerd, Minn.
Oct. 16, Fergus Falls, Minn.
17, Jamestown, N.D.
18, Rapid City, S.D.
19, Pierre, S.D.
21, Oelwein, Iowa
22, Mt. Pleasant, Iowa
23, Forest City, Iowa
24, Baraboo, Wis.
27, Detroit
30, Wh. Sulphur Spr., W. Va.

MAYNARD FERGUSON

Oct. 10, St. Paul, Minn.
11, Fargo, N.D.
13, Winfield, Kan.
14, Topeka, Kan.
18, 19, Boone, N.C.
20, Belhany, W. Va.
22, Bethesda, Md.
23, Bristol, Va.
24, Richmond, Va.
25, Pittsburgh, Pa.
27, Chicago
29, St. Louis
31, DeKalb, Ill.

SARAH VAUGHAN

Oct. 13-28, England (tour)
31, Budapest
Nov. 3, Vienna
4, Belgrade
6, Bari, Italy
7, Pescara, Italy
8, Bologna, Italy
9, Venice
10, Lisbon
11, Palma, Majorca
12, Barcelona, Spain

DAVE BRUBECK & DARIUS BRUBECK ENSEMBLE

Oct. 13, Wilmington, Del.
14, Rochester, N.Y.
15, Burlington, Vt.
17, Elkhart, Ind.
28, 29, Shreveport, La.
Nov. 8, Sewanee, Tenn.
1, Wichita, Kan.
8, Jackson, Mich.
10, Toronto

STEVE MILLER BAND

Oct. 12, 13, Winterland, S.F.

J. GEILS BAND

Oct. 19, 20, Winterland, S.F.

THE KINKS

Oct. 26, 27, Winterland, S.F.

JOHN McLAUGHLIN

Nov. 16, Berkeley

BEACH BOYS

Nov. 17, 18, Winterland, S.F.

HUMBLE PIE

Nov. 21, 22, Winterland, S.F.

MUDDY WATERS

Oct. 26, Stillwater, Okla.

CARPENTERS

Oct. 10, Las Vegas, Nev.
11, Rexburg, Ida.
12, Provo, Utah
17, Portland, Me.
18, Bangor, Me.
19, Springfield, Mass.
20, Troy, N.Y.
21, Binghamton, N.Y.
22, Buffalo, N.Y.
23, Kitchner, Ont.,
24, London Ont.
25, Kalamazoo, Mich.
26, Muncie, Ind.
27, South Bend, Ind.
28, Evansville, Ind.

ERIC ANDERSON

Oct. 17-22, New York City
26, Albany, N.Y.

BS & T

Oct. 12, Bloomsburg, Pa.
13, River Forest, Ill.
15, Alamosa, Colo.
16, Pueblo, Colo.
17, Brookings, S.D.
18, Blackhill, S.D.
19, Sioux City, Iowa
20, Des Moines, Iowa
21, Topeka, Kan.
23, Cedar Rapids, Iowa
24, San Antonio, Tex.
25, Dallas, Tex.
26, San Angelo, Tex.
27, Portales, N.M.
28, Amarillo, Tex.

BLUE OYSTER CULT

Oct. 13, Dayton, Ohio
14, Toronto

DELANEY BRAMLETT

Oct. 12, Las Vegas

DAVID BROMBERG

Oct. 13, Passaic, N.J.
20, Meadville, Pa.
26, Philadelphia, Pa.
28, Buffalo, N.Y.
29-31, Toronto

VIKKI CARR

Oct. 18, Memphis

CARTER FAMILY

Oct. 12, Missoula, Mont.
13, Bozeman, Mont.
28, Peoria, Ill.

JOHNNY CASH

Oct. 21, Missoula, Mont.
13, Bozeman, Mont.
15, Nashville

CHICAGO

Oct. 12, Las Cruces, N.M.
13, Albuquerque
16, Denver
26, Ypsilanti, Mich.
27, Columbus, O.
20, Dayton, O.

MAC DAVIS

Oct. 12, Evansville, Ind.
13, Indianapolis, Ind.

MILES DAVIS

Oct. 24, European Tour
Nov. 20,

EARTH, WIND AND FIRE

Oct. 10, San Diego

JOHN HAMMOND

Oct. 16-20, Vancouver
28, New York City

DR. HOOK

Oct. 19, Albany, N.Y.
20, Cookeville, Tenn.
21, Lynchburg, Va.

RAMSEY LEWIS

Oct. 12, Northridge, Cal.
14, Springfield, Ill.
19, Beachwood, O.
22, Denver
23, Akron, O.

MAHAVISHNU

Oct. 11, Winston-Salem, N.C.
12, Chapel Hill, N.C.
19, Boston
20, Passaic, N.J.
24, Manchester, N.H.
28, New Haven, Conn.
30, Chicago

MARK/ALMOND

Oct. 14, Chester, Pa.
20, Passaic, N.J.

ROGER MCGUINN

Oct. 13, Hanover, N.H.
19, New York City
20, Princeton, N.J.

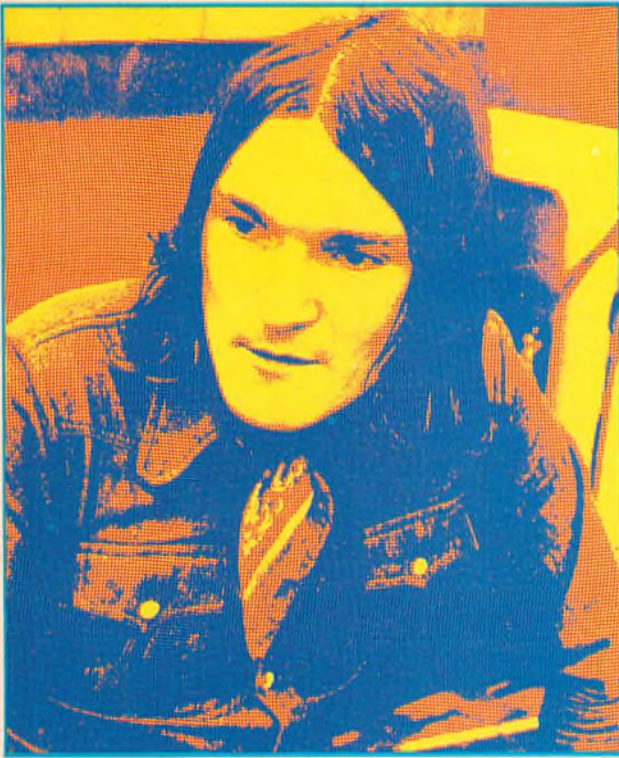
MOTT THE HOOPLE

Oct. 10, Cincinnati
11, Chicago
12, Detroit
13, Cleveland
14, Toronto
16, Rochester, N.Y.
17, Buffalo, N.Y.
18, Pittsburgh, Pa.
19, Columbus, O.
20, Charlotte, N.C.
21, Greensboro, N.C.
24, Providence, R.I.
26, New York City
27, Boston
31, Indianapolis

BILL QUATEMAN

Oct. 26, Palatine, Ill.

down beat NEWS



BRIAN AUGER

"ten years later"

by frankie nemko

"When you left England I was still playing piano—mostly for kicks, and when I did get any bread it was about thirty bob a night." (Thirty bob is a little under \$4.) Talking with Brian Auger again after ten years was a strange yet familiar experience. Strange because of all the inevitable changes that have taken place (he's certainly in a higher income bracket these days); familiar because our changes seem to have run concurrently.

Brian has a strong sense of dedication and commitment to everything he says and does. He admits that England is not the greatest place to live right now, and could have left long ago for a more comfortable life in Switzerland, Spain, Germany or Italy where he is more accepted musically than in his home country. But he doesn't feel this is the answer, and rather sees himself as an international commuter.

"Music is the universal language," says Brian. "It has bound young people together, worldwide, with their own culture. As far as I know that's the first time in history such a thing has happened."

The involvement of Brian Auger is parallel to the evolution of contemporary music. In England, too, the 1964 Beatles revolution opened up exciting new avenues for musicians like Brian who were fed up sounding like the latest idol—Bill Evans, Wynton Kelly, Herbie Hancock . . . "That's when I first got interested in the organ, by listening to Jimmy Smith, "Groove" Holmes and Jack McDuff.

"The first group I had in that bag had Rick Laird on bass and John McLaughlin on guitar—what we were doing then, we were doing far too early for anybody to get into it—it wasn't jazz, but it wasn't rock."

After a succession of groups (Trinity and Steam Packet) and a year of one-nighters practically all over the globe, Brian listened to his inner messages and formed a completely new band, one that got away from the whole commercial trip. Brian said, "We'll do what the hell we want and if it goes, it goes; and if we disappear, we disappear. That's why we called it Oblivion Express."

Since its inception in 1970 there have been several personnel changes. The current lineup includes Brian Auger on organ; Barry Dean, on bass guitar, (a member of the original group) who is also doing a lot of writing; Lennox Laington, an authentic West Indian conga player; Jack Mills, lead guitar; and Stephen Ferrone, the newest addition, on drums. Their music is as eclectic as anything I've ever heard.

All his early influences were jazz and blues oriented—listening to records of Louis Armstrong, Muggsy Spanier and Big Bill Broonzy. "When I was about nine or ten I'd have all these blues riffs—improvisation—going on inside my head and I wondered what it was; I'd say to myself, 'Man, how can I play that?' Later, I was into Kenton, Mulligan, the Jazz Messengers, and Horace Silver just blew my mind."

Although Brian uses material like *Compared to What* and *Inner City Blues*, he doesn't strike me as being a touter of protest songs. "No, those are simply statements of my musical feelings rather than any sociological involvement. The thing that interests me is why people were singing in the fields. The reason, of course, was because they were having a hard time and the only way they knew to let go of their feelings was through music. This is what I try to communicate to my audiences—a pure feeling of music."

How does Brian feel about some of the jazz giants?

"When Coltrane died that was a huge loss; what he did harmonically was breaking totally new ground. And for me, as a pianist, I was always fascinated by what McCoy Tyner was doing when he was with Coltrane—he laid the foundations for all the new guys like Herbie Hancock, Chick Corea. I don't think anyone has come along who has influenced the whole direction of music the way Trane did.

"Now when it comes to Miles—Miles is always Miles. I really respect the guy. The series of albums he did back in the late 50s and early 60s with Gil Evans, were absolute mind blowers. But I just went out and bought *On The Corner*—I'm afraid he's going to have to do better than that—that ain't Miles to me! That was the first time I realized rock had gotten to Miles.

"Years ago I realized there was going to have to be a fusion. We tried to build a bridge between the two, playing stuff like Hancock's *Maiden Voyage* on our *Befour* album."

Brian has very strong feelings concerning the current music scene. "Harmonically pop is at the stage where the market is saturated with screaming guitar solos and there's no way out. They're just going to have to get down and do the work necessary to raise pop above the standard it's at today. So much is sounding the same."

Brian is, however, optimistic about the future of pop, an area he considers himself to be a part, and cites the mass acceptance of such people as Herbie Hancock and Weather Report. The labels are finally beginning to fall and when asked what kind of music he plays, he replies: "I play Brian Auger music—come and hear it, and have your own trip."

RAMSEY LEWIS



“... those 88 monsters that I love ...”

BY MIKE BOURNE

Ramsey Lewis played The London House. Chicago is his home. The London House is somewhat a matrix of his music. So he played at his best ... even if his echo-plex aborted now and then.

The night of my interview, his music proved exemplary: some blues (*Please Send Me Someone to Love*), some ballads (*Summer Breeze* and *He Ain't Heavy*), some jazz (*The Everywhere Calypso*), some r&b (*Slippin' into Darkness*), even some classical soundings (the adagio from the *Concierto de Aranjuez*), and *The In Crowd*—all spirited. He and bassist Cleveland Eaton and percussionist Morris Jennings played together with uncommon intimacy—and fervour! They excited each other. They laughed. The audience appreciated, as the audience has for some time.

Ramsey Lewis is a curious artist—a funky virtuoso, a creative entertainer, too often critically damned because he played what he wanted to play. We talked of this.

downbeat: Considering the severity of the criticism you've encountered, the obvious question is: Has success spoilt Ramsey Lewis?

Lewis: I haven't thought about it, to be

honest with you. We were moving along fairly well when *In Crowd* happened, the point at which “success came” to Ramsey Lewis. At that point, I'd begun feeling much more comfortable, playing from night to night, because I didn't have to worry about my kids' tuitions. I didn't have to worry about the mortgage payment. So, not that it spoilt me, but I think it made me a bit more comfortable and secure, which enabled me to get more inside my heart. Success is relative—it's compared to what. And to me, success is not necessarily money. Success means succeeding at those things that you dig, or at least being able to work at those things that you dig. The monetary part of it, I haven't paid too much attention. I've always thought of money as a means to an end. It's all compared to what.

downbeat: You're from Chicago, right?

Lewis: Right. Born here, went to school here. I studied at the University of Chicago for my academics and Chicago Musical College for my music. I didn't finish, though. What happened, I took a year off from college in 1959 to go to New York, because Birdland called for us. In the 50s, that's when Birdland was it.

downbeat: “The Palace” of jazz.

Lewis: Yeah, right. So they called. We were

the house group at the Cloister Inn in the basement of the Maryland Hotel. We had a couple of records out at the time. They weren't doing a hell of a lot, but they were holding their own. We were in school, and so I said, I'll take off a year and see what it's about. They only wanted us to come for three weeks. So we went there, and fortunately the media checked us out, and through publicity and all, we did the Randall's Island festival, the Newport Jazz Festival, and we played the Village Vanguard. Three weeks turned into about three months in New York. So I never got back to school. One gig led to another, the money got better, the tours got longer. I was writing much more in those days than I am now ... that's another story. This went on for a while, until 1965 when the thing busted wide open.

downbeat: You were recording on Argo then. And Chess *Daddy-O Daylie Presents Those Gentlemen of Swing!*

Lewis: Right! You don't look that old! In fact, if it wasn't for *Daddy-O*, I don't know where we'd be today. Because even after the Chess brothers recorded us, they didn't know what to do, they had it on the shelf, they didn't even release it. So *Daddy-O* came around to the company, because he introduced us to the Chess brothers, and he

told them if they would put it out, at least in Chicago, that he would air it. And of course, in those days, Daddy-O was the impresario of jazz. So he played it, and one thing led to another and we got more and more popular.

downbeat: What was the genesis of that first trio, with Eldee Young (on bass and cello) and Red Holt (on drums)?
Lewis: We were all in school. I was the church pianist when my Dad was the choir director, and the organist was Wallace Burton. He had a 7-piece band, the Clefs, that played for college proms and social functions. It wasn't a Lawrence Welk type band by any means. It was a very hip r&b jazz type thing. So one Sunday after church, he said, "I need a piano player. Would you like to play in my band?" I was 15. I said, yeah! I could use the money. And I hadn't really gotten into jazz. The only jazz I'd gotten into, my Dad introduced me to Art Tatum when I was 11, and Oscar Peterson and Erroll Garner. And I was amazed, but I hadn't really gotten into playing it. I wanted to, so I started playing for the Clefs, and this went on from when I was 16 till I was about 18 or 19. Then the Korean War busted the band up, but the rhythm section was left: piano, bass, and drums, myself, Eldee Young, and Red Holt. Enter Daddy-O Daylie. He said, "Hey, you guys ought to stick together. And you need a name now. Call yourselves the Ramsey Lewis Trio." So that's how the trio really started—and that was a long time ago.

downbeat: How did you decide to record *In Crowd*? It isn't exactly an obvious song.
Lewis: I was in Washington D.C. playing at the Bohemian Caverns. We had a record session coming up on the weekend. This was like on Tuesday. We were gonna do like nine tunes, and I think I had seven down. So one afternoon, I was having lunch in this place, and this waitress came over and she said, "What are you doing?" I was getting my notes together for the album, what I was gonna play. She said, "Why don't you record *The In Crowd*?" The in what? She said, "It's on the jukebox." And she played it. So I said, maybe. I was kind of desperate at that moment. The session was three days away and I needed two more tunes. So I went by a record store, I bought the 45, took it back to my hotel, and played it, wrote out the changes, and we had rehearsal that day. And it felt good. But I said, well, at least it'll fill the album out—because as far as I was concerned that was not one of the major tunes on the album. So we played it that night, and the people started reacting to it. So I said, maybe this will do good for the album. That following night, we recorded it, and the audience participation was out of sight. They were clapping and carrying on and, of course, it's history now.

downbeat: It's such history that you eclipsed Dobie Gray. People remember the song by you, not the original recording. The same thing with the McCloys and *Hang On Sloop*.
Lewis: That's probably one of the few times in the history of the record industry that an instrumental eclipsed a vocal.

downbeat: Especially a jazz instrumental on top-40. I remember driving down Natural Bridge in Saint Louis and hearing it on the radio. I went, damn! Ramsey Lewis!

Lewis: We were driving to the East Coast and somebody in the car said, "Have you heard the new McCloys record?" I said, what is it? It came on the radio, and I said, I don't like it. Well, after listening to it and listening to it, I said, maybe. Same thing: we were doing the album and I needed some fillers. We played the damn thing at the Lighthouse in Hermosa Beach, which at that time was completely jazz-oriented—I mean, Thelonious Monk, Coltrane. And here I come with *Hang On Sloop*. A lot of people think it was rehearsed, but we started playing that song and the audience started singing, clapping their hands, and that's history too.

downbeat: After a time, I hated it. Not because of your playing, but because I had to play it as you played it *all the time*! People said, "Play *The In Crowd*! Play *Hang On Sloop*! Play Ramsey Lewis!" (Ramsey and I laughed at that and both offered that knowing look—knowing the ... discomfort of playing something again and again literally ad nauseum.)

downbeat: With that success, how soon did the bitching begin? The critical bitching?

Lewis: Immediately. Here's something that I'll never understand. From 1955 to 1964, I had a certain general formula for albums. That is, my Dad saw that I was introduced to jazz, Art Tatum and the like. Dad had me playing in church. So there's a contrast right there: black church music and Art Tatum. And I'm studying classical music. Wallace Burton and the Clefs took me into jazz. So I've always had a broad outlook. I could accept rock, r&b, jazz, classics. If it was good music, I could dig it. So when I started recording, if I'm gonna put out an album and say this is me, I want it to reflect what I'm about musically. So I always said, here's an r&b type thing, a pop type thing, a so-called jazz type thing. I did this for about 12 albums, and the critics were saying, "Yeah, Ramsey!" I did it on *The In Crowd*. On that album, I intentionally said, here's a couple things from the jazz catalog, here's a couple things from the pop catalog, here's a church type thing. I'd always done it. And of course, *The In Crowd*—as a filler! The thing busted wide open. With that album, the critics said, "Hey, he's not the same!" But what made me different? My approach to that album was the same as the previous 12. It just happened that John Q. Public said, "Hey, I dig this!" As soon as it sold, I don't know, a million or a little better, a little less, it's at that point the critics said, "He sold out! He's going commercial! He's not sincere to his art anymore! It's over!" And I said to myself, why? It's no different than the rest of the albums, the playing, the tunes.

downbeat: I wonder why they singled you out. (I used "they" because the animus toward his music happened before I became a critic, and hence, before I inherited that accepted disrespect for Ramsey Lewis.) Rather than, say, Les McCann or Herbie Mann, although he eventually got a lot of it?

Lewis: I was talking to Cannonball. He said it has happened to every jazz artist that enjoyed a bit of success commercially—short of Miles Davis. We were talking about his thing. He had a hit on ... ?

downbeat: *Mercy Mercy*.

Lewis: Right! Now, you pick up a Cannonball album, not only is there a *Mercy Mercy* type tune on it, but Cannon goes on out. Cannon can play outside as long as he wants to. And then we relate it to Ahmad Jamal, Wes Montgomery, Dave Brubeck, I don't know how many others. Until they started selling records, they were accepted as pure or being sincere to their art. But as soon as a record was heard on a top-40 station, oh-oh! Next thing, they were put down for it. And we decided that maybe, in those days, jazz was supposed to be something special to a select few. I mean, you walked into a bar or went out to lunch with somebody, and said, "Hey, have you heard Cannonball?" And they said, "No, who's that?" I mean, you really felt like you were a big deal. You said, "Hey man, you square? You don't know Cannonball? Why, Cannonball is this and that and the other!" But when you went to lunch with these same people and they said to you, "Hey, I got the new Cannonball!" you said, "Aw shit! Now I gotta get somebody else!" That's what happened, I think. We got to the point where some of the very same people that heard me the week before the hit came heard me the week after and said, "Hey man, you're too commercial now!" How could I change in a 2-or-3 week

span? I think another problem people have is that they can't take a record on its own merits, or an artist.

downbeat: On my radio show, I did a program I called "proselytizing for music" and I played *Funky Serenity*, Chick Corea solo piano, and Philippe Entremont playing French impressionistic classics all together. And that's what it is: all three different, playing the same instrument, but all three different, all three beautiful, all music. And a response I had: "Why are you playing classical music on a 'jazz' show?" I said, it is a *music* show.

Lewis: I'll appreciate the day, and I know it'll never happen, that things like that will happen, when you can play a record because it's just damn good music.

downbeat: Jazz has that stigma. Mingus said "jazz" is as destructive as the word "nigger" is.

Lewis: I know for a fact, and firmly believe, that one of the problems with jazz is that it's a black music. I mean, it started, the improvisation thing, with black people. And anything associated with black people has been put down. It went through an era when jazz was only heard, in the 30s, the 40s, in black clubs. And when people said they were going slumming, like in New York, "Let's go uptown, hear some jazz! Yeah, let's go slumming!" But now that's over. You hear it played more now—except in black clubs.

downbeat: It isn't promoted everywhere yet. Columbia is promoting it some.

Lewis: Columbia is trying to treat jazz as a music on its own, a valid creative art that deserves promotion—not only because it is a valid creative art, but because it has appeal. And let's face it, they see that people will buy it—if promoted! And I dare say it's paying off. And look at Atlantic and Prestige.

downbeat: Before your move to Columbia, did it seem as if your career had waned? I hadn't heard you for some time and then Chess announced *Back to the Roots* and a campaign to "re-affirm" Ramsey Lewis.

Lewis: What happened was Leonard Chess passed in 1969. Leonard's base had always been in black radio. He solidified in r&b stations, then he branched out, whatever the record was. When he passed, that was it. We didn't know we had a one-man record company until Leonard Chess passed. The new company, GRT, knew that I was unhappy. The records weren't being promoted. They had started signing a whole lot of new acts, but they didn't know what to do with the old acts that had been there, Muddy Waters, Ramsey Lewis, the Dells, Ahmad Jamal. When *Back to the Roots* came out, they said, "We're gonna do it for you! Watch us!"

downbeat: As I remember, it was to be the first of six LPs.

Lewis: Right! What happened, at that time they had one midwest promotion person, none on the West Coast—out of my pocket, I pushed the album on the West Coast—none on the East Coast, and I think they had somebody in the South that was promoting religious records, pushing Chess on the side. How can you get an album off with a 1½-man promotion staff? In the trades, they did a big thing: "Ramsey Lewis! Back to the Roots! The New Ramsey! He's doing his old thing new!" or whatever they said. The words were there, but we got out on the street, it just wasn't there. Nobody was serving the stations. It was after that I started shopping. Columbia promotes their ass! I was not a new artist. I knew what direction I wanted to go in, what I felt about music, what I wanted to record. All I needed was somebody to sincerely promote and Columbia impressed me.

downbeat: How did the trio evolve all this time. What happened with the first trio? Why did it break up? Too much success?

continued on page 34



BONNIE, JUNE, ANITA, RUTH

A NEW POINTER VIEW

BY LEONARD FEATHER

As recently as last May, before their first public appearance as an independent act at the Troubadour in Los Angeles, the Pointer Sisters were virtually unknown to everyone but their parents, their manager, and the artists for whom they had worked in relative obscurity as backup singers.

The best measure of what has happened since then can be found in such facts and figures as these: their first album, on Blue Thumb, is at number 45 with a bullet on the pop charts; a single from it, *Yes We Can Can*, has just broken into the listings. They have been seen by a few millions in the four tapings they did on the summer replacement show *Flip Wilson Presents Helen Reddy* for NBC, and they appear in two of Wilson's own shows scheduled for airing September 27 and October 4. After an August tour second-billed under Chicago, they were due to whisk across the U.S. with their own Pointer Sisters Show, playing such prestigious gigs as Constitution Hall, the Monterey Jazz Festival and the Music Center in Los Angeles.

What makes it all so delightful is that the instant stardom is completely deserved. The story of the Pointers—Ruth, 27; Anita, 25; Bonnie, 23; and June (the one with the braces on her teeth), 19—is one that may influence the whole course of pop music. Instead of playing the safe soul game, they have explored just about every worthwhile avenue of jazz singing, an initiative for which they render thanks to David Rubinson, the Svengali who turned their heads in the right direction.

"I played them Lambert, Hendricks & Ross, King Pleasure, Eddie Jefferson, David Allyn, James Moody, Anita O'Day, Dakota Staton, Nellie Lutcher, Lorez Alexandria," says Rubinson. "Before that they had been victims of r&b radio; they had never heard the true spectrum of black music or of jazz singing, because they had been exposed to those short-lived groups and singers that the pop DJs play."

The Pointers, it should be emphasized, are not simply a jazz act. At one point or another you can hear in them hints of everyone from the Mills Brothers (toy saxophones played like kazoos) through the Boswells, the Andrews, the gospel singers, some of the rock people, and of course L. H. & R. Nor are they by any means designed primarily for records; their visual impact is no less sensational.

Catching them in person for the first time at the Troubadour, I saw four long-legged girls (Bonnie is the shortie at 5' 8", Ruth is 5' 11"), wearing lady-sings-the-blues-gardenias in their hair, and dressed in what ap-

peared to be thrift shop gowns. Their opener was *Cloudburst*, an early Hendricks piece, sung at a tempo that even four Annie Rosses standing side by side could hardly match. They wrote and sang a number called *Jada* (pronounced Jay-dah), named for Anita Pointer's seven-year-old daughter, in which during one a capella interlude they demonstrate how to whisper in rhythm; Willie Dixon's *Wang Dang Doodle*, a satirical medley called *Old Songs*, and a tune written and arranged by their pianist Norman Lansberg, *Pains and Tears*. All were components of their exuberant, energetic set, spiced with humor, showmanship and a brief touch of choreography.

The Pointers' irrepressible good spirits conceal with great success a background hardly conducive to such apparently carefree ebullience. They were born and raised in the ghetto of Oakland, Cal.; in their adolescent fight for survival they saw poverty at very close range. Both their parents, Elton and Sarah Pointer, were preachers. Ruth and Anita were married briefly as teenagers; their mother takes care of Jada and of Ruth's seven-year-old son and eight-year-old daughter.

The senior Pointers, in the traditional style of movie script black parents, kept the girls under a series of restrictions: dancing, movies, radio and the like were forbidden. "I guess that's why," Bonnie recalls, "when we finally got the chance to do our own thing, we went crazy." They sang in church, but had a tendency to break loose which seemed to the congregation to be less than proper.

About three years ago the girls were persuaded by their first manager to collect their worldly goods and head for Houston, where all kinds of gigs supposedly would materialize. Nothing happened. Anita remembers, "Somebody had given us David Rubinson's phone number and told us to call him if ever we needed him. He had never seen us, but he wired money so we could get out of Texas and back to San Francisco."

Once Rubinson entered the picture, the lives and fortunes of the Pointers took a 180° turn. Formerly an aspiring jazz musician (at the age of 16 he played drums with Buck Clayton), Rubinson was a Brooklynite who often made the pilgrimage to Birdland to dig Miles and Trane. After theatrical experience as a producer and director, he was with Capitol Records, then went to California in 1969 as Bill Graham's partner. He remained with Graham until mid-1972, then formed his own company with which the girls are now signed.

On their arrival home, they did their first jobs for Rubinson as backup singers for Cold Blood (on the

Sisyphus album) and with the Elvin Bishop group. While they were at the Whisky in Los Angeles with Bishop, Jerry Wexler decided to sign them for an Atlantic date. According to the girls, they submitted some of the same songs they are doing now, but were told they were not commercial. Instead, they recorded four mediocre r & b numbers that predictably made no impression. That was the end of their Atlantic association.

This was by no means the only goof of its kind; along the way they were passed up by A & M, Warner Bros., Epic and even personally by Clive Davis at Columbia. "The only man who responded the way I wanted," says Rubinson, "was Bob Krasnow at Blue Thumb."

Between the Elvin Bishop incumbency and the time when they finally broke loose, the Pointers went to a Columbia Records convention in London in July of 1972, appearing there with Dave Mason; backed up Taj Mahal on an LP and on television; recorded with Boz Skaggs, Grace Slick; Tower of Power, Sylvester and the Hot Band, Dr. Hook and the Medicine Show, the Hoodoo Rhythm Devils (who accompany the girls on the *Wang Dang Doodle* track of their own album), and Esther Phillips, who criticized them for coming to work wearing denims.

"Esther didn't know," says Anita, "that that wasn't typical. We had already gone into this thing of getting stuff from thrift shops, ripping out the shoulder pads, and dressing with our own special look. We used to just walk down the street in some town, wearing these clothes, and people would turn around and stare at us." Ruth added: "With us being so tall, they'd look anyway."

Guided by Rubinson, the girls incorporated the clothes into their act so that their appearance would be as individual as their sound. They accepted all his suggestions because, as Bonnie puts it, "After hearing so many groups that sounded alike, we had to do something different; and we wanted to do more than just sing. People go out nowadays and too often they're not really entertained; so even though some of the things David suggested did seem a little far out, we went along with him."

The close, personalized blend achieved by the Pointers is the more remarkable in light of the fact that none of them can read music or even play an instrument. They have simply been singing together for so long that their ability to voice a chord is all but instinctive. As for their jazz characteristics, Rubinson recalls that the records he played for them "absolutely blew their minds—they took to it real fast."

It wasn't until after being told of their occasional resemblance to the Andrews Sisters that they even heard an Andrews record. Significantly, the Pointers are neither a typical black group nor a quartet of black girls trying to sound white; rather, their ears are open to every conceivable kind of vocal effect, with or without words.

They are intelligent enough and ambitious enough to transcend race, generation and idiom gaps. Their marcelled hair is part of a carefully designed visual plan—somewhat ironic in the case of June, who was thrown out of high school for wearing an Afro.

Nowadays they can afford to have their clothing made first hand, by Ola Hudson, some of whose creations earned them a three page spread in *Women's Wear Daily*.

Their second album will be even more conspicuously jazz-oriented than the first, with Monk's *Straight No Chaser*, Neal Hefti's *Little Pony*, Horace Henderson's *Charleston Alley*, the Miles-Coltrane version of *Round Midnight*, featuring Bonnie, and the Massey Hall version of *Salt Peanuts*, with June singing the Dizzy Gillespie solo.

Jon Hendricks, now doubling as a columnist for the San Francisco Chronicle, catching them at the Circle Star Theatre, wrote: "They are the closest vocal group to jazz since the rock era began, and the nearest thing to Lambert, Hendricks & Ross I've ever heard outside my house. On the Benny Harris composition, *Cloudburst*, they sing my lyric so good I want to punch them in the mouths! . . . Under the aegis of David Rubinson, a man who can hear, they have brought solid jazz musical content back to popular entertainment, where it has always belonged. These daughters of the Revs. Pointer, so aptly named, are pointers indeed. They are pointing the way back to music." Hendricks soon afterward arranged to write some special material for the girls, and to appear with them at Monterey.

It is Rubinson's belief that the Pointers should be thought of primarily as a group rather than a collection of individuals trying to display their egos. "Each girl has her own particular strength," he says, "but we discourage any one lead voice. There will be no Connee Boswells, no Diana Rosses in this outfit."

For all their debts to the past, visually and vocally, it remains an inescapable fact that the Pointer Sisters are essentially products of today in their eclecticism, their extrovert style of projection, and their eagerness to incorporate into the act the highest possible level of musicality. db

RECORD REVIEWS

Ratings are
***** excellent, **** very good,
*** good, ** fair, * poor

Spotlight Review

CECIL TAYLOR

INDENT — Unit Core 30555: *Mysteries* (1972-1973).

Personnel: Taylor, piano.

Rating: ★★★★★

Rock critics and listeners often talk vaguely about body music and head music. One wonders what their reactions would be to the music of Cecil Taylor—everything music (head, body, heart, soul); music so intense as to almost physically lift the auditor.

And would they be able to deal with his music, be assailed by it, stripped by it, perhaps changed by it?

This is the second set of a March 11, 1973, concert at Yellow Springs, Ohio, where Taylor was an Antioch College faculty member. Taylor titled the event *Indent* and performed a three-movement, 44-minute solo work which he apparently calls *Mysteries*. The first part of the concert reportedly was music by Taylor's trio (Jimmy Lyons, alto sax, flute, and Andrew Cyrille, percussion).

This is the first production on Taylor's label, Unit Core, which he refers to as "a musicians enterprise."

Taylor, stung too often by domestic and foreign record companies, has not been heard on disc since the mid-1969 Shandar concert albums, which were little more than high-class bootlegs.

What you'll find here is *sudden* music, a product of rapidly alternating densities. These are the mysterious rumblings of a mind exploding through fingers, hands, arms, body. The beautifully cascading, clashing, oblique, dancing lines build through a multiplicity approach into mountains of sound—an accelerating construction of musical tapestries. Energies multiply atop one another, then divide and subdivide as Taylor moves from storms to calms and back.

To describe Taylor's music in terms other than those of total amazement would do it disservice. And to refer to him as less than one of the world's few musical geniuses would be to show a complete disregard for the music of the last half-century.

Some have referred to his music as somewhat inaccessible. They should be surprised with *Indent*. It's all here—the Taylor of thunder and the Taylor of almost pastoral grace. If you miss it you're missing an important facet of the artistic climate of the universe.

For information on *Indent* write to **down beat**. It's a limited edition, so hurry. —smith

BOB DYLAN

PAT GARRETT AND BILLY THE KID—Columbia KC 32460: *Main Title Theme* (Billy); *Cantina Theme* (Workin' For The Law); *Billy 1*; *Bunkhouse Theme*; *River Theme*; *Turkey Chase*; *Knockin' on Heaven's Door*; *Final Theme*; *Billy 4*; *Billy 7*

Personnel: Bob Dylan, guitar, harmonica, vocals;

Bruce Langhorn, guitar; Booker T., bass; Roger McGuinn, electric guitar; Byron Berline, fiddle, vocals; Terry Paul, bass; Jim Keltner, drums; Gary Foster, recorder, flute; Carl Fostina, harmonium; Russ Kunkel, bongos, tambourine; Carol Hunter, guitar, vocals; Fred Katz, cello; Ted Michel, cello; Donna Weiss, Priscilla Jones, and Brenda Patterson, vocals.

Ratings: ★½

Prophets, by rule, do not make very good soundtrack writers. Witness Jesus Christ in "Superstar." Similarly witness Bob Dylan, one of the '60s' major cultural voices, in "Pat Garrett and Billy The Kid."

If you happened to sit through the film version without nodding out, then Dylan's recorded soundtrack will definitely knock you out... dead asleep, that is. It sounds like Dylan gathered his fellow pickers around the back porch one wistful summer evening, gulped down a lot of beer and other assorted depressants, pulled out his dusty ge-e-tar, and started to jam it. The result is a rambling collection of monotonous and painfully aimless tunes. The prevailing mood is one of extreme languidness, perhaps due to a summer heat that just was too much for sustained inspiration.

Roger McGuinn's distantly mixed electric guitar plucking is distracting, while the other (acoustic) strings seem in urgent need of direction. Only Bruce Langhorn provides any tasteful and intelligent guitar work. Thanks to fiddler Byron Berline, the album's hypnotic drone is punctuated on side two by the light, knee-slapping *Turkey Chase*. In fact, only the first three cuts on side two—*Turkey Chase*, the poignant *Heaven's Door* and *Final Theme*, featuring some pleasant recorder and flute by Gary Foster—manage to stand up at all after repeated listenings. The rest limps embarrassingly for Dylan, and boringly for us. Dylan ends the album with a cryptic chorus that very well may express his own state of mind toward Pat Garrett, Billy the Kid, the '70s, and himself:

"Maybe we'll find you tomorrow/Drinking in some bar to hide the sorrow/Spending the time that you borrow/Figuring a way to get back home." —townley

BRIAN AUGER

BRIAN AUGER'S OBLIVION EXPRESS—CLOSER TO IT, RCA APL 1-0140: *Whenever You're Ready: Happiness Is Just Around The Bend; Light On The Path; Compared to What; Inner City Blues; Voices of Other Times*.

Personnel: Auger, organ, piano, electric piano, moog, mellotron, vocals; Barry Dean, bass guitar; Jack Mills, lead guitar; Lennox Laington, congas; Godfrey MacLean, drums, cowbell.

Rating: ★★★★★

The first thing that struck me about this album was the delightful vocal blend—then I looked at the credits and saw that Auger is the only member of the group listed as vocalist. So, I like all his voices—the more so since I know he hasn't been singing too long. I'd say he has it pretty well together here.

The same goes for his keyboard work. I have to admit that I've never been a great organ fan, but Brian's use of the Hammond is most appealing; as, of course, is his work with the other instruments in his repertoire.

All but two of the compositions (Gene McDaniels' *Compared To What* and Marvin Gaye's *Inner City Blues*) are originals by one or more of the quintet. For my ears, I prefer their own songs. I especially dug *Voices of Other Times*, a surprisingly romantic theme by Dean and Auger, in which Jack Mills' guitar had a very Santana-ish quality about it.

I noticed that again on *Light on the Path*, which had Brian leaping and bounding up and

down the organ, in and out of this seemingly carefully constructed composition—but all five guys names appear as writers, so this could just as easily have happened on the spur of the moment. Either way it's one of the more exciting tracks in an otherwise rather restrained set.

I really felt good about the drums-and-congas combination all the way through. Laington, I understand, is from Trinidad, and his sound has a most authentic ring to it. I think his contributions, together with Mills' guitar, are what give me that same glow I always get when listening to Santana. It's not really an emulation; I'd say it's more of an acknowledgment. —nemko

BACK DOOR

BACK DOOR—Warner Bros BS 2716: *Vienna Breakdown; Plantagenet; Lieutenant Loose; Askin the Way; Turning Point; Slivadi; Jive Grind; Human Bed; Calcote; Waltz for a Wollum; Folksong; Back Door*.

Personnel: Ron Hodgkinson, fender bass; Ron Aspery, alto & soprano sax, flute; Tony Hicks, drums.

Rating: ★★★★★½

The saga of Back Door is a show biz cliché: from discomfort as studio sidemen to unity as a trio, playing in a pub to a cult, deserving but never receiving praise enough, until finally by a quirk of fate (and/or Warner Bros.) released this album in America. The record is from a private tape the pub-owner had proselytized. I thought then and I think now they certainly justify the fervour of their following.

Each piece has precision, mainly a rhythmic riff articulated, like an etude, brief but brilliant. Hodgkinson is the source of it all. His fender bass is prolific, beyond bottom alone, like a guitar, or percussion, or a horn, and a helluva bass. Aspery and Hicks play likewise; they listen to each other and create together. They don't solo much; but then, each piece is a communal solo. Really, the genius of this music is what genius is about: it is unlike any music I know of and is damn good. —bourne

DON CHERRY

RELATIVITY SUITE—JCOA1006: *Tantra; Mali Doussn'gouni; Desireless; The Queen of Tung-Ting Lake; Trans-Love Airways; Infinite Gentleness; March of The Hobbits*.

Personnel: Don Cherry, trumpet, voice, composer; Charles Brackeen, soprano saxophone; Carlos Ward, alto saxophone; Frank Lowe and Dewey Redman, tenor saxophones; Sharon Freeman, French horn; Brian Trentham, trombone; Jack Jeffers, tuba; Leroy Jenkins, violin; Joan Kalisch and Nan Newton, violas; Pat Dixon and Jane Robertson, cello; Charlie Haden, bass; Carla Bley, piano; Ed Blackwell, drums; Paul Motian, percussion; Moki Cherry, tambura; Selene Fung, cheng

Rating: ★★★★★

Here is about three quarters of the music that went on during the week long JCOA workshop at Loeb Student Center last November, (see *Caught In The Act, down beat* May 10, 1973). After re-reading what I have said in that review, I find that basically it still holds true.

The orchestra which recorded this music is somewhat smaller than the orchestra which played at Loeb Student Center. For example, Cherry is the only remaining trumpet. This has had the effect of tightening the ensembles and centering a bit more focus on the soloists; Frank Lowe, Carlos Ward, Selene Fung, Charlie Haden, Carla Bley and Ed Blackwell in addition to composer, trumpeter, vocalist Cherry.

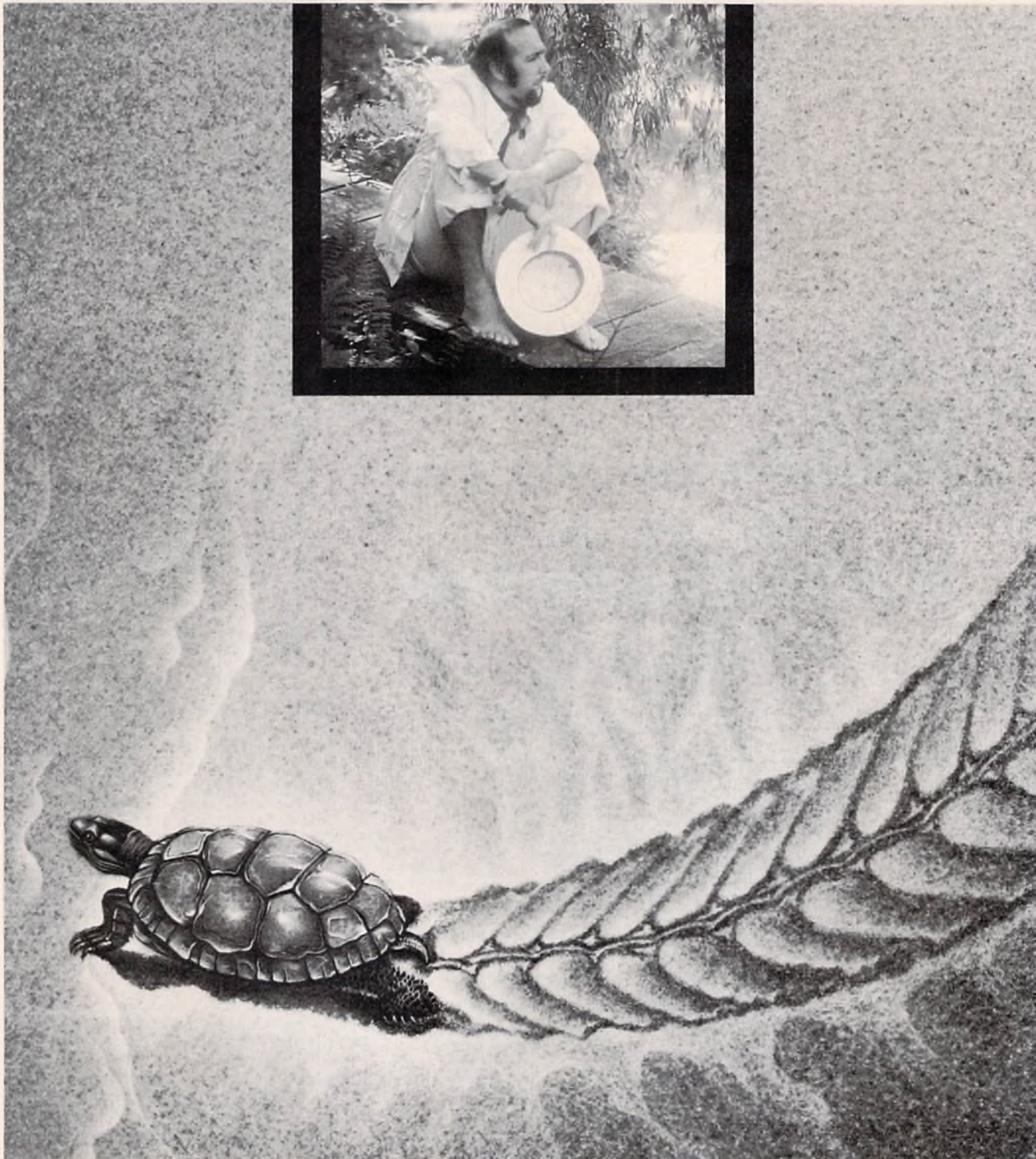
Like the rehearsals and the WBAI broadcast the record contains some superlative music.

Our Mann In Turtle Bay.

Herbie Mann's new album is a showcase for contemporary songs by many of today's most prominent composers including Dicky Belts, Bonnie Bramlett, Sly Stone, Tony Joe White, and Stevie Wonder. Herbie Mann interprets these rock classics with the freshness and individuality that makes his music always sound so vital and alive.

"Turtle Bay."

Herbie Mann's new album on Atlantic Records and Tapes.



There are two sections I'd like to single out for special study. One of these, *Infinite Gentleness* is the piano and strings chamber music section. The other was added between the concert and the recording date. It is *Queen of Tung-Ting Lake* with Selene Fung on the Cheng, which is a Chinese instrument of the Koto family.

Since the recording may not be readily available at your local music store it may be well to purchase the recording by mail from the down beat record club. Regardless of where or how you get the record, by all means get it. This universally spiritual music is a must for every fan of contemporary improvised music whether you call it rock, jazz or simply music. —klee

ERNIE HINES

Electrified Ernie Hines—We Produce Records Inc. Stereo, XPS 1902: *Electrified Love; Come On Y' All; Your Love (Is All I Need); What Would I Do; Sugar Plum; A Better World (For Everyone); A Change Is Gonna Come; Explain It To Her Mama; Our Generation.*

Personnel: Hines, vocals and guitar (all tracks); Rhythm sections: The Bar-Kays; The M.G.'s; The Movement & The Malaco Rhythm Section (Tracks on which these sections alternate are not specified); other personnel is unidentified.

Rating: ★

This album is a musico-socio-economic rip-off. On it is everything which absolutely everyone has heard before, only here it's a little more tepid.

Like James Brown? Want to hear a nostalgic echo of Sam Cooke? (There's even a Sam Cooke tune here!) How about Percy Faith's Howard Johnson-style string sections? And what about Henry Mancini backing a "soul singer"? Wait, there's more. What about a female chorus singing-saying "oh, oh" and

"baby, baby" almost like in *Lolita*, oh so mock-passionately in the distant background? Well, it's all here, but not really, only reflectively.

One star? There's an interesting and well done horn ensemble background on the title track... and Hines' articulation is good. Then too, this one is so painfully easy to rate. Save your money. —kopulos

GERMAN ROCK: NEU, LUCIFER'S FRIEND, FRUMPY

NEU—Billingsgate 1001: *Hallogallo; Sonderangebot; Weissensee; Jahresübersicht; Gluck; Negativland; Lieber Honig.*

Personnel: Klaus Dinger, vocals, banjo, percussion, guitar; Michael Rother, vocals, electric & acoustic guitar, el. & acoustic bass; Conny Plank, engineering; everyone, various sound effects.

Rating: ★★★★★

LUCIFER'S FRIEND—Billingsgate 1002: *Ride The Sky; Everybody's Clown; Keep Goin'; Toxic Shadows; Free Baby; Baby You're A Liar; In The Time Of Job When Mammon Was A Yippie; Lucifer's Friend.*

Personnel: Peter Hecht, organ; Dieter Horns, bass, vocals; John Lawton, lead vocals; Joachim Rietenbach, drums, percussion; Peter Hesselin, guitar, vocals.

Rating: ★★★½

BY THE WAY—Billingsgate 1003: *Goin' To The Country; By The Way; Singing Songs; I'm Afraid; Big Moon; Release; Keep On Going.*

Personnel: Carsten Bohn, drums, percussion; Karl-Heinz Scholt, bass; Rainer Baumann, guitar, steel guitar; Inga Rumpf, vocals, acoustic guitar; Jean-Jacques Kravetz, keyboards; Erwin Kania, keyboards.

Rating: ★★★★★

Due to the concerted efforts of a few truly progressive souls (mainly at the free-form radio station TRIAD, WXFM), German rock has made early inroads into the psyche of Chicago music lovers. Now, Gary

Pollack—a long a Chicago importer of such material—has taken the necessary first steps to make the music more readily available throughout the States. He's started an independent record company, Billingsgate, and, at the moment, has released 3 super-charged top-notch LPs with lots more to come... and soon.

Neu is the studio brain child of 2 ex-members of Kraftwerk. Joined by engineer *extraordinaire* Conny Plank, they've produced an album of dense textures colored by panoramic variances of blue (from natural bayberry shadings to ironized violet). Multi-tracking pre-recorded tapes, weird sound effects and echoes are much in use. The cuts are long, involved, and ever so soothing. Only the throaty scat vocals on *Weissensee (White Lake)* are inaccessible. (Originally, Neu was released on German Brain.)

Lucifer's Friend is a hard-rock band right up Led Zeppelin's alley, down to the vocals of the English lead singer. Good, but a bit plodding and just too derivative of Zeppelin circa '69 for my tastes. This, their first on European Philips, was recorded in 1970. They have since done two more, which have been heralded as much advanced and more original. Billingsgate plans to release both in the near future.

By The Way was recorded by Frumpy, a group that now forms the nucleus of Atlantis (same bassist, keyboardist and vocalist). Inga Rumpf is the focal point of the band, writing beautifully simple lyrics and singing in a strong, womanly voice. Her timbre and phrasing is equivalent to Elkie Brooks of Vinegar Joe, except that while Brooks is heavily blues based, Rumpf is singing out of a jazz context. Vertigo just has released their later Atlantis album in the U.S., but never got around to this one. Possibly it's due to the longer cuts and less commercial appeal of Frumpy. The solos here are longer, freer, and more to my liking. —townley

PAUL MOTIAN

CONCEPTION VESSEL—ECM 1028 ST: *Georgian Bay; Chi's Energy; Rebica; Conception Vessel; American Indian; Song of Sitting Bull; Inspiration from a Vietnamese Lullaby.*

Personnel: Motian, drums, percussion; Charlie Haden, bass (tracks 1, 3, 6); Keith Jarrett, piano (track 4), wood flute (track 5); Sam Brown, guitar (tracks 1, 3); Leroy Jenkins, violin (track 6); Becky Friend, flute (track 6).

Rating: ★★★½

Motian has been around a long time; a tasteful, inventive drummer who adds something to every musical event with which he's involved. On his first album as a leader he's come up with some excellent sidemen, some good tunes and a generally pleasing but somewhat uneven collection.

The fault, which is hard to define, is certainly not Motian's. He plays with his usual open, imaginatively free conception. Even his brief solo offering, *Energy*, is nice.

Haden, often a rhythm section mate with Motian, has a large role in both *Bay* and *Rebica*, offering far more interesting music than Brown's mostly disconnected acoustic work. There's a Spanish feel to both tracks, heightened primarily by Brown's contributions.

Indian, Jarrett's wood flute feature, and the piano-drum duo, *Vessel*, is beautifully together music. Jarrett's piano reminds one of Paul Bley, particularly in the early going. The thematic strain is very reminiscent of the material Bley uses. As the track progresses, Jarrett gets into Chick Corea moments, some Cecil Taylor bursts, then moves into his own thing.

There's some disorder in spots on *Lullaby*, but it's largely quietly and finely conceived col-

Eddie Henderson Realizes Eddie Henderson



Eddie Henderson, sideman for John Handy and Herbie Hancock, is trumpeting his way to the fore with a seething new solo album, *Realization*. Joining Henderson in the event are friends Bennie Maupin, Herbie Hancock, Lenny White III, Pat Gleason, Buster Williams and Billy Hart. Hear Eddie Henderson's *Realization* on Capricorn Records.

CAPRICORN RECORDS

lective interplay. Jenkins and Ms. Friend contribute lovely, sensitive work, and Haden and Motian cook all over the place. —smith

KENNY BURRELL

BOTH FEET ON THE GROUND—Fantasy 9427: *Nana; All Mine (Minha); Tomorrow; Spin; Good Morning; Heartache; Listen to the Dawn; Both Feet on the Ground.*

Personnel: Burrell, guitar; Al Aarons, trumpet, flugelhorn; Maurice Spears, trombone, bass trombone; Jerome Richardson, piccolo, flute, bass flute, clarinet, alto, tenor; Jack Nimitz, flute, bass flute, clarinet, baritone sax; Mike Wofford, piano and electric piano; Reggie Johnson, bass; Lenny McBrowne, drums; Moacir Santos, conga, percussion. On Track 6, Chache (Oscar Brashear) replaces Aarons and Ernie Watts replaces Richardson. On Track 4, Bob Brookmeyer, valve trombone, replaces Spears. Track 5 is played by Burrell and rhythm section only.

Rating: ★★★½

Burrell is, above all, a relaxed guitarist (sometimes a little too much so—you want to reach over and make sure he's still awake.) But his pleasant mainstream riffing, the excellent tunes, and Benny Golson's flowing and especially *musical* arrangements make this a quite satisfying set. —tesser

RICHARD DAVIS

SONG FOR WOUNDED KNEE—Flying Dutchman FD 10157: *Song for Wounded Knee; Watergate; ITT and Allende; Mr. Nixon and General Thieu; The Rise and Fall of Tricky Dick; America the Beautiful?; Agnewistic.*

Personnel: Joe Beck, guitar; Richard Davis, bass; Jack DeJohnette, drums.

Rating: ★★★½

The music is good. Davis, Beck and DeJohnette improvised together. No great symbiosis is sensed, but a communal energy is evident.

Song for Wounded Knee is really *Blue Monk*

up front. ITT and Allende is a guitar solo sounding like Beck thinking about what to play, then telling the engineer to "let it roll" and finally moving into something.

The Rise and Fall of Tricky Dick is abstract, but not at all abstract about Nixon—as the mocking wit of Mingus' *Fables of Faubus* had been about that scoundrel. *Agnewistic* is somewhat satiric, with an arco bass variation on a military march, but other than that, *America the Beautiful?* is the only piece really to a political point.

I'm not arguing the politics. Richard Davis is sincere; his concern for the American Indian and for Black music is quoted by Nat Hentoff in the liner. What I'm disturbed by is the conscious politicizing of what isn't really political—the music itself. The only really political thing on the record is the series of "provocatively challenging titles."

The music isn't illuminated by the titles, but is virtually eclipsed by the titles. And even moreso, I'm disturbed that the coming together of Davis, Beck, and DeJohnette didn't create much better music—because considering the rampant rhetoric of the production, I wonder if the music is nothing but an excuse for political posturing. —bourne

CLIFFORD JORDAN

CLIFFORD JORDAN IN THE WORLD—Strata-East SES 1972-1: *Vienna; Doug's Prelude; Ouagoudougou; 872.*

Personnel: Don Cherry (track 1) or Kenny Dorham (tracks 3, 4), trumpet; Julian Preister, trombone; Jordan, tenor sax; Wynton Kelly, piano; Richard Davis, Wilbur Ware, bass; Al Heath (tracks 1, 2) or Roy Haynes and Ed Blackwell (tracks 3, 4), drums.

Rating: ★★★

Jordan gathered quite a lineup for these early 1969 sessions and the results are consis-

tently enjoyable, often inspired.

The leader, who of course has the major share of the solo space, plays powerfully and inventively throughout. He exhibits a beautiful sound, full range and plenty of ideas. Additionally, his compositions offer many possibilities for the improviser. Jordan's his own man.

Cherry might seem like an odd choice for a largely mainstream session, but he fits beautifully and plays his ass off. The late Dorham, who solos only on *Ouagoudougou*, was not in his best form but still manages a well-contoured improvisation. Trombonist Preister isn't too exciting, but plays solidly throughout. The late Kelly, somewhat burdened by a poor piano, also manages to sound good (he always did).

Let's hope there's more of this type of Jordan music around. —smith

ERIC DOLPHY

THE GREATNESS OF ERIC DOLPHY—Trip TLP 5012: *Jitterbug Waltz; Music Matador; Alone Together; Love Me.*

Personnel: Eric Dolphy, flute, bass clarinet; Richard Davis, bass; Eddie Kahn, bass; Bobbie Hutcherson, vibes; Woodie Shaw, trumpet; J. C. Moses, drums; Clifford Jordan, soprano; Huey Simmons, alto; Prince Lasha, flute.

Rating: ★★★★★½

This album probably was reviewed twice before in the pages of *down beat*—when it first came out on the Exodus label and when it was reissued by VeeJay in '68. Its title, of course, is *The Eric Dolphy Memorial Album*. I've rated it five stars for its musical content, but ½ for Trip's deceptive packaging: no list of sidemen or instruments, no info on the origin of the cuts, a photo of Dolphy on the cover with alto sax under arm when he doesn't employ one on the record. —townley

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THE NEW YORK DOLLS

NEW YORK DOLLS—Mercury SRM 1.675: *Personality Crisis; Looking For A Kiss; Vietnamese Baby; Lonely Planet Boy; Frankenstein (Orig.); Trash; Bad Girl; Subway Train; Pills; Private World; Jet Boy.*

Personnel: Johnny Thunder, guitar, vocals; Sylvain Sylvain, guitar, piano, vocals; David Jo Hansen, vocals, harmonica, gong, Arthur Harold Kane, bass; Jerry Nolan, drums; Todd Rundgren, piano, Moog; The Fantastic Buddy Bowser, saxophone.

Rating: ★★★★★

For many people the mere presence in **down beat** of a record review on the baby-faced glitter-and-glam dolls of the Lower East Side must be a surprise. That their first release—filled with such hermaphroditic corks as *Trash*, *Personality Crisis* and *Frankenstein (Orig.)*—should score 3 stars, instead of the expected one star for scorn, must verge on the preposterously heretical. Call them lobotomized Lou Reeds or Rolling Stone eunuchs if you like, but they're for real and their primeval aural assault is the most exciting rock & roll to emerge on the American pop underground scene in quite some time.

At first, I planned to give them a split rating: 2 stars for musicianship—they're the only band I know of that makes Iggy Pop and the Stooges sound like concertmasters; and 5 stars for cultural significance—they are what Alice Cooper, Mott the Hoople and all the rest pretend to be. Besides, they're a legitimate outgrowth of an underground community, not a media creation. The above ground media, in fact, had abandoned them for a long time due to their blatant bisexuality.

After repeated listenings to their music (straight ahead and under phones) and careful comparisons with their musical peers in that nether world of sequined jumpsuits, high decibel guitar riffs and body bending drugs, I decided they're also one of the most rocking, get-down bands around. Through time and fossilization, most of us have become deadened to the raw-edged, crystalline essence of rock & roll. Sophisticated arrangements, melodramatic overkill, and high-flown literary import have uprooted us from rock's unencumbered, sexually tumultuous elements. The early Stones knew what they were; so did Bo Diddley. And so do the New York Dolls.

I'd like to think of the Dolls as Bo Diddley's subterranean alter ego. Their universes are the same, that of slashing metallic guitars, iconoclastic intellectual postures, and a whopingly grotesque stage presence. Bo is black, mean and ugly. The Dolls are white, mascaraed and pretty. They both harbinger the present decadence and future dissolution of Western Civilization, Diddley attacking from the outer fringes, the Dolls from the inner core. (The only nonoriginal tune on the album, "Pills," happens to be a Diddley composition.)

Visually, singer/songwriter David Jo Hansen is an effeminate version of Jagger, if you can imagine that. Vocally, his range is terribly limited. But he possesses a unique ability to phrase his lyrics in a most graphic and convincing manner. Listen to him scream, "We'd go a riding, riding on a subway train/And you could hear the captain shouting/He'd think I'm going insane," or his spoken intro to *Looking For A Kiss* (a cop from the Shangri-Las' *Give Him A Great Big Kiss*, *When I say I'm in love/You'd best believe I'm in love, L-U-V*). You literally can see him flaunting his body around on stage, his puckered lips mouthing disdainfully at the audience (or in a mirror at himself, for that matter).

Ultimately, the album's greatest merit is the successful integration of the Dolls' basic, eminently danceable raunch & roll with the talented studio expertise of Todd Rundgren, who also lends some tasty piano and Moog on a couple of tracks. The only weakness in his production is the occasionally excessive piling up of guitar tracks to the point where they're barely distinguishable from a downhill-careen-

ing Mack truck. I would've liked to have heard an acoustic number on side 2 similar to the eerie ballad of side one, "Lonely Planet Boy." It would have given the album more tonal subtlety and variation. But, then again, the New York Dolls do not deal in subtlety or variation of any kind.

—townley

JOHN FAHEY

AFTER THE BALL—Reprise MS 2145: *Horses; New Orleans Shuffle; Beverly; Om Shanthi Norris; I Wish I Knew How It Would Feel to Be Free; When You Wore a Tulip; Hawaiian Two-Step; Bucktown Stomp; Candy Man; After the Ball.*

Personnel: John Fahey, guitar; Dick Cary, E flat alto horn, piano; Johnny Rotella, alto sax; Jack Feerman, trumpet, arranger; Britt Woodman, trombone; Joe Darensbourg, clarinet; Chris Darrow, fiddle, guitar; Allen Reuse, mandolin, uke, banjo; Peter Jameson, guitar; Joel Druckman, bass.

Rating: ★★★★★

John Fahey is a legend, especially on campus. His music has never captivated me that much; I'm not in his cult—but I am ever-amused.

After the Ball is especially amusing. The picking on *Horses* and *When You Wore a Tulip* has tradition and charm, the spirit of the bluesmen he learned from and the wit of the academic he is. *New Orleans Shuffle* is antiquarian Dixieland—I'm veritably inspired to cakewalk. *Om Shanthi Norris* might've been played in an off-hour on a river boat a century ago.

The title song is exemplary, with all the musicological import in re-creating that million-seller of 1892; but then, it is mainly a delight.

—bourne

DICK WELLSTOOD

DICK WELLSTOOD ALONE—Jazzology JCE-73: *Viper's Drag; Squeeze Me; Poor Butter-milk; Atlanta Blues; You Can't Lose a Broken Heart; Carolina Shout; Russian Rag; Fig Leaf (A Classy Rag); South Amboy Highball; Cheatin' On Me; Dollar Dance.*

Personnel: Wellstood, piano.

Rating: ★★★★★

Wellstood's three recent albums (*Seeds 3*, *Chiaroscuro 109*, and this one) reconfirm him as one of the most accomplished pianists in jazz, a word he goes to some lengths in his liner notes to revile, poke fun at and generally discredit. Whatever Wellstood calls the music he plays, he plays the hell out of it. For serious listeners he has long since put to rest the notion that he is solely a Fats Waller disciple, although he is one of the most spiritually inspired of all Waller disciples. His devotion to Fats and his variations on the Waller style are exemplified in the headlong version of *Viper's Drag*, a performance that sets a high standard for the album. The standard is maintained during *Squeeze Me* and Zez Confrey's *Poor Butter-milk*, which, to Wellstood's credit, doesn't sound as devilishly difficult as he describes it in the liner notes ("... I lost my temper and attacked the piano with the idea of destroying Confrey and his damn tune ... the spirit of hatred more than made up for a few mistakes.") No mistakes are audible.

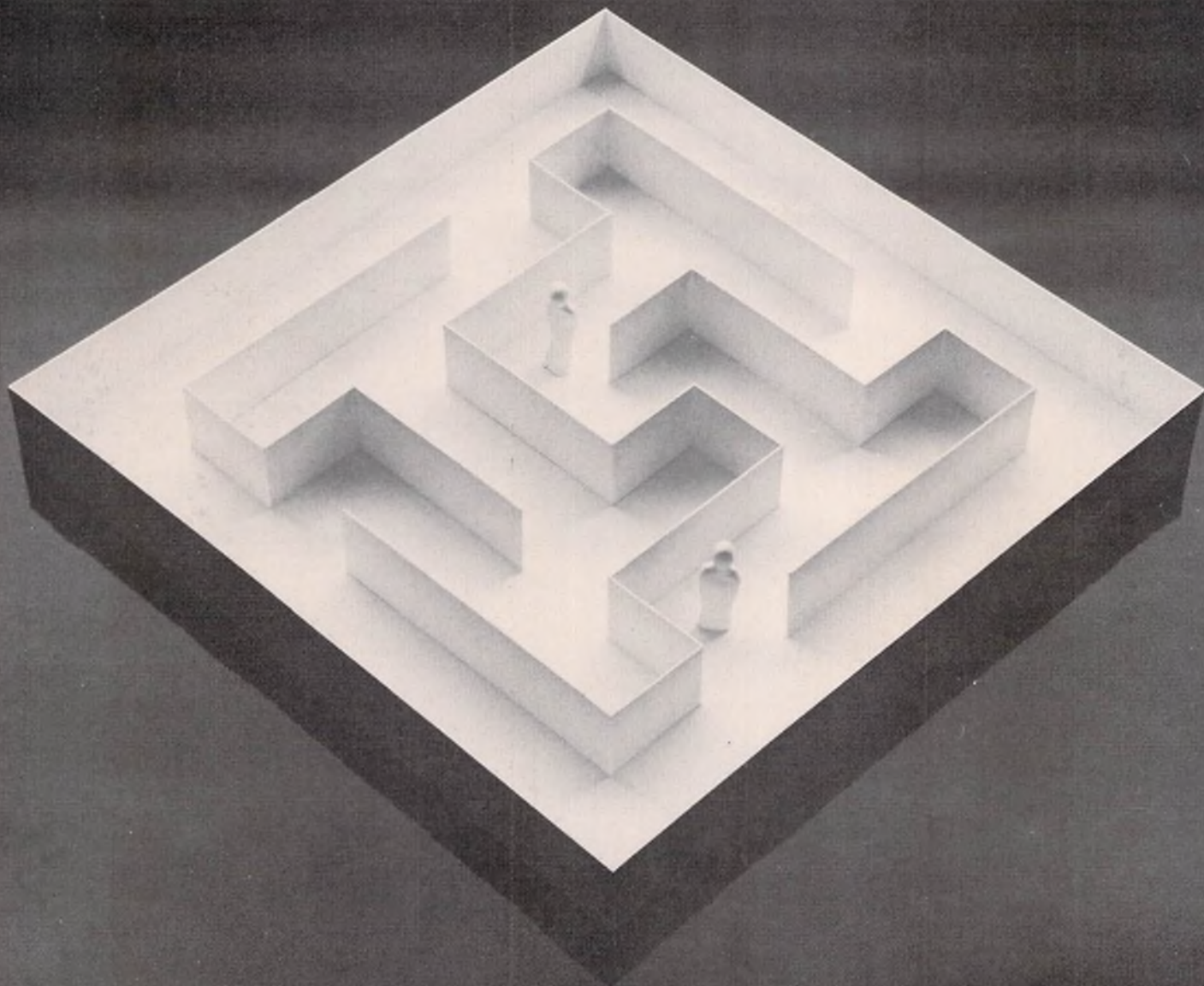
Atlanta Blues is pleasant and ever so slightly barrelhouse. The two James P. Johnson pieces, *Broken Heart* and *Carolina Shout*, are definitive post-Johnson performances. After dozens of hearings, Wellstood's *Shout* has come to rank in my affections with Waller's because of its sense of fun and lack of pretense. His variations in the second section are underivative. The tag is unexpected and funny.

The two rags disclose a pianist who plays in the idiom because it's rewarding and satisfying to play ragtime, not because of any suddenly discovered redeeming social or historical value. The robust tempo and light touch

Continued on page 24

JIM HALL - RON CARTER DUO ALONE TOGETHER

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"It is a dangerous business for a reviewer to rate musicians as best or greatest. That said, I will call Jim Hall the finest guitarist around . . . Bassist Ron Carter often appears and records with Hall. They are legendary for the way they complement each other musically." —*Alan Weitz*, *The Village Voice*, June 7, 1973

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Wellstood bring to Joplin's *Fig Leaf* make it the most appealing version of this classic on record, Knocky Parker's masterful, slower and more traditionally hesitant recording on Audiophile notwithstanding. *Cheatin' On Me* is redolent of the barroom style that brings nostalgic tears to the eyes of beer drinkers. That's a compliment. *Dollar Dance* is a Wellstood composition that somehow reminds me of Gerry Mulligan both in spirit and execution. That's another compliment.

This album is recommended for the extraordinary music it contains and, not so incidentally, for Wellstood's sardonic and beautifully written liner notes. —ramsey

NORMAN CONNORS

DARK OF LIGHT—Cobblestone CST 9035; *Dark of Light; Butterfly Dreams; Laughter; Black Lightnin; Twilight Zone; Song for Rosa.*

Collective Personnel: Eddie Henderson, trumpet; Gary Bartz, alto sax; Carlos Garnett, soprano & tenor sax; Art Webb, flute; Alfred Williams, alto flute, bassoon; Ted Dunbar, acoustic & electric guitar; Herbie Hancock, electric & acoustic piano; Alan Gumbs, acoustic piano; Elmer Gibson, electric piano; Cecil McBee, Buster Williams, Stanley Clarke, bass; Connors, drums; Lawrence Killian, congas; Warren Smith, Henry Palmer, Gerald Roberts, percussion; Dee Dee Bridgewater, Ellen De Leston, Michael Brown, vocal; Gail Dixon, Pat Dixon, Jerry Little, strings.

Rating: ★★☆☆

The word *selflessness* has been somewhat overused of late, especially by certain musicians, but it is the most appropriate word to describe what is most impressive about Norman Connor's music. *Dark of Light*, Connors's second album as a leader, features essentially the same array of impressive young musicians as his earlier *Dance of Magic*, and the same spirit of cooperation and interaction, of freedom and experimentation within a solid framework of musical structure. Drummers as a class are known for their egos, but Connors the leader has kept his own abilities (which are considerable, though not nearly as outstanding as those of many of his percussion contemporaries) subservient to the good of the ensemble. Exceptional soloists abound, but nobody hogs the spotlight; it is the group, more than the individuals that comprise it, that is important.

Lightnin, twelve minutes of violently passionate playing in a free bag, is presented in a kind of musical frame. *Laughter*, another Clarke tune (featuring a group of what I take to be local Philadelphia talent: Alfred Williams, Gibson, Palmer, Roberts, Webb, Clarke and Connors himself), precedes it, establishing a light and very danceable mood; the only blowing on the short track is a brief solo, presumably by Webb, but it is an immensely attractive and deceptively simple little tune that never fails to move me. *Zone* and *Rosa*, both also quite short, bring the album to a close, the former with a melange of eerie, mood-evoking musical noises, and the latter with some deep and wistful collective improvisation in an introspective ballad mold by Webb, Hancock (on acoustic piano), McBee, and Connors on bells.

Sandwiched in the middle of these short, almost evanescent statements of sound, *Lightnin* jumps out at the listener with all the force its title suggests. The music roams further out of the realm of chords and set rhythms here than anywhere else on the album, but it never descends into the area of formless chaos; a sense of form and balance prevails even when the blowing is at its most free-form. This is particularly true of Bartz's solo, his only one on the record and a true gem. He is one of the most distinctive and original alto players around; here his ideas never stop flowing and the underlying energy of his playing never lets up. Henderson's solo, which is plagued by too

much reliance on an echo device, and Garnett's very frantic and jumpy tenor statement, are less effective. But the whole track moves and shakes with an almost frightening drive all its own, thanks in no small part to the work of Smith, Killian, and of course Connors himself.

One comes away from *Dark of Light* with little clear conception of Norman Connors the drummer, save that he is powerful and he swings and he is able to keep things moving. What one *does* get is a clear picture of the music Norman Connors chooses to make, and the people he chooses to make it with. It's a pretty picture more often than not.

—keepnews

DUKE ELLINGTON

YALE CONCERT—Fantasy 9433: *The Little Purple Flower (Parts I and II); Put-tin; A Chromatic Love Affair; Boola, Boola; Medley—Warm Valley, Drag; Salome; Swamp Goo; Up-Jump; Take the A-Train.*

Personnel: Ellington, piano; Cat Anderson, trumpet and flugelhorn; Coolie Williams, Mercer Ellington, Herbie Jones, trumpets; Lawrence Brown, Buster Cooper, Chuck Connors, trombones; Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney, reeds; Jeff Castleman, bass; Sam Woodyard, drums.

Rating: ★★★★★

With several pieces on record for the first time, these performances by the 1968 band swing a musical punch that's hard to miss. And there's so much of Duke's oft-ignored piano on these sides. Can't beat a one-two like that!

—tesser

CHARLES EARLAND

CHARLES III—Prestige PR 10061: *Charles III; Girl, You Need a Change of Mind; Auburn Delight; Lowdown; My Favorite Things; Speedball.*

Personnel: Earland, organ, electric piano, percussion, soprano sax (Track 5); On Tracks 1, 2, 3 and 5: Victor Paz, Jon Faddis, Richard Williams, Joe Shepley, trumpets and flugelhorns; Gamett Brown, trombone; Jack Jeffers, trombone, tuba; Billy Harper, tenor sax, alto flute; Seldon Powell, baritone sax, alto flute; Jack Turner, guitar, percussion; Stuart Scharf, acoustic guitar (Tracks 1 & 2); Darryl Washington, drums, percussion; Larry Killian (Tracks 1, 2, 3); Joe Lee Wilson, vocal (Track 3). On Track 4: Lee Morgan, trumpet; Virgil Jones, Victor Paz, Jon Faddis, trumpets and flugelhorns; Dick Griffin, Jack Jeffers, trombones; Billy Harper, tenor sax, alto flute; John Fourie, Greg Miller, guitars; Sonny Morgan, conga; Billy Cobham, drums. On Track 6: Lee Morgan, trumpet; Billy Harper, tenor; Maynard Parker, guitar; Billy Cobham, drums.

Rating: ★★★½

It starts out slow, but there's good flying from the third track on. Earland is fleet and funky, but not terribly inventive. His arrangements are OK, and Morgan and especially Harper are standouts on this disc, which, when it's good is very good.

—tesser

RALPH TOWNER

TRIOS/SOLOS—ECM 1025 ST: *Brujio; Winter Light; Noctuary; 1x12; A Belt of Asteroids; Re: Person I Knew; Suite: 3x12; Raven's Wood; Reach Me, Friend.*

Personnel: Towner, 6- and 12-string guitars (piano overdub, track 6); Glen Moore, bass (tracks 1, 3, 6, 8; solo, track 5); Paul McCandless, oboe (tracks 3, 8); Collin Walcott, Tabla (track 1).

Rating: ★★★★★

This is a simple, stunning record—direct and beautiful. It has the appearance of delicacy, but there's not a moment of fragility.

Admittedly, Towner isn't going to compete in the power circuit with the rockers, Mahavishnu, Sonny Sharrock and Larry Coryell. But his taste, subtlety and superbly directed technique have their own way of getting the job done.

He's a hard, percussive player and thus avoids the relative lightness of acoustic. The fact that he's very well miked helps a lot. There's often a sitar-like quality to his sound

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on 12-string, yet the feeling is stronger, less fussy. And Towerer contours his work in very dynamic ways (i.e.: his playing surges unexpectedly from quiet simplicity to striking intensity; yet the diversity is always complementary).
—smith

LARRY YOUNG

LAWRENCE OF NEWARK—Perception PLP 34: *Saudia; Alive; Hello Your Quietness; Sunshine Fly Away; Khalid Of Space Part Two (Welcome)*.

Personnel: Dennis Mourouse, saxophone; Charles Magee, trumpet; Young, organ, percussion, vocals; Cedric Lawson, electric piano; James Ulmer, guitar; Juni Booth, Don Pate, bass; Diedre Johnson, cello; Art Gore, piano, drums; Abdul Shahid, Howard King, James Flores, drums.
Rating: ★★★★★½

Perhaps the most striking vision about Larry Young is "his" sound, which really doesn't relate to many organ players these days. Larry's approach is very percussive with a lot of odd meters accents. Yet he's harmonically complex: take note of *Hello Your Quietness* and *Khalid Space Part Two*. Larry's playing is outstanding because he "doesn't" cook or jam. His playing is more like a constant flow of ideas and/or reality which makes *Lawrence of Newark* brilliant and an expression of the spirit within. There is one question though about this album. Who is the *Mystery Guest* sitting in on sax? Well, whoever the dude is, he sure can play! In all, this is surely an album for those who feel that jazz is not just another four letter word and especially for those who "feel."
—schaffer

GREGORY JAMES EDITION

PROPHETS OF SOUL-GREGORY JAMES EDITION—Dakar DK 76908: *Brother Marcus; Ain't No Sunshine; Grandma Heavy; Shall; Changing Things; Love and Happiness; Make It Easy On Yourself*.

Personnel: Gregory Bibb, clarinet, organ, piano, electric piano; James Norris, guitar; Anthony McAllister, drums.

Rating: ★★½

This record is very restrained as if the group was afraid to take a chance and let their personalities escape into the music. The best tunes are Bibb's own compositions, *Changing* and *Brother*.
—nolan

MARK-ALMOND

MARK-ALMOND 73—Columbia KC 32486: *Get Yourself Together; What Am I Living For; Neighborhood Man; Lonely Girl; Clown (The Demise of the European Circus With No Thanks to Felini)*.

Personnel: Jon Mark, lead vocal, lead guitar, acoustic guitar; Johnny Almond, baritone, tenor and alto saxophones and flutes; Dannie Richmond, drums; timbales and percussion; Geoff Condon, trumpet, fluegel horn, flute, electric piano, oboe, clarinet and percussion; Alan Davies, vocal, guitar and percussion; Wolfgang Melz, bass guitar; Bobby Torres, percussion.
Rating: ★★★★★

There are two totally different sides to this record—aggressive, cooking jazz-rock on side 1 (the *live* side) and quiet, occasionally romantic and pretentious compositions on side 2 (the studio side). Each is valid depending on what your emotional needs are when playing the record. Incidentally, Dannie Richmond's drums on the "live" side really drive the band and make the music work.
—nolan

AHMAD JAMAL

AHMAD JAMAL '73—20th Century Records T-417: *The World is a Ghetto; Children of the Night; Superstition; Trilby; Sustah, Sustah (Soul Girl); Peace at Last*.

Personnel: Jamal, electric piano; orchestra arranged and conducted by Richard Evans.
Rating: ★★

In a word, disappointing. Ahmad's piano expeditions have always been wandering, but here they're directionless, empty runs backed by Evans' uninspiring arrangements (they

must be, because Ahmad's playing is anything but inspired). The old magic is present only on a pretty reading of *Soul Girl*; but *Ghetto, Children* and *Trilby* are simply not the raw material of which great jazz performances are usually made, and this album is the rule that proves the rule.

The tracks tend to sort of fester until they end, and the vocals... well, sometimes silence is golden. On several tunes, Evans has included voices singing fragments of the lyric which in the background, less for the words' content than for the Muzak-y milieu they provide; and when voices, violins and piano join in on union lines, there's so much sugar you'll beg the FDA to bring back cyclamates.
—tesser

HERBIE MANN

TURTLE BAY—Atlantic SD 1642: *Family Affair; Never Ending Song Of Love; Rainy Night In Georgia; (Just An Old) Balalaika Love Song; Reverend Lee; Turtle Bay; In Memory Of Elizabeth Reed; A Theme From "Cries And Whispers"; Do It Again; Now I've Found A Lady; Happier Than The Morning Sun*.

Personnel: Herbie Mann, flute; Jerry Friedman, David Spinozza, guitars; Pat Rebillot, piano, organ; Jerry Jemmott, Willie Weeks, Fender bass; Reggie Ferguson, Charles Collins, drums; Ralph MacDonald, Tessie Coen, percussion.
Rating: ★★★★★

Herbie Mann is notable in the jazz world for nice 'n' slick commercial record dates. *Turtle Bay* is no exception but this new album comes off uniquely. Herbie's choice of tunes and his concepts in arranging are fresh and contemporary, a la Donald Byrd, the Crusaders, Deodato, especially when you add a very top notch rhythm section. The album projects energy-serenity, which is sometimes difficult for performers to express. Herbie Mann is *Turtle Bay*. The ideas work and the performance is powerful and sometimes kind of funky.
—schaffer

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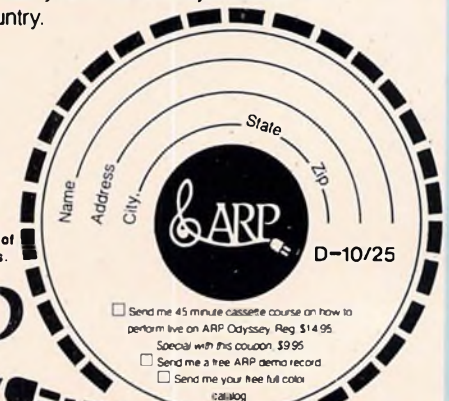
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blindfold test

Freddie Hubbard during the past year seems to have reached a new plateau of maturity that has brought him a measure of popular success commensurate with his talent as trumpeter, fluegelhornist and composer.

His CTI albums are reaching ever wider audiences; he has toured several times in Europe and Japan, either leading his own group or as part of an all-star package assembled by Creed Taylor.

Just 15 years ago, at the age of 20, Hubbard left his Indianapolis home. Acceptance in New York came gradually as he worked with Sonny Rollins, J. J. Johnson, the Quincy Jones orchestra, and his fellow-Indianapolis, Slide Hampton. In 1961 he won the **down beat** New Star Award for trumpet, then toured with Art Blakey's Jazz Messengers for two years, and it was during this period that he grew.

Hubbard's eclecticism has seen him through an avant-garde phase (he took part in the celebrated Ornette Coleman *Free Jazz* album), big band experience with Friedrich Gulda in Austria, a stint in the U.S. and Europe with Max Roach and several movie sound tracks, among them *The Pawnbroker* and *Shaft's Big Score*. Now living in North Hollywood, Hubbard dropped by recently for his first Blindfold Test. He was given no information about the records played.



Joseph L. Johnson

Freddie Hubbard

1. CHARLES EARLAND. *Speedball* (from *Charles III*, Prestige). Earland, organ; Lee Morgan, trumpet, composer; Billy Harper, tenor sax; Maynard Parker, guitar; Billy Cobham, drums.

That was Charles Earland on organ, and the trumpet player was Lee Morgan.

I don't know who the drummer was but he had the feeling ... the groove was up. I think that his foot was a bit obtrusive at certain times, but the sound was good on this album. I think that was Billy Harper on tenor. Cat's got a lot of wind—Texas boy! I think he could have been recorded better. I don't know the guitar player.

It wasn't difficult for me to recognize Lee Morgan, because he had a very distinctive sound ... exciting. It was a little brassy on this. One thing I think is good about any artist is if you can recognize him, especially if he's playing something! And Lee was my favorite young trumpet player; he had that fire. I think he had just a little bit too much echo. That kinda detracts from the sound.

I'd give this four stars. The arrangement was good; it was Charlie Earland's album, and I dug it very much. Another thing about Lee was his writing ... his melodies always seemed to go that way.

2. CLIFFORD BROWN with Chris Powell and His Blue Flames. *I Come From Jamaica*, from *Clifford Brown*, Columbia). Recorded 1952. Brown, trumpet.

That was an oddity ... took me back to Montego Bay in Jamaica. I was down there for a while. I don't think those were Jamaican cats, totally. I guess the guy who spoke a few words in the front was Jamaican.

The trumpet player was the thing on this date. It sounded a little bit like Lee Morgan again. He was good ... had a little Fat Girl in him—Fats Navarro. But

I can't really put my finger on it.

But it's a weird record; they didn't really get into that Jamaican thing. And I love that kind of music; most of my music has been kind of rhythmic in that direction.

The recording wasn't too good; they could have spent a little more time on getting a better balance. But the trumpet player was out of sight. Who was that?

Rating it, I'd say five stars for the trumpet player; but overall about three, because they were headed in the right direction.

Feather: That was Clifford Brown, with a group called Chris Powell and the Blue Flames ... the first record Clifford ever made.

Hubbard: Clifford worked with them for a while, I remember. He got over the trumpet the way I always wanted to get over it. Everything sounded love. The reason I was a little confused is Lee sounded a lot like Clifford, but he did a couple of things I know Lee didn't do. Clifford died so young, but he did so much for the trumpet.

3. MAYNARD FERGUSON. *Round Midnight* (from *M.F. Horn/3*, Columbia).

That was Maynard Ferguson. There's not too many people in the world can do what he does. I didn't like the arrangement, because I have too much love for the song itself. Especially after hearing people like Monk do it, Miles ... I can't give him too much credit for that. But the cat's fantastic, you can't take it away from him, he's got the chops to do that.

4. DONALD BYRD. *Where Are We Going?* (from *Black Byrd*, Blue note). Larry Mizell, arranger.

That's my man Donald Byrd. I like the feeling; it's cute. The sound was kind of weird on Byrd's trumpet. Maybe it was a bad day or something. I like the arrangement, though. Is that from his

latest album, *Black Byrd*? He's got something going with the feeling. I would have liked to hear him play more, but I don't think that's what he meant to do. I'll give him four stars for Byrd, and his idea. Sometimes when you hear those things, a guy trying to get a hit, they don't work, but I think in this case it worked, because the feeling was there.

I liked the earlier things Donald was on, like *Fuego*. But Byrd has been into teaching at Howard University, and is just beginning to come back into playing. It'll probably take him a while to get his chops together.

5. ORNETTE COLEMAN. *The Empty Foxhole* (from *The Empty Foxhole*, Blue Note). Coleman, trumpet, composer; Charlie Haden, bass; Ornette Denardo Coleman, drums.

That was different ... you know when they record music like this, I'm sure they had something in mind, a story they were trying to tell. But you'd have to know something about the background of these people, the music, this particular piece.

It sounded like Sonny Murray to me. I don't know who the trumpet player was; I didn't particularly dig him. I'm sure it was an experimental type of thing. But I didn't get the message, so I wouldn't even attempt to rate it. Like I said, I'd have to know something about the story of the piece, what they had in mind.

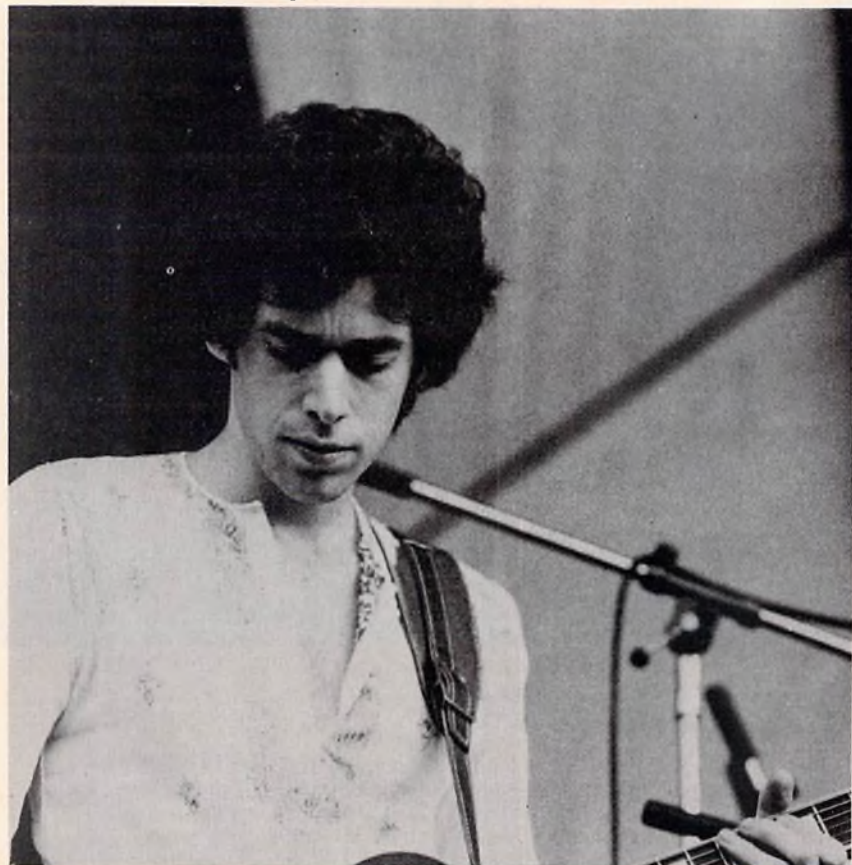
Feather: The title of that is *The Empty Foxhole*.

Hubbard: Yeah, I had the feeling they were looking for help—get me out of the hole, huh?

Feather: Would you believe Ornette Coleman on trumpet?

Hubbard: Oh, well ... I like Ornette on alto; I don't particularly care for him as a trumpet player. Who was that on drums? He was dropping bombs. I don't know where they were hitting. **db**

BILL CONNORS guitarist with Return to Forever



IRENE HARRIS

I'm Bill Connors, a 23 year old guitar player and native of Los Angeles, who left for Sacramento three years ago to join a top forty band—The Spiral Staircase. Mainly, I had to get out of L.A. because I was doing studio work, you know, playing bubble-gum music. Spiral Staircase was the first band I played in that had any kind of name.

I haven't had any formal training—it's all been in my bedroom. That is, listening to records, reading books and being inspired. I thought about getting formal training, but everytime I did, I also thought about what I was doing on my own and felt it was as good as what I could learn formally. I really feel good about what I have taught myself, although I could be a lot better at reading charts.

Schools show you how to play, but schools don't make the cats aware of the real situations that are happening. You have people teaching you what they think you ought to learn. Going to college is the same as going to grammar school and high school. You go through the things you are told you have to do. Until I got out of school, I didn't realize there was something I really wanted to know—how to play music. I found that just wanting to learn how to play was enough for me.

What actually got me started in music was listening to the Rolling Stones and the Beatles. I was thinking about playing the drums then, but I got into the guitar.

Almost overnight I stopped listening to that rock style of music. A friend of mine turned me on to Bill Evans one night when we were at his house listening to records. I'd heard that style before because I would listen to jazz stations searching for something other than rock. But, after that night I really started listening, and it got to me. I began listening to Wes Montgomery, Jim Hall and other jazz players. I also started listening to instruments other than guitar and trying to find other ways I could be influenced.

Eventually I got into Joe Pass, who really turned my mind around, and I wanted to play bebop. For four months, I practiced every day and constantly listened to bebop players. I feel I could have been one, but I got a chance to play with Mike Nock in San Francisco, and since I had jammed with him before, I thought he'd

Profile



PAT LaBARBERA tenor saxist with Buddy Rich

Six years ago I met Jimmy Mosher in an elevator and I got a job with the Buddy Rich band. That's the way it happened.

I had started my fourth year at Berklee and Jimmy had just left Buddy's band to teach there. We were at a bar rapping and he told me about an opening in the band. He said, "Why don't you go on the band?" I said, "I'll take it," since I didn't feel like finishing the fourth year of school. It had seemed as though I'd been going to school for such a long time. I just wanted to play, and here was my opportunity. Two days after our talk Jimmy called Buddy and the next week I was playing.

Prior to Berklee, I attempted going to college. I went to a music school in upstate New York, but I wasn't cut out to be a teacher and that's what it was—a teacher's college. Instead of concentrating on my studies, I spent more time listening to jazz records, taking solos off, and copying the tunes.

I didn't dig college because it was an indirect thing—teachers teaching teachers—the whole thing was a teaching trip and nobody was actually doing anything practical. Colleges have a format where they teach something and nobody knows why they have to teach it. They really don't.

At Berklee, the first six months, or the first semester, I had more harmony than most cats get in four years. The guys who graduated from other schools saw the notes, but they couldn't comprehend what was going on. They had never gotten that advanced harmonically. At Berklee, it was mandatory to take counterpoint, whereas, in other schools if you were there four years and needed an elective to get out of school, you took counterpoint. Going to Berklee, I really got into music: the writing, the playing and just concentrating on music. At the other school, I had to take English and everything else I wasn't cut out for, so I quit.

It was the best choice I ever made because I really learned. There were a lot of good people at Berklee at the time—guys who are now out playing, including Rick Laird and Miroslav Vitous. There was quite a good scene happening. John Mirando was teaching then (for a little while) along with Herb Pomeroy and John Porter. I learned a lot from those cats.

You know, though, you can learn a lot of things theoretically in

schools, getting knowledge in your head, but, unless you apply it—like working six nights a week, which I've been doing for a long time, one doesn't come together as fast.

I like to play with Buddy because he builds a fire in me. He makes me want to play. When he says that he wants to stretch out a tune, he really plays behind you. A lot of cats tend to think of him, more or less, as a soloist than the type of drummer who plays as a timekeeper.

On this band I've really learned how to play. My playing is together and my head is beginning to come together, too. When I first came on—a young cat out of school, 22 years old and green—I really didn't know what was going on. Although I was playing before, there was still a lot to learn about living. On the big band scene, one seems to age faster. Maybe it's because you're traveling all the time. But one does learn what life is all about.

Although I'm playing on Buddy's band now, I would like to play in a small group sometime and maybe get a record date. But it's been a hassle so far because I'm not known for being a leader of a band, but as a member of one. I've been trying to get some people to listen to my tapes but it hasn't worked out as yet, maybe eventually it will. It's a matter of waiting, of patience—which I've got. John, my brother, used to tell me, "It's just a matter of when, not if." So, for right now I'm just enjoying playing six nights a week, looking forward to all the European trips, and the trip to Monterey. I just want to play and I feel I can do more playing on Buddy's band than I could sitting around making occasional jobs.

Mainly, my goal is to keep learning. I'm still taking lessons. I try to learn from as many sax players as possible. I simply approach them and ask, "How do you do that? What's happening with your fingering here?" I want to learn and even if I'm 40 years old, I'd ask a cat who's 25, "How do you do that?"

There are a lot of cats out there right now younger than me who I hear a lot. They're breaking in and playing very heavy. People such as: Dave Liebman, Steve Grossman, Mike Brecker and Azar Lawrence. These cats just scare me.

groove on my new bebop sound. But after a couple rehearsals, I sensed a weird feeling from the other musicians.

Later a good friend of mine told me I wasn't playing as well as before these rehearsals. This remark took a while for me to digest. Finally, I realized that even if I could play as well as Joe, it wouldn't be me. It would be an illusion for me to acquire someone else's image.

After gigging around San Francisco with different groups, Mel Martin, who plays with Azteca, told me that Chick Corea was looking for a guitar player. This kind of blew my mind, because at that time I was being influenced by Chick's music. I dreamed about playing with Chick, but I didn't think it would come true. Mel told me I should check the gig out, but I just shook in my pants. I then talked to Steve Swallow, who's a friend of Chick's, and he told me to give Chick a call. I did, and I went down that night to the Keystone Korner and sat in all night.

The music that happened was very warm, made me want to play, and I felt good. Chick relaxed me, and gave me a feeling of confidence. He was exactly the way I imagined; everything was just like a dream. That night was fantastic. A week later, he called me from New York and asked me to join the band.

Since then, it's been a lot of work getting the group's sound together. As a result, total communication has developed within the group.

You'll be able to hear this—Return To Forever playing as a unit—when our new album is released before the end of this year. db



ann arbor BLUES & JAZZ festival 1973

by
herb nolan
ray townley



It was either a weird offering from nature's cynical bag of atmospheric phenomena, or something John Sinclair and Rainbow/Multi-media had ordered up just for the fun of it. Whatever the explanation, it *did* happen.

At about 7:45 p.m. Saturday, at the end of a dry, partly cloudy day, as Big Walter Horton was putting the evening show on its nighttime-legs, a rainbow appeared over Otis Spann Memorial Field; it shimmered for almost a minute over the rising dust, burned-out grass, and a half-stoned crowd—trying for completely stoned—that was peaking at almost 20,000.

Besides that strange event—a rainbow without rain—the Ann Arbor Blues & Jazz Festival produced just about everything it promised: three days of music (12 hours a day), always good and often excellent; well-organized, unobtrusive security; adequate facilities; moderately priced food; a good sound system (though occasionally mis-managed); medical personnel; child care; and few hassles within the giant wooden stockade that at first encounter made one think of Andersonville.

A festival like Ann Arbor's, with a multiplicity of acts and thousands of people left to their own devices on a large open field, has two big elements: the music and the audience. Both rarely combine in a unified organic whole.

But what was going to happen musically was established early, and it became apparent that those performers placed in Ann Arbor's "jazz category" would be the ones to create most of the excitement, set the limits and come the closest to creating the kind of energy needed to fuse the people and the music.

Roosevelt Sykes opened the festival nicely. Then came the **Revolutionary Ensemble** (Leroy Jenkins, violin; Sirone, bass; Jerome Cooper, percussion) representing Chicago's Association for the Advancement of Creative Musicians as did the Art Ensemble of Chicago so successfully in 1972.

The Revolutionary Ensemble, along with **Infinite Sound**, **Ornette Coleman** and **Sun Ra**, spoke for the freer musical forms at Ann Arbor, as well as artist independence and self-determination; the Ensemble played well and captured a good portion of the crowd. Sadly, they were defeated in the end by a sound system that interrupted Jenkins' violin with explosions of static, and finally forced him to end the set abruptly.

Later he said: "The sound problem didn't bother us that much, we still played. It was their fault, not ours."

As Jenkins-Sirone-Cooper were playing, the **Count Basie Band** was climbing off its bus in back of the stage. Basie barely got out of the door before he was surrounded by photographers, videotape equipment, the culture press and miscellaneous fans. Someone asked the Count how he felt about playing before a large blues audience.

"That's what I play, I'm a blues man," said Basie, simply but firmly.

J. B. Hutto and the Hawks, slated to follow the Revolutionary Ensemble, didn't make it in time to play (their car had broken down on the way) and the Basie band went on next. This perhaps was the point where the musical tone of the weekend was set.

The Basie band with **Lockjaw Davis** and **Sonny Payne** cooked, funkcd, roared, and brought the audience up from the ground screaming for more. For a brief time it seemed that that part of the Ann Arbor crowd that was on its way to behaving like a 45-year-old wino chasing a dumptruck (getting as ripped as possible as fast as possible on everything from pot and pop wines to Jack Daniels) found the music. And once that element found it, that meant almost everyone was into it.

It happened a few more times: **Yusef Lateef** did it Saturday afternoon with *Yusef's Mood*; **Charlie Mingus** did it at night with a short set and a blues that included tenor man **George Adams** singing a gritty, backstreet vocal; **John Lee Hooker**, who arrived late and played short, gave the boogie people some boogie and they loved it; the **Ornette Coleman** sextet (**Dewey Redman** and **Charlie Haden**, guitarist **Blood**, vocalist **Webster Armstrong**, drummer **Billy Higgins** and a Nigerian percussionist) moved the people so much Sunday afternoon they demanded and got one of only a few encores played during the three days of music.

As Ann Arbor exhausted itself Sunday night, **Sun Ra** and his **Intergalactic Discipline Arkestra** got to the crowd—which included a few walking corpses by that time—with a set that was as much visual as it was sound.

There were other moments: **Leon Thomas**, talking and singing about love and peace like an evangelist; **Freddie King's** Blues band; the **Johnny Otis Show** with **Edie "Cleanhead" Vinson** and others; **Ray**

Charles' Show, which was too short for the people and marred by microphone problems.

In between there were lots of fine blues performers, many getting their first chance to be heard and seen by lots of young people. But there was on occasion a tediousness and redundancy created by hours of traditional blues (during the Detroit Blues program Saturday, it seemed like everyone was singing *Stormy Monday*) that bred indifference in the crowd. Yet that's a subjective judgement, because no matter who played there were pockets of indifference that changed location but never went away. There was spontaneous dancing as well as spontaneous collapse. There was rote applause and cries for more, after a set, from people who didn't bother to listen while it was happening.

Large festival crowds usually respond to

big names and/or force of personality, not to mention what might be happening on a person's immediate turf, so, what-the-hell, maybe it's going to be a fickle scene anyway.

Although Ann Arbor calls itself a "Blues & Jazz Festival" everyone there was doing the blues in one form or another, even if it was just quoting it.

Ornette Coleman summed up Ann Arbor simply: "It's the blues, that's what it is."

—herb nolan

The annual Ann Arbor Blues & Jazz Festival is, indeed, a maverick affair. Sponsored by the Rainbow Multi-Media Corp., it's aimed primarily at a local, Michigan audience, and one more accustomed to rock than blues or jazz. "We're trying to expose rock-oriented kids to black musical forms," **John Sinclair** told me. "Instead of going to

an auditorium and hearing two similar sounding groups like Humble Pie and Black Oak Arkansas, they'll be able to hear a wide variety of groups from Ray Charles to an entire afternoon of Detroit blues to Count Basie and Sun Ra."

As a result, the festival is quietly forgotten by many blues purists who feel uncomfortable rubbing elbows with common pop-concert goers. They also feel the present festival does not do justice to the idiom of country-blues as did the original Ann Arbor Blues Festival of '69 and '70. With a schedule that includes Freddie King, Luther Allison, Otis Rush, three slide-guitarists from Chicago (Homesick James, Hound Dog Taylor, J. B. Hutto), and now the appearance of R&B revues, things seem to have gotten away from the original spirit and more scholarly approach.

Jazz aficionados find the affair a bit too grubby for their liking and, frankly, too local. Besides the senseless and annoying proliferation of hangers-on in the backstage area, the dust bowl quality of the field is a test in endurance. And in contrast to the international flavor of Newport, there is hardly an accent in the Ann Arbor crowd that doesn't expose a Midwestern upbringing.

The biggest turn-off feature for many staunch jazz fans, however, is the obvious favoring of the avant-garde. A fine but relatively unknown new music trio, **The Revolutionary Ensemble**, played on the same show with Basie and Leon Thomas. But then again, the fiery Texas blues guitarist, Freddie King, topped off the evening. And you just know that wouldn't have happened at any other jazz festival in the world.

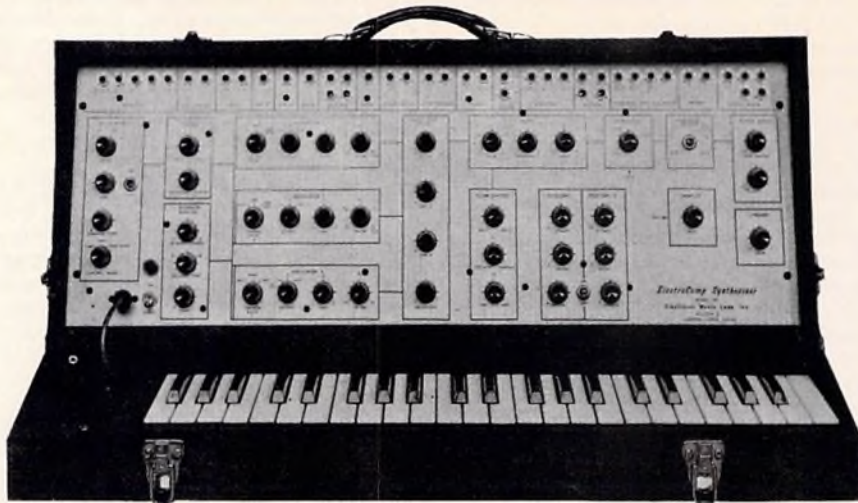
So, how did this jigsaw puzzle of an event fare in the end? It fared well, when the PA system was working properly (it cracked in the middle of The Revolutionary Ensemble's set and faded in-and-out during much of Ray Charles'), and people weren't shouting at a melodist like Leon Thomas to "get-down and boogie or get-off the stage."

On Friday, the **Basie Orchestra** (with **Jimmy Ricks** in the vocal cockpit and **Eddie (Lockjaw) Davis** and **Curtis Peagler** trading off sax solos) blew the young audience's minds. (I overheard one enthusiastic attendee remark how much Ricks sounds like James Brown!) Cornering **Sonny Payne** as he came off stage, all hot and sweaty from a 10 minute drum solo, I asked him how he felt playing at Ann Arbor, certainly not the normal habitue of the Basie band. "I don't like to work outdoors because you can never fill up the space with enough sound. Newport, R.I., was the same way But the kids here are beautiful. Just tryin' to have fun like the rest of us. They're just as mature as Europeans or people in their 40s when it comes to appreciating music. I dig 'em."

Just about everybody had the same positive attitude toward the event, including the **Leon Thomas** group which showed visible signs of shell-shock after their mixed reception. Asked if he'd ever play Ann Arbor again, Leon asserted, "Why shouldn't I if John asks me? He and I have been friends for a long time." Though slightly shaken, Leon still remained in town the full weekend, even showing up at late-hour parties with only his wide-brimmed sampan hat earmarking his identity.

"**Shakin'** **Jake Woods**, an old-time itinerant minstrel from the streets of Saginaw, summed it up in a manner as uncomplicated as his music, "The most

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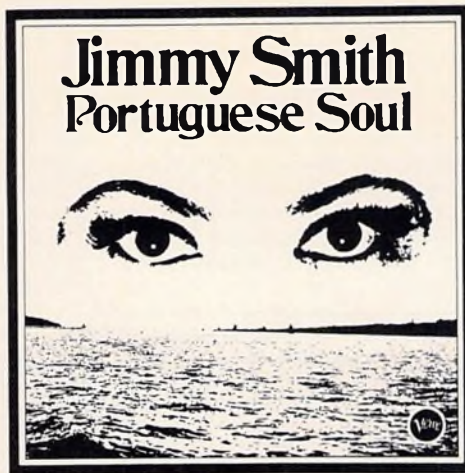
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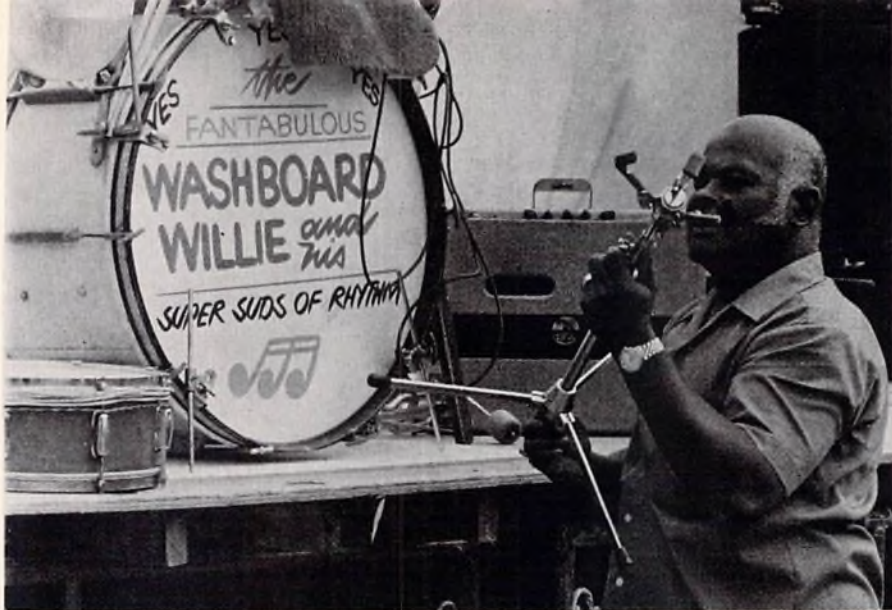
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beautiful place I've ever been in my life. The hippies are real nice." Asked about the afternoon of Detroit blues artists among which he was numbered, he spurted out, "The greatest thing that was ever invented."

Of course, things weren't quite as sanguine as Jake would have us believe. There was a note of disorganization that was absent last year. **J. B. Hutto** showed up late and never did perform. **John Lee Hooker** arrived on the scene after his backup band had completed their set, so later in the afternoon subjugated the audience to another 45 minutes of his mediocre band. Up to the actual weekend the **Johnny Otis Revue**

changed faces as unpredictably as Nixon's current administration. **Louis Jordan**, originally announced, was later scratched while **Big Joe Turner**, on the final program, never did appear.

National Educational Radio broadcasted the entire concert into 36 states; that is, the entire concert less the inspiring sets of **Yusef Lateef** and **Ornette Coleman**. Lateef, it seems, had never been contacted about the broadcast by his recording company. Coleman's freedom suite was nipped in the bud by an "important" message from the White House.

Each of the five concerts during the three day event was highlighted by a stunning jazz set. Basie, Lateef, Mingus, Coleman and Sun Ra. And quite surprisingly, the audience responded appropriately—giving enthusiastic recognition when it was due musically.

The Ann Arbor audience is a rare breed. On the surface, it seems hung-up on boogieing. The crowd went bananas over **One-String Sam** playing a fretless, monochord instrument, singing *Up, Down, Anyway You Want It*. They kept clamoring for more of **Hound Dog Taylor** and the **Houserockers** after they had done an average set of their juke-joint boogie. But then they turned right around and got immersed equally in the power and beauty of Ornette Coleman and Charles Mingus.

The essence of the weekend was illustrated best by the sight of one of the headlining artists dressed in black leather pants and tapestried blue serape, dancing at an after-hour party to one of those typically loud, rough R&B aggregations. The artist was Ornette Coleman, and seeing him in this setting made you realize the distance from the gut-bucket blower Red Connors through Charlie Parker on up to the free improvisations of Ornette was a mere bat of an eyelash.

—ray townley

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Ann Arbor
Candid Moments, by Herb Nolan
Top, left, Dewey Redman, John Sinclair, Ornette Coleman.
Bottom, left, John Lee Hooker, Count Basie, Eddie "Cleanhead" Vinson.



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else afterwards . . . My music is not like Coltrane's; it's mine, but it is the same quest, the same course . . . My music comes from deep Polish and Baltic forests, and from voodoo, which I love, like all exorcism and trance-music. It is deeply rooted in the German music, Russian opera, "universal" music, and tragic music as well. This is why my music is not like Coltrane's, but we are certainly soul-mates . . . Hopefully, when people hear Magma they will have heard something that might help them to sort out the mystery of their own life . . ."

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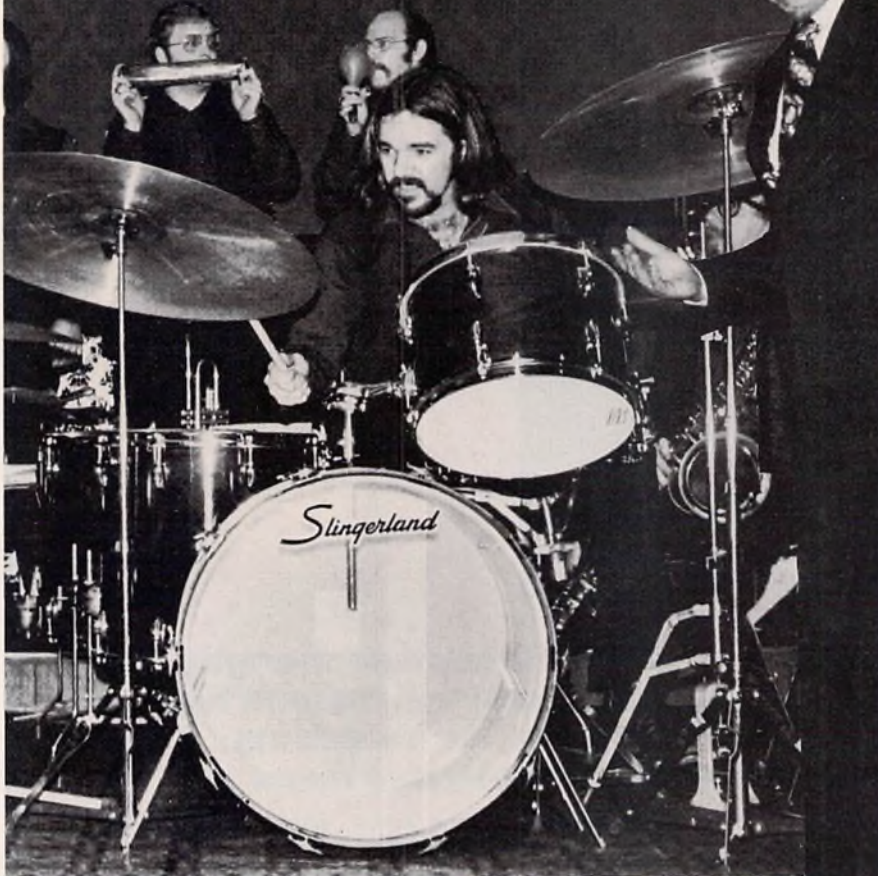
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Lewis: To over-simplify, yes. It's akin to a marriage that had been going on 15-16 years, which we had. And we were like brothers, we were really into each other. And things just started going stale. When success happened, one of the problems, we had named the group *me*, although we were splitting all the dough and the expenses in thirds. Nobody was getting anymore than the others. When success happened, my name just happened to be the name. And at that moment, we started having problems, like . . . I don't even want to talk about it. Success did spoil us, I guess. I had to put up with what was happening until it gave us problems on the bandstand. It had gotten to the place where our creative ability was limited. We weren't relating to each other musically. So I decided to try it on my own. And at that point, although my name was the name linked with *The In Crowd*, you'd be surprised at the promoters and agents that called and said, "Hey man, don't break up that group! Because although you're the name, let's face it, they're 2/3rds of the sound! And you're gonna blow the whole thing!" So it was a big emotional thing. Should I or shouldn't I? And I said, hey, if I'm really gonna be sincere to me and my art, I can't just keep this thing together because of what it looks like. I heard Cleveland Eaton playing at the London House with Larry Novak, and I'd always admired his playing. And Maurice White was the first drummer. He's with Earth, Wind, and Fire now. And there's Morris Jennings, who I knew through Leonard Chess' organization.

downbeat: *Funky Serenity* is an extension of your music, and yet it has that basic thing. But you went outside!

Lewis: I feel that ever since I went with Columbia, they really make you feel that "Hey man, whatever you feel about music, whatever you feel is you, do it! We'll do the packaging, the marketing, the promotion. You just make sure your guts are on that record!"—which wasn't really the feeling I had before that. Before, it was, "Hey, we gotta sell albums!"—which I'd always fought. But now it wasn't a fight, somebody saying, "Do what you feel! We don't care! If it's you, do it! That's why we signed you!" So this is when I really got into writing and into letting myself go, not thinking about anything except music, and what I've learned, what I feel.

downbeat: At any point in your career, did you ever consciously compromise, to do a hit?

Lewis: I remember one time out of 40 albums that I've done it. Phil Chess called me, and I was about to do another type album, and he says, "Hey man, you gotta do a Latin album! You're our leader!" What he meant was, I was probably one of the better sellers on the label at that time. I think Herbie Mann or somebody had come out with a Latin album. He said, "Listen, we got the arrangements. All you have to do is come in and do the piano." That's the only time that I didn't feel like doing it, out of about 40 albums.

downbeat: What new directions?

Lewis: I haven't planned any. All I feel now, and I'm very comfortable with it, is to get more involved with what I feel about the music, to try and master those 88 keys, those 88 monsters that I love, and be honest and sincere. I think a creative artist, if he is sincere, can forget what he's gonna be about tomorrow, or what music is gonna be about next year, or what direction. I live for the present. No, that's over-simplifying. I enjoy the present, try to get the most out of every minute, and I look forward to the future. I want people to love each other. But more important, I want my family to be happy. I want that there will always be a piano that I can play. And I want to be honest. **db**

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Take A Chorus

By Herb Wong, Ph.D.

Jazz and Young Kids?
A jazz curriculum component
in the elementary curriculum?
In the decade of the 70's
these thoughts should not connote
wholly revolutionary or extreme
educational divergencies.

One of the conditions that promote the possibility of a jazz curriculum for elementary school kids is the reinforcement effect from the expanded jazz education activities via the school/college jazz fest-clinic-jazz studies route. The proliferative growth with its concomitant residuals in the p.r. aspects evoke awareness of school boards, administrators, instructional staff, community people and students. On the one hand, reform programs have been initiated and funded historically on the secondary school or college level and then after years of r&d. it is realized that if the lower grades do not begin the spiral staircase curriculum, things aren't really going to swing at all! On the other hand, the positive aura of the last seven or so years in the area of emergent trends speaks for a potential key to unlock the gates to include jazz education for young kids without waiting for the long filtering down process from the upper levels and the tedious modification process to have incompatible instructional strategies and materials re-made to fit the younger clients and the non-specialized teaching staffs.

I am referring to several developments that may be seen as hypotheses for likely directions in jazz education curriculum development in the next decade.

First, a number of theories of learning and instruction have had an enormous impact on eliciting support and validation of early childhood education a la Bruner, Piaget, Brandwein, Silberman, and many others. There is a strong

focus on a "curriculum of affect" from Weinstein and Fantini by way of the works of Bloom and Krathwohl on cognitive-affective domains.

Second, there is a pronounced movement away from curricular materials, scheme, and content based on a single discipline—toward multi-, cross-, inter- and trans-disciplinary studies with a strong emphasis on modes and process of inquiry, concept-seeking linked with value-seeking. This trend is tied to the strands of the first trend resulting in a holistic outlook of learning from the transect of the environment.

Third, there is a consensus that no matter how ingenious or attractive the instructional packets of materials may be, the programs are headed toward nowhere unless teacher training is an integral facet of the new program's development phases and increasingly so at the inception of new curricular projects.

There are a few other trends, but these three combine to give a very high potential set of conducive conditions for bringing about changes with all concerned clientele and in reference to jazz education for young children. The implications are easy to make and the recommendations are not far from the implications arena.

I have long recognized that in the face of the many adversities, a requirement for jazz education is an environmental ambience for experimentation and innovation. Certainly, I have moved with our programs at Washington Elementary School in Berkeley—one of the U.C. Lab Schools—with the hypotheses indicated long before they became emergents. Subscribing to those principles of learning and curricular uplift have provided me with a viable action model to create variations adaptable to our local conditions. You can forge a strong defense-offense format that will allow you space for getting jazz education into the so-called accepted and expected curriculum spectrum. Certainly the humanistic and interdisciplinary attributes give you an immediate entree to the conceptual/values and cognitive/affective/psychomotor pathways which the "people" understand and can dig

For instance, we have used various media and experiences to provide learning of the intrinsic values of music (time, timbre, intensity, frequency, musicality, mood, emotion, creativity, movement, composition and improvisation); the learning (via interdisciplinary studies) math and the numerical systems, language arts (obvious correlations to creative expression), visual arts (ditto), natural and social sciences (concepts of systems, interaction, and properties from science reform curricula connected to the understanding of instruments, a composition, and a performing group); the learning of sociological models (relationships of performance group interaction and classroom interaction, communications, etc.).

Documentation and evaluation devices are also suggested here as essential components of "winning the jazz ed. wars." A range of different techniques and instruments can be applied to the young children's learning environments.

Attention to personnel that can be effective catalysts for jazz education is highly desirable, of course. Obviously the jazz studies programs or ethnic music programs cannot exist on the secondary and college levels without personnel trained, qualified, or self-trained serving on the teaching staff. But what about the elementary level? From the instrumental music program aspect, the same needs are in force. And someone as Phil Hardyman, an exceptional guy who possesses a rich jazz background as part of his overall music credentials and who will be as crazy and committed to the challenge of kids and jazz, is highly desirable. I planned with Phil (nearly eight years ago now) to infiltrate jazz into the instrumental music program with the objective to make it a vital and at least equal partner in the musical learning environment for kids 5 to 12 years of age. So we infused it into the summer program as a pilot followed by specific inclusion in every other conceivable context in the music curriculum. In the meantime, the general music program roared with the help of jazz pianist Dick Whittington; we incorporated experiences that supported the entire student body (turning

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on just the "players" is a weak, isolationistic approach) in the conceptual pathways.

However, my main point follows: in order to infect the entire student population and in turn the community (the parents and the moguls of officialdom), the teaching staff needs the fever. I actively recruited a corps of classroom teachers (not music specialists) who were jazz-oriented to accelerate the interdisciplinary thrust across the curriculum strands and performance domains. It's been a gas for everyone! Unless I stand corrected, Washington Elementary School must be the only primary level school with three jazz disk-jockeys on its staff. . . . Dick Hadlock of KQED-FM (also contributing editor, **down beat**), Bob Houlehan and yours truly on KJAZ-FM. We have all been broadcasting jazz for over thirteen years. Let me hasten to add that there were also efforts made to recruit these two friends from other fields into elementary education . . . you can motivate musicians and other jazz-oriented candidates into the fold. It takes time and patience, but we all have to appreciate the process of change including the image and roles of the elementary teacher and administrator that can be re-molded.

Finally, the multiplying effect or transfer of any innovative action model is an essential part of jazz and kids since it resides as an embryonic module. And Hardyman and Whittington have been conducting their instrumental programs in more schools disseminating the movement. The continuing drawback which I have alluded to in previous comments, however, is that the instrumental segment alone, and doing the jazz ed trip only as it relates to music divorced from the total curriculum, does not give it the muscle it deserves and needs. So get jazz into the whole scene! The kids and everyone will dig it! **db**

Dr. Wong is an administrator with the Univ. of Calif. Laboratory Schools, Principal of Washington Elementary School in Berkeley and has been a pioneer in jazz in the elementary schools; he is a consultant in environmental education, science education and jazz education. He is also a jazz radio broadcaster; contributing editor, **down beat**; jazz fest emcee-judicator, and author.

jazz on campus

Michigan State U. (E. Lansing) has a brand new \$50,000 jazz program for the current school year thanks to a unique series of circumstances. Last year, the MSU jazz band performed at a function attended by the Governor and many Michigan politicians. Everyone dug the band, especially a State Representative (57th district, Lansing) named **Earl Nelson**, a former vocal major graduate of MSU. Nelson was intrigued with the band and asked about its place in the curriculum, etc. The answers were rather discouraging. MSU, like so many big football schools, has regarded marching-concert bands as the hub of music and jazz just not "serious" enough to be taught, learned, or played. Rep. Nelson thought otherwise. But what could one legislator do?

Well, it happens that Nelson is a member of the House Appropriations Committee, and so there were some "conditions" laid down before the 1973-74 MSU total budget could be approved: that there would be a full-fledged jazz program for credit, and that the sum of \$50,000 would be budgeted for it that could not be "diverted into other areas of study."

However, since the final budget approval did not come until August, there was not time to implement a curriculum, hire a faculty, etc. It has been "decided" that outstanding jazz musicians who have an affinity for education will be brought to MSU for several days at a time during the months ahead for clinics, workshops, and concerts. (**down beat**) The new jazz curriculum and faculty is to be implemented for 1974-75 and will be used as a formula for similar programs in other Michigan state colleges.

Among those legislators who cooperated with Rep. Nelson were State Senators **Daniel Cooper** and **Jack Faxon**. **Bob Hull**, administrative assistant to Sen. Cooper, and himself a jazz drummer and teacher, was an important liaison among all parties. Rep. Nelson, by the way, has gotten back to singing and is delivering blues and gospel messages in and around Lansing. Suggestion to schools in other states: check out the members of your legislature's appropriations committees. Invite them to your next jazz concert and seat them right down front!

A series of five Wednesday evening jazz concerts is underway at the Washington Square campus of New York U. (NYC) under a grant from the National Endowment for the Arts. Upcoming: Oct. 17, "Birth of Bop" — **Dizzy Gillespie, Max Roach, Sonny Stitt**, and others; Oct. 24, "Big Bands" — **Thad Jones-Mel Lewis** with vocalist **DeeDee Bridgewater**; Oct. 31, "Jazz Vocalist" — **Jon Hendricks** backed by **Roland Hanna**. The programs of Oct. 3 and 10

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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.

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down beat 38th ANNUAL READERS POLL

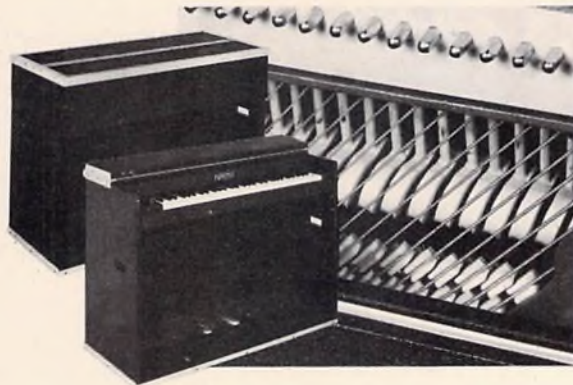
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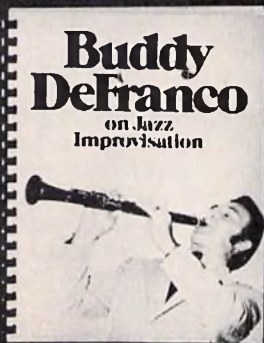
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In the World Book Dictionary, the word 'compose' has as its definition: "to make up; to put together"; and 'composition': "a putting together of parts to form a whole". In music, composition could be defined as: the act of arranging melody, harmony, and rhythm to form an organized whole.

The wholeness and unity of a piece of music is the basic idea here and even more important is its use as a means of communication. The wholeness of composition could be viewed gradually from: a) the wholeness of a note; b) to the wholeness of a phrase; c) to the wholeness of a group of phrases that make up one completed idea; d) to the wholeness of several integrated ideas to form one composition; e) to the wholeness of a group of compositions that make up the program of an entire performance—and so on. As one comes to master the first step, he then can easily go on to the next and so on.

Now, at some point, these techniques (the mastery of notes and phrases and sound) must get connected to the purpose of music, which is to communicate aesthetically to others. (not the other way 'round): connecting the purpose of communicating to the techniques used because the purpose is more important than the techniques.

I've found that, no matter how sophisticated an artist becomes with his techniques, his actual products will always be colored by whom he intends (knowingly or not) to communicate to: whom he's willing (knowingly or not) to communicate to; and how able he is to communicate.

Spain is an example of a composition which was written with the intention to communicate to many people of various ethnic groups. Technically, I'll leave the formal analysis (of the exactness of form, melody, harmony, voicing, and names of rhythms) aside and deal with more general elements.

The piece was written at a time when Airto Moreira was playing drums with Return To Forever, so the rhythm of the piece was conceived to flow with Airto's rhythmic style. The main theme of the melody was written with the idea of singing in mind. And in general, the piece was written with the idea of the players who would render it: (Stanley Clarke, bass; Flora Purim, voice; Joe Farrell, flute).

Musical composition is a very precise and beautiful game of the ordering of the physical elements. And when it's done toward the goal of communicating beauty to others, it can become one of the most wondrous and valuable experiences in this universe.

The relationship and balance between the purpose of music (which is to communicate), and how that communication is delivered (which is technique) is a most important one to recognize and ultimately understand. You will find that in order to put more and more of one's attention on communicating it is necessary first to become thoroughly familiar and adept with one's tools and techniques.

So, the way to get better at composing would be very simple, really. First, become well versed with making melodies and working with harmony and rhythms; then gradually with form and the putting together of these elements. And, the one sure way to do that is to *do it* over and over and over until these tools (melody, harmony, rhythm, and form) become very familiar and easy to use. Then, it becomes possible to take the attention off the technique involved and just deliver a flowing communication with no effort.

It actually boils down to: the way to become a composer is to compose, compose, compose, and then compose some more.



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JAZZ ON CAMPUS

(Continued from page 38)

featured a Max Roach sextet with the J. C. White singers and pianists Eubie Blake, Roland Hanna, and Danny Mixon. An educational format is employed with the artists and audience rapping to and fro. An extra feature is a photographic exhibit of Chuck Stewart's work. Ticket information available at Loeb Student Center.

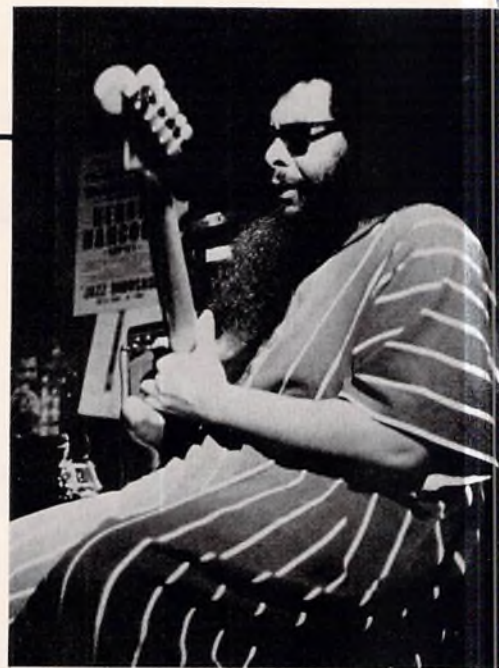
Campus Changes: Jerry Coker, former head of jazz studies at U. of Miami to similar post at Pembroke State U. (NC) ... Bob Morsch, from head of jazz studies at Triton College to similar post at Western Ill. U. (Macomb) ... Burrell Gluskin pianist/arranger succeeds Morsch at Triton with assistance from Lenard Druss, reeds, and Bill Porter, trombone. Two stalwarts of the Malcom X (Chicago) jr. college band—Billy Howell, trombone, and Sonny Seals, reeds—have been recruited by Warrick Carter for his jazz program at Governors State U. (Park Forest S., Ill.) ... Charles Bestor, from Music Dept. chmn. at U. of Alabama to similar post at U. of Utah replacing Newell Weight, who is returning to full time teaching. No word yet from Bestor on his plans for jazz at the "place that let Ladd McIntosh go"

Charles Spahn, from Dean of Music, Wichita State U., to similar post at Miami U. (Oxford, Ohio). Spahn was responsible for the introduction and initial growth of the W.S.U. jazz program and "intends to make jazz an important part of the M.U. program" ... Ed Jordan, reed player and former section leader at Milliken U. jazz ensemble to head of jazz studies at Southern U.—New Orleans.

Dom Spera, head of the jazz program at U. of Wis.—Eau Claire, has been signed by the Learning Unlimited division of Hal Leonard Publications to supervise a new series of big band arrangements, recordings, and methods. Charles Suber will deliver the keynote address ("Music in Future Shock") of the annual convention of the Wisconsin Music Educators Conference, Nov. 1-2. U. of Wis.—Madison.

Festival & Clinic Calendar: Feb. 14-16. 5th Loyola U. Jazz Ensemble Festival, 36 HS bands, 4 HS combos, clinicians/judges—James Moody, Ladd McIntosh, John Fernandes, Edd Jones. Contact Joe Hebert, Loyola U. College of Music, 6363 St. Charles, New Orleans, LA 70118 ... March 28-30. 18th All-Eastern Band & Instrumental Clinic. Contact Commanding Officer, School of Music, NAB, Little Creek, Norfolk, VA 23521.

Campus Ad Lib: Jamey Aebersold, alto sax, will conduct a 90 minute combo/improvisation clinic with John Kuzmich's group (University City HS, Mo.) at the MENC Biennial in Anaheim, March 22-26. Aebersold is currently teaching 90 students enrolled in jazz classes (beginning and advanced theory, seven small ensembles) at Indiana U. Southeast (New Albany) ... The Harvard U. Jazz Band, in what is reputed to be the first jazz concert ever sponsored by the Cambridge citadel, is bringing Stan Kenton in Concert, November 3. Tom Everett, conductor of the



PETE COSEY

HU band is the precedent smashing promoter ... A number of arrangements by Mike Barone are now available from The Creative World of Stan Kenton ... Mike Vax, trumpet, was featured at a Discover Music Week celebration at Streep's Music Orlando, Fla. Vax was in for five days, followed by Joe Morello, drums.

M'tume, Kunga player and percussionist, and Pete Cosey, guitarist—both members of the current Miles Davis group—were featured participants in the 2nd annual Multi-Ethnic Music Seminars held recently at Southern U. (Baton Rouge). The entire program was organized by Alvin Batiste, head of the S.U. Jazz Institute, and was funded by a grant from the National Endowment for the Humanities. (This grant, with added U.S. State Dept. backing, enabled Batiste and the S.U. band to make a six-week tour of the French speaking African countries.)

M'tume spoke on the need for black musicians to market their own music (he has joined Charles Tolliver at Strata-East Records) and the ambivalent nature of the blues (aesthetically, it's an art form; politically, it's lyric content teaches resignation). Cosey also spoke on the nature of the blues and the contributions of the great black guitarists, such as the three Kings, (B. B., Albert and Freddie) Elmo Jones, Oscar Moore, Charlie Christian, Lightning Hopkins, Tiny Grimes, and others. Charles Suber, db publisher, spoke about the blues in a white society and the problems of one's self-image, education, and musical tastes "defined" (imposed) by others.

M'tume and Cosey joined several members of the S.U. jazz ensemble in an extended free-form concert. Also in the session were Batiste, clarinet; Ed Jordan, soprano sax, head of jazz studies at S.U.—New Orleans; and Henry Butler, electric piano, an award winner at several festivals when he was at S.U. and now in his final year as a vocal major at Michigan State U.

At the conclusion of the Seminars, Batiste conducted a roundtable discussion which was taped for use at S.U. Jazz Institute Classes.

and flute; and **Jimmy Garrison**, bass. During the Vanguard engagement, Elvin celebrated his 46th birthday.

In October the quintet leaves on a two month, U.S.I.S sponsored tour of South America.

Frank Foster joined **Sonny Stitt**, **Gene Ammons** and a rhythm section that included pianist **Jodie Christian**, **Rufus Reid**, bass, and drummer **Wilbur Campbell** at Chicago's Jazz Showcase over the Labor Day weekend. With a jam session format encouraging tenor challenges, Foster stole the show.

Jethro Tull, in the midst of a successful American concert tour, announced an indefinite retirement from concert appearances and cancelled all engagements after Sept. 29.

The band's manager **Terry Ellis** said, "The group has been working for nearly six years during which their total recreation time has not been more than one month."

A major factor in the decision was the abuse heaped on Tull's multimedia production, *A Passion Play*, by the critics, and, said Ellis, "it has become increasingly difficult for the group to go on stage without worrying whether the audience is enjoying what they are playing."

After a short rest Jethro Tull will begin working on a feature film. The film is a musical written by **Ian Anderson**.

Bill Russo, director of Columbia College's Center for New Music in Chicago, has formed a group made up of high school and college age musicians called the Chicago Jazz Ensemble. Following auditions in September, Russo began a series of workshops focusing on ensemble playing and solo and group improvisations as well as exposing the players to re-

hearsal techniques developed by Russo, according to Columbia. The musical material used will encompass works from the 50's through the 70's. A concert is planned for January.

Sedalia, Mo., the town where *Maple Leaf Rag* was published in 1899, will be the site of a three-day **Scott Joplin Ragtime Festival**. Planned for July 25-27, 1974, the festival promoters plan to present three evening concerts featuring ragtime piano, dance and vocal presentations. Other programs scheduled include exhibits tracing the development and influence of classical ragtime, band concerts, street dancing and cake walks.

Gunter Hampel's Galaxie Dream Band which includes Hampel, vibraphone, flute, clarinet, bass clarinet and contrabassclarinet; **Jeanne Lee**, vocal; **Perry Robinson**, clarinet; **Mark Whitecage**, sax, clarinet, flute, and alto clarinet; **Allan Praskin**, sax, clarinet, and flute; **Jonathon Kline**, violin; **David Eyges**, cello; and **Jack Gregg**, bass will be playing a festival in Graz, Austria, Oct. 3 and 4. After that the group, minus Lee and Robinson, take off on a tour of Switzerland and Germany.

Capricorn Records has signed **Duke Williams** and the Extremes. Their first album is *A Monkey In A Silk Suit Is Still A Monkey*.

The second **Bachman-Turner Overdrive** (BTO) album has been delayed, says Mercury Records. The band isn't expected in the studio until late September or October.

Pianist **Onzy Matthews** debuted his new 17-piece band at the Overseas Press Club in New York City on Sept. 10. The band is called the

"New York Loonky Choonk" and according to Matthews, it is out to write a new chapter in jazz. "Our presentation," says Matthews, "combines vision and sound to set the mood for a mutual exchange between the audience and musicians. You might call it jazz togetherness."

Members of the Loonky Choonk include: **Norris Turney** and **Pete Yellin**, altos; **Larry Feldman** and **Harold Vick**, tenors; **Charles Davis**, baritone; **Eddie Preston**, **Bob Milliken**, **Roy Roman**, **Sinclair Acey**, trumpets; **Bill Lowe**, **Paul Sullivan**, **Charles Greenley**, trombones; **Mervin Bronson**, bass; **Melvin Sparks**, guitar; and **Rick Cutler**, drums.

Buddy Rich and **Carmen McRae** have signed with Groove Merchant Records.

Dr. William Fowler, db's Education Editor and professor of music at the University of Utah, and a well known guitar specialist, has been named to the American Music Conference's Educational Advisory Board. An author, composer, lecturer and designer of instrument accessories, Fowler is currently preparing a new booklet for AMC on aspects of using the guitar in the school.

John Mayall has been named "Blues Artist Of The Year" in the annual Melody Makers a British weekly music publication Jazz poll, British Section. And **B. B. King** received the same category for the World Section. (B. B.'s sure winning the polls this year . . . he just copped db's Blues/R'n'B slot) . . . For the **Frank Sinatra** fans . . . Frank's considering doing a new album, he may record, *Dream Away*, which is a tune from the film, "The Man Who Loved Cat Dancing" . . . **Martha Reeves (a la the Vandellas)** cut her

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first album for MCA records in Hollywood recently, with **Richard Perry** producing ... **Lou Reizner**, the producer whose credits include the play "Tommy," stated recently that **Rick Wakeman**, the keyboard genius with the British group "Yes," is making plans to stage his album, *Six Wives of Henry The VIII*. Wakeman's plans include the use of the London Symphony Orchestra, a sixty piece choir and a modern ballet company. ... **John Entwistle** is planning to do another solo album with the release date early '74, by his own group **Rigor Mortis** ... "THE NEW BLACK EAGLE JAZZ BAND" publish their little flyer called the *Hand Dodger*. Their recent one #12 has current information about the band, stating that they recorded their third album in July and that they hope it's available by Christmas, on the Dirty Shame label.

Carnegie Hall will be booking fewer rock acts and more classical and jazz events, according to a story in *Variety*. Two jazz series will be among the new programs, reports the show biz trade paper. These include 15 dates by the **New York Jazz Repertory Co.** and five bookings by **New Audiences**, which started Sept. 15 with **Stan Getz** and **Gil Evans**. Jazz Repertory begins Jan. 26.

In Johannesburg, South Africa, the Port Elizabeth School Feeding Fund is offering to the highest bidder an autographed picture of **Louis Armstrong** taken in 1932.

Roberta Flack's new album, *Killing Me Softly*, has been certified gold by RIAA, ac-

ording to Atlantic Records, which says it has released the first single from the album, *Jesse*.

Richard Nader predicts that his Rock and Roll Revival will gross \$1.1 million from its 23-concert fall tour. The Revival which offers r & r greats like **Jerry Lee Lewis**, **Fats Domino**, **Chuck Berry**, **The Belmonts**, **Chubby Checker** and **Bo Diddley** to name a few, has a talent budget of \$350,000 for the tour. According to Nader, the nostalgia-pop is reaching a peak in America.

Bill Withers says he is cutting down on concert tours. "I just can't take that business of spending one day in each city for three long months going," he complains. Withers says he'd rather stay at home and write when the mood strikes. "The most comfortable place in the world is your own bathroom," says Withers.

Mary Fettig, 20, recently joined the Stan Kenton band, not as a vocalist, but as a member of the reed section on alto, tenor, flute and clarinet. A first for Kenton, and a rare thing indeed for a major American jazz orchestra, which as a group have been rather backward in this area of women musicians compared to the major symphony orchestras.

Hank O'Neal will record a session, probably in concert form, between **Gene Krupa**, **Lionel Hampton** and **Teddy Wilson** in New York soon for his Chiaroscuro label. ... O'Neal, who has been releasing many of **Eddie Condon's** Town Hall broadcasts of the mid-40's on that

label and was a close friend of the late guitarist, directed the arrangements for Condon's burial August 8.

Jerry Valburn has issued his latest Jazz Archives LP, a collection of broadcast material from 1938 and 1939 by **Bunny Berigan** and his band ... **Buddy Rich** speculated in an interview recently that the man occupying the White House may not be **Richard Nixon** at all but **David Fryc**. "No real president could screw up a country like he has," Rich conjectured. "Only a comedian could do it!" And Rich challenged **Norman Granz's** recent statement in *down beat* (July 19) to the effect that he plans to record him with **Count Basie** and **Ray Brown**. Rich said it was the first he'd heard of this projected session.

CITY SCENE

NEW YORK: A reminder: **Jazz Interactions** operates JAZZLINE at 421-3592. A phone call gets information on who's playing at more than 50 clubs in the New York area ... The **Zoot Sims** quartet plays a Jazz Museum concert Oct. 14 at Seagram's Plaza from 3 to 6 p.m. The concerts are co-sponsored by Calvert Whiskey ... At the Jazz Boat the **Junior Mance** group opens the week of Oct. 15, following **Roy Haynes** ... St. Peter's church has Jazz Vespers every Sunday at 5 p.m. **Grace Markay** & trio play Oct. 14; on the 21st it's the **Vera Auer Quartet**, and Oct. 28 **Paul Knopf** is scheduled ... The **No-Gap Generation Jazz Band** plays Fridays at Frueheart's ... **Bobby Hackett** and **Vic Dickenson's** Sextet are booked into the Royal Box in the Americana Hotel, Oct. 15 to Nov. 10 ... The **Dick Wellstood-Kenny Davern Duo** is at Michael's Pub, Oct. 8 to Nov. 10 ... Firehouse Theater, 604 E. 11th St., features weekend jazz, films and food ... **Supersax** and **Dizzy Gillespie** are at Jimmy's starting Oct. 15. Pianist **Barry Harris** plays at the bar upstairs. The club is open Monday through Saturday ... An all-star band including **Clark Terry**, **Benny Carter**, **Charles McPherson**, **Richard Wyands**, **George Duvivier** and **Grady Tate** plays a concert for the Highlights In Jazz series at the Hunter College Playhouse Oct. 15 ... The **Modern Jazz Quartet** opens Oct. 15 for one week at the Half Note followed by **Jackie and Roy**, Oct. 29 ... Young Audiences, a group of young concert promoters in NYC, has a concert series going at Carnegie Hall. On Oct. 21 a triple-header is slated with **Alice Coltrane**, **Gato Barbieri** and **Keith Jarrett**. Future concerts include the **MJQ**, **Miles Davis** and **Charles Mingus** ... **Carla Bley** is working on a new opera, and **JCOA** is trying to get the bread together to put out the recording of **Roswell Rudd's** music recorded at the Loeb Student Center during Newport ... For nostalgia freaks there's **Danny Styles' Nostalgia** show (WEVD, Monday to Friday from 10 a.m. to 1 p.m.) He covers everyone from **Sammy Kaye** and **Guy Lombardo** to **Louis Armstrong** and **Bix Beiderbecke**. **Upstate N.Y. and Environs:** **Carol Diamond** is singing with jazz pianist **Tony Zano** at the Blue Bear Motel in Southampton, N.Y. ... Name jazz groups play at the Twin Lounge Society Jazz Club in Gloucester City, N.J. ... The **Smith Street Society Dixieland Band** plays every Wednesday at Nathan's Famous, Oceanside, N.Y. ... At Dinkler's Motor Inn, Syracuse, The **Zoot Sims-Al Cohn Quintet** opens Oct. 15 followed by **Earl Hines** with **Marva Josie**,

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Oct. 22 to Nov. 10 ... **Marian McPartland's** trio plays the Monticello Restaurant in Rochester until Oct. 27. **Monty Alexander** opens Oct. 29.

CHICAGO: **Maynard Ferguson's** band, the **Canonball Adderley Quintet** and the **Thad Jones-Mel Lewis Band** will play two concerts at McCormick Place on Oct. 27. Also slated are the **Kennedy-King College Jazz Band** and the **New Trier West High School Jazz Ensemble** ... At the Jazz Showcase, Joe Segal has booked the **Three Sounds** with **Gene Harris** and **Stanley Turrentine**, Oct. 24-28, followed by **Bobby Hutcherson** and **Woody Shaw**, Oct. 31. Possible bookings for October also include **Art Blakey, Supersax, Roland Kirk, Robin Kenyatta** and **Bill Evans** ... **Kenny Burrell** opens at the London House for two weeks on Oct. 16 ... The **Phil Upchurch-Tennyson Stephens Quartet** is playing weekends at Roberts "300" Room, 333 E. 63rd St. ... **Cancer Leo**, a band that took top honors at the Notre Dame Jazz Festival, plays every Tuesday at the Wise Fools Pub on Lincoln Ave. **Dave Remington's** band plays there on Mondays ... **Duke Ellington** is at Mr. Kelly's until Oct. 21 ... The **Mahavishnu Orchestra** will appear at the Auditorium Theater Oct. 30 followed by **Frank Zappa** on the 31st ... The **Muhai Richard Abrams Sextet** with **Kalaparusha** plays Sundays, 4 p.m., at Child City ... **Von Freeman** is at Betty Lou's on Wednesdays ... **Ratso's** on Lincoln Ave. has jazz on Mondays and next door, guitarist **John Bishop** is at the newly-opened Pachyderm.

Jazz continues to find its way onto the air waves. A new jazz show hosted by Lee Bailey can be heard from 4 to 6 p.m., Fridays, on WXFM (106 FM). Bailey, according to the station, will present a "no nonsense jazz music format." ... In north suburban Highland Park, WVVX (103 FM and 1430 AM) has gone to jazz all-day, making it the city's first 24-hour jazz station. Unfortunately, their range is limited to north of the Loop.

WASHINGTON, D.C.: **Maxine Sullivan** opens at Blues Alley, Oct. 15 followed by **Zoot Sims-Al Cohn**, Oct. 22, and **Mary Lou Williams** on the 29th ... Four clubs have begun a jazz policy: The Corsican is showcasing the work of well known Washington song stylist **Shirley Horn** and her trio ... A new place, Etcetera, is plunging right in to a name jazz policy, having featured **Young-Holt Unlimited** and **Dizzy Gillespie's** group and planning to bring in **Ahmad Jamal** and **Horace Silver** among others ... Bassin's Lounge will soon feature a trio led by **Chuck Lewis** ... Blackie Auger of the chain of Blackie's World Restaurants was so successful with a one-night-a-week policy at one of his downtown spots that he is expanding the musical policy to seven nights a week. Featured are **Hilton Felton's** group and the **Marshall Hawkins Quintet** ... New management has taken over the American Theater in the once dormant L'Enfant Plaza complex. But since the opening of the new Loew's Hotel at the site things have been jumping. Besides a full lineup of premiere legit shows at the small but elegantly appointed theater, monthly jazz concerts are planned, to be highlighted by live coast-to-coast broadcast coverage of the events. Concerts are already scheduled with the **Modern Jazz Quartet** and the **George Shearing Quintet**. **Shirley Horn** will appear on the bill with the MJQ ... There's also hip music at the Cellar Door.

DENVER: **Taj Mahal** comes to Ebbetts Field Oct. 16-20, followed by **Kenny Rankin**, Oct. 23-28, **Freddie Hubbard**, Oct. 30 to Nov. 4 and **Bill Monroe**, Nov. 6-11 ... At the Warehouse, **George Shearing** and **Mason Williams** will appear from Oct. 15 through Oct. 21, followed by **Grover Washington Jr.** and **The Love Machine**, Oct.

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22-28. **Jose Feliciano** caps the month, starting Oct. 29.

ATLANTA: Jazz is struggling but very much alive. The Twelfth Gate is working hard to keep important jazz artists coming to Atlanta. The city also has a thriving underground. **Paul Mitchell** with **Layman Jackson**, bass, and **Alan Murphy**, drums, is working at Dante's . . . **Bill Braynon** is fronting an eight-piece band at the Sierra Lounge . . . Working at Pascals is a new group from St. Louis featuring vocalist **Naomi Stevens**, **Brenda Foster**, piano, and **Freddy Robinson**, bass . . . **Judy Argo** is at Yohanns.

LOS ANGELES: A new Shelly's Manne-Hole opens Oct. 15 with **Carmen McRae** and **Cannonball Adderley**. The new club is at 6420 Wilshire Blvd. in the heart of the "miracle mile" . . . The Roxy, 9009 Sunset Blvd., is a new 500 seat theater designed for superstar concert acts that do not play clubs any more. Above the theater is a restaurant and bar called "On the Roxs."

SAN FRANCISCO: **Gary Bartz** and the **Ntu Troop** is at the Keystone Korner, Oct. 9-14 . . . The Great American Musical Hall will host the **Don Ellis Orchestra** on Oct. 12-14.

DALLAS: Among the spots where music is often offered are Mother Blues, Charlie Brown's and the 5450 Lounge . . . Though not a club or concert hall, the B & S Percussion Center has been doing a series of clinics and mini-concerts. Slated to appear in mid-October at the small drum shop on the city's north side is **Gary Burton**.

JAZZ GRANTS

Jazz grants totaling \$225,612 to 165 individuals and organizations were made fiscal 1973 by the National Endowment for the Arts.

"The purpose of the jazz program," according to National Endowment chairman, Nancy Banks, "is to encourage indigenous musical expressions in the United States through artistic, educational, research and archival programs."

Non-matching composition fellowship grants were made to the following American jazz composers and arrangers for commissioning new works and funding the completion of works in progress:

- **Alvin Baustis**: Baton Rouge, La.: To compose an extended work for orchestra, jazz ensemble, and grassroots musicians, etc., \$1,000.
- **Marcus Belgrave**: Detroit, Mich.: To prepare compositions and arrangements for young musicians, \$750.
- **David Berger**: New Gardens, N.Y.: To compose an extended work for his rehearsal band, \$1,000.
- **Roger Blank**: Brooklyn, N.Y.: To compose a number of jazz works, \$750.
- **Edward V. Bonnemere**: Traneck, N.J.: To set to music a set of original poems by boys and girls of Oceanhill-Brownsville I.S. 55 in Brooklyn, New York, \$1,000.
- **Lester Bowie**: University City, Mo.: To compose series of works which will give added insight into the newest forms of Afro-American works, \$750.
- **Bud J. Brashier**: Houma, La.: To transcribe original Piano Suite for jazz ensemble and to compose five original jazz works, \$1,000.
- **Raphael H. (Ray) Bryant**: New York, N.Y.: To prepare ten compositions and arrangements for ensembles, \$1,000.
- **Herman D. (Dave) Burrell**: New York, N.Y.: To compose a jazz suite to accompany a play (*Crucificado*) by Edgar White, \$1,000.
- **David S. Butler**: Brooklyn, N.Y.: To arrange seven nursery rhyme songs in a jazz idiom to be performed at free concerts for pre-school and elementary school children in the Brownsville area of Brooklyn, \$1,250.
- **Daniel R. Carter**: New York, N.Y.: To complete works in progress for a three-stage composition project, \$500.
- **Alf H. Clausen**: North Hollywood, Cal.: To compose extended work for large concert ensemble, \$500.
- **William S. Cole**: Amherst, Mass.: To compose two works using non-literate improvisational techniques. Works will be performed at Amherst College, \$750.
- **Charles A. Davis**: Brooklyn, N.Y.: To complete five works in progress for nine-piece ensemble, \$1,500.
- **Ray A. Draper**: Staten Island, N.Y.: To complete works in progress which will be performed in correctional facilities throughout New York City area, \$1,000.
- **Malachi Favors**: Chicago, Ill.: To compose a work to be performed by the Art Ensemble of Chicago, \$1,000.
- **Robert L. Frazier**: Los Angeles, Cal.: To compose four-movement jazz concerto, \$500.
- **Donald E. Friedman**: Bronx, N.Y.: To prepare three arrangements of standard works and one of an original work, \$750.

- **James P. (Jimmy) Giuffrè**: New York, N.Y.: To compose an extended work for his trio and symphony orchestra, \$2,000.
- **Frank A. Gordon**: Chicago, Ill.: To compose a 3 or 4 movement work for orchestra and jazz ensemble, \$1,500.
- **Clyde M. (Mel) Graves**: San Francisco, Cal.: To compose workstructured around the Denny Zeitlin Trio and sound sculpture inventor Dick Waters, guitarist Jerry Hahn, and small amplified string and wind section, \$500.
- **Milford R. Graves**: Jamaica, N.Y.: To compose work for 20 percussionists, 5 woodwinds, 5 brass, and 5 string players, \$2,000.
- **Richard D. Grove**: Studio City, Cal.: To compose and orchestrate modern jazz work featuring a quintet of professional jazz musicians and the Florida State University Lab Band. Work was premiered at University's Tri-State Jazz Festival-Workshop in February 1973, \$2,000.
- **Douglas Hammond, Jr.**: Oakland, Cal.: To compose work of contemporary classical jazz (and rhythm-and-blues), \$500.
- **Dauid A. Haroon**: Middletown, Conn.: To complete an extended composition based on thematic material and the use of improvisational techniques, \$500.
- **Willie (Bill) Harris**: Washington, D.C.: To complete orchestration of an original composition, *Blue Medley*, for sixteen-piece ensemble to be performed at Howard University in April 1973, \$1,000.
- **Weldon J. Irvine, Jr.**: Hollis, N.Y.: To compose jazz work for eighteen-piece big band, \$1,000.
- **Joseph Jarman**: Chicago, Ill.: To compose multimedia music theater work, \$1,000.
- **Leroy L. Jenkins**: New York, N.Y.: To compose works for big band with amplified strings to be presented in 3 day series of open workshops and concert, \$2,000.
- **Steven A. Jones**: Summit, Miss.: To compose an extended jazz suite based on railroad blues, \$1,000.
- **Clifford L. Jordan, Jr.**: Accord, N.Y.: To compose a jazz suite for six saxophones, one bass, and drums, \$2,000.
- **Irving D. (Duke) Jordan**: Cambria Heights, N.Y.: To complete and arrange five jazz works in progress, \$1,500.
- **Trevor C. Koehler**: Hoboken, N.J.: To compose two pieces for two cellos, saxophone, guitar, bass and drums, \$500.
- **Richard J. Lawn**: Oneonta, N.Y.: To orchestrate original works for jazz quartet and symphony orchestra. To be performed by Compass (jazz "quartet") and members of the Oneonta Symphony, \$1,000.
- **Charles J. (Creole Charlie) Levy**: Chicago, Ill.: To arrange his Dixieland Jazz Suite for jazz band, \$910.
- **James E. Lewis**: Temple Terrace, Fla.: To compose a music theatre work for jazz band and singer with a prerecorded sound track, \$1,100.
- **Michael J. Longo**: New York, N.Y.: To complete three-movement string quartet in progress, \$1,000.
- **W. Zane Massey**: Brooklyn, N.Y.: To compose a work in commemoration of his late father, jazz musician Cal Massey, \$2,500.
- **Gregory Mathews**: Port Crane, N.Y.: To complete eight-movement work featuring a woodwind soloist performing with the Harpur College Jazz Ensemble and the Harpur College String Orchestra, \$750.
- **Maurice D. McKinley**: Brooklyn, N.Y.: To complete three works in progress for jazz quintet augmented by an Afro-Latin percussion ensemble and voices, \$1,000.
- **Harold W. (Hal) McKinney**: Highland Park, Mich.: To complete experimental works in variety of techniques, \$2,000.
- **Roy D. Meriwether**: Davton, Ohi.: To compose work for trio which will trace history of the Afro-American spiritual tradition and its relationship to blues and jazz, \$1,000.
- **Ruscoe Mitchell**: Chicago, Ill.: To compose work for the Art Ensemble of Chicago, \$1,000.
- **Donald F. Moyer**: Rochester, N.Y.: To complete a work in progress which consists of percussion/sound suite in several movements written for a minimum of five musicians, \$1,000.
- **Adolph J. Sandole**: Springfield, Pa.: To compose an orchestral composition, *Fables for Orchestra*, \$1,000.
- **Barry M. Silverlight (Barry Miles)**: North Plainfield, N.J.: To compose work for his trio and a large ensemble, \$500.
- **Nirman S. Simmons**: Bronx, N.Y.: To complete a suite of songs depicting children, \$2,000.
- **Leo Smith**: Woodmont, Conn.: To complete nine-part work in progress for 13 jazz musicians, \$1,000.
- **Lonnie Liston Smith**: New York, N.Y.: To compose and arrange a jazz mass based around his compositions *Let Us Go Into the House of the Lord* and *Morning Prayer*, \$1,000.
- **Michael J. Stephens**: Beltsville, MD: To complete and prepare for performance work written for vibraphonist Karl Hans Berger, bassist, trap drummer, and six percussionists, \$500.
- **Richard J. Thompson**: Chicago, Ill.: To complete a work in progress entitled *The Ghetto Suite*, \$1,000.
- **Clifford Thornton**: Middletown, Conn.: To complete work for 25 piece orchestra based on authentic, indigenous African and African-American materials. Work was begun with Endowment assistance in Fiscal 1972, \$500.
- **Cedar Walton**: Brooklyn, N.Y.: To complete a work in progress in the form of a suite of compositions for a ten-piece ensemble, \$2,000.
- **Fred L. Williams**: Washington, D.C.: To compose a jazz trilogy in sonata form for septet, \$1,000.
- **James B. Wilson**: Mattapan, Mass.: To compose work for synthesizer and jazz quintet, \$1,000.
- **Thomas K. Wirtel**: Commerce, Tex.: To compose work for jazz ensemble and electronic sounds to be performed at annual High School Jazz Clinic on East Texas State University campus in 1974, \$1,500.
- **Peter M. Yellin**: Brooklyn, N.Y.: To complete a work in progress in the form of a dance suite, "Chakras," \$1,000.
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