

# downbeat

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jazz-blues-rock

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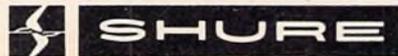


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# down beat

November 8, 1973

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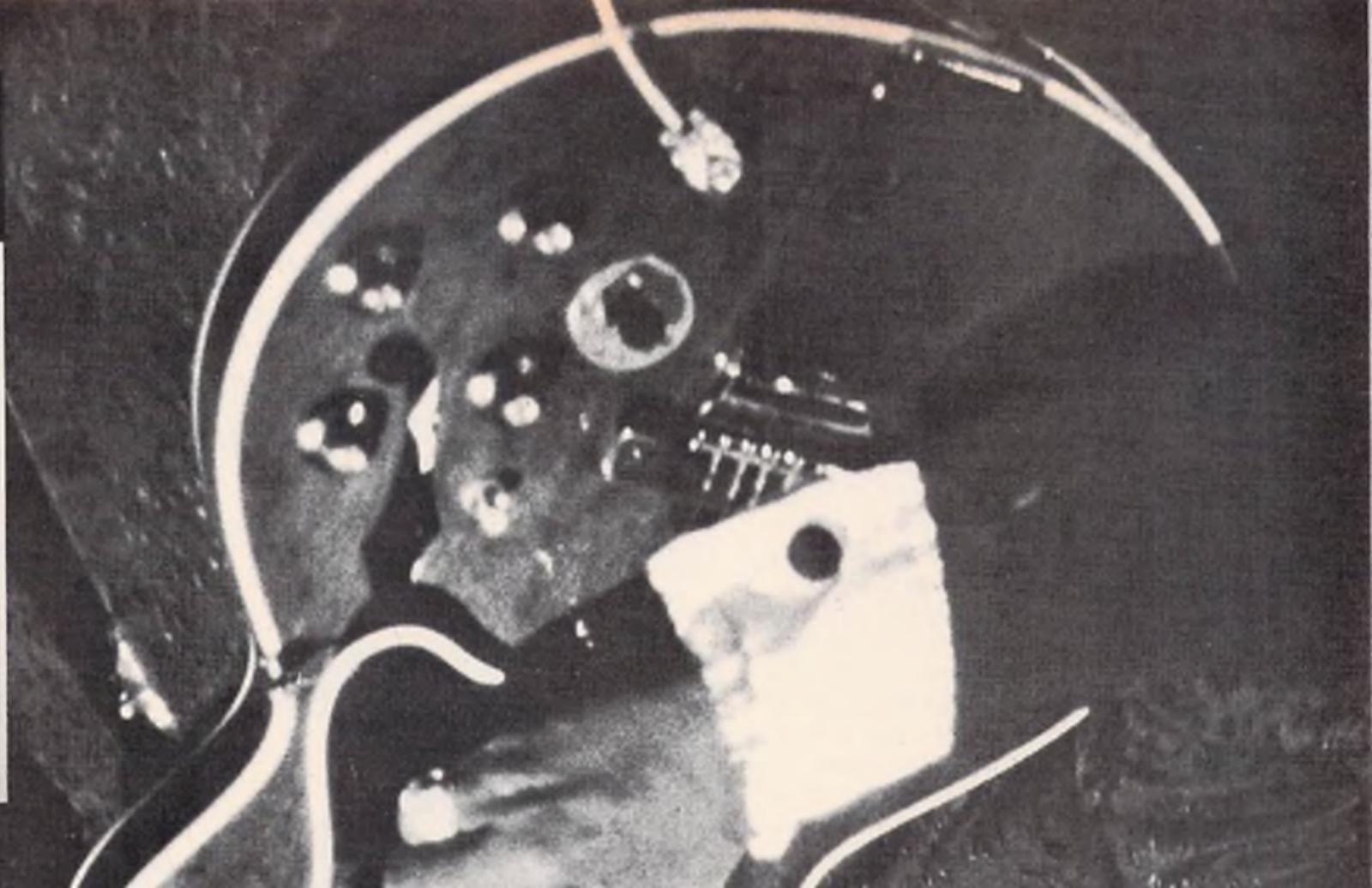
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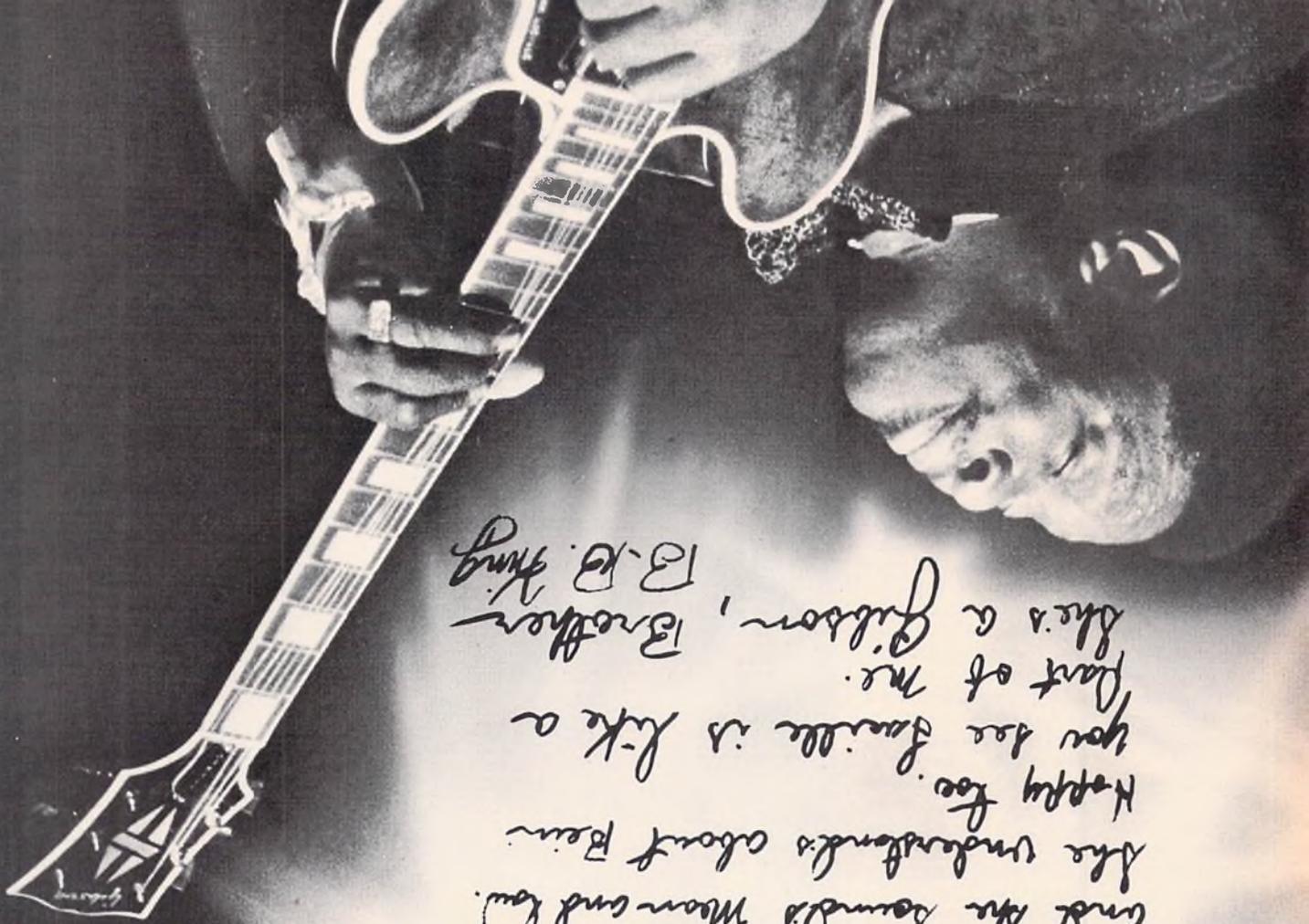


Yeah I've had some Dues.  
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Why does the cover read "jazz-rock"? What good are labels anyway? Why indeed does the chicken cross the road? Quickie answer: to get from one place to another.

"Jazz-rock" is our way of calling attention to the diversity-and-similarity of the music and musicians in this issue: Elvin Jones, Maynard Ferguson, The Lighthouse, Chuck Mangione, et al. An examination of their words and their music indicates how differently each travels in his own way to a creative result. The same examination reveals a commonality of expression—"labels" and other short-hand-devices—that is the basis of their ability to communicate. We think it important that musicians have the final say in the definition or labeling of their music.

Labeling is quite a responsibility and is best done by doers. It gets to be misleading and even dangerous for labels to be affixed by non-creators or those who have a vested interest in their own definitions. The most obvious example is the "serious" music label affixed and defined by critics, educators, and entrepreneurs. That pernicious label determines what shall be taught and learned: "We do not offer non-serious music courses;" and who is to be respected: "You want to marry a jazz musician?" That's elitism (and racism) and symptomatic of the adage: "The power to define is the power to rule."

Then what gives us the right to assign the labels of "jazz", "rock", "blues" (or "classical" or "c&w" if it comes to that) to any one or anything? We do this in our role of communicators with the experience and, we trust, the sensitivity to apply the labels understood and used by most contemporary musicians.

We have indicated above what musicians think about "serious" music. Here are two other labels and our short interpretations of what they mean to musicians.

"Popular Music" is any music purchased by the most number of people at any given time. (That takes care of the Strausses—Johann the waltz king, and Richard the spaker; Rudolf Friml, Victor Herbert, Irving Berlin, Loerner and Lowe, and Burt Bacharach). Popular music is usually characterized by an easily identifiable, whistleable, and hummable melody with a rhythm pattern simple and catchy enough to be remembered. A popular tune becomes a "standard" when the lyrics and/or the music incorporate an appeal that outlives one or more musical generations.

"Jazz-rock" is a fusion of music and technology. Jazz itself has three basic criteria: improvisation, swing, and individuality of expression. Today's rock has formed its own character from a rhythm & blues base to which has been added the technology of amplification, electronic tone production and modification; and the creative use of the new instruments: i.e. synthesizers of various kinds. Put them all together and you get a music that is coded "jazz-rock".

If you are looking for a definition of "pure" jazz, rock, or blues, you will have to provide your own answer. I don't know any musician who cares to make the distinction for you. He's too busy and concerned with creating and establishing something to be communicated. And so are we.

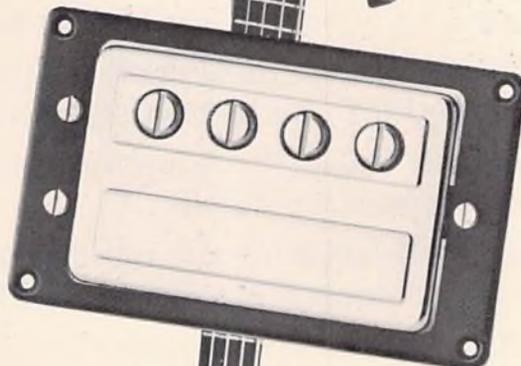
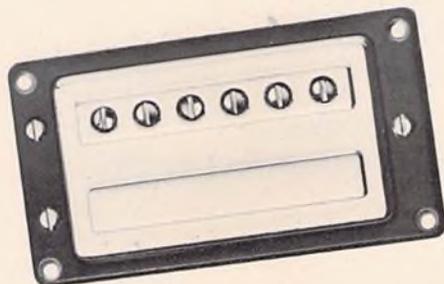
Next issue takes a good look at today's arrangers and composers, such as, Quincy Jones, Ornette Coleman, War, the Revolutionary Ensemble, and several others.

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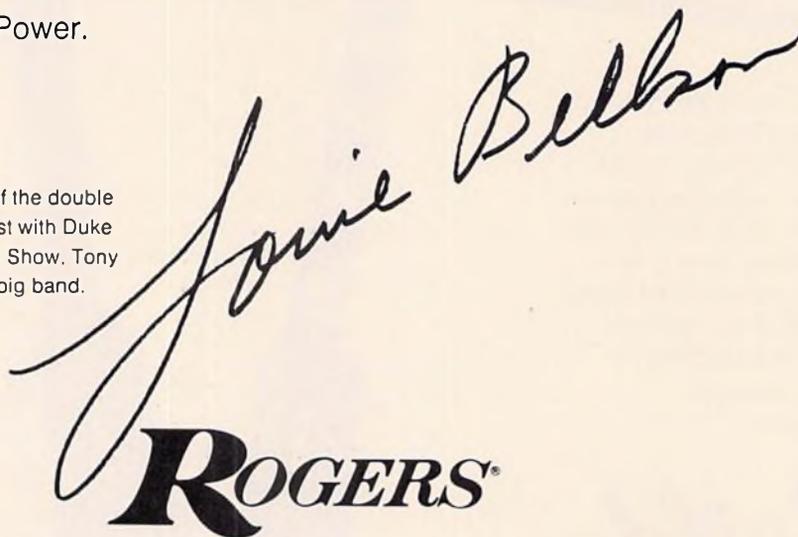
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The loss of Eddie Condon was a severe blow to the jazz community. My interest in music developed 25 years ago when I picked up a Bing Crosby record of *Personality* featuring the Condon band. From that time on, I bought every Condon record and took every opportunity to hear the Condon band... I vividly remember the marvelous Tuesday night visits at 47 W. 3rd St. when I was still in grammar school. I recall specific nights with Jack Teagarden, Bobby Hackett & Billy Butterfield, Joe Sullivan, Dave Tough, Pee Wee and Hot Lips Page. What a kick!  
Meadville, Pa. Joe Boughton

**Saw History**

I am a music historian with a musical problem with which I hope you will help me. I am writing an original study of the folk music instrument the musical saw. The information is difficult to find because most of it is not written, there are few persons living familiar with this instrument, and to find who they are is a problem in itself. Furthermore, saw players usually know little about their instrument and do not necessarily know other saw players.

I would greatly appreciate it if you were to publish my request for musical saw information. It could be quite helpful. I have written hundreds of letters and mailed thousands of questionnaires, all with minimal success. Would you please help to make this research of the musical saw come closer to becoming a book?

Graham Johnson

828 N. Gardner St.  
Hollywood, Calif.

**Zap Zappa**

So Frank Zappa can read and write music. Isn't that thrilling. Now give him a biscuit and maybe he'll go away. No, come to think of it that'll just feed his already bloated ego.

You've got a great magazine, but wasting your time with freaks like Frank Zappa will turn it into a rag.  
Oklahoma City, Okla. Price Miller

**The Hendrix File**

I am an admirer of the late guitarist Jimi Hendrix. And I haven't really read your magazine until I noticed the Sept. 13 issue (sorry!), because you had my second true love on your cover, none other than Frank Zappa. I'm sorry, too, because you have a really good magazine, even though you are a bit stuffy for "us" members of the counterculture—but a mere triviality.

Back to Hendrix. I wish I had known about your magazine when he was still around, because I imagine I could've read some pretty interesting articles on Hendrix, note that "could've," but I didn't. What I am looking for is how to get hold of back issues with Hendrix... Remember, any issue with an article or photo of Jimi Hendrix. Heck! Who knows, I may even subscribe, if you help me. Who knows?

Barrington, Ill. David Key

*We'll do what we can—Ed.*

**Where's Philly Joe**

As an avid *down beat* reader for six years, I must congratulate you and your staff on a very interesting and worthwhile magazine... Being a drummer myself I dig the greats like Elvin Jones, Philly Joe Jones, Blakey, Roach and others. I have several LP's of the Miles Davis quintet of the 50's with Philly Joe Jones on

drums. His is one of my favorites besides Elvin Jones. I haven't heard much about Philly Joe. Is he still active!

Bathurst, Canada Jon Clark  
*Philly Joe is currently playing with the Al Grey Quartet at The Twin Lounge jazz club in Gloucester City, N.J.—Ed.*

**Dear Jon Letter**

Since reading your review of *Supersax Plays Bird* (Jon Balleras, db, Sept. 13 issue), I have been contemplating writing a letter of thanks.

Reaction to our album has been varied. Most jazz fanciers love it but on occasion we meet absolute hate and accusations of theft. Most interesting to me in your review was the fact that you sweated over Bird's solos along with the rest of us.

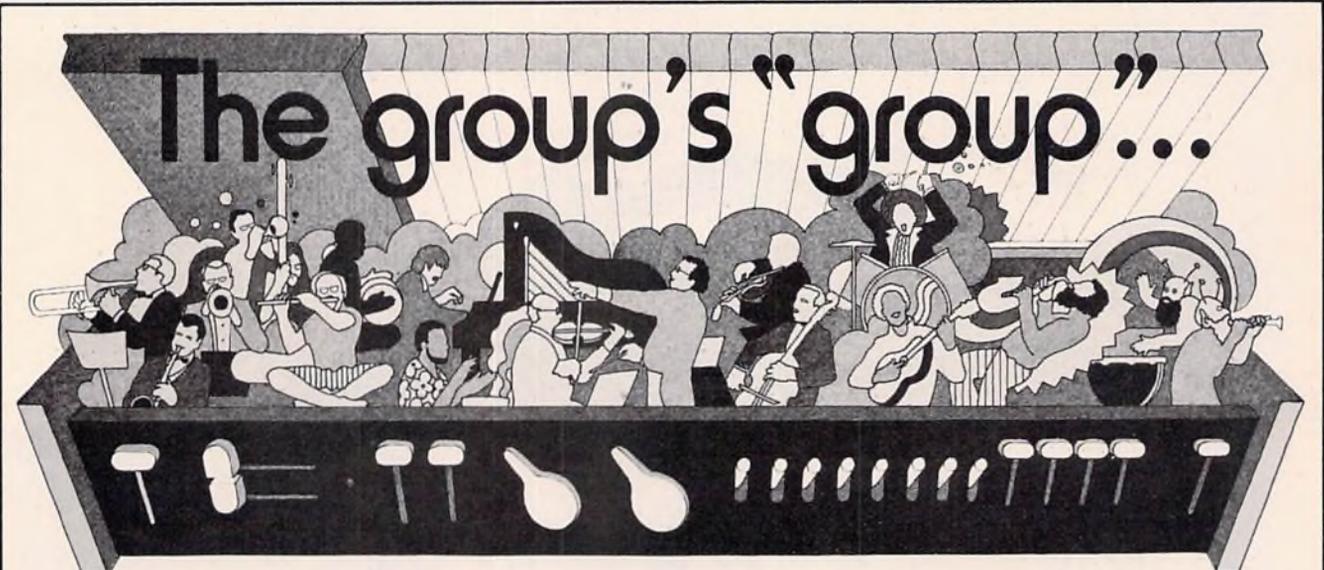
I was surprised to hear you say that Bird's records seemed nervous and tense. Drummers do have an overwhelming effect on record dates but Bird, it seems to me, controlled most of his record dates with an iron hand and I'm sure he wouldn't allow a drummer to control the feeling of a date...

We will be in Monterey for the festival. Dizzy will be there and will play several times with us. To all of us, this is and will be the high point in all our lives personally and musically.

Capitol has asked us to start on another album. Thank God our first was good enough to merit a second. Hope we can keep the upward trend and do a third.  
Granada Hills, Calif. Buddy Clark  
Supersax

**Thanks**

I wish to thank *down beat* and the critics who participated in the International Jazz Critics Poll for selecting me first place under TDWR, soprano sax. It is a great honor.  
Manasquan, N.J. Kenny Davern



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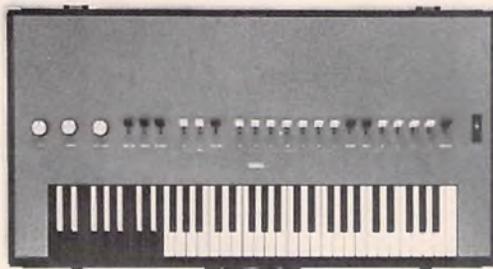
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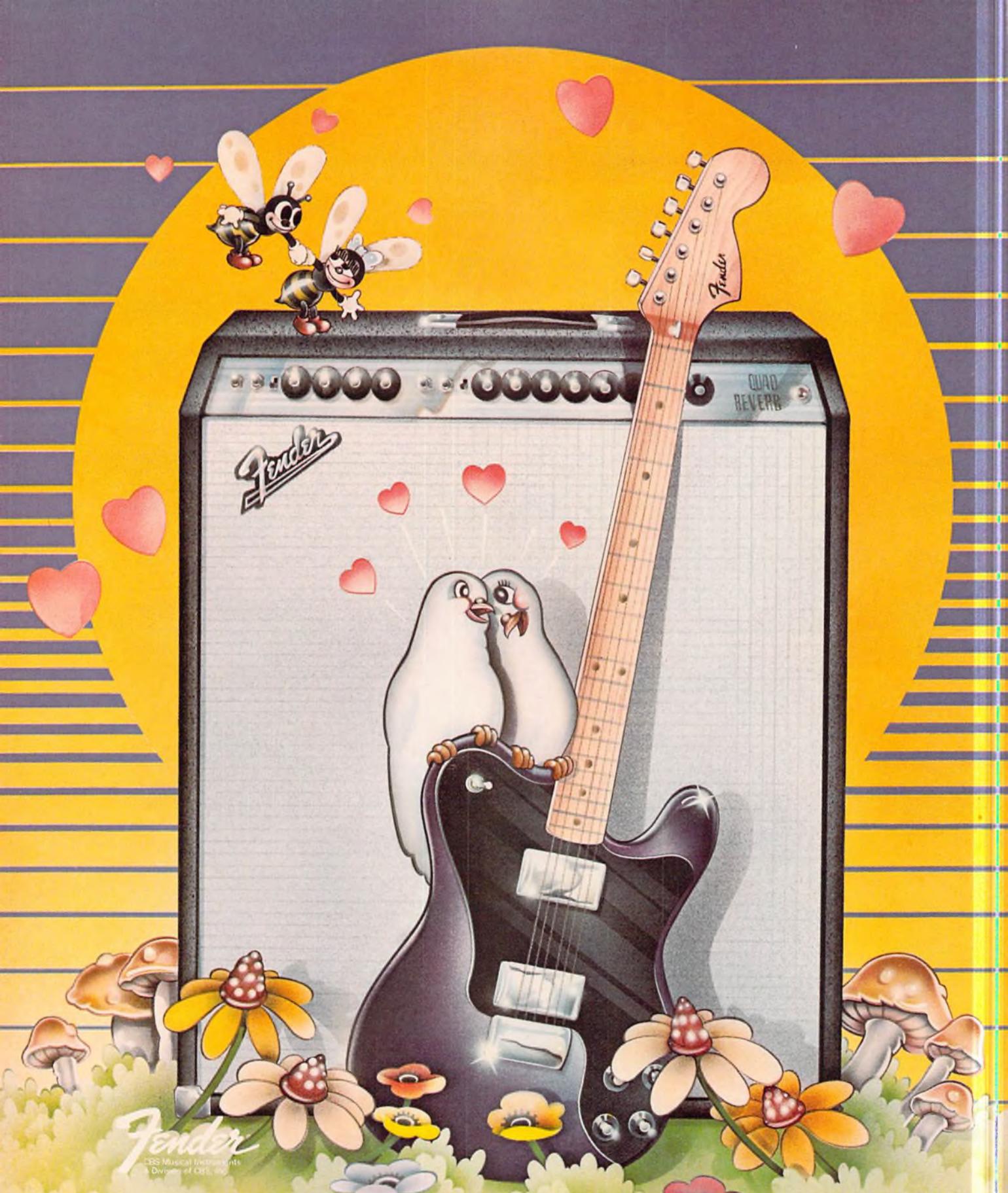
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Jan Perason

## Ben Webster — 1909-1973

One would have thought that news of the death of Ben Webster, one of the greatest tenor saxophonists jazz has produced, might have arrived in the United States more formally and definitively than it did. There was little if any mention of his passing in the press, while stories about Jim Croce, who died about the same time, were to be found everywhere.

True, Croce was a performer known by a greater number of people these days, and Webster had been living in Europe for more than a decade, but it seemed ironic that the death of one of the great contributors to American music should receive so little immediate attention.

The reported facts are sparse and simple: Ben Webster was hospitalized Sept. 6 after playing in Holland. He died Sept. 20, at St. Lucas Hospital in Amsterdam. He was 64, and his death was as much a result of hard living as it was anything else.

Ben Webster was a product of the Kansas City scene that in the late 20s and through the 30s nurtured and produced some of the greatest musical forces in jazz, among them Charlie Parker, Lester Young, and the Count Basie Orchestra.

Webster was born in Kansas City on Feb. 27, 1909. In his youth he went through the motions of learning the violin and clarinet, but eventually he drifted into playing a honky-tonk style piano.

Webster began his career with a band

called Rooster Ben and His Little Red Roosters in the mid-twenties. After that he left Kansas City and worked around the Southwest with Clarence Love, Jap Allen, Gene Coy and Dutch Campbell. It was during this period that he met Lester Young and Budd Johnson, both of whom got him interested in the tenor saxophone. It was, in fact, Lester Young who tutored Webster on the saxophone.

When Ben Webster finally returned to Kansas City, he was proficient enough on the tenor to join the Benny Moten band.

From there he worked with Fletcher Henderson, Benny Carter, Willie Bryant and finally Duke Ellington. With Ellington he made musical history. Among his best records during that period (1940-42) are "C Jam Blues," "Cotton Tail," "Just A-Sittin'," "All Too Soon," and "And A-Rockin'."

Ross Russell, biographer of Kansas City jazz, had this to say about Webster and his style: "Ben Webster's solos appear to be played in a variety of styles and contrasts; the end result suggests neither confusion nor eclecticism, but a great talent for the horn. In his prewar period, Webster is by turn aggressive, garrulous, raucous, inspired—he always reacts intensely to musical surroundings; his tone is voluminous and alive; his phrasing, vivid and forceful. After the war, Ben Webster left big bands and began to travel widely. His playing mellowed, becoming more relaxed."

continued on page 49

## Black Lion Discs Coming To U.S.

Black Lion, Alan Bates' European jazz label, will be distributed in North America by Audio Fidelity Enterprises, AF has announced.

The first 10 records to be issued in the United States include LPs by Sun Ra, Dexter Gordon, Bud Powell, Art Tatum, Thelonious Monk, Earl Hines, Don Byas, Paul Gonsalves and Ray Nance. Audio Fidelity plans to release a minimum of 20 Black Lion discs per year.

Many of the albums in the Black Lion catalog have been recorded by major artists at jazz symposiums and music festivals throughout the world. In the near future, six records recorded live at the Montreaux Jazz Festival will be slated for release.

Other artists represented on Black Lion include Barney Kessel, Ben Webster, Hampton Hawes, Illinois Jacquet, Memphis Slim, Willy The Lion Smith, Teddy Wilson, The Clarke-Boland Band and Ornette Coleman.

"With the recent upsurge of interest in jazz and its golden era of the 40s and the early 50s, many of the artists on Black Lion are representative of the era, and these recordings presented definitive examples of their individual styles," Audio Fidelity said.

## potpourri

Pianist Marian McPartland played a special afternoon concert for 56 school children from the National College of Education Lab School during her recent engagement at the London House in Chicago. During the concert, held at the nightclub, Ms. McPartland answered the youngsters' questions about jazz, showed them how a jazz tune is put together, and played their requests.

Stan Kenton has formed a management concern called Creative World Artists' Management. The firm is headed by Dennis Justice, Kenton's manager.

"We are looking for new talent," said Kenton. "In addition to bookings, we are prepared to record outstanding bands and jazz groups and to release their work through Creative World Inc." Among the artists that Creative World represents are Louis Bellson, Shelly Manne and vocalist Liz Pimentel.

Eddie Harris recently recorded an album in England for Atlantic with a band that included musicians from King Crimson, Traffic and Yes. Among them were Stevie Winwood and Jeff Beck. "I'm moving into other areas," said Harris about the date. "The record should be out of sight."

potpourri NEWS

## The Revolutionary Ensemble Wants To Be Heard

The Revolutionary Ensemble has been away from New York City in recent weeks and in the Midwest. The trip into silent majority country offered those who were watching a glimpse of what a non-commercial, avant-garde group has to do to promote itself and survive.

The Ensemble (Leroy Jenkins, violin and viola; Jerome Cooper, drums; and Sirone, bass and trombone) is not the kind of "band" that gets a lot of regular gigs, and they were on the road primarily to do two rare concerts outside of New York.

The first was an appearance at the Ann Arbor Blues and Jazz Festival and the second was a Sunday concert at the Chicago Museum of Contemporary Art. There was a third concert scheduled in Chicago, but it was canceled.

At Ann Arbor, Mich., the Revolutionary Ensemble was the second group to play on the first day of a three-day program. That left them with eight days without a job, either collectively or individually.

To fill out the time the three musicians stayed around the festival doing their own public relations, mingling with the crowd and selling their recordings.

After the weekend at Ann Arbor, Jenkins, Sirone, and Cooper had a week to kill in Chicago waiting for the Museum of Contemporary Art appearance—seven days waiting to play for an hour and a half. "It was kind of a drag sitting in a hotel room for a week with very little to do," said Jenkins, "but this concert was very important to us."

continued on page 14

The Black community must train more accountants, lawyers and investment counselors for its entertainers and athletes, the Rev. Jesse Jackson told a press conference during PUSH Black Expo in Chicago.

Black entertainers and athletes, he said, have emerged as the newest economic force in the Black community. **Aretha Franklin** is a business and **James Brown** is a business, said Jackson, who heads Operation Push (People United To Save Humanity).

Discussing a related issue, Jackson said that renewed concern about payola, and what he called "dopeola," in the recording industry, has resulted in an attack on Black radio and Black radio personalities. The result of this attack is Black radio stations may be strait-jacketed from playing records from small, private labels, he said. This may kill the possibility of having any Motown or Stax record companies in the future, Jackson added.

**Morgana King** has released her first album since 1967 and Paramount reports it is backing Ms. King's new recording with an all-out promotional campaign including a Sept. 21 concert held at Alice Tully Hall in New York City, newspaper ads, radio spots, and in-store displays. Titled *New Beginnings*, the album features material from contemporary songwriters like **Stevie Wonder**, **Paul Williams**, **Donny Hathaway**, **Kenny Rankin** and **Leon Russell**.

In future bookings, according to Paramount, Morgana King will abandon the Las Vegas style clubs of her mid-sixties career and will play smaller, more youth-oriented spots like the Boarding House in San Francisco and L.A.'s Troubadour.

**Larry Coryell's** new band, Eleventh House, on its first European tour, reportedly broke it up during a concert at the Olympia in Paris. Coryell also did a television show in Paris that generated a 10 minute standing ovation from the studio audience.

Vanguard records says it plans to release the band's first album this month.

**Benny Carter**, fresh from touring Japan, appeared in concert at the Los Angeles County Museum of Art. Accompanying Carter's alto were **Gildo Mahones**, piano; **Larry Gales**, bass; and **Duffy Jackson**, drums. **Clea Bradford** sparked the evening with vocals that helped warm a chill in the night air.

**Flash** is back in the U.S. The band is slated to play a number of dates with **Deodato** and some with **Three Dog Night**.

## REV. ENSEMBLE cont. from p. 13

The concert was an artistic success, the setting was perfect, but in the end the whole trip cost the Ensemble money, according to Jenkins.

Overall, however, the violinist was encouraged by the reception and the exposure the Revolutionary Ensemble had received at Ann Arbor and Chicago. Sirone also felt it had been worthwhile, but added that this is the kind of thing they've had to do for the past three years. "It's about time somebody else did it," he said.

Despite past hardships tied to trying to play and promoting music that is personal and not commercial, Leroy Jenkins was optimistic about the future adding, "I'm glad I stuck with it." He admitted, though, that he was more than ready to return to the relative comforts of New York City.

**CHARLES LLOYD**  
Nov. 3, Northridge, Cal  
13-18, Houston

**WOODY HERMAN**  
Oct. 26, Pottstown, Pa  
27, Waynesboro, Pa  
28, Mt Joy, Pa  
Nov. 12-17, New York City

**BOLA SETE**  
Nov. 13, San Diego, Cal

**BUDDY RICH**  
Oct. 25, England  
Nov. 21, Australia

**ERROL GARNER**  
Nov. 21, Detroit  
Dec. 9, Chicago  
11, Indianapolis

**MORGANA KING**  
Oct. 30, San Francisco  
Nov. 6, Los Angeles

**CHUCK MANGIONE**  
Nov. 10, London, Eng  
11, Springfield, Mass  
14-19, New York City  
30, St. Bonaventure, N.Y.  
Dec. 1, Rochester, N.Y.  
6, Canandagua, N.Y.  
7, Fredonia, N.Y.

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

**BOBBY HUTCHERSON**  
Oct. 26, 27, Berkeley, Cal  
30, Chicago  
Nov. 5-11, Boston  
13-18, New York City  
21-24, Philadelphia  
Dec. 2, El Granda, Cal  
7-8, San Diego

**EDDIE HARRIS**  
Oct. 25, Washington, D.C.  
30, Buffalo, N.Y.  
Nov. 5, Cleveland  
12, Dayton, O.

**GATO BARBIERI**  
Oct. 26, Detroit w/Keith Jarrett, Pharoah Sanders  
Nov. 2, Hollywood Palladium, L.A. w/John Klemmer, Alice Coltrane  
3, San Francisco w/Mike White, Alice Coltrane  
8, Brunswick, Me w/Keith Jarrett, Marion Brown  
9, Boston w/Keith Jarrett, Sam Rivers  
10, New Haven, Conn. w/Keith Jarrett, Sam Rivers  
11, Amherst, Mass. w/Keith Jarrett, Sam Rivers  
16, Washington, D.C. w/Keith Jarrett, Sam Rivers

**CHARLIE BYRD**  
Oct. 27, L'Arbre, 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, O  
Dec. 1, Dayton, O  
2, Muncie, Ind  
4, Kings Point, N.Y.  
5, Salisbury, N.Y.  
6, 7, Elmira, Ill  
8, Cumberland, Md  
12-30, Annapolis, Md

**CAN'BALL ADDERLEY**  
Oct. 27, Chicago  
Nov. 5, Raleigh, N.C  
19-25, San Francisco

**CHARLES EARLAND**  
Oct. 26, Detroit

**JOE WILLIAMS**  
Oct. 26-  
Nov. 3, Peoria, Ill  
16, Las Vegas

**CAL TJADER**  
Oct. 26, 27, San Francisco

**ROCK & ROLL REVIVAL**  
Oct. 26, Bowling Green, Ky  
27, Des Moines, Iowa  
Nov. 9, Lincoln, Neb  
10, Minneapolis  
11, Milwaukee  
16, Washington, D.C  
Dec. 8, Long Island, N.Y.  
9, Detroit

**N.Y. BASS VIOLIN CHOIR**  
Nov. 7, Camden, N.J.

**BARON VON OHLEN**  
Oct. 29-  
Nov. 3, Cincinnati

**STAN KENTON**  
Oct. 27, Detroit  
30, Wh. Sulphur Spr., W. Va.

**GEORGE SHEARING**  
Oct. 26, Worcester, Mass  
30-  
Nov. 3, Detroit  
4, Beverly Hill, Cal  
6,  
Dec. 2, Chicago

**MAYNARD FERGUSON**  
Oct. 27, Chicago  
31, DeKalb, Ill  
Nov. 3, Milwaukee  
4, Houghton, Mich  
5, Oshkosh, Wisc  
6, Stevens Point, Wisc  
7, DePere, Wisc  
8, Kenosha, Wisc  
9, Elmhurst, Ill  
10, 11, Livonia, Mich  
12, Norton, O  
16, Reading, Pa  
18, Baltimore  
19, Slippery Rock, Pa  
22, Montreal  
23, Ottawa, Can  
25, Moira, N.Y.  
26, Benington, Vt  
27, Waltham, Mass  
28, W. Peabody, Mass  
30, Chadds Ford, Pa  
Dec. 1, Trenton, N.J.

**SARAH VAUGHAN**  
Oct. 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. 28, 29, Shreveport, La  
30, Sewanee, Tenn  
Nov. 1, Wichita, Kan  
8, Jackson, Mich  
10, Toronto

**BS&T**  
Oct. 25, Dallas, Tex  
26, San Angelo, Tex  
27, Portales, N.M.  
28, Amarillo, Tex.

**MUDDY WATERS**  
Oct. 26, Stillwater, Okla

**THE KINKS**  
Oct. 26, 27, Winterland, S.F.

**WEATHER REPORT**  
Oct. 31, Washington, D.C.

**GLADYS KNIGHT & THE PIPS**  
Oct. 26, Mobile, Ala  
27, Little Rock, Ark  
28, Memphis, Tenn  
Nov. 2, Boston  
4, Hartford, Conn  
8-24, New York City  
30, Miami, Fla  
Dec. 1, Jackson, Fla  
6-7, St. Croix, Virgin Islands

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

**STORIES**  
Oct. 27, Brooklyn, N.Y.  
Nov. 2, Erie, Pa  
3, Wheeling, W. Va.

**MAHAVISHNU ORCHESTRA**  
Oct. 28, New Haven, Conn  
30, Chicago  
Nov. 16, Berkeley, Cal

**FREDDIE HUBBARD**  
Oct. 22-  
27, Philadelphia  
30-  
Nov. 4, Denver, Colo  
5-10, San Francisco  
21-  
Dec. 2, Houston

**TOWER OF POWER**  
Dec. 20-22, Winterland, S.F.

**GROVER WASHINGTON**  
Oct. 23-28, Denver, Colo  
Nov. 8-11, Flint, Mich

**JOHNNY HAMMOND**  
Oct. 28, Detroit

**B.B. KING**  
Oct. 28, Umea, Sweden  
29, Stockholm  
Nov. 1, Lausanne, Switzerland  
2, Zurich  
3, Vienna  
4, Berlin  
5, Belgrade  
6, Zagreb  
7, Ljubljana  
9, Geneva  
10, Bologna, Italy  
11, Lisbon  
13, Barcelona  
4, Paris  
15, Brussels  
16, Rotterdam  
17, London  
20, Dakar, Senegal  
21, Accra, Ghana  
23-25, Lagos, Nigeria

**JACKIE & ROY**  
Oct. 23-  
Nov. 4, Los Angeles

**STANLEY TURRENTINE**  
Oct. 22-28, Redondo Beach,  
30, Cal  
Nov. 4, Seattle  
6-11, Portland, Ore  
18, Frankfurt, Ky.

**CHICK COREA & RETURN TO FOREVER**  
Oct. 27, Iowa City, Iowa  
28, Amherst, Mass.  
Nov. 3, Allanta  
11, Canton, N.Y.  
14, South Orange, N.J.  
16, Washington, D.C.  
18, Columbus, O.  
21-26, New York City

**GRATEFUL DEAD**  
Oct. 25, Madison, Wisc  
27, Indianapolis  
29, 30, St. Louis, Mo  
Nov. 1, Chicago

**ZOOT SIMS**  
Oct. 22-27, Washington, D.C.  
Nov. 5-17, Toronto

**CHEECH & CHONG**  
Oct. 27, Houston, Tex.  
28, Corpus Christi, Tex.  
30, San Antonio, Tex  
Nov. 31, Phoenix, Ariz  
2, Pensacola, Fla  
4, Wichita, Kan  
6, Columbus, Ga.  
12, Indianapolis  
16, Detroit  
21, Chicago  
24, 25, Westbury, L.I  
30, Passaic, N.J.

**CARPENTERS**  
Oct. 25, Kalamazoo, Mich  
26, Muncie, Ind  
27, South Bend, Ind  
28, Evansville, Ind

down NEWS beat

"Lighthouse ... a tower located at some place important or dangerous to navigation: it has a very bright light at the top by which ships are guided and warned at night."

—Webster's New World Dictionary

# LIGHTHOUSE

BY JOE KLEE

**W**hile it's not the Lighthouse that Webster had in mind when the definition was written, there are a lot of common attributes between the towering strength of this ten piece jazz/rock band from Canada and the towering beacon of Webster.

Lighthouse, the band, is located at the important and dangerous intersection of jazz and rock-and-roll which so many bands have tried to navigate and so few have steered successfully. Either they become a rock-and-roll band with horns or a jazz band playing to an audience that can't quite cope with anything but the singer. Few have managed to take the best of both worlds and bring them together.

Lighthouse began in Canada with a great deal of backing from R.C.A. Three albums and a lot of production problems later, Lighthouse was in trouble. They stuck together and became the second generation of Lighthouse. A lot of personnel changes went down and the next records, on Evolution, showed an improved band.

Thoughts on Lighthouse I, on hearing them as opening act for the Grateful Dead at Fillmore East: The string quintet wasn't really together ... not only not together with the rest of the band ... but not within themselves. The main energy seemed to be coming from the drummer and the organist both of whom were doing all they could to keep the band from splintering into a baker's dozen different concepts of where the music was. Too bad: there seemed to be talent there but it wasn't happening.

**T**he drummer, Skip Prokop, I'd heard before, on the live Al Kooper/Mike Bloomfield *Super Session* album. He was at all times, even that night at Fillmore East, an energy source ... the very bright light at the top by which ships are guided and warned.

The organist, Paul Hoffert, was unfamiliar to me. I could sense an organizer who, fully aware that there were better keyboard players in the world, concentrated on bringing a sense of unity to a group that was trying to provide a fusion between rockin' rhythm, jazz horns and classical strings.

The guitarist, Ralph Cole, had a potential and a potency but it was as though he was still unsure of how to make the most of what he had. Too often he relied on volume to communicate to his audience rather than falling back on what was, even then, his considerable ability and talent.

A lot of the other names have been mercifully forgotten.

**T**houghts on Lighthouse II, on hearing them at an open air program in Central Park: Improvement? It's like a different band. It can't have been all that long and they've learned all that much about putting on a good show, keeping together; and none of the energy gone either. Paul Hoffert relaxes more now. He moves around, organ, piano, etc. and vibraphone ... what that cat blows on vibes ... far out. The crowd was restless, raunchy and ready. They'd been drinking and taking too much. Some obnoxious kid from the suburbs is yelling at Skip trying to get him to solo. Skip doesn't feel like taking a drum solo. He doesn't take a drum solo.

The new singer, Bob McBride—another improvement. That old singer was so nondescript I strain to remember his name and can't. No matter. McBride was what this band needed all along.

What had happened that made it that much better?

"We changed the material," Skip Prokop admitted. "We started writing different. We cut the band down to ten, added some new people, a new singer. When we put the band together we didn't really know, for sure, what we were doing with it. I think it took that amount of time.

"I think there was like a big improvement on the 'Sunny Days' album. I think this album is like a giant step from that."



**W**e were sitting around at "Record Plant East", where Lighthouse was well into their first album for their new label, Polydor. Skip Prokop was pointing out the new things about the band. There's more prominence given to the jazz the band plays, because there are some new jazz players. It swings more. The lyrics say more. The tunes are more than dance music. Skip calls it a more mature kind of Lighthouse music. I'd have to agree.

John Naslen, the trumpeter, the top of the horn sound, doesn't solo as much as the others. Quiet, introspective, down to business all the time. His is the same kind of sturdy dependable playing as Skip's, guiding and warning, in Webster's words.

Rick Stepton, the new trombone, just off of Woody Herman's Herd and Buddy Rich's raiders. The sideman who finally got to that point in the road where he wanted to stop traveling and begin to live life.

"I was in Toronto with Woody's Band and I mentioned to a Toronto musician that I liked Toronto and I was kind of anxious to get off the road for awhile because I'd been traveling for so long. He said, 'I heard Lighthouse is looking for a trombone player.' So I called a friend of mine who called Paul Hoffert and found out that they really weren't in need of a trombone player but they were thinking of putting Paul into administration full time and it was easy to just switch Larry to piano. Since I had already started the ball rolling they gave me a shot at it."

**L**arry meant Larry Smith, who began on the band as a trumpet, mellophonium and valve trombone player. Since Paul Hoffert went into full time management and publishing Larry has been moved over to the piano bench. In between takes on Lighthouse record sessions he gets his kicks playing jazz piano. He does a hilarious imitation of Erroll Garner that swings as well as amuses. He sees the fusion of the elements in Lighthouse as something that's already going down.

"Lighthouse has audiences from probably 13 years old on up. There's times when we'll play for a young audience when they don't want to hear the jazz. They just want to hear the old rock-and-roll that they hear on the radio. But then there's other times when we'll do concerts they like to hear more jazz. They're more interested in hearing the music as a creative thing."

**D**ale Hillery plays all the saxophones and wants to be sure that everyone understands that his favorite musician is Sonny Rollins. He's the one with the infectious enthusiasm. He's played with jazz bands, including Philly Joe Jones, soul bands, rhythm-and-blues bands. Now he's with Lighthouse.

"There's a certain amount of energy that's always happening, that's coming from everybody, that can make me enjoy playing the parts because everybody will be getting off. But I do really get a good space of solo room, and I don't mean sixteen bar solos. I get to play."

continued on page 48

# M. F.

## “OUT OF THE EXOSPHERE AND BACK ON THE SCENE”



**F**rom the jazz portals of the opulent Great American Music Hall in San Francisco, the exospheric sounds of M.F.'s trumpet pierced the calm of the late August evening. Maynard's superb 14-man half-British band was into the first set, front burners wide open; and M.F. was bouyant and swinging his ass off!

Of late I had heard this exciting, upstart big band in two other settings—in concert out-of-doors, under a celestial canopy at the Concord Jazzfest; and at a demo-clinic concert with a high school jazz workshop band. I was wondering about the specific conditions contributing to the outrageously successful “return” of Maynard Ferguson. Where does the resurgent power emanate, reside or enervate?

I had first encountered Maynard when he was a startling feature of Stan Kenton's band in the early fifties. He is equally phenomenal today as he was then—double-high C's and all.

M.F. is a mature-thinking, openly reflective person who bounces off ideas with great ease; the slightest kernel of a thought spins out a web of interrelatedness. Parts of his value system are clearly enunciated in his holistic philosophy of life, and in his conduct in the musical milieu. This assessment is supported by the substance and implications of his thoughts, encountered in the ground floor flake-out room of the Great American Music Hall.

**Wong:** The latest editions of your band seem to meet a number of your needs, and this satisfaction is shared in part by the responsive audiences. What factors nurture these areas of satisfaction?

**Ferguson:** We settled into somewhat of a pattern that works to my advantage and to that of most of the guys in the band. You see, we do “tours” per se as opposed to a 12-months-of-the-year, every-night-of-the-week schedule with an occasional night off. We present ourselves more as an attraction, rather than as a band, in the manner in which we are booked. I feel it's a concept that keeps us fresh and alive. For instance, after we close our current tour, we take a month off at home in Europe before starting the next one.

**Wong:** What type of activities occupy your refueling or free time away from the tour commitments?

**Ferguson:** We get into some of our new writing. For instance, the two new compositions by our pianist-writer Pete Jackson are on our new “live” Columbia record. The creation of this new material—and I think they are brilliant compositions—was possi-

ble because of our refueling pattern. At the end of a tour I can say to Pete: "Let's get lost for a week and then let's get together on new ideas." The creative state of the writer doesn't suffer.

Originally this format was a result of my coming back on the scene. I had an all-British orchestra and, out of union and work permit necessities, we were obliged to do it that way. But we ended up realizing that this scheme was definitely an asset.

During the breaks we also plan our next recording projects with Columbia without the pressure of going from one concert or gig to another and trying to sandwich in all of these supplemental activities.

**Wong:** It's evident you are able to avoid the constraining traps of one-niterism. How has this set of conditions enhanced your personal and artistic life style?

**Ferguson:** We're able to handle all of the demands from management to artistic expression with a feeling of joy—the original reason we all started doing this mystic art called instrumental music. I spent a good amount of time in India, and I had been into a lot of Eastern thinking before going to India. I found that getting to the source of a lot of things is really going back to your original feelings and joy of it. I've always enjoyed what I do but it's nice to do it totally consciously, because I really do enjoy what I do to "make a living."

I'm also fortunate that my best friend is my wife and I love all my children dearly. When I am with my family, I'm really with them. My son is on the road with me this summer and shortly my wife and one of my daughters will rejoin me. I lead a non-businessman's-lunch-type of family existence and it's a very good one. I get bored with people in the music business who say, "Aw, that's really rough. The hell with that! We just had a marvelous time swimming in L.A.; I took my son for a beautiful helicopter ride over S.F. Bay, enjoyed a gourmet dinner and finished off my day this evening by doing one of the things I like best in life—playing my instrument and playing the kind of music I enjoy. Yes, I'm very much turned on to this way of life.

**Wong:** In the band business, there are usually disruptive effects resulting from any fracture of a band's ongoing schedule of performance. How do your intermittent rest periods sit with the band?

**Ferguson:** We've never really lost anybody because we took time off. The band is at its best right now and as a matter of fact, we have lost various members because of the popularity and success of the band. Some of the tours have become longer and they come more often than in the onset. So a guy who has three or four children and lives in England finds that whereas the first tour was a pleasure and, indeed, a life-long dream, he suddenly cannot fit it into his life style. Blowing his whole family game or, more certainly, altering it greatly would be at stake. My family lives in Windsor, England and it's worked out for me, obviously, but we all have different needs. And we all adjust differently. Most of the group love and prefer our work arrangements. The band does pay rather well—all the hotel and expenses as well as their salary add up nicely. And we don't have any exclusive game with them during their off time. They generally treat it literally as a vacation time. On the last break, my family relaxed in Spain. When we all regrouped, it was to put our new things together, run down the new charts.

Furthermore, when the band has been going at a solid pace and you know the tour will end in a few weeks, your mental attitude perks up. Despite enjoyment, there is physical exhaustion and a potential for mental weariness. So the anticipation of the break promotes a healthy outlook. And it shows up in the music!

**Wong:** Some of the carry-over values are perceptible on and off the bandstand.

**Ferguson:** Right! One of the things you'll hear about my band is the excitement occurring on the bandstand—lots of pleasure and laughter. But this elation and revelry would have to simmer and phase itself out if we were to go at it every night of the year! Spirit has so much to do with it all. I feel very good when I walk on—no bad vibes.

**Wong:** What's new with you as next steps?

**Ferguson:** In the wind is a CBS-TV thing whereby we may be doing eight specials, including my conducting the music and taking part in the show visually.

**Wong:** I understand you'll be at the super trumpet summit in Colorado again.

**Ferguson:** We hit Denver at the week-long World Trumpet Symposium. We're the leading attraction, with the only large orchestra as an entire unit on the program. Guys from the Rochester Brass Ensemble, the N.Y. Philharmonic, trumpeters from all over the globe will be around.

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**"One of the reasons I  
left the U.S., in 1967 had to do  
with my unhappiness . . ."**

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**Wong:** How do you facilitate understanding or handle such a wide cross-section of musical persuasions?

**Ferguson:** We demonstrate in the clinic context much as we manage during the school year in high schools and colleges. Section techniques and a full concert are parts of the clinical curriculum we present. And this adult symposium audience shows as much inquisitiveness as the young cats.

**Wong:** Since I am involved with jazz educational activities, I'm interested in your comments on the state of the art of music education and its impact.

**Ferguson:** One of the reasons I left the U.S. in 1967 had to do with my unhappiness with the young people's lack of interest in the music I've been interested in. But I believe firmly that the biggest improvement in the U.S. in the last decade is the tremendous current interest in music. Much credit is due the music educators and their supporters. Even though I believe that many of these guys got into the music education game as an alternative to whatever fantasy they might have held in the past, they suddenly are caught up in the swirl of the jazz education movement.

With hundreds of thousands of kids in the jazz band thing, I tell you, these kids are comin' up and like man, no one is ever going to turn them around! They have already made their artistic imprint on music history. What they're into now, they'll always be into and they may change and grow with it as their ears and ideas grow. We know it's impossible for all of them to become musicians, but our culture is veering toward regarding music as a social thing, as music has been regarded for centuries in Asian cultures.

**Wong:** Shouldn't there be a big stack of big bands coming out of the momentum?

**Ferguson:** As a goal, definitely! A major responsibility of music educators is to motivate the kids to want to become leaders. I don't think this is a strong part of the jazz education thing at the moment, however. Like, we're creating 8 million sidemen and no leaders! Do you realize that with my five children and my graying hair I am one of America's youngest successful band leaders . . . man, I'm 45 now. I'm hoping that jazz education will evolve to the level of building big band leadership power.

**Wong:** Besides the small existing circle of big band leaders and their image power, what other conditions might help precipitate more leaders?

**Ferguson:** Well, the stronger we few become, the easier it'll be for the young aspirants as they follow a path of success . . . accepted by more than one generation. It means creating something that's not a foreign element to the audience—guys cannot turn their backs on their audience with disdain or lack of warmth and outward rapport. Like I really enjoyed my last set tonight. It's fantastically rewarding for me. And you know the band and audience were likewise turned on. When I turned over to Lyn Biviano the 18-20 bars of solo which I recorded, I really enjoyed doing that, but I wouldn't let him play it if I didn't think he'd play the crap out of it! The insights and nuances of being a leader come from parallel personal development and experience, of course. But they are potentially possible with the jazz education enterprise.

**Wong:** Now I'm prompted to have you summarize your rationale for the somewhat unorthodox instrumentation you have in your band.

**Ferguson:** The front line has a bass trombone, a tenor slide trombone, a baritone sax, an alto sax, a tenor sax and one leader playing trumpet, flugelhorn and superbone; then there's a drummer, one bass guitar/upright bass, a piano, and a trumpet section with two soloists. This formula works for me although I enjoy other big bands that are larger than mine. I feel no boredom within my band. There is no one saying, "Oh, God, I wish he'd give me a chance to blow" because everyone who is a soloist is a soloist who blows on my band. There are people who say, "You don't use that size band in your records," but I do . . . except on *MF Horn One* when I did add a few guys. Now, I'm a firm believer of change. And next time I come back, maybe I'll have 10 brass or 15 saxes. In other words, it comes down to a lack of commitment—important in any art form. Then when you wish to change, you just swing right ahead and change it! It's like a guy who listens to Coltrane for the first time and says it's rubbish; and if he's got his head together on the fifth listening and if Coltrane turns him on, he won't have trouble.

I'm Taurus the Bull. I tend to react with innocence and instinct rather than with logic and reasoning.

●

We talked of many other things, including Maynard's experiences in India, which brought forth an anecdote which delighted him very much. Maynard was playing his trumpet for some young schoolchildren, who were asked to write about their reactions to M.F.'s horn work (accompanied by a Mantovani record). The winning entry was by an eleven year old girl who wrote that at first, Maynard's playing was like a roaring of a lion and it frightened her. Then suddenly it was like the sweet twittering of a bird, and she knew it must be beautiful music. ♦♦

# "I play drums, that's just what I do." Elvin Jones

If you could ask Elvin Jones to show you his nervous system, he would produce thousands of tightly wound, stainless steel springs that, when handed over for inspection, would explode and disappear.

That's a feeling you can get from being around him, that his insides are coiled, bound energy (charged surfaces) to be held in check until it's time to play—and even then there must be control.

But what makes someone go—what drives him—is a mystery that not even its keeper can comprehend. So we are left with a visible, audible world, three dimensions, four points on the compass and 10,000 telephone directories.

Even though a drummer who receives superstar recognition (although not superstar pay checks), Elvin Jones has to deal with the world on its terms, using his creative gifts to occasionally move and enrich the vulnerable creatures clinging to the planet's surface. And, periodically, he must explain what is perhaps inexplicable—his art.

"The music I've wanted my groups to play is what I considered to be a pure form of music. When you hear the music you can feel it, and the people playing have a kind of rapport with each other so they project a definite kind of contemporary and spontaneous ... well, they swing.

"If the cat playing next to me isn't playing his instrument well enough to attract my attention, then I don't think he is doing anything. He needs to be playing with somebody else; he's in the wrong place.

"I like to be moved. I like to feel things. I like to feel music because that's the way I am ... I want to enjoy myself; I want to enjoy my life; and if I enjoy myself then I think it's an honest kind of effort I have put forth to function as a musician and an artist."

Elvin Jones sat in the corner of an old, hotel room couch toying with a can of beer. His charming wife and alter ego, Keiko, sat nearby. On an end table were about 20 pairs of drum sticks, several sets of mallets, and a paperback western novel.

It may be trite—a cliché—but there is a tendency to want to stare at Elvin's hands. They are incongruous. His features are sharply etched, severe and muscular; but his hands seem almost swollen, puffy, and they lack definition. They look like they belong to someone else.



JAN PERSSON

Elvin Jones' groups in recent years have taken on a predictable character—reeds, bass, no piano. (His present band now employs Japanese pianist Masabumi Kikuchi, and Lew Soloff, has been working with Elvin in recent weeks).

It was, however, the pianoless nature of the drummer's groups that made them distinctive during the last half of the 1960s. Late in 1966, after a brief gig with Duke Ellington after leaving John Coltrane, Elvin Jones started putting his own bands together.

*After leaving Coltrane, it sounds so simple. It was, in fact, the end of a musical period that changed jazz almost as much as the Charlie Parker years changed it. What was it like during those years with Trane, McCoy Tyner and all the others who contributed?*

*"I don't know how you can explain it," said Elvin Jones. "What, for example, would be the greatest thing to happen for a kid? It was like a young boy going to the circus and stopping at the stand that is selling cotton candy and ice cream cones. It was that kind of feeling."*

Actually, the way my group got the way it is, it sort of trickled. I started playing Mondays, the off night, at the old Five Spot on St. Marks Place. After that we moved over to Pooky's Pub and the band sort of boiled down to a trio because the piano was so bad at Pooky's I couldn't ask any decent piano player to play it. A couple of times the piano player didn't show up anyway. It was probably the horror of confronting that damn piano.

"From that point I worked with Joe Farrell and various bass players like Bill Wood, Jimmy Garrison and Wilbur Little. It wasn't

any kind of plan, it just sort of evolved without a piano ...

"I set a very high standard for the musicians I choose to play with; I've always had that kind of standard. I suppose it's because of the environment I grew up in (his brothers are Thad and Hank Jones.) I always believed that anything worth doing is worth doing well. It has put me in a position of not having to make any concessions as far as my philosophies are concerned—musical philosophies, living philosophies."

*How has your playing evolved over the years?*

It's a difficult question and also a simple one. There's been a lot of change in the way I play now and the way I used to play. First of all, I never thought of getting to this point from my beginnings. I was always taught that I would be the percussionist in the New York Philharmonic or something like that. I started studying with that in mind and then I got interested in jazz. Knowing how to read, I saw a whole universe of things—possibilities that were just not available as far as being a symphonic percussionist.

"There are limitations. Everything is written and you simply follow the conductor and apply your technique; of course, you must be a master percussionist. I began to realize that I could apply that same ability in a free context, putting it on a spontaneous basis, and thinking in terms of putting that kind of knowledge and training into, aaah (laughing), the blues. I guess my particular evolution was along those lines.

"One thing that I've always been grateful for is never having been put down as a drummer. Guys say that I play different, or something, but they've never put me down or rejected me. You know, like someone saying,

continued on page 18

By Herb Nolan



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# RECORD REVIEWS

Ratings are

\*\*\*\*\* excellent; \*\*\*\* very good.  
\*\*\* good; \*\* fair; \* poor

## ROOSEVELT SYKES, LITTLE BROTHER MONTGOMERY

URBAN BLUES—Fantasy 24717: *Drivin' Wheel; Long Lonesome Night; Set the Meat Outdoors; Coming Home; Stomping the Boogie; Number Nine; Calcutta; Selfish Woman; Hangover; Night Time is the Right Time; Runnin' the Boogie; Hey, Big Momma; Tasty Blues; Santa Fe; How Long, Brother?; Pleading Blues; No Special Rider; Brother's Boogie; Sneaky Pete Blues; Something Keeps Worrying Me; Cry, Cry Baby; Satellite Blues; Deep Fried; Vicksburg Blues.*

Personnel: Roosevelt Sykes, piano, vocals; Clarence Perry, Jr., tenor sax; Frank Ingalls, guitar; Floyd Ball, guitar; Armand "jump" Jackson, drums; Eurreal "Little Brother" Montgomery, piano, vocals; Lafayette Thomas, guitar; Julian Euell, bass.

Rating: ★★★★★ / ★★★★★

This is another in Fantasy's superlative series of reissues. I don't know of any other company (except, of course, their affiliates Milestone and Prestige) that takes such care in re-packaging. This twofer has intelligent and informative liner notes by Paul Oliver, in which he contrasts Sykes' extrovert, bar-telephone personality and musical style with Montgomery's demure introversion. The split rating is for the two LPs contained within. Montgomery's sides (originally released in '60 as *Tasty Blues*, Bluesville) are simply classic. Strong vocals and involved lyrics set off by subtle, delicate piano and some quite unique stylings from guitarist Lafayette Thomas. The Sykes cuts, however, are not among his best. His earthy piano comping is amply represented, as is Clarence Perry, Jr.'s colorful gut-bucket sax lines a la Louis Jordan. But Sykes' voice is way below par. Usually full of gusto and driving force, it sounds laryngitic here, ready to crack if pushed to far.

Anyone familiar with the Chicago or New Orleans music scenes knows that Little Brother and Roosevelt are still very much alive and well. In the late '60s Brother was a member of a traditional jazz contingent led by Franz Jackson. Now he gigs around Chicago as a solo artist occasionally employing a drummer (S. P. Leary) for rhythmic accompaniment. Recently, he traveled to Europe. Sykes can be found gigging near Bourbon St. when he's not on the road, which is rare indeed. Putting in appearances at most of the important festivals (Newport, Mariposa, Ann Arbor, New Orleans, Smithsonian, etc.), Sykes presently is in the midst of renewed and certainly well-deserved popularity.

This LP belongs in the collection of every serious aficionado of piano music, whether it be blues, jazz or otherwise. The one problem is: should be filed under Sykes or Montgomery?

—townley

## ART ENSEMBLE OF CHICAGO

CHI-CONGO—Paula 4001: *Chi-Congo; Enlorle, Pt. 1; Enlorle, Pt. 2; Hippariopp.*

Personnel: Malachi Favors, bass, banjo, log drum, cythar, percussion; Roscoe Mitchell,

soprano, alto and bass saxophones, clarinet, flute, percussion; Joseph Jarman, soprano and alto saxophones, clarinet, oboe, flute, guitar, percussion; Lester Bowie, trumpet, fluegelhorn, steer horn, percussion; Don Moye, drums, percussion.

Rating: ★½

Well, you can't win 'em all. When a group relies so thoroughly on collective interplay to shape, to give form and substance to its music, it runs the risk that from time to time the miracle will not occur: the interaction will not result in strong, coherent music but will instead meander aimlessly without ever settling into any sort of focus. And here we have an entire album of the latter. These extended performances have the tentative, exploratory character of rehearsals rather than the force and completeness of well-designed or finished musical pieces.

These musicians often have demonstrated their appreciable skills in communicating strongly and interestingly but, sadly, these long, discursive ramblings just don't make it. This album merely logs a bad day in the studio. Pass it up. Or be prepared to winnow out a disproportionate amount of chaff. —welding

## SONNY STITT

I COVER THE WATERFRONT—Cadet 50039: *I Cover The Waterfront; A Minor Sax; Lover Man; Flame and Frost; How High The Moon; Reed And A Hall; Dancing On The Ceiling; I'll Tell You Later; Easy Living; Wee; Don't Worry 'Bout Me; A Natural Fox; Look For The Silver Lining; Lonesome Road; Ko Ko; Just You Just Me; Broilin'; It's Hipper Than That.*

Personnel: Sonny Stitt, alto and tenor sax with various groups including: Benny Green, trombone; Zoot Sims, tenor sax; Barry Harris, piano.

Rating: ★★★

Some good music here if it had been intelligently reissued. Sonny Stitt is a name now. He has had several really fine recordings out this year so, of course, there's a market for early Stitt. If Chess/Janus/Cadet had taken the trouble to put these recordings in chronological order instead of just skipping all over the map it would have been a good set, despite the fact that the liner notes list the personnel of *I Cover The Waterfront, Dancing On The Ceiling, Don't Worry 'Bout Me* and *Just You Just Me* as unknown. Had they consulted Jorgen Grunnet Jepsen's *Jazz Records 1942-1962, Vol. 7*, p. 285, they would have found that the personnel is Barry Harris, piano; Bill Austin, bass; and Frank Gant, drums.

Three stars for Sonny Stitt: he's a good musician and he deserves them. He deserves better than a slipshoddy reissue like this. So do his fans. —klee

## BLOOD, SWEAT & TEARS

NO SWEAT—Columbia KC 32180: *Roller Coaster; Save Our Ship; Django (An Excerpt); Rosemary; Song for John; Almost Sorry; Back Up Against the Wall; Hip Pickles; My Old Lady; Empty Pages; Mary Miles; Inner Crisis.*

Personnel: Lew Soloff, trumpet, fluegelhorn; Tom Malone, trumpet, fluegelhorn, tenor trombone, tenor sax, flute, alto flute, Fender bass; Dave Bergeron, tenor and bass trombone; Lou Marini, Jr., soprano, alto, tenor and baritone sax, flute, alto flute, piccolo; George Wadenius, acoustic and electric guitars, background vocals; Larry Willis, acoustic and electric piano, clavinet, organ, Moog synthesizer; Jim Fielder, Fender bass, rhythm guitar; Bobby Colomby, drums, percussion, background vocals; Jerry Fisher, lead and background vocals; Chuck Winfield, trumpet, fluegelhorn, French horn (tracks 1, 11); Steve Katz, rhythm guitar (track 1).

Rating: ★★★

Not really a bad record, and if you like BS&T there's no reason why you shouldn't like *No Sweat*. Wadenius is a very attractive soloist, and Fisher is a powerful vocalist. *Rosemary* and *Back Up* are as solidly funky as anything any edition of this band has ever recorded. The instrumentals, especially Willis' *Crisis*, are strong, although John Lewis' *Django* deserves a better treatment than it gets. Everything is in

place, everything fits, the playing is clean, the tunes are nice. A worthy successor to all the previous BS&T albums.

I guess my problem with it is that it adheres so closely to the patterns and formulae of all the other albums. Even though Colomby and Fielder are the only survivors of the original BS&T, the sound is marked all too often by the kind of predictability that has become a BS&T trademark. Even such solid jazzmen as Willis and Soloff (both of whom, interestingly, have left the band recently) cannot save the proceedings from sounding overly structured. I'm afraid *No Sweat* is a trifle too close for comfort as a title: there's not enough spontaneity, not enough soul, not (if you will) enough sweat to make this an exceptional listening experience. It bothers me that a group whose big hit was *Spinning Wheel* should now feel the need to record a song called *Roller Coaster* that is virtually a parody of the earlier tune. To me that smacks of Top 40ism in the extreme. I prefer bands that take more chances. —keepnews

## EDDIE DANIELS

A FLOWER FOR ALL SEASONS—Choice Records, CRS 1002: *Samia; Afterthought; Entr' Acte; Emily; Etude No. 14 in F Minor, Opus 25 No. 2 (Chopin); Variations on an Autumn Theme; As Long As I Live; Two For the Road; Blue Bossa; Wistful Moment; Shine; A Flower for All Seasons.*

Personnel: Daniels, flute, alto flute, clarinet, bass clarinet; Bucky Pizzarelli, electric and acoustic guitar.

Rating: ★★★

Interpretive, creative, contemporary American music in a low key. *A Flower*, in other terms, might be described as chamber music: in feeling, not form.

The entire album is of duets between Daniels and Pizzarelli. The latter's guitar playing here is an un-pedantic object lesson in taste, subtlety and ego-less accompanying. He's listening all the time and contributing, not competing. And Pizzarelli, one of the best guitarists, doesn't take even one full-fledged solo.

Daniels, whom you may have heard playing tenor sax in B. Rosengarden's band on the Dick Cavett Show or with Thad Jones/ Mel Lewis, devotes one side of this lp to flute and the other side to clarinet and bass clarinet. His flute playing is thinner (and more concert-like in timbre) than most other jazz flutists you're likely to hear and his ideas are interesting and well developed if not innovative. On both clarinets his tone is clean but warm and distinctive. The same applies to his flute playing: you'll recognize his playing after you hear a few tunes.

We should hear more of Daniels, especially on flute, playing more music like the one free-form piece (*After*) here; a piece which just incidentally is a strong disclaimer of the notion that disjointed is the only way free-form music can sound. And almost needless to say, we should hear a lot more of Pizzarelli. —kopulos

## MAL WALDRON

MAL WALDRON ON STEINWAY—Paula LPS 4000: *Portrait Of A Bullfighter; One For Bud; For Eric Satie; Paris Reunited.*

Personnel: Mal Waldron, solo piano.

Rating: ★★★½

Those listeners who expect solo piano records to contain either pretty cocktail music or exhibitionistic exercises in keyboard gymnastics will undoubtedly be dissatisfied with this record, for it contains little from these two traditions of jazz piano styles. Waldron, perhaps best known for his work as Billy Holiday's accompanist, gives us here a collection of four original pieces which is quite unlike the usual crop of tinkly solo piano offerings. His playing is neither for dining nor dancing.

This is not pretty music. Waldron's com-



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positions are brooding, somber pieces. His bass figures plunge into the deepest, darkest registers of the key board; his melodies are angular, dissonant and biting; his chords are clustered into tense, angry packages. Imagine a jazzy mixture of a Chopin funeral piece with something languid and jarring by, say, Stravinsky or Bartok. Such is this record's prevalent mood.

—balleras

## JOHNNY GUARNIERI

PLAYING HARRY WARREN—Jim Taylor Presents JTP 102: *Nagasaki*; *Shadow Waltz*; *September In the Rain*; *Lulu's Back In Town*; *You Must Have Been A Beautiful Baby*; *I Only Have Eyes For You*; *With Plenty Of Money and You*; *You'll Never Know*; *I Found a Million-Dollar Baby*; *Lullaby Of Broadway*; *Boulevard of Broken Dreams*; *The More I See You*.

Personnel: Guarnieri, piano.

Rating: ★★★★★

After a prolific recording career as a side-

man (he replaced Fletcher Henderson in the Goodman Sextet in 1939) and leader throughout the '40s, Guarnieri tapered off with a half-dozen-odd LPs through the '50s and '60s and sank from view. During the height of the 5/4 fad a few years ago, he surfaced again, claiming that, as I recall, he would play everything in 5/4 from then on, and appeared, doing so, in concert. Then, fade to black again.

Thankfully, his vow about 5/4 was tempered with common sense, and though he is quite agile in that time signature, he keeps it to a minimum on this new album, recorded last May 7 by Jim Taylor, Detroit's number-one jazz mover-and-shaker.

*Lulu* gets the 5/4 treatment, and it suits her well; *Nagasaki* and *Money* (the latter a little-remembered tune from the early '30s, ideally built for stride pianists and jazz bands) are tear-ups, with dazzling stride at *tempo imposi-*

*ble*. There are medium-and slow-tempoed ballads, too, as you might well guess from looking at the program; the pace is well-varied.

Good sound and annotation, and a 43-minute playing time. Plans are afoot for a second album that "will be even better". Recommended to all those fond of piano jazz.

—jones

## CAL TJADER

LOS RITMOS CALIENTES—Fantasy 24712: *Cubano Chant*; *Goza*; *Panchero Mambero*; *Alegres Timbales*; *Mambo Moderno*; *Afro Corolombo*; *Ritmo Caliente*; *Lamento de Hodi*; *Mambo Inn*; *Buhuto (Nanigo 6/8)*; *Alegres Congas*; *Mueve La Cintura*; *Bernie's Tune*; *Perdido*; *Armando's Hideaway*; *Cuco on Timbales*; *Tumbao*; *Ritmo Rumba*; *Big Noise From Winnetka*; *Poinciana Cha Cha*; *Mongorama*; *Ritmo Africano*; *Perfidia Cha Cha*.

Personnel: Tjader, vibes and timbales; Armando Peraza, conga; Al McKibbin, bass; Jerome Richardson, flute; Richard Wyands, piano; Eddie Cano, piano; Manuel Duran, Vince Guaraldi, piano; Luis Kant, conga; Armando "Cuco" Sanchez, timbales; Gerald Sanfino, flute and alto; Jose "Chombo" Silva, tenor; Bobby Rodriguez, bass; Mongo Santamaria, conga; Willie Bobo, timbales; Eugene Wright, bass; Al Torres, drums; Bayardo Velarde, timbales and bongoes.

Rating: ★★★★★

This re-release of two discs shows Tjader in his early efforts, before and after he started his own group; but their strength is the fine casebook on Afro-Cuban rhythms that they form. Sides 1 & 2 are from 1954, and consist mostly of smooth and exciting miniatures (they're almost all 1-3 minutes long.) Sides 3 & 4 were made in 1957 and are jazzier, but still feature some scintillating "skin on skin," before Tjader's main tongue became strictly Latin.

—tesser

## JAN GARBAREK / ARILD ANDERSEN / EDWARD VESALA

TRIPTYKON—ECM 1029 ST: *Rim*; *Selje*; *J.E.V.*; *Sang*; *Triptykon*; *Etu Heil*; *Bruremarsj*.

Personnel: Garbarek, soprano, tenor & baritone saxes; flute; Andersen, bass; Vesala, drums, percussion.

Rating: ★★★★★

Along with European musicians such as Willem Breuker, Han Bennink, Evan Parker, Gunter Hampel, Peter Brotzmann, Karl Berger, Derek Bailey, Terje Rypdal, Albert Mangelsdorff, Paul Rutherford and some others, the members of this trio have established themselves as jazz players of high order.

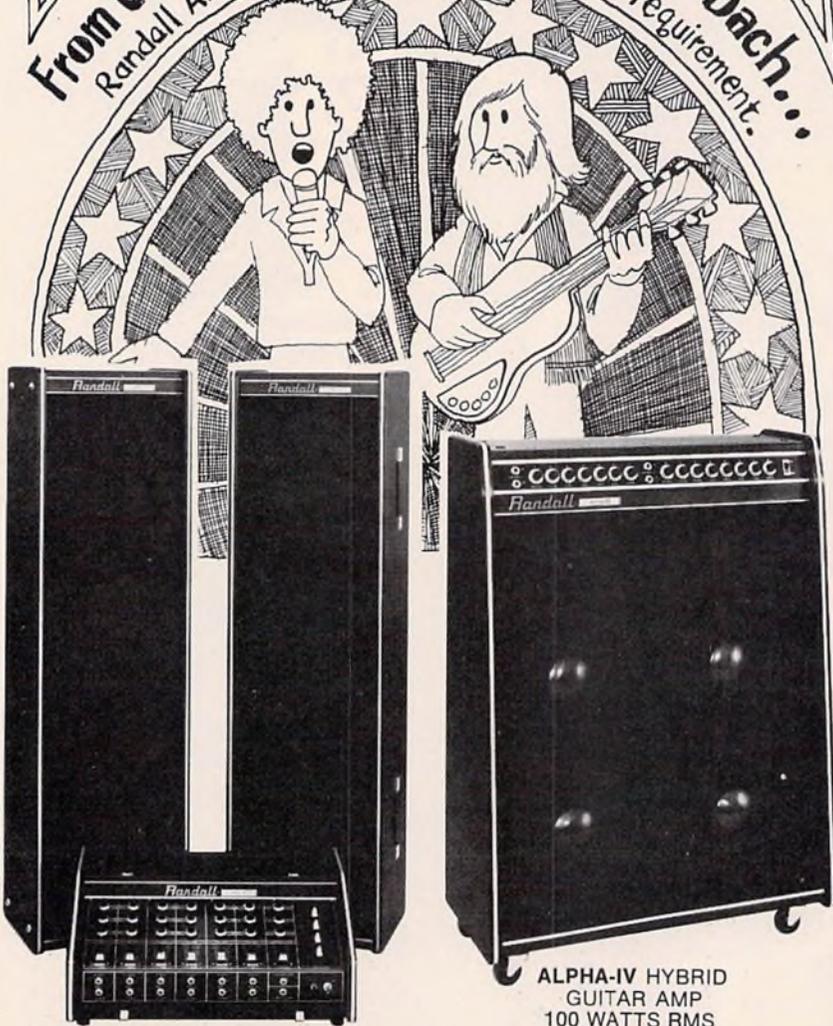
While admittedly of an avant garde persuasion, the above-named players show freshness, improvisatory skill and the ability to convey strong feelings in what is essentially a jazz style.

This all brings us to Garbarek, a student of George Russell and one of the best of Europe's saxophonists. Tenor, which shares solo space about equally with soprano, is his best axe. On it he offers a generally individualistic style (though there are definite hints of Ayler here and there), plus marked emphasis on note coloration, modulation and organization of line. His soprano playing, while decidedly original in concept, is oddly serpentine in quality. Though it's not exactly unpleasant, his timbre on soprano tends to be a bit harsh and annoying at times. Still, he plays soprano with great flair. Flute and baritone play minor roles.

Andersen can compete with any bassist on the continent—and a lot of them in the U.S. He smokes, obviously has a lot of heart and creates superb backgrounds for Garbarek. Like the saxophonist, Andersen is a Norwegian.

Vesala, who apparently is from Finland despite his Czech name, is ideally loose and inventive. He fills the spaces.

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The trio's use of folkish-type melodies lends an early-Ayler cast to a number of the tracks. It is on these tracks that Garbarek's similarities to Ayler are most evident. —smith

## BARRY WHITE

I'VE GOT SO MUCH TO GIVE—20th Century T-407: *Standing In The Shadows Of Love; Bring Back My Yesterday; I've Found Someone; I've Got So Much To Give; I'm Gonna Love Your Just A Little More Baby.*

Personnel: Barry White, vocals; unidentified orchestral backgrounds.

Rating: ★½

This record contains little, if any, musical interest. Sentimental, often self-pitying lyrics and monologues; predictable, uninspired melodies; and dull, super-commercial arrangements. And there's nothing much else.

—balleras

## JOHN COLTRANE

TRANE TRACKS—Trip TLX-5001: *Exotica; One And Four; Simple Life; Essil's Dance; Doxy; I Talk To The Trees; Suspended Sentence; Minor Strain; A Bid For Sid; Yesterday's; Oleo; Angel Eyes.*

Personnel: side one of each disc: John Coltrane, tenor; McCoy Tyner, piano; Steve Davis, bass; Billy Higgins, drums; unknown, trumpet; side two of each disc: Coltrane, tenor; Ray Draper, tuba; John Maher, piano; "Spanky" DeBrest, bass; Larry Ritchie, drums.

Rating: ★★½ / ★

Listening to the new collection of Trip jazz releases is akin to taking the *downbeat* blindfold test. It's all a guessing game. Who are these musicians? When was this side originally recorded? What label? Simply, the A sides in this twofer are from a 1960 Roulette session that featured Tyner with Trane for the first time. The flip sides are from a Jubilee session of the '50s and features tuba puffer Ray Draper in a rare appearance with Trane. First rating is for the music quality, early Trane, yummy! The second, again, for the packaging; they give the sidemen on this one, but who is that uncredited trumpeter on the Roulette tunes. He sure can blow sweet. A thought: How did Trip get these tapes, anyway?

—townley

## BILLIE HOLIDAY

SONGS & CONVERSATIONS—Paramount PAS-8059: *I Got It Bad and That Ain't Good; Just Friends; I'm Walking Through Heaven With You; (I Don't Stand) A Ghost of A Chance With You; Please Don't Talk About Me (When I'm Gone); Medley: I'm Restless, Moonlight in Vermont; Everything Happens to Me; Please Don't Talk About Me (When I'm Gone); I Don't Want to Cry Anymore; Medley: Prelude to a Kiss, I Must Have That Man; Jeepers Creepers; Rappin' About Jimmy Rowles.*

Personnel: Holiday, vocals; Jimmy Rowles, piano; Artie Shapiro, bass.

Rating: see below

This curious record is the latest byproduct of the current Billie Holiday revival, and it is of far more interest from a historical point of view than a musical one. Taken from a rehearsal tape made towards the end of her career (the liner notes are vague as to details), it offers, as the title suggests, a lot of talking interspersed with the music. The sound quality is not terrible, but nonetheless it sometimes requires a little effort and patience to determine the exact words Billie is saying.

When you are able to make out the words, what you get is an interesting, if not always fascinating, slice-of-life glimpse of a great artist in her declining years. People who are so compelled by the legend of Billie Holiday that they feel they must hear everything of hers that has ever been recorded should not hesitate to buy this record. Others are advised to give it a listen or two first.

It's apparent that this is late Billie. She is still recognizably Billie Holiday—her talent still shines through—but her voice does not have the strength or the sparkle found on her earlier

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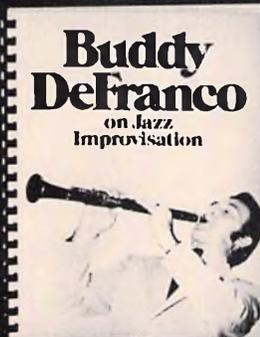
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recordings. It should be kept in mind, too, that this was a rehearsal, and everything (talking as well as music) has that loose and sloppy rehearsal feel to it. It is by no means polished.

Rowles has always been a premier accompanist, and he plays with considerable sensitivity in back of Lady Day. Many of the songs end in the middle, or stop and start again; on some of them Billie doesn't really know the words. The point is that from a musical standpoint this hardly ranks with the best of Billie Holiday, but this is obviously not a record intended to be appreciated from a musical standpoint. Under the circumstances it would seem pointless to assign it a star rating. —keepnews

## TYRONE WASHINGTON

ROOTS—Perception PLP 40: *You Are The Sunshine Of My Life; Spiritual Light Of The Universe; Roots; Submission; War Is Not For Men; You Don't Know What Love Is*; 1980.

Personnel: Washington, tenor sax; Clifford Barabaro Barconadhll, drums; Stafford James, bass; Hubert Eaves, piano.

Rating: ★★★

An eclectic selection of tunes: free pieces, pops, rockers and one standard. Washington screams, groans, blats, squeaks, and generally plays just a little more frantic tenor than might have been called for. Much raw emotion.

—balleras

## NIGHT BLOOMING JAZZMEN

FREEDOM JAZZ DANCE—Mainstream MRL 388: *Freedom Jazz Dance; Rio; Countin' My Tears; Heavy Hearted Blues; All This And Heaven Too; Twelve Tone Blues*.

Personnel: Leonard Feather, composer, arranger, piano; Blue Mitchell, trumpet; Ernie Watts, tenor, alto, flute; Lew Tabackin, tenor, flute; Charles Kynard, organ; Phil Johnson, piano; Fred Robinson, Joe Pass, guitars; Chino Valdes, Willie Bobo, congas; Paul Humphrey, Stix Hooper, drums; Al McKibbin, Max Bennett, Andy Simpkins, bass; Kitty Doswell

Rating: ★★★★★<sub>2</sub>

It feels strange to be reviewing an album in which Leonard Feather is involved—I'm more familiar with reading *his* reviews of other artists. However, in this presentation, Leonard shows several of his other talents: composer, pianist, arranger and producer (not to mention liner-note annotator).

This is the second Night Blooming Jazzmen album on Mainstream (the first MRL 348) and some of the same artists appear in this set; the second side has a whole new roster (with the exception of Blue Mitchell).

Four of the six compositions are by Feather, and all written over a time span of some 20 years. However, the arrangements and interpretations give them a timeless quality.

The Night Blooming Jazzmen's performance of Eddie Harris' *Freedom Jazz Dance* is one of the most diversified versions I have heard of this well-worn jazz standard. Fred Robinson takes a particularly funky, mellow solo which got me off beautifully for the rest of the album.

So, I was feeling good when Ernie Watt's rather restrained flute introduced me to *Rio*, a pretty, affecting bossa nova which had me imagining myself in some small, dark club dancing very close to someone I dig.

Kitty Doswell's voice on *Countin' My Tears* has a perennial quality that must appeal to the die-hard traditionalists as well as the new blues followers. Ernie has some caustic comments to add on his tenor.

It was on the other blues, *Heavy Hearted Blues*, that I gradually began to realize that "Phil Johnson" was a figment of someone's imagination. That piano player sounded too much like an old friend, George Shearing. Could it be? It was also on this track that I was

reminded how facile and moving Joe Pass can be.

I must admit this is a somewhat nostalgic trip but, for my money, a very valuable addition to any jazz-lover's collection. —nemko

## MAYNARD PARKER

MIDNIGHT RIDER—Prestige PR 10054: *The World is a Ghetto; Killing Me Softly With His Song; Midnight Rider; Freedom Jazz Dance; Mama Told Me Not to Come; Lady Sings the Blues; One Hand; Bad Montana*.

Personnel: Parker, guitar; Tracks 1-4: Ernest Hayes, electric piano and organ; George Duvivier, bass; Jimmy Johnson, drums; Buddy Lucas, tenor and harmonica (Track 1 only); Tracks 5-8: Joe Beck, guitar; Richard Tee, electric piano; Ron Carter, bass; Grady Tate, drums.

Rating: ★★★

On this, Parker's first album, he shows good chops and some passable ideas, but it's nothing earth-shattering. The sidemen are proven winners. But the basically unchallenging (and unchallenged) material means the disc doesn't get much beyond decent exercises on poppish tunes. —tesser

## MUDDY WATERS

MUD IN YOUR EAR—Muse 5008: *Diggin' My Potatoes; Watch Dog; Sting It; Why'd You Do Me; Natural Wig; Mud in Your Ear; Excuse Me Baby; Sad Day Uptown; Top of the Boogaloo; Long Distance Call*.

Personnel: Waters, guitar (side 1, track 3 & side 2, track 3 only); Sammy Lawhorn, guitar; Luther Johnson, guitar, vocal on side 1, tracks 1, 4 & 5 and side 2, tracks 2 & 5; George "Mojo" Buford, harmonica, vocal on side 1, track 2 and side 2, track 3; Otis Spann, piano; Francis Clay, drums; uncredited bass.

Rating: ★★★/Zero

A few years ago Douglas Records released a couple of LP's by Luther Johnson with the Muddy Waters Blues Band. They were fairly good hard Chicago blues records, but nobody took much notice. Now, in the deceptiveness-in-packaging move of the year, Muse Records has reissued ten of the Douglas cuts (including some alternate takes) as a "Muddy Waters" album. Close scrutiny of the liner notes will reveal that Muddy appears only as a sideman behind vocalists Johnson and Mojo Buford, but many buyers have undoubtedly been taken in by the title and the cover photo of a sweating Muddy. *Mud in Your Ear* has made several FM playlists already, as a Muddy Waters record.

Needless to say, Muddy isn't too pleased with this exploitation, and neither, I'm sure, is the real star of the LP, Johnson, who is relegated to a few sentences among the voluminous liner notes.

Muddy in fact only played slide guitar on this 1967 session, and what the liner notes conveniently neglect to mention is that the LP has only two cuts with slide—*Sad Day Uptown* and the instrumental *Sting It*. The majority of the guitar work is shared by Johnson and Sammy Lawhorn.

*Mud in Your Ear* does at least accurately capture Muddy's '67 band, if not Muddy himself. A hoarse-sounding, growling Johnson contributes some entertaining moments on the humorous *Natural Wig*, Muddy's classic *Long Distance Call*, and a hypnotic, moody *Why'd You Do Me*. Buford isn't particularly outstanding either as a vocalist or a harp sideman, but he does his job well. The late Otis Spann and the rest of the ensemble are solid and tight, both behind the vocals and on the three instrumentals, *Sting It*, *Top of the Boogaloo* and the title track, which is actually the *Got My Mojo Working* theme. In general it's good, gutsy, but rarely exciting Chicago blues. Then, as today, Muddy Waters' backup group could stand on its own musical merits, but without the main man in front, that special feeling is missing. —o'neal

## OSCAR PETERSON TRIO, THE SINGERS UNLIMITED

IN TUNE—BASF MPS MC 20905: *Sesame Street; It Never Entered My Mind; Children's Game; The Gentle Rain; A Child Is Born; The Shadow Of Your Smile; Catherine; Once Upon A Summertime; Here's That Rainy Day.*

Personnel: Peterson, piano; George Mraz, bass; Louis Hayes, drums; vocals by Gene Puerling, Don Sheldon, Len Dresslar, and Bonnie Herman.

Rating: ★★½

More commercial than Peterson's usual offerings. Featured here is a collection of soft mood jazz pieces and overly cute up-pieces (*Sesame Street* and *Catherine*). Peterson plays little that even a casual follower of his work probably hasn't previously encountered. Granted, Gene Puerling's vocal arrangements are lush and at times ingenious, with some interesting bits of interwoven lines; but on the whole I'd hoped for less sweetness and more fire.

—balleras

## DAVID HOLLAND

CONFERENCE OF THE BIRDS—ECM 1027 ST: *Four Winds; Q6A; Conference of the Birds; Interception; Now Here (Nowhere); See-Saw.*

Personnel: Anthony Braxton, soprano & alto saxes, flute, clarinet, contrabass clarinet; Sam Rivers, tenor & soprano saxes, flute, clarinet; Holland, bass; Barry Altschul, drums, percussion, marimba.

Rating: ★★★★★

If you've found the new music lacking in swing, cohesion and variety, get to this album.

It's Holland's date, but each man contributes equally, with the hornmen naturally standing out. The six Holland tunes offer great improvisational frameworks and result in the album's considerable variety. His bass playing, both arco and pizzicato, couldn't be better.

Rivers, who should be recorded more (and hopefully with his big band), will give listeners a "whew" reaction.

Braxton has added a lot of control to his

vivid lyricism and the result is some of his best recorded work. He's really together here.

Altschul sizzles, storms, supports.

Don't miss this one.

—smith

## ELVIN JONES

MR. JONES—Blue Note BN-LA 110-F: *One's Native Place; Gee-Gee; Mr. Jones; What's Up-That's It; Soultrane, New Breed.*

Personnel: Thad Jones, flugelhorn; Park "Pepper" Adams, baritone sax; David Liebman, tenor and soprano sax; Steve Grossman, tenor sax; Jan Hammer, acoustic and electric piano; Gene Perla, bass; Jones, drums; Frank Ippolito, percussion; Albert Duffy, tympani; Carlos Valdes, conga.

(On cut 3, Park "Pepper" Adams, baritone sax; Joe Farrell, tenor sax, bass flute, flute, English horn; George Coleman, tenor sax, Wilbur Little, bass; Jones, drums; Candido Camero, conga.

Rating: ★★★★★

*Mr. Jones* is another meritorious mainstream set from the Hercules of jazz percussion. His crack quintet of Liebman, Grossman and Perla, which Liebman left earlier this year, is augmented by the redoubtable baritone sax of Pepper Adams, Thad Jones' flugelhorn, the keyboards of Jan Hammer and the rhythmic asides of Frank Ippolito, Albert Duffy and Carlos Valdes. Five of the six tunes with the aforementioned players were cut in July, 1972 with the remaining number, the bluesy, misterioso title track culled from 1969's *Polycurrents* session.

Liebman distinguishes himself throughout, especially on Keiko Jones' *One's Native Place* and Tadd Dameron's *Soultrane* in which he takes an impassioned solo that is commensurate with both the tune's overwhelming and the Coltrane spirit (presumably it is Liebman's solo; it had been his feature in live performances. Apologies to Grossman if it is his work.)

Hammer occasionally sounds like McCoy Tyner on tumultuous pieces like *What's Up-That's It*, unleashing resounding chordal showers beneath the soloists. His pensive spot on Perla's *Gee-Gee* is a small gem, as is much

of the music here.

And needless to say, Mr. Jones himself thunders on into perpetuity.

—isaacs

## BILLY HARPER

CAPRA BLACK—Strata East 19739: *Capra Black; Sir Gallahad; New Breed; Soulfully I Love You/Black Spiritual Of Love; Cry of Hunger!*

Personnel: Jimmy Owens, trumpet; Julian Priestler and Dick Griffin, trombones; Billy Harper, tenor saxophone and voice; George Cables, piano; Reggie Workman, bass; Billy Cobham, Elvin Jones and Warren Smith, percussion; Barbara Grant, Laveda Johnson, Gene McDaniels and Pat Robinson, voices.

Rating: ★★★★★

Another good thing about the Gil Evans band is that it is giving Billy Harper a chance to be better exposed to a wider audience... or should I say it is giving the audience a chance to be better exposed to Billy Harper. On first hearing Billy, some years back, playing Oliver Nelson charts behind Leon Thomas at a record session I made the classic comment "whoever he is, he's damn good." Now that I know who he is, he still is damn good!

The album notes contain some lucid commentary by B.H. himself about the music and where it's at. He goes into detail about each piece and the solo order is printed as well as the composite personnel; so few companies do that that we feel it deserving of special mention. There's not a wasted note on the record. Everything Billy Harper writes, and the things he's got in the Gil Evans book also, is worthy of deep attention.

If *Sir Gallahad* is my favorite track it has something to do with Elvin's incredible drum solo and for the solo outing given by one of the underrated jazz trombonists of today, Julian Priestler. Why Julian hasn't copped every jazz honor in sight is beyond me.

The voices are used more in a gospel church context than a soul rock bag, a relief from the usual *ooo-ah-ooing* that has cluttered up too many jazz cum soul records of late.

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—klee

**GARY BURTON**

THE NEW QUARTET—ECM 1030 ST: *Open Your Eyes, You Can Fly; Coral; Tying Up Loose Ends; Brownout; Olhos de Gato; Mallet Man; Four or Less; Nonsequence.*

Personnel: Burton, vibes; Michael Goodrick, guitar; Abraham Laboriel, bass; Harry Blazer, drums.

Rating: ★★☆☆

This is usual Burton quartet fare—mostly cooking jazz-rock fusion with a few ballads for fill. Everything is done with precision, invention and an adequate amount of heart.

The album, however, does not reveal the graceful quality of his work as was indicated so grandly in his ECM collaboration with Chick Corea, *Crystal Silence*.

Burton's new sidemen are *mere* students at Berklee School of Music, where he teaches. There's nothing *mere* about their talent, however. Particularly impressive is bassist Laboriel, who smokes in background work and whose solos are wailing. Goodrich is excellent and Blazer keeps things swinging.

*Four* and *Nonsequence*, the two contributions of Britisher Mike Gibbs, are the best tunes. Burton's *Brownout* also is nice. —smith

**MAGMA**

MEKANIK DESTRUKTIW KOMMANDOH—A&M SP-4397: *Hortz Fur Dehn Stekehr West; Ima suri Dondai; Kobaia is de Hundin; Da Zeuhl wortz Mekanik; Nebehr Gudaht; Mekanik Kommandoh; Kreuhn Kohrmahn Iss de Hundin.*

Personnel: Christian Vander, drums, vocals, organ, percussion; Jannik Top, bass; Klaus Blasquiz, vocals, percussion; Jean-Luc Manderlier, piano, organ; Rene Garber, contrabass clarinet, vocals; Claude Olmos, guitar; Teddy Lasry, brass, flute, organik kommandeuh; Stella Vander, organik kommandeuh, choir; Muriel Streisfeld, choir; Evelyne Razymovski, choir; Michele Saulnier, choir; Doris Reinhardt, choir.

Rating: ★★★½

Magma is a musical group out of France (plus one token Basque) that is just dripping with religious rant and rhetoric. There is neither space nor need (nor desire on the part of this reviewer) to delineate their sacred canons. Suffice it to say, they exist and have had an immeasurable influence on the group's demeanor and music. In fact, the spiritual phantasmagoria is probably Magma's very *raison d'être*.

What *is* important is their music and whether or not it can stand on its own staff without the braces of some homecooked theology. Magma's first American release is their third Continental release and it continues the morality tale begun with the first. A new language, Kobaian, has been concocted to communicate this story. A cross between French, German, and Esperanto, it lends itself well to their trance-like hymns and fugato chants. A loose English translation of the episodes is given in the liner notes.

Descriptively, their sound is an interesting and, in many ways, baffling amalgam of expository religious rock opera a la *Jesus Christ Superstar* with Medieval ecclesiastical chants (both in the plainsong and polyphonic modes), classical music (mostly Bach, Stravinsky and the contemporary Carl Orff), and the present forms of European rock and avant-garde jazz. Orff's shadow in particular dominates through their vocal use of the *marcato* and *forte* rhythmic emphasis. The jazz influence comes mainly from Ohnedaruth John Coltrane, and it's one of spiritual direction more than actual musical similarity. The European rock sections resemble Focus' chord sequences in *Hocus Pocus*, which are commonly employed by a

number of other Continental bands. On top of all this (as if this isn't enough), the choir often sings in cut-time at lightning-quick tempos.

A bit pretentious and mightily satanic, Magma is not immediately accessible, primarily due to the strident vocals. The instrumental parts, mostly in accompaniment to the voices, are very tasteful, and often intriguing. But the vocals, in their spiritual insistency, rarely leave stage center. They communicate the feeling of their religious fervor, but they seem more intent on using the ol' sledgehammer approach rather than subtle rapport. Maybe by their third American release, they'll have perfected it. Even Jesus had to become a grown man before he fully comprehended his father's wisdom. —townley

**LIGHTHOUSE**

CAN YOU FEEL IT—Polydor 5056: *Set the Stage; Same Train; Magic's in the Dancing; Pretty Lady; Disagreeable Man; Can You Feel It; Is Love the Answer; Lonely Hours; No More Searching; Bright Side.*

Personnel: Skip Prokop, drums, percussion, guitar, vocals; Ralph Cole, vocals, Dale Hillary, tenor and alto sax, vocals; Larry Smith, piano, vocals; Don DiNovo, five-string electric viola; Dick Armin, electric cello; John Naslen, trumpet; Rick Stepton, trombone; Alan Wilmot, bass.

Rating: ★★☆☆

Lighthouse sends out a rock-jazz beacon of multi-megawatt intensity—there's just a huge amount of *sound* coming out at all times, conveying a monolithic sense of pure aural power, whether they're playing the rocking title tune, the surging *Magic*, or the slow-sledgehammer-driving *Lonely Hours*. It comes from Chicago-type horn arrangements plus the two strings, topped off by the strong harmonies of the four vocalists.

The material is quite decent on this 47-minute disc; and, although the lyrics are mostly nothing special (sometimes just plain dull), it doesn't matter. They serve as a vehicle for the vocalists, who blend together as an extra section that is a great asset to the group. I would like a little more solo work and more involved ensemble passages, but no huge gripes: the album *feels* real good and, as the title implies, that's what counts. —tesser

**GATO BARBIERI**

BOLIVIA—Flying Dutchman FD 10158: *Mercéditas; Eclipspe; Michellina; Bolivia; Ninos; Vidala Triste.*

Personnel: Gato Barbieri, tenor sax, flute, vocals, hands; Lonnie Liston Smith, piano; John Abercrombie, electric and acoustic guitar; Stanley Clarke, bass; J.F. Jenny-Clarke, bass; Airo Moreira, drums, percussion; James M'tume, congas; Moulay Ali Hafid, dumbeg; Gene Golden, congas; Pretty Purdie, drums.

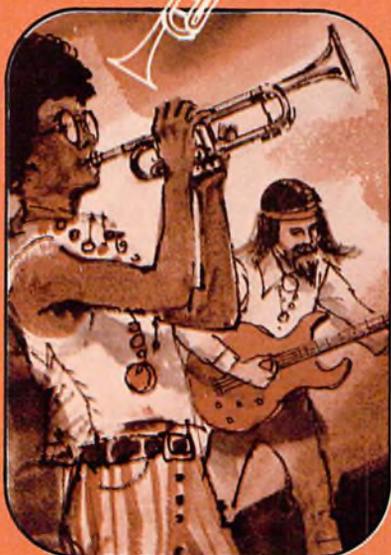
Rating: ★★★★★

With each successive release, Barbieri reveals a further affinity for his native South American folk roots—and a more masterful fluency in incorporating these roots into his particular brand of fiery earth music. This LP continues the story-telling motifs of *Fenix* and *Under Fire*. Barbieri now finds himself in Bolivia, and in a slightly less tumultuous, more harmonious, mood.

Apparently Bob Thiele foresaw Barbieri's move to Impulse and did another LPs worth of material at around the same time as the *Under Fire* sessions. The sidemen on the two records are practically identical: Smith, M'tume, Abercrombie, Moreira, Ali Hafid. This album is for those Barbieri cultists (and there are many, myself included) who can't wait for the overdue initial Impulse release, which hopefully will feature the new group of indigenous South American folk artists that Gato keeps talking about. Of particular merit is the lyrical, and exquisitely intuitive jam between Barbieri, Jenny-Clark and Smith on *Michellina*. —townley

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# blindfold test by Leonard Feather

One of the nicer things about living in Southern California is that you get to hear an awful lot of Carmen McRae. Since her last Blindfold Test (db. 1/2/64), she has moved to Beverly Hills and spends as much of her time as possible bringing to fans in the area her singular honesty, unique timbre and phrasing, and her eclectically wonderful taste in material.

Of course, you don't have to be a Californian. She has been represented during the past year by at least four albums showing her in a variety of settings. *I Want You*, with Peter Matz and Don Sebesky conducting, is a Mainstream reissue of one of her 1960s dates. *It Takes A Whole Lot Of Human Feeling*, on Groove Merchant, is her most recent release and is notable for her captivating treatment of two Blossom Dearie songs, *Hey John* and *Inside A Silent Tear*.

*Carmen*, on Temponic, comprises a dozen numbers written by the wealthy ex-businessman turned songwriter, Bob Friedman, with brilliant arrangements by her old friend Benny Carter, in whose band she sang early in her career.

Best of all, there's the two-pocket *Great American Song Book*, on Atlantic. Recorded live at Donte's with what she rightly described as a perfect rhythm section (Jimmy Rowles, Joe Pass, Chuck Domanico, Chuck Flores) it's just about a definitive portrait of a great artist.

Carmen was given no information about the records played.



Veryl Oakland

## Carmen McRae

**1. ARETHA FRANKLIN.** *Eleanor Ribgy* (from *Live At The Fillmore West*, Atlantic).

Anything that lady does knocks me completely out . . . Aretha Franklin, she's just fantastic. I have a couple of albums of hers that she did for Columbia featuring nothing but standards, and she sang so fantastically well. In fact, I got a tune from her—*Mr. Ugly*. That's a hundred stars.

I like the way she handled this song. She handles what she does . . . she knows what she's doing . . . absolutely, positively. I can't say other than she's just about the greatest singer I've heard in many a year.

I don't really know Aretha. I met her many years ago when she was doing the ballads, and I still like her tremendously.

**2. ANITA O'DAY.** *Soon It's Gonna Rain* (from *Anita I'Day*, BASF).

I know who that is, it's Anita O'Day. I want to say that this lady is really unique, being the only one in the world who sounds just like that. I've known Anita for many years. Around 1949-50 I used to work as a pianist in Chicago in a club called The High Note. I was the intermission pianist and Anita was the star. I used to work there quite a lot and she was a very big star at that time.

Well, I like this song and I love Anita, so five stars.

**3. SARAH VAUGHAN.** *I Will Say Goodbye* (from *Sarah Vaughan*, Mainstream). Michel Legrand, arranger, conductor.

You're trying to kill me! That is just the most fantastic lady in the world to me besides Billie Holiday.

Sarah Vaughan is phenomenal. It's hard for me to sit here and say anything—you know that we are fantastically good friends, but if there's such a thing as giving a lady all the stars in the sky, that's what I give her—and I can't say any more.

Is that from the Michel Legrand album? I have it and play it constantly. In fact, I think I have to get another one, because it's grooveless! Also, he is phenomenal. So with two phenomena going, what can you do? I want to go out and kill myself right this moment; it's just beautiful.

**4. DIANA ROSS.** *Good Morning Heartache* (from *Lady Sings The Blues*, Motown).

Well, I know that's Diana Ross, and I know that tune is from the movie that is supposedly the life of Billie Holiday. I felt that was just the worst thing that could have been done for that woman, who was such a fantastic artist.

I have to say that Diana was very good in the part that I saw of the movie. I walked out, because I just couldn't make it . . . couldn't make the story. But I thought she was excellent in what she had to do. I would even have liked the movie, if they hadn't had Lady's name connected to it.

As far as Diana singing this song, that is not her song. I'm sorry. I sing it better than she does, so consequently I'm not giving her any stars. I'll give her an E for the great effort she made. It was hard for someone (a) the type of artist she is, (b) the age she is—I mean she never even saw this woman, and you just can't plop records in front of someone who has never seen an artist and expect them to come up with anything near what the artist represented.

I think the songs she did such as these—heavy tunes like *Good Morning Heartache*, *Don't Explain*—even I have a lot of nerve singing those tunes after Billie Holiday; so whoever told Diana Ross to sing it is loaded with more nerve than they deserve to have.

**5. ANNIE ROSS.** *Fly Me To The Moon* (from *Fill My Heart With Song*, Decca).

Oh, you almost stumped me with that one. That's Annie Ross. Doing that type of song, for Annie, is a little bit unusual. I think. She did it well, but I'm used to hearing her in the upper register mostly with two other guys called Dave Lambert and Jon Hendricks. Consequently I can't give her too many stars, because I'd rather hear her do other things. I'll give it three.

It's the vibrato she has, and a little bit of falsetto that she goes into, that gave it away to me. It's very very familiar to me, because I've known Annie a long time, and I do have quite a few of the records she did with the group. Also that single she did called *Twisted*.

**6. HORACE SILVER.** *Forever Is A Long Long Time* (from *All*, blue Note) Silver, composer, piano; Salome Bey, vocal.

I.F.: I played that for you not necessarily to identify the singer, because that might be quite difficult, but because I thought you might find the song interesting.

CMcR: Yes, I did. The lyric was very good; in fact the whole thing was good. I liked the singer. I don't know if I'm right—it is a woman, isn't it?—it sounds like one of the Bey sisters. I can't remember her first name, but she has the sound of Andy Bey, and Andy is fantastic. Do you remember Andy and the Bey Sisters? Anyway I like it and I'll give it four stars.

I.F.: Carmen, your ears are fantastic. It's Salome Bey. You get five stars!

CMcR: Really? Well, that's exactly what they sounded like. They play quite a bit of Andy these days, and if anyone ever heard this group, they all sounded alike. They had a certain . . . it's just like all the Cole brothers—Nat Cole and all his brothers—all have the same sound. They all talk that way, so consequently they have to sound that way when they sing.

**7. ROBERTA FLACK-DONNY HATHAWAY.** *Where Is The Love* (from *Roberta Flack & Donny Hathaway*, Atlantic).

I'm batting a thousand today, because I know that's Roberta Flack and Donny Hathaway. I love that song, it's out of sight, and they do a very, very good job on it.

Roberta makes me very depressed most of the time, with the tunes she records, except *Killing Me Softly*. That to me was the best thing she ever did, for my taste in songs. That and the one about the preacher—*Reverend Lee*. But everything else she's done up to now always sounds like a downer to me.

Not that she doesn't do them well. It's just the type of material she uses. I just wanted to pat my foot one time on her, and I never could do it. But this I like very, very, very much. Consequently I'd give that four stars. It's a good song. And I adore Donny Hathaway.

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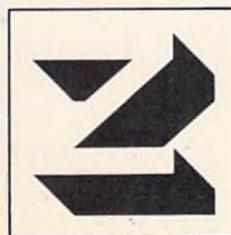
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# Tower of Power

came into existence (nee The Motowers) over six years ago when Emilio "Mimi" Castillo, leader, tenor saxist and vocalist, met and teamed with bassist Frank Rocco "Rock" Prestia. Then Mimi and Rock were joined by Skip Mesquite on tenor sax, flute and vocals; Steve "The Doctor" Kupka on baritone sax and vocals; and Mic Gillette on trumpet, fluegelhorn, trombone and vocals. These five members formed the original Tower.

The later addition of Greg Adams on trumpet, fluegelhorn and vocals served to complete the group's present tight horn section. The kicking rhythm section was complemented by the inclusion of Dave Garibaldi, drummer; Willie James Fulton, guitarist and vocalist; Brent Byars, conga percussionist; and Chester Thompson, organist. Lenny Williams, the newest and 11th member of the band, joined as lead vocalist.

Emilio explains, "We come from an urban soul area — Oakland, Calif. Our drummer, Dave, is heavily into Latin music, but he picked up on that after we got together as a band and started hanging out with groups like Santana and Chick Corea. We are basically a soul band. Funky is the word, with our main influences coming from Curtis Mayfield, Gladys Knight, Dike and The Blazers, and others. I could just go on naming people because we listen to a lot of soul music. We love that music.

"We've had our problems as a band and one of them was that we had to change the group's name. It was changed in 1969. Prior to that, we called ourselves The Motowers. Since we were trying to get a record contract and we were told we couldn't get one with that name, we changed it.

"There is one thing we have learned in being performers. We



# Profile

have to be very aware of the audience. We have to get out there and give them energy. The higher you play the higher the response. If you just go out there and stand and play, you can't expect the audience to do anything but stand there, too. Most people can't relate that heavily to really deep music. We play rhythms and audiences know what we're doing. All they understand is what they see and how it feels. So, we always make sure we have a real strong pulse and a good bump so everybody in the band bumps around."

**Steve Kupka**, (aka "The Doctor") concurs:

"I agree with Emilio about the audience response. It's called: "Show Business"; if people aren't paying to see you or buying your records, you're out of the business. And this is true even if you are playing the best music around. So, we have to be constantly aware of what the people want, as well as getting off and turned on ourselves. We don't want to cop out on them; we want to go out there and play very deep futuristic funk. We want our music to appeal to everybody.

"When it comes time to pick a single for release, we try to get more commercial than into the actual center of gravity that is our music. The singles are more commercial than futuristic. When we play live, though, that's where we really stretch out."

Conga percussionist **Brent Byars** considers his style different from the Latin conga players' style. As he explains:

"I don't play Latin conga; I keep one of those urban strokes. I differ from the Tito Puente School because the feel is more of a continuous stroke, instead of breaking the time up (meter). The Latin rhythm of congas is totally one of breaking time up in the background as opposed to my style of laying down a strong rhythm. Maybe this is because of my strange background.

"You see, I was a research chemist for eight years, but I dug music. One day I just picked up the congas and taught myself to play. That was five years ago. Since I dug music much more, I

decided to make the transition from research chemist to musician.

"I used to play with bands, just sitting in, while still doing my chemist gig. I was sitting in when Emilio decided he wanted to have me play as a regular, so here I am. It's worked out all right.

"The band's future looks pretty good because on this tour every gig has been great. Basically, we are from the West Coast so naturally our album sales are doing a lot better there. Therefore, we stay out East trying to generate sales. Although we've played the West Coast a lot, we never gained popularity on the East Coast with our first two albums. It was always a struggle to go out there and play to get the people turned on because they just didn't know us. You know how an audience can be when they just don't know a group. Now, since our new album and single are doing very well, it's easier to get accepted on the East Coast. So, for right now, we are really crashing the East Coast hard."

**Lenny Williams**, newest member of the band, has been with Tower for about seven months. He has also been the author of charts which have been performed by Johnny Guitar Watson, Larry Graham, Ronnie Mansfield (The Jackson 5 organ player), Brad Shapiro and Dave Crawford.

Why did Lenny make the transition from writer to lead singer with Tower of Power? Lenny put it simply:

"Emilio Castillo! But I still do a lot of writing for the band with Emilio and Steve Kupka. Emilio sort of talked me into broadening my scope from just writing to performing. He also helped me make the transition since I had never previously performed on stage."

**Dave Garibaldi**, drummer of the power-packed unit, adds:

"I started playing drums in sixth grade, happened to stay with it, and studied during my year-and-a-half of college. Played in the Air Force field band, but played mostly mallets. When I got out of the Air Force, I started gigging around and ended up with these guys. In Oakland, I studied with Chuck Brown who teaches all of the really good players out there.

"My style (or feeling) on drums is what many people consider a black style. But there are a lot of players that have that feel.

"Recently I met Bobby Rosengarden on the plane coming from Toronto and was really excited about that because I really enjoy listening to him play. I used to really enjoy big band and played a lot of big band stuff in the service, college and high school. It influenced my playing tremendously. Also, I remember the first time I saw Sonny Payne. He was doing all this crazy shit with his sticks. It was great.

"Getting back to our band, though, the future looks very promising for us. The music is stretching out quite a bit, now. Before, like on the *Bump City* album, the way we sounded on the record was pretty much how we played—very arranged, very structured. Now that we have different players in the band we are approaching things a different way, a much looser approach, and trying to create more spontaneity during a performance, even though we are doing the same tunes all the time, more or less. Since we play so much, there hasn't really been much of an opportunity to rehearse new material, except when we're doing a record. We have Chester in the group and he has helped considerably in setting our direction. The fact, too, that everyone is involved in wanting to reach new levels has a lot to do with it. You know, you go through a lot of things—I guess everybody goes through a little period of stagnation—then you get tired of doing the same thing. That was the only thing I would say was unfortunate about this gig because we did the same tunes every night. The tunes were so structured, but it was our own fault for structuring our parts so tightly that it didn't leave any room to stretch. But, that's a thing of the past. We are changing it all now, and that's good.

"There is one drummer I don't want to forget to mention so younger drummers who haven't gotten into him will hopefully do it now. He's Mel Lewis.

"I used to listen to him on old records of Maynard Ferguson. On one record I got of Maynard's with the tunes *Danny Boy* and *New Hope* on it, Mel is doing all this great left hand stuff. It's stuff all the rock 'n' roll players are trying to get into now. That really jazzed me a lot to hear him—he's got such a feeling. Since then, I've always liked him. He doesn't really play a whole lot; he's a simple player, but he has that special kind of feeling. He still kicks his band."

Wherever it came from, Garibaldi's drumming supplies much of the power for a group that towers above others in precision, drive, and the all-important desire to reach out and communicate. db

caught



caught

### Mike Vax Big Band

Guest Soloist: altoist Art Pepper

Great American Music Hall, San Francisco

**Personnel:** Jim Schlicht, Fred Berry, Bill Main, Dave Candia, Warren Gale, trumpets; Bill Robinson, Dean Hubbard, Phil Zahorsky, Jed Rodriguez, Nick TenBroeck, trombones; Jim Rothermel, Kim Frizell, Lloyd Rice, Gerry Gilmore, Dave Louell, saxes; Cy Perkoff, piano; Mario Suraci, bass; John Rae, drums, vibes, percussion; Gary Nash, percussion; Mike Vax, trumpet, flugelhorn, leader.

The word was out in the Bay Area that Mike Vax planned to officially launch his own 20-piece big band with a live night stand at the Great American Music Hall coupled with a recording date. Vax, as band followers and numerous school and college jazz bands know, is the bright young man who spent 2½ years playing lead trumpet in Stan Kenton's orchestra; Mike also led the band when Stan was in absentia a la major medical operations and convalescence.

Since Mike's departure from the Kenton fold in September, 1972 he has been occupied with a variety of "growth activities" via different musical experiences. Despite a hell-or-high-water type of road schedule as a clinician, frog-jumping from one campus or festival to another, energetic Mike was able to put together this embryonic edition of his own band. Prior to this debut at the GAMH, the band rehearsed for three weeks and played at Synanon among a few other spots to pilot the music.

The full blowing big band was scrupulously dug by the patrons. The charts were gathered by Mike from a good number of unsung writers—students, jazz educators and others who contributed to the book. Much of the content was impressive even though the sources created an inherently broader conceptual profile than the band ultimately will carry. The professional jazz band musicianship, esprit de corps and consummate swing cannot be compromised or denied. With more seasoning and refinement of the band's overall musical personality, I am confident the Mike Vax Band will forge a vital voice in big bandom.

John Nelson, who had an itinerant band in the past, contributed several interesting charts. *Passage West*, a hip version of a Western sound track, featured Vax on flugelhorn and Dean Hubbard's fine bone solo—and a great trumpet section in unison. I think the band caught the audience off guard as it soared through this flagwaver with cohesion and unmitigated swing.

Another Nelson tune which has a finger-poppin' blues groove is *Joe's Inn*. A stirring example of Jim Rothermel's consistently spirited alto solo work was heard on this piece. Also

easily one of the most outstanding soloists of the band; trumpeter Warren Gale (another ex-Kentonite) whose colorful, evocative long improvised lines were objects of art... beautifully conceived and articulated. He was a gas on everything he blew!

Seventeen year-old Mike Miller, a fresh graduate of Ygnacio Valley High School in Concord, added his remarkable chart of *If* in just two days after an invitation from Vax. Watch for this budding, talented arranger; you're going to hear from him. The number was an excellent showcase for Vax's horns.

A signally strong tenor solo on *Is Anything Still There* (composed by trumpeter Ray Brown who was with Stan) was turned out by Gerry Gilmore.

The rare public appearance of Art Pepper obviously attracted a healthy share of people. Art was beautiful! His distinctive and exciting work was especially inviting to my famished ears as he exhibited his great versatility, his keen ability to adapt to varied musical genres—instantly, intuitively—and he swung his ass off! And on ballads Art was so supremely invigorating. He wove lovely solos on *Shadow of Your Smile*, likewise on *Dreamin*. Cy Perkoff's nice piano and John Rae's vibes were perfect folios for Art's solo statements. Finally, *Django's Castle*, another gem from John Nelson's treasure trove of arrangements, had Art unfolding reams of neat ideas. I hope someone records this Nelson chart with Art, as it is one of the best on this tune I've heard... lovely voicing, generous space for solos.

Tommy Vig's *Evil Eyes*—a new flick theme that should do more than just flicker—is also the title of Mike Vax's first record.

Other highlights include the nerve center of the band—Perkoff's piano Suraci's bass and drumming by Rae, who played (as did percussionist Nash) with super verve. Moreover, there were the horn duets of Mike and Art, Nick TenBroeck's bone solos, Dave Louell's ear-perking sounds and... Mike's obvious effervescent joy and ease in being a leader of a big band that digs playing.

As Mike said, "The guys are openly having a good time playing in this band, and they work hard at playing, too. It's new music for them, and it's exciting. It's not anything I'm doing to them, I don't believe. They are just plain excited about the band and its prospects."

There's plenty of room for a lot more top big bands and Mike Vax is making a bid for a berth! Go!

—herb wong

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## Herbie Hancock

Keystone Berkeley, Berkeley, Calif.

**Personnel:** Hancock, electric piano, clavinet, Arp Soloist and Odyssey synthesizers; Bennie Maupin, saxello, bass clarinet, flute, tenor saxophone, percussion; Paul Jackson, electric bass; Harvey Mason, drums; Bill Sommers, congos, percussion.

The report of the dissolution of the Herbie Hancock Sextet in a recent **down beat** (Aug. 16) noted that Hancock's new band would "try and communicate more directly with his audience" (sic). It is true that the old band (with reed man Bennie Maupin, trumpeter Eddie Henderson, trombonist Julian Priester, bassist Buster Williams and drummer Billy Hart) was a bit recondite at times, taking long musical excursions that left some listeners confused. The band did not fail to communicate, certainly; but the process was one that demanded some effort on the listener's part (largely a willful forgetting of traditional musical values, a willingness to join with the band in its journeys).

Hancock unveiled his new band recently and, as promised, the process of communication has indeed been intensified. The difference is not unlike that between rural free delivery and the President's hot line—the quintet swings in a manner that leaves no room for doubt. Their heavily rock-influenced rhythmic attack is so aggressive, in fact, that "swing" seems too languid a term. *Thrust* seems more appropriate (as in *It ain't Worth the Fuss if it don't got that Thrust*).

Drummer Mason is of that new school of percussion that has apparently brought the art of tap dancing to bear on drumming. His left foot maintains a steady rapid-fire pulse on the hi-hat, while his right foot creates all manner of off-beat shuffle patterns on the bass drum. Bassist Jackson is equally steady, and the two are joined by percussionist Bill Sommers, a Bay area resident and a student of African rhythms. For someone whose business it is to pound, rattle, and shake, Sommers is a remarkably sensitive artist.

Like its predecessor, the current Hancock group plays lengthy compositions, although this time around most are fairly straight-forward affairs, often ten-minute rockers padded out to a half-hour. A nicely revamped *Watermelon Man*, for example, (with an interesting African whistle introduction) was marred by excessive repetition and stretching out. With the exit of Henderson and Priester, Hancock and Maupin share the ample solo space, Hancock concentrating on electric piano and clavinet, Maupin on the soprano-like saxello and the bass clarinet.

But in the sea of rhythm that surrounds him, Maupin must feel somewhat lonesome in the new band. Hancock has become an increasingly percussive player since restricting himself to electronic keyboards, offering slapping left-hand chords and short, repetitive right-hand runs. Thus presently, at least, the band has a rather unbalanced character—rhythmically rock-heavy, it is light as a feather harmonically. Even tempo changes would help matters, as the band tends to get caught in an up-tempo groove and remain there for an entire set.

It is perhaps too early to tell, but it does seem that in his new emphasis on communication, Hancock has abandoned inference in favor of inculcation. The subtlety of previous Hancock groups is notably absent in the new band. What the band does play, it should be emphasized, it plays extremely well. Drummer Mason is superb, and it is good to hear so much from both Hancock and Maupin. But some adjustments are necessary in order to make the band more interesting harmonically,

a task well within the range, certainly, of Hancock's considerable skills. —gary larson

## Darius Brubeck Ensemble

Central Park, New York City

**Personnel:** Perry Robinson, clarinet; Jerry Bergonzi, soprano sax and tenor sax; Chris Brubeck, trombone and guitar; Darius Brubeck, Fender Rhodes electric piano and clavinet; Dave Powell, fender bass; Danny Brubeck, drums.

As part of a program that the Scientology group is presenting this summer in Central Park (other performers have included Chick Corea and Amanda Ambrose) the Darius Brubeck Ensemble have played two open air concerts, one at the base of "Cleopatra's Needle" and the other at the near-by Cedar Hill area.

Taking a mean between the two concerts as a typical Darius Brubeck performance, some clear facts emerge. The soloists are Robinson, Bergonzi and Chris Brubeck. Of these the most impressive is clarinetist Robinson. This does not mean there is any fault in the playing of the others but simply that Robinson, a major voice on the clarinet who has been too long overlooked, is a giant whose abilities tower over even the biting saxophone work of Bergonzi and Brubeck's remarkable trombone work. Robinson can play an entire history of his instrument in one chorus, going from the roots of New Orleans jazz clarinet to total outness without dropping a lick.

Of the other soloists Chris Brubeck is probably one of the finest performing jazz trombonists around today. He has the quality of humor which has been so missing from post Fats Waller jazz playing.

It is obvious that Jerry Bergonzi's roots are in Coltrane, giving a very Trane sound to Darius' *Tin Sink*, which already has suggestions of *A Love Supreme* in it. Yet there's more to Bergonzi's playing than his Trane-ing. Jerry has taken the style further out than the tonal Trane and yet more tonal and tuneful than the later out Trane. If anyone has been able to synthesize the playing of the eras of Coltrane into an individual style it is Bergonzi.

While he is the leader, Darius still conceives of his electric piano and clavinet in an ensemble sense. Even his solo flights seem to grow out of and fade back into the ensemble. He is one of the few who has established a style for the Fender Rhodes that is in no way a duplication of an acoustic piano style.

Bassist Dave Powell is new to the group. He knows the accepted role of the bass player and does it well considering that he is playing bass guitar rather than upright bass. When he does solo, in Darius' *The Secret Ones*, his work is compact and coherent.

What makes Darius Brubeck's Ensemble truly different is that here is, once again in jazz history, a band that swings from the drummer. Recent tendencies to take the time out of the music and therefore leave the drummer only shading the performance have taken their toll on the listenability, danceability and viability of the new jazz. The underlying pulse that remains and keeps driving, even through the free parts, and the amazing taste of Danny Brubeck's cymbal work make this young drummer the one to watch.

Generally, the band gives the outward appearance of a jazz/rock band... but whereas a band like Weather Report is half and half the jazz content of the Darius Brubeck Ensemble is probably closer to 75 or 80 percent. They have the required far-out-ness for acceptance as a youth-oriented band of today, yet they have a melodic quality, inherited from Father Dave Brubeck, which stands them in good stead with any audience of any age. Watch for the Darius Brubeck Ensemble. They are happening. —joe klee

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## ELVIN JONES

Continued from page 18

'I don't want to play piano with you, you're doing funny things.' I only had a lot of encouragement from all the people I've ever been associated with.

"I've devoted my life to trying to improve in musical terms and make the instrument part of the musical family in a significant way, not just something you can bang on and make noise. I've tried to make the sounds mean something and relate them to a creative form.

"The art form of our country is jazz, this is the only original art form that Americans have and I want to constantly restate that fact. Everybody else, in Europe and anywhere outside this country, recognizes it.

"I do believe, though, that there is a new awareness now in America. But it's been a pretty tough situation. It has been hard for

musicians to make a living here because their art wasn't recognized.

"Okay, now it's recognized, how about doing something about it after you recognize it? How about a little patronage?" Elvin's voice hardens. "We could use a little money like everyone else.

"**H**ere's a classic example of what I am talking about," he continues as the tension of the moment fades. "I have a piano player now and I think he's a genius. But this is a good example of the lack of response and recognition of the only creative national art form we have here.

"Kikuchi just arrived recently from Japan. He's subsidized by the Rockefeller Foundation for as long as he stays in this country, because he came here to study jazz music with me. They pay him to come here from

Japan and I don't even know where the Rockefeller Foundation is . . .

"You need a little dough; you've got to live. There is always reality standing there, like the rent. Now we pay three times as much for groceries as we did three years ago. You can go to the grocery store and spend \$50 and bring it back in one bag. . ."

"I think we've been in a dark age for music and now we are coming out of it. The festival is the sign—Newport, Monterey, Texas, New Orleans. It may be a device for a few people to make a lot of money, but nevertheless what is happening is that a lot of people are getting a chance to hear music under conditions that are compatible with them, and that's a good sign.

"I think nightclubs as a whole are passé. They have served their purpose and I don't think they are functional anymore as far as jazz is concerned, that is not unless the whole concept of architecture has changed and I doubt that very much. Maybe things will get better."

**T**he conversation shifts to people who question the applicability of the term jazz to today's music.

"With this new awareness I was talking about, I think a lot of people are re-examining all kinds of terms. I don't feel any compunction about using the word jazz. It's simply synonymous with the future classical form. Fifty years from now it will probably be as classic as Brahms or Beethoven . . . There's nothing wrong with the word, it's all semantic. There are guys playing rock who go out of their way to say, I can play jazz, too.

"But with the new awareness the stigma will fade gradually. The dignity is returning. That's the kind of thing to rally 'round; it's so delicate, it has to be protected. Duke Ellington is still here, thank God."

*Is rock playing any role in this awareness?*

"Rock is good because it is a form of the blues. Besides, it's just like saying jazz-rock—what's the difference? It's music. The only objection I have is that there is no proper balance of presentation. That's my big beef. I don't give a shit, a guy can play what he wants to play. The point is, if there is some other kind of music you should be able to hear that, too.

"The media is saturated with one kind of music, let me have just 10 percent of something else to balance it out. Jazz can be sold to the public like rock. Promotional techniques have been proven, they can sell a dog turd. But if I have to buy the dog turd, let me buy a cat turd, too."

Everybody laughed hysterically, Elvin looked satisfied, and restless. It was getting late and he still had to make an opening. A close friend was showing his paintings at a nearby gallery.

Into the late afternoon he strode, moving so fast that those who came along had to work to keep up. It was the same on the way back.

As Elvin Jones was getting into the hotel elevator, he encountered drummer Barrett Deems.

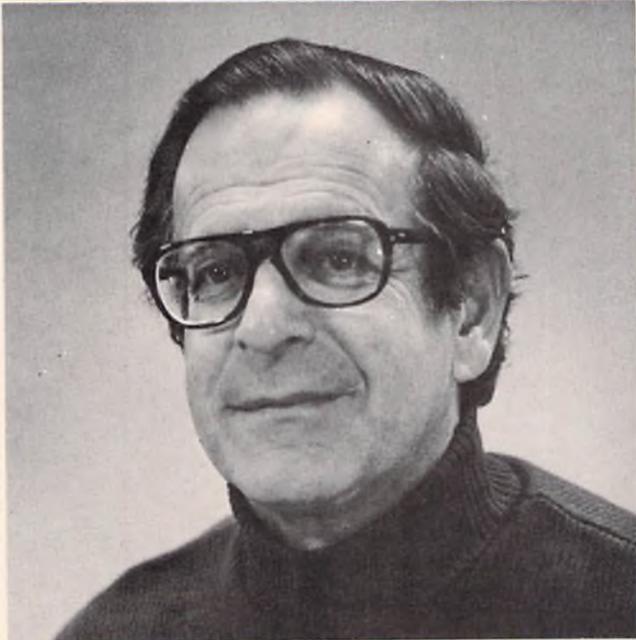
Each asked how the other was doing. Deems said he had just gotten a call from the World's Greatest Jazz Band. "I'm working everyday, seven days a week," Deems declared, seemingly in a hurry. "You know, I just turned 59 a couple months ago."

"That was Barrett Deems," Elvin Jones explained in the elevator. "Everytime I see him, I think he tells me he just turned 59 a couple of months ago."

The advertisement features a black and white photograph of two men, Elvin Jones and Barrett Deems, sitting on a stage. Elvin Jones is on the left, wearing a light-colored suit and holding a snare drum. Barrett Deems is on the right, wearing a dark suit and glasses, holding a tom-tom drum. A large, stylized white text overlay reads "danny seraphine grady tate and friends". In the bottom right corner of the photo, the text "REMO weather king drum heads" is visible.

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# Take A Chorus



WILLIAM FOWLER db's EDUCATION EDITOR

**"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."**

—thoreau

**T**wentieth Century music teachers should mark Thoreau's Nineteenth Century admonition, for there's a new drummer around, with quite a following. That out-of-step student, disturber of the bandroom peace, might be hearing the new beat loud and clear. And he's listening for sure if he doesn't adjust to rigid class routine; if he arrives early for stage band practice, new chart in hand, impatient to conduct it; if he misses class while his personal muse is working; if he brings records of his newest idol to class; if he noodles around on all instruments in view; if he poses questions about far-out composers and new-fangled electronic devices; if he exhibits a voracious appetite for concerts; and if he volunteers musical advice to all. Peer attitude reveals him, too. Open admiration or jealousy shows that his classmates know a non-norm musician is among them. Before mounting counter-offensives against such a student, the teacher might remind himself that although Albrechtsberger felt like throwing Beethoven out of counterpoint and Haydn avowed the young Ludwig would never write anything in decent style, Mozart still dug him. Maybe they heard the same tympnist.

So what can teacher do with his bad boy? To drive him out of the ranks as some kind of kook is to admit total failure. To clamp down on his activities, leaving only those

authorized by the school manual, is to admit partial failure. But why fail! Thoreau's out-of-stepper should run his own combo; should write for and conduct the stage band; should take school instruments home; should handle special projects, like putting on an assembly. And he should get with heavies at summer clinics. In short, to take care of such a student's bursting musical needs, however wide-ranging and self-motivated, equals success in handling him, for he is preoccupied with sound.

The machine-created din of current urban America permeates the new drummer's beat. To oldsters, this high-decibel cacaphony seems like pollution, conditioned as they were in early life to the sweet sounds of nature plus occasional street cars, a few slowly-driven autos, some distant train whistles, wind-up Victrolas, and low-wattted radios.

But to the American child, city sound seems normal, his daily-encountered aural habitat, be it outside the door or inside the TV set. So he studies math with his radio going full-blast.

If Beethoven's onomatopeia was logically the sounds of nature surrounding him, then the young American's must be the clangor of his own environment: motorcycles; drag racers; jets; ambulance, police, and fire-wagon sirens; jack hammers; even traffic

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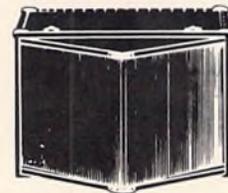


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crashes and gun shots. And TV/film composers understand. With synthesizers and the other electronic sound-creation/modification devices now readily available, the pros make city din an asset to their craft, for in their produce-or-perish world, wide-ranging subject matter dictates wide-ranging tonal effects. Media composition requires through eclecticism, from solemn monk's chant to stately court dance, to lively hoe-down, to symphonic sweep. And the pro must handle mystery thrillers as well as outer space travels. TV by itself furnishes a complete index to musical styles and sound effects. And then there are recordings! And movies! And radio! And live concerts! For at least a decade now, a thorough aural education could hardly have been avoided by America's young, devoted as they are to the sound media.

By the mid-sixties a host of young talents were sitting around wondering just how to use the musical lessons thus learned, their only available performance vehicles being neighborhood rock or jazz combos and school stage bands, each limited in scope to its particular idiom. Then, in his super-eclectic recording, *Freak Out*, Frank Zappa annihilated any foolish notions that rock must remain bound to its traditional formats. He deftly superimposed on rock a bundle of divergent musical styles, liberally sprinkled with electronically-produced sounds, thus

**“... to the American child, city sound seems normal, his daily-encountered aural habitat, be it outside the door or inside the TV set.”**

erecting a beacon for all those still adrift in narrow musical channels. Among some 170 names, the *Freak Out* jacket listed as having “contributed materially in many ways to make our music what it is” such diametric opposites as Stockhausen and Ravel, Tiny Tim and Bob Dylan, Bill Evans and Cecil Taylor, even Sabicas and Howlin' Wolf. Facetious? Hardly, in light of the diversity of material evident on the disk, an eclecticism further revealed through subsequent Zappa scores, notably the film, *200 More!*, featuring impish tonal concoctions for the Royal Philharmonic Orchestra.

But Zappa had not zeroed in on an undiluted fusion of pure rock and pure jazz. No matter! Blood, Sweat and Tears did just that, jazz horns vividly riffing and improvising against a rock rhythm section. With the program liner proclaiming it “a wedding of jazz and rock,” their 1969 record swept the popularity charts.

With these changes now accomplished, the recipe for a further new music seems obvious. Stir B.S.&T. jazz-rock into Zappa eclecticism. Boil the mixture over an electronic element. Then young talents can taste its world-wide flavor, perhaps to add ingredients of their own. To work this new *Electronic* gig, Thoreau's hypothetical drummer, as well as all his followers, will need international equipment. Along with the standard jazz-rock rhythm set, he'll use bongos, congas, tablas, and tympani, with assorted claves, triangles, and Hindu temple bells for added exotic flavor. And the entire lot will be wired up with transducers and amps.

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**EL GATO TRISTE** by Chuck Mangione

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*El Gato Triste* is a simple melody which should be played over a bossa nova rhythm. Following the melodic statement I've notated a solo which, if performed correctly, should sound as if it was being played spontaneously by a jazz soloist.

The solo is written here for trumpet or fluegelhorn, with certain notations (such as half valve and false fingerings) that pertain specifically to these instruments. The solo, however, is easily adaptable to almost any instrument.\*

Obviously, it is impossible to notate the conception desired, but this solo should give a young player the chance to concentrate on several important aspects of improvisation, including:

1. *Thematic Development in Improvisation.*

Notice the repetition and development of melodic material and how each phrase has some relationship to the one that precedes and/or follows it. Improvisation isn't meant to be haphazard.

2. *Improvisation within a Specific Harmonic Structure.*

Take the time to question why certain notes and scales work with certain chords. Melodic improvisation on a specific chord progression is not easy and takes time and thought to develop.

3. *Making the Solo Swing.*

Listen to the phrasing on the record and apply the articulation, bowing, or whatever is necessary on your instrument to avoid making the solo sound stiff. Don't hesitate to "ghost" or "slide over" those notes which are less important than others. Forget about the "printed page" and get into the music. You don't want the music to sound "correct", you want the music to feel good. There's a definite difference.

\**El Gato Triste* is contained in our most recent album (*Land of Make Believe*—Mercury Records SRM 1-684) and this solo is performed by a cellist who has had virtually no experience with improvised music in this idiom.

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## jazz on campus

Benny Carter, one of jazz's greatest alto saxophonists and an arranger/composer of considerable accomplishment, has joined the Princeton U. (N.J.) faculty as a visiting lecturer.

During the present fall term, Carter is conducting a workshop for arrangers/composers, offering a jazz history seminar, preparing two public concerts, participating occasionally in other courses, and working on his own compositions. He is also working on a book on his place in jazz history in collaboration with Dr. Morroe Berger, chairman of the sociology dept., and James Patrick, a music dept. graduate student who is completing a Ph.D. dissertation on the music of Charlie Parker. Carter last conducted seminars and concerts at Princeton in April of 1973 and in 1970. His present association is with the Council of the Humanities and the Afro-American Studies Program.

The National Association of Jazz Educators (NAJE) will hold its first national convention in Chicago's Pick Congress Hotel, Dec. 17, 18. In addition to several clinics and performances by top jazz musicians, winning compositions of the first NAJE Jazz Composer contest will be performed. Complete details on the convention and the contest are available from NAJE, Box 724, Manhattan, Kans. 66502.

Details of the 22nd annual BMI Awards to Student Composers competition have been announced by Broadcast Music Inc. A total of \$15,000 includes individual prizes ranging from \$300 to \$2,500. Entrants must be under 26 years of age on Dec. 31, 1973; no limitation on instrumentation or length; one composition per student but the composition need not have been written during the year of entry. Official rules and entry forms available from Oliver Daniel, BMI, 40 W. 57 St., New York, N.Y. 10019.

Free Verse, an eight-member Latin jazz-rock group from Gary, Ind., was the winner of the Chicago area Youth Music Festival sponsored by the American Music Conference. The competition was co-sponsored by WDHF-FM and two music store groups, Karnes Music and Lyon-Healy. Count Basie presented the prizes—Maestro sustainers and Shure mikes—to the finalist groups. The judges were Marty Rubenstein, Shield Productions, and Charles Suber, down beat.

KBIA, U. of Missouri-Columbia FM station,

has initiated an all-jazz nighttime policy. Jazz programming averages 2½ hours each night, seven nights a week, and reaches most of Missouri with 100,000 watts. KBIA is a National Public Radio member and carries its live jazz concerts when available. At least once a week, a jazz educational feature is offered, such as the "history of the jazz trombone" or a special on the career and music of Charlie Mingus.

*Campus Ad Lib:* Clayton Craig Fattey is the new student director of the Fredonia Jazz Ensemble following a long tradition of "student only" conductors at the N.Y. State U. College . . . Stan Seckler, a west coast saxophonist and educator has a new book out, *Take The Lead* (Jazz Education Press) . . . Carol Kaye has opened a new studio in North Hollywood with a "complete line of teachers for electric bass, string bass, and all styles of guitar from beginning to advanced." Ms. Kaye is also forming a new publishing company.

*Festival & Clinic Calendar:* March 29-30, 2nd Elem/Jr. High School Invitational Jazz Festival at Gavilan. College Contact Herb Hopkins, Gilroy Unified School District, 7663 Church St., Gilroy, CA 95020.

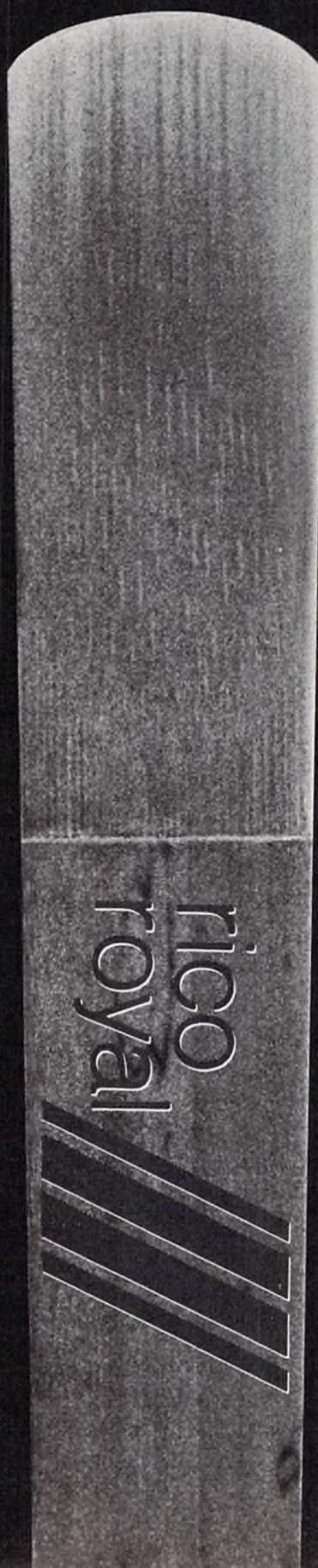
March 14-16, Jazz Bands & Combos/Reno International Jazz Festival; 150-175 bands (elem-college), 30 combos (elem-college); 30 judges, 15 clinicians and guest artists; competitive with "comment only" category. Contact Dr. John Carrico, Music Dept., U. of Nevada-Reno 89507.

April 5-6, Vocal Jazz/Reno International Jazz Festival; 75-100 jazz vocal ensembles (elem-college). Details refer to Jazz Bands & Combos division, March 14-16.

*A Guide to College Jazz Studies*

Nevada: U. of Nevada-Reno 89507, Dr. John Carrico, Music Dept, Arts & Sciences College. Jazz faculty: Gene Isaeff, Dir. of Bands/Jazz Bands. Courses/Credits: Concert Jazz Band/1; Stage Band Arranging/2. Tuition assistance: "performance in symphonic band a concurrent requirement".

Dr. William Fowler, down beat's education editor, is seeking information on school jazz programs. "We believe there are many schools and individual teachers on all educational levels with unique programs or methods which would be of value to jazz education nationally. Educators who feel they have such programs or methods are invited to write Dr. William L. Fowler, down beat, 222 W. Adams, Chicago, Ill. 60606, concerning possible articles in Take a Chorus."



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# CITY SCENE

## NEW YORK

The **Bobby Hackett-Vic Dickenson Sextet** plays til November 10 at the Royal Box of the Americana Hotel. They move on to Colonial Tavern, Toronto after that ... At Michael's Pub the **Dick Wellstood-Kenny Davern Duo** hold forth until Nov. 10; **Marian McPartland** follows ... Lincoln Center's GREAT PERFORMANCE pop season for 1973-74 began October 7. Upcoming performances include: **Rita Coolidge** and **Kris**

**Kristofferson**, Friday, Oct. 26 at 8 p.m. in Avery Fisher Hall; and a concert of original, authentic orchestrations from Scott Joplin's "Red Back Book"; **Gunther Schuller** will direct the **New England Conservatory Ragtime Ensemble** Sunday, November 4 at 8 p.m., in Alice Tully Hall ... **Tod Rundgren, Exuma, Strange Brew** and **Street Punk** are among those already signed to take part in the "Fantasies of the Age of Decadence Costume Ball Extravaganza," Tuesday, October 30 at the Hotel Commodore. A fashion show, cash awards and door prizes are part of the action ... Upcoming Jazz Vespers at St. Peter's Church (64th & Park) will feature **Paul Knopf** (Oct. 28) and **Eddie Bonnemere** (Nov. 4) ... Jack Kleinsinger's "Highlights in Jazz" series of 10 monthly concerts at Hunter College Playhouse changed its November concert, originally scheduled to feature **Gene Krupa**, to an

**Eddie Condon Tribute** with **Max Kaminsky**, trumpet; **Milt Hinton**, bass; **Dick Wellstood**, piano; **Kenny Davern**, soprano sax and clarinet; and **Cliff Leeman**, drums joining **Krupa** ... **Supersax** and **Dizzy Gillespie** were scheduled for at least one, maybe two weeks at Jimmy's, starting Oct. 15 ... Don't forget: **Jazz Interactions'** JAZZLINE is 421-3592, and it keeps you posted on who's where at over 50 clubs in the metropolitan area.

The New York Jazz Museum in conjunction with the New York Junior League will be featuring a **Benny Goodman** exhibit in mid November. It will be a collection representative of the life and career of the legendary jazz great.

The exhibit will consist of rare photographs, films, original artwork, posters, and other memorabilia, as well as audio material contributed by jazz enthusiasts throughout the world.

**Upstate New York and Environs:** **Earl Hines** and his quintet, featuring **Marva Josie**, are at Dinkler's Motor Inn in Syracuse until Nov. 10 ... The **Monty Alexander Trio** opens at the Monticello Restaurant in Rochester Oct. 29.

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## MIAMI

The fine jazz vocal and piano styling of **Phil Ruedy** are displayed nightly at Jamestown Club in Coconut Grove, a new music room in the area. Ruedy is in his 15th week with **Don Mast**, bass and **Ted Mangravate**, drums ... 700 Club in the David William Hotel, Coral Gables, features the sounds of **Herbie Brock** at the piano nightly ... Bachelors III, Ft. Lauderdale, continues name policy. Coming up are **Jack Jones**, **Ella Fitzgerald** and **Joe Williams** ... The versatile **Ira Sullivan Four** are at the Lion's Share Restaurant and Lounge ... **Don Goldie** and his jazz quartet are in their 36th week at Horatio's in the new Coconut Grove Hotel. The group consists of Goldie, trumpet, flugelhorn and vocals; **Red Hawley**, drums; **Mark Trail**, Fender bass; and **Jack Keller**, piano and electric piano ... **Sweet Seasons**, contemporary rock-folk group, appears nightly at the Hasta Restaurant and Lounge on Douglas Rd. in Coral Gables ... Miami Springs Villas enjoys the vocal and instrumental sounds of the **Mickey Milan Trio** nightly in the Carriage Club ... **Gene Roy** and his big band appear every Sunday at the Galt Ocean Mile Hotel in Ft. Lauderdale ... **Duke Ellington** and his orchestra will play a concert sometime late November at the Dade County Auditorium (no date available) ... **Henry Mancini** is doing two concerts, Nov. 5 at the Fountainbleau Hotel, Nov. 12 at the Americana Hotel ... New arrivals on the Miami scene include tenor man **Booie Richman** and drummer **Frank Garisto** ... The new jazz station in town, **WBUS**, is turning everybody on at 93.9 on your FM dial.

## WASHINGTON, D.C.

**Zoot Sims** and **Al Cohn** finish their engagement at Blues Alley on Oct. 27. After Zoot and Al, the club will host the **Mary Lou Williams Duo** for two weeks ... **Shirley Horn** and her





**SKIP PROKOP**

**LIGHTHOUSE**

*continued from page 15*

Al Wilmot is the quiet man, until he takes up his bass guitar and it happens with the strength and security that the name Lighthouse implies. Al is one of those bassists whose choice of particular notes underlies what's happening a layer of sound above. One reason the Lighthouse soloists can play as freely as they do is the firm foundation of Wilmot's bass.

Both of the string players, Don DiNovo on violin and Dick Armen on cello, have been around Lighthouse for a while. They remember the days when there were five string players who never seemed to be able to match their bowings, phrasing or vibratos. Don and Dick both graduated from the Toronto symphony into Lighthouse. There's quite a difference.

"I'm a baby in the rock thing," Don confessed, "I knew who the Beatles were when I came here. I'd come out of a symphony, concert music, background and head space."

The group couldn't decide whether they'd prefer a viola or violin, once they'd slimmed the string quintet down to a duo. Don solved the problem by designing a five stringed viola.

"I was tired of tickling my nose on the A string so I added a fifth string. You can do that with an electric instrument."

Dick Armen is also playing an amplified instrument that qualifies as home made.

"At present it's the only solid body electric cello there is. It was quite a problem to build it. I'm going to have to build another one cause if it goes there's no more. It's been destroyed by two airlines already, so it's getting fragile."

Ralph Cole, the guitarist, had been the leader of his own rock-and-roll band at fourteen. His father had been an amateur big band pianist and he grew up hearing the 78 RPM records that are the history of the swing era. So, when he got to Lighthouse he knew how the music should sound. He just hadn't had the experience of playing it. Once he became sure of himself in his new surroundings the volume came down and the sensitivity that was bred into him from those old records came through.

"I was very happy to get away from the thing of being like the rock-and-roll lead guitar player. I'm playing less guitar, but I'm playing more music. It's far more interesting for me and far more fulfilling."

Skip Prokop is still a bit shy about pushing himself into the limelight. While he and Paul Hoffert formed Lighthouse, and now that Paul is in the business end of it the artistic decisions fall mostly to Skip, he still finds it the best policy to let whoever wrote the tune have the final say on where the arrangement is going. Each individual can put in his own little licks but it's left to the composer to pick and choose. Skip still shies away from the drum solos too.

"I used to do like a twenty or twenty-five minute solo every night. Then when we wound up playing two shows a night, that's like getting run over by the Cleveland Browns. I love to play but we play an hour and a half to two hours a show. A lot of this stuff is very high energy. For me, as a drummer, you're really kicking to kick a band the size of Lighthouse. It gets to the point where physically you're really wasted. So if I had to do two fifteen or twenty minute drum solos a night and we're doing one-nighters, you get pretty tired."

Ideally Skip would like to get into playing rhythm guitar on stage more, allowing him to save himself; then he might be able to think about soloing to a greater extent. However, in my opinion, Lighthouse would miss the drive of Skip Prokop on drums.

So how come Lighthouse has stuck together through four continuous years of existence where other bands have broken up and reformed and been through three existences in less time?

"It's just 'cause we want to stay together," Skip pointed out. "It's hard because it's hard to do the kind of tours that a three or four piece group could do. We're moving around like 15 people including the road crew.

"We fought to stay together this long. There's been a couple of nervous breakdowns, verges, everybody's had their crazy period in Lighthouse. It's been a struggle at times but that's the kind of people that are in Lighthouse. The people really care about each other."

It's a band that really gets up and goes. It's a band that came out of Canada, made it in the States, but stayed big in Canada because they always remembered to credit the audience who supported them when there was nowhere else they could play ... and the band got more successful, and they still got it on and played in Canada.

It's the kind of band that can enjoy calling their record producer on the intercom and announcing that this is the hospital and you are now the proud father of a ten pound monkey.

It's the kind of band that can enjoy sitting around swapping Joe Venuti stories.

It's the kind of band that can make good music for dancing which is also good for listening.

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A. Total No. copies printed (Net press run)	115,064	114,900
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1. Sales through dealers and carriers, street vendors and counter sales.	11,281	11,300
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Lester A. Powell

# BEN WEBSTER

Continued from page 13

Ben Webster, like so many who developed during the 30s, was a disciple of Coleman Hawkins. "Webster belongs, along with Hawkins and Chu Berry," says Leonard Feather, "among the earliest figures to bring full maturity to the saxophone; he also proved to be one of the most durable."

But what about Ben Webster himself? Rex Stewart, in a warm recollection published in the June 1, 1967, issue of *Down Beat*, may have covered the subject best: "Ben was a product of the wild prohibition days," he said. "It may explain why he tried to project the image of a tough guy until the facade became so much a part of him that few people regarded him as anything other than a brusque, loud-talking fellow who loves his liquor. However, underneath this contrived image lies a warm, thoughtful, kindly person. Ben is hung up on the ambivalence of his inner self and the man he wants the world to think he is (which, I assure you, is only a cover)."

Ben Webster, who was known by his intimate friends as Frog, had been living in Copenhagen for a number of years. He came from other times and influences: Prohibition, the Depression, World War II; but his music and his sound are a part of jazz that will never become an anachronism. —nolan

## FINAL BAR

Albert Nicholas, the last of the great New Orleans clarinetists, died Sept. 3 in Basel, Switzerland, following surgery. He was 73.

Nicholas was loved and admired in Switzerland where he found a home during the last couple of years. He used to play with such Swiss bands as the New Rocktime Band (of Delemont), the Old School Band (of Geneva), the Hot Potatoes (of Zurich) and the Swiss Dixie Stompers (of Biemme). He gave his last concert in London's Albert Hall just two weeks before his death.

Albert Nicholas, who was born on May 27, 1900, studied with two of the most respected New Orleans clarinetists, Louis Nelson and Lorenzo Tio.

Nicholas carried the New Orleans jazz clarinet tradition perhaps further geographically than anybody. In 1926, he was the first great jazz man to play China. In 1927 and 1928, he played India and Egypt. Since 1953, Nicholas has lived in Europe—first in Paris where he played and recorded with well-known New Orleans and Dixieland bands.

In America, Nicholas recorded with King Oliver, Luis Russell, Art Hodes, Bunk Johnson, Sidney Bechet, Jelly Roll Morton, Fats Waller, Red Allen, Baby Dodds, and Wild Bill Davison. Especially outstanding are his Riverside recordings of 1947 with James P. Johnson, Danny Barker and Pops Foster.

—joachim berendt

Bill Harris, one of the most popular trombonists of the 1940s, died of a heart attack Aug. 19 in Hallandale, Fla., at the age of 56. Harris was a member of the Woody Herman Orchestra in the 1940s and was also a regular member of Norman Granz JATP tours.

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Between 1945 and 1955 he won numerous awards including recognition from Metronome and Esquire, and was considered one of the most original stylists of his day. In 1959 Harris worked with Benny Goodman, but spent most of the 1960s working Las Vegas prior to moving to Florida.

Folk-rock star **Jim Croce**, 30, was killed, Sept. 20, in the crash of a chartered light plane following a college concert near Natchitoches, La.

Also killed in the crash were his guitarist, Maurice Muehleisen of Trenton, N.J.; comedian George Stevens; Croce's booking agent, his road manager, and the pilot.

Croce, who lived in Lyndell, Pa., had returned to the music scene less than two years ago and was beginning to enjoy a measure of success.

His biggest hit, released earlier this year, was *Bad, Bad LeRoy Brown*. It sold more than a million copies. Croce's latest single, *I've Got A Name*, was released a week before the accident.

**Ted Vesely**, trombonist and bandleader, died Aug. 20 in Las Vegas, four days before his 60th birthday.

Vesely spent many years working in Hollywood with such people as Fred Waring, Bing Crosby, Judy Canova, Red Skelton, and Bob Crosby and the Bob Cats. Later he settled in Las Vegas where he ran a music store. In 1965 he founded the Las Vegas Youth Band and was its first and only director.

**Gram Parsons**, a former member of the Flying Burrito Brothers and the Byrds, died Sept. 19, in Joshua, Calif. He was 27. The cause of death was not immediately determined.

## POTPOURRI

Continued from page 14

October is **Gato Barbieri** Month, according to Flying Dutchman records. The record company is conducting a promotional campaign and special sales from the Gato catalog.

**Stevie Wonder**, who suffered serious head injuries and was unconscious for three days following an Aug. 6 automobile accident in Winston-Salem, N.C., reports that his recovery is going well but he won't be able to return to the concert stage for at least three or four months.

Wonder told a New York news conference that he plans to do some of his recuperating in Africa. The 23-year-old musician and composer also said that as a result of the accident he may permanently lose his sense of taste and smell.

Jazz violinist and vocalist **Don "Sugar Cane" Harris** is touring Germany during October as the featured artist in the third annual Rhythm and Sounds Concert 73. Other groups on the tour put together by the German record company MPS are **Spectrum**, **Albert Mangelsdorff** and **Peter Herbolzheimer's Rhythm Combination & Brass**.

MPS says it plans to release Sugar Cane's newest album, *Cup Full of Dreams*, in the United States during November. The album was recorded earlier this year in California.

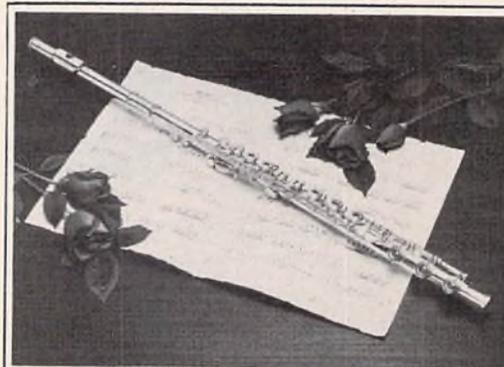
**William Griffin** is the name of the vocalist who was selected after a series of auditions to replace **Smokey Robinson** of The Miracles. Robinson retired last year after 15 years with the soul group that had become identified as Smokey Robinson and The Miracles.

"He's the only fellow," said Miracle veteran Bobby Rogers, "who had the same mental thing we all share between us." Griffin is 22 years old.

Singer **Joe Williams** and his quartet played a week at Just Jazz in Philadelphia. Williams, who hit it big with the Basie Band in the late 1950s, has been working on his own for the past 12 years.

"The one question we hear more than any other," says **Wayne Henderson** of the Crusaders, "is what do we call our music? We don't classify it. When the band is playing we are creating energy. That's what our music is. As far as labels are concerned it's up to the people to make their own judgments if they want to give the music a name."

**New Releases and Work Underway:** Duke Ellington and **Teresa Brewer** recently did a record for Flying Dutchman. The record includes old and new material. In addition, Duke has just completed an opera . . . Impulse is reissuing **Charlie Haden's Liberation Music Orchestra** with liner notes by the bassist himself . . . Columbia is releasing two more 2-LP sets, **Red Allen** and **Earl Hines**. Also in works are **Luis Russell** band and **Teddy Wilson** reissues and jazz at the Plaza sets with the **Duke Ellington** orchestra and the **Miles Davis Sextet** . . . *Gil Evans / Svengali* was released by Atlantic in September . . . Delmark Records has recently issued a number of blues pressings: **J. B. Hutto's Slidwinder**; **Roosevelt Sykes, Feel Like Blowing My Horn**; **T-Bone Walker, I Want A Little Girl**; **Jimmy Dawkins, All For Business** . . . **Shirley Bassey** was recording at United Artists' L.A. studio during September.



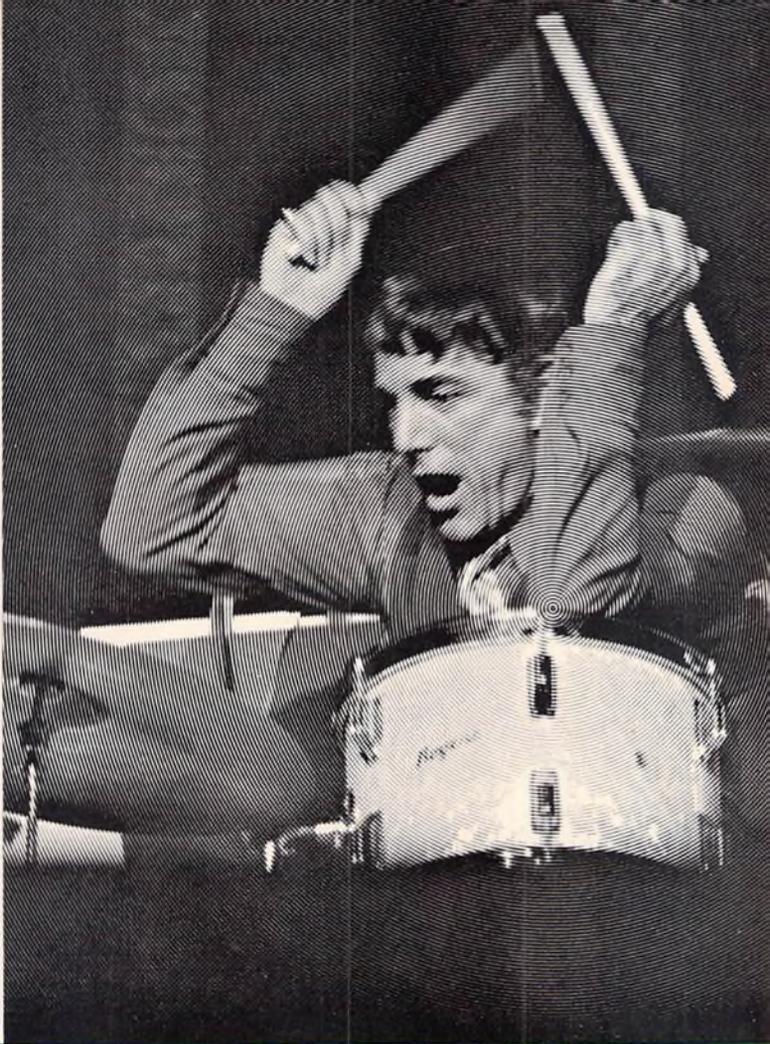
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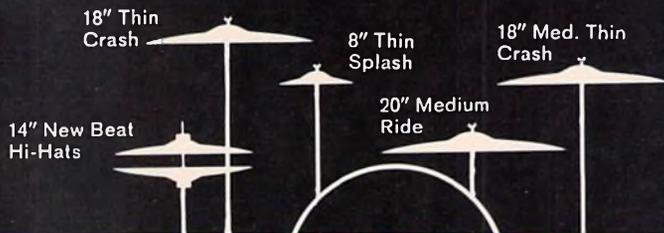
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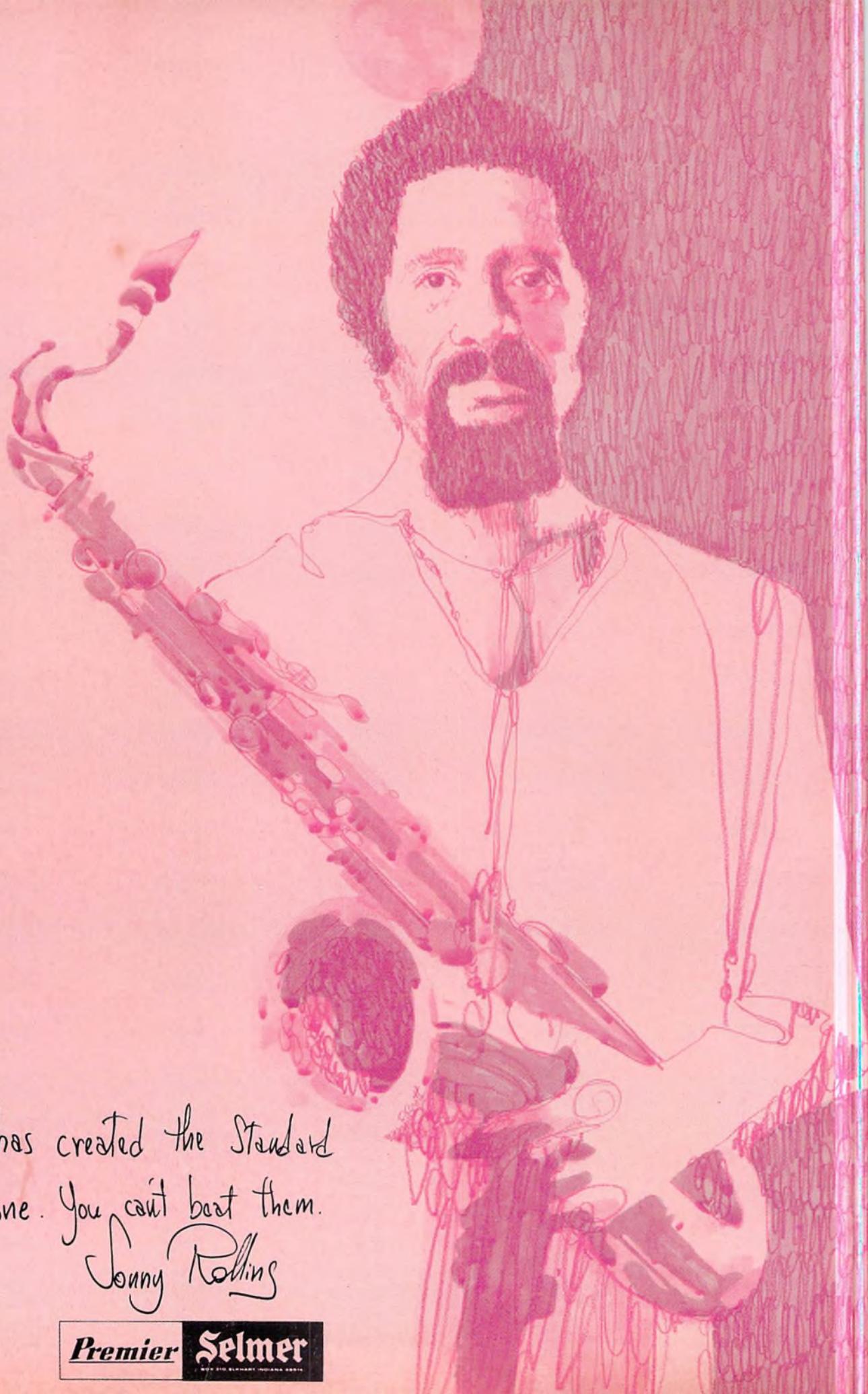


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