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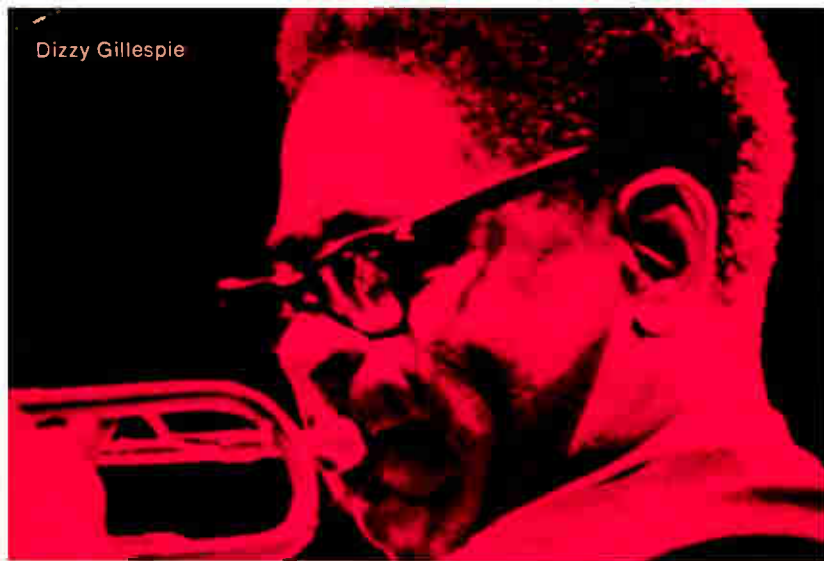
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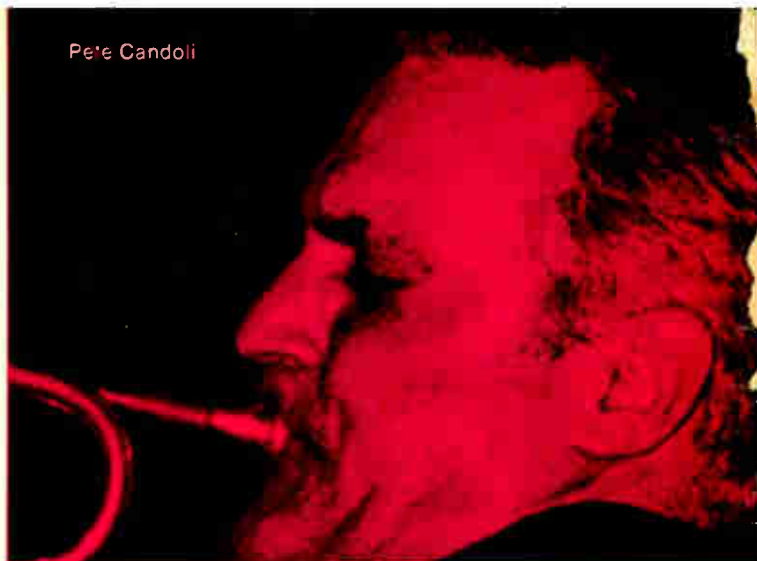


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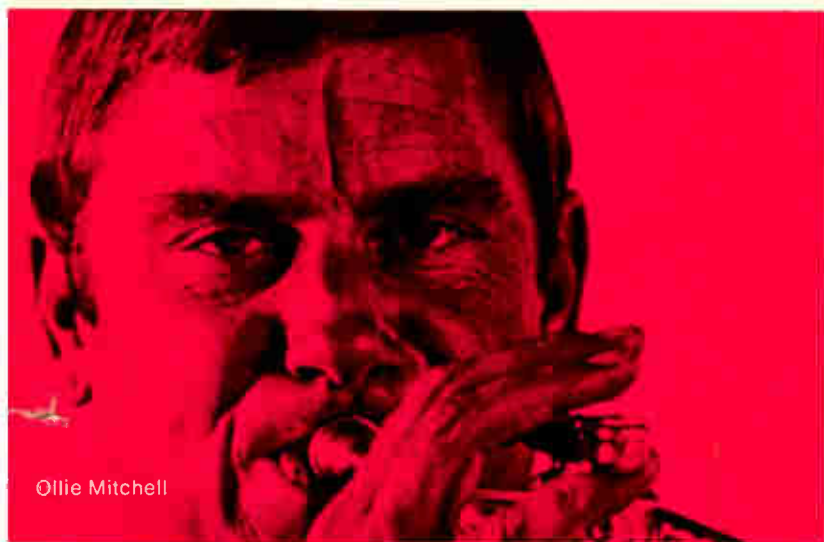
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the first chorus

By Charles Suber

Last January, a promise was made in this column that "somehow" there would be a 1973 American College Jazz Festival—that "somehow" school musicians were not to be used as a vehicle for someone else's ego trip, or exploited in a Washington political power play.

The promise is fulfilled. The 7th annual ACJF will go on "bigger & better than ever", June 15-17 at Chicago's McCormick Place in conjunction with the Music Trade Show. American Airlines will again sponsor the event mainly because a stubborn Irishman named Bob Walsh kept telling his bosses that jazz is indeed suitable youth fare.

There will be 14 hours of jazz within four public sessions featuring the "winning bands, combos, and vocalists representing eight regional CJFs—plus more than 20 top jazz professionals brought in with the cooperation of the American Federation of Musicians and various musical instrument companies. (The guest list is not yet complete but there will be the likes of Art Pepper, Gary Burton, Mike Vax, Rich Matteson, Clark Terry, Alan Dawson, Gary Barone, Phil Wilson, Rufus Reid, Gene Krupa, et al)

The Chicago Division of American Oil Company is putting up a good sum of money as part of its "Operation Outreach" so free concerts by the ACJF college and professional players can be given to the community via various Chicago area junior colleges.

Twenty percent (20%) of the ACJF gross gate receipts will go into the ACJF scholarship fund to be distributed to music students at the Chicago area junior colleges and the Chicago All-City High School Jazz Ensemble. (Also going into scholarships is a contribution from NAJE and 50% of any net income realized from the 1973 ACJF—the other 50% will assist the participating colleges to meet travel expenses.

Combos from the following schools will be performing in Chicago: Columbia U.; Kansas State U.; U. of Wis.-Eau Claire; U. of Calif.-Northridge, and Memphis State U. (This is the same James Williams quartet that won last year).

Big bands will include those from Lawrence U. (Appleton, Wis.); Towson State College (This makes three consecutive wins for Hank Levy and his merry men); Texas Southern U. (two straight for Lanny Steele's musicians); U. of Missouri-Kansas City; and Los Angeles City College.

Three jazz vocalists have been chosen so far: Anita Moore from T.S.U., Caprice Clarke from L.A.C.C., and blues singer Jimmy Spinks from Kennedy-King College (Chicago).

Let me hasten to add that there is no competition at the ACJF. It's bad enough that there is no other fair way to choose or invite groups to participate. The bands will get to play a half hour on their own and then another half hour salted with several pros. The combos and vocalists will go on their own for 20 minutes and will also be musically involved with the guest stars. Everyone gets to play their best for the best of rewards—the satisfaction of doing something well.

That's about it. We will fill in more details, more professionals, more college groups next issue. In the meantime, start making plans. What else could possibly keep you away from Chicago on June 15, 16 and 17?

CHUCK MANGIONE

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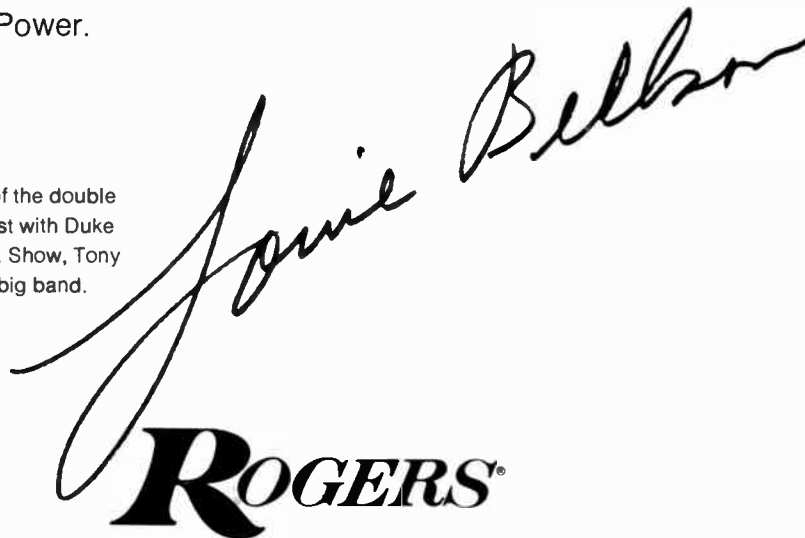
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(on sale May 10, 1973)

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Not Pleased by Santana

Re Mike Bourne's review of Santana's *Caravanserai* (db, Feb. 15) and his conclusion that the album is "some of the best popular music of this year," analogous to Weather Report and Mahavishnu, if only in influence:

After repeated listening, I can only contend that *Caravanserai* moves me not. The "impressionism" it contains is merely superficial and lacking any musical guts, and dynamic only in the sense that the music is ultra-rhythmic. Santana of the past. Hardly anything new.

For me, the most exciting (indeed, mind-awakening) piece was the opening *Reincarnation*: (Hadley) Caliman's animal approach on tenor is interesting, at least. And Jobim's *Stone Flower* is made palatable by

the nifty four-channel production effect.

Yet the music and/or impressionism of Santana is similar to Mahavishnu only on the surface (as quasi-climactic movement), and the comparison to Weather Report is just plain ridiculous: a critic of Bourne's stature should plainly hear the difference. For one thing, Weather Report is based on a "communal" level; the music evolves from a group context and spontaneously thrives on spirit. Santana's "rhythmically visceral" music is, to these ears, simply sound created for the moment . . .

Ethereal motives aside, *Caravanserai* is not original music. The ideas have been heard before, and the "song"s themselves are little more than invariable clichés . . . As banal as much of Santana's former music was at times, it is light years ahead of the pretentious non-

sense I find the new album to be.

Steve Grover

Mechanic Falls, Ma.

Mike Bourne replies: My criticism is as subjective as this rebuttal. Hence, neither opinion is final, but each opinion is right. The central phrase is "to these ears"—to the ears of Steve Grover, the recording is as he hears it; to my ears (and anatomically elsewhere) it is as I opined.

Odd Meter Man

In *Jazz from the Supermarket* (db, April 12), Rev. Wiskirchen quotes Mel Lewis as saying that "odd meter material as a steady diet in jazz education makes good readers but not jazzmen." He also goes on to say that odd meters are "not relaxed, but tense—not happy or comfortable."

I, for one, am irritated by this narrow point of view and these unfair generalizations about a new direction in jazz. Add Mr. Lewis (even after Kenton exposure!) and Rev. Wiskirchen to a growing list of jazz men who listen to an odd-meter piece and frown. "Uh-uh. That ain't jazz." I'd like to remind them that if other people had refused to accept new types of music, there would be no "jazz" to argue about.

Rick Mummey

Hobart, Ind.

The Thad Jones-Mel Lewis band has odd-meter material in its book, and Rev. Wiskirchen has frequently used Don Ellis charts and other odd-meter stuff in his bands. The main point Mel was making concerned such material "as a steady diet in jazz education," i.e., he believes student musicians should learn to swing first, then start to experiment if they're concerned about learning to play jazz. His other comment does reflect his personal preference, however. —ed.

Lady's Man

Picked up your March 29 edition—the Billie Holiday article does her justice. Unfortunately, the flick doesn't.

Hats off to you . . .

Robert E. Tedder

DeSoto, Mo.

Light On Early Autumn

The version of *Early Autumn* by Woody Herman that Doug Ramsey refers to as "apparently a major first issue" (in his review of *Big Bands' Greatest Hits, Vol. II*, db, April 12) was in fact originally issued in 1955 on the Columbia LP *The Three Herds* (C1 592).

Woody's memory was only correct in the year. (And in identifying Bill Perkins as the tenor soloist.—ed.) This version was taken from a series of radio broadcasts made while the band was in Omaha, Neb. during the week of 13-17 July, 1954. Three other titles recorded during that week (*Indian Summer*, *Tenderly*, *Star Dust*) were included in a Verve LP, *Jazz The Utmost* (MGV 8014).

This was a beautiful band, and the personnel included Dick Collins, Al Porcino and Charlie Walp on trumpets; Cy Touff, bass trumpet; "Perk", Dick Hafer and Jack Nimitz in the sax section; Nat Pierce, piano, and Chuck Flores on drums.

George Hall

Laurel, Md.

Thanks to reader Hall, author of several big band discographies (Barnet, Thornhill, Harry James, etc.) and probably the world's leading Woody Herman specialist. —ed

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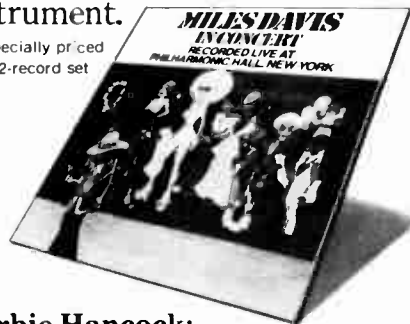
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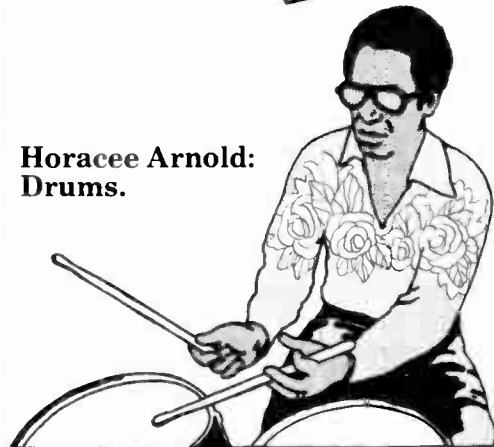


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ONCE AGAIN . . . OSCAR PETERSON TRIO

For the time being at least, there is once again an Oscar Peterson Trio.

This one does not mean that Peterson is giving up his career as a solo recitalist, launched last July; but on certain dates he will use Danish bassist Niels Hemming Ovesen, who was with him briefly before; and Joe Pass, the first guitarist to work with Peterson since Herb Ellis in 1958.

The threesome went to Vancouver, B.C., in late March to tape a television show that may result in a regular Oscar Peterson series for CBC. Their next date was a week in Toronto's Town Tavern, prior to opening May 1 for a three-week stint at the London House in Chicago.



OSCAR PETERSON

After that, plans are indefinite, though there is a probability that the three will reunite for a European tour in the fall. Meanwhile, Pass and Herb Ellis will continue their duo guitar gigs whenever possible, including the Newport West and Concord Jazz festivals and, it is said, Dick Gibson's Colorado Springs Jazz Party.

Pass expressed excitement at the chance to work with Peterson. "You can't coast on a job like this," he said. "Oscar has given me my first real challenge since I was with George Shearing in 1966."

—Leonard Feather

NEW YORK MUSICIANS SET SUMMER FESTIVAL

The New York Musicians Organization, which last year presented a major festival concurrently with the Newport-New York events, has announced plans for the coming summer.

At a pleasant Sunday afternoon gathering at Ornette Coleman's Artist's House, members of the NYMO performed, food and beverages were served, and details of the planned festival discussed with representatives of the press and other media. Guests included Manhattan Borough President Percy Sutton and a host of musicians.

From June 29 through July 8, a series of daily concerts will be held in all five boroughs of New York City. Locations will include the Apollo Theater, Loeb Student Center, the Anderson Theater, Two Saints, Free Life Communications, Harlem Music Center,

12 ☐ down beat



Noah Howard, Jimmie Santos, Milford Graves, Frank Cowie, and friends performing at Artist House.

New Federal Theater, Studio Rivbea, Studio WE, Washington Square Methodist Church in Manhattan; Third World Cultural Center and Van Cortland Park in the Bronx; Pratt Institute and Thompkins Park Auditorium in Brooklyn; the Scriptorium Museum and Queens Community College in Queens; and Staten Island Community College, Heritage House and P.S. 18 on Staten Island. In addition, there will be performances at Alice Tully Hall and Carnegie Recital Hall, held in conjunction with the Newport-New York Festival.

Co-ordinators of these and other planned events and projects are James Dufour, Milford Graves, Eddie Heath, Jr., Noah Howard, Jimmie Santos and Rashied Ali.

The roster of participating artists would take a page of *down beat* to list, so suffice it to say for now that many prominent as well as lesser known artists, and groups ranging from trios to big bands are involved.

Though last year's summer festival was planned and executed at very short notice, it turned out to be a considerable success. With more time to plan this year, the results should indeed prove interesting.

At the Artist's House gathering, Beaver Harris' 360 Degree Experience and the New York Musicians Ensemble performed with great energy. A video tape unit operated by Ornette was in fairly constant action, but this did not put a damper on the unselfconscious atmosphere.

Among those with whom we chatted was the father of drummer Milford Graves, who was very proud of his talented son though he readily admitted that he didn't really understand his music. "But I'm trying," he said.

We'll keep you posted on program details, but those interested in further information about the NYMO may call (212) 260-1211 between 10 a.m. and 5 p.m.

potpourri

For his recent five-day stand at Chicago's Jazz Showcase, Donald Byrd introduced a group including four of his students from the Jazz Studies Program at Howard University, which he heads. They were Alan Barnes, tenor sax, Kevin Toney, piano, Barney Perry, guitar, and Joe Hall, bass, and Byrd was justly proud of their performance. Drummer Joe Chambers rounded out the sextet. While in town, the trumpeter told Chicago *Tribune* columnist Harriet Choe that the swing parade movement that marked jazz during the '60s is dead and that the coming years will see an

intimizing development of jazz and rock hybrid styles. In keeping with that theory, Byrd does some singing on his latest Blue Note album, *Black Byrd*.

On May 16, The Manhattan School of Music will salute Dizzy Gillespie with a special musical tribute performed by Valerie Capers' Contemporary Jazz Ensemble Workshop and guests Bobby Capers, flute, saxophones; Ted Dunbar, guitar; Michael Fleming, bass; and Al Harwood, drums. George Schick, president of the school, will present the guest of honor with an award of appreciation. The Contemporary Jazz Ensemble Workshop, which presented a concert at the New York Jazz Museum April 29, will repeat its successful 1972 Village Vanguard midline on May 20 and will participate in the Newport-New York Festival.

Pianist-composer Lonnie Liston Smith has signed with Flying Dutchman Productions. The label recently concluded a distribution agreement with RCA Records.

A memorial tribute to Fats Waller will be held May 28 at New York's Philharmonic Hall. Many well-known artists are scheduled to appear, with Lionel Hampton and Dizzy Gillespie definitely set at press time. Maurice Waller, son of Fats and himself a pianist, will perform. The event, marking the 10th anniversary of the great pianist-composer's death, is a benefit for the Sickle Cell Disease Foundation of Greater New York, produced by Vereda Pearson of the Fine Arts Concert Bureau.

A friend of ours who gets around quite a bit found himself not long ago in Semarang, a small town in Central Java. Stopping in for a drink at a local spa with musical entertainment, he found a combo of electric guitar, electric piano and drums performing under a banner proudly proclaiming it to be the "Original New Orleans Dixieland Jazz Band."

April was proclaimed Jazz Month in New York City by Mayor John V. Lindsay in a ceremony held April 5 on the steps of City Hall. Billy Taylor received the proclamation and acted as master of ceremonies. Special citations were presented to some of the city's legendary jazz pros, including Mary Lou Williams, Sy Oliver, Jo Jones and Louis Metcalf, who were present, and Roy Eldridge, Teddy Wilson, Zutty Singleton, Willie The Lion Smith and Maxine Sullivan, who were unable to attend. Live music was made by Metcalf, Charles McPherson, Harold Omlry, Barry Harris, Harold Mabern, Ray Bryant, Lawrence Evans, Leroy Williams, Jones and Taylor, and quite a few musicians showed up on the chilly spring day to dig the happenings.

Guitarist Charlie Byrd has signed with Fantasy Records. His producer will be Orrin Keepnews, with whom he worked years ago at Riverside.

B. B. King and Charles Evers, Mayor of Fayette, Miss., will co-host an all-day Mississippi Homecoming in tribute to slain civil rights leader Medgar Evers on June 12 in Fayette. Mississippi-born musicians, writers,

poets, artists, athletes and others who would like to "come home" for a day should contact King at (212) 421-2021 or Evers at (601) 786-8591. Among those being invited to the event are Jerry Butler, the Chambers Bros., Ray Charles, Arthur Crudup, Bo Diddley, Betty Everett, Bobbie Gentry, Albert King, Furry Lewis, Elvis Presley, Leontyne Price, Charlie Pride, Muddy Waters and Tammy Wynette.

A collection of over 6,000 jazz and popular music magazines, representing some 200 different titles covering the years 1918 to the present, with an index of more than 23,000 entries has been acquired by the Schomburg Collection of Negro Literature and History, a branch of the New York Public Library housed at 103 W. 135th St. The unique collection was compiled by Bob and Kathy Rusch, and had been used as the basis for an international jazz literature service providing information without charge. The arrangements with the Schomburg Collection were completed after negotiations with various national and state archives and libraries and private universities. The Ruschs still hold the other half of their jazz archives, a collection of nearly 1,000 books dealing with jazz.

Some \$6,000 were raised for the Cancer Crusade at an event held recently in Fort Plain, N.Y. What makes this unusual news is that the organizer of the fund-raising bash was trumpeter Richard Fonda, who lost an arm to cancer in 1971. Playing once again, he was accompanied by a group including his 18-year-old son on electric bass. Fonda and his wife, who sang professionally as Mary Maloy, are graduates of the bands of Joe Sanders, Mal Hallett and Abe Lyman.

The veteran blues team of Sonny Terry and Brownie McGhee are into something new. The duo provided the music for *Book of Numbers*, a new film starring Raymond St. Jacques.

Performances in prisons by name artists have become fairly common (though by no means common enough), but the concert given by the Staple Singers with guests Sarah Vaughan and George Shearing for the inmates in Chicago's Cook County Jail in April was unique in becoming the first event of its kind to be televised. It was taped and broadcast by WTTW-TV, Chicago's educational station. A couple of weeks before, Shearing played with his quintet for the inmates at New York's Rikers Island.

Our apologies to the Eastman School of Music for having been taken in by a phoney press release (from a normally reputable source) stating that Alice Cooper had become the first rock artist to speak there. According to Rayburn Wright, professor of Jazz Studies and Contemporary Media at Eastman, Cooper's press agent "was turned down when he offered us the talk free. We continue to be interested in rock, but we're not interested in learning why Alice Cooper cuts up baby dolls and hangs himself in his 'musical' performances." Prof. Wright adds that Toots Thielemans visited the school in April. Thad Jones will be there for a week in May, and that over 18 per cent of the students are involved in some aspect of the jazz program (all partici-

pating, not appreciation-type courses). Take that, Alice!

The second annual Bix Beiderbecke Memorial Festival will take place in Davenport July 27-29. For info, write Bix Beiderbecke Memorial Society, 906 W. 14th St., Davenport, Iowa 52804.

strictly ad lib

New York: Gil Evans' big band made one of its too-rare appearances April 4 at the Whitney Museum with some new faces in the lineup, including Tex Allen, an impressive young trumpeter just up from—you guessed it—Texas. His section mate was Steve Madeo, and the others were Sam Burtis, trombone; Peter Levin, Sharon Freeman, French horns; Howard Johnson, tuba, baritone sax fluegelhorn and bass sax (a new addition to HoJo's already impressive arsenal); Billy Harper, tenor sax; flute; Steve Lacey, soprano sax; Dave Sanborn, alto sax; Trevor Koehler, soprano & baritone saxes; Bruce Johnson, guitar; Evans, keyboards; Dave Horowitz, synthesizers; Herb Bushler, electric bass; Sue Evans, Palmer Lampkin, percussion; Bruce Ditmas, drums. The Evans band is set for a Monday night at the Village Vanguard May 21 . . . Other Vanguard action: Rahsaan Roland Kirk, on hand through May 13, followed by Freddie Hubbard May 15. Yusef Lateef comes in May 22, and Valerie Capers brings in her ensemble from the Manhattan School of Music for a May 20 matinee . . . Hubbard also appeared April 20 at Felt Forum, in a CTI concert starring Deodato's 10-piece ensemble and introducing Airo's Band. Also on hand: Stanley Turrentine, Eric Gale, Bob James, Ron Carter, Jack DeJohnette and the CTI Strings . . .

At the Half Note, Sonny Rollins broke it up with Walter Davis Jr., piano; Matsuo, guitar; Bob Cranshaw, James Leary, basses (sometimes both, sometimes just Cranshaw); David Lee, drums. The new-look Newport All Stars opposite Newk had James Spaulding, alto sax, flute; Ted Dunbar, guitar; Larry Ridley, bass; Al Harewood, drums, and a very involved and serious George Wein, piano. James Moody's foursome and Jackie Paris and Anne Marie Moss followed Dizzy Gillespie, and Stan Getz and Monty Alexander are in through May 12. On the 14th, Gerry Mulligan makes his first night club appearance at the head of a group in some time—we hear that Hank Jones will be on piano, but nothing else is definite. Opposite the baritonists: Zoot Sims . . . Through April, the Bill Watrous-Danny Stiles Manhattan Wildlife Refuge Band held fourth weekends at Sam's Upstairs. With the co-leaders were Dean Pratt, John Getchell, Joe Enciardi, Ray Brown, trumpets; Joe Petruzzo, Paul Bernardi, Joe Radazzo, trombones; Thom Gambino, Alan Gauvin, Harry Hall, Charlie Labord, Kenny Berger, reeds; Joe Beck, Jeff Layton, guitars; Will Lee, bass; Steve Gadd, drums; John Cutrone, percussion . . . Gunther Schuller brought his Ragtime Ensemble from New England Conservatory to town May 6 for concert featuring music by Scott Joplin at the Minskoff Theater, 45th and Broadway . . . At the Americana, the Royal Box continues its no cover-no minimum-music for dancing policy. Urbie Green, featuring wife Kathy Green on vocals, followed Bobby Hackett and is around through May 17; the next day, Marian McPartland brings in a quintet for a

month featuring Jimmy McPartland and Buddy Tate . . . Woody Herman and Shirley Bassey shared the stage of Carnegie Hall May 11 and 12 . . . Blood, Sweat & Tears did Carnegie April 22 . . . At Pemble's, 330 East 56th where Eddie Condon's used to be, there's music once again, albeit just on Monday nights. It's provided by some folks who weren't strangers to the old club: Dill Jones, Bill Pemberton and Cliff Leeman, with a horn guest who so far has been Max Kaminsky. These four, plus trombonist Herb Gardner and clarinetist Herb Hall, did a concert at the New School April 10, dedicated to Mr. Condon, who is ailing. The week before, Ruby Braff made nice music with Sam Margolies, clarinet, tenor sax; Benny Aronov, piano; Milt Hinton, bass; Doty Dodgion, drums. Judge Hinton was also in Julie Wilson's backup band at the Rainbow Grill . . . Jazz Interactions had a big bash planned for their 8th birthday April 29 at the Top and bottom of the Village Gate. Details next time. On the same date, which happens to be Duke Ellington's birthday, the Duke Ellington Society presented a piano tribute to the maestro by Ray Bryant, Ellis Larkins, Earl Hines, Teddy Wilson, Wild Bill Davis and Bobby Short . . . The Club Baron closed briefly for renovation but was set to reopen Easter weekend . . . April at Jimmy's, where Jazz Adventures present musical lunches each Friday, featured a couple of new bands in town and a reunion Leo Ball presented the Dick Cone Orchestra (also holding the stage Sunday nights at the Half Note) April 6; Gene Roland (who's been seen around town with a tenor sax recently) and his new crew April 13; tap dancers Baby Laurence, Chuck Green, and John McPhee April 20, and the Rod Levitt Octet April 27 . . . The great Barry Harris, with Lawrence Evans on bass, continues at the bar nightly except Monday, when vibist Doty Stallworth usually fills in . . . Bucky Pizzarelli (April 25) and Marian McPartland (May 9) did recent Town Hall Interlude concerts. The Stars of the Hoofers will be there May 16, and the season concludes May 23 with the George Barnes Quartet (Dick Hyman, Jo Jones, Milt Hinton). The pleasant \$1.75 events start at 5:45 Wednesdays . . . The happy horns of Clark Terry can be heard at the Jazz Boat (101 Ave. A) through May 13. Mr. Mumbles was preceded by Doug Carn, Archie Shepp, and George Benson, each for a week . . . Personnel of the Jazzmobile Workshop Orchestra performing a tribute to trumpeters Dizzy Gillespie, Kenny Dorham and Lee Morgan March 24 at the Fashion Institute of Technology was Alden Griggs, Bubbles Martin, Rene St. Cyr, George Smith, Norman Spiller, trumpets; Ray Murray, Alex Cruz, Darrell Barnes, Andrew Washington, trombones; Dennis Paul, Mike Clark, Mark Benton, Bill Cody, Lennie Cooper, Larry Dinwiddie, Freddie Johnson, Hiram Colon, reeds; Connie Taylor, cello; Linda Williams, piano; Dave Weissman, guitar; Andrew McCloud, bass; Reggie Tyler, Howard King, drums . . . April 11 was the birthday of Willis (Gatortail) Jackson, and it was celebrated in style at Shalimar by Randolph, where the tenorman was concluding a two-week stand . . . At Stryker's Pub, it's Jimmy Garrison's Trio most weekends but on April 20-21, it was Pete Yellin with John Abercrombie, Clint Houston, and Ray Montilla . . . Drummer Jimmy Madison led a group on the same weekend at Space, with J. Bergonzer, tenor; Ted Saunders, keyboards; Harvey Swartz, bass . . . There's music Thursday

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down
NEWS

MUSING WITH

BY JAGAJIVAN

Those who have had the good fortune of meeting Mwandishi (Herbie Hancock) know that he is at once serious and light-hearted, dedicated to and healthily detached from the music he plays and composes. During the stay of his septet [Mganga (Eddie Henderson), trumpet, fluegelhorn; Pepe Mtoto (Julian Priester), trombones; Mwile (Benny Maupin), flutes, piccolo, bass clarinet, soprano saxophone; Mchezaji (Buster Williams), acoustic and electric basses; Jabali (Billy Hart), drums, Pat Gleason, Arp synthesizer; all also play percussion instruments] at San Francisco's Boardinghouse, (part of a coastal journey that was later to include appearances in Seattle, at San Francisco's Both/And, and at Monterey). Mwandishi discussed the often paradoxical insights his musical experience has given him.

db: Mwandishi, when you were saying earlier that music doesn't have to be easily definable to be music, instead of mentioning Ornette Coleman you mentioned Stevie Wonder and Marvin Gaye . . .

M: Yes. Stevie's latest album is really another kind of freedom. He uses the synthesizer, or several synthesizers, and uses a lot of different techniques for doing the music that he does. For one, he sings through the synthesizer. For example, first you hear this bass line going on like a regular bass line, and he's singing on top. All of a sudden the bass line starts to sing words, and it turns out that the bass player was his voice. He's got all kinds of stuff happening, and he wrote all the music. It's got something different.

Marvin Gaye's album *What's Goin' On?* seems to be quite a departure from what you might expect from the Motown sound. It's not the kind of thing that's chock full of wild orchestral techniques. It presents problems in the world that have got to be worked out, like pollution and war and hatred. Not only that, but also in some passages Marvin Gaye takes the freedom of letting conversation go on while he sings on top. It's as though he's using the conversation so that he can sing "What's goin' on?"

db: That's artistic.

M: Exactly. That's the word I was looking for—"artistic." Even though the forms are simple and straight, it's an open and free approach.

db: Earlier you also mentioned Weather Report and Robert Hurwitz's notes to their last album.

M: Right. Oh, those are beautiful liner notes. He treats Weather Report as a unit that projects knowledge and says that they teach us. He treats music as a reflection of knowledge or the truth, and this is exactly what I believe music is. It's a reflection of the truth, a method of communicating the truth, without many of the limitations or the connotations of words. People sometimes use words to express what they think their feelings are or should be, but music expresses the inner truth. So when the guy says that Weather Report teaches us, he's describing exactly what happens when Weather Report plays. The real, inner truth comes through the music. It's the inner man that links us all . . . that is all.

db: I think Horace Silver said we're all variations on the same theme.

M: You dig? You dig? (Laughter).

db: While you were talking I was getting two contrasting images. One was of somebody getting up to talk about his feelings, trying to make something happen. The other 14 □ down beat

was of somebody playing music, letting something happen to him.

M: Exactly. When the music is at its best, the player is not the one that's initiating the action. It's coming through him rather than coming from him. So he's as much a victim of the situation as the audience is. Although he is the physical mechanism and can't perceive what's happening in the same sense that the audience does, he is as much surprised at the outcome. We're talking about the musicians being the medium of the message and the audience being the receivers in a sense, but it doesn't stop there. The audience doesn't play a physical part in what goes on the same way the musician does, but there is a feedback that the audience gives in vibes. The audience puts energy into the air. I'm not talking about applause, really. The true measure of the accuracy of a musical performance is the energy in the air that's produced by the vibes of the listeners and the players. It's the magic in the atmosphere of this performing situation.

db: Does applause fit in?

M: Sure. It's a direct way for people to give a boost to what's happening. When I'm listening—as long as the music is sincere, even if it's really not that good—I'll applaud. Even if nothing is really happening, my applause might help something to happen the next time. Sometimes the music can have a sublime character that can seem to the listener to make applause trite, but if it's sincere, applause has nothing to do with a spectating or entertainment situation. I like applause, myself.

db: Talking about this band: I notice that there is always a sense of pulse and form and at the same time a natural flow. Could

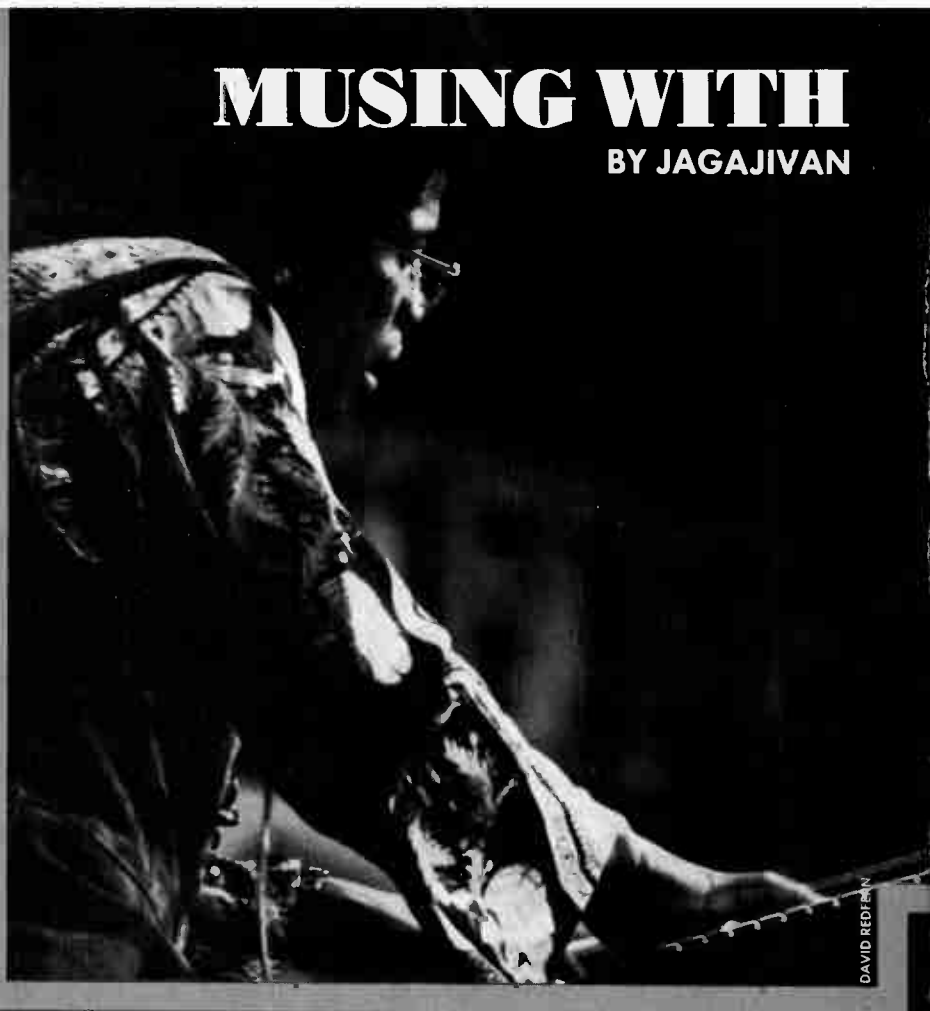
you explain the feelings of the members of the group? What is the mystique of playing free?

M: What we want to do is first of all project the feelings that we have—not so much the feelings that we have at the moment that we're playing, but the feelings that come about from that action that speaks the truth, that uses us as the media.

db: That's what Mahavishnu says. Not "I am the creator" or "I am playing" but "I am the created" and "The Supreme Musician is playing me."

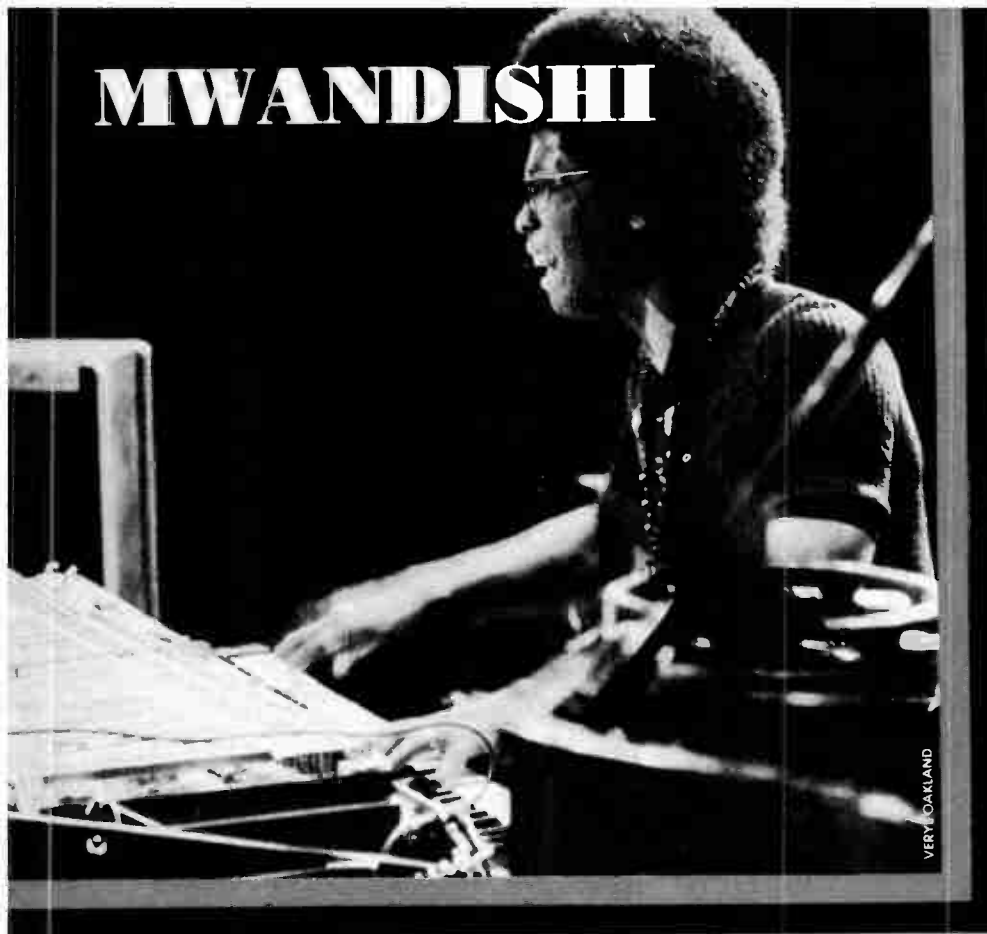
M: Right. Right. Exactly. So the object is to somehow be a part of that situation. I started to say that the object is to put yourself in a state so that you can be a part of the situation, but I've found that there's no method for suddenly putting yourself in that state. You just have to believe and pray that you'll always be there. I think that the main thing is belief that it can be done, that you can be in that state . . . and just be in that state. It's difficult for me to be in that state at all times, but that's what I strive for. So the most important thing we as a band want to do is to be in that state, so that the musical situation can begin to flow.

Secondly, our listening and playing experience has put certain sounds into our heads that we want to share with the audience. We want to be the medium of the message, and the message itself will be determined by the vibes that the audience helps put into the air. So what happens when things are really right is that the music that comes out will be the music for the audience, of the audience, and a reflection of the audience, too. And so when it's like that, it can't miss, because it's their music. The



DAVID REDFERN

MWANDISHI



message is always there. It's just whether you're in a position to hear it or to be a medium. The vibes have to be there, and the players have to be in tune with those vibes so that in a sense they become the representatives of the audience.

db: ... or of the inner self within everyone.

M: Exactly. And the inner self is in a constant state of change, as it also is in a constant state of unchange or stasis ... It's a rather paradoxical statement to make ... I can't really describe it.

db: It's like you look at a crystal, and you can see that the crystal is always going to be there, but as you look at it from different angles, you see different reflections.

M: Ah, exactly. Sure, sure. That's perfect. And as time changes—although it actually stays the same, too—because of the changes in mood, the inner man changes accordingly, every second, in his realization. This is why the music is never the same. It's always different, because the inner man that is projected from everyone present, through the musicians—in this whole situation I'm describing—the inner man changes. It's marvelous to be a part of it, and you're part of it if you're in the audience. But to be a part of the action itself, the physical action, is an honor. It's really a blessing bestowed upon the musician.

db: Do you try to be a medium also when you're composing? Were the same things happening in the progression from *Watermelon Man* to *Water Torture*?

M: When I composed *Watermelon Man*, I think some of the same elements were there. But I wrote that ten years ago, when I was 22. In 1962, both this country and my frame of mind were different. And the audience is not physically present, as in performing, to be part of the flow ...

db: ... Although you feel their presence as the inner self ...

M: That's true. In composition it's the man and the sounds he hears, and he has to ... at least what I do is to ... put together the elements that I hear in a way that the audience can relate to. And therefore what I have to do is realize the things that the audience can relate to and find some of those basic things and apply them to the things I hear.

db: That strikes me. In other words, you're always aware of people listening.

M: Yeah. I can't even play a note by myself. I can't play anything if I have to sit down alone. That's why I have a hard time practicing. People ask me if I sit down by myself to play for pleasure. I can't even do that, because I don't get any pleasure out of just playing for myself. I can't do it. None of it's for me anyway. It's not a problem. I'm kind of glad that I've gotten to that point. You see, it makes sense to me, and I think that's reflected in the music that we play as a band. It's not for us that we play the things we play. We play them because we have to, and we're not the receivers of any of that. What we receive is the joy of being a part of the process. I can't even conceive of doing anything else than this. I never could imagine this kind of joy and bliss, and I can't even appreciate what it is. I can't appreciate the final product, because it's like the baker baking the bread. He ain't tasting it. He's baking it and just trying to get it on.

db: He's tasting something inside, inside his heart.

M: Yeah, something that's making him do that.

db: I was going to ask you how you practice.

M: I'm going to tell you the answer. And it's really a drag. I'm not proud of this at all, and I don't want it to influence anybody ... But I never practice. I can't even say occasionally.

db: You've learned the basics of your instrument, and now you practice by playing it.

M: I've been playing piano for 25 years, and what happens is that at a certain point in your development you have enough chops to do

what you have to do. After you develop enough of the basic chops, it's almost a process of mind over matter. With me, I'm forced to do what I do. These people have come to hear us, and I feel an obligation to them on the one hand and to the rest of the band on the other. I'm accustomed now to that obligation, and I'm accustomed to evoking enough of necessary ingredients.

db: Does the current band play any of the earlier compositions, besides *Toys* and *Maiden Voyage*? I guess you were with Miles during much of that time.

M: As a matter of fact, I did many of those albums while I was with Miles. *Takin' Off* and *My Point of View* were before I went with him.

db: I remember that Miles suggested that you have Paul Chambers on *Inventions and Dimensions*.

M: That's right. So I had already gone with him then.

db: After that came *Emphyrean Isles*, *Maiden Voyage*, and *Speak Like a Child*. Did you record *Speak Like a Child* before you left Miles?

M: Yes, and when I did that album, I realized that that was the instrumentation that I wanted for my own band. Miles suggested a couple of things. I don't remember exactly what.

db: How about Gil Evans—did he suggest anything?

M: I saw him because I was working with Miles, but I never talked that much with Gil. But I hear his music. I love Gil. He's beautiful. Miles knew that I was doing an album, and he knew that I wanted to get a full sound using some horns. I think he suggested the bass trombone.

db: Did he suggest that you take all the solo space on the album?

M: No. That was my idea. See, people had been asking me to do trio albums for about two or three years before that, and I got tired of them asking me. So I figured, "I don't want to do a trio album, because that's not where my head is at. I hear other things." One role that I'm so accustomed to fulfilling is that of an accompanist. And I can do that with the horns. I can make colors behind them. This is part of something that I have to do. I did the album, because I'm so used to hearing that horn sound. Even though I played all the solos, that horn sound was what I really wanted to have—something full. But the funny thing is that people didn't realize that I was the only one who took solos. For some reason it didn't seem to be obvious, which is fine with me.

db: It sounds like a group.

M: Yeah, it sounds like a band. I learned a lot from writing the tunes for that album, too. The instrumentation was an experiment. What I wanted to do was to have a few instruments as possible with the widest range and the best blend. So I chose the fluegelhorn because it's much more of a blending instrument than the trumpet. I chose the alto flute because with the exception of a few notes in the top octave, it has the same range as the regular flute, plus an added range on the bottom that overlaps with the ranges of the fluegelhorn and the next instrument I used, the bass trombone. The bass trombone has the range of the tenor trombone, plus some extra tubing that you can use to make it go much lower. So it is really a flexible horn. It's as flexible as the French horn, which has a big range. So this way I could get the very bottom range, I had a bunch of instruments for the middle so that I could intermix, I had the fluegelhorn for the medium top, and I had the

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May 24 □ 15

CLEVELAND EATON JR.

Doin' It Right!

By David Spitzer



ALAN BETEX

Hang on, hard-core jazz fans! If you have the opportunity to catch the Ramsey Lewis Trio in person, don't pass it up. Currently, this group is one of the most famous yet without a doubt the most underrated jazz trios in the country. Previously, the threesome had been easy to categorize: funky and commercial. Now its rejuvenated musical output is much more free, tasty, unpredictable, and only spiced with small doses of Ramsey's past hits, such as *In Crowd* and *Wade in the Water*. These crowd-pleasers give enjoyment to people who like to re-hear the familiar, but to me, they serve another purpose—to remind the listener of what was compared to what is.

Much of the responsibility for Ramsey Lewis' new musical direction must be borne by the second bassist in the trio's long history, Cleveland Eaton, Jr., a powerful instrumentalist with a huge sound. His virtuosity—he is all over the bass in the course of a tune—is there not for show but for musical purposes. When he is on stage, he has his keen receptors out, working collectively and creatively with Ramsey and drummer Morris Jennings. "Cleve," as his friends affectionately call him, is fully committed to playing straight ahead, searching jazz with no gimmicks. At the end of this interview he said, sincerely: "Playing in the trio is a lot of fun; I can't wait to get to work every night." That feeling is certainly reflected in his music.

From Fairfield, Alabama (he now lives in Chicago when not on the road with the group) the star bassist comes from a family where everyone on his mother's side played piano. In his youth, he didn't like the instrument much. "The kids thought that if you played

piano you were into the sissy-scene...I got caught up in that as a youngster."

In high school, he played most of the instruments in the band, starting on saxophone and working his way through the reeds to the brass instruments and also learning the piano. The only instrument he failed to study somewhere along the way was the drums.

In his junior year, Eaton fell in love with an instrument which would eventually bring him into the musical limelight.

"In the 11th grade, I decided to play the big fiddle, and that was the last instrument I studied. And after I got into it, it just cancelled everything else out. I didn't want to play any other instrument...I think all bass players get off into this."

After high school, the young man, long urged by his father to get a college degree, entered Tennessee A&I State University in Nashville, where he was an extremely energetic student. He succeeded in finishing a five-year general music program in three years, enrolling for as many as 23 to 26 credit hours per quarter semester. After a confrontation with the administration, he was allowed to graduate in record time. He had already received calls from Ray Charles, Count Basie and others.

On the A&I campus, music was important. "Everyone wanted to play. Hank Crawford had the big band on campus, and Charles Austin, we called him 'Doc,' had the jazz group at the time," Eaton remembered. "Austin, unfortunately, has not yet acquired much more than an underground reputation. A bold innovator on the tenor saxophone, he is still in the vanguard of musical creativity and it will be just a matter of time before the public hears from this artist," Eaton feels.

"Dr. Brighton Banks, our instructor, tied life and music together, and consequently got all of us in the right frame of mind. He would accept any of the new things we were trying to play." This openminded and respected educator already had his students listen to experimental music during this period (1957-58).

Shortly after he finished college, Eaton received an offer to join Ike Cole in Chicago. He toured with this fine Wynton Kelly-styled pianist for a year and a half. He joined the Donald Byrd-Pepper Adams Quintet in 1962 when Herbie Hancock was the pianist. "The band took me out in the direction I wanted to go," he commented. After five months (the money was very short) he decided to leave and fall back on his college degree.

As a teacher in the Chicago Public School System, Eaton's first two years were spent teaching first and second grades, while the last three were devoted entirely to teaching of music.

He recalled: "I dug the kids, so the teaching job didn't hang me." At the same time, he wasn't away from the music scene. He was an integral member of pianist Larry Novak's Trio, which then played the off nights at three jointly-owned Chicago jazz clubs, the London House, Mr. Kelly's and the Happy Medium.

Eaton broke into the lucrative commercial recording scene at a time when he said, "no blacks were in it; they just didn't let the black cats into the scene." He was ready.

Tuba was what broke the barrier for him. A part in a commercial spot called for the instrument to be played like a bass—at a walk-and-slip in the jazz manner with a natural, scored line.

"In school, I was in a band filled with jazz musicians," Eaton pointed out. "We practiced on the playing field and performed at sports events. Since I couldn't take my fiddle, I was

forced to play jazz things on the tuba...I got so that I could play the tuba as fast as the trumpeters could play their instruments."

Kenny Soderblom, the contractor for the date, had tried four other tubaists, none of whom could play the part—the tempo was too fast. When Eaton was called, he had to rent a tuba; he hadn't played one in three or four years and practiced diligently before the session to get his lip together. "They'd rented the studio for about six hours, and I came in and cut the part in about an hour and a half. This opened the studio doors to me."

After moving into the studios, Eaton decided to play the Fender bass. He took a job at the Regal Theater, in the heart of Chicago's south side, where all the top black blues and pop groups passed through.

"What would happen if I couldn't make it in jazz? I was trying to see if I could survive in another musical area, so I took the job at the Regal. I played opposite some demons on Fender bass. These musicians didn't know about music in the schooled sense. Their thing was just natural, but their natural thing was fantastic! I worked there as the house bass player for about six months, and hung out with all the Fender players. This was the only way I figured I could get it together."

He recalled that Ron Carter saw him playing the electric instrument at one time. "What's that you have there? What is this junk? You're supposed to be a bass player," Carter said. Cleveland answered: "I'm still into the jazz thing, but I like to make some money, too. Everybody likes the Fender." About six months later, many of the heavyweight bassists, including Carter, had Fenders.

Aside from the commercial gigs Eaton has appeared on such jazz records waxed in Chicago as Bunky Green's *Testifyin' Time* and *Playin' for Keeps*; Sonny Cox' *The Wailer*; John Klemmer's *And We Were Lovers*; and the Dexter Gordon-Gene Ammons *The Chase*, in addition to the *Soulful Strings* albums under the direction of Richard Evans, and of course the Ramsey Lewis dates.

This remarkable bassist has held down some of the top jobs to be held in Chicago. His encounters with Henry Mancini and Don Costa shed light on some problems even the most accomplished black musicians face.

"Mancini didn't know there were any black musicians in Chicago who could cut his book, because the individuals doing the bookings didn't mention any black names. The word got around that I was working with Kenny Soderblom, a contractor who is also an excellent woodwind specialist. If Kenny dug an artist, it didn't matter what color he was. He kept me very busy."

Soderblom was contractor for an important Mancini appearance and placed Eaton in this setting. The bass parts were quite demanding, but Eaton cut them with ease. Mancini wanted to know why he hadn't seen this bassist in the studios before. The famed composer-conductor went to Universal, a large Chicago studio, the next day and complained about this, making it clear that from now on when he came to town he'd expect some black musicians on his dates.

A Don Costa date was one of the biggest recording sessions Eaton ever played on. He was called in as the second bassist. Since he was the only black musician in the studio, he recalled, all the other musicians were waiting for him to make a mistake. The bassist felt the pressure—it was obvious to him that he was not wanted on the date.

"There was a mistake on one of the takes, and it was in the bass section. All eyes—and there were forty-some musicians in the studio—turned on me." But the mistake had been made by another bassist.

"Luckily, or I wouldn't have made any more sessions at the time," he explained. The studio was full of contractors, and from this point on Cleveland became firmly entrenched in this aspect of recording.

Other than the Mancini-Costa sort of sessions, the commercial recording activities, though highly rewarding financially, were not musically satisfying.

"I started losing my thing to play," he said. "The music was just not challenging. I tried to make it a challenge, but I could only do so much with pop music. I couldn't even play the blues very well any more, and I had been playing the blues all my life! I said to myself that I'd better go out in the streets again. At this time, when I took a solo, after I played about ten bars I was repeating myself—which was bad, because I have always wanted to do things differently and creatively."

Thus, when he received a call from Ramsey Lewis, in 1966, he was ready. The two musicians had played opposite each other off and on for many years at the London House. Cleveland and Eldee Young, Ramsey's first bassist, were close friends. In fact, Eaton had known the whole group for years and couldn't conceive of the tight trio splitting up. "I called Eldee," he said, "before I gave Ramsey my answer. He told me that he was through and that I should take the job—he would sooner see me take it than some other bassist."

It was not long before the Ramsey Lewis experience "turned into a very hip scene, and Ramsey dug what I was trying to do. He let me come to work on the book. I took the tunes and put them into hip changes—like what Miles was using at the time or what I could come up with by adding my own flavor to the compositions. I was determined to change his musical conception. For instance, Ramsey would play bass notes with me, and I'd tell him that he didn't need a bassist—that the new thing is to get inside the chord. Like Herbie Hancock, McCoy Tyner and Chick Corea. I'd hang out where I could find these pianists at work so I could learn how they were voicing the chords, which gave the bass player all that freedom on the bottom."

Maurice White, who left the group about a year and a half ago, was the drummer "who took Ramsey out there, and this percussionist had been quite free in his musical conceptions for some time, Maurice said, 'stop playing the time. Let's play a tune where everybody plays what he feels.' We had the chord things together, and we had him where he could really do free things, because this meant that he didn't have to be in any particular format as such. He just played whatever came into his mind. So Ramsey really started digging it, and at first he didn't believe he could play this way. Maurice would say to me, 'Let's gang up,' and Ramsey would reply 'I've got to play what my people want to hear.' Maurice would say 'Play what you feel.' We sold Ramsey on the idea to do at least one tune, and from there he went to two tunes, and now a great portion of the book is contemporary." And when the trio does the hits, the renditions take on a new musical dimension.

These more contemporary jazz expressions are now also appearing on recordings. "Columbia, the trio's new label," Eaton said, "will go along with whatever Ramsey wants to play, and this is why we're doing all these new tunes now. Cadet would tell the group to do

this tune or that tune, whether we dug it or not."

Another new area explored by the group is brought into focus by two compositions written by Ed Green, an accomplished violinist who appears on the group's latest album. "This composer from Chicago," Eaton said, "has taken us into a classical aspect of music, with jazz and freedom going on at the same time. In fact, he has me going back to my exercise books again; I really like to play what he has written. He has me moving all over the fiddle, not in the normal patterns which are played on the bass every day."

Eaton is also a composer. *Back to the Roots* (Cadet 60001) included two of his tunes, *Up in Timber* and *Love Now On*, and prior Lewis releases have contained his work. The very successful first Columbia album, *Upendo Ni Pamoja*, includes his suite, *Trilogy*.

He is always searching and learning. "Every time I run into a hip, young bassist—one who is really getting it together and is an excellent player—I'm inspired to keep at my instrument and stay on the ball. Recently, while I was in Miami, I enjoyed watching and listening to Alex Blake, the young bassist with *Dizzy Gillespie*. I liked the fire, drive, and facility of this 20-year-old artist."

A few years ago, he was sharing a table at the London House with Miles Davis, Jimmy Smith, and Herbie Hancock. They were all listening to Clark Terry's group which included a young European bassist, Miroslav Vitous. "When I heard this musician, my whole musical conception was changed," Eaton recalled. "I'd heard things I was wanting to play, but I figured they couldn't be done on the fiddle—particularly the speed things. This bassist, 18 years old at the time, impressed us all. His choice of notes was so perfect. After this experience, I went home about 2 a.m. and took out my fiddle and practiced."

Before this period, Cleveland had been playing the Ray Brown system—the one-finger style. It took about a year-and-a-half to master the two-finger approach, which has given him considerably more freedom and speed. "I'm just like a little kid in music again," he said.

Eaton has developed a unique two-finger style of playing the bass strings. In his approach he does not utilize his first and second fingers, but first and third. "In some small town where the trio played," he recalled, "I ran into a bass player in a juke joint. He couldn't play too many things, but he was playing a one-three finger combination. I asked him why he used this combination, and he remarked: 'That's just how I do it, because I can't do the one-two combination.' This event produced another turning point in his musical career, and he worked hard practicing this new combination. The results of his efforts were greater speed and facility, which gave him more freedom on the instrument. To his knowledge, he has not seen any of the better known bassists use this technique."

Ron Carter influenced Eaton most in terms of walking lines, which Carter derived from the late Paul Chambers' style, according to Eaton. "Richard Davis made an impact on me as far as getting all over the fiddle was concerned. He showed everyone what could be done on the bass." The late Scott La Faro and Eddie Gomez are also greatly respected by Cleveland. "These musicians just nailed me with their facility," he commented, "and I certainly love to see a musician have command of his axe."

When in Chicago, Eaton likes to sit in with The Organizers at the Mark III. This group really stretches out, and so does the bassist.

CLEVELAND EATON JR.

Doin' It Right!

By David Spitzer



Eaton feels that the group's recordings are not indicative of its in-person real jazz playing. "All of the members of the band are trying to create; they all have degrees in music, and they know what they are doing at all times."

Cleveland is interested in show business. As he puts it, both the "show" and the "business." "I have my own record company now, called Cleanthair Records. The company was named after my three boys: Cleve, Andre, and Lothair. Right now, I'm doing rock and blues type things, until I do my own creations. I'm planning a production which will be called *Half and Half*, half jazz rock and half super jazz. The latter will give me the opportunity to stretch out and do the whole bit."

Since a number of million-seller records contain his work, it is his belief that he should have financial control over his musical creations, rather than giving his original bass lines, created for recording sessions, to others. Eaton's publishing company was formed so that he does not lose out on any of the aspects of his productivity. Because many composer-performers have not reaped sufficient reward from their musical hits, he is greatly concerned about this problem. "I've been on an all out preaching type thing all over the country trying to get the entertainers to start thinking about the business end of music."

Eaton feels that he is more serious about music now than he has ever been before. "I can't shuck on the job," he said. "I don't care if it is for kids, two people, or a million people, it doesn't matter. I believe in really trying to get my music together to satisfy myself." db

CHUCK MANGIONE CHUCK MANGIONE



"THE WHOLE FEELING!"

BY JIM SCHAFER

Chuck Mangione says the honest musician is one who is constantly evaluating himself and turning out something he believes in. Chuck believes a musician should try to communicate honestly and openly with his audience so they might share the musical experience together.

Chuck feels he is now communicating honestly with his audience but he also feels he is only beginning to grow.

To Chuck Mangione, the trip is: playing music he believes in and making people feel good. As Chuck says:

"Music is important to people!"

In this interview, Chuck explains it all.

db: The first thing that came to mind when we met after the first set was the incident with the black dancer. Do you remember? He came downstairs while we were rapping, and said he had seen your band the night before, and that his wife had just had a baby. It was a baby boy, remember?

cm: Yeah, and he named him Mangione. That was really far out!

db: How unique was this incident?

cm: Weird things like that do happen, but that extreme kind of compliment is... well, you know, I'd be kidding you if I told you people came up to me every day of the week and said they named their kids after my music or my name. But people have gotten into the thing of coming up and

saying how important our music is to them, even looking at it from the spiritual point of view. To me it is the supreme compliment when somebody says or expresses in some way that our music makes them feel good. I don't think that guy was reacting to me as much as he was reacting to the music. I really get off on people saying, "When I hear something on the radio I can really hear it and know it is your music," even if it's an arrangement. For example, we recently had a single, of all things, *The Last Tango in Paris*. A million and one people recorded that tune, including us. But people heard it and said: "I didn't know what the song was but I knew that it had to do with you." This sort of thing—the recognition of a sound—is something unique; somebody saying, "Your music is really important to me because it makes me feel good."

I know that a lot of musicians are concerned, and thing that you are really kind of prostituting yourself when you reach the point where people really enjoy you. I've seen it. It happened with so many musical groups when they reached that certain level of public acceptance in which they were no longer hip (the so-called hip and arty).

db: Are you speaking of jazz players?

cm: Well, it doesn't need to be jazzy; it could be rock players, whatever. It seems there is always something wrong, maybe from a critic's or musician's point of view, when the public begins to accept something. They then think it must be "commercial"/it must be "watered down"; it must be this or that.

To me the musician who's performing is usually the guy who can best evaluate whether it is good or bad. Usually, if someone is pretty honest with himself he is constantly evaluating and not turning out something he doesn't believe in. When music accomplishes something beyond merely being an expression of what the musician believes in and it actually gets through to people, then all the more power to him.

I played in groups for a long time with that so-called feeling where not all of the people could have an idea of when it was happening or have any idea of what you're doing.

db: Why did you have that feeling? Did you want to keep what you were doing a secret?

cm: I think even more than a secret it was the belief that most people were not capable of enjoying or getting into whatever it was you were supposed to be doing. That was the approach—don't tell them what you're going to play or be concerned about whether they like it or not because they don't know anyway. So, get up there and try to knock yourself out.

I think if someone is really honest with himself he realizes, when the day comes, that he's a capable musician. I think this is a very important point in every musician's life. Because he no longer approaches each day with the doubt about whether he is up to par or if he belongs in this field. Well, to me that was a very important point when I accepted the fact that I was a musician and had something to contribute.

db: When did this happen to you?

cm: I'm not really certain when but I'd say it was within the past four years. I reached a point where I no longer felt I had to be a carbon copy, and be at X level, knocking myself and everyone else off their feet with my individual ability because that just didn't make it. I woke up one day and realized that you play an instrument to make music, and this is what you are supposed to do in order to believe in what you are doing. You're unique because you are you and no one else can be you any better than you can. I certainly can't play anybody else's music as well as they can. I can take somebody else's tune and take it in a different direction and come up with something original. But it's hard to imitate someone's style. That's only a waste of time.

db: Do you think a lot of players imitate? Like, I play drums and listened to a lot of drummers. I found myself wanting to imitate them, to an extent, so I practiced until I got their style.

cm: I think we all should. I think it's the way it's done with any artistic form, because imitation is the beginning of something. You listen to, and dig this or that and say, "that's not really for me." But then you absorb those things; you kind of digest them and they become a part of you as you grow. Obviously they don't come out like the original but they come out with what you are to them and everything that's part of you. That's how I think most people develop.

db: Do you think musicians who have probably made it money-wise are not really themselves? Have lost their own identity? They might be more secure being someone else because they are afraid to make that step into their own identity?

cm: Oh, I see. I can't think of any individual except myself. For example, I had a job with a quartet that was very secure with six nights a week and the guy wanted me to sign for five years.

db: A five year contract at a bar?

cm: Yeah. We had already played 2½ years and the guy wanted us for another five. The place was the kind where music was the last reason people came there.

db: The last reason?

cm: I think people came there to drink, to find a friend, you know, and music came last. We'd come off the bandstand and people would say, "Wow you guys are fantastic!" But while we were up there we had no idea anybody at all could have been listening to the music.

db: Do you think the majority of people going to concerts are more aware now than say five years ago?

cm: I think the young people today have been prepared better than any generation before them to listen to the music. I think it might be because of the period in which they grew up. The rock 'n' roll period which slowed down and got very basic and very simple gave a lot of people a chance to jump on at a very basic point, for a change.

A lot of it was very crude but it did give them a kind of music education and music really became very important. Everytime you went any place, party, or any social happening music was the center of it all. It was no longer a dance situation, but sit down, listen and check this guy out. People talked about the music and listened much closer. I think it was really an important period for things to slow down like that. Now, not only the players but the people are showing a greater respect for the element of improvisation which I think is so crucial today. I see, at least in the teaching experiences I've had, great section players coming along. I do mean fantastic! Some of whom, at such an early age, have all the chops and techniques. It's very frustrating because the next step for them is in the direction of improvisation which, unfortunately, has been a very neglected area, both instruction-wise and listening-wise. And in this regard I really feel it's important that everybody stop and look backwards for a minute. For example, an 18-year-old trumpet player might run out today and buy Miles' latest album and try to get into Miles. But how much more fortunate he would be if he went back and bought everything Miles did from 1949 onwards, and saw how Miles grew to get to where he is today. The training began a long time ago.

db: You mean like starting out so high without any foundation?

cm: I think people are not being exposed to the elements of improvisation. They are hearing various (to use a term I hate) "jazz/rock" groups play some really light-weight improvisation rather than going back and listening to Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Clifford Brown, Fats Navarro, etc., to discover what it's all about rather than trying to begin at the top. I believe that any music that is really valid will have a long life span.

db: Who had the greatest influence on you musically?

cm: Dizzy Gillespie. He's my musical father. I learned a lot from him in so many ways. I was very impressed, even at an early age, with his playing. I mean, he just freaked me out, not just his playing, but to feel the communication from him as a performer, live. He always seemed to be having a good time, and wasn't afraid of letting anyone know he was having a good time. Yef he did not compromise his music. For a long time (and still in some situations) there seemed to be something wrong if a musician was having a good time. People have a preconceived idea (it's related again to audiences not being able to understand and enjoy music, per se) that the musicians really shouldn't be having a good time or show himself to be having a good time when he's making his music. Some symphonic areas seem to be that way—rigid and formalized.

Dizzy was always having a ball. That was him. He's the same way on the bandstand as he is off. He's Dizzy! You feel it in his music and you see it in him. I never saw him neglect his audience. He would always tell them what he was going to play and let them move into the music by telling them something about it. His music hasn't really changed a whole lot but by being in such a valid direction, in being honest and open about what he's doing, he could go on for centuries. By the way, Dizzy sounds better today than ever. He seems to be in great spirits, in great health. I heard him last summer. I got the same chills that I got when I was 13, listening to him live for the first time. I can't say enough good things about him as a person or about his music. We never sat down and got into deep musical discussions. But I sure learned a lot from him by listening to his music and just trying to be around him as often as I could.



db: You mentioned earlier that you went through a period of being uptight? What was this all about?

cm: Well, I'm not really sure, but I think it was the fallacy of listening to and being around situations that were uptight. In other words, there was a constant competitiveness between musicians rather than a group feeling, direction, and everybody believing in an idea. Also, perhaps just the general thing of trying to be hip. I think Chick Corea said it very well when I saw him at Montreux last June. (We played the Montreux Festival.) Chick was there with Stan Getz and I was telling him how every once in a while a doubt will pop into my head about being concerned about other musicians. Like, is what we're doing really hip enough for the individual musician, or for anything else? He said, "Man, I spent seven years being hip and now I'm having a good time just playing music that feels good."

db: This sounds as if the players are trying to make the audience a part of their musical experience. Do you think "critics" have grown along with the audiences, or, are they still not?

cm: I think, for example, some critics and a small minority of other people go to a concert or club with the thought of looking for something wrong rather than going there with an open mind. Most people go out to have a good time. I don't know too many people who go out Friday and Saturday night, after working all week, looking to have a drag of a time. So it always knocks me out to see a critic say, "Man, wow, that fourth bar! Did you hear that note he played out of tune?" Forgetting about the other 80 million notes or the other hour-and-a-half of music; critics devote 90% of their time rapping about the one little negative thing. Whereas, if they thought about it they really had a good time. Sometimes, they even get to putting down having a good time.

db: Do you think some people get a spiritual effect from your music?

cm: I think in the quartet context, maybe in all context, there is a definite, positive force or direction that happens and gets to the people. Some people think it's beyond that, and talk literally in terms of God and religion. They get more specific than just something which can be referred to generally as being spiritual.

db: Do you feel that?

cm: In some cases it's very obvious some of the things were written to be directly related to a religious experience. For example, *Freddie's Walking*, on the *Together* album, is actually meant to be very religious. I'm thanking the Lord because my godson, Freddie, is walking. The feeling behind writing the song was that of a little guy who was almost 3 years old who wasn't walking and we couldn't figure out what was going on.

Freddie was a big boy, his dad is about 240 lbs., 6' 4" and his parents thought his development would be slow because of his size. Eventually it was determined there was definitely another problem. He was checked by specialists and they found that he had cerebral palsy. In Rochester, the Al Siegel Center is a place where they work with kids that have problems. He started going there and within two months he was walking. The wild thing is that it wasn't a medical cure-all type of thing. It's the people there. A lot of them are high school/college kids who just dig working with people and try to open them up by taking away any fears which have been tied into their basic problem. Freddie's five now and he's running around. He still goes there for speech therapy and the Center feels that by fall he'll be in regular school.

The whole feeling for me in writing the song was to remind myself and everybody else about how negative we can get with ourselves. We wake up and say, "It's raining out. What a drag I've got to go out there." We make ourselves uncomfortable about a lot of very trivial things never really appreciating, for example, that we can get out of bed in the morning and walk to the john.

There was also a song I wrote called, *And The Beginning*. Some people thought it was from the Bible and so it must have a religious meaning. Actually, it was a reference and dedication to my brother, Gap. He was the beginning for me, as far as music goes, because he was the first musician in the family. He was the one buying the records and picking the direction.

db: What do you think happened to make you un-hip?

Continued on page 31

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record REVIEWS

SPOTLIGHT REVIEW

DUKE ELLINGTON

LATIN AMERICAN SUITE—Fantasy 8419—*Ocupaca; Chico Cuadrado; Eque; Tina; The Sleeping Lady and the Giant Who Watches Over Her; Latin American Sunshine; Brasilance.*

Personnel: Willie Cook, Cat Anderson, Cootie Williams, Mercer Ellington, trumpets; Chuck Connors, Lawrence Brown, Buster Cooper, Russell Procope, Johnny Hodges, Paul Gonsalves, Harold Ashby, Harry Carney, reeds; Ellington, piano; Jeff Castleman, bass; Rufus Jones, drums. (Recorded Nov. 5, 1968.) On track 4: Ellington, Victor Gaskin, Paul Kondziela, basses, Jones only; recorded Jan. 7, 1970.

Rating: ★★★★★

Of the recent—and most welcome—trio of new Ellington releases, this is the one. His greatest work since *Far East Suite*, it is destined to take a place among his masterpieces.

It is our good fortune that Ellington has the foresight (and means) to record new works when he feels they are ready. It took four years for this suite to find its way to public release, but it was *there*, produced, as the liner credit reads, “by Mr. Ellington.” Perhaps because it was produced by its creator and not some dial-twisting executive, the music sounds absolutely right and positively gorgeous. The most opulent sound in big band annals comes through with all its warmth, natural balance and ambiance intact.

The Ellington sound alone is often enough to seduce the ear. Today, we have the most proficient and clever of musicians and engineers, but none have managed to duplicate this sound—or rather, fountain of sounds. Perhaps because it is a living sound, a sound produced by an organism, the organism Ellington has called his instrument.

It is an instrument which finds itself in constant flux, even though it changes less rapidly than its surviving counterparts. Here, in 1968, it was in peak condition—the reeds still fabulously attuned to each other (no small credit to new man Harold Ashby), the brasses solid in the trombone department and holding up in the trumpets. Willie Cook’s sensitive phrasing making itself felt. The rhythm section always takes care of business. Had Ellington had to wait until some record company fancied it, *Latin American Suite* might never have been recorded, or recorded without the special natural resources with which in mind it was created.

We might not, then, have heard Johnny Hodges enhance this music in his incomparable way. Or the microphones might not have encountered Paul Gonsalves in such superb form as he demonstrates here, or found the piano player in such a playing mood. Ellington knows how to seize the day, thankfully.

One could say much about this wonderful music, about its design and execution, its intent and content, its colors and textures. But these things will surely be said, and said well, by those who now and in future years will study and elucidate the music of the masters of the 20th Century.

For now, let us just say: Listen! Listen and
20 □ down beat

Records are reviewed by Mike Bourne, Bill Cole, Gary Giddins, Wayne Jones, Larry Kart, Peter Keepnews, Joe H. Klee, Michael Levin, John Litweiler, Terry Martin, John McDonough, Dan Morgenstern, Bobby Nelsen, Don Nelsen, Bob Porter, Doug Ramsey, Larry Ridley, Roger Riggins, Robert Rusch, James P. Schaffer, Joe Shulman, Harvey Siders, Will Smith, Jim Szantor, Eric Vogel, and Pete Welding.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

Most recordings reviewed are available for purchase through the **down beat/RECORD CLUB**. (For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606.)

hear the sounds of this great musical organism, and of the individual voices, the very special voices, of which it is made up. Listen to some really contemporary music—music by which our children’s children will judge our age and perhaps not find it entirely wanting in the creation of lasting beauty. Listen and learn to love.

—morgenstern



CANNONBALL ADDERLY PRESENTS

SOUL OF THE BIBLE—Capitol SAAB 11120 *In The Beginning; Yield; Obeah; Fun In The Church; The Eternal Walk; Krukma; Gone; Behold; Psalm 24; Make Your Own Temple; Taj; Psalm 54; Amani; Space Spiritual.*

Personnel: Nat Adderly, cornet; Cannonball Adderly, alto, soprano saxes, George Duke, Nat Adderly Jr., piano, electric piano; Walter Booker, bass; Francisco Centeno, electric piano; Walter Booker, bass; Francisco Centeno, electric bass; Roy McCurdy, drums; Airtio Moreira, Mayuto, Octavio and King Errison, percussion; Rick Holmes, narrator; Fleming Williams, Arthur Charma, Olga James, Stephanie Spruill, voices.

Rating: ★★★★★

In the beginning was the word. And ever since, the word was revealed, various composers have been attempting to set it to music all the way from the mystic monks whose chants were set down by St. Gregory to Weber and Rice.

So why shouldn’t Cannonball and Nat Adderly, and Nat Jr., David Axelrod, George Duke, Walter Booker, Francisco Centeno and Chick Corea have their fling at it? They work both with words and without, and sometimes it works better without, because often words only serve to box composer, listener and performer into existing structures and misconceptions. Words could not add to Cannon’s exuberant *Obeah*, yet they are necessary for the *Fun In The Church* which follows. Cannon switches to soprano for *The Eternal Walk*, again establishing his firm command of the horn. Not quite so lovely is the electric piano on the same piece, not specified by Duke or Nat Jr.; the instrument produces more distortion than music. This makes Duke’s acoustic piano the more welcome on *Krukma*.

Booker’s background for *Psalm 24* is a lovely solo for bowed bass with acoustic piano accompaniment. It is clearly one of the highlights of the album, and so is the setting for *Psalm 54* jointly credited to Cannon and Chick Corea. The most impressive segment, however, is *Amani*, featuring the vocalese of composer Olga James.

That’s the gospel according to the Adderleys. Some people will feel that it isn’t “religious” enough or “theologically unsound” but such folks probably wouldn’t dig the music anyway. It’s a nice touch that Nat Jr. and his classmate at the High School of Music and

Art, Francisco Centeno, are on the recording. Perhaps it could be called nepotism, but maybe it’s just a natural desire for an Adderley dynasty.

—klee

FREDDIE HUBBARD

SKY DIVE—CTI 6018: *Povo; In A Mist; The Godfather; Sky Dive.*

Personnel: Hubbard, trumpet, Marvin Stamm, Alan Rubin, trumpet, flugelhorn; Garnett Brown, Wayne Andre, Paul Falise, trombones, Tony Price, tuba; Hubbert Laws, flutes; Phil Bodner, George Marge, Wally Kane, Romeo Penque, flutes, reeds; Keith Jarrett, acoustic & electric piano; George Benson, guitar, Ron Carter, bass; Billy Cobham, drums; Airtio, Ray Barretto, percussion; Don Sebesky, arranger, conductor.

Rating: ★★★★★

In a Mist is a masterpiece, featuring Hubbard’s glowing horn in a woodwindy setting beautifully crafted by Sebesky. Bix Beiderbecke’s 1927 composition (for piano, not trumpet) retains its haunting essence, and Bix’ love for whole-tone scales gives it a “contemporary” flavor. It is the most challenging material for Hubbard on this set (I doubt that the other pieces, *Godfather* in particular, will survive for 45 years) and he rises to it; his lovely rubato statements at beginning and end are reason enough to hear this album.

The rest isn’t bad at all, but more conventional. There is fine Hubbard throughout (he has been a remarkably consistent performer on records, and his command of the instrument is always evident). The relaxed tempo on *Sky Dive* promotes swing; Cobham’s drums are wonderfully propulsive, and Barretto, among the greatest of Latin jazz percussionists, contributes much. But neither it nor the somewhat more tense *Provo* offer thematic material of great consequence.

Benson, a guitarist whose great talent somehow has seemed to elude success, has a fine spot on the title track. Keith Jarrett’s flowing, attractively voiced electric piano also has its moments of space, and Laws’ flute surfaces here and there, always tellingly and musically.

But this is Hubbard’s outing first—then arranger Sebesky’s, and of course producer Creed Taylor’s. It could be argued that the detailed and careful production CTI lavishes on its artists is sometimes overwhelming—too much of a good thing. Hubbard, however, is very strong, and his thing comes through. On *In A Mist*, it’s even enhanced.

—morgenstern

HAMPTON HAWES

I’M ALL SMILES—Contemporary S7631 *I’m All Smiles; Manha de Carnaval; Spring Is Here; The Shadow Of Your Smile; Searchin’.*

Personnel: Hawes, piano; Red Mitchell, bass; Donald Bailey, drums.

Rating: ★★★★★

For Hawes, 1970 seems to have been a watershed year. It was then he recorded *High In The Sky* (Vault 9010), his first released work indicating a yearning to be free of what he saw as the restrictions of the song form and the blues. It’s reported that since then he has gone considerably farther out, assisted by synthesizers, ring



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modulators and other electronic paraphernalia. I haven't heard his new work and therefore can't compare it with *All Smiles*. Nor would comparison seem necessary, for this album, as did its predecessor recorded at the same 1966 session (*The Seance*, Contemporary S7621), presents Hawes in top form in the highly personal style that established him as one of the finest post-bop pianists, and the music is undated and fresh.

Hawes, Mitchell and Bailey function smoothly together, so congenially and with such unity that they might well be considered one of the top handful of piano trios of the '60s. The interplay on *Shadow* and *Carnival*, in particular, is stunning, and one is reminded on the latter what a pianist Hawes is. His runs at top speed are flawlessly executed and much more a part of the musical fabric than the florid embellishments he sometimes fell back on in the '50s. The technique, in 1966, was strictly subservient to the design of Hawes' solos, and therefore the more impressive.

The apparently unspoken agreement on the degree of abstraction in the first choruses of the spontaneous blues called *Searchin'* is an example of the astonishing sixth sense sometimes developed by jazz players who work together constantly. It is one of Hawes' finest blues performances, and the high point of the album. It is unfortunate if Hawes' entry into the electronic arena means, as he has hinted, that he is through with the blues and standards.

Hawes must have given the title tune on of its first jazz performances, a lovely one. *Spring* gets an outstanding ballad reading.

Mitchell was recorded extraordinarily well on this location date, and the album affords an opportunity to hear a magnificent bassist at work. His solos on the blues and *Carnival* rank with his best. Bailey is one of the unsung heroes of swinging, supportive drumming, and he has rarely proved it more emphatically than on this session.

This was an absolutely first-rate group, and the album is highly recommended. —ramsey

ROBIN KENYATTA

GYPSY MAN—Atlantic 1633A *Last Tango in Paris*; *Another Freight Train*; *Werewolf*; *Reflective Silence*; *Seems So Long*; *Gypsy Man*; *Melodie Chinoise*; *I've Got Dreams to Remember*.

Collective Personnel: Al Deville, trumpet; Sel-don Powell, George Patterson, Jack Philpot, saxes; Kenyatta, soprano sax, alto sax, flute, vocal; Keith Loving, David Spinozza, Skip Pitts, Jimmy Wood, guitars; Larry Willis, electric piano; Pat Rebillot, George Butcher, piano & organ; Stan Clarke, acoustic & electric bass; Rick Marotta, Billy Cobham, Charles Collins, Ray Lucas, drums; Ralph MacDonald, percussion; Don Belamy, Lallome Washburn, vocals.

Rating: ★★

This is an album of uninspired funk by a man who was at one time one of the most exciting "new thing" saxophonists around. Neither the fire nor the lyricism of Kenyatta's past performances is very much in evidence here; only on *Reflective Silence* does he even have an opportunity to stretch out. Kenyatta himself wrote half of the tunes and most of the arrangements on *Gypsy Man*, and there is a perfunctory quality to his writing and playing that suggests he is deliberately keeping himself under wraps (with the aid and encouragement, one assumes of the producer) in an effort to reach the legendary "wider audience." The result is neither good r&b nor good Robin Kenyatta.

Last Tango was not on the LP when it was first issued, but was inserted when it looked like it might be a hit single. It very well could be—the catchy Gato Barbieri line, set to a

syrupy Eumir Deodato string arrangement and played with much restraint by Kenyatta, probably sounds great on a car radio. The interesting thing is that in the final seconds, as it is fading out, Kenyatta's alto suddenly explodes in a frenzy of what is probably the most impassioned music on the whole album. *Silence* offers the only other glimpse of what might be called the "old" Kenyatta. It's an extended soprano improvisation played over an all-percussion background that cooks nicely in 7/4. His playing alternates short, clipped phrases with long, sinewy lines, and although what emerges is not a notably profound musical statement it has an attractively haunting quality and is a welcome oasis of blowing in a desert of strangely colorless "soul."

There's little to be said for the rest of the album. *Werewolf* and *Melodie* are flute features which are barely distinguishable from run-of-the-mill Herbie Mann. *Seems So Long* and *Dreams*, from the repertoires of Stevie Wonder and Otis Redding respectively, are embarrassing in their drone-like sentimentality. *Train* and *Gypsy Man* are well-crafted but thoroughly superficial funk.

There's a lot of wasted talent on hand, most notably Cobham, Willis and Clarke. There's an occasional guitar or piano solo, but mostly the musicians remain as anonymous as the music. It's all very polished, very safe, and very boring.

It is only because Robin Kenyatta is basically a gifted improviser that *Gypsy Man* has any redeeming moments. It is for the same reason that I find it so damn depressing.

—kepnex

MARIAN McPARTLAND

A DELICATE BALANCE—Halcyon 105: *A Delicate Balance*; *Melancholy Mood*; *More*; *Freedom Jazz Dance*; *Solace*; *El Condor Pasa*; *Jazz Waltz For A Friend*; *Something*; *Britannia Blues*; *God Bless The Child*.

Personnel: Ms. McPartland, acoustic & electric piano; Jay Leonhart, bass; Jimmy Madison, drums.

Rating: ★★★

At the risk of incurring the wrath of women's libbers (and perhaps even of Ms. McPartland), the main weakness in this recording is the "woman's touch." At the same time, taking its cue from the album title, the main thrust of the collection is the delicate balance that is maintained. In that sense, the woman's touch can be considered its only source of strength.

So we have a stalemate: each track is well played and finely manicured; but also devoid of fire and emotion. Result: superior lounge fare, a delightful obligato to conversation, but nevertheless *background* music. It lacks the staying power to keep it out in front, as in a typical club or concert set.

In the process, two positive qualities are obscured: some intelligent melodic ideas by Ms. McPartland, and the restrained swing of bassist Leonhart, who provides the kind of lines that would inspire most other pianists to cook. The best examples of this can be found in *Freedom Jazz Dance*, where Leonhart's *ostinato* goes for naught, and in *Britannia Blues*, which shows the most promise of getting off the ground. But for reasons mentioned earlier, the mission is scrubbed.

The album's best moments come on the more reflective tracks: *Delicate Balance*, *Jazz Waltz*, and above all, *God Bless The Child*. With the exception of that last outstanding interpretation, the atmosphere is so antiseptic, every hair is so neatly in place, that one longs for just a little mud, a little dirt, something gutsy and elemental.

—siders



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THE MOTHERS

THE GRAND WAZOO—Bizarre/Reprise MS 2093; *For Calvin* (and His Next Two Hitch-Hikers); *The Grand Wazoo*; *Cletus Awreetus-Awrightus*; *Eat That Question*; *Blessed Relief*.

Collective Personnel: Sal Marquez, Malcolm McNabb, trumpets; Bill Byers, Ken Shroyer, Ernie Tack, trombones; Mike Altschul, Earl Dumler, Tony (Bat Man) Ortega, Joanne Caldwell McNabb, Johnny Rotella, Fred Jackson, Ernie Watts, Joel Peskin, woodwinds; Frank Zappa, Tony Duran, guitars; Don Preston, mini-moog; George Duke, keyboards; Erroneous, bass; Aynsley Dunbar, drums; Bob Zimmitti, Alan Estes, Zappa, Lee Clement, percussion; Marquez, Duke, Zappa, Janet Neville-Ferguson, "Chunky," vocals.

Rating: ★★ ★★

After a few years of fronting a band that specialized in comedy routines and musical parodies, Frank Zappa last year released an album under his own name called *Waka/Jawaka* that heralded a welcome return to music for music's sake. The Mothers' new album can be seen as a continuation of some of the musical ideas expressed therein, and it strongly indicates two things. First, Zappa remains as inventive and resourceful a composer, arranger and player as ever; and second, he has obviously been listening to a lot of jazz lately.

This is not to say that *The Grand Wazoo* is, strictly speaking, a jazz album. But one need only glance at the personnel to be aware of a jazz influence. In addition to some veteran Mothers, there is a large contingent of West Coast studio pros, particularly on Side 1, which features a big band. Zappa has written some exciting charts for the horns, and they handle them with the skill of musicians who know their work and the elan of musicians who love their work. The writing and playing are consistently uplifting on the title track, a joyful and exuberant shuffle, the highlight of which (for me) is a jaunty trombone solo by Byers, who has been active as a session man and arranger for almost as long as Frank Zappa has been alive.

The other big band track, *For Calvin*, is much more ambitious but vastly less enjoyable. Like much of Zappa's writing, it is a melange of disparate musical elements (an erie vocal, some collective polytonal improvisation, a very bombastic ensemble section with odd time signatures), but although it's possible to be impressed by the intricacy of the writing and the ease with which the musicians pull it all off, it's hard to be at all moved by anything in it. This is not one of Zappa's better works.

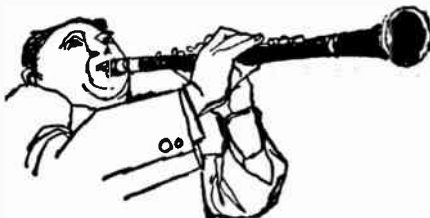
A smaller ensemble is heard on Side 2, with the emphasis on the piano and electric piano of George Duke. His association with Zappa over the past few years has been mutually beneficial, as can be heard most clearly in their interplay on the very substantial *Eat That Question*. Blessed with technique, intelligence and ebullience, Duke comps alertly and takes three very different but equally impressive solos—a sloppily goodnatured one on *Cletus*, a two-fisted one on *Eat*, and a delicately lyrical one on *Blessed Relief*.

The last named cut is a beautiful way to end the album and should be required listening for anyone who still thinks of Zappa's music as "ugly." It is a lovely, lilting jazz waltz, the prettiest of many he has composed, and the solos, by Duke, Zappa (on amplified acoustic guitar with wah-wah pedal), and Marquez (a graceful Freddie Hubbardsque statement),

extend the mood of the melody perfectly. The only thing that mars this track is the occasional interjection of extraneous sounds which seem unrelated to what's going on musically. This, of course, is a Zappa trademark, and there are other places on the album where he uses it well, notably on *Cletus*, a deliberately silly tune given a deliberately silly performance. But *Relief* is a straightforward and attractive tune and doesn't need effects to enhance it. It's as if Zappa, so used to being outrageous, is overly wary of letting something so simple and pretty stand on its own.

A word about Aynsley Dunbar, a rock drummer of unusual skill and taste who adapts his style expertly to the music here. On the title track he drives the ensemble as if he had been born a big-band drummer. And a word, also, to anyone who fears that Zappa has abandoned his penchant for biting satire: the liner notes to *The Grand Wazoo*, which tell the story of the modern music business in the form of a fable of ancient Rome, are a masterpiece.

—keepnews



JOHN SIMON

JOURNEY—Warner Bros. BS 2663; *Living in a Land o' Sunshine*; *Slim Pickins in the Kitchen Door Don't Make It at All*; *Open Up*; *Summertime*; *Vagabond*; *The "Real" Woodstock Rag*; *Poems to Eat*; *Big City Traffic Jam*; *Joy to the World*; *King Lear's Blues* (Cordelia); *Short Visit*.

Personnel: Randy Brecker, trumpet; Dave Bargeron, trombone; Dave Sanborn, alto sax; Terry Eaton, tenor sax; Howard Johnson, baritone sax, bass clarinet, fluegelhorn; Dave Poe, clarinet; Simon, piano, vocal; Amos Garrett, guitar (track 6); Dave Holland or Bill Rich (track 6), bass; Dennis Whitted or Billy Mundi (track 6), drums.

Rating: ★★ ★ ½

John Simon has a voice like someone singing stoned at a party: imprecise, brittle, sincere but abysmal. His music is better, or at least his band is.

Sunshine is a pleasant song with unpleasant singing, but features some active alto by Sanborn. *Pickins* is such a turkey that Simon is almost tolerable; Bargeron is mocking on trombone.

Really, Simon's wit is his saving grace—plus his clever piano playing, as on *Woodstock*. Then again, the band is brilliant.

Poems is the high point of the record. Or rather, what it moves into is. After a languid but amusing Simon vocal, the band evokes *Big City Traffic Jam*, then zooms off with Brecker out front. Holland and Simon solo with considerable zest. Johnson dominating the band riffs with his bellowing *brío*. Simon the sings *Joy*, abominably but (again) with charm.

Simon is mainly a producer (for Simon&Garfunkel. The Band, Seals&Crofts, BS&T and others at one time or another), so the music on *Journey* is presumably what Simon has thought about performing for some time. It's unfortunate his singing is so stinko.

....

—bourne

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MUSIC, INC.

IMPACT — ENJA 2016: *Impact; Brilliant Circles; Truth; Prayer for Peace.*

Personnel: Charles Tolliver, flugelhorn, thumb piano; Stanley Cowell, piano, percussion; Ron Mathewson, bass; Alvin Queen, drums.

Rating: ★★★★★

It would be hard to find a better neo-mainstream (neo-bop, whatever) group than Music, Inc. It's got brilliance, drive, inventiveness, verve and enough adventurousness to give a feel of freshness.

Tolliver, having passed his Freddie Hubbard/Clifford Brown influences, has established a firmly-rooted style with a considerable amount of distinctiveness. He and Cowell *feel* alike, in a way. Their directions, while obviously not the same, are nonetheless beautifully attuned. More than anything else, Tolliver gives the essence of freedom and fire without a feeling of too much looseness.

And Cowell, always a man who mixes the new and old with skill, has developed into a marvelously sensitive backup player and an unusually striking soloist. His lines are built strongly and with taste. McCoy Tyner is perhaps his main influence, though it's certainly not very dominant. Like Tolliver, he's adopted some touches of freedom.

Queen takes care of the action very well and provides a very personal rhythm feel. Mathewson, a Britisher who has worked with John Stevens' Spontaneous Music Ensemble, is unobtrusive, gives more than adequate support and solos inventively.

Recorded in early 1972 in Munich's Club Domicile, the session's spirit apparently was wasted on the rather placid (and not very large) audience.

—smith

TONY WILLIAMS LIFETIME

THE OLD BUM'S RUSH — Polydor PD 5040: *You Make It Easy; What It's About; What'cha Gonna Do Today; Mystic Knights of the Sea; Changing Man; The Boodang; The Old Bum's Rush.*

Personnel: Tillmon Williams, tenor sax; Dave Horowitz, piano, vibes, synthesizer; Webster Lewis, organ, clavichord; Herb Bushler, bass; Williams, drums, vocal; Tequila, vocal, guitar, percussion.

Rating: ★★★

It's like a jazz/rock opera, and judging from the album cover, presumably an autobiographical one. Concept albums are difficult to make and difficult to get comfortable with. After half a dozen plays, I began to get into this one.

The task was made easier by a musician like Webster Lewis, who gives you something firm to hold on to. Horowitz gave this listener a little more trouble. He combines the school of synthesizer playing that says make it sound like a saxophone or an organ with the school that says, "freak out!" Both schools have their points, and Horowitz makes his fusion of styles really work.

Tillmon Williams, Tony's father, is not heard often or at length. His music seems r&b-inspired. Tony has curbed his tendency to play all over the set and is a more economical player today. His singing, though its improving, remains a weak point, so his decision to use Tequila was a wise one. I've heard she's a former Ronette, and I know the Ronettes were something special. So's Tequila.

This album is not for dissecting. It's a whole, and for my own listening pleasure I'd no sooner excerpt one cut from it than I would isolate a movement from a sonata.

Tony Williams fans may learn to accept his new concept, or they may reject it, in which case he'll probably find himself a new set of followers.

—klee

LARRY WILLIS

INNER CRISIS — Groove Merchant GM 514: *Out on the Coast; 153rd Street Theme; Inner Crisis; Bahamian Street Dance; For A Friend; Journey's End.*

Personnel: David Barger, trombone (tracks 1, 4, 6); Harold Vick, soprano (tracks 3 & 6) and tenor sax; Roland Prince, guitar (except track 5); Willis, piano (track 5), electric piano; Eddie Gomez (tracks 1, 4, 6) or Roderick Gaskin, bass; Warren Benbow (tracks 1, 4, 6) or Al Foster, drums.

Rating: ★★★

This is hard bop circa 1973—generally quite listenable but also quite inessential to anybody's record collection. At its best it is somewhat reminiscent of the exuberant albums Art Blakey used to turn out regularly in the '60s, although it lacks the cohesion and powerful solos of Blakey's groups. At its worst it is not far removed from those funky and totally predictable organ-tenor LPs that continue to flood the market.

153rd Street and *Inner* are the low spots of the album. One reason is that someone—I think Prince—is out of tune. Another is that Gaskin and Foster provide a torpid and heavy-handed rhythmic base which fails to light the requisite spark under the soloists. Everyone drags out his funky clichés and reels them off in a lackluster way. *For A Friend*, the only ballad and the only acoustic piano number on the record, comes off better, but Willis—who here as elsewhere seems indebted to Herbie Hancock for most of his ideas on voicing and phrasing—plays in a manner that, although pretty, seems overly glib to me. There is something missing in the way of conviction.

Coast and *Bahamian* are clever compositions given spirited performances. Both are 32-bar tunes with a jazz feel in the bridge and a rock and Calypso feel, respectively, elsewhere. Willis's solos are crisp and lively; I hear, in addition to the pervasive Hancock influence, something of Horace Silver's bluesiness and rhythmic forcefulness. The other soloists, helped greatly by the strong and swinging team of Gomez and Benbow, play energetically if not brilliantly. Prince, a newcomer to me, plays with deftness and intelligence. Barger, a colleague of Willis's in Blood, Sweat & Tears, plays in a style that is almost robust and rhythmic enough to compensate for his lack of anything substantial to say. Vick holds his own.

Journey's End is the closest thing to an adventurous composition on the album, although "fashionably modal" might be a better description. It evokes an attractively dream-like mood without ever wandering too far out. It is marred, however, by the worst fade-out on the LP. (All the tracks but *Friend* fade out much too abruptly, but this one is faded before Willis has even finished his solo—a rather glaring example of shoddy production.)

On balance, there is little to distinguish Willis from a lot of other pianists, or *Inner Crisis* from a lot of other albums. Certainly he has the equipment to develop into a distinctive piano stylist, but he isn't there yet. If I heard this record at a party or on a jukebox I would groove quietly on it, without listening too hard, and not give it a second thought.

—keepnews



VERY OAKLAND

EUBIE BLAKE

1. WILLIE THE LION SMITH. *Memories of You* (from *Music On My Mind*, Saba). Eubie Blake, composer; Smith, piano.

Fine. I couldn't say otherwise. No, not because it's my tune. His bass was always there. The fellers don't play much bass now, you see. He plays chords perfectly. Is that Tatum? No? One thing in there sounded like Willie The Lion Smith.

Willie is 75 now, and he was about 17 or 18 when I first knew him in New York. Skinny! ... looked like he'd had nothin' to eat. And he could play the piano. He played some trick rhythms, if he'd ever seen them written down, he'd have said "Oh, I couldn't play that," but he played them! I'd give him four stars.

2. ART TATUM-BUDDY DE FRANCO. *Memories Of You* (ARS) Eubie Blake, composer; Tatum, piano; De Franco, clarinet.

That one record is going to make me ashamed to play that tune any more! Oh, the changes. It's a shame that the people don't hear the different things—they only *think* they hear. Boy, great. I don't know how I'm going out to play it any more.

I *really* liked that piano player ... and the clarinet player. The clarinet did not cross his changes, he was in the same chords doing variations on the changes that that feller put in there. Beautiful, beautiful! He goes up half a tone, then comes right back the way he went up. That's the right way to do it. Say, for instance, you're in key of F, then you go into F#, then into G, then back to F# and F ... that's the correct way to do it.

I'm pretty sure that the piano was Tatum. Nobody plays quite like him. His left hand is perfect. Now the clarinetist sounded like Benny Goodman to me. Anyway, five stars. I wish there were six I could give it.

3. EARL HINES. *Bye Bye Baby* (from *The Mighty Fatha*, Flying Dutchman). Hines, piano; Richard Davis, bass; Elvin Jones, drums.

That's very good, but I don't know who it is. It's a good rhythmic number; he held his tempo. That's what a lot of players don't do. They start out in tempo and either increase or diminish it. I liked that rhythm section. Who's that on bass? I'd give that four stars.

LF: It's Earl Hines.

EB: Knew him when he was 17. I met him in Pittsburgh. He was playing at a place called Homestead. A feller named Gus Greenley said to me, "You want to hear a guy play piano?" I said yes, so I got in the car with him and went there, and this guy's playing the piano. So I said to him, "What are you doing playing in a place like this?" And he could play just the same then as he does now. He said, "Oh, man, I get \$18 a week." I told him that if he came to New York he'd get \$18 a night, twice that much a night. But he never did come. He went with Jimmy Noone in Chicago, then to the Grand Terrace Hotel—with a big band.

You know that guy's a good showman. He can emcee a show ... he's got a number he plays on one key. You know, nobody should ever play *St. Louis Blues* behind Earl Hines; no band should ever play *St. Louis Blues* behind Noble Sissle's band. When I first heard Earl Hines, he had no drums or nothing with him.

4. DICK HYMAN. *Harlem Strut* (from *Dick Hyman, Piano Solo*, Project 3). James P. Johnson, composer.

You just can't play that way, that's all there is to it! Boy! That's *vivace* ... that's James P. Johnson's composition, but I've never heard it played like that before!

I've never heard *anything* like that; the technique! And that tempo ... that was the speed of *vivace*. That's the fastest possible, but still got the feeling of the tune; you heard the melody all the time. Five stars. I wish I could give it six for technique, dexterity.

5. DUKE ELLINGTON. *In A Sentimental Mood* (from *Piano Reflections*, Capitol). Piano solo, with Butch Ballard, drums; Wendell Marshall, bass.

Very good playing. I don't know who it is, but I know the tune ... Duke Ellington wrote it, but I don't know the name of it.

Some of the arpeggios were a little muddy; I guess on the pedals. You know those three pedals on there? The man didn't put them on there for nothing, you know. He could have saved all that money. If you play something and you've got an arpeggio, that chord is still playing if you hold that pedal down. So that

makes it muddy. Now that wasn't bad, but some of the arpeggios were a little muddy. And that can happen to anybody if they don't understand that pedal. So four stars, because that feller can play.

6. FATS WALLER. *Smashing Thirds* (from *Smashing Thirds*, RCA). Waller, piano, composer.

Tops, tops tops. Fats Waller, wasn't it? You know why I can tell? Solid bass! He plays a solid bass, boy. I knew him when he was a kid. He had on short pants when I first knew him. Fats used to play at the Lincoln Theatre on 135th St. He's the only man made me like the organ, the pipe organ. He used to set that place crazy playing pipe organ.

(Hums) ... he's playing all that stuff with the right hand, but still held the melody in the bass. That's hard to do. When a person knows what's going on, the public hears, but they don't know what's happening. What he was doing ... you hit a note and you want that note sustained, and he's playing counter melody. That's five stars. I wish again I had six for them.

7. OSCAR PETERSON. *Tristeza* (from *Tristeza*, BASF). Sam Jones, bass; Bob Durham, drums.

Well, you talk about a technician, there was a technician. In both hands, that's very intricate to do. He was playing here and here, and I know he can't stretch that far because there's an octave between. So he must have been playing parallel lines with both hands.

Now the tune, it was over my head, so I can't criticize the tune. All I can say is that what he was playing was perfect, but it was kinda over my head, like rock 'n' roll is over my head. I don't knock—I don't knock anything. But I have to give him five stars.

That bass player and the drummer I liked. Now I'm listening to the chords, and it's hard to get the tonic until he stops some place, then I can get the tonic, then I can tell whether the bass is on. Because it was so fast ... he was in tune *each* time, in the chords.

I did rate that, didn't I? Five stars, and I'm rating on my opinion, and my opinion doesn't have to be right, but you asked my opinion and I'm giving it.

blindfold test

by Leonard Feather

There are two remarkable things about the double pocket album on Columbia entitled *The Eighty Six Years of Eubie Blake*. One is that the subject treats us to a unique guided tour through a career that has spanned virtually the entire history of jazz. The second is that the title is four years out of date.

When interviewers flatteringly refer to Blake as 90 years young, he bristles. "No," he says, "I'm 90 years *old* and proud of it."

Never content to lean on his age as a crutch, the amazing Mr. Blake continues to work, travel extensively (without benefit of plane) and even compose new works. One of the latter, *Rhapsody in Ragtime*, was introduced when, a few weeks ago, he took the train to Los Angeles for a recital at the Wilshire Ebell Theatre.

After a busy week of promotional appearances, among them a spot on the Tonight Show, Blake charmed his audience at the theatre with his new *Classical Rag*, his James P. Johnson medley, a highly personalized version of *Mood Indigo*, and of course the early hits that established him as a big man in ASCAP—*I'm Just Wild About Harry* (1921) and *Memories of You* (1930). The former was a product of *Shuffle Along*, the first real black Broadway musical, with words by Eubie's longtime partner Noble Sissle.

For this, his first Blindfold Test, I played mainly records by pianists who, in one way or another, represent the music of his era.

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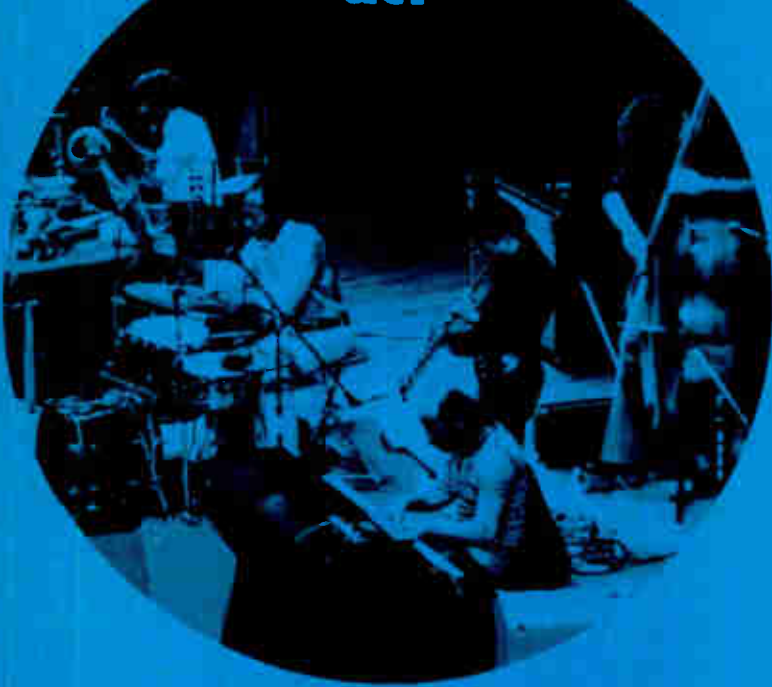
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Weather Report

Guthrie Theater, Minneapolis, Minn.

Personnel: Wayne Shorter, soprano & tenor saxes; Joe Zawinul, keyboards; Miroslav Vitous, acoustic & electric bass; Eric Gravatt, drums; Dom Um Romão, percussion.

The weather in the Guthrie Theater Sunday was near-perfect—warm and sunny, with blue skies, nothing but blue skies.

That's because one of the most brilliant contemporary music groups I've ever heard—a group called Weather Report—gave a truly memorable concert in the Guthrie.

Now I'm going to say it. Weather Report, a five-piece band with roots in jazz but ideas in the universe, gave one of the greatest concerts I've ever heard.

Here is a group that provides music that has humor, joy, beauty, power, inventiveness and boldness in it. Its music is exotic, futuristic, spatial, but it also is jazz if only for one reason—it swings. And as Duke Ellington's tune says, "It don't mean a thing if it ain't got that swing!"

The interplay, the ensemble, the unison playing is brilliant. The musicians' knowledge of and empathy for one another keep the whole thing together.

The concert was everything the Miles Davis appearance at the Guthrie a couple of weeks earlier had promised but did not turn out to be.

Gravatt and Romao provided an almost infinite number of rhythms and tempos, with Romao (whom I find far more interesting than the better known Airta) using a countless number and variety of percussive instruments. No matter which he employed, he always fit perfectly with whatever Gravatt was laying down on his standard set of drums.

The tremendous propulsion of Weather Report is due to its strongly percussive sound. Even Zawinul and Shorter play percussively, thus setting up a powerful rhythm that does not allow the listener to sit entirely still—a

foot, a hand, the head—something has to move to this music.

The dynamics employed were another strong feature. Sometimes a tune would start with Romao playing one of his percussion instruments, such as the "talking drum," on which the head is scrapped from within by a bamboo shaft, giving off a variety of sounds.

Romao walked through the audience with this instrument, and meanwhile, Zawinul began working on the shaker onstage; then Shorter joined in, followed by Gravatt and Vitous, and finally Zawinul moved to his Fender-Rhodes electric piano and the group played together, building and building until the ensemble sound became so powerful one was tempted to stand up and shout *bravo*.

Here is a group that is powerful, but not so loud that it causes any buzzing in one's ears. There is no distortion, no muffling of sounds. Everything is clarity.

In fact, there are times when a totally new instrument is created by the playing in unison of Shorter (on soprano), Zawinul (on electric piano), and Vitous (on amplified, upright bass).

Zawinul, who earned his reputation as a member of Cannonball Adderley's famous quintet and as composer of *Mercy, Mercy, Mercy* and *Country Preacher* for Cannonball and *In a Silent Way* and *Pharoah's Dance* for Miles Davis, played mostly electric piano. But he also played what I believe was a small synthesizer, and at one point, did one of the most sensitive, inspiring things I've ever seen an individual musician do at a concert.

Apparently aware that there was a 90-minute television special on CBS honoring Duke Ellington, Zawinul moved to acoustic piano and played a technically and soulfully unforgettable rendition of *Sophisticated Lady*, one of Duke's most famous compositions. This

drew thunderous applause from the nearly full house.

There were some technical problems with the electric piano which caused a 25-minute intermission, but there still were about two full hours of great music.

To top off a great night, Gravatt had the courtesy to apologize to the audience for the inconvenience. "I hope the music made up for it," he said. The audience, with its sustained applause, told Gravatt that it did indeed.

—bob protzman

Bill Watrous

Continental Restaurant, Fairfield, Conn.

Personnel: Danny Stiles, trumpet, fluegelhorn; Watrous, trombone; Roland Hanna, piano; Milt Hinton, bass; Bobby Rosengarden, drums.

The Continental is a busy restaurant serving excellent food, and on Friday nights, top drawer jazz acts. The Watrous group filled the bill nicely, cooking on occasion and at all times performing at a high level of competence and enthusiasm.

It was the anticipation of this type of evening that got me out of the house and on to 70 miles of rain-and-windswept highway. I wasn't disappointed. Watrous is one of the busier New York musicians, as comfortable in the studios as he is on the jazz bandstand. He can shout like Bill Harris, swing like Kai and J. J., and play it pretty in the busy-slide style of Urbie Green. At times, one is tempted to check his horn for valves.

The opener was a loose-jointed rendering of *Blue Lou* with the leader's horn featured, a few well-crafted choruses by Stiles in between. The tempo came up for a spirited reading of *Billie's Bounce*, reminding one of the vast treasury of fun tunes still available from the Halcyon days of bop. In fact, Watrous shows a fulsome affection for the bop idiom, having written a tune titled *Just Fiends* which has one of the prettiest lines I've heard since *Donna Lee*. *Don't Get Around Much Anymore* was explored thoroughly by both horns, a brace of solid walking choruses by Milt (The Judge) Hinton and some spirited four-bar breaks by Rosengarden.

At this point, the weather-delayed Roland Hanna arrived to the accompaniment of raucous comments about the "late Roland Hanna" and *For He's a Jolly Good Fellow*. He quickly stifled all criticism with a typically beautiful rendition of *On Green Dolphin Street*. The horns laid out completely, as well as they might—Hanna's startling technique silenced even the clanking cutlery and the dinner gabble.

The next tune, *I Can't Get Started*, was a Stiles feature, taken at a soulful tempo and revealing Danny as an artist with a sensitivity so far rather effectively hidden on the Dick Cavett Show (and earlier with the Mort Lindsey TV group). *Blue Room* followed, with the aura of Kai Winding's wonderful trombone quartet of the '50s lurking benignly in the shadows. *There Is No Greater Love* had Hanna in command once again, followed by Stiles on fluegelhorn and Watrous blowing pretty. On *In a Mellotone*, Stiles' Clark Terry-flavored fluegelhorn was heard on the first solo choruses, Hanna (unaccompanied) in the middle three. Watrous closed it out in extremely funky fashion.

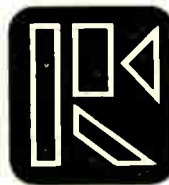
The well-dressed and obviously well-heeled crowd contained the standard klutz who kept demanding *Royal Garden Blues*. A bit of a humorist, Watrous (sporting a self-styled "Prince Violent" hairdo) replied by announcing the next tune as *Lester Leaps In*. "How-

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ever," he added. "if you turn your back and put your napkin over your head, it will sound just like *Royal Garden Blues*." Taken at a raging tempo, it didn't, and Stiles did some of his most inspired trumpet work here, while Bobby Rosengarden blew his famous "whistle break" and drummed up an insane storm.

Taking a Chance On Love, with Hanna into his Tatum bag, released the tension a bit, and then it was into a swinging, relaxed *When Lights Are Low* and the previously noted Watrous piece, *Just Friends*. By the time Bill announced *Royal Garden*, our trad friend had already split—in search of the Central Plaza, no doubt.

Continental owner Bill Ratzenberger, a former professional trumpeter and present maker of mouthpieces, is apparently doing well with his Friday things, using such talent as Maxine Sullivan, Marian McPartland, Clark Terry, Buddy Morrow and Wild Bill Davison, among others. The place is a commodious L-shaped building seating more than 200 and there were no empty tables, weather or not.

—al fisher

Gene Ammons-Lockjaw Davis—James Moody

The Jazz Showcase, Chicago, Ill.

Personnel: Ammons, Davis, tenor saxes, Moody, tenor/alto saxes, flute, Willie Pickens, piano, Reggie Wil- is bass, Wilbur Campbell, drums.

The Showcase, rapidly establishing itself as Chicago's No. 1 jazz spot, scored another hit with this rare gathering of tenor giants. The three-way Sunday afternoon jam was made possible by borrowing Moody from the London House. With their lips probably still sore from a hard-blowing Saturday night, the musicians were greeted by a full house.

First up was a medium-fast *Love For Sale*, with three tenors doing a little improvised counterpoint. Ammons took the first ride, hitting hard with eight-notes, long phrases, and good lines. Moody then burst in with lightning 16th and 32nd note-lines that never stopped flowing. (Moody has the most technique of the three.) Lockjaw, master of the put-on, started in a lush ballad style, becoming more intense as he went along, and eventually launched a series of short, sporadic phrases resulting in interplay with Pickens, who filled in on the tenor's rests. By the end of the solo, Davis was wailing away in a raunchy illinois Jacquet style.

After the collective opener, each hornman chose a feature. Ammons did a ballad, showing off his full, solidly controlled tone for the first time. Moody brought out alto and flute on *Moody's Blues* and was more impressive on the latter. Lockjaw offered a medium-tempo *Girl from Ipanema* with not a trace of Stan Getz. Again, he built his solo from easy-going opening to frenzied climax.

As the three giants were preparing for their final jam, Moody broke into a comedy vocal, singing *Bonnie from Heaven* in a terrible falsetto. The audience loved it.

For a closer, the group did a rocking, socking, *C-Jam Blues*—a copout, but including some good blowing.

Wilbur Campbell's accents resemble popcorn popping at high speed. An excellent musician, far too little known outside Chicago, he worked well with the driving bass of Willis.

At one point during the set, Moody commented that he appreciated the warm applause "because it makes an old man feel good." A member of the audience summed up the playing of the three veterans when he yelled out, "You're not gettin' older, you're gettin' better!"

—bob wallick



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MANGIONE

Continued from page 19

cm: Well, I went through a very long period of being narrow, musically. There was only one musical direction that I would allow myself to be exposed to and I was very indignant about other musical forms. Then, just by accident, I happened onto Don Potter, an excellent guitar player/singer in Rochester. It seems ridiculous, but it was the first time I saw the power of the human voice. I began to listen to him and then sitting in which opened up a whole new direction or kind of music that was happening. I suddenly realized what I was doing by shutting myself off. I started listening, for example, to an orchestra and enjoying it for what it was not by comparing it to anything or labeling it.

db: What about jazz?

cm: To me, words like jazz, classical, rock don't exist. I try not to use them because people have preconceived ideas and I did it for such a long time. When somebody said music to me, damn, I'd be willing to war with them if there wasn't a specific brand of so-called, "jazz." Are you talking about Louis Armstrong? About Ornette Coleman? Are you talking about Duke Ellington or about Chick Corea? They are all such an extreme variety that it's like spaghetti sauce. You get 20 Italian mothers to cook a sauce and each sauce is going to taste different. However, you can have a good time with all of them. The same thing goes with all those so-called labels. I guess it's a matter of making it easier for people to talk about something if it's labeled. If they can refer to it as rock or as jazz, then people can relate to it. But, I find you can scare away more people than you can attract by putting labels on things. For example, if you say "black" to somebody or to (I'm sorry to say) about 60% of Americans today, they are going to swallow uncomfortably 'til they find out exactly what you're talking about because of their preconceived ideas about what that implies. The same thing applies to music. If someone had a bad taste which was either poor quality, bad direction, or any number of circumstances but since somebody labeled it classical, jazz, rock, etc., the next time they see the word they're going to be turned off.

I believe people are capable of accepting music that's good and enjoying it. The main thing is not to scare them away by telling them or trying to tell them what it is. Let them hear it and let them decide what they want to call it. People can call my music anything they want to call it.

db: Was it difficult trying to establish an identity of your own?

cm: I think musicians are a lot of times their biggest enemies because they can get very negative about something very close to them, really very close and it's scary. We've had great problems with our identity. Our first two albums were with orchestras so when we pull up to play at a place and the sign says Chuck Mangione Quartet people don't want to read the Quartet part. Chuck Mangione? Oh yeah, he's coming with his station wagon and 64 people. We had a hard time selling the Quartet to clubs until we had a couple of albums that gave them an idea of where we were.

db: How do you see your part or role as a leader?

cm: I think one of the most important things, from a leader's point of view is the ability to let musicians be free and creative within a certain musical concept. I write some things out which are really very specific. This is the way they should be played! Yet, many of the things we do have developed the arrangement and the directions change drastically the more we play it. We might do something spontaneously that knocks us out to the point where we grab on to it and add that too as part of the

arrangement.

I think, again as a leader, you must have respect for the musicians you work with and make them aware of this freedom they have and that you want them to add and to explore. Sometimes it's gotten beyond the point where it should go and I'll pull it back a little bit or say, "Let's hang on to this, or, this is really where it should be." Also, the leader should have confidence in the musicians and the feeling that they respect him and his music enough so that working with the concept is good for everyone.

db: Did you feel that way when you were hip?

cm: When I was into that direction there weren't any of those kinds of feelings because I never thought about the music. I would write a song and then I would try to tell this guy to play it this way or that it should be in the style of a musical vein. It took a long time to begin to really think about the music. It's a strange thing to say but I think it's the leader's biggest job to be able to listen to his own music, group or whatever, objectively without examining every note with a microscope. I think most individual players are much too severe on themselves although they should always strive to be their best. I stopped a long time ago living with every note that I played four hours previously. Some nights are really spectacular and other nights aren't, but it's gone. If it's great or not, it's still gone. I think players can get really very negative and really down about their capabilities and how they are sounding. It might not be their best but at least it was an honest effort and was done with a positive feeling and approach.

db: I have the feeling classical music as it exists is drowning itself. They play season after season, which is getting shorter and shorter, playing either the same symphony or the same symphony as written by someone else. It's like they are beating it to death by not extending it, but I felt you did extend it in *Friends in Love and Together*.

cm: I think in a lot of cases orchestras are looking forward to the day when they will be subsidized to the point and supported like museums so then they can become sources of history or something rather than being a vital, working organization. Now, I'm not saying the music I wrote is supposed to be earth-shattering or that unique, but what I feel it does do is to expose the orchestra to another audience they wouldn't be getting at. I can't believe people would walk in and see 60 musicians from a symphony orchestra playing hell out of something, and not go back to see where they are at when they are there by themselves.

db: Are you still teaching?

cm: I'm no longer on the faculty at Eastman School. I left in the Fall.

db: Was that because you wanted to do other things, or...

cm: Well, actually, the situation was one in which I was looking for some respect for the position I was holding. I was Director of the Jazz Ensemble and I considered it a major ensemble and I'm sure a lot of students there did as well. When I started four years ago, there was one ensemble. When I left, there were three big bands, a studio orchestra, arranging and improvisation classes. The jazz ensemble was pulling 3,500 people into the Eastman Theater when it performed. My motivation for going there and teaching in the first place was to get music happening that wasn't happening when I was a student. Again, opening up and letting all kinds of things happen that should happen in an education situation. Education shouldn't be a one directional thing. It should be a place where people should try things and not become rigid and professional immediately.

After four years my salary averaged out after taxes to about what someone would get on unemployment insurance. My relationship with the director was such that on one occasion he said, "I can offer you a salary increase equivalent to one pack of cigarettes a day — take it or leave it!"

db: Do you think the school was trying to get you to stop what you were doing, or, where they just afraid of something new?

cm: It was a constant fight at Eastman to accomplish anything, no matter what it was. In my particular case, it was a harder fight because administrations are very reluctant to give the authority that goes with teaching music which talks about freedom within itself, among other things as well. Since they couldn't evaluate it; they couldn't tell whether the guy was really capable so how do they judge what he's doing. How much rope are they going to give him because of all the connotations that supposedly go down with this kind of music? We had gone beyond all that and were to the point where they showed enthusiasm for what had happened and had been accomplished. At the same time they were reluctant to commit themselves. Most people got a contract every year, I'd get something in August and was told, "school starts in three weeks, sign this." There was a change in administration and I felt if I was going to make the kind of commitment that I was ready to make for the school, then I wanted the same kind of commitment from them. I felt that a title should be commensurate with anybody else who had a major ensemble. I felt the jazz ensemble, and the person standing in front of it, should be as respected as the other major ensembles. So, I was looking for the title of associate professor and the reason for wanting that particular title was not only the respect but it was the only title that had had any tenure at this school. I was told if I had walked in off the street with my credentials that I probably could have been a full professor. But because I had been dragged over the coals and had started as an instructor after three years, the next step was assistant professor. Well, when I went there to make something happen I wasn't interested in any rules, and nobody was standing by with the rule book, when I was being paid for a part-time job when I was actually doing a full-time job. But, they were not receptive to making a commitment saying, "it was against their policy." So, I just said, "Well, I can't handle it."

db: Are you glad it didn't happen?

cm: Yeah, I'm glad in the sense that if this was the feeling from all administrations, if that was the feeling about what I was doing, then I didn't want them. More important, I was fighting for whoever had the position after me they could also have the respect and salary. And not have to give themselves away to do something that they believed in.

db: Do you feel the kids are being motivated in the educational system?

cm: Yes, sometimes. We did a concert in Williamsville, NY, with a high school orchestra playing music from *Friends in Love and Together*. This band played the hell out of the music. Why? Because there's a director there who is challenging and motivating the kids to do something. I really believe that 80% of today's teachers are teaching because it's the alternative for what they originally wanted to do. They put in their hours and go home at the end of the week, therefore, motivation suffers.

We used the school's chorus and did some of the things in the orchestra and, for me, it was one of the most rewarding musical experiences. Because these kids were not just trying to make music; they really worked hard to make it happen. It's a great

Continued on page 38

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Here are a few examples from the book.

PART I

KEY TO THE BOOK

This book should be practiced at a slow tempo, at first. Then, when it becomes easier, bring the tempo up, little by little. Everything in the book is in 4/4, so the 4/4 time signature at the start of each exercise has been eliminated.

At the beginning of each exercise each line is marked for easy identification.



Legend: Cym = Ride Cymbal or Hi-Hat Cymbals
(Either can be used... it is up to you, unless specified.)
SD = Snare Drum
BD = Bass Drum

At the end of each exercise is a repeat sign :|| which means repeat once; therefore, some exercises will be played at least eight times. The more you play the exercise, the better you'll get it.

Now let's go to the note values which are used in this book!

Note Type:	Length of Beats:	How to count:
Quarter Notes*.....	= 1 Beat	1 2 3 4
Eighth Notes*.....	= 1/2 Beat	1 & 2 & 3 & 4 &
Sixteenth Notes.....	= 1/4 Beat	1 e a 2 e & a 3 e & a 4 e & a
Thirty-second Notes...	= 1/8 Beat	No counting system; just "feel it" against the sixteenth note count.

Eighth notes are twice as fast as quarters.
Sixteenth notes are twice as fast as eighths.
Thirty-second notes are twice as fast as sixteenths—that is how you feel thirty-seconds instead of counting them. All rest values are the same and will be explained as we go along.

*Part II deals with eighth notes on the Cymbal while quarter and eighth notes are being played between hand and foot. Part II is the elementary part of the book.

Starting at the end of Part III, is a 12 bar exercise. This exercise takes the rhythms learned and puts them together as a collage of rhythms to help you get the feel of playing these rhythms side by side. You'll find such exercises at the end of each part.

All the exercises in this book should, if possible, be played at the drum set. Doing it this way, you will get the right feel of the rhythms and the correct balance needed for tonal separation.

PART II

QUARTER NOTES

1.

2.

3.

4. Cym SD BD

5. Cym SD BD

PART IV SIXTEENTH NOTE RHYTHMS

This next part is with 16th notes. Sixteenth notes are very important because they too are used an awful lot throughout rock and roll. The count for a set of 16th notes is $\frac{1}{16}$. Each set of four 16ths is equal to one quarter note. This is the relationship.

1 2 3 4

1 e & a 2 e & a 3 e & a 4 e & a

Also used are 16th note rests which look like this: $\frac{1}{16}$. Sixteenth note rests get 1/4 of one beat. Example: $\frac{1}{16}$. The first note in the rhythm figure has been left out. The other three notes are in so you only hit the last three notes of the figure. A rest can be anywhere on the figure—or take instead of two sixteenth rests, one eighth rest. It's just like mathematics. As long as it comes out to four beats.

Also used is a dot. A dot takes half the value of the note preceding it. Example: $\frac{1}{16}$. This is called a dotted eighth and sixteenth—the dot gets half the value of the 8th note which makes it a 16th, therefore, the 8th note has two 16ths in it ($2/16 = 1/8$). With one 16th for the dot and the last 16th for the note, this adds up to four 16th notes which equals one beat. It all works out mathematically. The count for a dotted 8th + 16th is $\frac{1}{16}$ or 1 a. This rhythm is played with a bounce feeling.

Another figure, used in this part, is $\frac{1}{16}$. This is a syncopated rhythm. It is played on the counts of 1 e, rest on the & and hit on the a.

1. Cym SD BD

2. Cym SD BD

3. Cym SD BD

4. Cym SD BD

5. Cym SD BD

6. Cym SD BD

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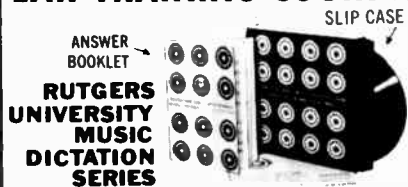
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A group of 14 music dealers and five music wholesalers in Santa Clara County of Calif. (in and around San Jose) have formed an organization—cryptically called S C M² A—to promote “all types of participatory music in the county community.” The group works closely with music educators to try and help in areas of serious weaknesses. One problem discovered was the lack of jazz education in the county schools—so a “Jazz Faire” was organized at nearby DeAnza College directed by **Herb Patnoe** who also participated in the clinics with **Dwight Cannon** of San Jose State Co. and **Joe Davis** of West Valley State C. 17 jr./sr. HS jazz groups participated with the Borel Middle School Jazz Band, **Robin Crest**, dir., concertizing during the lunch break, and an evening concert by **Gary Burton** with the DeAnza C. Jazz Ensemble.

The secretary of the group, **Mackay Yoshimura**, says: “... we are not sitting by waiting for a ‘Chicago Crisis’ to happen here. We think that music education problems must be solved on a local level by local concerned people. We aim to make music education ‘worth saving’ in our community.”

Four black college jazz bands will compete for \$25,000 in prize money and pay tribute to **Duke Ellington** in the 2nd annual Braniff Battle of the Bands, May 12, at Texas Stadium, Dallas. Competing will be bands from Texas Southern U., Kentucky State U., Mississippi Valley College, and U. of Arkansas-Pine Bluff. First prize is \$10,000, second prize is \$7,000, and the two other bands each receive \$1,000. No one loses. Grambling College, 1972 champion, will perform as honor band.

“Jazz—A Summer Encounter” at Wichita State U. is a series of four, one week (for credit) sessions coordinated and directed by **Dr. J.C. Combs**. The guest faculty includes **Rev. George Wiskirchen** (jazz/stage band concepts), June 11-15; **Phil Wilson** (jazz improvisation and arranging), June 25-29; **Thad Jones** (jazz concepts and performance), July 16-20;

Donald Erb (application of creative insight to current music teaching and performance problems), July 23-27; **Charles Suber** (music education and “Future Shock”), July 18.

The First International Tuba Symposium-Workshop, May 22-26, Indiana U. (Bloomington), will include an impressive number of panelists/performers, among them: **Joe Tarto**, **Philip Catelinet**, **Merle Evans**, **Singleton Palmer**, **Fred Pfaff**, **William Barber**, **Don Butterfield**, **Bill Rose**, **Abe Torchinsky**, **John Swallow**, **Bob Tucci**, **Gunther Schuller**, **Tom Beversdorf**, **Alec Wilder**, **Roger Bobo**, **John Lewis**, **Vincent Persichetti**, **David Baker**, **Howard Johnson**, **Red Calendar**, **Rich Matteson**, **Ed Sauter**, **Gil Evans**, **Manny Albam**, and **Valclav Nelhybel**. **Harvey Phillips** is the organizer of the event.

“The String Approach To Jazz” and “String Pedagogy” were the principal sessions at the String Workshop, April 27-28 at Roosevelt U. (Chicago). **David Baker** and **Paul Rolland** were the clinicians in the program sponsored by the Ill. unit of the American String Teachers Association.

The 1973 Jazz Institute at the U. of Bridgeport (Conn.), **Neil Slater**, dir., was held April 28. The clinicians, in addition to Slater, were **Danny Stiles**, tp; **Ken Fears**, reeds; **Sal Salvadore**, g; **Joe Corsello**, d; **Rick Petrone**, b; and **Fred Snyder**, tb... The 1st annual Kerrville (Texas) Ragtime Festival will be held July 2-4. It will feature a competition for the “Texas Ragtime Champion”... **Rolling Meadows HS** (Ill.) has booked **Buddy Rich** and Band for May 14 in the third of a series of jazz concerts. The first was **Maynard Ferguson** and Band, the second was **Frank Rosolino** in a clinic-concert... **Phil Rizzo** has been appointed by Lakeland Community Co. (Mentor, Oh.) to teach special classes in Jazz History, Composition, Performance and Arranging. **John Vitale**, Chairman of the Humanities Dept., hopes that a new era in jazz education for Lake County will result from the Rizzo seminars, the first to be offered at Lakeland.

AD LIB

(continued from page 13)

through Saturday at the Tiger Lounge, 214 W. 116th St. George Coleman, Dave Hubbard, Bobby Forrester and Jual Curtis (subbing for Richie Goldberg) are the usual incumbents. Thursdays are jams, and Shirley Scott sat in not long ago. . . . Donald Byrd's Sextet, Machito's band, La Lupe, Gil Noble and others entertained at the Apollo at midnight on April 13 to benefit the Collective Black Artists. . . . Trumpeter Bill Hardman's quartet was at the Blue Coronet. . . . Drummer Walter Bolden's group at The Cellar has Harold Mabern and Wilbur Little aboard. . . . Horace Silver was at Mikell's April 12-14. . . . Some interesting bands have been rehearsing at the Jazz Museum: Ron Roullier's 17-piecer, the Aaron Sachs Big Band, Joel Kaye's 25-piece Neophonic bunch, and trumpeter Lew Gluckin's Octet. The Sunday afternoon-early evening tap dance and jam session continue to draw big crowds. . . . Tiger (that's our own Joe Klee) and the Ragtime Bandits did a Jazz Vespers April 15. . . . Cecil and Caryl Payne, with Lloyd Mayers, Roland Prince, Reggie Workman and Billy Higgins, performed at the Billie Holiday Theater (1368 Fulton St., Bklyn.) April 5. Also at that increasingly busy spot: Leon Thomas, Betty Carter with the Danny Mixon Trio, and Bill Hardman's Brass Ensemble. . . . Mike Longo manned the keyboard at Bradley's in April. . . . Jimmy Raney was in town, but did not materialize at Top of the Gate, unfortunately. However, Ahmad Jamal did all of April there. . . . Singer Stella Marrs, back in town after a successful Las Vegas stay, did Mondays in April at Jimmy Weston's backed by Harold Mabern, Carline Ray and Louis Hayes. She began an indefinite weekend stay at Wells' April 13, singing with drummer Bill English's house band (Richard Wyands; Victor Sproles). . . . Bassist Lyn Christie, who's now also playing synthesizer; pianist David Lahm, and trumpeter Randy Brecker plus guests began doing Sundays at Coventry (Queens Blvd. at 47th St.) April 9. . . . Harry Sweets Edison was in as Redd Fox's musical director for an April 17-22 stint at Westbury. . . . Taj Mahal did a solo concert at Manhattan Center April 7. . . . Guitarist Roy Buchanan was at Academy of Music April 14. . . . The Allman Bros. did the Nassau Coliseum April 30. . . . Stan Rubin, the clarinetist who gained fame playing the Prince Rainier-Grace Kelly wedding, was back in business, with a dance band featuring his Tiger-town Five as a band-within-a-band, at the Riverboat in April. . . . At Northport H.S. in Long Island, a lecture-concert of Afro-American music put together by Sam Jacobs (alto sax, flute, drums, vocal) featured Mike Ridley, trumpet; Charlie Brown, tenor sax; George Benson, guitar; Bill Salter, bass; Phil Young, drums, percussion, and Steve Kroons, percussion.

Los Angeles: In spring a musician's fancy turns to thoughts of joining. So Joe Pass joined Oscar Peterson's new trio on a semi-permanent basis. Herb Ellis (himself an alumnus of a Peterson combo), Pass calls the change his "first challenge since Shearing. . . ." Multi-horned Murray McEachern joined Duke Ellington's band for what he hopes will be a permanent thing. McEachern will be the much-needed third trombone. . . . and Bill Berry joined Duke in Seattle for two nights

when Cootie Williams became ill and Money Johnson's mother died. For Berry, it was strictly temporary, and he had Ray Triscari sub for him on the Merv Griffin Show. . . . Donald Byrd spent two weeks at the Light-house, followed by the Modern Jazz Quartet, due to close May 27. . . . Diamante's line-up included Don Ellis' big band followed by the Kai Winding-Frank Rosolino Quintet, the Richie Kamuca Quintet and Mundell Lowe's new Quintet. . . . At Concerts By The Sea, Anita O'Day followed Les McCann for one week and Cannonball Adderley came in after Miss O'Day. He will close May 20th. . . . Sharing the stage of the Shrine with Miles Davis and Nina Simone was a local sextet called Ujima, featuring trumpeter Oscar Bra-sher. . . . Eubie Blake carried on like a pianist half his age during his one-night concert at the Wilshire Ebell Theatre. Sharing the evening with Blake were Johnny Guarneri and Dick Zimmerman, one of the promoters of the affair. . . . Highlights of Donte's April calendar included combos led by Bud Shank, Willie Bobo, Phil Woods, Clark Terry, and Jimmy Stewart. Ruth Davis, Anita O'Day and Clea Bradford took care of the vocalizing, with Marty Harris' trio backing Clea and Anita. Sundays belonged to Super Sax, except for one featuring a big band co-led by a pair of Dons: Menza and Piestrup. Chuck Mangione is due to make his Donte's debut during the first week in May. . . . Angelo and his group departed for a 25-day Japanese tour with Sergio Mendes shortly after they played Donte's. Angelo sings and plays piano; Lee Ritenour, guitar; Bill Dickerson, bass; Nick Ceroli, drums. That was the Donte's line-up. Bart Hall replaced Ceroli for the Japanese tour. . . . Marty Harris recently finished a month's worth of backing at the Meat Rack with Tom Azarello, bass; John Dentz, drums. When Dentz joined Kenny Burrell for a tour, Frank Severino took over for the backing of Clea Bradford and Anita O'Day at Donte's. Harris, who is Diana Ross' regular accompanist, will be with her when she opens in Las Vegas early summer. . . . Talking about singers, Maxine Weldon enjoyed two recent bookings at the etc., only about two weeks apart. . . . Lorez Alexandria was another "returnee" going back into the Ding-A-Ling with Jack Wilson's trio for four nights. . . . Sandy Miller exercised her vocal chops at Sherry's on the Strip for one night backed by Lanny Hartley, piano; Bill Upchurch, bass; Hal Mason, drums; and guitarist Arthur Adams sitting in on guitar. . . . Sam Fletcher returned to the Parisian Room following a short engagement by T-Bone Walker. James Moody followed and will close May 20. . . . Erroll Garner did a pair of benefit concerts for St. Luke's Hospital of Phoenix at Civic Plaza in Phoenix. . . . Walter Bishop, Jr., fronted a sextet for a brief gig at the Light-house: Ronnie Laws, reeds; Woody Murray, vibes; Bishop, piano; Gerald Brown, bass; Bakin Hassan, drums; Charles Weaver, congas and bongos. . . . Clare Fischer brought his organ quintet into the Ice House, in Pasadena, for a one-night. Personnel: Pete Christlieb, Gary Foster, reeds; Fischer on his new \$11,000 Yamaha EX-42 electric organ; Jim Hughaart, bass; and Larry Bunker, drums. The concert was recorded live. . . . The Hancock Park concert schedule (formerly at Pilgrimage Theatre) has Louis Bellson listed for May 20; and a duo concert for May 27: D'Vaughn Pershing's quartet and Tommy Gu-mina's quintet. . . . Tommy Vig, who recently

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received his first feature film-scoring assignment (a horror flick called "Terror Circus") scored the film using Bud Brisbois, trumpet and flugelhorn; Dave Wells, baritone horn; ira Schulman, reeds; Elek Bacsik, violoncello (it's one octave lower than a violin); Carol Kaye, electric bass; Joe Porcaro, percussion; Claude Spengler, synthesizer . . . Don Ellis' band, after playing the Great American Music Hall, in San Francisco, did a couple of campus dates: Mt. San Antonio College, in Walnut; and College of the Sequoias, in Visalia . . . Roger Kellaway is scheduled to perform his "Sound Excursion" June 3 as the Ojai Festival comes to a finale with a jazz and classics program . . . If you saw a group called Silver Cloud recently on "The Midnight Special," that is Chris Mancini's group. He's the 21-year-old son of Hank Mancini. The younger Mancini composed and performed the official United States entry at last year's Rio Song Festival . . . Frank Rosolino has been on a series of clinics and concerts at colleges across the country recently, sponsored by Conn Musical Instruments.—and he's been signed to appear at Dick Gibson's "jazz party" in Colorado Springs in September . . . Eubie Blake was a guest lecturer at the University of California at Riverside, where Leonard Feather is conducting his "History of Jazz" course through June 7. The class has some 250 students . . . "Oldies but Goodies" dominated two recent rock spectacles: at the Swing

Auditorium in San Bernardino, and at the Forum, in Inglewood, on the following night. "A Story of Rock and Roll" featured Bill Haley and the Comets, Danny and the Juniors, Lloyd Price, Chubby Checker, and the Crystals. Among the door prizes at those concerts: a 1950 Nash, and a jar of Pomade . . . At the Hollywood Palladium "The Shoer of Stars" offered: The Chantels, the Platters, Big Joe Turner, the Penguins, the Olympics, the Del-Vikings, and no prizes . . . Among the other one nighter highlights: the Crusaders at Santa Monica Civic; John Mayall, same auditorium; James Brown at the Los Angeles Sports Arena; Sha Na Na at the Long Beach Auditorium; Humble Pie at the Forum; and Stevie Wonder at the Shrine Auditorium.

Chicago: Art Blakey and his latest edition of the Jazz Messengers opened at the Jazz Showcase April 4, with Woody Shaw, trumpet; Steve Turre, trombone; Carter Jefferson, saxophone; Cedar Walton, piano; Mickey Bass, bass. Showcase producer Joe Segal announced a special Easter Sunday program, uniting McCoy Tyner and Yusef Lateef in concert at Prudential Auditorium. Showcase attractions include Horace Silver, Gary Burton, Dizzy Gillespie, and Jack McDuff in May . . . George Shearing brought his quintet to the London House for the umpteenth time April 3-29. The pianist's Chicago area fans don't

seem to tire of his crisp if somewhat mechanical stylings. With him: Warren Chiasson, vibes; Ron Anthony, guitar; Andy Simpkins, bass, and Chicago's own Rusty Jones, drums . . . Count Basie did a one-nighter at the London House North in Highland Park March 27, drawing an overflow crowd for both shows. Personnel was Pete Minger, Waymon Reed, Sonny Cohn, Steve Furtado, trumpets; Mel Wanzo, Frank Hooks, Bill Hughes, Henry Coker, trombones; Bobby Plater, Curtis Peagler, Eric Dixon, Johnny Board, John Williams, reeds; and Freddie Green, Norman Keenan and Sonny Payne, rhythm. The management will follow up with other big band bookings; virtually set are Buddy Rich and Stan Kenton, with Duke Ellington also being sought. Basie returned to town May 11 and 12 for concerts with Tony Bennett at the Auditorium Theater, and will be back again in early June for a double bill with Ella Fitzgerald at the Mill Run Theater, where Lena Horne joins Billy Eckstine for six days starting May 22. Ellington brought his band to the Shearnton-Waukegan Motor Inn April 2 for two shows . . . Trumpeter Clyde McCoy followed the Dukes of Dixieland's highly successful two months at Flaming Sally's (in the Sheraton Blackstone) for four weeks starting April 11. The Sugar Blues man had Richard Rainey, trombone; Edwin Reed, clarinet; Johnny Del, piano; Buddy Apfel, tuba, and Bob Stone, drums . . . Another veteran, trombonist Pee Wee Hunt, with Roger Niven on drums, played a Sunday concert at the Big Horn, traditional mecca in northwest Iowa. Some Big Horn regulars, trumpeter Nappy Trotter, trombonist Jim Beebe, washboarder Mike Schwimmer, and drummer Wayne Jones (whose crafty prose graces the review pages of this magazine frequently) can be heard in sparkling form on a recent LP by the Al Capone Memorial Jazz Band (Long Grove LS-1). Chicago jazz historian John Steiner joins in the fun with some appropriate words on the back cover . . . Speaking of Mike Schwimmer: he's brought a new jazz program to Chicago airwaves via station WLTD in Evanston. Broadcasting Monday through Friday from 4 to 6:30 p.m., Mike is virtually the only radio personality in town concentrating on traditional and mainstream jazz. WLTD has attracted nationwide attention with its unique programming, which caters to collectors and fans of radio nostalgia and classic jazz and pop music. Schwimmer's show is a valuable addition.

New Jersey: At Gulliver's in West Paterson, Chico Hamilton, the J.P.J. Quartet, Joe Morello's foursome, and Roland Hanna (with Eddie Daniels and Deedee Bridgewater) made April weekends swing. Guitar night is still a feature here on Mondays. Lenny Argeese, Bob De Vos, Ronnie Glick and Roy Cumming did their thing April 9. Bucky Pizzarelli was in April 16; Vic Cenicola and Jack Lewis followed, and Harry Leahy and Ron Naspo ended the month . . . Organist-singer Bu Pleasant continues at Kid McCoy's in Clifton, Thursday through Sunday . . . At Richard's Lounge in Lakewood, Friday through Sunday action in April featured Pete Yellin (with John Abercrombie and Clint Houston), Barry Miles (with Frank Tusa and Bob Moses), Steve Kuhn (with Clint Houston, Sue Evans, and Bruce Dittmas), and Richie Bierach (with Tusa, Jeff Williams, and, if available, Dave Liebman. Dee Holland

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is there every Tuesday: JoAnn Bracheen Weds. and Thursday . . . The Capitol in Passaic had Edgar Winter (April 13), Stevie Wonder and Paul Butterfield's Better Days (April 26) and Mahavishnu (April 27) . . . Two Generations of Bruceks was presented at Fairleigh Dickinson Univ. May 5 . . . Merrill's Marauders are at Emmett's in Jamesburg each Sunday night . . . Trumpeter and valve trombonist Sol Fischer's Jazz Quintet (Harry Leahy, guitar; Lou Argese, piano; Harold Slapin, bass; Herbie Fischer, drums) plays Thursdays at the Cove in Rozelle Park and has also been appearing at area colleges.

Dallas: The 20th anniversary of Sunday afternoon jazz sessions at Woodman Auditorium was observed during the entire month of April, culminating Easter Sunday with the Dallas Jazz Club's "Double Dose of Jazz" concert. Feature were Red Garland and his quintet from the Arandas Club, the Jazz Hustlers, featuring James Clay, trumpeter Willie T. Albert and vocalist Ruby Wilson . . . Drummer Roy Burns and composer/arranger Dick Grove headlined the spring concert of the North Texas State University Lab Bands April 17. A percussion clinic by Burns and a lecture to the schools composers and arrangers by Grove were to precede the concert, featuring this year all 11 lab bands . . . The downtown Majestic theater, once a vaudeville house, has come full circle, adding live entertainment to its film format. The fare is somewhat different, however, this time around, and has included Mahavishnu April 7, Leo Kottke April 14, Jay Geils April 21, Trapeze April 27, it's a beautiful Day May 11, Steely Dan May 12 and Taj Mahal May 19 . . . Two thirds of the Ella Fitzgerald rhythm section; pianist Tommy Flanagan and bassist Keeter Betts, were joined by drummer Jimmy Zitano for a well-received workshop March 31 at B&S Percussion Center. Clinics earlier this year at Bill LaCombe's shop have included: Latin percussion with Bob Sickels and A. D. Washington, and rock drumming, conducted by young Paul Leim of Milo Bump . . . Sunday afternoon sessions have returned to Club Lark, with Marchel Ivory, tenor, and John Gianelli, bass, augmenting the Bob Stewart trio . . . Drummer Jim Vaughn departed during mid-March for a stint with Marilyn Maye. The singer's rhythm section further retained its strong local flavor recently when longtime local pianist/leader Charles Baxter assumed the conductor's role upon the departure of Dallasite Mark Franklin . . . Gene Harris and the Three Sounds returned to Jack Murphy's Villager, spelling the owner's trio March 19-31; their engagement followed the long-awaited Howard Roberts Guitar Seminar, held at the club March 9-10 . . . Bill Chase and the 9-piece rock/jazz group bearing his name, returned to the area in late March for clinic/concerts at Suburban Richardson and Fort Worth Paschal high schools . . . New and tight blues band on the south side is the Zodiacks, holding forth at Club Sans; featured is an organist with the unlikely name of Timothy Leary, along with vocalist T. L. Williams . . . One-nighters of note: Stan Kenton March 28, Doc Severinsen April 1 . . . The Loser's Club staged a blockbuster of a week in early April, with B. B. King the 10th, 11th and 12th, followed by the Ramsey Lewis trio the 13th.

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MANGIONE

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feeling not to play at kids but to play with them. To have them sitting right there playing your music side by side with you, experiencing the same technical problems and hassles you have rather than walking in and saying, "Well, here we are to do another 'clinic.'" (Clinic reminds me of another word that sounds like I'm going to get my teeth cleaned.) It's better going into a school and having the kids involved directly in the musical experience rather than to go as a soloist sitting out in front all the time.

db: When you played in Chicago, the majority of the people there were under 25. Do you think age has anything to do with the communication of music?

cm: It's weird. We can get an audience that's very young and then we can get the other side of the fence where it's the other extreme. People who relate to the orchestra thing (maybe because of the big band situation) and those who are into small group music find many reasons to get into our music. For me, the harmonic, melodic and especially the rhythmic elements are really crucial to music. For us, it's like having our cake and eating it too because everybody is getting a chance to stretch out into solo probably a lot more than they would in any other musical situation and yet people are finding ways to relate to what we are doing.

db: You talk about honesty a lot. Is this the key word in music?

cm: I think today a musician who approaches music with any kind of sanity at all has an opportunity not only to play good music but to play for people. Music is important to people. Capable musicians who are sitting in a corner saying, "well, I'm going to play a Mickey Mouse gig every night of the week because it's the only way I can make a living," really owe it to themselves to think a little bit about how much they are trying to communicate with people and what they are offering and how are they presenting it.

I know that if nothing else ever happens to me the experience I've had with these four records and with Jerry Niewood, Joe La Barbara and Al Johnson and the other Quartets have been really thrilling. I've dreamed a long time about playing with a happy band. When I was a kid I'd look forward to playing with this or that group, but I found out that the trip for me is really playing music that I believe in. Music is beyond the individual, beyond any of that. It's what it projects to the people and making people feel good listening to what you do and what you believe in without compromising your music. Wow! You're going to have a good time. That's been happening with us and I sure hope it never stops. **db**

MWANDISHI

Continued from page 15

alto flute for the extreme top. With this instrumentation I could get not only a blending, overlapping sound but also an extended, stretched out sound, which was everything that I wanted to do.

db: It was a beautiful experiment, and it came off.

M: I really think that it worked. And now with the addition of bass clarinet, there's even more color to the sound. I think the idea of color spectrum is one of the key elements in this band—with the percussion instruments that we use, with the various acoustic instruments that we play, and now with the addition of the synthesizer . . . That really adds practically

a total color spectrum. Almost from the beginning of this band we've been into sounds beyond the conventional note sounds of instruments. For example, the fact that I use echoplex and a fuzz-wah pedal, and with the horns using harmonics. It just happened today that Mwile (Benny Maupin) was making sounds by just hitting the keys of the flute and by humming, the vocal sounds that he makes. There's just a whole spectrum of things that we can call on because of the scope of the music at this time.

db: Speaking of the scope of the music, have you considered reworking some of the compositions you did before this band? How about *King Cobra*, *Canteloupe Island*, and *Dolphin Dance*? Is there a way of presenting them that would fit the feeling of the current band?

M: Just last night Jabali (Billy Hart) suggested that we do *Dolphin Dance*, and I agree. I just haven't gotten around to doing it. It would sound different than the recorded version. I'd have to make changes. My head was in a different place then. I think of structure in a different sense now—structure as being only an element to stimulate rather than one to form. I'm not negating the idea of structure to form. I'm adding to my vocabulary the idea of structure to stimulate. A lot of times, in sections of tunes, we may want to take one basic sound, one basic cluster or chord or scale, and use that as a fulcrum. Not only can anything be played above and below it, but also that itself can change. It's just that conceptually that chord or scale will remain the fulcrum.

db: Would it be correct to say that eight or ten years ago you were thinking "What would be a stimulating structure to play on?" whereas now you're thinking "What would be a stimulating structure to spring from?"

M: Right. We may not even have to stay with that chord, scale, or whatever that was serving as a springboard. At a certain point in the development of the song, we may use only that memory as a guidepost. It's sort of like looking at that guidepost and responding to what we see, or like hearing that guidepost in our heads and responding either by playing it as it is or by playing something against it. But that guidepost takes a certain space in the music, and we know what that guidepost was intended to accomplish within the story or flow or development of the music. So the space is there. These things are so abstract, and we never talk about them in the band.

db: That's amazing. For example, I noticed tonight on *Sleeping Giant* that Jabali was going (vocal imitation of a fast sticks-on-closed-hat rhythm), not even looking at you, and when he finally played that complex figure, you were right there with him.

M: Well, that was a figure we know about, and Mchezaji (Buster Williams) plays a line before that (humming). And when he plays that, that's when we're supposed to play that figure. Before that, anything can happen in there. Now, Jabali plays that (vocal imitation of the hi-hat rhythm) to set up the suspense, and that foundation leaves Mchezaji and me free to make further explorations ourselves, before Mchezaji decides to play that figure (humming again). See, these are some of the things that we use to free the music, so that we're not playing structure in a conventional sense. Ever since I fairly matured (laughing) in my thinking about music, I've come to realize that structure is only a vehicle. Now, you can make that vehicle what you want it to be. Of course, it depends on the musicians. I happen to be playing with the best musicians that I've heard. **db**

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