

DECEMBER 6, 1973

50c

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down beat®

jazz-blues-rock

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JOHN MAYALL
TIM WEISBERG
GENE KRUPA



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Dave Bergeron



J. J. Johnson

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Urbie Green

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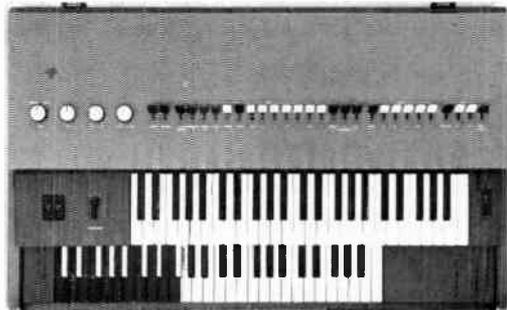


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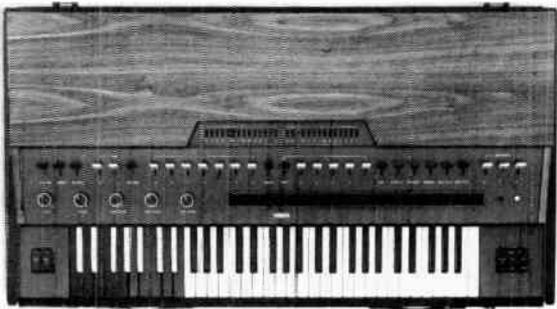
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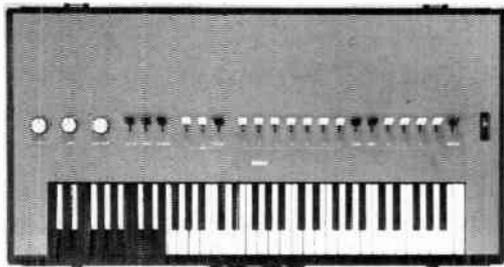
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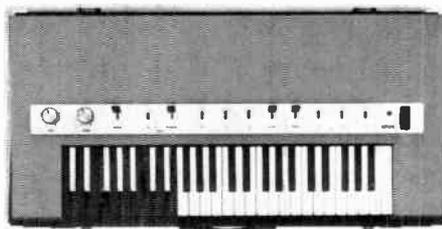
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YC-10

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4 □ down beat

down beat

December 6, 1973
(on sale November 22, 1973)

Vol. 40, No. 20

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MAHER PUBLICATIONS:
down beat
MUSIC '73
NAMM DAILEY

POSTMASTER: Send Form 3579 to down beat, 222 W. Adams Street, Chicago, Illinois 60606



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In fond memory of GENE KRUPA, a wonderful drummer and a dear friend.

Slingerland Drum Company

Zappa—Right Arm!

(The following letter, written in a shaky scrawl, reached our office:)

I'm writing this with my left hand because my right arm is broken, but I feel it must be done. I was so enraged when I read the Chords & Discords in the Nov. 8 issue concerning Frank Zappa. Not only is he an excellent, stunning, unbelievably fast and talented guitarist; but he is also an extremely talented composer and arranger. This Price Miller "neck" should listen to more Frank Zappa music before passing judgment. Since Zappa plays all kinds of music excellently, you can't put a label on it. On his albums as well as on stage he is a *modest* performer. Enough just can't be said.

John Clark

Tulsa, Okla.

down beat is a good magazine. The issue I thoroughly enjoyed was the one with Frank Zappa's interview.

Frank Zappa reads and writes music. I think that *is* thrilling . . . But Zappa's music is not what really makes him, it's what he has to say. Zappa's not well liked by everybody, maybe because it hurts to hear him out.

John Robinson

Richmond, Va.

What Brand?

This is another letter in reply to your request for readers' opinions. This suggestion may seem useless, but at the ripe old age of 16, and after six months of subscription, one thing about your articles still bothers me.

Practically nothing is ever said about the

brands of equipment the artists you interview use, or why . . . I am quite sure that if you printed this, a lot of people will write in to say things like: "Sonny Rollins would sound like himself on a Selmer, King or Sears;" "Rich Laird uses a different bass on stage than on records;" "All pianos sound alike;" or "Bix bought his horn at a pawn shop;" but, even if such comments are correct, I still believe it would be worthwhile.

A few more requests: Specify the tempos in the Music Workshop solos. Have the people taking the Blindfold Tests stop worrying about who is playing and say more about the music itself. And finally, keep up the good work.

Ron Jones

Dallas, Tex.

Carmen Blindfold

A thousand thanks for the Carmen McRae Blindfold Test in the Nov. 8 issue.

This woman is my idol and anything written about her is a treasure to me. I must say I took much too much time to get hip to this fabulous singer, but I am now a devoted fan.

Pat Damron

Atlanta, Ga.

Discography File

In 1964 **db** published a superb series of articles containing a discography of jazz from the beginning up to 1964. We are now one decade beyond and it would be both interesting and helpful if you would up-date that list by making a similar set of selections to cover the '60s and up to 1973. (In fact it would be a good idea to up-date the entire

discography and republish it.)

Also, since there are scores of jazz artists it would be helpful if you would select a different artist each issue and publish a list of his best recorded performances and, if currently available, where they are to be found.

David L. Mouton

Evanston, Ill.

Your suggestion on the discography is well-taken, and we'll begin work on it shortly—Ed.

One for Barry

How about an article on two of the neglected giants of modern piano, Barry Harris and Tommy Flanagan? It seems they are taken for granted. . . No one seems interested in recording these two nowadays, and trying to find the few existing LPs under their leadership is extremely difficult. Other pianists who deserve some space in **db** are Cedar Walton, Bobby Timmons and Junior Mance.

Michael J. Court

Mt. Vernon, N.Y.

Chicago Backer

A letter in your Oct. 25 issue was written in regards to the group Chicago. In this letter it was said that Chicago is playing trash and that it is "a far cry from the great original music." I disagree with that. If the letter writer would listen to *all of Chicago VI or V*, he would find that all they did was drop out a lot of the classical music. I would say their music is just as good now as it was on *C.T.A.* and *Chicago II*. Chicago is far from acid rock.

Ron Duda

Dumont, N.Y.

"KING OF THE KEYBOARD"

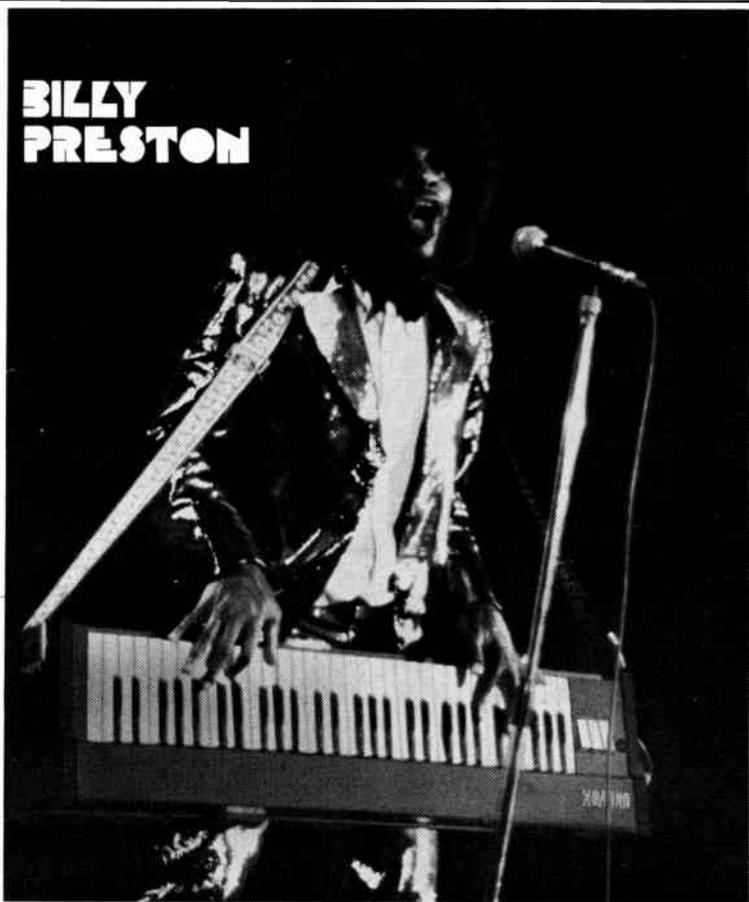
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UNIVOX 21 lb. Compac-Piano.

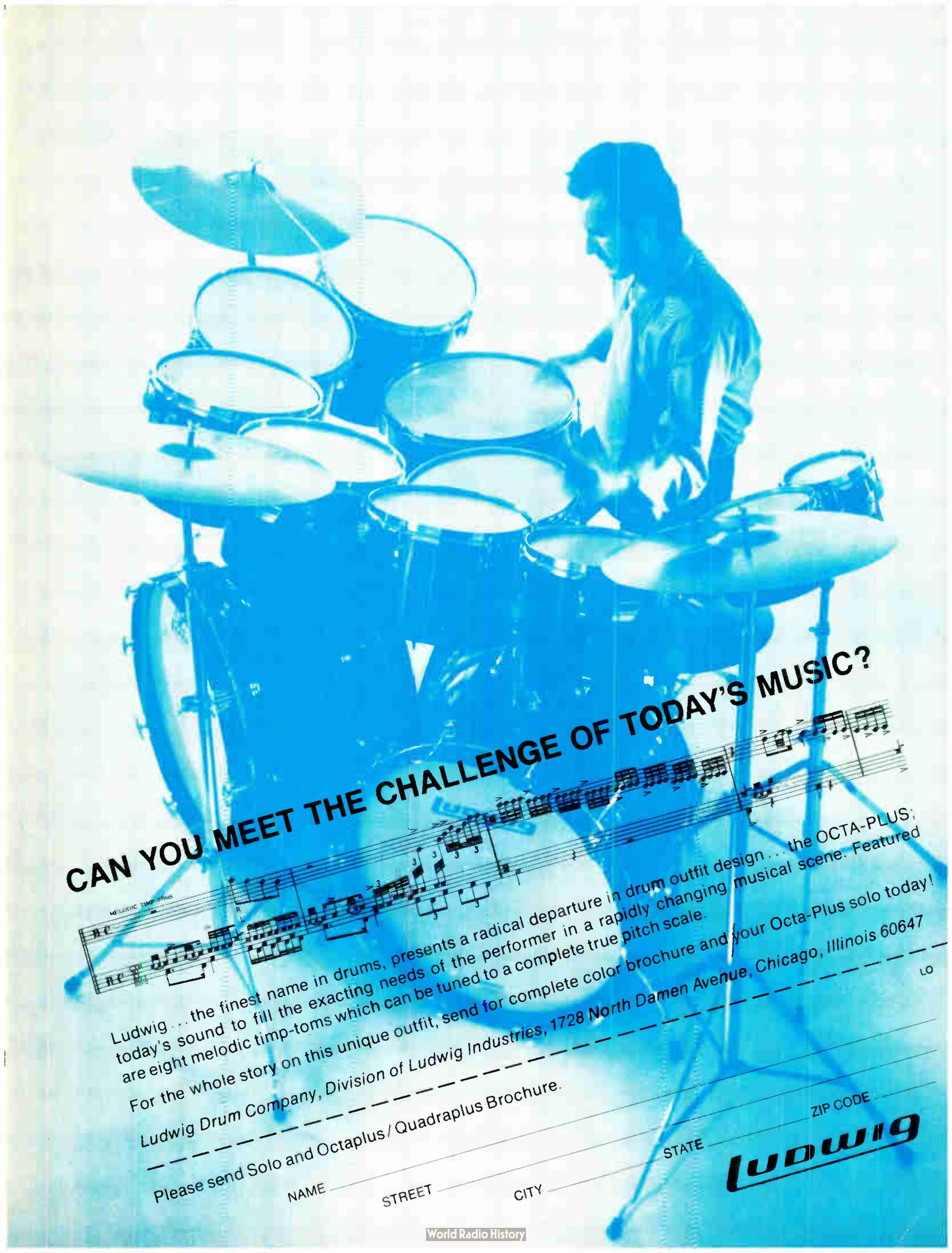
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B. B. Announces Blues Appreciation Society

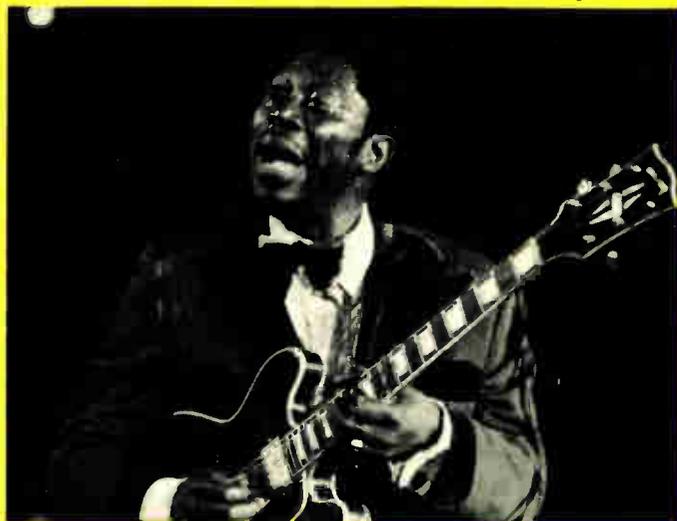
B. B. King has announced the formation of an international Blues Appreciation Society, which will aim at placing the blues in proper historical perspective, maintaining a communications clearinghouse for blues musicians and fans, and establishing a blues museum.

"The society is the brainchild of Bettie King (no relation to B. B.), vice-president of Victoria Lucas Associates, my public relations firm," said B. B., who will serve as chairman of the advisory board. "She mentioned the idea to me over a year ago, and we've finally gotten around to just how we want it to work. Right now we're forming the advisory board, to be made up of educators, writers and other people who love the blues."

Miss King will serve as executive director of the society, and two members have been chosen for the advisory board: Ms. Phyl Garland, *Ebony* Magazine's New York editor and author of the book "Sound of Soul;" and B. B.'s manager, Sidney Seidenberg.

Other goals of the society will be to give recognition and appreciation to blues artists; promote a series of concerts and develop a new blues audience; and research and collect blues data.

The announcement came in the midst of preparations for B. B.'s current tour of Europe and Africa.



David Redfern

New York Partygoers Have Time of Life

The New York entertainment services firm of Time Of Your Life, Inc., threw a helluva party on Sunday, Oct. 21, at the Hilton Room of the Waldorf Astoria Hotel.

The private jazz party, produced in association with the New York Jazz Museum, ran from 1 p.m. till 11, and featured non-stop music supplied by more than 25 jazz greats, including Teddy Wilson, Budd Johnson, Joe Newman, Clark Terry, Bucky Pizzarelli, Zoot Sims, Milt Hinton and Pee Wee Erwin, among others.

The jazz party, produced by Robert Widener, is expected to become an annual event in New York, much like Dick Gibson's Colorado Jazz Party, which recently celebrated its 11th anniversary.

Contributing editor Joe Klee's full report on the Time Of Your Life gig will appear in the next issue of *down beat*.

Krupa Memorial Fund

Frank Belinno, a personal associate of Gene Krupa for many years, has announced the establishment of the Gene Krupa Memorial Fund for Retarded Children.

Belinno said that Gene was very interested in helping retarded children, and that the formation of this fund was one of his final wishes. Donations may be sent to:

The Gene Krupa Memorial Fund for Retarded Children
c/o Mr. Frank Belinno, 35 Henderson St., Yonkers, N.Y. 10704

Man Oh Manne, Shelly's Back!

The 13-month drought has ended—not only for Los Angeles, but for Shelly Manne. He finally re-opened his Manne-Hole in mid-October, re-locating in the affluent Wilshire district of L.A., and leaving behind the rapidly deteriorating gaudiness of Hollywood (which has evolved into Times Square West.)

The new Manne-Hole shares quarters with Tetou's Restaurant, and its new manhole cover logo bears the inscription "From nine."

Opening night festivities attracted a capacity audience of Hollywood glamor types: musicians, stars, starlets—even politicians. Los Angeles mayor Tom Bradley presented Shelly with a scroll for his "years of artistic contributions," then jokingly welcomed him to "the Wilshire ghetto."

Artistic contributions opening night came from Carmen McRae, backed by Tom Garvin's trio, and the Cannonball Adcerly Quintet. Miss McRae was in fine form, even complying with Mayor Bradley's request for a Jimmy Rowles tune, *The Ballad of Thelonius Monk*. Later she sang with Cannonball's combo, in a program that featured no clearly defined "sets" per se.

The whole affair was one huge party, and TV film crews from NBC and ABC News lent an extra dimension of validity to Shelly's re-opening.

Shelly has announced the near-future bookings of Jackie and Roy, Lalo Schifrin, Michel Legrand, Bill Evans, Woody Herman and Herd, and The World's Greatest Jazz Band, so the menu is already loaded with enough dishes to appease all tastes.

—siders

New Orleans Gets Just One Superdome

Reliable sources report that clarinetist Pete Fountain has dropped out of the New Orleans mayoral race.

Fountain, who recently discarded his toupee in his public appearances (thus revealing a completely smooth pate), had entered the race as an independent. He campaigned on the slogan "Give New Orleans Two Superdomes," the reference being to the yet-to-be-completed Louisiana Superdome Stadium.

Half Note Birthday

The Modern Jazz Quartet helped the Half Note celebrate its 16th anniversary, and the first anniversary at its new uptown New York location, during the third week of October.

The Half Note, one of New York's longest-running jazz clubs, is owned by the Canterino family, which last year moved the club from its original locale at Spring and Hudson Streets, because of the neighborhood's decline.

The Half Note plans to finish out its 16th anniversary year with Sonny Rollins, Sylvia Sims and Gerry Mulligan.

20 x 88 = Europe's Piano Conclave



Abdruck Honorarfrei

"A keyboard band"—that's one description of a unique new Europe-based venture called Piano Conclave, a group of musicians who play compositions specifically written for six pianists and 20 keyboards. The project, aimed at the musical integration of the many keyboards that are now part of our music, is led by Swiss pianist George Gruntz. Other members of the Conclave are keyboardists Martial Solal of France, the Netherlands' Jasper van't Hof, Joachim Kühn of Germany, Fritz Pauer of Austria, and England's Gordan Beck; bassist Henri Texier of France; and Austrian drummer Erich Bachtrügl.

Promising "No ego-trips," Gruntz led the ensemble in a TV special produced over a five-day span in Vienna. Keith Jarrett was the special solo guest for the production. Gruntz says the Conclave is now ready for worldwide presentation at studios, concerts and festivals.

The list of keyboards employed in the group's performances includes four pianos, six electric pianos, five organs, two harpsichords, two synthesizers, and one each of clavinet, pianet, bass piano and mellotron. Each participant in the experiment was required to write an original composition that employed the six pianists and their 20 instruments, as well as bass and drums.

down beat NEWS

Garrison Out of Elvin Tour; Liebman's New Band on ECM

Elvin Jones and Co. have left on a two-month tour of South America, but without scheduled bassist Jimmy Garrison, who was held up by passport problems. Garrison was replaced by Juni Booth; other members of the tour are pianist Masabumi Kikuchi, saxophonist Monty Waters, saxist Frank Foster and his wife, and Elvin and his wife.

Meanwhile, an Elvin Jones alumna, saxophonist Dave

Liebman, has left for Europe on Miles Davis' European tour. Liebman and his new quartet, called *Lookout Farm* (Richie Bierach, piano; Frank Tusa, bass; Jeff Williams, drums), have finished a new album for E.C.M. Records. It features an augmentation of musicians, including percussionist Don Alias and guitarist Pat Abercrombie.

—*gene perla*

Bartz Busy with New NTU

Gary Bartz brought his *NEW NTU Troop* to Chicago's Jazz Showcase recently. The Troop's former pianist, Andy Bey, who appears on the Troop's several releases on Milestone and Prestige Records, has been replaced by Hubert Eaves, who has also taken part in some of the Troop's recording sessions. James Benjamin is the new bassist, replacing Stafford James; drummer Howard King remains with the Troop.

In addition, guitarist Jim Bridges has joined the Bartz lineup, and on the final night of the Troop's five-date Chicago engagement, guitarist Mark Blackburn sat in.

"He may also be doing some other things with us," Gary revealed. "I really like playing with two guitarists."

The NTU Troop started their Windy City engagement with a

frenzied itinerary. After arriving from San Francisco's Keystone Korner the Wednesday they opened at the Jazz Showcase, they flew to New York Thursday for a noon concert at City College, returning for that evening's date in Chicago.

potpourri

Muhul Richard Abrams, the Chicago pianist who, in 1965, joined with saxophonist Fred Anderson in founding the Association for the Advancement of Creative Musicians, was selected to perform at the Ninth Annual Berlin Jazz Festival in the beginning of November. (Others scheduled for the festival included Duke Ellington, Keith Jarrett, Woody Herman, Freddie Hubbard, Elvin Jones and Rahsaan Roland Kirk.) The other members of Abrams' sextet are: bassist Reggie Willis, percussionist Steve McCall, and saxophonists Wallace McMillan, Henry Threadgill and Kalaparusha (Maurice McIntyre.) Abrams' third LP on Delmark Records is expected soon.

Sha Na Na Boo Hoo Hoo Dept: Gino Cahn, Bruno Clarke and Rich Joffe, three of the original members who formed the rock revival group Sha Na Na in the late '60s, have withdrawn from the group and have filed suit against the rest of the group. The court action, filed in New York State Supreme Court, charges that, upon their departure, the three musicians could not obtain "anything resembling a reasonable offer" for their share of the group's assets. Those assets include the group's name.

Ray Manzarek, who gained prominence as keyboardist for The Doors, has completed an album with drummer Tony Williams, Larry Carlton and Jerry Scheff, both on bass. They are currently negotiating with several major labels for its release.

continued on page 36

...on the road

COMMANDER CODY

Nov. 23-24, New York, NY
26-
Dec. 1, Austin, Tex.
11-18, Los Angeles, Cal.
22, Orinda, Cal.

WOODY HERMAN

Dec. 26-30, Los Angeles, Cal.
Jan. 17-
Feb. 3, England Tour

ERROL GARNER

Nov. 21, Detroit, Mich.
Dec. 9, Chicago, Ill.
11, Indianapolis, Ind.

BOBBY HUTCHERSON

Nov. 21-24, Philadelphia, Pa.
Dec. 2, El Granda, Cal.
7-8, San Diego, Cal.
11-16, Los Angeles, Cal.

CHARLIE BYRD

Nov. 13-29, Annapolis, Md.
30, Columbus, Ohio
Dec. 1, Dayton, Ohio
2, Muncie, Ind.
4, Kings Point, NY
5, Salisbury, NY
6-7, Elmira, Ill.
8, Cumberland, Md.
12-30, Annapolis, Md.

CAN'BALL ADDERLEY

Nov. 13-25, San Francisco, Cal.

ROCK & ROLL REVIVAL

Dec. 8, Long Island, NY
9, Detroit, Mich.

MAYNARD FERGUSON

Nov. 22, Montreal
23, Ottawa, Can.
25, Moire, NY
26, Bennington, Vt.
27, Waltham, Mass.
28, W. Peabody, Mass.
30, Chadds Ford, Pa.
Dec. 1, Trenton, NJ

MAHAVISHNU ORCHESTRA

Nov. 30, New York, NY

B. B. KING

Nov. 20, Dakar, Senegal
21, Anora, Ghana
23-25, Lagos, Nigeria

CHICK COREA & RETURN TO FOREVER

Nov. 18, Columbus, O.
21-26, New York, NY

HUMBLE PIE

Nov. 21, Salt Lake City, Ut.
23, Portland, Ore.
24, Seattle, Wash.
28, Kansas City, Mo.
29, Tulsa, Okla.
30, Ft. Worth, Tex.
Dec. 1, San Antonio, Tex.
3, Houston, Tex.
7, Dayton, O.
9, Chicago, Ill.

HOWLIN' WOLF, SONNY TERRY & BROWNIE MCGEE

MOSE ALLISON
Dec. 2, Philharmonic Hall, NY

GENE HARRIS & THE THREE SOUNDS

Nov. 25-
Dec. 2, Denver, Colo.

MODERN JAZZ QUARTET

Nov. 19-24, Philadelphia, Pa.

STATUS QUO

Nov. 24, Dallas, Tex.
Dec. 1, Miami, Fla.
2, Tampa, Fla.
4, Florence, Fla.
6, Cleveland, Ohio
8, Millersville, Pa.
9, Trenton, NJ
12-16, Los Angeles, Cal.

CHARLES LLOYD

Nov. 27-
Dec. 2, Los Angeles, Cal.

MICHELE LEGRAND

Nov. 27-31, New York, NY
Dec. 11, Los Angeles, Cal.

BARRY MANILOW

Nov. 25-28, Philadelphia, Pa.

SERGIO MENDES

Nov. 20-25, Puerto Rico

SARAH VAUGHN

Nov. 19-25, Bermuda
Dec. 3-17, Orlando, Fla.

CHUCK MANGIONE QUARTET

Nov. 30, St. Bonaventures, NY
Dec. 1, Rochester, NY
6, Canandaigua, NY
7, Fredonia, NY

JOE WILLIAMS

Nov. 16-
Jan. 3, Las Vegas, Nev.

ROGER KELLAWAY

Nov. 23-23, Los Angeles, Cal.

LOUIS BELLSON

Nov. 27-23, Los Angeles, Cal.

JAMBALAYA

Nov. 21, Monterey, Cal.
23, Bakersfield, Cal.
30, Eureka, Cal.
Dec. 1, Reno, Nev.

KENNY BURRELL

Nov. 21-
Dec. 2, Detroit, Mich.
8, New York, NY
13-15, Miami Beach, Fla.
18-29, Los Angeles, Cal.
Jan. 8-20, Redondo Beach, Cal.
24-
Feb. 2, San Francisco, Cal.

ART BLAKEY

Nov. 27-
Dec. 2, Dayton, Ohio
5, Chicago, Ill.

MILT JACKSON

Nov. 18, Detroit, Mich.
19-25, Philadelphia, Pa.
29-30, Indianapolis, Ind.

ESTHER PHILLIPS

Nov. 22-24, Ann Arbor, Mich.

GROVER WASHINGTON, JR.

Dec. 31-
Jan. 5, Philadelphia, Pa.

FREDDIE HUBBARD

Nov. 21-
Dec. 7, Houston, Tex.
25-
Jan. 7, Redondo Beach, Cal.

BRIAN AUGER

Nov. 21, College Station, Tex.
22, Memphis, Tenn.
26, East Lansing, Mich.
28, Grand Rapids, Mich.
29, St. Paul, Minn.
30, Cleveland, Ohio
Dec. 1, Indianapolis, Ind.
4-5, Milwaukee, Wis.
6, Akron, Ohio
7, Atlanta, Ga.
9, Kitchener, Ont., Can.
12-17, New York, NY

SIEGEL-SCHWALL

Nov. 28, Cedar Rapids, Ia.

SHAWN PHILLIPS (w/Quatremass)

Nov. 14-23, Japan
29, Los Angeles, Cal.

STAN KENTON

Nov. 22, Montreal
23, Lawrence, Mass.
24, Franklin, Mass.
25, Canton, Mass.
28, Rochester, N.Y.
30, Preston, Ont., Can.
Dec. 1, Grosse Point, Mich.
3, Livonia, Mich.
5, Willowdale, Ont.
8, Vincennes, Ind.
12, Omaha, Neb.
15, St. Joseph, Mo.
16, Tulsa, Okla.

MOFGANA KING

Dec. 10-16, Chicago, Ill.

FOCUS

Nov. 22, New York, NY
23, Hempstead, NY
24, Greenwich, Conn.
Dec. 1, Ithaca, NY

TOWER OF POWER

Dec. 20-22, Winterland, SF, Cal.

ELECTRIC LIGHT ORCHESTRA

Nov. 20-24, Winterland, SF, Cal.

CLIMAX BLUES BAND

Nov. 21-25, Los Angeles, Cal.

PETE FOUNTAIN

Nov. 27, New Orleans
Dec. 1, Bethlehem, Pa.

Emil Boyd in Hospital

The venerable Emil Boyd, one of Cleveland's jazz sons famous for his contributions on the composer's side of the fence, needs to hear from his brothers now.

Boyd was recently hit by a speeding car, and his old bones don't knit quite as readily as they used to. He's paid his dues time and time again, and the latest payment is in the form of his unwilling confinement in the hospital. It's time for him to collect from his far-flung friends in the "jazz brotherhood" (as he puts it), and those who know him will want to drop a line or get in touch—he'll be laid up through December.

Emil composed *I Hear Music*, which appears on Ahmad Jamal's *Tranquility* album on Impulse, and has also been a frequent contributor to Cleveland pianist Bobby Few's band book. Emil's temporary address is: Emil Boyd—5217, Bed 16 Veterans Administration Hospital 10701 East Boulevard Cleveland, Ohio 44106

—*chris colombi, jr.*

down
NEWS

JOHN MAYALL "The Party Continues"

by eric gaer

"We're a family. After years of searching for a combination where there's no aggravation, it's finally come to be. With this band, it just doesn't feel like work any more. This is the ideal, loose situation where no outside or internal pressures, which make it a strain, exist.

"The whole thing just feels like a vacation and we're a bunch of adventurers; we all have a good time and, incidentally, we all have to play as well. That's just part of what we do in a day. We all play, and with the same approach and feeling, we all go out for a meal or we all go hang out and drink."

In these days of superhype, instant stardom, and theatrical decadence, we find John Mayall, now 40 years of age, leading a group of seasoned, well-traveled musicians through the continuum of the "blues."

"Blues is strictly for emotion," he says. "I use music to express what I feel and to tell the story of what is happening with me."

Since 1963, plenty has been happening. Mayall is already a legend in a world that usually crumbles for the artist in six months. He is often referred to as the "Sire of Supergroups;" a list of Mayall graduates is like a Who's Who of pop music. It includes Eric Clapton, Jack Bruce, John McVie, Mick Fleetwood, Peter Green, Andy Fraser, Aynsley Dunbar, Jon Hiseman, Colin Allen, Steve Thompson, Larry Taylor, Jim McCulloch, Sugarcane Harris, Harvey Mandel, Paul Lagos, Jon Mark, Johnny Almond, and Mick Taylor. Now, true to the legend, Mayall leads another supergroup: Blue Mitchell, Red Holloway, Freddy Robinson, Victor Gaskin and Keef Hartley.

Freddy Robinson, a blues guitarist for 20 years, recorded in his early teens with the great Little Walter. He's also played in the bands of such stars as Howlin' Wolf, Jerry Butler, and Ray Charles.

"I arranged for him to meet me at a recording studio where I was recording a Shady Jake Album," John recalls. He brought his guitar and plugged in, and from that moment on, we joined forces on all those sides, and subsequently on tours with my band, from late 1971 until now. If anyone should doubt his funky brilliance and versatility, check out his playing on *Jazz/Blues Fusion*, *Moving On*, *Ten Years Are Gone*, and his own new releases, *Off the Cuff* and *Freddy Robinson at the Drive In* (on Enterprise Records.)

Blue Mitchell is the monster on trumpet. Now 42 years old, he was playing in his early twenties in the highly competitive jazz circles of New York City.

In the 1950's with the Horace Silver Quintet, Blue helped that group dominate the jazz polls with down-home, funky blues and soul. He joined Mayall in 1971. His latest album, on Mainstream Records, is entitled *Graffiti Blues*.

Red Holloway is the band's reed section: tenor sax, alto sax, and flute.

"Red's the newest member of the band," says John. "Remember all those cooking albums by Brother Jack McDuff? That was Red there on tenor, blowing his soul and everyone else's head. I've never forgotten the sound of that horn in the Jack McDuff albums and I kept on offering Red work with my band until he was able to snatch some time away from the Parisian Room and come out on the road once more. When audiences abroad get to hear him again, they'll soon find out that he wasn't nicknamed 'The Bumer' for nothing."

Red Holloway's credentials say much more than even Mayall's testimonial: Coltrane, Parker, Billie Holiday, Ellington, Miles Davis, Rollins, Stitt, Lester Young, Aretha, Redd Foxx, Lionel Hampton, Jimmy Reed, Muddy Waters, and Chuck Berry.

Victor Gaskin, bassist as well as group historian (frantically snapping pictures of the band during eight bar rests), also carries with him some very heavy credentials, such as Ellington, Cannonball, Les McCann, and Chico Hamilton.

"I first heard Victor on a Cannonball album," Mayall points out. "I got his phone number when Larry Taylor unexpectedly quit the band. Victor couldn't come to Australia as he was leaving right away for England to play a short tour with Chico Hamilton. So I arranged to meet him in London a month later.

"We met as we were going on stage at the Festival Hall for our first European concert date. His playing was more than what we'd hoped for and very soon it became hard to remember how we got along without him."

Gaskin explains: "There were about fourteen days where I stayed in London and waited. It was funny because John came into

12 □ down beat



VICTOR GASKIN

the hotel the day of the concert. He called my room, I came by his room and met him and we talked about everything. We talked about music in general, but not about what we were going to play. And he finally said, 'Well, I'll see you at nine o'clock.' We went down, met at the concert hall, got on stage and had a ball. It's been a ball ever since."

John himself can best explain his association with his present (and past) drummer:

"Keef Hartley has crossed my musical path several times and this situation will probably continue. First time we met, I was playing harp on a Champion Jack Dupree Album in 1965. A couple of years later, I'm hiring him for my band to replace Mick Fleetwood, who was planning the birth of Fleetwood Mac with Peter Green.

"He was with me for about a year and then left after appearing on four of my albums. He formed his own group and over the next few years had considerable success.

"Between his own tours of 1971, he joined me for a month's tour of Europe with Jimmy McCulloch and Larry Taylor and then went back to his own schedule of gigs and recording. He next joined me in 1972, and 1973 is here and so is he. Keef is a great musician who manages two careers better than anyone I know."

The scene moves to the airplane. (I joined the band at L.A. International Airport to board a plane to New York.) Up in the lounge of the 747 we sat down for some serious talk and drink.

Their new album, which includes live as well as studio tracks, had just been completed. We rapped a bit about recording. The conversation soon began to race, including everything from history to personal philosophy.

Gaer: Would you rather record live than in the studio?

Mayall: Well, to me, recording live is a meaningless term. It's like asking, "Would you rather play live or record?"—because if you're recording, you're in a studio and it's an entirely different set-up than playing live. It just so happens that they put some microphones there while you're playing. So there are only two outlets of work really. When you record live, the recording part is incidental.

The big problem with recording live gigs is that the length of the record doesn't have anything to do with the concert. An average concert that we do will run for an hour and a half. That length is twice what a record is. Therefore, if you do record something live, it

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TIM WEISBERG'S "COLOR"

By Rice Ager



JIM GARRETSON

"I think of music in colors a lot," explains Tim Weisberg. "I have ideas of certain colors that I want and so I try, even if I don't actually write the notes, to act as a director of sorts; getting that thought across and stimulating one of the other guys."

There are few flutists fronting rock groups. Certainly, the most eminent of these would be Ian Anderson of Jethro Tull. But Anderson, by his own admission, is not a trained flute player and relies on the instrument as a stage prop. With Tim Weisberg, the *man* is the prop as he displays pure virtuosity on every tune. His body is an extension of his instrument—bobbing and weaving with the music, *molding* the notes, as a sculptor molds clay. He holds his audience in a trance-like state, completely at his mercy until he is ready to let them loose.

The music is midway between rock and jazz. It brings to the surface jazz-oriented forms which comfortably fit into the rock genre. But the music doesn't welcome categorization; in fact, it defies it.

"When I first got into music," recalls Tim, "I played classical flute. Naturally, the people you initially look to for improvisation are jazz musicians. But I got turned off by the avant-garde things very quickly. The whole structure, at least that part of it I have come in contact with, is a product of a lot of very closed-minded people: not open to new ideas, very condescending because of their 'great, incredible talents' and everything."

"The way I got it together was by meeting Fred Katz at California State University at Northridge."

Tim was majoring in anthropology at the time. Katz, the former cellist-pianist with Chico Hamilton, was teaching a course in Ethno-Musicology.

"I went up to him one day and I said, 'Mr. Katz (it took me a year before I called him Fred) do you think I can improvise?'"

"I mean, you don't pick up Rубank's Elementary Flute Method and use that for improvisation. To sit someone down and say, 'Listen and play—well, that's really frustrating. I had never had the opportunity to play ensemble music like that. My ensemble playing was classical music."

"The first time I played with Fred was three weeks after I had first asked him about improvising. Fred told me, 'I'm playing at an art exhibit with Buddy Colette and an African drummer and I'm going to play some piano and cello. But Buddy's gotta do a record session so he's gonna be late. Bring your flute and come and play.'"

"So I got my flute and the next thing I know, I'm improvising at this art gallery for three hours with a couple of musicians: cello, flute, and congo drums. I mean, you've got to work hard!"

After about six or seven months of just playing around, Fred said, "Let's do a concert."

Tim, Fred, a student bassist, and a drummer: two free concerts at noon at the college. Nobody showed up. Eight people in a 400 seat auditorium ...

Tim adds his own color: "I was completely bummed out."

But Fred Katz went to see the Capital Associated Men's Students and said that if they would sponsor a "paid" concert, he would get a guest artist to join the group.

"Now, I had been improvising for only about a year," Tim explains "and Fred goes and gets Paul Horn. I almost passed out. Of all the flute players, there is something about the way Paul Horn plays that makes him my favorite. I mean, many excell in one area. But, I don't know what you'd call it, vibrations, feeling—there's something special about the way he plays."

That concert led to a series of phone calls that turned Tim Weisberg's career on its head.

July, 1968. Phone call.

"Tim, this is Paul Horn. I'm going to put a flute group together. I'd like you to be in it."

To disguise his heart climbing rapidly toward his throat, Tim gasped, "I gotta check my book. I might have to do some Bar Mitzvahs."

The group, comprising three flutes, as well as Horn on sax, clarinet and flute, and a rhythm section of guitar, drums, bass, and keyboards, came to pass in the beginning of 1969.

July 26, 1969. Phone call.

"Cannonball Adderley is going to be playing with an ensemble at Monterey and they need a bass flute. Can you do it?"

Tim grunted out a distinctive message to the affirmative while trying desperately to overcome his impending cardiac arrest. But by the time of the festival, he had sufficiently recovered to let Monterey officials know he had a group of his own. Says Tim: "I then proceeded to direct my career in this direction."

1970. Phone call.

"Do you want to open the 1970 Monterey Jazz Festival?"

That first evening it was Tim Weisberg, followed by the Modern Jazz Quartet, and then Duke Ellington.

Tim recalls, "I got up there in front of 10,000 people and for the first 10 minutes all I could think of was how new I was to improvisation. I kept saying to myself: 'What am I doing?'"

That a reviewer or three showed up; that Tim's group played great; that the press *perceived* that they played great; and that it was all put in writing, catapulted our hero into the playground of musicians and musical dilettantes—the recording industry.

"I knew some people at A & M, namely John Paisano, guitar player with the Tijuana Brass," says Tim. "I liked the company, with its family-type atmosphere. Michael Jackson (producer of Paul Williams) helped me by writing notes and talking to Chuck Kaye, vice-president of A & R for the label."

"That fall, Chuck Kaye finally came out to see us play at the college. And we really played well. I talked to him the next week and showed him all the reviews."

Then, for the month or two that followed, Tim waited while the playground directors excused themselves from making a decision. So Tim started talking to others, like Bob Krasnow at Blue Thumb Records, who heard Tim's tapes and wanted to sign him. Michael Jackson made sure Chuck Kaye heard of these developments.

"Well, get the tape back!" demanded Kaye.

"But you passed on it!" replied Jackson.

Kaye took the tape home over the weekend.

(You see, on one of Tim's regular trips to the A & M lot to surreptitiously use the company's Xerox machine, he had managed to leave the tape in the hands of good guy Michael Jackson.)

So where does this leave us?

Right in front of Tim Weisberg's music—a big fat, tasty, *together* chunk of excitement.

Tim is usually teamed with Lynn Blessing (vibes, organ, synthesizer) on both the writing and performing ends. (Recent gigs have also included Dave Mason's rhythm section.) Lynn often comes up with some interesting changes to which Tim will add a melody.

"I'm constantly looking for colors," explains Tim. "You can get them from a volume standpoint or an instrumentation standpoint."

"Especially with the special effects devices," he says, "you need to use restraint and keep abreast of what you are doing. Too often, some of these devices come across more as demonstrations than as musical entertainment. I can't get off on doing it unless it's musical."

Tim is currently at work on his third A & M album, called *Dreamspeaker*:

"There will be some pretty things—interludes and the like—but there will also be some fire. I think it comes closer to the feeling of a live performance."

"My music is like a continuum. The first album took one segment out of it: the mellow things. But then there's that other area—the screaming, yelling, get-it-on cult."

But whatever end of the continuum you happen to come in on, you can be sure it will be colorful, different—and uniquely Tim Weisberg.

db

McCoy Tyner

“.... I’m not setting up any goal of trying to influence people.”

BY
MICHAEL
BOURNE



HERB NOLAN

First there is McCoy's melodic inventiveness . . . the clarity of his ideas . . . he also gets a very personal sound from his instrument; and because of the clusters he uses and the way he voices them, that sound is brighter than what would normally be expected from most of the chord patterns he plays. In addition, McCoy has an exceptionally well-developed sense of form, both as a soloist and an accompanist. Invariably in our group, he will take a tune and build his own structure for it. He is always, in short, looking for the most personal way of expressing himself. He doesn't fall into conventional grooves. And finally, McCoy has taste. He can take anything, no matter how weird, and make it sound beautiful.

—John Coltrane

McCoy Tyner has vision and genius and all of the character of a great creator. His playing has that frightening intensity, indeed like a flame, radiating energy and an immediate presence. And yet, even so visceral, it is a music lyrically expressed, with an almost classical virtuosity.

The irony is that before he recorded *Sahara*, the audience somehow hadn't realized this; or rather, they hadn't realized it enough. For too many, he remained the pianist of John Coltrane—even though he hadn't played with Trane since the mid-'60s. And therein is the greater irony: that though he'd created so much great music with Trane, he became eclipsed by the image of Trane.

This isn't so now. With the popularity of *Sahara*, and of *Song For My Lady* and *Song Of The New World* after it, the brilliance of McCoy Tyner has been realized by everyone. And his influence will be greater than ever.

We talked of Trane, of music, and of life.

Bourne: Why is it that many people related to you more when you were with Trane than when you started out on your own? You recorded often; you hadn't played with Trane in years. Yet so many thought of you in that Trane image.

Tyner: It all depends on the way you look at it. We were always individuals with that group, speaking of it from an "image" point of view. I'm sure there are still a lot of people who feel that way, because of the dynamics of the music that was created. To me, it was great music. I enjoyed doing it. But I still remained myself. I was myself then and I'm myself now, even though I was tremendously influenced by John.

I was very young and it was a beautiful influence. But I think that for many years before I recorded *Sahara*, I had my own idea of how I wanted to record and the different things I wanted to record. The public is usually late on things like that, probably because of the information that they're finally being given. A lot of times they're uninformed, and they're *misinformed* because they're *uninformed*.

Bourne: I really know nothing of your early life, and how you eventually came to play with Trane.

Tyner: I'm originally from Philadelphia. I met John in the middle '50s around '55-'56; I can't remember exactly. At that time, it was an interim period between the time he was first with Miles and his reappearance with Miles. Actually, he was a little disheartened in a sense, because I guess he didn't know what he was going to do from there. He was thinking about getting a job, a construction job. His wife at that time encouraged him to pursue music, which I felt he was going to do anyway. At the time, he was used to working, making a living; all of a sudden he didn't have that privilege. But he began to work on a lot of beautiful things. I think a lot of these things were within him and there were a lot of ideas he had on his mind that he wanted to pursue. He was a very interesting person, a very creative individual.

Anyway, I happened to meet him during this time. Even then, even though I think a lot of the things that he did later on were more or less in an embryo stage, I still could hear this thing in his music. It was really beautiful. I had a chance to hear Bird, but I really didn't get a chance to see him. I detected the same thing in John's playing.

Bourne: You created so much of that sound with Trane, as on *My Favorite Things*.

Tyner: He never told us what to play. He never said, "Play this or play that," unless he wanted something specific, like a particular rhythm or sound or voicing. But as far as playing, we had a chance to develop individually, which was what was so beautiful about his approach to music. It was all up to your own individual ability.

Bourne: Were you aware of the influence of that music?

Tyner: The group? We knew we had something different, but I didn't realize its influence until after I'd left. Actually, it wasn't until after John died, after he passed on into the other dimension, that I realized how much of an impact it had, how much of an influence it had. As a matter of fact, I thought that was the norm, in a sense. Even though I knew we were doing something different, I thought maybe other people were at a similar level. I was very surprised to find they weren't, because for us it became a normal thing. We were nurtured in that, and we grew and cultivated ourselves in that particular setting. It was even really a surprise to realize the specialness of the sincerity in our music. It was such a contrast between being around somebody that shared our music and being around somebody else.

Bourne: Did you inherit the spiritual or religious concerns of Trane?

Tyner: I've always had religious belief, ever

since I was a teenager. I had my own faith even way back.

Bourne: Related to music?

Tyner: It was related to my life. Music is my life. I can't separate the two. Every man has to pursue that course himself. John came up in a Baptist type of environment; his grandfather was a preacher. So he always had a religious influence in his life. I think that's very important; that's very essential.

Bourne: What did you inherit musically?

Tyner: I was able to learn things we could never talk about. You can't verbalize about music: most of it is about a person's life and a person's emotions, and you can't talk about that. There are very few things you can explain about music in a few words. It's a non-verbal communication, anyway.

Bourne: Why did you leave Trane? I remember a rumor that Trane had moved too outside for you.

Tyner: I did a lot of recordings with John. I had my own particular direction I wanted to go into. I mean, as much as I dug being with my parents when I was a kid, I had to eventually leave. You reach the age where you just mature out of that environment, and you want to set your own identity.

Sometimes you have friends you grow up with in school, and when you reach high school, you say, "You go your way, I go my way," even though you are friends. You have to establish your own identity; that's very important. You pursue your own course in life; that's very essential. That's the whole thing. I had decided that even before leaving, maybe a year or so before. I didn't feel at that time I was prepared, but I thought about it, because I felt I had matured to a

"One fellow told me that pressure makes diamonds, and I guess he has a point."

certain point. Not that I knew everything about music, but I felt in order for me to learn any more I had to leave. There were certain physical things that were very difficult. I'd play bad pianos, which is still the norm today. And John had two drummers and I couldn't hear what I was doing. He had Elvin (Jones) and Rashied (Ali) both. It became very difficult to hear.

And this is what those rumors were referring to. But it's ridiculous to think you can stay with somebody forever. We were friends, and I had so much respect for him. But eventually you just have to leave, like he had to leave Miles.

Bourne: Then you recorded for Blue Note.

Tyner: Yeah, before that I had been recording with Impulse, the same label as John, while I was with him. But then afterwards, there was a very tough period in my life, of sacrifice and what-have-you, without work and without being able to record. I had five or six years of that, and it was a really difficult period for me. But I learned so much from that time. One fellow told me that pressure makes diamonds, and I guess he has a point.

Bourne: *Sahara* has an ensemble sound. The music you played on Blue Note so often sounded like you and Bobby Hutcherson, or you and some other superb band.

Tyner: That was because I wasn't working. I couldn't say, "Well, you guys work with me," because I didn't have any work.

Bourne: What is the character of your sound that is so recognizable? It's like listening to Monk or Ramsey Lewis or Bill Evans; one knows it is you.

Tyner: Individuality. A person that has discovered something of himself, that's what

makes a person an individual.

Bourne: You have that Chopinesque virtuosity ...

Tyner: If that's the way you hear it.

Bourne: ... that speed, yet such articulation.

Tyner: I see what you mean.

Bourne: What other things influence you?

Tyner: I like any music. I try to listen to good music, music from different countries, Africa, India, different places, any good European classical music, anything. I like the folk type of music, because I feel this music is a folk music. You have other forms of folk music. I try to listen and find out what other people have to say, what their experiences are, what their feelings are, because I listen to this music and I can feel things from it. So I draw from the world, the universe.

Bourne: *Sahara* and *Song For My Lady* both sold well. What is it that is popular about your music now?

Tyner: I don't know. I guess it could be the individual offering, the individual approach to music. I have a lot of respect for other people, my contemporaries, but I can only deal with my world. A lot of people are worried about what the other guy is doing; that's wonderful. But for me, it's enough to try to bring your own level up, to concentrate on your own development and your own understanding; this is very important. And I think I have some pretty nice people distributing my music, trying to expose the music, make it available. I think that companies before have been very difficult, because they didn't make the music available to the public, not as available as other people's music.

Bourne: Are you satisfied with your evolution up to now?

Tyner: I have to be, because that's me. I have to be satisfied with it. There are things I feel I could've done better, but the feeling and the conditions that prevail at the time you're recording have a lot to do with it. Sometimes you just don't feel the same way, you know. I'll play a song one night and the next night it'll feel completely different; it's very strange. It's hard to pinpoint what that is. I feel the evidence speaks for itself.

Bourne: Do you think you will be an influence as Trane has been, or is that insurmountable, a once-in-a-century thing?

Tyner: I think that type of thing is very unusual, whatever musical prophecy you want to make. I'm not setting up tremendous goals of trying to influence a lot of people. I think that sometimes people look for guidance from others; sometimes they look for a little help along the way. Maybe in that respect I could be helping some people. But I'm not setting up any goal of trying to influence people. I can't anticipate that. I just want to create music. db

A McCoy Tyner Discography

<i>Inception</i>	Impulse S-18
<i>Reaching 4th</i>	Impulse S-33
<i>Nights of Ballads and Blues</i>	Impulse S-39
<i>"Live" at Newport</i>	Impulse S-48
<i>Today & Tomorrow</i>	Impulse S-63
<i>Plays Ellington</i>	Impulse S-79
<i>Real</i>	Blue Note 84264
<i>Tender Moments</i>	Blue Note 84275
<i>Time</i>	Blue Note 84307
<i>Expansions</i>	Blue Note 84338
<i>Extensions</i>	Blue Note LA006F
<i>Sahara</i>	Milestone MSP-9039
<i>Song For My Lady</i>	Milestone MSP-9044
<i>Song Of The New World</i>	Milestone MSP-9049
<i>Reevaluation: The Impulse Years</i>	Impulse 9235



GENE KRUPA

“... I'll Miss You, Old Man.”

By Bobby Scott

Dear **down beat**,

Thank you for letting Bobby Scott's heart talk. He lost his father, when he was eight, left home to go on tour with Gene when he was sixteen. He uses the term Old Man with great respect... It will never belong to anyone else.

Sincerely,
Dorothy P. Scott

It didn't really seem like reality. The quiet Room "D" at Maloney's Funeral Parlor. His small frame seemed so much smaller in repose. As I stood and looked at him, my thoughts raced backward in time. I thought of our first get-together in the half-lit Basin Street night club, when he hired me to play in the new Quartet. He casually looked me over, heard me play and made a few comments about my youth. It was his affable way that relaxed me. He was self-deprecating. He talked about his "old" style of playing and how he hoped it wouldn't bore us young chaps too much. Actually, his playing never did bother me. In fact, I found it, in most cases, pleasurable. He did have trouble with bursitis, from time to time, but I don't remember it ever stopping him cold. He generally lowered the cymbals and sat higher on his stool. I was always amazed at his capacity *not* to make much of himself. He praised Buddy Rich and Art Blakey. He expressed interest in young players and arrangers, and it was genuine.

During one long job in Las Vegas, he bought a phonograph and a stack of serious albums and he introduced me to the music of Frederick Delius. In my studies I hadn't ever heard any Delius. The Old Man's judgement of Delius, of his originality, was right on the mark. He seemed to lean towards the Impressionists. Ravel and Debussy, the pictorial music of the early Vaughn Williams and Delius, they all delighted him. He encouraged me to write and sing. At that time I thought of myself as a player. In his way he changed that. I hoped I lived up to his faith in my talent.

Random thoughts roll through my mind. I remember how he loved his dogs and how they'd jump all over him. He could hardly get into the house with five or six of them blocking the door! The bag of silver dollars he accrued in Vegas, to bring home for the neighborhood kids. The delight he got when I found, bought and presented him with any new Thomas Merton book. The easy way he could take a rib. I never let him forget those monogrammed shorts! He took it. The ritual he always went through when I brought him one of my recorded efforts. He refused to accept the album, unless I autographed it!

Now that I'm thinking about it, we had some wonderful times together. Eddie Shu, Whitey Mitchell, myself and the Old Man, all seemed to get along easily. I think the Old Man's ease created the right kind of atmosphere. I never was criticized once by the Old Man about my playing. Our rehearsals were minimum, very short and to the point. We simply formed a piece and assigned sections to each other. We all had a say. That's how the Old Man wanted it. Most importantly, it worked. There was very little personal griping. I only once received a caution from "Ace," as I kiddingly called him, about a battle I had with a bottle!

I guess I could sum up the Old Man, simply by saying he was a gentleman. The real kind. I was impressed by how Lester Young and Roy Eldridge felt about him on a purely personal basis. He was a very likeable person. His friends were legion. He once told me the hardest thing in life is to live with success, to mellow. Well, he did it and did it well. It couldn't have been easy for him. Moments of tragedy had marked his life. The losses were sometimes greater than the gains. But he did gain that most marvelous of all possessions, equanimity.

Among all the voices, I'd like to add my "So Long." I'll miss you, Old Man

Bobby Scott began studying music in 1945 at the age of eight. After he left the Krupa Trio in 1955, he went into recording and became an overnight vocal sensation with the hit *Chain Gang*. He has made nearly 20 albums since that time.

In 1962, he earned the National Academy of Radio Arts and Sciences Award for the year's best instrumental theme—*A Taste of Honey*, the title song from the Broadway production. He is the composer of the score for the film *Joe*, and of the recent hit *He Ain't Heavy, He's My Brother*.

World Radio History

Jan. 15, 1909—
Oct. 16, 1973

At the requiem mass held for Gene Krupa Oct. 18, 1973 at St. Denis Roman Catholic Church in Yonkers, New York, Reverend Joseph Marshall made only brief comments to serve as the eulogy. In those remarks, coming in the midst of a week filled with World Series play, he mentioned Krupa's fondness for baseball.

The reference called to mind the recent film *Bang the Drum Slowly*, which concerns a ball player slowly dying from an incurable disease, and the way his impending death changes a losing club into a pennant winner, rallying in spirit and teamwork. There is a parallel: nobody really had a right to expect last July's Newport Festival performance of the Benny Goodman Quartet, featuring Krupa, to be anywhere near as exciting as it was.

Gene Krupa played his music like a good pitcher plays ball. He had the adoration of the fans. He had any number of change-of-pace pitches, from the fastball of a *Sing, Sing, Sing* to the gentle curves that, on a ballad, just moved a band along from behind. Above all, he was a team player. Although Krupa was best noted for his solo work, he never ego-tripped into thinking he was the whole show. Very few drummers ever backed a band better and more firmly; those who did learned from Gene.

Gene Krupa died at his home in Yonkers (a home that had earlier this year been gutted by fire), somewhere around half past nine in the morning of Oct. 16. He had been in and out of the hospital for some time with leukemia. The official cause of death was heart failure.

On Oct. 17 there was a wake at Maloney's Funeral Home in Yonkers. After the mass on the following day, Gene Krupa's body was taken to Chicago where a second wake was held at the Sodowski Funeral Home. There followed another mass, Oct. 20, at Immaculate Conception Church, and subsequent burial at Holy Cross Cemetery in Calumet City, Illinois.

Among the musicians in attendance at the Yonkers services were Benny Goodman, Buddy Rich, Helen Ward, Mel Lewis, Teo Macero, Frank Ipolito, Sam Ullano, Tommy Benford, and former Krupa sidemen Eddie Shu, John Bunch, Lenny Hambro and Knobby Totah.

Krupa, born in Chicago on Jan. 15, 1909, came into jazz with the young musicians who created what came to be called the "Chicago style" jazz of the late '20s. They included Eddie Condon, Bud Freeman, Jimmy McPartland and the legendary Frank Teschemacher.

Krupa made his first recordings with (Red) McKenzie and Condon's Chicagoans on Dec. 8, 1927. It was one of the first times a bass drum had ever been used on a recording session.

During the next eight years, Krupa divided his time between New York and the rough-and-tumble clubs of Prohibition-era Chicago. He was a member of Buddy Roger's band in Chicago in 1935 when he joined Benny Goodman's fledgling swing band in what would become a history-making alliance. He later took part in the Goodman Trio experiments with Teddy Wilson on piano, which later became the famous Goodman Quartet with the addition of Lionel Hampton on vibes.

In 1938, following the historic Carnegie Hall concert, Krupa left Goodman to form his own band, which featured trumpeter Roy Eldridge and vocalist Anita O'Day. The band broke up in 1942 when Krupa was jailed for possession of marijuana, but charges were dropped nearly three months later when the chief witness retracted his testimony against Krupa.

Krupa then played with Goodman, and later Tommy Dorsey, before forming a new orchestra of his own. In 1951, he disbanded and began three years of touring with "Jazz at the Philharmonic," then proceeded to lead trios and quartets until he suffered a heart attack in 1960.

Tribute—Reader

I heard the news yesterday that Gene Krupa had died. It came as a jolt though I knew he'd been ill for the past few years. I saw him play only once, out at Disneyland in June, 1963. He was leading a big band consisting primarily of Hollywood studio musicians for one night. Between sets, I'd go over to where he'd be and talk with him. We continued to talk, even with the band on the stand. He simply seemed genuinely interested in what I had to say. Of course, I was just as interested to hear what *he* had to say. I will never forget what a thrill it was to meet and talk with him.

I was very happy to see him elected to the **down beat** Hall of Fame, just as I was disheartened to learn of the fire that gutted his home. But I guess that doesn't matter too much now.

Gene Krupa was one of the true giants of jazz music. The influence he had on so many drummers is inestimable. That he was the first to record with a bass drum and the first to show that the drums could be a solo instrument, as well as a very integral part of the rhythm section, is irrefutable.

God bless Gene Krupa.

Sincerely,

Geoffrey Nelson
San Francisco



Tribute—Writer

Gene Krupa is dead. He died of leukemia; but what does it matter what he died of? All that matters is that the living, breathing world has lost the one single person who changed the way the drums were played. The young drummers of the close-your-eyes-and-hit-everything-you-can-reach school of drumming will never understand. You had to be there.

You had to be there at Carnegie Hall one night in 1938 when the Benny Goodman band, with Krupa at the drums, started the trend of jazz concerts that took the musicians out of the saloon and into the concert hall.

You had to be there at the Paramount Theatre in New York, or the Chicago Theatre when audiences used to go wild over the stage shows, or the Panther Room of the Sherman Hotel's College Inn, where Gene Krupa's newly formed band was cutting their teeth.

You had to be there, on line outside the Oriental Theatre on Randolph Street on a cold, rainy Memorial Day, waiting to get inside to hear Tommy Dorsey and his Orchestra featuring Gene Krupa.

You had to be there, at the same theatre some months later when Gene brought in his brand new band with a string section, singers Dave Lambert and Buddy Stewart, and tenor sax star Charlie Ventura.

And you had to be there at the first "Jazz At The Philharmonic" recording on which a thinly disguised Krupa (they called him "Chicago Flash") took a definitive drum solo on *How High The Moon*.

I don't know whether Gene invented the drum solo. Earlier drummers like Baby Dodds or Zutty Singleton used to take slight breaks; but if Gene didn't invent the drum chorus, he certainly laid down the ground rules with Goodman's recording of *Sing Sing Sing*. It quickly became the standard against which every drummer's showpiece had to be judged. There were Krupa drum contests (Louis Bellson won one of these), Gene Krupa drum books, etc. If he had done nothing else, Gene Krupa had liberated the drummer from his role as time-keeper. So where would that have left Roy Haynes, Max Roach, Elvin Jones, Ginger Baker and Buddy Rich, if Gene hadn't opened the door?

I don't know whether Gene was the first drummer to play a solid four. But records evidence that most of his predecessors, such as Dodds and Singleton, were confirmed two-beat players. Gene's bass drum had the same definition that the best of the two-beat players had, plus the added propulsion you can only get when you're playing four on the floor.

Gene was not the first drummer to play in a jazz band that also played music for dancing. The Fletcher Henderson band had been playing for dancers since the early 1920s, and several of its drummers were into the swing feeling (Walter Johnson and Big Sid Catlett, for example.) Even if Big Sid, who joined Henderson in 1936, had been playing that kind of free swingin' style *before* he heard Gene Krupa, you can be certain that hearing Gene had its effect. It must have reinforced Sid's feelings about the way drums ought to be played, which was so different from the pre-swing norm of even the best jazz drummers (Dodds, Singleton, Kaiser Marshall and Sonny Greer.) The only pre-Krupa drummer to play with the same swinging looseness and fierce intensity was the late Chick Webb.

Today's drummer seems too concerned with volume, special effects and endurance records to bother with simplicities like playing time heavy enough to be danceable and light enough to swing.

Sonny Payne is one of the few drummers who can lay down a good, swinging dance beat. That's why Count Basie's band, with Payne on drums, filled the dance floor at Roseland, while people just stood around and listened to Woody Herman's Herd and Duke Ellington's Orchestra last July at the Newport in New York festivities.

What's needed is a Gene Krupa memorial drum clinic, to teach jazz drummers the value of a beat you can snap your fingers to (if you want to), or even *dance* to (if you want to.) Maybe it just might make Roseland the place to go again, or even bring back stage shows at some of the Broadway cinemas. Or maybe, like the others of my age group, I've just lived too long and am sitting around watching my era die before me.

Joe Klee

Musicians

Sonny Stitt, who worked with Krupa in the "Jazz at the Philharmonic" series, commented on the difference between their styles and Gene's concomitant interest in and sympathy with the boppers:

"Beautiful cat, great man—I loved him. He was compatible to the music. Jazz is jazz, the way I look at it. You keep time, you have a feeling, you have rhythm; that's where it's at. We miss every great artist that leaves us, but they leave something here for us."

Max Roach said:

"I think that the music world has lost a gentle and wonderful human being. The kind of exposure that he had given the instrument kind of opened the door for people to look at people like Chick Webb. I think that's very important. He was more than just another *student* of Black music like most of the folks are. He was also a *contributor*."

Beaver Harris told his feelings about the loss of Gene Krupa:

"We've lost a very powerful force. I think Gene Krupa had quite a powerful energy level to contribute to the drums. He lived it."

Jimmy Lovelace, former drummer with the John Handy group, brought out the love of the instrument which Gene communicated:

"If there was ever one thing that dude loved it was the drums. He was a great influence on a lot of drummers of the day. In his own school and in his own thing he was an innovator. He was very inspirational."

Roy Haynes reminisced about the times he and Gene played opposite each other:

"I was very fortunate to play opposite him on a couple of different occasions. In 1951 when I was playing with Ella Fitzgerald, we played at the Michigan state fair and Gene was

continued on page 35

RECORD REVIEWS

Ratings are:

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

GATO BARBIERI

GATO CHAPTER ONE: LATIN AMERICA—Impulse AS-9248: *Encuentros; India; La China Leonica Arreo La Correntinada Trajo Entre La Muchachada; Nunca Mas; To Be Continued.*

Personnel: Barbieri, tenor saxophone, vocals, narration; Raul Mercado, quena (notched Indian flute); Amadeo Monges, Indian harp; Ricardo Lew, electric guitar; Quelo Palacios, acoustic guitar; Isoca Fumero, charango (small 10-string guitar); Antonio Pantoja, anapa, erke, siku, quena, erkencho; Adalberto Cevasco, Fender bass; Domingo Cura, bamba Indio (Indian drums); Pocho Lapouble, drums; Jorge Padin and El Zurdo Roizner, percussion; Osvaldo Bellingeri, acoustic piano; Dino Saluzzi, bandoneon (button accordion).

Like Jason, who spent a great part of his youth in pursuit of the Golden Fleece, Leandro "Gato" Barbieri has spent the last decade in a seemingly endless quest for his true identity. In '62 he left his native Argentina and the Lalo Schiffrin orchestra for Europe and the Black jazz of Sonny Rollins, Ornette Coleman, and Don Cherry. With this release, Barbieri has returned home. His vision has become more international in scope and his music broader in its perspective; but essentially it's the better-blending of Gato's horn with the supporting South American rhythms that propels *Chapter One* beyond all previous efforts.

Barbieri's recorded works can be divided into three distinct phases. The first is his unabashed flirtation with the avant-garde. Included here is his work behind Don Cherry on two Blue Note albums of the mid-'60s, *First Communion* and *Symphony for Improvisers*, as well as his less than satisfactory solo album on ESP Disk. The second includes all five Flying Dutchman LPs on which he unveils a thirst to return to the sounds and fantasies of his boyhood. The third and last phase, intimated in the soundtrack for *Last Tango*, is the quenching of that thirst.

With *Chapter One*, Barbieri has immersed himself completely in the festive energy of his mother country. His pleading, melancholy horn is now more than ever a fully integrated part of the ensemble. Other prominent voices that periodically weave in and out of the rich textures are the Spanish-tuned *charango*, a native recorder called the *quena*, and a host of small wind instruments played by Antonio Pantoja, including a bull-horn and panpipe. The time signatures jump from syncopated tangos and sambas to more familiar waltzes and 4/4 jazz beats. Throughout the LP, natural sound-effects (bird-like whistles, etc.) add background coloration.

The final cut, *To Be Continued*, has Gato introducing a Brazilian rhythm section that uses instruments not heard on the rest of the album: the *cavaco* (a small four-string guitar), the *tambourin* (a Brazilian tambourine-like drum without the metal rings), the *quica* (pressure drum), the *agogo* (a pair of hand-held tuned cowbells), and the *surdo* (field drums from the samba school of percussion instruments.) While the rest of the album was recorded in Buenos Aires, this cut was done in

Rio de Janeiro; look for *Chapter Two: Latin America* to be from the lush Amazon tropics of Brazil. But for the moment, celebrate with Gato his long overdue return to Argentina... and home. —townley

OSCAR PETERSON TRIO

IN A MELLOW MOOD—MPS MC 25156: *Waltzing Is Hip; Satin Doll; Our Love Is Here To Stay; Sandy's Blues; Alice In Wonderland; Noreen's Nocturne; In A Mellowtone; Nica's Dream; On Green Dolphin Street; Summertime; Sometimes I'm Happy; Who Can I Turn To.*

Personnel: Peterson, piano; Sam Jones, bass; Bob Durham, drums.

Peterson's offerings on this twin-disc set aptly demonstrate that the resources of one of the eternal combinations of modern jazz, the piano trio, are far from exhausted.

Peterson's work has always been marked by a kind of musical integrity: he refuses to pander to current fads, and concentrates his energy on playing with intensity, feeling and taste. These qualities are readily evident on this album. Additionally, Peterson has to be one of the most technically proficient pianists in the history of jazz. Track after track is graced by fluid, breakneck runs in double and triple time, deftly negotiated passages in improvised block chords, and full, driving two-handed sock choruses. Peterson's technique is, indeed, flawless. He never misses, and has a gift for always making the right note fall into the right place.

As usual, Peterson has surrounded himself with sidemen who are completely attuned to his musical values. Sam Jones and Bob Durham provide him with tasteful, empathetic support.

Who could possibly dislike this album? Only one who believes that the resources of standard jazz instrumentation, tonality and forms have been completely exhausted. To me, this record clearly demonstrates that such materials are far from depleted. There is, in fact, quite a bit of gold left in the mine shaft. —balleras

GEORGE BENSON

BODY TALK—CTI 6033: *Dance; When Love Has Grown; Plum; Body Talk; Top of the World.*

Personnel: Benson, guitar; Earl Klugh, second guitar; Ron Carter, Gary King, bass; Jack DeJohnette, drums; Mobutu, percussion; Harold Mabern, electric piano; Gerald Chamberlain, Dick Griffin, trombone; Jon Faddis, John Gatchell, Waymon Reed, trumpet/flugelhorn; Frank Foster, tenor sax. Arranged and conducted by Pee Wee Ellis.

****½

Body Talk is a "studio" album conceived in the purest spirit of that term. It is music born consciously in the recording room under the watchful direction of men who try to create a certain "sound." Here, the studio band is tastefully used to highlight Benson's guitar, but in an atmosphere that is formal, almost uncomfortable. Benson is a musician of considerable talent and discipline who works well in the studio, and yet I can't help feeling that in a more "natural" working group, a new, daring side of his playing would emerge.

None of the distinguished sidemen, including recording veterans like Carter and DeJohnette, contribute any extended solos, so Benson's challenge is to maintain interest with his spotlighted guitar. For the most part, he is quite successful.

Dance is a snappy number, rather simple in structure, that allows Benson to deliver rapid, single-note licks in an arpeggiated technique. His approach to soloing is chordal; the guitar lines tend to outline chord structures rather than larger melodic ideas, and the studio arrangements were planned with this in mind.

The horn parts, for example, echo Benson's riffs and avoid any long extended lines that might interfere with his quick-changing solo ideas.

In *Plum*, a more experimental Benson composition, lightning-fast lines blend in with a percussive sound, while *When Love Has Grown*, a beautiful ballad by Gene McDaniels and Donny Hathaway, features a low-key guitar duet with Earl Klugh. The duet effect, with Klugh nearly matching Benson's part, sounds something like playing jazz on a 12-string guitar.

The weakness of this album is a direct result of its studio conception. It is excellent as far as it goes, but it doesn't go far enough. —kriss

MIKE OLDFIELD

TUBULAR BELLS—Virgin VR 13-105: *Tubular Bells Side One; Tubular Bells Side Two.*

Personnel: Oldfield, grand piano, glockenspiel, Farfisa organ, bass guitar, electric guitar, speed guitar, taped motor drive amplifier organ chord, mandolin-like guitar, fuzz guitars, assorted percussion, flageolet, Lowrey organ, tubular bells, acoustic guitars, concert tympani, Hammond organ, Spanish guitar; Viv Stanshall, Master of Ceremonies; Jon Field, flutes; Lindsay Cooper, string basses; Steve Broughton, drums; Mundy Ellis, Sally Oldfield, chorus.

ROY WOOD

BOULDERS—United Artists UA-LA 168-F: *Songs of Praise; Wake Up; Rock Down Low; Nancy Sing Me A Song; Dear Elaine; All The Way Over The Hill-Irish Loafer (And His Hen); Miss Clarke and The Computer; When Gran'Ma Plays The Banjo; Rock Medley; Rockin' Shoes—She's Too Good For Me—Locomotive.*

Personnel: Wood, lead vocal, all harmonies, tambourine, drums, piano, bass guitar, acoustic guitar, bells, electric guitar, string basses, cello, violin, glockenspiel, harp-guitar, sitar, whistle, whisper, cow-bell, banjo, washboard, stool, recorders, water-slash bucket, harmonica, pedal-steel guitar, saxophones, trumpets, brass, double-bass, bassoon; "Surfin'" John Kurlander, harmonium on *Songs of Praise*.

***½

In typical fashion, most Americans think of the Stones, Mayall, members of the Beatles, or one of those heavy-metal slashers like Slade and Deep Purple when they think of current English bands. But essentially these bands represent music of the '60s—often updated and executed well, but essentially music of a past era. There are bands experimenting with innovative approaches to their art that most Americans have never heard of. Whether Americans ever will depends on their ability to surmount a commercial obsession with tunes that run 2:40, carry a hummable melody, and are vocally oriented.

Both Roy Wood and Mike Oldfield represent this new concoction being brewed across the ocean. That they both cut solo albums using innumerable overdubs and enough instruments to choke a cow says something for their approach to music. For them, the studio is more than a room in which to set down tunes that grew out of a live performing situation. It's seen as a laboratory in which to create an altogether new sound, one not possible outside that soundproof enclosure.

Tubular Bells is one nonstop journey into the aural world of Mike Oldfield. The segues flow ever so smoothly from classical Venetian music, to Scottish bagpipe sounds, to the jabberwocky of a lycanthrope. Most obvious is the soothing, medicinal approach of Indian raga, and the non-aggressive fluidity of European groups like Neu and Tangerine Dream. Here, wave and pulse are more important than melody and rhythm. Like Focus, Kraftwerk and Bo Hansson, Oldfield tries to create an episodic feel to his work, but he doesn't project the ominous weight of these bands. His un-



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derlying tone is more one of wry, whimsical jocularity typical of such English musicians as Robert Wyatt, Roger Ruskin Spear, and the Monty Python comedy team.

In opposition to Oldfield's "egoless" approach, Wood's personality dominates his music in much the same way Frank Zappa dominates his. Unfortunately, the entire first side of *Boulders* is nothing more than a showoff in overdubbing. Instead of the exciting energy of Electric Light Orchestra and Wizzard, bands in which Wood played a key role, we are confronted with ballads that verge on the maudlin and grating harmonies that sound like the Beatles in falsetto. The second side is an altogether different story as Wood successfully combines humor (*Miss Clarke and the Computer*), rock-parody (*Rock Medley*), and some high-flying instrumentals in a solo tour de force.

—townley

IVORY

IVORY—Playboy PB 115: *Morning Song*; *Prime Example*; *Take It Easy*; *Where Do We Go From Here*; *Arrow Beach*; *Bringing Me Down*; *Bear Phaze*; *Theme For an Imaginary Western*; *I Want To Tell You*; *Time After Time*.

Personnel: Grant Gullickson, vocals; Stephen Pinkston, bass, electric bass, tuba; Brian Whitcomb, piano, tack piano, melodica, acoustic whistle, marimba, celeste, clavinet; Paul Bass, organ, accordion, harpsichord, calliope, RMI and Fender-Rhodes electric pianos; Jim Divisek, drums, percussion, electronic effects. Additional vocals on *Prime Example*, *Take It Easy*, and *Bringing Me Down*.

★★

Ivory, a rock group so named for its emphasis on keyboards, has put together a grab bag of tunes composed mostly by members of the band. There is no recognizable theme or idea behind the selections, and the individual numbers are too undistinguished to merit repeated listening. No one will long

remember nor especially care what was played here.

Vocalist Gullickson, a co-composer of five tracks, sings with a theatrical delivery similar to the current vogue in rock-opera presentations. Sometimes the style is effective, as in the unusual atonal ballad *Morning Song*, but more often Gullickson lacks the guts to put across the rockers like *Prime Example* or *I Want To Tell You*. The pulse is weak.

The large assortment of keyboard instruments (everything from a tack piano to a celeste to a calliope) actually add more interest to the liner notes than to the instrumental approach on the album. The soloing is suspiciously unspontaneous, and the exotic keyboards are little more than passing gimmicks to cover-up for uninspired musicianship. The band is well-rehearsed, but the creative spark just isn't there; and without that spark, there ain't no fire.

—kriss

EARL HOOKER

HIS FIRST AND LAST RECORDINGS—Arhoolie 1066: *The Hook*; *New Sweet Black Angel*; *Going On Down the Line*; *Original Sweet Black Angel*; *Guitar Rag*; *Earl's Boogie Woogie*; *Improvisations on Dust My Broom*; *Improvisations on Frosty*.

Collective personnel: Hooker, vocal & guitar; Louis Myers, harmonica; Geno Skaggs, Dave Myers, electric bass; Steve Miller, Joe Willie "Pine Top" Perkins, piano; Bobby Johnson, Levi Warren, Willie Nix, Arthur "Dogman" Jackson, drums; Eddie Taylor, guitar; plus unidentified drums, bass and harmonica on some tracks.

★★★★

Earl Hooker was a blues guitarist's guitarist. Though he received little public acclaim before his death at the age of 40 in 1970, he was held in the highest esteem by bluesmen throughout the South and Midwest, where he traveled extensively. The sudden rash of LP's that ap-

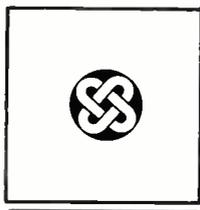
peared in the year or so before his demise, however, must have caused many listeners to wonder what all the fuss was about.

Sure, he was distinctive, highly proficient and extraordinarily versatile. But the spark and drive that might have qualified him as the greatest seemed to be missing. The LP labels had just discovered him too late, when tuberculosis had him down, in body if not in spirit. His strongest recordings had already been made, for singles labels in Memphis and Chicago in the '50s and early '60s.

But this, his third LP on Arhoolie, succeeds on two fronts where the other albums (on Cuca, Blue Thumb, BluesWay, and Blues On Blues, as well as Arhoolie) often fell short. First, producer Chris Strachwitz has issued four Hooker sides from his 1952-53 Memphis days—including three previously unreleased uptempo workouts: the jumping *Down the Line*, the country-flavored stomper *Guitar Rag* and the rocking *Boogie Woogie*. Earl (then only 23), pianist Pine Top Perkins (now with Muddy Waters' band) and drummer Willie Nix are full of vitality, and lots of that raw, ringing '50s sound pours out of Earl's guitar. *Original Sweet Black Angel* is even rawer, a slow, moving down-home bottleneck piece that Earl learned from the late Robert Nighthawk.

The LP also succeeds because the spotlight remains on Earl. He didn't like to sing much, so most of the vocals on his previous LP's were delegated to a variety of singers, black and white. This record, like several of the others, is primarily instrumental, but both vocal tracks are by Earl. He's quite exuberant on *Down the Line*, in fact, and full of blue feeling on the original *Angel*.

As usual, the LP leaves no doubt as to Hooker's skill and versatility. He's comfortable (and more than competent) with funky bot-



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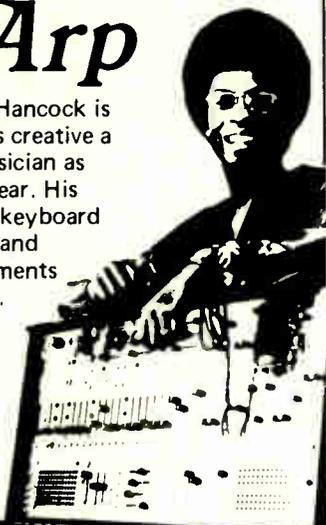
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tleneck, raggy C&W, boogies, wah-wah, and more smooth, sophisticated numbers such as *Frosty*. Earl really cuts loose at the end of *Hook* (recorded in 1969), which also features some fine Little Walter-style harp work by Louis Myers. The two long *Improvisations*, recorded live at Pepper's in Chicago in September 1969, are solid but unspectacular, like much of Earl's later work. (These aren't actually his "last recordings," since he did appear on the '69 American Folk Blues Festival LP, recorded a few weeks later in London.)

All in all, this is probably the best Earl Hooker album yet released, the one most representative of what John Lee Hooker's cousin could do, both at the beginning and the end of a too-short career. —o'neal

MICHAEL URBANIAK CONSTELLATION

SUPER CONSTELLATION—CBS 65 744: *Good Times, Bad Times; Bahamian Harvest; Impromptu; Seresta; Deep Mountain; Bengal.*

Personnel: Urbaniak, violin, violectra, soprano saxophone; Adam Makowicz, keyboards, Wojciech Karolak, Hammond Organ and Farfisa Organ; Czeslaw Bartkowski, drums; Urszula Dudziak, voice, percussion

URSZULA DUDZIAK & ADAM MAKOWICZ

NEWBORN LIGHT—CAMEO 101: *Dear Christopher Komeda; Ballad; Reflections; Randi And Bamse; For Pia; Chassing; Darkness And Newborn Light*

Personnel: Adam Makowicz, electric piano; Urszula Dudziak, voice.

Despite Django Reinhardt, George Shearing and Joe Zawinul, the myth persists that jazz is an exclusively American art form. Therefore, it is necessary for the European jazz musician to come to America to gain total acceptance and recognition. They usually come armed with recordings they've made overseas as their credentials. Usually they are fifth hand Bird, Trane or Bud but a few have had really original things to say. The latest to show up with their 33-1/3 RPM calling cards are Polish violinist Michael Urbaniak and his wife, vocalist Urszula Dudziak. Word had been filtering over (via musicians returning from Europe) about these musicians for some time.

Faced with the actual evidence we find an extremely creative music that does not compromise the jazz feeling but does incorporate some rock rhythms as well. Urbaniak is a string player with the ability to go from strength to lyricism on very short notice. He also knows how to make use of echo devices and ring modulators. It is he who has best followed in the tradition, which Paul Bley pioneered, of electronic treatment of acoustic instruments by the improvising player. The violectra is a violin-like instrument in the range between viola and cello, and it is used effectively on such tracks as *Impromptu*. The two keyboard players work wonderfully together in forming a backdrop for the rock rhythms and the modern jazz improvisations. Urszula Dudziak's voice is used instrumentally throughout, providing a magnificent foil for Urbaniak's string work.

The combination of singer Urszula Dudziak and pianist Adam Makowicz is like a small band within the larger Urbaniak group. Their music, all original, differs from Urbaniak's in that the rock rhythms and feelings are missing. The mixing of Urszula's vocalise, electronically treated, with Makowicz's piano weaves a pleasant tapestry. The Dudziak/Makowicz music is not really divided into "pieces" (as is the Urbaniak album.) Yet it

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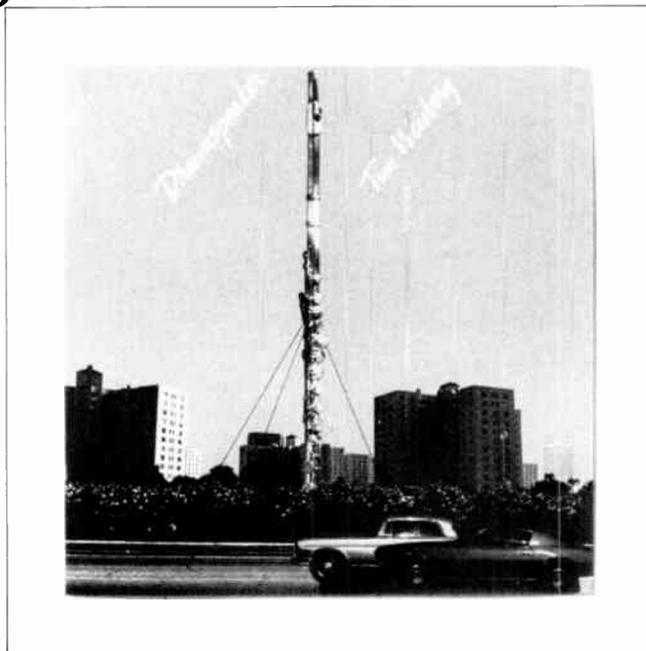
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Announcing a new album you may not have been waiting for. But should have been.



It's "Dreamspeaker," the latest from Tim Weisberg. And this time some of the emphasis is on hard and fast rock & roll with some of the best rock musicians on the L.A. music scene giving Tim spectacular support: Jim Gordon, Larry Knechtel, and Mike Melvoin, along with Lynn Blessing, Rick Jeager, Jim Krueger, and Don Anderson from Tim's own group.

On the other end of the musical spectrum, Tim's sensuous, symphonic "Castile," with its echoes of "Iberia" and "Bolero"-ish rock tempos set the scene for some of his most spectacular flute flights. The orchestral setting for this piece is the work of Bob Alcivar, who directs the 30 musicians (strings, brass, woodwinds). To add to the album's repertoire is the "Scrabble" suite which is Tim Weisberg in all his musical forms: rock, jazz and ballad.

In all, "Dreamspeaker" is an album well worth the wait.

"Dreamspeaker." New flutemusic from Tim Weisberg. On A&M Records.

is not like the endless ramblings of a Miles Davis; rather, it is more akin to the sort of music Herbie Hancock has been playing recently. Its continuity precludes any picking and choosing of favorites.

Information on the Cameo recording is available by mail from **down beat**, 222 W. Adams St., Chicago, IL 60606. The German CBS disc will soon be issued by American Columbia, with the strong possibility that a new Urbaniak/Dudziak LP will be recorded in New York in the near future. —klee

WHOLE EARTH RAINBOW BAND

CONCERT—Wranebeau LPS-1329: *Wingless Transportation; Kafi; R Blues; Stillpoint; Right Triangle Explosion; Ballad of Anything May Occur.*
Personnel: Max Swanson, alto sax, flute; Dean Granos, guitar; Terry Tilley, electric bass; Steve Kimmel, drums, vibes, tabla.

On tracks 4,5, add Simon Wettenhall, trumpet. On track 6, add Bruce Wintervold, drums.

This album, by a group of young Minneapolis-based musicians, certainly has an amateur-night appearance; yet the music is surprisingly assured and anything but amateurish. And while I was sort of expecting a jazz/rock fusion, I find the players are very much into jazz with only slight rockish tinges.

Granos, the unit's most dramatic solo voice, is a strong and cooking guitarist who merges jazz, rock and blues essences. His tunes, *Stillpoint* and *Wingless*, are pretty good. Tilley and Kimmel keep things pretty well together, but sometimes miss the rhythmic implications of the music. Swanson, who apparently is blind, is an appealing player, though he sometimes has problems when it comes to swinging hard. Wettenhall, out of Hubbard and Booker Little, has fire but lacks

control.

It's good that these young men think enough of their music to get it out in front of the public. For information on obtaining this disc, write **down beat**. —smith

JOHN MAYALL

TEN YEARS ARE GONE—Polydor PD 2-3005: *Ten Years Are Gone; Driving Till the Break of Day; Drifting; Better Pass You By; California Campground; Undecided; Good Looking Stranger; I Still Care; Don't Hang Me Up; Sitting Here Thinking; Harmonica Free Form; Burning Sun; Dark of the Night.*

Personnel: Mayall, vocals, keyboards, rhythm, 12-string and slide guitars, harmonica; Red Holloway, tenor and alto sax, flute; Sugarcane Harris, violin; Freddy Robinson, guitar, vocal on *Undecided*; Blue Mitchell, trumpet, flugelhorn; Victor Gaskin, electric bass; Keef Hartley, drums.

**
When a self-proclaimed "superstar" looks nostalgically to the past, counts the years, the women, muses over the fame and glory, and discusses "paying dues," the result is a tedious bore. Mayall has compounded that sin by producing not two, but four sides as his tribute to the last decade.

Fortunately, Mayall's fine sidemen redeem this musical effort—somewhat. Mitchell consistently contributes articulate trumpet solos with taste and feeling, while Gaskin's solid bass overcomes Mayall's wishy-washy sense of rhythm. The second record was cut live at New York's Academy of Music and, if you have the patience to bear with Mayall's idiosyncrasies, you can actually hear some admirable solos by Mitchell and guitarist Robinson.

The fact that Mayall bills himself as a multi-instrumentalist is most galling of all. He plays piano on four tracks and slide guitar on one;

these performances are unspeakable embarrassments. Strip Mayall of his famous name, and no record producer in his right mind would agree to market these cuts. But, alas, that's not the way things work. —kriss

CECIL TAYLOR UNIT

AKISAKILA—Trio PA-3004/5: *Bulu Akisakila Kutala.*

Personnel: Taylor, piano; Jimmy Lyons, alto sax; Andrew Cyrille, drums.

This new Japanese-made two-record set captures the trio in about 80 minutes of continuous hurricane-force music.

Unlike the fairly recent Japanese BYG set, this recording of a May 22, 1973, Tokyo concert is *not* a bootleg. The title of this nonstop work, *Bulu Akisakila Kutala*, translates as *Black, Boiling, Smooth*—an amazingly accurate description of the music and the players.

Taylor, as usual, blasts notes and clusters from his piano, his violent assaults colliding and mixing with the kinetic energies created by Cyrille to form the ever-heightening gale. Lyons, always the lyric voice of the unit, is the generally calm eye of the storm. But the irresistible electricity of Taylor and Cyrille stir the saxophonist to occasional almost-painful shrieks during his three solo spots. Lyons is a graceful singer lodged between two exploding percussion machines—he succeeds through subtlety.

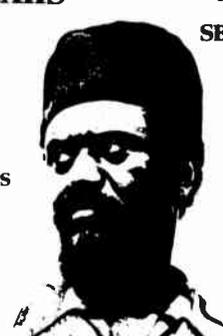
For those unaccustomed to Taylor's music, this will likely be an up-against-the-wall experience. For those familiar with the unit, it will be a bring-down-the-house thing, Cecil in great form.

For information on obtaining *Bulu Akisakila Kutala*, write **down beat**. —smith

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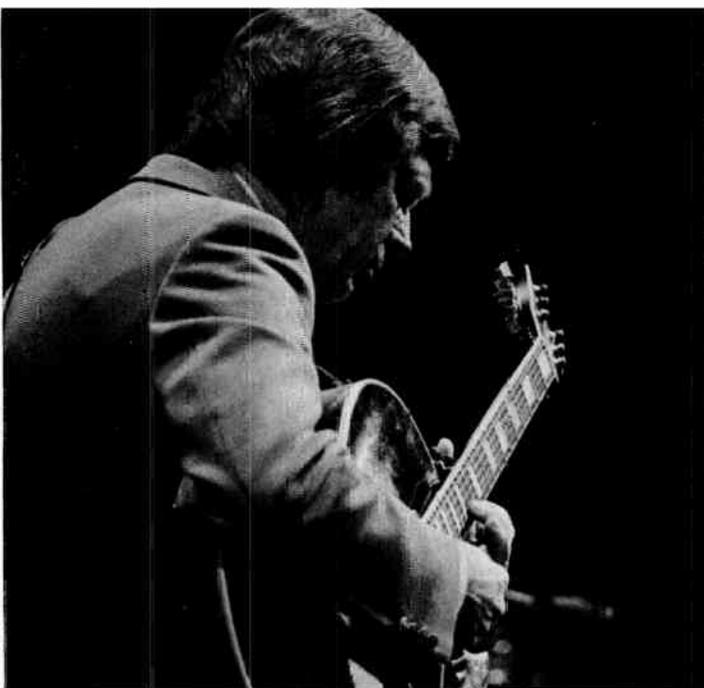
Mundell Lowe

Since his move to California in 1965, Mundell Lowe has become better known for his successful career as a writer of music for motion pictures (*Everything You Always Wanted To Know About Sex, Billy Jack*) than for his instrumental talent. Recently, however, he made a welcome return to jazz, leading a quintet in a North Hollywood club.

Born in Laurel, Miss., Lowe lived in New Orleans as a teenager, working there with various Bourbon St. combos. The records of Charlie Christian inspired him to buy his first electric guitar.

After serving in the Army, where he became a close friend of John Hammond, Lowe toured with the Ray McKinley orchestra, then spent several years in small groups led by Dave Martin, Ellis Larkins and Red Norvo, among others. During the 1950s he was an NBC staff musician in New York, also working with Billy Taylor, and with his own quartet. In 1958 he was a member of the staff band on the pioneer educational television series, *The Subject Is Jazz*.

This is his first Blindfold Test. He was given no information about the records played.



VERYL OAKLAND

1. KENNY BURRELL. *Greensleeves* (from *Guitar Forms*, Verve). Gil Evans, arranger, conductor; Burrell, Spanish and electric guitars.

I'm going to take a wild guess. That sounds to me like Gil Evans with Kenny Burrell. But at the same time it's not quite as funky as Kenny plays... I don't know, I'm confused. I like it; it's an excellent player, especially the first part before the orchestra comes in. That's apparently a very good finger player—classical guitar player who also plays very good jazz. And the orchestration is gorgeous. It's a complete frame for what the guitarist had to do.

He's got a very easy flowing style with the jazz thing; it's very easy to live with. I like that kind of fluidity. Five stars.

LF: Well, you were right. An album made with Gil close to ten years ago.

ML: Kenny is one of the great giants. If you play the instrument and you understand all the problems with it, you have to really say about a player like this, here's a guy that's accomplished what he has with the fingers, at the same time with the pick. So how can you hate it?

2. JIM HALL-ROD CARTER. *Softly As In A Morning Sunrise* (from *Alone Together*, Milestone). Recorded live at Jazz Adventures concert, Playboy Club, New York.

Last summer I had to go to New York to compose and score the music for that Woody Allen picture, and I hung out quite a bit in a place called The Guitar Player. I heard Rod Carter and Jim Hall—and this sure sounds like them to me. They're beautiful! They have such rapport... it's a great thing to witness.

This sounds like it was made right there at the Guitar Player, which is a very small club—seats maybe 50 people. That's another five star album.

3. GEORGE FREEMAN. *Guitar Lover Man* (from *New Improved Funk*, Groove Merchant).

First, let me start with the piece. I'm not a fan of the extended vamp. I think there's much more to music than that; even in some of the rock groups, at least they find three chords to play. This constant dying of energy and guys have to play faster and play harder to keep the thing going... I don't like that kind of thing.

I like the spirit it was played in. I don't like that particular type of guitar playing, and I

must tell you I have no idea who that is. I just don't dig it. For instance, if in the beginning he started out stating a certain theme, the natural flow of things is to develop; you must. It's either progression or regression, and this was a constant regression, it kind of went downhill. That was my feeling anyway. Two stars.

LF: It was George Freeman.

ML: A guitarist has to have a good musical brain in his head, because some of the chordal developments in the middle of the thing, I thought were going to lead me to where I wanted to go; but it took me right down the aisle to the altar but never got there.

4. ALICE COLTRANE. *Excerpts From The Firebird* (from *Reflection On Creation and Space*, Impulse). Igor Stravinsky, composer; Alice Coltrane, arranger.

Phew. I thought that would never end! That is the most pretentious thing I have ever heard in my life. If Mr. Stravinsky were here, he'd probably jump out that window, and I would be right after him.

I don't know who that is. I don't really care... that's terrible. That's rather like playing Duke Ellington with the Three Suns—you remember those folks, don't you? Anyway, I just hated it. I have no idea who the arranger is. I say arranger...

LF: I'll read the album cover: *Reflection on Creation and Space (A Five Year View)*. A two-record set by Ms. Alice Coltrane. *Excerpts from the Firebird* by Igor Stravinsky, arranged by Alice Coltrane, recorded July 1972.

ML: I realize you should be kinder to ladies, but I still hate it.

5. HOWARD ROBERTS. *Gasoline Alley* (from *Spinning Wheel*, Capitol). Roberts, guitar; Dave Grusin, composer, piano; Chuck Domanico, bass; John Guerin, drums.

First, I like it. I think that's my favorite rock mood. I don't know who the guitarist is, but he's excellent. He's got good taste, good time; the whole rhythm section was rocking. I liked it. I've got to give it five—for what it is. It's rock, and I assure you my education is lacking in that area, because of my age for one thing. But to me that's good rock.

The drummer sounded to me like Bernard Purdie, from New York. I thought Grady Tate for a moment, but I don't think so. And the bass player sounded like the guy who

by Leonard Feather

came out here not long ago, Chuck... I'll have to apologize to him, I can't remember his name.

LF: That was Howard Roberts.

ML: You're kidding! Fantastic!

LF: And the rhythm section was Dave Grusin, Chuck Domanico on bass (it was Chuck, but not the one you had in mind)...

ML: I'm flabbergasted, really. Too much. So that was Johnny Guerin playing drums! I'm sorry, John.

6. BOB BROOKMEYER. *Sometime Ago* (from *Bob Brookmeyer and Friends*, Columbia). Brookmeyer, trombone; Stan Getz, tenor saxophone; Herbie Hancock, piano; Ron Carter, bass; Gary Burton, vibes; Elvin Jones, drums.

That's a pretty sound. I've never heard it before. I think the people are Bob Brookmeyer, Stan Getz, Bill Evans and probably Bill's trio at the time, the bass player and drummer.

Bobby Brookmeyer amazes me. When you're playing an adlib line, you can get yourself into a box, but he manages to walk on the walls and get out of it without getting hurt, which most of us can't do all the time.

I'm not particularly a Stan Getz fan—if that is Stan. My favorite tenor player in the whole world is Zoot Sims—of those living today. I have other ideas about those that have gone on. Overall I'd rate that about four stars.

7. NIGHT BLOOMING JAZZMEN. *All This And Heaven Too* (from *Freedom Jazz Dance*, Mainstream). Blue Mitchell, trumpet; Joe Pass, guitar; George Shearing, piano.

Oh, boy, I'm lost. The only person I recognize, I think, in that whole record, is Joe Pass. Now that sounds like it could have been made some time ago. The trumpet player was quoting Dizzy here and there, but it's not Dizzy.

The piano player in that second chorus got into some kind of thing that George Shearing used to do back in New York when he first had the quartet or quintet. He doesn't do that much any more. Remember the group when Buddy De Franco was playing clarinet with him?

I like the tune very much, it's one of those old dance band tunes. And, of course, I love Joe Pass. The feeling of the record was kind of like some of the records I've made in the past, a little nervous. So I'd have to give it three stars.

db



JAMES POWELL

Lightnin' Hopkins, Jimmy Walker, Erwin Helfer
Quiet Knight, Chicago

Personnel: Lightnin' Hopkins, vocal, guitar, piano; Hayes Ware, electric bass; Sam Lay, drums; Jimmy Walker, vocal, piano; Erwin Helfer, piano.

Lightnin' Hopkins sat tuning his guitar and

rapping to the audience at the Quiet Knight, Chicago's top folk nightery. "You know," he said, "a lady asked me, 'How do you feel, Lightnin'?' I feel as good as I wanta." Lightnin' also plays "as good as he wants to." Which is usually good—but not always great. And that pretty well describes his opening night performance.

Backed by Chicagoans Hayes Ware and Sam Lay, Lightnin' ran through two standard sets of Texas blues and guitar boogies. He kept up a good-natured patter throughout, and in fact did more talking than singing. Rarely singing more than two verses per song, he seemed content to make it a mostly instrumental performance. He had to retune his Gibson continually during the first set, but by the second was playing with a bit more of the usual Hopkins fire and strength, especially on *Might Crazy and Have You Ever Seen a One-Eyed Woman Cry?* The accompaniment was tasteful and laid-back, unlike the bands on some of Lightnin's recent loud electric/psychedelic LPs. But the solid backing allowed Lightnin' to coast and doodle around on guitar. Maybe it's too much to hope for Lightnin' to play solo any more (in which case he would really have to *play*.) He seems to have settled into a less strenuous routine, demanding accompaniment, ignoring audience requests and seldom bothering to exercise his great talent for improvising lyrics. The hundreds of records he's made since 1946 may have exhausted his stock of musical ideas, but at 61, the charismatic Sam Hopkins is far from washed up. The important place he long ago earned for himself in blues history remains secure.

Lightnin' also played a few simple but pleasant tunes on piano. The real piano work-outs of the night, however, were delivered by the fine second act, the blues and boogie team of

Jimmy Walker and Erwin Helfer. Together (at one piano), they blended beautifully on *J.W. Boogie, Ten Cents' Worth of Love* and several other selections, mostly up-tempo. Separately, Walker accompanied his deep, straight-forward singing with a lot of good, down-to-earth blues piano, while Helfer's instrumental excursions ranged from his own subtle, creative compositions such as *Day-dreaming* to the romping *Dirty Dozens*. Helfer excels both in technique and originality, drawing from all types of music, from blues to classical. Walker and Helfer have one LP on Testament, and recently signed to do an album apiece for Rounder Records.
—jim o'neal

Shelly Manne's Mannekind

Diamond's, North Hollywood, Calif.
Personnel: Gary Barone, trumpet, flugelhorn; John Gross, flute, soprano sax, tenor sax; Mike Wofford, electric piano; John Morell, guitar; Manne, drums.

No doubt about it: Shelly Manne has found the fountain of youth and he calls it Mannekind, which either makes intelligent use of his last name or else implies (from the German) that these are his children. I'll go along with both.

The set reviewed was typical of the entire gig: usually about four originals—every one in the quintet writes—with no announcements and no pause between numbers. Ordinarily, when a number ends, either Wofford or Morell will set the mood, if not the tempo for the next. Thus a set gives the impression of one long suite consisting of a variety of movements.

And all the subtleties, the nuances and the agonizing intensities of those "movements" were reflected in the vortex of this heavy-duty rhythm machine, Shelly Manne. For openers (a Morell original called *The Pick*), Manne laid down a busy rhythmic foundation for Gross'



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JOHN MAYALL

Continued from page 13

works *live* because you can stretch out; but I always feel that to put it down permanently on a record, and then to have to replay it, is inconsistent with the time factor. I like to make tapes of the gigs and to listen to them. But it's a tape, not a commercial sort of thing.

Gaer: What about the pressures of recording? Most of the new groups in the business go through months of preparation, weeks in the studio, and so on.

Mayall: We don't prepare. We recorded the new album in a week and Don Nix, our producer, came in three days before the first day of recording. Keef came in the day after that. Victor came in the day before recording. No material was written—nothing. Nothing was even thought of. By the day before recording Don says, "Should we get instruments out or something?" And I said, "Nah, leave it till tomorrow. When we get in the studio we'll sort something out." So we all turned up at the studio about mid-day and while everybody was renewing acquaintances, just socializing, I just worked out a chord sequence and then we just fooled around and played that a couple of times and that was a take. Then I wrote words later.

Meanwhile, we did another number. We got down two or three numbers a day over the next four days. On the fifth day I wrote the lyrics and dubbed my bits of extra instruments. And in the course of the previous four days, the others did their overdubs. It was all very loose and it all got done. I don't worry. I play.

Don Nix: We actually cut the album in a few days. John writes all of his music in the studio so a producer doesn't ever really know what's going on. Like, I went out four days early to get material and all we did was go out and have fun. We didn't even talk about the sessions until Monday morning came, and then, there were the sessions.

Mayall: We don't rehearse. There's never been a rehearsal. Anytime I hear a guy, if we can have a drink together and get along together, he's got the job. I know he can play because I've heard him before: I don't have to have it proven to me. It's something that I don't need to check out. The only thing I have to check out is that we're all compatible as people.

Hartley: When you get in the studio you do come up against competition between members of the band. Somebody will do a solo—specifically, I can remember Red doing a solo when everybody was in the studio control room. And immediately upon the end of his solo he walked in to applause. Now, that sets up Blue Mitchell for the next solo. Kind of, "Beat that, Mother!" That kind of build-up happens because guys that can really play aren't sure that they can play as well as the guy who just finished. *That's* where the magic happens, not in the rehearsal room where you're continually going over the same thing.

Robinson: Well, I tell you, this is the only group I've worked with where there are no formalities whatsoever with the music. No rehearsals; no preparation of any kind. You just show up at the bandstand and start playing. John sets the pace by playing whatever chord structure we're going to follow on the piano. Now, if this is recognizable from the start, then we all join in. But if it's not, we wait to see what he's going to do. At least that's what I do.

Holloway: You know, I was always taught, when in doubt as to what to play, solo and blow like hell. When I got into Los Angeles and off the road, thoroughly sick of it, I was never going back. But what intrigued me about this group was the way you got to play what you felt. Everything is spontaneous; you do whatever you feel like doing. And I'd never encountered this. I really enjoy it. It's a vacation.

Robinson: I don't think there's another group I know of that plays everything unrehearsed like this one. Everything here happens right on the bandstand. The last gig I had on the road before joining with John was with Ray Charles. Now with Ray's band, if you're in the rhythm section, you've got a big book with about 400 songs. And out of those 400 he's got about ten that are his favorites. So you know you're going to play *Georgia*, *What I Say*, and things like that every night. And you also know you're going to play it the same way. Otherwise, you've got a problem with "The Genius."

Gaskin: Everybody in the group is a soloist. Now, we don't necessarily solo while we're backing; like, being a bass player, there's a certain amount of foundation material that I play, and I try to keep that in my playing all the way, taking a supportive role until I solo.

Holloway: One of the things I enjoy about this is that it gets me out of a rut I was in, where you go along and play those six days and take that extra day off. Now I have new hope. I'm really anxious to go to work. And that's unusual for me because I'm lazy. I can now ask myself, "I wonder what's going to happen tonight?" It's really fun for me. And it rejuvenates me. It makes me feel a little younger than I already am. They all laugh when I say I'm on my vacation. But I am.

Mayall: Recently I found out that Red was doing some singing and yelling in airplanes or on the bus or in hotel lobbies. And he got in trouble very quickly because, one night without warning him, I announced to the audience, "The next song will be sung by Red Holloway." And I pulled the same dirty trick on Blue. If it's announced to the audience, it's either shit or bust. You've got to go out and do it. It's great fun to see the shock pass over the guy's face if he's never sung before. And the audience thinks it's part of the act. They don't know that, on stage, the whole thing was just made up.

Hartley: Don't make no mistake. It scares the shit out of everybody—except maybe Freddy who's used to doing it. It's like the guy isn't a singer and he's standing there in front of five to fifteen thousand people and his jaw freezes. He's hardly confident in that situation. As far as the audience is concerned, they're trying to figure out, "How do they make it look so convincing?" How? Because he's *really* scared!

Mayall: There was one gig in Switzerland where there was a traffic jam leaving the gig, so the cars were moving very slowly and there were a couple of chicks walking arm in arm by our car. And we caught this one line: "And they all sing so well, too."

Gaer: What of the years when the band had no drums?

Mayall: It was supposed to be an experiment in doing something new. I suppose I got rather tired of the same old format, which was getting really limited. Mick Taylor was going to the Stones and everything just stopped. I wasn't going to run around looking for another lead guitarist because I had Eric (Clapton) and Peter (Green), and then Mick for all those years, and it was always that quartet. But it was that same material, that same thing.

I wanted to do something totally different that would excite me and give me something new to get my teeth into. So I kept the same bass player, Steve Thompson, held over from that basic quartet thing; and Johnny Almond was the flute and saxophone player that I had used on records of mine in previous years. He was a guy I wanted to work with. And Jon Mark—I wanted an acoustic guitar. And that was it, really. It was another quartet, but a different type of quartet. And fortunately, people dug it. The promoters were pretty worried about it because it was kind of week-to-week. The former band was spending a week in the middle of a tour in Germany, and then there was a week off to change bands. The first week had gone so well that they were very worried that this was going to ruin the rest of their tour. I mean, right in the middle of their tour, this changeover was going to take place and the idea of an acoustic guitar and a flute and a bass player sounded kind of dodgy to them. That was their initial reaction. But when they heard it, I guess they were surprised (and so was I, in a way.) It was something really new—it made a really big impact just because it was so unexpected.

Gaer: Well, you've all reached the stage where you have the ability to handle the loose structure and everything that goes with it.

Hartley: Ability is one of those things that is many people's judgment, including your own. People in England will call me up and say, "Listen, we're going to do a bluesy thing and we want you to come along and play on it." And I might not particularly *want* to play on it. I might want to do a melodic thing. But they categorize where your ability lies. I mean, I want to play on all kinds of things, but whether or not I have the ability is several people's opinions—not just mine.

In the case of this particular situation, what I *do* have the ability to do is have a good time, and that's what's required. Because if you don't have a good time, it's a pain in the ass. So that's where the assessment of ability comes in. And having a good time doesn't stop when you walk off stage; it's got to carry on from there as well.

Mayall: The fact that we are friends puts us all in the same situation. The party continues. It's just that we may have to play for an hour or so along the way. Most people wouldn't understand what we mean by the statement, "We're playboys." Others regard what we do far too seriously. It's hard to explain.

Hartley: It's very hard to be conscientious about what goes on because *life* is not conscientious. It doesn't matter whether you're playing or having a beer. If you try to build it up inside your head as some big project and then try to play it out, it gets so damn serious it doesn't stand thinking about. I mean, I'd rather be out trying to ring up some chick.

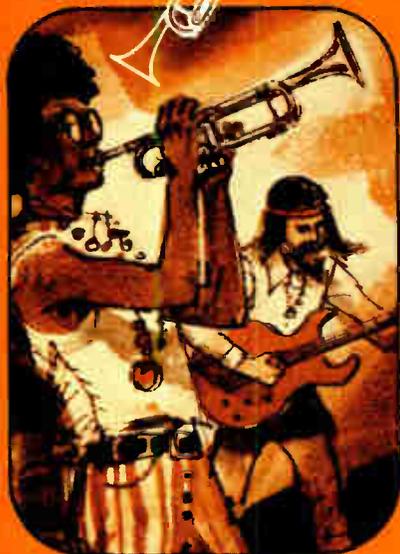
Robinson: One of the things I like most about the whole thing is that the best way I can express myself is through profanity. And, a lot of times, when I do a vocal, I use profanity. To me, it sounds like I'm putting my point across. It's a big thrill for me to do that. I mean, I was raised in that type of environment. You know, everybody is a "Mother."

Hartley: Nothing quite explains how good it is until you say, "Shit!"

(Now to the serious drinking!) db

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The classic Count Basie orchestra of the '30s was one of the most remarkable large ensembles in jazz history—in fact, except for the special disciplines of Ellingtonia, it was the most exciting big band ever. Listening to the recordings the band made for Decca and Columbia, as well as broadcast transcriptions, one is still amazed at the timelessness, perfection and scope of its achievement. Moreover, one marvels at the paradoxical marriage of a big band's thrust with the intimacy of a small group. Why was this band so special?

First, there was the "All-American Rhythm Section": Basie, Walter Page, Jo Jones and, from March '37 on, guitarist Freddie Green. Page had worked with Basie in the Bennie Moten band, which became the nucleus of Basie's band. When Jones became a permanent part of the band in '36, the blend of evenly distributed beats with the pulsating colors of Page's walking bass, Jones' crisp cymbals and Basie's piano punctuations, established an impeccable roadway for the soloists: a rhythmic force that might actually be described as graceful.

Max Roach recently said of Jo Jones, "For every three beats a drummer plays, two come from Jo." It would not be hyperbolic to say that his casual swing, plus his unprecedented reliance on the cymbals to carry the rhythm, revolutionized modern drumming.

But Basie was the chief force behind the rhythm section and the band. The word *cool* has countless meanings but, for me, Basie's unperturbed triplets, fills, and comments are the quintessence of cool. His genius was to unerringly place the right notes or note at the right place, a feat easily taken for granted. His choice of tempo is always so correct one can't imagine an alternative; he allowed the band to swing feverishly but never frantically. Furthermore, his solos—which are often rhythm section interludes—breathe space into the arrangements, setting up a relaxation-tension pull with the horns. Basie was also the editor of the arrangements, erasing needless complexities that interfered with the primal power of the section riffs and the soloists.

The soloists of this band are legendary. The earthy southwestern power of Herschel Evans and the more modern, lyrical, but equally powerful swing of Lester Young contrasted for another interplay of relaxation and tension. This interplay was found even a third time, between the almost fragile, surprising and clever melodies of Buck Clayton and the fulsome, clarion improvisations of Harry "Sweets" Edison. The unique eccentricities of trombonist Dickie Wells, alternately shouting and quavering, aggressive and reticent, create a similar tension. *Unique* is the word to describe each of these soloists—each confidently himself, each instantly recognizable. And vocalists? How about Jimmy Rushing, Helen Humes and Billie Holiday?

Lastly, there is the *mystique* of the band, the undefineable chemistry that made its components coalesce into something magical. That magic may be tasted on *The Best of Count Basie* (Decca DXS 7170), *Count Basie: Super Chief* (Columbia G 31224), and *The Lester Young Memorial Album* (Epic SN 6031). The latter is no longer in the catalog, but still turns up once in a while and may be found in most libraries with representative jazz collections. **db**

World Radio History

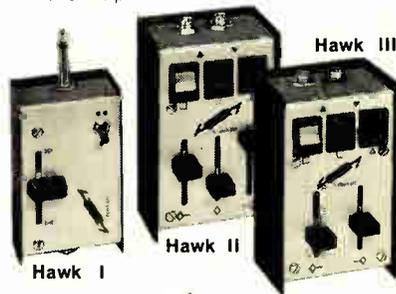
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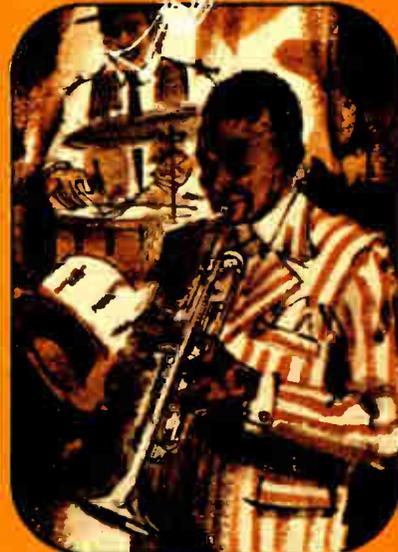
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"A director shouldn't be satisfied with the performance of his band. No matter how well they play, they can always play better." Thus spake Bill Greene, ace high school trumpeter, at last September's Monterey Jazz Festival.

With such musical standards as Bill's in evidence, I savored anew my role as music education columnist. A delicious situation! My subject: high school jazz training. My resource personnel: several dozen top-flight recipients of that very training. For furnishing straight-talk views to those who should be most interested—our nation's secondary school jazz band leaders—this quantity-quality panel of young experts could hardly be surpassed, for all were winners: Roger Rickson's Corona High Jazz Band and its smaller counterpart, Sacramento's Grant Union High Jazz Combo, both victorious in statewide competition; and the 20 members of the California All-Star High School Band, each picked for abilities in sight-reading, improvisation, tone, and jazz feel by such experts as Clark Terry.

With the exultation the Monterey Jazz Festival always creates clearly evident, I expected largely positive attitudes from my respondents. And I got them. Don Gardner saw his high school jazz studies in their aesthetic light: "... they helped me see jazz as a music of involvement, excitement, and beauty." Jack Erb felt his band experience had been a character-builder "It taught me how to function as part of a team and how to lead that team effectively." Joe Fields considered his band a communication outlet: "It was a class where you could go and express feelings differently." Michael Brookins took the practical view: "I like to travel, and the jazz combo goes everywhere." Bob Bauer regarded his performance experience as professional preparation: "Our band played all different styles of music, so I find I can get along in all kinds of musical situations." And Neal Finn defined his concept of a good faculty: "My best thoughts of my high school experience were about my teachers. They were all extremely hip to what's going on musically. They were also very understanding of individuals. Yet they demanded results, and they got them."

But no single attitude could be as positive as the collective intent of my respondents to go on to college. And all of them as music majors! The jazz directors at the various schools represented should take bows for the many genuine approvals of their teaching. And further self-esteem is in order for their frequent listing in the "What musicians influence you most?" segment of the questionnaire I used for my interviews.

This mini-poll also revealed Ladd McIntosh, the week-long trainer of the All-Stars, as influencing the Monterey high school



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jazzers, as did their illustrious Sunday afternoon concert guest artists—Roy Burns, Mundell Lowe, Max Roach, Clark Terry and Bill Watrous.

Then there were the expected similar-instrument influences. What young jazz trombonist wouldn't mention "Urbie Green, Frank Rosolino and the other great bone players?" But crossing over such similar-instrument lines occurred frequently. Pianist Bob Bauer named, in addition to four prominent living keyboard artists, the great deceased saxophonists, John Coltrane and Charlie Parker. And drummer-vibist-trombonist Neal Finn crossed over with fervor: "My favorite jazzman of all time is Clark Terry. He's the heaviest cat I've ever met. Really beautiful! And what an inspired player. When he dies a tremendous hunk of jazz as well as of a person will go, too."

Nor did my panel's preoccupation with instrumental jazz performance negate their inclusion of composer/arrangers as major influences. Amidst the multiple-listed current heavies, men like Thad and Quincy, Hank Levy, Oliver Nelson, and Pat Williams, there appeared (and spelled correctly) Johann Sebastian Bach. And the roster included name band leaders. And top jazz-rock groups. And pure rock notables. How strange, then, the omission of the one universal jazz influence, Duke Ellington!

In addition to their views on the training they had received, I asked each member of my willingly-captive audience to tell me what he himself needed to study most. Collectively, they put theory exactly two-to-one over arranging, which in turn placed exactly two-to-one over a five-way tie among jazz history, improvisation, sight-reading, phrasing styles, and composition. And one forward-looking All-Star felt his most urgent study need to be the music business itself.

But when I asked the students to rank, in general importance, the main subjects constituting jazz education, they deposed theory from its personal-need throne. Instead, they rated performing, sight-reading, improvising, and arranging as a cluster of musts, with theory lagging behind them all. A contradiction? Possibly. But more likely a recognition that their practical skills—reading, improvising, even arranging—had been better developed than had been the abstractions of theory.

Although most views of their jazz training stated by my young panel turned out to be positive, some respondents pointed up notable deficiencies in that training. Several scathed the use of below-standard music: "No remedial junk. When a band plays junk, they sound like junk." Others decried the skimpy number of jazz classes offered at their schools, the necessity of being in the marching band, unsuitable school band equipment, and don't-care attitudes among band members, school officials, and townspeople.

But if there was any concerted objection to current jazz education practice, it was to the competitive principle, despite the panel's having gained their Monterey concert date through this very route. Some comments: "I feel the overemphasis of competition among schools is really a bad scene. What's really beautiful is meeting people from all walks of life and sharing musical ideas. This is why festivals should happen. Too often this gets lost in the scramble of trying to win it all."

"In most high school programs there is too much emphasis on competition and not enough on learning improvisation and learning how to swing and to read."

"One thing that I feel is important in jazz education is not doing garbage music just to in at a festival."

"Especially bad about my high school jazz study was the idea that competition between bands was important."

But no unwanted competition would mar the joyful spirit at the Monterey Festival. Jimmy Lyons had put together his "jazz stars of today and tomorrow" session as a pure display of their talents. Let Neal Finn voice their appreciation: "Programs like this one at Monterey are great, working with pros and fellow musicians and all. I feel that every jazz educator in the country could learn from this. I feel programs like this one should be encouraged for everyone across the country."

Guidelines, then, for a high school jazz program, based on the views of some four dozen very, very superior jazz-oriented

California music students would include:

1. Offering a variety of subject matter, with performance, improvisation, sight-reading, and arranging as the core, supplemented by theory, jazz history, composition, phrasing, and the music business.
2. Staffing the program with knowledgeable and understanding teachers.
3. Enriching the program through non-competitive festivals, professionals on hand as a bonus.
4. Performing only top-drawer material while insisting on high-level playing standards.
5. Recognizing jazz as an art with its own aesthetics, thus inducing favorable attitudes toward it from students, school officials, and the public.

Thus spake the panel. Need they say more? ♦♦



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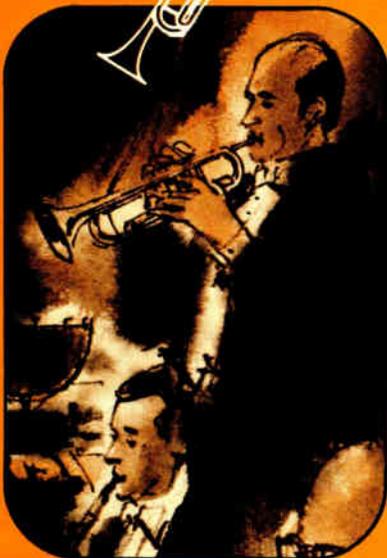
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"THE MINIFESTIVAL"

BY JOE CSIDA

Spearheaded by the better-known big bands, notably Stan Kenton, Woody Herman and Don Ellis, top pro players in recent years have been developing and refining clinic-workshop-concert events to help young student musicians and the high school and college band directors who work with them.

West Coast arranger/conductor/composer Dick Grove and I have brought new elements and refinements to this procedure. We can only do about 20 of these a year, but we hope other pro groups around the country will adopt any part of our format they like, and run the same kind of Minifestivals in their own region.

Here's how it recently worked at Fullerton Community College in Fullerton, California:

Fullerton Band Director Terry Blackley had recruited eight high school bands from his immediate area. Not coincidentally, of course, these schools and their bands are the ones from which Terry hopes each year to draw new, talented recruits into his own music program. The high schools and directors were: Fullerton Union (Larry Lowder); Lowell (James Phillips); Orange (Gregg Isbell); Pacifica (Ruth Miller); Savanna (Don Gunderson); Sunny Hills (Fletcher Rainer); Villa Park (Randall Coleman); and Western (Tom Hrbacek.) Terry himself made major contributions in refining the format of the event, notably the on-stage, on-mike adjudicator comments and criticisms, which will be discussed shortly.

About 9 a.m., sleepy chops notwithstanding, the Dick Grove Quintet (Grove, keyboard; Jay Daversa, trumpet; Lanny Morgan, alto sax; Gene Cherico, bass; Roy Burns, drums) took the Fullerton stage and did a 20-minute concert of artful, free-wheeling, improvisation. Any of the students or directors in the audience who had never heard of these top players needed no further introduction (all had played with one or more of such bands as Kenton, Herman, Maynard Ferguson, Quincy Jones, etc.) Their axes spoke for them; their expertise was established, their credentials documented.

Immediately following this Dawn Patrol concert, each participating band played a 20-minute set. In the audience were the five members of the Dick Grove Quintet, who were working as adjudicators, commentators and clinicians. Also in the audience were the directors and student musicians from the host and other school bands. When the first band completed its 20-minute set, the five pro adjudicators marked their written adjudication sheets, and then went on stage to join the band and director.

Each adjudicator took four or five minutes to comment on the band's performance in his specific area of expertise; Dick commented as well on the charts and their execution. All this commentary was thoroughly constructive.

Most important, all was given on stage, on mike so that all the young musicians and directors in the audience might get the benefit of it.

This procedure was repeated with each of the other seven participating bands: 20 minutes for performance, followed by 20 minutes of thoughtful, constructive, on-mike commentary. And if you total up the segments you'll discover that with a one-hour lunch break this took us to about 3 p.m.

In the course of those 160 minutes of professional criticism, immediately following the performance of each band, a lot of solid, useful musical information was imparted.

From 3 to 4 p.m. each of the members of the Grove quintet did a one-hour instrumental clinic: these were all well-attended by the appropriate school players. These instrumental clinics were followed by a one-hour improvisation and arranging clinic by Dick.

At about 5 p.m. Dick and the members of the quintet rehearsed the Fullerton band, with whom they would later play the second half of the evening concert. While this rehearsal was going on, I did a clinic on careers in the music/record business, based largely on my book, *The Music/Record Career Handbook*. I also try to personalize and customize the talk by determining through a brief, simple questionnaire what each attendee's professional goals are. In addition, there is a closing question and answer period.

At the conclusion of Dick's improv/arranging clinic, Terry Blackley announced the names of the top three bands, as determined by the vote of the adjudicators. These three bands would subsequently compete in a play-off, which would be the first half of the evening concert.

After a dinner break, the concert began at 8 p.m. At Fullerton it was a complete sell-out at \$1 per head. As mentioned, the three top high school bands played 20-minute sets to determine the first, second and third place bands. The audience reaction all through this first half of the concert was very much like that at high school football or basketball games: cheering, whistling, footstomping, clapping—especially as young soloist after soloist on a succession of instruments stepped forward and blew.

Blackley announced a 15-minute intermission, and reminded the audience that in the second half of the Concert, the Fullerton College Jazz Ensemble with the Grove Quintet sitting in, as well as the quintet itself, would entertain. The concert would terminate, of course, with the announcement of the winning bands, the winning soloists, and the awarding of the prizes.

The second half of the concert produced standing ovations and roars of appreciation. Then came the awards to the winners. At all the Minifestivals we hold, First Place Music Publications supplies more than \$560 worth of prizes, consisting of various charts, books, records etc. from our catalog. The first place band receives prizes with a retail value of almost \$115; second place, more than \$50; third place, almost \$30. In addition, each participating band gets prizes totalling \$23.85, and winning soloists in each category receive between \$39 and \$47 worth of materials.

In addition to supplying all the prizes, we also give the Festival Director and organizers a kit containing all essential advertising, publicity and promotional material.

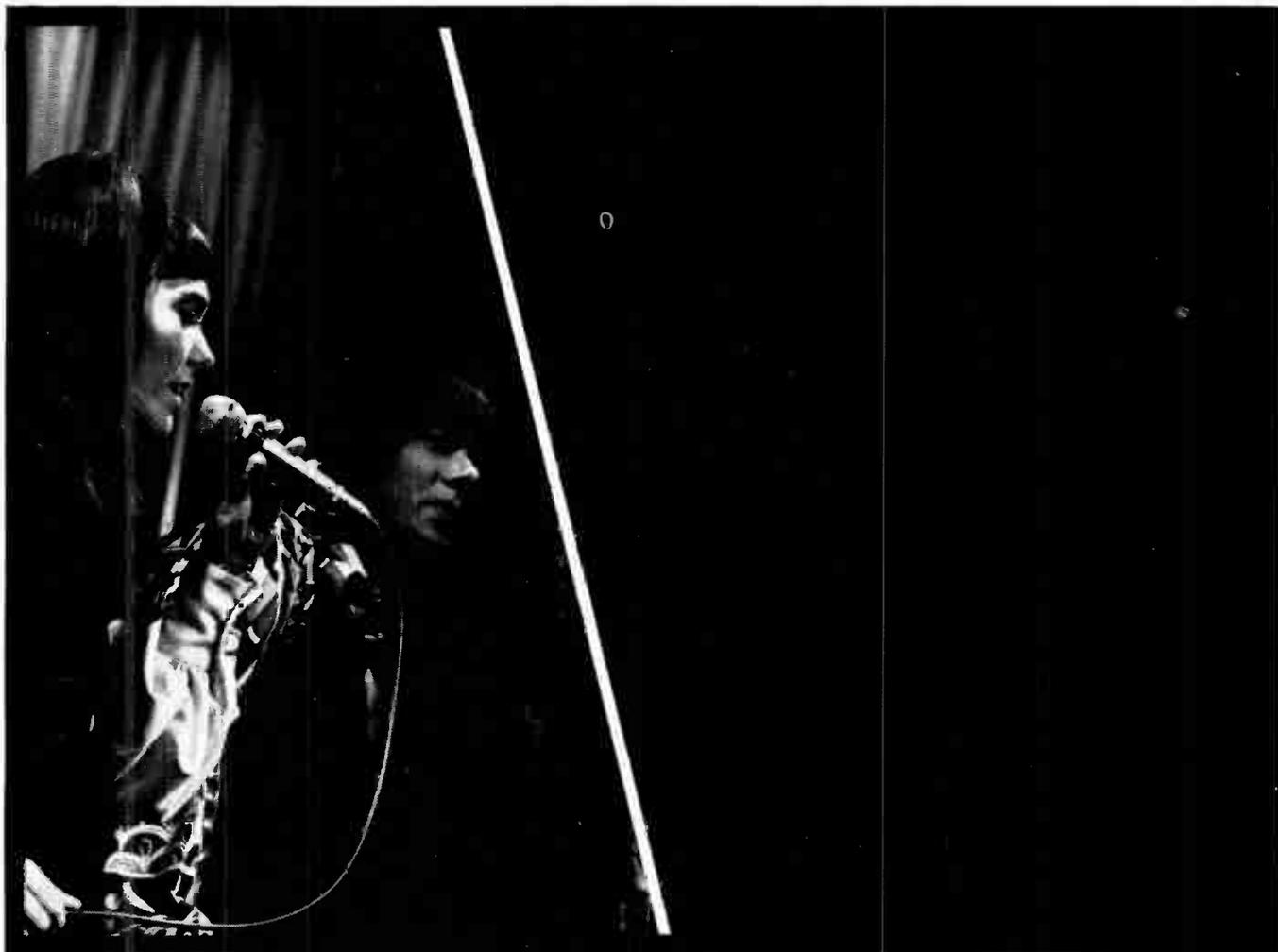
At Fullerton, Terry and his players financed the \$1000 event (including everything) by ticket sales to the evening concert, entry fees to participating bands (\$25), and ads in the concert program.

Obviously, there are many other fund-raising methods for financing this event. Schools with aggressive, genuinely interested directors, student players and adult supporting groups wind up not only being able to afford the Minifestival, many also earn money for their music scholarships and/or other activities through it.

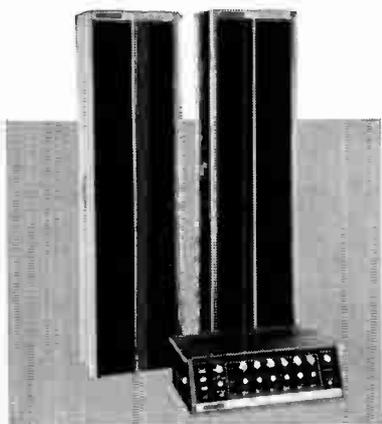
Here's Terry's summation:

"This type of festival is a great deal of work, especially the financial end of it, but it is worth every minute of time you spend on it. It provides a purely educational situation for the student jazz musician that cannot be matched in any other way." Amen!

This type of festival-clinic-concert is a great deal of work. If you don't believe it, dig Dick and the guys in the quintet dragging their asses back to their automobiles about midnight for the long drive home. They don't play gigs like this for the bread. They play them because they want to help young musicians, the same way some pros helped them when they were learning and trying to break in. **db**



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Roy Burns' Solo on "THE FUNKY SHUFFLE"

The Funky Shuffle is basically an eight-bar blues pattern in 4/4 and, in some parts of the chart, 6/8. The feeling of the piece stays in a shuffle rhythm with the 12/8 feel superimposed over it.

The solo reflects the eight-bar structure: four eight-measure phrases with a two-bar vamp to cue the band in. This two-measure vamp occurs several times in the chart. The important thing with a solo like this is to maintain the 12/8 feel throughout. I was happy with this one. (It was the first take too.)

- Roy Burns

(The solo is from the album, *Drum Set Artistry ... A Profile of Roy Burns in Concert*, on the Alfred Music label.)

Legend: ride cymbal—RC = x
small tom—ST
World Radio Hi snare drum—SD
large tom—LT
bass drum—BD
high hat—HH
crash cymbal = d

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Festival & Clinic Calendar

Dec. 15, 16th *Jazz Clinic*, Roger Heath, Hall of Music, Purdue U., W. Lafayette, IN 47907. Non-compet.: 6 bands (JHS-C from Ind./Ill); no registration fee. Clinicians: **Buddy Rich***, **Roy Merriweather**. *perform w. his Band at Eve. Concert, \$2.50 adm.

Jan. 25-27, 4th *Mountain View C. Jazz Festival*, Russ Benzamin, DM, Dallas, TX 75211. Compet. (w. comment-only category): 26 bands/6 combos (JHS-C) @ \$2.50 per player. Awards: 4 ens. class. solo/all star band. Clinicians/judges: **Leon Breeden**, band; **Rich Matteson***, band, tb, eu, tu; **Jim Vaughn***, band, d; **Mike Vax*** & Band*, brass, reeds, imp.; **Art Pepper***, reeds. Sunday eve. concert: w.* \$3.00 adm.

Jan. 26, 6th *Carroll Jazz Festival*, John Erickson, DM, Carroll, Comm. HS, IA 51401. Compet.: 18 bands (class B HS) @ \$2 per player. Awards: ens. 1-2-3. Clinicians/judges: **Gary Slechta**, **Joe Brice**, **Jack Oatts***, saxes; **Iowa Lakes Comm. C. Jazz Band** aft. clinic. Eve. concert: w.* and Ft. **Dodge Big Band**; \$2 adm.

Feb. 1-2, 4th *Glassboro HS & Collegiate Jazz Festival*, John H. Thyhsen, DM, Glassboro State C., NJ 08028. Non-compet. (comment-only): Sat., 12 bands (HS); Sun., 12 bands (C). Clinicians: **Manny Albam**, **Clem DeRosa**, **Ernie Wilkins**, **Clark Terry***. Eve. concerts: Sat. w. **Newport Jazz Festival Youth Band**; Sun. w.* & Big Band; \$2 adm.

Feb. 2, 15th *Oak Lawn Jazz Festival*, Ken Kistner, DM, 9400 S.W. Highway, Oak Lawn Comm. HS, IL 60543, (co-sponsored by Lyon & Healy). Compet. (w. comment-only category for 12 bands): 73 bands/20 combos (j-sHS from Ill.) @ \$30 per band, \$20 per combo. Awards: best of fest. ens., best of class ens., 1st div. ens., best sight reading ens./solo. Clinicians/judges: **Phil Wilson*** + others tba. Eve. concert: winning bands plus Wilson and guest band; \$2 adm.

Feb. 2, 8th *Badger State Festival of Jazz*, Frank Ferriano, DM, U. of Wis.-Whitewater 53190. Comp. (w. comment-only category): 30 bands (j-sHS from Wis.-N. Ill.) @ \$25 per band. Awards: ens/solo/all-star band. Clinicians/judges: **Roger Pemberton***, reeds; **Charles Suber**, materials, + tba. Eve. concert w.* \$75c-\$1.50 adm.

Feb. 2, 17th *Sam Houston State U. Stage Band Festival*, Dr. Harley Rex, DM, Huntsville, TX 77340. Compet.: 40 bands (j-sHS) @ \$30 per band. Awards: 1-2-3 ea. ens. div./solo/all-star band. Clinicians/judges: **Dick Grove***, arr.-cond.; **Eddie Galvan**, **Darrell Holt***; **Gene Ronsonette**, **Jimmy Simmons**, **John Cook***, **Arnett Cobb***—*will perform in aft.; no eve. concert.

MUSICIANS

Continued from page 17

there with his group. I played his drums. He was such a wonderful person. He was so different from some other drummers I had known. Later on when I was with Getz we played the Tropicana in Las Vegas. Gene was doing a radio interview, and the bass player with us had heard it: Gene had talked so much about me on the show. That was very inspiring. He was a wonderful person and a great master of the instrument."

Benny Goodman said:

"Gene was a perfectionist. You would've thought my band was his band the way he fussed over it."

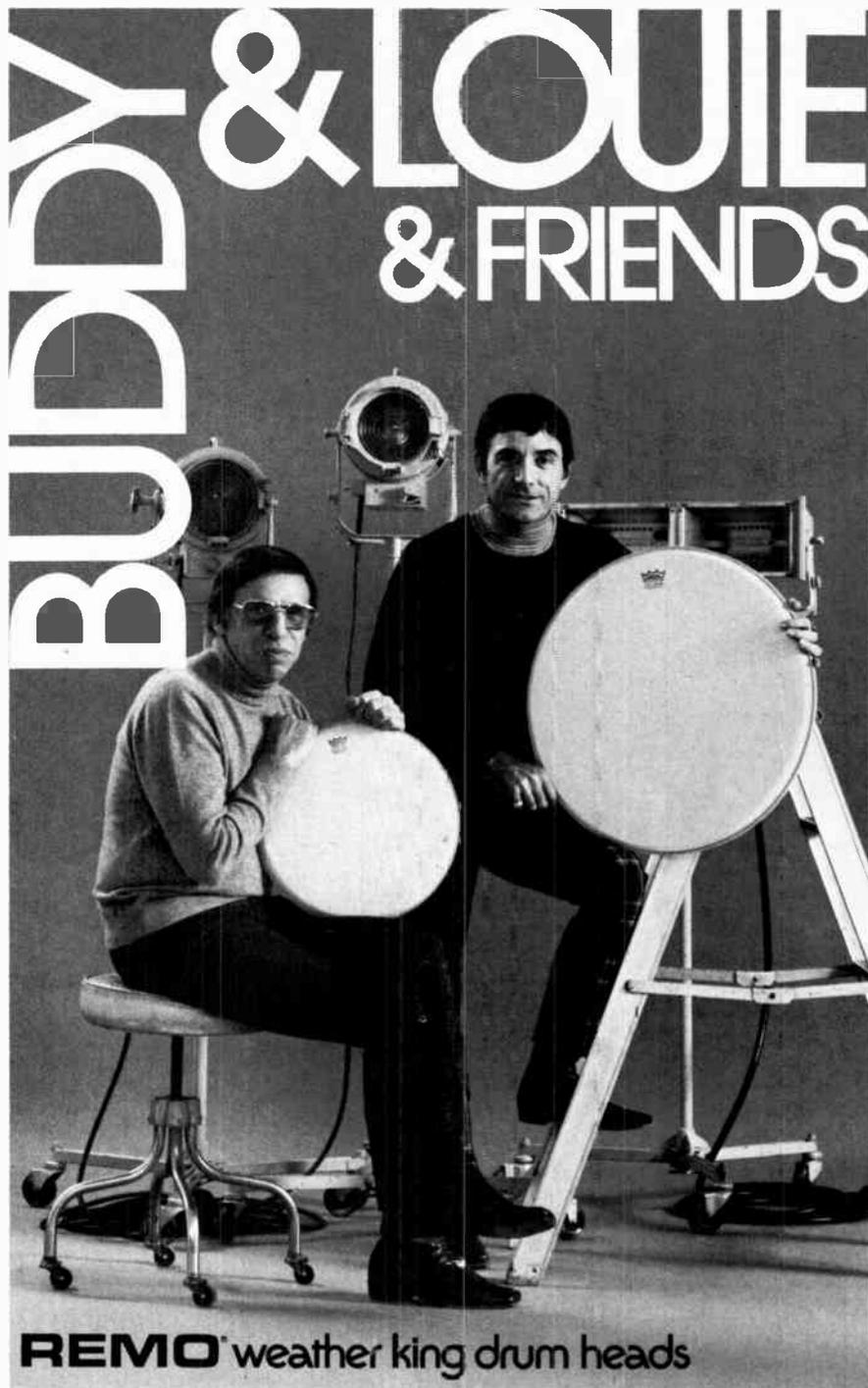
Teddy Wilson added:

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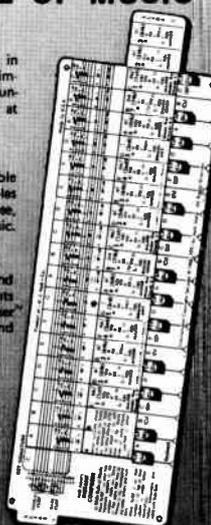
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From then until his retirement in 1967, he reduced his playing to six months a year. His most recent appearances were during last spring and summer with the reunited Benny Goodman Quartet.

A check of currently available LPs reveals the following Gene Krupa items of particular interest.

The classic sides that Krupa cut with McKenzie-Condon's Chicagoans in 1927 were *Sugar, China Boy, Nobody's Sweetheart* and *Liza*, all of which show Krupa's ability in a traditional jazz setting. All four are available on Parlophone PMC 7072, as are the two sides Krupa made in New York with Teschemacher, Condon and pianist Joe Sullivan: *Indiana* and *Oh Baby*. (If your local store does not import this LP from England, one side from each session is available on Columbia KG 31564, *Eddie Condon's World of Jazz*.)

The years with Goodman are well-documented on Victor (commercial recordings); and the 1938 Carnegie Hall concert (Columbia OSL 160) is a must for every jazz collector.

Krupa's own bands can be heard on a double-LP set, *Drummin' Man* (Columbia C2L 29), which features both the swing era band and the second band which featured more modern players, including Dave Lambert, Buddy Stewart, Charlie Ventura, Red Rodney and Gerry Mulligan. This album also features the biggest Krupa hits: *Let Me Off Uptown, Drum Boogie, After You've Gone, Lover, Boogie Blues, Dark Eyes*, and *Tutti Frutti*, with a vocal by the marvelous Leo Watson. Further selections of the earlier band are on *That Drummer's Band*, Epic EE 22027.

Krupa's last released recording, which is also the last recording of the late Eddie Condon, is *Jazz at the New School*, Chiaroscuro CR 110. Recordings were made of various performances of Krupa's quartet and of recent performances by the Goodman Quartet, but these have not yet been released.

To many, however, the apex of Gene Krupa's recordings are those of Feb. 29, 1936, in which Goodman, Eldridge, Chu Berry, Jess Stacy, Allan Reuss, Israel Crosby and Helen Ward, under the name of Gene Krupa's Swing Band, waxed *Swing is Here, I'm Gonna Clap My Hands, I Hope Gabriel Likes My Music, and Mutiny in the Parlor*. These can be found on Victor LPV 578, *Swing*. —klee

POTPOURRI *Continued from page 11*

Through a grant from the National Endowment for the Arts, trumpeter **Marvin Stamm**, tenor star **Billy Harper** and pianist **Billy Taylor** visited Texas Southern University Oct. 19-21. The occasion was a Jazz Workshop that included discussions, clinics, and a closing concert, at which **Arnett Cobb** also performed. (The event was co-ordinated by **Lanny Steele** and **Howard Harris**, co-leaders of the award-winning TSU Jazz Band.)

Billy Taylor has also been commissioned by **Maurice Abravanel** to compose a piano concerto for the Utah Symphony, which Taylor will debut as guest soloist on January 25.

The Big Horn, home of traditional jazz in out-of-the-way Ivanhoe, Illinois, was the setting for a special tribute to the immortal ragtime pianist and composer, **Eubie Blake**, now 90 years young. The evening's two "sets" each featured Eubie's playing and reminiscing, as well as compositions by Eubie (and other ragtime greats) played by two talented young pianists: **Bobby Wright** and **Terry Waldo**. Waldo played with a group comprising **Bill Moorehead** on banjo, **Wayne Jones** on drums, and tuba player **Mike Walbridge**.

November sessions at the Big Horn sported **Wild Bill Davison, George Brunis**, and the **St. Louis All-Stars**.

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New York

The "Home to Harlem" series of free concerts continues at the Studio Museum (on 5th Ave. in Harlem), with **Howard Johnson and Substructure** slated for Nov. 25; the **Jimmy Heath Quintet** on Dec. 1; and **The Billy Harper Group**, Dec. 9. The free afternoon concerts are being sponsored by the New York Department of Cultural Affairs ... **Jazz Interactions** (don't forget their JAZZLINE number, 421-3592) has moved their monthly concerts to the Theatrical Pub on Broadway. **Eric Kloss** will play Nov. 26 ... **Commander Cody** and his **Lost Planet Airmen**, plus **The New Riders of the Purple Sage**, in concert at the Academy of Music Nov. 23-24 ... The **Mahavishnu Orchestra** plays at Princeton U.



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Chicago

Erroll Garner books into Mr. Kelly's Nov. 26-Dec. 9, following **Lana Cantrell**, who sings there through Nov. 25 ... **Malawi's Ortunds**, led by saxophonist **Malawi Nurudin**, have moved to the Pachyderm, Tuesdays through Saturdays ... **Ratso's Restaurant** continues its live music policy, with **The Judy Roberts Trio** featured on

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Sunday and Monday nights . . . The Concert Rock Pile: British space-rockers **Hawkwind** at the Auditorium Nov. 26; **Emerson, Lake & Palmer** at the Amphitheatre Dec. 2-3; **Humble Pie** at the Amphitheatre Dec. 9 . . . There's a new band in town—a "samba-rock-jazz" sound called **Batucada** (in Brazil, that means "The beat.") According to percussionist **Rick Boetel**, the group plays original material, as well as that of Chick Corea, Baden Powell and top Brazilian songwriters. **Batucada** features Brazil's top-rated jazz pianist, **Manfredo Fest**: they're at the Four Torches through November, then over to the Playboy Club for an extended stay . . . Catch bluesman **Jimmy B. Cadillac** at the Kingston Mines Cafe Tuesdays . . . **George Shearing** closes at the London House Dec. 2. **Ramsey Lewis** takes root Dec. 4 through New Year's Eve . . . The best Monday night party remains **The Dave Remington Big Band** at the Wise Fools Pub. (The trumpet section, calling themselves **The Forefront**, has recorded an album, **Incantation**.) Another Windy City "rehearsal band," **The Dick Kress** orchestra, is at Le Pub Sunday afternoons . . . **The Bob Riedy Blues Band** at The Attic on Monday and Tuesday evenings . . . Joe Segal's Jazz Showcase features **Richard "Groove" Holmes** Thanksgiving weekend, followed by **George Benson** Nov. 28-Dec. 2, and **Art Blakey** Dec. 5 . . . The South Side's Sweet Queen Bee Lounge sports "**Mojo**" **Buford**, **Muddy Waters Jr.** and **Lefty Diaz** Tuesday through Thursday eves. **Junior Wells** stops in if he's in town . . . **The Billy Weiser Quartet** leads a Jazz Workshop and Jam on Mondays and Tuesdays at Tenement Square: check it out . . . **Juanita Ellington** plays the weekends at the Lake Meadows Restaurant down south.

San Francisco

The big news is the Nov. 25 concert to be given by **Charles Mingus** and the Art Ensemble of **Chicago** (replacing **Keith Jarrett**.) The concert is at the Berkeley Community Theatre in Berkeley . . . **Jack Sheldon & Friends** are at El Matador Nov. 22-30. **Kenny Burrell** opens Dec. 4 . . . The Keystone Korner has **Cannonball Adderley** on Nov. 20-25, followed by the Art Ensemble on Nov. 26-27, and Mingus Nov. 28-Dec. 2. **Airto & Fingers** (replacing Jarrett) will play Dec. 4-9; and there's Monday night jazz at the Korner, too—the **Woody Shaw Concert Ensemble** . . . You don't have to wait for a tornado to wish you to the Yellow Brick Road. The regular Monday night attraction is **Luis Gasca & Friends**, including **Julian Priester** on trombones, **Eric Gravatt**, percussion, and reedman **Hadley Caliman** . . . The **Dave Alexander Trio** is ensconced at Minnie's Can-do Club, Thursdays through Sundays . . . The lineup at the Off-Plaza: the **Jimmy Smith Trio**, Nov. 22-25; **Arthur Prysock**, Nov. 27-Dec. 2; **Brother Jack McDuff**, Dec. 4-9.

Houston

The Big Band Calvacade—**Bob Crosby**, **Fredie Martin**, **Art Mooney**, **Buddy Morrow** and **Margaret Whiting**—is set for Jones Hall Dec. 7 . . . **Freddie Hubbard** is booked into La Bastille on Market Square Nov. 21-Dec. 1. **Fats Domino** opens Dec. 6 . . . Don't forget the big **Humble Pie** concert Dec. 3 at the Sam Houston Coliseum . . . The **Doug Harris Quartet** continues Sunday afternoons (4-8) at the Continental Showcase.

Phoenix

Kai Winding finishes out his two-month engagement at the Boojum Tree on Dec. 8. The club also features the **Armand Boatman Trio** six nights a week, as well as special-event jam sessions on Sundays, including some big names: **Red Norvo**, **Cal Tjader** and **Pete Barbutti**.



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