

MARCH 14, 1974

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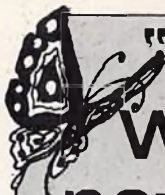
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of '74"\***



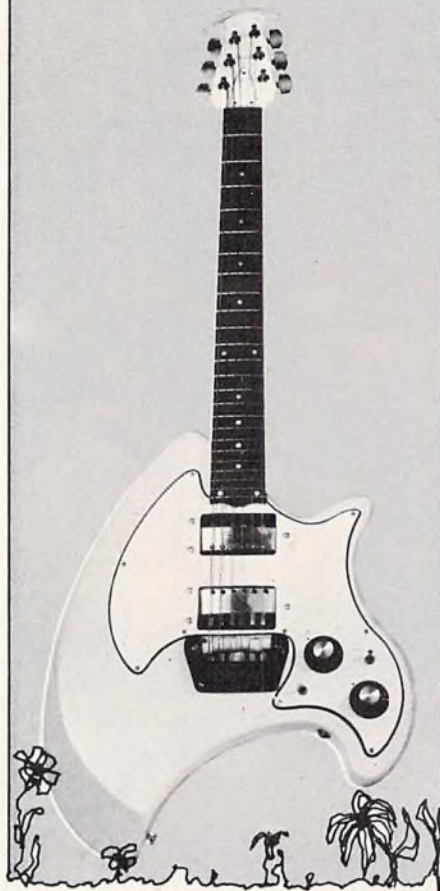
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By Charles Suber

**T**hese days just about everyone is into percussion, even if it's only banging one's head against a resonant wall. You never know when a horn or keyboard player or vocalist or bystander will be moved to shake a claves, kick a gong, stroke a guiro, or pound a piccolo woodblock.

So on this not-so-solemn occasion of **down beat's** annual percussion issue, it seems fitting to allow the reader to test his knowledge of things percussive. Some of the following quiz questions originate from this issue, others are from previous issues—checking to see how well you've been paying attention. The answers are printed at the bottom of the column in wee type. If you are prize-oriented, score yourself this way: 10 or more correct gets a Golden Gong; five to nine, a Silver Anvil; four or less, a Lead Pipe (and the penance of listening to Ringo Starr and Buddy Miles trade fours).

1. Which of these percussion instruments did Mike Oldfield *not* use on his recording of *Tubular Bells*? (a) tympani; (b) glockenspiel; (c) orchestra bells; (d) traps.

2. Which two vibists does Bobby Hutcherson consider root players? (a) Lionel Hampton; (b) Adrian Rollini; (c) Red Norvo; (d) Milt Jackson.

3. Who was the first drummer to use a percussion synthesizer? (a) Ginger Baker; (b) Carl Palmer; (c) Barrett Deems; (d) Tony Williams.

4. Which drummer does Paul Lagos credit for his low-tension concept of playing?

5. Name at least six active drummer-leaders.

6. Which drummer does Peter York *not* mention as an influence on his playing? (a) Joe Morello; (b) Gene Krupa; (c) Sonny Payne; (d) Roy Burns.

7. Which of the following percussion innovations was not initiated by Gene Krupa: (a) 20-inch bass drum; (b) 20 x 20 toms; (c) tuneable toms; (d) Buddy Rich's cymbal set-up.

8. Identify the leader or group with whom these drummers have recently recorded. (a) Stix Hooper; (b) Tootie Heath; (c) Sam Woodyard; (d) Acheamong Welbeck; (e) Keno Duke.

9. With whom has Alphonse Mouzon *not* played? (a) Chubby Checker; (b) Fats Domino; (c) McCoy Tyner; (d) Weather Report.

10. Which of these is not a percussion instrument: (a) caxixi; (b) agogo; (c) ganza; (d) flexatone; (e) piff.

11. What year was Billy Cobham first listed in the **down beat** Readers Poll?

12. What non-percussion instruments did these drummers play? (a) Kenny Clarke; (b) Denzil Best; (c) Dee Barton; (d) Larry Bunker; (e) Jack DeJohnette.

### Answers

1. (c) orchestra bells (a xylophone in a suitcase).
2. (a) and (d). Hamp and Bags.
3. (b) Carl Palmer of Emerson, Lake and ... a Moog unit is activated by striking the bongo heads to which sensor pickups have been attached.
4. (d) Philly Joe Jones.
5. Bands—Louis Bellson, Buddy Rich, Mel Lewis, Kenny Clarke, Combs—Art Blakey, Max Roach, Elvin Jones, John Van Ohlen, et al.
6. (a) Joe Morello.
7. (a) The 20-inch bass drum was probably first used regularly by Davey Tough with Woody Herman's *Caldonia* band in the early '40s.
8. (a) George Shearing; (b) Dexter Gordon; (c) Duke Ellington; (d) Hugh Masekela; (e) Jazz Contemporaries.
9. (b) Fats Domino.
10. (c) A piff is a Brazilian wooden flute.
11. Billy Cobham placed 19th in the 1971 Readers Poll; 3rd in 1972; and 1st in 1973.
12. (a) piano & trombone; (b) trumpet & piano; (c) trombone; (d) piano; (e) piano.

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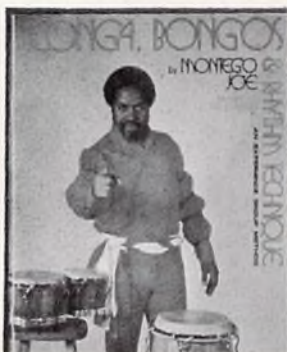
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5. The entrant must designate the category in which he wants his song judged. A song may be entered in more than one category by sending an additional fee of \$6.25 for each additional category.
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## Jive Jimmy

I've just finished reading the Jimmy Smith Blindfold Test (Jan. 31 **db**), and so much jive from a smart man is too much. Smith is one of the founding fathers on organ, but he's only one. As an active organist I know of his influence. Sure, at one time or another all organists will find themselves playing or referring to his style. Anybody who's together, though, will realize that it's *his* style, not theirs, and go on from there.

When Smith commented on organists not playing on foot pedals, I fell out. What about his left hand? It's supposed to be used for other things than flipping the Leslie switch and setting combinations. And the remark about Jack McDuff not being hip really brings down not Brother Jack, but Jimmy Smith. Who's he trying to bullshit?  
Greenville, Pa. George Stanfa

## Keeping Up With Jones

Here are the answers to the questions raised by Herb Nolan in his review of the Thad Jones album on Everest FS 270 (Jan. 17 **db**), which I produced for Period Records.

Quincy Jones did not take part in either session. My own composition *Jumping For Jane*, Quincy's *Mad Thad* and Benny Golson's *Whisper Not* were taped 12/24/56 with Thad, Frank Foster, Jimmy Jones, Jo Jones and Doug Watkins. My *Cat Meets Chick* and Thad's *Quiet Sip* were taped 1/6/57 with Thad, Frank Wess (tenor and flute), Henry Coker, Tommy Flanagan, Elvin Jones and Eddie Jones. The same group, without Coker, cut Thad's *Bird Song*. The original title of the album was *Mad Thad*.

There was an album called *The Jones Boys* made several months later, and on that one

Quincy *did* take part, playing fluegelhorn. In case anyone at Everest is listening and a reissue is planned, the rest of the personnel comprised Thad and Renauld Jones, trumpets; Jimmy Jones, piano; Eddie Jones, bass; and Jo Jones, drums.  
North Hollywood, Calif. Leonard Feather

*We also received a letter with the same information from "Sticks" Leonard, a jazz researcher for the Hartford Jazz Society—Ed.*

## Oleo-Marginal

I'm writing in regard to Alan Heineman's review of Miles Davis' *Jazz At The Plaza* (Jan. 17 **db**) which, by the way, is the surprise album of the year!

His comment: "Miles hits the only blatant clinker of the date on the first eight bars of *Oleo*." I think Mr. Heineman meant the phrase where Miles was playing the harmony rather than the melody. If he'd give it another hearing, he'd notice that Miles played his "clinker" throughout the head.

I've been reading **db** for 12 years and have enjoyed every issue, especially with the recent expansion of record reviews. Thank you.  
Kansas City, Mo. Mike Ning

## What's The Score?

On behalf of a dedicated corps of big band jazzmen, the *Classic Swing Serenaders* of Vienna, Austria, I wish to address a plea to the international forum that **db** really is: Where and how can we secure copies of the big band arrangements of the '30s-'40s bands of Fletcher Henderson, Jimmy Lunceford, Lionel Hampton, Cab Calloway, Count Basie and Andy Kirk? This effort is directed at the re-creation, in Central Europe, of the classic big band swing of those legendary orchestras. Every bit of advice is needed on where the

scores can be secured, their cost, and conditions of sale.

J. Leisler Strasse 16/5  
6-Frankfurt/M., Germany

Bob LaPlante

## Plugging Away

In response to John Pellman's letter in the Jan. 17 **db**, in which he called Ornette a non-musician and Trane "distasteful," and said until their music is silenced he will need earplugs:

When you take off your earplugs, you will discover how foolish your statements are. If you hold true to your pledge, however, be prepared to wear those earplugs for a long time, because Ornette, Trane et. al. have created music which will stay until doomsday.  
Westbury, N.Y. Leigh Borstein

... In his thoroughly negative and ignorant letter, John Pellman proves that he's obviously hardly listened to Ornette; those who have will at least admit to his sincerity and excellent musicianship, even if they do not particularly care for his style. Personally, I think Ornette is one of the great musical geniuses of the past 25 years.

Mr. Pellman also says "Coltrane was a distasteful variation on Bird." Coltrane developed a whole new style of saxophone playing—he doesn't sound the least like Bird. Besides, would Bird have wanted all subsequent musicians to sound like him?

Mr. Pellman claims joy is not heard in today's music. John Coltrane's music has a spiritual intensity and beauty that brings me joy with each new listening; I find Ornette's music joyful and touching.

I fail to see what use a deaf man has for earplugs.  
Arcata, Calif. Mark Rath

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# The Grammys Are Wonder-ful This Year



Stevie Wonder is at the top of the list in the nominations for the 16th Annual Grammy Awards, to be aired Saturday, March 2, on CBS-TV. The awards, presented

by the National Academy of Recording Arts and Sciences (NARAS), will be presented in 46 categories, ranging from performance to engineering to album design to liner annotation, and including awards in the jazz, rock, pop, rhythm and blues, country and western, classical, and comedy genres.

In the jazz soloist category, the nominations include two artists who, having died in 1956, are represented by recent issues of their previously unreleased work: Clifford Brown (*The Beginning And The End*); and Art Tatum, whose *God Is In The House* was

named Reissue Of The Year in the 1973 db Critics Poll. Other nominees in the soloist balloting are Freddie Hubbard, Hubert Laws, and Ray Brown.

In the jazz group contest, the nominees are Jim Hall & Ron

Carter; The Cannonball Adderley Quintet; Return To Forever, featuring Chick Corea; Oregon; and Supersax. Woody Herman, Don Ellis, Gil Evans, Oliver Nelson, and Randy Weston will vie for top spot in the big band jazz



Cannonball Adderley



Clifford Brown

## Montreux Jazz On TV

For all of you who couldn't jet over to Montreux last summer for the annual jazz festival, you can now take a deep breath. A film of the festival, entitled *Montreux Jazz Festival '73—An Evening Of American Jazz*, will be aired over educational television in the upcoming months. Dates and stations so far firmed up are:

March 1

WETA (Arlington, Va.), 11:00 — KPBS (San Diego, Ca.), 10:00

March 2

KPBS (San Diego, Ca.), 10:30 — WTTW (Chicago, Ill.), 6:30

WNED (Buffalo, N.Y.), 9:30 — WXXI (Rochester, N.Y.), 9:30

WCNY (Syracuse, N.Y.), 9:30 — WNPE (Watertown, N.Y.), 9:30

WSKG (Binghamton, N.Y.), 9:30

WNHT (Schenectady, N.Y.), 9:30

KQED (San Francisco, Ca.), 7:15.

All times are for the p.m. The show will feature artists Gene Ammons, Gary Bartz' Ntu Troop, Dexter Gordon, McCoy Tyner, and guest artists Hampton Hawes and Cannonball and Nat Adderley, among others. The program is being made possible by a grant from the Fantasy-Prestige-Milestone Galaxy. (In additional Montreux news, both Gary Bartz and McCoy Tyner have twofers coming out of their live sets, *uncut*. Bartz' will be on Prestige and Tyner's on Milestone.)

## New Releases

ABC-Impulse is at work on *The Drums*, an anthology and overview history of the instrument in jazz, to be produced by Steve Backer and Ed Michael. The 3-record box will be similar to the recently-released set, *The Saxophone*, (reviewed in the Feb. 28 db), with liner notes by db record reviewer **James Issacs**. Broken down into sequential groupings illustrating various schools of drumming, the album will include tracks featuring **Jo Jones, Kenny Clarke, possibly Sid Catlett, Max Roach, Philly Joe Jones, Shelly Manne, Chico**

**Hamilton, Art Blakey, Louis Bellson, Connie Kay, Elvin Jones, Milford Graves, Paul Motian, Alphonse Mouzon, Barry Altschul, Beaver Harris, Sunny Murray and Rashid Ali.**

The prolific **Norman Connors** is in San Francisco working on his fourth album for Buddah Records (his third is about to be released). It will feature pianists **Herbie Hancock** and **Elmer Gibson**, flutist **Hubert Laws**, saxophonists **Carlos Garnett** and **Mguanda**, **Eddie Henderson** on trumpet, **Carlos Santana** on guitar, **Buster Williams**

## The Music Gets Around...

from New York's prisons...

When asked if jazz was folk music, Louis Armstrong, in his inimitable fashion, answered something like, "You don't see no monkees out there, do ya?" Ultimately, jazz is indeed for the folk—the people's music, many are wont to exclaim. So why not bring live jazz to those unable to get out and hear it, like those confined to beds, wheelchairs... or jail cells. That's what Hospital Audiences, Inc. (HAI) is doing in the New York City penal system.

HAI, established in 1969, is a nonprofit agency which mobilizes and channels the cultural resources of a community to benefit its institutionalized and disadvantaged. It originated in New York City but has now spread throughout the state.

Which is how New York's Assistant Attorney General Jack Kleinsinger found out about it.

Kleinsinger is the impresario of *Highlights In Jazz*, the year-old monthly series of jam-session-

to a Leningrad riverboat ride...

Leningrad, the most beautiful city in the Soviet Union, is also the city of many fine old traditions, including musical ones. Music lovers of this city organized the first jazz club in the U.S.S.R. in 1958; the first Russian book of jazz was published here in 1960.

Perhaps it was the strict ancient architecture, or maybe the particular atmosphere of the city itself, that led, strangely enough, to the appearance of many of the earliest Russian Dixieland bands—Doctor Jazz, The Seven Dixie Lads, The St. Petersburg Stompers, and The Neva Jazz Band, among others—that play in traditional style, even so far as engaging in street parades. There were also some great jazz festivals here during the '60s, and after the last one, in 1966, local fans revived one more fine old tradition: the riverboat ride, conducted not by the Streckfus Line along the Mississippi, but by the

to pastoral Scotland...

From the unlikely jazz mecca of Scotland comes an even more unlikely trio consisting of, by day, a blacksmith, a plasterer and a shepherd. And not one of them plays bagpipes.

The trio features drummer Colin Holden (the plasterer) and pianist Ian Wilson (the shepherd); but the group's foundation is accordion player Graham Barbour who, as a child, would practice his music after school and before his chores as an apprentice to his blacksmith father.

"Hearing jazz was quite a rarity," remembers Graham. (The closest thing to a good rhythm section was the pounding of a red hot horseshoe against the anvil.) "Eventually BBC Radio, and then Television, began broadcasting a lot of Swing and some more modern jazz; and about then, Scottish musicians would return from London with some jazz licks they picked up from American musicians and

to the wilds of Nutley

For quite some time, Gene Rubin, of Concerts International, Inc. in West Orange, New Jersey, has been looking for a major jazz showcase in his state. "With the right approach jazz can make it big, really turn things around," he says. He's convinced he's found the right place at The Colony Three in Nutley.

Using Vinnie Burke's sextet as the house band, Rubin has already booked Buddy Rich's band into the club and plans other big band programs on a Sunday-only basis, for starters. Why Sundays? "With gasless Sundays a reality, and folks generally tired of the City trek-and-park routine, it's a natural," explains Gene.

"The room is not too small (500 comfortably seated) and everyone has a view of the bandstand." Stan Kenton is booked for Feb. 6, and plans was afoot for Woody Herman, Duke Ellington and Count Basie.

SME NEWS downbeat

continued on page 42 HERMAN LEONARD continued on page 46

## Cleveland Fans Save AM Jazz

Jazz broadcasting in the greater Cleveland area has been dealt another severe blow, and one that could have been a *coup de grace* had it not been for the swift reaction of listeners to the plight of Dave Hawthorne, the last commercial jazz broadcaster in Cleveland, over WJW Radio (850 on the AM dial).

A major blow had been dealt the jazz community with the loss of WCUY-FM Jazz Stereo 92 two years ago. The 24-hour jazz program format was changed to rock in a move by United Broadcasting to cull more money in advertising (the new program, under the call-letters WLYT, started as a stereo rocker, converted to a "golden oldie" station, and has actually *lost* listeners and money due to the change).

The reasoning behind WJW owner Storer Broadcasting Co.'s decision to put Hawthorne on an M.O.R. ("Middle of the road" music) playlist came through just after the first of the year. Although station officials recognized either the maintenance of ratings, or even ratings increases, during WJW's broadcast day, they had monitored a feeling on the part of the WJW sales staff that "jazz could not be sold" to an increase of revenue.

Hence, Hawthorne was moved out of his prime-time jazz slot of 8 p.m. to midnight (Mon.-Fri.) and Saturday afternoons from 2-6 p.m., and back to the all-night shift where he had played jazz for 9 years. Only this time, no jazz was to be played.

Community reaction was swift. "I had a feeling that listeners

would respond. At least I hoped they would," said Hawthorne, who had been pleased with his showing in the year-long prime-time jazz program. Hundreds of letters poured into the station and major area daily newspapers during the second week of January, when jazz listeners heard Hawthorne dispensing M.O.R. on

## potpourri

One of the most respected periodicals covering our kind of music, England's *Jazz And Blues* (formerly *Jazz Monthly*), produced its last issue in December. After nearly 19 years of continuous publication, recent distribution problems were to blame, according to editor Max Harrison.

Meanwhile, Ron Brown, former assistant editor of *Jazz Journal* (now in its 26th year of publication), was readying his new monthly, *In To Jazz*. As well as some writers from the *Jazz And Blues* stable, the contributors include three musicians: drummers John Stevens and Ken Hyder and trumpeter Dick Sudhalter. The first issue is dated February and includes an in-depth interview with Roy Eldridge, among other features.

Reports of groups splitting up and individuals being replaced have been prevalent on these pages of late, and rumors of such events are always hitting our ears. The latest gossip, to the effect that Larry Willis, keyboardist for **Blood, Sweat and Tears**, was leaving the band to pursue personal projects, was effectively quashed when Larry called *db* to say: "Whoever is spreading that rumor

## FINAL BAR



Joseph R. Benjamin, 54, composer and bass violinist with The Duke Ellington Orchestra, died Jan. 26 at St. Barnabas Medical Center in Livingston, N.J., apparently of a heart attack. As reported in down beat, Feb. 28 (pg. 38), Benjamin was injured in a car accident while en route to his New Jersey home after a gig with Ellington at New York's Rainbow Grill and a stop to see his friend and fellow bass-

ist Mitt Hinton at Jimmy Weston's. Benjamin apparently suffered a heart attack at the wheel, causing the car to crash. His injuries were reported to be healing, and he was removed from the critical list just four days before suffering a second, fatal heart attack.

Benjamin had been associated with Ellington intermittently for 25 years as copyist, bassist, and employee of

continued on page 42

continued on page 46

JOSEPH L. JOHNSON

continued on page 42

### TWO GENERATIONS OF BRUBECK

- Mar. 1. Hamburg
- 2. Dusseldorf
- 3. Berlin
- 4. Vienna
- 5. Frankfurt
- 6. Cologne
- 9. Rotterdam
- 10. Saarbrücken
- 11. Munich
- 12. Stuttgart

### CHUCK MANGIONE QUARTET

- Mar. 1-9. San Francisco, Ca
- 15-24. Detroit, Mich.
- 27-28. Oneida, N.Y.
- 30. St. Bonaventure, N.Y.

### CHUCK MANGIONE WITH ORCHESTRA

- April 6-7. Hamilton, Ont
- 9-13. Toronto, Ont
- 14. Montreal, Que
- 16. Ottawa

### HARRY BELAFONTE

- Mar. 5-18. Japan

### PAPA JOHN CREACH

- Mar. 1-2. Washington, D.C.

### NEW YORK CITY

- Mar. 1-17. Europe

### ELVIS PRESLEY

- Mar. 1-2. Tulsa, Okla
- 3. Houston, Tex.
- 4. Monroe, La
- 5. Auburn, Ala
- 6. Montgomery, Ala
- 7-8. Monroe, La
- 9. Charlotte, N.C.
- 10. Roanoke, Va
- 11. Hampton, Va
- 12. Richmond, Va
- 13. Greensboro, N.C
- 14. Murfreesboro, Tenn.
- 15. Knoxville, Tenn.
- 16-17. Memphis, Tenn
- 18. Richmond, Va
- 19. Murfreesboro, Tenn.
- 20. Memphis, Tenn

### CHEECH & CHONG

- Mar. 14. Wichita, Kan
- 15. Norman, Okla.
- 23. Devon, Pa.

### FAIRPORT CONVENTION

- Mar. 1-3. Roslyn, L.I., N.Y.

### STRAWBS

- Mar. 1-2. San Francisco, Ca.
- 4. Denver, Colo
- 12. Richmond, Va
- 13. Charleston, W. Va
- 14. Knoxville, Tenn.
- 15. Roanoke, Va
- 18. Cleveland, Ohio

### TIM WEISBERG

- Mar. 5. Los Angeles, Ca.
- 8-9. Minneapolis, Minn.
- 11. Madison, Wisc.
- 12-13. Milwaukee, Wisc
- 15. Washington, D.C.
- 16. Silver Spring, Md.
- 20-24. Philadelphia, Pa

### B.B. KING

- Mar. 4. Auckland, New Zealand
- 5. Wellington, New Zealand
- 6. Christchurch, New Zealand
- 9. Brisbane, Australia
- 10. Sydney, Australia
- 11. Adelaide, Australia
- 12. Perth, Australia
- 14. Melbourne, Australia
- 17. Melbourne, Australia
- 18. Sydney, Australia

### CANNONBALL ADDERLEY

- Mar. 6-10. Chicago, Ill.
- 18-22. Washington, D.C.
- 25-30. Boulder, Colo.

### GARY BARTZ

- Mar. 22. South Bend, Ind.

### ART BLAKEY

- Mar. 31-
- May 5. Europe

### KENNY BURRELL

- Mar. 5-16. Los Angeles, Ca.

### ROY AYERS UBIQUITY

- Mar. 4. Baltimore, Md
- 5-10. Coral Hills, Md.

### MANDRILL

- Mar. 3. Norfolk, Va
- 16. Newark, N.J.

### CHARLIE BYRD

- Mar. 1-3. Redondo Beach, Ca

### BILL EVANS

- Mar. 2-
- April 2. Japan

### LETTA MBULU

- Mar. 1-
- April 1. Japan

### SONNY ROLLINS

- Mar. 4-9. Philadelphia, Pa

### JOE WILLIAMS

- Mar. 4-5. Detroit, Mich.
- April 1-
- May 8. Reno, Nev
- May 16-
- June 11. Las Vegas, Nev.

### STAN KENTON ORCHESTRA

- Mar. 9. Garfield Heights, Ohio
- 11. Houston, Texas
- 19. Corona, Ca
- 20. El Camino, Ca
- 21. La Canada, Ca
- 22. Ventura, Ca
- 23. Anaheim, Ca
- 24. Orange, Ca
- 25. San Bernardino, Ca.
- 26. Bakersfield, Ca.
- 27. San Luis Obispo, Ca.
- 28. Santa Cruz, Ca.
- 29. Hayward, Ca
- 30. San Francisco, Ca

### CLARK TERRY QUARTET

- Mar. 3. New York City

### TAKE FIVE QUARTET

- featuring
- BILL WILSON
- Mar. 10. New York City

### NORMAN CONNORS & THE DANCE OF MAGIC

- Mar. 1-3. San Francisco, Ca.
- 5-10. Los Angeles, Ca.
- 11-12. Alberta, Canada

### THE CHAMBERS BROTHERS

- Mar. 1. Dennison, Ohio
- 2. Chicago, Ill.

### ZOOT SIMS

- Mar. 18-23. Washington, D.C.
- May 22-25. Jamaica, W.I.

### YES

- Mar. 15-16. San Francisco, Ca.
- 17. Sacramento, Ca.
- 18. Los Angeles, Ca.
- 19. Long Beach, Ca.
- 20. Fresno, Ca.
- 21. San Diego, Ca.

### PAUL WILLIAMS

- April 5. St. Louis, Mo.
- 6. St. Paul, Minn.
- 7. Milwaukee, Wisc.
- 9-14. Los Angeles, Ca.

### THE BUTTS BAND

- Mar. 13-18. New York City
- 20-23. Philadelphia, Pa.
- 25-30. Cambridge, Mass
- April 3-7. Chicago, Ill.

### LEMMINGS

- Mar. 8. Los Angeles, Ca.

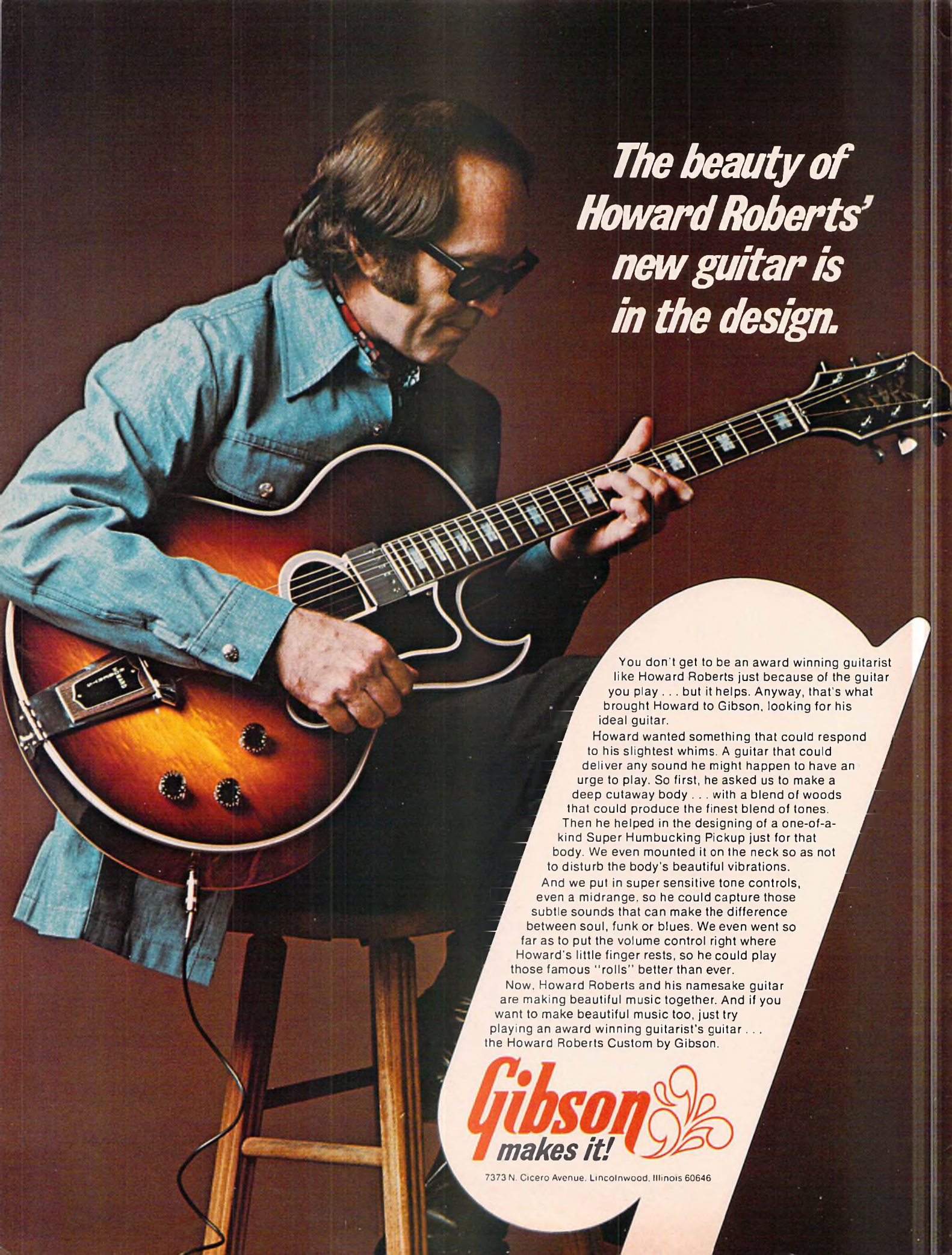
### SEALS & CROFTS

- Mar. 5. Boston, Mass
- 7. Syracuse, N.Y.
- 8. Binghamton, N.Y.
- 9. Rochester, N.Y.
- 10. Philadelphia, Pa
- 12. Scranton, Pa
- 13. Dayton, Ohio
- 15. Indianapolis, Ind.
- 16-17. Chicago, Ill
- 19. Madison, Wisc.
- 20. Minneapolis, Minn
- 21. Detroit, Mich.
- 23. St. Louis, Mo
- 25. Champaign, Ill.
- 26. Louisville, Ky.
- 28. Pittsburg, Pa.
- 29. Richmond, Va.
- 30. Norfolk, Va
- 31. Baltimore, Md.

### THE POINTER SISTERS

- Mar. 2. Los Angeles, Ca.
- 7. Columbus, Ohio
- 8. Akron, Ohio
- 9. Oberlin, Ohio
- 10. Toronto, Canada
- 13. New York, N.Y.
- 14. Pittsburgh, Pa.

**db**  
**NEWS**



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Last summer, after 18-odd months of growth, retreat, and further growth alongside one of music's current geniuses, Alphonse Mouzon left the McCoy Tyner Quartet. During that period, his blistering drum licks were an integral part of Tyner's three critically heralded LPs; first *Sahara* (Milestone MSP 9039), then *Song For My Lady* (Milestone MSP 9044) and *Song Of The New World* (Milestone MSP 9049). (Add to this a magnificent new two-record set, *Enlightenment*, recorded live at Montreux '73.) Between a steady diet of session work and live gigs with the quartet, Mouzon somehow found the time to cut his own initial LP on Blue Note, *The Essence Of Mystery* (BN-LA059-F), and to sit in on a number of other people's sessions, including Doug Carn's *Spirit Of The New Land* (Black Jazz BJQD 8).

Now he's part of a new fusion, one that follows in the contemporary footsteps of Miles, Mahavishnu, and Return To Forever. The group is called The Eleventh House and features Larry Coryell on guitar (both his old open-body Gibson and a new Hagstrom "Swede"), Mike Mandel on keyboards and ARP synthesizer, Danny Trifan on bass, Randy Brecker on the Condor-equipped trumpet with echo-plex and wah-wah, and, of course, Alphonse Mouzon *en batterie*.

Mouzon derailed in Chicago while en route from one gig in Milwaukee to another in Nashville. When I visited him, he was holed up in a cubicle-sized room in the deco-drap Maryland Hotel, that infamous house of hospitality for artists gigging along the Rush St. strip. Given Mouzon's energy propulsion, the physical confinement of the quarters had placed him in that sort of disposition where he had to rap zealously to maintain his equilibrium.

"It's a fun group and we've been getting a lot of good response from people," he told me. "It hasn't failed yet because we're honest in what we're doing. I'm always drenched with perspiration when I'm through playing. I put so much energy into this band. I used to sweat, you know, in my upper extremities. Now, man, my upper and lower extremities!"

Mouzon was a powerhouse of intricate rhythms and explosive energy with Tyner. His solos were always a high point of the set. But there were some who felt his brand of music was too aggressive and loud for Tyner's acoustic emphasis.

"My toms don't fall down any more, my cymbals don't even fall over. (*He now stabilizes his cymbals with cinder block weights*—ed.) And I'm playing much harder, too. Because with this group I can match my volume with the other members. Before, I was always known as overbearing or too loud, bombastic. Yeah, that's the famous word: 'He's bombastic.'" Alphonse sneered, caustically. "'Alphonse Mouzon is bombastic.' played with everybody in New York for the last three years. But now I'm incorporating them into a different music. And I'm listening to my tapes, familiarizing myself with what I did with Tyner, and what I did with Weather Report and Roy Ayers. I notice that I'm using a lot of single strokes, rolls, and 64th notes, you know, doing all that fast stuff now. Even my solos are different. I'm building them more, starting off with a sentence and from there building into a paragraph and then climaxing the whole chapter. There's a lot more room for soloing. I get two a night!"

I asked Mouzon if he saw any similarities



MARK LANGFORD

## FUNKY FINGERS a waltzin'

by ray townley

between his style and those of Billy Cobham and Lenny White III. "No, no, I don't like to compare, because there are different things in comparisons that most people don't see, that they miss. A lot of people are missing the whole spirit of the thing. When they see someone do something, they really don't hear that particular thing that's going down on stage. Okay, for example, we worked opposite Chick Corea. The Eleventh House puts out the same type of forceful energy as Return To Forever, but it's different. The way I would roll, what drum I would hit first, whether I'd do a triplet on the tom-toms, you know, the tuning of the drums and all that.

"Lately, with this group, I've been compared to Cobham. People have been saying I sound like Cobham. I've never even heard Mahavishnu in person! (*Laughter*) I've only heard, I think, their first record and part of their second. It's just that we're putting out the same kind of energy, so people say, 'Oh,

it's that.' You know, you're playing with a guitar and improvising. So if they see me improvising in spots, little 8-bar phrases like Cobham is used to doing with Mahavishnu, people think it's the same. If The Eleventh House happened to be well known and then people saw Cobham, they'd say he was playing like Mouzon."

Alphonse pulled a cassette tape out of his satchel. It was a recording of an Eleventh House concert in Europe. He slipped it into his Sony and let it wail. *Funky Waltz*, a Mouzon original, began.

"One of the good things about The Eleventh House is that I'm writing for it. I wrote two on the new Vanguard album, *The Funky Waltz*, and *Right-on, Y'all*. Randy is writing, and Danny wrote a new tune, a ballad, in Frankfurt. He was on the train and just wrote it in his head. He's got perfect pitch. Everybody feels more a part of the group. They're not hung-up on the sideman syndrome. And that's how it's always been with me. I would bring the leader of the group my music and he'd say, 'Ah, nice, man.' But never record it. With Roy Ayers' Ubiquity, they were doing three or four things of mine a night. But he didn't record any. But I did get a chance to hear what I had written down, which was good enough at the time."

In the background, Mike Mandel is spacing out on keyboards with Coryell counterpointing with typically bright, speech-patterned guitar riffs. "*Funky Waltz* starts off with a free thing—synthesizer, trumpet and guitar playing out in space with synthesizer leading. The textures are thunder and water. Then we pick up the rhythm and go into a waltz time, only funky. It's reminiscent of Weather Report's *Boogie Woogie Waltz*."

Besides the excitement being generated by his new group association, Mouzon is enthusiastic about his upcoming second Blue Note LP, *Funky Snakefoot*. "The first three days I used twelve musicians, thirteen including myself. Each of those days there weren't any rehearsals. I had all the charts written out. For the rhythm section, I had two keyboard players at all times working together in different combinations—organ-acoustic piano, piano-clavinet, electric Wurlitzer piano-acoustic piano. And at all times, guitar, bass, drums. Then horns. And, oh yes, three Latin percussionists.

"The following day I came in and overdubbed Moog and ARP synthesizers. I had Mandel program the ARP, the others were programmed by the engineer, Dave Whitman. So that day, I spent seven hours overdubbing parts. I always dug piano. When I was little I used to fool around with keyboard instruments. It's always been the keyboard and the trumpet. I've always dug them as much as I did the drums. Sometimes when I'm writing I like to hear certain rhythms on the keyboards, and it's good for me to know about harmony so that when I'm on drums I can tell the others in the band what I want."

One thing that has disturbed Mouzon to no end is his omission in the year end '73 db Readers Poll. He feels his long tenure with Tyner and his presence on Weather Report's first album have gone to naught. For, if there's one thing Alphonse Mouzon is concerned about, it's communicating with his audience. Perhaps the new Eleventh House setting, in which energy and lightning quick complexity fit like a glove, will do the trick. It certainly would be a shame for people not to realize, and enjoy, the music of such a monstrous talent.

# ALONE...HE'S COOL



VERYL OAKLAND

By Brian Priestley

**O**n stage the image that **db** poll-winner Billy Cobham projects is "Mr. Superenergy." But in the studio—to be precise, Trident Studios in the heart of London's Soho, where he mixed the tapes of both his self-produced solo albums—to see him taking care of business in his relaxed but methodical way, smoking a Sherlock Holmes-type meerschaum pipe and making occasional jottings on a notepad headed "Bilham Cobly Productions Inc.," is to see "Mr. Supercool."

Visiting him in a London hotel room where the photography books and the tripod in the corner would give a real Sherlock Holmes little trouble in guessing his hobby, you begin to understand how the Superenergy and the Supercool combine, as with infinite enthusiasm and infinite patience he answers your questions about his musical ambitions.

**Cobham:** It stems back to before even the Mahavishnu Orchestra started. I'd always wanted to create on my own, and I joined the band with an idea that I'd be able to create my own music and create as well for the band. And I never got that chance. So I started to work on my own techniques and develop my own music, so that it could work in conjunction with the band's working. This was because in the past I have not seen individuals in other bands—a la the Beatles or anyone else—that have been able to make it on their own as well as their band did. They always tried it after the band broke up and they never had the same effect. So I figured I would try to do my thing and parallel the Mahavishnu Orchestra—as the Orchestra got bigger, I would be towed along in the wake of the band. But the band broke up, so I've had to go it alone.

**Priestley:** Did the success of your first solo album, *Spectrum*, in any way accelerate the break-up?

**Cobham:** I don't think so at all. It's been coming now for at least a year and a half. We've been working very hard. In 1972 we did about 150-200 days of one-nighters all over the United States and Europe, and last year I'd say about 250 days on the road. Every-

body's families have suffered—plus I know that John had a couple of ideas of his own that he wanted to follow through.

**Priestley:** Hasn't McLaughlin been rather vague about whether this is a permanent break-up?

**Cobham:** You know, when something is really happening, it's hard to say that you're just going to abandon it. And the band has *never* played a bad concert. So for the band to break up, musically speaking, is very premature and totally illogical at this time. But, from the standpoint of emotions, everyone has seen everyone's face maybe a little too much and it's time to take a break.

And, in regards to any articles that you might have seen concerning my feelings about John, they may tend to give one the feeling that I can't stand the guy! That's not necessarily true. No one ever asked me what I thought about him before. And me being the person that I am, if you don't ask me I won't tell you. So therefore I can say again: what I see is a conflict of interests on his part, just mentally, because all he's trying to do is what's right.

**Priestley:** What's your opinion of McLaughlin as a musician?

**Cobham:** He's a very strong musician in many areas. As a leader of the band, I don't think he's proven himself because there are many things that I disagree with in his concept of leading a band. But, as a musician in his own right, he's unparalleled. You see, I have this feeling about people being the "best." Like Buddy Rich will consider himself the "best" and obviously strive to be that way. But I'm looking for each individual to be the best that he can be at what he does, for whatever it is. Take George Benson—to me, there's no one that can play like George, but then there's no one that can play like John McLaughlin. Wes Montgomery—no one could play like him; Charlie Christian—no one could play like him.

**Priestley:** Did you find McLaughlin's music in any way restricting?

**Cobham:** Not me, no! I found that everything that John came up with, I had a good idea of what I wanted to do with it. It was a good thing to play his music because his concept was so strong, and he projects himself in such a way through his music. It was all new to

me and fresh. I'd heard it before in other situations—Indian music, Latin music, Eastern European music—but the combination of the five people playing the music the way he saw it was great. The funny thing was, though, that when anyone else wrote something it sounded like he had written it. Jan's tune sounded like John had written it a couple of years ago in the very beginning. It just came across that way because of John's influence on Jan. I didn't really feel that we'd completely explored it all, and that was another reason why I didn't offer anything—Because if the band played it, it would play it a certain way.

**Priestley:** How did you first get involved with McLaughlin?

**Cobham:** Well, I met John once in England when I was working with Horace Silver at Ronnie Scott's. That was just in passing. Then the next thing I knew, John was in New York working with Tony Williams' original Lifetime. Then the next time I saw him after that he was making a record for Douglas called *Devotion*, at the then-new Record Plant. He had Buddy Miles on drums: that was a strange combination. I just said hello to him then, and the *next* time I saw him he called me to do a soundtrack to back a French poet. I wish I knew where that track was, 'cause it was just me and him, guitar and drums.

**Priestley:** And then you worked alongside him with Miles?

**Cobham:** Yeah, Miles . . . but just record dates. You see, *Dreams* was happening and I couldn't really get away from that. At one point, Miles did want me to sever my relations and join the band. I really loved to play with him; I *never* had any hassles with that cat over *nothing*. Sometimes just being in his presence can really cool you out—he doesn't have to say anything. You know, it's not like I consider him a god or anything, but there's a charisma or something about the cat that I wish there were words for.

**Priestley:** How was the experience musically?

**Cobham:** He would tell me what he wanted. He would even sit down and try to play. And it was *not* in an obnoxious way, it was not meant to degrade. I always felt that he always got the most out of the cats that worked with him because everybody loved him, if only for the musician that he is and what he stands for. He said, like in

and in *Dreams* I think I didn't place at all in the jazz poll, but I placed in the *pop* poll. I mean, I'd hate to be that person that has to decide who's a jazz drummer, who's a pop drummer—doesn't really make a difference, but everybody's gotta have a label, right? O.K., the next thing I knew, I started being labelled as a "pop drummer." I was doing *this* now, and this was what *counted*. Everyone discounted the fact that I'd worked with Horace, who's a very strong black contemporary influence on me, or that I'd worked with Miles.

I have a good friend named Horace Arnold who has a record out and another one that's coming out. He's one of my favorite percussionists and writers, and he used to ask me "What do you want to be, man? Where do you want to fit in the business?" At that time, because he was really into a free bag, he reminded me of Archie Shepp and a few other cats who were really into it because they believed that that was what was happening. Anyway, he asked me that and I said "Well, man, I want to be a studio musician. I want to be able to play any kind of music at the drop of a hat, because I love all of it." The next thing you know you've got all this animosity from your peers, from some of the cats that don't get involved in the business end of music because they feel that they just want to play music. But, when it comes down to it, if you don't know how to *peddle* what you do, then you can't live the way that you'd like to so that you can do it!

So it means that you've got to get off your high horse and gauge yourself some way to get the business thing cooled out, so that the musical thing will be better the next time around. I remember talking to Tony Williams and he volunteered the fact that he had made some mistakes with Lifetime, from a business standpoint. He left it up to his then-manager to take care of business for him, and the cat left him hanging from the highest tree. And Tony had to pretty much get down by himself.

**Priestley:** You don't think that, by being involved in the business end, your music will become more "commercial" just in order to do more business?

**Cobham:** I don't know. I find an art in commercial music and I enjoy

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## BILLY COBHAM

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*Jack Johnson (hoarse whisper),* "I want this and I want that" and I said, "Oh yeah? O.K." And I didn't do it the way he wanted me to do it, and then he just let me alone. He sorta knew when to just let me be, because maybe he felt he was beating a dead horse, you know. But yet when I heard the record, man—if you can't make the adjustment to him, he will adjust to you quite naturally. It was really a *relaxed* session; as a matter of fact, everybody seemed as if they were totally out to lunch in one respect! It's just that on a Miles Davis session, everybody's very reserved. Sort of a cloud-cover comes over, and business gets taken care of!

**Priestley:** Tell me a bit about *Dreams*.

**Cobham:** Well, the band was initiated by two guys named Doug Luban and Jeff Kent, and they had a lot of tunes they wanted to sing and play with a band. Very gifted people, but they didn't know how to lead a band. They were both very young, and they were misled by a fellow named Barry Rogers, who played trombone in the band. To make a long story short, we lost out and the band fell apart because the original leaders of the band—well, the band fired them! Now I agree that Jeff and Doug were not musically up to par at the time, and I was part of it. If I hadn't wanted it to go down, I feel I would have done something not to let it go down. But I had really devoted a lot of time to *Dreams*, and I had very little to show for it in terms of economic gratitude or musical gratitude.

**Priestley:** It must have helped your career in the long run, though, to be with a group of mostly white musicians, labelled "rock" rather than "jazz."

**Cobham:** Actually, it was in Horace's band that I started to be considered a rock and roll drummer. That was the beginning of the "new" Horace Silver. We recorded a lot of the Newport in Europe tour, and those cassettes are really invaluable to me, man, because I hear things like Muddy Waters, the Stars of Faith, Joe Simon *then* and stuff like that. And listening to Horace and Randy Brecker and Bennie Maupin and John Williams and myself, it's really a rock and roll band! I remember there was a magazine called *Jazz and Pop*,

it, because I like to sit back and absorb music as well as I like to fight to get something out of it.

There's some commercial things on my new album, *Crosswinds*, stuff that would make a single. But, as much as the commercial thing, there's the esoteric side of me as well and I want to develop that to the highest level. One side of the album is a suite and, if the Mahavishnu Orchestra were still together and there was a feeling to write, I would have written this for the Orchestra. I've always had this dream to write a piece where we could really just have a big freak-out with the New York Philharmonic or something behind us—live—and do a complete tour that way.

**Priestley:** But on the record it's a small group?

**Cobham:** Yes, it's the new band basically, and the suite is pretty much representative of where the band will be at. It's called *Spanish Moss*, and I guess we could dub it a tone poem. It depicts a savanna going out to the sea, and there's a storm coming in. My wife and I were out there, a place called Sea Lion point, just above Big Sur, California—Mount Carmel. There are a lot of pictures there.

Anyway, there's a drum solo in the middle, where we phased the drums to give the effect of an actual storm, with thunderclaps and the whole bit. I'm not trying to project a musical solo at this point; I am trying to paint a picture through my instrument. And then there's like the breaking of the dam, because all this intensity's been held back. We just let it all hang out, and there are two solos there. There's a part where George Duke is playing in 5, I'm in 4 and the horns are in 4, John Williams is playing in 3, with Lee Pastora on conga somewhere in the middle of all that—and so is John Abercrombie, who's soloing over it on guitar. Then we go from that right into Randy Brecker's solo which is in 17, or 8½ if you like. And it's sort of a real tongue-twister.

**Priestley:** You don't sound as if your tongue is twisted on the record, but that's just how a lot of guys *do* sound who try to play in odd meters.



# GENE KRUPA



Gene joking with Buddy Rich



## THE LAST INTERVIEW

By Gene Webb

**G**ene Krupa, after a lengthy and heroic battle with leukemia, passed away on Oct. 16 of last year. The tributes and eulogies have been many and all well deserved. **down beat** added its modest thanks in the Dec. 6 issue. At this point in time, the only thing that wouldn't sound redundant or superfluous would be for Gene, himself, to speak. This interview, conducted over the Armed Forces Network, March '72, by Air Force Sergeant Gene Webb, is one of the last, if not *the* last, recorded session with Gene Krupa.

**Webb:** We're delighted today to have with us in our studios one of the greats of jazz, a man whose style of drum playing has been

termed "classic." His name is Gene Krupa. Gene, welcome to AFN, and could you tell us what you're doing in Chicago.

**Krupa:** Oh, of course, I'm here as sort of a "goodwill ambassador" for the Slingerland Drum Company, and we're part of the International Trade Fair now going on.

**Webb:** Let's talk about your early life and your early career. Where did you first get the urge to become a drummer?

**Krupa:** I worked in a music store. I was about nine, ten years old, I guess, and, of course, my chores were to run errands and so forth. It was a very small store, and we used to get a wholesale catalogue from downtown Chicago. And this may sound very unromantic, but it didn't make any

difference to me. I would have settled for a saxophone, a bass, a trombone, or anything else, but the cheapest item in the catalogue happened to be a set of drums.

**Webb:** So it was economy more than anything else that dictated the decision?

**Krupa:** Right.

**Webb:** Gene, what were some of your early musical influences?

**Krupa:** Well, the drummers around Chicago that influenced me most were guys like Zutty Singleton, Tubby Hall, George Wettling, Davey Tuff, and, of course, Baby Dodds was a very, very great influence. So I had a lot of good guys to listen to, and when I came to New York with Eddie Condon and his Chicagoans, I had the good fortune to



# “Well, Buddy Rich has been accused of being egotistical, but I think he’d be egotistical if he were a radio announcer. It’s just his nature.”

hear a guy who I thought was the all-time master. And incidentally, he bears the same name you do, Chick Webb.

**Webb:** This brings up an interesting point. Do you feel so-called white jazz was influenced a great deal by the black musicians, by so-called black jazz?

**Krupa:** I would say so. Yes. Completely.

**Webb:** Well, you mentioned Chick Webb.

**Krupa:** Of the guys I mentioned, the only two that I’ve really copied from around Chicago in the early days were Davey Tuff and George Wettling. And they in turn were influenced by the same cats. For instance, Davey took me to hear Baby Dobbs. I know the first time I heard Davey play, I said, “Wow, man.” He says, “Hell, this ain’t nothin’. Let me take you to hear Baby.” And that’s the way I got hooked on Baby, you see.

**Webb:** Over the years, you’ve played with some of the greatest of jazz musicians. If you were establishing a band or an orchestra, right now, of the very best, living and deceased, whom would you choose?

**Krupa:** Oh boy, that’s a rough one. Let’s see, we’ll start with the trumpet section. I think I would take Roy Eldridge, Dizzy Gillespie, Louis Armstrong, and, who would I put in there on the other trumpet? Clark Terry. My four trumpets. The trombone section would be the same as the one I played with with Red Nichols, which would be Tommy Dorsey, Miiff Mole, Jack Teagarden, and Glenn Miller. Saxophones would be, ah, Johnny Hodges, Coleman Hawkins, Charlie Bird Parker, and maybe to kind of balance things off I might add Charlie Ventura. Piano would be Teddy Wilson; Milt Hinton will do on bass. Guitar, I’d have to go along with Count’s Freddie Green. And then my drummer would be Buddy Rich. I’d sit in for an occasional number.

**Webb:** Let’s talk for a moment about Buddy Rich and your feelings toward him. You’ve participated in a record with Buddy called “Battle of the Drummers.”

**Krupa:** I’ve known Buddy for a very long time. The first time we had the opportunity to work together was on a Jazz at the Philharmonic Show. And, of course, if I can talk in a braggadocio vein, we were the highlights of the show, Buddy and I, and it was a ball. I don’t know if he learned anything from me, but I certainly learned a lot from him.

**Webb:** How would you compare your style with his?

**Krupa:** Well, if you look close, I think you can detect an influence of mine on Buddy, on his basics. Sometimes, for a lark, he does an imitation of me, and it sounds more like me than I do. My association with Buddy has been very pleasant.

**Webb:** Any plans in the future for another get-together?

**Krupa:** Possibly. Buddy’s been ill lately, and I haven’t been too well, either. That’s the reason for my semi-retirement. Louis Bellson took over Buddy’s band. They asked me to do it, too, but I couldn’t except, perhaps, for a night or two. I’m just too old to take it for a week or anything like that (*Laughs*).

**Webb:** Sometimes drummers pick up the reputation of being, shall we say, showoffs

and egotists. How do you feel about those descriptions? Do you think that’s part of being a drummer?

**Krupa:** Well, Buddy Rich has been accused of being egotistical, but I think he’d be egotistical if he were a radio announcer. It’s just his nature.

**Webb:** We have those in our business, too (*laughing*).

**Webb:** You know, one characteristic embellishment in your performances is gum chewing. And to a lot of people I’ve talked to that kind of stands out in their minds as your little quirk. How did you pick that up? Do you feel more comfortable chewing gum?

**Krupa:** Well, I guess so. You watch a baseball player. It wouldn’t look very nice for me to chew tobacco on the bandstand would it? So I chew gum (*laughing*).



**Webb:** I guess it’s a lesser of two evils. Have you done any writing, Gene?

**Krupa:** In conjunction with Roy Eldridge and Eddie Finkel and a few guys like that. They wrote some tunes like the original theme, *Apurksody*, which is my name spelled backwards with a “sody” on the end. Then we got in that ASCAP hassle and had to change the theme, because radio at that time was the essence. That was the idea, to go into the Sherman Hotel to get that radio time. So we used *Drummer’s Band* as a theme for a long while. Then when I went into the Capitol Theatre, I wrote another song, *Starburst*, and that became the theme for a while. Then there was *Drum Boogie* with Roy Eldridge, *Boogie Blues* with Remo Biondi, and *Balero At The Savoy*.

**Webb:** You were, of course, a band leader during the ‘30s as well as a solo performer. Which did you enjoy the most: being a band leader, or your solo performances when you were working with Goodman? And how would you compare the responsibilities of both?

**Krupa:** Don’t you see? It’s the same thing. I don’t know if it’s going to put you on the jackpot or not, but wouldn’t you rather own your own radio station than be working for somebody else? Not only that, but having your own band gives you a chance to try out your own ideas. Of course, I appreciated the many things I learned with Benny. The

only thing I’m unhappy about is that I didn’t have his business acumen—because Benny, along with being a great musician, knows what the score is, commercially. But the experience gave me a chance to do what I wanted to do musically, and I enjoyed it very much. I learned, too, that every tune shouldn’t be a drum solo. Even the Super Chief stops once in awhile. You have to let the people rest a bit from the drums.

**Webb:** Gene, you’ve been associated with music for many years. What about the contemporary scene of music? We seem to be seeing a fusion of styles, musical types, with the jazz-rock thing, even pop with country and western. The lines are not as sharply divided. What do you think about this development?

**Krupa:** I’m glad to see that some of our stuff is creeping in. You know, these little drummers of today, and I meet a lot of them, they’re going through much the same thing that I had to go through when I was trying to champion jazz as a kid. In order to make a living, I had to play what was then known as “Mickey Mouse music.” And I hated it. But I had to eat. I would try to do the kind of playing I liked after work, get together with our kind of cats and have these jazz sessions and things. I find that these kids today who are playing rock have their hearts in jazz, because, really, if you take rock music per se there just isn’t enough to it, technique-wise.

**Webb:** I understand that you and Cozy Cole were involved in a school for drummers. Are you still involved in that?

**Krupa:** No, no, I just don’t have the patience to teach. The school was very successful, financially, but I just couldn’t make teaching all day, and then, well, one reason was I’d get so tired. I’d try to go out and play that night, and nothing would happen. Now Cozy, on the other hand, is like a saint. He’ll sit there with the kid all day, but I just can’t do that. I’m not built that way, you know.

**Webb:** What about your plans for the future?

**Krupa:** I intend to go on as I am now. I don’t want to push it. I do, say, four or five gigs a month, concerts mostly. The playing is very diversified. One night I’ll work with my quartet, and the next I’ll work with a big band. Then the third night I’ll do some traditional jazz playing, you know, with the Chicago guys, and, of course, I’m going to start doing some clinics.

**Webb:** You had a movie done about your life, *The Gene Krupa Story*. And I believe Sal Mineo was in it. How is it to sit in a movie theater and watch your life being portrayed before your own eyes?

**Krupa:** To begin with, I thought Sal did a wonderful job. It’s one thing to record and shoot at the same time, that’s easy enough. But to have to play to someone else’s soundtracks, even to play to your own soundtracks, is very, very tough. And Sal did very well. But I thought the movie could have been better. See, at that time, in films, realism wasn’t too prevalent. They had to pretty everything up, you know. And I think they did it the way they thought I would have liked it to have been. But if they merely did it the way it was, it could have been a great picture.

# BOBBY HUTCHERSON

## A NATURAL PLAYER

by *mike bourne*

Bobby Hutcherson is a forthright man, a dedicated artist. He isn't a star, nor likely ever will be. He never recorded a hit—but every record is exemplary jazz, from bop with Harold Land to the avant with Archie Shep. He played with about everyone—Herbie Hancock, Freddie Hubbard, McCoy Tyner, Al Grey, Eric Dolphy and others—but he had never had their greater popularity.

Like so many in jazz, his life is playing club after club to as many as will listen. That might depress an artist eventually, to create as people talk and drink, to earn what must be the least money in the music biz. But Bobby Hutcherson isn't depressed. His music is fulfilling, no matter what the circumstance of playing.

Before he played at the Jazz Showcase in Chicago the night we talked, he had a painstaking rehearsal. Even music his band had played often they rehearsed. Again and again, he practiced a particular moment. To the listener, what might've sounded alright didn't sound alright to him. He perfected everything, even the simplest musical detail.

singing, or my brother was playing records. That was the thing I was used to. My friends in high school, we used to sit around and listen to *Walkin'* all the time. And we used to shoot pool to Thelonious Monk.

So it would be totally wrong for me to play some rock. My heart's not there if it's only to make some money. I've got to live my life as if I've only got one more day to live. And if you thought you only had one more day to live, you'd do the things that are really important. You'd be thinking about all the people you love. You'd be thinking about all the things you did that really meant something—not trying to get on the top 40. I think that if you try to do that, even if people don't dig what you're doing, or you really don't succeed in getting across the feeling of what you were doing, they gotta respect that.

**Bourne:** Is it a good enough living?

**Hutcherson:** If I was to go the other way, my heart and conscience would bother me so much, I'd be the unhappiest rich person you ever saw.

**Bourne:** The reward of it is playing.

**Hutcherson:** Right. To really love music, really learn how to play, really devote all your time—and after that, to sell out and try to make all the money you can, forget trying to get into yourself, trying to express yourself—it doesn't make sense.

The Devil controls money. When you go into that, you notice first of all you start hanging around with people that think of nothing but making money. If they were thinking about *look at this beautiful*



JAN PERSSON

**Bourne:** Why the Vibraharp? It fascinated me, but I never mastered it.

**Hutcherson:** It's a pretty old story about me hearing Bags. I thought it was a beautiful instrument. I always enjoyed watching people play and seeing the mallets in the air. That's kind of pretty to watch. When a nice thing is being played, you can see it being played. When you hear a horn player playing, you don't really see it happen. But with the vibes, you can see the mallets; you can see and hear. Even if they're in a blur, you can see it happen.

**Bourne:** What is that story about you hearing Bags? The presumption is that every vibraharp player owes it all to Milt Jackson.

**Hutcherson:** No, not really. Bags will tell you, he owes it all to Lionel Hampton. I just happened to be walking down the street, and I heard Bags on a record, and that's the start of it.

**Bourne:** Is Bags a continuing influence?

**Hutcherson:** Oh yeah. But not as me trying to copy his style; just him. He's a really beautiful man, his touch. It's his feeling.

**Bourne:** You've played so much different music, but you've never played any of that fashionable jazz/rock. You've been steadfast in playing what is called jazz.

**Hutcherson:** All I can say is that it's music that reflects yourself, your environment, your upbringing, your culture. Your music tries to be what you're about. I'm gonna try to play some music that reflects me. If I try to get into a rock thing, ... well, my environment didn't come from that. I come from the music I grew up in as a child; my sister was

*planet, life is really a gas, it's given us some beautiful things, let's give something back ...* When you stop giving back and just think about money, you become off balance with the universe. And that's when you start coming down with ulcers, poisons, potions of the Devil, mental disorders from worrying. I'm not talking about the white man; I'm talking about the Devil!

**Bourne:** You've remained a natural player. You're not into fashionable electronics, either.

**Hutcherson:** If I take 10 years to develop this beautiful touch on an acoustic instrument, and then all of a sudden get a big piece of electricity ... well, you can't tell who's playing. Look at all these electric pianos. I bet you wouldn't know who was playing—because electricity takes away the touch. These people took years to get that beautiful touch, and if you put them on an acoustic piano, you can tell exactly who they are. I'd rather be an individual than one of the numbers. I'd rather hear individuals who try, even if they make mistakes. I've heard some of the most beautiful mistakes in the world.

**Bourne:** You've been with Blue Note through all the changes that have happened. Has it affected your recording at all?

**Hutcherson:** When I first went with Blue Note, there were two little old Jewish men who really loved jazz, Frank Wolff and Alfred Lyon. All the time they had that company, Blue Note was a front-runner for jazz. Along comes a bunch of people who see a money making business, who don't care a thing about music, don't give a damn about music. All they want to do is get the money. The whole thing changes

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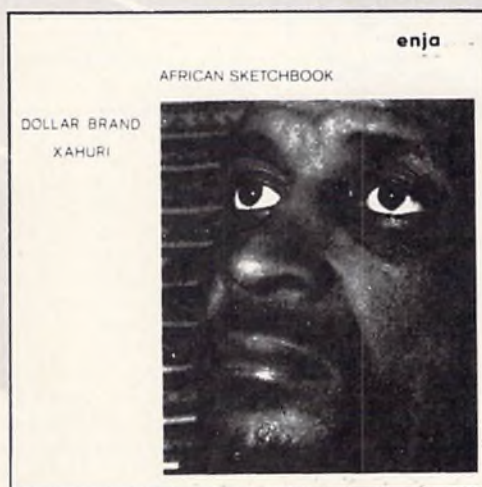


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# RECORD REVIEWS

Ratings are:

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

## ELLA FITZGERALD

NEWPORT JAZZ FESTIVAL: LIVE AT CARNegie HALL—Columbia KG 32557: *I've Gotta Be Me*; *Good Morning Heartache*; *Miss Otis Regrets*; *Don't Worry 'Bout Me*; *These Foolish Things*; *Any Old Blues*; *A-Tisket A-Tasket*; *Indian Summer*; *Smooth Sailing*; *You Turned The Tables On Me*; *Nice Work If You Can Get It*; *I've Got A Crush On You*; *I Can't Get Started*; *The Young Man With The Horn*; *Round Midnight*; *Stardust*; *C Jam Blues*; *Taking A Chance On Love*; *I'm In The Mood For Love*; *Lemon Drop*; *Some Of These Days*; *People*.

Personnel: Fitzgerald, vocals, all tracks except 13-17; Tracks 1-6 & 18-22: Tommy Flanagan, piano; Ketter Belts, bass; Freddie Waits, drums; Joe Pass, guitar. Tracks 7-9: The Chick Webb Orchestra; Eddie Barefield, leader; Cliff Smalls, piano; Beverly Peer, bass; Lawrence Lucy, guitar; Eddie Barefield, Chauncy Horton, Pete Clarke, Arthur Clarke, Bob Ashton, Hayward Henry, saxophones; Taff Jordan, Dick Vance, Francis "Franc" Williams, Frank Lo Pinto, trumpets; George Matthews, Al Cobb, Garnett Brown, Jack Jeffers, trombones; unidentified drummer. Tracks 10-12: Ellis Larkins, piano. Tracks 13-17: same as 1-6, but add Al Grey, trombone; Eddie "Lockjaw" Davis, tenor; Roy Eldridge, trumpet.

\*\*\*\*\*½

This two record set chronicles a series of thoroughly polished vocal performances, ranging in mood from the melancholy *Good Morning Heartbreak* to the ebullient *I've Gotta Be Me*. Along the way, Ella also romps through a wide range of a dozen or so standards, fourteen extemporaneous choruses of a blues (post-titled *Any Old Blues*) and a little known bop classic, George Wallington's *Lemon Drop*. The selection of material is judicious, tasteful and refreshingly free from any jazzed-up versions of current pop tunes that a lesser singer might have been tempted to throw in to please the multitudes.

Ella here is backed by musicians in a wide variety of musical contexts, ranging from piano only, to quartet, to full dance band; and this musical variety is one of the album's chief virtues. Flanagan's quarter drives like mad and features some five-star comping by Pass. This guitarist also provides masterful solo accompaniment on *Don't Worry* and *Foolish Things*: no fuzz tones, wah-wahs or other gadgets, just pure, intelligent musicianship. Equal in quality is Ellis Larkins' solo piano backing on *Tables*, *Nice Work* and *Crush*. Larkins, a Wilsonesque pianist who like, say, guitarist Tal Farlow, is more heard about than actually heard, is a sensitive, facile accompanist, and for jazz piano buffs his playing here is almost worth the price of the album.

Roughly a sixth of the concert is devoted to a large dance band's backing of Ella which recreates the sound of the band led by her discoverer, Chick Webb. (Actually only six of the band's members played with the original Webb orchestra.) This segment is a pure nostalgia trip: those cup-muted trumpet fills on *Indian Summer* should send chills up the spines of devotees of middle '30s dance music.

One gripe: side three of this album has nothing to do with Ella Fitzgerald except that the horn men here are backed by her rhythm section. The tunes (*Started* through *C Jam*

*Blues*) are performed by a group calling themselves the Jazz at Carnegie All Stars. While their playing is quite good—so good in fact that they deserve an album all to themselves—one wonders what they are doing on an album that pretends to offer four full sides of Ella Fitzgerald. —balleras

## HUGH MASEKELA

MASEKELA: INTRODUCING HEDZOLEH SOUNDZ—Blue Thumb BTS 62: *Languta*; *Kaa Ye Oya*; *Adade*; *Ye! Baa Gbe Wolo*; *Patience*; *When*; *Nye Tamo Ame*; *Pekpete*.

Personnel: Masekela, trumpet; Stanley Kwezi Todd, electric bass, vocals; Nat Leepuma Hammond, congas, flute, vocals; James Kwaku Morton, congas, vocals; Richard Neesai Botchway, guitar; Isaac Asante, talking drums, percussion, vocals; Samuel Nortey, percussion, vocals; Acheampong Welbeck, drums.

\*\*\*\*\*

The merging of African music with American jazz has been a major thrust of the avant-garde movement for over a decade now, but the bulk of the experimentation has been undertaken from the American perspective (which is only natural since American musicians were the dominant force behind them). Most of the successful integrations—Pharoah Sanders, Rahsaan Roland Kirk, Herbie Hancock—borrowed African instruments but rarely used the framework of African music. Others have used Africanisms to create improvisational climates and make cultural statements, like Archie Shepp. The rock world has also borrowed heavily. Conga drumming, for example, has become widely accepted, but its *function* has remained definitely American: to keep the beat. To an African, the function of drumming goes far beyond that—which, in a way, is difficult for us Westerners to comprehend.

Hugh Masekela, in this brilliant release, has taken a different tact. He injects an American instrument (his trumpet) into an African framework, retaining the improvisatory jazz solo, but structures his music on African song forms. This synthesis captures the essence of African *organum* singing in the same way as *Missa Luba* retains the African vocal character in Western religious music. The instrumentation of Nedzoleh Soundz, heavily weighted towards percussion, is imaginatively balanced and blended with Masekela's trumpet; everything clicks.

It's worth mentioning that this LP was recorded in Lagos, Nigeria, and seems a genuine African-American production. Perhaps this is the beginning of serious joint efforts in merging these two vibrant musics. On the negative side, it's also worth noting that Blue Thumb, once a small independent label, is now a division of the Famous Music Corporation, which is part of the Gulf-Western conglomerate. It remains to be seen whether this trend toward corporate bigness and music business cartels will greatly affect artistic control in the future. —kriss

## JACK WILKINS

WINDOWS—Mainstream 396: *Windows*; *Naima*; *Canzona*; *Pinocchio*; *Red Clay*; *Song for the Last Act*.

Personnel: Wilkins, electric and acoustic guitar; Mike Moore, bass, Fender bass guitar; Bill Goodwin, drums, percussion.

\*\*\*

Unless my ears deceive me—a frequent enough occurrence—this new young guitarist will catch on immediately with other guitarists

but has little to offer the general public. Among the influences he cites are Johnny Smith and Barney Kessel, both guitarists' guitarists, and Wilkins is a worthy successor: technically immaculate, fast, agile and smooth. And boring—to me, at least.

His solo on the first cut is representative. It's long, fluid and pretty, but as Chick Corea composed and performs the tune, it's full of exciting harmonic and rhythmic possibilities, almost none of which Wilkins exploits. The best thing on the track is the exchange and duet between Moore and Goodwin. In fact, Goodwin, who has always before seemed to me anemic and derivative, a West Coast drummer in the worst sense of the term, sparkles throughout the album. Either he's grown or I'm hearing him better; in any case, he shows genuinely fine ears, instantaneous and sympathetic reactions, and his playing has more bite here than anywhere else I've heard him.

What the trio does to Trane's *Naima* ought to be illegal. The original, on *Giant Steps*, is a haunting, keening, spiritually elevating performance; here, it's just a nice melody. Moore does okay, staying in the high register throughout his solo, then plunging way down as he releases—a stark, surprising, but apt contrast. Otherwise, fch.

*Canzona* contains more interest than anything else on the album. Generally a samba, it features Wilkins twice, sandwiching another pleasant Moore-Goodwin duet. The first time around, there's absolutely no rhythmic variety in Wilkins' playing—if you're going to do a Latin tune, you ought to *do* it—but on his reprise, he adds some rhythmic spice to his always crystalline, rapid runs, as well as getting into some conventional but appropriate dissonance.

*Red Clay* and *Last Act* are both well conceived, the former a medium tempo march, the latter an acoustic foray for Wilkins with a bolero introduction. But in both, once past the original conception, there's very little nourishment. Throughout the session, with a few brief exceptions, Wilkins demonstrates himself a highly talented, serious musician with, at the moment, nothing strikingly new or important to say. There isn't a thing wrong with the album, but there's nothing much right with it, either. —heineman

## MUGGSY SPANIER & SIDNEY BECHET

RAGTIME JAZZ—Olympic 7113: *Sweet Lorraine*; *Lazy River*; *China Boy*; *Four Or Five Times*; *That's A Plenty*; *Squeeze Me*; *Sweet Sue*; *Jazz The Blues* (*Jazz Me Blues*); *Panama*.

Personnel: Tracks 1-7: Spanier, cornet; Bechet, clarinet, soprano sax; Carmen Mastren, guitar; Wellman Braud, bass. Tracks 8,9: Spanier with unknown trombone, clarinet, piano, bass, drums. Quartet tracks recorded 1940; others 1957.

\*\*\*\*

The Bechet-Spanier "Big Four" produced an extraordinarily beautiful and durable music. Despite the album's title and absurd "notes," the music has nothing to do with ragtime. Brought together by an enterprising jazz enthusiast, Steve Smith, who had his own little label, H.R.S. (the initials stood for "Hot Record Society"), the group was of a nature that even today would be called "experimental."

Cornet, soprano sax doubling clarinet, unamplified guitar and string bass was and is an unusual combination, and the players weren't exactly stablemates. But it worked.

Bechet, then 42, and Spanier, 33, were dedicated musicians who'd often had to turn from

the true path to survive. Bechet, though one of the most illustrious figures in jazz, had left Noble Sissle's society band less than two years earlier, and now stood on the threshold of new fame. Muggsy had not yet recovered from the deep disappointment of having had to break up the fine small group he'd led for eight months—to much acclaim but little work—some 16 weeks before the first session took place.

The rhythm duo was Carmen Mastren, 27, one of five musician brothers, and just off Tommy Dorsey's band after a five-year stint, and Wellman Braud, 49, dean of New Orleans bassists. Both were ace rhythm players, pledged to backing the horns—though they could and did take fine solo turns.

Without a drummer or pianist, the group had a lightness and clarity that gives the music a timeless quality—everyone with a pair of ears and a heart should find this music accessible and rewarding. Muggsy believed in a direct, clear ensemble lead without much embellishment. This made him the ideal partner to Bechet, usually a trumpeters' bane, since he would vie with him for the lead if he got in his way—and few trumpeters were a match for Bechet's soprano when he turned the power on.

The program consists of well-chosen standards and jazz classics. The whole repertoire of classic jazz devices is put to use, and the length of the performances gives ideas and moods a chance to simmer and develop on the slower pieces (the exquisite *Sweet Lorraine*, or the luxuriant *Lazy River*, with its thrilling breaks and beautiful low-register clarinet) or build to siz-

zling climaxes on the up-tempo (notably *Plenty* and *China Boy*, one of Bechet's masterpieces, and for my money, one of the top all-time jazz records).

For some unfathomable reason, the concoctors of this LP have left off the eighth Spanier-Bechet collaboration, *If I Could Be With You*, substituting for it two indifferent performances from Muggsy's twilight years. They don't belong, the missing track does, and whoever really has rights to H.R.S. (which includes other goodies) should do justice by one of the great classic jazz recording dates. Meanwhile, this will have to do. It's bargain-priced, and at least they didn't leave off *China Boy*.

—morgenstern

## WOODY SHAW

SONG OF SONGS—Contemporary S7632: *Song of Songs; The Goat And The Archer; Love For The One You Can't Have; The Awakening*

Personnel: Shaw, trumpet; Emanuel Boyd, flute, tenor sax; Ramon Morris, tenor sax; George Cables, piano, electric piano; Henry Franklin, bass; Woodrow Theus II, drums; percussion; Bennie Maupin, tenor sax.

\*\*

The two-record *Blackstone Legacy* proved Shaw a force to be reckoned with, but *Song of Songs* is something of a comedown from the former album. The overall sound on Side One resembles the middle-'60s Blue Note recordings of Wayne Shorter, Freddie Hubbard, Herbie Hancock, and Tony Williams; a classic style, to be sure, but nothing substantial or new is added by Shaw and Co. Side Two features a nice ballad, *Love*, and a rather cluttered "free" piece, *The Awakening*, that to these ears goes

nowhere.

I'm sure Shaw is tired of critics comparing him to Freddie Hubbard, and *Blackstone Legacy* showed him to be developing his own formidable style. But Shaw's playing here is too much in the Hubbard vein to go without comment. Everyone else solos competently but unexcitingly, save for Maupin who gets off a burner on *Goat*.

It's a competently played date, but ultimately dull, especially in the incandescent light of *Blackstone Legacy*. Pick that one up to find out what Shaw can really do. *Song of Songs* is hopefully only a temporary setback for this excellent musician.

—mitchell

## GEORGE SHEARING

LIGHT, AIRY AND SWINGING—MPS MB 25340: *Love Walked In; If; Two Close For Comfort; Speak Low; Emily; Beautiful Friendship; Once Upon A Summertime; Cynthia's In Love*


Personnel: Shearing, piano; Andy Simpkins, bass; "Stix" Hooper, drums.

★★★★

"Tasteful." Now there's a word that is used often, sometimes well, in writing about music. Whatever its definitions, it also connotes a style that is restrained, quiet (not in terms of volume but of its impact), and usually a little on the dull side. "Tasteful" music, especially jazz, usually makes good background sound; but it makes for much more when its quietude belies a restrained energy, as in the music of John Lewis, early Brubeck, and lots of George Shearing.

This relaxed date highlights the Shearing sound that emerges when, in club appear-


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ances, he pares his standard quintet to a trio. The calculated chordings and sophisticated voicings pop up from the first tune, *Love Walked In*, which shows off some satisfying bass work and piano arranging filled by Shearing's independent hands. His classical roots and preferences dominate a Mozartian version of *If*, which is pretty, almost to a surfeit—but not quite, which is why it works. Also pretty is *Emily*, with a serenely incisive theme, another fine Simpkins solo, and Shearing's sensitively developed improv.

In the liner notes, Shearing describes his playing on the delightful *Two Close* as "dirty." But a more accurate rubric would be "funky"—in a tasteful way, of course. His block chords are used to particular advantage here; and his well-constructed right hand work shows up best on a simple and logical solo in *Speak Low*, which also features Hooper's lively stix. *Cynthia*'s is a light, airy and swinging freeze-frame of the situation described by the title, and Shearing, with pianistic ploys seemingly garnered from another great stylist, does it justice.

Shearing's reputation for easy-listening, populist (yes, *tasteful*) jazz isn't hurt by this album, but there's more happening than that. And if you're one of those who has been derailed by that reputation, this album is a good place to get back on the track—Shearing's expressly for *listening*, as well as hearing.

—tesser

## DUKE ELLINGTON

JAZZ AT THE PLAZA—VOLUME II—Columbia C 32471: *Jazz Festival Suite; Red Garter; Red Shoes; Red Carpet; Ready Go; Jones; El Gato; All of Me; Go Away Blues; Hello, Little Girl; Love to Hear My Baby Call My Name; When Your Lover Has Gone; (Hush Now) Don't Explain; Take the "A" Train.*

Personnel: Duke Ellington and his Orchestra with Paul Gonzalves, Harry Carney, Johnny Hodges, Russell Procope, Jimmy Hamilton, Harry Carney, reeds; Ray Nance, Cat Anderson, Clark Terry, Shorty Baker, Buck Clayton, trumpets; Britt Woodman, Quentin Jackson, John Sanders, trombones; Sam Woodyam, drums; Jimmy Wood, bass; Ellington, piano; Jimmy Rushing, vocals, on *Hello, Little Girl, Go Away Blues* and *Love to Hear My Baby Call My Name*; Billie Holiday, vocals, on *When Your Lover Has Gone* and *(Hush Now) Don't Explain*.

★★

After fifteen years, Columbia is releasing a "jazz party"—a most formal one to be sure—recorded at the Plaza Hotel in the ritzy Edwardian Room. I have never been to the Edwardian Room but I've heard whispered tales of its opulence, its rich dinners and polite society.

Quite predictably, the Ellington band wasn't in its best swinging mood surrounded by white linen and vichyssoise. The Duke starts *Jazz Festival Suite* as if he feared that playing loudly might shatter the expensive glassware. *Red Garter* gets a little louder, and since nothing breaks, the band moves cautiously into *Red Carpet*. But the electric air of Ellington is missing, badly missing, as the first set winds up with *Jones*, a poor effort at jive talk coolness. The crowd doesn't understand and everyone seems ready to go home.

Side 2 (Miles Davis played between sets incidentally: wonder what that sounded like?) rises the level of tedium several degrees. Jimmy Rushing sings some bland blues in a stylized format, but the worst moment, painful even fifteen years later, is when Billy Holiday steps on stage. This is 1958. Her career is finished; *Lady In Satin*, just recorded for Columbia, was to prove that within a few months. She is ner-

vous, mumbles through the microphone, sounds as if she won't make it past the first chorus. Indeed, she barely does.

Some things are better left unreleased. None of the participants here were caught at their best, few even at their usual level of artistry. But I think it's the Holiday sides which make this disturbing concert so unhappy, so depressing and so hopeless.

—kriss

## LEADBELLY

THE LEGENDARY LEADBELLY—Olympic 7103: *On A Monday; Defense Blues; Keep Your Hands Off Her; Jim Crow; Down In The Valley; Skip To My Lou; Pigmeat; Blue Tail Fly; Boll Weevil Blues; Midnight Special.*

Personnel: Leadbelly (Huddie Ledbetter), vocals (all tracks), 12-string guitar (all tracks except track 8); unidentified bassist on tracks 2,7.

★★★★

## LIGHTNIN' HOPKINS

THE BLUES GIANT—Olympic 7110: *Big Car Blues; Shaggy Dog; I'll Be Gone; Shining Moon; Shake It Baby; Goin' Back Home; Good Times; What Did I Say; Don't Wake Me; Talk Of The Town.*

Personnel: Hopkins, vocals (all tracks), guitar (track 1 only), electric guitar; unidentified trombonist on tracks 2,3; unidentified drummer and bassist on all tracks except track 1.

★★★½

## BIG JOE WILLIAMS

BLUES BASH—Olympic 7115: *Chain Gang Blues; Everybody's Blues; Great Gospel Blues; Razor Sharp Blues; Brand New Car; I've Been Scorned.*

Personnel: Williams, vocals, 12-string guitar; Lightnin' Hopkins, Brownie McGhee, vocals, guitars; Sonny Terry, vocals, harmonica; unidentified bassist on tracks 1-3,6.

On track 4, everyone but Williams lays out; add unidentified drummer.

★★★½

This must be at least the sixth or seventh reissue for some of these items. My guess is that most of the Leadbelly songs were recorded in the '40s, well after the liners claim he died. Few traditional singers ever equalled his intensity, and if you don't know this material from earlier releases, this LP is a must. His repertoire was remarkably extensive, but he often did the same songs over and over, in pretty much the same way each time. Beware, then, if you're a Leadbelly freak—this is all Folkways stuff. It's a wonderful record, though; in fact, I think only Blind Willie McTell ever proved Leadbelly's peer as a black folk interpreter.

Lightnin' Hopkins may never have made a dull record in his life—and he sure cut plenty of discs—but this particular one has him in his later-era traditionalist bag, and so the most unique elements of his personality shine through only sporadically. Fine singing and guitar playing throughout, and not a bad note on the record (the trombonist excepted). The Prestige material, ca. *Smokes Like Lightning* and the earliest Hopkins, represent his career peaks; again, you are recommended to check out these near-classics—before getting further into this incredible individualist.

Staged blues jams tend to be on the sorry level of the Chess Super Blues series, but the Big Joe Williams set, with Big Joe's intensity and Hopkins' sensitivity, justifies the union with the stagey Sonny Terry and Brownie McGhee. Actually, all sing and play well—it's a surprise that they go so well together, in fact. Like Hopkins, Big Joe is one of the great individualists of classic blues, and it's sad that his later records (the best of his life) on Delmark and Prestige don't do full justice to

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the real power of his intelligence. This record has its expected share of shuck and humbug, but *Razor's* Big Joe alone, and gives some idea of what he's about. The others you'll dig too, and there's even the kick of an out-of-character Hopkins singing along on two gospel numbers. Like the other Olympics, this is a record to enjoy.

—litweiler

**VARIOUS ARTISTS**

THE BIRDLANDERS—Everest FS 275: *East Lag; Lullaby Of The Leaves; If I Had You; Embraceable You; Rhumblyes; Ny's Idea # 1; Minor Escamp; Indiana; Gerry Old Man*

Personnel: On tracks 1, 5, Al Cohn, tenor sax; Henri Renaud, piano; Kai Winding, trombone; Tal Farlow, guitar; Oscar Pettiford, bass, cello; Max Roach, drums. On tracks 2,3,8,9, Cohn, tenor sax; Renaud, piano; J.J. Johnson, trombone; Milt Jackson, vibes, piano; Percy Heath, bass; Charlie Smith, drums. On tracks 4,7, Duke Jordan, piano; Gene Ramey, bass; Lee Abrams, drums. On track 7, Ramey, bass; Renaud, piano; Cohn, tenor sax; Denizil Best, drums.

★★★½

These 1954 sides (not 1944, as the cover reads) contain plenty of fine music in a straight-ahead late-bop groove. Johnson, Cohn and Jackson have the most solo space, but there is good work from everyone.

Several things are especially deserving of note: Tal Farlow's feature on *East Lag*; a nice medium-up version of *If I Had You*, with swinging contributions from Bags, J.J. and Al Cohn; Duke Jordan's trio versions of *Embraceable You* and *Minor Escamp* (really Duke's own *Jordid*); and J.J.'s tour de force on *Indiana*. Pick it up if you see it around.

—piazza

**BLOSSOM DEARIE**

BLOSSOM DEARIE SINGS—BMD 101: *I'm Shadowing You; Saving My Feeling For You; Sunday Afternoon; Somebody New; I Like You, You're Nice; Baby, You're My Kind; Home; Hey, John; You Have Lived In Autumn; Flame To Fire.*

Personnel: Dearie, piano, electric piano, vocals. On tracks 1, 7, 8, Herb Bushler, bass; Al Harewood, drums.

On tracks 2-4, 6, 9-10, Pete Morgan, bass, vocal (track 6 only); John Webb, drums. On track 9, Martin Kershaw, electric guitar, replaces Morgan; Trevor Tomkins replaces Webb.

★★★★

Everything about this album is lovely, from the cover design/sketch of Blossom Dearie to the subtly swinging piano (and electric piano) accompanying her vocals on ten original songs.

Blossom Dearie has been away from a record studio far too long, and like many other performers with coterie followings, she has decided to strike out on her own with an independent record label, in this case Daffodil Records.

A Blossom Dearie vocal is like no other: her delicate, high-pitched voice and perfect diction bring to each song a quiet, understated quality that manages to make something special out of the most ordinary lyrics. When the words are out of the ordinary, a king of magic takes place, as on the frothy *I'm Shadowing You*, an infectious tune with Johnny Mercer's playful lyrics turning today's snooping tendencies into a vehicle for a love song, or on *I Like You, You're Nice*, a tender, disarmingly simple statement of affection written by Arthur King.

"Magical" is indeed the only word for *Hey, John*, a beguiling musical hello to John Lennon written after a London television encounter with Blossom. Listening to her bubbly salutation and her pleasure "digging you digging me" is great fun.

There are also some forgettable songs on the album, and far too little of Blossom's sly

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humor. On one cut, she shares a vocal duet with British bassist Pete Morgan, with pleasing results. For the six selections recorded in London she plays acoustic piano, while the remaining New York recordings feature electric piano, nicely backed by Herb Bushler on bass and Al Harewood on drums, saving one cut for a simple electric piano-vocal solo. As always, the lady minimizes her piano work, keeping it firmly in the background; yet the tasteful and quietly inventive chords and harmonies set her playing well above the level of "accompanist."

There are enough lovely things on this album to make it a must for any Dearie devotee, as well as a pleasing introduction for those unfamiliar with her special brand of music. —*malin*

### AL VIOLA

**ALONE AGAIN**—Legend 1002: *Alone Again (Naturally); Aubrey; Killing Me Softly; You Are The Sunshine Of My Life; Love; Peaceful; If; Everything's Been Changed; Claire; And I Love You So; Sing; Daniel.*

Personnel: Viola, guitar.

\*\*\*

Any artist contemplating a solo recording would give his left thumb to be Art Tatum for one hour. But god is not in the house. In his absence, some pianists (Bill Evans, Keith Jarrett, and Oscar Peterson come to mind) and guitarists (Joe Pass, Barney Kessel, or Herb Ellis) could make a dozen solo flights come alive.

Since the guitar's six strings are a more limited box than the piano's 88, most guitarists are therefore content to back singers (as Al Viola has done countless times with Sinatra), pay dues on Dixieland banjo (such as Al Viola did recently with Red Callender on Legend's very next album in this series), or amass seniority in studio sessions. Al Viola has all the requisite technical tools and harmonic imagination of Joe, Barney, and Herb, but since he is a classical guitarist by training, he composes better and swings less. This album, then, is strictly not a jazz offering, but a classical rendering of a dozen modern pop tunes, played with more enduring beauty than their composers perhaps envisioned.

To these ears, Viola has given the definitive reading of some finely written and heretofore poorly performed rock tunes: The Bread's *If*; Gilbert O'Sullivan's *Claire* and *Alone*, and the oft-heard *Sing*, *Sunshine*, and *Killing*. Some of the other compositions are not melodious enough for much significant development, but Al rescues them anyway.

This is music for any serious guitar student who wants to hear creative chordal composition at the fret of the master. For less serious devotees, the album provides rich late-night moods as well. But for the audiophile, there are a couple of drawbacks. First, the album is not spontaneous, exploratory, emotional, rhythmic or funky—and all those other words used to strain out a definition of that elusive four-letter word, jazz. This makes the listening experience too easily ignored by veteran listeners. *Sing* is the nearest track to attaining any drive or rhythm, but it is more of a vamp-til-ready than honest swinging. Paul Anka's *Everything* was the most emotionally powerful track to me, communicating nostalgia and hope, but some others were all too sterile.

The second limitation was unwanted noise. Perhaps this was due to the inexperience of a new record label, but Viola's fret work was overly noisy on most tracks. This is Legend record's second album (following Leroy Vin-

egar's *Glass of Water*). It is gratifying to see new jazz labels on the market. All of Legend's first offerings were fine contributions in their various genre. May their future be five-starred!  
—*alexander*

### CLAUDE HOPKINS

**CRAZY FINGERS**—Chiaroscuro 114: *Safari Stomp; Blame It On A Dream; I'd Do Anything For You; 58th Street Blues; Willow Weep For Me; Indiana; Three Little Words; Crying My Heart Out For You; Low Gravy; Crazy Fingers; Late Evening Blues; Hopkins' Scream.*

Personnel: Hopkins, piano.

\*\*\*\*

Recognized (if insufficiently) as an important band leader, Hopkins hasn't at all been given due credit for his pianistic ability.

This fine LP (his first solo album ever) may remedy this to some extent; at least its existence will set the record straight someday. At 70, a pianist is less handicapped than a hornman, and Hopkins certainly seems in prime condition here. (To Eubie Blake, he's a mere child anyway.)

Hopkins isn't a spectacular player. He is a true (and very pure) representative of the Harlem school of piano, a direct descendant (and after all, near contemporary) of James P. Johnson. A Washingtonian like Duke Ellington, his music reflects the serenity that seems so typical of the Eastern Seaboard players—perhaps a carry-over from the gentle and genteel ragtime era.

No less than nine of the tunes here are Hopkins originals (The word is used in the jazz sense—*Crazy Fingers* is a charming interpretation of Jelly Roll's *King Porter Stomp*), and the Chopinesque rubato opening and subsequent development of *Safari* reveal an original mind at work. In such pieces as *Dream* and *Crying*, we encounter the romantic side of Hopkins; the former is a sweet keepsake, redolent with nostalgia; the other a fine, catchy melody recorded by young Ella Fitzgerald with Chick Webb's band in the spring of '36, and by Hopkins with a fine small group including the inimitable Vic Dickenson in 1963. *Anything For You*, a collaboration with Alex Hill, was (and is) Claude's theme song; his sprightly reading here includes the rarely-played verse. Of the two blues, *Late* is my favorite and the more idiomatic; *58th* is quite typical of the way the blues was played in Harlem in the '20s by the stride cats. *Three Little Words* was Hopkins' feature with the big band, and he goes to work on it in style.

Style, in fact, is the key to Hopkins' playing, and true style never dates. It is also the result of taste and judgment, and, in pianistic terms, Hopkins' lovely, graceful touch. This is a very fine record by a fine artist. —*morgenstern*

### DEXTER GORDON

**THE MONTMARTRE COLLECTION (Vol. 1)**—Black Lion 108: *Sonnymoon For Two; For All We Know; Devilette; Doxy.*

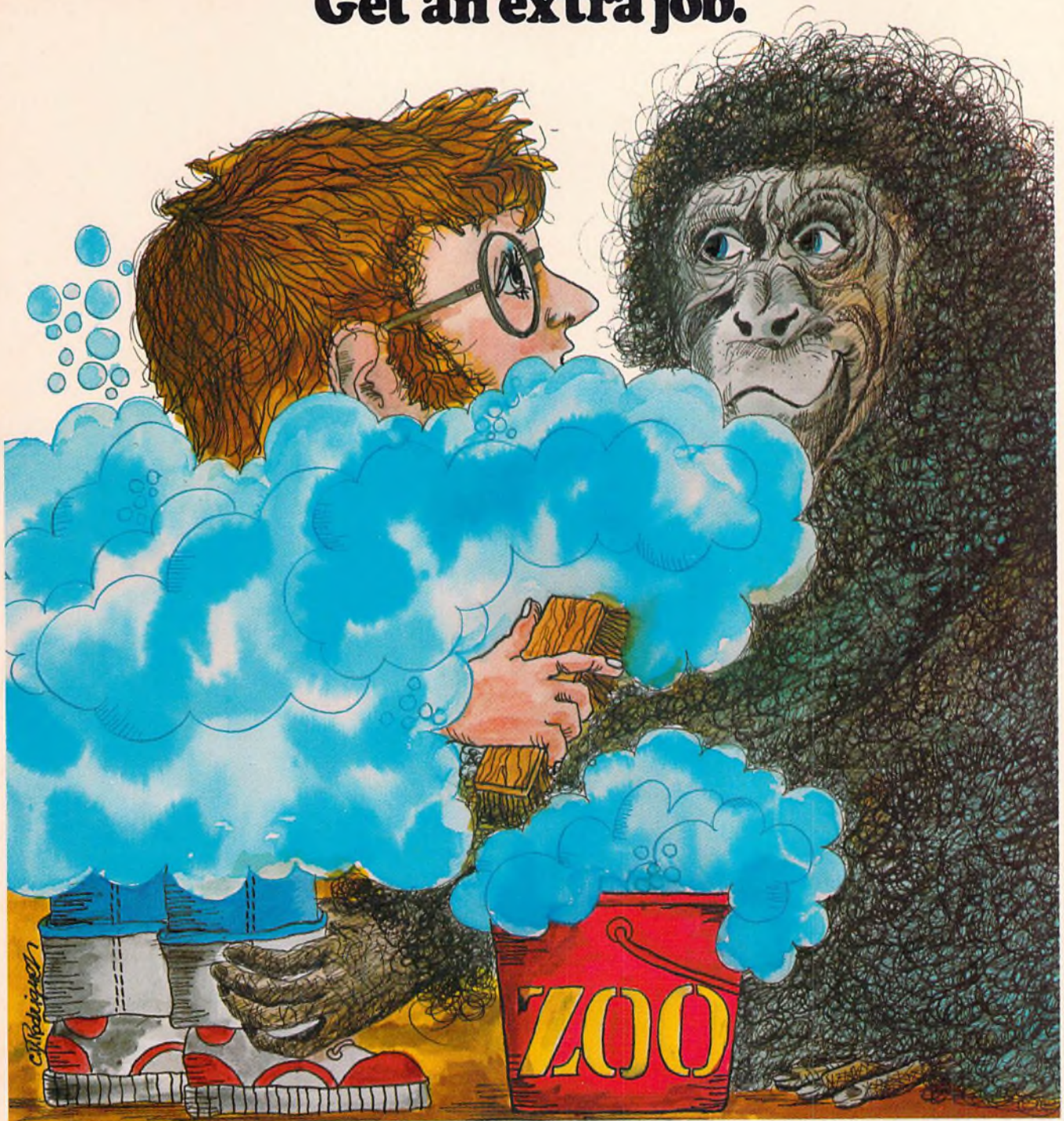
Personnel: Gordon, tenor saxophone; Kenny Drew, piano; Niels-Henning Orsted Pederson, bass; Albert "Tootie" Heath, drums.

\*\*\*\*½

There ain't much to say about this one. Dexter's many fans will want it; it's well recorded, well performed, straight-ahead Dexter. The tunes and approaches are familiar, but always good to hear. Gordon could hardly desire more sympathetic accompaniment. Drew and Heath are sterling throughout, and Pederson is exceptional—versatile, strong, firm and fast. His solo on *Sonnymoon* is wonderful; he's one of the handful of younger bassists who really



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seems to enjoy walking and to find some unobtrusively new things to do in that mode.

In fact, this first cut, fifteen minutes' worth, is a gas from start to finish, and perhaps the producers would have done better to put it at the end of the album, since the rest is a significant letdown. Dexter just rears back and blows, and provides a model of structural coherence and power. His solo simply unravels, logically and surely, with a kind of joyously dignified virility. His momentum is so inexorable that he can afford his silly little *Moon Over Miami* and *Turkey in the Straw* quotes without dropping a stitch. Too much! Drew's honky-tonk climax to his own solo is lovely, too.

The rest is less exciting. Dexter's *We Know* solo, which begins, of course, with a quote from *How Are Things in Gloccamorra*, is informed by a stately deliberateness, but Drew's accompaniment is, oddly, quite banal, and his chords behind Dexter's last chorus are positively cloyingly sweet. Tootie seems to be nodding in spots.

*Devilette* is a minor melody in a medium four with a herky-jerky 12 superimposed in selected places. The performance is flawless but unexciting. And Dexter's solo on *Doxy*, although containing some fine touches, doesn't come up to the composer's standards.

In all, this live performance is an unpretentious showcase for one of the masters of the post-Bird idiom. Dexter has often been better, but he's very good here, and if you dig him, you'll dig this session. If you're interested in what happened after, say, 1954, you'll want to listen elsewhere.

—heineman

## CHARLES LLOYD

GEETA—A & M 3046: *Geeta Suite (Arjuna, Tender Warrior, Song of Brindavan), Dance of the Gopis, Stone Medley (Backstreet Girl, Lady Jane, Mother's Little Helper), Maxfield Blue, Jungle Blues, Berries.*

Personnel: Lloyd, soprano flute, alto flute, tenor saxophone; Transcending Sonship, rhythm, sound, and color; Celestial Songhouse, bass; Blackbird, guitar; Ashish Khan, sarod; Pranesh Khan, dholak (side 1).

\*\*\*

It's a long road from Bible Belt Memphis (where the young Charles Lloyd assimilated musical roots from sources as diverse as B. B. King and Phineas Newborn) to *Geeta*, a musical evocation of the Hindu Scriptures, the Bhagavad Gita. Lloyd's spiritual, as well as musical, evolution was evident seven years ago in *Forest Flower* and *Dream Weaver*, but especially in his A & M release of earlier 1973, *Waves*. His *Geeta Suite*, however, supercedes the trendy *T.M.* (for transcendental meditation, recorded on *Waves*) just as surely as the Bhagavad Gita excels the franchised fad of transcendental meditation.

The *Geeta Suite* officially contains only two sections, but the *Dance of the Gopis* (milkmaids) continues the Hindu flavor for the remainder of side one. *Brindavan* (paradise) is the most powerful track on the side, *Gopis* the most charming, but all have some sensually spaced-out ad-libbing based on the catchy but simple oriental lines. Side two is the ghost of Charles Lloyd past, and I love it. Whereas I appreciate side one, I dig side two. It opens with a Rolling Stones medley containing three of Jagger & Richards more lyrical tunes. *Backstreet Girl*, a light and airy 6/8 line, takes up the majority of the medley, to the developmental detriment of *Lady Jane* and *Mother's Little Helper*. With dues to the *Geeta*, side two opens and closes with the oriental *sarod*, but Lloyd's breathy tenor work (on *Stones*) and funky flute (on the three Lloyd originals) dominate the side.

The Lloyd originals are all inventive, charming, and in the key of G. They're also all-too-short (8:45 total). The first and longest is *Maxfield Blue*, a 10-bar minor blues with guitar-flute unison. The solo work on all three is fine save for Blackbird's mono-chordal approach to the blues changes. The highlight of this cryptically named rhythm backfield is "Transcending Sonship on rhythm sound and color." This description fits Lloyd's drummer and all around aural alter ego, Woodrow Theus II.

In retrospect, *Geeta* is composed of three groups of three (Geeta, Stones, and Lloyd). Which group represents the real Charles Lloyd—the ghost of Lloyd's future, if you will? The Bhagavad Gita itself has a significant comment: "*Better is one's own dharma [one's duty or 'one's thing'], though imperfectly performed, than the dharma of another well performed. Better is death in the doing of one's own dharma; the dharma of another is fraught with peril.*"

Lloyd has often been criticized as a copycat, but of late has been searching to find his own musical *dharma*. Hindu music may not be the final answer—he may be as out of place interpreting the *Geeta* as Ravi Shankar would be playing Gospel music—but hopefully Lloyd's next album will show as much maturity and positive musical evolution as *Geeta* did.

—alexander

## GUNTER HAMPEL

ANGEL—Birth 009: *Angel.*

Personnel: Hampel, flute, vibes, soprano sax, bass and contrabass clarinets; Perry Robinson, clarinet; Daniel Carter, tenor sax, alto sax, flute; Mark Whitecage, alto sax, alto clarinet, flute; Enrico Rava, trumpet; Paul Bouillet, guitar; John Shea, bass; Maruga, drums; Jeanne Lee, vocals.

★★

I LOVE BEING WITH YOU—Birth 0012: *Tu Aimes Ma Musique; I Love Being With You; Virgo Duet.*

Personnel: Hampel, flute, vibes, soprano sax, bass and contrabass clarinets; Robinson, clarinet; Whitecage, alto clarinet, flute; Allan Praskin, alto sax, recorder; Toni Marcus, violin; David Eyges, cello; Bouillet, guitar; Shea, Jack Gregg, basses; Lee, vocals.

★★½

First and foremost, Gunter Hampel is a composer. There are other heavies who can outweigh him on any of his half-dozen instruments; but as a composer of music, even tunes, for a jazz group to use as a basis for improvisation, comparisons to Gunter Hampel would have to come from the likes of Ellington or Waller. Hampel's tunes are sensitive music, firm in foundation, structure, and discipline.

To be sure, some of Hampel's Galaxie Dream Band are fine players (Marcus, Rava, and Robinson to name only the three best), but their own trips do nothing to illuminate Hampel's scores. Even so, the two months between the recording dates of *Angel* and *I Love Being With You* show progress in that direction. The earlier recording sounds like nine musicians just blowing their own ego trips without any consciousness of what anyone else is saying.

But by the time *I Love Being With You* was recorded there was some sort of loose structure discernable. The remarkable, bristling trumpet of Enrico Rava was gone, but it had been replaced by the warm, sensitive violin of Toni Marcus; the wild, uncontrolled passion of Carter's flute had been replaced by Allan Praskin, a more restrained, less fervent player. A definite improvement was the addition of second bassist Jack Gregg and cellist David Eyges.

But the real improvement in the music is that the musicians have had another two

months to live with each other and learn each others' music. Some of them have even learned something of Gunter Hampel's music, which I hope that someday I may hear without anyone else's ego trip superimposed upon it.

—klee

## JAZZ CONTEMPORARIES

**REASONS IN TONALITY**—Strata-East 1972-2: *Reasons in Tonality; 3-M.B.*

Personnel: Julius Watkins, French horn; George Coleman, Clifford Jordan, tenor saxophones; Harold Mabern, piano; Larry Ridley, bass; Keno Duke, drums.

★★★★

A real sleeper! One of the best albums I've heard recently, a vivid illustration that music can be freer than hell without sacrificing beauty or teamwork or respect for the listener. My only reservation is that one of the tenors—Jordan, I think—doesn't seem fully integrated into the proceedings. This may be due partly to the recording process itself: it's a live date (Village Vanguard, Feb., 1972), and the non-soloing horns get swallowed pretty completely. Then, too, Duke (the leader on the date), while a fine, driving percussionist behind the soloists, doesn't really provide an individuated sixth voice, as I think the music's conception requires of him.

But on the whole, this is a stimulating session by six talented musicians. *Reasons*, a spare, affecting arrangement by Watkins, begins with his solo, generally a sequence of abrupt, choppy, but melodically pleasing phrases. Coleman follows, commencing in a kind of haunted, Tranish tone, moving through a harder, more direct sequence that climaxes with an extended quote from *Moanin'*. A sudden *accelerando* takes him into some free territory, with Ridley, one of the premier unsung bassists, strumming and swooping inventively, and Mabern supplying plenty of Tynerish block chord series behind. (A small complaint: is there no pianist other than Cecil Taylor who can avoid sounding like Tyner for more than fifteen seconds when playing free music? There *are* other ways of playing.)

The track is consummated with a long and delightful Ridley solo. He starts with a ritard and diminuendo from the frenetic mood established by Jordan and leans heavily on double-stop glisses fascinatingly voiced. Next, some nearly or actually atonal walking—a very weird effect!—at the peak of which, some percussion (rattles, tambourine) enters surprisingly, almost frighteningly. There's another *accelerando* and ritard, leaving Ridley alone with Duke's cowbell, the latter chiming a mournful Latin rhythm against Ridley's solid walking.

Side two, *3-M.B.*, is a bit more ragged. The melody is in a frantic 6/8, and Jordan has a suitably excited but not especially together solo. There's a good ensemble segment, then a short French horn interlude at the end of which the tenors lay down a riff out of Mingus' church music while Watkins does some convincing Jimmy Knepper licks. Next, the tenors get together: lots of squeaking and knirling, with a few moments of extraordinary clarity and lots of noodling around. Mabern follows with a solo composed of some striking right-hand runs and progressions, but he's hampered by a pretty rigid, monotonous rhythmic figure in the left hand. To a point, this repetition serves to build tension well; after that, it's just irritating.

None of these players would sell many records on the strength of their individual names; the label is a bit obscure, too, and the group, if it still even exists, has had no publi-

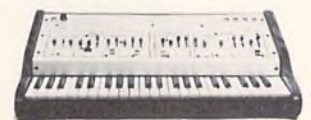
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city. But I hope it does still exist, because Jazz Contemporaries has put together more than 45 minutes of music that most fans of today's jazz will be delighted to hear. —heineman

## NEW ORLEANS HERITAGE HALL JAZZ BAND

NEW ORLEANS HERITAGE HALL JAZZ BAND—GNP Crescendo DJS 512: *Bourbon Street Parade*; *Slide*; *Frog Slide*; *Billy Bailey*; *Second Line*; *Petite Fleur*; *Bogalusa Strut*; *Muskral Rumble*; *Tin Roof Blues*; *Basin Street Blues*; *Fidgety Feet*; *Tiger Rag*.

Personnel: Louis Cottrell, clarinet; Alvin Alcorn, trumpet; Waldren 'Frog' Joseph, trombone; Walter Lewis, piano; Placide Adams, bass; Louis Barbarin, drums; Blanche Thomas, vocals.

★★★★

Here we have some of the most accomplished and sophisticated of the black New Orleans players working in the traditional repertoire. But that repertoire is only a public relations vehicle: their musical abilities and tastes are not restricted to any one style, and this record abounds with examples. Listen to Alcorn's Hackett-like tone and phrasing, Lewis' advanced comping and chords, Cottrell's cool sound, Barbarin's bebop top cymbal, and Red Adams' walking 4/4 on *Second Line*. And Frog Joseph demonstrates everywhere that he has much more in common with Lawrence Brown and Vic Dickenson than with Kid Ory.

This band makes no attempt, as so many white entrepreneurs have urged New Orleans musicians, to preserve some mythical style. It plays living, breathing music intended not for nostalgia, but for listening pleasure. For me, the high points come from Alcorn. He is a vastly underrated trumpeter, partly because he has rarely left New Orleans, and partly because he is lyrical, tasteful, subtle, un spectacular. His work is satisfying in the same way as that of the late (also vastly underrated) Shorty Baker and of Ruby Braff.

The rhythm section is excellent in all departments. And Blanche Thomas is a ball to listen to, a deep-voiced marvel. I yield to no man in my admiration for Louis Cottrell. I have consistently voted for him in Critics Polls, and on the basis of his work here will continue to do so. But he's out of tune on several tracks, and it's distracting.

This record has nearly fifty minutes of music. It's a most generous serving of timely New Orleans jazz. —ramsey

## DON SEBESKY

GIANT BOX—CTI CTX 6031/32: *Firebird/Birds of Fire*; *Song to a Seagull*; *Free As a Bird*; *Psalm 150*; *Vocalise*; *Fly*; *Circles*; *Semi-Tough*.

Personnel: Sebesky, piano, electric piano, organ, accordion, clavinet, vocals; Bob James, piano, organ; Ron Carter, bass, bass guitar, piccolo bass; Billy Cobham, Jack deJohnette, drums; George Benson, Harry Leahey, guitars; Airto, Rubens Bassini, Dave Friedman, Phil Kraus, Ralph McDonald, percussion; Paul Desmond, alto sax; Grover Washington, Jr., alto and soprano sax; Joe Farrell, soprano sax; Milt Jackson, vibes; Freddie Hubbard, trumpet, flugelhorn; Hubert Laws, flute, soprano sax; Jackie Cain, Roy Kral, vocals; additional personnel listed on jacket.

★★

Any album that features an incredible array of talent such as that listed above, almost has a responsibility to the listener to be a monster. This one isn't even close. But the fact that *Giant Box* has serious shortcomings can't be blamed on any of the musicians and soloists present on these two discs. All of them work as effectively as can be expected within the 28 □ down beat

stifling, imposing musical edifice that has been constructed around them.

The collection has its moments. Hubbard excites every time he steps out. Joe Farrell's soprano on *Circles* is slippery and sweet. Paul Desmond's statement of Joni Mitchell's *Song to a Seagull* theme is haunting and priceless, but his solo turns to dross, buried beneath a welter of strings and harps. Paul, please record this tune soon without accompaniment!—it would be a classic.

The real failure rests in Sebesky's own concepts. Twice, he attempts stylistic juxtapositions that seem arbitrary at best. His Stravinsky-Mahavishnu blend in *Firebird/Birds of Fire* really works only at the very beginning of the long arrangement. What's more annoying is that the ensemble plays with neither authority nor sensitivity under his baton. It's as embarrassing a reading of a Stravinsky theme as I've heard, especially in the light of Sebesky's own fine work on *The Rite of Spring*, the title cut of Hubert Laws' LP. Similarly, the Gregorian chant introduction of *Psalm 150* is delivered unemotionally, nothing more than a clichéd effect leading into a flip, pseudo-hip reading of the psalm written by Jim Webb, sung by Cain and Kral. Only *Circles* is a completely successful and interesting cut, ironically enough because it's simple and direct, featuring *Milestones*-like modal voicings in support of a strong theme and the aforementioned Farrell solo.

Sebesky himself offers the key to much of what goes on here in the booklet of notes and photos: "I think the common denominator here is more of an attitude towards music, a willingness to blend various influences without worrying where they come from." Too often, the "attitude towards music" on these LPs is one of using serious music for mere effect, rather than the deeper qualities inherent in it.

—michell

## EDDIE CONDON

THE EDDIE CONDON CONCERTS, VOL. II—Chiaroscuro CR 114: *Avalon*; *In Between the Devil And The Deep Blue Sea*; *Sneakaway*; *Caravan*; *Rose Room*; *I'll Follow You*; *Here Comes the Band*; *When My Sugar Walks Down the Street*; *Uncle Sam Blues*; *The Sheik of Araby*; *There'll Be Some Changes Made*; *I Want to Be Happy*; *Just Before Daybreak*; *Caprice Rag*; *China Boy*; *My Monday Date*; *Dear Old Southland*; *Impromptu Ensemble #3*.

Personnel: Condon, guitar, master of ceremonies; various artists including Hot Lips Page, trumpet, vocal; Sidney Bechet, soprano sax; Edmond Hall, Pee Wee Russell, clarinet; Earl Hines, Cliff Jackson, James P. Johnson, Gene Schroeder, Willie "The Lion" Smith, Jess Stacy, piano; Gene Krupa, George Wettling, drums.

★★★★★

## EDDIE CONDON/ BUD FREEMAN

THE COMMODORE YEARS—Atlantic SD2-309: *Love is Just Around the Corner*; *Jada*; *Beat to the Socks*; *Embraceable You*; *Diane*; *Meet Me Tonight in Dreamland*; *Life Spears a Jitterbug*; *What's the Use?*; *Tappin' the Commodore Till*; *Memories of You*; *California, Here I Come*; *Sunday*; *You Took Advantage of Me*; *Three's No Crowd*; *I Got Rhythm*; *Keep Smiling At Trouble*; *At Sundown*; *My Honey's Lovin' Arms*; *Three Little Words*; *Swingin' Without Mezz*; *Blue Room*; *Exactly Like You*; *I Don't Believe It*; *(I Got A Woman Crazy For Me) She's Funny That Way*.

Personnel: Sides 1 & 2: Bobby Hackett, cornet; George Brunis (tracks 1-3), Jack Teagarden (tracks 4-6) or Vernon Brown (tracks 11/12), trombone; Freeman, tenor sax; Dave Matthews, alto sax (tracks 7-10); Pee Wee Russell, clarinet; Condon, guitar; Jess Stacy (tracks 1-10) or Joe Bushkin, piano; Artie Shapiro, bass; George Wett-

ling (tracks 1-6), Dave Tough (tracks 7-10) or Lionel Hampton, drums. Sides 3 & 4: Freeman, tenor sax; Stacy, piano; Wettling, drums (except last track).

★★★★½

The Condon concert LP, second in a series culled from transcriptions of Armed Forces Radio broadcasts, is a cornucopia of classic jazz and a fascinating recreation of the ambience of the events I'm not old enough to remember the early-40s Town Hall shows that Condon put on, but in listening to the album I sometimes feel as if I was there, so intimate is the atmosphere created.

The array of talent on hand is astounding. Most remarkable is the variety of piano styles exhibited, especially by the redoubtable Hines and Johnson, both in peak form. (The former is heard on *Date*, the latter on *Daybreak* and *Rag*.) Jackson, probably the least well-known of the featured pianists, reveals a stride style on *Changes* that is positively manic. Also impressive are the collaborations between Hall, one of the most expressive and original men ever to make music on a clarinet, and Krupa, who reveals a sensitivity that may surprise listeners familiar only with his flashier side. Their duet at the beginning of *Sheik* exhibits the kind of almost extrasensory interplay that is a characteristic of good jazz of all styles and ages.

The Commodore reissue suffers somewhat by comparison, if only because it presents neither the variety of styles nor the supercharged live atmosphere found on the Chiaroscuro release, but it too is chock-full of memorable music. The first two sides offer some of the best recorded evidence available of the mature white Chicago style at a period when it had fully emerged from its New Orleans roots and, as yet, had not been perverted into that middle-aged, middle-brow, supreme mediocrity known as Dixieland.

The unrestrained exuberance of *Love Is* and the boozy mellowness of *Jada* are by themselves sufficient reason to give the album a listen, and there are inspired moments from all the soloists, especially Russell, whose conception is at times amazingly modern. But the real musical treasure is to be unearthed on the second disk of this two-record set. It features Freeman's lithe but meaty tenor accompanied only by piano and drums—a setting untypically intimate for the period (1938). On these tracks, Freeman proves to be not only one of the premier saxophone stylists of his day, but, interestingly, a precursor of saxophone styles to come.

His playing is noteworthy for the sureness and smoothness of its lines and the warmth of its vibrato. Yet at a moment's notice he may turn hard and rhythmically deliberate (as near the end of *At Sundown*) or even ferocious (as on his brilliant *I Got Rhythm*). His unlikely rhythmic emphases and bold harmonic leaps seem to offer clues to what post-war reed playing was going to sound like. (It's probably just a coincidence, but *Blue Room* and *Three Little Words*, recorded at the same session, both turned up a quarter of a century later on an album by another idiosyncratic tenor player, Sonny Rollins.)

These two albums are important as artifacts and as pure music. They are a throwback to a time when the playing of jazz was first and foremost a fun thing to do. Whether it's good or bad that those days are over is not a subject I care to delve into at this point in time. The important thing to keep in mind is that the records are a delight. —keepnews

# Lenny White III



LINDA WING

Lenny White III is a drummer who, despite his youthful 24 years, has been around. His credits include musical associations with Jackie McLean, Freddie Hubbard, Joe Henderson, Stan Getz, Gil Evans, Gato Barbieri, Andrew Hill and Miles Davis.

At the present time, White is the percussion core of Chick Corea's new version of Return To Forever, an extremely young and popular band that features guitarist Bill Connors and bassist Stanley Clarke. Clarke and White have worked together in other settings—they were part of the excellent Joe Henderson group that included Curtis Fuller and Pete Yellin—and their close association is evident in the tight rhythmic setting they create for Chick Corea.

Prior to joining Return To Forever, Lenny White was with the exciting, though not well known, Latin-jazz-rock band Azteca. Azteca was a band that he liked a great deal. To some extent, this association probably spoke best for his philosophy about music: the desire to see music decategorized and unrestricted by labels. White's own musical interests at the moment lie in the direction of the kind of rhythmic feeling created by bands like the Mahavishnu Orchestra.

Lenny White listens a great deal to what other musicians are doing and he is very aware of past and present trends in music. Indeed, when he travels he carries an attache case filled with cassette tapes, and if you want to know what he likes, White is likely to put a cassette into his tape machine and say, "That's the kind of music that's happening."

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

blindfold

test

by herb nolan

**1. PHAROAH SANDERS.** *Baïance* (from *Izipo Zam*, Strata-East). Sanders, tenor sax, percussion; Lonnie Liston Smith, piano; Billy Hart, Majeed Shabazz, drums; Chief Bey, African drums; Howard Johnson, tuba; Sironé, Cecil McBee, bass; Nat Bettis, Tony Wylie, percussion. Recorded 1969.

It's Pharoah. Lonnie Liston Smith on piano . . . and there's a tuba on there, too. I hear two basses and at least two drummers. I really can't tell who the drummers are because the recording quality isn't very good. The quality of the recording made the music suffer, although the music wasn't really that interesting. That kind of music, like playing on one chord and extending it, was the kind of thing Trane did best . . . and Pharoah did it well on the earlier things that he did. I don't know why but there was a period where they'd bring in two drummers and two of this and two of that to create some kind of feeling. A lot of those sessions worked and a lot of them didn't. This was sheer energy. It wasn't that interesting.

I don't like to put labels on music but in this case I will. Jazz records on the whole, I think, are not recorded well at all. There are a few

that are, but for the most part they are not. How can you appreciate good music when you can't hear what's going on? Classical recordings are A-1 and so are rock records, but most of those are done well because more time and money is spent. Some companies will spend \$100,000 on a 45 rpm single. That doesn't happen with jazz records. Three stars.

**2. WAYNE SHORTER.** *Chaos* (from *The All Seeing Eye*, Blue Note). Shorter, tenor sax; Freddie Hubbard, trumpet; Joe Chambers, drums; Herbie Hancock, piano; Ron Carter, bass; Grachan Monck III, trombone; Alan Shorter, fluegelhorn.

That's the Blue Note All-Stars. I've played with most of these cats. Joe Chambers is on drums. It's my old boss on trumpet—The Hub. Herbie's on piano . . . Wayne Shorter, and Ron Carter . . . Is this from *The All Seeing Eye*? There's another horn on it—is there a trombone, too? The ensemble sounded really good. Yeah. That was happening, that was happening. Why don't big bands play tunes like that?

Nolan: How would you compare this to the Pharoah recording?

White: They are basically out of the same school, but they have two different interpretations of free music. With Pharoah's music that we heard, there were a lot less restrictions than there are here . . . this type of playing is more refined, perhaps because of the musicians who are playing. With Pharoah, it's like some raw stuff—really raw. It's based more on energy than on notes and playing. That second tune is based on a certain tonality and the musicians play dissonance against that tonality, whereas Pharoah just relied on raw energy, no matter what came out. They could take a cymbal and throw it up against the wall just to create an effect. Three stars.

**3. GATO BARBIERI.** *El Dia Que Me Quieras* (from *Fenix*, Flying Dutchman). Barbieri, tenor sax; Lenny White, drums.

I know who this is (laughing). Do you like this album? I don't like it. I don't like what I played on it. It's a nice record, but I don't like what I played.

You know, Gato has that sound like Pharoah. This reminds me of Pharoah, and this is what Pharoah did really well. The tune has a beautiful melody. Melodies. Stanley (Clarke) and I were talking about that last night. It seems that nobody plays melodies anymore. It's all rhythm. That's what music is, rhythm and melodies, but people, it seems, are abandoning melodies. Three stars.

**4. THE ART ENSEMBLE OF CHICAGO.** *Theme De Yoyo* (from *Les Stances A Sophie*, Nessa). Lester Bowie, trumpet, fluegelhorn; Don Moye, drums; Fontella Bass, vocal.

As I said, I don't like labels but that's a jazz drummer playing. I'll tell you that. Yeah, that's the kind of stuff I like. Singer was really good. The trumpet player's been listening to Miles Davis. Is that the group from Chicago—The Art Ensemble of Chicago? Yeah. That was nice and the recording quality was very good. When they started out I thought it was jazz cats trying to play a soul vamp, but it wasn't that at all. They knew what they intended to do and they got it across. Four stars.

**5. KEITH JARRETT AND JACK DE-JOHNETTE.** *Overture, Communion* (from *Ruta and Daitya*, ECM). Jarrett, piano, electric piano, organ, flute; DeJohnette, percussion.

I know this record. I haven't listened to the album all the way through. I've got it and it is not what I expected. Some of it I like—the recording quality is very good—and some of it leaves me cold. It just sounds like Keith Jarrett and Jack DeJohnette, and then some of it sounds like Keith Jarrett and Jack DeJohnette really creating and playing. On a whole, though, it is a good record. I like this music and I like the way Keith plays. He and Chick remind me of each other, their music has a happy feeling. Three stars.

**6. MAHAVISHNU ORCHESTRA.** *One Word* (from *Birds of Fire*, Columbia). Billy Cobham, drums.

I like Billy better in this band than in anything I have heard him play in. I've heard him in different contexts, like with Horace Silver and people like that, but I like him best with this band. Like, I wouldn't want to hear him play with Sonny Rollins or something of that sort. I have a great deal of respect for Billy, but I don't go goo-goo eyes over him like everybody else does. I mean some people go crazy around him. On this solo here it's like Ginger Baker or Louis Bellson, it's playing a lot of notes. But I respect him for what he can do. I think I liked their first album much better than this one. Three stars.

I went to Los Angeles City College in '62 because I didn't have anything else to do. I was getting out of the marines and figured, yeah, go to music school, that ought to mean something. I had already learned basic harmony and theory and how to read and follow an orchestra while in the marines. At City College, I began playing with a bunch of cats whose music was influenced mainly by Miles of that period, which meant Philly Joe, Red Garland, Art Blakey and his scene, and eventually Trane and Elvin. It took me a long time to get hip to Elvin because I couldn't get into his feeling right away. It was so subtle and loose. But then, when I did, I was hooked.

It wasn't until I started playing with the Kaleidoscope around '68-'69 that I said to myself, "Goddamn, I'm a rock 'n' roll drummer." I suddenly realized that I hadn't played any jazz in years, that I had gotten caught up with a traveling rock band. In L.A., everybody had their own little thing that they did to make money, and mine was to play with r&b bands. I dug their great feeling. It wasn't long before I was gigging regularly with all of 'em: Charles Wright and the Watts 103rd St. Rhythm Band, for instance. I became the leader of the house band at the California Club, the main club in town. But the whole time I never thought of myself as being part of the scene, although I guess I was. I thought I was just a jazz cat waiting to play as much jazz as I could and that I was doing this for bread.

I went through this period playing with the r&b cats, and then I said, "Look, I'm gonna go to New York and hang out with Philly Joe and get into that shit." And I arrived there to



LINDA WING

## PAUL LAGOS by ray townley

witness a dying scene. Sure, there were places to play. I went and sat in with all the cats. I played with Philly's band. And I knew I was playing better than a lot of the cats who were holding down gigs. I mean obviously better. And I wasn't prepared for that. I thought I'd go to New York and it would be alright, real business-like. But I found it was the same as L.A. People hiring their friends. And I didn't want to stay there and wait out the time it would have taken to make friends. So I stayed about a year, gigging with a BS&T-styled group.

After the Kaleidoscope came Johnny Otis. Johnny was having this TV special. The one with Joe Turner, T-Bone Walker. I heard they were having food, so I dropped by to eat. The drummer didn't show up, so they slapped some make-up on me, matted down my hair as hard as they could, found an old jacket in the basement with padded shoulders, and a bow-tie. I played the thing without any rehearsals. Then the ball started rolling and the band started getting some gigs. I never really considered the Otis thing blues. One night some dude came up to me

and said, "You're my favorite blues drummer! Where did you learn to play a back beat like that?" I said, "Art Blakey." He said, "Who?"

At one particular gig it came time for Don (Sugarcane Harris) to do a couple of tunes. He stepped out and called for *Eleanor Rigby*, and just started playing it. In the middle, he called out, "Just drums." And that's how it happened. We went off into this wild duet. It was a great feeling to know that you could play with a cat and not lose him. So we frenzied out every night. It became the high point of the set.

Eventually, in San Francisco, I told Don we should start our own group and he agreed. I had been talking to Larry Taylor and Harvey Mandel, who had just left Canned Heat. So we all got together. The next thing I knew I was giving Don a ride to a John Mayall session. The next thing I knew I was playing on the record (*Back To The Roots*). Next thing I knew I was playing with Mayall's USA Union. Next thing I knew the Pure Food & Drug Act was formed. Next thing I knew the band broke up and reformed

# Profile



HERB NOLAN

## PETER YORK and RAY FENWICK

by herb nolan

they're the greatest thing since sliced bread and they can't recognize it when they're not," added York, making it clear he wasn't interested in naming any names. "I've seen people with big name bands who'll jump up and play in a jamming situation and they can't really play, but they don't know they can't play. They think that because they have reached a high position, they are automatically going to be marvelous, only they play a lot of crap.

"Personally, I don't think you can make any progress as a musician unless you know pretty well where you are in terms of development, and what you can do and what you can't do. A musician has to approach his playing with a certain amount of humility, and I don't like people who don't."

Peter York is involved in a lot of music in England these days; he runs an invitation-only group called Peter York's Percussion Band that, in addition to Fenwick, often includes members of Deep Purple and other top bands; he plays with Chris Barber's big band, which has a book that runs the gamut from early swing to tunes reminiscent of James Taylor and Don Ellis; he also works with a traditional band playing jazz in the Chicago style; along with Fenwick, he has been involved with the Luxemburg Symphony Orchestra playing Jon Lord's *Gemini Suite*; and he has played with blues people like the Mighty Flea.

But from the very beginning, Peter York

"Probably the only reason the original Spencer Davis Group broke up was because of personality problems," drummer Peter York was saying recently as he sat on the edge of his bed in a New York hotel room. The band's lead guitarist, Ray Fenwick, relaxed a few feet away in a chair by the window.

"If we had had the experience and maturity we have now to solve those problems," York continued, "there probably still would be the original Spencer Davis group. Not that I don't think it was a good thing that it broke up and there is a new one, but difficulties could have been solved if necessary.

"There are some musicians that think

again with Coleman Head on lead guitar in place of Mandel. I think this is the best band I've ever been in, the one right now. Coleman has a much broader harmonic conception than Harvey. He's a much better accompanist, too. Goddamn, look at Wynlon Kelly, Red Garland, Doug Watkins, the great accompanists of all times! They were geniuses without ever taking a solo. And Coleman's a good soloist, to boot.

Now I'm much more pitch-conscious than I ever was. I've been studying piano, harmony. I went all through the Schillinger System. Now I'm goin' through the George Russell book, the Lydian Chromatic Concept. I'm doing as much on keyboards as I possibly can. I'm pitch-conscious to the point that it bothers me if I'm playing wrong notes.

It's difficult to say where feeling comes from. I mean, what makes you decide to like Otis Redding's rhythm section over Jimi Hendrix? I don't know, but something inside of me wanted me to play with a certain feeling. Then I found out that in order to consistently play with that feeling I was going to have to develop the ability to relax. So I started searching. I have about 10 books on relaxation from different parts of the world. Yoga this, yoga that ... breathing. Finally, I got to the point where I could relax. So, for me, it comes from relaxing, playing with minimum tension, which is the principle behind Tai Chi. Minimum tension, emptiness, that's how you should play. Philly Joe once told me something very valuable. He wrote on top of a bunch of brush transcriptions, "Paul, when you play, play with ease." But you have to find a balance, too. It's tension and relaxation at the same time. You can't be too relaxed. You can fall off of it or you can push yourself off of it, either way, and I don't care, you've missed.

A lot of cats I talk to say they think Billy Cobham is too stiff. And he is a little too stiff for my taste. His heavy shit, makes up for it as far as I'm concerned. He's got great imagination and power. He's strong! But I'm past the point of giving up that feeling of relaxation for anybody. I'm not willing to make myself more tense. **db**

has been the Spencer Davis Group's drummer. In the mid-'60s Spencer Davis was a major attraction in the United States and almost a legendary figure in Europe; at that time Stevie Winwood was singing and playing guitar and organ in the band.

"That's when we met the Royal Family," said York with a bit of wry English humor clinging to his words. "That's the kiss of death. After that you're finished—there's nowhere to go but down."

Well, few things go on forever in the music business and York finally left Spencer in 1969. Ray Fenwick, who had met the group in Holland and joined after Winwood moved on, stayed a year or so longer. About a year ago the band decided to regroup. They toured Europe in the Spring of '73 and recently finished their first American tour. A new album, *Gluggo*, is out on Mercury.

"We've always done different things besides work with Spencer because it is important not to stay within the confines of one group, but to refresh yourself by playing in different environments. Ray has gone off and made several LPs and I've played on loads of other people's records. But when I am looking for people to jam with I tend to look for jazz players because that was my background before I joined Spencer."

When York started playing professionally, England was in the midst of the Trad (traditional) Music boom and the big bands then were led by people like Kenny Ball and



caught

ROBIN MANDELL

## BOB DYLAN/THE BAND

The Stadium, Chicago

**Personnel:** Dylan, vocals, acoustic & electric guitars, harmonica, piano; Robbie Robertson, lead guitar, vocals; Rick Danko, bass guitar, vocals; Garth Hudson, organ, vocals; Levon Helm, drums, vocals; Richard Manuel, drums, piano, vocals.

It was cold and wet. The kind of night best suited for snuggling under a half-dozen blankets, creating your own personal stamp of immortality. But not the kind of night for traipsing out into the dank and wind to try to rediscover a lost hope, a faint memory of sweeter days. But traipse I did. Like the other 19,000-plus who paid high prices to witness the unveiling of a 21-day Dylan/The Band tour, I dutifully filed through the Stadium's turnstiles, hoping the former visionary soothsayer of an alienated generation, could tell me what I didn't already know.

The whole affair had been analyzed, scrutinized, and just plain hollered over for weeks in advance. Much like the '72 Stones concert (held in this same hulk). But this one was special, still. Could Dylan get it up? Could he recapture the agonized brilliance of his former days or was he forever doomed to croon vacuous ballads about a *New Morning*? People were anxious to know. More than that, they wanted to be cleansed in the knowledge that the times, they haven't-a-changed, after all.

The crowd was actually not a crowd at all, but a respectable audience, perhaps the most well-behaved audience among which I've had the honor of being counted in quite some time. There was slight sight of stimulants or depressants. Just plain folk, ranging in age from 15 to 50. The show started late (but, what else?). No shower of fireworks or fanfares, just a few scruffy dudes appearing on a homey stage, decorated as a backwood parlor. One of them, donning gray scarf, suede jacket and bluejeans, looked like the spitting' image of the *Blonde On Blonde* album cover. It was Bob Zimmerman.

The show began to unfold. First, a little known early-Dylan gem, *Hero Blues*. Dylan on electric guitar, his harp hooked around his neck; The Band in rockin', if ragged, accompaniment. Then an uncountrified version of *Lay Lady Lay*, a '69 tune from the last Dylan

album of any significance, *Nashville Skyline*.

People settled back. The pre-concert fear of seeing and hearing a living shell was forgotten in the warm familiarity of Dylan's performance. Dylan sang in a weird mix—sort of like a smooth, accomplished vocalist trying to imitate Dylan's early '60s piercing, nasal monotone. For what it was worth, it worked. It certainly was an improvement over his latter-day balladic excesses. The mix on the P.A. was untogether, but was still exceptional for the air-hanger acoustics of the Stadium. His lyrics, for the most part, could be understood.

The entire show was marked by contrast: Dylan alone on stage—Dylan and The Band performing together—The Band alone on stage; Dylan playing electric guitar—Dylan playing acoustic guitar; Dylan singing his classic compositions—then introducing some new, never before heard, tunes; Dylan communicating on a visceral level through his songs—then refusing to speak directly to the audience all evening. These moments of contrast froze in people's minds, like graphed self-portraits. Seemingly a bit preordained, they nonetheless gave the evening just the right amount of structure and structural significance.

Of his new stuff, nothing stood up to the insightfulness and aching honesty of his early and middle-period material. Dylan's married now, a family man with five little Ds. He's also not struggling with social issues any longer, except the one that surrounds his rock-star image. But, surprisingly, and quite happily, he performed his master pieces like *It Ain't Me, Babe*, *The Times They Are A-Changin'*, *Like A Rolling Stone*, *Subterranean Homesick Blues*, *The Lonesome Death Of Hattie Carroll*, and, on piano, *Ballad Of A Thin Man*, with, if not 100%, at least 80% conviction. And that was more than enough to restore fervor and bring the audience to a finale of matchlights.

For an encore, they did first *The Band's The Weight* and then Dylan's *Most Likely You Go Your Way (And I'll Go Mine)*. Fortright enough, except perhaps when it comes time for Dylan to look into the mirror and ask who's the fairest one in the land. Then, of course, it's another story. But, for some reason, if he said that on stage, people would truly go their separate ways.

—ray townley



VERYL C. OAKLAND

## THE WESTMINSTER COLLEGE JAZZ ORCHESTRA, EXPERIMENTAL ENSEMBLE AND ROCK GARDEN

Donte's, No. Hollywood

**Personnel:** Gina Kronstadt, Debby Von Khrum, violins; Pat Tobin, viola; Marylee Tyson, cello; Walt Fowler, Mark Hatch, Pat McLaughlin, Kelly Rogers, trumpets and French horns; Carter Carpenter, Rob Cary, Mark Oldroyd, trumpets; Dee Pronk, Jack Erb, Denver Smith, Al Cristy, trombones; Gregg Moore, bass trombone and tuba; Alan Westrope, Joe Muscolino, Jon Crosse, Lisa Gordanier, David Asman, Chuck Erdahl, saxes, flutes, clarinets, piccolo; Geoff Stradling, piano and electric piano; Cliff Hugo, bass, Fender bass guitar; Bob Hayes, guitar; Chuck Wike, Randy Short, percussion; Dan Gard, drums; Lisa MacGregor, vocals; Ladd McIntosh, leader.

Booking the never-ending Westminster College Jazz Band into Donte's makes as much logistical sense as featuring an unaccompanied Oscar Peterson at the Hollywood Bowl. But in the world of jazz—even in the more antiseptic world of lab bands—the medium is not the most important thing. Getting the message across *is*. And the Salt Lake City aggregation came, they blew, and they conquered.

They spent two nights at Donte's as part of a ten-night tour of the southwest. It stemmed from a suggestion by Pat Williams (who has spent considerable time at that Utah campus and has contributed significantly to McIntosh's book) and was partially underwritten by Westminster College in a recruiting coup equivalent to Big Ten football scholarships.

The wall-to-wall sidepeople (there are five females in the band) were persuasive salesmen for the Westminster jazz studies program, of which Ladd McIntosh is director, as well as for McIntosh's writing, conducting and organizational talents. Theirs is a book that would challenge any long-established professional big band. Ladd's writing dominates, but there are equally ball-busting charts by Oliver Nelson, Thad Jones, Tom Scott, Maynard Ferguson, Willie Maiden and Bill Holman.

Among the numbers that earned raves from the packed house was *A Gathering of Nations*, from a recent rock opera by Ladd. The tempo is way, way up, and the frantic pace is maintained all the way through without respite. Following its introductory brass unison, Jon Crosse contributed a hard-nosed tenor solo. There seemed to be no trace of rock in the "rock opera" excerpt.

Nor was there any rock flavor in the next chart: *Please Do That One More Time*, a relaxed, Basie-ish arrangement dedicated to Gene Ammons, and featuring a unison sax line played in a Jug-ular vein. Bassist Cliff Hugo switched from Fender to upright to underscore the Basie feel. (Ladd told me he prefers the walking sound of an upright bass.)

The chart is constructed so as to give incoming soloists all the room they need for spectacular entrances. Crosse and trumpeter Mark

Hatch took full advantage.

One of the programmatic highlights was McIntosh's *Munich, Sept. 5, 1972: Pain, Death and Sadness*—a musical remembrance of the infamous Olympic massacre. The band responded with an emotional outpouring that seemed to belie the fact that the majority of the players are freshmen and sophomores.

Amplified strings, flute, bass clarinet and percussive effects set the mood; then brass fragments helped build to a well-controlled inner climax. Crosse took a sensuous flute solo over pizzicato strings. Wide-open brass voicings expanded to clashing dissonances and literally *fell* after reaching another emotional climax.

A restful unison flute melody expanded into a full-bodied statement and the switch to Fender bass added a tasteful rock underpinning. But the somber mood of the opening returned and ultimately prevailed.

McIntosh excels at this type of descriptive writing. He can handle a large band and elicit the discipline necessary to balance sections and keep the flow of the swing constantly moving.

In Crosse (his assistant) he has an incredibly versatile soloist who can double on anything that can be blown, plucked or struck. In Walt Fowler he has a trumpeter and fluegelhornist who reveals a maturity that many twice his age have yet to reach.

In Westminster, McIntosh has a band he can inspire without coddling. And the response works both ways. When things are cooking, Ladd's characteristic body English becomes the focal point. —harvey siders

## THE WORLD OF MUSIC TRIBUTE TO GENE KRUPA

Felt Forum, New York City

This was to have been a tribute to honor Gene Krupa on or near his 65th birthday. Unfortunately the celebration turned into a memorial with the proceeds going to Gene's favorite charity, The Retarded Children's Foundation.

The stars were there, Krupa band alumni, fellow sidemen from other bands, just friends. I won't say the Krupa alumni band sounded like the best band Gene ever had but as far as these recreations go it was workmanlike and they executed their nostalgia chores accurately.

As often happens with these events, some artists rushed on and off too hastily: Anita O'Day and Roy Eldridge had prepared only one number and so, when the audience demanded an encore, all they could do was repeat *Let Me Off Uptown*. I'm sure the audience would have preferred Anita singing

*Boogie Blues* or Eldridge doing *After You've Gone*.

As often happens, somebody got robbed of an introduction because nobody bothered to hip an uninformed MC (Ed Sullivan) that Urbie Green plays trombone, not clarinet, and that the clarinet player's name is Johnny Mince. By the time the errant MC had been pulled from the mound and William B. Williams sent in to rectify the error, Mince had already acquitted himself of some of the best solo work of the evening in a set that also abounded with some fine solo work from trumpeter Pee Wee Irwin and bassist Milt Hinton.

Typical of the excellence of the evening was a set featuring Lionel Hampton on vibraphone, Teddy Wilson on piano, Milt Hinton on bass and Buddy Rich on drums. They later were joined by Dizzy Gillespie on trumpet and everyone played as well as I can ever recall hearing them. Then, for lack of a better name, the all star assemblage did moving versions of *Avalon* and *The Man I Love* and then were joined by Gillespie for *How High The Moon*. (A tune Gene Krupa played on the first *Jazz At The Philharmonic* album under the alias of Chicago Flash.)

After intermission the curtain went up on another musical high, Charlie Ventura's trio. Despite all the stories that have been going around about Charlie's ill health and his giving up the horn, he sounded fresh and exciting. His version of *Take The A Train, Body And Soul*, and *After You've Gone* only left us hoping there'd be more time so we could be treated to *Dark Eyes* and *Limehouse Blues*.

Next came two trumpeters (poor programming?) of very similar nature. Ruby Braff and George Barnes appeared with their current quartet and were, as usual, stunningly lyrical and beautiful. It was unfortunate that Bobby Hackett was placed next to them, but Bobby came through like the trooper he is and did salutes to Louis Armstrong (*Struttin' With Some Barbecue*), and Charlie Shavers (*Undecided*).

To contrast the high points of the evening was one great lapse from taste in the form of rock and roller Buddy Miles, who felt he had to get in on the tribute. It's good to know that rock drummers admire Gene Krupa and even may have been influenced enough by him to take up the drums. It's too bad that they seem to be immunized against the restraints and disciplines which Gene placed on his own playing. There is nothing that Miles or, for that matter, Louis Bellson did in the way of pyrotechnics that Gene couldn't have duplicated with ease and grace.

The promised finale of nine percussionists playing *Drum Boogie* somehow got scaled down to six. The lineup of Louis Bellson, Roy Haynes, Mickey Sheen, Roy Burns, Buddy Rich and Lionel Hampton was quite enough. I don't think anyone was into the "cutting contest" scene but if this was "cutting contest" time, and I, the judge, I would have given the award to Buddy Rich, who by laying back and not throwing all his technical virtuosity onto the fire, produced a solo very much in tune with the evening. This is not to say that he sounded the most like Gene Krupa. The only one who really fooled me was Gene's student, teen-aged drummer Johnny Wieland, who played the show's opening with the Krupa alumni band. So startling was the resemblance that when the evening started with his drum solo behind the closed curtain some in the audience mistook it for a tape of Krupa's playing.

—joe klee



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## GROVER WASHINGTON, JR., QUARTET

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**Personnel:** Washington, alto, soprano, tenor saxophones; Charles Fambrough, bass; Fender bass guitar; Sid Simmons, piano; George Johnson, Jr., drums.

Grover Washington, Jr., reveals a dimension of his musical abilities in live appearances which is only hinted at on his CTI recordings. The same very warm and occasionally very "funky" saxophone sound is still there in abundance. The added bonus is the room to stretch out and PLAY and explore musical areas that Washington is passionately interested in.

No matter how musically "far-out" the saxophonist's forays into the nether-worlds go, he always *communicates* with his audiences, as was attested to by an enthusiastic full house for the 1 a.m. set.

This ability to communicate is aided immeasurably by the musical company Grover keeps. Drummer George Johnson, Jr., and bassist Charles Fambrough are always burning, whether over a soul or rock beat or some fast bop changes. Their tightly integrated communication and irresistible swing at any tempo remind one of the playing of Stanley Clarke and Lenny White when they provided much of the heat behind Joe Henderson.

The Quartet made the Saturday night audience feel at home with a bouncing version of Stevie Wonder's *You Are the Sunshine of My Life*. Then Grover took the people a little farther out with a soaring version of Chick Corea's *500 Miles High*.

A loping, waltz-time *Up Jumped Spring* followed, featuring Washington playing flurries of notes reminiscent of Coltrane's "sheets-of-sound" period. Pianist Simmons built his solo slowly, ending in an intense rhythmic conversation with Johnson and Fambrough that concluded with Grover's soft restatement of Freddie Hubbard's lilting melody.

Miles' *Black Satin* was given a dark, throbbing treatment that was far more interesting than the original recording of the tune by its composer. The colors ran a spectrum from blue-black through deep oranges and red-yellows back to black, over a hypnotic bass line that always managed to get more intense with the impetus of the drummer's varied rhythmic colorations.

A gentle, expansive *Stella By Starlight* featured the saxophonist's extended unaccompanied cadenza, searching far into the harmonic and melodic nooks and crannies of the tune. Washington brought the audience back to earth with the always-requested *Inner City Blues*, swung much harder and stretching out a lot farther than the best-selling recording. The fans swayed and hummed along and left feeling warm, a reflection of the man himself as much as his music. During the set, the club bartender, Timothy Rosenkrans, got the spirit to such an extent that he dragged his alto saxophone out from behind the bar and played several spirited choruses with the rhythm section and a slightly astonished bandleader.

Grover Washington, Jr., plays AS MUCH saxophone as any of his contemporaries and time will undoubtedly teach him how to play MORE by playing a lot LESS . . . and using space a lot more effectively in his music. Thoroughly conversant with the legacy of Coleman Hawkins, Don Byas, Bird, Johnny Griffin, Prez, and John Coltrane, Washington's musical growth is rooted in solid ground and rich soil, and seems to have nowhere to go but STRAIGHT UP.

—todd barkan

## PETER YORK *Continued from page 31*

Acker Bilk. Something called Skiffle also had turned up and had moved in on the Dixieland craze. Skiffle was little more than borrowed American blues tunes played on a weird mix of do-it-yourself instruments. A typical Skiffle band included an acoustic guitar, a homemade bass, a washboard, a couple of kazooos and half a dozen thimbles. Anybody could play Skiffle, but Britain's Skiffle superstar was Lonnie Donegan.

The home of rock and roll in those days was a Soho cafe called the Two II. "The Two II had enormous influence on the rock thing in Britain," explained Fenwick. "That goes back a hell of a long way, but that's very early English rock. It was where the so-called rock stars of the day played, like Tommy Steele and Terry Dean.

"That is what was happening when I started playing with a Dixieland band," York recalled. "Then suddenly the Beatles came along and frightened everybody to death."

Though Trad and Skiffle were still big when Peter York started getting paid for playing drums, martial music was where he really started.

"The first time I played a drum was in school; I think I was 12 or 13. We had a marching band because we all had to do military training, see. It was one of those schools where if all else fails you could always go into the army and become a chinless wonder and take command in case you had problems. That's if you weren't intelligent enough to do anything else.

"For me, the easiest thing to do in this military training seemed to be to play the drum, so I did. We had a band master who was ex-Royal Marines and he taught us rolls and all this kind of stuff. But I rapidly became disenchanted with that sort of thing.

"You know, musical education is at a much higher level in the United States. In England there is no way for young people to learn anything but the basic, classical approach to an instrument. In fact, there aren't any teachers in England, particularly on the school level, that have any experience outside of the classical field."

Fenwick, who says he has been heavily influenced by country music, added that it is impossible to find a country music teacher anywhere in England, which makes records about the only learning source.

"I didn't have any formal music training while I was in school," York said. "I didn't have music theory or anything like that, which is something I have always regretted. But I turned my back on that because I was into jazz at that point, although there weren't many people my age who were interested in that kind of music. I had all my Gene Krupa records and things like that. But the Trad boom came along and people were more interested in Dixieland than big bands and swing.

"When I was still in school—I was about 17, I suppose—I went to see the Basie band live for the first time. I was amazed by its power. Sonny Payne was with Basie then and he really excited me. Of course he did the show bit and I thought, 'Christ, I'll never get to that level.' I suppose purely from a visual impact point of view that was important to me.

"It was a long time after that until I saw Buddy Rich and that was another fantastic experience. He has so much control and everything is so tight.

"Pure improvisation by itself doesn't do an awful lot for me. I think you have to contrast it with arrangement, you have to have some tight business and then some loose business. That's why I especially like Don Ellis, because he'll do some complicated things, then the band will go berserk, then he brings it all back together again. I think that's great.

"But as far as developing and playing are

concerned, I've listened to all the drummers on the jazz side, like Tony Williams, Elvin Jones and now Billy Cobham.

"In England," Fenwick added, "everybody wants to play like Billy Cobham.

"It's great that he has emerged at this time," York continued, "because it had reached a point in the world of drumming, I think, where everybody was wondering what the next step would be. He has shown the rest of us that we weren't as ambidexterous as we thought. We think we are just as good with our right hand as our left—parididdle right and left and so on—until we actually try it. He does it and he's the only person I've seen who can do as well as he does."

York, who has received some tutoring and inspiration from drummers Roy Burns and Louis Bellson, says he has never really been interested in extremely avant-garde music.

"I always like to hear a rhythmic pulse underneath, whether it is stated or not. I don't think you can improvise unless there is something to improvise on. There has to be form, and I think the more things you can use to create a musical effect the more interesting it is going to be."

In the context of the Spencer Davis Group, York, Fenwick, organist Eddie Har- din and bassist Charlie McCracken draw routinely upon each others' ideas.

"When I'm playing," said Fenwick, "I don't listen to anybody else except Pete. We're a loud band and Eddie's playing on the other side of the stage so it's difficult to hear him anyway, but it's always possible to hear what the drummer is doing."

Said York: "I think the drummer can get tremendous excitement with the rhythm section just being straight and solid. Now with Charlie on bass, if he has a good pattern going and it's getting through to me, then I'll sort of jump onto it and ride it for a while. Hopefully that might get through to the rest of the band.

"I play fairly straight behind the soloists where possible; then as things get going I'll build a bit. This happens a lot behind Eddie, for instance. Now I've played with Eddie for years—we had an organ and drum duo for a while—so I know how he likes to work. I know by the way he plays a phrase that he wants to be followed on it rather than my just playing time behind it. He wants me to phrase it with him.

"But when someone is soloing you just can't come blasting in at a high level and hope to maintain it."

York and Fenwick, like so many musicians from overseas, have assimilated a lot of the music and playing techniques created by American musicians. But traveling in the U.S. they've found some things that bother them.

"We were playing Kentucky," recalled Fenwick, "and playing there in the bar of the Holiday Inn was J. D. Crowe, who is one of the top three country banjo players I think. He's there eight months a year playing for a lot of drunken idiots. When we were there it was the first appreciation he had had in months because we really dug what he was doing. Bring him to England and put him in a concert setting and the whole thing would change. I remember when Jerry Reed came to London, guitar players from all over came to see him. The same thing happens with Chet Atkins.

"I see the same problem with jazz musicians. The last time I was in New York I went to see Kenny Burrell and could not believe the lack of reaction from the audience. There were about five people in the place. I remember this guy sitting with a girl at the front table and talking all through the set . . . I really couldn't understand that. Bring Kenny Burrell to England and wherever he plays, I guarantee the place will be packed with guitar players.

"I'd really like to find out why people treat musicians that way in this country. Why is it?"

db

## N. Y. PRISONS *Continued from page 10*

type concerts currently running at NYU's Loeb Student Center. He explained: "I simply called them (HAI) and asked if they would like to invite some of their hospital out-patients to my December concert. The farthest thing from my mind was prisons."

HAI scratched about in their budget and came up with a small sum, and then they asked Jack if he would like to produce similar goings-on for prison audiences.

"I've made a few friends along the way, and I thought they would fit nicely into such a format," Kleinsinger went on. And that's how it happened that Jack's friends are making new friends for jazz among the inmates of Riker's Island (Men's and Women's Houses of Detention, and The Adolescent Remand Shelter), The Brooklyn and Bronx Houses of Detention, and the Manhattan Tombs.

"We hope to make this an ongoing series,"

Jack said. "If it's a success, we could solicit funds from other sources that are just now starting to wake up to jazz, like the Council of The Arts."

"We aren't about to undertake any program of original works at this point; all we are interested in doing is getting the jazz word to some of the young people caught up in society's bedlam.

"There isn't much bread in it, but the reception and response is so great, and word travels so fast, that I am already getting calls from other musicians," Jack said.

HAI asks for letters from the audience at all their presentations. At this writing, with the jazz-at-jail concerts only three days old, letters are coming in at the rate of 25-30 a day. Evidently, those in jail are more than ready for bars of a different kind than metal.

—arnold jay smith

## LENINGRAD RIVERBOAT *Continued from page 10*

North-West River Steamship Line along the Neva and all around the Gulf of Finland.

Every year, on a summer Saturday evening, a small "riverboat," full of jazz musicians and their friends (about 150 in general), sails off from the riverside station of Leningrad. The adherents of Dixieland and more traditional music usually gather on the ship's bow and begin to play first, while the modernists group in the stern saloon and warm themselves up; but gradually, they all begin to "shuffle" and finally get intermixed into one combined jam session, which goes on till the early morning. Jazz musicians from Riga, Vilnius, Tallinn and Novgorod, as well as Moscow and Voronezh, are found on these voyages.

(The last festival featured guest star altoist

Vladimir Reziitsky from far-off Arkhangelsk, as well as Alexei Kanunnikov's Leningrad Dixieland Band, and the group led by David Goloschokin, the multi-instrumentalist who enjoyed great success in Russia with Duke Ellington in 1971.)

The ship returns at about 7 o'clock on Sunday morning; it is already bright daylight everywhere, and the final chords of the jam sound right on the quay of the embankment. Some men continue playing, some disembark the piano—all are tired, but pleased. The excursion is over. The musical event will be remembered by all its ardent participants throughout the long cold winter, until next year when they meet again on the river.

—yuri vermenitch

## PASTORAL SCOTLAND *Continued from page 10*

London studio men. Later I began to go to London myself and listen to top American jazz artists at Ronnie Scott's Club and Annie Ross'."

Graham's influences? "Oscar Peterson's left hand, and all of the great keyboard artists, particularly Waller, Tatum and Bud Powell."

Graham's gigs are at dances and local pubs scattered around Southwestern Scotland, a pastoral land of gently swaying green hills reminiscent more of a Vaughan Williams composition than the worlds of Jelly Roll Morton or Charlie Parker. The local audiences have a preference for traditional Scottish and pop standards, as well as a passion for American country and western music. Graham's band gives them all of this and then surprises them with some Swing or Bop. The surprise is usually a pleasant one, as Graham plays with a relaxed energy that pleases even those unfamiliar with the music.

Graham is quite content with these local sets

and has no interest in embarking upon a nomadic existence of a full-time professional musician. The blacksmith trade provides a good living, as well as the time Graham wants to spend with his wife and three daughters.

And the life of a Scottish jazzmen isn't totally unheralded. Two years ago, a quartet led by Graham received the "Galloway Entertainer of the Year" Award, the local answer to a Critics Poll.

Graham Barbour will never be an Armstrong, Parker or Coltrane. Nor will he ever achieve the popularity of Chicago, Gato, or even Stephane Grappelli. His significance to the world of music lies in the very remoteness and obscurity of which he is a part. Graham Barbour and the assortment of artisans, tradesmen and shepherds he jams with are an example of the universal appeal of music—from Highland fling to Swing—and the pleasure it can provide for anybody, anywhere.

—steven rautenberg

## WILD NUTLEY *Continued from page 10*

"This isn't an attempt at big band nostalgia; other clubs book the old big bands as a dinner-dancing thing. What we're trying to do here is create a jazz club big enough to do the top names in jazz, and even spotlight local musicians." (Nutley lies in the New York-Philadelphia corridor.)

"What I would really like eventually is to have a central booking arrangement for the

area. You know, it's never been done before. I plan on using The Colony Three as home base."

Buddy Rich thinks it could be done. "This is a great room, and there really isn't another like it in Jersey. I'd love to come back for three or four days."

"It can happen," Rubin insists.

—arnold jay smith

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## BOBBY HUTCHERSON *Continued from page 18*

over. We now have Donald Byrd, who was once one of the most lyrical trumpet players, playing rock. He's a professor at a college, has got his doctorate, and has in his group the students that are in his class. He's going around working with these students, showing them how to play on maybe three or four chords, do a back beat all the way through. I'm really ashamed.

Unfortunately, we're in a system where each month we gotta pay those bills. And it's a drag, because you gotta make money. That's a drag, but it has to be done or else you lose it all. Living here in this country, always that hassle after money, so much other shit is passing us by. Everything is flying past us because we're thinking about dough all the time.

**Bourne:** *Natural Illusions* seemed an unnatural record for you. The strings and all that didn't seem exemplary of your music.

**Hutcherson:** I walked into the studio. They told me: "You can do it without the musicians being there. You know how it's gonna sound." I think they took three or four violins and just kept dubbing until they had a big string section: "We're gonna save some money." I walk into the studio and the next thing: "Here's the rhythm section, here's the music, 1-2-3-4-Go!" That's like saying: "Hey Mike, here's a chick. I really want you to make it with her, really dig her and everything! We'll fly you in, here she is, okay, go! Come on, Mike! Get it on! Get it right up! Okay now, stop! Take that one over again!" I had never heard the arrangements, never even knew which key the tunes were gonna be in.

**Bourne:** How do you survive that?

**Hutcherson:** I really don't know. It's really hard trying to figure out which way to go and who with. Right now, I'm just working and trying to find people who are compatible, personally and musically. As long as I can have my heroes, I know that there are still some other people out there doing some things that I believe in.

McCoy Tyner is so strong today because he hasn't sold out. He has remained, throughout it all, spiritually strong. He's really my hero. What would you think if you heard McCoy on an electric piano playing rock? How much would that hurt you? The heroes are the people who remained themselves. Dexter Gordon, Tommy Flanagan. My heroes are the people who've not said: "Let's try to get on the Top 40!"

I've had so much pressure from Blue Note to be on the Top 40, or try to make a hit record. "We've got exactly the way to do it! Get this boogaloo thing going!" That's the Devil—because once you get that hit, every night you go into the club, those people that come are gonna say: "Play that song!" And then as soon as you play it: "Play it again!" I bet you Cannonball was so glad when he finally said: "This is the last time I'm gonna play *Mercy Mercy!*"

**Bourne:** Do you aspire to that heroism?

**Hutcherson:** When I'm dead, I'd like people to say: "There's a cat who just tried to get down into himself and get out all he could. My son would really be proud of that. For the rest of his life, he could walk around and say: "My dad, maybe he didn't make it, but what he believed in he tried to give back." To open up and say "This is what I'm all about!"—that's all I want to try to do. That's why I'm proud of my father. He's a brick mason, worked hard every day, struggled hard, tried to give me direction in life.

You have to give from yourself for having the blessed thing of life. Most people, as soon as they stop giving, stop trying to get into themselves and give out, they get off balance with this world. As soon as that happens, there's no longer any reason for them to be here. And they are gone very shortly. It's very hard to do; it's really hard to be true. Life is mean.

**Bourne:** Life is mean, but it's damn interesting.

**Hutcherson:** I'm not dying to know what's gonna happen next. I'm not dying. db

## BILLY COBHAM *Continued from page 15*

**Cobham:** Yes, because they're very insecure about where "one" is. The mistake that many have made in regards to odd meters is that they count them; because if you have to count, then you can't think as strongly as you would like to about what else is going on. You're thinking about 1-2-3-4-5, 1-2-3-4-5, *now-play-this-change-here, now-play-this-change-here*. And you think, "Oh man, this is really difficult," when in actual fact it's not. If you think about the rhythmic pattern, if you just go *Ba-da-doo-da-doo, Didi-da-doo-da-n'doo*, you always know that *this* (snaps fingers)-is-gonna-happen-here, (snap)-is-gonna happen-here, (snap)-2-3-4-5, (snap)-2-3-4-5. And you don't have to count because it's a rhythmic framework that you're working with, it's a phrasing thing that's happening. You know that it's a circle, it's always going to come back rhythmically to the same spot every time, so it becomes an even thing. As you would think of 1-2-3-4, if you think of 5 four times then it comes out to 12345, 22345, 32345, 42345. It always comes down to (snap). . . ., (snap). . . ., and you start to get a flowing feeling where it's not the numbers that count any more.

**Priestley:** And when is the new band going on the road?

**Cobham:** Well, unless there are some unforeseen hang-ups, I can say April 1. I'm hoping very much that George Duke will be free, because he became so much a part of it on the record date.

**Priestley:** Just thinking back to Tony Williams, are you going to start singing with your band?

**Cobham:** I wouldn't put it down. But my first priority really is to learn how to lead a band. There's so much to just trying to be a good respectful leader: I mean a cat that can sit up there and direct some traffic and get the respect from the people working for him. I've got that to deal with, and I've never put down the idea of, like, the whole band singing together or something like that, if we had a good solid lick that really went across—because if it were simple enough for *me* to sing it, then you know everybody in the whole place is going to be able to sing it as well! And that just tends to make for a happier time. We don't have anything to prove that we haven't proved before, and so the objective of the band is not only to project my music, but also to have fun with people who come to hear us. It's no spectacle, you know, it's just some good-time music. That's really where it's at and, if I can get that across, we'll be all right.

**Priestley:** But it'll still be identifiable as *your* music?

**Cobham:** Yes, because it has a little twist to it that I haven't heard with anyone else. You know, it'll go right along, and all of a sudden make your head spin off for a split second. And then you put it back on and keep going at the same pace again. I dig to do that. db

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# WITH RESPECT TO "RESPECT"

In reference to my review of *The Art Of John Coltrane* (db, Oct. 11, 1973), Bob Palmer ("Respect," db, Jan. 31, 1974) has paraphrased one crucial sentence of the review and projected onto the paraphrase an attitude he attributes to me. Since it is an attitude I avoid nearly as strenuously as I avoid the kind of dithyramb Mr. Palmer has concocted, I appreciate **down beats** willingness to offer me equal space.

This is Mr. Palmer's sentence: "A record reviewer recently suggested in this magazine that John Coltrane's 'important' work was confined to his 'Giant Steps' period, that his later explorations were important only to a handful of semi-lunatics, an avant-garde fringe...."

This was my sentence: "Nearly 15 years later, the Coltrane of *Giant Steps* is a pri-

To say that Coltrane's music of the *Giant Steps* period had a universal influence and may have had more artistic merit than his later work is in no way to dismiss his later work as unimportant. Nor did I, it is unarguable that Coltrane felt he had exhausted the possibilities in the harmonic structures and rhythms of 32- and 16- and 12-bar compositions. It was inevitable that he go outside the song form on that epic search for what he described to his wife as a "universal sound." During that odyssey, sadly uncompleted, he made some important discoveries and created some masterpieces and influenced countless musicians. Whether that influence will prove to be as pervasive as the example of his playing up until, say, 1963, could be argued; it is at this point not clear because the new music he helped launch is still feeling its way along, fragmenting and consolidating, succeeding and failing, which is what makes it both exciting and frustrating.

To quote from my notes for *Trane's Reign* (prestige 774b): "The legend comes complete with disciples, many of them saxophonists who take as their starting point in music the area of freedom from the conventions of harmony and rhythm in which Coltrane was working with varying degrees of success in his final years. These musicians, without the thorough musical knowledge, craftsmanship and heritage of their idol, trash about in imitation of the style of his 'free' period. Some have attracted substantial audiences of people who believe that if music is sufficiently agonized to be called New and Revolutionary and Free, it is."

There is, in other words, some outrageous shucking being executed in the name of freedom. Mr. Palmer accurately points out the concern and familiarity of Ornette Coleman, Charlie Haden, Sun Ra, and Marlon Brown with their roots. Their music makes that familiarity plain. There are other musicians in the avant-garde, New Black Jazz, or whatever you may wish to label it, who don't have a clue to their heritage, including one prominent tenor saxophonist who in a blindfold test was unable to tell Coleman Hawkins from Lester Young. That's like a painter being unable to distinguish between Picasso and Matisse.

Mr. Palmer urges respect for creators, and decries critics who deny legitimacy to a "style, a movement or an individual player." Absolutely, Mr. Palmer, if in your enthusiasm for a style, a movement or an individual player, you don't attribute artistic worth to the artistically worthless. That is press-agentry, a critical failure as serious as closed ears.



by doug ramsey

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**HENDERSONIA—  
THE MUSIC OF  
FLETCHER HENDERSON  
AND HIS MUSICIANS**

A Bio-Discography  
By Walter C. Allen  
651 pages with photos

A discography is a reference work used to research the recorded output of a given performer. A bio-discography combines this feature with biographical data, putting the recordings into proper perspective with the life, times and professional career of said performer. In *Hendersonia*, Walter C. Allen has done a good bit more than even that. He has researched periodicals to obtain dates and places of engagements and to learn which orchestras alternated with the Henderson band on which nights. He has given us a sociological viewpoint of the conditions under which the Henderson orchestra played as well as an all-around picture of the jazz and dance music scene of the Henderson era. This work covers the nearly four decades from 1920 to 1959.

A mere listing of the 24 chapter titles could give the prospective reader an indication of the ground covered, from the days of the Black Swan Syncopaters, through Rose-land, Satchmo, Benny Goodman, later attempts to get it together again, and the re-union ghost band that played the Great South Bay Festival in 1959.

There is an index of Henderson musicians from Jimmy Adams (a drummer who played with Henderson at the Club DeLisa in 1947) to Bill Zeltou (a trumpet man from Detroit who played three months with Henderson in 1943). There is also a separate list of vocalists which includes some improbable surprises, such as Baby Rose Marie, who recorded two sides with Fletcher's band, and Helen Young, singer with Johnny Long's rather commercial dance band. And a list of song titles includes cross references so that the reader can find information on recordings not only by the Fletcher Henderson band, but also recordings of Fletcher Henderson arrangements played by The Benny Goodman Orchestra.

The photos include shots of historic Henderson record labels, pictures of the band at various stages and of the places where they played, reproductions of articles in music publications pertaining to the band, and reproductions of promotional material (ads, posters, etc.) concerning Fletcher Henderson and His Orchestra.

The scholarly work which has gone into this volume is without question. Walter C. Allen's name on any discographical work is enough to assure accuracy and completeness. That it give us a view of the human beings behind the music and the conditions under which the music was made is an added plus.

This book is an absolute must for record collectors and it represents a standard by which all knowledge on Hendersonia is likely to be judged in the future. It is a book which will be most illuminating to anyone with a fondness for Fletcher Henderson's music and for jazz in general. And there's also a wealth of anecdotes.

All in all, it's a superb book, whether you're going to use it mostly as a reference volume or attempt to read it cover to cover (which should take you a few months).

—klee

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# HOW TO

## Make Your Rhythm Section the Heart of the Jazz Ensemble:

By Dr. Stanley E. DeRusha

the most well rehearsed, most confident, most dependable and most well taught section.

Specific directions to jell a rhythm section are difficult to find. So, Dr. Bill Fowler asked one of the country's leading experts on rhythm sections, Dr. Stanley E. DeRusha, to fill the void.

"If the rhythm section doesn't make it, the band'll never swing." How many times have you heard the cliché and thought to yourself, "I don't do a thing with my rhythm section except count off the time." As a jazz band director, I have heard that tune many times and have found it can change.

The rhythm section demands our most thoughtful and studied pedagogic approach. You, the music educator, and you, the jazz band performer, must know, at the very least, what is the function of each instrument in the rhythm section, what techniques are available to improve the individual player, and what each instrument in the rhythm section should sound like.

Since the jazz ensemble is an integral part of the secondary school music curriculum, it must be taught with the same expertise as our concert bands, orchestras, and choirs. The jazz program is dependent upon our abilities to develop each instrumental section and then blend them into a dynamic ensemble. Are you prepared to do this?

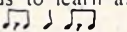
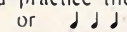
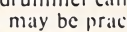
At most, some of our backgrounds included playing in a jazz group in high school or college, or perhaps some professional playing. Never were we taught how to work with and develop a jazz ensemble—a fact you should make clear to your alma mater by writing and informing them of this glaring, absurd discrepancy in their music education programs. If you had had a course in jazz ensemble techniques, it would most certainly have centered around the rhythm section.

The rhythm section as a whole provides PULSE, METER, RHYTHMIC ACCENTS, RHYTHMIC "SWING", RESPONSIVE SYMPATHETIC BALANCE, and HARMONY. Perhaps the most obvious ingredient of the above recipe is pulse. Each member of the rhythm section must not only pulse physically, but mentally as well. Try this experiment on your rhythm section: 1) Have it play four bars. 2) Rest two bars—silently. 3) Play only the downbeat of the seventh bar together. Do this exercise again extending the rest time to four bars. Change times and styles and use with the entire jazz group to emphasize how important it is to have a small segment of your mind constantly thinking time. Above all, the rhythm section needs this concept of time first!

With little debate, most of us would agree that the drums are the center of the rhythm section. The function of the drums depends on the style of music being performed.



### MAIN PULSE RESPONSIBILITY—Rock-Latin-Bossa Rock SECONDARY PULSE RESPONSIBILITY—Swing

This is an important concept for both you and your drummer. Contrary to popular belief, the drummer does not keep time with his snare and bass drum, but rather in a more subtle fashion with his ride cymbal and hi-hat. The snare, bass drum, and tom-tom are reserved for accents implemented on improvised ideas or in accordance with the figures in the chart. Many drummers like to keep a steady, but very light, beat on the bass drum making the drum truly obvious only when accenting. Never too heavy on the bass drum. This heavy sound obliterates and distorts the true bass of the band—the string bass or bass guitar.

The drummer, who may be more acquainted with rock than swing, needs to learn and practice the basic ride cymbal pattern  or  and/or a combination of both. The hi-hat must accent the two and four feel of jazz swing. The drummer can develop hi-hat on all four beats. Both cymbal patterns may be practiced with a light steady  pattern on the bass drum.

To gain facility in both styles, the drummer can practice switching from one style to another:



Gaining control on the entire drum set can be accomplished by practicing rhythmic patterns using the entire set. For example, begin by playing  or  starting on the ride cymbal, going to the snare, to the bass, the tom-tom, the hi-hat, etc. Another such exercise might be:



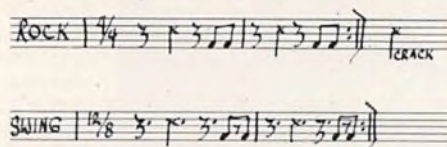
Most importantly, listen to good drummers to gain a concept of what the drums should sound like.

Do you know these drummers???

Ed Soph, Joe LaBarbera, Buddy Rich, Billy Cobham, Tony Williams, Elvin Jones, Bernard Purdie, Peter Erskine (Stan Kenton), etc.

Partial List of Drum Material: *A Manual for the Modern Drummer*, Alan Dawson; *Drum Set Artistry*, Roy Burns; *Advanced Technique for the Modern Drummer*, Jim Chapin; *Stick Control*, George Stone; *Functional Rock*, Carmen Appice; *Encyclopedia Around the Drums*, Capozzoli; *The Professional Drummer*.

The Conga Drum is becoming a standard ingredient of the big band jazz group. Used wisely, it can add greatly to the variety of polyrhythmic and textural variations of the rhythm section. Used continuously, the conga drones under the band like a heavy bass drum. The following are possible rhythms for the conga player:



Do you know these percussionists???

John Pacheco, Ray Barretto (Woody Herman), Ramon Lopez (Stan Kenton), Larry Bunker, Ralph MacDonald, Airto, Lee Pastora (Don Ellis), Montego Joe, Candido.

Partial List of Percussion (Conga & Misc. Percussion) Material: *Authentic Conga Rhythms*, Bob Evans; *How to Play Latin American Rhythm Instruments*, Humberto Morales; *Use of Percussionists In the Stage Band*, Thomas Brown; *The Time and Rhythm of Modern Jazz*, Fred Wickstrom.

Second in importance only to the drummer is the bass player. The real bottom of the band, the bass player provides both pulse and harmony. Like the drummer, the bassist's primary pulse responsibility is dependent upon the style of the music being played.

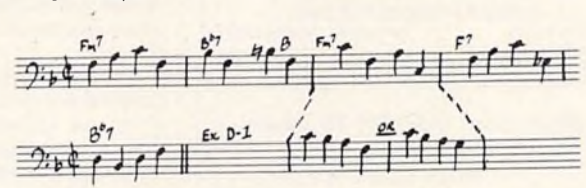
### MAIN PULSE RESPONSIBILITY—Swing

### SECONDARY PULSE RESPONSIBILITY—Rock-Latin-Bossa Rock

It is in jazz swing that the bass player is the most important. The bass is the time. The rhythm section must focus on the bass to provide the pulse. In the other styles, the bass is freer to exhibit the style and feel of the music more than the pulse.

In some charts, the bass line is written out. In the more advanced charts, the bass player always has some, if not all, sections where he is expected to improvise a bass line on the given chord pattern. Even the young bassist in the junior high school needs to begin to construct improvised bass lines.

Perhaps the easiest approach is the chordal approach. With this method, the young bassist emphasizes the roots and fifths as in the following example:



Repetition of individual notes is feasible and even desirable with the beginner. The scale-wise approach is simply an expansion of the chordal method. The 2nd and 4th beats of the bar can contain non-chordal tones as in example D<sub>1</sub>. In jazz, the method of handling dissonant tones is essentially the same as in classical theory, that is, on the weak beats. However, the metric accents in jazz are placed on the 2nd and 4th beats instead of the 1st and 3rd.



# CITY SCENE

## New York

It's a concertgoers delight: The New York Jazz Repertory Company (NYJRC) continues with Concert Four, March 4, a program dedicated to **John Coltrane**. Saxophonist/composer **Andrew White** will present transcriptions from Trane's solos; guests for this performance will be Coltrane Quartet alumnae **Elvin Jones** and **Jimmy Garrison**. Concert Five will feature **Cecil Taylor**, on March 12, performing original works with the NYJRC. In addition, **Sy Oliver**, having done Luncelord and Dorsey, will do the Savoy Ballroom 1930s scene. The music will be that of **Chick Webb**, **Don Redman** and **Erskine Hawkins**, the last appearing as guest artist. All held at Carnegie Hall ... The National Jazz Ensemble will present its third of five on March 13 at Tully Hall ... Town Hall's *Interludes* (Wednesday at 5:45 PM) has **Marian McPartland** and **Teddi King** March 13. Miss King recently subbed for **Jackie (Cain) & Roy (Kral)** at the Half-Note the night after a *Highlights In Jazz* concert ... *Jazz Vespers* at St. Peter's Church (Sundays at 5PM) will present **Eddie Bonnemere's** Mass on March 3, and **The Errol Parker Quartet** March 10 ... **Peter Nero** will play his alma mater, Brooklyn College, on March 16 ... **New Audiences** will reunite **Billy Eckstine** and **Count Basie** for Eckstine's 30th anniversary in show biz at Carnegie Hall on March 3 ... Feb. 28 brings **Linda Ronstadt** and **Jackson Browne** into Carnegie Hall, under the auspices of Ron Delsiner. Delsiner also presents **The Pointer Sisters** March 13 at Fisher Hall ... **Roosevelt Sykes** makes a rare concert appearance at Town Hall, March 10 ... The Capitol Theatre, Passaic, New Jersey, has been presenting a rock lineup with the likes of **Genesis**, March 1. **The Bee Gees** and 30-piece orchestra are there March 2, and then across the Hudson and into Fisher Hall, March 3-4 ... Back in New Jersey, the Colony Three (and Concerts International) in Nutley, will bring in **Buddy Rich** and band March 9-10. (Buddy is now recording for Sonny Lester's Groove Merchant label.) ... Another *Blues 'N' Roots* concert will take place March 10 at Fisher Hall ... **The International Art Of Jazz** holds its early March gig on the 10th at Stony Brook University on L.I. ... Churchill's does a turnabout, giving **Brooks Kerr and Co.** a breather Sundays, Mondays and Tuesdays when **Jim Roberts**, **Artie Miller** and **Gene Borst** take over. Brooks' group moves over to the West End ... The Blue Book has Billie Holiday disciple **Della Griffith** ... **Jimmy Rowles**, who lately seems to like New York over Los Angeles, comes to The Cookery beginning March 1 ... Guitarist **Gene Bertoncini and Duo** are in The Guitar Feb. 26 through March 2 ... Michael's Pub shows off **Earl "Fatha" Hines** through March ... The lineup at Mikell's looks like **Clisco Hamilton**, **Robin Kenyatta**, and **Junior Mance** ... **Roy Eldridge** returns from a European tour with **Ella Fitzgerald** to appear at his steady gig at Jimmy Ryan's. **Eddie Locke** is the drummer and **Dick Katz** the pianist ... Jimmy Weston brings scarce **Hazel Scott** in for March ... Muse, in Brooklyn, offers concerts every other Thursday. Feb. 28 it's **The Reynolds Scott En-**

semble; March 14, **Oomboola's Playhouse** ... The Half-Note will feature a two week stint for **The Modern Jazz Quartet** beginning March 11 ... **Sonny's Place** in Seaford, L. I., started a new Monday night policy with **Marty Napoleon**, **Mickey Sheen** and **Major Holly**. **The Roy Haynes Hip Ensemble** is there March 1-3, with trombonist **Jimmy Buxton** March 8-10 ... **Barry Harris** continues at Jimmy's Street Bar ... And **Strata-East** recording artists **Keno Duke Contemporaries** (Duke, drums; **George Coleman**, tenor sax; **Frank Strozier**, alto sax, flute; **Harold Mabern**, piano; **Wilbur Little**, bass) play Monday nights at 9, at the Watergate, of all places. It's on W. 72nd.

## BOSTON

Elegant **Duke Ellington** is in a regal milieu at Symphony Hall, March 8 ... **Sandy's** is plotting some surprises while two solid house groups hold the Beverly fort: **The Paul Fontaine Sextet** Mondays and **Sagov** (keyboards), plus reedman **Brad Jones**, percussionist **Anton Fig**, and bassist **Bobby Miller** on Tuesdays ... Mucho blues in Cambridge at **Joe's Place**: **Howlin' Wolf** on March 2; and on his trail, **Mighty Joe Young** and **Willie Dixon** ... Around the corner in Somerville, Zircon has been teaming for live broadcasts with Boston University's **WBUR**. Still rotating weekdays are **Joe Hunt**, **Softwood**, **Todd Anderson**, and (caramba!) **Claudio Roditi** ... **Gary Burton** has been gigging plenty around town lately: two weeks (split) at the Jazz Workshop, a Sunday fete with the Philharmonic, and a March 7 date with his quartet at John Hancock Hall ... Six-foot Harvard psychologist **John Payne** (ex-Bonnie Koloc and Davis Bromberg) has been expanding minds with his reed-blowing: catch him at the Oxford Ale House in Harvard Square, Mondays ... A clere delichte ys the musick of **Fairport Convention**, at Paul's Mall through March 3 ... **Roger McGuinn**, ex-Byrds guitarist, entertains at Cambridge's new barn-penthouse, the Performance Center, March 11-16 ... Berklee students give numerous recitals in the spring, many of them provocative and exciting. One such date is March 14, featuring the music of composer **John Bavicchi** and others. Call 266-3525 for details.

## DETROIT

Baker's Keyboard Lounge is engaging a handsome trio of quartets starting with **Tony Williams**, who opened Feb. 22; **Lonnie Liston Smith** on March 7; and **Leon Thomas**, March 29 ... The Music Hall Center for the Performing Arts is continuing strongly into the jazz milieu with **The Preservation Hall Jazz Band**, March 8-9. The next night it's **The Pointer Sisters** ... **Bobby Laurel** has moved into the L'Auberge at the Somerset Inn, dispensing great vocals in the dining room ... **Jim Taylor**, Detroit jazz entrepreneur, has announced a definite **Detroit-Windsor Jazz Festival** to take place June 28. Talent lineup is now underway, with full details to follow ... Top of the Pontch during March will feature **The New McKinney's Cotton Pickers** and **The J.C. Heard Quintet** ... **Stephen Stills** is due at the Masonic Auditorium March 5, along with **Maria Muldaur** ... A big band double-header is slated for Grove's High School in Bir-

## music workshop publications

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mingham, March 3. Program chairman Marilee Tröst has signed **The Austin-Moro Band** and **The Brookside Jazz Ensemble** to sandwich the lush vocals of winsome Ursula Walker.

## CHICAGO

**Cancer Leo**, a stellar example of the "new Chicago sound," is at the Living Room on Thursday evenings, and at Jimmy D's on Monee Road in Park Forest, Sunday afternoons from 4-10 p.m. The sextet is co-led by pianist **John Pate** and drummer **Curtis Prince** ... **The Cannonball Adderley Quintet**, with brother **Nat** on cornet and pianist **Hal Galper**, settles into the Jazz Showcase for SIX days, March 5-10, followed by **Joe Williams**, March 13-17 ... Catch the blues jams on the weekends at the Checkerboard, with **Philip and Buddy Guy** (and sometimes **Voice Odom** and **Hound Dog Taylor**). And if you're on the other end of town, **The Bob Riedy Blues Band** is at the Attic Mondays and Tuesdays ... The concert lineup at the Auditorium includes **The Firesign Theatre** (March 1); **Stephen Stills** (March 8-9); and **The Spinners** and **The Persuasions**, March 10) ... **Johnny Winter** plays the Amphitheatre March 13 ... **Mongo Santamaria** has a few days left at the London House, before **Lionel Hampton** swings in March 5 ... **BIG NEWS** is that **Batucada**, the fantastic blend of rock, jazz, and the Brazilian influence of pianist **Manfredo Fest** and percussionist **Rich Boetel**, is now at Ratso's every Monday. They are, simply, the hottest act in town. Wednesdays it's **The Rosehip String Band**, and March 1-3, **Phil Upchurch** and **Tennyson Stevens** ... **The Ripples** are at the High Chapparral March 1-2, with **The Moments** in March 6-10, and **The Intruders**, March 13-17 ... **Transitions East Juice Bar** extends an open invitation for you to join **Fred Anderson's Creative Jazz Ensemble** Sundays at 8 and 10; **The Ultimate Frontier**, Thursdays at 8 and 10; **The Muhal Richard Abrams Sextet**, Fridays at 8, 10, and 12; and **Aubade (The Luba Raashiek Jazz Lab)**, Saturdays at 8, 10, and 12 ... **Clarence Wheeler and The Enforcers** at the Living Room on the weekends ... **Melba Moore** books into Mr. Kelly's March 4-17, following comedian **David Steinberg** ... **The Quiet Knight** has singer **Phil Ochs** March 7-10 ... **The Bobby Christian Big Horn Band** continues residence at the Orphan's every Wednesday ... **When I Say Dixie**, I'm talking about **Bill Reinhardt's Jazz Ltd. Band** at the Sheraton-Blackstone Hotel, Wednesdays through Sundays. And if you happen to be about 185 miles south of Chicago, there's a Dixie bash March 3 at the Sheraton Hotel in Mattoon, Ill. Sponsored by WLBH as a benefit for the Cancer Society, it features **Jerry Fuller** on clarinet, **Sid Dawson** on trombone, **Tom Saunders** on trumpet, **Bob Hirsch** on piano, and **Monty Mountjoy** on drums. The concert was organized by **Pete George**, now in his 21st year hosting *Jazz on Records* on WLBH.

**Movie-ing on:** The Lincoln Ave. store of the Jazz Record Mart presents a *Mainstream/Swing Jazz Film Fest* March 8, with shorts featuring **Benny Carter**, **Cab Calloway**, **Charlie Barnett** and **Kay Starr**, **Woody Herman**, **Count Basie**, **Duke Ellington**, **Glen Gray**, **Claude Thornhill**, and **Gene Krupa**. Admission is free and seating is scarce, so arrive early.

44 □ down beat

## DALLAS

Sunday evening rehearsal bands have become a regular weekly feature on the SMU campus, drawing to their ranks the top recording and performing musicians in the city. The ensembles are conducted on alternate weeks by **Dr. Thom Mason**, of the university faculty, and **Galen Jeter** ... Popular jazz vocalist **Trella Hart**, who has spent much time of late in the jingle studios, has put together an all-star group for an engagement at Arthur's beginning the first week in March: **Gerald Pierce**, percussion; **Lynn Pendergass**, keyboard; and **Kris Kershaw**, bass. They'll initially work the first half of the week, splitting with **The Mark Franklin Trio** ... New Richland Community College is following the example of the district's pacesetter, Mountain View, in bringing in top names for an artist-in-residence series. Things start off with the **The Chuck Mangione Quartet**, set for a two-day rap session/concert appearance the last weekend in February ... The divergent sounds of **Gladys Knight** and **The Pips**, **Independence** and **Rare Earth** are scheduled to share a Memorial Auditorium one-nighter March 4.

## HOUSTON

**The Al Green Show** will be at Hoheinz Pavilion March 3. And don't forget—**Gladys Knight** and **The Pips** will be there March 9 ... One of Houston's best small groups, **The Andy Anderson Trio**, continues nightly in the Savoy Room at the Houston Oaks Hotel, in the Galleria. Andy plays clarinet in addition to keyboards. **Connie Anderson** is on vocals and bass, and **Bill Crawford** is on drums ... The Houston Music Theatre has scheduled **The Helen Reddy Show**, with comedian **Robert Klein**, March 7-9 ... La Bastille on Market Square will present **Stan Kenton** and the orchestra March 10-12. **Rahsaan Roland Kirk** and **The Vibration Society** will follow, March 14-23.

**Academia:** **Don Elam**, composer-arranger-saxophonist, has taken over as director of the Jazz Studies Program at the U. of Houston. Former director **Aubrey Tucker** has gone to Las Vegas to play his trombone and write, but he'll remain curator of the Woody Herman Archives at the University ... **Alvin Jr. College** was selected the *Outstanding Jr. College Stage Band in Texas* in a competition based on tapes submitted to the Texas Jr. College Assn. The AJC group is directed by **Jerry Perkins**.

## KANSAS CITY

A search for the best in jazz combos, jazz choirs, vocalists and bands, exclusive of school-sponsored organizations, is being conducted by **Wichita Jazz Festival, Inc.**, a non-profit organization, sponsoring the *3rd Annual Wichita Jazz Festival*, April 21, 1974. Groups interested in appearing on the program, to be presented at Century II, Wichita, Kansas, are invited to submit tape recordings, which will be screened by professional musicians. Winners will be invited to appear on the 12-hour show, with **Maynard Ferguson**, **Herbie Hancock**, **Clark Terry** and **His Big Band**, plus other well-known jazz personalities and representative college and high school jazz groups. All tapes must be in to the judging committee by March 14, 1974. Tapes will be returned

upon request. Winners will be notified by March 18. Tapes should be mailed to Wichita Jazz Festival, Inc., Box 18371, Wichita, Kansas 67218 ... Around town, **The Scott Tucker Trio** is holding forth at Washington Street Station ... The sounds of **The Mike Ning Trio** at the 707 Lounge ... **The Arlington Band** is at the Jo-Mar Lounge ... **Art Smith's K.C. Jazz Band** at the Hotel Muehlbach ... Still a mystery is the fire which totally devastated Mr. C's, one of the leading jazz clubs in the city, in late December ... New action is occurring at the **Mutual Musician's Foundation, Inc.**, formerly the black local of the American Federation of Musicians, and now a 250-member organization dedicated to preserving memorabilia of Kansas City jazz and promoting jazz in Kansas City today. The Foundation's former *Kansas City Jazz Unlimited* series of concerts is being revived to help it in its expansion efforts. The first concert was February 17 at the Imperial Ballroom of the Hotel Muehlbach, and featured the best of Kansas City talent in a continuous concert format. Five more of these concerts will be held in 1974, all presented as benefits for the Foundation.

## SOUTHWEST

**PHOENIX:** Doug Clark will present **Poco** (Feb. 28) and **Herbie Mann** (March 3) at the Celebrity Theatre, and Buster Bonoff brings **The Smothers Brothers** to that same establishment March 6-9 ... March 3, it's **John Denver** at the Civic Plaza Auditorium ... A fine new jazz spot is the Saddleback Inn Downstairs; the first group to play was **Reserve Supply**, featuring Chase keyboardist **Wally Yohn**. Tentatively scheduled through mid-March is **The Charles Showalter Duo** ... **Grant Wolff's Night Band** will be jamming at the Varsity Inn on March 4 ... **The Scottsdale Community College Jazz Festival**, slated for March 12, has been cancelled ... **Teresa Brewer** has been getting good "comeback" and "new direction" publicity of late, and her March 1-2 shows with **Victor Borge** at the Celebrity may prove interesting ... **The Armand Boatman Trio** continues at the Boojum Tree, and **The Bob Ravenscroft Trio** will perform with an as yet unannounced guest on March 10 ... "Serious" music buffs will undoubtedly appreciate the outrageousness of **Intimate P.D.Q. Bach**, and **Professor Peter Schickele** will be at Grady Gam-mage Auditorium on March 11.

**LAS VEGAS:** **Pete Barbutti** returns to Vegas at the Sahara Lounge through March 10, with **Beverlee Brown** as a warm-up ... **Paul Anka** brings his post-'50s sophistication into Caesars Palace till March 13, and then it's **Frank Sinatra** for another week ... **Fats Domino** at the Flamingo for the month of March ... **Spinning Wheel** is in the Aladdin Lounge through March 3 ... **Dionne Warwick** and **The Spinners** finish at the Riviera March 5, yielding to Dionne's favorite pop composer, **Burt Bacharach** (through March 19) ... **Jackie Gayle** is at the Lounge of MGM's Grand Hotel through March 19 ... **Sammy Davis** books into the Sands March 6-26.

**Festive:** Some excellent sounds will be going down at **The Reno Jazz Fest** March 14-16, bringing in Frisco pros and western collegians alike ... And now would be the time to look into **The University of Nevada Jazz Festival** in Las Vegas, planned for later this month. It will feature jazz-rock from

Chicago, big band sounds from Louie Bellson's crew, and several Vegas musicians.

## Los Angeles

**Les McCann** is at Shelly's Manne-Hole through March 10, with **Kenny Burrell** set for March 12-17, and **The Thad Jones-Mel Lewis Big Band** making the Manne-Hole its first Stateside stop, March 19-24, after three weeks in Japan ... On Feb. 26, **Charlie Byrd** winged in from his Australia-New Zealand tour to Concerts By The Sea at Redondo Beach, where he'll slay through March 3. **Azteca**, the nine-piece-plus-three-singers Latin jazz group, is booked March 5-10, and **Hank Crawford** follows March 12-17. Mondays are now dark at CBTS ... **Bobby Hutcherson** is news at the Lighthouse in Hermosa Beach, Feb. 28 through March 10 ... **Holly Lipton** is at the etc. through March 11. **Talya Ferro** opens the next day ... **Sassy Class** ends an extended engagement March 2 at the China Trader in Burbank, with **Apple Jack** the next attraction ... **Art Gren** is at Sonny's ... **Live Jive** at the Sopwith Camel in Glendale ... **The Ratz** at Starwood Feb. 28 through March 3 ... **Ann Dee** and pianist **Peter Daniels'** trio are at Ye Little Club in Beverly Hills through March 9. **Joan Rivers** comes home for a month, March 12 ... **Rozelle Gayle** is at the Parisian Room ... **We Five** are in the Century City Playboy Club's Liv-

ing Room through March 16, and **Steve DeFuss** is in the Playroom, March 4-16 ... **Smoked Sugar** is at the Pied Piper ... **Bimbo's Cosmic Circus** is at the Roxy Tuesdays through Sundays, with **The Dramatics**, March 5-10 ... **Bodacious** is at the Whiskey a Go Go through March 3. **Cymande** and **Bedlem** are set for March 5-10 ... **Sarah Vaughan's** fans are literally lining up around the block every night at Doug Weston's Troubador. (That's not just a turn of the phrase: Weston makes everyone who comes there stand outside for about an hour before he lets them in. He accomplishes this by announcing showtimes earlier than they really are, and then seating people on an order-of-arrival basis. Only a reservation guarantees that you get through the door at a time much later than you were told to be there.) Sarah sings through March 3; **El Chicano** is next, March 5-10.

**On the Concert Calendar, The Modern Jazz Quartet** opens the 1974 Jazz at UCLA series at Royce Hall in Westwood, March 29 ... **Charlie Rich** is at San Bernardino's Swing Auditorium, March 1 ... **Curtis Mayfield** is at the Shrine Auditorium, March 3, and **Joni Mitchell** is three miles away at the Dorothy Chandler Pavilion of the Music Center the same night; she's at Anaheim Convention Center the following night ... **Kris Kristofferson** is at the Long Beach Sports Arena, March 17 ... **The Doobie Brothers** cover Southern California: UC at Santa Barbara, March 10; Bakersfield Civic Auditorium, March 13; Long Beach Arena,

March 14; and the San Diego Sports Arena, March 15 ... And as part of the 6th Annual Orange Coast College Jazz Festival, the bands of **Maynard Ferguson** and **Louie Bellson** will be featured as clinicians, and will give concerts March 8 (Louie) and March 9 (Maynard).

## London

Traditionalist drummer **Barry Martyn**, who emigrated to California two years ago, is returning to Europe with a specially assembled band of New Orleans-style veterans under the name **The Legends Of Jazz**. Personnel is **Andrew Blakeney**, **Joe Darensbourg**, **Louis Nelson**, **Alton Purnell**, the amazing octogenarian bassist **Ed Garland**, and Martyn himself on drums. Their London dates are at the 100 Club March 8-9 ... **Cobarus**, the sextet led by **David Taylor**, has been reinstated at the Pindar of Wakefield Pub (Kings Cross) Wednesdays, replacing the rock group which previously replaced them. (Taylor reports the Pub's landlord has even promised to have the piano tuned.) ... Dixieland jazz has returned after an absence of some years to the White Hart in Southall. Wednesday sessions feature **The Riverside Five Plus One** as the resident band. They're also heard Mondays at the Seagull ... The energy crisis, and in particular electricity cuts, have so far had little effect on jazz activity in Greater London. Many places have resorted to gas and candle-power, which have a certain charm beyond their actual usefulness. But a number of out-of-town gigs

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have been cancelled, due to uncertain travel conditions.

**Albion's Airwaves:** Following a time-honored pattern, the new commercial radio station **Capital** took off both their jazz programs (as well as their gospel and folk programs) after less than three months. Significantly, this coincided with their first listener survey, showing that they had garnered 16 per cent of the local radio audience. . . . At the same time, the **BBC** marginally increased its output, replacing the fortnightly *Jazz Workshop* with a weekly *Jazz In Britain* program, featuring live bands introduced by Miles Kington of the *London Times*. It's aired Mondays at 11 p.m., 91.3 FM.

### NEW RELEASES *Continued from page 10*

on bass, percussionists **Kenny Nash** and **Bill Sommers**, and **Dee Dee Bridgewater** and **Jean Carn** on vocals. Jean has replaced Dee Dee in Connors' touring group.

While on the west coast, Connors and his **Dance of Magic** will perform at San Francisco State College and at Keystone Korner in February, and at San Francisco Community College in March.

Phonogram Records (formerly Mercury Records) has announced the leasing of over 200 long-dormant jazz recordings to Trip Records, who will make them available to the public for the first time in years, all of them on 8-track tape as well as disc. The recordings, culled from the Emarcy, Limelight, Mercury, and Philips labels, include albums by **Clifford Brown**, **Sarah Vaughan**, **Max Roach**, **Dinah Washington**, **Quincy Jones**, **Maynard Ferguson**, **Roland Kirk** (before Rahsaanica), **Eric Dolphy**, **Milt Jackson**, and **Dizzy Gillespie**. A minimum of 60 albums will be released by Trip in the next 12 months.

**Twofer the road:** Milestone Records has released another set of reissued "twofers" in their series of newly-packaged classic jazz recordings. Taken from the defunct Riverside catalog, the new release includes sets by **Thelonious Monk & John Coltrane**, **Wes Montgomery**, **The Johnny Griffin Big Band**, **Mongo Santamaria**, **Coleman Hawkins**, and a set featuring **Elvin Jones**, **Art Blakey**, **Philly Joe Jones**, and **Max Roach**, entitled *The Big Beat*.

**Last But Not Least:** Pianist **Roland Hanna's** first solo album is also his first release for Choice Records in Long Island, N.Y. (it's only Choice's third). It's called *Sir Elf*. . . . On United Artists is *(G)old And New*, the first album from Ike and Tina Turner's backing vocalists, **The Ikettes**.

### FINAL BAR

*Continued from page 11*

should check with me first, because I don't have any of those intentions at all."

In fact, B.S.&T is in the process of completing another Columbia album, with European and Japanese tours planned for April. Larry added, "When and if I ever split the band, I'll personally give db a call."

Another rumor, that **The Mark/Almond Band** was on the rocks, was watered down by Columbia vice-president **Bob Altshuller**, who said, "The Mark/Almond Band just completed a very successful tour and is simply taking a vacation."

**Did You Know Bix Could Samba?** **Dept:** No one was surprised to hear the strains of traditional New Orleans music at a recent concert in the Calvert Extra Series in New York (see *Encore, Encore*, Jan. 31 db, pg. 9). The surprise was that the band playing *Canal Street Blues* was **The Traditional Jazz Band de San Paulo** (**Tito Martino**, clarinet; **Austin Roberts**, trumpet; **Sergio Tamburi**, trombone; **Luchin Montoya**, piano; **Daniel Grisanti**, bass; **Eduardo Bugni**, banjo), currently in the U.S. on a combined vacation and mini-concert tour.

Before departing England for their first full-scale American tour in five years, **Soft Machine** was honored with a near-sweep in the British Jazz Poll conducted by *Melody Maker* magazine. Awards were presented to the group for best album (*Soft Machine VI*); best organist (**Mike Ratledge**); best drummer (**John Marshall**); and best miscellaneous instrument (**Karl Jenkins**, oboe). Jenkins also placed fourth in the balloting for baritone saxophonist. The group finishes up their American tour with a March 2 concert in Fort Lauderdale.

The grand opening of the **St. Louis Jazz Club's** new hall (Jan. 21) was a lifelong dream about to be realized for the city's traditional jazz buffs, when someone from City Hall elected to put a stop to "all that jazz." According to city authorities, a proper occupancy permit had not been obtained. They also objected to the building because it had "wooden floors." However, in spite of the bad news, a short grand opening was held before the revelers were forced to vacate.

On his recent visit to Tokyo, singer **Englebert Humperdinck** was presented with a gold record commemorating sales in Japan of his various records, which total up to about \$2,648,000 in American money. This comes as no surprise to many American women, who have had quite a yen for Englebert for years.

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