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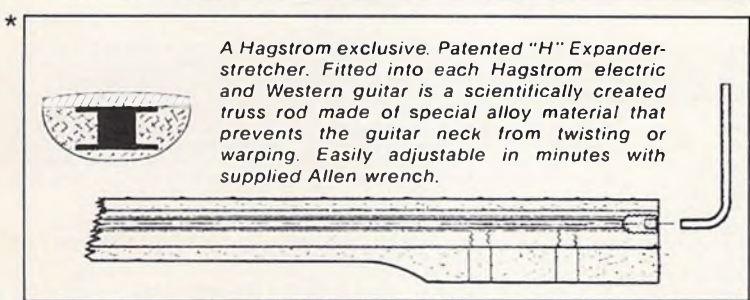
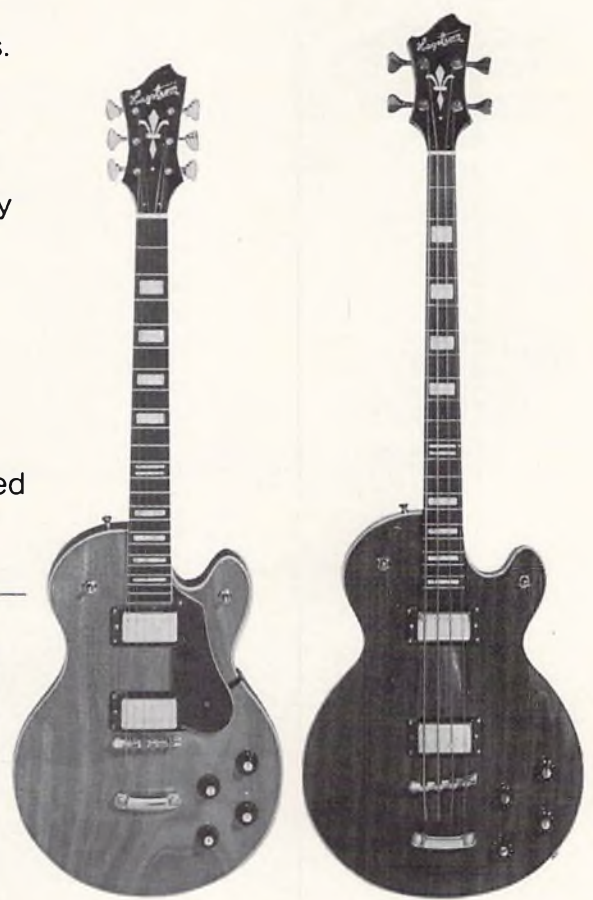
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**down  
beat**

April 25, 1974

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Vol. 41, No. 8

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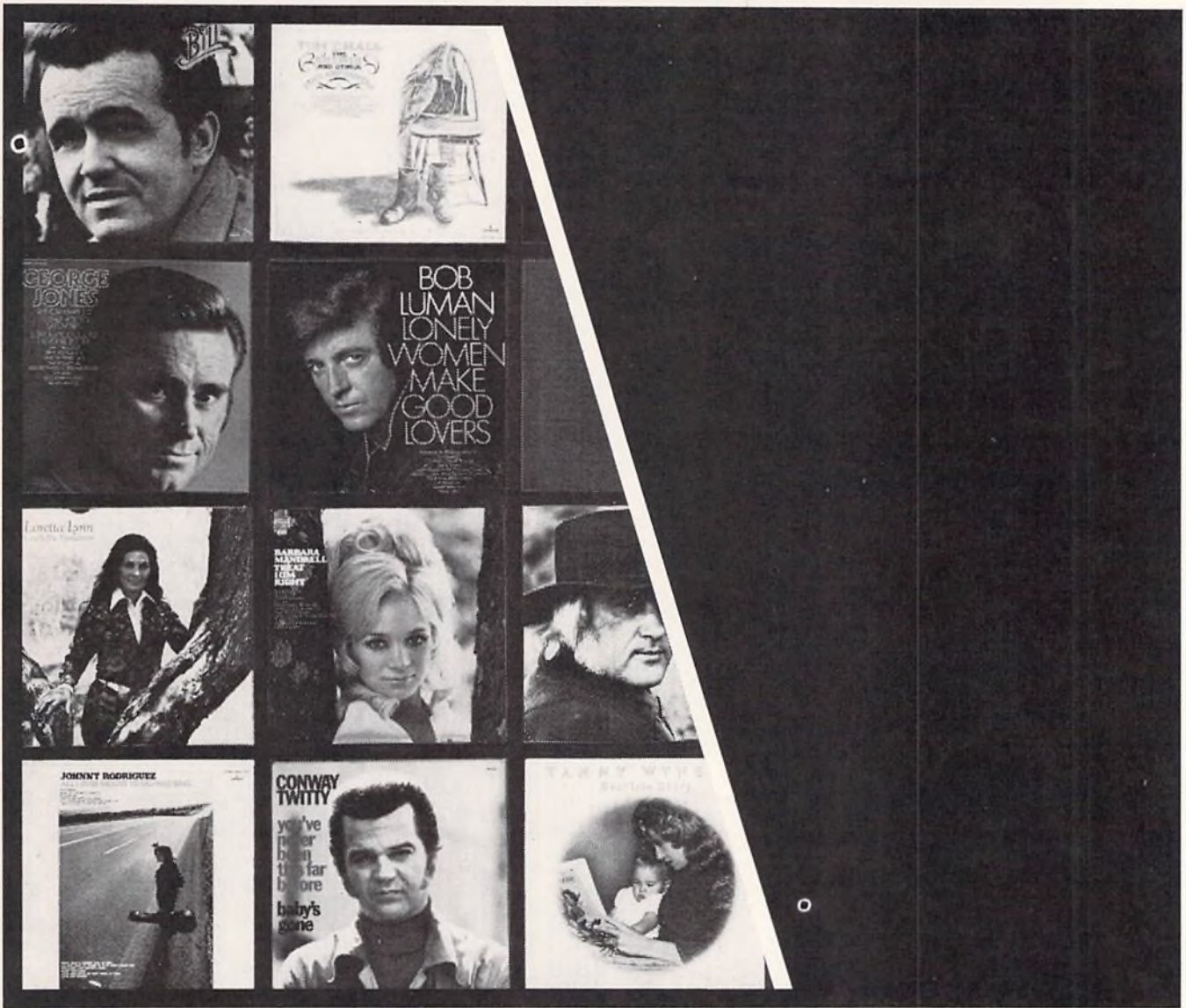
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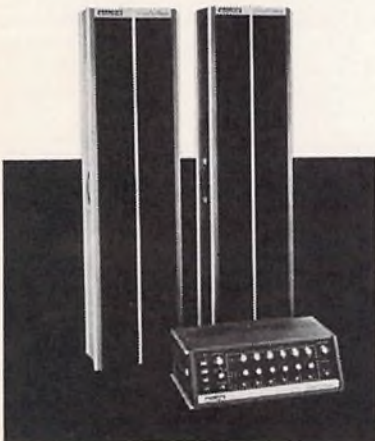
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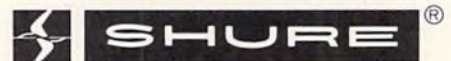


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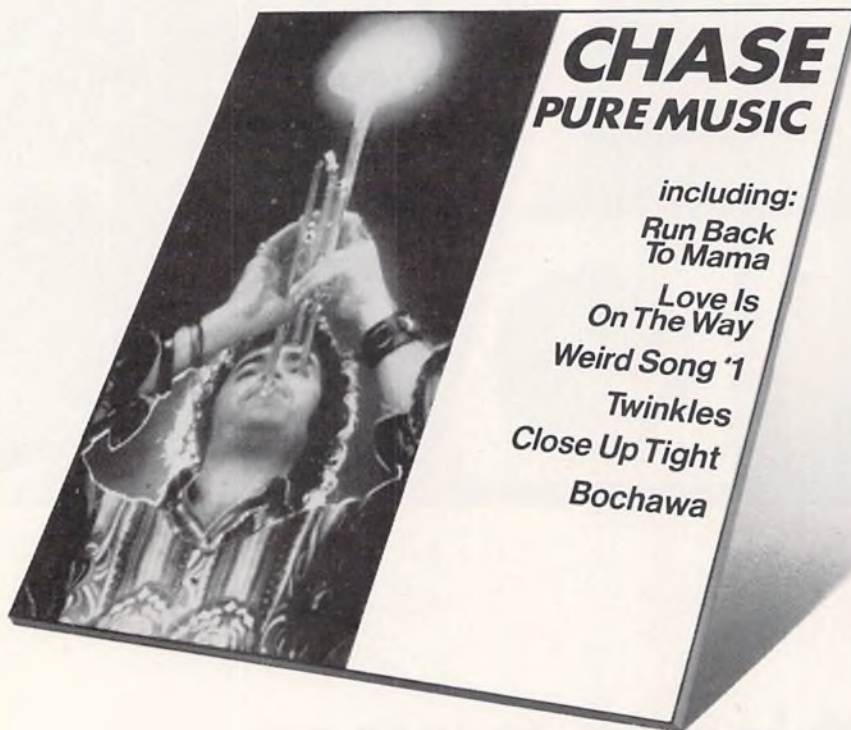
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## the first chorus

By Charles Suber

The pages of *down beat* have never been put to better use than on this occasion—the Celebration of Edward Kennedy Ellington's 75th birthday on April 29. It is an honor to be the medium in which 181 musicians express their warmest regards for Duke Ellington, America's greatest living composer. (Before going on, our thanks to Patricia Willard for doing all the scut work required to get the testimonials of so many busy musicians. She retains the boundless enthusiasm for Duke that won her a trip to the Newport Jazz Festival back in '57 in an essay contest sponsored by *db*.)

The tributes actually began last year with the Ellington TV Special, a labor of love co-produced by Quincy Jones and Bud Yorkin, featuring many of the same musicians represented in this issue. What was seen on the tube did not even approximate what went on during the rehearsals and taping. As Harvey Siders reported (*db*, March 1, '73): "Egos were obsolete that night; the only thing that mattered was honoring Duke." And that's still all that matters.

The readers of *down beat*, and the international critics participating in our annual polls, have honored Duke Ellington with more first place awards—51—than any other musician. Not included in this number is a rather special award that Jack Tracy, then editor of *db*, made to Duke in 1955. Duke was playing at the Chicago Blue Note, and as he is wont to do, he remained on the stand noodling at the piano in the dark while the musicians were taking a break between sets. (This is Duke's way of avoiding any appearance of rudeness in not mixing with ringside patrons or dressing room well-wishers. It also gives him a chance to come down after a taxing set and try out some ideas in solitude.) We had conspired with Frank Holzfiend, the club chef de martini to suddenly throw a spot on Duke when Tracy took the mike. The plaque was inscribed: "To Duke Ellington—The World's Greatest Intermittent Pianist." Duke broke up, he loved it. We retired the award; it was cast for one special person.

But enough of time that was. I'd rather listen to Duke any day:

"I think that people become interested in *listening* to music first. And that's the first important step in becoming a musician. If and when they stop *listening*—to themselves or to somebody else—they're no longer with music.

"I don't think the age of the performer should be considered one way or the other. If it sounds good, it's good music, and if it doesn't, then it is the other kind.

(Speaking about the future of jazz) "You've got to call it music whether you want to or not. A class graduates from a conservatory—say Juilliard, Eastman, or Berklee—and they've been through the whole history, every great composer, and every great orchestrator. They've mastered all the techniques, and they can't be put into a little category called jazz.

"I don't insist on anything. I play for the audience, and if I'm lucky they have the same taste I have. It's rather like that word 'swing': two people are together, and my pulse and your pulse are together, then we're swinging.

"I am not a teacher."

If you aren't, who is? Happy birthday, Duke.

*db*





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## GREAT Vibes!

I just finished reading "Bobby Hutcherson—A Natural Player" in the March 14 issue. It is one of the most moving articles I have read in *db* about the sincerity of a true artist in the face of pressures to conform. Bobby plays music that is true to himself even if he will never become a "star." We should all respect and support such genuine artists.  
San Carlos, Calif. Steven Piazzale

I sincerely appreciated the Bobby Hutcherson interview. I hope older, more experienced musicians realize just how much of what they say and do influences people, especially younger musicians like myself.

In other continents, music is a part of culture, a sacred thing. In America it is a business. It makes me feel encouraged to keep on playing whenever I see or read about a cat like Hutcherson that's made it, but has got his head straight and has refused to prostitute himself to get there.  
Atlanta, Ga. Jerry Crockwell

Just a note of appreciation for the Hutcherson article. I agree that the real heroes are Dexter Gordon and Tommy Flanagan. They are in a class with Mingus, McPherson, Moody, Blakey and not too many others who are dedicated to the truth. Hutcherson's name should be added to this list because of his unflagging integrity in the face of, I would suspect, unrewarding financial returns.

Thanks to *db* for the interview.  
Thanks to Bobby Hutcherson for being.  
York, Pa. Robert Hoffheins

## Thelonious

Let there be Monk! I have been reading *db* for quite some time and I don't recall an article on the immortal Thelonious, one of the greatest contributors the jazz idiom has ever experienced. Every week or so you print an article on Chick Corea or Keith Jarrett, but it's time you gave credit to one of the greatest of all time. I'm sure many readers share my admiration for Monk, and that it would be to your advantage to print some words on him.  
Boston, Mass. Mitchell Golomb

## Kirk Quirks

The following is offered as a postscript to John Litweiler's review (Feb 28 *db*) of the Andy Kirk reissue (from English Parlophone) on the Mainstream label.

While the tracks included stem from Kirk's sessions for Decca in the '30s, the fact is that four of them were previously unreleased in this country. *Walkin'*, *Swingin'*, *Git* and *Puddin'head Serenade* were originally issued as 78 rpm singles on the English Columbia label—and so was the March 11, 1936 recording of the Clouds of Joy's best-remembered signature, *Until The Real Thing Comes Along* (which is definitely inferior to the April 2, 1936 version successfully issued in the U.S. by Decca).

Incidentally, the *Froggy Bottom* version included in the Mainstream album is an alternate take (A) of the one originally available in the U.S. on Decca (take B).

Litweiler, as a critic, is entitled to his opinion that *Real Thing* was "the ultimate depression-era masochism song, with an outrageous vocal," but it's one that was obviously not shared by the thousands of (masochistic?)

record buyers who made Decca 809 one of Kirk's best-selling releases.  
Nashville, Tenn. Bruce B. Davidson

## Praise To Evans

I think it's time Gil Evans be given the recognition he so richly deserves. After so long a career in jazz it would be natural to assume that Mr. Evans should be given some praise for all his achievements. A feature story in *db* is not too much to ask. Also, a discography on the complete recorded work of the various large orchestras Gil Evans has led for the past 20 years would be valuable, since some of his earlier work is no longer commercially available.

By the way, *Weather Bird* by Gary Giddins is a dynamite column—tell him to keep up the good work.  
Mt. Vernon, N.Y. Michael J. Court

*Robert Palmer's interview with Gil Evans is scheduled for the May 23 issue—Ed.*

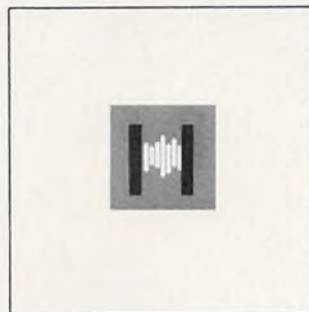
## High (on) Profile

Once again I must write to say that I guess I spoke too soon. This concerns *Profile*, the section that introduces young, new, and underrated musicians. I've seen it now for a couple of issues and have waited to write to compliment you on a really great job. I hope that it will continue.

I would very much like to read something on the versatile guitarist Cornell Dupree. His playing on blues songs is like "bursting springs" in a lonely room on lonely nights. Because of some of the rock musicians presented in your mag, I think he deserves some recognition.  
St. Croix, Virgin Islands Dimitri Copemann

## HAMMOND ORGAN COMPANY

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Dear Mr. Ellington,

It is easy to understand why we wish to be included among your host of friends who are congratulating and wishing you well on this your 75th birthday. After all, you have represented us to millions via television, radio and magazines during the past year.

But beyond our business relationship is our respect and admiration for you as a musician, educator, humanitarian, statesman and person. We are, of course, well aware of your musical prowess, the time and efforts you have devoted to young people interested in music, and the warm and human representation you have given our country throughout the world.

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# Diamonds for Duke...

The United States Information Agency (USIA) will herald the news of Duke Ellington's 75th birthday (April 29) throughout the world via radio and TV, including an entire broadcast day of Voice of America, hosted by Willis Conover. As nearly as could be ascertained, however, there are no plans by the U.S. Government to pay any special tribute to Ellington within the U.S., nor will there be any official effort to remind Americans of the Duke's monumental contributions to this country's and the world's culture.

Voice of America, beamed in 36 languages all over the globe except in the U.S., will pay tribute to Ellington on every news, discussion, educational, cultural, and music—classical and pop as well as jazz—program on April 29. Included will be interviews Conover taped with Ellington in March. Conover's Ellington birthday tribute, which has extended over the past six months with more than 50 programs of exclusively Ellington music, will head into the home stretch the week before the Duke's birthday, when taped segments of his 1969 White House birthday party and concert will be broadcast. Highlights include the presentation of the Presidential Medal of Freedom (the highest civilian medal in the U.S.) and the Presidential piano rendition of *Happy Birthday* (in the key of G).

Video-wise, *His Excellency The Duke Of Ellington*, a 30-minute film produced by the Motion Picture-Television Service of the USIA, will be shown in 189 USIA posts in 108 nations, and will be made available to local stations, organizations and individuals, along with audio tapes, records and books by and about Ellington.

In addition, photo exhibits and live birthday concerts by local musicians in U.S. embassies and other locations are being coordinated by 125 USIA Post Cultural offices in more than 50 countries Duke and his orchestra have personally visited. April issues of most of the 16 different USIA magazines, published in 25 languages, will



JIMMY HAMILTON

carry stories and photographs marking the occasion.

American musicians will also be going out of their way to send their birthday greetings. The New York Jazz Repertory Co., in cooperation with the Duke Ellington Society of New York and the Duke Ellington Birthday Committee, will present a special April 26 concert honoring Ellington's music (see New York City Scene for details). Trumpeter-bandleader Clark Terry flew to Copenhagen April 8 to conduct and appear as soloist with the Danish TV-Radio Orchestra in Ellington specials taped to air throughout Denmark April 29. And in Amsterdam, prominent musician and physician Dr. Boy Edgar will coordinate the Ellington birthday concerts and festivities during April.

Duke himself will be in concert at Stanford University for his birthday (see pg. 14).

Meanwhile, Alvin Ailey, director of the dance company that bears his name, has announced that he is currently preparing an Ellington Celebration for 1975 premiere. Ailey, who choreographed Ellington's 1970 composition *The River*, will work on *Tone Parallel To Harlem*, *The Mooche*, and parts of *The New Orleans Suite* for the three evenings of Ellingtonia he is planning. One of the five major works that will probably be in the Celebration is Talley Beatty's *The Road Of The Phoebe Snow*, with music by Ellington and Billy Strayhorn, which is already in the Ailey Company's repertoire. Ailey will commission Beatty to choreograph *Black, Brown and Beige* and is currently in discussion with several other well-known choreographers who have expressed interest in the project.

—patricia willard

## and Capitol Gold for Sassy

Some birthday presents show a little more imagination than others.

U.S. Representative Thomas M. Rees of California proved that it's the thought that counts when he stepped onto the floor of the House of Representatives recently to make a speech wishing a happy birthday to Sarah Vaughan, who was 50 years old March 27.

"It is with much pleasure that I take this opportunity to say a few words in tribute to a great lady, who I am happy to say, is now a California resident," Rees began his speech, which appeared in the Congressional Record of Feb. 26. "She is a legendary figure in the entertainment world, one who bridges gaps—generation and otherwise—incorporating into every performance a special warmth and rare depth of feeling which can only be accomplished by one who is blessed with 'soul.'" Said Rees: "For many years she has been an official am-

bassador of good will for the United States, sharing her joyful gift of talent with people in the Orient, in Europe, in South America, in Australia—indeed, just about wherever people walk on this earth.

"If music is, indeed, the universal language, 'The Divine Sarah' is a linguist without peer," continued the congressman. "Happy birthday, Sarah Vaughan."



pop  
NEWS  
S

ralph j. gleason

Duke Ellington is not only the most important, influential and gifted composer ever to be born on the North American continent, but he is also one of the most important and gifted men in the 20th century. He is beyond category and we humble mortals are privileged to live upon the same planet with him. His occasional visits to the White House are the only moments when that august edifice is graced as befits its heritage.

—ralph j. gleason

leonard feather

Saturday, Jan. 23, 1943 deserves to rank as the most important milestone in the evolution of jazz. Duke Ellington's *Black, Brown and Beige*, presented that night at Carnegie Hall, showed for the first time that a major extended work deeply rooted in the jazz idiom could succeed in advancing the frontiers of a music long constricted by the 78 rpm record form.

Until that time, the lingering misapprehension that *Rhapsody In Blue* qualified as a jazz work, or that Benny Goodman's first Carnegie

continued on page 40

## New Releases

Erroll Garner has, er, garnered a new rhythm section for his upcoming London release, his first recording in 18 months. Four new compositions are on *Magician*, which features drummer Grady Tate, Bob Cranshaw on bass and Jose Mangual on conga.

WNYU-FM, owned and operated by New York University, recently recorded a live concert by The Revolutionary Ensemble at the university's main auditorium, and then aired the tape in two parts. Now, the performance will be released as an LP on the group's own label, India Navigation. The Ensemble is Leroy

Jenkins, Sirone and Jerome Cooper.

**Be Mused:** A release of four new albums is being readied for shipping, according to Muse-Onyx Records President Joe Fields, including bassist Richard Davis' *Dealin'*. It features Freddie Waits, guitarist David Spinoza, trumpeter Marvin Peterson, Clifford Jordan, and organist Paul Griffin. Drummer Waits is also on James Moody's new *Feelin' It Together*, with pianist Kenny Barron and Larry Ridley rounding out the rhythm section. Sax man Carlos Garnett offers *Black Love* with a large ensemble featuring Billy

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# N.Y.—Big Names Give Free Advice

In all likelihood, there aren't many people who could afford flute lessons with Yusef Lateef or piano etudes with Roland Hanna. And only a few trumpeters are talented enough for someone like Joe Newman to take them on as students. But these considerations aren't hampering the scores of students receiving free weekly instruction from these musicians, as well as from Ernie Wilkins (reeds), Astley Fennell (trombone), Gene Bertoncini (guitar), Eddie Jones (bass), and Freddie Waits (drums).

The free tutoring is part of the "musicians' workshop" program sponsored by New York's Jazz Interactions. Open to everyone with

some playing experience, the three-hour sessions start at 4 p.m. on Thursdays at Intermediate School 44, on West 77th St. between Amsterdam and Columbus Aves. The program will continue into the summer.

The weekly sessions include tutelage for the student instrumentalists, with the last hour each week devoted to big band and small group rehearsals. The intention of the workshop sessions is to eventually showcase the students in public concerts, in cooperation with local community groups. The JI Workshop Orchestra played a well-received concert at the 1973 Newport Festival.

## potpourri

**Clarke Bars:** The *db Music Handbook '74* features a transcription of a stellar **Chick Corea** piano solo under the title "After The Cosmic Rain by Chick Corea." Not quite. The solo is indeed by Chick; but the composition is by bassist **Stanley Clarke**. Our apologies to Clarke, along with our congratulations: he and **Stanley Turrentine** have both signed new contracts with Fantasy Records.

Vocalist **Helen Merrill** is about to resume her recording career. She'll be producing her own album, her first since 1969, with **Richard Davis** and **Roland Hanna** in New York this month. Ms. Merrill now lives in Chicago, where she is getting back into the jazz vocal scene.

At first, doctors thought **June Pointer** of **The Pointer Sisters** was simply suffering from "exhaustion," but it turned out to be mononucleosis, forcing the singer to leave the group for more than a month. The other

three siblings (**Bonnie, Anita and Ruth**) continued an extensive tour of one-nighters in this country and Canada, and expect June to return to the fold in late April.

The **Akron Jazz Workshop** has commissioned two major works for jazz orchestra which will be premiered in a free concert May 19 at E.J. Thomas Hall. Composers **Bill Dobbins** and **Jim Burns** will appear as guest soloists in the performances of their works, which will be played by the 19-piece Workshop orchestra, now in its third year. The commissioned pieces represent half of the \$2600 grant that the non-profit Workshop received from the Ohio Arts Council last year, in order to assign four works for large jazz ensemble. The orchestra's players range in age from 15 to 26, and are drawn from area high schools and colleges.

The praises of San Francisco's **KSFO** are now being

*continued on page 42*

### Jazz On Campus

## Minnesota's Merry Month

The month of May has been designated "Jazz on Campus Month" at the University of Minnesota in Minneapolis. The university's Union Program Council, in an announced effort to "reinstate" jazz to an important role on campus, has booked two major artists at this writing, and is negotiating with several others as part of the month-long series.

Fluegelhornist **Chuck Mangione** and his quartet are booked for the West Bank Auditorium, May 8, and **Charles Lloyd** is set for May 22. Programmers are also hoping to bring in **Gil Evans** in some role or another, either as lecturer, workshop leader or conductor. The council also has tentative plans to have **Dave Brubeck**, who will be in St. Paul May 14-15 for benefit concerts for the St. Paul Chamber Orchestra, in a two-hour afternoon presentation at the university.

A more definitely scheduled participant is vibist **Gary Burton**, who will be in the Twin Cities area May 3 for a clinic at St. Cloud State College. In addition, a number of local groups, including organist **Reginald Buckner**, an instructor at the U of M, will play noon concerts during the month. One of the programmers, who admitted that "jazz as a viable art form has been neglected here the past couple years," noted that there will also be jazz-related films, dance programs and other activities.

—bob prutzman

# ...on the road

### CANNONBALL ADDERLEY

April 26. Fisk U., Nashville, Tenn.  
May 4. Oberlin College, Oberlin, Ohio  
14-18. Smiling Dog Saloon, Cleveland, Ohio

### GREGG ALLMAN

April 13. Capitol Theatre, Passaic, N.J.  
14. Academy of Music, Philadelphia, Pa.  
16. Cornell U., Ithaca, N.Y.  
17. War Memorial Aud., Syracuse, N.Y.  
19. Syria Mosque, Pittsburgh, Pa.  
20. Music Hall, Cleveland, Ohio  
21. Masonic Temple, Detroit, Mich.  
22-23. Auditorium, Chicago, Ill.

### DAVID AMRAM

April 13. Tully Hall, N.Y., N.Y.  
15-21. Edgerton's, Toronto, Ont.  
18. Toronto Symphony, Toronto, Ont.

### ROY AYERS' UBIQUITY

April 10-13. Lion's Share, Sausalito, Ca.  
18. U. of Northern Colorado, Greeley  
19-21. Ebbets Field, Denver, Colo.  
24-28. Whiskey a Go Go, L.A., Ca.  
29. Memory Lane, L.A., Ca.

### GARY BARTZ

April 19. Boston College, Mass.

### DAVE BRUBECK

April 12. U. of Utah, Salt Lake City  
16-18. Queen Elizabeth Theatre, Vancouver, B.C.  
20. The Ambassador, St. Louis, Mo.  
21. War Memorial Aud., Trenton, N.J.  
23. James Caldwell H.S., West Caldwell, N.J.  
26. Auditorium Theatre, Denver, Colo.  
27. Trade Mart, Denver, Colo.  
29. Colu Aud., Colorado Springs  
30. Colorado State U., Fort Collins

### CHARLIE BYRD

April 12-14. Maryland Inn, Annapolis, Md.  
15-18. South Carolina concerts  
19-21. Maryland Inn, Annapolis, Md.

### RAY CHARLES

April 17-27. Bachelor III, Birmingham, Ala.  
21. Monroe Civic Aud., Monroe, La.  
May 16. Hampton Coliseum, Hampton, Va.  
20-24. Southmaire, Atlanta, Ga.

### DESCENDANTS OF MIKE AND PHOEBE

April 16. Tenn. State U., Nashville  
May 28-29. U. of Minnesota, Minneapolis

### MAYNARD FERGUSON

April 20. William Jewell College, Liberty, Mo.  
22. Colby Community College, Colby, Kan.  
23. S.W. Oklahoma State U., Weatherford  
24. El Centro College, Dallas, Tex.  
25-26. Civic Center, Amarillo, Tex.  
28. Montrose H.S., Montrose, Mich.  
29. Brown Derby, Norton, Ohio

### HERBIE HANCOCK

April 13. Carnegie Hall, N.Y., N.Y.  
14-15. Warner Theatre, Washington, D.C.  
19. New Orleans Jazz Festival  
20-21. Wichita Jazz Fest., Wichita, Kan.  
22. Convention Center, Indianapolis, Ind.  
25. Talt Hall, Cincinnati, Ohio  
26. Syracuse U., Syracuse, N.Y.  
27. Buffalo U., Buffalo, N.Y.  
28. Columbus, Ohio

### WOODY HERMAN

April 16. Hartford H.S., Hartford, Wis.  
20. Atlanta Athletic Club, Norcross, Ga.  
23. Shaw AFB, Sumter, S.C.  
26-27. J.F.K. Center for Performing Arts, Washington, D.C.  
May 3. Middlebury College, Middlebury, Vt.  
4. Lewiston Armory, Lewiston, Maine  
11. Knights of Columbus Hall, Rutland, Vt.

### BOBBY HERRIOT

April 12-13. Southern Oregon College, Ashland, Oregon  
25. Powell River, B.C.  
26. Blaine, Wash.

### JEFFERSON STARSHIP

April 12. Music Hall, Oklahoma City  
16. Civic Theatre, San Diego, Ca.  
18. Civic Aud., Santa Monica, Ca.  
20. Winterland, S.F., Ca.

### STAN KENTON

April 21. Hilton Hawaiian Village, Honolulu, Hawaii  
24. New Monticello Hotel, Longview, Wash.  
26. Columbia Basin College (clinic), Kennewick H.S. (concert), Pasco, Wash.  
27. Augustana College, Sioux Falls, S.D.  
30. Crystal Lake H.S., Crystal Lake, Ill.

### RAMSEY LEWIS

April 8-15. Bachelor III, Birmingham, Ala.  
15. Beef n Boards, Harrison, Ohio  
20. Elgin Hemmons Aud., Elgin, Ill.  
22-27. Playboy Club, N.Y., N.Y.  
28. National Arts Center, Ottawa, Ont.  
May 12. The Lighthouse, San Diego, Ca.

### CHUCK MANGIONE

April 9-13. O'Keefe Center, Toronto, Ont.  
14. Place des Arts, Montreal, P.Q.  
16. National Arts Center, Ottawa, Ont.  
May 8. U. of Minnesota, Minneapolis  
14. Quiet Knight, Chicago, Ill.

### MOTT THE HOOPLE

April 11. Celebrity Theatre, Phoenix, Ariz.  
12. Civic Aud., Santa Monica, Ca.  
13. Winterland, S.F., Ca.  
16. Regis College, Denver, Colo.  
17. Memorial Hall, Kansas City, Mo.  
18. Keil Aud., St. Louis, Mo.  
19. Fairgrounds Alliance Building, Oklahoma City, Okla.  
20. Mid South Coliseum, Memphis, Tenn.  
21. St. Bernard Civic Aud., New Orleans, La.  
25. R.P.I., Troy, N.Y.  
26. Orpheum, Boston, Mass.  
27. Palace Theatre, Providence, R.I.  
28. Exposition Hall, Portland, Maine

### NEW YORK BASS VIOLIN CHOIR

April 26. Virginia Commonwealth U., Richmond, Va.

### HOUSTON PERSON & ETTA JONES

April 11-14. The Apartment, Chicago, Ill.  
18-21. Dussy's Backstage, Rochester, N.Y.  
May 3-5. Marshall's Pat-o, Bristol, Pa.

### THE POINTER SISTERS

April 12. Fresno, Ca.  
13. San Diego, Ca.  
26. San Jose, Ca.  
27. Shrine Aud., L.A., Ca.  
28. Tucson, Ariz.  
May 1. Expo 74, Spokane, Wash.  
2. Vancouver, Canada  
3. Portland, Oregon  
4. Seattle, Wash.

### TOWER OF POWER

April 18. Kinsmen Fieldhouse, Edmonton, Alberta  
19. Exhibition Pavilion, Lethbridge, Alberta  
20. Kennedy Pavilion, Spokane, Wash.  
21. Eastern Washington State U., Cheney, Wash.  
26-27. Performance Center, Boston, Mass.  
28. Warner Theater, Torrington, Conn.  
29. Montclair State College, N.J.  
30. WLIR, N.Y., N.Y.  
May 3. Municipal Aud., Springfield, Mass.  
4. Wellesley College, Wellesley, Mass.

### TIM WEISBERG

April 12. J.J.s, San Diego, Ca.  
13. Monterey, Ca.  
14. Western State College, Gunnison, Colo.  
16-21. Ebbets Field, Denver, Colo.  
23-24. St. Louis, Mo.  
26. U. of Houston, Tex.  
27. Baylor U., Waco, Tex.



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On April 29, 1974, the world honors the birth of the remarkable Edward Kennedy Ellington. Which birthday it is, he does not find significant. He claims his White House party of five years ago was engineered by "putting up my age 31 years. The truth is that I was 40 the following year, and now I am *fortezando*."

What is important is the impact his ideas, his sounds and his presence are making on contemporary culture ... the wealth of beauty and brilliance which has sprung from him ... how deeply and enduringly he touches so many people. His song titles are well integrated into the American language. His penetratingly perceptive phraseology finds its way into the theater, Madison Avenue, literature and all of the arts. His musical concepts are the genesis of an epoch.

On his birthday, the Associated Students of Stanford University are presenting Duke Ellington and his orchestra in the American Premiere of his Third Concert of Sacred Music (first performed at Westminster Abbey, London, England, October, 1973) with the 60-voice Stanford Choir at Stanford Memorial Church, climaxing a four-day *Salute to Duke Ellington—A Symposium on Duke Ellington's Diamond Birthday Recognizing His Contributions To Music*, April 26-29.

*Jon Hendricks Sings Ellington* with original lyrics for the occasion is scheduled for Saturday night. New York jazz film collector and artist Ernie Smith will screen his Ellington collection Sunday afternoon; Stanley Dance will lecture Sunday night, and at the Monday concert, Stanford President Richard Lyman will award Ellington a special citation on behalf of the University. According to Danny Scher, A.S. co-director of special events, proceeds will be used to

establish the Associated Students Duke Ellington Scholarship Fund to commission students to write works for performance.

Anyone wishing to send a greeting can reach the Maestro on his birthday by addressing:

Duke Ellington  
c/o Danny Scher  
205 Tresidder Memorial Union  
Stanford, Calif. 94305

In his book, *Music Is My Mistress*, published last November by Doubleday, Ellington reveals, "I live a life of primitivity with the mind of a child and an unquenchable thirst for sharps and flats ... living in a cave, I am almost a hermit, but there is a difference, for I have a mistress. Lovers have come and gone, but only my mistress stays. She is beautiful and gentle. She waits on me hand and foot. She is a swinger. She has grace. To hear her speak you can't believe your ears. She is ten thousand years old. She is as modern as tomorrow, a brand new woman every day, and as endless as time mathematics. Living with her is a Labyrinth of Ramifications. I look forward to her every gesture."

Cognizant of this compelling liaison, **down beat** decided that the most meaningful means of wishing a Happy Birthday to Duke Ellington would be in the language of his lady and invited outstanding artists in that field to celebrate his birthday by telling him through these pages what he means to them musically:

## LOVE YOU MADLY

PRODUCED BY  
PATRICIA WILLARD



Dear Man Upstairs:

On Duke Ellington's 75th, hundreds of millions of us down here would like him to know how much we love him and how grateful we are for his music.

To make such a large-scale transfer of love, we need a Superior Force, an expert in spiritual communication. The task is much too big for the Tooth Fairy. Only You have the power to make our affection visible and audible and place it in Duke's heart, where he can see it and hear it for the rest of his days.

As The Man Upstairs, You look down at our billions of individual and national conflicts and you must wonder, "When will a very special person come along to pour oil on these troubled waters?"

I submit that Duke has been working at this for most of his life. True, this very special man hasn't turned our troubled waters into limpid pools, nor has he cured us of all our antagonisms, but his music has been a soothing lotion for many a rash and itch that irritate human society.

Maybe the political scientists will never find the cure for intolerance. Until they do, I challenge anyone to come up with a more effective prescription than Duke Ellington's music, and Duke Ellington's performance as a human being.

Being The Man Upstairs, You account for every drop of rain that falls. You make the flowers grow. You recycle the beauties of

Nature, so, of course You know that Duke has spread musical beauty across a score of the world's nations.

*Mood Indigo* is a household word in Japan and Latin America. A *Train?*—the Greeks have a word for it. Ask any European if he knows *I Got It Bad* or *Caravan* or *Sophisticated Lady*, and he'll reply by humming a medley of all three.

The hope is that musical seeds scattered by world citizens like Duke Ellington will germinate into sprouts of understanding and grow into the food of brotherhood.

I suspect that You, our Man Upstairs, have a special affection for Duke because of his Sacred Concerts. Me, too. I've attended a few and they really rub off on me, really inspire me—I spend the next three months trying to be the man that music makes me feel I ought to be.

In closing, please find a way to keep Duke around till he's 100-plus, on one condition, that he never turns off the creative juice. And please thank him for letting me sing his fabulous songs as interpreted by his gifted musicians. Which reminds me—Duke once said, "Many musicians acquire great technique, but taste is the final thing; I think taste is something you're born with."

Believe me, life tastes a lot better with a dash of Duke Ellington!  
Respectfully,  
Frank Sinatra



Your influence on me is, I would certainly hope, patently obvious ... Of all your great accomplishments, perhaps the one most overlooked is your creation of the uniquely beautiful instrument: your orchestra. I think that everyone, at certain times, hearing a distinctively Duke sound from an orchestra, experiences the mnemonical effect of seeing your band  
**—Pepper Adams**

You were the first major influence in my professional life. You were the first bandleader I ever heard who was articulate and elegant. I liked you before I liked your music. When I really got into music, about 1941, I became an avid Ellington fan, and I have never lost my enthusiasm for you and your music.  
**—Julian "Cannonball" Adderley**

The phenomenon called Duke Ellington has already established your place in America's musical history and even beyond it. It is your humanity, deeply religious, combined with this country's cultural heritage which has made you an institution of unique stature and an Ambassador for America throughout the world.  
**—Peter Herman Adler,**  
 Music and Artistic Director,  
 WNET Opera Theatre

As a composer-arranger still active in today's music scene, I want to personally thank you for really starting it all. Your unique arrangements and style have influenced me and many other arrangers. Your contribution to the world with your compositions assures you a place at the top with all great composers of modern music. Many, many more happy birthdays.  
**—Van Alexander**



PATRICIA WILLARD

You are an extraordinary personality in the jazz world who will never be surpassed. The subtlety and richness of your arrangements and compositions are completely unique. Swing is the essential element of jazz, and you certainly have that. As you have said yourself in one of your most famous pieces, *It Don't Mean A Thing If It Ain't Got That Swing*. There is jazz, and there is jazz, but you've got the real thing. I personally am grateful for the inspiration I get from your music. Thanks, Duke.  
**—Laurindo Almeida**

I'm so sorry that every musician in the world has not had the opportunity to play with your band to get some of that beauty which you have given to so many of us. If only it were possible, there would be more respect for the individual, more love and loyalty and more harmony in composition and in playing and in every part of life. Duke Ellington, you are beautiful.  
**—Cat Anderson**

I am proud to be one of the many musical artists who have the opportunity to record many of your great and exciting contributions to our world of music.  
**—Ray Anthony**

I can't really explain my feelings toward you except that you mean a whole lot to me. This is the first time I've played extensively with a big band, and it's such a great experience. Being with you has been an opportunity for me to learn a lot. You

are very special musically but most important, you are a great human being  
**—Harold Ashby**

You are a unique School of Music.  
**—Eddie Barefield**

My first contact was during my youth at a performance of your band at a theater in Philadelphia. The impression was indelibly deep. The study of your compositions has been an advanced course in harmony, melodic construction, rhythm and form. You stand as a model that one can continually grow and expand as an artist no matter how high a level has already been attained.  
**—Bill Barron**

Dear Edward, what can I say about my musical father except Love ... Warmth ... and an incredibly good judgment of feminine pulchritude. God Bless.  
**—Charlie Barnet**

To me, musically, you mean everything—everything that is beautiful and fine. Happy birthday to the greatest man.  
**—Count Basie**

You, the MAESTRO, have given me a beautiful education musically and have guided me to be a good human being. Your valued knowledge and friendship will be with me forever. You are the model citizen of the world. Your contribution is unmatched. Your music is Peace, Love and Happiness. Your future is to unite with your Brother and help mold the world to Mass Unity Sounding In Concord (MUSIC).  
**—Louie Bellson**

You've influenced my playing and all my musical thinking for many years—back to the days of your great "Jungle Band" recordings of the '20s and '30s. May God continue to bless you and your great efforts for many years to come. Here's wishing you nothing but the best in all your future endeavors.—One of your devoted admirers.  
**—Tex Beneke**

You are the Mighty Modern Muse of the 20th Century—a potent, contemporary embodiment of the mythical divine protectors of poetry, history, comedy, tragedy, music, dance, rhetoric, sacred hymns and harmony.—Love & Peace,  
**—Joe Benjamin**

I am privileged to speak for the entire faculty and administrative staff of 160 at Berklee, most of whom are jazz artists in their own right and personally acquainted with you. Your contribution to the American Music scene has been so vast, your compositional and arranging techniques so unique that for 15 years we have offered an elective course, "Arranging in the Style of Duke Ellington" and its student attendance grows every year. In recognition of your superior talent and selfless dedication to your art, we were proud to award you the Honorary Degree of Doctor of Music, the first of its kind ever to be conferred by this college.  
**—Lawrence Berk**  
 President, Berklee College of Music

I've always loved you and your music. You are truly a nobleman with a magnificent coat of arms made of black and tan, a touch of white, and lots of blues. It's a splendid combination and does not fade, nor will it ever. Happy Birthday  
**—Leonard Bernstein**

I'm extremely grateful for a chance to express my thanks to the greatest composer America has produced. Joining your band changed my life completely. I became friends with some of the finest people on earth. From them, I learned the truth ... about family ... and life ... and music ... and art ... and love ... (and food)! To the only authentic genius I know, thank you and many, many happy returns.  
**—Bill Berry**

Hi, Dump! Boy, you sure got some nerve telling people that you wrote *Mood Indigo* having breakfast in 15 minutes and I'm the lyric writer. But I still love you, and you're still the greatest. Take it a little easy and have a Happy Birthday.  
**—Barney Bigard**

I've always loved you and some day I'm going to buy a phonograph and listen to your music.  
**—Carla Bley**

You have been my sweet inspiration since I was a child and you still are. The first record of multi-sound I ever heard was yours, and you whetted my appetite and made me really want to get inside

music.  
**—Patti Brown**  
 You're the father of the music ... given it so much direction ... big bands ... tone poems ... that had never been done before. You paint pictures in tonal sounds that we can actually see. ... if it weren't for you, there wouldn't be any big bands today.  
**—Cecil Bridgewater**

You're genius. Your music is life because you touch on every facet of it. I wish I could have heard you from the beginning and grown up with you. I love you and I wish I could work with you. Happy Birthday.  
**—DeDe Bridgewater**

I was five years old and living in Chicago the first time I heard you. But I already knew about you because my parents had been telling me how important and wonderful you are. I grew up knowing it. When I became a musician, I really began to know through your music. I found out that harmonically you were way ahead of your time and I could appreciate the value of your originality. Your music has stood the test of time. You've opened many doors for musicians to follow. Without a doubt, you are the main black composer today. I am proud of you. You make me and many others, I'm sure, strive toward higher musical accomplishment in our lifetimes, too. You deserve the highest award of achievement. Hooray for Duke Ellington.  
**—Ronnell Bright**

As a freelance musician in New York for the last ten years, I have felt the influence of your musical acumen and spirit permeate the majority of my musical experiences during these years, irrespective of the idioms although they have been of extreme diversity.  
**—Garnett Brown**

You are one of the most important figures in the history of music. At the same time, you inspire and overwhelm me with your creativity and productivity.  
**—Marshall Brown**

Dave and the boys are out of the country but I can say for Dave that since he was a little child, you are the person he has most admired, and for him, you and your band are the ultimate. He often says that you are *THE* most representative American composer who speaks the American musical language. He was asked recently to pick the most essential recorded music he would have to have with him if he were marooned on a desert island, and he chose Ellington, Tatum, Waller, Bach, Stravinsky, Bartok and Milhaud.

When Dave's picture was on the cover of *TIME* in 1954, his reaction was that it should have been you, not he, (and two years later it was) yet you were the very first person to call him to congratulate him.  
**—Iola Brubeck**

There are no words to describe the enormity of the man Duke Ellington.  
**—Kenny Burrell**

Your uniquely superb talent and originality have been a source of inspiration and pleasure for me all my musical life. May you continue with your truly great music many more years. Happy Birthday, Duke.  
**—Billy Butterfield**

You're the inspiration to a whole generation of musicians of all races.  
**—Charlie Byrd**

You have always been an inspiration since I was a teenager and first heard your uniquely beautiful songs. When I was with Charlie Ventura, I was thrilled and impressed with meeting you. You are so delightfully sophisticated ... endearingly charming ... warm ... unpretentious ... an innovator in big band writing and song composition. Your creative inventiveness has been a great source of pleasure and inspiration to so many musical artists. Among them, me. Happy Birthday, dear Duke.  
**—Jackie Cain**

There came Ravel, Debussy and Duke Ellington. You are my musical father. You're the only living legend we have left. I am so glad that I am living during your lifetime.  
**—Red Callender**

I started listening when I was 14. Your music was more exciting than any I had ever heard. You are responsible in many ways for the way I play. You must have influenced and inspired everyone. You are one of the giants of our kind of music. And what a representative for our country abroad! You are a great statesman.  
**—Conte Candoli**



# HAPPY BIRTHDAY, DUKE

I was 18 when your music made a lasting impression on my musical development. I was on the road with a territory band and the record collection we carried contained that series of Ellington recordings that featured Hodges, Carney, Tizol, Blanton and Webster—*Jack the Bear*, *Blue Serge*, *Raincheck*, *Conga Brava*, *Warm Valley*, *Chelsea Bridge*, *Cottontail*... They taught me the giving of certain solo passages to particular player's style; the wide variety of orchestral and harmonic possibilities inherent in a jazz ensemble of this size; the approach to ensemble playing which, while being the most together, allows the individual sounds of the players to come through, i.e. the sound of Harry Carney shining through a tutti, and finally and probably the most important to me, this music demonstrates a degree of compositional integrity in jazz that did not exist prior to your emergence. Each of these pieces, whether by you or Strayhorn or Tizol, is a complete composition and reflects the high musical instincts and organizational abilities of Duke Ellington, whom I consider, if I may, one of my musical fathers to this day. I use your music as a standard basis of comparison to evaluate the efforts of all the rest of us.

—John Carisi

The band that was hired to play for the reception welcoming you home from your first European tour was Mal Hallett in Boston. I was the pianist, Gene Krupa on drums, Jack Teagarden and Jack Jenney on trombones, and Toots Mondello on alto. We played for you, and I'll never forget it. I've been recording for 55 years, and I've tried to record everything you ever wrote.

—Frankie Carle

I was a dropout in school, and I joined the school of Ellingtonia. Since that time, you've been my guardian angel... buddy... conservatory... and I'm happy to have been in school this long.

—Harry Carney

I'm one of the few people around who has known you from the '20s and my admiration, respect and affection for you have grown through the years. You have given so much to all of us—musicians and laymen alike—and have never compromised your standard of perfection. You are a true genius!

—Benny Carter

Happy birthday to the living link in jazz history.

—Ron Carter

Duke, you represent the spirit of musical freedom.

—Jeff Castleman

To me, musically, you are sheer magic and love.

—Joe Castro

They call me "The Genius" but you are the man deserving of the title because you have always been ahead of your time in every facet of your life—musically, diplomatically, sartorially, and especially in the unique and creative way you have with words.

—Ray Charles

There has never been any one person in history who has inspired more people, whether they be musicians or music lovers... you have been my angel and my idol since I was a teenager aspiring to be a jazz musician and you can imagine how thrilled I was when you and your entire band played my wedding march in Hollywood at the Paramount Studios in 1934 as a sendoff to me because I was a young bandleader taking my band to foreign shores—Shanghai, China—for the first time. Your playing some of my original arrangements is a thrill incomparable.

—Buck Clayton

You are one of the most creative artists of our time. You have given much to American music.

—George Coleman

You are one of my greatest inspirations and my biggest influence—not just from a creative musical standpoint but because of the kind of person you are. To be in your presence for a few minutes is like lessons that last a lifetime. The high point of my career was the thrill of your inviting me to play sax and flute in your band 18 years ago.

—Buddy Collette

You were so far ahead you had to slow down so everyone else could try to catch up. And besides that, you're the most underrated piano player I know.

—John Collins

I think I'll go down in history, having played with you and your orchestra.

—Chuck Connors

Dear Duke: Growing up with the sound of your music was for me very much like growing up between the Cascade and the Olympic Mountains in Washington State... no matter how far from them I travel, their beauty is with me forever. It is impossible to find a note of music anywhere that does not resonate with some rich memory of something you and your orchestra have done. You have both directly—and through your great influence on other musicians—provided this admirer with more happiness and wonder than any thank you note can possibly describe.

—Bill Crow

After a lifetime in jazz, I feel that I know you although we've never met. I know you through your music. On almost all of my concerts, I find myself calling for *Caravan* or *In A Sentimental Mood* or *Mood Indigo*. Whether my audience is jazz-educated or jazz-ignorant, your music is sure to please everywhere I travel—East or West—and in a world like this one, who would believe that the man as well as his music could be loved by everybody? But it's true.

—Ted Curson

All musicians should get together on one certain day and get down on their knees to thank you.

—Miles Davis

You're a helluva man. You started the business. You're the master of all of them. Louis (Armstrong) and I used to talk about what a genius you are. You're the guy who put a lot of musicians in the business. You're the father of all the guys. I listened to you when I was a little boy. I caught you at Kelly's last summer, and you're still great. I just celebrated my 61st birthday, and I'm planning on listening to you and your band at least another 75 years.

—Barrett Deems

Fascinated as a young pianist-composer with your rich, close-sounding chords and wonderfully inventive melodies and rhythms of the blues... the fascination remains today... your sound is a warm part of my own musical background.

—Matt Dennis

You are one of the real masters who stand out at the top.

—Vic Dickenson

You have given us greatness and you have given us Harry Carney, Ben Webster, Johnny Hodges, Paul Gonsalves... Thank you for realizing the value of the individual and of the use of the individual and of the use of collective individualism—which is fantastic!

—Jerry Dodgion

You are the man who really legitimized a great deal of American popular and jazz music. To me, you have been a constant inspiration not only because of your remarkable compositions but also because of your great orchestra and pianistic style. You have always been in a class by yourself—with impeccable taste and unique talent.

—Peter Duchin

Happy Birthday, Duke. You have been every inspiration both musically and sartorially—and inspirationally—throughout all of my aware years. May I have this pleasure of sending this same message 75 years from now. Your old buddy.

—Billy Eckstine

You are the sine qua non of human elegance. You are chivalry re-defined. The flowering of a creative soul in tune with the infinite. You are the aficionado of music... of life... of elan... Life's genuine inspiration. Happiness is what you mean to me, musically and spiritually.

—Harry "Sweets" Edison

This is one of the few times that 75 equals 100 per cent.

—Mercer Ellington

You're part of my musical life. You're part of everybody's musical life. You have to be. Many of us take you for granted... like the air we breathe.

You are the original man... the original composer for America... the main composer... one of the all-time great piano players... a sensational jazz piano player. And, long as you've been in the public eye—and ear, you still keep it all mysterious... with your natural grace. There has never

been and will never be another like you.

—Gil Evans

You're a great pioneer of the kind of music that we're all about. You're just as potent a person now as you were long before I was born. I always respect your giving so much space to the individual musician or virtuoso in your band.

—Maynard Ferguson

You are the encyclopedia of music. There is nothing we can't learn from your genius. Soul, sensitivity, jazz, art and love all come from you.

—Ella Fitzgerald

Your music is always wonderful to me... I chose to play the sax after listening to you and Harry Carney, who was and still is my idea of what we mean when we say Baritone Sax.

—Charlie Fowlkes

You mean 50 years of very rich, creative music to me.

—Bud Freeman

In college I learned rules. With you I learned music. You are the motivating force which helped me to realize the full extent of my creative talent. For that I am eternally grateful to you.

—Roscoe Gill, Jr.

Duke Ellington you are, were and always will be.

—Dizzy Gillespie



Your compositions introduced me to a kind of music they definitely did not teach in my native Vienna. My appreciation of your genius continues to grow.

—Ernest Gold

You have always been and always will be my guiding light in music. Happy birthday, Duke.

—Tyree Glenn

You have been like a father to me. You have helped me shape my career. I think that I would like to be like you. I love you.

—Paul Gonsalves

You are musical royalty. Your Dukedom abounds in invention and fantasy that mark your creativity, and the products of your unique genius have enriched and continue to enrich all of us. Yours is a special flavor—a characteristic of all important and significant art. Your individual and distinctive personality, as composer and performer and human being give you a durability beyond the transient and fashionable. These rare qualities have enabled you to endure and survive and continue to replenish with your inspiration. The sound of Ellington has been a joyous experience for me, as both performer and listener. So, dear Duke, my appreciation and thanks for your contributions to our musical treasury. Long may you sound!

—Morton Gould

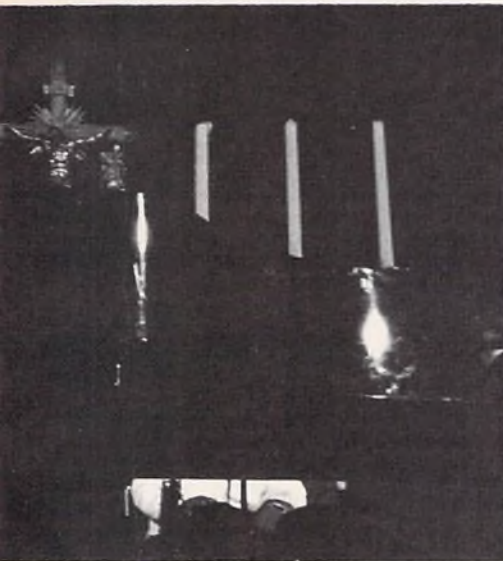
From the moment I discovered you, I have loved you. You have earned your success. Everyone in your band is always an individual artist. You and your band are unbeatable. They used to say you were 25 years ahead of your time, and you proved



it. You're still ahead. The other guys haven't caught up with you yet. —**Sonny Greer**

With all due respect to America's greatest popular songwriters—Gershwin, Cole Porter, Rodgers & Hart, Irving Berlin, etc., it is quite likely that you are the King of them all. Considering the musical depth and intelligence and staying power of your endless talent, I think that your contributions to the world of music are truly awesome. You are a wonderful man and you will live forever. Amen. —**Bobby Hackett**

You are one of those rare musicians whose musical direction and identity is so strong that you created your own musical language. My favorite Ellington band was the 1939-40 band with bassist Jimmy Blanton. Another personal favorite is the film score from *Anatomy of a Murder*, which had beautiful solos by Ray Nance and Paul Gonsalves and your magnificent compositions. For me, some of the most creative moments in musical history were your recorded duets with Jimmy Blanton. Your way of voicing chords on the piano is unique and like no other pianist. I hope that some day your and other jazz composers' music will be taught and given the same status in our universities and conservatories of music as all of the most beautiful classical composers! I must add that I



JACQUES BISCEGLIA

was very disappointed when I learned that you performed at the White House. —**Charlie Haden**

You have been one of my main inspirations in writing for a band featuring individual stars and the way you put together a band featuring Johnny, Tricky, Ben, Cootie, Ray and Jimmy Blanton. As an arranger, I am always inspired by your writing. You make everything you write very special. Although our band is called the World's Greatest Jazz Band, I can understand why you would like to abolish the word "Jazz." It would put us out of business, but then your band has always been my favorite band anyway—from 1928 up to now. I really mean it. —**Bob Haggart**

You are a way of life ... musically. —**Chico Hamilton**  
You are a priceless gift for humanity, presented in this millennium but cherished for several millennia. —**Herbie Hancock**

You mean more to me musically than the many other people in music because of your undaunting effort to constantly play music of an inherent black quality. You have never varied from your direction to make your music synonymous with the soulful music that all black people possess within them. There isn't a musician alive today—inside or outside of jazz—who hasn't learned from you. —**Roland Hanna**

You represent the artistic part of my heritage—connection to the past tradition and extension into the future. —**Billy Harper**

You are The Maestro. —**Benny Harris**  
You are music. Here's hoping you write forever and the ink never dries. —**Edgar Hayes**  
For me, you have always been the way. —**Neal Hefti**

Mercer and I grew up together ... you are in a way a kind of second father. Because you put me on the staff of *Beggars Holiday* in 1946, you started my career in Broadway musicals. Because you and Billy Strayhorn recommended me to Lena Horne, you started my career as an arranger and accompanist in nightclubs. Because whenever I'm called upon to be clever, avant-garde, simple, nostalgic, contemporary or whatever, I research you, the man and the artist, and I always come up winners ... because I love you. *Bon Anniversaire, mon ami*. —**Luther Henderson**

The year was 1938. I was playing piano with a territory band. We played none of the big towns but we had a night off in Kansas City. That night proved to be one of the most rewarding experiences of my life: I watched a creative, intelligent pianist lead his band. It was you. Until that evening, I looked upon this world with somewhat of a closed eye because I was a total classical student, and what I was doing really was not music but it did help to pay the rent. I have loved you all through the years, and being a military type, I suggest you be appointed the permanent Chief of Staff. —**Skitch Henderson**

More than any one living person, by your very life, you epitomize the heights of American Negro music in the United States of America. You also are living proof that we are the heirs to one of the most noble cultural art forms extant in the earth. You are the Alpha and the Omega, and that's as near as you can come when it is realized that you are, in the end, ineffable. —**Jon Hendricks**

Happy Birthday to the biggest influence in my musical life. —**Woody Herman**

You are the greatest musician I have ever known ... a wonderful man. When I was with the band, you always asked me to listen to the other singers—Kay Davis, Joya Sherrill, Marie Ellington and even Ray Nance, and if I said a song was good, then you'd record it. I considered that a great tribute. You would make the arrangement and play it for me, but you would let me put my own theory to it ... however I wanted to sing it, I have learned more from you than I could have from anyone. Thank you for all you have given me. —**Al Hibbler**

As one piano plunker to another ... I keep coming around and playing your old *Satin Doll* all the time and letting people know that you wrote it, but you know that I wrote it, so you just tell the people that you were just the inspiration for me when I wrote *Satin Doll*, but nevertheless I like everything that you've been doing except that hat you've got. Get rid of that and I'll be your brother again. Happy birthday and many more, buddy. —**Earl "Fatha" Hines**

My students of the Hunter College Jazz Workshop and I wish to extend birthday greetings to you, whom we consider the Alpha and Omega of Creative American Music. —**Milt Hinton**

Professor of Music  
Hunter College, CUNY

Your band, your music, your songs—how can anyone measure your distinctive contributions to the American music scene? And Duke Ellington, the man—talk about a good-will ambassador! I think of the many recordings you have given us ... your legacy. You have enriched my world. —**Art Hodes**

I would like to buy Eagle Rock and have my wife (Sculptress Julie MacDonald) carve your likeness on it. You should be on Mt. Rushmore, too. —**Bill Hood**

I can say without a doubt that the musical highlight of my life was playing Johnny Hodges' part on a record session with you on an album called *Suite Thursday*. The impact of that moment is still with me, for you are not only a great musician but a great soul as well. —**Paul Horn**

Musically, to me, you mean the birth of a man who has an intense love of human beings as they are. Thank you. —**Johnny Howell**

I am deeply impressed by your enormous artistic self-confidence; your ability to turn out work after work with little apparent regret—no afterthoughts—just the next piece to look forward to! Your great ability coupled with great sureness of yourself seem to have given you the talent to be prolific. One hears this in your music as well as the more obvious qualities of swing and great melodic and textural invention. The music pours out from the piano and pen through the orchestra and out to the audience, not a straight line—because the musicians re-shape the music all the time—but an unbroken and passionate one. There's something Mozartean in that line and no other jazz composer—maybe no other any kind of composer—has achieved that. Yours is among the most significant art this country has produced. The most effective tribute is to *play* your music. —**Chuck Israels**

You are the No. One Person of all time in music. You have done for music what God has done for religion. You are Mr. Musical Americana. All of us who have made any mark have borrowed from you, and you have gracefully loaned it to us. And I love you. —**Chubby Jackson**

Sitting in with your orchestra was like going to school. Playing drums with you makes me feel like a king. Thanks, Duke. —**Duffy Jackson**

You mean to me the greatest, most beautiful eleven years of music in my life. You're just the greatest. No one could ever touch you. There's nobody like you. You're a living legend. You have a phenomenal mind. I love you. —**Quentin "Butter" Jackson**

You opened all the doors and made it easy for all of us. Thank you. —**Harry James**

Your music is ahead of everybody—always fresh and new. You were ahead of your time when you started, and you still are. —**Gus Johnson, Jr.**

You are a truly great genius of our day and time. It is an honor for me being a member of your orchestra. —**Harold "Money" Jackson**

I've known two musically spiritual men in my life. One is you and one is Count Basie, and I feel richer and wiser. —**Harold Jones**

You taught me that being flexible is the most important thing you can do. Everything I had ever learned academically, you turned around completely. When you are creating, it is as though you are meditating with your eyes open. You are unorthodox, mysterious, inimitable, highly sophisticated and one of my favorite people. I consider the time I spent with you the five most unforgettable years of my life. —**Herbie Jones**

I was honored to work for you. It's great to work for your idol. Musically, you have opened the door and kept it open for creative generations to come. —**Jimmy Jones**

You have been an innovator—not just in music but in ideology. You were a founder of a kind of early, aristocratic subculture at a time when it wasn't easy. You were never concerned with the way things were supposed to be done. Every move you have ever made artistically came out of a positive approach, a determination to get out of a losing human syndrome. All of us see you as a kaleidoscopic focus of human and cultural dignity. I will be forever grateful for having the opportunity of knowing you, working with you and loving you. —**Quincy Jones**

You have given us joy ... music ... happiness ... You were my school of music and still are. I learned from you how to respect my fellow musician and at the same time be respected by all people of the world. God bless you. —**Sam Jones**

I pattern my whole musical career after your music. Everybody has to have a starting point, and fortunately, you were mine. It's very seldom anyone has an opportunity to be exposed to that type or form of greatness. It can only happen once in a person's lifetime, and I am fortunate that you are



there. You are doing something the whole universe should be grateful for. When I say you are my idol, I don't mean statue worship I mean human. Since music is my life and people and existence, you are my life, and you pointed the way to me, and I am eternally grateful to you, and that's the honest to God's truth!

—Thad Jones

When this period of American music has been written by the historians, they will conclude that you are the undisputed king of big band jazz—bar none.

—Stan Kenton

I admire your skill as a pianist, which so many people seem to overlook. No one else can coax quite the sounds you get from your instrument. Your touch is so rich ... the way you strike any chord. Art Tatum once said, "Duke knows all the chords," and I can hear what he meant. I think you have the largest, most colorful, harmonic palette of any pianist living. "The Lion" observed once, "If Edward had concentrated totally on the piano, he would have become a pianistic phenomenon."

Your ability as a composer is magical in that you can expand a two-bar phrase into a 25-minute piece ... *Suire Thursday*. You are a true original, personally as well as professionally, in every way, from every angle ... your clever way with lyrics ... your ability as a painter ... playwright ... poet ... Happy Birthday, "Cutie"—Piano Red—one of the greatest creative geniuses that mankind has ever produced.

—Brooks Kerr

You have made our music a serious means of expression. You have raised it to a higher plane and brought dignity and substance to our profession. You are the inspiration and the foundation of our instrumentation, orchestration and composition. The players in your band contribute to your sound just by being themselves ... you have made me able to give by being an individual. You make me want to give rather than take.

—Jimmy Knepper

I appreciate this opportunity to greet you and thank you for helping to open a whole new world of experience to a middle class Jewish boy from Chicago (not to mention all the rest of the folks out there). Of course, Johnny Hodges was very important to my wanting to play the alto (and, rest his soul, he was very kind to me as a kid, coming around to hang out, with his words and concern). So, a very happy birthday to you, and many more beautiful songs.

—Lee Konitz

You're an original fountainhead. All those songs. All that style. What flair. How lovely to hear those melodies from childhood to now. And always love them.

—Roy Kral

I was first introduced to you through your music during my teens. It was love and life itself and has remained so ever since. With the possible exception of Charlie Parker, I cannot think of another human being to whom I owe a greater musical debt.

—John LaPorta,

Chairman, Instrumental Performance  
Berklee College of Music

I play Duke Ellington every night. And twice on Sundays

—Ellis Larkins

As long as I can remember, you have always led my favorite big band.

—Yank Lawson

I could not have learned what I learned without you. I need you for many years. I need you, and I need your music.

—Michel Legrand

You and your music gave me the desire and inspiration to devote my life to a career in music as a musician and a personal manager of talented musicians and performers.

—John Levy

You have been my most meaningful musical, aesthetic hero that I've had all my life, and this relates to everything about you—your music ... your personality ... your taste ...

—John Lewis

Everything we play ... there's something of you in it. Above all, you are the biggest inspiration for our (Thad Jones-Mel Lewis) band. And for me, personally, you have been the epitome of music since I was eight years old.

—Mel Lewis

You are one of the most important figures in American music. Your compositions and the performances of your orchestra have sustained, encouraged and developed American music throughout your lifetime. I have been associated

with American popular music for many, many years and throughout this period you have always appeared to me as one of the most bright "light-houses" on the great sea of musical adventure.

—Enoch Light

You already know what most of us are still trying to learn about music.

—Mundell Lowe

Happy Birthday with deep admiration to the Grandest Duke of them all.

Musically,

—Nellie Lutcher

You are the world of poetry ... beautiful man ... genius of the 20th Century ... the human who has given life a meaning to most of the souls of the world, especially to me. Life is beautiful to the world of Duke Ellington. And we, too, love you madly.

—Teo Macero

I've been under your influence ever since I can remember hearing recorded music, and I think your biggest influence on all arrangers is that of opening up their ears to what is possible within the limitations of a so-called dance band. You're the catalyst. When we hear you, we start thinking all over again to see how, in our own minds, we can be more creative. You're the most important stimulant to creativity that we have ever had in our business.

—Henry Mancini

You have been my greatest inspiration. I have learned more from you than from anybody. How can I possibly thank you fully for my education. Love from ...

—Johnny Mandel

It's a matter of being in love with music, and obviously, you are certainly in love with music. You show us all that the real satisfaction is in the playing of music. For me, your greatest contributions are your songs—fantastic tunes with great melodies and good harmonies. I admire you for keeping on doing what you do for so long and so well. When I think about the people who've played in your band and their significance, I realize that you have provided literally hundreds of musicians with a chance to grow musically. Thank you.

—Chuck Mangione

I wish for you a hit single of an original composition so you can stay home and only work one or two nights a week and get 20 thousand dollars a night like Mahavishnu so that you can really relax and so that everyone would feel like playing every night because six or seven nights a week of one-nighters is terrible. That would be like everybody's secret fantasy come true and to continue the fantasy would be that when you go to Vegas, the marquee will just say "DUKE" and you can finish the gig with screaming teeny-boppers running after you as you get into your white Rolls Royce and drive off—but not very fast ...

—Herbie Mann

When I was very young, you were a tremendous influence in my life and on my life because it was listening with a lot of other young musicians to your music and being inspired by it that made me sure that I wanted to be a musician. And now that I am older, I find that you hold the same power over me.

—Shelly Manne

Duke Ellington, the cornerstone of American jazz, a salute to you:

A salute to you

I do so gladly.

And quoting you,

I love you madly

—Freddy Martin

As a young drummer from London, England, I want you to know that you've been an inspiration to most of the young European musicians for so many years.

—Barry Martyn

You are one of the world's finest musicians, and you have taught and are still teaching us. You're great.

—Benny Maupin

Your music has influenced musicians all over the world. You're also a great teacher.

—Roy McCurdy

You're the greatest bandleader, musician, arranger, composer and one of the nicest men in the music business

—Howard McGhee

You are the Source.

—Al McKibbin

You are a phenomenon.

—Carmen McRae

I don't see how you can be more unique than you are. The Edison, the Astaire, the Cole Porter of

bandleaders. You are also a great composer in your own right. Urbane, uncompromising and unswerving in your loyalty to jazz and to your musicians, you taught men like Glenn Miller, both the Dorseys and all the rest how to play. What more need I say? It is history now and the world is better off for your marvelous achievements in music. Madly, baby.

—Johnny Mercer

Your musical contribution to the world is far beyond description, and I can't even begin to imagine where the contemporary music scene would have evolved without you. Happy Birthday, fellow Taurus

—Don Menza

Salute to the Chief—America's gift to the world and for many of us. "A Call To Arms." I cried when I heard *Black and Tan Fantasy*. I laughed when I heard *Don't Mean A Thing*. I danced with *Jack the Bear*. I thought when I heard *Cottontail*. It's time to stop listening and start playing. Thank you, Duke Ellington.

—Jymie Merritt

Listening to you on the radio from the Cotton Club in New York when we were kids inspired my brothers and me to try to use our voices to sound like your orchestra. We had been singing on Radio Station WLW in Cincinnati for three years and were still in our teens when we had the thrill of meeting you for the first time and singing for you on the train during a stop in our town. I sure hope the Mills Brothers can do as much as you have done as long as you have done it and be as graceful as you always are doing it. Herb, Donald and I owe it all to you.

—Harry Mills

Everything I ever wrote or played came from you. I doubt that I could have played music without you.

—Charles Mingus

Musically, you are a song being sung ... of no one title ... of many lyrics ... never ending ...

—Anita Moore

When they speak of America's music and the music of the world, you will have to go down as the Man of the Century.

—Bennie Morton

I have been your staunch fan since 1935. You have always been 25 years ahead in your field. As a composer, you are unsurpassed. You have a brilliant, beautiful mind which shows in your work.

—Benny Moten

You are one of the daddies of jazz. I could talk for ten hours and still not say it all.

—George Mraz

You are always my inspiration. Your concepts of both writing and playing mean so much to me. I tried to say it to you musically when I re-phrased your *Prelude To A Kiss: Prelude To A Gentle Lion* for your birthday at the White House five year ago. (Gentle Lion is my anagram on E. Ellington).

—Gerry Mulligan

Your music means a lot to me ... a joy to listen to ... a joy to play. You have given the world such wonderful music it would be hard for me to describe it in words. Maybe some day someone will write a song: *Duke Ellington*.

—Rose "Chi Chi" Murphy

My real father is dead. I consider you my living father—Maestro. I love you like I'd love a father. I am your son. You are one of the greatest, understanding human beings that walks the face of the earth today. I owe whatever little popularity I have to you. I love you.

—Ray Nance

Rarely in a lifetime does a musician appear on the scene who can be all things to all men—brilliant and sophisticated melodist, pianist, leader and gap-bridger for jazz and the symphony orchestra. Happy Birthday, Duke, to *THE* Genius of the 20th Century.

—Peter Nero

You are a creative genius. Your music will last forever. Love is the reason why.

—Gerry Niewood

I was brought up in Chester, Pa. in the home of Ethel Waters, and I was exposed to jazz at Atlantic City Steel Pier with bands like Coon Sanders, Ted Weems and yours. I went to Moscow to study composition in 1933. In my second year there at the conservatory, I spent an evening with some Russian friends of mine who played your *Mood Indigo*, at which point I burst into tears, and I said, "What am I doing here? My roots in music are back



home," and I came back to America. You were my idol and my great inspiration at that time, you still are, and you always will be. —Alex North

To me, you represent the essence of great music—melodically, harmonically and rhythmically. Playing a club, I can easily do several hours or more of Ellingtonia with each selection possessing a quality and timelessness of its own. You are a Gibraltar in a sea of mediocrity.

—Jimmy Nottingham

I cut my teeth on your records. Even as a little kid, my days always started playing your music. I was in my glory at 18 when I met you. You are the foundation for my repertoire. You and Ivie Anderson were my mentors. I love what you do for singers—the chords—the sounds—the arrangements—I always wanted to sing with your band. If I could, I would sing nothing but your music. There is so much it seems I could sing forever and never do it all. Thank you.

—Ruth Olay

You represent a vast musical and social significance. Your musical compositions have laid a foundation that every creative artist has built on. These compositions are made of musical materials that never grow old. This is a quality that I have always strived to reach.

As a social force, your compositions for many of America's greatest Black artists—Bert Williams, Willie "The Lion" Smith, Louis Armstrong, Sidney Bechet, Mahalia Jackson... your titles show how aware you are of giving to people a sense of who they were/are and how important they have been. To me, this has been and still is, one of the greatest sources of conveying history.

These are just a few things I have learned from listening, playing with and being around you. America should kneel before you first, for you are American music. We too often forget and put too many others who don't belong before The Duke!!!

—Jimmy Owens

You are one of the few authentic musical geniuses of our time. You are a man of great humanity. You have a natural humility I find very disarming. There's a magic in your process of musical creativity that utilizes the talents of others and forges something that is greater than it would have been without you or before you touched it. I wish you a thousand more years.

—Maurice Peress,  
music director,  
Corpus Christi Symphony

You represent the essence of musical creativity and genius. Without you I dread thinking of where modern music might have been left.

—Oscar Peterson

I love you madly. You brought a gloss and an elegance to a raw art form while constantly maintaining its vitality.

—Nat Pierce

You are the strongest voice in the choir of my musical being—the brightest chord in the shadow of a soundless day—the child with unlimited directions and the ability to procreate infinitely out through the universe representing the soul that seeks in all people. For me, I carry you in my music, spirit and soul for all my days wherever it leads. For music, there is little you have not touched. I Like The Sunrise—that's what your music brings me. But, to use your words, *Ain't Nothin' Nothin', Baby, Without You*. —Lisa Pollard

You have been my inspiration since I was a child.

—Eddie Preston

Your music means to me a lifetime of musical education and a joy. It never ceases to be interesting, and it is the best music. I wouldn't have wanted to be associated with any other in the time I've been with your band. I give Duke Ellington's music six gold stars!

—Russell Procope

It has been a real education, and you are one of the heaviest cats I've ever worked for.

—Vince Prudente

Ain't but the one—first, last and always.

—Jerome Richardson

One of the greatest thrills in my career was when you personally asked me to become a member of your orchestra. You stand not only as a giant of the African-American art music—Jazz—

but also as a 20th Century music phenomenon. You are truly a man for all seasons.

—Larry Ridley

You, without a doubt, are one of the most creative musicians of the century. Your style is unique and has inspired me throughout the years. There's no mistaking the music of Duke!

—Frank Rosolino

Without you, my life would not have been complete. You are the major influence on my whole musical life, you cannot do any wrong. I love you madly.

—Jimmy Rowles

You are one of the reasons I came to this country. Physically, Dizzy brought me here to work with him, but the whole reason I came was because you were here, and that made America a jazz mecca. It had to be because it was Dizzy's and Louis Armstrong's country, too.

Yours were the first jazz records I ever heard in Argentina—your early recordings of *Black & Tan Fantasy*, *Black, Brown & Beige*, *Mood Indigo* and *Don't Get Around Much Anymore*. You were such an impact on my musical development. You were one of the greatest influences on my musical career. I could not have made the career I made without you. I might have been a lawyer or even a symphony writer but not a successful, jazz oriented American composer.

I like you and I admire you so much. You are one of the first pens in jazz. The real jazz writing comes from you. You use the pen or pencil the same way



Charlie Parker used the saxophone and Dizzy uses the trumpet. We have to be careful not to over-write so that music will swing and not interfere with the soloists but support them and excite them, and this is what you know how to do and you have taught us. You are first, then came Fletcher Henderson and all the others.

—Lalo Schiffrin

You are the fountainhead of American jazz music.

—Doc Severinsen

You are possibly the greatest single influence on my whole career from when I started until now. Charlie Parker was the biggest influence on my horn playing but you are the most important in my concepts and development. My greatest thrill was joining your band for the film soundtrack recording of *Assault On A Queen*, just being there between Johnny Hodges and Harry Carney... I am one of your most devout listeners.

—Bud Shank

Your music describes most consummately the moral vision, courage and implacable resourcefulness that have characterized the struggle of black people for justice in this society. I'm certain I can speak for countless others when I say we take pride in saluting you, sir, and may the Lord bless you.

—Archie Shepp

You're the greatest!

—Sahib Shihab

Aside from your musical genius, what has always impressed me about you is your ability to be the human being that you are and to be as creative as you are through all these years. To me, you are

the most phenomenal man of the century.

—Don Shirley

You are the enjoyment of listening... I used to steal away from school to hear your 11:45 a.m. show at the Rialto in Chicago and stay for three shows... You are THE Maestro of music in this life. I love you madly and love your music madleeeeeeee!

—Victor Sproles, Jr.

From the early years of my career through the present, there has been a song by you on every program I have ever played, and I believe that says it all!

—L. Elliott "Slam" Stewart,  
Ellington Fellow, Yale University

I love you.

—Ralph Sutton

Your cherishing of the great individual voices that have been associated with the Ellington dynasty is a great inspiration to all of us who are constantly subjected to the impersonal, pedantic demands of today's formula-oriented music scene. Your music is a living reaffirmation of the joy and power of the unique individual and helps give me the strength to maintain my own values and dignity as a creative musician.

—Lew Tabackin

As I tell all my clinics and classes, the nine years I spent with your band are the period during which I attended the University of Ellingtonia. I think that you are the most important "piece of property" belonging to America when it comes to singling out All-Time Important People in the history of American Music. I'm flattered to have been invited to head the Danish TV and Radio Band honoring your birthday in Copenhagen this month. I love you.

—Clark Terry

You mean everything to me musically. I love you.

—Juan Tizol

I can only repeat what has been said so many times before by people who know what has happened, what is happening, and will continue to happen: Beautiful... beautiful... beautiful... Love.

—Cal Tjader

Almost my complete roots in whatever I have learned about jazz over the years have stemmed from listening to and learning from you. And in that famous hypothetical desert island situation, I could be content if the records I was stranded with were at least mostly Ellingtonia.

—Mel Tormé

We didn't know the expression "mind blowing" when we spent Sunday nights listening to the great band you had at the Cotton Club. For us, it was our first experience listening to jazz played by more than five or six men. In 1936, I had the privilege of producing some of your recording sessions for American Records at 1776 Broadway. The unique thing to me was that the sessions began at two o'clock in the morning. To experience you sitting at the piano writing an arrangement—which wasn't called a head arrangement at that time, but that's what they were—and a couple of hours later, to have a band respond to your ideas and get a complete record has never ceased to amaze. You were the whole fountainhead, and the great thing to me is that you have never stood still in your great music explorations—even today, you're still thinking ahead.

—John Scott Trotter

Your extraordinary talent is an inspiration to all of us.

—Orrin Tucker

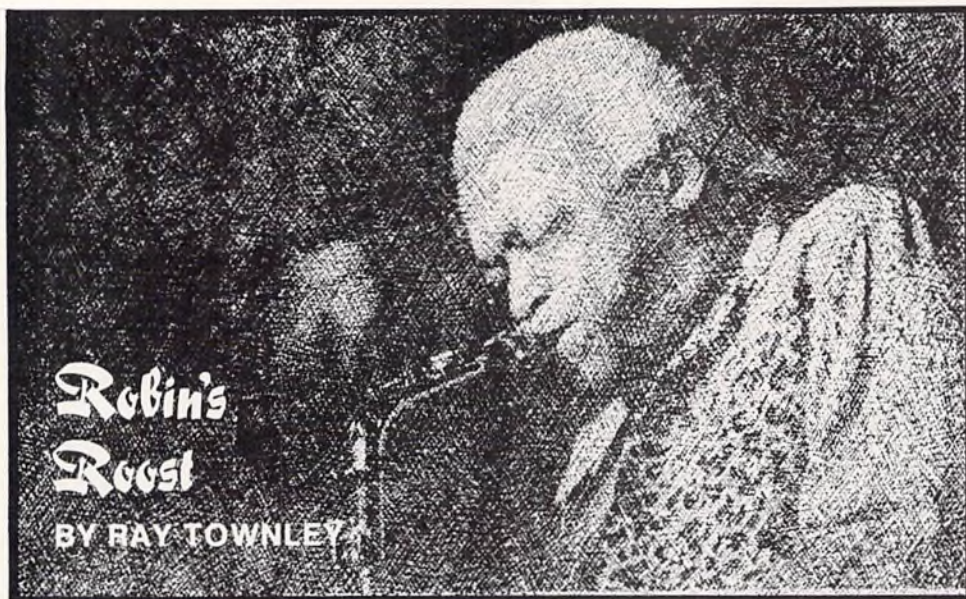
I first heard you when I was about 9. Now, at 52, I still love your music. I had never entertained any serious thoughts of playing with your band. I was content to listen to all the greatmen—Johnny, Harry, Ben, Cootie and the rest—and the magnificence of the composition and arranging of you and Billy Strayhorn. Then, in 1969, when Johnny got sick, I "got the call" to play with you for two weeks. I wasn't particularly ecstatic about leaving New York but because I considered it an honor—and Jimmy Hamilton nudged me—I went for two weeks and stayed four years. I always tell my friends that I joined the band when I was 9 years old so I felt right at home. You made me feel that way. I am very proud and happy to have been a small part and indeed, still consider myself a part of the great legend of Duke Ellington.

—Norris Turney

After joining your band and going from bandboy to featured male vocalist, it has been an honor, and

April 25 □ 19





**Robin's  
Roost**  
BY RAY TOWNLEY

HERB NOLAN

I've always dug Gato Barbieri's performance of *Last Tango In Paris*. It captures so well the tumultuous conflict of emotions that seethes throughout the film.

But when I heard Robin Kenyatta's version in a small, intimate club, I was offered an altogether different side of *Last Tango*. Here was the vapory mist of a dying culture. Here was the crush of melancholia as the sexual senses grew old and burdensome.

Barbieri's version—earthy, full of rhythmic abandon, played on his big-toned tenor—represented the more impetuous side of Brando and Schneider. Kenyatta's version—airy, highly impressionistic and full of longing, played on his metallic-twisted alto—represented the more reflective side. They were perfect foils for one another in a world where body and mind never seemed able to meet eye to eye.

Kenyatta, a healthy 32 but looking much younger with his snowy cream colored natural, told me about the matter-of-fact events leading up to his recording of *Last Tango*. "To be truthful, I was sitting around the Atlantic office and United Artists came around with the music. They asked me if I wanted to do it. I said, 'Yeah, I want to do it.' I knew the movie was coming out and was gonna make a big splash. So I said, 'Let me get on it first.' Or so I thought. It seems right after I recorded it, about 50 other versions came out.

"They just gave me the music and I took it home, played it on the piano. I didn't like the changes because there weren't any really. So I just structured the song for the people who like to get-it-on or whatever.

"I got Deodato to do the string arrangements. Everything worked out. It was a beautiful combination of musicians. A friend of mine, the guitar player, who was working with Isaac Hayes at the time, just happened to come into town." Then he added with a strain of irony in his voice, "It did good considering all the other versions out there. I was blocked from a lot of the markets—like my man, Herb Alpert and his Tijuana Brass snatched a lot of people from me and Doc Severinsen snatched a bunch of TV folk from me.

"So all of this helped to stop my version from becoming what it could have been. But it still was the most played over the air. I found that people were copying the same changes that I had added to the song. That was humorous to me."

Like Barbieri, Kenyatta spent much of his formative training traversing Europe in search of that for which all highly artistic youth

search. He settled for a while in Paris, but since 1972, has been living in New York City.

"The attitude in Europe was a down one because the American musicians weren't working as much as they could. And then when they did work, they had to accept less money than French musicians trying to imitate them. That's another reason why I eventually left. It seems there was a built-in figure of money that you could make and after you reached that point, that was it. You could survive, yes, but there's so much more to life than merely surviving."

As with Robin Kenyatta the person, there is still an aura of inner yearning and romance about his music. But now Kenyatta has become somewhat hardnosed about his playing and in what direction it must lead. In fact, this resignation has given his music an even more lyrical quality as he begins to experience the great disparity between Beauty and Success.

"Financially, Europe didn't seem like it was going anywhere. And no matter what you're into, the finance end of it has a lot to do with it. Your success, you know."

But before splitting the Continent for the last time, Kenyatta stopped off in Germany to record what many observers feel is his best album, *Girl From Martinique* (ECM 1008), which showcases his alto flute dexterity on the title cut. Here Kenyatta was surrounded by superlative German musicians like pianist Wolfgang Dauner, bassist Arild Andersen, and drummer Fred Braceful. But another inspiration was close at hand, too. The haunting memory of the girl from Martinique, whose photograph graces the back-cover.

It took a compatriot from the European days to unveil the mystery as Kenyatta proved too diffident. "She really inspired him, man." And he shot a happy glance toward Kenyatta: "Robin, remember when the Swedish critics kept saying that your playing got stronger as the girl from Martinique came closer?"

Asked whether his playing was better when inspired by a woman, Kenyatta tried to collect himself. "No, but, ah, it doesn't matter whether it's a woman. It depends on what frame of mind I'm in. It helps, you know. But I don't depend on emotional things to play. I mean, a love thing all the time. If I did, I'd be in trouble."

To Kenyatta, those days—the misty recollection of a past lover and his flirtation with the avant-garde—are part of a different

life. He must be concerned with what's relevant today and hopefully tomorrow.

The result has been a whirlwind of experimentation in search of what will catch the fancy of today's fickle buying public. Most recently Kenyatta has made advances into a reggae-jazz crossover. While his first Atlantic L.P., *Gypsy Man* (SD 1633), intimated at this direction, it was his second album, *Terra Nova* (SD 1644), that fully exploited this musical fusion.

"I had been thinking about doing reggae for a long time. So I told my producer, Michael Cuscuna, about the idea I had, and he made arrangements for us to go down to Jamaica. I didn't have any material together, so we took a bunch of songs by different people. During the studio session, I wrote two songs. Some spontaneous stuff: the title cut, and *Island Shakedown*.

"The musicians down there are all good. One of them, the drummer Winston Grennen, decided to come to the States. So when he arrived, I put him in the band. He's a beautiful drummer, has an altogether different concept, even within reggae itself. He's an innovator."

I asked Kenyatta to explain his idea of a reggae-jazz crossover. "The drummer plays two and four. That's reggae, the accents always being on two and four. The bass plays a kind of roving line. And the guitarist is accenting off of one, on the up beat, *chu-ka, chu-ka*. But when he breaks, you might say he plays lines that are more associated with jazz than reggae. Usually they just play chinkum, chinkum, chinkum. You know, chicken scratch music."

"The piano player is the recognizable leader of the rhythm section, setting up chords and what have you. He's got the reggae rhythm, but the voicings are more jazz."

"So when you play the music, freedom isn't all that important. Reggae's a groove kind of music, a happy music. In Calypso, you'll never hear a sad love song. That's how the music is over there, you'll never hear anyone talking sad or singing sad. If someone dies, they'll turn it into humor. And that's the way the music is. So people can't look for it to be mindblowing. It's happy, up music."

"Reggae has a New Orleans feel to it. It's New Orleans music of a long time ago. The French influence would filter in from the Crescent City and that was all the Jamaicans would pick up. The rhythms. Reggae is sort of a funky New Orleans sound."

But even the reggae-jazz incorporation is just another phrase in a continuously evolving musical journey. "I can't conceive of myself staying on something I did like 10 years ago. Maybe in another two years that might be a different story. But right now I just can't see myself stopping. I just hope I don't get tired. But I guess when everyone around you begins to get tired, you just start feelin' your next."

So the time has already come for another step forward, this time back in time to the '30s. Kenyatta has just completed a new Atlantic album which contemporizes the nostalgia rave of the Bette Midler, Pointer Sisters clique. Entitled *Stompin' At The Savoy*, it features Doctor John on piano, Ron Carter on bass, Billy Harper on tenor, and Jimmy Knepper on trombone. It's scheduled for a June release.

Beyond all else, however, Kenyatta wants his music to swing enough to get audiences up and dancing. "That's the kind of communication I want. I don't necessarily want them to dance, but I want them to feel that if they wanted to dance, it would be possible. The feeling must be there."



# RECORD REVIEWS

Ratings are:

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

## McCOY TYNER

ENLIGHTENMENT—Milestone M-55001: *Enlightenment Suite (Genesis, The Offering, Inner Glimpse)*; *Presence*; *Nebula*; *Walk Spirit, Talk Spirit*.

Personnel: McCoy Tyner, piano, percussion; Azar Lawrence, soprano and tenor sax; Joony Booth, bass; Alphonse Mouzon, drums.

\*\*\*\*\*

This is, above all, a *piano* album. Tyner has, of course, chosen sidemen who measure up to his usual high standards; but the musical focus is on the keyboard throughout. Tyner's work adds support to the idea that, since around the death of Coltrane, it's the pianists who have been on the cutting edge of the music's development, and who will be remembered as the seminal artists of the '70s. Unlike most of his fellow keyboard trendsetters, however, Tyner has eschewed the electric instruments, and instead has devoted himself to an exploration of the frontiers of acoustic piano sound. *Enlightenment* testifies to the brilliant success of his endeavors.

By now, Tyner is quite simply a piano master. He's *inside* the instrument, as Coltrane was with the sax, drawing from it colors, textures, and intensities unprecedented in jazz. One thinks at times of Cecil Taylor, or even of the percussive piano writing of Bartok, but the Tyner touch is unmistakable. Devotees of the style Tyner perfected in the previous decade—the brittle, propulsive right hand lines rising from rumbling pedal points—may have trouble getting behind his present phase, which is darker, denser, and more complex. The single line is there, but it rapidly generates into a churning, bass-heavy mass of piano sound, a dense jungle of tones. The rhythmic dynamo is still at work, but its track is more massive now, a volcanic eruption rather than a laser beam. What hasn't changed is Tyner's unequalled sense of drama, his gift of constructing graceful ascensions from (relative) simplicity to greater intensity and complexity, which then resolve to a lower level, only to proliferate again.

No wonder the sidemen tend to get lost in the shuffle a bit. Lawrence in particular sometimes seems overwhelmed by the energy emanating from the keyboard; but on the whole he acquits himself well in a role in which it's understandably difficult to retain a distinctive voice. (Sonny Fortune thrived better in Tyner's previous group, Lawrence may yet do the same; he certainly has the equipment.) Mouzon deserves special note; his crisp drumming is a good foil for Tyner's shattering polyphony. But all three sidemen are really only accessories to an enriching crime of passion against musical complacency.

*Enlightenment* is a celebration of the epoch of the pianists, and also of a musician who never ceases to grow. —metalitz

## GRAHAM CENTRAL STATION

GRAHAM CENTRAL STATION—Warner Bros. BS 2763: *We've Been Waiting*; *It Ain't No Fun To Me*; *Hair*; *We Be's Gettin' Down*; *Tell Me What It Is*; *Can You Handle It?*; *People*; *Why?*; *Ghetto*.

Personnel: Larry Graham, vocals, bass guitar, clavinet, drums, percussion, piano, electric funk box; Patryce "Chocolate" Banks, vocals, electric funk box; Hershell "Happiness" Kennedy, vocals, clavinet, trumpet, organ; Robert "Butch" Sam, vocals, piano, organ; David "Dynamite" Vega, vocals, guitar; Willie "Wild" Sparks, vocals, drums; Pascal Caboose, tenor sax; Milt Holland, percussion; Freddie Stone, guitar; Lenny Williams, vocals.

\*\*\*

Larry Graham's music is firmly in the mainstream/progressive soul bag of his former employer, Sly Stone. This doesn't necessarily mean that all of the sounds here are merely derivative; after all, it's hard to think of a more influential musician in the past several years than Stone.

Graham gets a fuller sound from this band than Sly likes to hear from the Family Stone, but the same insistent rhythms, heavily syncopated, are there. Unfortunately, Graham Central Station lacks the rhythmic quirkiness and percussive eccentricity that Sly has taught his players; as a result, the music heard has a strong pulse, but more often than not lacks any real rhythmic subtlety or interest.

Yet the band cooks along, in a tight, thoroughly professional groove. Some of the most creative, unobtrusive use of strings I've heard in progressive soul can be sampled on *We Be's Gettin' Down* and *People*. Vocalist Patryce "Chocolate" Banks does her best on *Why?*, which is also the most rhythmically glib and melodically interesting cut here.

In the long run, however, Graham Central Station will have to *use* Sly's influence more, and let it dominate less. One needs a hammer to build a house, but the tool can't do the job alone. I'm told that Graham Central Station is much more impressive live than on this disc, and I believe it. The talent is certainly all there, sizzling in the grooves.

No, I haven't figured out what an "electric funk box" is; but I guess if I have to be told, I'll never really know. —mitchell

## JIMMY PONDER

WHILE MY GUITAR GENTLY WEEPS—Cadet CA 50048: *I Who Have Nothing*; *While My Guitar Gently Weeps*; *When Sunny Gets Blues*; *25 Or 6 To 4*; *Poinciana*; *Funky Situation*; *Peace Movement*.

Personnel: Ponder, guitar; Roland Hanna, piano, electric piano; Bob Cranshaw, bass guitar (tracks 1, 3, 5, & 7); Wilbur Bascomb, bass guitar (all other tracks); Jimmy Johnson, drums; Montego Joe, percussion; Hubert Laws, flute, piccolo; George Marge, oboe, flute, clarinet; Marvin Stamm, trumpet, flugelhorn; Tony Studd, trombone; plus a cello/violin string section.

\*\*\*½

There's a groove here. One that harks back to Wes Montgomery's later, more pop, material with Don Sebesky (notably *California Dreamer* and *A Day In The Life*). Within the Sebesky derived setting (arranged by Bob James and following in the Cadet footsteps of Sonny Stitt's *Mr. Bojangles*), Jimmy Ponder proves himself a guitarist of unusual merit.

The guitar tone on *I Who Have Nothing* is full and clean, the playing dextrous and fluent in the Montgomery fashion of blocked chords, octaves and thumbing. The title cut showcases a different style, one raw-edged and fuzz-toned. Through the use of the wah-wah, Ponder makes his instrument cry and bite simultaneously.

Throughout the album, Ponder and Roland

Hanna are in tune with each other, particularly on *When Sunny* and 25, where Hanna stretches out on an electric solo. Hanna is a magician of many personae and on this set, he's a rhythmic/melodic additive to Ponder's lead.

The strings, frankly, could have been done without, but I guess they'll sell some records. I'd like to hear Ponder in a stiffer setting, one in which his apparent talent is put to the test. The results could be stunning. For now, we've got this small glimpse.

—townley

## ROLAND HANNA

SIR ELF—Choice CRS 1003: *Yours Is My Heart Alone*; *Night Of My Nights*; *You Took Advantage Of Me*; *Killing Me Softly With His Song*; *There Is No Greater Love*; *Morning*; *Walkin'*; *Bye Bye Blackbird*.

Personnel: Hanna, acoustic piano

\*\*\*\*

While I love solo piano, I'll readily admit it's not something I'm always in the mood for. I have to be ready to dig into it. After all, even the most inventive of pianists is still only one man playing one instrument. But Roland Hanna poses yet another problem: he is perhaps too good at his craft. He puts so much music into each song that the listener must be *especially* prepared to devote every bit of attention in order to keep up.

Tatum was like that too, but in the few decades since his recordings were made listeners have learned to follow him. And while it shouldn't take more than a few hearings to latch on to Hanna's creations, he is much like Tatum in other ways. His similarities with the master of the solo piano extend beyond the surface trappings of *You Took Advantage Of Me* (obviously dedicated to Tatum), with its breakaway runs, stop-rhythms and chromatically crawling left-hand chords. Hanna, more than any pianist soloizing in the mainstream (except maybe Billy Taylor), enjoys the ambidexterity Tatum had, as well as a fistful of knowledge to direct its best use.

Hanna also admits his liking for Erroll Garner on *There Is No Greater Love*, with shifting focal points in rhythm, staggered chords and sparkling lines, all taken at that medium drag tempo Garner does so well. Roland's classical roots are evident in the Chopinesque *Night Of My Nights*, a rubato theme played against the flowing accompaniment of rolling tremolos. And the album's title is stamped all over the puckish *Blackbird*, as dissonant seconds and firework runs of an almost demonic nature distort the tune into an elfin romp.

Solo pianology demands great arrangements as well as great performances, and Hanna's treatments are novel and captivating, although he occasionally tinkles the ivories one or two choruses too many. But there's plenty of meat on those bone chips, even if my jaws aren't always up to tearing in; and *Sir Elf* is definitely a chef's special on the musical menu. —tesser

## SUGARLOAF/ JERRY CORBETTA

I GOT A SONG—Brut 6006 ST: *I Got A Song*; *Myra*; *Myra*; *Lay Me Down*; *Wild Child*; *Lookin' For Some Fun*; *Round and Round*; *We Could Fly So High*; *Easy Evil*; *Colorado Jones*; *I Got A Song (Reprise)*.

Personnel: Corbetta, vocals, organ, piano, clavinet; Bob Webber, guitar; Bob "Ray Danger" Raymond, bass; Larry Farris, drums.

\*\*\*

Jerry Corbetta is obviously a very talented musician. He not only knows his way around the keyboards but he also appears to be a reasonably competent composer. The other



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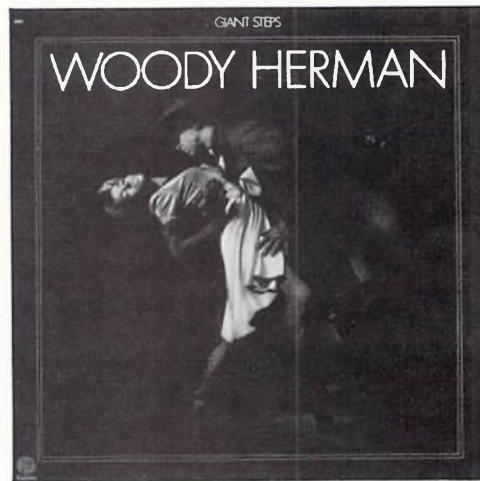
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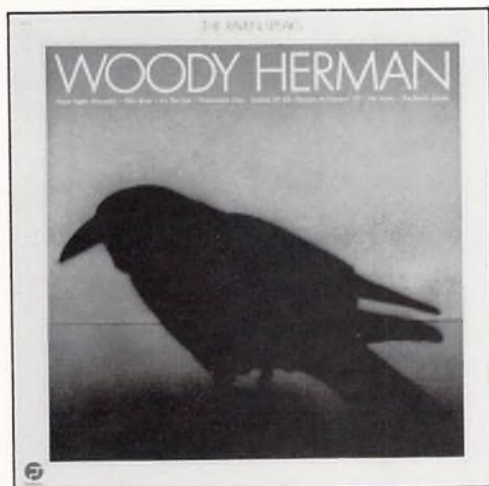
# Fantasy Salutes Grammy Award Winner Woody Herman



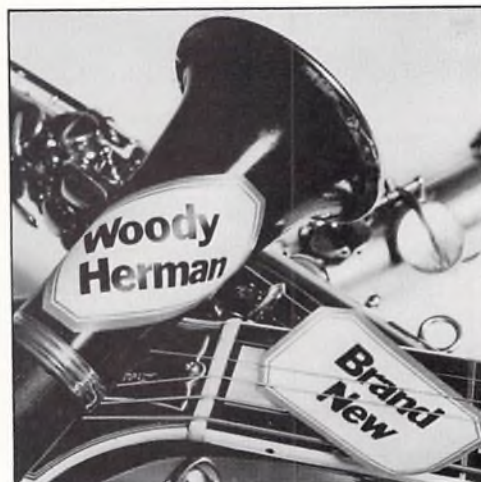
*New Album:* Thundering Herd (Fantasy 9452)  
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Woody and the Herd doing "Alone Again" and "The Raven Speaks" (Fantasy 9416)



Guitarist Mike Bloomfield with Woody and the Herd in a collection of classics blues (Fantasy 8414)

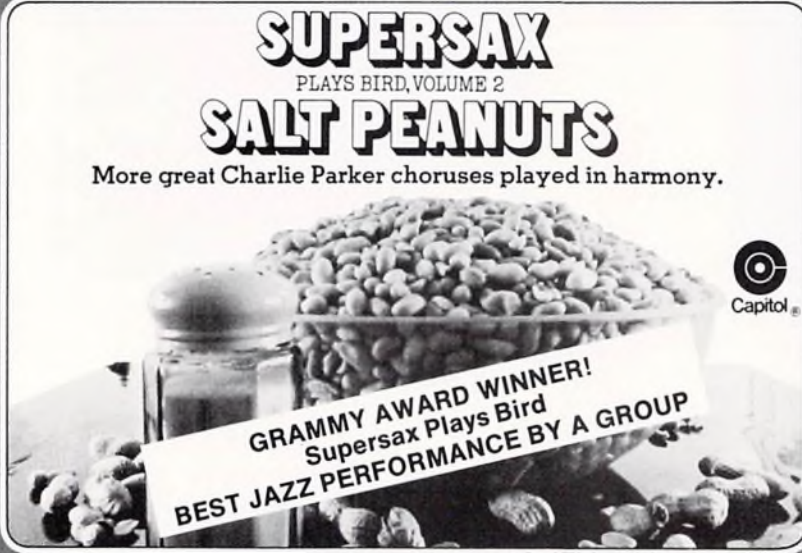
The Woody Herman Herd will appear at the 1974 Montreux Festival in Switzerland, July 6th, and be recorded for a future Fantasy release.

FANTASY/PRESTIGE/MILESTONE

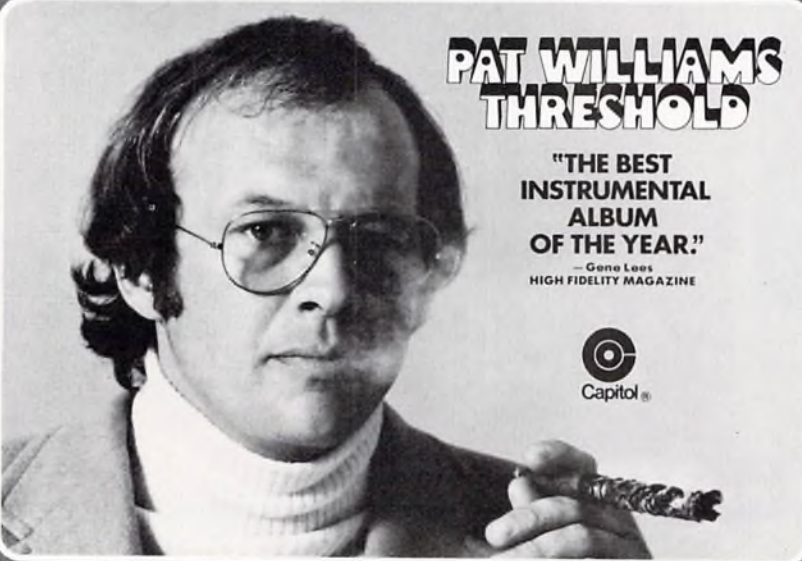




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HIGH FIDELITY MAGAZINE

members of Sugarloaf also quit themselves with style.

The music is sort of soft rock, easy melodies and folksy lyrics. Especially infectious are the title tune, *Song: Myra, Myra*, which features Corbetta on acoustic piano, and *Lay Me Down*. The later includes an excellent violin passage (unidentified). Strings and voices are used tastefully throughout the entire production.

The only problem is that much of this album has a familiar feeling about it, like it has all been done before. There are bits of Cream, Elton John and Black Sabbath sprinkled about liberally. One wonders what Sugarloaf might be just being itself.

—nolan

**THE POINTER SISTERS**

THAT'S A PLENTY—Blue Thumb BTS 6009 *Bangin' On The Pipes/Steam Heat, Salt Peanuts, Grinning In Your Face, Shaky Flat Blues, That's A Plenty/Surfeit, U.S.A., Little Pony, Fairytale, Black Coffee, Love In Them There Hills.*

Personnel: Ruth, June, Anita, Bonnie Pointer, vocals; Gaylord Birch, drums; John Neuman, bass guitar; Tom Salisbury, piano; except Herbie Hancock, piano (tracks 2 & 6), Fender Rhodes piano, clavinet, Arp synthesizer (track 9); Ron McClure, bass (tracks 2, 4, & 6); Paul Jackson, bass (tracks 3 & 9); Bill Summers, African talking drum, congas, shekere (track 9).

Add track 1 Salisbury, Silvertone accordion; David Grisman, mandolin; track 3: Bonnie Raitt, slide guitars; Jack Viertel, Jesse Ed Davis, electric guitars; track 4: Harry "Sweets" Edison, trumpet solo; Britt Woodman, trombone solo; John Shine, guitar; track 5: Jim Rothermel, clarinet; Gordon Messick, trombone; Floyd Cooley, tuba; James Goodwin, trumpet.

\*\*\*

Last year's *Cloudburst* is this year's *Twisted* and *Salt Peanuts* (things seem to be multiplying). The Divine Miss M and Joni Mitchell have both taken shots at the Annie Ross classic, while Supersax's new album is named, you've guessed it, after the Planters variety. Already the Pointer Sisters—last year's campy Boswells in 4-part harmony, black face, and Salvation Army chemise—have added lyrics by co-producers Jeffrey Cohen and Bruce Good to the Dizzy Gillespie/Kenny Clarke classic of early bebop. The result is some lightning fast and spiritedly faithful acoustic piano from Herbie Hancock, some bouncing Clarke-style drumming from Gaylord Birch (late of Cold Blood), and a garbled mishmash of vocalese-ing from the Sisters.

Bebop vocalese, itself an instrumental imitation and parody, is a difficult form to master. It demands perfect harmonic concept and control. When a group like the Pointer Sisters is reduced to doing a parody of a parody, the humor can wane awfully thin awfully fast. Such is the case with their salty (and nutty) rendition. Unable to match the quick tempo or the changes, they become sloppy and try to gloss over their inadequacies with comedy. It doesn't work.

Despite the obvious attempt at becoming the deco fad with the Baths set (where the bread is this year), the Pointer Sisters are most at home doing jazzed-up blues tunes and driving r&b numbers that feature their gospel upbringing. On their first album, Allan Toussaint's bass heavy *Yes, We Can Can*, the jazzy-blues *Naked Foot*, and the ear-splitting *Wang Dang Doodle* were the obvious standouts.

The question now is: how much longer can the Pointer Sisters go on before they must declare their own style? Here, we have Bonnie attempting an obvious cop of Billie Holiday/Sarah Vaughan (even Julie London!) with *Black Coffee*. Ironically, because of the tasteful material involved, it's one of the album's better cuts. *Fairytale* is a straight c&w cut, while *Bangin' Steam* and *That's Surfeit* were drug out of the annals of Americana just for the occa-





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26  down beat

sion. *Little Pony*, a Hefti/Hendricks/Lambert  
tune from 1958, is done much better than *Salt  
Peanuts*, simply because the tempo is medium  
and the melody easier to deal with.

But for me the album's standouts are Son  
House's *Grinning In Your Face*, June's lead  
vocal on the original *Shaky Flat Blues*, and the  
closing Gamble/Huff *Love In Them There Hills*,  
with 3/5ths of Hancock's group providing the  
rhythmic vamp. Just goes to show you that  
what the Revs. Elton and Sarah Pointer taught  
their kids at home over the years had much  
more of a lasting impact than did the few  
bebop albums mentor David Rubinson played  
for them last year. —townley

## DON ELLIS

HAIKU—BASF MC 25341: *Children; Blossom-  
ing; Water Jewel; Cherry Petals; Forest; Summer  
Rain; Two Autumns; Mirror-Pond of Stars; Parting;  
Dew.*

Personnel: Ellis, trumpet; Milcho Leviev,  
keyboards; Ray Brown, bass; John Guerin, drums;  
Tommy Tedesco, guitar. Additional personnel  
listed on album jacket.

★★½

*Haiku* is a difficult album to review, even for  
one who has been an Ellis fan ever since his  
first big band debuted at Monterey in 1966. To  
his credit, Don has sloughed off the early com-  
parisons with Stan Kenton, and in the past  
several years has proved himself to be an im-  
aginative, controversial musician. His  
recorded work has been uneven in quality,  
never without interest, and always un-  
categorizable.

Ellis' ceaseless experimentation has most re-  
cently resulted in *Haiku*, described as "an  
album of instrumental songs featuring a string  
orchestra, rhythm section, and trumpet." Each  
tune is a setting of one of Don's favorite  
Japanese *Haiku* poems.

Musically, it's a typically Ellisian mixed bag:  
some jazz; a sprinkling of classical influence;  
and, unfortunately for this disc, a heavy dose  
of middle-of-the-road "beautiful music." The  
music is well-played, and the concept is  
generally sound. But the low rating indicates  
my feeling that something substantial is lack-  
ing. It may be that Ellis' music here is *merely*  
beautiful. There's a fire and spirit missing  
from the playing and writing; consequently the  
listener is left cold in the long run, despite a  
somewhat interesting contrast between the  
lushness of the arrangements and the com-  
parative simplicity of the melodies.

Too much flash and not enough feeling has  
been a common criticism of Ellis' work in the  
past, and one with which I've seldom agreed.  
But it does seem to hold true on *Haiku*. Ellis  
has captured the elegance of *Haiku* poetry, but  
very little of its gentle soul. If you've appreci-  
ated Don Ellis in the past, you might want to  
check out *Haiku* and decide for yourself. But if  
you've had reservations about him before this,  
you'd best stay away. *Haiku* won't do much to  
change your mind. —mitchell

## SCREAMIN' GYPSY BANDITS

IN THE EYE—BRBO 3: *Prematurely (Fly Me  
Away); Junior; All This Waiting; Path Of Light; In  
The Eye; White Teeth; Pedigree; Mules; Foggy Win-  
dows.*

Personnel: Bill Schwarz, piano, bass, sarod,  
tabla, gong, recorder, tanpura, vocal; Caroline  
Peyton, guitar, recorder, percussion, vocal; Mark  
Bingham, 12-string guitar, percussion, vocal;  
Brenden Harkin, lead guitar, vocal; Rick Lazar,  
drums, conga, percussion.

Add: track 1: John Clayton, bass; track 2:  
Clayton, bass; Terry Cooke, soprano sax; Ken  
Sloan, trumpet; Dale Sophica, vocal; David Edge,  
violin; Jim VanValkenburg, viola; Regina

Mushabac, cello; Jim Rapport, bass; Christine  
Kennery, oboe; track 3: Sophica, vocal; track 4:  
Clayton, bass; Cooke, flute; track 5: Clayton,  
bass; Bruce Anderson, slide guitar; tracks 7 & 8:  
Clayton, bass; track 9: Bill Myers, mandolin;  
Sophica, vocal; Edge, violin; VanValkenburg,  
viola; Mushabac, cello; Rapport, bass; Kennery,  
oboe; Gail Middleton, harp.

★★★★

There's music up in them thar hills.

Despite the look of it on the surface, a lot of  
good, really good, music is being made and  
*recorded* these days, and not just outside the  
States, either. In isolated pockets dotted  
throughout the country, people are making it  
happen. One such area fortunate enough to es-  
tablish an ongoing record company with de-  
cent distribution is Bloomington, Indiana.

Both David Baker and Mike Bourne have  
been down there at the University for years,  
stirring things up. Now BRBQ Records has  
erupted under the charismatic influence of one  
Mark Bingham. Three discs are presently out  
and available: besides *In The Eye*, there are  
solo LPs, also worthy of five stars in their own  
right, by Caroline Payton (*Mock Up BRBQ 1*)  
and Bob Lucas (*The Dance Inside You BRBQ 4*).

The sound of the Bandits is distinct, but inti-  
mates at other styles and other periods: The  
Grateful Dead, the Airplane, Zappa. But more  
importantly, there's a jazz element present  
that makes the whole thing work. Instruments  
fade in and out, adding tone and texture to the  
always haunting melodies, while the vocalists,  
mainly Peyton and Bingham (often in multiple  
overdubbing), make you feel like the big, rural  
depression is just around the corner. A perfect  
fusion of country-folk with the sophisticated  
arrangements and soloing of urban electricity.

*Junior* is without a doubt the most exquisite  
single cut layed on these ears in quite some  
time. It begins simply, with a single piano line;  
then trumpet, Cooke-ing soprano sax, and  
rhythm section come in to work the theme for  
a chorus; by the time the lead guitar of  
Brenden Harkin appears, your emotions are  
totally enraptured.

Peyton's lyrics set it all straight. "*Junior,  
you're just like your father, dude way back in '55.  
I thought he paid all those dues back then, when  
he cleaned himself up and drank from the loving  
cup.*" She then sails off into an operatic-rock  
chorus, out of which Bingham replies, "*Oh  
Mamma, I know what I'm doing. Have mercy on  
me.*" The conversation continues in an ebb and  
flow of drama and music, the horns, strings,  
and rhythms coming together perfectly.

According to this satisfied customer, BRBQ  
Records are finger lickin' good. —townley

## PHAROAH SANDERS

VILLAGE OF THE PHAROAHs—Impulse  
AS-9254: *Village Of The Pharoahs* (in 3 parts);  
*Myth; Mansion Worlds; Memories Of Lee Morgan;  
Went Like It Came.*

Personnel: Sanders, soprano saxophone,  
vocals, percussion (tracks 1-4), tenor saxophone,  
vocal, percussion (track 5); Arthur Webb, flute  
(track 4); Tracks 1-2, 5: Joe Bonner, piano; Calvin  
Hill, bass; Jimmy Hopps, drums; Lawrence Killian,  
congas; Kenneth Nash, sakara ceramic drums, In-  
dian Murdungom drum; Kyo Kyo, tamboura;  
Sedatrus Brown, vocal; all, percussion; tracks  
3-4: Bonner, piano; Cecil McBee, Stanley Clarke,  
basses; Norman Connors, drums; Track 3: add  
Killian, congas, percussion; Marvin Peterson, per-  
cussion.

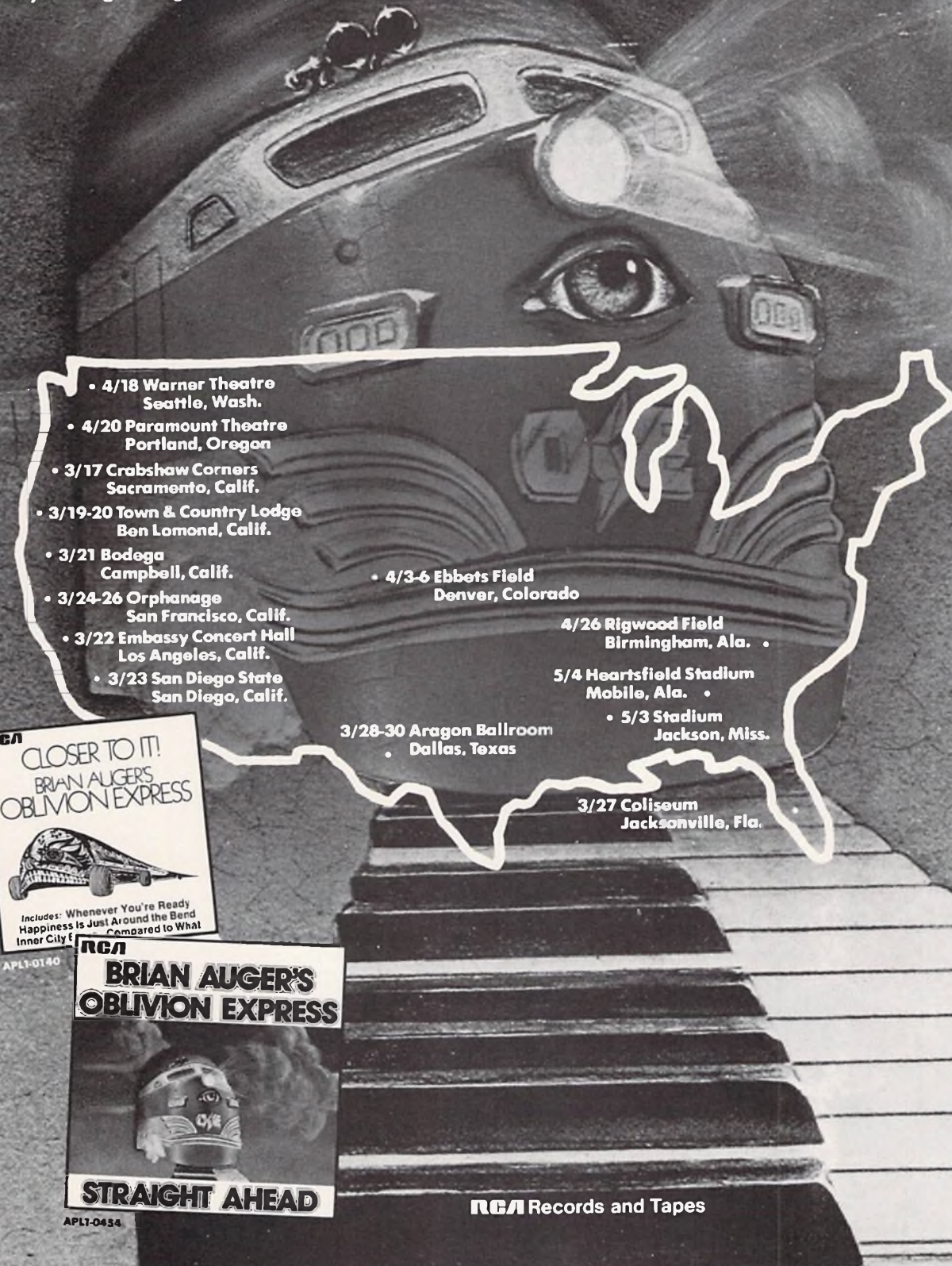
★★½

Perhaps a new instrument for Sanders  
means a new beginning. From his compelling  
work with the last Coltrane groups Sanders  
has fallen to a point where many, including  
myself, have lost interest, and others even dis-  
miss him as a mere popularizer. Over half the  
record is Sanders playing soprano; the others  
appear usually as a unit, breaking from San-



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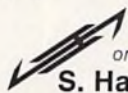
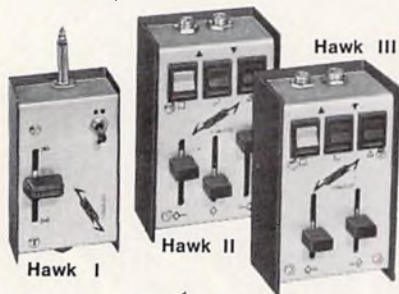
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ders' background only in brief spots, and the colorful percussion background, with tamboura, is attractive.

*Village* and the brief *Myth* is a single unbroken side. The latter is the LP's best item, a vocal by Sanders, Brown, Killian and Bonner in an unusual, perhaps North African, mode; these and the tenor blues were recorded as recently as last fall.

*Morgan*, from 1972, is simply a pretty piece, no improvisation (Webb's sound is lovely), while *Worlds* (1971) finds Sanders in conflict between style and instrument. *Village*, the long piece, is the most revealing. The 3 extended solos continue the Coltrane style of *Worlds*, a style that copies Coltrane almost like one of those full-color Xeroxes. It is an exhausted Coltrane, too, for Sanders hasn't the emotional force to communicate his master's art. He offers the correct latter-day Coltrane phrasing and structure in excellently accurate detail. But there is utterly no sense of what Sanders' feelings are—except that the solos sound even more unfinished than Coltrane's own.

Moreover, there are occasional tonal changes that occur just a micro-instant too late to be spontaneous—their placement is correct, but the effect is pure scholarship. On this record Sanders has chosen an emotional trap for himself: he isn't, never will be, Coltrane, so the hopeful element is that by returning totally, as here, to his source he may rediscover the creative love that was lost in his tenor playing.

The tenor blues is more than trash. He can be forgiven his poverty-stricken performance if this was an attempt at an Art Ensemble of Chicago-like transformation of earlier jazz. The offensive vocals imply, instead, a gesture of contempt toward the raunchy tavern music of a quarter-century ago, the Arnett Cobbs's, the Ammons's, the mostly forgotten players and singers of the greasy, roach-ridden jazz-r&b shadowland—who contributed more to modern art, by far, than Sanders. *Went* communicates none of the Art Ensemble's love, and is a thoroughly unpleasant experience.

—litweiler

## TERESA BREWER/ DUKE ELLINGTON

IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING—Flying Dutchman FD 10166: *It Don't Mean A Thing If It Ain't Got That Swing; I Ain't Got Nothin' But The Blues; Satin Doll; Mood Indigo; Don't Get Around Much Anymore; I'm Beginning To See The Light; I've Got To Be A Rug Cutter; I Got It Bad And That Ain't Good; Tulip Or Turnip; It's Kinda Lonesome Out Tonight; Poco Mucho.*

Personnel: Brewer, vocals; Ellington, piano; Money Johnson, Ray Nance, Johnny Coles, Barry Hall, Mercer Ellington, Joe Newman, Ernie Royal, Jimmy Owens, Jimmy Notttingham, trumpets; Vince Prudette, Chuck Connors, Art Baron and Tyree Glenn, trombones; Harry Carney, Russell Procope, Harold Minerve, Harold Ashby, and Norris Turney, reeds; Joe Beck, guitar; Herb Bushler, electric bass; Joe Benjamin, bass; Quentin White Jr. and Bernard Prudie, drums; and Bunny Briggs, vocals tracks # 1, # 7 & # 9.

★★★½

Judging from the personnel above, you couldn't really call it the Ellington band but then these days you really can't call the Ellington band the Ellington band anyway. Johnny Hodges and Tricky Sam Nanton are gone and Cootie Williams and Paul Gonzalves didn't make the date and things just ain't what they used to be. So what we have here is a studio pick-up group, with some Ellingtonians sprinkled around, backing a pop singer as she goes through eleven Duke Ellington tunes (nine hits and two recorded here for the first time).

There always will be enough of the cute little

rock-a-billy shouter to Teresa Brewer that she's never going to sound like Ivie Anderson, or anyone else for that matter. If you're looking for re-enactments of the old Brunswicks and Victors you can pass this one by. If you have in mind to enjoy an individual song stylist doing a bunch of Duke's tunes in her own distinctive way, which happens to be very musical, this one's for you.

There are some minor complaints like Nat Hentoff's liner notes which don't bother to credit the trumpet solos (I'd guess they're by Ray Nance) and perhaps I would have chosen some different songs for Teresa (for example *Something To Live For* is certainly a better song than *Tulip Or Turnip*). Tyree, Procope, Carney, Beck, and the trumpet player solo effectively as does the Duke.

The real bonus is *Poco Mucho* and *Kinda Lonesome Out Tonight*. Still my favorite track is *I Got It Bad And That Ain't Good* a product of Duke's collaboration with Paul Francis Webster, the lyricist who came closest to matching Duke's artistry as composer. —klee

## TIM WEISBERG

DREAMSPEAKER—A & M SP3045: *Dreamspeaker; Do Dah; Night Watch; Scrabble X; Scrabble Y; Scrabble Z; Killing Me Softly With His Song; Night For Crying; Six O'Clock In The Morning; Bullfrog; Castile.*

Personnel: Weisberg, flute, alto flute, bass flute, E-flat flute, piccolo; Lynn Blessing, organ, vibes, Arp Synthesizer; Jim "Bruiser" Krueger, guitar; Doug "Bugsy" Anderson, bass, rhythm guitar; Rick Jaeger, Milt Holland, percussion and piccolo.

On track 7, 8, 9, 10, 11, Mike Melvoin, keyboards, replaces Blessing. On track 7 John Pisano replaces Krueger. On tracks 7, 8, 9, 10, 11, Larry Knechtel, bass and Jim Gordon drums, replace Jaeger and Anderson. On track 10, Chuck Rainey replaces Knechtel.

★★

What's the problem? Weisberg & Co. write fine melodies, the level of musicianship is high and everything is put together with great skill. Still there is something missing. If anything it's that element that falls into the twilight of emotional energy and force of personality. The music feels artificial and homogenized, while spontaneity and a certain raw edge are lacking.

*Castile* with its Spanish mood, for example, sounds like it was created for a film sound track, i.e. background music.

The first side of the album was recorded live and includes the engaging, three-part *Scrabble* with sections by Krueger, Weisberg and Blessing. *Y* is an especially pretty and lyric ballad, while *Z*, the most exciting track on the LP, cooks in a Latin groove.

Side two is a studio session and Weisberg does a lot of overdubbing. On *Kill Me Softly* he works with bass, E-flat and alto flutes which demonstrates his virtuosity but little else.

*Dreamspeaker* is a good record for what it is, a collection of nice melodies that are well played.

—nolan

## HORSLIPS

THE TAIN—Atco SD 7039: *Setanta; Maeve's Court; Charolais; The March; You Can't Fool the Beast; Dearg Doom; Ferdia's Song; Gae Bolga; Cu Chailainn's Lament; Faster Than the Hound; The Silver Spear; More Than You Can Chew; The Morrigan's Dream; Time to Kill.*

Personnel: Jim Lockhart, keyboards, flute, whistles, Uilleann pipes, vocals; Eamon Carr, drums, bodhran, percussion; Barry Devlin, bass, vocals; Charles O'Connor, fiddle, mandolin, concertina, vocals; John Fear, guitar, banjo, vocals.

★★★★

The British rock scene has produced roughly two types of groups, and a whole lot of fence-straddlers, in the late and post-Beatle era. The first type is oriented toward American blues and boogie a la the Stones and Savoy Brown. In



reaction to those bands, many British folk musicians found themselves rocking a bit harder in order to be heard, while reaching back into their own country's musical roots. They came up with real "folk-rock," exemplified in the work of groups like Pentangle, Steeleye Span, and a hot new Celtic artist, Alan Stivell. On the fence are those bands who draw from both sources, and a few more: Jethro Tull, Yes, Genesis, Pink Floyd.

When Horslips released their first album last year, they were firmly in the Steeleye folk-rock bag. But *The Tain* finds them climbing the fence, while, ironically, they dig back further into Irish folklore. The result is a kind of funky Jethro Tull. Their down-to-earth Irish musical roots are still quite evident, but so is more hard rock and electronic effect. The fact that Horslips manages to unite the two with spirited energy and good taste makes *The Tain* (pronounce it "toyn") an unpretentious, thoroughly musical album.

It's really a concept piece, based on a crazy Irish legend about a bloody war over a couple of cows, a story told on the record's inner sleeve. The songs are attended by interesting commentary, and the lyrics are printed, so the listener can follow along. Musically, the tunes range from straight rock to electrified Irish Fiddle tunes and pipers' pieces. It's the intelligence of the project that impresses the most; nothing is overstated, yet the music has the punch of the best rock music.

*The Tain* is just off-the-wall enough to provoke interest, yet certainly not far-out enough to turn anyone off. Tightly conceived and executed, it's a record that bodes well for Horslips' future on the rock scene both in their homeland and here in the States. —mitchell

## LUIS RUSSELL

LUIS RUSSELL AND HIS LOUISIANA SWING ORCHESTRA—Columbia KG 32338: *Plantation Joys: Please Don't Turn Me Down; Sweet Mumtaz; Dolly Mine; Savoy Shout; Call of the Freaks; It's Tight Like That; African Jungle; Slow as Molasses; Feeling the Spirit; Jersey Lightning; Broadway Rhythm. The Way He Loves Is Just Too Bad; Doctor Blues; Saratoga Shout; Song of the Swanee; Give Me Your Telephone Number; Higginbotham Blues; Louisiana Swing* (two takes); *Poor Lil' Me; On Revival Day* (two takes); *Muggin' Lightly; Panama; High Tension; Darktown Strutters Ball; My Blue Heaven; The Ghost of the Freaks; Hokus Pokus; Moods (Primitive); Ol' Man River.*

Personnel: Tracks 1-4: Bob Shoffner, trumpet; Preston Jackson, trombone; Darnell Howard, clarinet, alto sax; Barney Bigard, tenor sax; Russell, piano; Johnny St. Cyr, banjo. Tracks 5-7: Louis Metcalf, trumpet; J. C. Higginbotham, trombone; Charlie Holmes, clarinet, alto sax; Teddy Hill, tenor sax; Russell, piano; Bill Johnson, guitar; Bill Moore, tuba; Paul Barbarin, drums. Tracks 8 & 9: Metcalf; probably Henry Nicks, trombone; Holmes; Charlie Grimes, tenor sax; Russell; Elmer Snowden, banjo; Bass Edwards, tuba; Kaiser Marshall, drums. Tracks 10-13: Red Allen, Bill Coleman, trumpets; Higginbotham; Holmes; Albert Nicholas, clarinet, alto sax; Teddy Hill, tenor sax; Russell; Johnson; Pops Foster, bass; Barbarin. Tracks 14-26: same, but Otis Johnson replaces Coleman; Greely Walton replaces Hill on tracks 19-26. Tracks 27-32: Rex Stewart, Gus Aiken, Leonard Davis, trumpets; Jimmy Archey, Nat Storey, trombones; Holmes, Henry "Moon" Jones, clarinet, alto sax; Walton, Bingie Madison, tenor sax; Russell; Lee Blair, guitar; Foster, Barbarin. Vocals by Fats Pichon (track 7); Higginbotham (track 10); Jesse Cryor (track 21) Andy Razal (tracks 22, 23); Sonny Woods (tracks 27, 28, 32); Palmer Brothers (track 29). On 17 & 18, Allen, Higginbotham, Holmes and the rhythm section only. Recorded 1926-34.

\*\*\*\*

Forgotten by all but specialists and collectors, the Luis Russell band in its prime (1929-31) was one of the greatest of pre-Swing

era big bands.

A compact ten pieces, with musicians from New Orleans in key positions (Russell himself was Panamanian-born but cut his musical eyeteeth in the Crescent City), the band combined the looseness and flexibility of the parent style with the drive and swing of the evolving big-band language.

Russell, also the band's chief arranger, knew how to give his soloists maximum freedom, and he had some great ones, chiefly the magnificent Henry Red Allen and J. C. Higginbotham on trumpet and trombone. Allen, just up from New Orleans, was perhaps the first trumpeter to truly absorb Louis Armstrong's message, and the freshness, directness and exuberance of his work with Russell remains a high point in a long and fruitful career.

But great as the contributions of Red and Higgs were, the cornerstone of the band's success was its incomparable rhythm section—perhaps the first truly swinging rhythm section in jazz (swinging in the sense of the flowing beat of the '30s). Bassist Pops Foster had one of the strongest, surest beats in jazz history, and one of the most powerful sounds ever coaxed from a string bass. The history books suggest that the bass came to prominence with Jimmy Blanton, but don't forget Pops Foster. Listen to him on *Telephone Number*, and dig his bowing in tempo on *Higginbotham Blues*.

It was Foster's inspiring work that drove the Russell band, ably abetted by fellow New Orleanian Paul Barbarin on drums. Will Johnson was a solid rhythm guitarist (no banjos or tubas in *this* band), and Russell himself capably rounded out the quartet.

But the meat is the band as a whole, as the sum of its individually gifted parts. The spirit of its music is that of New Orleans, basically

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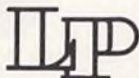
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of its music is that of New Orleans, basically joyful, seldom reflective, always (even in its blues) affirmative. On this generous sampling of the band's growth, development and beginning decline, the great stuff is on tracks 10 through 26. What comes before is mainly of historical interest, and the last six sides, without Allen or Higginbotham, reflect the waning of the band's intrinsic style in favor of the pervasive Casa Loma approach.

Of the masterpieces from the important period, *Jersey Lightning* is perhaps the most perfect; it could be by Jelly Roll Morton, certainly Russell's chief influence, both as pianist and arranger, but is more successful than Morton's own attempts to adapt to the larger instrumentation. Nearly as fine are *Panama*, *Doctor Blues*, *Saratoga Shout* (an interesting combination of *The Saints* and the minor blues), *High Tension* and *Feelin' the Spirit*. Along with the dozen or so great works recorded by the band for Victor under Red Allen's name, these are the Luis Russell legacy of Louisiana Swing.

The well-conceived two-record set (with eight tracks per side) contains several rare alternate takes, and has informative notes by producer Frank Driggs. Recording dates are missing, but can be gleaned from the text. Another fine addition to the *John Hammond Collection*, and a must for students of big band jazz—or of good music, for that matter.

—morgenstern

**ART TATUM**

**MASTERPIECES—MCA2-4019:** *Get Happy; Elegy; Humoresque; Lullaby Of The Leaves; Stormy Weather; Emaline; Indiana; Rosetta; Sweet Lorraine; St. Louis Blues; Tea For Two; Tiger Rag; Begin The Beguine; Love Me; Gone With The Wind; I Got Rhythm; I Would Do Anything For You; Honeysuckle Rose; Moonglow; Cocktails For Two; Deep Purple; After You've Gone; Last Goodbye Blues; Wee Baby Blues; Stompin' At The Savoy; Lonesome Graveyard; Corrine Corrina; Battery Bounce; Rock Me Mama; Lucille.*

Personnel: Tatum, piano; Tracks 16-23: add Tiny Grimes, guitar; Slam Stewart, bass; Tracks 24-25: Joe Thomas, trumpet; Ed Hall, clarinet; John Collins, guitar; Billy Taylor, bass; Eddie Dougherty, drums; Joe Turner, vocals; Tracks 26 & 29: same as 24-25, but drop Turner; Tracks 27-28 & 30-31: Joe Thomas, trumpet; Oscar Moore, guitar; Billy Taylor, bass; Yank Porter, drums; Joe Turner, vocals.

★★★★

**THE GENIUS—Black Lion BL-158:** *Fifty Second Street Blues; Midnight Melody; Gang O'Notes; Just Before Dawn; Between Night And Dawn; Apollo Boogie; Hallelujah; Song Of The Vagabonds; Runnin' Wild; Memories Of You; Poor Butterfly; Kerry Dance.*

Personnel: Tatum, solo piano.

★★★★

**THELONIOUS MONK**

**THE MAN I LOVE—Black Lion BL-197:** *I Mean You; The Man I Love; Ruby My Dear; Little Rootie Tootie; Misterioso; Tinkle Tinkle; Crepuscule With Nellie.*

Personnel: Monk, piano; Tracks 1, 3, 5, 7: add Al McKibbin, bass; Art Blakey, drums.

★★★★½

That Art Tatum possessed the kind of prodigious command of his instrument that made many a pianist think seriously of taking up the banjo or going into plumbing is aptly documented by both of these releases of his work. Indeed, remnants of the decorative aspects of Tatum's style—those frilly descending runs, clever swing bass patterns, and chromatic cadences in tenths—can still be heard in innumerable Holiday Inn piano bars across the country.

*Masterpieces* reissues thirty-one of Tatum's performances. Two sides of this two record set

are devoted to solo piano pieces, one side to trio work with Grimes and Stewart, and one side (roughly) places Tatum in the role of accompanist to blues singer Joe Turner.

Can anything new be said about Tatum's solo work? For the record, let me restate some of the commonplaces: his technique was swing, his time and touch impeccable—whether he was in fact a genius is debatable, but that he was a virtuoso is unquestionable. The way he negotiates through the breakneck tempos on *Get Happy* and *Rhythm* defies all laws of motion. And note the effortless, swinging melodic inventions on *Leaves*. On the other hand, much of Tatum's work here becomes predictable; one of his devices, breaking his left hand stride pattern with a machinegun-like descending run, occurs so frequently and with such predictability in his solo performances that one has the sensation of watching a deft magician performing the same trick over and over—after awhile one doesn't really care how it's done anymore.

A final commonplace about Tatum's work—that he was essentially a solo performer who never really functioned well in a group situation—is, I think, partially refuted by the second disc of *Masterpieces*. The worked-out guitar-piano figures on *Honeysuckle Rose* come off quite well, and Grimes' legato, relaxed lines serve as a welcome foil to Tatum's florid style. But the trio performances are marred by the dated bass tricks of Stewart.

The most interesting pairing of *Masterpieces* occurs on its last tracks, which pit Joe Turner's primitive blues style against the sophisticated voicings and runs of Tatum. An added bonus is the trumpet work of Joe Thomas, who gets off some vintage Armstrongesque licks behind Turner.

The Black Lion album of Tatum's work is interesting in several respects. Side one presents some rare Tatum originals, most of which are boogie woogie pieces. Here Tatum's playing is intriguing; he seems less prone to indulge in decoration for the sake of decoration. Perhaps working in the 12-bar form released his playing from the cocktail mannerisms which distract from his solo pieces. Also effective are his floating, effortless harmonies on *Hallelujah* and the chromatic tenths on *Runnin' Wild*. Tatum's virtuosity was such that listening to him at times gives the uncanny sensation that he was playing piano more with his mind than with his fingers, and that any time he might bring off the ultimate piano trick: yell "Look Ma, no hands!"

If Tatum was an almost-genius, Monk is an enigmatic one. He defies the unwritten law that jazz musicians must continue to evolve their style and is content to reshape and reinvestigate the nooks and crannies of his set repertoire. Comparing Monk's improvising with Tatum's is enlightening. While Tatum seems constantly to be imposing his own pre-conceived forms and contents upon his material, Monk appears to be doing just the opposite—letting form and content emerge from the inherent possibilities of his pieces. *I Mean You*, for example, presents an endless maze of thematic variations and metrical displacements. While as a soloist Monk can cook well enough alone, he is also found here in the congenial company of McKibbin and Blakey. McKibbin's dry, almost scratchy tone is a perfect textural counterpoint to Monk's brittle chords and splashing dissonances. Blakey takes the part of a good friend who seems to be more concerned with listening to the points Monk is making than with expressing his own opinions.

—balleras

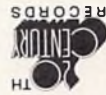


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# CHUCK MANGIONE



blindfold

test

The popular success of Chuck Mangione over the past four years offers a classic example of the do-it-yourself initiative winning out in a highly competitive field. So convinced was Mangione of the validity of his project that he arranged to have it subsidized, put the record out himself, and enjoyed such startling local reaction that word got to Mercury Records, who took over the masters and came up with a major chart breaker.

This, of course, was *Friends and Love*, the original concert presented by Chuck with the Rochester Philharmonic, and his own quartet, at the Eastman Theatre in Rochester in May 1970. What has happened since then is all an outgrowth of that catalytic occasion. But for Chuck's faith in himself and his music—the subsequent orchestral albums—*Together*, again with the Rochester Philharmonic, and *Land of Make Believe*, with the Hamilton, Ont. Philharmonic—could never have materialized. Nor could the records and tours with his quartet.

This was Mangione's first Blindfold Test.

by leonard feather

**1. MILES DAVIS.** *Riot* (from *Nefertiti*, Columbia). Davis, trumpet; Wayne Shorter, tenor sax; Herbie Hancock, piano, composer; Ron Carter, bass; Tony Williams, drums.

I hope that I'm not in trouble when I say I think that's Miles Davis. I'm not sure of the saxophone player; I didn't hear a whole lot of him. But maybe it was Wayne (Shorter). Sounded like Trane at first, but it doesn't sound like the music Miles was playing when Trane was in the band.

I think Miles Davis is really the most important jazz musician that we've had, as far as being a leader in musical directions. Unlike somebody like Dizzy Gillespie, who established a direction and a style, and has been able to play it for these many years because of its utter uniqueness. It's like the music of the great classical composers which will always live.

Miles has always made so many important contributions to music. His playing as well has changed drastically in such a relatively short time. I really love his music. Everything he does is valid, just because I believe him to be one of the most honest and creative musicians around. I see no reason to dislike what I heard.

The rhythm section sure sounded nice, although quite honestly I don't know who it is. Maybe Herbie Hancock. Five stars.

**2. EDDIE HENDERSON.** *Fusion* (from *Inside Out*, Capricorn). Henderson, composer, trumpet.

I'm a little confused. I wasn't particularly

moved by the music; it sounded a little bit nervous. There's not a whole lot I can remember about it now that the record's over, as far as it making me feel good, or having a melody, a particular sound.

If it was Miles' music, it certainly wasn't one of those takes that's outstanding. I've heard his music in this particular direction done much better. But I don't know whether it was him or not; or somebody trying to be him. It sounded as if somebody might have stolen a couple of his licks, and it certainly didn't sound like the way he'd want his music recorded.

For the rating I guess I'd have to go right in the other direction—about one-and-a-half for the effort.

**Feather:** That was Eddie Henderson.

**Mangione:** I'd really like to hear more of that record, because I've heard Eddie Henderson playing differently.

**3. BOBBY HACKETT.** *Blueberry Hill* (from *What A Wonderful World*, Flying Dutchman). Hackett, trumpet.

I'm totally puzzled ... I liked it. I didn't listen to a whole lot of that when I was growing up, but I did enjoy what I heard. It's kind of laying-back music. It never struck me as being real serious; fun, very happy, comfortable music.

I liked the trumpeter's sound. I'd probably be totally wrong to say somebody like Bobby Hackett. I've only heard him in other contexts, playing ballads.

Rating the idiom and how well they did what they were doing, I'd say that was four plus.

**4. FREDDIE HUBBARD.** *Moment to Moment* (from *First Light*, CTI). Hubbard, trumpet; Henry Mancini, composer; Don Sebesky, arranger.

I feel like I know the right answer to this one ... that's Freddie Hubbard. That's from an album *First Light*. I think. Arrangements by Don Sebesky. I'm not sure whether that's the title track. There're two songs on there—*Moment to Moment* and one other, that sound very much the same.

Don Sebesky's writing I have enjoyed ... I've begun to know him because he's done so many things. And I always love to hear strings. I think that's another five star record.

**5. ART FARMER.** *Gentle Rain* (from *Gentle Eyes*, Mainstream). Farmer, fluegelhorn; 15 strings; recorded in Vienna, Austria.

That's a very often neglected musician who plays just beautifully—Art Farmer. I can't recall the name of that song, but whatever it is it's a nice tune, nice vehicle for Art. Sounded to me like the recording might have been one of those situations you get into when you do large recordings ... maybe a budget situation where you're trying to make it sound bigger than it is. I don't know how many strings were on there, or where it was recorded. But for me the quality of the orchestra left something to be desired.

But Art's sound is just a beautiful, lyrical thing, and I love his playing, and recommend all his records—if you can find them. They're very hard to find now; things like the quartets with Bill Evans. And albums like *Modern Art*. He did an album with Oliver Nelson—one of my favorite large groups albums—with tunes like *Fly Me To The Moon*, which is another album I'd give five stars.

This one, five stars for Art. For the rest of the group, maybe three.

**6. WOODY HERMAN.** *Be-Bop And Roses* (from *Giant Steps*, Fantasy). Alan Broadbent, composer; Bill Stapleton, trumpet; Jim Pugh, trombone; Steve Lederer, tenor sax.

I'm puzzled again. At times, the arrangement was kinda busy. Sounded like either there wasn't enough time ... I think most people don't realize what happens in recording studios when you have a large number of people; you don't have as much time as you want to get it comfortable.

At times, it sounded a little bit like "music to hang you up by," as far as being a player, that is. It sounded like the saxophone section was scuffling a couple of times. Whatever the piece of music, it was in a bebop direction. I don't know whether it's an original, or a great standard.

I'm really not too excited about what I heard, and don't recognize a whole lot of people ... anybody, as a matter of fact. So I'd say something in the middle: two-and-a-half stars.

**7. THAD JONES-MEL LEWIS.** *A Child Is Born* (from *Consummation*, Blue Note). Jones, composer, fluegelhorn; Roland Hanna, piano; Richard Davis, bass.

I think that was Thad Jones, and perhaps Roland Hanna and Richard Davis. That's really a very unique group.

Thad's playing, I think, is some of the most original playing I've heard. People don't talk about him in terms of being a player; they talk about him as a writer and leader of a very fine band. I love his writing; it's very original. The instrumentation he uses in the band, and the way he breaks things up, is just unique.

That's another five star record.

db





## DAVE PARRISH

By Herb Nolan

When I was very young—about six years old—I remember being moved by the sound of parades coming down the street. I really got hyper when I heard bass drums coming, and of all the experiences I had as a kid that was the most emotional one. I would hear the boom-boom-boom and it would really turn me on. It didn't matter where I was or what I was doing. I would run down the street after that parade.

We were kind of a low income family, you know, so I went out and got a job sweeping a store so I could afford to take lessons and

# Profile

## CARTER JEFFERSON

By Neil Tesser

Carter Jefferson, saxophonist with Art Blakey's Jazz Messengers, is a low-keyed young man, wiry, whisper-voiced, and not all that sure he should be interviewed in **down beat**. But our initial conversation on this point reveals some of his feelings about music and musicians.

**Jefferson:** Music is just so wide, so wide open, like the universe, for instance—like all the planets and everything—and there's so many positive cats out there, that picking out one particular person... Well, for me, it would be good, you know, it would help me within the frame of the music, as far as working is concerned. I guess I just don't feel that I have much to say about what I've done. I mean, I have a lot to say; but...

**Tesser:** But you just don't feel it should be you as opposed to other people?

**Jefferson:** Right, right. Anyway, let's give it a try.

I'm 27, and I've been playing about 10 years, different groups, rock gigs, you know. My first real gig was with Mongo Santamaria; I played with him for a year. It's like I left school to go to school. Mongo was one form of school, and this gig with Art is another form. I first picked up the horn when I was in my teens. But now, it's just like I'm tryin' to... to begin to begin.

**Tesser:** You do a lot of listening to... ?

at the same time prove to my mother that I was serious about playing.

Well, I took lessons for four years from the band director at school. He was a trumpet player and after about two years he couldn't teach me anymore.

He sent me to a friend of his named Burt Logan who was a drummer playing locally in Pittsburgh nightclubs. So I took up trumpet at school and went to the drum teacher for lessons on Sundays.

My drum teacher tried to find out what kind of drummer I wanted to be, and I really didn't know. I just wanted to play any type of drums I could get around. As a result he started me playing trap drums. I didn't have a set of my own so he talked to my parents and arranged for me to get a set—a little two-piece set.

I was 10 at that time. When I reached 12 he felt I was ready to start playing with a group. One Sunday I went to his home for my regular lesson and he said, "Dave, how would you like to work with a band, I know some guys who are looking for a drummer." That next Wednesday I went to his house and to my surprise the guys he wanted me to play with were all his age, they were in their 30s and late 20s.

Eventually, I moved to another high school which had a very good music department and there I got interested in symphonic work. My teacher was a man named Eugene Fabrizi and with him I started studying tympani and mallet instruments like vibes and marimba. I performed with the civic symphony, the school's percussion ensemble and was in the drum and bugle corps for awhile. It was at this time that I began developing a direction toward playing the drums. Up until then my only influences had been from guys who didn't play drums.

Horn players, especially saxophone players, gave me more coaching as far as drum style was concerned. As a result when I listened to records I'd get caught up in the rhythm patterns that the other instruments were playing rather than those of the drummers. I always felt in order to complement and fit you had to be more aware of what the other instruments were doing and more into melodic structure instead of rhythmic structure.

The symphonic things and the drum and bugle corps helped me become more articulate and gave me a better sense of dynamics than I might have developed otherwise.

After high school I hadn't planned to go to college, but the Vietnam war was going strong and the draft was hovering over my head.

I went to Youngstown State University as a music education major majoring in percussion with a minor in piano—later I switched to flute. A new problem developed at the university because my teacher wanted to turn my whole style of playing around. He wanted me to use a traditional type of grip that involved twisting my wrists up—playing according to the book, so to speak. I guess I had developed sort of an unorthodox method of playing.

The result was that I would play his way during the day and switch back to my way when I played in clubs at night. But finally his way prevailed and it really cleaned me up and gave me more speed and agility.

I left school because of financial problems and went home to Pittsburgh and started my own group. Then an r&b group from New York City came through town and I joined. I left after a while because I felt I was standing still musically and returned home and started another group. It was sort



**Jefferson:** To everybody. But that's what I was sayin' before, about why I feel almost adverse to talking like this. Music is so wide, and I listen to everybody, and in everybody there's something positive. And I figure that all I can do is grow as much I can grow myself, and just be truthful to the creator, and that's it. Do you understand why I'm having difficulty doing this thing?

**Tesser:** It seems like you're saying that you're not ready to be making statements for other people to read; that in your own mind you're not together enough.

**Jefferson:** Not really. Moreso, it's the

reason the statements are being made. The reason is for other people to read them, for the purpose of projecting myself out there as trying to grow. Now I'm growing every day, learning things musically, because music is life; I'm learning about life through music. But I feel that the intended purpose of this interview seems more material that it is spiritual—putting spiritual things down on paper to make money. You know, music and money, they're almost like horses pulling in opposite directions. You know they don't mix.

**Tesser:** But in putting it on paper, for some of the younger cats to read, they can then learn from some of the things that you've picked up along the way. I mean, that's spiritual.

**Jefferson:** That's true. And lessons come in so many different ways, you know. That relates to another reason we're going so slow here. All those lessons—there's just so much to learn you can't put it in words.

Now Art is a master, and he gives lessons with everything he says. He talks in parables. And there's a pressure thing, too, playing with Art: you're out there. Look at the cats who've been there before: Wayne Shorter, Benny Golson, Freddie Hubbard.

Anyway, the whole thing is growth. It seems like the more you learn, the more you have to learn.

**Tesser:** What do you think it will be like when you're at the point where, although you realize how much there is to learn, you'll be able to teach young cats the way Art is teaching you? What do you think that would take?

**Jefferson:** It would just have to happen. In growth, when you're learning something, sometimes you think you know it at the time. But maybe a few months later you go back and say, "Oh, that's what that was about."



of a pop-rock-jazz band on the order of the Crusaders.

It was with this group that I met George Benson. His manager was booking our band. He told George about my playing and George came over to New Jersey, where we were working, to hear us. He liked what I was doing, but I wasn't playing any jazz, and I guess he had his doubts whether I could cut the jazz set with him.

I saw him a couple of times after that, and he always said we were going to get together. Two years after the first meeting his manager called me and asked if I wanted to play with another guitarist—Grant Green. The money wasn't very inviting and my financial situation wasn't that good so I decided not to take the chance.

Two months later George called and asked me to come to New York and make some tapes with him. I dug that—wow, George Benson. I went up and we rapped. I guess he was trying to search me out a little bit. Then he took me to New Jersey to hear Earl Klugh and the rest of the band. I sat in that night, and the next week he asked me to come back. After that he asked if I wanted to work with the group.

My playing has changed quite a bit since then. He's made me stronger where before I had a timid style. I had to practice in a duplex apartment with a little baby next door. I'd been criticized before about my timidness. People would tell me to play, that what I was doing was hip but that they can't hear me.

The element that had been missing from my playing experience had been jazz. I had played pop, rock, blues, symphonic, even polkas. Now that I have added this other dimension—jazz—I feel I can just keep on going. **db**

But as far as getting to the point where you can teach others, I don't know if you can ever get to that point.

For instance, at this point I'm still hitting and missing on the horn. It's not as if I know exactly everything that's going to happen when I play, what I'm going to do, when I'm going to do it. Right now, the opportunity that I'm having—just the chance to play—is the way that I'm learning. It's like butting your head against the wall. Some people can sit down and learn it from a book, some people have to butt their heads a couple times, and that's the way that I am. And when I say hitting and missing, I'm talking about music, but I'm talking about life too, just existence. Everything you have to go through, just to get your head together and to have everything together at one time.

Right now, I find there's people who want to put you down, and are always comparing you, and seemingly it's like this whole Western thing, to compare. What I do, man, is I just say, whatever talent the Creator gave me, I say to Him, "Well, all I have is for you." I just offer that to Him everytime we play. That's all I could do, man.

As far as what my path is, music is the path through which I'm learning more about relationships. Like, a lot of people are always running around looking for differences between this and that, but at the same time there's a relationship—a sameness—between this and that. Anything that's positive, offer that to the positive force, man, because there's already so many negatives that I go through every day, as well as the negative things I do myself. I don't want to sound like I'm so spiritual, all that kind of shit, man, because I screw up—a lot. There's so many changes I still have to go through. But I'm not gonna get buried under those changes, man; I'm not down. **db**



## BATUCADA

Ratso's Restaurant, Chicago

**Personnel:** Manfredo Fest, piano; Rick Boetel, congas, cuica, assorted percussion; Frank Dawson, guitar; Bob Rockwell, tenor & soprano saxes, flute; Thomas Kini, electric bass; Alejo Poveda, drums; Anna, vocals.

*And the Beat goes on,  
And the Beat goes on.  
Drums keep pounding rhythms  
to the brain . . ."*

In Brazil, "the Beat"—the pulse that rocks and throbs at the core of the third world's music—is called "Batucada." But in the mid-'60s, while Sonny & Chér were jack-hammering "the Beat" into the cerebellum, groups like Sergio Mendes' were sending their gentler oscillations straight to the heart, feet and hands. And American listeners, who had gotten their feet wet in the earlier *Wave* of bossa nova, received the new beat easily.

In those days, Sergio's road show was opened up by a band called Bossa Rio, led by Manfredo Fest, voted Brazil's top jazz pianist more often than Argentina changes governments. It was in Brazil that Manfredo met a drummer from the Blue Max in Chicago, a fellow named Rick Boetel, who was studying first-hand the intricate rhythms and exotic instruments of South America. Eventually, Manfredo ended up in Minneapolis and quickly entered the tightly-knit coterie of jazzmen there. But soon after Boetel had pieced together a group to convey the "samba-jazz-rock" sound he envisioned (1973), Manfredo headed back south, this time to Chicago, where "the Beat" is now being called Batucada.

Batucada's ties to Brazil are strong, from the Festive effects of Manfredo's bubbling compositions and soaring arrangements, to his warm, breezy keyboard work, to Boetel's mastery of percussive sounds from another hemisphere. The addition of a guitarist obviously fits into this pattern; but in Frank Dawson (Boetel's ex-Navy buddy), Batucada also possesses an explosive soloist whose technique and sense of drama provide several high points in every set. And ties to the more recent musical history of the southern mother country are established with the addition of Anna, who sings wordless lyrics to the unison lines of Chick Corea's *Spain* or Manfredo's own *Misturada*, in much the same way that Mendes' wenchens illuminate his piano lines.

Anna was the focal point on an up-tempo treatment of *I Love The Life I Live*; and the first thing I thought when I glanced on stage was the lady's uncanny resemblance to Carmen McRae, uncanny largely because she *sounds* like Carmen, too. Anna next sang *A*

*Foggy Day*, also up, and at times sent chills down my spine with a voice that can only be described as a *woman's* voice—it's too hefty, has too much weight and experience behind it to merely glide and glitter like a young girl. Then a ballad, *Do It Again*, and once more, Anna's voice cutting through with an almost tangible edge, a haughtiness—let's just call it class—that Carmen, Sassy, and a few others have.

Back on that first tune, the spotlight shifted at one point from Anna to a young saxophonist who throughout the night came close to burning down the house every time he started to cook. A friend of Manfredo's from Minneapolis, Bob Rockwell had flown down to join the group for this appearance, but it almost seemed that they had joined *him*, the way his solos led the music and burst each song wide open. Whether backing Anna with strict-lick tenor obbligato or screaming his Lydian logic on soprano, Rockwell left no doubt that he is one of the most talented and complete reedmen around.

Everyone was shown to advantage on the last two pieces which, in a Latinized groove, were more indicative of the primary punch of Batucada's sound: that mixture of samba and rock rhythms and jazz melodic lines that the group wants to capture. The set's closer was a 25-minute jam on the Deodato arrangement of *Rhapsody In Blue*, and it was a corker—in Boetel's words, "a tune which always takes off for us." From the opening chords, pounded out in time with Alejo's snappy single strokes, the rhapsody was a courante, transformed from a plaintive song to a fiery dance, one that grew in intensity through its devouring, ever-throbbing rhythmic thrusts, and climaxed often.

There was Rockwell's tenor erupting into frenetic flights, then evolving into aerial screams above the one-chord underbrush cultivated by Kini (a solid if unexciting bassist), Alejo (a popping little rhythm machine from Costa Rica), and Boetel's jazz-sublimated congas; Dawson's simultaneous scat and instrumental solo, reminiscent of Sivuca (the church elder among Brazilian musicians); and the unimpeachable piano structures from Manfredo, who was brilliant all night. And when the entire performance crashed back to earth to end a two-hour-plus set, most of the audience was still in the clouds.

Batucada represents another chapter in the story of Brazilian roots in American soil, and it is significant that their repertoire includes



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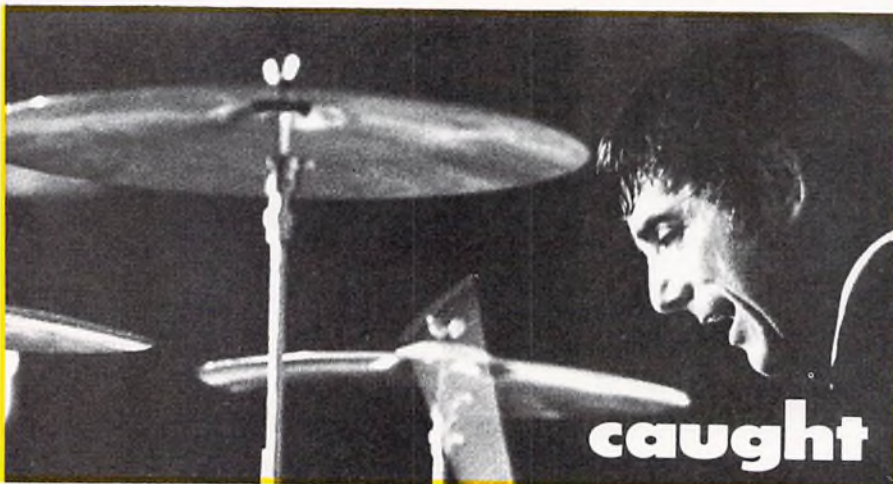
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2044

tunes by Airto, Corea and Deodato. Airto, through his instruments and his work with Miles and Corea, pointed out there's more to Brazilian music than the bossa nova. Corea's compositions often show "the Latin tinge." If you will: Deodato's jazz-tinged performances of South American treatments of the Western world's light classics have made him a star. Batucada takes material arranged like Deodato's, and lets loose with full-force improvisations like Corea. It's a more than viable bit of Latin legerdemain.

I haven't said much about textures or colors, and that's because there's little to say. Boetel, on cuica, tambourine and au-go-go, provides most of the exotic hues; other than that, this is basically a *blowing* band that fuses several styles, as symbolized by co-leader Fest, himself a fusion of Latin and jazz musics. And on a cold February night in Chi-town, the frigid gales off Lake Michigan weren't doing the real blowing. Rather, the storm centered around the torrid zephyrs emanating from Ratso's ... where the Beat was going on. —neil tessier



### LOUIE BELLSON/ MILWAUKEE SYMPHONY

Uihlein Hall, Milwaukee

Everybody knows Louie Bellson as a volatile jazz percussionist, arranger, and bandleader. Perhaps less known is his commendable facility in composition and symphonic orchestration. Some 2,200 concert-goers, who weathered a blustery February night to reach Uihlein, were heated up with the swinging sounds of the Milwaukee Symphony and Louie Bellson in a premier performance of two Bellson compositions. Contributing to the success of the evening was conductor John Covelli, who displayed a spirit and knowledge of jazz that kept the music swinging.

Symphonies all over the world will certainly welcome to their repertoire Louie Bellson's *Symphony In Jazz* and *Bittersweet*. There are two few compositions of this nature, especially where the symphony is used as a medium of true jazz expression. The only others of equal caliber are: *Symphonic Blues Suite* by Yusuf Lateef; *Experience In E* by Zawinul-Fischer; *Pieces* by John Lewis-Schuller; and two compositions performed in Atlanta last year by the Eastman School of Music Symphony and written by Chuck Mangione and Oliver Nelson.

*Symphony In Jazz* was written primarily for one of Pearl Bailey's benefit concerts for orphans in Las Vegas in '68. Though traditionally written, in four movements (Allegro, Andante, Blues and Finale), each is treated in a new and unconventional manner.

Bellson, who began his study of composition at the age of five (his father owned a music store in Rock Falls, Illinois), displays a thorough knowledge of all the orchestral instruments. He lives his music and is unrelenting in his application of his musical experiences and concepts. His music doesn't sound like any particular style, but rather like a vintage mastery of the many musical styles of our time.

The Allegro begins with a very simple 6/8 motif developed through instrumental variation into something like a Broadway overture. Truly amazing was the difference with which

the musicians read notes from the page compared to the way Bellson phrased them from his jazz experience. Bellson attributes his ability to segue tempi to his memorable past with the Duke.

The second movement, Andante, is a beautiful ballad in a waltzy 3/4. The strings first sing the melody and later it is punctuated by various solo woodwinds, accompanied by vibes, marimba, and harp. The ethereal, impressionistic sound is suddenly broken up with a hard driving 4/4.

The lyrical Blues, which makes up the third movement, is a real swinger and not even the symphony players found this section difficult to get into. Improvisatory solos were given to both the saxophone and the trumpet. The movement closes with a drum cadenza—a completely improvised solo, which Bellson transforms into a classical performance. The drum solo segues into a presto Finale of virtuosic scale runs, which not only spectacularly dazzles the audience but also challenges the technical ability of the entire orchestra.

*Bittersweet*, subtitled *Sounds Of The World*, was written in '65, and expresses well the composer's intentions. It's a short fantasy which employs a more subtle use of melody and a wide variety of orchestral timbres and moods: swinging string pizzicatos (scherzo-style); bold bass lines accompanied by high trills and turns; uneven metrics with melodies played by percussion instruments (cymbals, sticks, mallets, bells, etc.); massive polyphony; bursting dissonances; and a climax that featured an ingenious Bellson solo, the "bitter" with the "sweet."

Bellson has always possessed a restlessly creative mind. He popularized two bass drums, started the idea of disappearing drum spurs, invented metal drum sticks and started the silent drum practice pad unit. Now he composes. A dynamic composition, by a dynamic composer, who lives a dynamic musical life. Louie Bellson left a warm memorable mark on the Milwaukee Symphony and Milwaukee concert-goers, on a very cold night.

—anderson white



# Perspective

FOR  
NO  
REASON  
AT ALL  
IN ... C



By Joe Klee

In 1941 somebody turned up a record that no one had ever seen since record hunting had become a hobby. Gennett record number 5275 was recorded in 1923 by King Oliver's Creole Jazz Band, which included King Oliver, Louis Armstrong and Johnny and Baby Dodds among others. Discographers are not in agreement about the exact date of the recording, but since Brian Rust's *Jazz Records 1897-1942* is the most recent and comprehensive work, I'll accept his date of October 5, 1923. Whether or not only one copy was issued is a question that will most likely never be answered. We do

know this much. Only one copy has turned up and that was found in 1941 and has recently been acquired by Bob Altshuler who, if he isn't the champion 78 collector of the world, certainly is in the top three or four. This was Oliver's final session for Gennett. He was to take up a career as an independent recording artist making records for Columbia, Okeh, Paramount and Autograph before becoming a Vocalion/Brunswick artist in March of 1926. It is also known that two other sides from that session were rejected and two that were to be issued on Gennett 5276, according to Rust, were never issued.

Immediately upon discovery of this rare nugget in 1941, dubbed copies started making their way from one collector to another. For that reason the 78 R.P.M. bootleg which came out on Biltmore 1028 was less than good. It was a dub of a dub of a dub etc., and without the modern techniques which came in with tape recording, little could be done to clean it up. It finally appeared on LP as part of a series issued by Riverside Records. The engineer, I suspect it was John Steiner of Chicago, did all that could be done to clean up the messy dub but what came through was actually more a hint than the reality of the greatness of *Workingman's Blues* and *Zulu's Ball*. King Oliver had co-authored both tunes, *Workingman's* in collaboration with Lil Hardin Armstrong and *Zulu's* in collaboration with Robinson. Who was Robinson? Perhaps J. Russell Robinson, pianist of the Original Dixieland Jazz Band

who was famous as a composer ... perhaps Jim Robinson, the New Orleans trombonist who Oliver must have known in New Orleans before coming North ... or perhaps neither of these.

A note on the LP sleeve revealed that these two tracks of the LP were made after much difficulty from a worn out dubbing from a legendary single copy in existence. Fortunately the original recording is in better condition. Discussing the reissues Bob Altshuler made the observation that

"One that I know in particular gives you no clue as to the greatness of music on the recording. To me it sounds like a blob. When you hear the original record you realize that both sides contain great performances and it's a pity that people have come to believe that there's no more music on the original record than what they hear on the dubbed reissue. Nothing has been lost. You can hear every note of the music that was recorded in 1923."

Now that this music is in the hands of someone with such an obvious love for jazz, I would say there is a good chance that some time in the future it could show up as part of an LP properly dubbed from the original. Meanwhile the original is receiving tender loving care in Bob Altshuler's collection, handled carefully, comfortably bedded down between corrugated cardboard sheets and played and admired frequently.

The question that remains is why did Gennett not press this record in quantity. FOR NO REASON AT ALL ... IN C. db

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# HOW TO

## Use Strings In Jazz Part II

By David Baker



At the request of Dr. William Fowler, David Baker, head of jazz studies at Indiana University, continues the discussion of strings in the field of jazz.

Listening and imitating represent the first steps in acquiring an authentic feel for the jazz language. For the young jazz string player, listening to, analyzing and playing along with records is an absolute must if he is to learn the language, its syntax, grammar, inflections, etc. The situation for the young player is not unlike that of a student learning to speak a foreign language. While books, flashcards, and other visual aids are invaluable, they can never supplant hearing and imitating the spoken word. Even with our native language the first and often most lasting impressions are through imitation of those around us, Father, Mother, Brother, Sister, nurse, etc. A child growing up in an exclusively French-speaking environment does not as a consequence speak German, he speaks French. Likewise unless the budding jazz player is in an aural environment where the language of jazz is spoken (played) he will not learn that language. Subtlety, correct use of inflection, a feeling for swing, interpretation, style, etc. are all things that are most effectively learned through the repeated hearing of those players who define (defined) the music.

Every aspiring jazz player on a string instrument should spend time in each practice period playing various solos of the giants by either ear or from transcription. While acquiring transcriptive skills, it is recommended that the player examine the countless transcriptions available through the **down beat workshops**; *Jazz Improvisation Volume II* by John Mehegan; *Early Jazz* by Gunther Schuller; *Styles and Analysis: Trombone* by David Baker.

In examining these solos, the player should notice the plethora of scales and patterns which fall outside the parameters of the Western art music tradition. It is this author's suggestion that any serious student address himself to these various scales and patterns and the different means of realizing them. To that end the following technique is offered: playing and thinking frets.

In this concept the string player takes advantage of the fact that all of the strings are the same interval apart: 5ths for violins, violas, and cello; 4ths for bass. This means that like structures can be played in like manner. This single factor takes a great deal of the burden from the string player (who, incidentally, can ill afford any more than the instrument already demands). For instance, the player can play any scale with exactly the same fingering, provided he avoids open strings (Example 1). He may play any lick, pattern, etc. of the same type using exactly the same fingering. Some of the wide teaching ramifications of the exercise of this principle include:

1. the ability to play a phrase or even entire compositions in all keys using the same fingering (Example 2).
2. the ability to handle sequential phrases with minimum difficulties (Example 3).
3. the ability to handle scale passages and derivative patterns with complete ease (Example 4).
4. the freeing of the mind to handle musical problems while the "fingers do the walking through the mellow phrases."

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# DRUM LICKS

BY JIM SCHAFFER



BOSTON MOODY

This workshop is dedicated to drummers Sid Catlett, Davey Tough, Gene Krupa, Ray Bauduc, Sonny Greer and countless percussionists who have given me the desire to play.

This is a compilation of contemporary rhythms played by many of today's drummers. Studying a variety of rhythms makes one aware of his own capabilities in driving a band without pushing the tempo, as well as helping him to widen his scope into a personal style.

In practicing, one should practice the parts individually (breaking down the parts for both hands and feet), then combine the other parts at a time when you feel relaxed. Don't worry about mistakes because that in itself can hold you back.

One of the key hints in playing odd rhythms with independent syncopation is to try to be as relaxed as possible. Try to get a flowing pattern (a groove). Counting and subdividing rhythms have been used by many drummers, who actually count 1-2-3-4. I feel I can get the same effect by singing the pattern. Singing is used by other players (i.e. trumpeters, saxophonists, etc.) when practicing, and in the studying of Indian rhythms, so it's not a new thing being laid down. It's something you should try if you haven't already.

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**EX.1**

Viol. *next highest string* *next highest* *next highest* *next highest* Etc.  
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 Etc.  
 Cello ♯ 1 2 3 ♯ 1 2 3 ♯ 1 2 3 ♯ 1 2 3 ♯ 1 2 3 ♯ 1 Etc.

**EX.2**

Cello *shift* *shift* Etc.  
 4 2 2 2 1 2 2 2 1 1 4 2  
 4 2 2 2 1 2 2 2 1 1 4 2

**EX.3**

Cello *Fm7* *Eb7* *Ab* *Db* *Ebm7* Etc.  
 1 4 1 4 1 2 3 OR 1 4 1 4 1 2 3 OR 1 4 1 4 1 2 3

**OR**

C *Eb* *Ab* *Db* C  
 1 2 4 1 4 1 4 1 2 1 4 1 4 2 4 1 2 4 *shift*

**OR**

F *Ab* *Db* *Gb7* F  
 1 2 4 1 4 1 4 1 2 1 4 1 4 2 4 1 2 4 *shift*

**EX.4**

*b7* 3 *b7* 3 *b7* 3 Etc.  
 4 1 2 4 1 2 4 1 2  
*b7* 3 *b7* 3 *b7* 3 Etc.  
 4 1 2 4 1 2 4 1 2  
 1 4 3 2 1 4 3 2 1 4 3 2 OR 1 4 3 2 1 4 3 2 1 4 3 2

**ON ELLINGTON** *Continued from page 11*

Hall concert five years earlier represented the summit that could be reached, had held fast among too large a segment of the public.

The recollection of that night in 1943 has stayed with me like no other memory of any event during the years before or since. Personally involved with it on the public relations and production levels, I knew then, as I am still convinced today, that Ellington's genius, for all the kudos bestowed on him, had never acquired in the U.S. the serious recognition it deserved.

The American press was then, and remained for many years afterward, inexcusably delinquent in according space to jazz in general and to the art of Ellington in particular. Even the *Black*, *Brown* and *Beige* premiere was denigrated or treated with benign condescension on the part of many classical critics for whom jazz could never be regarded as worthy of the same kind of consideration accorded to Stravinsky, Copland, Ravel.

It is to Duke Ellington's everlasting credit that he has ignored the contumely or myopia of the critics who either overlooked his great works or completely failed to understand their importance. He simply went straight ahead

and, with the dignity that has marked everything he did from the first day of his career, expressed himself with the originality of conception and execution inherent in so many of his masterpieces for half a century.

—leonard feather

**NEW RELEASES** *Continued from page 11*

**Hart** and **Norman Connors**, drums; **Charles Sullivan** on trumpet; **Buster Williams** and **Alex Blake**, bass; and vocalists **Dee Dee Bridgewater** and **Ayodele**, among others. And brothers **Jimmy** and **Al "Tootie" Heath** team up with guitarist **Pat Martino** on **Don Patterson's** second Muse album, *These Are Soulful Days*.

With his wide recording background, it's difficult to realize that **Bennie Maupin's** recording session in early March was his first as a leader. The recording was done for ECM and will probably be distributed in America by Polydor. Maupin plays saxello, flute and bass clarinet on the date, which includes **Herbie Hancock**, **Buster Williams**, **Billy Hart** and **Freddie Waits** and percussionist **Bill Summers**.

Summers and Maupin are both members of Hancock's group, which was in the studios in late March and early April to lay tracks for their upcoming disc.

—klee



opportunity and just the greatest blessing I think possible for any individual ... because you are truly a genius. And God bless you.

— **Toney Watkins**

We both became acquainted with you the same year, probably 1932, when Jo was a grammar school student in Long Beach, Calif., and I was a college bandleader at Dartmouth in Hanover, N.H. Many years later, we discovered that we both were completely knocked out by your recording of your arrangement of your *Sophisticated Lady*, particularly the saxophone ensemble chorus which, to our way of thinking, is one of the finest bits of instrumental music ever recorded. Jo remembers bringing a phonograph to school and listening to *Sophisticated Lady* continuously throughout the lunch period. I was so impressed that I copied it down and our Dartmouth orchestra played the saxophone chorus note for note, probably with more enthusiasm than ability. We send you our love and our thanks.

— **Jo Stafford and Paul Weston**

You are a source of energy. I maintain such a respect and awe for you. Spatially I am disconnected from you but you are like Amen-Ra. You are the Sun.

— **Chris White**

Playing in your band has been a nostalgic trip ... a journey into the music of the past that I had never known. The experience has been priceless.

— **Rocky White**

You are a totally unique phenomenon. The whole world loves you madly!

— **Bob Wilber**

Musically, you are a very wise man. Other than musically, you are a very wise man. There is something for everyone to learn by working for you.

— **Cootie Williams**

One of a few remaining musical colleges in this country is College Ellingtonia, presided over by its Dean, the Duke of Ellington ... When a student meets the Dean, he encounters a genius with a flair for taking the commonplace and transforming it into a masterpiece ... beautiful, exquisite, haunting.

You have spent a lifetime depicting powerfully, tastefully and extremely musically the story of our people making the transition from spiritual to work song to blues, a la *Black, Brown & Beige*. Your Sacred Concerts are but another of your many facets. You have fashioned your band into a huge instrument on which you play with consummate daring, dexterity, devotion and depth. A giant among musicians, you are an incomparable composer, a master blender of character and men, able to merge all types to work together toward their ultimate goal.

— **Francis E. Williams**

You are the beginning. Your creativity is limitless. Nobody has yet given popular music the color, depth and beauty that you give it. I think that everybody in the world at some time or other should dance to the music of Duke Ellington.

— **Joe Williams**

You are and always have been an inspiration to me personally. I believe that you are the largest, single influence in music of the 20th Century. My whole family love you madly.

— **Gerald Wilson**

You are so great that your meaning and your music go far beyond any of us. You are universal.

— **Nancy Wilson**

There is no university or institute in the world able to produce the musical knowledge that can be learned from you. Your greatness is not only musical but in your deep understanding and communication to mankind as well. Words cannot express my admiration. Your works will live forever.

— **Britt Woodman**

I am one of your greatest admirers and have been for over 40 years. I have loved your music longer than I care to remember. You are such a young man musically that you make a mockery of time and ages, for you are ageless and so is your music. You have done so much for the whole world through your music and your intellectual outlook on all things. All my love to you.

— **Trummy Young**

NOTE: I would like to acknowledge gratefully the invaluable assistance of Brooks Kerr, Jimmy Knepper, Roscoe Gill, Jr. and Toney Watkins in compiling this greeting to Dr. Ellington. Thank you.

— *p.w.*



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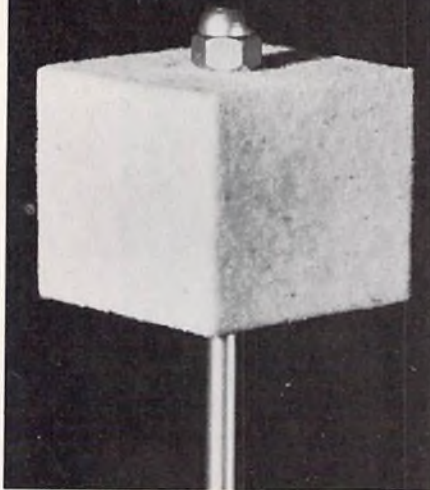


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## CITY SCENE New York

Sam Rivers' Studio Rivbea has **Renaldo Moorhead** April 12-13; **John Ulmer and Blood** April 19-20; and **The Monty Waters Quartet** April 26-27 ... The Bottom Line features **Billy Cobham** through April 14 ... At Fisher Hall of Lincoln Center, **Jerry Butler** shows April 14; **Great Performers Yehudi Menuhin and Ravi Shankar** are there April 19; **Blues 'N' Roots** is set for April 21 ... The **New York Jazz Repertory Co.'s (NYJRC)** April 16 concert at Carnegie Hall is "Jazz With A Spanish Tinge." It was **Jelly Roll Morton's** idea and percussionist **Tito Puente** will demonstrate the cross-influences of jazz and Latin music. Original compositions by **Gil Evans** and discussion of the Moorish influence on Spanish music will also be featured. April 26 (three days before his birthday), **Duke Ellington-as-conducted-by-Sy Oliver** will be heard. Ellington alumni and the other musical directors of the NYJRC—**Gil Evans, Stanley Cowell** and **Billy Taylor** (whose trio plays the Waldorf through May)—will be on hand ... And speaking of Duke's 75th, **Jazz Interactions** will celebrate it jointly with their own 9th anniversary, April 28 at the Pub Theatrical. Reserve now for **The Louis Hayes Quintet, The Paul Jeffrey Octet, George Wein and The Newport All-Stars, The Junior Mance Trio, The Joe Newman Quartet, The Joe Coleman Quartet, Ellington Alumni** (led by **Matthew Gee**), **Bu Pleasant, Robin Kenyatta, Joe Lee Wilson, Harold Ousley, The Lee Konitz-Marshall Brown Quintet, The Countmen**, and a tribute to **WRVR's Max Cole**, to whom a special award will be presented ... Meanwhile, WRVR's 22-hour a day jazz programming has added two

new live series. They've been rebroadcasting tapes of Jack Tafoya's "jazz luncheons" at the Halfnote. The luncheons are Fridays at noon, and the tapes are heard Saturdays at 5 p.m. And Monday nights, "RVR broadcasts live from Boomer's (shades of Symphony Sid and Birdland) ... Boomer's has scheduled **Joe Newman** through April 13; **David Schnitter**, April 14; **Charles Tolliver** (for the remote), April 15; **Charles McPherson**, April 16-20 and 24-27; and **The Cedar Walton Trio** (with **Sam Jones** and **Billy Higgins**), April 21-23 ... Walton and friends will spend April 19-20 at Culliver's in East Patterson, N.J., following **Marlene Ver Planck** (who will be backed by **Hank Jones, George Duvivier** and **Bill Lavorgna**), April 12-13 ... Sundays at 5 it's **Jazz Vespers**, with **Howard McGhee** and **Joe Carroll** in a special outdoor session April 14, and **The L.D. Frazier Quartet** (indoors) April 21. The open-air date is at St. Peter's Center on 56th St. ... Broadway legit houses have some jazzmen playing straight: reedmen **Joel Kaye** and **Frank Wess** are in the pits of **A Little Night Music** and **Irene**, respectively ... **Barbara Carroll** enters the Cookery April 15 for the better part of two months ... Guitarists are the thing at the, er, Guitar. **Jim Hall** with **Jack Six** (on bass) are there through April 13, when **The Carl Thompson Duo** take over; Hall and Six encore April 16-20; **Anita Sheer** strums some April 21-22; and April 23-27 it's **Skeeter Best** and **Tommy Bryant** ... **Dave McKenna** solos into Michael's Pub for April ... Max Gordon expects (italics his) **Thelonious Monk** at the Vanguard on April 9 for two weeks; then **Bill Evans** is in for one ... **Chico Hamilton** and **Terry Thornton** move into the Halfnote April 22 ... It's **The New Riders of The Purple Sage**, with special guest **David Bromberg**, April 13-14 at the Academy of Music Theatre on E. 14th ... **The Gregg Allman** Tour comes into Carnegie April 10-11. With him: **Cowboy, Boyer and Tarlton**, and **Ed Freeman** conducting a 24-piece orchestra ... Listen to the soft sounds of **Ms. Stella Marris** and her dynamite trio—pianist **Richard Wyands**, bassist **Richard Davis** and

## FINAL BAR

Pianist-composer **Floyd Bean** died March 9 of cancer in Cedar Rapids, Iowa, where he moved in 1964 after spending 25 years in Chicago. He was 69.

Born in Ladora, Iowa, he formed his own band at the age of 15, and in 1923, his Hawkeye Melody Boys, playing at Davenport's Linwood Inn, attracted Bix Beiderbecke, who played with them for a short time. Bean also played with Bunny Berigan in the band led by Cy Mahlberg in 1926, and he later came to Chicago during the city's jazz heyday (1933). In Chicago, he played with Jimmy McPartland, Bob Crosby, Wingy Manone, Boyd Raeburn, Sidney Bechet, Jess Stacy, Miff Mole, Muggs Spanier, Bob Scobey and George Brunis, and also led his own group.

Bean's best-known compositions are *Lazy Piano Man* and *I Never Thought I'd Sing The Blues*.

Writer, humorist, and jazz enthusiast **Bob Reisner** died Feb. 19 at St. Vincent's Hospital in New York at age 52. Death was caused by complications brought on by a diabetic condition. After his tenure as an instructor in jazz history at Brooklyn College, Reisner was a co-founder, with Marshall Stearns, of the Institute for Jazz Studies. Under his curatorship, the Institute developed into the world's most extensive archive of printed, recorded and visual artifacts related to jazz, before it was donated to Rutgers University.

In the '50s Reisner owned two New York

jazz clubs, The Pad and The Open Door. But he was primarily known for his 17 books, including the best-selling *Captions Courageous*, published in 1959, and his *Graffiti—2,000 Years of Wall Writing* (1971). He was also known as a humorist through his frequent appearances on NBC's *Tonight Show*.

## POTPOURRI *Continued from page 12*

sung (and swung) by db contributing editor/singer/lyricist/columnist Jon Hendricks and **The Cal Tjader Trio**. Augmented by trumpet, sax, and two extra Hendricks tracks (thanks to over-dubbing), the IDs run 10-30 seconds and were produced by **Peter Scott** of KSFO.

**Elvin Jones** and his group (bassist **Jimmy Garrison**, guitarist **Roland Prince**, and reedmen **Frank Foster** and **Steve Grossman**) played a special concert for the inmates at Cook County Jail before settling in for a recent five-night stand at the Jazz Showcase in Chicago. County Jail Superintendent Winston Moore pioneered the policy of bringing live entertainment to the prison when he took over its direction several years ago, and Elvin brought his band to town a day early to do the show.

Elvin also found time to do a live interview with db's assistant editor **Ray Townley** on WNIB's *Straight No Chaser* jazz program.

db




drummer **Al Heath**—at Vincent's Place on 125th St., Wednesdays through Sundays ... Out on the Island, Sonny's Place spots **Charles Williams** April 12-14, with **Turk Mauro** April 19-21 ... Last-minute news finds **Return To Forever**, featuring **Chick Corea**, appearing with **Mountain** at Brooklyn College April 21 ... **The International Art of Jazz** has been forced to cancel its remaining two April concerts due to lack of funds. If you live in Nassau or Suffolk and want to see the organization continue to bring live jazz your way call (516) 246-6125 and say, "How much?" ... There are plenty of other things coming down, but line-ups are not always available at press time. Call **JAZZLINE** at (212) 421-3592.

## BOSTON

April is the coolest month in Boston in some time, with schools burgeoning musically, clubs (old and new) sounding forth, and *Boston Jazz Week* excitement (April 28 through May 5), growing on several fronts. First, the schools: **The Harvard/Radcliffe Jazz Band** has invited **Billy Cobham** to dismantle rickety Sanders Theater April 21, singer-guitarist **Ry Cooder** to strum solo amidst the wreckage April 27, and trombonists extraordinaire **Carl Fontana** and **Phil Wilson** to blow it all back together again with the HRJB, April 29 ... Fontana and Wilson will also be at the next night's performance of Wilson's **Thursday Night Dues Band**, at Berklee. Call 266-3525 for all Berklee concert info ... **Herb Pomeroy's M.I.T. Band** should be up to something, too ... St. Aquinas Jr. College in Newton features **The Thad Jones-Mel Lewis Orchestra** for its *Spring Do* April 11 (that's after their April 10 gig at Newton H.S. on Walnut St.). The Orchestra then moves down to the Performance Center, the first club of great size in Cambridge, April 12-13 ... Local big bands are also flourishing. Debbie's hosts the 20-piece **Mark Harvey Big Band** on Mondays and **The Peter Alexander Big Band** (18 pieces) various other days. April 17-20 it's **The Pete Chavez Sextet** ... Zircon is expanding its Tuesday through Thursday jazz rotation. Still there: **Claudio Roditi**, **The Todd Anderson Smalltet**, **Ears**, and **Softwood**. Newcomers: **The Tom Lee Quintet** (Lee, flute; Anton Fig, drums; Ed Schuller, bass; Tom McKinley, piano; Bob Hanlon, tenor), and **Quartet** (Dave Samuels, vibes; Pat Metheny, guitar; Barry Smith, bass; Gary Chaffee, drums) ... Thursday is also jazz night at the young Cambridge Folk and Tale House, with Roditi in the rotation with pianists **Steve Merriman** and **Lou Ferriciano** ... Joe's Place features some blues plate specials, with "Fast Fingers" **Jimmy Dawkins** (April 16-20), and later dates for **Big Walter Horton** and **Hound Dog Taylor**. It's **Bruce Springsteen** April 22-27 ... Jazz Workshop/Paul's Mall is the focal point in Boston, with **Grover Washington, Jr.** opposite **David Steinberg** (April 15-21) and **Malo** opposite **Jackie & Roy** (April 22-28) ... The Orpheum caters to hip rock fans with **The New Riders of The Purple Sage** April 12, **Poco** April 13, and **Procol Harum** April 23 ... The ubiquitous **Jaki Byard** will preside over at least one all-nighter during *Boston Jazz Week* at the Church of the Covenant. Go, beans, go!

## Philadelphia

Big surprises in small packages: Tuesday evenings at the Old Pike Inn (just over the bridge in Pennsauken, N.J.), pianist **Bruce Mills** and bassist **Craig Thomas** stretch out for several swinging sets. They take requests on jazz tunes, too ... The Bijou Cafe features **Melissa Manchester** and English theatricalist **Leo Sayer**, April 10-13 ...

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**Herbie Hancock** returns to Philly April 12, at the Academy of Music, where **Gregg Allman** will be April 14... **Electric Factory Concerts** presents **The Kinks**, April 12; **Steve Miller**, April 26; and **Roy Clark**, April 27—all happening at the Spectrum... Mr. Mann's out at 48th and Market has some excellent local cats making up their rhythm section: drummer **Sherman Ferguson** and bassist **Jymie Merritt**. Call for details on the April acts at 474-1210... Merritt was also part of the cooking **Cedar Walton Quartet**, whose one-week success in March has inspired **Trey's Lounge** in Germantown to book some more heavy names from the Apple. Look for **Hubert Laws**, **Jackie McLean**, **Roy Ayers**, **Betty Carter** and **Kenny Barron**: 844-9900 for details... The Alpine Inn on Baltimore Pike in Springfield hosts **The Harry James Big Band** the last week in April... Just Jazz has three more exciting weeks lined up for buffs in the area. **Les McCann** is in through April 13; **Gloria Lynn**, April 15-20; and **Arthur Prysock**, April 22-27. Keep your ears open for possible **WWDB Nights** at the club, when station DJs give away LPs and chat with the audience (generally, Monday eves)... The Shubert Theatre hosts **The Philadelphia Musical Academy's Jazz Ensemble**, conducted by **Evan Solot**, on April 21. The concert is free, but hurry to get tickets in advance... The Main Point features **Janis Ian** April 11-14.

*Cleveland*

**Emerald City**, a new jazz quintet under the coordination of **Joe Lucas**, is scheduled to make a repeat appearance at the popular *Eine Kleine Noonmusik* at the Arcade May 8, following their successful showing in late March... Working occasionally with the house band at the Smiling Dog Saloon is a new **Bill DeArango**—very new to those who may remember him as a former sideman with Ben Webster, Dizzy, and other '40s boppers. Bill still plays guitar, but is into very free work now... **Patti James** continues at the Willoughby branch of Masiello's... **Vince Mastro** is completing a tour at the Marriott Inn, along with the quartet (**Mike Trivison** on guitar, **Bobby Lopez** on drums, and bassist-arranger **Bernie Torrish**)... **Al Serafini** and **His Sir Alberts** are now happily ensconced in the newest ballroom at the Cleveland Plaza Hotel, playing weekender big band sounds... Also downtown, but nightly, is **Gary Lyman**, with two sets per evening at various keyboards, including electric piano and organ. He's at Stouffer's Top of the Town on the 39th penthouse floor of the Erieview Plaza. Lyman can be heard over **WJW** (850 AM) when the station's nightly remote, hosted by **Ron McArthur**, is on the scene... Speaking of the airwaves, **WJW's** nightly jazz show, hosted by **Dave Hawthorne** (midnight to 5:30 on **WJW**), is no longer alone, as campus broadcasters have taken up the cudgel. **WRUR-FM** (91.1) at Case Western Reserve now features jazz from 10 p.m. till 2 a.m. seven nights a week, according to music director **Ken Nagelberg**. Strong receivers on the city's east side have the best chance of picking them up... And in their FCC application, **WCSU**, the proposed station for Cleveland State University, has stated intentions of programming jazz specifically to "fill in the gaps made by the local commercial broadcasters."

**TWIN CITIES**

The "big name" calendar: **John Denver**, claimed by suburban Edina as its native son, in the St. Paul Civic Center Arena, April 20; **Max Collie** and **His Rhythm Aces** (from England) play the Emporium of Jazz April 21, followed by **Wild Bill Davison**, **Marty Grosz** and **The Hall**

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**Brothers Jazz Band** of Mendota, April 26-28; and **Return To Forever**, featuring **Chick Corea**, are booked for the Guthrie April 30. The third concert of the "Home-Grown Jazz Series" sponsored by the Cedar-Riverside Arts Council and West Bank School of Music (through some National Endowment for the Arts money) is set for April 14. It spotlights **The Night Visitors**, led by classical-jazz pianist **Warren Park** and featuring flutist **Maggie Roston**, and **The John Einweck Band**, a seven-piece contemporary jazz ensemble, with Einweck on piano and lead vocalist **Vicki Mountain**. At press time, the Minneapolis Society for Fine Arts was at work on the concert schedule for the brand new College of Art and Design Building. Monthly concerts will be held from May through September in the building's two-story lobby. **Natural Life** will open the series May 13, and play at least two other concerts as the group-in-residence for the series.

**Recorded History:** Meanwhile, **Natural Life** has put together an album at Sound 80 Studios in Minneapolis. Life Members are guitarist **Mike Elliot**, bassist **Bill Peterson**, keyboardist **Bobby Peterson**, reedman-flutist **Bob Rockwell**, drummer **Bill Berg**, and percussionist **Steve Kimmel**. In addition, Rockwell (who may join Chicago's **Batucada**) has done some recordings with groups ranging from four to ten players—still in the tape stage—and Elliot has completed a trio side.

## CHICAGO

Lincoln Ave. is becoming Chicago's new music haven. The movement is led by Bob Briggs of Ratso's, who features **Muhai Richard Abrams** April 12-13 and **Phil Upchurch with Tennyson Stevens**, April 16 and 18-20. And Mondays it's still **Batucada**; **Kevin McCarthy** is in Thursdays, April 23, catch **Enigma**; April 27, **The Rosehip String Band**; and April 30, **Smooch**. AND there's a Triad Productions concert set at Ratso's for April 26—maybe **Sugarcane Harris**. A few blocks down, at the Wise Fools Pub, **The Dave Remington Big Band** continues on Mondays, with **Alma Balier and Cinco** on Sundays, **Derek Fazer** on Tuesdays, and blues in between: **Jimmy Dawkins**, April 10-13; **Magic Slim**, April 17-20; and **J.B. Hutto**, April 24-27. Then up the street a piece is Mushroom, where **Night Owl** appears Sundays, while **The Bobby Christian Big Band** is still at Orphans on Wednesdays. Among the folkies you'll find at the recently-opened Somebody Else's Troubles are part-owners and frequent performers **Ed and Fred Holstein**. And further north The Quiet Knight brings **Joe Farrell** in April 17-21; **T. S. Henry Webb Group** continues on Mondays. The Knight himself, owner Richard Harding, is talking to **Warren Kime** about some regular Tuesday happenings. Further north still (4301 N. Western) at the Expo Lounge, **Nefretiti** appears Mondays. Saxist **Jesse Taylor** has replaced flugelhornist **Billy Weiser** in the quintet. Meanwhile, Joe Segal, who's been at it longer than anyone, will continue to present jazz at the Jazz Showcase, despite rumors that he would be moving the end of March (Ah, what (April) fools these mortals be). **Clark Terry's Big Bad Band** is in one night only, April 17. Bluesman **Voice Odom** and **The Flaming Jets** are at Brown's Lounge on N. Clyborn Thursdays and Sundays, and at Check Me Out Club on W. Roosevelt, Fridays and Saturdays. Auditorium concerts include **Electric Light Orchestra**, April 15; **The Kinks**, April 16; **Kris Kristofferson**, April 19; **The Preservation Hall Jazz Band**, April 20; **Gregg Allman**, April 22-23; and **King Crimson**, April 25. Look for **John McLaughlin** in May.

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The **Delfonics** are at the High Chapparral through April 14, with **The J.B.s** tentatively set for April 18-20, and then **The O'Jays**, April 23-28 . . . **David Frye** follows **Sarah Vaughan** (through April 20) at Mr. Kelly's . . . **Chubby Checker** twists the London House through April 21, followed by **Louie Bellson**, April 23-28, and **Oscar Peterson**, April 30 on.

## St. Louis

**Pisces Triangle** (formerly **The Rumor**) are at the Hunt Room in the Chase Hotel . . . The Ambassador Theatre has made the change from a fine old theater to a fine new showcase of musical talent. **Henry Mancini** is due in April 12, followed by **Bill Cosby** on April 19 . . . **The Herb Drury Trio** is pecking them in at Le Chateau in Clayton . . . The Upstream Lounge is in its umpteenth year still presenting good jazz on weekends . . . **Frank Sinatra** hits St. Louis April 15 at the Arena . . . La Casa, at 309 N. Jefferson, had only tentative bookings at press time; give them a call for confirmed dates.

## HOUSTON

La Bastille on Market Square has **Wayne Cochran** and **The C C Ryders** April 19-27 . . . At the Hyatt Regency Hotel downtown it's **Donna Cellini**, an up-and-coming singer from Puerto Rico, through April 13, and **Allen and Rossi** April 16-27. The house band is great, by the way, and plays for dancing until 12:30 Mondays through Saturdays (besides the two shows nightly). Led by pianist **Ricky Diaz**, the group features **Victor Reyes** on trumpet, **Bob Winn** on bass, **Rudy Razo** on drums, newcomer **Mike Sunjka** on guitar, and **Fred Barto** on sax . . . Meanwhile, that band's ex-saxist **Tony Campise** joined **The Stan Kenton Band** March 10 at La Bastille; and Kenton's ex-lead alto player, **John Park**, has settled in Houston and is putting together a sax & rhythm band (a la Supersax) with **Jimmy Ford** . . . The Houston Music Theatre features **Sammy Davis Jr.** and **Freda Payne** April 11-16 . . . April 16 it's **The Pointer Sisters** at the Music Hall, and April 20 catch **Seals and Crofts** at Hofheinz . . . Charlie Hall at Village Inn Plaza has booked **Jacke Wilson** into his Westheimer VIP April 9-14, followed by **Archie Bell and The Drells** April 16-21, and then **Hew**, starting April 23. At the Market Square VIP, **Heatherblack** rocks on . . . The best bet in San Antonio is **Momentous**, a four-piece rock group playing at the Red Garter on the river . . . And for Dixie fans, **The Happy Jazz Band** continues at the Landing, also on the river. Personnel: **Jim Cullen, Jr.**, cornet; **Bobby Gordon**, clarinet; **Mark Hess**, **Gene McKinney**, trombones; **Cliff Gillete**, piano; **Buddy Apel**, tuba, string bass; **Jim Newell**, guitar, banjo; and **Harvey Kindervates**, **Kevin Hess** or **Hector Gonzales** on drums. They play Tuesdays through Saturdays . . . April 26 will see **Lester Flatt** and **The Nashville Grass** at Trinity U.

Through **A Glass, Rock-ly**: *Alice and Wonderland* is the title of a rock musical by **Wink Kelso** and **Richard Rosen** which is running through May at the Theatre Under The Stars, 2030 W. Grey. Showtimes are Thursdays through Saturdays at 8 p.m.

## Los Angeles

April is Piano Concert Month at Shelly's Manne-Hole, with **Bill Evans** through April 14 and **Oscar Peterson** (with **Ray Brown**), April 16-28. Fantasy Records is finishing its *Bill Evans*

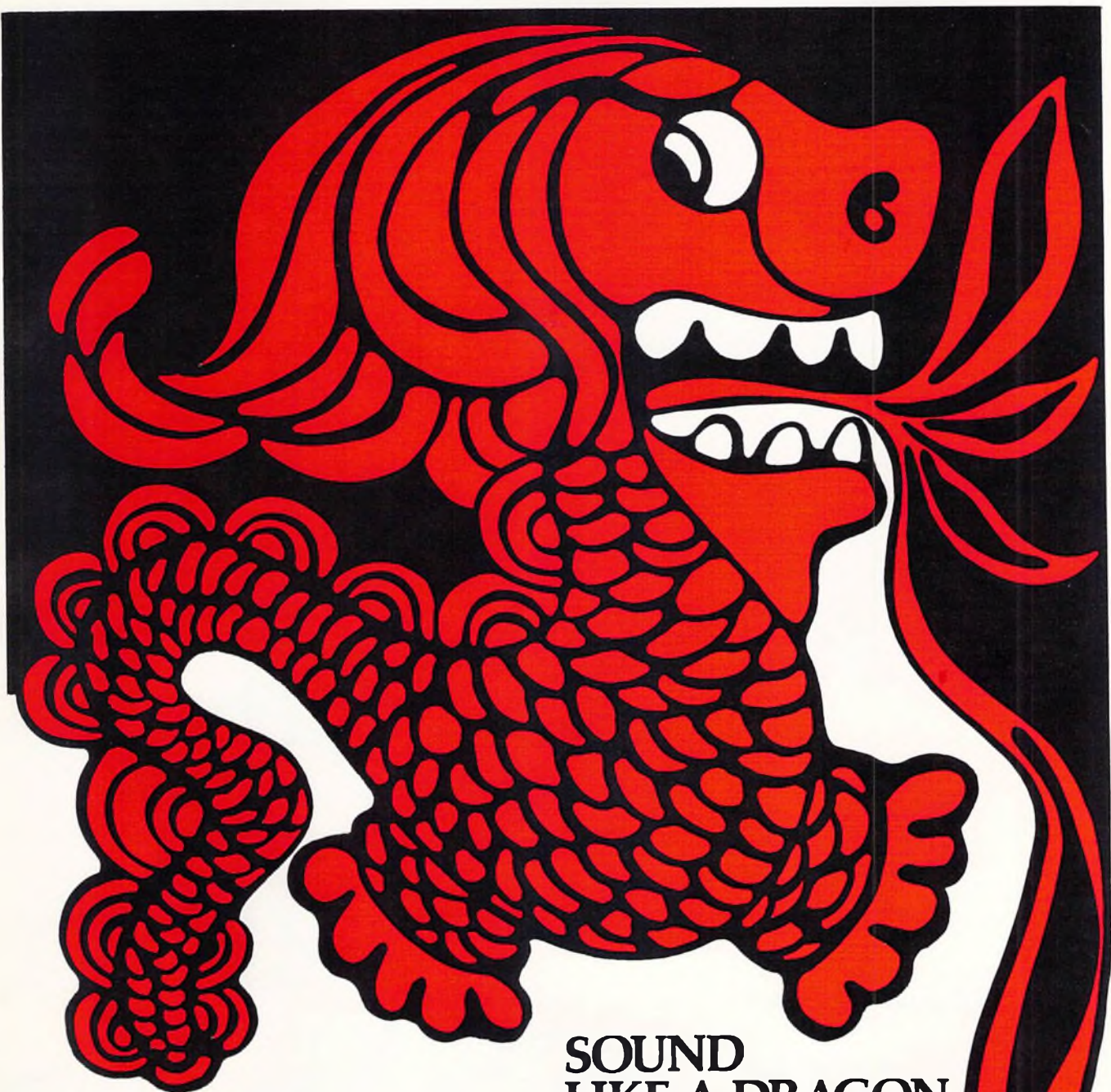
*Live At Shelly's Manne-Hole* album, interrupted when Evans' November appearance at the club was shorted out by a complicated power failure in the bank building over the Manne-Hole . . . **Duke Ellington** and **All The Kids in The Band** are at Disneyland's Plaza Gardens in Anaheim every night through April 13. (Duke also encores his *Third Concert Of Sacred Music* April 30 at Occidental College.) Across the way, **Doc Severinsen and His New Generation** alternate with **The Miracles** on the Tomorrowland stage nightly throughout Easter Week. **Gravel & Rock** is the daytime band . . . **Mongo Santamaria** is at Concerts By The Sea in Redondo Beach through April 21. **Ahmad Jamal** opens April 23 . . . **Richie Kamuca** gigs at the Golden Anchor in Panorama City, April 13 . . . **Richard "Groove" Holmes** is at Memory Lane . . . **Willie Bobo**, one of the workingest musicians in town, returns to the Pasta House in Commerce, April 19-20, 22-23 . . . **The Billy Mitchell Trio** has the entire month at Sonny's Italian Restaurant . . . **Rocky Horror Show** is at the Roxy . . . **Lois Talman** and **Bud Herman** are at the Bel Air Hotel . . . At the Whisky a Go Go, **Sil Johnson** headlines through April 14; **Kool and The Gang**, April 16-21; and **Roy Ayres**, April 24-28 . . . **The Four Tops** and **The Staple Singers** are at the Beverly Hilton Hotel in Beverly Hills, April 14-18 . . . **Gelsa Palao** opens at the etc. April 17 for three weeks . . . **We 5** at the Ice House in Pasadena, April 16-21; **Mag Wheel & the Lug Nuts**, April 23-28 . . . **Gideon & Power** is at Starwood, April 11-14, 18-21. **Tongue** shares the bill the first week, **Sway** the second week . . . **Paul Williams** and **Patti Dahlstrom** are at the Troubadour through April 14; **Hoyt Axton** and **Jimmy Buffett**, April 23-28 . . . **Orrin Tucker and His Orchestra** play Wednesday, Friday and Saturday evenings and Sunday, 3 p.m. to midnight, at Myron's Ballroom downtown. **Eddie Stell's** group plays for singles Monday nights, and Capitol Records supplies rock bands for "after hours" dancing 2-6 Saturday and Sunday mornings . . . **Mayo Tiana's** 18-piece jazz orchestra with vocalist **Pamela Miller** is at the Fire and Flame in North Hollywood, 3-7 p.m. Sundays . . . **Mott the Hoople** and **Supporting Show** (That's the name of the supporting act!) play the Santa Monica Civic Auditorium, April 12 . . . **The Jimmy Giuffre 3** are at UCLA's Royce Hall in Westwood, April 26. **The Gerry Mulligan Ensemble** with guests will close the *Royce Jazz Series* season, May 5.

An all-star jazz concert at Bridges Auditorium on the Pomona College campus will climax the First Annual Black Music Festival of the Claremont Colleges at Pomona and Claremont, April 27. On hand will be **Freddie Hubbard** and **Bobby Hutcherson**. A benefit for the schools' Black Studies Center, the all-day festival will also include art exhibits, poetry readings by members of **The Watts Writers Workshop**, dance performances, lectures, and dramatic presentations by **Stanley Crouch's Onward Theatre Ensemble**, according to **Tommie Jackson**, student coordinator of the event, jazz [D] and host of *New Directions in Music* on **KSPC-FM** (88.7). Line-up for the concert will be available during April from the Center, (714) 626-8511. Ticketron has tickets.

## Montreal

Things look good for Easter in Montreal—**Chuck Mangione** will be at the Place des Arts on April 14, and L'Atelier de Musique Experimentale will be bringing in **Richard Teitelbaum** during the holiday weekend, to do a concert of minimal music . . . **Nelson Symonds** and **Charles Biddle** are back in town and can be heard on Wednesdays at the Art Dump on Laurier West.





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