

MAY 8, 1975

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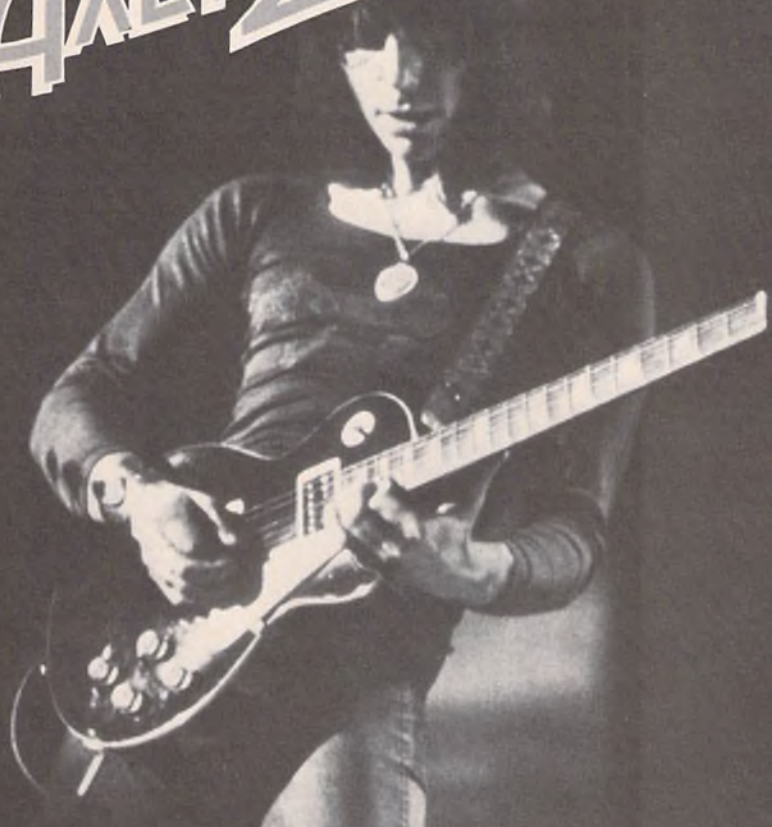
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# down beat

May 8, 1975

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(on sale April 24, 1975)

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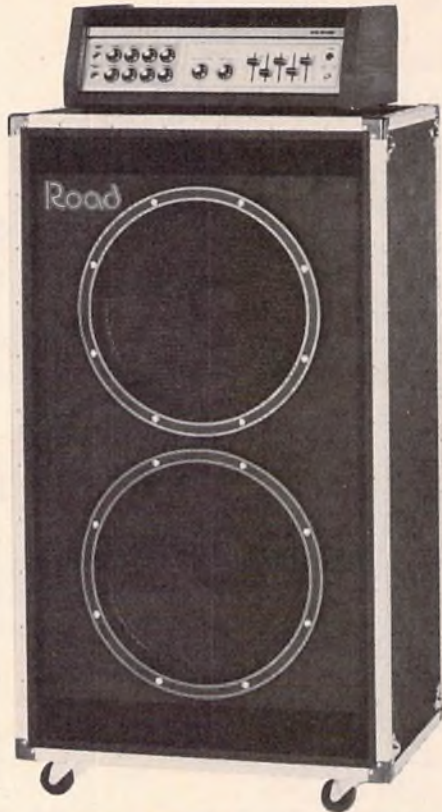
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## the first chorus

By Charles Suber

**T**he Day Radio Died . . . What if. What if it did? What would happen to our business?" "If it weren't for radio, the record business would be—in one of our business' more elegant phrases of the day—in the toilet. That makes me nervous."

Riffs like a musician, doesn't it? Actually, these pungent words are those of Stan Cornyn, a senior veepee and Director of Creative Services for Warner/Reprise records, as excerpted from a serious, witty, and significant speech to a recent record dealer convention.\* His speech is an admirably frank admission that the record business is headed for trouble unless changes are made.

Cornyn's remarks echo what most musicians feel very strongly: Give my talents a chance to be heard! And so say three musicians featured in this issue: Chuck Mangione, on the traumatic occasion of switching to A&M records for his sixth album; Milt Jackson, seeking his own way apart from the disbanded MJQ; and Cleanhead Vinson, the southwest-styled bluesman and saxophonist, speaking about a long recording career that ranges from Big Bill Broonzy to Gato Barbieri.

**Mangione:** I have no interest in having a producer come in and say, 'If you do this and this and this, you're gonna be commercially successful, and then you can do whatever you want.'

**Cornyn:** Do we, as an industry, really *want* to confine our sales only to records that can get frequent airplay? Isn't that stupid of us? To give up all the rest: to give up all the people who might buy records, but aren't transistorized?

**Jackson:** Give me nine of your ten radio stations in San Francisco and let me play the kind of music KJAZ plays, and I'll give you your one FM station to play rock music—just to make it even!—and you tell me what kind of music your kid and my kid will be singing when they walk out the door in the morning. Don't tell me they can't make it commercial. That's a lie. If you give it to them, they'll get it.

**Cornyn:** Maybe most of the records we put out are for teenagers . . . maybe we're responding to the easiest sell, not the best one. We must retain our audience beyond its 25th birthday.

**Vinson:** Over the years I made a lot of records, some good and some mediocre; the trouble was you'd sign up to do a few recordings and they'd tell you they would have them, but many of them just sat on the shelf. There are some I've never heard. I wouldn't take any chances like that now. I'm going to record a lot more blues, but I want them out. I want people to hear them.

It is to the credit of these musicians—and to the record companies that favor them and their contemporaries—that their recordings do reach a wider market than that circumscribed by most radio programming. And with the prodding of such record business leaders as Stan Cornyn, the market will open up even more. Amen.

\* (For a copy of Cornyn's complete speech, write this column.)

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**Big Noise From Norway**

Concerning the article on Joe Zawinul (**db**, 1/30), I reacted to his statement about Scandinavian jazz, specifically the claim "that there hasn't been anything coming out of these countries in years."

There has! I would suggest that Mr. Zawinul listen to the modernists in Scandinavian jazz: the Garbarek and Stenson Quartet and Terje Rypdal, to name only a few. Many say that Jan Garbarek is imitating Shepp, Ayler, and Sanders, but he isn't. Maybe he is influenced by them, but he has developed his own style through the years. There's new blood coming out of him.  
Jorgen Damskau Oslo, Norway

**More On Mingus**

Thank you for your recent article on the great Charles Mingus. The work of the master has too long been ignored by **down beat**.

We would like to point out an obvious omission in your discography, however. While you included many of the major recordings by Mingus and his various groups, you have not included the phenomenal performance recorded live at the Guthrie Theater with Eric Dolphy, Clifford Jordan, Jaki Byard, Johnny Coles, Dannie Richmond, and Mingus. This great concert, in particular *Praying With Eric* (the actual title of the piece is *Meditations On Integration*), contains some of the most lyrical and complex of Mingus' music, and the performance itself traverses the excellent to the brilliant.

While the title of the album, *Town Hall Concert*, is repeated by another "big band"

album which you listed, the material on the Fantasy recordings JWS-9 is superior to everything else from that era and quite probably from the century.  
R. Cook and C. Harris Appleton, Wis.

**Private Irritations**

The following is an open letter to Ron Carter:

Ron, your ego is showing. I have never read such crap in all my life than that interview with you by A. J. Smith. You must think you're the Sidney Poitier and the Robert Redford of the bass.

I'd like to give you my opinion of your playing. When it comes to funk, I'd rather hear Chuck Rainey, Willie Weeks, and Larry Graham, Sly's ex-bassist. For that big sound, how about Ray Brown and Niels Orsted-Pedersen. You pass over the late Scott LaFaro as if you could do what he did 15 years ago. No way. He was a genius. . . .

Sure Ron, you're a good player (CTI and all of that), but I really doubt Buster Williams and George Mraz lose sleep over that fact. In 20 years as a jazz fan, I've been gassed by Scott, Ray, and Stanley Clarke. You never invoked any other feeling than that you were a good player.  
Sandu Address unknown

This letter is addressed to Andy Kirkendall of Bloomington, Ind.:

After hearing you say that Herbie Hancock and Chick Corea are boring you, I think you must be some kind of a rock freak. I'm 15, and I suggest that either you listen more closely to the beautiful improvisation and

musicianship of Herbie and Chick, or that you stick to your rock n roll.  
Eric Blomstrom Wilmington, Del.

**Gender Problem**

Two questions trouble me: 1) why are nearly all musicians male? 2) what's being or can be done about it? I would like to see some people's thoughts on sex roles and music.  
Mark Leach Lansing, Mich.

**Bass Notes**

As a long-time reader and subscriber to **db**, it's my obligation to set the record straight concerning Charles Suber's opening statement in *the first chorus* of the 3/27 issue. Mr. Suber states . . . that "this is the first time that **db** has devoted most of an issue to bass players." This is not a correct statement.

One of my favorite issues of **db** is that of March 9, 1967, in which there were extensive interviews with such considerably lofty talents as Jimmy Garrison, Charlie Haden, Chris White, and Ray Brown. Even though it took eight years to get another issue on bassists, it's been worth the wait.

Thanks for the article on Ron Carter. I share his concern over the need for engineering advances in regard to proper amplification of the upright bass. Perhaps you or some of my fellow **db** readers can tell us who might manufacture a hard-shell case for the old upright basses of this world? I love the new clean and colorful look to your magazine.

Michael Kolb McMinnville, Ore.

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## Newport Lineup Unveiled



Barbieri

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The 1975 version of the Newport Jazz Festival will again present its extravaganza in New York City. Home for the events will range from the larger halls like Carnegie, Avery Fisher, Radio City, and Nassau Coliseum to smaller locales, such as the Staten Island Ferry and the Roseland Ballroom.

The festival will run ten days, from June 27 through July 6. Although the final lineup is still subject to change, at press time it looked like this:

- June 27—The Musical Life of Louis Armstrong—Carnegie (this is a repeat of the New York Jazz Repertory Armstrong tribute last March)
- June 28—Tribute To Mahalia Jackson—Carnegie  
Maria & Geoff Muldaur with Benny Carter—Radio City
- June 29—Harry James & Louis Prima Orchestras—Carnegie
- June 30—Count Basie & Mercer Ellington Orchestras—Roseland Ballroom
- July 1 — Freddie Hubbard, Dizzy Gillespie—Carnegie  
Solo Piano Concert with Roland Hanna, John Lewis, Eubie Blake—Carnegie  
American Song Concert with Zoot Sims and Jim Hall—Avery Fisher  
Miles Davis—Avery Fisher
- July 2 — Dave Brubeck and Two Generations Of Brubeck—Carnegie  
Chuck Mangione and Gato Barbieri—Avery Fisher  
Max Roach—Avery Fisher
- July 3 — Jon Lucien and George Benson—Carnegie  
Ramsey Lewis—Carnegie  
Keith Jarrett Quartet—Avery Fisher
- July 4 — McCoy Tyner and Charles Mingus—Carnegie  
Lionel Hampton, Teddy Wilson, Milt Buckner, etc.—Avery Fisher  
Sonny Rollins and Bobbi Humphrey—Avery Fisher
- July 5 — Stan Kenton and Candido, Woody Herman—Carnegie  
Maynard Ferguson and Bill Watrous—Carnegie  
Donald Byrd and Art Blakey—Avery Fisher  
Sarah Vaughan—Avery Fisher  
Aretha Franklin, Average White Band, Herbie Mann—Nassau Coliseum

Cleo Laine and John Dankworth are also slated to appear, but the date has not yet been listed.

The Festival will also take to the road again this year. Cities and dates for the tour include: June 13, Oakland Stadium, Oakland, Ca.; June 20-21, Royals Stadium, Kansas City, Mo.; June 21-22, International Amphitheatre, Chicago; June 27-29, Hampton Roads Coliseum, Hampton, Va.; June 27-28, Atlanta Stadium, Atlanta, Ga.; July 4-5, Riverfront Stadium, Cincinnati, Oh.; July 18-19, The Astrodome, Houston, Tex.; July 25-26, San Diego Stadium, San Diego, Ca. Lineups differ from city to city and complete info can be obtained by writing the Newport Jazz Festival or **db**.

## DUKES SEEK DUCHESS

John Shoup, personal manager of the world-famous Dukes Of Dixieland, has announced a nationwide talent hunt to recruit a new female vocalist. The original Duchess of Dixieland, Betty Owens Assunto, is in semi-retirement, making only occa-

sional appearances at the Dukes' club in New Orleans.

The new Duchess would be based with the band at their club and accompany them on tour. All those interested in applying for the gig should write **db** for further info.

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## More Summer Clinics

Add a few more workshops to the list of summer activities.

The Association of College, University and Community Arts Administrators, Inc. (ACUCA) and Texas A&M University will hold a summer workshop for arts administrators on July 13-18 at the Texas A&M campus at College Station. The objective of the workshop is to assist both new and experienced administrators in sharpening the skills of their profession. The workshop will include sessions by pianist James Dick.

The University of Michigan will present the 27th Annual National Band Conductors and Wind In-

strument and Percussion Teachers Conference at the university's School of Music at Ann Arbor on July 29-31. The conference's major emphases will be on two areas: 1) the clarinet, with sessions on performance, teaching techniques, mouthpieces, clarinet choir, and repertoire; 2) the marching band, with contemporary ideas and techniques advanced by Dr. Jay Julian of the University of Tennessee and George Cavender of the University of Michigan.

Anyone interested in these events should write to the aforementioned colleges or query **db** for further info.

## OZLAND ON BROADWAY

*The Wizard Of Oz* is making noises like a Broadway musical hit. This new version is all black in cast, all soul, rock, pop and blues in musical content, and alive with color and Geoffrey Holder's direction.

aways from Harlem Schtick as delivered by Clarice Taylor. The asides are handled in true ad-lib fashion.

Dee Dee has far too little to do, but the remainder of the cast, including a very hip Ms. Taylor,



Clarice Taylor and Dee Dee Bridgewater Oz It Up

The best voice in the show is owned by Dee Dee Bridgewater, who plays one of the witches. A member of the Thad Jones-Mel Lewis Jazz Orchestra's Monday night sessions at the Village Vanguard and around the world, Dee Dee left the band to do "The Wiz" and has drawn good notices from the reviewing press.

The show stealer (shades of Bert Lahr) is Ted Ross, who is the absolute coolest dude-lion in the forest. His velvet suit and gold Afro natural, from mane to tail, is strutted with style. The script is 1970s, with the funniest lines being the supposed throw-

as a former Apollo-Theatretrouper-turned-good-witch, take up the slack when Ms. Bridgewater is off. The rest of the cast includes Stephanie Mills (15 years old) as Dorothy, Tiger Haynes as the Tin Man, rubbery Hinton Battle as The Scarecrow, and Andre de Shields as The Wiz himself.

The show is at the Majestic Theatre, with a pit band made up of some heavies like trumpeters Steve Furtado, Charles Sullivan and Richard Williams, trombonist Jack Jeffers, saxophonist Dave Tofani, and bassist Dave Du Temple. —arnold jay smith

## Williams To Denver

In another move to bolster its burgeoning music program, the University of Colorado at Denver has announced the appointment of Pat Williams as Composer-In-Residence. Arranger/composer Williams has scored many feature films and television productions in the last few years and recently won a Grammy Award for his Capitol album *Threshold*. Pat will reside at the UCD campus for several weeks during the

upcoming academic year and will teach classes in composition, arranging, and film scoring.

The University hopes that Williams' addition will spur on its plans for developing an American Media Orchestra, a resident orchestra of advanced students from throughout the U.S. When developed, the unit will include instrumentation of a symphony, a jazz-rock group, plus vocal and electronic ensembles.

down beat NEWS

SANDRA MANLEY



## potpourri

**Aladdin Records**, one of the more important r&b labels of the '50s, has been reactivated, thanks to a Washington, D.C. musician and record collector. **Bill Hancock** went through the necessary maneuvers to acquire the old Aladdin logo and official rights to the name. Defunct since 1958, all of the company's old masters have been sold to various other labels. But Hancock remains undaunted by this. He has already issued five singles by D.C. area bands and plans more magic from Aladdin in the near future.

There will be a 24-hour vigil in celebration of **Duke Ellington's** birthday at **St. Peter's Church**, East 64th and Park in New York, beginning at midnight April 28 and continuing through midnight of the next day. A commissioned composition by **Randy Weston** will be featured. Presiding over the ceremonies will be **Reverend John Garcia Gensel**, the minister to the jazz community.

**Black Jazz Records President Gene Russell** has taken to the screen. Gene is starring in something tagged *The Black Gestapo* and in addition recently performed in a TV segment of a soaper called *The Young And Restless*.

**Jon Hendricks** of Lambert, Hendricks, and Ross fame recently finished up an album which is to be issued on **Arista**.

**Billy Preston** has assembled a new band that includes **Jeff Beck** on guitar, **Willie Weeks** on bass, and **Buddy Miles** on drums. Watch out for a future album and tour.

**Erratum:** In the article *The Two-Fisted Rubato Of Sir Roland Hanna* (db, 4/10), **Carl Czerny's** name is given as one of Hanna's early classical influences. Unfortunately, it came out misspelled as "Turney."

**Litigation Blues, Cont.:** **Sarah Vaughan** is asking the Los Angeles Superior Court to get her out of her **Mainstream** recording contract and for \$200,000 in cumulative damages.

**Weather Report**, whose new album is due out sometime this month, recently completed a European tour. Among the cities canvassed were Amsterdam, Hamburg, Paris, Brussels, Genoa, Turin, and Bordeaux.

**The Smithsonian Institute** has announced a nine day **Institute In Jazz Criticism** to be held from June 27-July 5 in New York City. The Institute will be held under the auspices of the **Music Critics Association (MCA)**.

Approximately ten Fellows will be selected from the applicants by the members of the MCA Education Committee, with each Fellow receiving travel expenses and a subsistence stipend. For further information and applications, write **Martin Williams**, Division Of Performing Arts, 2100 L'Enfant Plaza, Smithsonian Institution, Washington, D.C., 20560. May 10 is the deadline for applications.

Five newly commissioned works have been added to a collection of material celebrating America's 200 years of musical heritage, completing **JC Penney's Bicentennial Music Celebration**.

Commissioned works include *The Soul Of '76*, by **David Baker**; *Notes For Tom Paine*, by **Norman Dello Joio**; *Music For A Civic Celebration*, **Roger Nixon**; *Celebration*, **Adolphus C. Hailstork III**; and *The Dream Is America*, **Mitch Leigh** with lyrics by **Charles Burr**.

**Kansas Citians Bruce T. Rick-er** and **John Arnoldy** recently debuted their five-hour film, *Kansas City Jazz Story*. More than 35 jazzmen, all identified with Kansas City jazz of the '30s, are featured in the marathon flick. Interviews with and music by **Count Basie**, **Jay McShann**, **Jesse Price**, and **Joe Turner** appear. Other musicians featured are **Charlie Parker**, **Buddy Anderson**, **Ernie Williams**, and **John Jackson**.

**Helen Humes** has returned to the music scene. After her recent performance at **Barney Josephson's Cookery**, **John Hammond** chose Miss Humes to be the latest in his series of new recordings featuring classic artists. Recording sessions were held in late February at **CBS Studio B** in New York, with a group that included **Major Holley**, bass; **Ellis Larkins**, piano; and **Oliver Jackson**, drums. An album is scheduled for June release.

Blues has come back to **Memphis' Beale Street**, thanks to **Dick Fisher**, operator of the **Public Eye** restaurant, and **Harry Godwin**, expert bluesophile. The two men have opened the **Jubilee Jazz Hall**, which is located in a side room of Fisher's restaurant and decorated with memorabilia from Godwin's personal collection.

The hall is open for Friday and Saturday night shows and attempts to provide a regular outlet for local residents and tourists to hear the sounds of Memphis musical heritage. Performers featured thus far have included **Furry Lewis**, **Sleepy John Estes**, **Charlie Banks** and **His Beale Street Originals**, and **Sonny Blake**.

## FINAL BAR

**Aaron "T-Bone" Walker**, pioneer modern electric blues guitarist and a noted singer-composer for over 30 years, died of pneumonia Mar. 17 in Los Angeles' **Vernon Convalescent Hospital**. He had been in the hospital since Dec. 31, 1974.

Walker, born May 28, 1910, in **Linden, Texas**, rose to popularity in the 1940s with hits such as *Call It Stormy Monday*, *Tuesday Is Just As Bad* and *Mean Old World*. He was one of the first blues artists to play electric guitar, and was an acknowledged influence on **B. B. King** and, either directly or through **B. B.**, on nearly every modern blues guitarist. His songs have been recorded many times over, and his distinctive, jazz-influenced guitar phrases have been copied by everyone from **Chuck Berry** to **Otis Rush**.



JAN PERSSON

T-Bone was famed for his showmanship in his younger days, often doing "splits" on stage and playing guitar behind his head. He in fact came up as a dancer-singer-banjoist in carnivals and medicine shows, and once stated that he preferred dancing to playing music. Ulcer trouble frequently sidelined him, however, even during his peak years of popularity, and in recent years he had slowed down a bit, giving up the splits and sometimes hiring another singer-guitarist for his band to share the load while he switched to piano.

In his native Texas, T-Bone led **Blind Lemon Jefferson** around the streets of **Dallas**, joined a carnival to play in **Ida Cox's** band, and played for about a year with **Charlie and Edward Christian**. He moved to **California** in 1934 and worked with **Freddie Slack** and **Les Hite** before forming his own group, which he toured the country with in the '40s and early '50s. **Chicago's Rhumboogie Club** was occasional home for T-Bone in the mid-'40s, and Walker also recorded for the short-lived **Rhumboogie** label. Most of his hits were recorded in **California** for **Black & White** and later appeared on **Capitol**. He also had records on **Columbia**, **Mercury**, **Old Swingmaster**, **Constellation**, **Comet**, and, in the '50s, on **Imperial** and **Atlantic**. He had made several LPs since the '60s, including a 1970 Grammy winner, *Good Feelin'*, on **Polydor**. **ABC BluesWay**, **Brunswick**, **Delmark**, **Wet Soul**, and **Warner Brothers** had also issued LPs by T-Bone. Much of his recent recording, including the **Polydor** material, was done in **Europe**, where he had appeared regularly for the past 12 years.

T-Bone was never able to repeat the commercial success of *Call It Stormy Monday*, and claimed that untold royalty payments were never made on the song because other artists always called it *Stormy Monday Blues*, and that title had already been copyrighted when **Billy Eckstine** recorded it with **Earl Hines**. The two songs were completely different. T-Bone unfortunately fared little better on *Mean Old World*, which had subsequent versions credited to **Little Walter Jacobs**, **Otis Rush** and others, and even such an obvious Walker composition as *T-Bone Shuffle* was claimed by **Texas rocker Doug Sahm** when he waxed it a few years ago.

Walker is survived by his widow, **Vida**, and three children. A guitar-playing nephew, **R. S. Rankin**, took the name "T-Bone Walker Jr." some years ago, and continues to play in **Los Angeles**.

—jim o'neal

**James Haven Gillespie**, composer of such songs as *That Lucky Old Sun* and *Breezing Along With The Breeze*, died March 14 in **Las Vegas, Nevada**. He was 87.

Mr. Gillespie was born Feb. 6, 1888, in **Covington, Ky.** He left high school to enter the printing trade, working for the **New York Times** and other papers. But he soon switched to writing songs for films, theater, and radio. More of his well-known songs include *You Go To My Head*, *The Old Master Painter*, and *Drifting And Dreaming*. In all, he wrote more than 900 tunes during his career.

He is survived by his son, **Haven Lamont Gillespie**.

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NEWS



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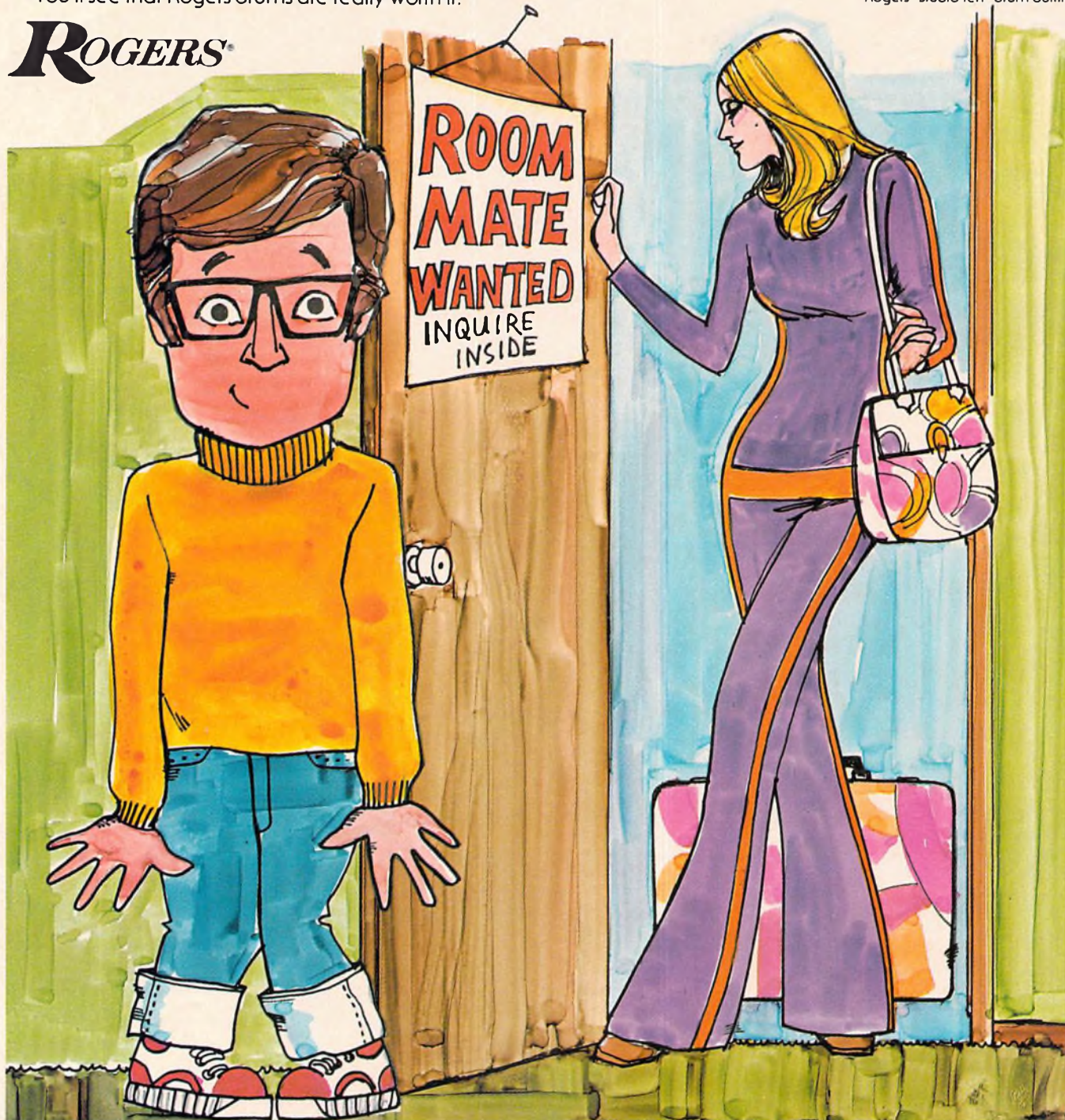
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# CHUCK MANGIONE

an open  
feeling, a  
sound  
of love

by  
Lee Underwood

When, in that inimitable style of his, W.C. Fields said, "My boy, you can't cheat an honest man," he probably meant a man like Chuck Mangione, who will not be ideologically derailed nor psychologically tricked.

During our conversation, for example, I relayed a string of flowery compliments to him, and then turned around and relayed some devastatingly searing criticisms (see below). Through it all, and throughout the entire interview, he remained involved, but detached; intense, but calm; radiant, but restrained. He is a naturally complete and integrated man, not unheard of in today's big-gun entertainment world, but rare indeed.

No, he does not sleep with his hat on—although that flat-brimmed headgear has become associated with him almost as closely as his lush and lyrical flugelhorn melodies. The hat made its first appearance in the year 1969, when Chuck was just beginning to feel loose and natural as a musician and as a man. The era of the jazz musician wearing black tie and tails was finally crumbling in Rochester, New York, where Chuck was born in late 1940. "Everybody was uptight with all those tails. That had to be wiped away so musicians could feel free like they *naturally* feel."

Chuck was gigging at a jazz club called The Shakespeare. It was a club "where music was the fourth reason why people came in. They came to drink, to eat, to socialize, and then to listen to the music." Four-hundred people packed that room. The cash registers clanged. People rapped and rapped, and drank, and rapped some more.



BRUCE W. TALAMON

But there is a king in every crowd, and every musician soon learns to play to him. In this particular crowd, the king was Bill Tedeschi, who, with his wife Marie, came in night after night specifically to listen to Chuck and his group. The first Quartet album is dedicated to Bill and Marie, "because they listened when no one else did. We knew that they knew where our music was at. It really helped to have them there." When Bill and Marie Tedeschi gave him the now classic hat as a Christmas present, Chuck wore it. The picture that appeared on the cover of that first album, *Friends & Love*, (Mercury SRM 1-631) became an image.

If the hat were only an image, however—just another record company hype-job—Chuck would not be Chuck Mangione, for Chuck is above all in tune with himself. That hat has instead become a symbol of his own naturalness, of his own extraordinary personal and musical equilibrium. "It became a kind of security blanket for me at first," he explains, "and then something that belonged with me. Now I love it, and wear it because I want to. It *is* me. No, this is not the original hat," he adds as an afterthought. "The original has gangrene from three years of over-wear."

Chuck's latest, sixth album finds him switching record labels, from Mercury to A&M. *Chase The Clouds Away* features one track with Quartet, one track with Quartet and vocalist Esther Satterfield, and four tracks with a 40-man orchestra. "But whether there are 40 guys or four playing, you never lose sight of the Quartet. All the music was done live in the studio. There was no overdubbing. We were playing eight and nine minute takes with an orchestra, and they were *all* good. It was like picking between red wine and white wine."

Switching record companies is like switching lovers: teary trauma, followed by purposeful search, hopefully followed by new love. And the new love's attitude is supremely important. "In the past we always had a lot of resistance to doing things the way we wanted to. True, we always managed to pull it off and do it pretty much our way; but to A&M, that's the *obvious* thing to do.

"A&M is a different world. It doesn't feel like it's one of the most efficient and fast-growing companies in the record business, but it is. I'm amazed anything gets done around here. I mean, when you walk in and talk with the guard at the gate, there's no paranoia, there's nobody drawing a gun.



Everybody knows everybody, and it's a very relaxed situation. For us to be able to come all the way across the country and walk into a studio situation and immediately feel at home has been a revelation."

It was crucial to Mangione that A&M's relaxed atmosphere be reflected in contractual black-and-white. "When I spoke to Jerry Moss about becoming associated with A&M, my most important question was, 'How do you look at me as a person totally committed to writing his own music and recording it?' I have no interest in having a producer come in and say, 'If you do this and this and this, you're gonna be commercially successful, and then you can do whatever you want.' I mean, who wants to be successful on the basis of something you don't love? I think the worst thing you can do is devise something other people will love but that you hate, something you will have to play every day and every night.

"A&M's response was, 'We will decide on a budget. You will go into the studio, and you will come out, and you will hand us a tape and say, 'This is my next album.''" There was never any discussion of what was I going to do, or why didn't I tell them about it first and then we'll see. It was just book the time, hire the people, do the job."

**F**eaturing Gerry Niewood on soprano, tenor and flute, Chip Jackson on bass, and Joe LaBarbera on drums, the Chuck Mangione Quartet today hovers on the shimmering verge of superstardom. In the recent *down beat* Readers' Poll, Chuck placed in no fewer than six categories (including Jazz Group, Jazzman, Arranger, Composer).

One reason the Chuck Mangione Quartet is gaining such enthusiastic response is because "we're made up of four very sympathetic musicians. You write music, and all of a sudden you're hearing it the way you conceived it originally—three other people just giving it back to you without any instructions. Everybody in the band is a monster on his own individual instrument.

"Gerry Niewood and I grew up together in the same neighborhood, and went to the same schools together in Rochester. I started playing at eight, he at ten. We were both committed to music at early ages, although he did go to Buffalo University to major in Business Administration. Then he went to Eastman School of Music for four years. That's when we really became involved, because he was playing in the Eastman Jazz Ensemble when I was directing it. That was also about the time I was forming my own Quartet. As a result, we were spending a lot of musical time together. I picked Gerry for the Quartet because of his flexibility. He doesn't just double on an instrument—when he picks up the flute, he *owns* it. When he plays the soprano, that's *his* instrument.

"Our bass player, Chip Jackson, has been with the band only about six months. He's the most melodic bass player I've ever played with. I can have a musical conversation with him when I'm playing flugelhorn, and that's important to me. When I get up from the keyboard, and all of a sudden that harmonic thing is gone, I don't miss it with him; he has a way of picking the notes that set up all the overtones, and the music sounds full. And as a soloist, he's incredible.

"Our drummer, Joe La Barbera, is a very

unusual drummer; he gives my music a flow that it's never had before, and he's capable of moving very comfortably from the small Quartet context into a large, 40-piece orchestra situation. Joey is definitely a drummer whose ego is not harmfully involved. He's not possessed with showing the way, with directing the band—he wants to be, and is capable of being, a *part* of the situation."

Each member of Chuck Mangione's quartet must be highly skilled both as an ensemble player and as a soloist, and each must be able to fit into the family. "It's more than a musical situation. You have to fall in love with the person. In the music of this band, you can feel that everybody came there to play together. I consider us to be one of the few bands playing *together* today. There are a lot of groups where a star stands out front and shines while three or four other people do something around him, but they're not really a team, not really a band that's making music as a unit. I'm very proud of this group as a group, as a family. In this band, there is no fear. We've built a situation where we can react to each other. When it gets to that relaxed and comfortable place where everybody is really into it, you never count measures, and you never worry if this guy is gonna be right there. You can just lay back and let it happen."

For many years, Chuck Mangione played with the predominate thought, "How good

others to truly be themselves. He never tried to force them into artificial roles of middle-class respectability.

Mr. Mangione owned a grocery store that was attached to the house. "He used to sit in the kitchen eating supper, and would run out to take care of a customer. It was a very friendly neighborhood-family situation. He would open up the store at 6:30 in the morning, finish at 11:30 at night, and then say, 'What do you guys want to do? Where do you want to go?'"

"It wasn't as if he had initially been a music freak. He loves music—and he's the greatest dancer in the world—but he was never a frustrated musician. He wanted only for us. If we had been interested in medicine, he would have taken us to hospitals to see what was happening. But we were interested in music, so he said, 'Who do you want to hear?'"

"And we would go hear somebody like Dizzy Gillespie. Father would walk up to them like he knew them all his life, and he'd say, 'Hi, Dizzy! My name is Mr. Mangione, these are my kids, they play.' And before you'd know it, my father would be talking with this guy, and would invite them over for spaghetti and Italian wine, and we'd wind up having a jam session in the living room.

"Now that I think about the musicians in that house, I freak out, you know? One afternoon there were Jimmy Cobb, Sam Jones, Junior Mance, Ronnie Zito, and Ron Carter,

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***"You can go to some professional orchestras, and it's a fight to get those people to remember that they love music. To them, it's a factory gig. They're watching the clock, time to stop, take a break, back on, toot-toot-toot, gimme the money, go home. It can be a very painful experience to somebody who really loves music."***

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was I tonight?" He was concerned only secondarily with the overall sound of the music, the total success of the entire band, and the degree of audience communication.

"But you can't live very long on that. It's a shallow existence, and very unrewarding. I imagine even Hank Aaron felt there were only a few of all those home runs that meant a whole lot to him. If you're honest with yourself, you're not going to have that many special nights as an individual. I really depend on Gerry, Chip and Joe to make my music sound good. People have said weird things, like 'You should never give that much solo space or attention to somebody else.' Well, man, some of the greatest players in the world are standing up there! They should play, and the people should hear them!"

**C**huck lived all but two and a half of his 34 years in Rochester. His older brother, Gap, was also a musician (piano), and "he bought all the records." Chuck took his degree in Eastman, taught in parochial school for one year, then moved to New York City for the two and a half years.

His grandparents were Italian immigrants. His father formed the bridge between Old Italy and New America. He is a rare and special man, a man "totally committed to us, to his kids. He grew up just wanting his children to have the opportunities he never had." Most of all, Chuck's father allowed him and the

and we were all sitting there in my living room playing! This would happen every week. Musicians would come into town, we'd go and meet them, they'd be invited over for food, and we'd get to play."

Dizzy Gillespie also came over to the house, but "I don't think he came over and played, as much as he came over and ate! We got to be really good friends, and he sent me one of those upswept horns of his. I regard him as being my musical father. He was truly an inspiration for me."

When Chuck was a boy, big bands were in—Stan Kenton, Count Basie, Woody Herman, etc. Later, he listened to beboppers Art Blakey, Cannonball Adderly, Horace Silver, Miles Davis, and Gillespie.

When he graduated from high school and attended the Eastman School of Music, "there was absolutely nothing happening there in the musical directions I wanted to follow. Jazz was forbidden. We had to rehearse in hidden corners, you know?" However, Chuck feels he was perhaps a bit narrow-minded at the time. "I did what a lot of young people do when something is not their way: I rebelled against everything. Because of that, I didn't really take advantage of the four years I spent as an Eastman student. I never studied composition, and I never studied orchestration—the very things that would have been extremely beneficial to me today.

"As it stands now, both composing and arranging are very tedious processes for me,



and orchestration is a big guessing game. It's actually sitting down at the piano and pounding out voicings and trying to imagine what they will sound like. I've been very lucky. The music sounds good, and I don't apologize for anything I've recorded, but I've nevertheless been very, very lucky.

"When you're 17 or 18, you think you know *all* the answers—who you'll spend the rest of your life with, your religious beliefs, and exactly what you're going to be. Very positive. I was gonna be a bebop player in a jazz club. I would have committed anybody to an insane asylum who walked up to me and said, 'Pretty soon you're gonna have a chance to conduct the Rochester Philharmonic Orchestra.' I keep trying to tell young people to stay open to everything—music, people, feelings. To not become narrow. If you put up a shield like I did, there's no chance to learn anything, to grow."



BRUCE W. TALAMON

#### MANGIONE DISCOGRAPHY

##### Featured

FRIENDS & LOVE—Mercury SRM 2-800

ALIVE!—Mercury SRM 1-650

LAND OF MAKE BELIEVE—Mercury/Phonogram SRM-1-684

TOGETHER (with the Rochester Philharmonic)—Mercury SRM 2-7501

THE CHUCK MANGIONE QUARTET—Mercury SRM 1-631

CHASE THE CLOUDS AWAY—A&M SP-4818

Mangione himself later taught at the Eastman School of Music, directing the Eastman Jazz Ensemble. "When I arrived, there was only one jazz ensemble. When I left, there was a studio orchestra, a film writing course, an improvisation course, and *three* jazz ensembles."

From 1960 to 1963, Chuck and Gap—the Mangione Brothers—recorded three Riverside albums: *The Jazz Brothers*, *Hey, Baby!*, and *Spring Fever*. Chuck also cut an album on his own, *Recuerdo*, for Jazzland Records.

He went to New York in 1964, freelanced with Kai Winding and Maynard Ferguson, and finally landed his boyhood dream-gig: trumpet player with Art Blakey and The Jazz Messengers. He stayed for nearly three years, playing with Keith Jarrett and Chick Corea, who also passed through Blakey's band.

Leaving Rochester to play music was a ma-

JOR decision for Chuck, but an even greater decision came in 1969. At nearly 30 years of age, he finally accepted the fact that he was going to *be* a musician, "that *that* was what I was going to be doing for the rest of my life. There was no longer any reason for me to wake up every morning worrying about it, to wake up and say, 'Well, how am I doing?' like comparing myself to something on the stock market."

It was in that same year that he composed *Kaleidoscope*. He hired fifty musicians himself, and put on a concert. That particular concert lost a pile of money, but it also led to his first record, *Friends & Love*. "The album was never meant to be an album. It wasn't a record date. When we performed it with the Rochester Philharmonic, all we had was a four-track tape recorder there to back up the PBS television unit that was taping it."

When it was all over, Chuck was amazed with the quality of the compositions. "I couldn't believe that nobody else was ever going to hear this music!" He borrowed seven thousand dollars from the bank, hired and paid the Rochester Philharmonic Orchestra, and went into the record business himself. "Everything good that's happened to us has been motivated by ourselves. We released *Friends & Love* locally by ourselves, just the way it finally came out of Mercury. When it started making noises in Upstate New York, Mercury came up and signed us to a four year contract."

**S**ince that time, *Hill Where The Lord Hides* (from *Friends*) was nominated for a Grammy as Best Instrumental. His first *Quartet* album was nominated for Best Small Group Jazz Performance. This year, *Land of Make Believe* was up for two Grammys: Best Big Band Performance, and Best Instrumental Arrangement Accompanying a Vocalist (Ester Satterfield). Chuck has also created his own mail order record company, Sagoma, and has signed Gerry Niewood, Gap, and Esther Satterfield.

He does not care for teaching jazz clinics, "because everything is memorized ahead of time, and there's no education experience." But he does love teaching. The week before our talk, he had been teaching high school kids in San Francisco. "Most young people today don't get challenged. Everybody gives them the one book, the one pill, the one philosophy that's going to give them all the answers. They want to make a million dollars in six months and then get out of music."

"I think the great thing about this last week was that I saw a lot of young people fall in love with music. To me, that's the only reason to be in music, because you can't count on anything else besides that love affair. That's always gotta be going on. You gotta be prepared to scuffle financially and to sacrifice a lot of very basic things in life. I wouldn't have it any other way. You can go to some professional orchestras, and it's a fight to get those people to remember that they love music. To them, it's a factory gig. They're watching the clock, time to stop, take a break, back on, toot-toot-toot, gimme the money, go home. It can be a very painful experience to somebody who really loves music."

Chuck feels it was a lesson for those kids to see him and the other Quartet members load their own equipment. "I'm not ashamed of it, either," he says. "We don't have a roadie.

That means that we leave for airports early, and haul the electric piano and bass and drums ourselves. Nobody babysits for us. We'd rather do it that way, so we can keep playing the music we believe in. We could obviously make more bread by going in another musical direction. But we would rather forego the luxury of somebody else breaking their back for us than to pay the bread and then maybe have to compromise."

Transportation costs keep climbing; clubs are not getting any bigger; and Chuck will not play the acoustically abhorrent hockey rinks. "I don't make good money yet." Chuck says quite honestly, "but I make a living and pay the rent and support my wife and two daughters. I do think there is another financial level that we will reach soon, and that will make things more comfortable for everybody."

Some people have called Chuck Mangione a "renaissance musician," and others have been even more florid in their appreciation. Many musicians hunger for such praises, and even base their entire existences on it. But Chuck maintains, "A critic's reaction is just the reaction of another human being. If he's a good critic, he's human in what he hears, and he reacts, and he does what he has to do. I read all of those things, and I know they're very important, because a lot of people read criticism as fact, rather than as one person's opinion."

Despite the pressures attending his very bright future, Chuck Mangione has maintained his psychological equilibrium so well that hostile remarks don't phase him any more than compliments.

One critic called his orchestral concerts "an emasculated, homogenized stab at mixing muzak with funk." An acquaintance of mine, Edouard, attended the Royce Hall concert with me. He was scathing in his criticism. "My God," he said. "Mangione goes for the medium-rare in everything he does. I don't know, perhaps he's a flash in the pan and has lost his magic. Maybe he's come down with a severe case of the Minnie Riperton's. Sure, he plays poignant melodies that, quote, 'generate a kind of haunting Swiss Alps feeling'—it's just another way of saying he's the suburbanite housewife's dream of a white Miles Davis. I mean, who cares?"

"His sexuality has all of the rage and passion of a Continental breakfast," Edouard continued to rant. "Let's face it: Chuck Mangione's audience came to be lulled and caressed, to be held close to mama's breast, to be lovingly patted all over with Johnson's Musical Baby Powder. He picks up his horn and spills out Cream of Wheat laced with dollar signs. He is the balls and banner of the entire toast and tea set. That's who cares."

*How do you deal with criticism like this, Chuck?*

"I don't have to deal with it. That's one person's opinion of a situation. They're certainly entitled to that opinion."

*Come on, now.*

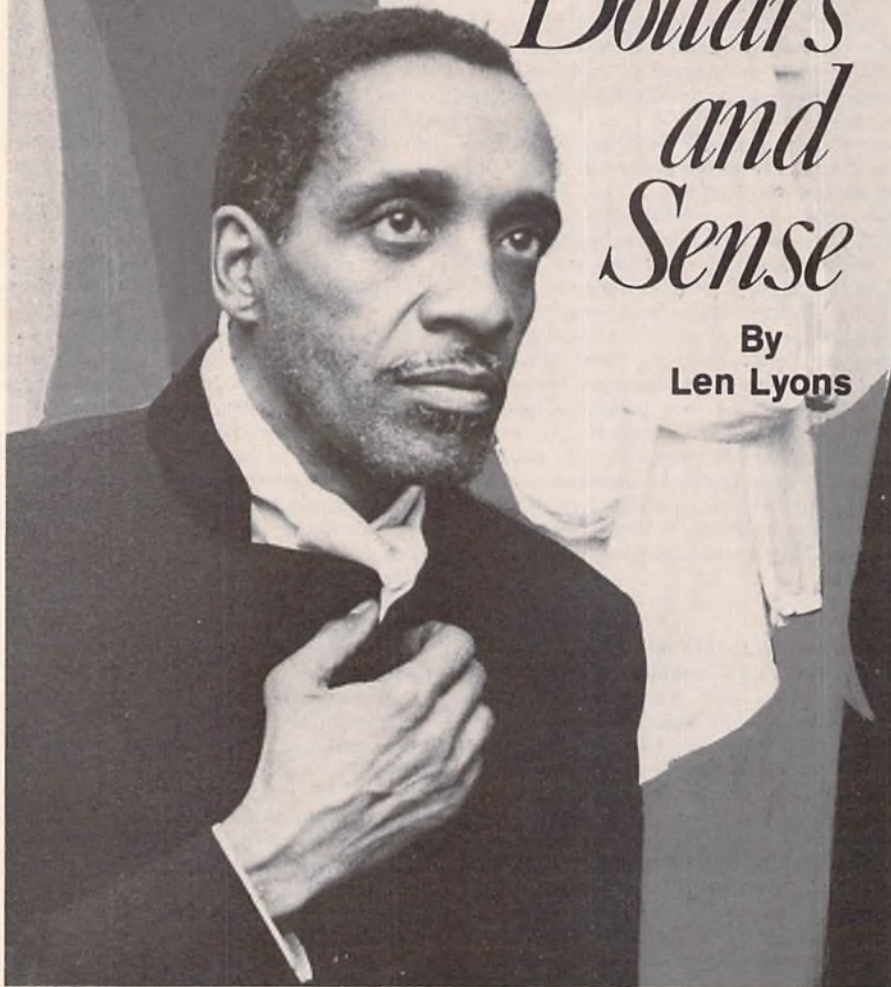
"I'm just knocked out—and the record is proving it—that wherever we go, people are enjoying the music. And everybody in the band is enjoying it. We're not playing music that we don't have a good time playing. And there's no formula, no attempt to reach a specific audience of any kind. We've just been doing what we do, and the audiences have been getting bigger, and the people are getting off on what we're doing."



# MILT JACKSON

## Dollars and Sense

By  
Len Lyons



GIUSEPPE G. PINO

As *db* reported (9/12/74), the Modern Jazz Quartet's disbanding after a venerable 23-year history was "an event which modern jazz fans may liken to the abrupt disintegration of Mount Rushmore." Upon closer investigation, it was revealed that the mountain crumbled because one of the "Presidents" decided to get up and walk away. Vibraharpist Milt Jackson accepted full responsibility for the group's break-up, which came at a time when their horizons seemed as broad as ever, if not expanding.

Leaving to record as a leader and, hopefully, to travel with his own group, Jackson's motivation was primarily financial. "After 23 years," he said, "I felt we should have had at least a million dollars in assets." His move to the commercially conscious CTI label also reflects his long-held belief that jazz has never been properly promoted. He is convinced that the music, as an essentially black art form, has been slighted for "political" reasons, and that there is nothing in the music, itself, that would prevent its wide acceptance.

Milt Jackson is a volatile person whose manner and mood changes perceptibly with

the subject matter. His tone was vehement on the issue of promotion, bitter on the deal most black musicians receive from the American public, softer and more hesitant on the subject of his former colleagues.

*Do you think there's anything to the idea that jazz has a feeling or sophistication which escapes some people? Could that be what prohibits its mass appeal?*

No. This is where I'd have to put the blame on the critic. Saying the music is too cool or too sophisticated or *too* anything—well, a lot of people believe it because they take your word as a critic as gospel. But give me nine of your ten radio stations in San Francisco and let me play the kind of music KJAZ plays, and I'll give you your one FM station to play rock music—just to make it even!—and you tell me what kind of music your kid and my kid will be singing when they walk out the door in the morning.

Don't tell me they can't make it commercial. That's a lie. If you give it to them, they'll get it. Okay, say jazz is a little more complicated than some music, it may take a

little longer for it to penetrate. But that's just a matter of time. So they can't tell me that jazz is this or that . . .

*Who is 'they'?*

Promoters. Agencies. No one can tell me they can't make it commercial. That's all brainwash to me, just to keep the music from becoming what it should be.

*Do you mean that promoters, agencies, and non-black critics have tried to keep the appeal of jazz limited?*

No, but the reason jazz has a limited appeal is because of the way it's promoted. You can't get around that. Another thing that hurt us was that a label was put on our music: "jazz." As soon as you label something, you put restrictions on it and limit it. The Jazz Crusaders went to court to have the word "Jazz" removed from their legal name. Sources have informed me that they were far more successful financially after that occurred.

*That's a shame in my opinion. I mean, that their success should be attributed to dropping the word "Jazz."*

Mine, too. But it's true that labels create restrictions. Also, I think people develop a block against jazz by hearing what's supposed to be jazz. I've heard people play what's supposed to be jazz, and it's a disgrace. If people don't get to hear the authentic music, they frown on it from the beginning. Our music has suffered from this. If jazz had been given a fair shake, it would have created much more harmony between people, much less hate and animosity. Music is one of the most powerful sources of relationships, especially good relationships.

*How do you think the music should be referred to? Personally, I have an affection for the word "jazz." To me, it has dignity. Other people disagree. LeRoi Jones calls it "black music," and Roland Kirk refers to it as "black classical music."*

It should just be "music." Just because blacks created the music, it's not true that all blacks can play jazz and whites can't. Of course, when it goes back to the creation of the music, that's where I'd draw the line. Not to put the white players down. Stan Getz, Zoot Sims, Jim Hall, Bill Evans, these guys can play. But for every one of them, we've got a creator that he can't get near. As bad as Bill Evans ever was, he can't get by Bud Powell. That's my opinion. But it doesn't mean that Evans can't play, too.

*In the mid-'60's you did a couple of albums on the Apple label. Was this part of a plan to increase the group's commercial potential?*

I believe it was, but it turned out to be a disaster. First of all, the company broke up. As far as I know, we never got any royalties from the records. It was never promoted right. They had the facilities for a very large pro-

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**"Give me nine of your ten radio stations in San Francisco and let me play the kind of music KJAZ plays, and I'll give you your one FM station to play rock music—just to make it even!—and you tell me what kind of music your kid and my kid will be singing when they walk out the door in the morning."**

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motional operation, but it was never utilized properly. I don't know on whose part—the company's or Monte's (The MJQ was managed by the Monte Kay Agency.)

*But now you're managed by Ray Brown, aren't you?*

That's right. Ray is a gifted businessman, as well as a gifted musician, and there were few of us who came along in my time who had any talent for business. That's why so many of us got ripped off. It's good to see guys like Ray getting into this because you've got to trust someone. Otherwise, you wind up resentful and begin to hate everyone, and I don't ever want to be that way.

*Do you feel your chances of success are better on your own? I mean commercial success.*

It's not so much a matter of success. If I haven't become a millionaire after 23 years with the MJQ, I'm not going to become one in the next 15, unless some miracle happens. But it becomes more important that I play the kind of music that I want to play, while I'm making a living at it.

*Weren't you playing the kind of music you wanted to play with the Quartet?*

Naturally, I differ from John musically, since we're two different human beings. Although I learned a lot from him, which I appreciate, I didn't have that kind of thing (the MJQ) in mind for myself in terms of making it musically. My idea was to help the project (the MJQ), because I thought we'd become very successful in every area. Musically, we did. But, again, I didn't feel that it justified itself financially after all these years, not nearly as much as it should have.

*But what about this feeling of being at odds with the MJQ's music. You couldn't have felt that way all those years.*

Oh, no, man. I could never have lasted, if I did. I never thought about it until two or three years ago. I always thought the things John wanted to do would be compatible enough with what I wanted. But it reached a point where we weren't going in a direction I thought we should have taken, or could have taken.

*Specifically, what are the musical ideas you had for yourself which weren't pursued in the context of the Quartet?*

John wanted to use a lot of the contrapuntal music. My idea was more in line with reaching the younger people with some of the rock-influenced music—without actually doing it (playing rock music). I don't want to desert the musical quality. I've been at it too long, and I love it too much on the serious side for any gimmicks or jivin', so I'm not talking about that. But I see ways where I could play the kind of music that would appeal to a younger group.

*Are you pursuing that kind of appeal in your recording on CTI?*

I have some things on my latest album, *Olinga* (reviewed in *db*, 12/19/74), that would appeal to the audience of *Soul Train*.

*Do you think there are jazz musicians who have succeeded in reaching a younger and wider audience without jiving or compromise?*

Donald Byrd. Herbie Hancock on *Headhunters*.

*I'm not very familiar with Donald Byrd's work, but it seems that Herbie's playing on Headhunters is entirely different from . . .*

It's a different context, and not everyone could do this successfully. The only album I was ever dissatisfied with was called *Memphis Jackson*, which tried to create a rock atmos-

phere. It didn't work at all for me. See, I really can't do that thing successfully. I can't desert my music. When people get tired of listening to *Body And Soul*, I'll get into another business.

*Miles is very controversial in this context. What's your feeling about his music now?*

Miles will be booked for an engagement and have them lined up outside—you can't fight that. I understand his change in order to reach the audience. However, I feel personally, that the kind of thing Miles had, as gifted as he is, he would never have had to change his style and he'd still have them lined up. I loved the kind of music he played when I recorded with him (Prestige). Right now, I can't deny the fact that I don't enjoy what he's doing. The last time I caught them, up in Boston, I left before the set was over. I just didn't enjoy it.

*I'd like to get back to CTI. What motivated you to sign with them?*

What appealed to me about them was promotion. I felt that CTI had one of the best

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#### SELECTED JACKSON DISCOGRAPHY

OPUS DE JAZZ—Savoy 12036  
ROLL'EM BAGS—Savoy 12042  
QUARTETTE—Savoy 12046  
MEET MILT—Savoy 12061  
JAZZ SKYLINE—Savoy 12070  
JACKSON'SVILLE—Savoy 12080  
MILT JACKSON—Blue Note 81509  
(with Thelonious Monk)  
PLENTY, PLENTY SOUL—Atlantic 1269  
BAGS & FLUTE—Atlantic 1294  
BAGS & TRANE—Atlantic 1368  
(with John Coltrane)  
BALLAD ARTISTRY—Atlantic 1342  
BIG BAND BAGS—Milestone 47006  
COMPLETE—Prestige 7655  
OPUS DE FUNK—Prestige 24048  
(two-record reissue of parts of MILT JACKSON QUINTET & MILT JACKSON QUARTET and the complete INVITATION from Riverside)  
STATEMENTS—Impulse 14  
JAZZ N'SAMBA—Impulse 70  
MEMPHIS—Impulse 9193  
(with Ray Brown Big Band)  
QUINTET—Impulse 9230  
(with Ray Brown)  
THAT'S THE WAY IT IS—Impulse 9189  
SUNFLOWER—CTI 6024  
GOODBYE—CTI 6038  
(with Hubert Laws)  
OLINGA—CTI 6046

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promotion and distribution outlets for what I wanted to do.

*When I spoke with Percy (Heath), he told me that he felt your signing with CTI as an exclusive artist was a "mistake," that you were torn in two directions and competing with yourself.*

He'd have to go back further than CTI. That happened when the Quartet was with Atlantic, whom we were with for the better part of the 23 years. At one time, I was also signed with Atlantic as an exclusive artist, and this was competing with myself, though I never realized that they weren't going to push me and the Quartet at the same time. When they decided to make a move, they pushed the group.

*Didn't you feel like you were competing with yourself when you signed with CTI a few years ago?*

No, part of the competition is removed when you go with a different label. Then the company is concerned with you as an artist. It doesn't matter to them who else I'm working with.

*Was there ever a strain or conflict in terms of time, or energy, or the kind of music you wanted to play on gigs?*

Once they (CTI) started pushing my records, then I started to feel that eventually it would create a conflict. For a while, I thought everyone was satisfied. I felt that even as a member of the Quartet I should have the freedom to record as an individual. In fact, it was a 'must.' But they wanted it so I was committed to nothing but the Quartet.

*Who felt that way? Monte Kay? The Quartet? The record company?*

The Quartet, which I couldn't go for at all. *You felt forced to choose?*

Right.

*What about your playing on the stand? Now that you're touring alone a great deal, is it a strain to find yourself with a different local group for every gig?*

It has its drawbacks. You'll have unfamiliar music, and if they respect you musically, it's going to make them a little nervous, so they'll have a tendency to overdo it. But you learn to handle it. I try to get into what they've been playing to create a more relaxed mood. I hope, if things go well, that it'll be feasible to travel with my own band, which would be Jimmy Heath. Percy's brother, who is one of the greatest underrated musicians in the world, Cedar Walton, Sam Jones, and Mickey Roker. This was the group on *Olinga*, except that Ron Carter played bass instead of Jones, because he's one of CTI's people.

*How does it look for that, based on what Olinga is doing?*

It depends on how much bigger the album sales get. Right now, the album isn't hot enough. Another thing that's necessary, which I'm getting ready for now, is a back-up album. When you get something that's selling, they like you to have a record to back it up with.

*Is there a recording date set?*

It'll be in May or June.

*Same group?*

I may use Sam Jones on bass this time, but the rest of the personnel will be the same.

*Have you noticed any other changes, positive or negative, in your live-performance playing now that you've left the MJQ format?*

In the Quartet there was a strictness of format, which I wasn't entirely against. But as a creative musician, I have to forget what's written on the page once in a while and just play. Sometimes that was hard to do. It's like an actor on stage. You have a role to play. That's more or less what I was doing. There was a part for me to play, and it was a strict, disciplined kind of thing. Now that I don't have that strict format, I'm looser, more relaxed.

*Generally speaking, do you see any realistic reason to be optimistic about an increase in the jazz musician's commercial potential?*

One thing I think might change the situation is that we have guys like Thad Jones, Billy Taylor, John Handy, and any number of other people, teaching in the colleges, telling people about jazz. (*John Lewis is also teaching, currently at City College in New York and, next year, at Harvard University.*)

*I've heard you've done some lecturing, too. Is this something you plan to do extensively?*

There was John Handy's class at San Francisco State. University of Washington in Seattle. Pittsburgh. Rutgers. I'm not getting into it on a huge scale or anything, but more regularly. It's a definite project. **db**



# Just call me CLEANHEAD

by  
herb nolan

*Folks call me Mr. Cleanhead just because my head is bald,  
But with the stuff that I use I don't need no hair at all.  
If it wasn't for you women I'd have my curly locks today,  
But I been hugged, kissed and petted 'til all my hair was rubbed away.\**

Tall, lean, with a graying goatee, and his shaved head often topped with a knit cap, Eddie "Cleanhead" Vinson is an easily recognizable figure to a whole new generation of young blues and jazz fans. A few years ago he wasn't nearly as visible, except to a few blues devotees, but as the 1970s began to slowly weave its own personality, Eddie Vinson, who once said he'd played every state, every city, every theater and warehouse in the country, reemerged from that gray world of public indifference to find new audiences, a minor blues revival, and some fresh popularity.

Cleanhead, whose career began in Texas in the mid-'30s, had been a star in the '40s with Cootie Williams, as well as a leader of his own groups playing alto saxophone and singing the blues. He made more records than he can remember and quite a few were nice-size hits.

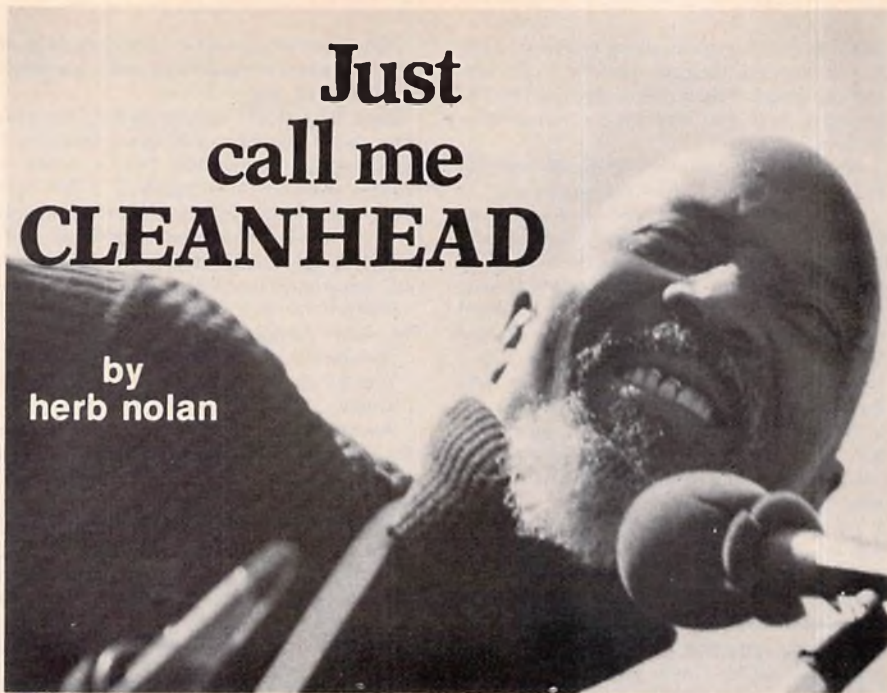
## SELECTED VINSON DISCOGRAPHY

### Featured

CHERRY RED—ABC/Bluesway BLS-6007  
YOU CAN'T MAKE LOVE ALONE—Mega/Flying Dutchman M31-1012  
WE BABY BLUES—Black & Blue (import) 33021  
with Oliver Nelson  
SWISS SUITE—Flying Dutchman 10149  
(with Gato Barbieri)

### Anthologies

BLUES ROCK—Blues Time/Flying Dutchman 29010  
(with Joe Turner, Otis Spann, T-Bone Walker)  
THE BLUES ... "A REAL SUMMIT MEETING"—  
Buddah BDS 5144-2 (with B.B. King, Muddy Waters, Big Mama Thornton, others)



LINDA WING

*Somebody's Got To Go* which I later recorded."

Although he played briefly with Big Bill Broonzy, Eddie Vinson stayed in the Larkins band until Cootie Williams heard him. "Cootie came down when he was just about to organize his band, he heard me singing and asked me to come up there to New York." Vinson chuckles lazily. "Aaaah. I didn't want to go to New York, I was havin' a ball at home. Well, he sent for me three times before I finally made up my mind to go. Sure, I liked New York after I'd been there for a while, but I was afraid of it at first—I was just afraid of New York. I had heard that it was a real fast town, and when I got there I found it to be true, New York was kinda fast.

"That was a new experience for me, having been in Texas all my life; in New York everybody was rushing around. Those were the days of sessions, too, like down at Minton's. You'd get off of work and play sometimes from four to eight o'clock in the morning—you know, just playing. But everybody was havin' a bunch of fun. In those days you could walk the street at night with your horn. But you better not try that now," says Vinson, wrapping the observation in a deep, crusty laugh.

"A musician's life ain't anything but ups and downs, it's like a seesaw," says Vinson who has an easy way about him, like front porch talk on a warm summer's night. "You got to like what you're doing because there are times when you won't make any bread—you won't get paid. I stayed in Kansas City, Mo. for about five years back in the '60s," he says, recalling some recent hard times. "I was just giggin' around there mostly on weekends. It wasn't too much. We were doing the blues, that's what you had to do, at least that's primarily what I have to do, the blues. Times were bad in Kansas City, this hard rock thing had come in and people weren't listening to the blues."

After K. C., Vinson went back to Houston, a town that had always been his home since he started out some 40 years ago.

"I remember way back when I was a kid, guitar players would come down the street playing and I would follow them for blocks listening, just listening to them. I could find music anywhere: riding the train I'd hear different rhythms and a long time ago I tried to play things over the sound of the train running on the tracks.

"My dad played honky tonk piano, my mother plunked away a little, at one time my grandfather played violin. When I was going to high school I had a buddy who played alto and I just wanted to play myself. I asked my dad to get me a horn, he got it and took me to my first lesson that night. That was about 1934."

In 1936, still in Houston, Eddie Vinson started working with Milton Larkin's band. The band included Arnett Cobb and Illinois Jacquet. "That's where I started singing," recalls Vinson. "I was doing popular things, tunes that Joe Turner did like *Wee Baby Blues*. You know, I'd do it to kill time while the band was taking out the next arrangement. That's how I got into singing."

It was also in 1936 that he met Big Bill Broonzy who was touring the Southwest with another popular singer named Lil Green.

"Big Bill, that's who really influenced me, he was a great blues singer and a nice guy. He gave me a lot of tunes like *Just A Dream* and

Eddie Vinson, the product of a Texas tradition that produced saxophone players like Buster Williams, Herschel Evans, Buddy Tate, Jacquet and Cobb, joined Cootie Williams early in 1942. Playing first alto and also singing the blues, he was a unique performer. It was with Cootie that he had his first hit, Joe Turner and Pete Johnson's *Cherry Red*.

"Coot had a good band, we had a good reed section—Arnett was in it—good writers and arrangers. We played the Savoy a lot and what they called the RKO circuit with a big package show called the Ink Spot Show. It included Ella Fitzgerald and the Ink Spots with Cootie Williams' band. The band would start in New York and go all the way to Seattle and Vancouver. We played nothin' but theaters, some halls and a few dance gigs."

Cleanhead's specialty was comedy blues and among his songs were *Juice Head Baby*, *Cleanhead Blues*, *Old Maid Got Married* and *Alimony Blues*.

*My baby left me sittin' on a court room seat  
Now the judge say I got to pay her 100 bucks a week.*

*Judge, oh judge where can your justice be?  
That woman's gettin' every doggone thing I have but me.*

*She's suin' me for cruelty 'cause I hit her once or twice.*

*One night I tried to choke her she said I wasn't nice*

*I used to love that woman 'til the strain was killin' me*

*Now her lawyer's chargin' incompatibility.\*\**

"Well, some of these things actually happened to me," says Vinson about his songs. "Like 'I took the front door in and had to take the back door out,' that's a true thing, it happened to me in San Antonio. This girl said she didn't have any husband so I went over to her house. Before I knew it, her husband came knockin' at the front door and I headed out the back door."

After leaving Cootie Williams, Eddie formed his own big band, led that for a while, then fronted some smaller groups. In 1947 he put together a seven piece band that included Red Callender, Johnny Cole and John Coltrane.



# RECORD REVIEWS

Ratings are:

★★★★ excellent, ★★★ very good,  
★★ good, ★ fair, ★ poor

## CECIL TAYLOR

SILENT TONGUES—Arista/Freedom AL 1005: *Abys* (First Movement); *Petals & Filaments* (Second Movement); *Jitney* (Third Movement); *Crossing* (Fourth Movement); *After All* (Fifth Movement); *Jitney No. 2*; *After All No. 2*.

Personnel: Taylor, piano.

★★★★

There's been so much excellent Taylor lately, in solo and group, on obscure record labels and in the flesh, that it's a shame to be less than overwhelmed by his first outing in years for a major label. Recorded at last summer's Montreux Festival, it makes a valuable introduction to his extraordinary art, though for my taste the solo side of the hard-to-find *Spring Of 2 Blue-J's* (Unit Core 30551) is more open and substantial. The essentials of his music are vividly outlined here, and his method encompasses such a scope of improvisatory, dynamic and pianistic techniques as to compel every listener's rapt attention.

There is the familiar Taylor restlessness and dissatisfaction, of course, along with a kind of formalism that's only possible in Free music. In fact, the long *Crossing* is a curious case of this formalism gone wrong: a theme is repeated whole or in part many times, usually harmonized the same each time, but is seldom developed. When development occurs it tends in set-piece fashion, and most of the work's content is fragmentary as opposed to moving and static set ideas. Even when he creates an interesting diversion, as at the place to turn the LP over, it resolves in a too-familiar pattern: Taylor's own cliché, true, but an unfair way to return to the theme. And the LP is full of such instances, perhaps inevitable in a set so dependent on fragmentary ideas. *Jitney* is the most problematic in this regard—the listener anticipates and dreads the extended downward crescendo.

Yet *Petals*, full of the same kind of ideas, almost works, and *Abys* and *After* are typical Taylor successes. In the former I like the opening theme and the way its extensions and variations are cut in and contrasted with the second theme. The bass rumbles are ever threatening or promising, but certainly not self-comping. *After* takes a more familiar, and difficult, outline. A near-waltz initiates and is extended, aided by slow descending bass notes, in a self-consciously lyrical way. A fast motive initiates the central section (absent in the No. 2), the multiplicity of tempos, time signatures, and fresh ideas resists simple description, and the lyrical section in reverse order concludes. There are relatively few of his set bits here, and the first *After* is an inspired work.

Yet so are they all generally inspired pieces. The original themes grow organically from simple motives, and the primary problem is when secondary themes are weak, weakly opposed, or resolve familiar patterns. The material is generally in constant opposi-

tion; when a section is extended the growth in detail, mass, volume, speed is almost inevitable. The successful moments, though, and each piece includes them, occur when the rigorous form opens up and Taylor lets go. But if his high organization is to blame here, it has also been the dominant element in some of his most successful recent performances: no other music today is like it at those times, and perhaps no other is so wonderful.

—litweiler

## DOLLAR BRAND

AFRICAN SPACE PROGRAM—Enja (Audiofidelity) 2032: *Tintiyana, First Part*; *Tintiyana, Second Part*; *Jabulani—Easter Joy*.

Personnel: Brand, composer and piano; Cecil Bridgewater, Enrico Rava, Charles Sullivan, trumpets; Kiani Zawadi, trombone; Sonny Fortune, Carlos Ward, flutes and alto saxes; Roland Alexander, tenor sax and harmonica; John Stubblefield, tenor sax; Hamiet Bluet, baritone sax; Cecil McBee, bass; Roy Brooks, percussion.

★★★★ 1/2

This is unique, pancultural music. Brand, as his followers know, is a native-born South African who is well-versed both in modern conservatory music and in the music of his native Africa. He's skilled both as a pianist, flutist, and composer, and now with this release of his first recording with a large group, he has revealed his talents as an arranger.

Not surprisingly, Brand has done an excellent job here. *Tintiyana, First Part* is enough to establish Brand's credentials as an orchestrator of the first order. He writes in colors, not sections, piling layer upon layer of muted dissonance, worthy of one of his mentors, Duke Ellington.

*Tintiyana, Second Part* is mainly a series of remarkably coherent solos by all hands except, unfortunately, Brand himself. (He modestly stays in the background throughout.) His orchestral backgrounds encourage and reinforce the soloists. What's most impressive about the solos themselves is their collective musical unity. Although 10 men solo here, the effect is unlike that of a string of isolated, arbitrarily connected solos. They instead flow into one another, each player advancing the strands of musical thought until the knot is tied in a burning coda of collective improvisation, worthy of the best of Mingus' group efforts.

Brand's spirituality is seen in *Jabulani—Easter Joy*. Opening with a moaning, typically simple hypnotic melody, it quickly moves into an almost free up-tempo section. Again, all soloists are individually and collectively impressive. Note Fortune's fluid alto blowing, Sullivan's high register trumpet screams, and Zawadi's almost elephantine shouts. Some solos are backed by whistles and chants; both devices work well. Cecil McBee's driving bass work is worthy of special praise.

This passionate, at times violent, music is uncompromisingly personal, deeply felt, and marked by complete musical integrity.

—balleras

## MARION BROWN

PORTO NOVO—Artista/Freedom AL 1001: *Similar Limits*; *Sound Structure*; *Improvisation*; *QBIC*; *Porto Novo*.

Personnel: Brown, alto sax; Maarten van Regteren Altena, bass; Han Bennink, drums. Recorded in Soest, Holland.

★★ 1/2

For the past decade, Marion Brown has been in the midst of the jazz abstraction

movement, a movement which has included, at one time or another, Ornette Coleman, Archie Shepp, John Coltrane, Sun Ra, and Albert Ayler. Although Brown works within the framework of pitched notes (as opposed to some electronic music where "white" noise, continuous pitches, and so on are employed), he uses broad washes of sound and time spaces to create his images.

And strange images they are! Full of chaos, disenchantment, or, during the best moments, a humorous introspection. I respect Brown for attempting what he does—the formation of highly abstract tones that hopefully coalesce into one meaningful statement—but his art is filled with the greatest risks a musician can take. Namely that his expressions, however meaningful to himself, will be so obtuse as to confuse the listener with a blur of noise and random pitches. For the most part, this is the state I find most of this recording in.

*Porto Novo* was recorded in 1967, a plateau for this kind of jazz abstraction. Coltrane's last troubled works were being released around this time, Sun Ra was breaking new sound barriers, Archie Shepp was projecting his "angry" revolution, and Cecil Taylor had recently cut *Unit Structures*. Just prior to recording *Porto Novo*, Brown had been in the studio making *Three For Shepp* for Impulse; Brown's later Impulse series (*Sweet Earth Flying* and *Geechee Recollections*) set the foundations and a few ground rules for abstract improvisations.

Looking back on this period, it's still difficult to judge Brown's success in expressing himself in identifiable terms. Unlike some musicians in this movement, Brown never intended his music to represent God, Love, or anything else. Yet the fact that his music is unlabeled (titles like *Improvisation* and *Sound Structure* don't help much) does not mean that no message was intended.

Basically, that's the problem I hear in Brown's work: the meaning is too diffuse, too abstract (not that I would prefer highly representational Top-40). But I think the minimal expectation of meaningfulness is lacking for the most part. That's how I feel now. Perhaps eight years isn't enough time to gain enough perspective. After all, it took 50 years for abstract impressionism (in fine art) to be widely acclaimed.

—kriss

## KENO DUKE/ CONTEMPORARIES

SENSE OF VALUES—Strata-East SES-7416: *Sense of Values*; *Mirage*; *Tibiron*; *Too Late, Full Back Baby*; *D.R.T.*; *Bajan-Bajan*.

Personnel: Duke, drums; George Coleman, tenor sax; Harold Mabern, piano; Lisle Atkinson, bass; Frank Strozier, alto sax and flute.

★★★★ 1/2

Keno Duke's quintet, called *Contemporaries*, relies on a strong internal coherence to give it's sound a presence and forcefulness. Duke's light drumming style emits an elastic drive without becoming obtrusive. His forte is fast, but not frantic, 4/4 tunes which Duke enhances with a hint of polyrhythms.

All the selections are exceptionally tasteful, well played and well produced. Many influences can be discerned—McCoy Tyner, John Coltrane, Charlie Parker—but they have been molded and re-formed with considerable care. The result, from Coleman's fluid sax to Mabern's chordal left hand piano, is a compact and tightly arranged group sound.

*Sense of Values*, a straight ahead tune with bebop lines, features Coleman's controlled



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tenor. The arrangement is delicate, and yet powerful: Duke's drumming is the essence of intentional understatement. Nothing is done to excess on this album. The dissonant duct voices on *Mirage* are balanced against a restful back-up, a good support for Coleman's sensitive phrases. On *Tiburon*, Strozier glides through the changes with intricate, but slightly constrained, solos.

These musicians seem to have a profound respect for one another, a feeling which comes through time and time again. This is the kind of album that grows on you, not because it is hard to understand at first, but because it is so well put together. —kriss

## THE STROZIER

**RED LIGHT**—Mainstream 415: *Red Light; Mo-Jo Georgia Woman; Swamp Walkin' Charlie; Big Boss Man; Honest I Do; Oh Baby, You Don't Have to Go; Welfare Woman; Love Shortage; Let's Have A Party.*  
Personnel: Clyde Strozier, vocal, guitar, bass; Abner Strozier, harmonica, vocal (on Track 3); Curtis Strozier, drums.

★ ★ 1/2

While there are several Strozier compositions here—*Mo-Jo*, *Swamp Walkin'*, *Welfare Woman* and *Love Shortage* (*Party* is merely a babel of conversation over a dimly heard instrumental track)—their originality resides solely in the lyrics, which unfortunately are not very good or interesting and occasionally are forced. The music to which they are set derives mainly from Muddy Waters, his *Hoochie Coochie Man* riff being used on no less than three of the pieces.

The dominant source of the music, however, is Jimmy Reed, in the recreation of whose laconically attractive music the Stroziers are slavishly, if boringly, proficient: to wit, *Red Light*, *Big Boss Man*, *Honest I Do* and *You Don't Have to Go* are literal renderings of the Reed originals. And I do mean literal: vocal phrasing, harmonica sound and approach, instrumental parts and arrangements, order of verses and so on—all derive from his recorded performances, and the Stroziers add nothing new, different or distinctive.

Clyde Strozier handles most of the vocal chores. While his is an attractively gritty voice, vocal timbre alone is scarcely enough to warrant a full album of what is, after all, wholly derivative music, however effortlessly and unpretentiously performed and recorded. There are currently available far too many worthwhile and important blues albums to invest much time or money in this quarter. It's not bad music, mind, just unnecessary and redundant. —welding

## LANI HALL

**HELLO IT'S ME**—A&M SP-4058: *Hello It's Me; Peace In The Valley; Time Will Tell; Banquet; Wheelers And Dealers; Happy Woman; Exclusively For Me; Save The Sunlight; Sweet Jams And Jellies; Corrida De Jangada.*

★ 1/2

Here's more hip, uninspired easy listening from Herb Alpert's label. Hall is possessed of a lovely, dime-store voice, which is to say that I really can't hear any justification for her having been pulled from the ranks of talented studio singers and cast into the solo spotlight. The polished instrumental back-up (including several of Hollywood's most creative: Jim Hughart, Larry Carlton, Mike Melvoin) matches homogenized nature of the singer. No sparks can be struck because there's not even a hard edge to strike them on. There's nothing wrong here, no one will feel threatened by the album, nor will anyone feel much of anything else. Here lies the

disc's probable commercial appeal, and its eventual lack of any legitimate musical interest. More imagination will be needed on the parts of both Hall and producer Alpert if they desire to make anything more than a mellow buck from Lani's career. —mitchell

## ART VAN DAMME/ SINGERS UNLIMITED

**INVITATION**—MPS/BASF MC22016: *Spring Is Here; But Beautiful; We Could Be Flying; Violets For Your Furs; Invitation; Cherry; Ecstasy; Let There Be Love; My One And Only Love; Wave; Good Bye.*

★

The revolution in jazz is almost over, folks—already the phrases of Mobley, sheets-of-sound Coltrane, good Silver, and bad Hancock are ground to freeze-dried Sanka and served in styrofoam cups. Art V. D., despite the odd technical lapse, puts it together neatly (hear that *One And Only* solo, or *Cherry*) for suburban FM stations to play softly in the background while Mommy and Daddy and Dog consume conspicuously.

Even though Les Hooper didn't win that Grammy, his charts here are brilliantly trivial. The singers break from the quartet to solo only four times, a blessing of sorts. All the vocals are post-lobotomy Mel Tormé and the Meltones, 30 years after. V. D.'s improvised frills and slick half-choruses excepted, the musical qualities of this set are minimal.

—litweiler

## OLD WINE— NEW BOTTLES

### DR. JOHN

**DR. JOHN AND HIS NEW ORLEANS CONGREGATION**—Ace 2020: *New Orleans; Storm Warning; They Gonna Do What They Gonna Go; N'orgus The Magnificent; Bad Neighborhood; It Ain't No Use; Down The Road; Little Baby Face Thing; Let The Good Times Roll; Chick-A Wa Wa; You Keep Draggin' Me On; Rock; Roll On.*

★ ★ ★ 1/2

### HUEY "PIANO" SMITH

**ROCK AND ROLL REVIVAL**—Ace 2021: *Don't You Just Know It; Having A Good Time; High Blood Pressure; I'll Be John Brown; Little Liza Jane; Hush Your Mouth; Little Chickee Wah Wah; Don't You Know Yockomo; Rockin' Pneumonia (Parts 1 and 2); Honey Honey; She Got Low Down; Tiddley Wink; Alimony; Sea Cruise; Loberta.*

★ ★ ★ ★

The breed of rhythm & blues that enlivened the '50s New Orleans music scene is partially recaptured on this duo of discs. Johnny Vincent's Ace Records was one of the most influential independent record labels of the period, having spawned such national chartbuster successes as Jimmy Clanton's *Just A Dream*, Frankie Ford's *Sea Cruise*, and a string of wild, exuberant sides by keyboardist Huey Smith and his madcap crew called the Clowns.

New Orleans was studded with a variety of superb sessionmen at the time of these recordings: keyboardists James Booker and Allen Toussaint, drummer Earl Palmer, saxophonists Lee Allen and Alvin Tyler, guitarists Papoose and Earl King. Some of the most stellar sessions to emerge took place under the fledgling hand of a young white teenager turned record producer named Mac Rebennack. Today known as Dr. John, the early Rebennack cut his teeth on the vibrant New Orleans funk circuit.

Though the 13 cuts on the Dr. John disc



vary greatly in quality and consistency, they nevertheless provide an accurate testimony to the combined saga of Ace and boy wonder Mac. Rebennack has called *Storm Warning* one of his all-time personal favorites, the instrumental piece showcasing him in one of his infrequent guitar roles. Most of the remaining cuts spotlight Mac in a producing and arranging, rather than an upfront performing, role. *Rock* sports a vocal by Lee Dorsey, the young Joe Tex wails on the Little Richard-like *Little Baby Face Thing*, and Mac's lead vocal from those days, Roland Stone, holds forth on another triad of songs.

The Huey Smith disc is another such hodge-podge fronting various aggregations. A bit more constant in quality, Smith's rock-house piano serves as the linking element here, all of the cuts activated by the roller-coaster ivories. By far the best material (and those which were the biggest hits when originally issued) are those featuring the falsetto moan of Bobby Marchan: *Don't You Just Know It*, *High Blood Pressure*, *Loberta*.

The key to the distinctive feel of these recordings is their casual and carefree lack of inhibition. Though oftentimes sloppy and coarse when compared to the current spate of tailor-made items, their innate raunchiness serves as a saving grace. Hopefully, Ace will continue to issue more of its catalog, encouraging some of the other now-defunct southern labels to pick up on the cue. —hohman

## DUKE ELLINGTON/ JOHNNY HODGES

ELLINGTONIA: JOHNNY HODGES—Onyx (Muse) ORI 216; *Esquire Swank*; *Midriff*; *I Only Wish I Knew*; *We Fooled You*; *St. German Des Pres*; *Good to the Last Drop*; *Jeep Is Jumpin'*; *Good Queen Bess*; *Dooji Woolji*; *Jeep's Blues*.

Personnel: Tracks 1-2: Hodges, Russell Procope, Jimmy Hamilton, Al Sears, Harry Carney, saxes; Shelton Hemphill, Francis Williams, Taft Jordan, Harold Baker, Cat Anderson, Ray Nance, trumpet; Claud Jones, Lawrence Brown, Wilbur De Paris, trombone; Duke Ellington, piano; Fred Guy, guitar; Oscar Pettiford, bass; Sonny Greer, drums. Tracks 3-6: Hodges, alto; Harold Baker, trumpet; Quentin Jackson, trombone; Don Byas, tenor sax; Ray Fol, piano; Wendell Marshall, bass; Butch Ballard, drums. Tracks 7-10: Hodges, alto; Cat Anderson, trumpet; Lawrence Brown, trombone; Russell Procope, clarinet; Paul Gonsalves, tenor sax; Victor Feldman, piano; Buddy Catlett, bass; Sam Woodward, drums.

★ ★ ★ ½

THE WORLD OF DUKE ELLINGTON—Columbia G 32564: *H'ya Sue*; *Lady of the Lavender Mist*; *Women*; *Golden Cress*; *It's Mad, Mad*; *You Gotta Crawl*; *Kitty*; *Brown Penny*; *Maybe I Should Change My Ways*; *Boogie Bop Blues*; *Sultry Serenade*; *Stomp, Look and Listen*; *Air Conditioned Jungle*; *Three Cent Stomp*; *Progressive Gavotte*; *Take Love Easy*; *I Can't Believe That You're In Love with Me*; *How High the Moon*; *Singin' in the Rain*; *Don't Get Around Much Anymore*; *I Could Get A Man*; *On A Turquoise Cloud*.

Personnel: Ellington, piano; Sheldon Hemphill, Francis Williams, Harold Baker, Ray Nance, Dud Bascomb, Al Killian, trumpets; Lawrence Brown, Claud Jones, Tyree Glenn, Wilbur De Paris, trombone; Russ Procope, Johnny Hodges, Jimmy Hamilton, Al Sears, Harry Carney, reeds; Fred Guy, guitar; Oscar Pettiford, Junior Raglin, bass; Sonny Greer, drums; Nance, Kay Davis, Al Hibbler, Dolores Parker, vocals.

★ ★ ★ ½

Of all the sessions Hodges made outside the Ellington band in the 1960s, the one occupying the second side of *Ellingtonia!* must be counted among the two or, at most, three best, comparable to *Stride Right* (with Earl Hines), *Triple Play* (a short-lived RCA LP) or *Inspired Abandon* (under Lawrence Brown's name but distinguished by Gus Johnson's exceptional drumming). It's hardly innovative

blowing. Quite the opposite. The idea is to recreate a few fragments of that very special group of pre-war small group masterpieces with their delicate ensemble voicings and totally unique character. In this they are largely successful, with Lawrence Brown beautifully restating his original 12 bar chorus on *Jeep's Blues*.

Because the intent here is recreation, Anderson serves as a surrogate Cootie Williams (*Jeep's*) and Rex Stewart (*Queen Bess*, although Ray Nance was the original trumpet on that 1940 date), while Paul Gonsalves tends to submerge his own identity in deference to Ben Webster. Good as Cat is, it's too bad Cootie himself—presumably available—wasn't called upon to state his own case.

Hodges, of course, plays Hodges. No complaints there. His level of playing is high, as

always, and fresh. No special efforts to carbon copy his old solos or imitate his sound of 25 years prior. He remains comfortable in *Jumpin'* and *Queen Bess* and towers on the beautiful *Dooji Woolji*, a brooding unearthly blues constructed against a loping piano bass line. None of these performances replaces the imperishable originality and inspiration of the originals (*Dooji* and *Jeep's* are on Epic EE 22002; *Bess* on Victor LPV 533; and *Jumpin'* on an obscure Epic LN 24250 *Ellington Side-kicks*), but they're very nice to have.

The LP is rounded out with a 1950 session, which struts strong solo work by Byas, Baker and Hodges but lacks the sensitive ensemble sense which makes side one memorable. Except for Hodges himself, there is little that gives these small group pieces a distinguishing stamp. The two pieces by the full Elling-

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ton band (also available on Victor LPV 553) must be considered marginal Ellingtonia. Thematically, both are lightweight items, although *Midriff*, a Lawrence Brown showcase featuring no Hodges, offers a fullbodied reed chorus that is the highlight of side one.

Both are from the period of postwar Ellington that is explored in complete and chronological fashion on the 2-LP *World of Duke Ellington* set.

Reasonable men may argue over the wisdom of "complete" reissues, complete with the droppings. Where a period of development or intense exploration or experimentation is covered, it is probably well to have all the evidence. The late '40's was not such a time for Duke. I count at least 7 tracks among the 22 included here that are a disservice to the band's reputation: *Women, Mad, Gotta Crawl, Kitty*, with their insipid vocals; *Brown Penny* and *Don't Get Around*, which are plain boring; and *Boogie Bop*, an amusing but inconsequential satire on the new music whose opening sounds like an Ornette Coleman date.

They are a disservice because the 15 tracks that remain show a very high level of quality and creativity. *Hy'a Sue* contains some superb Hodges, while *Golden Cress* and *Sultry Serenade* are matchless showcases for trombonists Brown and Glenn, respectively, Glenn having rarely sounded as impressive. *Three Cent Stomp* and *Stomp, Look and Listen* show the power of the entire band on material worthy of its talent. *Air Conditioned Jungle* and *Turquoise* are impressionistic program pieces, the former featuring the feline clarinet of Hamilton set against a evocative bass line by Pettiford and the latter providing a showcase for a wordless Kay Davis vocal. *Lavender Mist*, although somewhat bland, casts a pleasant mood. Of the original songs, *Take Love Easy* is the best and the only one that should have been included. Three standards—*Moon, I Can't Believe*, and *Singin'*—provide fine grist for the entire band.

There was no reason to include the mere four tracks on side four that comprise a paltry 12 minutes and 40 seconds, particularly since Duke's final session of 1947, which included *The Clothed Woman*, could have fit in this set very nicely to round out the year. Fact is, without the diluting effect of so many inferior selections, this would have made an excellent single LP if the best 15 or 16 pieces had been distilled from his total output.

In his liner notes, Dance justifies the inclusion of admittedly shoddy material because some of it contains fleeting glimpses of major soloists. Perhaps, but it takes more than an 8 bar dab of Carney or Hodges to make a performance worthy of reissue. Sometimes it's best to let sleeping dodo birds sleep.

—mcdonough

**LIGHTNING HOPKINS**

LOW DOWN DIRTY BLUES—Mainstream 405: *Cairo Blues; Bad Whiskey; Ground Hog Blues; Automobile Blues; Got To Go; Unsuccessful Blues; Rollin' Woman Blues; Big Mama Jump; Ida Mae; Shiny Moon.*

Personnel: Hopkins, vocals (tracks 4 through 10), guitar (tracks 4, 6 through 10), organ (track 5); unidentified piano and bass (tracks 6, 7); unidentified tenor sax (track 7); Joel Hopkins, guitar (track 8); Lil' Son Jackson, vocals, guitar (tracks 1, 2, 3).

★ ★ ★

Here's a throwback to those old King blues LPs with all the miscredited and misplaced artists and song titles. Ignoring recent packaging trends and casting liner notes and session data aside, Mainstream serves up this short (25-minute) album, and the first three

tracks don't feature Lightning Hopkins at all. Lil' Son Jackson, another Texas guitarist, takes the openers, all fine, melodic, easy-rolling solo blues. Mainstream could do worse than to issue a full LP by Jackson, a popular bluesman of the '50s who's too seldom heard by today's audiences. As for the seven actual Hopkins tracks, they're excellent as well—some of his best, really. Stark, emotional, low-and-lonesome blues pieces predominate, but there's a brisk organ strut (the incorrectly titled *Got To Go*, which should be *Zydeco*), an uptempo, two-guitar stomp (*Big Mama Jump*), and a small combo on two tracks. But all the Hopkins cuts except *Shiny Moon* (originally *Shining Moon*) are already available on various Arhoolie LPs. The Gold Star label originally issued all of this material (both Hopkins' and Jackson's) on singles in the late '40s, and the Arhoolie Hopkins sides were re-issued by legal agreement with Gold Star. Who actually owns the rights I don't know, but various other Gold Star masters have appeared on more than a half-dozen assorted labels, so I guess a reissue on Mainstream should come as no surprise.

At any rate, the music on *Low Down Dirty Blues* is top notch. Five gold stars are in order for Hopkins' and Jackson's performances, but knock off a star for Mainstream's. Too bad the label doesn't know what to do with what it has.

—o'neal

**KENNY DORHAM**

EASE IT!—Muse 5053: *Alvars; Stella By Starlight; Why Not?; Ease It!; Samba De Orfeu; East 42nd Street.*

Personnel: Dorham, trumpet; Rocky Boyd, tenor sax; Walter Bishop, piano; Ron Carter, bass; Pete La Roca, drums.

★ ★ ★

A reissue of a 1961 Boyd date, this catches K. D. at an odd time in a career full of ups and downs. His best music came years before, and by the time of this record even his very personal, very lovely tone was gone, and throughout the record he works at a style based on the immediate successors to Clifford Brown, that great trap for the unwary trumpeter. Dorham undeniably lacks Brown's fleetness of imagination here, and he attempts to compensate in two ways: by substituting phrases directly from Lee Morgan and colorations from Clark Terry, and by structuring in a strictly formal manner. The title track has a rhythmically tense, subtly accented theme, and Dorham amplifies on this in his opening three choruses. His organization approaches Rollins' classicism of the period, with several choruses of thematic improvisation before his energy is dissipated.

What bitches this solo is Dorham's basic lack of a melodic sense, and it thwarts his similarly intended *Samba* chorus and the others as well. The only saving grace of his *Why* solo is the attempt at building structure, for he enters an uncertain netherworld with curious dynamics and techniques appearing gratuitously amidst really non-descript phrases. He pops off a Terry lick in *Stella* that provides the only interesting instant in this waste of time by all concerned. True, he skates through his solos easily enough, but the internal matter is weak, usually floundering, and all but *Ease* are unhappy, uncomfortable performances.

La Roca's *Samba* chorus achieves everything of flow and structured, even thematic, improvisations that Dorham only strives after: it is remarkable what a wealth of ideas grow organically in this brief space. La Roca, seemingly effortlessly, is the star of the date.





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His jabbing accompaniments sound denser than they really are due to the precision of his strokes (note *Alvars*) and the peculiar "floating" tension of his accenting (note *Why*), seemingly relaxed and unrelated to tempo. The concise structure of his fours in *Ease* retain a sense of space while growing in detail, and his line in the *Why* eights is organized to gather rhythmic detail both in accompaniment and in solo.

If the example of Roach is implicit in La Roca's work, the freedom of accent and seriousness of form suggests that he might have offered some solutions to avant-gardists such as Ali and Graves (just as his lack of mass precludes relationship to Elvin Jones). Note that my remarks place La Roca in pretty heavy company. He is credited with composing *Why*, which is almost Coltrane's *Impressions*—surely Trane was playing it in those days—and like any number of bebop standards, the true composer is definitely in question.

Bishop and Carter contribute reasonably, though the howed bass solo in *Alvars* is dreadful. Boyd was one of the guys who spent a minute or two in Miles' band between Moley and early Shorter, appropriate since he plays midway between. His bang-the-beat method is a simplification, though, and his line is disassociated enough to recall Booker Ervin as well. He's looser than Dorham, obviously, in his way more conventional (though he's certainly more expansive in *Samba*). His sound suggests both Shorter and Ervin, and his performance altogether justifies reissuing this date under his sideman's name. —litweiler

## SPOTLIGHT REVIEW

Among the leading jazz recording companies in the 1950s (along with Columbia Blue Note, Verve/Clef, Prestige, Atlantic, and Contemporary) was Mercury's EmArcy line. Trip Records has leased many of the EmArcy masters and has begun the important job of restoring much of this material to circulation. Their policy has been to keep the original issues pretty much in tact and not reprogram, although in at least one case two tracks have been added to the original package (Trip 5535). The series will reach 100 this year. Here's a representative rundown:

CLIFFORD BROWN & MAX ROACH AT BASIN STREET—Trip TLP 5511.

★ ★ ★ ★ ½

BROWN/ROACH INC., STUDY IN BROWN—Trip TLP 5530.

★ ★ ★ ★

BROWN/ROACH INC.—Trip TLP 5520

★ ★ ★ ★

MAX ROACH PLUS FOUR—Trip TLP 5522.

★ ★ ★ ★

The Clifford Brown/Max Roach quintet played in the late '40s bop tradition. Yet it popped to prominence in the mid '50s, some years after bop had yielded its initiative to the cool legacy of Lester Young and the Miles Davis nonet sides of 1949. In a jazz scene that had become too highly intellectualized, Brown and Roach were the right men in the right place at the right time. Their brittle, aggressive hard-bop approach caught many important ears and became one of the



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most influential quintets of the decade.

Yet there was nothing basically innovative about the group. Roach was a vet of the first wave and Brown a direct descendant of the Gillespie-Navarro school. Even the extraordinary impact of Sonny Rollins seems curious when one considers that Dexter Gordon and Sonny Stitt were on the same trail throughout the early '50s, albeit in relative obscurity. One can understand the sources of the quintet's impact in the context of the '50s. But from the broader perspective of the '70s, it becomes only a major part of a total bop continuum, embracing everything from the first stirrings of the early '40s to the present.

The Basin Street LP is the premier specimen of Brown, Roach and Rollins in action. Not a live LP as the title suggests, it showcases the group in near perfect balance. *What Is This Thing Called Love* and *I Remember April* provide foundations for superb improvisation. Even *Love Is A Many Splendored Thing* works very well at fast tempo. Rollins' tone is smooth and clean. His lines are more fragmented than those of his predecessor in the group, Harold Land, perhaps deriving some inspiration from Bird's *Klactoveedsedstene*. Roach is restrained and swinging.

*Study In Brown* is almost at the level of *Basin Street*, but lacks Rollins' stimulating work. Land was and is an excellent player who might have made a stronger impression if so much attention had not been focused on Brown. But the association certainly stimulated growth in his playing, particularly in his tone. *Take The A Train* shows Land at his best.

But this LP belongs almost entirely to Brown. His *Cherokee* stands as one of the most striking examples of his playing anywhere, but there is sustained excitement run-

ning consistently through this record. The group as a whole hit its stride by this time too. *Jacqui And Gerkin For Perkin* contain interesting voicings.

Brown/Roach Inc. is the first of the groups LPs and the weakest. Roach's long drum solos throw the group out of balance while features for Land and pianist Richie Powell lack interest. *Sweet Clifford* and *Stompin' At The Savoy* are the best moments on the record.

*The Plus Four* LP was the first following the death of Brown in 1956. Kenny Dorham was a somewhat more subtle player than Brown, but his work here is fresh and well integrated, suggesting the lyrical Miles more than the fiery Brown. Pianist Ray Bryant contributes some sparkling choruses also; he replaced Powell. The centerpiece of the group is Rollins, whose interweaving of Hawkins, Young and Parker made him the most listened to tenor of the late '50s. It's not that he brought anything all that new to jazz. Yet his improvisations have an unmistakable bravado that gives them tremendous stature. It's evident on *Ezz-thetic*, *Just One Of Those Things* and *Woodyn You*.

JAM SESSION FEATURING MAYNARD FERGUSON—Trip 5525.

\*\*\*

Jam sessions were common in the '50s. They were quick, easy and cheap to turn out, and reportedly many musicians liked them because they could be quickly arranged for the sake of a little fast cash. This one under Ferguson is typically pleasant, though little more. Bob Cooper's tenor swings easily with a light tone, providing about the most interesting playing on the date. Milt Bernhart

thumps and stomps through two long trombone solos to little avail. There's no ensemble sense to the music, just strings of solos built around a blues (side 2) and *Our Love Is Here to Stay* (side 1). Fred Norworthy's notes tell us that Bob Gordon's baritone was on its way to becoming a major voice in jazz, "as this album clearly shows." Indeed he was, but no baritone is heard here. He's listed in the personnel but unfortunately doesn't solo.

BEST COAST JAZZ: BROWN/GELLER/ROACH—Trip 5537.

\*\*\*\*

Another jam session with all the inherent drawbacks of the form, this set is energized by fiery, stabbing playing by Clifford Brown on a blues original called *Coronado*, and a strikingly absorbing improvisation from Brown on *You Go To My Head*. Herb Geller's alto, also featured on the Ferguson session, scores best among the three saxes. His warm tone suggests Benny Carter. Joe Maini's more light-toned alto and Walter Benton's tenor round out the horn line-up. They get together for some nice, reedy supporting riffs during Brown's flight on *Coronado*. Roach and Curtis Counce make a stimulating rhythm section.

SARAH VAUGHAN, 1955—Trip 5501.

\*\*\*\*

HELEN MERRILL FEATURING CLIFFORD BROWN—Trip 5526.

\*\*\*

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perfectly mated to the new music. She's at her brightest in this program, which presents the quintessential elements of her art supported by Clifford Brown, Herbie Mann, and Paul Quinichette plus others.

Helen Merrill sprung from the cool soil of the early '50s. The moody lyricism that was the trademark of young whites such as Chet Baker, Gerry Mulligan and many others found its vocal expression in Julie London, sometimes Peggy Lee and Helen Merrill, the finest of the group. With Clifford Brown playing muted behind her, you can almost see the cigarette smoke curl up to the ceiling. Her small, breathy voice with its imperceptible vibrato is the perfect match for *Don't Explain* and *What's New*. Her distinctively clear diction points up *You'd Be So Nice* and *Falling In Love With Love*. Not a jazz singer as much as a popular singer at home with jazz, Helen Merrill's early work wears well today.

LESTER YOUNG AT HIS VERY BEST—Trip.

★ ★ ★ ★ ★

JAZZ GIANTS: COZY COLE/RED NORVO—Trip 5538.

★ ★ ★

MIDNIGHT AT EDDIE CONDON'S: 1944—Trip 5529.

★ ★ ★ ★

SHAVERS/CLAYTON: JUMPIN' WITH CHARLIE VENTURA: 1946—Trip 5536.

★ ★

BATTLE OF THE SAXES: 1945—Trip 5527.

★ ★ ★ ½

During the '50s EmArcy issued several LPs of material recorded for other smaller labels—mostly Keynote—about a decade before. Those records too are part of the current Trip series.

Little needs to be added to the remarks Don DeMicheal wrote in his 1966 *down beat* review of the Lester Young set: "These are among the greatest performances Young ever cut. If I had to pick one record with which to spend the rest of my days, it would be this one." Don's five stars stand unamended.

Three sessions appear on *Jazz Giants*. Coleman Hawkins and Earl Hines are in particularly good form with Cozy Cole, while Red Norvo leads two lightly swinging combos suggesting Goodman small groups. Only Slam Stewart's bass gimmickry is unpleasantly intrusive. *Feather Co-operates* and *Just One More Chance* set the pace.

The misnamed *Condon LP* (Eddie isn't on it) is a sleeper. An exceptional line-up of soloists team with Bud Freeman in two mainline swing sessions. Only two tracks employ traditional Dixieland Polyphony. High spot is the Freeman-Ed Hall workout on *Blue Room*. Charlie Shavers also shines on other tunes, sparked by Dave Tough.

The backwaters of bebop are explored in the *Ventura LP*, first in the context of Ventura's undistinguished big band and then a smattering of small groups. Nothing of lasting value emerges, and vocalists Buddy Stewart and Jackie Cain get in the way. The tenor's Websterish tone is pleasant enough but nothing special. *Lady Be Good*, *Georgia Brown* and *Jump It For Rita* (with Buck Clayton) are the best offered.

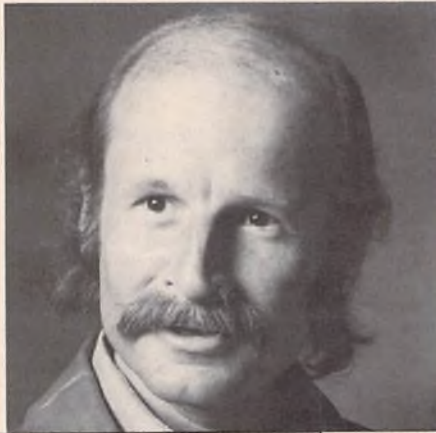
Ten tenors are heard on the *Battle LP*, plus some altos and even Harry Carney's baritone. The three long tracks by the Coleman Hawkins Sax Ensemble (Hawk, Byas, Tab Smith, Carney, plus Sid Cattlet on drums) justify the whole LP. They're among the finest reed recordings ever. The remaining 8 sides are routine, but with occasional flashes.

—mcdonough



# Wayne Shorter-Joe Zawinul

BRUCE MORRIS



by leonard feather

The fusion of talents represented by Weather Report's co-leaders actually had its beginning when both men were members of the Maynard Ferguson orchestra, in the summer of 1959. Their paths crossed again when Miles Davis used them both on the *Bitches Brew* album.

Neither Shorter nor Zawinul attached much significance to the contrast in their backgrounds. What they have in common, they feel, is far more significant: their openness, a continual refusal to recognize idiomatic or stylistic barriers.

Weather Report was launched in 1971 with unprecedented brouhaha, even including a liner note encomium by Clive Davis on the initial LP. There have been many successes since then, such as the triumphant tour of Japan in 1972, Album of the Year, and Combo of the Year awards in several countries and in *db*, and artistic accomplishments that have given the group its own imprimatur from the start.

Though Shorter and Zawinul no longer have any of their original sidemen (Airto, Miroslav Vitous and Alphonse Mouzon having gone on to do their own things), the Report remains what it was then: fair and sunny. As this Blindfold was conducted (Wayne's first, Joe's third) they were looking for a new drummer and preparing to go on the road after a long stay in Los Angeles, where both now live.

They were given no information about the records played.

**1. THAD JONES-MEL LEWIS.** *The Groove Merchant* (from *Central Park North*, Solid State). Jones, fluegelhorn, arranger.

**SHORTER:** Sounded like Thad Jones . . .

**ZAWINUL:** *Bad Jones!*

**SHORTER:** Thad Jones-Mel Lewis. Thad has a way of treating the reed section, inner voices, that sort of spiral around. I like the way he does that. They go around chromatically or something. Not too many other bands even touch that. Except Dizzy Gillespie's old band—they did it another way. And Stan Kenton's reed section. But even that was different. Thad has almost a funnel of sound . . . just swirls and spirals around.

The music just gave me a certain picture of New York City, or Chicago . . . definitely city-like.

**ZAWINUL:** I think it was Thad Jones' band and I liked it very much.

**SHORTER:** As far as a rating is concerned, originality is coming into my mind, so I think two and a half.

**ZAWINUL:** You're cold, Wayne! I'd say four. Just to be able to play . . . you know, this is some pretty old kind of music, but it's really beautiful.

**2. TURIYA ALICE COLTRANE-DEVADIP CARLOS SANTANA.** *Illuminations* (from *Illuminations*, Columbia). Coltrane, harp, arranger (strings); Santana, guitar, composer; Tom Coster, acoustic piano, composer.

**ZAWINUL:** It's a little strange. I don't really know who it was. It sounded to me like it could have been Carlos Santana . . . those few guitar notes. It was kind of unnatural sounding to me, the way the strings were written. Kinda between eastern European and French—Bartok and Ravel clashing. Sounded like a background to a movie about animals, a documentary.

I think it is a great effort for somebody to write that many notes.

**SHORTER:** That was the first word that came into my mind—effort. There was a reaching out . . . I think it's Carlos Santana . . . he's reaching out, but the way you reach, maybe he has to discover this. It lacks feeling . . .

**ZAWINUL:** . . . and he can really feel—if it was Carlos. But this was a bad mix, I feel, bad chemistry.

**SHORTER:** I think there's a lot of woodshedding needs to be done. I'll give it four for effort, because if only one person from that kind of success can try to do something and he's gonna be all alone, then he's got to have four stars.

**3. WALTER NORRIS-GEORGE MRAZ.** *Rose Waltz* (from *Drifting*, Enja). Norris, composer, piano; Mraz, bass.

**SHORTER:** Reminds me a lot of . . . someone plays something like that at the Village Vanguard, had more than 88 keys on the piano. Reminds me of Don Shirley, something funny about the touch, about the choice of composition. This is what sticks in my mind. I don't think Don Shirley would choose that composition to record. But this man's a protege—or woman!

**ZAWINUL:** I like the way the piano is recorded, but all those arpeggios in the left hand . . . it sounds a little strange to me.

**SHORTER:** It's been a long time since I heard Marian McPartland play that slowly . . .

**ZAWINUL:** I think that's Marian McPartland . . . I'll rate the recording, the engineer five. I didn't like the way the bass player played.

**SHORTER:** Another person it might be is Barbara Carroll . . . she has a sound something like that.

**ZAWINUL:** I felt the bass player was out of tune when they played those low notes together; it's bothering me.

**SHORTER:** Yes. The long bass notes must complement the piano chords.

**4. LOUIS HAYES.** *Breath of Life* (from *Breath of Life*, Muse). Hayes, drums; David Williams, bass; Charles Davis, composer.

**SHORTER:** It's been a long time since I heard something like this. I used to hear something like it a lot when Charlie Mingus was playing with Danny Richmond . . . the early '60s. I spotted a little of that Mingus drive with bass.

**ZAWINUL:** I think that intonation on top of the bass, Mingus would not do that. It was very strange there. I agree, though, with Wayne that there are some ingredients of that certain era. It could have been Danny Richmond playing drums. I don't think it was Mingus playing bass. I didn't like the composition. I liked when he started playing and something was happening emotionally with the composition. To me the introduction was like just covering some time.

**SHORTER:** I got another picture . . . of a man setting off in Birdland or somewhere like that writing for his band, and the composition they have is half done, and they decided to complete it on the bandstand. I noticed that the horns were always kind of back . . . never really out there. I would give it four stars for consistency and drive.

**ZAWINUL:** About two stars.

**5. WOODY HERMAN.** *Corazon* (from *Thundering Herd*, Fantasy). Carole King, composer; Bill Stapleton, arranger; Herman, soprano sax.

**ZAWINUL:** Anonymous. I don't like this kind of music at all.

**SHORTER:** Sounds like somebody preparing it for a prom, high school prom . . . they got a name big band and said 'Okay, let's put this and this in the repertoire, because the kids need it.'

**ZAWINUL:** Maynard used to do that a lot of times.

**SHORTER:** The horn going diddle-de, diddle-de, diddle-de . . . I used to hear Woody Herman do that a long time ago . . . on soprano sax.

**ZAWINUL:** Sounded beautiful, the soprano sax . . . I really like the soprano. It could actually be Woody Herman's band. They play a lot like that. No rating.

**SHORTER:** If it's not Woody, then it's somebody who knows Woody. No rating.

**6. DAVE BRUBECK.** *Circadian Dysrhythmia* (from *Two Generations of Brubeck*, Atlantic). Brubeck, composer, acoustic piano; Darius Brubeck, electric piano; Chris Brubeck, trombone; Danny Brubeck, drums; Jerry Bergonzi, saxophone; Perry Robinson, clarinet; David Dutemple, bass; Randie Powell, percussion.

**SHORTER:** That was some kind of Dave Brubeck . . .

**ZAWINUL:** Dave Brubeck blood was in there . . .

**SHORTER:** That sounded like some kind of gathering to make the date . . . not the regular quartet.

**ZAWINUL:** I feel like that was one or two of the Brubecks . . . they're very talented. But I forgot the composition already; I was hoping it comes back . . . just at the end of it, it sounded like a composition by Dave.

**SHORTER:** I think that as a composition it's a long way off from *In Your Own Sweet Way*.

**FEATHER:** How do you feel about Brubeck in general; do you think he has made a contribution?

**SHORTER:** Yes in the sense that he plays definitely on the beat. If someone wants to learn how not to play on the beat, listen to Dave Brubeck. That's not putting him down; you've got to have different people doing different things. And he digs playing that way . . .

**ZAWINUL:** I heard him once play ballads alone, solo piano; it was a fantastic experience. Dave Brubeck is a heck of a musician; I'd rate this record two-and-a-half.

**SHORTER:** I'll just go with it as a composition, so I think about two stars.

**ZAWINUL:** Two-and-a-quarter!

**db**



# Profile

## MONTY ALEXANDER

by david spitzer

An exciting pianist, spunky Monty Alexander has been on the music scene for sometime now. He has not displayed his chops at the big festivals or been generally touted by the hard-core jazz underground. However, a loyal following has grown as a result of his recordings over the past 11 years and from performing throughout the country. This 30-year-old Jamaican is a straight ahead cooker who gives birth to melodically interesting mainstream jazz. Monty has perfect timing, excellent stage presence, and he knows how to use a tune—swinging, burning, or embellishing it in a no nonsense manner. He likes to keep his musings simple, and playful spontaneity permeates his art. Music must be fun to him, and this is obvious when hearing him on records or in person. Using a vital imagination, fine keyboard technique, and a variety of musical expressions which flow naturally, he keeps his musical interest high.

This pianist was 19 when he recorded *Alexander The Great—Monty Alexander*. "Because Les McCann was leaving Pacific Jazz, they were looking for a pianist who played in his vein. To fill the spot they were going to try to promote me as the new cat who plays that style." His second and last album for this label was *Spunky*. His next step was signing with RCA, and the fruits of this relationship were released on an album called *Zing!* Two years passed and he met Johnny Pate, who produced Monty on two records for MGM with an orchestra, *This Is Monty Alexander* and *Taste Of Freedom*.

An important event in Alexander's musical experiences was becoming close friends with bassist Ray Brown. "I had always idolized him, and to this day he is one of the greats. He and I got together and jammed. The chemistry in the way he played was so beautiful. I seemed to fit in." For five years in the summertime he worked with Brown and vibist Milt Jackson. In 1969, he was the pianist on a live recording date at Shelly's Manne Hole with the Milt Jackson Quintet featuring Ray Brown which was released on two separate Impulse albums, *That's The Way It Is* and *Just The Way It Had To Be*.

Monty waxed two recordings for BASF and eventually signed with the company. The first album was *Here Comes The Sun*, followed by *We've Only Just Begun* and *Perception*, which was released only in Germany. He convinced BASF to record him in his native Jamaica. "My latest record, *Razz*, is subdued with a Caribbean flavor. I used a phenomenal guitarist from Jamaica, Ernest Ranglin, whom I introduced on record. He was really one of my idols when I was growing up, and to this day he is one of the greats on guitar." This was the leader's first recording on electric piano. At the last minute the Rhodes piano was substituted for the less than adequate studio acoustic piano. The new disc is also unique because Alexander surrounded himself with Jamaican jazz personnel.

Discussing the electric piano in general, he stated: "I like it for what it is, and for what it has been used for, especially by the real players who employ it. I'm still much more interested in the acoustic piano, and I am going to play it as long as I can continue to get a decent instrument. The things that you can do on natural wood, which comes from the good earth, you cannot accomplish through electronic current. There is something about that wood which is so warm."

When he was four years old he began playing

piano, and eventually he studied music formally while on the island. One reason he became interested in jazz was in rebellion against what he thought was boring traditional music. Hearing Louis Armstrong in Jamaica was an intense experience. Another important influence was Nat Cole: "He influenced me, not only the way he played, but the way that he was. His whole attitude was so easy and relaxed." The recorded work of James P. Johnson and sides of old blues singers who came out of St. Louis and Kansas City influenced him. He experienced a lot of blues in Jamaica, and remembers digging Louis Jordan, Fats Domino, and Bill Doggett records. It is evident when listening to his playing that the blues has indelibly etched its feelings on Monty's psyche.

Surprisingly enough, he lists Muhammad Ali as one of his musical influences. "I have learned a lot about music and what I do from observing some fighters. Ali is a special guy with a great gift, and he has taken his talent and made it work. He is also fantastic with people. In the ring when he is working he uses rhythms, dynamics, and reflexes, and I can easily relate these elements to the way I envision playing."

This energetic artist has not always worked in the better clubs. "I have spent a lot of time playing in some bust out, funky joints. I played Minton's Playhouse off and on for a couple of years." This was about 1967. "I was the first pianist since Erroll Garner to work at Minton's who didn't have to include a saxophone in the band. After they heard me, they hired me. I just used a trio with bassist Sam Jones and Jimmy Cobb on drums."

During the end of 1974, Alexander traveled to Europe for the first time, and he brought along his guitarist friend, Ernest Ranglin. "I recorded a live session in Hans Georg Brunner-Schwer's home on the greatest piano I have ever seen or played. The entrepreneur produced all of those Oscar Peterson albums recorded in Europe. The night I recorded there were columnists, writers, and reviewers in attendance at the party, and this live session really worked." As a result of the apparent success of this experience, he will return to record and perhaps work in some club and concert dates while in Europe.

Monty Alexander—a direct and delightful person—has a musical spirit that is captured by his words: "I found out one thing, that when you come out swingin' it doesn't matter where you are, if the music is happening people are going to tap their feet and respond. As long as conditions are right and I can work in decent circumstances, I have no fears about going in and doing the job." **db**



DAVID D. SPITZER

## MILCHO LEVIEV

by lee underwood

Born in Plovdiv, Bulgaria, Milcho Leviev bursts with twinkle-eyed gusto as he roundly proclaims, "But I am not a Bulgarian pianist—I am a pianist of the world!"

Today he tours and records as a featured soloist with Billy Cobham's Spectrum group. Back home in Los Angeles, he is an integral force behind Les DeMerle's octet, Transfusion (**db**, Feb. 13, '75). And he often sits in at L.A.'s hippest jazz club, The Baked Potatoe, with the fast-rising young guitarist Lee Ritenour.

Whatever his context, the **down beat** Readers' Poll star (**db**, Dec. 19, '74) instantly captivates his audience both personally and musically.

With his thick black hair, his bushy beard, and his elbow-high playing style, Milcho Leviev radiates energy, enthusiasm and musical intelligence. He obviously enjoys creating surprises, exploring new rhythmic complexities, and painting new and daring harmonic tapestries. He loves the audience as much as the music, and his presence is instantly felt.

Now 37, Leviev began playing boogie woogie piano at age seven. By the time he was 13 he knew he wanted to be a musician. His non-musical father, a middle-class bank employee, "wanted me to be an engineer or an architect. He demanded me to have a serious profession!"

But momma was on Milcho's side, and papa relented. He bought his son a grand piano, sent him to pre-college music school, and then to the Conservatory from which he graduated with a degree in classical composition and piano. Milcho was on his way.

In Bulgaria, jazz records were bootlegged diamonds, and virtually the only contact with living music was through Willis Conover's Voice of America radio program.

As a student, and later as the conductor of the Radio Sophia 60-piece orchestra for four years, Milcho would "tape jazz from the radio, which often was jammed with static, and then spend days transcribing the arrangements. Since I came to America in 1971, sometimes I'm too lazy to go to a jazz club and hear, say, Count Basie. But in Bulgaria I would have walked 200 miles."

Immediately after obtaining his Conservatory degree, Leviev composed theater music for two years, combining his classical heritage with his jazz inclinations. After conducting the Radio Orchestra, he formed his own quartet, Focus 65.

Focus 65 cut three albums in Bulgaria and one in Germany. They attended the very first Montreux Jazz Festival and won the Critics Award for Best European Jazz Group. In 1968 Milcho became a noted film composer in Germany for both cartoons and full-length features.

In 1971, Don Ellis asked him to come to the U.S. and join him. Knowing no English (but speaking fluent Russian, Bulgarian and German), Milcho arrived to stay, cutting four LPs with Ellis: *Tears Of Joy*, *Soaring*, *Haiku*, and *Connection* (on which he also arranged *Alone Again Naturally* and *Jesus Christ Superstar*). He now speaks fluent English.

Leviev enjoys being a sideman, because being a successful leader and fulfilling one's own concept means "you have to be an incredible administrator, and I am too nervous and impatient for that."

He regards himself primarily as a composer. He loves asserting himself in performance, and he loves the satisfaction of communication. "But composing is more private. You sit at home, write, and then go out and fight again, but *after* your product is finished, not *during* your product, like in a live performance. I'll never give up playing—I need to prove myself and to feel that love between myself and an audience—but I'm really a writer, and I need the privacy."

As might be expected, Milcho's compositions are extremely eclectic. "I don't dig stylistic purity. I like humor. I like a circus. I blend the unblendable, combine the uncombinable, like Fellini. One of my best pieces is as yet unrecorded, although Don Ellis used it for an encore every night for two



years, and the crowds loved it."

*Wolfgang For All Seasons* is indeed eclectic. Written for a tuba, French horn and big band, *Wolfgang* is based on a Mozartian motif with variations. Along the way, Milcho thematically and stylistically alludes to all of the following (from a home-made live recording): Mozart, rock, Basie, *Variation I*, *Variation II*, Blood, Sweat & Tears, Four Brothers, Bach, *Chattanooga Choo-Choo*, circus music, blues, *An American In Paris*, *Minor Variation*, Johnny Hodges, Tommy Dorsey, *Variation IV*, Fellini music, Dixieland, cadenza, opera, and swing!

A classicist all of his life, Milcho still plays classical piano. He recently recorded an album of Romantic music for cello and piano on Orion Records, *Terry King And Milcho Leviev*.

"But I like jazz more, because I love the freedom and the improvisation. Improvisation is an incredible thing, because you are performing on the stage and composing at the same time."

An expert on both acoustic and electric piano, Milcho disagrees with Keith Jarrett and others who feel electric piano damages the touch. "I think you have to develop two different touches, and both must be practiced. The electric piano is only six or seven years old, so let's not blame the instrument for the problems, but blame ourselves. I was trained in classical music and in jazz on the acoustic piano. I finally understood after years of playing that you have to approach each instrument as a completely different ax."

"You can't develop Art Tatum techniques on the electric, because the action is not fast enough. But for funk and simpler things the electric piano is incredible."

Regarding electronics in general and whether or not individual composers sacrifice their originality when they "go electric," Milcho discussed Miles Davis.

"One thing is for sure: Miles Davis is not jiving, and I've heard everything he's ever done. He is like Stravinsky, who didn't stop with *Firebird*, or Picasso, who didn't stop in his Blue Period just because people dug it."

"No! These people are restless souls, like Miles is, and we never understand them at the moment. We have to wait."

"I don't say everything Miles is doing is 100% genius stuff, because he's also experimenting. But when a creator like Miles explores, you forgive him his failures and stay awake for his triumphs."

"Miles does not lose himself in electronics. He is always Miles. He just changes his platforms. He is a morbid, lonely soul, the same lonely guy who did *Sketches Of Spain*. He's doing the same thing now in electronics, but you have to have ears to hear it."

"If you're just bugged because you don't like electronics, don't blame the electronics or Miles. Miles is Miles, and electronics is a whole new dimension of music that is here to stay."

As a composer, an improviser and a classicist, Milcho Leviev is also here to stay. His latest recorded work can be heard on Billy Cobham's soon-to-be-released *Live* album, recorded in Montreux, Switzerland, and London. **db**



FRED SELDEN



caught



PHOTOS: GIUSEPPE PINO; RON HOWARD

## NYJRC: WE LOVE MILES Carnegie Hall, New York City

**Personnel:** Cecil Payne, baritone sax, bass clarinet; Eddie Daniels, tenor sax, clarinet, flute; Norris Turney, alto & soprano saxes, flute; Budd Johnson, tenor & soprano saxes, clarinet; Julius Watkins, Sharon Freeman, French horns; Joe Newman, Charles Sullivan, Victor Paz, trumpets; Garnett Brown, Eddie Bert, trombones; Jack Jeffers, trombone, tuba; Chris White, basses; Onaje Alan Gumbs, keyboards; Charlie Persip, Brian Brake, percussion; Billy Taylor, piano; Eddie Jefferson, vocals; Jimmy Owens, musical director, trumpet, flugelhorn.

Mark it! Garnett Brown is out of the closet. Not only has he won the trombone award in the '74 down beat Readers' Poll, but he just climaxed the latest New York Jazz Repertory Company by conducting his own arrangement of *Pieces Of Miles*. Climax is an understatement: it was so far and away the most dramatically inspired piece of writing in the concert that everything else paled before it. And that says a whole lot, for what came before was very heavy.

Owens opened with a collage spanning 20 years of Miles' contributions: *Move*, from the *Birth Of The Cool* album, was all ensemble and color with the use of French horns and various reeds expanding upon the original nonet sessions of Gil Evans in '49; *Miles Ahead*, itself a string of tunes held together for an entire album's length again by Evans' charts, had Jimmy on flugelhorn with the orchestra behind; and *Miles Runs The Voodoo Down* from that seminal *Bitches Brew* collection in 1969. *Voodoo* opened innocently enough with all bottom—bass trombone by Jack Jeffers, bass clarinet by Cecil Payne and Fender bass by Chris White. Then Owens headed a string of trumpet solos that had Newman a cut above the rest.

Jimmy Heath, in absentia, sent an arrangement entitled *Francy*. It was an intricate reworking, or more precisely an extension of, *All Blues*. Budd Johnson took his first solo with Garnett close behind. It was here that Owens made his first vocal error. He introduced both Johnson and Billy Taylor as "our ambassadors from antiquity." I'm sure it was meant harmlessly, but it sounded condescending and awkward. It was to be the first of many occasions that some of us openly voiced our disapproval of Jimmy's meandering commentary.

Taylor and Jefferson joined the orchestra as Owens introduced a segment on how an improvising soloist is a true composer. Eddie did *Moody's Mood For Love* to prove the point and it was well-taken. *Milestones* followed with Jefferson taking the lead on the melody; an interlude followed with Owens (flugelhorn) and Sullivan a third apart, in unison and then spreading again. Nicely written and performed.

*Stella By Starlight* was offered as an example of a movie tune that might have been forgotten if it were not for jazz folk like Miles. Come row, this Victor Young melody will last as long as its composer's name. A better example would have been *On Green Dolphin Street*, from a very forgettable flick, *Elevator To The Gallows*. The arrangement (Gumbs) had Owens' tempoless beginning, sliding into an easy four, with Daniels' tenor space the only other solo.

The trumpet playing was not meant to be imitative of the man in tribute, but deep bows were made in the form of slurs and half-valve techniques. *Stella* showed some, but it was in *Dr. Jekyll* that Owens really came on. The pattern was to give each soloist an extended acapella break, and Jimmy really turned it on during his. Triple-tonguing, he heated up the audience more than once, as did Daniels' tenor spot. The ensemble choruses that followed were tight and well-read, as was the entire concert, a tribute to the evening's musical director.

Jefferson was back to vocalize *So What* and *Four*, the latter having all too brief solos by Payne and Turney. Prior to the live *So What* we were shown a film made for "The Robert Heridge Theatre" series called *The Sound of . . .*, the artist's name being inserted therein. Not only were they a forum for the music, but they also were a showcase for experimental camera techniques, such as tight close-ups which have come to be known as "the television image," fadings from the background to the foreground, and the use of angle shooting, for example, Miles' fingers on the horn and John Coltrane's pensiveness behind him. In any case, we saw a completely different Davis than we know today, and the contrast is striking. The live *So What* did nothing to enhance the filmed version, but how could it?

Now we come to the *piece-de-resistance*, Garnett Brown's arrangement of *Pieces Of Miles*. He stepped forward to conduct it, Eddie Bert taking his chair. As the title suggests, *Pieces Of Miles* is a composition based on echoes of our celebree's historical retrospect. We heard strains of *Porgy And Bess*, *All Blues*, *Bye Bye Blackbird*, *If I Were A Bell*, *Walkin'* and *The Theme*. It was rather a fabric of interwoven patterns, not unlike the Eddie Sauter compositions for Stan Getz called *Focus*. Some were treated as separate entities; the *Walkin'* theme was announced by the ensemble as the trumpet section sans Paz stood stage right and traded choruses with solo trumpeter Owens and each other. The voicings that Brown made use of were reminiscent of nothing that Gil Evans or anybody else ever did for Miles. The combinations of soprano, French horn and trumpet were beautifully innovative. —arnold jay smith





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**THE JAZZ COMPOSER'S ORCHESTRA— LEROY JENKINS**

Wollman Auditorium,  
Columbia University

**Personnel:** Leroy Jenkins, violin, composer, conductor; Diedre Murray, cello; David Holland, bass; James Emery, guitar; Leo Smith, trumpet; Joseph Bowie, trombone; Sharon Freeman, French horn; Howard Johnson, tuba; Becky Friend, flute; Charles Brackeen, saxophones; Kalaparusha Ara Dida, saxophones; Dewey Redman, clarinet, ban-shee horn; Anthony Braxton, contrabass clarinet; Sironé, bass; Roger Blank, drums; Charles Shaw, drums; Jerome Cooper, drums, piano; Romulus Franceschini, synthesizer.

The Jazz Composer's Orchestra held a series of four workshop concerts within a week this winter, rehearsing and performing Leroy Jenkins' extended work, *For Players Only*. The performances were open to the public free of charge.

Jenkins assembled an accomplished congregation of free jazz/avant-garde musicians for the workshops, and in only four days they mastered his challenging, freely-structured piece.

The orchestra was divided into four sections—reeds, brass, strings, percussion/rhythm—with each section placed on the floor in one of the four corners of the square Wollman Auditorium. Jenkins, as conductor and violinist, stood in the center, along with Franceschini's synthesizer. The audience sat in concentric circles around Jenkins. An elaborate sound system enabled each corner section to hear both itself and its somewhat distant colleagues.

The piece itself consisted of a series of "heads" or orchestral parts, each followed by an improvisatory part for one or more musicians or sections. After constant repetition and many false starts during the week, the "heads" were finally mastered, the sound system balanced, and the soloists became more in touch with the thematic material and each other. Thus the piece meshed beautifully in the final evening's two consecutive performances.

*For Players Only* was highlighted by its finale, a 30-second solo spot for each of the 18 inventive members in the orchestra. These were provocative, varied improvisations that held together remarkably well as a whole. In fact, the prolific solo abilities of these musicians was what made the piece such an overwhelming success, since the written parts were not overly original or memorable.

The entire concept—the situation of the four sections, the resulting enveloping sound, the rare chance to hear a musical work develop from scratch to near-perfection over a period of days, the gathering together of a virtual "Who's-Who" of contemporary jazz—enabled those fortunate or prescient enough to have attended to witness a great event in the history of jazz. And that is no exaggeration. —scott albin

**MICHEL LEGRAND AND FRIENDS**

Carnegie Hall, NYC

**Personnel:** Legrand, piano; Phil Woods, alto sax, clarinet; Grady Tate, drums; Bob Daugherty, bass; Joe Beck, guitar; Marvin Stamm, trumpet, fluegelhorn; The Virtuoso String Quartet; Laury Shelley, Legrand, Tate, vocals.

Michel Legrand's most recent appearance in *The Apple* was not unlike his others, the

standard French dish—heavy on the sauce, light on substance. The usual Legrand audience was as diverse as his repertoire and equally as dramatic. Lena Horne, recently out of the studio with Michel, and Billy Taylor sparkled among studded jeans, sweat shirts and satin.

You would think that with such a stellar line-up of sidemen there would be somewhat of a real jazz feeling to the festivities. Let's say it was jazz-y enough not to offend the much in attendance suburban audience.

The warmup *Sober Dance* proved that the balance in the auditorium was going to be a problem, with the strings being closely miked and Woods and Stamm barely audible when they were in ensemble. The piano was dead. *Musette* was in ¾, an updated minuet that alternately swung and was dragged down by pasted-on strings. The overall effect, however, was pleasant and unexpectedly harmonious. It wasn't until *Brian's Song* that the strings played a major, dramatic role. The natural development of the tune lends itself to string tension of a larger orchestra.

*Once Upon A Summertime* was properly poignant, especially in the deft tonsils of Legrand, *en Francais*. We were thrown a bone when Stamm fluegelhorned his way through *Pieces of Dreams*. Marvin is no Thad Jones, or Clark Terry, but he is as technically astute on the instrument as is possible. With Grady feeding him subtle nuances, he was driven to fine runs late in the piece and closed with a flourish. *From A-Z* is a forgettable Bachian idea, done to death of late. But another feature with the strings, *SQ Blues*, for string quartet, showed some interplay between Beck, Legrand, the strings and Daugherty, albeit asleep at the switch up to now. Daugherty, a replacement for Ron Carter, was content to walk behind the group, allowing, or rather forcing, Beck to add chordal tops where he should have been, Beck's solo spot was outstanding as was a nice exchange of fours between the piano and the quartet in rondo fashion.

Duke Ellington used to delight in stepping before a mike and announcing, "Ladies and gentlemen, it's time for Johnny Hodges." Well, folks, *You Must Believe In Spring* was Phil Woods' time, and what a time it was. Sitting cross-legged, Woods wailed woefully as befits the tune. He also rasped, sang and generally eased every subtle and visual awakening possible from his alto. At last we had something to cheer about, and we did.

Beck came up superbly on *Spanish Blue*—the middle section of a triumvirate of Legrand show-stoppers culminating in *What Are You Doing The Rest Of Your Life*, your author's humble choice for the most perfect song ever written.

*I Will Wait For You*, from *The Umbrellas Of Cherbourg*, was taken first as a solo vehicle for a funky pianist. Then we were treated to a waltz at an up ¾, bossa nova, tango, and finally Russian Kuzatzka, as Legrand repeated the gleeful performance captured on his recent RCA recording *Live At Jimmy's*.

Michel Legrand is more than just a pretty Gaelic face who turned Hollywood on its proverbial ear. He is a very hip musician who has yet to learn economy when he introduces his offerings. Unlike anyone of his stature, he has a cult following. Only his cultists are the musicians that swarm to talents that far outstrip those who remain merely Hollywood tunesmiths.

—arnold jay smith & dottie watkins



"I got Coltrane from the union hall in Philadelphia. I needed a band to go on the road and had discarded all the New York musicians I'd had. In Philly, I asked the union official to get me some players. He said there are some guys in there practicing right now. Coltrane was playing alto then, but since I was the alto player, I had to get him a tenor. I guess you could say I discovered him and put him on the tenor saxophone.

"The seven piece group was pretty successful, it was with that band I made *Kidney Stew* which was an overnight hit—*overnight*. *Kidney Stew* won a silver record, but if they (the record company) had been pushing it like they should have, it would have been gold. During the days I was coming up, those record people were taking all your money, we didn't know what we were doing. Oh, you got money but it wasn't what you were supposed to get. Those guys sat in their offices with big cigars in their mouths and didn't care about you. They're not like that now and the musicians are a lot smarter than we had been, but when I came up it was a happy-go-lucky era; you made some money and you spent it fast . . .

"Over the years I made a lot of records, some good and some mediocre: the trouble was you'd sign up to do a few recordings and they'd tell you they would have them, but many of them just sat on the shelf. There are some I've never heard. I wouldn't take any chances like that now. I'm going to record a lot more blues, but I want them out, I want people to hear them.

"This rock thing came in the '50s," says Vinson recalling the beginning of some lean

times, "so people stopped listening to the blues. For me the blues *is* America, and I don't see how people got away from it. You know a lot of people just got to the place where they didn't want to hear the blues. Well, when it gets down to it, people can listen to anything, but as soon as it's the blues they start relaxing."

During the late 1960s, after Eddie Vinson went from Kansas City back to Houston, things started to improve. "It was that Flying Dutchman fella—Bob Thiele—who came down and got me. I recorded a couple of things for him, then this Johnny Otis thing came along and that helped me a little bit."

At the start of the '70s, Cleanhead started playing again on a regular basis with a big touring blues package called the Johnny Otis Show that included other blues stars from the past and present like Big Joe Turner, Mighty Flea, and Big Daddy Rucker. "It's strictly a rock and roll show, that's what it is, we play a lot of older type blues," says Vinson who usually closes the show.

"Festival and college dates have really gotten me close to the youngsters, and I like . . . I like it! I think we've played about every college and university on the West Coast with the Johnny Otis Show. But until recently the kids didn't know about me."

Eddie Vinson first appeared at Montreux in 1971. Among the recordings to come out of that festival was a Vinson album on Mega featuring Larry Coryell. "He wanted to play," recalls Cleanhead, "so I said come on up Larry, come on up. He's a good little kid—it was nice."

Another recording from that Montreux date was Oliver Nelson's *Swiss Suite* on Flying Dutchman, which paired Vinson with Gato

Barbieri. No doubt playing in the company of Barbieri and Coryell helped introduce Eddie Vinson to a wider and younger audience.

That same year he was scheduled to appear at the Newport Jazz Festival in a Sunday afternoon concert with B. B. King and Ray Charles. That was the year the violence freaks tore down fences, stormed the stage and forever destroyed Newport at Rhode Island. Vinson didn't get his chance to play.

During the 1973 Ann Arbor Blues and Jazz Festival where Eddie was appearing with the Otis Show, Cleanhead discovered a young group from Boston called Room Full Of Blues. The band played all Eddie Vinson's old tunes and arrangements, and he was so thrilled by the discovery that he considered going on the road with the kids.

Eddie Cleanhead Vinson is almost 60. He lives in Los Angeles, goes to Europe a couple of times a year, does some recording, tours with Johnny Otis when Otis wants to work, and plays festivals like Newport in New York and Monterey. When he's not performing, Cleanhead would just as soon spend his time on the golf course.

"I always close the show," Eddie Vinson once said describing his career. "I couldn't understand why they wanted me to be last. Coot said, 'we've got to save the best for last.' I'd say, 'let me get up front and get through with this stuff.'"

*People call me Mr. Cleanhead because I've been bald a long, long time,  
But I don't need to worry, you'll get yours and  
brother you know that I'll get mine.\**

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(\*Cleanhead Blues, Marvelle Music Co.—BMI)

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## KEYSTONE KORNER BENEFIT/THE BLACK CLASSICAL MUSIC SOCIETY

Paramount Theatre, Oakland

**Personnel:** Ron Carter, bass; Freddie Hubbard, trumpet; Elvin Jones, drums; Rahsaan Roland Kirk, tenor sax, manzello, flute, nose flute; McCoy Tyner, piano.

Todd Barkan's Keystone Korner in San Francisco is the only club in the area that would feature Sun Ra, Ornette Coleman, Pharoah Sanders, Cecil Taylor, Sam Rivers, McCoy Tyner and Roland Kirk in a six-month space of time and still have room for mainstream players like George Benson, Yusef Lateef, Stanley Turrentine, Dexter Gordon, Sonny Stitt and Joe Henderson. And there's also room for local players of the caliber of Charles Moffett, Bobby Hutcherson and Eddie Henderson. It's no wonder that the five players who made up the Black Classical Music Society were willing to donate an evening for the club—if the Keystone closes, it means the end of the Bay Area's most important jazz club, and a primary performing arena on the West Coast.

The concert began almost an hour late with Miles Davis' *All Blues* from his *Kind Of Blue* album, an appropriate beginning for this group of giants since they are all rooted in the modal jazz first recorded by Miles and Trane in 1959. Freddie took the lead with his bright, clean trumpet, but it was Roland who stepped forward as the star and he maintained that position throughout the evening. Hubbard's playing was excellent, but he couldn't compete with Kirk's emotional power, technique and daring solos. Just in the opening number, Kirk played manzello and tenor simultaneously, ran through a variety of textures on tenor including barking while trading choruses with Hubbard, and demonstrated his amazing breathing abilities.

Years ago I heard Roland hold a note on tenor for ten minutes while he moved around the stand and played bass, drums and piano. Harry Carney also had this ability to hold a note for an indeterminate length of time, but Roland is now using his bellows-like breathing technique to play whole choruses without a pause. Hundreds of tiny notes pour out of his horn in one continuous musical expression. It has the feeling of Bird's four-bar break on *Night In Tunisia* carried on indefinitely.

Elvin Jones opened and closed his own number, *Three-Card Molly*, with Hubbard, Kirk and Tyner soloing between his statements. Again, Roland drew the most attention, both on tenor and by dancing along with himself like a stomping billygoat. The opening and closing choruses of this piece, and of all the tunes played that night, were

the same, with Kirk and Hubbard blowing ragged counterpoint to one another, reminiscent of the call and response choruses of Ornette and Don Cherry.

Hubbard's *First Light* featured Elvin in between solos by Kirk, Hubbard and Tyner. McCoy's piano was unfortunately undermiked during the first half of the concert, but when he was soloing on *First Light*, the interaction between him and his old teammate, Elvin, produced some intense energy. During the closing ensemble, Roland copied Freddie's trumpet sound on his tenor.

The first set closed with Roland featured on his own *Bright Moments*, a showcase for his flute and nose flute. The vocal was short, allowing more time for the vocalic instruments. When he played flute, the sound of his breath was very clear and he would even lean against the mike so that his breathing became a second voice to the flute. Or he might whistle, hum and sing along with the flute. He did the same thing on nose flute and then topped himself by playing two nose flutes at once. Roland erases the boundaries between breathing, speech, song, scat-singing and horn-playing.

The second set opened with a piano solo by McCoy on his own *Atlantis*. The mikes were in the right place by this time and we could hear those repeated chords overlaid with harp-like chromatic passages and upper-register fragments. McCoy has created a two-handed piano style that is the most original since Monk's. And like Monk, he has a gift for putting together unusual sounds in a beautiful way, romantic and passionate.

After the solo, the rest of the band joined in on McCoy's *Passion Dance*. With the piano coming through clearly and the quintet warmed up by this time, the second set generated even more excitement than the first. On this number, Roland was astounding and McCoy did just as well right after him.

Ron Carter got his turn next when he soloed unaccompanied on a bluesy *Willow Weep For Me*. Technically it was superb with clearly articulated 16th and 32nd notes, guitar-like strumming, lyrical ringing tones in the upper register and double-stopping. And all on an upright bass! It was one of the great moments of the evening.

The closing number for the full band was Freddie Hubbard's *Straight Life*. Roland soloed on tenor, adding manzello on and off for spice. But this number was Elvin's. He began with simple rhythms, adding accents from bass, hi-hat and the other cymbals until the whole set of traps was involved. Tension was built up and released until we were immersed in a polyrhythmic ocean, a field of countless overlapping drum beats.

When this number was over, the whole audience was on its feet cheering, so Roland and McCoy came back for an encore. It was easy to guess that they would play Duke Ellington's *In a Sentimental Mood*, since they've both been playing it in clubs recently. They played the first chorus together, then McCoy took a lyrical solo followed by Roland who ended the number with a long growl on the tenor.

3,000 people packed the Paramount for this benefit and the Keystone raised \$15,000 towards getting a liquor license (which costs \$15,500) and expanding from 175 to 250 seats. There's still a long way to go, but the concert gives the club an extended lease on life, and ensures that good jazz will be heard in San Francisco for some time to come.

—ira steingroot

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# BOOKS

**THE WORLD OF SWING**, by Stanley Dance. Charles Scribner's Sons; 422 pp.; \$12.95.

Here's another random batch of Stanley Dance interviews done throughout the '60s and early '70s, completed by Helen Dance's rather weak critiques of Chick Webb, Mildred Bailey and Billie Holiday. Like his *The World Of Duke Ellington*, this book concentrates on pre-war stylists, this time centering on Harlem musicians. (His Chicago and Kansas City interview collections are yet to come.) Dance is, of course, preoccupied with this period of the music's history—his recurring hostility toward bop and later jazz are well-known—yet often enough obsessive individuals can lend greater insights into their special areas than can more balanced researchers and historians.

The subjects are several leaders and many sidemen of greater or lesser musical importance; some of the 39 interviews are very fine magazine pieces, others not at all. The openness and thoughtfulness of the subjects here is more important than that of the interviewer. The chapters run from five to 18 pages long, and Dance organizes several around common themes: Luceford, Erskine Hawkins, Coleman Hawkins, Boston saxophonists, Hampton, etc. There are plenty of striking character vignettes and interesting yarns: the time Claude Hopkins slugged Joe Glaser, Sy Oliver versus his boss Jimmie Luceford, the night Eddie Vinson stiffed a manager for a Los Angeles-to-San Francisco taxi ride, Fletcher Henderson's wild driving, Benny Morton's loving critique of Jimmy Harrison, the charisma of Benny Carter and Chick Webb, the peculiar bandleading methods of Lucky Millinder, Cab Calloway and John Kirby, etc.

Bassist Milt Hinton, in perhaps the book's best chapter, thoroughly analyzes the Calloway band, then tells a hair-raising story of the time they played for a crowd of Longview, Texas rednecks. The straightforward Elmer Snowden discusses Prohibition-era Harlem jazz and the strange fires at the Kentucky Club, gangsters and all. Lionel Hampton, bitter at his later lack of critical success, nonetheless offers the best description of the seminal Les Hite band I've yet seen. On the other hand, the opening discussions of "What Is Swing?" are trivial; the interviews with Benny Carter, Roy Eldridge and Coleman Hawkins—surely the most significant individuals included—are disappointing, and Dance's extended portrayal of Nat Pierce as a grouch surely reveals more about Dance than Pierce.

A few of the interviews—the Hinton, Snowden, Hampton and Morton, for example—gain impact because they break through the book's general blandness, however momentarily. Seemingly Dance had the most commonplace questions to ask, and, aside from the chronological order of the interviews, little sense of critical, historic or journalistic values is revealed. Fats Waller and Art Tatum are noted only briefly, in interviews with their one-time guitarists. Incredibly, Jonah Jones briefly states he made many recordings with Peetie Wheatstraw, The Devil's Son-In Law, with no elaboration about this most elusive and mysterious popular bluesman. The legendary bands of Alfonso Trent, Zack Whyte, Boots And His

Buddies, Speed Webb, and the Synco Septet, are noted in passing several times, with little indication of their importance. Will future Dance books explore these "territory" bands? Given the lack of attention to the Savoy Sultans and Harlem Hamfats, both currently documented on LP and supposedly part of this book's Harlem premise, I doubt it.

It's remarkable that such a determined axe-grinder has avoided controversy and in-depth criticism to the extent he has here. Rex Stewart's incredible *Playboy* article of some years ago offers a more concise and detailed picture of the period than Dance's subjects, and Stewart's down beat series, collected by Macmillan as *Jazz Masters Of The '30s*, is currently available in paperback, with far more vivid portraits of the musicians and their period. Albert McCarthy, a thoroughly dedi-

cated critic, now has his long-awaited *Big Band Jazz* on sale in handsome hard cover presentation, and Rudi Blesh's *Combo: USA* is now in paperback. The much-criticized Ellington *Music Is My Mistress* and Ross Russell's Kansas City book, along with the exemplary Walter Allen *Hendersonia* and Max Abrams *Book Of Django*, are also currently available, and the much-anticipated Dan Morgenstern and Frank Driggs books on big bands are due next year. The point is that we're beginning to acquire a wealth of books on the period, with all of the above already either more valuable or more promising than this book. Despite the occasional charm and insights in this random mix of worth and trivia, you're urged to wait and search for other books about the period that promise greater care and perspective. —litweiler

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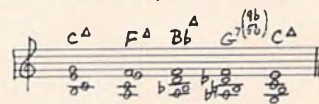
## HOW TO pick a pitch area

by Dr. William L. Fowler

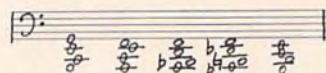
Once upon a time in a far-off land, there lived *The Mouse That Roared*," say the film-title people. But however apt for the allegory in a funny flick that name might be, musically it's a misfit. Mice always squeak on high D, whereas roars occur only in the bass clef, a pitch discrepancy of some four octaves. Far out!

Each pitch area possesses its own musical attributes: it can effectively handle certain musical tasks, yet becomes ludicrous attempting to handle others. High notes, for example, are transparent, light. They can shimmer; they can sparkle. But they can't thunder. On the other hand, low notes are opaque, heavy. They can solidify; they can boom. But they can't gleam. And middle notes, being neither transparent nor opaque, can neither sparkle nor boom. But they blend.

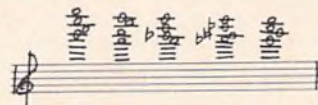
In the octave which middle-C bisects, the notes sound bright enough to be individually discernable, yet full enough to be collectively sonorous, a happy mixture of clarity and warmth. It's an ideal pitch area for basic harmonic progression:



But in the same progression played way down low, the individual notes drown in a mixture of mud and molasses:



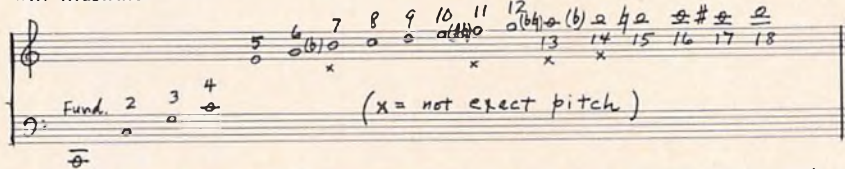
And way up high, the blend dissipates into scattered pin points:



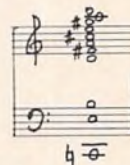
The reason for these acoustical oddities lies in frequency spacing, the number of cycles per second between notes. If there are too few cycles between notes, the ear cannot adequately separate their collective sound into individual notes. The notes, therefore, tend to merge into one solid sound mass, a sort of dark blob without clear pitch definition. And if there are too many cycles between notes, the ear cannot adequately combine their separate sounds into one sensory impression. The notes tend to remain disassociated with one another, living in a sort of thinly-populated neighborhood, its inhabitants scarcely acquainted.

Since every octave contains the same number of semitones, and since every octave contains a different number of cycles per second, the frequency spacing of every semitone is different. And so is the frequency spacing of every other interval throughout the entire pitch range of music. To illustrate: the upper note of an octave is twice the frequency of its bottom note. Therefore, the frequencies of consecutive As, for example, are 27.5 cps, 55, 110, 220, 440, 880, 1760, and 3520. And spread within each one of those octaves is the chromatic scale, eleven consecutive semitones. If a semitone equals 2 cps frequency space in that bottom octave, it will equal 128 cps in the highest octave, 64 times the frequency space. Thick mud at the bottom; twinkling stars on high. . . .

Equal frequency spacing balances the whole pitch spectrum, as illustrated by nature's overtone series. Since adjacent overtones are always exactly the same number of cycles per second apart, and since octaves double their frequency separations as they ascend, the letter names of overtones get closer and closer together going up the series. The series on a fundamental of low C will illustrate:



In general, the spacing layout of the overtone series—wide at the bottom; narrow at the top—works well for extended chord voicings. Solidity on the bottom, warmth in the middle, sparkle on top:



Other distributions of frequency spacing, though, might be useful as special effects:



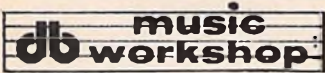
Although the normal ear can actually hear sound two octaves or so above the piano's highest C (4,186 cps) and nearly an octave below its lowest A (27.5 cps), pitch discrimination at those extreme ends of the audible spectrum becomes practically nil, making them useful for special



effects, like shaking the audience in its seats or volleying miniscule ping-pong balls against their car drums. For strictly musical pitch usage, though, the actual piano range proves entirely sufficient. And that range divides, in accordance with the ear's natural pitch responses, into specific-use segments, each susceptible to slight extensions of its indicated boundaries without undue loss of character:



Through general observance of these basic pitch-area uses and of the basic pitch-spread principles, musicians can achieve a natural balance of melodic and harmonic design. Then, having understood the traditional, they should be able to extend their control of the pitch elements of music into the uncharted territories of deliberate unnatural handling of both pitch areas and pitch spacings. Maybe some upcoming horror flick will star a giant mouse. What an opportunity for the film's composer to come up with a totally terrifying squeak/roar!



## PITCH AREA USAGE

by Dr. William L. Fowler

In the instrumental example below, a blurred low register effect is set up to suggest an underwater background for a dance scene. No melodic area pitches are used. (from *The Pearl*, a modern dance version of Steinbeck's novella by William L. Fowler)

**Misterioso**  
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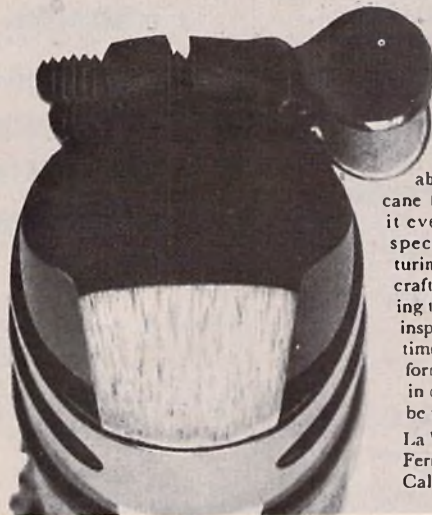


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**MANGIONE**

continued from page 13

But at the same time, Chuck, you got a reaction. That's not somebody who just shrugged his shoulders and said, "So what?" That's somebody who at least was touched by the music. In a way, it's a compliment: Love me, hate me, but react!"

What about that question of blandness?

"Obviously, the music doesn't feel bland to me. I write the music I feel, and I play the music I write. People have the option to call it whatever they want to."

But how do you feel when somebody talks that way about your music?

"Nobody ever likes to hear anybody dislike or object to what they do. I think that sometimes people make comments in which they're trying to be very dramatic in what they say, trying to impress other people with the style of their words. I mean, that's a very well-done piece of material there."

"True . . . It's nice to have people react. Five years ago, something like that would probably have destroyed me. If what he said was true to me, I just wouldn't be able to handle it. However, when you reach the point where you're true with yourself and honest with yourself musically, then none of that carries any more weight than what it really is, just criticism. I have to live with myself everyday. I don't have to walk up to that man and explain anything to him. I just do what I do, and do it to the best of my ability. And that's me."

Somebody said you lack presence, that your main emphasis is on the preconceived aspect of the music, like classical music.

"All music that I've ever enjoyed has form . . ."

But where is Chuck?

"If a piece of music is a piece of music, there are parts of it to be played together and played well, and there are parts that leave room for improvisation. If somebody starts out with something so complex and so abstract that his improvisation is no longer abstract or complex by comparison or extension, then how will the people be able to see?"

"You see, I've always loved music that had melody, that had good harmonic changes, and that felt good rhythmically. That's the kind of music I want to play. My music has form, but it does not have a formula. I want the music to have a beginning and an end. And I want it to be something so beautiful that when somebody walks out, they don't say, 'Whew! I just heard the greatest technician in the world!' I want people just to say, 'The music felt good.'"

You have a kind of intensity that comes out in those long melodic lines, Chuck, but is there in fact a lack of assertiveness?

"I think this band has more balls than any other band I've ever played with. It has the flexibility and the guts to take its clothes off in front of a thousand people and play music that is very, very simple, and then turn around and play something that is very, very hot at the other extreme.

"You can have a lot of energy, and a lot of enthusiasm, and a lot of intensity, and a lot of guts, but you don't have to be mauling somebody. Nor does it have to be intensity generated through high-volume amplifiers. You don't have to throw up. You can be gentle and still be intense.

"I just think of music as being with someone you love, and how you want to be with them. That is what it's all about." **db**



The mysterious "Phantom" sends us this hot info from the Big Apple: "Multi-reed man Joe Farrell recently unveiled his new quartet at the Village Vanguard. Replacing departed guitarist Joe Beck and drummer Jimmy Madison are Barry Finnerty and Victor Lewis, respectively. 23-year-old Finnerty, a San Franciscan, comes to Farrell by way of Chico Hamilton and Airo. Drummer Lewis, 24, hails from Lincoln, Neb. His new gig represents his first 'heavyweight' pro jazz experience. Herb Bushler remains solidly ensconced in the bass position."

Vanguard Records has been denied a preliminary injunction against guitarist Larry Coryell and his management, Contemprocon Productions, whose principals are Tom Paine and Vince Cirrincione. The New York Supreme Court's decision against Vanguard was based on its interpretation of a suspension clause in Coryell's Vanguard contract. The clause, according to the Court, was worded to the point that, if he were bound to its sanctions, Coryell would have been seriously restricted in his right to earn a livelihood. The Court also denied the label's bid for an injunction against The Eleventh House and stated that the name of the group is collectively owned by the defendants.

Michigan State University has awarded organist Clare Fischer with a Distinguished Alumni Award. The University states that Fischer is "an innovative musician who has influenced the likes of George Shearing, Cal Tjader, Dizzy Gillespie, and others . . . Fischer, who has gone on many musical missions for the U.S. Department of State, is truly an ambassador of good will for his country, for his profession, and his university."

Pianist/composer/singer/engineer Les McCann may tour with the Average White Band, according to a recent announcement by Les' publicists. In an exclusive statement, db was informed of the success of recent gigs in Buffalo and Rochester wherein Les shared the bill with AWB. The young, white, mainly Top 40 audience stood on the seats as McCann strutted his stuff on electric keyboards. His vocals were received with equal fervor. After those two dates, AWB began negotiations with McCann's people for an extended tour.

Les' photography exhibit, *Open Faces*, recently closed at the Studio Museum of Harlem. The show was the culmination of three years work and drew from trips to Tahiti, Jamaica, Mexico, and Africa.—a. j. smith

The National Association of Independent Record Distributors (NAIRD) recently held its annual convention in Santa Monica, Ca. Over 130 organizations attended, with the breakdown including 51 manufacturers, 17 distributors, seven service firms, and five media groups.

In addition to the various workshops, the assembled NAIRDites discussed a plan whereby National Endowment For The Arts would subsidize certain recording ventures. A pilot project of some \$100,000 for an estimated 60 projects was suggested, with the Endowment board matching funds with NAIRD manufacturers, and granting full compensation to all artists and musicians involved.

If all works out, application will be made directly to the National Endowment council by interested individuals, with NAIRD functioning in an advisory capacity. db

NEW RELEASES

Fresh vinyl from Strata-East Records includes *Long Before Our Mothers Cried*, by Sonny Fortune, with accompaniment from Stanley Cowell, Wayne Dockery, and Chip Lyle, among others; *Genesis*, Charles Sullivan, with Cowell, Dee Dee Bridgewater, Fortune, and Billy Hart in support; *The Charles Tolliver Music Inc. Live In Tokyo*; *Mutima*, Cecil McBee, with Onaje Allen Gumbs, George Adams, and Allen Braufman; and *Earth Blossom*, by the John Betsch Society.

Everest has added a batch of new releases to its Archive Of Folk And Jazz Music catalog. Spotlighted are individual albums featuring Dinah Washington, Jerry Lee Lewis, Roger Miller, Dizzy Gillespie, Pete Fountain, Luckey Roberts, Gloria Lynne, and Patsy Cline.

*Fire, Fury, And Fun* is the title of Stan Kenton's new item on Creative World Records. The album highlights his current soloists—percussionist Ramon Lopez; trombonist Dick Shearer; alto saxist Tony Campise; baritonist Roy Reynolds; drummer Peter Erskine; and of course, Kenton himself. db

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# CITY SCENE New York

Jazz Interactions will celebrate ten years of promulgating the music on April 20 at the Riverboat. The all night bash (starting at 3 PM) honors Reverend John Garcia Gensel, pastor to the jazz community. May 5 will bring Woody Herman's Thundering Herd into the Riverboat for JI. Their lectures at Hunter College continue with Bill Cole on Miles Davis April 25, and John Lewis on Third Stream May 2. . . . The Preservation Hall Jazz Band of New Orleans will be the Great Performers at Fisher Hall April 26. . . . Boomers has Cedar Walton and quartet thru April 26; George Coleman/Danny Moore Quintet hit April 30 til May 3. . . . Cedar is a favorite weekends at an English pub called the Angry Squire. . . . A trio of Tony Williams, Hank Jones, and Ron Carter come into the Village Vanguard for a week starting April 29. . . . Dick Wellstood solos his way on piano at the Cookery April and May. . . . Interludes at Town Hall (5:45 PM) has Anita Loos April 30. . . . John Blair is at Sweet Basil April 25 & 26. . . . Buddy's Place opens on the west side with Carmen McRae, Nipsey Russell and Buddy's band on April 28. . . . There's intimate French atmosphere and good eats at P.S. 77, West 77th and Amsterdam, with Bucky Pizzarelli Mondays. Look for extended gigs late Friday nights. . . . Acadelthy of Music Theatre has Hot Tuna April 25 for two shows, and Nektar May 3. . . .

Bernadette Peters comes into the Grand Finales April 23 thru May 4. . . . The Downbeat, 42nd and Lexington, keeps jazz alive. Recent appearances by Soprano Summit, backing Peter "Snake Hips" Dean, prove it. Ask for more. . . . Broady's has Dayton Selby and Mel Danzig. Watch for Dizzy Gillespie and Novella Nelson later. . . . The Executive Suite in the Hotel Alden chooses fine singers weekends like Grady Tate and Jon Lucien. . . . Mikkell's will have the Joe Beck/Dave Sanborn quintet. . . . The Ladies Fort and The Alley Gallery, Two Bond Street, stars Joe Lee Wilson Sundays for matinee performances. . . . Leonard Goines, trumpeter, composer, educator, instructs a course called Black Music In America at the Institute of Education. There's an enrollment fee, so call Collective Black Artists at 212-255-4814. The address is 156 Fifth Avenue. . . . Minnie Riperton is at Carnegie Hall April 23. . . . The National Jazz Ensemble features Phil Woods at the New School, April 26. The current series is part of a course given at the school. . . . Jazz Vespers at St. Peters, 64th and Park, has Duke Clemons Quartet on April 27. . . . Bette Midler with Lionel Hampton continue at the Minskoff Theatre. Lionel was toasted at a recent Highlight in Jazz at NYU. . . . Michael's Pub hosts Matt (Angel Eyes) Dennis thru the end of April. . . . Out East it's Frank Zappa and the Mothers of Invention with Sha Na Na April 25 at the Nassau Coliseum. . . . Westbury Music Fair, Westbury, NY, has the Spinners thru April 27. . . . Sonny's Place, Seaford, has Jeff Cohen, Bill Miller and Jeff Hirshfield on Sunday afternoons. Cohen and Miller appear at Fearn's Harness Shop, Roslyn. . . . Sonny's also has Dave Liebman Quartet April 25-27; Claudia

Moore May 2 & 3. . . . Upstate: the New Riders of the Purple Sage will be at the Capitol Theatre in Portchester April 27. . . . The Westchester Premier Theatre, Tarrytown, NY has Al Green thru April 27, Mac Davis April 28 thru May 4. . . . WXXI, Rochester, NY broadcasts At The Top May 5 starring the Modern Jazz Quartet and Stephane Grappelli with the Dix Disley Trio. Check local PBS channels. . . . New Jersey: At the Capitol Theatre in Passaic, Electric and Hot Tuna April 26; America May 2; Lou Reed May 3. . . . Marshmallows, Woodridge, stars Lee Harris and Soundmachine II April 27. . . . College Concert Beat: Hofstra University on the Island has Labelle April 27; Jeff Beck Group and Mahavishnu Orchestra April 29; Lou Reed April 30; Return to Forever May 3; Blackbyrds at Fairleigh-Dickenson April 24. Kenny Burrell swings on six strings April 27 at SUNY-Buffalo. Ulster County Community College has Jack DeJohnette April 30. . . . It's Nick Brignola and Petrus at the Last Chance in Albany April 24. . . . The Seafood Playhouse welcomes back Jazz Luncheons under the auspices of Jazz Adventures. Call them for more info. . . . Gullivers, West Patterson, has Bucky Pizzarelli, April 28, as part of guitar nights; Cedar Walton, Sam Jones and Billy Higgins are in April 25 & 26 along with Japanese jazz singer Miss Kimiko Kasai. . . . If you're not sure call JAZZLINE: 212-421-3592

## Los Angeles

April has been a good month for Jazz in all parts of the city. . . . UCLA presented Cal Tjader at Royce Hall. . . . Chick Corea and Return to Forever played at the Santa Monica Civic with Larry Coryell in a concert spon-



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sored by Doug Weston . . . Out in the beach areas, Concerts by the Sea features **Charlie Byrd** from April 23-May 4 . . . The Lighthouse has **Norman Connors** featuring **Jean Carn** through April 27, and the **Heath Brothers, Albert, Jimmy and Percy** appear April 29-May 11 . . . Out in the San Fernando Valley, The Times will host **Teddy Buckner and his Dixieland Band** April 22-24, **Terry Gibbs Quintet** April 25-26, and **The Baroque Jazz Ensemble** April 27; **Benny Powell Quartet** plays April 29 & 30, **Leroy Vinnegar Trio** May 1, and **Buddy Collette Quintet** on May 2 & 3 . . . The Baked Potato continues with **Don Randi & The Baked Potato Band** Wednesdays thru Saturdays, **Lee Ritenour** and his group on Tuesdays, and **Harry "Sweets" Edison** on Sundays . . . Donte's doesn't have the dates, but the groups set for late April-early May are **Randy Van Horn, Buck Monari** and **Pete Barbuti, The Section, and Larry Carlton, Joe Sample, and Stix Hooper**, of the Crusaders. Carey Leverette reports that the Persian New Year bash was an absolute success . . . **Eddie Cano** plays Wednesday thru Sunday at Monteleone's in Encino . . . In Hollywood, **Maxine Weldon** continues at the etc . . . Free Jazz concerts are held at the Arco Plaza in Downtown Los Angeles on Sunday afternoons . . . and twice a month at the Pasadena Hilton too . . . The Roxy is back in operation, now that the Whisky has shut down its entertainment policy, **Gil Scott-Heron** and **Brian Jackson** with the **Midnight Band** tore the place apart last month, and more jazz acts are scheduled.

## CHICAGO

The Quiet Knight has announced that a big band led by reedman **Kenny Soderblom** will play the club regularly on Monday nights. The group includes **Rufus Reid** on basses, **Richie Corpolongo** on reeds, and **Larry Novak**, piano, as well as six or seven other top Chicagoans . . . The High Chaparral brings in the magnificently mellow **Bobby Blue Bland** April 23-27 with **Betty Wright** and **New York City** about three weeks later May 9-10. Call the club for acts in between . . . Amazingrace offers a biggie May 1-5. It's the first Chicago appearance in years of **Gary Burton** with a group that'll most likely include **Steve Swallow** on bass, **Pat Methany** on guitar, and the infamous, semi-legendary **Bob Moses** on drums and percussion . . . The weekly jazz schedule continues at Orphan's on Lincoln Avenue. Mondays it's **Synthesis**, Tuesdays **Bobby Lewis** and **Cy Touff** with a very imaginative group, and Wednesdays the **Bobby Christian Big Band** . . . **Dave Remington's** large group and **Orbit** have been holding forth at the Wise Fools a few blocks south on Lincoln . . . **Ellen McIlwaine** follows Gary Burton into Amazingrace May 8-12 . . . The Burwood Tap on Wrightwood features a group led by **Tom Kronquist** Mondays . . . Concert news: **Ian Hunter** and **Mick Ronson** at the Aragon April 24; **Wishbone Ash** and **Climax Blues Band** at Omni 41 in Shererville, Indiana April 26 and at Rockford Armory the next night; **Arie Crown** Theater at McCormick Place has **Hawkwind** April 30; May 4 it's **James Taylor** at Western Illinois University in Macomb; and May 8, **Jeff Beck Group** and the **Mahavishnu Orchestra** charge into Arie Crown . . . The Ravinia Festival has announced its summer-long series of music, theatre, dance, art, opera, and education. It's a true fine arts festival, and we'll have full details on its jazz-pop-folk bookings next issue.

## on the road

### BLOOD, SWEAT, AND TEARS

Apr 25. Astro World  
Houston, Tex.  
26. Lubbock, Tex.  
27. Academy of Music  
Philadelphia, Pa.

### DONALD BYRD

Apr. 27. Civic Center  
Baltimore, Md.  
May 9. Muskeogan, Mich.  
26. Civic Center  
Atlanta, Ga.  
June 1. Masonic Temple  
Detroit, Mich.  
2-8. Paul's Mall  
Boston, Mass.  
13. Oakland Coliseum  
Los Angeles, Ca.  
23-28. Just Jazz  
Philadelphia, Pa.  
July 5. Avery Fisher Hall  
New York, N.Y.  
18. Astrodome  
Houston, Tex.  
25. Stadium  
San Diego, Ca.

### NORMAN CONNORS

Apr. 16-27. Lighthouse  
Hermosa Beach, Ca.  
May 1-4. Gold Street Club  
San Francisco, Ca.  
16. Pasadena State College  
Pasadena, Ca.  
17. University of Santa Barbara  
Santa Barbara, Ca.  
23-24. One World Family  
Berkeley, Ca.  
28. Jazz Medium  
Chicago, Ill.

### BILL EVANS

Apr. 24-26. Kansas City, Kan.

28-30. Ottawa, Kan.  
May 1-3. Sallisaw, Okla.  
5-7. Oklahoma City, Okla.  
8-10. Bristow, Okla.  
20-25. Village Vanguard  
New York, N.Y.

### MAYNARD FERGUSON

Apr. 26. Orange H.S.  
Orange, Ca.  
27. Los Altos H.S.  
Hacienda Hts., Ca.  
30. Aurora Sinkley H.S.  
Aurora, Colo.

### HERBIE HANCOCK

Apr. 26. Patamount Theatre  
Fresno, Ca.  
27. University of California  
Berkeley, Ca.  
29. University of California  
Santa Barbara, Ca.

### KINKS

Apr. 26. Fayetteville, S.C.  
27. Charleston, S.C.  
29. Memphis, Tenn.  
30. Atlanta, Ga.  
May 2. Jai Alai Fronton  
Miami, Fla.  
3. Municipal Auditorium  
West Palm Beach, Fla.  
4. Bayfront Center  
St. Petersburg, Fla.

### RAMSEY LEWIS

Apr. 26. Spectrum  
Philadelphia, Pa.  
29. Governor's State College  
Park Forest, Ill.  
30. Capitol Theatre  
Madison, Wisc.

### TRADITIONAL JAZZ BAND OF SAO PAULO, BRAZIL

Apr. 27. New Bourbon Street Society  
Jackson, Miss.  
28. Little Rock, Ark.

May 29. Memphis, Tenn.  
1. Southern Illinois University  
Edwardsville, Ill.  
2-3. St. Louis, Mo.  
4. Svoboda's Nickelodeon  
Tavern  
Chicago Heights, Ill.  
6. Tony Packer's Cafe  
Toledo, Ohio  
7. Brown Derby Restaurant  
Norton, Ohio  
9. Potomac River Jazz Club  
College Park, Md.  
10. Massachusetts Traditional  
Jazz Club  
Worcester, Mass.  
11. New York Jazz Museum  
New York, N.Y.  
13. Channel 5 Television  
Boston, Mass.  
14. Sticky Wicket  
Hopkinton, Mass.  
16. Fairleigh Dickinson University,  
N.J.  
18. Monmouth County Library  
Freehold, N.J.

### GUESS WHO

Apr. 26. Frankfort, Ky.  
27. Cleveland, Ohio  
29. Flint, Mich.  
May 1. Montgomery, Ala.  
2. Knoxville, Tenn.  
3. Wing Stadium  
Kalamazoo, Mich.  
4. Kenosha, Wisc.  
5. Saginaw, Mich.  
9. Sportatorium  
Hollywood, Fla.  
10. Bayfront Center  
St. Petersburg, Fla.  
11. Omni  
Atlanta, Ga.

### DAVID BROMBERG

Apr. 26. SUNY Maritime  
Bronx, N.Y.  
27. SUNY  
Oneonta, N.Y.



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## TWIN CITIES

**Frank Sinatra** will play the Minneapolis Auditorium, May 4 . . . **Eddie Harris** will be in Bill Nolte's Eau Claire, Wis. club, The Joynt, May 11-13 . . . **Maynard Ferguson** is expected to attract the usual big crowd of enthusiastic young people, as well as the over-30s who remember him from years past, when he plays St. Paul's Prom Center, May 8 . . . **Mercer Ellington** will conduct the **Duke Ellington Orchestra** in the Prom on April 23 . . . Pianist **Billy Taylor** and his trio will play in the Orchestra Hall, Minneapolis, May 18. The trio will perform alone and with the Minnesota Orchestra . . . Rock and pop performers scheduled for the Twin Cities for the period include **Minnie Riperton** on April 25 in the St. Paul Civic Center Theatre; **John Denver**, April 28 and 29, in the St. Paul Civic Center Arena. Denver sold 17,153 tickets in a week and a half for the first concert, so a second was scheduled. The popular vocalist lived for awhile in Edina, a suburb of Minneapolis . . . **Bonnie Raitt** is booked in Northrop Auditorium at the University of Minnesota for April 30; **Linda Ronstadt** will do two shows May 1 in Orchestra Hall . . . **Golden Earring** is booked into the St. Paul Civic Center Theatre, May 4. **The Beach Boys** are tentatively set for the Metropolitan Sports Center, Bloomington, May 10, and one of those popular southern groups, **Lynyrd Skynyrd**, is set for the St. Paul Civic Center Arena, May 21 . . . **Woody Herman's** band will be in the vicinity a big part of April, playing Winona, Minn., April 17; Rochester, Minn., April 27; Madison, Wis., April 10; Rapid City, S.D., April 24, and Sioux Falls, S.D., April 26 . . . WCCO-FM, 100,000-watt Twin Cities station, has added three new weekly special musical programs dealing with music of the big bands, the art of jazz, and folk and bluegrass. All shows are from 10 p.m. to 1 a.m., the bands on Monday, jazz on Wednesday, and folk and bluegrass Friday. Staff announcer Tom Ambrose hosts all the shows. **down beat's** Twin Cities correspondent, **Bob Protzman**, co-hosts the Wednesday jazz show once a month. Delayed "live" broadcasts are part of the programs.

## New Orleans

The temporary City Council ban on outdoor jazz bands in the French Quarter business district will be over at the end of May. Whether the Council will follow the wishes of Royal Street shopkeepers and permanently outlaw impromptu jams remains to be seen . . . Just a block over on Bourbon Street, the beat of traditional Dixieland goes on and on. Most bands have found a permanent base of operation in their respective clubs . . . The Paddock Lounge has **Wallace Davenport & New Orleans Jazz Band** nightly except Sunday . . . **The New Orleans Storyville Jazz Band** is featured at Crazy Shirley's every night except Thursday . . . Whenever he's in town, **Al Hirt** performs Monday, Thursday, Friday and Saturday at his club . . . **Pete Fountain** plays nightly except Sunday and Monday at the Pete Fountain Club . . . The Blue Angel has **George Finola** on Friday through Saturday . . . **Murphy Campo and the Jazz Saints** are in residence at the Famous Door . . . Around the corner on St. Peter Street, the **Snookim Russell Trio** with **Hollis Carmouche** can be found at Easy Eddie's Jazz Parlor . . . Preservation Jazz Hall rotates the bands of **Percy Humphrey**, **Kid Sheik**, **Kid**

**Thomas**, and the **Olympia Brass Band** on alternate nights . . . In the realm of more contemporary musical modes, **John McLaughlin and the Mahavishnu Orchestra** have been lined up for the New Orleans Theatre of the Performing Arts on April 24 . . . **Blue Oyster Cult** invades the Warehouse on May 4.

## St. Louis

Final bar: Never again will jazz flourish at the Upstream, where **Con Alma** had been performing. Early in April the downtown-located night club was torn down . . . **Keith Jarrett** (along with **Dewey Redman**, **Charlie Haden**, and **Paul Motian**) will perform at the acoustically-superb Loretto-Hilton Theatre April 29 . . . Trumpeter **Joe Bozzi** will open at the Marriott Hotel April 21 . . . **Jesse Colin Young** and **Leo Kottke** at the Kiel Opera House May 22 . . . For the rock mountain folk, **John Denver** is scheduled May 2 for the acoustically-atrocious Arena, where the sun never shines on anybody's shoulders . . . **The St. Louis Jazz Quartet** (**Jeane Trevor**—vocals, **Terry Kippenberger**—bass, **Charles Payne**—drums, **Edward Nicholson**—piano) has announced the addition of saxophonist **Willy Akins**. The band can be heard nightly (Tuesdays thru Saturdays) in May at the Steamboat Room in the Mansion House Center . . . With the advent of spring, the La Casa has once again began booking jazz artists. **Jimmy Smith** is scheduled for late April with **Ahmad Jamal** following in May . . . The historic Ambassador Theatre which housed dozens of rock, pop, and jazz acts last year but had been relatively dormant in 1975, will be the scene for a series of concerts featuring two or more star headliners, all brought to St. Louis by Panther Productions. The schedule is as follows: **Kraftwerk** and **Sparks**, April 26; **Linda Ronstadt** and **Al Stewart**, April 30; **Jeff Beck** and **John McLaughlin's Mahavishnu Orchestra** (featuring **Jean-Luc Ponty**), May 11; **Alice Cooper** and **Suzi Quatro**, May 14. Also by Panther, but at Kiel Auditorium, will appear **Frank Zappa** and his maternal entourage May 13. A compatible band to round out the concert is being sought.

## Philadelphia

Just Jazz brings **Cannonball Adderley** in April 21-26; **Freddie Hubbard** April 28-May 3; **Grover Washington** May 5-10; **Arthur Prysock** May 12-17 . . . The New Bandbox Theatre on East Armat Street (one block south of Germantown and Chelton) will feature **The Voices of Revelations** and **The Khan Jamal Quartet** April 25 and 26. Since the Bandbox opened several weeks ago, they have featured such artists as **The Visitors** (**Earl** and **Carl Grubbs**), **Archie Shepp**, **Philly Joe Jones**, etc. Call for further information . . . The Main Point has **Tom Waits** and **Danny O'Keefe** April 24-27; **Lester Flatt** May 8 & 9 . . . The Academy of Music will host the rock group **America** on April 30; **Jesse Colin Young** on May 10 . . . At the Erlanger, **Minnie Riperton** will do two evenings May 2-3 . . . Grendel's Lair, which owner **Phil Roy** claimed was not a "jazz club" has recently been featuring the jazz-rock group **Skyline** every Tuesday thru Thursday with open jam sessions, in addition to the free Monday Night Jass (with jams) that now costs \$1 plus a one drink minimum. The Monday night group, the **Fifth Amendment**, now consists of **Bob Malach**—tenor sax, **Steve Beskrone**—bass, **Al Harrison**—trumpet.



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