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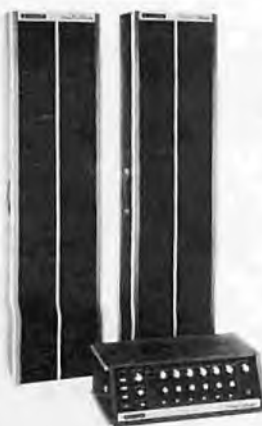
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## THE FIRST CHORUS

By CHARLES SUBER

IT'S BACK TO school time for almost 59 million students in the U.S.A. Less than 5% can expect to be involved in instrumental music. Relatively few will gain any meaningful relationship to music.

Let's look first at the figures released to us by the U.S. Dept. of Education.

Estimated 1969-70

Grade level	School Enrollment
K thru 8	36,900,000
9 thru 12	14,600,000
higher	7,100,000
All Grades	58,600,000

The most educated estimate of how many youngsters in kindergarten through 8th grade will play a musical instrument this year is 5%, or about 1,845,000 students. Omitted from consideration here are rhythm instruments which are usually pacifiers that leave no musical mark, and vocal music like *See Spot Run* and *Shortnin' Bread*. The structured instrumental music is usually junior band or orchestra that comes to an anti-climax with Christmas, Easter, and graduation programs. Music appreciation is still mainly record "Blind-fold Tests"—the one with the scratch in the middle is "*The Hall of the Mountain King* by Grieg, 1843-1903". Today's records are played by substitute teachers as peace offerings.

In senior high school—ninth through 12th grades—the percentage will remain about the same, 5% or about 730,000 students structured into bands and orchestras. The marching band is still the main school game although the concert band is the organization that carries more musical prestige—for the band director. The standing of his concert band in area and state contests, and the number of medals earned by his charges usually determine the professional (and financial) status of the director. Stage band musicians almost always must be in the concert band as well, so no additional students are involved. And too often the stage band exists as a state of taxidermy for dance band stocks.

About 1%—or 71,000 students—will be involved in instrumental music at the junior college level and beyond. Most of these are training to become music educators who upon certification by various Doctors of Music will then teach youngsters the same old things. Color this scene merry-go-round yellow. The chief exceptions will be those students aiming for concert careers. After their senior concert, or family-sponsored Town Hall "debut", they will return to Hometown, U.S.A. and give metronomed music lessons to someone's else's children.

We only wish that this were a wildly exaggerated picture of school music. Most of it is all too true. Yes, of course there are good and relevant things being done in schools by truly dedicated teachers and interested students. They know who they are, and they will go on knocking themselves out in spite of what anyone says. We're pointing to the vast, almost immovable body of educators and administrators who need to come around . . . fast. They must become responsive to the two-and-a-half million students whose instrumental music education will be in their hands this semester AND those uncounted others who want and need music and couldn't care less about "structure".



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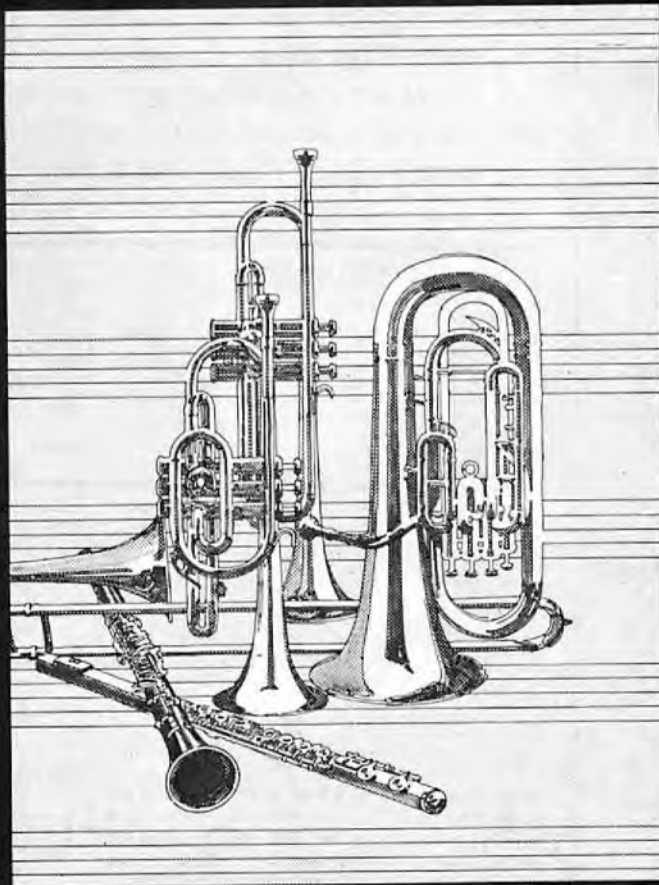
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by Alan Dawson

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ALAN DAWSON

*Alan Dawson*

Alan Dawson joined the Berklee faculty in 1957, is now supervisor of Drum Instruction. Dawson began his professional career at the age of 14 with Boston band-leader Tasker Crosson, and then on to Sabby Lewis' big jazz band. After a stint in the Army band at Fort Dix, he joined Lionel Hampton with other jazz greats: Art Farmer, Quincy Jones (a Berklee Alumnus), Jimmy Cleveland, and Clifford Brown. His first records were made in Paris, while touring with Hampton, with Brown and Gigi Gryce. In recent years Dawson has been in great demand but has limited his away-from-Berklee playing to occasional brief tours with Dave Brubeck and making most of the big jazz festivals. In Boston he plays with most jazz groups coming into town as well as appearances with fellow Berklee faculty members Herb Pomeroy, John LaPorta, and Charlie Mariano.

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Cover photo: Blood, Sweat & Tears by Ron Howard

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# CHORDS & DISCORDS

A Forum For Readers

## Harp Throb

After having read the Waters-Butterfield article (*DB*, Aug. 7): Someday, after I've made a million, I'm going to establish an institution which will examine and hopefully relieve the minds of harmonica players. They all need help!

John A. McNeill

Pine Apple, Ala.

## Ducal Conquest

These sentiments I have must be expressed by a jazz-loving friend after hearing the venerable Duke Ellington play his eventful music here in Guyana. It was an evening greatly enjoyed by all who were present at this historic occasion: Thanks for making this column available to readers of *Down Beat*, for in short, I would like to say that Duke Ellington came, saw, and left with us his music.

Charles O. Barrow

Lacytown, Guyana

## Anniversary Applause

Many moons ago (12 years, to be correct), when I set foot onto American soil, your magazine gained a new customer. In fact, I became such a fan that I started to save every *Down Beat* copy, which, of course, created a problem, for I also consider myself a rather efficient record collector. Hence, I had to com-

promise by saving only certain copies of your magazine, especially since I am travelling around a great deal.

One copy that will definitely become part of my *Down Beat* collection is your fantastic July 10th issue.

May I express my deepest gratitude to you by informing you that the above mentioned issue was an absolute gas—"eine grosse Wucht," as the Germans would say.

Hansgeorg Krause

Cologne, Germany

I would like to thank *Down Beat*, William Russo, and Lloyd Lifton for the grand effort in the July 10th issue which featured some nice transcription solos of the '38-49 period.

Being greedy, I would very much appreciate further solos, including please, if possible, a transcribed ballad from the one and only Coleman Hawkins.

Clive Burke

Port-Talbot, Great Britain

## Prefab Man

Enjoyed Michael Cuscuna's *Young Man With Two Horns*, in the May 15th issue: I refer specifically to the comments of Randy Brecker (the "Young Man") on "spontaneity versus prefabricated" playing. He champions the spontaneous approach, saying that it "represents what jazz is." I'm not especially attracted to his label, but I prefer the "prefabricated" approach.

The spontaneous thought played in "new thing" or "free" jazz (and talked about in *Natural Music* on page 33 of the May

15th issue) can too often turn into rough thought or, worse, no thought at all. To think about what the swing is to be all about ahead of time, and to practice it, is being no less creative than thinking on the spot: you're simply playing something you've thought about in a previous moment rather than the current moment.

A jazz group and its medium of expression should pick up a listener immediately with a definite thought in mind (it may linger at the beginning of expressing this thought, but not too long), carry him through it with a well-thought-out ("prefabricated") pattern, and close with a conclusion that logically flows from and summarizes the mood or thought it has established (not with some tag-along that is attached, really, after the thought has already stopped). A place for everything and everything in its place doesn't have to mean stagnation or lack of creativity.

I like to call it "intelligent jazz," and in his MJQ record review on page 28 of this same issue Chris Albertson seems to speak of jazz in much the same way: about the MJQ's "close-knitness" and "intertwining patterns" he says, "the quartet seems to think as one . . . what is there to say except that it's music of the highest . . ." I agree precisely.

Jazz is fun, and reading *Down Beat* is fun because it does such a good job of putting the current feelings and thoughts of and about jazz into words. Thanks much; the good word makes it all the way out here to Bangkok.

Louis H. Kuhn  
U.S. Embassy, Bangkok, Thailand



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## MILES, MONK, MJQ SET FOR MONTEREY FESTIVAL

A smattering of blues and soul—but no rock—will spice the menu of the 12th annual Monterey Jazz Festival, set for Sept. 19 through 21.

The program at presstime shaped up as follows: Friday at 9 p.m.: The Peanuts Hucko-Red Norvo Quintet; Modern Jazz Quartet; Tony Williams' Lifetime Trio; Sly and the Family Stone.

Saturday at 1:30 p.m.: Willie (The Lion) Smith; Little Esther Phillips; Roberta Flack; Buddy Guy Blues Band. Saturday at 8:15 p.m.: Bobby Bryant and the Monterey Festival Orchestra; Miles Davis Quintet; Thelonious Monk Quartet; Joe Williams and the George Duke Trio; Monk with Bryant's band.

Sunday at 1:30 p.m.: "Strings For Monterey," including the premiere of a work by John Lewis for the MJQ and the Los Angeles String Quartet; *The Rise and Fall of the Third Stream* by Bill Fischer, with Joe Zawinul, piano soloist, Cannonball Adderley's quintet, the string quartet, and Bryant's band; Jean Luc Ponty; and *The Fourth Way* (Michael White, violin; Mike Nock, piano; Ron McClure, bass; Eddie Marshall, drums).

Sunday at 7:15 p.m.: Buddy Rich and his orchestra; Sarah Vaughan; the Adderley Quintet; Ponty with George Duke; the Bryant house band.

A new sound system has been installed, and there will be closed-circuit TV to appease any overflow crowds. The opening concert will be underwritten by Tiparillo Cigars. Ticket prices are \$6.50, 5 and 4 for evening performances, and \$4 and 3 for afternoon concerts. For tickets and information, write P.O. Box Jazz, Monterey, California 93940.

## FINAL BAR

Danish jazz writer and promoter Baron Timme Rosenkrantz, 58, died Aug. 11 at Columbus Hospital in New York City after having collapsed in his hotelroom. He was in the U.S. to do broadcasts for the Danish State Radio and to book artists for the fall reopening of his Timme's Club in Copenhagen.

A scion of one of the oldest Danish noble families and the son of a famous writer of historical novels, Rosenkrantz became enamored of jazz in the '20s and as a youth formed his own combo, in which he played drums.

He made the first of many visits to the U.S. in 1934, and upon his return home later that year founded Denmark's first jazz magazine, *Jazz Revy*. He also published a humorous novel about America in the last days of prohibition, *Skade At America Ligge Skal So Langt Herfra (Too Bad America is So Far From Here)*.

On a visit to New York in 1938, Rosenkrantz assembled a band (his Barrelhouse

Barons) for an RCA Victor record date on which tenorist Don Byas made his debut on wax. In the U.S. when World War II broke out, he remained for the duration of the conflict, operating a record store in Harlem, working for a local radio station, and promoting sessions and concerts, among which his 1945 Town Hall Concert was the most famous (it was recorded and released first on Commodore, then on Mainstream). He also organized a second Barrelhouse Barons date for Con-



Fats Waller and Timme Rosenkrantz

tinental records, featuring Red Norvo and a saxophone quartet including Charlie Ventura and Harry Carney.

In 1946, Rosenkrantz booked and managed the first European tour of an American jazz band after the war for his good friend Don Redman. The band featured Byas, Tyree Glenn, Peanuts Holland, Billy Taylor and singer Inez Cavanaugh—the latter a life-long friend and associate.

Subsequently, Rosenkrantz continued his jazz activities as a journalist and broadcaster, regularly visiting the U.S. to gather material. He managed violinist Stuff Smith for several years. His jazz autobiography was published in Denmark in 1964 (several excerpts had been published in *Down Beat*), and he also continued to write humorous fiction (a short story was printed in *Esquire*).

Several years ago, Rosenkrantz became very ill and underwent a critical operation for ulcers, but he recuperated and opened a successful nightclub in Copenhagen in 1968, where Mary Lou Williams, Teddy Wilson, and Ben Webster—old friends all—enjoyed long runs.

Trombonist-bandleader Russ Morgan, 65, died Aug. 7 in Las Vegas, Nev., where he had been appearing at the Top of the Dunes for the last four years.

Born in Scranton, Pa., the son of a coal miner, Morgan began working in the mines at the age of 9 to earn money for music lessons. In the '20s, he worked and

arranged for Paul Specht, Jean Goldkette, and others. He gained prominence in the '30s as an arranger, writing for, among others, Louis Armstrong, Fletcher Henderson, and the Boswell Sisters; and as musical director of stage shows and for Brunswick Records. He formed his own band in 1936, and was active in radio, TV, and films.

Morgan enjoyed considerable success as a songwriter, his biggest hits being *So Tired, Somebody Else Is Taking My Place*, and *You're Nobody 'Til Somebody Loves You*.

## POTPOURRI

Charles Lloyd has formed a brand-new group in San Francisco. All the sidemen (Mike Cohen, piano; Kenny Jenkins, bass; Jim Zitro, drums) were formerly with Listen, a sextet that recorded for ESP Disk.

A new combo, the JPI Quartet, made its debut at a New York Hot Jazz Society concert-party held at the Half Note Aug. 17. Three of the members are Earl Hines alumni: saxophonist Budd Johnson; bassist Bill Pemberton, and drummer Oliver Jackson. Fourth man is pianist Nat Pierce. A special guest at the session was Roy Eldridge.

The houseband at Jimmy Ryan's, sole remaining bastion of traditional jazz in Manhattan, underwent some changes recently. Trumpeter Max Kaminsky took over leadership from clarinetist Tony Parenti, who was replaced by Joe Muranyi, a graduate of Louis Armstrong's All Stars. The eminent Zutty Singleton is back on drums, replacing Fred Moore. Marshall Brown and Bobby Pratt remain on trombone and piano, respectively.

Southern University in Baton Rouge, La. has announced the opening of a Jazz Institute, offering "a comprehensive program in jazz." Courses will include jazz history, improvisation, and jazz ensemble. Director is Alvin Batiste, considered one of the finest young New Orleans clarinetists.

Promoter Joe Segal will bring Yusef Lateef and his quartet (Hugh Lawson, piano; Cecil McBee, bass; Roy Brooks, drums) to Chicago for eight days starting with a four-day stand at Jazzville Sept. 12-16. The group is also set for a one-nighter at the North Park Hotel Sept. 19.

Alto saxophonist Marion Brown, who has been studying guitar for more than 1½ years at the Academie de Guitar in Paris with Ramon Cueto, recently attended the International Guitar Festival in Munich and a special guitar workshop in Fürtenneck, also in Germany.



The Hartford Jazz Society's 8th Annual Jazz Cruise will leave from Middletown (Conn.) Municipal Dock at 12 noon Sunday, Sept. 7. The eight-hour cruise down the Connecticut River to Long Island Sound will feature the music of Frank Foster's band and Emery Smith's local quintet.

## STRICTLY AD LIB

**New York:** The Village Gate continued its informal summer jazz festival as Miles Davis and Thelonious Monk played opposite each other for two weeks. At the Top of the Gate, Les McCann, with bassist Leroy Vinnegar and drummer Donald Dean, did four weeks with solo pianist Toshiko as the alternate . . . Elvin Jones' trio, with Joe Farrell, reeds & flutes, and Wilbur Little, bass, did a week at La Boheme and a concert at the Garden State Shopping Center in Paramus, N.J. Farrell also did a weekend with Herbie Hancock at the Village Vanguard, filling in temporarily for Joe Henderson . . .

The Thad Jones-Mel Lewis orchestra played a week-long engagement at the Vanguard beginning with their usual Monday night. Singer Jackie Arnold sat in with the band for three numbers one night . . . Chico Hamilton's sextet was at Plaza 9 for two weeks . . . Eddie Bert, who is a relatively new member of the Jones-Lewis trombone section, gave a three and one-half hour concert at Southampton College on Long Island. With Bert, who doubled bass trombone and electronic trombone, were Cecil Payne, alto saxophone, baritone saxophone, flute; Joe Cinderella, guitar; Aaron Bell, bass; and Ed Shaughnessy, drums . . . The Cafe La Mama Repertory Theater at 74 A E. 4th St. has been presenting the Noah Howard Workshop every Monday from 8 p.m. to midnight. With alto saxophonist Howard are Earl Cross, trumpet; Arthur Doyle, tenor saxophone; Bobby Few, piano; and Muhammed Ali, drums . . . Organist Freddie Roach presented a concert, *Music and Arts from Soul Pieces*, in the Garden of the Newark Museum in early August. The next week, bassist Vin-

nie Burke led a group at the same site . . . Nature's Spirits, led by guitarist-clarinetist Michael Berardi, played a concert at St. Gregory's Episcopal Church near Woodstock, N.Y. The Spirits include Michael Pavone, trumpet and horns; James Duboise, trumpet and E-flat horn; Mark Whiteage, tenor and alto saxophones, flutes; Mario Pavone, bass; Ali Abou Khan, drums, flutes; Judy Lipgar, dancer; and Robert Depew Reynolds, recitalist . . . Jimmy Heath's quintet played a Jazz Interactions Sunday session. With him were Ted Dunbar, guitar; Cedar Walton, piano; Buster Williams, bass; and brother Al (Tootie) Heath, drums. Mel Lewis' quintet also played for J.I. with Thad Jones, trumpet, fluegelhorn; Eddie Daniels, tenor saxophone, clarinet; Roland Hanna, piano; Richard Davis, bass . . . Larry Coryell worked a week at Slugs' with Mike Mandel, organ, and Steve Haas, drums. Bassist Jack Bruce, formerly of Cream, flew in from England and did four days with the group . . . Tenor and alto saxophonist Eric Kloss

*/Continued on page 36*

## VALERIE CAPERS: LOVE FOR TEACHING

Valerie Capers lost her sight at the age of six, but she has never lost her joy for life or her enthusiasm for the piano. For some time, she has been teaching jazz to sighted children and making them see the light.

Born in the Bronx, N.Y., Miss Capers grew up with a stride pianist for a father. Alvin Capers was a close friend of Fats Waller, and little Valerie heard her share of Waller and Earl Hines records around the house, as well as her father's playing. Schooled originally at the New York Institute for the Education of the Blind, she attended Juilliard from 1954 to 1960. Other than a year's private study with John Mehegan during this period, her training up to 1961 had been classical, but from 1961 to 1963, she did nothing but study jazz, "except for some inventions."

Since that time, Miss Capers received a B.S. and M.S., formed her own trio, recorded for Atlantic (*Portrait in Soul*), and commenced teaching theory and orchestration at the Manhattan School of Music. In the summer of 1968 she was hired to teach jazz piano at the USDAN Center for the Creative and Performing Arts, a new complex for the arts in Wyandynch, N.Y., sponsored by the Federation of Jewish Philanthropies. Her students ranged from 8 to 18. They had no jazz experience at all, but Miss Capers solved that problem with no trouble.

The success of the summer program presented some new problems. Many of the students wanted to continue studying with her but she had no facilities for instructing more than one student at a time. To the rescue came Jack Romann of the Baldwin Piano Co., who had learned of Miss Capers' success in teaching groups of children. For the first time in its long history, the company decided to support a classroom project. It made available its large back room—always equipped with from eight to 12 pianos—at the company's showrooms on Seventh Avenue and 58th

St. in Manhattan. From October of last year Miss Capers and her class met there every Saturday afternoon through May 31. On the afternoon of June 7 an end-of-semester concert was held for parents and friends at Musart Studio.

Periodically, during the course of the Saturday series, workshops were held. Pianists such as Junior Mance and Bill Evans came to play for and help instruct the youngsters. The workshop I attended included bassist Michael Fleming and drummer Sonny Brown. This gave the stu-

class is an ideal vehicle for instruction," she says. "Part of jazz is not only developing yourself individually but keeping your ear on what the others are doing. Here the kids are not self-conscious about playing for each other. They participate as a class."

The students are as obviously in love with Miss Capers as she is with them. Exuberance and dedication are artfully combined. One of her students summed up the experience: "I didn't know what I was doing. Miss Capers lets you discover things



Valerie Capers, Michael Fleming, and students

dents a chance to work out with a rhythm section. As they did, Miss Capers would constantly show them the way. On this day, she was also working on motival development.

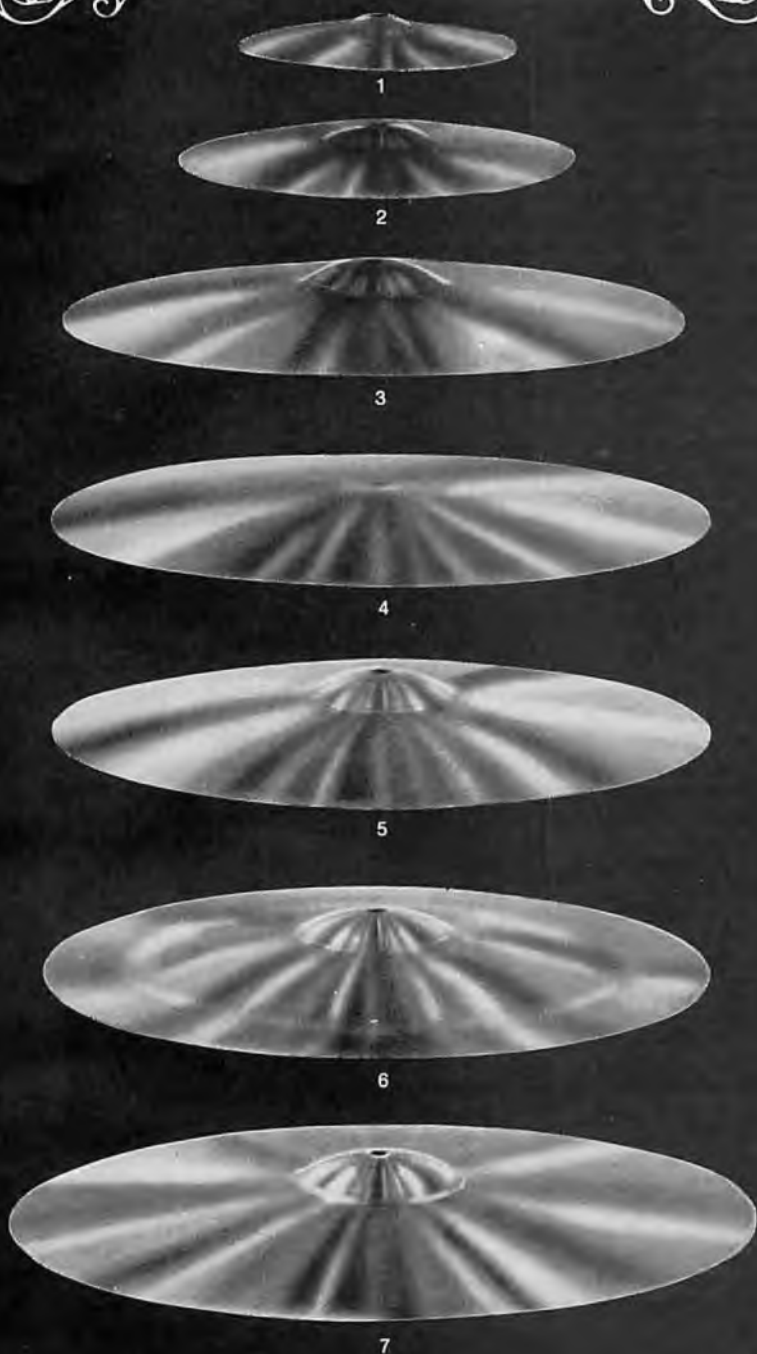
The regular sessions are "more grueling," according to Miss Capers. She gives each student 45 minutes of individual instruction on a rotating basis. "I feel the

for yourself. Instead of shoving it into your head, she lets you absorb it."

Until the end of August, Miss Capers was in residence at USDAN, taking time out to work weekends at Wells', a small Uptown club, with her trio. Come fall, she will again be teaching in the back room at Baldwin to the delight and edification of her charges.

—Ira Gitler





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# DEFINING BLACK MUSIC:

## An Interview with David Baker

By Mike Bourne

THE BLUE IMPULSE transferred . . . containing a race, and its expression. *Primal* (mixtures . . . transfers and imitations). Through its many changes, it remained the exact replica of the Black Man in the West.

—LeRoi Jones, *Black Music*

LAST WINTER, LeRoi Jones spoke at Indiana University on what he considered the indefinable topic of "Black Art." To the cultural dismay of the "stunning bit of Americana" he addressed, even his simplest references, especially the musical illustrations, seemed inaccessible.

Being somewhat personally enlightened (having written a master's thesis on Jones' plays), I at least managed a minimum registration for his commentary but wondered how many others caught such a glimpse. I doubted, for example, if more than a dozen of the hundreds of dinner guests had ever heard of Sun Ra, a Jones favorite, including the many blacks, most of whom failed to recognize their own plight as Jones unloaded on them.

Why I mention this, then, is that the general nonregistration in the audience proved Jones' contention that most Americans, black and white, fail to view black art, and especially black music, as a culturally artistic entity.

One black educator particularly aware of this problem is the subject of this interview, David Baker, director of the jazz program for IU's music school. Currently organizing the Institute of Black Music, hopefully to be funded for 1970, he is also co-authoring, with Dominique de Lerma and Austin Caswell, a definitive study entitled *Black Music Now* for Kent State Press. I asked him first to define black music as a working term.

**BAKER:** What distinguishes black music? I think, first of all, we're talking about a different approach than if we were talking about nationalistic musics in the really catholic sense of the word. I could give you all the characteristics of Russian music or Indian music, but when you're talking about black music, you're talking about an amalgam of a lot of things that have gone to make black culture. Let's say that in the working sense of the term that we're using in the Black Institute, we're talking about music written by black composers primarily, our music, played or sung by black artists, and music that is generally thought to be an indigenous part of the black culture. It really covers a multiplicity of notions when we start talking about black music, but this is what we're talking about in the institute.

**BOURNE:** Will your institute be open to white musicians?

**DB:** Yes. It will be open to 35 people from around the country, who will be chosen on the basis of their interest in either instituting new courses in black music or restructuring the present courses in a college situation. These will all be

educators, and the prime prerequisite is that they be interested in fostering the spread of a body of black music.

**MB:** What about black music as an entity? Jazz, for example? I interviewed John Lewis last year, and he stated that "jazz is America's art music," implying that jazz is the only art form really grown in America. Now, is jazz more an American art form, reflecting the whole culture, or is jazz more a black art form specifically?

**DB:** Well, I'm not sure I completely agree with John's notion. I do think it's impossible to separate the two because jazz is essentially an American black art form. It can't be a black art form per se, because there are blacks everywhere in the world who have nothing to do with jazz. But in America jazz is the expression of the black man primarily, or has been.

**MB:** Lewis described jazz as the union of African rhythms with European musical techniques.

**DB:** No. There is much to dispute that notion. If you know Gunther Schuller's *Early Jazz*, Gunther not only refutes that statement, but contends (and I'm convinced after reading some other treatises on the subject) that jazz has borrowed very little from the European.

**MB:** LeRoi Jones writes in *Black Music*: "The phenomenon of jazz is another way of specifying cultural influences. The jazz that is most European, popular or avant, or the jazz that is Blackest, still makes reference to a central body of cultural experiences."

**DB:** Let me put it another way. In what I call pure jazz, every significant contribution has come from the black man. There has never been a white innovator yet, only developers, though really that is just as important in a lot of respects. But there have been three syntheses in jazz, at this point—by Louis Armstrong, Charlie Parker, and Ornette Coleman—and when you look at these three giants, the figureheads in all of jazz' brief history, these are the innovators and these musicians are black. Still, I don't think jazz is vouchsafed just to our keeping. I think that cultural, sociological, and economic conditions have made it such that it has thrived, it has grown, as part of the black culture. But this doesn't mean that there won't be, or couldn't be, significant achievements from another race.

**MB:** Jones would contend that a white person can't even approach jazz because of this cultural separation.

**DB:** Well, by that token, black musicians would not be able to play classical music because it comes from a culture foreign to us. I really think it's all a product of exposure, an environmental thing. Obviously a black musician is more likely to relate to jazz because all this time jazz was the only field open to the black musician. So the black musician has had to cultivate this art form, has had to take refuge in this particular art because there was nowhere else for him to go.

But with the assimilation and the acceptance of the black man into other areas of music, we're starting to find that there are black musicians who do just as well in nonjazz, as there are white musicians who do just as well in jazz.

**MB:** What was your goal in your *Black America* suite? What reaction did you desire?

**DB:** Only that the audience be communicated with. I expected negative reactions. Musically, it represented a very different approach to jazz. And certainly from the sociological implication, I expected a lot of people to be upset. But I did expect, and I always expect—and I think my goals are no different in *Black America* than in any other piece of music I write—to invoke a response, negative or otherwise. In this particular work I tried to show what to me was a musical view of the black culture: what I perceive is black music culture, with all the divergent influences, with everything that's happened from the influence of Spanish music, of white music, and so forth. I tried to make the piece really speak from my whole background, which I think is, in some measure, indicative of what the black musician, jazz or otherwise, is today: the contemporary black musician.

**MB:** Did *Black America* have any message beside this image? Did you want anyone to come away thinking something as well as feeling this response?

**DB:** Yes. But really this could not be achieved through the music alone but through the nonmusical portions of the suite. As a whole piece of art, I wanted everybody who listened to know that I was, first of all, angry at the senseless murder of Dr. King. And secondly, I wanted to register musically and with words—and in every way I knew—that I was hurt. Still, I wanted everybody to know that a lot of love was there and that I didn't think this was the end of the world, or that it was the end of relationships between black and white. All through there was that element of hope that there must be a way somewhere.

Of course, each time *Black America* is done, it's a new work, and the poetry has to be changed to fit the tenor of the times. In the first version I was really optimistic, thinking that in the wake of Dr. King's death everybody would be getting together to make this thing work. Then, in the interim I was convinced that not many people were changed. So I added a new poem at the end: "Let us praise him now that he is dead!" And the piece became less optimistic than what was done earlier. I refuse to give up his dream, though, and refuse to think there isn't a way, because I know from my own experiences that there is a way. Now, how do I transfer that to a universal notion?

**MB:** Is black music education one means toward this racial communication? Let me read a comment by Oliver Nelson from *Down Beat* (Sept. 19, 1968): "The jazz education movement, it must be recognized, is still in its infant stages. Most of the activity occurs only from May to August. A lot more in the way of education is needed if American music is to continue to grow."

Will your Black Institute be along these lines?

**DB:** First, it's not only jazz. Jazz is one portion of it. The institute will be concerned with black music in total. But I do think Oliver is 100 per cent correct.





There is not really the impetus black music education needs. First of all, the academy is reluctant to accept anything except what is already there. They don't see any reason to mess with the status quo. And jazz is still a suspect art form; the establishment always thinks in terms of night clubs and dope addicts. All these things enter into that academician thinking, coupled with those who don't know what jazz is as an art form. Consequently, there has to be a real education of the administration first; that is where it has to change. We must start with a restructuring of the thinking of the academy. They have got to know that jazz, and all other black music, is valid art just as it is.

I think the biggest service the institute will perform will be to make those in contact with music aware that there is more to black music than just jazz. It happens that jazz is our most salient export at this time, but there exists a large body of music by black composers that is not jazz. And there is an unawareness of this, not just by whites, but by blacks who don't know of any other black music that is nonjazz. I bet if you picked any black musician on any campus and asked him to name 10 black composers, he couldn't name two outside of jazz. Yet there are a number of black composers who are destined to become composers of major importance, and we must make all the people aware of this.

Of course there's always been an awareness of the black performer, just like any


other performer in history: a second-class character. The black musician was only acceptable as a performer for years. Until recently, there has been almost no acceptance of the black musician as a composer, a conductor, an administrator, a concertizer. And we've got to make both the white public and the black public aware that we've got good black conductors, even if they have to go to Europe to survive, that we've got good black composers, and have had good black composers for some years: black musicians of importance the world should know about.

**MB:** Will the Black Institute introduce and expose black music as it is separate, then, or will it present this one black art as a part of the total American culture?

**DB:** I think both: first of all, to right the neglect for the black musician, to let the world know that here is a music to be considered and, secondly, to know that there is good and bad music within this culture, as in any other culture. In the institute we will teach four courses. I will teach something called Black Music, which is from the standpoint of black composers. Then there will be a course called Black Music of the Americas, concerning the effect of black musicians and composers on other music cultures, in Latin America, for instance. Then there will be a folklore course. And finally a history of jazz, of which I will take the last 10 years to show the changes that make it hard to categorize this black music. We will try to show how white music has been influenced, for ex-

ample. How cats like Junior Walker and B.B. King have been doing their thing in the background for years, while Herb Alpert makes a million right away doing it not as well. How the Beatles could not have been born musically without particular black musicians.

We want to emphasize this nationalistic thing, but we don't want to lose sight of where everything is. Like Bill Cosby says, black artists want the opportunity even if it's to fail. We want to get to the point where every black cat won't have to be the cookingest dude going and still be all right. We've got to get more black people involved in an art form that is our art form, and we have to do this on an educational level. There aren't that many black teachers teaching black music when they get the chance, because the notion is to get with what is respectable. We've got to get black people involved in their culture, especially black students and teachers. There's got to be some pride of self so that when I look in the audience, and we're doing a *Black America*, I see more black faces than I saw at the last performance. Black kids must want to come out and hear jazz and to know that this is our music. It ain't just the boogaloo!

I wish I could give you one concise definition of black music now. . . . Black music is by black people, black composers, black artists, and embraces everything that speaks, in any manner, for the black culture. Maybe that's what it is. Maybe that hits it right on the nose. 



# IF YOU CAN HEAR US . . . WE APOLOGIZE

## A REPORT ON THE FIRST YOUTH MUSIC INSTITUTE BY HARRY MORGAN

The first Youth Music Institute was held at the University of Wisconsin, Madison, from July 7 through Aug. 1. The sponsors were the United States Office of Education, the Music Educators National Conference (MENC), and the University's Extension Music Department.

The stated purpose of the Institute was "to bring educators and youth together in a common learning situation using the music of youth as the central theme. In an effort to bridge the communication gap that exists between society, its educational institutions and its youth, the Institute will introduce educators not only to the music of youth but also to those who compose this music, perform it, appreciate it, and enjoy it."

Directed by Emmett Sarig, professor of music and director of University Extension Arts at Wisconsin, the Institute's faculty consisted, in addition to those mentioned in the article below, of Gail Farewell, Dept. of Counseling and Guidance, U. of Wisconsin; Joseph Casey, professor at Eisenhower U., Seneca, N.Y.; George L. Duerksen, Chairman of Music Education, U. of Kansas, Lawrence, Ka.; Dr. Charles Taite, University Hospital, U. of Wisconsin; John Hill, Columbia Records, and the author of the article, Harry Morgan of Bank Street College of Education, New York City.

The "student body" comprised 31 music educators and supervisors from as many cities throughout the U.S. (including the Virgin Islands and Hawaii) on government stipend, and 13 guidance counselors.

Faculty and students were in attendance, with a few exceptions, throughout the Institute. Professional musical groups, on hand for one week each, were the New Colony Six, Bob Seger System, the Serfs, Oliver, and Sweetwater. Youth music groups, of which five attended each week, included the Northeast Jazz Combo from St. Petersburg, Fla.; the Mello Hawks Steel Band from the Virgin Islands; the Rochester Inter High Rock Band (16 instrumentalists and two vocalists) from Rochester, N.Y.; the Ray Smith Sextet from Salt Lake City, Utah; the Modern Jazz Combo from Detroit, Mich., and the Starlighters from Chicago, Ill.

A Youth Music Symposium, held at the end of the Institute's third week, had in attendance an additional 150 music educators, plus MENC staff, music critics, and journalists. The purpose was to hear reports from students, faculty, and youth musicians. (For details, see *The First Chorus*, DB, Sept. 4). —Ed.

THE "GROWN-UPS" at the Youth Music Institute very quickly became aware of the broader objectives of music in public schools. All participants were faced with the many variables of music education existing within the cognitive and affective domains of learning, which provide substance and structure to the music curriculum.

The youth groups represented all styles

—modern, jazz, rock (from soft to hard), soul, and a splendid steel drum calypso group from the Virgin Islands. Several educators who had never seen such a group perform listened in awe as these "musicians" of only six months training showed magnificent creativity.

At the outset, educators tended to hide behind the old myth that music is an area of school learning less important than science or mathematics. They expressed the fear that public opinion would be against them if a survey of comparison was ever made. This self-defeatism appeared several times during the early stages of the Institute. To support this attitude, they pointed to music education as being among the first subject areas to suffer during budget slicing, and the first to be housed in the school basement, or cut out completely by schools finding it necessary to shorten the school day.

My disappointment with their mild retreat, and what appeared to be no apparent desire on their part to reverse this trend gradually changed. It all started in a "buzz" group when a supervisor from California had to return home hastily to save his music budget (already suffering from malnutrition) from death. Because group attachments and individual friendships had been formed among Institute participants, the supervisor elected to deliver a "farewell speech," during which the other Institute members began to give their troubled colleague suggestions for survival as well as offense tactics. The spirit and fervor of this session clearly made the educators proud of themselves. They saw "music educator power" and guts they never thought they had develop right before their eyes.

The supervisor departed with the determination to keep his music program intact and a re-kindled feeling that music was important and necessary to the youth of his community. The educators who remained gained an emotional and intellectual conviction that music needs to be a part of the school day as much as math, science, or physics. Unfortunately, this feeling did not completely survive the four weeks.

The school-age participants responded freely under questioning by the educators, but only after performance of their music, which seemed to serve as a statement as well as a "get acquainted" device. The question and answer period that followed each "statement" revealed that except for a precious few, the groups had been organized outside of school and hardly ever utilized school facilities. Among the exceptions was the group from Rochester. Their very young and "together" teacher helped form the group by recruiting from all city high schools and accepting two musicians from each.

During further questioning, student after student expressed his idea of how irrelevant school was to his interests—and how little of his music could be played in school. The educators appeared to have no strength to refute the charges, even though many were already doing precisely those positive things the students request-

ed. It was apparent that the music educators saw themselves as powerless in many ways—within their schools, community, and among the general public at large. This emotional set seemed to have no trouble moving into their hearts and minds early in the Institute, and remained intermittently in various forms. Unfortunately, the music educators and guidance counselors had had little or no previous contact with early blues, spirituals, or Gospel music. One participant began to trace the "history" of rock and roll by starting with The Beatles!

During several attempts by guest lecturer John Szwed (The New School for Social Research, N.Y.) to provide some black folk and rhythm-and-blues history as it related to present day music, the few black participants offered some support. However, except for an insightful definition expressed after Szwed's lecture by Lena McLin, a black music teacher from Chicago ("Black people sing spirituals when they tell their troubles to God, they sing Gospel when they tell their troubles to each other . . .") this much-needed historical interpretation was dropped, never to be picked up again. Bessie Smith . . . Dinah Washington . . . Johnny Ace . . . Frankie Lymon . . . Little Willie John . . . if you can hear us—we apologize.

The popular dance and listening music of the black community was inadequately covered and poorly focused. The professional musicians who were invited represented variations on the white rock theme. There were a few blacks among them—but they symbolize for rock what blue-eyed soul brothers connote for soul music. The presence of a solid top soul group was a compelling need. Some of us knew it from the beginning, but no action was taken on our request.

The black musician who identifies with rock tends to be embarrassed about his affiliation. He will frequently wear a hat or other paraphernalia on stage to help relieve feelings of uncertainty and insecurity. During the Institute sessions when "the pros talked to the kids," the few professional black musicians who were present found the youthful black musicians difficult to encounter. More than anything else, young blacks need assistance from their older brethren as they amass their own set of social survival skills and build muscle to come to grips with the problems of our culture. You could sense in the mood of the kids that they were looking for help from someone who talked like them, someone who looked like them—but it never came.

For the white kids this was the highlight of their week. Their "brothers" dug in from the beginning—sharing instruments, chatter, and just being with them. Incidentally, the white pros did a lot of this with the black kids too. This was a fine tribute to the Institute, in that it provided a forum for cross-cultural relationship building. But sad for the black kids, in a sense; it was that tired old plantation feeling creeping back again—whites teaching blacks.



The rock concepts (hard, acid, etc.) were projected in abstract form in a presentation by Edgar Friedenberg (State University of New York at Buffalo), as they relate to the youth of our society—the youth who feel the gnawing, piercing effects of their existence within an alienated society, controlled by old people. Friedenberg is a warm person. His supporters at the Institute, Jay Ruby (Temple University) and Tony Bernhard (University of California at Davis) backed him in a tasteful manner. The educators were not sure what they were hearing from Friedenberg, and when they found out, they were not sure they liked it. He and Ruby had to leave after a few days. Bernhard remained behind to help with understanding and interpretation.

The educators were with the Institute for four weeks, the participating youth groups for one week. Each week saw four or five new groups on the scene with new styles and a different set of rhetorical nuances. The week-ends between groups seemed to allow the educators time before encountering another five days of youth confrontation and self-evaluation. I was impressed with the resilience of the educators. They bounced back from their “buzz” sessions and “area group” meetings, showing that they were indeed responding to the needs of youth and trying to be receptive to suggested constructive changes. Each area group produced a lavish supply of excellent written material for each participant to carry back to his city.

The educators agreed that music teachers are generally aggressive when doing things *for* and *to* students, but seldom are willing to share that power *with* students. It is this reluctance and fear that creates distance between the teacher and pupil. The Institute worked to help participants understand how to bridge this gap and “re-connect.” They were told that children need an “advocate”, someone in whom they can place their trust, who will honestly appraise their offerings. This is especially true of children in inner city low-income areas, where enchantment and delight is derived from music, art, and dramatics through the spiritedness of street corner games. They are searching for personal identity in a world that often laughs at them. A student in a small jazz combo related:

“I brought in my favorite record to play for my teacher. I was anxious for him to hear it because I thought it was good—I thought we might be able to listen to it and talk about it in music appreciation class because it has a lot of meaning for me. The teacher listened for a few seconds and started to laugh, man—he started to laugh! I felt real bad. I’ll never ask that teacher to listen to another record of mine.”

Children are often struggling for identity through their music. They will use it as a trial to “feel out” a teacher (and other grown-ups). They are willing to risk being ridiculed and put down. Unfortunately, their teacher is not always sensitive enough to get the message—therefore, not capable of being an advocate. All children need someone in the “power structure” who understands them and has a feeling for the true meaning of

education—that school and neighborhood are one. Classroom schooling does not constitute the whole of education. The music of the neighborhood, the family, and the peer group are parts of the child’s education.

The educator’s role as advocate is clear—we must be willing to let the students use us as a resource, as they would a pencil, a book, a piano—as a pathway to learning.

Educators learned from the youthful musicians that the term “generation gap” was really irrelevant. There were strong differences of opinion between 13- and 14-year old musicians and the 17- and 18-year olds. Six or seven years does not constitute a generation! However, there are many “values” and “standards” with cross-referenced relevance among all youth. The areas of concurrence among the young had to do with a respect for each other’s choices and taste. Students from the east or west coast saw contemporary music as a vehicle for political protest and ethnic identity, while youth of the same age residing in the southwest enjoyed the songs because of their musical vibrations and tunefulness.

One educator from Arizona revealed that high school students in his town are very supportive of the government’s action in all areas, including Vietnam. Many are anxious to volunteer before being drafted. Yet their favorite songs have lyrics of “protest.” To them the feeling, tone, and generalized musical content seemed to convey a message more important than lyrics. Somewhat like the popularizing of Irving Berlin’s war songs of the past by those who at the same time detested war. Many educators found that they had more in common with some 18-year olds than the 18-year olds had with some 13-year olds.

From early grades, teachers shy away from sharing power or taking risks. We are familiar with the scene of the teacher conducting a music session by daintily sitting at the piano, the children sitting upright in their seats repeating “lyrics” after her as she struggles with the piano keys. It is a depressing experience to see Indian or Mexican children strain to fit their voices to middle-class American childhood songs. This same horror is per-

petrated upon black children, who walk to school singing and skipping to soul, Gospel, and other popular music forms, only to have them abruptly cut off and left outside as they enter the classroom.

At Bank Street College of Education, we encourage teachers in training to utilize music common to a child’s ethnicity, as well as the more classical and generalized popular forms. The teacher must learn to express consistently in action and words a respect for the child, his neighborhood, and his communication. Music cannot be defined in narrow cognitive terms, but exists throughout other expressive art forms, such as dramatics, art, and the dance. A record in the soul style will never reach the best seller list in the black community unless it has a basic rhythmic pattern to which a popular dance can be performed.

A music session in Bank Street’s lab school may sound strange to grown-ups, or even look strange because children often use their bodies as musical motion—but to the teacher and class it is a personal experience of great satisfaction. Forms of freedom such as these encourage youngsters to see music and dance as personal expressions with endless possibilities.

Few school experiences offer children a variety of choices. As teachers, we often stress that students should come up with the *right* answer, even when there is none. This is probably one of the reasons why there are so few child proteges performing on any instruments other than piano or violin. Naturally, some instruments are not practical, but what about woodwind and percussion?

Children make their choices as they respond to the adult system of receptivity and sanction. They learn very early in life when to modify their behavior if they want grown-ups to support them. So, before we as grown-ups succumb to that great urge to convert the music of youth into a “lesson” or an “industry,” allow them to feel the beauty of it—the magic of discovery—the dignity and self-dignity that only an audience can provide; an audience that is there only because the performer is there.

The Youth Music Institute was a step in the right direction.



# THE EXUBERANCE OF ERIC KLOSS

BY MICHAEL CUSCUNA

IN THESE TIMES, which try the souls of youth and the patience of the elderly and in which the estate of jazz is held in some question, it seems remarkable, amid the rumble and grumble, to find an Eric Kloss.

He is a young jazzman and a student, and he is blind. And he is, withal, an optimistic, sophisticated young man who enjoys life and transmits inspiration.

"The problem with society is the taboo against knowing oneself, touching another person, or talking above the information-exchange level," he observed recently after an exhausting recording date. "It's practically a capital offense for two men to embrace here. That's why black power is good; it makes those involved feel like whole human beings. People repress human feelings because such behavior would not fit into the machinery. Music can strip a lot of that away. I want people to experience my music."

The general jazz public knows saxophonist Kloss' work only through his records because, at 20, he has been too involved with schooling to tour with a group.

Some musicians may regret their early work, especially those who begin as young as Kloss, who first recorded at 16. But Kloss takes the position that "each record is a statement of where I was at the time. I'm glad that I recorded so early because I felt I was ready and because it gave me a chance to start improving. I'm happy with all my records because they are all part of the evolutionary process of getting myself together. I've worked so far in a conventional jazz context because I have not yet had the time that I would like to spend on record dates. On my next date, I hope to spend a week with the engineer, learning the sounds that he can get, and more time rehearsing with the musicians. I want to move in another direction. I feel that I am ready for it now."

That direction is really clear to no one, not even Kloss, though he said he is contemplating a jazz-rock synthesis and would like to do "some experimentation with electronic music and serious rock—if not the music, some of the effects and the feeling rock musicians are getting because that is really beautiful. Many of them are saying love, and that's what I'm saying. Maybe we can merge like the Third Stream; I'd like to combine jazz and rock. But it has to evolve, like everything."

His music has been documented on eight Prestige albums. His first two efforts paired him with two of the finest jazz organists, Don Patterson and Richard (Groove) Holmes. Still, Kloss did not play with much originality, though he gained a measure of acceptance for his competence in relation to his age. His third record was largely a commercial disaster. Then Don Schlitten took over production, and young Kloss took up the tenor saxophone.

"On alto I think more melodically and harmonically," he said, "whereas on tenor I play for sound. They're like two women—different yet the same."

Under the supervision of Schlitten, he produced three excellent recordings in a modern-jazz context: *First-Class Kloss* (PR 7520) and *We're Goin' Up* (PR



DON SCHLITTEN

7565) with trumpeter Jimmy Owens, and a soon-to-be-released date with tenor saxist Booker Ervin. Most recently, he recorded with Miles Davis' new rhythm section.

Interspersed with these sessions came his most important efforts, *Life Force* (PR 7535) and *Sky Shadows* (PR 7594), with his close musical associate, guitarist Pat Martino. On these two discs, Kloss exhibited considerable instrumental and compositional talent within established norms and also explored new forms and playing textures with a mature, adventurous originality.

Since then, Kloss' playing has been confined largely to sideman work with pianist Charles Bell and to leading a combo for club dates near his home town, Pittsburgh.

Kloss recalls with amusement his start in music—"in the concert band at school. I was thrown out for improvising on *The Star-Spangled Banner*."

Kloss' music-listening world is a catholic one. In jazz, he finds drummer Barry Miles "fascinating" and also likes Robin Kenyatta and Keith Jarrett. "Of course," he said, "Pat (Martino) is really beautiful. I also love Ali Akbar Khan, Bela Bartok, Igor Stravinsky, the Mothers of Invention, Bessie Smith, Bird, Eric Dolphy. I like the tunes of Horace Silver, Herbie Hancock, the Beatles, Ornette, and Trane. Actually, any good player can be a good composer because improvising is just spontaneous composing. If you slow down the process and put it on paper, you are a composer."

While jazz is now going in many directions, its heart is still improvisation. Kloss views the matter of improvising in this way:

"Sometimes I want to play free, sometimes in structures. I hear many things and appreciate fantastic, natural players like Ornette and Dolphy. They are really free and are true extensions. Others like Pharoah Sanders are really inconsistent and can produce great beauty only in small doses. The freedom is there, but you have to know what you are breaking away from. The only way to be free is to contrast it with structure. I like to use a structure and then go free. And I want to be free to play with a structure."

Kloss, a philosophy major, plans to organize a working group when he graduates from Duquesne University in 1971. The group would include bass, drums, and piano or vibraharp or guitar.

He said he enjoys playing with "anyone good" and feels that he is "a force here; they are forces there. To combine forces is to make a greater total result. I want to collect competent musicians but not necessarily all with a jazz background."

Most of all, he said, he wants to communicate, because "music is a powerful form of personal expression. I want people to feel and dig my music. Both clubs and concerts have disadvantages. Clubs are noisy social establishments. Concerts are cold. The audience just sits still, waiting for me to put down some music. They have the choice of sleeping or listening. I would like to play in a concert format, but with warmer atmosphere. . . ."

This exuberant, intelligent young man could contribute a great deal, not only to the world of music but to the climate of society as well. Upon meeting Eric Kloss, one almost wonders what all the grumbling is about today.





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# Record Reviews

Records are reviewed by Chris Albertson, Don DeMicheal, Gilbert M. Erskine, Ira Gitler, Alan Heineman, Wayne Jones, Lawrence Kart, John Litweller, John McDonough, Dan Morgenstern, Irvin Moskowitz, Don Nelsen, Harvey Pekar, Harvey Siders, Carol Sloane, and Pete Welding. Reviews are signed by the writers.

Ratings are: ★ ★ ★ ★ ★ excellent, ★ ★ ★ ★ very good, ★ ★ ★ good, ★ ★ fair, ★ poor.  
When two catalog numbers are listed, the first is mono, and the second is stereo.

## Bobby Bryant

**EARTH DANCE**—World Pacific Jazz • 20154:  
*Earth Dance; While My Guitar Gently Weeps; Since I Left Home; Cristo Redentor; Crisis; Happiness Is a Warm Gun; Love Is Like an Old, Old Man; I Want to Testify.*

Personnel: Freddie Hill, Buddy Childers, Paul Hubinson, Bryant, trumpets; George Bohanon, John (Streamline) Ewing, Bill Tole, Mike Wimberly, trombones; Ernie Watts, Pete Christlieb, Herman Riley, reeds; David Duke, French horn; Melvin Moore, violin; Don Bailey, harmonica; Joe Sample, piano; Mike Anthony, guitar; Don Waldrop, tuba; John Duke, bass; Wilton Felder, electric bass; Carl Lott, drums; Chino Valdes, Bob Norris, congas.

Rating: ★ ★ ★ ★

This album succeeds eloquently in bringing to fruition the long-cherished big-band aspirations of Bryant. This is not to imply that the recording is one of those "live at . . ." affairs, but anyone lucky enough to have been at Donte's in North Hollywood when Bryant unveiled his book (it would be erroneous to say "his band" because most of these sidemen are among the studio swingers who fill the ranks of other area bands) would realize how that "paid rehearsal" was leading in the direction crystallized in this recording.

That direction is basically a soul-drenched dance band that specializes in jazz-rock (the order of the hyphenate is significant) and provides a showcase for the amazing chops of Bryant.

The title tune sets the pace immediately: flute trills, broad fanfares by trombones, a soaring obligato by French horn. The Dale Frank arrangement could easily be the main title of a Hollywood epic—but the mood changes abruptly as Lott lays down a hard rock pulse and the Bryant-led trumpets wail a unison riff that reflects the leader's upswing emphasis to perfection.

Felder snakes his way through a chromatic underpinning (reminiscent of Artie Shaw's old theme, *Nightmare*) with a hyperactive line. Doubling that underpinning, and heard later as a gap-filler is the hauntingly beautiful sound of Moore's amplified fiddle.

The unfolding of drama, a Bryant specialty, on *Cristo* is the high point of the album for this listener. It says much about Bryant the technician, the screecher, the down-home soul-stirrer, and the projector of beautiful, warm tones.

*Crisis* and *Testify* are infectious rockers. *Crisis*, a Freddie Hubbard original, is distinguished more by the solo work of Bryant, the use of Moore's violin, and the all-too-brief comments of tenorist Watts than by the writing.

*Testify* is an Apollo Theater special, goosed by a relentless ostinato by electric bass and baritone saxophone that shows the relationship between boogie-woogie and r&b. It contains a hard-biting Watts

tenor solo and ends with another Bryant trademark, the drawn-out but eloquent cadenza in which he virtually preaches to his flock.

Bryant contributed two arrangements: *My Guitar* and *Warm Gun*—both Beatle tunes. Guitar successfully captures the intrinsic *Eleanor Rigby* flavor of the tune, with a nice, concerted change of pace when the transition is made from minor to major.

*Happiness* happens to be a dumb tune, and little can be done to make it ingratiating. The only things worth hearing are the postscripts by Bryant and Watts.

The Howlett Smith tune, *Old, Old Man* has a John Anderson arrangement and is a fine solo vehicle for Watts. The song, with its sophisticated changes, is reminiscent—in flavor only—of *Angel Eyes*.

It's a good album by a personality too strong to be confined to a trumpet chair. Bryant's a natural-born leader, and now World Pacific is giving him the opportunity to throw his weight around. —Siders

## Billy Butler

**THIS IS BILLY BUTLER!**—Prestige 7622:  
*The Twang Thang; Cherry; Work Song; The Soul Roll; She Is My Inspiration; Bassie Blues.*  
Personnel: Houston Person, tenor saxophone; Butler, guitar, bass guitar; Ernie Hayes, piano, organ; Bob Bushnell, electric bass; Rudy Collins, drums.

Rating: ★ ★ ★ ½

Billy Butler brings us an autumnal harvest of swing-era gifts—relaxed dancing rhythms, rich tone, and the ability to construct long, graceful melodies which resolve with an "all's right with the world" equilibrium.

His solo on *Cherry* is proof enough of his talent. From its opening phrase, which pulls the beat to and fro like a pair of mellow lindy-hoppers, it blossoms into two 16-bar melodies that grow so naturally from the tune that I imagine its composer, Don Redman, would have enjoyed orchestrating the chorus.

Butler has been a studio man for some years, working mainly on r&b dates, and prior to that spent eight years with Bill Doggett. The virtues of that swinging band show up on *Twang* and *Roll*, the tracks with r&b rhythms, where the conventions of the form are manipulated with an interesting restraint and attention to detail.

Still, this kind of playing is pretty much limited to clichés, and the more straightforward tracks are where Butler really shines; *Blues*, which features him on bass guitar, and *Inspiration*, a warm ballad, in particular.

Incidentally, Butler has a gimmick, or something which might become one, in his

"singing sound", a method of tone production which removes all attack and gives the guitar a violin-like quality. I hope that the probable popularity of this device won't lead him to overuse it.

The rhythm section is solid, and Person has a good solo on *Cherry* (dig his first eight bars). If I could play a&r man, I'd pair Butler with another Prestige artist, Illinois Jacquet, in a relaxed format similar to the label's *Swingville* releases of several years ago. The result, I'm sure, would be something to take the chill off a winter evening. —Kart

## Larry Coryell

**LADY CORYELL**—Vanguard Apostolic 6509:  
*Herman Wright; Sunday Telephone; Two-Minute Classical; Love Child Is Coming Home; Lady Coryell; The Dream Thing; Treats Style; You Don't Know What Love Is; Stiff Neck; Cleo's Mood.*

Personnel: Coryell, electric and acoustic guitars, electric bass, vocals; Jimmy Garrison, bass (track 7); Elvin Jones (tracks 7,9) or Bobby Moses, drums.

No Rating

There is no way to rate this album. Coryell is perhaps the most original guitarist around, and there is some wonderful playing on these tracks. He is, however, an execrable singer, and the first side contains three wretched vocals.

From those lyrics that can be made out, it appears Coryell can write, and there is a pervasive tendency among young musicians not to want others to sing their songs. This tendency goes hand in hand with another, at once more attractive and more dangerous—a tendency toward, and in some cases a cult of, amateurism. If you're sincere and let it all hang out, everything will be cool, and never mind the lack of talent or discipline.

The guitar work on the vocals is nice, particularly on *Wright*, which has a '50s rock-and-roll feel except for the two over-dubbed wawa guitars. More good breaks on *Sunday*, and some pleasant modernized country playing on *Love Child*. But it takes stoicism to listen through the singing.

The rest of the album, except for the two tracks on which Jones appears, is all Coryell's fertile improvisation. Only two reservations about him as a guitarist: his mind outpaces his chops relatively often, and his time isn't the best, though it's not really ragged. But, Lord, the wonderful, fresh things he plays!

*Classical* is rich and mellow, highlighted by some great runs. *Lady* is a pretty line, a progression off a reiterated rhythmic figure; the solo has some arresting Indian phrasing in it. And *Dream* is one of the most appealing new ballads one is likely



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to have heard in some time.

*Treats*, which Garrison wrote, is scary. It's a blues that sounds—particularly the way Coryell chords it—exactly the way Wes Montgomery played on his Riverside sessions. (It would make a great cut for a *Blindfold Test*.) Once the solo starts, you know it's Coryell, but the head . . . wow. Ghosts. Garrison walks big and fat on the number and Jones, always interesting, is a revelation, coming as he does after six tracks featuring the consummately dull Moses.

On *You Don't Know*, Coryell demonstrates he can master and enrich the ballads of others, as well as his own. A gorgeous excursion, backed only by an overdubbed (underdubbed?) acoustic guitar. Cleo is Junior Walker's old chick, and she's still as funky as ever, but a little hipper, since there's some electronically altered rhythm guitar behind the solo.

*Stiff Neck* is a 7:12 gas—Jones thrashing and rolling, Coryell building, falling away, building, falling away, running, jumping, and never standing still. He plays some out-of-tempo passages, but it also sounds as if he's a little behind in a few spots. There's more than enough variety and invention on the track to compensate, however. And one could also go through the track digging on only Jones' hi-hat and bass work. One must keep reminding oneself that there are only two players on the number and no overdubbing.

The definitive version of this album would be one without the vocal channels mixed in. But get it anyway.—Heineman

### Dixieland Rhythm Kings

ON PARADE—Red Onion 1: *Palmer's Georgia Grind*; *All Night Blues*; *Waiting For the Robert E. Lee*; *Grandpa's Spells*; *Jazzin' Babies Blues*; *1919 Rag*; *Big Bear Stomp*; *Misery Blues*; *Doctor Jazz*; *The Villain*.

Personnel: Bob Hodes, trumpet; Charlie Sonnanstine, trombone, vocal (track 8); Ted Bielefeld, clarinet; Robin Wetterau, piano; Jack Vastine, banjo; Gene Mayl, tuba, vocal (track 9).

Rating: ★ ★ ★ ★

I'm not sure I can be objective about this album. The DRK's Riverside, Pax, and Empirical LPs, along with those of Lu Watters and Turk Murphy, soothed and comforted me through my undergrad days. The bulk of DRK recordings were made when Joe Darensbourg was the incumbent clarinetist, however, and they—especially E. D. Nunn's pioneering high-fidelity sessions—always seemed to be wanting something.

It was Ted Bielefeld all the time. These titles were taped in 1953; Bielefeld, who came indirectly to the DRK from the Salty Dogs at Purdue (he had played soprano sax exclusively until Mayl insisted upon his switching to clarinet as a condition for acceptance into the band), died shortly afterward; Darensbourg was his primary replacement, and appears on nearly all DRK albums.

Ted completed the band; with him it was, like the Watters band, all of a piece—no ringers, the right man in every chair. He is heard here slightly overbalanced, as if in emphasis of his ideality. He was a Dodds man, with a powerful, cutting tone and confident attack. If this recording is to be the extent of his legacy, it is sufficient to establish his talent and

skill definitively.

The other men are, of course, known quantities. Hodes, a formal lead player much like Watters, is even better here than on the Empiricals. Sonnanstine, who created a personal voice within the Roy Palmer-Turk Murphy style, deserves a great deal more credit for both his solo and ensemble work than he has received. Wetterau drew a marvelously archaic, sinister tone from his piano; like Hodes, Sonnanstine, and even Vastine, his sound is immediately identifiable and is as unique as his fingerprints. And Mayl was probably the best bassist the traditional revival had produced.

Made on better-than-average home equipment, the original tapes probably sounded a bit brighter than this relatively low-fidelity copy. But the band is so magnificent that it doesn't matter. Wetterau's band arrangement of Watters' rag *The Villain* alone is worth the price.

The rating is for the music, nothing else. What little objectivity I have left restrains me from giving that fifth star.

—Jones

### Pete Fountain

THE BEST OF PETE FOUNTAIN—Coral 7CXS 10: *While We Danced at the Mardi Gras*; *Closer Walk*; *Columbus Stockade Blues*; *Do You Know What It Means*; *Fascination*; *Basin Street Blues*; *Tin Roof Blues*; *Way Down Yonder*; *China Boy*; *When the Saints Come Marching In*; *St. Louis Blues*; *When My Baby Smiles at Me*; *Shrimp Boats*; *Indiana*; *Bye Bye Bill Bailey*; *Lazy River*; *Yes Indeed*; *Stranger on the Shore*; *Over the Waves*; *Lady Be Good*; *You're Nobody 'Til Somebody Loves You*; *My Blue Heaven*; *Put on Your Old Grey Bonnet*; *For Pete's Sake*.

Collective Personnel includes: Shorty Sherock, Conrad Gozzo, Manny Klein, Jack Coon, Johnny Best, George Thow, Charlie Teagarden, trumpets; Moe Schneider, Pete Lofthouse, George Roberts, trombones; Jack Dumont, Eddie Miller, Russ Cheever, Babe Russin, Wilbur Schwartz, Matty Matlock, Chuck Gentry, Plas Johnson, Boots Randolph, saxes; Stan Wrightsman, Merle Koch, John Probst, Earl Vuioovich, Floyd Cramer, piano; Godfrey Hirsch, vibraharp; Morty Corb, Bob Moore, bass; Paul Guma, Bobby Gibbons, guitar; Phil Stephens, tuba; Jack Sperling, Paul Barbarin, Nick Fatool, Hirsch, drums.

Rating: ★ ★ ½

"The Best of Pete Fountain" is really a misnomer for this 2-record set. It is a kind of compendium of the various settings in which Fountain has recorded during the last 10 years; in a word, a sampler.

Some of the tracks, however, actually are among the best of Fountain's work. *Lady, Indiana*, and *China Boy* are fiery, hard-driving performances in the Benny Goodman Quartet tradition, a framework in which Fountain seems to play up his wildest storms. *Closer Walk* and *Stranger* are excellent, though less flamboyant, clarinet solos.

*Shrimp Boats* offers a swinging middle sandwiched between two pieces of musical dough.

Unfortunately, the balance, which includes 19 selections, is generally routine and rather hung up in preoccupation with arrangements and gimmicks. *Heaven* is done at a sort of pseudo-twist tempo; *Yes Indeed* is shouldered with a vocal chorus and some annoying guitar work; *Saints* has problems with an extra heavy rhythm section; and so on.

Through it all, Fountain demonstrates an impeccable clarinet technique, combining wonderfully rich tone with an effective sense of swing. There is an especially



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fine low register solo on *You're Nobody*. But the dull settings work against him at every turn and defeat what jazz value Fountain is able to inject into the music.  
—McDonough

**Ahmad Jamal**

AT THE TOP: POINCIANA REVISITED—*Impulse A-9176: Lament; How Insensitive; Poinciana; Call Me; Have You Met Miss Jones?*  
Personnel: Jamal, piano; Jamil Suleiman, bass; Frank Gant, drums.

Rating: ★★ ★

Four of the seven tracks on this LP were recorded at the Top of the Village Gate in New York City and the rest at a studio session.

The most compelling of the tunes is *Poinciana*, which seems only to have benefited from the years of development and reworking Jamal has bestowed upon it. Though the tempo never varies, it is a rendition of many moods, with the variations ranging from swinging, single-note lines to large block chords, from long pauses with only rhythm purring in the background to prolific swirls of notes weaving about the melody. The work is further spiced by recurring riffs that serve as interludes between choruses.

The remainder of the record offers polished, thoughtful, but generally uneventful cocktail piano. Jamal's rhythm team provides fine support throughout, with each member stepping out front for solos on *Frank's Tune* and *Insensitive*.

—McDonough

**John Klemmer**

BLOWIN' GOLD—*Cadet/Concept 321: Excursion #2; My Love Has Butterfly Wings; My Heart Sings; Hey, Jude; Third Stone From the Sun; Free Soul; Children of the Earth; Flames.*  
Personnel: Klemmer, tenor saxophone; Pete Casey, guitar; Richard Thompson, piano, organ; Phil Upchurch, bass; Morris Jennings, drums.

Rating: ★★ ★

The material here is probably closer to what Klemmer really wants to do, but his first album was considerably better. The latter was more or less conventional post-bop jazz, inventively and originally interpreted. *Blowin' Gold* is jazz-rock, or something, but it doesn't really make it.

One reason is the alarming similarity of virtually all the arrangements; tenor melody statement over a pretty static rock beat, solo over a one- or two-chord repeated riff, lots of electronic effects, fade-out ending. Some solos are quite good; Klemmer is clearly an important young player. But the format palls quickly.

On *Excursion*, a quasi-Eastern line over the ubiquitous rock beat, Klemmer plays with an excruciatingly controlled urgency, and the tension is painfully effective.

The tenorist plays very attractively on *Heart* (an original, not *All of A Sudden My Heart Sings*). He uses a loop echo to play counterpoint to his own improvisation, and he has clearly picked up on the kind of thing Don Ellis does with the loop echo: spiraling figures that seem to stretch out indefinitely. Good solo on *Free Soul*, too, interlaced with Klemmer's own moans and chants as punctuation. The feeling, and even some of the phrasing, is reminiscent of *A Love Supreme*.

The only really fine number beginning to end, is *Jude*. Klemmer has caught perfectly the spirit of the original. He plays

the A section lyrically, the bridge with warmth but with an edge to his tone, and the solo with gradually building abandon. The solo is played over the repeated riff the Beatles used, and in this case the repetition is not at all tedious. Both melody statement and solo are well performed.

The only thing to say about the sidemen, because the arrangements restrict them so, is that they do what they are supposed to. Jennings has some nice drum breaks toward the end of *Flames* and Casey a few interesting moments on guitar but nothing spectacular. The listener is advised to watch out for Klemmer, but he is also advised to wait till the young tenorist gets his thing a trifle more together.  
—Heinemann

**New Jazz Art Ensemble**

SEEKING—*Revelation 9: In The Vineyard; Karen On Monday; Sticks and Stones; The Village Dancers; Seeking; Song for the Unsung.*  
Personnel: Bobby Bradford, trumpet; John Carter, tenor saxophone, clarinet (track 3), flute (track 5); Tom Williamson, bass; Bruz Freeman, drums.

Rating: ★★ ★★ 1/2

Ten years ago Ornette Coleman pretty well laid out the areas this group explores today, and its bright energy and confidence make for a very enjoyable LP.

Bradford certainly uses Ornette's vision for his structures and the inner content of his phrases, even if his rhythm is peculiarly less free with space and rests. There are even fleeting attempts at thematic improvisation (*Karen, Dancers*), but through most of the trumpeter's extended solos a clear-eyed intensity prevails so that the natural fall and development of ideas determines the structures.

Even his two relative failures are interesting improvisations: his *Seeking* solo, which opens with short notes and concludes with long ones, could be plotted on a graph; and *Dancers*, which uses bits of Carter's theme, varies small phrases and in general is hurt only by the simplicity of certain phrases and a recurring evenness of phrase lengths.

Apparently Bradford intends to present, as much as possible within the outlines of his style and the integrity of his creativity, a continuous flow of sound. An interesting feature is his almost continual shifting of tempo, most noticeably in *Vineyard, Dancers*, and *Song*—the tracks in which bass and drums keep strict time. Bradford presents much double-timing, refers back to the main tempo now and then, and most of all plays in a floating tempo somewhat faster than the rhythm section. A single long phrase might wander through two, even three, tempos, each marked by a certain equalization of note values. In fact, the rhythmic complexity of his phrasing renders all of his solos interesting, though he has the recurring flaw of playing on after the Muse has departed. This is a sensitive, vigorous style with a lyric naturalness which encompasses considerable rhythmic variety; if this LP is typical, the elusive Bradford is decidedly one of today's fine trumpeters.

*Song*, the funky blues, has his longest solo, in which very long, short and medium-length phrases with continual shifts of rhythmic emphasis and melodic direction result in a strong work. *Vineyard* is an



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equally fine effort, less varied and more concentrated, while his tempoless *Karen* is a really sweet melodic solo.

Carter, in *Karen*, comes on much more somberly to alternate lyrical lines with a striking blues phrase, his best tenor solo here. His *Sticks* showpiece does not really explore the clarinet's expressive potential, but it is a solidly-constructed work which only needs a somewhat more melodic consciousness (he is less interesting on flute, in *Seeking*).

Carter mixes Coleman with a hard, bop-born rhythmic regularity that hurts what might be interesting efforts. All lines except Bradford's *Song* are his. They rework the Ornette medium pleasantly, and *Dancers* is quite a nice theme. But the opposite pulls of Coleman and very conventional hard bop make for a style not so much inconsistent as indecisive. As yet Carter is not his own man musically. The up-tempo solos tend to beat around the melodic bush with runs and little motives slightly extended—perhaps he is just uncomfortable beyond medium tempos.

Williamson is a forceful, springy bassist; the group's driving wheel. His thoughtful alternation of his *Karen* routine is quite well done. Drummer Freeman presents a continually interesting range of sound within a consistent, determinedly complementary style—quite substantial music in its own right, genuinely involved in the two soloists' playing.

This record is highly recommended—not that those Ornette Coleman fans who never heard Bradford with him some years ago need a review such as this to whet their curiosity. It is available from Revelation Records, P.O. Box 65593, Los Angeles, California 90065. —Litweiler

### Archie Shepp

THREE FOR A QUARTER; ONE FOR A DIME—Impulse 9162: *Three For a Quarter; One For a Dime*.

Personnel: Roswell Rudd, trombone; Shepp, tenor saxophone piano; Lewis Morell, Donald Garrett, basses; Beaver Harris, drums.

Rating: ★★

Put the needle down anywhere on either side of this record. Now put it down somewhere else. Again. Again. Can you tell the difference? (Correct answer: no.) Shepp is Johnny One-Mood. He is a bitter, angry, frustrated man; he has the right to those feelings, and perhaps we have the duty to listen.

But music is more than anger, and even when it is not, anger is expressible in a great many more ways than Shepp has, or chooses to have, access to. He made one brilliant album, *Fire Music*. Since that release, each album has been virtually indistinguishable from the others if one allows for the various sidemen.

This album is one performance—nearly 33 minutes of Shepp-dominated frenzy. He solos for perhaps 20 of those minutes, and he does not have 20 minutes' worth of things to say. There are a few moments of clarity about two minutes into the first side; for the rest, Shepp screams until he finds something to scream.

Why, therefore, three stars? Correct answer: Roswell Rudd. Who is a genius. Who has terrifying chops. Who knows anger and ugliness, but who also knows love, and peace, and contemplation—and

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who, most importantly, can translate those nonmusical concepts into music of astonishing density and complexity. Rudd appears only briefly on the first side—a few underrecorded responses to Shepp's continuing tirade.

About halfway through the second side, though, Rudd re-enters to duet with Shepp. They restate the stark and oddly amusing head, and then Rudd picks up the predominant mood of Shepp's solo, gives it the texture it needs, and then dies away into a moan and improvises a formless but beautiful ballad. (Shepp, meanwhile, has switched to piano, and he accompanies Rudd with moving sympathy, anticipating Rudd's quicksilver directional changes and finding some delightful chords to lay in under the trombonist.)

When the ballad segment draws logically to a close, Rudd wanders almost playfully, rumbles, murmurs, and *explodes*. Shepp is back on tenor for the final few moments of dual fury before the head is restated and the performance ends. If Impulse would only issue an EP of Rudd's glorious few minutes. . . .

A few words about Beaver Harris: satanic, gifted, mobile of mood and limb, telepathic, and supremely, unlimitedly energetic. Worrell and Garrett are fine bassists, but they are recorded muddily, and it is impossible to separate their individual contributions. And each has been more inventive than he is here. —Heineman

## Pharoah Sanders

KARMA—Impulse 9181: *The Creator Has A Master Plan*, parts I and II; *Colors*.

Collective Personnel: Julius Watkins, French horn; Sanders, tenor saxophone; James Spaulding, flute; Lonnie L. Smith Jr., piano; Richard Davis, Reggie Workman, Ron Carter, bass; William Hart, Frederick Waits, drums; Nathaniel Bettis, percussion; Leon Thomas, percussion, vocal.

Rating: ★

The context of this date suggests an attempt to use certain Coltrane modes of expression—mainly percussion-heavy things such as *Kulu Se Mama*—but there is less specific Coltrane in Sanders' tenor style here, and considerably more of the late-'40s rhythm-and-blues-bebop tenor sax stuff that was surely at the core of Coltrane's own style.

You wouldn't know it from the liner or labeling, but *Creator* takes up nearly all of the LP. It is mainly a long vamp, broken by tempoless sections, a fast tempo, and two band improvisations, the result pretty ponderous. Leon Thomas sings at three points in the thing—his distinguishing feature is that he does yodels and trills. The brief *Colors* is a vocal track, and is even less interesting. Given the overloaded context, Sanders' cultivated hysteria, and the music's lack of event, this LP might stand as jazz's answer to *Also Sprach Zarathustra*.

This LP is exhausting—waiting for something to happen takes a lot out of a listener. Sanders never was an original tenorist, but he did play imaginative solos on some late-period Coltrane records so it's evident that he has a genuine talent. My fellow sourpusses are hereby warned that, like modern rock and "sensitive" folk singers, this Sanders LP is probably extremely Meaningful and highly Significant. —Litweiler

## Stanley Turrentine

ALWAYS SOMETHING THERE—Blue Note BST 84298: *Always Something There*; *Little Green Apples*; *When I Look Into Your Eyes*; *Light My Fire*; *Those Were the Days*; *Stoned Soul Picnic*; *Home Town*; *Song For Bonnie*; *Hey Jude*; *Fool On the Hill*.

Collective Personnel: Burt Collins, flugelhorn; Jimmy Cleveland, trombone; James Buffington, Dick Berg, French horns; Jerry Dodgion, Jerome Richardson, reeds; Turrentine, tenor saxophone; string section including Gene Orloff, violin; Hank Jones, Herbie Hancock, piano; Barry Galbraith, Kenny Burrell, guitar; Bob Cranshaw, bass; Mel Lewis, Mickey Roker, drums.

Rating: ★★

Leonard Feather states candidly in his liner notes for this LP that "I suppose it might be classified as a commercial album, at least in the sense that the tracks are short and that many of the tunes are appropriated from the world of pop." Feather then goes on to imply, and I agree with him, that a commercial LP need not be a bad LP.

This album has to its credit the fine arrangements of Thad Jones. His writing is sensitive and tasteful without being pallid or overly self-conscious, and despite the limitations a commercial date imposes he does a creative job. Many studio arrangers with years of experience might be proud to write as well for strings as he does here. (First violinist Gene Orloff does an excellent job in helping to give Jones' arrangements life.)

Unfortunately, Turrentine, the featured soloist, does not do a particularly impressive job. Too often his improvising is unimaginative. Playing stale ideas with conviction is not enough. However, he does display a big, full tone throughout, and his work on *Eyes* and *Bonnie* is heartfelt.

As good as Jones' arrangements are, Turrentine is the featured performer, and his disappointing work is the reason this record isn't rated higher. —Pekar

## Larry Young

HEAVEN ON EARTH—Blue Note 84304: *The Infant*; *The Cradle*; *The Hereafter*; *Heaven On Earth*; *Call Me*; *My Funny Valentine*.

Personnel: Byard Lancaster alto saxophone (track 1) flute (track 3); Herbert Morgan, tenor saxophone (tracks 1,3,4,5); Young, organ; George Benson, guitar; Edward Gladden, drums; Althea Young, vocal (track 6).

Rating: ★★

Young seems to mystify his partners. Since most organists come on like heavily amplified gastric distress, Young's dynamic grace, sometimes odd harmonies, and the muted tone of his presentation make his sidemen's organ-band conventionalities sound misplaced.

By far the best moment on the record is the elegant swooping phrase which opens Morgan's *Heaven* solo—this sophisticated rhythm&blues player generates most of what life and energy can be found on these songs. Benson sounds alert and professional, the drummer somewhat uninvolved, and Lancaster plain lousy (can this possibly be the same Byard Lancaster who contributed those striking improvisations on the Sunny Murray ESP-Disk?).

Another good thing is the *Cradle* theme, the only interesting tune on the LP. The sketchy outlines of *Heaven*, *Infant* and the rhythmically burping *Hereafter* are more typical of Young's direction: they mainly indicate each track's harmonic currents. Like Bill Evans, Young's focus of interest is dynamics—the songs flow so naturally



through a pleasant circle of textures that the emptiness of his lines and the dullness of his rhythmic patterns might well go unnoticed.

A deliberately vague, ethereal quality permeates most of this music, becoming most manifest in *Hereafter*, with its muddy group improvisation. I have never enjoyed *Call Me* or *Valentine* in any context, but Mrs. Young's idiosyncratic vocal on the latter has the advantage of ignoring the melody and the original meaning of the words altogether. A nice track despite the flabby accompaniment.

Certainly a bassist would have helped this band, but if Young continues on the peculiar musical path outlined herein, he should consider more modernist-oriented sidemen. It's good to know that the electric organ might be a musical instrument, anyway, and perhaps in times to come Young or someone else will demonstrate just how musical it can really be. —Litweiler

## OLD WINE— NEW BOTTLES

Kenny Clarke

THE PARIS BEBOP SESSIONS—Prestige PR 7605: *Maggie's Draw*; *Out of Nowhere*; *I'm In the Mood for Love*; *Sweet and Lovely*; *Confirmation*; *Jay Mac*; *Listen Here*; *Cheryl*; *Nath*; *I Can't Get Started*; *Riffin' and Ruffin'*; *St. Louis Blues*; *Embraceable You*; *In a Rush*.

Collective Personnel: Howard McGhee, Benny Bailey, trumpet; Jimmy Heath, Hubert Fol, John Brown, alto saxophone; Jesse Powell, James Moody, tenor saxophone; Cecil Payne, baritone saxophone; John Lewis, Ralph Schecroun, piano; John Collins, guitar; Percy Heath, Al McKibbin, Pierre Michelot, bass; Clarke, drums.

Rating: ★★★★★

This LP is valuable from a historical as well as an esthetic standpoint. Here we have examples of the pioneer work of some America's top bop musicians in France.

Three sessions are included. The first, from March 2, 1948, involved Bailey, Brown, Payne, Schecroun, McKibbin and Clarke—all except Schecroun members of Dizzy Gillespie's big band. The selections (*Confirmation*, *Jay Mac*, *Listen Here* and *Cheryl*) are interesting, among other reasons, because they contain early examples of the work of Bailey. American fans are not as familiar with Bailey as they should be because he was buried in Lionel Hampton's band for so long and because he spent so much of his subsequent career in Europe. However, he is a great trumpeter whose work deserves far more praise and attention than it has received.

Bailey's work forecasts the post-bop style of trumpet playing, and he later went on to become a brilliant post-bop stylist himself. On this LP, his playing is in the bop rather than post-bop genre. He was only 22 and still in the process of getting himself together. Gillespie is an obvious influence, and Fats Navarro may also have marked his playing. Like Navarro, Bailey plays in a controlled but powerful manner.

Freddie Webster also influenced Bailey although this may not be as obvious here as elsewhere. The legendary Webster, eight years older than Bailey, impressed Benny quite a bit in the mid '40s, and the lessons are still apparent in his work. Like Webster, he has a big, rich tone and is a

warm, romantic ballad player.

Despite the fact that he was to improve quite a bit, his playing here is good and already shows signs of individuality. His upper-register work is already impressive, though his articulation is not as clean as it was to become. The fast tempo of *Listen Here* gives him problems, and his spot on it is tastelessly frantic, but on *Confirmation*, *Jay Mac* and *Cheryl* he plays powerful, well-constructed solos containing some fresh ideas.

Payne performs commendably. His solos are meaty, and he manages to swing the baritone with some suppleness. Payne is even better now, and for years has been one of the best jazz baritonists; he is a very underappreciated musician.

*Maggie's Draw*, *Out of Nowhere*, *Mood for Love* and *Sweet and Lovely* were recorded in May 1948 by a group including McGhee, Powell, Jimmy and Percy Heath, Fol, Lewis, Collins and Clarke.

McGhee is in very good form. His warm-toned work on *Nowhere* and *Lovely* is particularly impressive. On *Nowhere* his double-timing is very well controlled. His *Lovely* work is powerful and lyrical and his choice of notes on this track is superb. In fact, McGhee's work on *Lovely* can be considered a masterpiece of bop trumpet ballad playing, along with such other great examples as Gillespie on the Manor recording of *I Can't Get Started* (with which McGhee's performance has quite a bit in common.)

On *Draw* Powell turns in a driving bop solo. He is featured on *Mood for Love* and here his warm, husky playing is influenced, directly or indirectly, by Herschel Evans and Don Byas.

Jimmy Heath turns in good, Parkerish alto playing on *Draw* and *Nowhere*, displaying an attractive tone.

Fol, whose work was apparently influenced by Benny Carter as well as Parker when this date was recorded, takes an interesting solo on *Draw*.

Percy Heath's soloing can be heard on *Nowhere*. His solo work has a plodding quality (he was to become a much better technician) but is already distinguished by melodic freshness. (Heath is one of the most lyrical soloists among jazz bassists.)

The other six selections, recorded in 1950, are by a group including Moody, Schecroun, Michelot and Clarke.

Moody's work is phenomenal. He is utterly relaxed and swings very gracefully. He was (and still is) an extraordinary technician and his double-time phrases on *Nath* will tear your head off.

And he plays so lyrically. His solos on *I Can't Get Started* and *Embraceable You* are masterpieces. On both he plays lovely, song-like passages and also does some fine double-timing. His upper-register tone on these two ballads is beautiful and at times he plays with great delicacy, indicating that he may have been influenced by Stan Getz at the time.

Clarke's work throughout the LP is commendable. Though not an especially loud drummer, nor by bop standards a particularly busy one, Clarke manages to spark each group on this LP. His playing is not only sensitive and tasteful but crisp and full of authority. —Pekar



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# HERBIE HANCOCK/BLINDFOLD TEST

It is a rare occasion when one hears a new group and immediately senses that this will be the important new jazz combo of the year. Such was my reaction on first catching the in-person sounds of the Herbie Hancock Sextet.

Hancock, of course, does not come to leadership unprepared. During his five years with Miles Davis (1963-8) he established himself solidly as leader of a series of pick-up recording groups for Blue Note.

His organized unit, however, differs from those earlier combos in personnel and instrumentation. Only those with a superficial awareness of Hancock's talent as composer and pianist (perhaps the minority who still insist of thinking of him as the writer of *Watermelon Man*) were surprised that the sextet turned out to be much more than a funk-soul or neo-hard-bop outfit.

A scholarly man of 29, clearly a dedicated artist and a perfectionist, Hancock was a predictably articulate blindfolded. Record No. 2 was played because, for a short while in 1962-3, he worked around New York with Eric Dolphy. His other pre-Davis associates included Donald Byrd (who brought him from Chicago to New York in 1960), Phil Woods and Oliver Nelson.

—Leonard Feather



VALERIE WILMER

**1. YUSEF LATEEF.** *Bishop School* (from *Yusef Lateef's Detroit*, Atlantic) Lateef, flute, composer, vocal; William Fischer, arranger.

That was very interesting. My first impression was that it was David 'Fathead' Newman on flute, from the sound of the vibrato, but as the record continued, toward the middle of it I started hearing some notes I wouldn't expect to hear from Fathead. Then I started to think it was maybe Paul Horn.

Whoever it is has a good feeling. I don't know if the vocalist is the flute player or not. I can't tell who's doing that. Now, I wonder if that could be Pharoah Sanders . . . I don't know if he plays flute. I know he plays clarinet and tenor and I think bass clarinet.

I like the arrangement . . . I like the whole concept, the idea of just using sound, whether it's vocal sound—it can be gibberish, and I didn't listen that closely to the words—but it just rhythmically sounded good. It had a nice groove. I'll rate that four.

**2. ERIC DOLPHY.** *Miss Ann* (from *For Cry*, Prestige). Booker Little, trumpet; Dolphy, alto saxophone, composer; Jaki Byard, piano; Ron Carter, bass; Roy Haynes, drums.

It's Eric's tune—I used to play it with him. Could be Mal Waldron on piano, Richard Davis on bass, Ed Blackwell on drums; but it doesn't sound like the way Richard plays today. I worked with Eric for about a month. That was my first experience playing . . . avant garde, quote unquote. Eric called me to work at the Village Gate to take Jaki Byard's place. I didn't know what I was supposed to play, whatever I wanted, and certain things started happening in my mind as the music started to form, and I found out some things that I wasn't even aware of before. About rule-breaking . . . that was the first thing I figured, that you have to break some rules in order to make the music fit.

I just like Eric—as a person. And there's a certain kind of feeling, happy feeling that's generated through all of the angular kind of sounds that he plays. It swings in a different sort of way than most people think of swinging. You have to forget what swinging's supposed to be, and listen to what Eric himself feels swinging really is in order to appreciate what

he's doing. I've heard some other things Eric did, for instance with Tony Williams, and that had less of a pulse. But I guess that fit Eric's way of playing at that time.

I'll have to judge this on the standards of jazz at that particular point in the history of jazz, and I'd say 3½ stars.

**3. KEITH JARRETT.** *Moving Soon* (from *Some-where Before*, Vortex) Jarrett, piano, composer; Charlie Haden, bass; Paul Motian, drums.

That was recorded so poorly that I found it hard to sustain interest, because I couldn't really hear what was going on. I could hear the drums; I couldn't hear at all what the bass player was doing—I just could hear a sound going on in the bottom. There was no clarity. Of course it was done in person, but I can't hear it, so I can't really rate it. It wouldn't be fair.

I'm not sure who it is . . . could be Denny Zeitlin. I thought of Cecil Taylor, but I don't think it's him. I don't think it's Keith Jarrett, although the drummer has a sound that reminds me of Paul Motian.

I could rate the record as a total thing, taking into account the poor recording, and the artist will get the brunt of it. From what I could hear, it didn't do anything for me. I'd have to listen to it many times, then I might change my mind after a while, but I'll have to rate it only two stars.

**4. HAMPTON HAWES.** *When I'm Not Near The Girl I Love* (from *Hampton Hawes Plays Movie Musicals*, Vault). Hawes, piano; Larry Bunker, drums; Billy Byers, arranger.

That's very pretty. My first thought was if this is Michel Legrand with Shelly Manne I'll be so mad, because I don't know really what Legrand plays like. I've heard him a few times and I know he plays percussive. He's started working around different places recently . . . like Shelly's, and is also doing a lot of movie writing.

If that is Michel Legrand; as a piano player he's not in the forefront of pianists because he's involved in so many other things; he's a writer. I really don't know who it is, and as for the writing, it sounded rather like the piano player could have written the tune. The drummer . . . at first I thought Shelly Manne, but the time of this drummer seems to be a little funny. But then he wasn't recorded too well. His

sock cymbal was too close to the microphone, gives it too much presence and throws the balance off.

I'd say three for the writing and three for the playing.

**5. CANNONBALL ADDERLEY.** *The Scavenger* (from *In Person*, Capitol). Nat Adderley, cornet, tambourine; Adderley, soprano saxophone; Joe Zawinul, piano, composer.

That's beautiful! That's right down my alley, fits right into everything I want to do with music. That's Cannonball's group—everybody knows the personnel.

There's nothing to criticize in there. Everything's perfect. The tambourine player was a little unsteady in the beginning . . . but Cannonball's solo was beautiful. The composition was perfect. Here is a demonstration of the core of music; that's getting past formal into the universal concept of music, which is sound, regardless of what it is.

Of course, there are certain things that are quite evident there that are part of the tradition of jazz. The fact that there is a constant 7/4 meter doesn't break that pattern. The underlying background is basically a minor chord that changes colors.

That's Joe's composition. Joe is the only one I can think of . . . besides Miles, who shapes all the tunes that come into his band and sometimes they wind up similar in shape, or within the same general open conception as Joe's. Tony Williams writes in an open way too, but not quite like this. But this is definitely Joe, and he's one of my very favorites as far as composition and ability to play the piano are concerned.

Joe was the first person I met when I came to New York. His whole being has gone through such a metamorphosis since then. He had certain kinds of insecurities at that time, which since *Mercy, Mercy* have completely disappeared. He's a European piano player, his roots are not in the music which comes out of America—and he's white, too. Maybe this was the source of the insecurities he had, and then he writes probably one of the greatest soul pieces of today's music; that completely washed all those other things away.

That is something everybody should hear and buy. Five stars.







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## Morgan State Jazz Festival

Morgan State College, Baltimore, Md.

The first Morgan State Jazz Festival was a mixed commercial and artistic success. Commercially it was somewhat disappointing. Through lack of adequate publicity or the notorious indifference of Baltimore audiences, or both, the crowds failed to materialize (about 5,000 people attended each of the Friday and Saturday night concerts).

Artistically, the program was uneven. This is certainly to be expected at festivals and though there were some high points during the weekend, musical value and audience response seldom coincided to produce—with the possible exception of Roland Kirk on Sunday night—a genuinely outstanding experience.

The Newport All-Stars (Ruby Braff, cornet; Red Norvo, vibes; Tal Farlow, guitar; George Wein, piano; Larry Ridley, bass; Don Lamond, drums) kicked things off on Saturday with a relaxed, loosely-swinging set that concluded with a pleasant *A Train*.

There was a long delay while the stage was cleared for the Thad Jones-Mel Lewis Band but they were worth the wait; propelled by the incomparable Roland Hanna on piano, theirs was easily the best set of the evening. The band opened with Hank Jones' *That's Freedom*, featuring pungent comments by trombonist Eddie Bert and pushed along by a driving blues-march beat. Jimmy Nottingham and Jerome Richardson (trumpet and alto respectively) engaged in an amusing if rather drawn-out musical conversation—"Stand



Roland Kirk: gasps of appreciation

up," Nottingham demanded through the horn; "Sit down," retorted Richardson—to introduce the *Big Dipper*. Hanna had the best of this and followed it with a brief but densely-textured ballad that served as an interlude before the band sailed into their final tune, *Tow-Away Zone*, a blues that offered good solos by the two tenor saxophonists, Billy Harper and Wilbur Brown. This is an outstanding big band, strong on arrangements and soloists and with an infectious hard-charging spirit.

From here on, although Booker T and the MG's and Hugh Masekela provided plenty of excitement at the end of the evening, it was musically downhill. Gerry Mulligan did his best to swing the Dave Brubeck group but was largely unsuccessful.

*The Sermon on the Mount*, one of Brubeck's pieces of sacred music with an eastern motif, found the composer for the most part muttering and rumbling to little avail at the bottom of the keyboard. *Indian Song*, an oddly-metered tune ("Three into a two with a five goin' on," explained Brubeck somewhat cryptically after the set) was interesting and offered a lengthy but sensible drum solo by Alan Dawson.

Booker T and the MG's, a tightly-disciplined but nevertheless emotionally powerful group, ran through a string of their hits from *Hang 'Em High* to *Mrs. Robinson*, concluding with *Up Tight*, which at one point brought a whole row of listeners out of their seats for a slow turnaround and back down. Booker T and Hugh Masekela, who followed, were clear-

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ly the hits of the evening as far as the audience was concerned.

Masekela's sense of dynamics leaves something to be desired (everything is up, foot-stomping fortissimo) but there were arresting moments during his performance. Bassist Henry Franklin soloed well on *Along Comes Mary*, and conga drummer



JAN PERSOON

Alan Dawson: sensible solo

Big Black, a fierce-looking individual in African garb, enlivened *Grazin' in the Grass* with first a savage, pounding demand for attention, then a long pause, and finally a fast and rhythmically well-integrated solo. Masekela wound up the Saturday night concert with some African songs—again lots of shouting excitement, little alteration in intensity.

On Sunday afternoon, the Left Bank Jazz Society presented the Duke Pearson big band and Freddie Hubbard's quintet. The Pearson band was disappointing in its concluding offering, which was all I heard. Hubbard's group, by contrast, was brilliant. *Space Track* offered some trumpet pyrotechnics, a rather tepid solo by tenor saxophonist Junior Cook, and a stunning passage by pianist Kenny Barron who interspersed flashing, intricately-constructed runs à la Bill Evans with



RON HOWARD

Freddie Hubbard: brilliant sardonic repeated chords. Cook redeemed himself on *Eclipse*, and the last tune featured Cook again, Hubbard in a long, reflective segment largely in the lower register, a drawn-out but inconclusive solo by bassist Bob Cranshaw, a Hubbard coda and then a series of short ensemble passages broken up by Louis Hayes drum statements. A most satisfying afternoon.

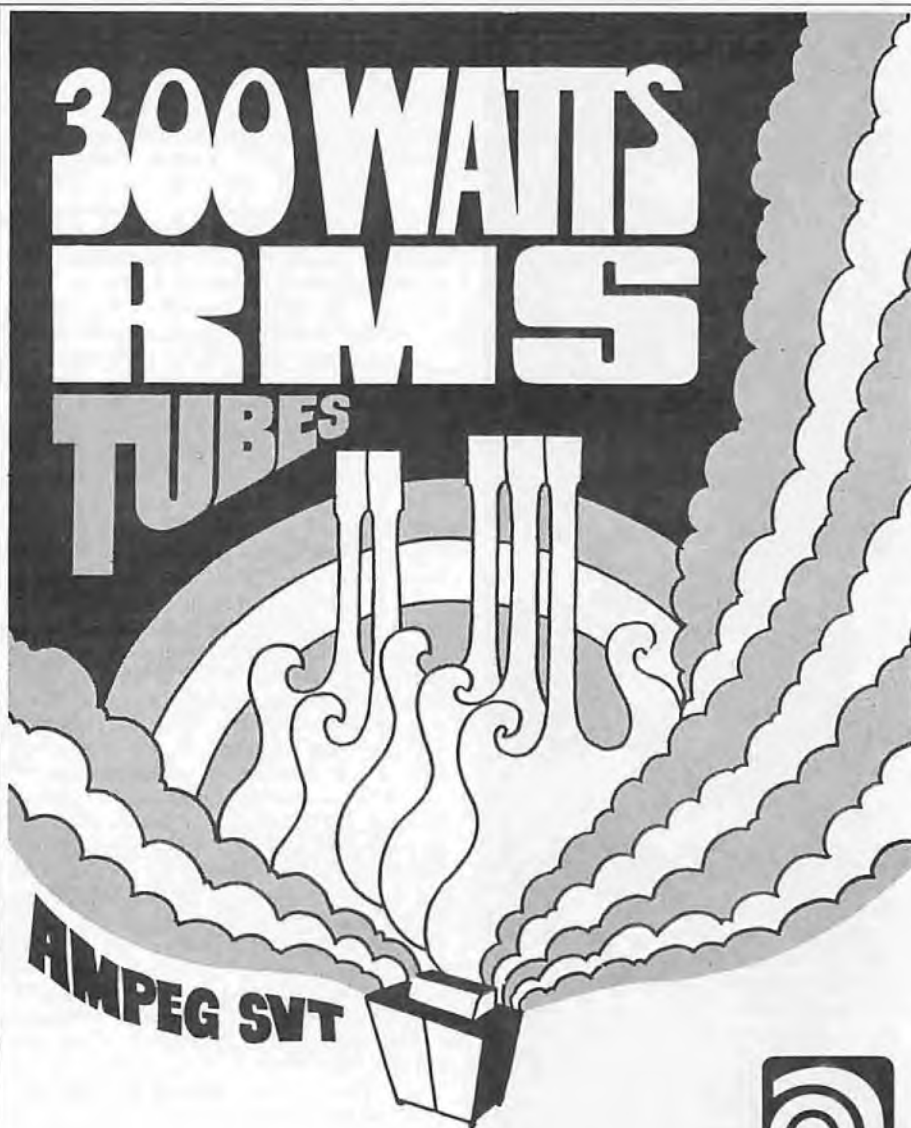
George Benson and then Miles Davis opened the show Sunday night. I did not hear Benson; as I arrived, the final, pure tones of Miles were floating over the stadium like a presence. Nina Simone came out, bowed regally and did some social material, some humorous and swinging Gospel tunes, an African song with soft brushes in the background and graceful arm movements and dance steps ("I didn't get it from Miriam Makeba—my mother's been doin' it all her life"), and *To Be Young, Gifted and Black* whose final line—"It's where it's at"—brought the audience to its feet. Miss Simone's performance was musically of a high order, theatrically effective and sociologically rather heavy business.

Monk was Monk and then came Roland Kirk. Dressed in a black vinyl one-piece jump suit, Kirk played tenor and manzello (he seems to have given up the stritch for the time being), stomped his feet, bashed a large gong and generally raised musical hell. By the end of the set—through sheer energy and, one hastens

to add, excellent jazz—he had managed to bring the audience to a level of enthusiasm approaching his own. On the first tune he used the manzello as a drone and played melody with the tenor—a startling effect. *Volunteer Slavery* began as a raunchy blues vocal, followed by tenor, then tenor and manzello and finally segued into the Beatles' *Hey, Jude*, an amazing transition that drew gasps of appreciation from the audience. Kirk wound up with another Beatles' tune. The finale, with the group churning away, Joe Texidor bounding up and down at his side with the tambourine, and Kirk lashing furiously away at his gong was devastating.

Young-Holt Unlimited followed with good, hard, solid rock but it seemed their hearts weren't really in it (who could blame them?) and the result, not surprisingly, was anticlimactic. As the final bars of *Wadin' in the Water* drifted out over Morgan State, the rain, which had been threatening all week-end, began to fall.

—James D. Diltz



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## how they voted

This is the conclusion of individual ballots from the 17th International Jazz Critics Poll.

### WALTER THIERS

Correspondent, *Down Beat*, Argentina

**Band:** Ellington—5; Ellis—2; T. Jones—M. Lewis—2; (Tommy Vig—4; Jazz Composers Orchestra—4; Sun-Ra—1). **Combo:** Miles Davis—5; Charles Lloyd—2; Ornette Coleman—2; (Alfredo Remus—3; Elvin Jones Trio—2; Chico Hamilton—2). **Composer:** Cecil Taylor—5; Don Ellis—2; G. McFarland—2; (Michael Mantler—5; Tyrone Washington—2; Mike Mainieri—2). **Arranger:** Gerald Wilson—5; Clare Fischer—2; G. McFarland—2; (Duke Pearson—4; Thad Jones—3; Archie Shepp—2). **Trumpet:** Miles Davis—4; Don Cherry—3; Ted Curson—2; (Marvin Stamm—5; Randy Brecker—2; Woody Shaw—2). **Trombone:** Rudd—4; Garnett Brown—3; Moncur—2; (Phil Wilson—4; Julian Priest—3; Curtis Fuller—2). **Soprano:** Lacy—4; Jerome Richardson—3; Oliver Nelson—2; (Joseph Jarman—5; Tom Scott—4). **Alto:** O. Coleman—3; Konitz—3; McPherson—2; (Anthony Ortega—4; Jimmy Lyons—3; Tom Scott—2). **Tenor:** Charles Lloyd—4; Albert Ayler—3; Pharoah Sanders—2; (Gato Barbieri—2; Washington—2; Gary Foster—2). **Baritone:** Adams—5; Charles Davis—2; Carney—2; (Nick Brignola—4). **Clarinet:** Perry Robinson—4; Guiffre—3; Paul Horn—2; (Tom Scott—2; Rolf Kuhn—2). **Misc. Instrument:** Ponty—5; Kirk—2; Michael White—2; (Jean-Charles Capon (cello)—4; Ravi Shankar—3; Tom Scott (saxello)—2). **Flute:** Charles Lloyd—5; Lateef—2; Moody—2; (James Spaulding—4; Farrell—3; Jerome Richardson—2). **Vibes:** Hutcherson—4; Burton—3; Ayers—2; (Tommy Vig—4; Lynn Blessing—3; Mike Mainieri—2). **Piano:** Cecil Taylor—5; Byard—2; Kellaway—2; (Chick Corea—5; Clare Fischer—2; Carla Bley—2). **Organ:** Jimmy Smith—4; Richard Holmes—2; Larry Young—2; (Jimmy McGriff—4). **Guitar:** Gabor Szabo—4; Coryell—4; Benson—1; (Dennis Budimir—4; Eric Gayles—3; Martino—2). **Bass:** Richard Davis—5; Ron Carter—2; Steve Swallow—2; (Chuck Domanico—4; Alan Silva—3; Alfredo Remus—2). **Drums:** Elvin Jones—5; Haynes—2; Milford Graves—2; (Joe Chamber—5; Andrew Cyrille—2; DeJohnette—2). **Males Singer:** Ray Charles—4; Sinatra—3; Joe Williams—2; (Earl Coleman—4; Johnny Hartman—3; Bill Henderson—2). **Female Singer:** Franklin—5; Nancy Wilson—2; Fitzgerald—2; (Shiela Jordan—4; Nina Simone—3; Patti Waters—2). **Blues-R&B Group:** Beatles—4; Jimi Hendrix—3; James Brown—2; (Country Joe & the Fish—5; Vanilla Fudge—2; Young Rascals—2). **Hall of Fame:** Pee Wee Russell. **Record of the Year:** Jazz Composers Orchestra; *Conquistador*, Cecil Taylor; *Now He Sings, Now He Sobs*, C. Corea. **Reissue of the**

**Year:** *Piano Starts Here*, Tatum; *Celestial Express*, Hall; *Hines Rhythm*, Hines.

Lalo Schiffrin & Gato Barbieri are Argentines and now I believe the next names in America will be: Alfredo Remus, bass, Jorge Anders, tenor, and Osvaldo Lopez, drums. Their recent LP, *Trauma* was a big success here. For this reason I put their name in this poll. Another very important musician: Jorge Calandrelli (pianist, composer and arranger).

### SINCLAIR TRAILL

Editor, *Jazz Journal*

**Band:** Ellington—4; Basie—3; Jones—Lewis—2; (Clarke-Boland—5). **Combo:** Muddy Waters—5; Alex Welsh—4; (Rod Levitt—5). **Composer:** Ellington—4; Quincy Jones—3; Hefti—2; (Earl Hines—3; Nat Pierce—3; Kirk—3). **Arranger:** Ellington—5; Boland—4. **Trumpet:** Terry—4; Clayton—3; Gillespie—2; (Ray Nance—4; Bill Coleman—3; Bobby Hackett—2). **Soprano:** Bob Wilber—5; Don Rendell—4; (Budd Johnson—5). **Alto:** Hodges—4; Carter—3; Procope—2; (Edie Barefield—4; Charlie Barnet—3; Derek Humble—2). **Tenor:** Lockjaw Davis—3; Webster—3; Gonsalves—3; (Budd Johnson—5). **Baritone:** Carney—4; Mulligan—3; Heywood Henry—2; (Fowlkes—3; Richardson—3; Adams—3). **Clarinet:** Procope—4; Hamilton—3; DeFranco—2; (Herb Hall—5; Wilber—4). **Misc. Instrument:** Kirk—5; (Junior Wells—3; Lateef—3; Nance—3). **Flute:** Moody—3; Dixon—3; Wright—3; (Dixon—5). **Vibes:** Hampton—4; Tyree Glenn—3; Jackson—2; (Hutcherson—3; Gibbs—3; Fats Sadi—3). **Piano:** Hines—5; Garner—4; (Kellaway—3; Ellington—3; Hank Jones—3). **Organ:** Wild Bill Davis—3; Shirley Scott—3; McDuff—3. **Guitar:** Kessel—4; Burrell—3; Grant Green—2; (Buddy Guy—3; Freddie Green—3; Steve Jordan—3). **Bass:** Ray Brown—3; Milt Hinton—3; G. DuVivier—3; (Bill Pemberton—5; Ron Matthewson—4). **Drums:** Oliver Jackson—4; Bellson—3; Elvin Jones—2; (Grady Tate—5; Ed Thigpen—4). **Male Singer:** Armstrong—5; Joe Williams—4; (Rushing—5; Joe Turner—4). **Female Singer:** Fitzgerald—4; McRae—3; Vaughan—2; (LaVern Baker—4; Cleo Laine—5). **Blues-R&B Group:** Muddy Waters—5; Junior Wells—4; (Freddie King—3; Staple Singers—3; Ward Singers—3). **Hall of Fame:** Billy Strayhorn, Willie Smith, Buster Bailey. **Record of the Year:** Duke Ellington, *Mother Called Him Bill*; Earl Hines—Jimmy Rushing, *Blues & Things*; Pee Wee Russell—Red Allen—*College Concert*. **Reissue of the Year:** Louis Armstrong, *Rare Items*; Jimmy Lunceford, *Lunceford Special*; Johnny Hodges, *Hodge Podge*.

The fad for insanity among the less-gifted continues unabated—the so-called modern sounds become less like jazz with each succeeding year. As a certain famous American jazz musician once said, "Things Ain't What They Used to Be."

### STEVE VOCE

Columnist & Contributor, *Jazz Journal*, Radio Merseyside

**Band:** Clark Terry—5; Tommy Vig—2; Jones-Lewis—2; (New Jazz Orchestra



—5; Tubby Hayes—2; Humphrey Lyttelton—2). **Combo:** Miles Davis—5; Ronnie Scott—2; Tubby Hayes—2; (Graham Collier—3; Don Rendell—Ian Carr—3; Mike Westbrook—3). **Composer:** Gil Evans—5; Clare Fischer—2; Mike Gibbs—2; (Kenny Wheeler—3; Michael Garrick—3; Graham Collier—3). **Arranger:** Gil Evans—5; Mike Gibbs—2; Tommy Vig—2; (Kenny Wheeler—5; Alan Cohen—2; Neil Ardley—2). **Trumpet:** Terry—3; Miles Davis—3; Clayton—3; (Kenny Wheeler—3; Ian Carr—3; Derek Watkins—3). **Trombone:** Dicky Wells—3; Curtis Fuller—3; Benny Powell—3; (Bill Hughes—3; Grover Mitchell—3; Chris Pyne—3). **Soprano:** Jerome Richardson—5; Don Rendell—2; John Surman—2; (Dick Heckstall-Smith—3; Barbara Thompson—3; Al Gay—3). **Alto:** Frank Wess—3; Woods—3; Earl Warren—3; (Frank Strozier—5; Ray Warleigh—2; Charlie McLean—2). **Tenor:** Getz—4; Shorter—3; Tubby Hayes—2; (Tony Coe—3; Ronnie Scott—3; Jim Philip—3). **Baritone:** Carney—4; Bill Perkins—3; Joe Temperley—2; (John Surman—5; Karl Jenkins—2; John Barnes—1). **Clarinet:** Hamilton—5; Buddy Tate—2; Toney Coe—2; (Sandy Brown—3; Al Gay—3; Dave Gelly—3). **Misc. Instrument:** Kirk—5; Bill Barber—3; Ray Beckenstein—1; (Karl Jenkins (oboe)—5; George Smith (tuba)—2). **Flute:** Wess—3; Moody—3; Kirk—3; (Tubby Hayes—3; Don Rendell—3; Harold McNair—3). **Vibes:** Jackson—3; Ayers—3; Hampton—3; (Frank Ricotti—3; Tubby Hayes—3; Timmy Vig—3). **Piano:** Nat Pierce—3; Hank Jones—3; Roger Kellaway—3; (Cora—3; Michael Garrick—3; Gordon Beck

—3). **Organ:** Michael Garrick—5; Shirley Scott—4; (Gordon Beck—5). **Guitar:** Burrell—5; Barney Kessel—3; Freddie Greene—1; (Philip Lee—5; Louis Stewart—3; Jim Douglas—1). **Bass:** Duvivier—3; Carter—3; Chuck Domanico—3; (Jimmy Garrison—5; Dave Green—2; Geoff Clyne—2). **Drums:** Roy Haynes—3; Larry Bunker—3; Grady Tate—3; (Trevor Tomkins—3; John Marshall—3; Tony Oxley—3). **Male Singer:** Mark Murphy—3; Torme—3; Joe Williams—3; (Clark Terry—3; Eddie Vinson—3; Woody Herman—3). **Female Singer:** Vaughan—5; Marion Montgomery—2; Cleo Laine—2; (Nancy Sinatra—5). **Blues-R&B Group:** Muddy Waters Blues Band—5; B.B. King—4. **Hall of Fame:** Jack Teagarden, Buck Clayton, Clark Terry. **Record of the Year:** New Jazz Orchestra; *Mexican Green*, Tubby Hayes; *Puttin' It Together*, Elvin Jones Trio; **Reissue of the Year:** *Globetrotters*, Thelonious Monk-Clark Terry; *Original BlueNote Jazz*, Edmond Hall; *The Herdsmen*.

Rather than swamp the categories with Ellington's name, I've left it to the other voters to ensure that he wins. I've also bent the rules in that, although I haven't heard Gil Evans in the past year, he's still my favorite orchestrator and composer—by the same token I should also include Sonny Rollins, whom I've not heard this year. As one who has always been strictly impartial as far as nationalism is concerned, I'm happy to report that British jazz is finally challenging the American product on its own terms. . . .

ERIC T. VOGEL

Correspondent; *Jazz Podium*, *Down Beat*, *Radio Hamburg* and *Zurich*

**Band:** Ellington—4; Ellis—3; Basie—2; (Gustav Brom—4; Mort Lindsey—3; Marvin Stamm—2). **Combo:** Brubeck-Mulligan—4; Miles Davis—3; Herbie Hancock—2; (Flavio Ambrosetti—3; Zoller-Konitz—3; Albert Mangetildorff—3). **Composer:** George Russell—4; Ellington—3; Ornette Coleman—2; (Pavel Blatny—5; Schlippenbach—2; Gablini—2). **Arranger:** George Russell—5; Ellington—2; Nelson—2; (Johnny Carisi—5; Tommy Vig—3; Clare Fisher—1). **Trumpet:** Gillespie—4; Ellis—3; Miles Davis—2; (Franco Ambrosetti—4; Jaromir Hnilicka—3; Manfred Schoof—2). **Trombone:** Rudd—4; Mangetildorff—3; J.J. Johnson—2; (Bill Watrous—4; Erich Kleinschuster—3; Jiggs Wigham—2). **Soprano:** Lacy—4; Thompson—3; Budd Johnson—2; (Joe Farrell—5; Karel Krautgarner—4). **Alto:** Ornette Coleman—4; John Handy—3; Criss—2; (Konitz—3; Kenyatta—3; Ambrosetti—3). **Tenor:** Rollins—3; Getz—3; Farrell—3; (Richie Kamuca—3; Sam Rivers—3; Hans Koller—3). **Baritone:** Mulligan—4; Carney—3; Adams—2; (Johnny Barnes—4; Nick Brignola—3; Jan Audens—2). **Clarinet:** Kuhn—4; Tony Scott—3; Giuffre—2; (Karel Krautgarner—4; Kuhn—3; Procope—2). **Misc. Instrument:** Ponty—4; Kirk—3; Nance—2; (Ray Draper—4). **Flute:** Kirk—3; Steig—3; Mann—3; (Simeon Shterev—3; Jerome Richardson—3; Farrell—3). **Vibes:** Karl Berger—3; Burton—3; Hutcherson—3; (Norvo—4; Vera Auer—3; Karel Velebny—2). **Piano:** Byard—3; Paul Bley—3; Cecil Taylor—3; (Jan Hammer Jr. —4;

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George Gruntz—3; Stanley Cowell—2). **Guitar:** Zoller—4; Hall—3; Burrell—2; (Sonny Greenwich—3; Farlow—3; Budimir—3). **Bass:** Richard Davis—3; Carter—3; Garrison—3; (Jiri Mraz—4; Miroslav Vitous—3; Jan Arnet—2). **Drums:** Elvin Jones—3; Roach—3; Tony Williams—3; (Humair—5; DeJohnette—4). **Male Singer:** Ray Charles—4; Torme—3; Rushing—2; (Clark Terry—4; Jon Hendriks—3; Ray Draper—2). **Female Singer:** McRae—3; Sheila Jordan—3; Fitzgerald—3; (Rita Reyes—3; Vivian Reed—3; Lillian Terry—3). **Hall of Fame:** Roy Eldridge, Teddy Wilson, Pee Wee Russell. **Record of the Year:** *Mother Called Him Bill*, Ellington; *Electric Bath*, Don Ellis; *Tauhid*, Pharoah Sanders. **Reissue of the Year:** *Clarinet Ala King*, Benny Goodman; Henry Red Allen; Fletcher Henderson.

Thanks to George Wein and George T. Simon, the big bands came back for a few hours at the Newport Jazz Festival 1968. It was a thrilling and exciting experience, transferring me to the wonderful time which will unfortunately never come again. Too bad!

### VALERIE WILMER

Contributor, *Down Beat*, *Melody Maker*

**Band:** Ellington—5; Mike Westbrook—2; Graham Collier—2; (Westbrook—5; Collier—4). **Combo:** Ornette Coleman—5; Randy Weston—2; Gary Burton—2; (Chris McGregor—3; Elvin Jones—3). **Composer:** Ellington—3; Randy Weston—3; Carla Bley—3; (Stan Tracey—3; Graham Collier—3; Westbrook—3). **Arranger:** Ellington—3; (Westbrook—3; Mike Mantler—3). **Trumpet:** Miles Davis—5; Art Farmer—2; Don Cherry—2; (Randy Brecker—3; Harold Beckett—3; Kenny Wheeler—3). **Trombone:** Rudd—5; (Benny Morton—3; Richard Boone—3). **Soprano:** Surman—4; Budd Johnson—3; Farrell—2; (Surman—5; Art Themen—4). **Alto:** Ornette Coleman—5; Criss—2; Hodges—2; (Moody—3). **Tenor:** Rollins—5; (Moody—4; Art Themen—3; Billy Harper—2). **Baritone:** Carney—3; Payne—3; Surman—3; (Surman—5; Kirk—3). **Misc. Instrument:** Kirk—4; Ponty—4. **Vibes:** Burton—3; Hutcherson—3; Jackson—3. **Piano:** Randy Weston—3; Bill Evans—3; Horace Silver—3; Wynton Kelly—3; Steve Kuhn—3; Stanley Cowell—3). **Guitar:** Jerry Hahn—3; Coryell—3; B.B. King—3; (Hahn—5; B.B. King—4). **Bass:** Charlie Haden—5; Garrison—3; Bill Wood—2; (Bill Wood—3; Jeff Clyne—3; Lawrence Evans—3). **Drums:** Ed Blackwell—4; Roach—3; Billy Higgins—2; (Billy Cobham—3; Oliver Jackson—3; Roy Brooks—3). **Male Singer:** Jimmy Witherspoon—4; B.B. King—3; John Lee Hooker—2; (Hooker—5; Big Joe Williams—2; O.C. Smith—2). **Female Singer:** Aretha Franklin—3; Vaughan—3; Cleo Laine—3; (Nina Simone—5; Salena Jones—2; Bobbie Gentry—2). **Blues-R&B Group:** Beatles—4; B.B. King—3; Martha & Vandellas—2; (Who—5; Martha & Vandellas—4). **Hall of Fame:** Charles Mingus, Tadd Dameron.

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ing between blues and contemporary popular music. Although I have reluctantly voted for the Beatles and the Who in the blues category, they have little to do with this genre today.

# DIETER ZIMMERLE

Editor, *Jazz Podium*, Producer SDR-Radio, Germany

**Band:** Ellington—4; Jones-Lewis—3; Basie—2; (Clarke-Boland—3; Sun Ra—3; Mike Westbrook—2). **Combo:** Miles Davis—4; Albert Mangelsdorff—3; Archie Shepp—2; (Dave Pike Set—3; Focus 65—3). **Composer:** Ellington—5; Bill Dixon—3; Carla Bley—1; (Cecil Taylor—5; Don Cherry—3; Volker Kriegel—1). **Arranger:** Oliver Nelson—3; Ellington—3; Thad Jones—3; (Joki Freund—3; Francy Boland—3; Mike Westbrook—3). **Trumpet:** Gillespie—3; Miles Davis—3; Cherry—3; (Benny Bailey—4; Bill Dixon—3; Kenny Wheeler—2). **Trombone:** A. Mangelsdorff—5; J.J. Johnson—3; Rudd—1; (Eje Thelin—5; Jonas Gwanga—3; G. Moncur—1). **Soprano:** George Braith—3; (John Surman—4; Heinz Saver—3). **Alto:** Hodges—4; Ornette Coleman—3; John Handy—2; (Robin Kenyatta—3; Byard Lancaster—3; Sonny Simmons—3). **Tenor:** Pharoah Sanders—4; Rollins—3; Shepp—2; (Albert Ayler—4; Tyrone Washington—3; Gerd Dudek—2). **Bari- tone:** Carney—4; Mulligan—3; Adams—2; (John Surman—5). **Clarinet:** Kuhn—3; Tony Scott—3; DeFranco—3; (Herb Hall—4). **Misc. Instrument:** Ponty (vio- lin)—5; (Calo Scott, cello)—3; Mike White—3; (Wolfgang Dauner, Elektra- melodica)—3). **Flute:** Kirk—3; Lateef—3; Lloyd—3; (Simeon Shterev—4; Sahib Shihab—4). **Vibes:** Karl Berger—4; Hampton—3; Hutcherson—2; (Dave Pike —4; Fats Sadi—3; Gunter Hampel—2). **Piano:** Cecil Taylor—4; Hines—3; Han- cock—2; (Wolfgang Dauner—3; Chris McGregor—3; Joachim Kuhn—3). **Or- gan:** Jimmy Smith—4; Larry Young—3; G. Holmes—2; (Eddie Louiss—3; Fred van Hove—3; Ingfried Hoffmann—3). **Guitar:** Sony Sharrock—4; Zoller—3; Bur- rell—2; (Albert King—4; John McLaugh- lin—3; Pat Martino—2). **Bass:** Garrison —4; Richard Davis—3; Swallow—2; (Arild Andersen—3; Gunter Lenz—3; Jiri Mraz—3). **Drums:** Elvin Jones—3; Tony Williams—3; Roach—3; (Humair—4; Jacques Thollot—3; Joe Chambers—2). **Male Singer:** Ray Charles—4; Jimmy Witherspoon—3; B.B. King—2; (Jon Hen- dricks—3; Leon Thomas—3). **Female Singer:** Fitzgerald—4; Franklin—3; Vaughan—2; (Big Mama Thornton—3; Karin Krog—3). **Blues-R&B Group:** Muddy Waters—4; Albert King—3; John Lee Hooker—2. **Hall of Fame:** Cecil Tay- lor, Ella Fitzgerald, Benny Carter. **Record of the Year:** Dizzy Gillespie Reunion Big Band; Jazz Composers' Orchesra; Ar- chie Shepp, *Three for a quarter*. **Reissue of the Year:** Sidney De Paris Jazz Clas- sics; Ellington-Strayhorn, *Cottontail*; Ed Hall-Art Hodes.

# MICHAEL ZWERIN

European Editor, *Village Voice*

**Band:** Clarke-Boland—2; Sun Ra—5;

Basie—2; (Clarke-Boland—3; Sun Ra—5; Mike Westbrook—1). **Combo:** Miles Davis—3; Jimi Hendrix—3; Blood, Sweat & Tears—3; (Pentangle—3; Archie Shepp —3; Jimi Hendrix—3). **Composer:** Ell- ington—3; Mike Mantler—3; Mike West- brook—3; (Westbrook—5; McCartney- Lennon—2, Tim Hardin—2). **Arranger:** Gil Evans—5; Boland—2; Fred Lipsius—2; (Lipsius—5). **Trumpet:** Thad Jones—3; Jimmy Owens—3; Miles Davis—3. **Trombone:** R. Rudd—5; G. Brown—2; Brookmeyer—2; (R. Rudd—5). **Soprano:** Lacy—5. **Alto:** J. Handy—5; (Fred Lip- sius—5). **Tenor:** Rollins—5; Farrell—2; Joe Henderson—2; (Steve Marcus—5). **Baritone:** Adams—5; Payne—4. **Clari- net:** Perry Robinson—5; Eddie Daniels—4. **Misc. Instrument:** Ponty—5; Howard

Johnson—4. **Flute:** Steig—3; Harold Mc- Nair—3; Joe Farrell—3; (Harold McNair —5). **Vibes:** Jackson—5; Burton—2; Hutcherson—2. **Piano:** Byard—3; Corea —3; Kenny Drew—3; (Corea—5; Niko Buninck—4). **Guitar:** Corryel—5; Jimi Hendrix—2; Eric Clapton—2; (Joe Beck —5). **Bass:** Carter—3; Swallow—3; Rich- ard Davis—3; (Jimmy Fielder—3; Orsted Pedersen—3; Danny Thompson—3). **Drums:** Elvin Jones—4; K. Clarke—3; Tony Williams—2; (Don McDonald—4; Tony Oxley—2; B. Colomby—3). **Male Singer:** Tim Hardin—3; Bob Dorough—4; J. Feliciano—2; (Bob Dorough—5). **Female Singer:** Franklin—5; Annie Ross —3; (Annie Ross—5). **Blues-R&B Group:** Cream—5; Jethro Tull—4; **Hall of Fame:** Pee Wee Russell, Zoot Sims, J. J. Johnson.

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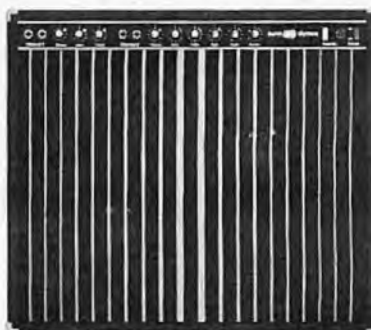
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## AD LIB

(Continued from page 12)

recently recorded for Prestige with Miles Davis' rhythm section: Chick Corea, piano; Dave Holland, bass; and Jack DeJohnette, drums.

**Los Angeles:** An 11-piece orchestra from Nigeria hit town recently and played a one-nighter at the Bill of Fare. Fela Ransome-Kuti and his Koola Lobitos were sponsored by the Nigerian government . . . Sam Fletcher is now ensconced indefinitely at Memory Lane, as is the house combo fronted by Dolo Coker, which features Sweets Edison, trumpet, and includes Harper Cosby, bass, and G. T. Hogan, drums . . . Bobby Bryant's big band played a week-end at Memory Lane. So did a new vocalist, Mickey Mosely from Houston, described by Coker as one of the best female jazz singers he's heard in a long while. Miss Mosely also sang briefly at Club Casbah with Carl Lott's Trio (Willie Jones, piano; Allen Jackson, bass) . . . Pianist Marty Harris is now permanently fronting the house combo at Dino's Lodge, on the Sunset Strip. With him are Freddie Atwood, bass; and Jerry Redmond, drums . . . John Klemmer brought his quartet into a West Los Angeles club, The Hang Up, whose owner seems intent upon building a jazz outlet. Klemmer, who prefers to call his combo The John Klemmer Group (wisely preparing for any change in numbers) is on tenor ("I fool around with flute, but right now I've got a love affair going with the tenor"), with Richie Thompson, piano, electric piano; Wolfgang Melz, Fender bass; Maurice Miller, drums . . . Ray Brown and Milt Jackson co-lead a group at Shelly's Manne-Hole following Yusef Lateef, with Monty Alexander, piano; Dick Berk, drums, and tenorist Teddy Edwards, making an all-too rare club appearance. Bassist Ray Neapolitan subbed for Brown at Donte's for Hazel Scott's gig (Al Cecehi was on drums.) Neapolitan said he felt like beaming all evening because of Miss Scott—"one of those gigs where you could swing and have fun." . . . Henry Mancini surrounded himself with a 45-man orchestra for his week-long stint at the Greek Theatre, including a nucleus of studio swingers: Bud Brisbois, Pete Candoli, trumpets; Bob Brookmeyer, trombone; Buddy Collette, reeds; Jimmy Rowles, piano . . . Cannonball Adderley's mate, Olga James, will be on the Bill Cosby Show as a regular cast member . . . The Jazz Crusaders cut their 15th LP for World Pacific at the Lighthouse. Dick Boek supervised and Buster Williams flew in for the weekend session. H.B. Barnum fronted a big band for a benefit concert at the Holmes Avenue School in Los Angeles, and plans a benefit at Jefferson High to raise money for two neighborhood swimming pools . . . John William Hardy, prime mover behind Revelation Records, made an interesting revelation to *Down Beat*: one mention of his record company address stimulates considerable response from readers all over the country. Since it is a small company,

shoe-string by nature, but dedicated to non-commercial jazz, here is the address again: Revelation Records, P.O. Box 65593, Los Angeles 90065. A release scheduled for around Labor Day will be a first for Frank Strazzeri as a leader, and it is strictly straight ahead. It's made up of trio and sextet. The trio (Strazzeri, piano; Dave Parlato, bass; John Terry, drums) serves as the rhythm section for the sextet (Gary Barone, trumpet; Sal Nistico and Sam Most, saxes) . . . Most recent emigre from the East coast: drummer John Dentz, hoping to find enough work here to justify a permanent move and send for his family. Dentz paid his dues with Stan Getz, Teddy Wilson, Thad Jones, Pepper Adams, Bill Evans, and Terry Gibbs. On his second night here, Dick Berk graciously gave Dentz his gig with Bobby Troup at the China Trader . . . Tony Williams and his Lifetime group played at Shelly's Manne-Hole to mixed reactions. Yusef Lateef followed the ex-Miles Davis drummer . . . Lou Rawls, who's been helping young people fight the drop-out syndrome, put together a Teen Post benefit concert at Hollywood Bowl. It was hosted by Joey Bishop and included Bobby Darin, The Checkmates, Ltd., and Keely Smith, backed by H.B. Barnum and his orchestra. Concert may be seen on television at a later date . . . Gene Siegel and his orchestra made their second annual appearance at Donte's for a recent one-nighter. Siegel fronts the only band hereabouts with a string section and recorded an album for Pzazz Records shortly after the Donte's gig . . . Gary Barone fronted a quartet at Donte's consisting of Pete Robinson, piano; Dave Parlato, bass; and Bart Hall, drums. Robinson, who did most of the charts, occasionally spells Mike Wofford with Shelly Manne's quintet. He is only 18, but can launch into a chorus of stride as if he were a contemporary of James P. Johnson . . . The New Art Jazz Ensemble did a one-nighter at the Pasadena Ice House. The avant-garde quartet (co-lead by reedman John Carter and trumpeter Bobby Bradford, with Tom Williamson, bass; Bruz Freeman, drums) got its first big break recently when John William Hardy recorded them on his Revelation label, which led to a contract with Bob Thiele's new Flying Dutchman Enterprises . . . The Cosmic Brotherhood signed an exclusive five-year contract with A&M Records. The first release, a single, is *Yentra II*, a Bill Plummer original, which, as everyone knows, means "visual Yoga trip."

**San Francisco:** Yusef Lateef's late-July engagement at the Trident was the last live music at the Sausalito club, which has been changed to a natural-food restaurant . . . Lateef and his quartet followed up with a three-week stand at the Both/And through Aug. 17. Kenny Dorham and McCoy Tyner were scheduled to come in for one-week stays, with Freddie Hubbard and Tony Williams' trio following for two apiece. The club's summer schedule is seven days a week, and the new 17-piece band of trumpeter Federico Cervantes played the first two Monday nights in August . . . Like the old Family Dog at



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the Avalon Ballroom, the new Family Dog on the Great Highway has been losing money since its opening June 13. But the owners trust that re-emphasis on dancing and festivity (a la old Fillmore) and concern for patrons will win out. Set to appear during August were the **Grateful Dead**, **Ballet Afro-Hair**, **Albert Collins**, **Country Joe and the Fish**, **Mike Bloomfield** and **Nick Gravenites**, **Taj Mahal**, **New Lost City Ramblers**, and others . . . Fillmore owner **Bill Graham** said in early August that he is seriously considering leaving the business after **Howard Johnson** takes over the Carousel Ballroom, site of Fillmore West, in January. Recent Fillmore attractions have included the **Everly Brothers**, **Frumious Bandersnatch**, **Butterfield Blues Band**, **It's A Beautiful Day**, **Junior Walker**, **Chuck Berry**, **Chicago** (formerly **Chicago Transit Authority**), **John Mayall**, and **Jeff Beck** . . . **Jimmy Witherspoon** followed **Mose Allison** at the Jazz Workshop through Aug. 3. **Willie Bobo** came in for two weeks starting Aug. 5, and **Eddie Harris** was set to play the last two weeks of the month. Scheduled for September were the quintets of **Horace Silver** and **Cannonball Adderley** . . . The action at the Matrix, 3138 Fillmore, included **New Riders of the Purple Sage** (featuring guitarist **Jerry Garcia** and drummer **Mickey Hart** from the **Grateful Dead**); **Sweet Linda Divine**, **Cold Blood**, **Mandelbaum Blues Band**, **Sea Train**, and **Womb**. There are jam sessions Monday nights . . . Guitarist **McL Brown** was at the Exit in Palo Alto . . . **Blood, Sweat & Tears** and **Blind Faith** gave concerts at the Oakland Coliseum in August . . . The **Spectrum of Sight and Sound** was to begin a European tour in late August, including 31 concerts in eight countries. Personnel: **Susana England**, harp; **Jim Maher**, vibes; **Jack Tolson**, piano; **Peter Marshall**, **Kelly Bryan**, basses; **Chuck Brown**, drums . . . **Denny Zeitlin**, now playing "assorted keyboard and/or electric instruments," was slated to debut his new group at the Wild West Festival in Golden Gate Park in late August. With Zeitlin are bassist **Mel Graves** (acoustic and electric) and drummer **George Marsh** (who also plays with **Loading Zone**). "Our music contains jazz and rock and other things," Zeitlin said . . . **Sonny Simmons** journeyed to Los Angeles to record for **Lester Koenig's** Contemporary label, with **Barbara Donald**, trumpet; **Mike Cohen**, piano; **Bill Pickens**, **Jerry Sealand**, basses, and **Billy Higgins**, drums . . . **The Fourth Way** waxed for Capitol in early July. The album is scheduled for September release . . . San Francisco's light show crews picketed the city's major rock halls in early August, demanding a bigger share of the billing as well as more of the loot.

**Chicago:** **Franz Jackson** leaves the U.S. Sept. 30 on a 35-day tour to entertain the troops in Vietnam and Thailand. Accompanying Jackson, who will take both his clarinet and tenor sax, will be **Joe Johnson** on piano and bass, **Banjo Ike Robinson**, drummer **Glen Koch**, and singer **Jeanne Carroll**. Jackson's group has been playing Wednesdays at **Sloopy Joe's** . . . The guitar duo of **Marty Grosz** and **Bob Roberts**, with clarinetist **Frank Chace** and



drummer Morris Jennings as guest artists, will play a concert for the Los Angeles County Museum of Art at the Bing Theater on Sept. 8. The group is being presented in cooperation with the Jazz Institute of Chicago, who introduced them at a JIC concert in June . . . Benny Goodman's concert at Ravinia, a Hull House benefit, was enormously successful. Tickets had been sold out weeks in advance and the lawn area was jammed. Benny was in fine form despite a toothache . . . Trombonist Vic Dickenson celebrated his 63rd birthday in Chicago, at the Channel 11 studios. The Bobby Hackett Quartet plus Dickenson were playing a nine-week engagement at the Pontchartrain hotel in Detroit, but flew down to Chicago for a day to tape a show for the Corporation for Public Broadcasting. With Bobby and Vic were pianist Lou Forestieri and bassist Franklin Skeete. They had to leave their drummer behind, and former DB editor Don DeMicheal did a great job filling in. Co-produced by Robert Kaiser and Dan Morgenstern, who were responsible for the highly acclaimed *Coleman Hawkins: In Memoriam*, the program went beautifully. Highlights of the varied and well-paced show include some exquisite Hackett on *Meditation* and *Jitterbug Waltz* and Dickenson on a fun version of *Oh By Jingo* and a sensuous rendition of his own tune, *I'll Try*. The program will be scheduled for national airing later in the year . . . Count Basie played a concert at the Old Orchard Shopping Center . . . Roland Kirk played two week-ends at the Apartment backed by pianist Ron Burton, bassist Vernon Martin, drummer Clifford Jarvis, and Joe Texidor on tambourine and other small instruments. Kirk also appeared at a *Modern Jazz Showcase* concert along with Sonny Criss, who had Richard Abrams on piano and Wilbur Campbell on drums. Criss also did two nights at the Tejar, backed by pianist Laura Thompson, bassist Eddie Calhoun, and drummer Teddy Thomas . . . Odell Brown and The Organizers played a weekend at Soul Junction . . . Clarence Wheeler and The Enforcers are still at Jazzville on weekends, where they backed Sonny Criss for two, and are also playing at the Living Room on Mondays . . . The Apartment brought in Clark Terry for a weekend . . . Billy Howell, who has himself billed as the "world's fastest trombonist" has taken a group called the Jazz Warriors into the Hungry Eye on week-ends. The other warriors are tenorman Doug Turner, organist Fred Humphries, and drummer Bobby Miller . . . Muddy Waters and Big Mama Thornton were the headliners at the Plugged Nickel for two weeks. Charlie Mingus, who has not been in Chicago for many years, was scheduled to open at the Nickel on Sept. 2. The probable lineup with Mingus includes trumpeter Bill Hardman, altoist Charles McPherson, tenorist Billy Robinson, and drummer Danny Richmond . . . Otis Rush and his blues band are playing at the Cedar Club on weekends . . . Barbara's Peppermint Lounge brought in Arthur Prysock and Hugh Masekela . . . Singer Al Hibbler was at Lurlean's, backed by a group including guitarist Ro-

## jazz improvisation

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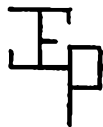
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land Faulkner and bassist Truck Parham . . . Tut Soper, who came out of retirement to play piano with Dan Williams' band on the Showboat Sari-S for a few weekends, jammed his thumb on a broken key.

**New Orleans:** A pop festival held on Labor Day weekend near Baton Rouge, La., enigmatically called the New Orleans Pop Festival, featured a full roster of rock and pop stars. Included on the program were Janis Joplin, The Byrds, Canned Heat, Country Joe and the Fish, The Grateful Dead, The Youngbloods, and others . . . French movie director Jean-Paul Belmondo shot a scene for his picture *Again a Love Story* at Dixieland Hall on Bourbon Street. The band in the scene was Sweet Emma's traditionalist group . . . The Dutch Andrus-Armand Hug band that played a recent concert for the New Orleans Jazz Club included Andrus on trumpet; Bruce Voorhies, trombone; Rene Netto, clarinet; Hug, piano; Joe Nastasi, bass; and Don Frantz, drums. Andrus' augmented group played on the Steamer *President* during August . . . Drummer Johnny Vidacovich did three weeks in Las Vegas with Wayne Cochran and the C.C. Riders, then returned home to resume his studies at Loyola University and his drum chair at the Bistro with Ronnie Dupont's combo. Subbing for Vidacovich during his leave of absence was Mike Palumbo, a young percussionist from Southeastern Louisiana College . . . Jim Duggan replaced trombonist Joe Prejean in Pete Fountain's brass section . . . Roy Burns gave a drum clinic at Werlein's Music Store. The multi-faceted drummer worked with the late George Girard here at the Famous Door in the early 1950s . . . Pianist-vocalist Angella Trosclair of the Loyola University Jazz Lab Band appeared on the Dennis James College Talent Show in July . . . Pianist Ronnie Kole took a break from his frantic schedule for a week, leaving the music in his Bourbon street club to a quartet led by reedman Rene Netto . . . Trumpeter Herb Tassin subbed for Roy Liberto at the Famous Door while the latter was on a road engagement . . . Ella Fitzgerald's long-awaited engagement at the Blue Room begins on September 18th.

**Detroit:** Guitarist Dennis Coffey is billed as the leader of a trio of local musicians who recently released an album entitled *Hair and Other Things* on the Venture label. Actually this is the same trio which, under organist Lyman Woodward's leadership, is packing them in with a mixture of jazz, funk and psychedelic rock at Morrie Baker's Showplace. Larry Carroll recently replaced Melvin Davis on drums with the group . . . Another organ trio, led by multi-instrumentalist Dezee McCullers, has returned to the Visger Inn in River Rouge, where Saturday matinee sessions remain popular. Supporting McCullers are organist Joe Burton and drummer Archie Taylor . . . Pianist Claude Black has returned from a long stay across the Ohio border in Toledo to do a single in the cocktail lounge



at the Harlan House . . . Currently providing musical accompaniment for plays presented at the Concept East Theater is the **First Primal African Arcestra** . . . While bassist **Dick Wigginton** is on vacation, his replacement in pianist **Lenore Paxton's** trio at Bob and Rob's in suburban Madison Heights is **Will Austin**.

**St. Louis:** **George Shearing** and his quintet were featured in concert with the St. Louis Symphony. The pianist performed Bach's D Minor Piano Concerto with the orchestra and a medley of his recorded hits with the quintet . . . Guitarist **Eddie Fischer** continues with his trio at Mother's, a popular east side spot. **William Dew** is on bass and **Jerome Harris** on drums . . . Drummer-singer **Grady Tate** came to town for a three-night stint at Mr. C's with bassist **Ben Tucker** in tow. They were supported by saxophonist **Bernard Hutcherson's** group. **Rufus Harley** and **Eddie Harris** were scheduled for Mr. C's . . . Dixieland clarinetist **Sammy Garner** has converted to the current pop jazz bag and is featured at Garavaglias with his trio (pianist **Charley Ford**, and drummer **Ralph Land**, who recently returned from Vietnam) . . . The **Chasers Four**, back from a successful Western tour, are packing them in at the Ramada Inn. Personnel: **Rich Lauenstein**, cordovox, vibes, organ; **Al Bang**, saxophone; **Joe McCreary**, electric bass; **Tom Radman**, drums; **Sharon Andre**, vocal. The group recently cut their second album . . . Former **Woody Herman** tenorman **Bob Graf's** sons (**Bobby**, guitar; **Kirby**, drums) have formed a swinging blues-jazz group . . . Pianist **Dan Wintermantle**, currently at Ze Left Bank with **Jim Hillesheim**, bass, and **Jim Zucker**, drums, backed a jazz vocal group, **The Five Part Invention**, at an experimental church service at the Mansion House Center . . . **Don Cunningham's** Latin group recently appeared at Channel 3 in Kansas City, Mo., with the leader on vocals and Latin percussion, and **Rick Bolden**, piano; **John Mixon**, bass, and **Manny Quintero**, drums . . . **Fred Del Gaudio** dropped by the Upstream Lounge one night, sat in with the **Upstream Jazz Quartet** and singer **Judy Gilbert**, and completely gassed everybody . . . **Yusef Lateef** did a week at Mr. C's with regulars **Hugh Lawson**, piano; **Cecil McBee**, bass; and **Roy Brooks**, drums. Brooks flipped the audiences with his cymbal bowing . . . The **Oliver Nelson Summer Jazz Program** at Washington University concluded with a concert featuring bassist **Ron Carter** and drummer **Mel Lewis**. The school is to be complimented for selecting Nelson to head the program . . . While in town, Mel Lewis conducted a clinic for the **Phil Hulsey-Bob Koban Drum Shop**. Ron Carter also made the scene . . . Jazz is featured Wednesday through Friday nights and Saturday afternoons at El Club Flamingo. **Freddie Washington** is on saxophones and flute; **John Chapman**, piano; **John Mixon**, bass, and **Sonny Hamp**, drums.

**Cleveland:** **Count Basie** played a free concert sponsored by the Youngstown

Symphony Society in Youngstown's Mill Creek Park July 13. **Freddie Green** was missing from the band, reportedly only for a brief vacation. Trombonist **Mel Wanzo**, formerly with **Woody Herman**, played his first night with the band, replacing **Richard Boone**. Wanzo hails from Warren, Ohio . . . Vibist **Johnny Lytle** played Sir Rah's House Aug. 4 thru 9 . . . There was plenty of jazz and rock activity this summer at Blossom Music Center. Aug. 5 brought **O. C. Smith** with the **Buddy Rich Big Band**. *The Blues* was the title of the Aug. 8 concert, featuring **B. B. King**, the **Staple Singers** and **Lightnin' Hopkins**. **Ella Fitzgerald** was scheduled to perform Aug. 19; **Blood, Sweat and Tears** Aug. 26; **Lou Rawls** and **Count Basie** Aug. 28, and **Janis Joplin** Aug. 29 . . . In former years, Musicarnival, a tent theatre in the round, booked groups such as **Stan Kenton**, **Louis Armstrong** and **Lionel Hampton**. This year, we had to be content with such as the **Mothers of Invention**, **Tim Buckley** and **Dion**, and **Tim Hardin** and **Pacific Gas & Electric Co.** . . . Guitarist **Bill De Arango** (yes, the same Bill De Arango who recorded with so many jazz greats in the '40s), was to play a gig with his quartet at the Village East in Mentor on Aug. 15. Also on the bill was the rock group **E. T. Hooley**. The annual teen fair in Cleveland Public Auditorium features a "battle of the bands" (between rock groups) sponsored by **De Arango's Music Studios** . . . Pianist **Spencer Thompson** holds down a five-night gig at the west side Squeeze Room . . . The jazz workshop Sunday sessions at

the Casino Royale sparked enough interest to lead club owner **Sam Benford** to present jazz on Friday and Saturday nights as well. The **Casino Quintet** features **Ahkmu Hakim**, alto and tenor sax; **Jessie Sewell**, piano; **Larry Ross**, guitar; **Ali Jameel**, bass, and **Steve Thompson**, drums. Ross, 16, is the group's most impressive member, frequently playing octaves a la **Wes Montgomery** . . . **Woody Herman** brought his band to the Chippewa Lake ballroom for a one nighter Aug. 3 . . . The **Jamaica Breeze** continues to feature **Weasel Parker's** Quintet Fridays and Saturdays and has added Sunday sessions to the musical schedule . . . The Continental Lounge at 12804 St. Clair is Cleveland's only spot for Monday jam sessions. The sessions start at about noon and continue until 2:30 the next morning. **Johnny Ferguson** leads the house group . . . The Theatrical in downtown Cleveland scheduled **Urbie Green** for two weeks starting Aug. 18 . . . The **Leftovers Combo** at Akron's **Tangier** lost their pianist, **Jimmy Scalare**, in a tragic auto accident June 18 when his car flipped over on his way home from work. He died June 25. Jimmy had worked at the **Tangier** for three years. Before that time he had been active in the San Francisco area.

**Kansas City:** Trumpeter **Al Hirt** and band are at the Municipal Auditorium under the auspices of the **Knights of The American Royal** through Sept. 4 . . . The annual **Festival Of The Arts** at the University of Kansas included two evenings of jazz. Headliners were **Lou Rawls**, **Dave**

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Brubeck, and Gerry Mulligan . . . Vocalist Marion Love did a free concert which served as one installment of a summer culture package presented by the Kansas City Public Library. Miss Love was also featured on CBS' Art Linkletter Show July 22. In addition, she displays her talents nightly at the Channel 3, with backing being provided by the Reginald Buckner Trio. The Latin sounds of the Steve Miller Orchestra can be heard on Monday nights at Channel 3 . . . Big Bob Dougherty is playing weekends at the Twelfth Of Never . . . After a lengthy tenure at the Hotel Bellerive's Rhythm Room, the Cloyd Cee Trio has moved into the Penthouse, atop the Hilton Inn . . . The Castaways Lounge has held jam sessions every Monday night throughout the summer. Gary Sivils, Russ Long, Paul Smith, and Frank Smith have been among the many participants . . . The Jefferson Airplane, Iron Butterfly, Three Dog Night, Country Joe and the Fish, Canned Heat, Bob Seeger System, Steve Miller Blues Band, Strawberry Alarm Clock, Vanilla Fudge, James Brown, and Jr. Walker and The All Stars have all appeared in Kansas City recently.

**Germany:** Alto saxophonist Gunter Kronberg has left the Albert Mangelsdorff Quintet after eight years with the group. Mangelsdorff will work with a quartet until a suitable replacement is found. The quartet played a concert in the Frankfurt-Palmengarten series featuring guest artist Art Farmer . . . The Dave Pike Set cut their second album for MPS. It's named after Volker Kriegel's composition *Four Reasons* . . . Carl Gregor, Duke of Mecklenburg, has published his *International Jazz Bibliography*, listing about 1,600 jazz-books from 1919 to 1968 all over the world. For information, write Librairie Heitz GMBH, Baden-Baden, Post-box 304, Germany . . . Klaus Doldinger started his second tour of Germany in September. Many concerts and clubs have been booked by the Claus Schreiner Agency . . . The program of the German Radio and TV Fair at Stuttgart included two jazz concerts. One was directed by NDR's Hans Gertberg. Entitled *The Young of All Ages*, it featured Bosse Broberg, Bertil Lovgren, Arne Domnerus, Lennart Aberg, Claes Rosendahl, Erik Nielsson, Bengt Hallberg, Rune Gustafson, Georg Riedel, Emil Johansson and Rupert Clemendore. The second concert was produced by J. E. Berendt, who brought his *Noon in Tunisia* Ensemble, with George Gruntz, Don Cherry, Sahih Shibab, Henry Texier, Eberhard Weber, Daniel Humoir, four Tunisian musicians, and the Thad Jones-Mel Lewis orchestra . . . The MPS albums by Oscar Peterson have been awarded the 'Grand Prix du Disque de Jazz Montreux 1969'. All four are live recordings from house parties at Hans-Georg Brunner-Schwer's domicile in Villingen. Three new albums are in preparation. The first two have been issued in the U.S. by Prestige records . . . A new jazz spot opened in Munich: the Allotria Jazz Saloon. It will be dedicated to friends of traditional jazz and swing.

## readers poll instructions

**VOTE NOW!**

The 34th annual down beat Readers Poll is under way. For the next eight weeks—until midnight, Oct. 30—readers will have the opportunity to vote for their favorite jazz musicians.

Facing this page is the official ballot, printed on a postage-paid, addressed post card. Simply tear out the card, fill in your choices, and mail it. No stamp is necessary. You need not vote in every category, but your name and address must be included. Make your opinion count—vote!

### VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight, Oct. 30.
2. Use only the official ballot. Type or print names.
3. **Jazzman of the Year:** Vote for the person who, in your opinion, has contributed most to jazz in 1969.
4. **Hall of Fame:** This is the only category in which persons no longer living are eligible. Vote for the artist—living or dead—who in your opinion has made the greatest contribution to jazz. Previous winners are not eligible. These are: Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, Bud Powell, Duke Ellington, Benny Goodman, Count Basie, Lester Young, Dizzy Gillespie, Coleman Hawkins, Billie Holiday, Bix Beiderbecke, Miles Davis, Jelly Roll Morton, Thelonious Monk, Art Tatum, Eric Dolphy, Earl Hines, John Coltrane, Charlie Christian, Bessie Smith, Billy Strayhorn, Sidney Bechet, Fats Waller, Wes Montgomery, Pee Wee Russell, Jack Teagarden.
5. **Miscellaneous Instruments:** Instruments not having their own category, with three exceptions: valve trombone (included in the trombone category), cornet, and fluegelhorn (included in the trumpet category).
6. **Jazz Album of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series, indicate volume number.
7. Make only one selection in each category.

**VOTE NOW!**



# db music workshop

## SPINNING WHEEL By Blood, Sweat&Tears

THIS ARRANGEMENT of *Spinning Wheel*, a track from Blood, Sweat&Tears' enormously successful second album (Columbia CS 9720) was transcribed especially for *Music Workshop* by Don Erjavec of Cerritos College, Norwalk, Calif., and edited and copied by Roger Mills, Director of Instrumental Music, New Trier West High School, Northfield, Ill.

Erjavec expanded Fred Lipsius' original combo score to big band instrumentation (four trumpets, four trombones, a reed section of two altos, two tenors, and baritone, and rhythm section). The score is, of course, also suitable for reduction to the original combo lineup.

*Spinning Wheel* was composed by Blood, Sweat&Tears lead singer David Clayton-Thomas.

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By David Clayton-Thomas

**A**

ALTO'S I & II  
TENOR I & II  
BARI  
TRUMPET I, II, III, IV  
TROMBONE I, II, III, IV  
GUITAR  
PIANO  
BASS  
DRUMS

Chord symbols: E7 A7 D7 G

Instruction: Col PIANO 8VA HIGHER

Instruction: Rock (LATIN)



**B**

Arranger

Handwritten musical score for section B, measures 1-8. The score is written on ten staves. The first two staves are for vocal parts, with lyrics "Col ALTO" and "Col TENOR" written below them. The next four staves are for piano accompaniment, with various musical notations including notes, rests, and dynamic markings like "sfz". The last two staves are for a keyboard or guitar part, with chords and rhythmic notation. The score is marked with a double bar line and repeat signs at the end of the section.

**C**

Handwritten musical score for section C, measures 1-8. The score is written on ten staves. The first two staves are for vocal parts, with lyrics "Col ALTO" and "Col TENOR" written below them. The next four staves are for piano accompaniment, with various musical notations including notes, rests, and dynamic markings like "sfz". The last two staves are for a keyboard or guitar part, with chords and rhythmic notation. The score is marked with a double bar line and repeat signs at the end of the section.

Handwritten musical score for "Rock On!" by The Beatles. The score is written on ten systems of staves. It includes vocal parts for Paul McCartney (P), John Lennon (L), George Harrison (G), and Ringo Starr (R), as well as instrumental parts for guitar (G), bass (B), and drums (D). The score is in 4/4 time and features various musical notations such as notes, rests, and dynamic markings. The title "Rock On!" is written at the top. The score is divided into sections by brackets and includes a key signature change to one sharp (F#) in the middle. The final section is marked "Solo" and "Rock On!".

Handwritten musical score for a piano and cor. The score is written in 6/8 time. The piano part features a complex melody with many accidentals and dynamic markings like *sfz* and *sfz*. The cor part is marked *Cor aeto* and *Cor Piano SVA HIGHER*. The score is divided into two systems, each with a large graphic element on the right side: a triangle in the first system and a rectangle in the second system.

Handwritten musical score for a piano and cor. The score is written in 6/8 time. The piano part features a complex melody with many accidentals and dynamic markings like *sfz* and *sfz*. The cor part is marked *Cor Piano SVA HIGHER*. The score is divided into two systems, each with a large graphic element on the right side: a triangle in the first system and a rectangle in the second system.



**C**

Handwritten musical score for system C. The score is written on a grand staff (piano and guitar). The piano part features a melodic line with many beamed sixteenth notes, particularly in the right hand. The guitar part features a bass line with power chords. Chords are labeled E7, A7, D7, and G7. There are "cresc." markings above the piano staff. The system consists of 8 measures.

**D**

Handwritten musical score for system D. The score continues the piano and guitar parts from system C. The piano part continues with complex melodic patterns. The guitar part continues with power chords. Chords are labeled E7, A7, D7, and G7. There are "cresc." markings above the piano staff. The system consists of 8 measures.

Handwritten musical score for a 12-measure piece. The score is written on 12 staves. The first six staves are vocal parts, and the last six are instrumental parts. The key signature has one sharp (F#). The time signature is 4/4. The piece ends with a "Rock" instruction and a "FILL INTO NEXT PHRASE" instruction.

Handwritten musical score for a 12-measure piece. The score is written on 12 staves. The first six staves are vocal parts, and the last six are instrumental parts. The key signature has one sharp (F#). The time signature is 4/4. The piece ends with a "REPEAT UNTIL OUT 3x's" instruction.

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