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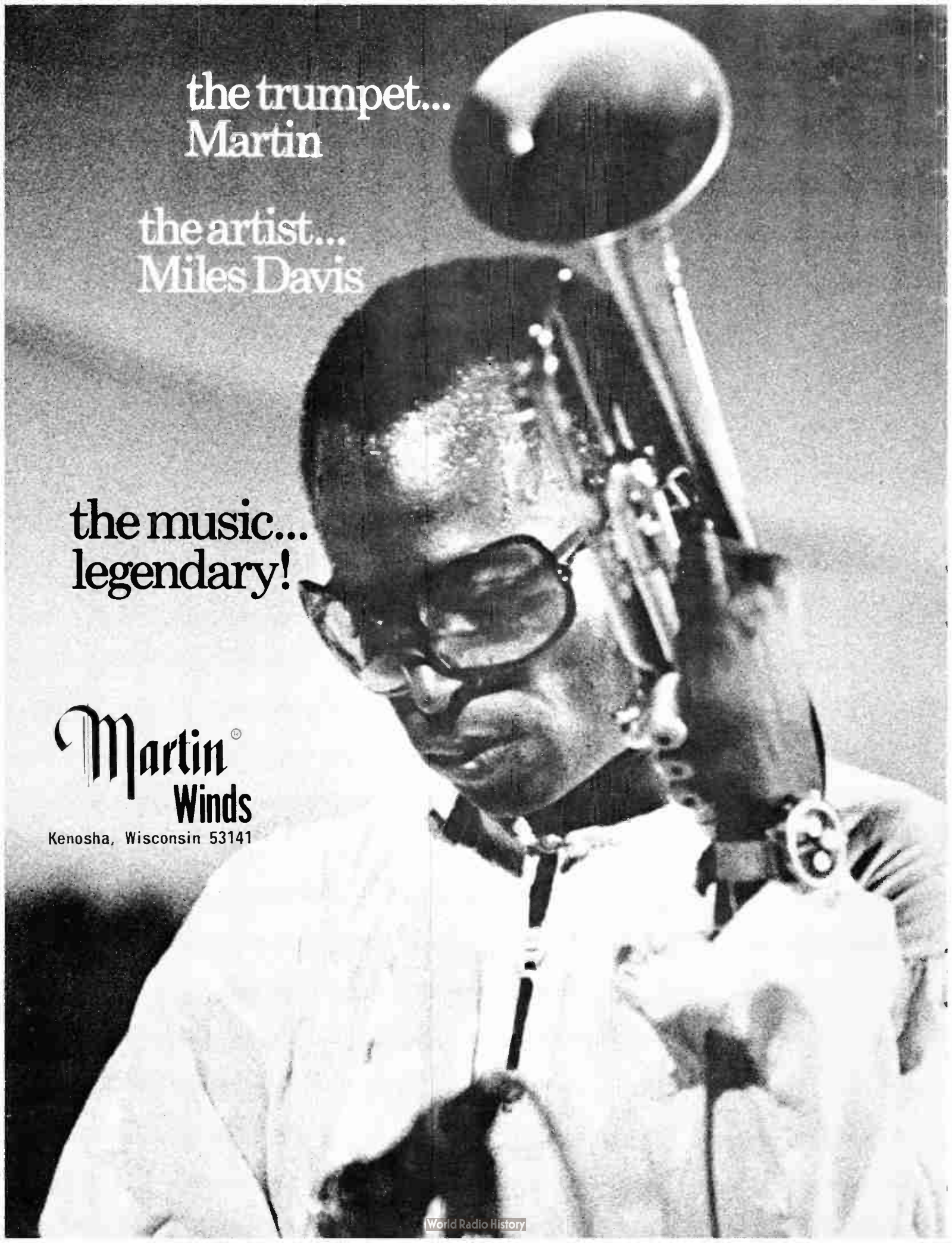
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A black and white photograph of Miles Davis playing a trumpet. He is wearing glasses and a watch on his left wrist. The trumpet is a Martin brand, as indicated by the text. The background is dark and out of focus.

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chords and discords

By CHARLES SUBER

IT IS LIKELY THAT 500 or so colleges will offer one or more courses in jazz education next September—an increase of about 10% from the present school year. It is also likely that there will be more colleges offering the equivalent of a jazz major. 'Tis not Paradise enow but it is encouraging when you consider the persons and conditions that stand in the students' way.

The jazz program at Kent State Univ. (Ohio) is being eliminated because of "conditions". No specific reason is given; just an embarrassed, nervous series of throat clearings as if something was stuck there. The inauguration or expansion of a jazz program is being delayed at many schools "because of money". The reasoning usually runs thusly: we are in a tight financial bind . . . we have to eliminate courses and faculty . . . all new programs must be held up . . . we music educators have a serious responsibility to uphold scholarship, tenure, and tradition, so *Bye, Bye, Baby!* In this kind of thinking, the student is not offered a choice or a voice in the decision; nor are the needs of elementary and high school students considered when their teachers continue to be undertrained and underexposed to American music.

Given this negative climate and the usual antipathy of curriculum committees to change, it is perhaps remarkable that progress is being made. At the Berklee College of Music, the enrollment for September will so exceed 1,500 full time students that president and founder, Larry Berk, is reactivating the original school site (on Boylston street). The new buildings opened just six years ago can't contain all those who want an excellent four-year degree program with an emphasis on jazz and commercial music (film scoring, copyright law, etc.). Also significant, in view of money problems cited elsewhere, is that Berklee is a private school with no endowment fund or state-federal subsidy.

At North Texas State Univ. (Denton), Leon Breeden will have at least nine lab bands in September together with a suitable mix of other jazz courses as part of a jazz degree program that was begun in 1947. The dedication to a jazz program by Leon Breeden and Gene Hall before him, pays off for the university. High school students throughout the country aim for "North Texas". Incidentally, many of the "serious music" faculty, while profiting from the level of the student jazz musicians, remain pettishly unhappy with the publicized renown of the lab bands.

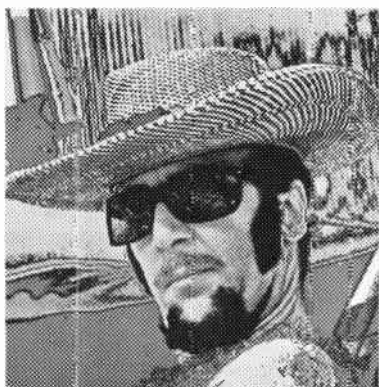
Other schools with a jazz major or equivalent include: Indiana Univ., David Baker, director; Univ. of Utah, Bill Fowler; Univ. of Miami (Coral Gables), Jerry Coker; Southern Univ., Alvin Batiste. Full scale jazz programs will be instituted this fall or as soon as "conditions" permit at: Univ. of Southern Miss., Raoul Jerome, director; Memphis State Univ., Tom Ferguson; Howard Univ., Donald Byrd; Southern Methodist Univ., Paul Guerrero; Univ. of Northern Iowa, Jim Coffin, and others.

What is in a jazz major? Here is a list of courses that Alvin Batiste includes in his Major in Jazz Studies curriculum, in addition to normal academic and music courses: Lab Band (8 hrs.); Jazz Improvisation (8); Jazz History (2); Jazz Repertory (2); Orchestration and Arranging (4); Jazz Conducting (4); Form and Analysis (2); Jazz Pedagogy (2); Music Business (1).

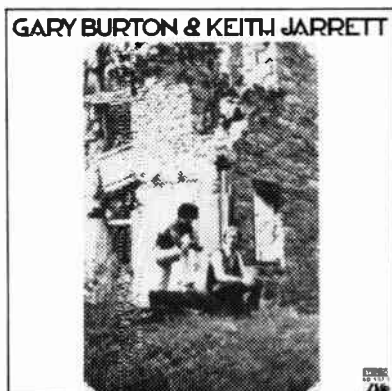
Want to have some serious fun? Ask your music department chairman why you can't take one or more of the above courses. And keep asking.

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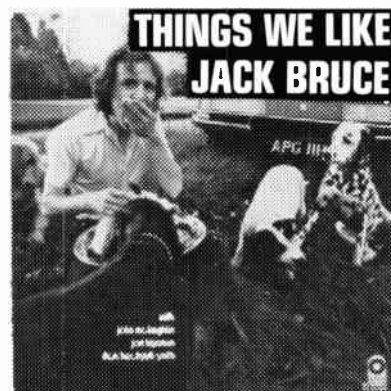
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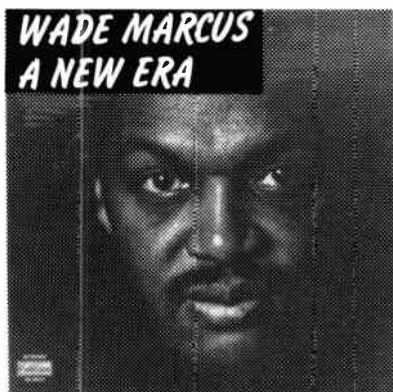
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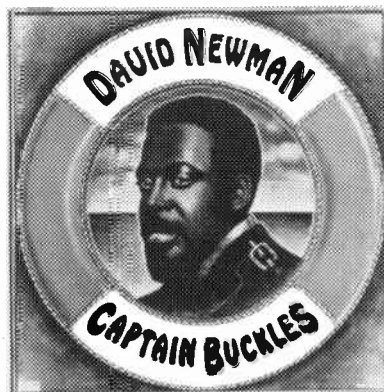
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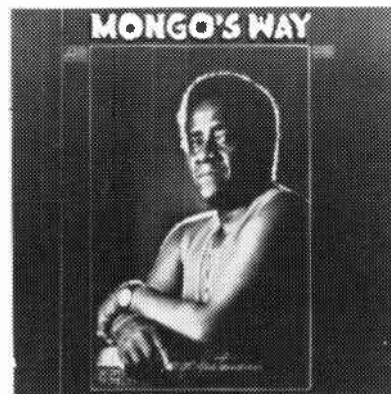
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chords and discords

One For The Show

Re: *Studios: Blood, Sweat and Ulcers* (db, March 4). An excellent article which many musicians have been waiting for. Harvey Siders gave a very good insight into studio work and musicians.

Now, how about following up with something on the musicians who work the show spots, such as Vegas, Reno and Lake Tahoe?

Mat Marucci

Sacramento, Calif.

Work

It's great news to learn that Al Porcino has decided to front his own band and has surrounded himself with able and talented musicians.

With the rock groups adapting to brass, this is an indication of what's to come in the music world—a return to the big band sound. Regardless of the “sounds” that will satisfy the American public, one fact is apparent—a lot more work for the musician, and that in itself is the real priority within the realm of music in this day and age.

With most so-called critics demanding their own personal preferences in music the individual musician has become a pawn in the debate. Let's put them all to work first and then decide

what “sound” best suits our own individual tastes.

Bill Gallagher

Bellport, N.Y.

The Magic Of Beefheart

Three days after reading Mike Bourne's fine article, *Me and Beefheart at Manteno* (db, Feb. 18), I traveled 300 miles for the sole purpose of seeing the Magic Band.

I would like to say that I think Bourne even underrated this fine band.



The Captain was great, and succeeded in giving the rock-oriented audience some fine jazz, without them even knowing it!

The real driving force of the band seemed to me to be the percussionists, especially Artie Tripp who is nothing short of phenomenal.

All in all, Captain Beefheart and the Magic Band have to be one of the most inventive (along with the Mothers), and the most underrated

musical group around today.

Dennis O'Hearn

Carlsbad, New Mexico

Lee And Lennie

In your issue of Feb. 18, Lee Konitz is quoted as saying, “When I was younger I certainly would have appreciated some hip people around to show me what was happening.”

In his formative years, Lee studied, played and recorded with Lennie Tristano. Some people would call that pretty hip company indeed.

Leonard Popkin

New York, N.Y.

With due respect to Tristano and reader Popkin, Konitz was about 21 when he became associated with Lennie. What he was talking about referred to when he was a kid. —Ed.

Praise From Caesar

Dan Morgenstern's piece on Roy Eldridge (db, Feb. 4) was a long-overdue tribute to a real giant.

It was the sort of article that makes one feel “I'm happy it was written while Roy is still with us.”

Too many features on the real heavyweights in jazz are headlined “In Memoriam.”

Jack Tracy

Van Nuys, Cal.

COLLECTOR'S ITEMS THAT EVERYBODY CAN OWN.

Cecil Taylor's powerful attack, frantic pace and two-handed technique have already made him a living legend. This 1960 recording which also features Archie Shepp captures Taylor during one of his most creative and beautiful periods.

A forceful and persuasive modern who leaned into a song and made it move. Some musicians call it natural time. Booker's playing was probably summed up best by another musician who told Charles Mingus, “I just heard a tenor who cuts just about everybody. He doesn't play changes: he plays music.”

One of the rarest of early Mingus recorded in 1960 just before Eric Dolphy and Ted Curson left The Jazz Workshop. It is considered to be Mingus' finest recording with a small group.



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GUGGENHEIM TO MINGUS; PROTEST AT FOUNDATION

The John Simon Guggenheim Memorial Foundation announced April 12 that Charles Mingus had received a fellowship award for composition.

The great bassist-composer is the seventh jazz artist to become a Guggenheim fellow, joining Ornette Coleman, Gil Evans, Jimmy Giuffre, George Russell and Charlie Haden.

On March 30, before the award to Mingus had been announced, the foundation's offices in New York City were the scene of a protest demonstration and play-in by members of the Jazz and People's Movement and Black Artists For Community Action, with Archie Shepp as spokesman.

A list of preliminary demands was presented, preceded by a statement "demanding an end to the obvious and blatant racist policies of the Guggenheim Foundation in the allocation of awards." The foundation was accused of systematic exclusion of "artists representative of the black culture and the black experience," and a "policy of tokenism to assuage and silence the black community."

The statement also threatened that "if changes in policy are not promptly instituted, we guarantee you that this protest is the beginning of the end."

Specific demands included a declaration of greater New York as a cultural disaster area and meetings to rectify "the tragic conditions forced upon the black artist" in the area; the allocation of \$1,000,000 to a council of black experts on the arts to distribute as it sees fit, and special honorary awards for "black men and women over 50 who have made outstanding contributions to the arts and humanities", including awards to survivors of deceased artists. Names mentioned as examples were Duke Ellington, Willie The Lion Smith, Charlie Parker, Billie Holiday, Langston Hughes, and Lofton Mitchell. (Ironically, the latter two received Guggenheim awards.)

Participating musicians included Rahsaan Roland Kirk, Roswell Rudd and Beaver Harris.

KENTONITES CARRY ON IN LEADER'S ABSENCE

Like a clock without hands—that's how it must have seemed at first to the overflow crowd that came to Ruggles in Chicago on an April night to hear the Stan Kenton Orchestra. For seated at the piano was a gifted young musician from Indianapolis, Claude Sifferlen, conducting was longtime Kenton lead trombonist Dick Shearer, and emceeing was lead trumpeter-road manager Mike Vax.

The leader, certainly there in spirit, unfortunately was not there in person. Then

on the mend in a California hospital following stomach surgery, Kenton is now back on the road with his charges, fully recovered and fulfilling his customary roles after a two-week absence. But during that absence, not a gig was missed and surely at Ruggles (and I'm sure, everywhere else) any fears of a sub-par performance were quickly allayed. Because the musicians, those already cited and likewise through the ranks, took utmost care of business in the Kenton tradition.

That the audience was heartened by



Vax' he'll-be-back-soon-everything-turned-out-fine pronouncement was audible. As heartening to me but less audible from the crowd was the realization that what Kenton, as jazz educator and self-appointed spokesman, has been preaching and prophesying for years was unfolding on the bandstand. The future was now the present, momentarily, the cubs were now lions, the

PLEASE HELP!

A bag containing five cymbals was stolen from Mel Lewis on the night of April 17 in a restaurant in East Hartford, Conn. In the bag were a pair of 14-inch K. Zildjian high-hat cymbals, heavy weight; an 18-inch K. Zildjian cymbal; a 20-inch K. Zildjian with four rivets, and, most unfortunately, an irreplaceable 22-inch A. Zildjian Chinese swish cymbal with many rivets, a type not manufactured since the 30s, a gift to Lewis from Dizzy Gillespie, and the cymbal he had been using with the big band he co-leads with Thad Jones since its inception. Musicians will understand how heartbreaking such a loss can be. Anyone in the New England area with knowledge of the whereabouts of the cymbals, especially the 22-inch one, are urged to contact Lewis, who is offering full reimbursement and/or reward with no questions asked, at (212) JU 2-8800. The cymbals are old, not shiny, and tuned with tape.

music spoke eloquently for itself and no apologies needed to be made. Kenton's music, his artistic bloodstream, still flowed. And if it seemed, eerily, like a dress rehearsal for a reincarnation fantasy, it all faded under the reassuring knowledge that he *would* be back and that we're still not quite prepared for tomorrow. —Szanior

SCALE INCREASE KILLS N.O. DIXIELAND HALL

New Orleans' Dixieland Hall closed its doors April 12 after a ten-year run on Bourbon Street.

The closing followed on the heels of the recent wage hike for union musicians. The raise in scale was approved by members of Local 174-496 in a close election. Reportedly, members playing at Dixieland Hall and at other New Orleans locations featuring traditional music voted heavily against the increase.

A severe turndown in business due to the recession plus the increase in scale proved too much for the management of the hall, which had been running at a recent \$10,000 annual deficit.

Al Clark, operator of the hall, had slim hopes that help might be found from a cultural foundation or civic groups. In recent years, veteran jazz greats featured at Dixieland Hall have included Blanche Thomas, Kid Sheik, Louis Nelson, Percy and Willie Humphrey, Louis Cottrell and Kid Thomas. A band led by Papa Albert French, with Sweet Emma Barrett at the piano, played on closing night.

For the moment, only Preservation Hall is carrying on the tradition of early New Orleans kitty-hall jazz in the city.

GHANA SOUL BASH TO BE ON FILM, RECORDS

A number of American jazz, soul and rock stars took part in a 15-hour soul festival March 6 in Accra, marking the celebration of Ghana Independence Day. The concert, which also included a number of African groups, drew 100,000 fans.

A U.S. film crew covered the event under the direction of Dick Bock, who formerly operated World-Pacific and Pacific Jazz Records and now heads his own Aura Productions.

Cinerama will release the documentary by mid-summer, according to Bock. Atlantic Records has secured album rights to the sound track. The film will feature Roberta Flack, Eddie Harris, Les McCann, Wilson Pickett, Santana, The Staple Singers, Ike and Tina Turner, and the Voices of East Harlem. All except Santana (under contract to Columbia) will be heard on the album.

The documentary, Bock said, "will show

Death Takes A Heavy Toll

Pianist **Wynton Kelly**, 39, died April 12 in Toronto, Canada. The exact cause of death was undetermined, but Kelly was subject to occasional seizures of an epileptic nature, and apparently it was such an attack that struck him.

Born in Brooklyn of West Indian parentage, Kelly began his professional career at the age of 13. He toured the Caribbean with tenorist Ray Abrams at 15, worked with Hal Singer and Lockjaw Davis, and then accompanied Dinah Washington for three years.

He began to attract national attention when with Dizzy Gillespie in 1952 (he had

equalled by few. Miles Davis once described his playing thusly: "Wynton's the light for the cigarette. He lights the fire and keeps it going. Without him, there's no smoking." But this was by no means his only virtue.

Kelly was in great demand for recording sessions throughout the '50s and early '60s. In addition to recording with the groups he regularly worked with, he is present on albums by, among others, Cannonball Adderley, Paul Chambers, John Coltrane, Benny Golson, Johnny Griffin, Ernie Henry, Illinois Jacquet, J.J. Johnson, Philly Joe Jones, Steve Lacy, Hank Mobley, Lee Morgan, Sonny Rollins, Wayne Shorter, and Clark Terry. His last date was with Dexter Gordon on a Prestige album not yet released.

He recorded 11 albums under his own name, the first for Blue Note in 1951, the last for Milestone in 1967. Among his many original compositions, *Kelly Blue*, *Old Clothes*, *Kelly Roll*, *Bobo*, and the aptly titled *Keep It Moving* can be singled out.

Drummer **Manzie I. Johnson**, 64, died April 9 at the Bronx Veterans Hospital in New York.

Born in Putnam, Conn., Johnson was raised in New York City. He worked with a number of leading Harlem bands in the mid-'20s, including Willie Gant, June Clark, Joe Steele and Elmer Snowden, and became prominent with Don Redman's band, in which he played from 1931-37. He then joined Willie Bryant and later led his own band.

During the '30s, Johnson was also much in demand as a recording artist, participating in sessions with Henry (Red) Allen, Lil Armstrong, Mezz Mezzrow and Tommy Ladnier, Sidney Bechet, and others. In the next decade, he worked with Fletcher Henderson, Frank Newton, James P. Johnson, trumpeter Ovie Alston, and Redman again, and also led his own small groups. He left full-time music in the '50s, but continued to gig occasionally with Happy Caldwell, Lem Johnson, Joe Thomas, and others.

Johnson was a steady, swinging drummer with a particularly crisp press roll. His best recordings include *Doin' What I Please* and *Nagasaki* (Don Redman); *Sixth Street* (Lil Armstrong); *Really the Blues* (Tommy Ladnier), and *The Mooche* and *St. Louis Blues* (Bechet).

Drummer **Morey Feld**, 55, died March 28 in Denver, Col., trapped in a fire which destroyed his home.

Born in Cleveland, Feld's first name-band job was with Ben Pollack in 1936. He played with Joe Haymes in 1938; then worked with Bud Freeman's Summa Cum Laude Band, and gigged around New York until joining Benny Goodman in 1943. A long stint at Eddie Condon's began in 1946, with time out for a stay with Buddy Morrow's big band.

During the '50s, Feld again worked with Goodman on several occasions, was an ABC network staff musician for five years, gigged with Bobby Hackett, Billy Butterfield, Peanuts Hucko, Condon and others, and recorded prolifically.

In the '60s, he worked again at Condon's and with Goodman, opened his own drum school in New York, led a trio at the World's Fair, and toured with George Wein's Newport All Stars. In 1968, Feld moved first to California and then to Colorado, where he worked with Hucko in Denver, was the first drummer with the World's Greatest Jazz Band, appeared at Dick Gibson's annual Jazz Party, and led his own group in Aspen.

A first-class swing drummer who also adapted himself well to traditional jazz, Feld's best records include *After You've Gone* and *Slipped Disc* (Benny Goodman Sextet), *A Bell For Norvo* (Slam Stewart), *Oh Baby* (Bud Freeman), and the first album by The World's Greatest Jazz Band. He was seen with Goodman in the film *Sweet and Lowdown*.

Two musicians prominent on the British jazz scene died recently.

Jamaican-born flutist and alto saxophonist **Harold McNair**, 39, died of lung cancer in London, England March 7. McNair first became prominent in 1960 with the European-based Quincy Jones big band. He later became a standby on the British jazz scene. More recently, he was known for his work with Donovan and Ginger Baker's Airforce.

Alto saxophonist **Derek Humble**, 39, died Feb. 22 in County Durham, England of an epileptic seizure. After many years in London with Ronnie Scott's big band and combos, Humble settled in Germany, working with Kurt Edelhagen and other radio staff bands. More recently, he was heard with the Kenny Clarke-Francy Boland big band.

With the trumpeter were **Gary Bartz**, alto and soprano saxes; **Keith Jarrett**, electric piano, organ; **Mike Henderson**, bass; **Jack DeJohnette**, drums, and **Airto Moreira** on a wondrous assortment of percussive devices and occasional vocal contributions.

The **Duke Ellington Society** will present a concert dedicated to the memory of **Johnny Hodges** on May 16 at 2:30 p.m. at the New School Auditorium, 66 W. 12th St. in New York City. The tribute, *Saxophones For Johnny*, will feature Cannonball Adderley, Budd Johnson, Jerome Richardson, Zoot Sims, and two additional



also worked briefly with Lester Young), but was drafted that year and remained in the Army until 1954. He then rejoined Gillespie, leaving in late 1957 to form his own trio.

From 1959 to 1963, he was with Miles Davis, and then again formed his own trio, this time with his rhythm section colleagues from the Davis group, bassist Paul Chambers and drummer Jimmy Cobb. This trio often worked with Wes Montgomery, both in person and on records. More recently, Kelly worked mainly as a soloist in small clubs in and around New York. Shortly before his untimely death, he also played with Ray Nance's quartet.

Kelly was a pianist of outstanding gifts, with a rhythmic drive and propulsion

the cultural interchange between the people of two nations."

A Ghanaian newspaper, the *Daily Graphic*, commented "... the inclusion of a Ghanaian in the famous Les McCann group made manifest what positive factors could be squeezed out of cultural contacts. Our artists were given an opportunity to pit their innate qualities against those of world acclaimed entertainers, and the *Graphic* does not believe they were found wanting ... If the Voices of East Harlem drew a standing ovation, it was due to the fact that we could feel their sound, join them in their excitement. Obviously, this is a basis for co-operation."

POTPOURRI

Louis Armstrong was taken out of the intensive care unit at Beth Israel Hospital in New York City on April 19 and was expected to be released for convalescence at home by mid-May.

Miles Davis opened the new Gaslight (on the site of the old Cafe Au Go Go) in Greenwich Village with a set that not only started on time but offered 85 smoldering minutes of music, which was just what the doctor ordered, what with a \$4 door tab and \$1.30 for a cup of tea (no

prominent saxophonists, with a rhythm section of pianist Hank Jones, guitarist Billy Butler, bassist Sam Jones, and drummer Mel Lewis.

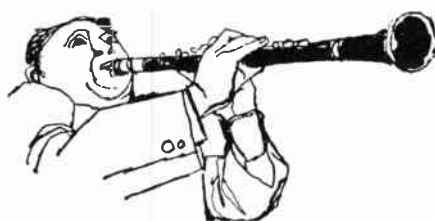
The University of Illinois Jazz Band, in conjunction with Swissair, is offering a jazz tour of Yugoslavia and Switzerland including attendance at the Ljubljana (June 5-6) and Montreux (June 15-19) jazz festivals, where the band and many famous jazz artists will perform. The plane will leave Chicago in the early evening of June 4. The itinerary includes five days of recreation at the Adriatic Sea Shore, a scenic train ride from Zagreb to Montreux, and optional attendance at several concerts by the band in Yugoslavia. The return flight arrives in Chicago June 20. Interested persons may contact Jerry Tessin, 608 S. Mathews, Urbana, Ill. 61801, (217) 333-1580.

Chick Corea's Circle (Anthony Braxton, reeds; Dave Holland, bass; Barry Altschul, drums) returned from a successful European tour April 21, played Boston's Jazz Workshop April 26 to May 2, opened at New York's Village Vanguard for a week on May 4, and was set for Slugs' May 18-23.

A benefit for New York's *Jazzmobile*, a most deserving project in need of additional funds to carry on its good works, will be held at Alice Tully Hall in Lincoln Center May 20, starting at 7:30 p.m. Dizzy Gillespie will lead an all-star alumni big band, Carmen McRae will sing, and Billy Taylor's big band from the *David*

Frost Show will be there with Frost in tow. Tickets at box office, or send check or money order to Jazzmobile, Inc., 361 W. 125th St., New York, N.Y. 10027. Ticket donations are scaled at \$75, 50, 35, 25, 10 and 5.

Organist Jack McDuff has formed a new group, *The Heating System*, with some strong young players featured. They are trumpeter-soprano saxist Bobby Aus-



tin from Boston; Pee Wee Ellis, who plays soprano, alto, tenor and flutes, and is a former musical director for James Brown; Larry McGee, a guitarist formerly with Lonnie Smith, Chubby Checker, and others, and drummer Norman Connors, who has worked and recorded with Jackie McLean, Lou Donaldson, Sun Ra, Sam Rivers, Archie Shepp and many others and led his own *Black Experience* group.

Monday is jam session night at Harlem's jazz center, the Club Baron. Usually, trumpeter Danny Moore hosts the proceedings, but on April 12, Kenny Dorham was in charge. Things really began to cook when Tony Williams made a rare appearance, joining pianist Danny Mixon and bassist

June Booth in the rhythm section. Tenorist Hank Mobley was also in on the memorable happenings.

Jean-Luc Ponty has formed a new group, *The Experience*, which includes German pianist Joachim Kuhn, French guitarist Philip Catherine, and two expatriate San Franciscans, bassist Don Garrett and drummer Oliver Johnson.

George Wein, founder of the Newport Jazz Festival and no doubt the world's leading jazz entrepreneur, has been cited by the U.S. State Department for helping to create friendly relations abroad. Wein was awarded the department's Tribute of Appreciation.

The Screaming Gypsy Bandits is an unusual musical group centered in and around Indiana University. Consisting of four undergraduate music majors, five dropouts, and one Ph.D. candidate in theater (the latter is down beat contributor Mike Bourne), it is basically an electric music ensemble but also functions as an acoustic band and a Top-40 group, *Danny & The Donuts* (which brings in the money to buy equipment, etc.). The musical backgrounds of the members range from classical chamber music through David Baker's IU jazz program to electronic music. Personnel: James Polivka, trumpet; Bill Noll, tenor sax. flute; Larry Williams, alto and soprano saxes, bass clarinet. flute; G. D. Pitlock, piano; Carp Anderson, guitar, vocals; Mye Chinchilla, acoustic guitar, vocals; Mark Dresser, acoustic and electric bass; Bourne, drums, vocal; Dale Sophia, percussion, vocals.



PUTTING ON THE BARD

Bystander

by MARTIN WILLIAMS

PRODUCER MAVEN DERRICK is sure he is prepping a winning musical for the next Broadway season. "It's going to be bigger than *The Rothschilds*," he declares, "more contemporary than *Hair*. "Maybe," he adds somewhat wistfully, "it'll even run longer than *Dolly*."

The project is a musical treatment of Shakespeare's *Hamlet*, and Derrick is certain the undertaking will have wide appeal. "We've got a classic story but with an up-to-date treatment, and we're going to get a first-rate cast, you can depend on it. We've got a great title too: *Something is Rockin' in Denmark*."

"I got Burt Backtrack working on a rock-style score right now," the producer elaborates. "He's already come up with a great ballad, *To Be or Not to Be (In Love with You)*. Hamlet sings it to Ophelia, his girl friend, and then reprises

it to Gertrude, his mother, in the famous bedroom scene.

"Then there's a great little comic number that should be a show-stopper called *Too Solid Flesh* which will be sung and danced by Hamlet, Rosencranz and Guildenstern. After that comes Hamlet's big solo feature, *Oh, What a Rogue am I*. It's sort of a cross between Gilbert and Sullivan and the Beatles and tells all about the protests and confrontations he got involved in his college days at Wittenberg—it'll give the kids something to identify with."

CASTING? "Right now," says Derrick, "we're negotiating with Jack Nicholson for his Broadway debut for the title role. Maybe we'll have to offer him a few singing and dancing lessons as part of the deal."

"For Queen Gertrude, maybe we can get Mae West back to Broadway, after her great movie comeback in *Myra Breckenridge*. For Ophelia, well, I'm really hoping to get Barbra Streisand back to the theatre for that. Of course, we'll have to fatten the part a little. And we couldn't kill her off so early in the script. Maybe not at all."

"But we're going to keep this thing poetic," Derrick emphasizes. "I'm negotiating right now with Rod McKuen, a really modern, with-it poet, to work on the script. He'll keep it authentic."

"But there'll have to be some changes in the book. And for that, I'm trying to

get Erich Segal. He's promised me he'll come in if needed, provided he can get away from his Latin and Greek classes at Yale."

"Have you looked at the play lately?" Derrick adds. "I'll be frank with you, some of it just won't go with what we have in mind. I mean, I think the author was coasting on a lot of it. You know, it's just a lot of familiar quotations strung together."

"But the plot is great," he adds. "It's the best treatment of the generation gap I ever read."

But Seriously Folks (as they say on the tube), it seems that when I bring up a record in this column lately, it's an Earl Hines record. Well, I'm about to do it again. *Earl Hines at Home* (Delmark DS-212) is truly remarkable, indeed there is nothing like it in the recorded literature of jazz. It is Hines solo, at home, playing on a new piano, the way he plays for his own pleasure. No matter what you know of Hines, you will not know, and maybe not believe, that he plays this much piano. And the love of that instrument, that keyboard and those sounds that come through! If you have any interest in Hines and in jazz piano, get this recording. And, if you will, place it on the shelf beside the Charlie Christian jam sessions and the Art Tatum "discoveries." (Delmark is at 7 West Grand Ave., Chicago. Ill. 60610 if your dealer can't help you . . .)

ES

College Festival Roundup

by Charles Suber

ALONG THE FESTIVAL TRAIL:

The second annual American College Jazz Festival opens Friday evening May 14 for five performances in three days at the Krannert Center for the Performing Arts on the campus of the University of Illinois (Urbana). A jazz band and a jazz combo from each of the seven affiliated regional college festivals are scheduled to perform as are three Illinois high school bands, five professional jazzmen, and the Univ. of Ill. Lab Bands.

The five—Clark Terry, Dizzy Gillespie, Bill Watrous, Al Cohn and Bill Evans—will each perform with big band and combos. The Illinois musicians will back the pro players and be led in concert Friday by Lalo Schiffrin, who will also conduct an arrangers clinic. Dave Baker will run an improvisation clinic. Willis Conover is master of ceremonies and executive producer of the ACJF which is presented by the John F. Kennedy Center for the Performing Arts in association with down beat and with the cooperation of the American Federation of Musicians and the National Association of Jazz Educators.

The 1972 ACJF is scheduled at the Kennedy Center for the Performing Arts in Washington, D.C. on May 12-14.

What follows is a brief survey of what has been happening at some of the 77 school jazz festivals this spring. For further information, write to down beat/ACJF, 222 West Adams St., Chicago, Ill. 60606.

Southwest College Jazz Festival, Univ. of Texas (Austin), festival chairman: Dick Goodwin. *Judges*: Gary Burton, Dizzy Gillespie, Leonard Feather. *Outstanding big band*: North Texas State Univ. (Denton), Leon Breeden, director. *Outstanding combo*: Texas Southern Univ. Lanny Steele, director. *Special Program*: Premier performance of Alec Wilder's *Quintet for Woodwinds and Two Jazz Soloists* under the direction of the composer and featuring Gerry Mulligan, baritone sax, and Jimmy Buffington, French horn. *Comments*: This will be the second successive year that the Texas Southern Univ. small jazz ensemble will perform at the National College Jazz Festival. Last year, the group won at the Mobile CJF . . . Gary Burton and Leonard Feather did clinics . . . Dick Goodwin opened the festival with his own UT Experimental Jazz Ensemble which he has directed for the past five years.

Midwest College Jazz Festival, Elmhurst College (Chicago), Ill., festival co-chairmen: Jim Sorensen and Charles Suber. *Judges*: David Baker, Lou Marini, Jr., Bob Tilles. *Clinicians and performers*: Al Cohn, Zoot Sims, and the judges. *Outstanding big band*: Wisconsin State Univ. (Eau Claire) Dom Spera, director. *Outstanding combo*: Malcolm X College (Chicago), Charles Walton, director. *Guest band*: Jazz Lab Ensemble, Interlochen Arts Academy (Michigan), Dave Sporny, director. *Special Events*: Improvisation Clinic on Saturday morning, jazz workshop service on Sunday morning. *Outstanding Soloists*: Billy Howe, trombone (Malcolm X)—best brass player; Ron Bridgewater, tenor sax (Univ. of Ill.)—best reed player; Jon Burr, bass (Univ. of Ill.)—best rhythm player. The Selmer award to the outstanding musician

of the festival went to Gary Topper, tenor sax and flute, (Memphis State "B" band). Jim McNeely (Univ. of Ill.) won the outstanding arranger award, a \$125 scholarship to the Famous Arrangers' Clinic at the Univ. of Nevada (Las Vegas).

Comments: Level of big bands so impressive that five bands were invited to play in the finals on Sunday evening . . . the polish and dedication of the Eau Claire band was excellent and makes one wonder if the the big Univ. of Wisconsin is ever going to get off the dime. Cecil Taylor was to have brought his U.W Black Music Ensemble but it was a no-show . . . There were six bands from the Chicago area—Triton College (2), DePaul Univ., Malcolm X, Kennedy-King College, and Elmhurst . . . noticed by its absence was Northwestern Univ. Perhaps when the new Dean of Music takes over this summer, he will light some fires. Northwestern has had fine bands when an interested student has taken the initiative (such as Ken Bartosz



Al Cohn and Zoot Sims
at the Midwest CJF.

and Ralph Mutchler in days gone by). The same situation exists at Ohio State Univ. Until Tom Battenberg came up from the Dallas Symphony to take over the OSU band this year, there had been a three-year void since the Ladd McIntosh vintage years.

The improvisation clinic went off very well. Bob Tilles led off with rhythmic patterns on vibes, then Dave Baker took over with a chalk talk on changes and the rationale behind them that kept the audience of about 275, including Al Cohn and Zoot Sims, in rapt attention. Then Baker picked up a trombone and it was play-the-changes time with Lou Marini on tenor and soprano, and of course, Cohn and Sims on tenor. The Jazz Worship Service was a particular success. Its unusual structure called for a "musical response from the congregation"—that is, a musician who wished to bear witness stepped forward, took a chorus, and had a musical dialogue with other musicians. The Elmhurst chaplain, the Reverend Robert D. Schielen, spoke for about three minutes at the beginning of each of four themes: Praise, Confession, Reading of the Word, and Communion-Love. As he would finish

speaking, an octet improvised on that theme from a sketch previously worked out by Baker. Poignant musical messages were contributed by Ron Bridgewater and Nate Banks (Univ. of Ill.) et al.

New England College Jazz Festival, Quinnipiac College, Hamden, Conn., festival co-chairmen: Sam and Dom Costanzo. *Judges*: Bob Share, Marian McPartland, Ed Shaughnessy, Clem DeRosa, and Ernie Wilkins. *Outstanding big band*: Towson College (Baltimore) Hank Levy, director. *Outstanding combo*: The Avant Garde, Glassboro State College (N.J.). *Outstanding high school band*: Langley, Va., Gary Rand, director. *Comments*: Tightly and expertly run . . . general level of big bands up, especially the general musicianship and inventiveness of the big band soloists . . . general level of combos relatively static . . . each of the three top bands had an extra dimension—performing, as they did, arrangements by the directors: Towson, Hank Levy; Kent State, Bill Dobbins; and Philadelphia Musical Academy, Evan Solot. The Towson band has been requested to perform an original work by Fred Hamilton of the Univ. of Northern Colorado (Greeley) at the ACJF. Hamilton was chosen outstanding student arranger-composer at the 1970 ACJF and thus received a \$250 commission by the John F. Kennedy Center for the Performing Arts to write an original work for this year. Hamilton rehearsed with the Towson band and will accompany it to Urbana for the ACJF.

Pacific Coast College Jazz Festival, San Fernando Valley College, Northridge, Cal., festival chairman: Joel Leach. *Judges*: Gary Barone, Victor Feldman, Dick Grove, Don Menza, Marty Paich, Joe Pass, Pat Williams, and Kai Winding. Gerald Wilson presented the awards and Harvey Siders was emcee. *Outstanding big band*: College of San Mateo, Dick Crest, leader. *Outstanding combo*: The Wilford Chapron Quartet, San Fernando Valley College. *Outstanding vocalist*: Angelo Arvonio, SFVC, who also won in 1970. *Comments*: In view of the interest in jazz in the greater Los Angeles area, it is a shame that Joel Leach doesn't get more cooperation from his own school in putting on the festival. Even though it is run very well the festival should go two days to eliminate the separation of bands and combos into different performing areas. Everybody should have a chance to hear everything.

Southern College Jazz Festival, Mobile, Ala., festival chairman: J. C. McAleer. *Judges and Clinicians*: Al Beletto, Bill Fowler, Urbie Green, Mundell Lowe, Richard Payne, Larry Ridley, Steve Sample, and Charles Suber. *Outstanding big band*: State Univ. of New York, Fredonia College, Gary Dailey, director. *Outstanding combo*: Southern Univ., Alvin Batiste, director. *Guest band*: Bowie High School (Md.), Joe Carley, director. *Comments*: This festival tried a noble experiment in the judging system used to select the band and combo to go to the ACJF. It was set up so that the judges' recommendations were evaluated at 20%, the remaining 80% were to come from each school vot-

/Continued on page 42

WEATHER REPORT: OUTLOOK BRIGHT AND SUNNY

WEATHER REPORT

WEATHER REPORT—Columbia CH ?????: *Milky Way*; *Umbrellas*; *Seventh Arrow*; *Orange Lady*; *Morning Lake*; *Waterfall*; *Tears*; *Eurydice*.

Personnel: Wayne Shorter, tenor and soprano saxophones; Joe Zawinul, electric and acoustic piano; Miroslav Vitous, electric and acoustic bass; Al Mouzon, drums, voice; Airtio Moirera, Barbara Burton, percussion.

Rating: ★★★★★

An extraordinary new group merits an extraordinary review of its debut album. This, in fact, is more than a review. It is an introduction to Weather Report and a discussion of the music on the group's album (to be released in mid-May) by the musicians themselves, with parenthetical comments by this writer.

Genesis

The musicians who make up Weather Report, an incorporated, cooperative group, came together early this year when all found themselves free to engage in a new venture.

Wayne Shorter and Joe Zawinul had worked together on Miles Davis' *Bitches Brew*, and, according to the pianist, "it was a fantastic cooperation kind of feeling." Not long thereafter, Shorter left Miles and was doing some free-lance recording and thinking about forming a group of his own. He was trying to obtain the services of bassist Miroslav Vitous, then with Herbie Mann, for a record date, but the band was off for Japan.

Some time later, Vitous called Shorter and told him: "I'm free!" Wayne thought at first he meant for recording purposes, but Vitous explained he no longer belonged to any band. Meanwhile, Zawinul had decided to leave Cannonball Adderley and get into his own thing. He had used Vitous on an album of his own, and the two men had discussed the possibility of working together. In one afternoon, Miroslav called Wayne, Wayne called Joe, and, the pianist says, "all three of us found that we were free—so there was the band."

They wanted to find out how it would feel and sound, so they called drummer Billy Cobham (Al Mouzon, who'd recorded with Wayne, wasn't in town, though they had already talked about getting him) and rented a studio for the afternoon. "That was really an experience," says Joe. "We decided that we were going to need some fantastic management, because the quality of the music was very high," he continues, "so we got Sid Bernstein (who, as everyone knows, brought the Beatles to the U.S.). Then, I was supposed to do some independent producing at Columbia, and when they heard we had a band, the machine started rolling.

"Then we needed a drummer, and Al was the first choice, and when he started working with us in rehearsal it was really fantastic—he sings and all that. And then Airtio—we'd tried another percussionist but he didn't have that individualism, and that's what we really are aiming for—individuals all, but playing together. So we called Airtio and he fit right in.

"We rehearsed three weeks—or rather, we took a month and rehearsed four days a week—and then we went in the studio and did the record in three days. Rehearsing was quite something—every day when we got home we'd be exhausted,

there was so much music going on."

The week the album is released, Columbia will present the group in a private concert—the first live performance by Weather Report—and a European tour is set for June.

The Music

Shorter: *Milky Way* was originally conceived by Josef Zawinul. (Laughter) He had an idea. We just did it with two instruments.

Zawinul: Horn and acoustic piano—no electronics whatsoever. But I think it's a new way of doing something with the pedals and with the saxophone. And what it really represents is that *Milky Way* is everything.

Shorter: We had to start somewhere before we got to the idea of weather and atmosphere and all that, so we thought of coming from a vacuum—nothing into something—and then we thought about our galaxy—we're on the outer edges of the milky way. So we thought of ourselves as seen from some all-seeing, mythical perspective, and then panning in and coming in closer, into the next cut and to humanization and reality.

Vitous: It would be almost as if you were sitting in a space ship, watching meteors flying by, and then a change into chords, like you see that and you see this . . .

Shorter: So instead of opening the album with a tune and everything that implies, from Tin Pan Alley to a classical concept, we decided on no concept at all except just as much of the universe as you can see. No matter how small you think you are, everybody's got a share in it. So we use sound to convey that idea; like all right, let's begin here.

Zawinul: A preparation for the rest of it. It's like a soundtrack to your mind. You can put yourself where you want; there's enough room in space.

This brought up the name of the group and its implications.

Zawinul: What the music does to people is also what the weather does to people. It doesn't really make that much difference to me if it rains or the sun shines, I can be happy either way; but most people, I think, make up their way of living by what's happening out there when they look out the window in the morning—or even by the report at night.

But the name can be taken any way at all. We first had an idea to call the band Audience, because we make up the soundtracks to our own ideas: we accompany ourselves: our thoughts. So we thought of an audience: the audience is really the minds, and we make up the backgrounds for them, and for us. We are the film, or the play, and the music is the soundtrack.

The people who've heard our music, it really does something to their heads. Instead of thinking, yes, here F7, and there this—it's nothing like that. Even the musicians who've heard it don't listen to it that way (i.e., analytically); they just sit back and get all kinds of thoughts. . . .

Vitous: It's very difficult to analyze . . .

Shorter: Yes, and it's not like what do you use here, and so on. The only ques-

tion was about *Milky Way*—what is that? Is that an electronic machine? And we'd say no, and that's the end of that.

Zawinul: Next is *Umbrellas*. The first piece Wayne and I did together. The second, Miroslav wrote the melody and we did a little background and fit it together. And it really gives you the feeling of different kinds of rain. Human behavior in different degrees of rain. The people—you can actually feel that in the tune. I can hear the little kids running with their mamas holding the umbrellas and getting a little wet on the side.

Shorter: Some people carry their umbrellas closed even when it rains—they refuse to open them. And then, when it really starts pouring—they open inside out. And some carry umbrellas when the sun is shining—in London.

Zawinul: On this, I use electric and acoustic piano at the same time to get a little more treble, a little more punch in the sound.

The question of overdubbing was raised, and the answer was that hardly any was used, perhaps here and there a note or two to improve something, "but eventually, you'll hear that same thing done live, because we'll have had the time to work on it," Shorter explains.

Shorter: The piece has a very festive air to it: there's a lot of joy in it, like when it rains during the very hot season. Lots of people dig rain.

Zawinul: Some people get a little melancholy when it rains, like on a Saturday afternoon. A little sentimental. It has lots of different feelings.

Shorter: If you hear anything in the album that sounds at all bluesy, it's like a blues upside down, with the downward part of the blues facing the oxygen of the good intent in life . . . like, you can do anything you want to do; the blues doesn't control you, you control the blues.

I'm trying to get the feeling of playing upward, and if there's anything sad, we take that sadness under our wings and say, OK, come on, be sad—but that won't last too long. So each bent note that you hear, you can take it in that way, dig?

Zawinul: Have you ever seen down in New Orleans how the bands march with those umbrellas—that's all in there—Brazilian, Caribbean, all those little things are there.

Shorter: And people who don't see umbrellas will see something else . . . and that's OK, too.

Zawinul: The next thing is the *Seventh Arrow*, which Miroslav wrote. What can you say about it . . . it's a masterpiece.

Vitous: It's a continuous composition; in other words, we don't just play one motive and then something on that. It's first one motive and then comes another, almost like another song, and all these motives are written, so it never really is improvisation. Actually, the piece is two songs, two of my songs which we decided to put together—it reminded me of an arrow.

Shorter: He's a Sagittarian—it has that energy and speed. It's swift. . . .

Zawinul: And it's a constant interplay of motives. There are three main lines and they appear in constant interplay. It's



JOSEPH L. JOHNSON

like a conversation. On the middle part, I use a ring modulator, to get a whirring sound. My wife used to teach archery in school, and when you stand on the side and hear those arrows flying by, that's what it's like.

I wrote *Orange Lady* thinking mainly of my wife, but also of most ladies who have children and are stuck in a big city. There's a certain sadness in it. In my case, in order to really make my wife happy, and make myself happy by making her happy, I'll take her out somewhere in the country—that's what the middle part is about—and then that changes the whole attitude and you can go on being happy for a while again, and then you come back to New York and it's like the same thing all over again—it's like a constant change from a certain sadness. . . .

Shorter: It's funny—Joe described that like a blues feeling, but he didn't use the word having the blues, and that's indicative of the change in what we're doing . . . we can't, we cannot play—we dig the blues and all that stuff, conceptionwise—but we cannot play something that's been played before, because the change is calling to us. It's a necessity. . . .

Zawinul: So that's the first side. The second side starts with *Morning Lake*, which was written by Miroslav, and which will create the feeling in you of being somewhere very early in the morning on a nice day, maybe in spring, and it's still a bit cold—a mountain lake. . . .

Vitous: You can see that the water is cold, because you can see through it so well that it has to be cold. . . .

Zawinul: And now and then a fish comes out, and you can walk and just breathe the fresh air; you hear the birds and there's that very peaceful feeling that you get early in the morning—lots of space, which gives you time to put your thoughts in there. . . .

Vitous: And there'll be a duck swimming on the lake, with a little current behind it . . . The next piece—those two tunes are connected—is *Waterfall*, which was written by Joe and the lake turns into a waterfall, with the water coming down at different speeds, and then it disappears into a big river . . .

Zawinul: You'll hear a lot in the upper register of the piano . . . it's kind of impressionistic. And after that comes a tune written by Wayne: *Tears*.

Shorter: In a sense, the colors I see in that are maroon, purple; dark purple, and dark blue—and some deep yellows, which means it has a hint of the blueish kind

of feeling, but not really like that. It's grounded, like in the earth; it has a firm pedestal. Pedestal meaning it's kind of earthy, in a sense, but there's a regal quality there. Maybe a hint of sadness, but carry whatever sadness you have with pride. The image I get is human: tears, blood, skin—a human being. The voice came out of that, the human voice, Al's voice—because we'd been through inanimate objects, objects of nature, water, the milky way, so at some point, we get to the molding of a human being . . .

Zawinul: The way that moves around, from C to A flat, that's very interesting the way it moves, and out of that come



JAN PERSSON

some real pretty notes . . .

Shorter: The color of the ruby, big flashes of emerald; but above all, this regal quality that is in every human being, no matter what they have to face in life . . . Al's voice was used in this without any literary message, just as an instrument, and he was given time to figure out how he wanted to do that . . . there's not much more to be said about that, except dig it.

Zawinul: The next tune is also by Wayne—a fantastic song, *Eurydice*—which is more traditional in the way of playing. It's more in the jazz tradition.

Vitous: Swing in 4/4 time. . . .

Zawinul: Very hip swing . . . and this is really the only track where we solo a little bit, 'cause on all the other tunes, we don't solo; we just play with one another—like an orchestra. See, we want to use our little band . . . on this first album, we didn't use all our instruments. I have a synthesizer I'm working with, and several things attached on the electric piano. Except for my using the ring modulator on the bridge to *Seventh Arrow*, we didn't use any of that, but next time we will. But only in a musical context, not to show everybody, here, we got this and we got that. We just want to use it for the music . . . we're taking advantage of everything, but we just try to make music. . . .

Vitous: Each instrument as an extension of your mind.

Shorter: In *Eurydice*, I was thinking of my horn in the sense of a woman. There's an *Eurydice* in every man's life, and she's elusive; like if you look back, she might be gone . . . and she's wearing something transparent. So the horn, to me,

became the garment with the woman inside, very elusive, but floating around in everybody's life. Womanhood is opening up even more today, and that male private thing—art, music, this is *ours*—I tried to get to the woman thing without that overbearing sexual symbolism. You know, everybody is OK—sometimes (laughter)—most of the time. . . .

The Future

Vitous: So that's the entire album. And in a way, we've set up a communication system between all of us, and the next time we'll use everything there is to be used, because we've established our basic thing and we can go from there. . . .

Zawinul: Wherever we go, we'll have our own sound system, so we can always sound like we want to. It will be like having our own recording studio on the road. The equipment is all custom-built and really fantastic . . . we'll have a full panel with all kinds of settings, etc. . . .

Shorter: But none of this will be used (as gadgetry) but for musical ends, and if something breaks down, no need to panic. We'll find a way of using what goes wrong, too . . . we'll have our own ESP.

Zawinul: About Airtio—he has the most uncanny ability to hear what you want. He doesn't even have to rehearse with us. He didn't. He just comes in and hears the music and he knows what to pick, where to come in. He's incredible; he's a natural talent and we love him and whenever he



GIUSEPPE PINGO

can work with us, great.

Additionally, the musicians pointed out that the format of the group will be flexible. The quartet is the true nucleus, but if occasion arises, they will use strings, voices, etc. In fact, they are looking for a singer, and Zawinul is trying to find a girl singer "with a fantastic range, conception—and pretty, too" who once, years ago, worked with Cannonball's group at the old Club De Lisa in Chicago, and whose name is something like Liz Lang, or Lance.

Meanwhile, both *Shorter* and *Zawinul* have albums coming out in May—they should be available at this reading. *Shorter's* is on *Blue Note*, entitled "The Odyssey of Iska" (*Iska*, a word of Nigerian derivation, means "the wind that comes and

/Continued on page 42

Mary Lou Williams: First Lady of Jazz

THERE WAS LITTLE MORE than a murmur in the press in 1954 when Mary Lou Williams abruptly got up from the piano bench in a Paris night club and walked away from a lifetime of playing, composing and arranging which spanned every era of jazz from Jelly Roll Morton to Charlie Parker.

In sharp contrast were the many hal-lujahs proclaiming her recent return to full-time keyboard activities.

In all these accounts, one fact stood out in bold relief: Her playing today contains a vitality, an agelessness which borders on the supernatural. She plays today with a freshness exceeding even most of her arrangements and piano playing which sparked the Andy Kirk Orchestra in its heyday. (She joined Kirk as arranger in 1929, and from 1931 to 1942 also served as the band's regular pianist.)

If you chance to be in New York's Greenwich Village on any given night except Sunday, walk down 8th Street and continue to the corner of University Place, and you'll find yourself at the Cookery, a Village eatery popular among NYU students and faculty, artists, writers and other members of the Village community.

This is also the place where you may find Mary Lou Williams at the piano, calmly working her way through a virtually unlimited repertory ranging from Kansas City boogie woogie to *Surrey With The Fringe On Top*, with such diverse delicacies as Duke Ellington's *Satin Doll* or Dizzy Gillespie's *Night In Tunisia* sandwiched in between.

In the dining room, conversation is carried on at a level barely above a murmur, and a soft baby spotlight hangs from the ceiling, its rays touching Miss Williams' face—a beauteous sculpture in ebony with Indian-like high cheekbones.

Eyes closed, smiling to herself, she glides into such tasty items as *The Man I Love*, *It Ain't Necessarily So*, a 3/4 original blues, or, once in a while, her classic *Roll 'Em*, which she scored for the Benny Goodman band.

Standing at her left is tall, moustached, copperskinned Mike Fleming, applying a masculine but delicate touch to his bass, with just the right shading to compliment the subtle maneuvering of melody and placements of chords and single notes by Miss Williams. Sometimes, as they make their way through a number, Mary Lou will abruptly inject a note of wry humor.

It is at such times that she'll open her eyes to look up impishly at young Fleming, who will return the message. Then, eyes closed again, they'll get back on course.

Few take leave of the Cookery without first pausing at the piano (or at her table if she is on a break) to tell Mary Lou in no uncertain words how much they have enjoyed her music.

It is hard to believe that this is a woman whose career spans 45 years of playing jazz. Yet, here she is, strangely youthful and with a "little-girl" kind of innocence about her, combined with a strength and maturity which one may find

almost mystical. Mary Lou Williams seems to be a walking miracle of sorts.

There are aspects of Mary Lou Williams' life that only a few are aware of, yet she is most concerned that all should know about them.

It all began, or should we say came to a head, while she was appearing as featured pianist at Paris' Boeuf Sur Toit club in 1954.

As she played through a set that night, it all welled up inside her.

"I was sick and tired of all the selfishness . . . the greed . . . envy . . . hate . . . all the wrongness!" And she continues: "When playing all those years, I never felt a conscious desire to get close to God. But it seemed that night at the Boeuf Sur Toit that it all came to a head. I couldn't take it any longer. So I just left—the piano . . . the money . . . all of it!"

She gave up music completely. She didn't go near a piano. Even listening to records was out. She lived solely for the purpose of finding God and peace of mind and soul.

Through former jazz writer Barry Ulanov, Mary Lou met a Jesuit priest, Father Anthony Woods, who began giving her instruction in the Catholic faith. Following her baptism (Ulanov, also a convert, was her Godfather) Fr. Woods became her spiritual advisor. He died in 1965.

A lot of her time then was spent in meditation. From this came a sense of direction. As a lay person familiar with the hard life of musicians, she concluded she could reach many whom the clergy had

not been able to establish contact with. She was right.

In spite of a busy full life of good works which even gave her a new sense of fulfillment, she also sensed a certain incompleteness. The two people who at the time perhaps were closest to her also sensed this lack.

Father John Crowley, who before his ordination had been a saxophonist, reminded her that the ability to play music—including jazz music—was a gift from God.

"Return to your piano, Mary Lou, you're needed there," he urged.

And her very good friend Dizzy Gillespie kept after her constantly to return to the keyboard. She recounts, smiling, "Diz dragged me out to play with his band at the 1957 Newport Jazz Festival, and I did my *Zodiac Suite*."

She is quick to make clear her high regard for Gillespie. "You know, Diz is quite a spiritual person himself. He'll help people and won't even say anything about it." And: "The bop era should really be called the Dizzy Gillespie era. He's done so much for it . . . he's really worked so hard for music!"

Since that 1957 appearance, Mary Lou Williams gradually became involved in music again, for the main in religious contexts.

In 1967, she was one of the featured composer-performers at a Carnegie Hall concert series entitled "Praise The Lord". Recorded by Avant Garde Records (AV 103), her contribution featured the voices of singers Honey Gordon and Leon



PETER MOORE

Thomas. Three compositions written especially for the event were performed.

Miss Gordon sang the prayer-song *Our Father*, dedicated to the memory of Father Woods. *Thank You Jesus and Praise The Lord* were performed by baritone Thomas.

While again becoming gradually involved as a jazz musician playing to night club audiences, Miss Williams has continued her activities in the cause of Jazz in the Church, pointing up the music's relevance to the Church's teachings and mission.

In the winter of 1969, following a five-month engagement at a Copenhagen night club, the pianist stopped off in Rome on her way back to New York.

Through the mediation of two of her friends, Brother Mario and Peter O'Brien (the latter a young seminarian who is to be ordained as a Jesuit priest in June and also serves as her manager—without pay) she was able to meet some influential Church figures who arranged for a special concert to be held while she was there—the first official recognition of jazz by the Vatican.

It was also during this visit that she received a commission to write a special Mass for Peace.

Back in New York, Mary Lou Williams immediately plunged into the task of carrying out the commission. This seemed something for which all her life had been a preparation.

This was not to be a mass employing the usual liturgical form. Rather, it called for elements of a more contemporary nature.

Miss Williams was determined that her Mass should speak to all the people. The only way to accomplish this, it seemed to her, was to employ musical forms with which the potential audience would be thoroughly familiar. She chose rock, jazz, blues and Spirituals.

Explaining her reason for these choices, Mary Lou Williams says: "From suffering came the Negro Spirituals, songs of joy, songs of sorrow. The main origin of American jazz is the Spirituals. Because of the deeply religious background of the American Negro, he was able to mix this strong influence with rhythms that reached deeply enough into the inner self to give expression to the outcries of sincere joy which became known as jazz."

Music for Peace (the title of the completed mass) was premiered at Holy Family Church near the United Nations in Manhattan, during a time when world leaders had gathered there to honor the memory of assassinated African leader Tom Mboya. Of the presentation of her mass at that time, the composer says, "I felt that it was timely as its message of hope, love and peace was both important and needed."

Mary Lou Williams' work was hailed as one of the most significant in contemporary religious music.

However, once again the pangs of a sense of incompleteness began to appear. She reasoned: "If those who heard and participated in my mass received it so warmly, what about the hundreds, the thousands who missed hearing it?" *Music for Peace* just had to be recorded.



Mary Lou Williams with Bobby Hackett and Dizzy Gillespie at the recent Overseas Press Club Jazz Club's concert. Trombonist Tyree Glenn (seated) and clarinetist Tony Parenti listen. Perception Records taped the event.

But there was the small matter of money. It just wasn't there. Her savings had virtually been exhausted in helping those in need. But Mary Lou Williams had faith. So the recording of *Music for Peace* got underway.

There were times when it seemed as if Mary Lou's beloved project would never reach completion. There were even times when she wanted to "chuck it all." But, she says, "I could always find Dizzy (Gillespie) and his wife Lorraine along with my brother Jerry Burley right there at my side, to hold me up when I was ready to walk away from it all. That Dizzy! People should know how much of a good guy he really is. And Lorraine is just wonderful!"

In March 1970, the final recording session was completed. So ended the major phase of one of Mary Lou Williams' many ventures. But there was much yet to be done. The usual avenues of advertising, promotion and distribution could not be pursued. There was simply no money for such things.

Much-needed promotion came by way of jazzwriters all over the world who were rejoicing in print over the return of Mary Lou Williams to the keyboard. Seldom was mention of the album omitted when they wrote of this great lady of jazz and her unending contributions to America's only true art form.

Distribution was restricted to mail orders, and the address was her home. While sales of the album have not in any way equalled those of popular hits, the steady trickle of letters continues. In April, she was hard at work on a new album for Halcyon Records.

What of her present involvement in jazz? By the time you read this, she may have completed a Washington, D.C. college concert where she will be featured with an 80-voice choir in her own presentation of the history of jazz. Certainly, no one is better qualified than she to tell that story.

On the heels of the concert, there will be a Washington gig at Blues Alley. Also

in the offing are appearances in Miami and Detroit, and then there is the Newport Jazz Festival. And whenever she is in New York, the *Cookery* will be awaiting her. The owner, Barney Josephson, is an old friend from Cafe Society days.

There is one forthcoming engagement very close to her heart. One night in 1964, a young man walked into the Hickory House to relax. He knew nothing of jazz. But by the time young Peter O'Brien walked out, after having sat through all of Mary Lou Williams' sets that night, not only did jazz have another fan, but Mary Lou Williams had acquired a true friend. He is to be ordained into the Jesuit order in June, and Mary Lou Williams will play for his first Mass.


Recently, she won herself another friend.

Last winter, I picked up the phone to call Mary Lou and read her my review of her *Praise The Lord* LP, and to apologize for any inaccuracies I might have been guilty of.

There was no criticism. Instead, I was invited to be her guest at the *Cookery*.

Since that time, I have made many visits to the place, where, over some southern fried chicken, Mary Lou, Pete, Mike Fleming and I would laugh and talk about—you name it—her days with Andy Kirk . . . her friend Bud Powell . . . faith . . . even fried chicken ("Lew, you think this *Cookery* chicken is delicious. you just wait until I fix you some!")

There have also been the nights when Jo Jones would drop in and spellbind everyone in the house accompanying Mary Lou with just brushes on a newspaper laid on a chair. Jo's playing with these simple props has the same magical effect as when he is behind a full set of drums. At such times, the rest of us sitting around the table would just shut our mouths as Jo and Mary Lou would share some hilarious memory from the great Kansas City jazz days.

Being around her really tells you something. Because Mary Lou Williams is undoubtedly the First Lady of Jazz. 

PERSPECTIVE IN JAZZ EDUCATION

AN ARTICLE ON "your perspective on U.S. school jazz" was an odd request, I thought, of one who has spent only two of the past 30 years in the U.S. and who, since he left the Curtis Institute in 1929, has never been associated professionally with formal music education.

Preparation of the chapter on "American Music and the Musical Establishment" for my book, *Serious Music—And All That Jazz!* took me to the Intercollegiate Music Festival at Miami Beach in the late spring of 1967, where I heard for the first time (and was astonished by) some of the finest university jazz bands. There, too, I had an opportunity to meet and learn from the men who knew the answers to my questions: Leon Breeden, Bill Fowler, Stan Kenton, Oliver Nelson, Clem De Rosa, Bob Share, Chuck Suber, the Rev. George Wiskirchen and Phil Woods—and to talk with the young players themselves.

In Chicago last year, as keynote speaker for the National Association of Jazz Educators at the biennial convention of the Music Educators' National Conference, I had further opportunity, both as participant and auditor at many lectures, demonstrations, concerts and panel discussions, to learn from the knowledgeable and to exchange views and experiences with young teachers and students.

I speak, therefore, as an interested and sympathetic outsider. And this, I assume, was what the magazine had in mind when asking me for my "perspective" of U.S. school jazz. Perspective is one of the advantages attributed to the outsider, and probably correctly so, although such perspective is inevitably subject to flaws arising from ignorance of essential details.

But I found the word appropriate and attractive for other and, I think, more pertinent reasons. It is precisely "perspective," in another sense, that I find most wanting, today, in musicians of every category, whether formally educated or not. They don't see themselves and their music in any well-informed historical or cultural perspective. They may be excellent musicians. They may do their own thing admirably. But in a historical context they don't know who they are or what they are doing.

In the spring of 1965 I did a survey for the *Reporter Magazine* of music education in American universities, the product duly published later in the year as "Crescendo on the Campus." After visiting several of the more prestigious schools, and talking at length with both faculty and students, I remarked to one

dean that I found all the students shockingly ill-informed about the history of their own instruments, including the voice. "Yes," he replied, "but, you see, we don't teach the *history of music in performance*."

Nor did they teach it at any of the other ten schools I visited. History of composition, yes, if, in my opinion, badly. But performance, no. Young singers—and, too often, their teachers, knew little or nothing about performers or approaches to performance prior to, at most, the immediately preceding generation. Young pianists would never have heard of Cramer, Moscheles, Hummel, Kalkbrenner, Buelow or Anton Rubinstein. Violinists, aside from familiarity with the names on the title pages of old concertos and etudes, would know little of Beriot, Lafont, Spohr, Vieuxtemps, Joachim, Ysaye and Sarasate.

Since, then, in many meetings with jazz musicians, I have encountered,



again and again, the same phenomenon. They don't listen systematically, or at all, to old records. They don't go out of their way to hear older players, and when they do hear them, they tend to dismiss them as old-fashioned, as indeed, classical musicians do when exposed on records to older singers, pianists, violinists and conductors. Musicians in both categories, above all, *don't read*. And I don't mean music.

Much is written in the world of classical music about the gap between musicology and musicianship. The general tendency is to blame the scholar for dwelling in ivory towers and shunning the rough-and-tumble life of the performer. There is truth in this, but it's not the whole truth. The performer is also at fault for not taking advantage of what the musicologist could teach him about his own business. He doesn't read. Performers working today in the baroque, renaissance and pre-renaissance fields are increasingly well informed. But among those concerned with the symphonic and operatic mainstream, the ignorance of 19th century perform-


ance practices is appalling.

They should know the public and private concert conventions which governed the music they play at the time of composition. They should know the social and cultural circumstances bearing upon those conventions. They should know the instruments for which the music was written, and how those instruments were played. And they should know the criteria by which taste was assessed. Very few of them do.

The jazz musician's problem with perspective, it would seem at first glance, must be simpler, if only because he is concerned with a historical span of hardly more than 50 years—or a century, if one includes ragtime, as one should. Actually, it is much tougher. For the classical musician's concern with perspective is the jazz musician's too. The jazz musician will never know who he is, musically, or where he stands, or achieve due self-respect, until he has grasped in its basic outlines the whole 1,000-year course of the evolution of western music. Whether he knows it or not, he is a part of that evolution, and the most important contemporary part.

Perspective should be, of course, the concern of every musician. But it is especially important for young jazz and rock musicians—indeed, for all musicians working in any area of the Afro-American idiom—as a means of evaluating and appreciating their own place as musicians in the 20th century. That so many jazz musicians still speak of "serious," or European, music as "legit" betrays a sense of inferiority utterly at variance with the facts of musical life in the 1970s. Do they think of their own music, then, as somehow "illegitimate?"

That sense of inferiority would not survive the achievement of well-informed perspective. An educated musician, as opposed to a musician who is merely a good—or even extraordinary—player or singer, is one who knows where he stands in relation to what has gone before and what is going on now in other idioms and in other styles. One who knows where he stands will stand more securely—and move more securely, too. And he will stand taller.

The responsibility of schools of music, particularly at the university level, should be not merely to turn out good musicians, which they do, on the whole, very well, but also, even primarily, to turn out educated musicians. This, I feel constrained to observe on the basis of what comes to my attention as critic and conversation partner, they do very badly—or don't do at all. 

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record REVIEWS

ALICE COLTRANE

JOURNEY IN SATCHIDANANDA—Impulse AS 9203: *Journey in Satchidananda*; *Shiva-Loka*; *Stopover Bombay*; *Something About John Coltrane*; *Isis and Osiris*.

Personnel: Pharoah Sanders, soprano saxophone; Alice Coltrane, piano, harp; Vishnu Wood, oud (track 5 only); Cecil McBee or Charlie Haden (track 5 only); bass; Tulusi, tamboura; Rashied Ali, drums; Majid Shabazz, bells, tambourine.

Rating: ★★★★★

My first post-John Coltrane experience with Alice Coltrane was Easter Sunday of 1968 and a concert at Carnegie Hall featuring most of Trane's former sidemen. My most recent experience with Lady Trane was at the same hall nearly three years later (db, 4/15/71). It has been extremely interesting to hear her grow from a pianistic extension of her husband's musical thinking into an artist in her own right.

This music was inspired by Alice Coltrane's association with the Swami Satchidananda. Like John Coltrane's *A Love Supreme*, *Journey In Satchidananda* is more than a musical composition—it is a profession of faith. The use of such Eastern instruments as the tamboura and the oud is entirely fitting, both to the music and the philosophy of Integral Yoga, a combination of physical yoga, the yoga of meditation, the yoga of study and knowledge, the yoga of service, and the yoga of love and devotion.

All tracks but *Isis and Osiris* were recorded in the well-furnished studio in Trane's home at Dix Hills, N.Y., where most of Alice's recordings have been made.

Isis and Osiris, Alice Coltrane's hymn to the two Egyptian deities also invoked in Mozart's *Magic Flute*, was recorded live at The Village Gate. The acoustics of that club have never been known to win any awards, and the fact that the recording was a one-mike job doesn't help. The more the shame, because the music is magnificent, especially the oud playing of Vishu Wood and the full bass of Charlie Haden. While one must strain to hear, it is well worth the effort.

This is sacred jazz of the highest order. Whether one is into integral yoga or not, the music will stand.

—Klee

DEXTER GORDON

THE PANTHER—Prestige 7829: *The Panther*; *Body and Soul*; *Valse Robin*; *Mrs. Miniver*; *The Christmas Song*; *The Blues Walk*.

Personnel: Gordon, tenor saxophone; Tommy Flanagan, piano; Larry Ridley, bass; Alan Dawson, drums.

Rating: ★★★★★

Since Coleman Hawkins made it so in 1939, *Body and Soul* has been the test piece for tenormen. There have been some

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Alan Heineman, Wayne Jones, Larry Kart, Joe H. Klee, John Litweiler, John McDonough, Dan Morgenstern, Don Nelsen, Doug Ramsey, Larry Ridley, Harvey Siders, Carol Sloane, and Jim Szantor. Reviews are signed by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

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pretty heavy entries in this special sweepstakes since then (including Hawk out-doing himself on *Rainbow Mist* five years later) but this new one by Dexter is a landmark. From a non-historical perspective, it is simply one of the loveliest ballad performances you'll ever hear.

There used to be a myth (and it still has adherents) that jazz was primarily a young musician's art, and, to be sure, some flames burn themselves out quickly. Also, music is the only art in which genius can appear fully fledged in mere infants. Still, the process of ripening plays no less a role in music than in other realms of life.

Suffice it to say that if Dexter Gordon was heavy when he came on the scene, he is heavier today than ever before. This album deserves a place alongside *Go!* and *Our Man in Paris* among the best of Dexter on record.

Body is the supreme masterpiece, and in a class by itself, but the rest is not far behind. In fact, every note Dexter plays is a joy to hear. His music has strength and conviction; it is a celebration of life looked straight in the eye. There is no excess of any kind in it: no sentimentality, no self-pity, no posturing, no striving for effects. It is music that flows with the natural ease of speech, and every inflection is uniquely personal and direct.

Dexter's tone is like a certain kind of fine red wine: fullbodied and slightly tart, at once warm and coolly refreshing, with a flavor that lingers. In every register throughout the range of the horn, his sound is round and full. The notes are superbly articulated—only the greatest musicians have such command of the instrument and only the greatest of jazzmen have such command of the music's language.

In a time when some of even the best of contemporary music is singularly lacking in poise and control, too often reflecting the disorder of everyday existence rather than the sense of logic and balance implicit in the act of creation, music like Dexter Gordon's seems truly revolutionary. Instead of draining the listener, it enriches him.

Jazz being a music of interaction, it goes without saying that a session as nearly perfect as this was not the work of one man alone. The presence of Tommy Flanagan, Larry Ridley and Alan Dawson creates a climate of understanding and empathy, for each of these men is an artist in his own right.

Flanagan, far too seldom heard in a creative context such as this, is a masterful accompanist—enhancing, underlining, feeding, supporting. His solos and introductions are radiant—just flawless. A pity

that there isn't more of him on records. It is a compliment to Ridley and Dawson that they match Flanagan's impeccable taste—in addition to providing the solid rhythmic foundation Dexter wants and deserves. Dig the two of them in the "strolling" choruses on the potent *Blues Walk*, and their solo spots.

Of Dexter's three originals, I especially like the moody *Valse Robin*, a typical Gordon melody. *Mrs. Miniver* is also appealing, and both are much more than the mere sketches that often pass for jazz "compositions." The third, the title track, is a minor blues with a subtly contemporary beat. The practice of "quoting," which can become a bore in lesser hands, is something Dexter is a past master at, and he indulges himself here.

If someone asks you what jazz is, and where it can still be at today, put on this record. That it was made is a mitzvah.

—Morgenstern

ELTON JOHN

TUMBLEWEED CONNECTION—UNI 73096: *Ballad of a Well-Known Gun*; *Talking Old Soldiers*; *Son of Your Father*; *Country Comfort*; *Amoreena*; *Burn Down the Mission*; *Love Song*; *My Father's Gun*; *Come Down in Time*; *Where to Now St. Peter?*

Personnel: John, piano, organ, vocals; Caleb Quaye, Les Thatcher, Mike Egan or Lesley Duncan, guitars; Dave Glover, Herbie Flowers or Dee Murray, bass; Roger Pope, Barry Morgan, Nigel Olsson or Chris Laurence, drums, percussion; Ian Duck, harmonica (tracks 4, 5); Gordon Huntley, steel guitar (track 4); Johnny Van Derek, violin (track 4); Brian Dee, organ (track 6); Robin Jones, congas, tambourine (track 6); Skaila Kanga, harp (track 9); Karl Jenkins, oboe (track 9); various backup vocalists; other musicians unidentified; arranged by Paul Buckmaster.

Rating: One well-dressed turkey

Who is this dude kidding? I mean, what is all this boot-licking of Elton John about? When I first heard his debut album I thought it stunk, as plain a pronouncement as that, and consigned it to giveaway box perdition. But then the deluge hit: the most hype I have ever received for any one artist—like several pounds of paper! And so, in deference to some hard-nosed p.r. agent, I rescued the LP, played it again, listened with considerable interest, and then conceded that my first opinion had been correct. Slickly done and so-so pleasant, the date was devoid of musical consequence, and certainly offered no profundity of word as has been touted. The man simply proved no remarkable talent, despite the protestations of *Rolling Stone* and *Time*, both of whom consider Elton John some new culture-hero, presenting an esthetic perspective equal to that of cottage cheese or any other curdled substance.

Tumbleweed Connection seldom alters

my original response, for the LP offers easy and unobtrusive pop confection with little else, except perhaps quack charisma. Of course, I am informed again and again that Elton John improves his songs with spectacular concert performances, but honest theatricality should communicate even on records and this does not happen on either date.

Whatever, several moments are indeed enjoyable, tastily arranged by Paul Buckmaster and especially well engineered by Robin Geoffrey Cable—if only the music were as fine throughout as the general production. John croons with adequacy neither hard nor gentle (nor particularly engaging), as do his varied backing singers, and the rhythm section always sounds complimentary, again despite wanting music to compliment—and even Bernie Taupin's lyrics are now and then amusing. But I must strain to appreciate such moments, for the appeal is sparse: pieces of pieces with quick pleasures quickly spent. I am certain many of the songs will be done better by others, like Rod Stewart's wispy performance of *Country Comfort*, because in promise John and Taupin conceive quite adaptable pop patter.

I cannot recommend *Tumbleweed Connection*, for it is an album I will likely never play again (assuming that I keep it, which I may—as but another cultural phenomenon): simply a lackluster date no better than the ordinary high-polished pop mediocrity—only better advertised.

—Bourne

HUBERT LAWS

AFRO-CLASSIC—CTI 6006: *Fire and Rain*; *Allegro from Concerto No. 3 in D (Bach)*; *Theme from "Love Story"*; *Passacaglia in C Minor (Bach)*; *Flute Sonata in F (Mozart)*.

Personnel: Laws, flute, electric flute; Fred Alston, Jr., bassoon; Bob James, electric piano; Dave Friedman, vibraharp; Gene Bertonecini, guitar; Ron Carter, bass, cello; Freddie Waits, drums; Richard "Pablo" Landrum, Airtio Moreira, Latin percussion; Don Sebesky, arranger.

Rating: ★★★★★

A good translator knows that the best way to translate any work of poetry or prose from the original language into another is not necessarily verbatim. The best translator is the one who can absorb and transmit the substance of the original.

This is precisely what Don Sebesky has done with selected works of Bach and Mozart. Rather than simply "jazzing them up" by putting a beat behind them he has taken the works and translated them, both structurally and emotionally, into pieces to be performed and improvised upon by a chamber jazz group featuring the gifted flute virtuoso Hubert Laws.

First to identify the music: The Bach Concerto was originally composed for violin and orchestra (BWV 1042) ca. 1720, and re-scored by the composer for keyboard (BWV 1054) ten years later. The *Passacaglia* is from the famous *Passacaglia and Fugue in C Minor* (BWV 582). The Mozart Flute Sonata is No. 4 in F (K. 13) composed by the 8-year-old Mozart in 1764.

Having played in the Youth Symphony back in his native Houston, Tex., Hubert

Laws is well acquainted with the concert repertoire, and more importantly, has a love and respect for the music of Bach and Mozart as well as for that of the jazz masters. I must confess that I first heard Laws on a record by Mongo Santamaria which was receiving considerable juke box play at the time. Even in such a setting his musicianship, inventiveness, and above all, vitality showed through.

Laws makes excellent use of the octave-extending device on his electric flute during the *Passacaglia*, which is performed here without its sister fugue. This changes it into a theme-and-variations lasting 15:10, nearly as long as Virgil Fox's recent recording of the complete work (16:10). There is space for everyone to have his licks at Bach's theme and it is, particularly in the case of Laws' flute and Ron Carter's cello solo, a transcription which would probably have gladdened the heart of the composer. After all, the organ is an instrument which mechanically reproduces sounds approximating the sounds of instruments of the orchestra. So we may take a composition written for pipe organ with its flute, woodwind, string and brass stops and turn it out for other players, whether they be Stokowski's Philadelphia symphonists or Hubert Laws and company. In fact, I would say that as great as Stokowski was at doing his thing, it has remained for Sebesky to absorb the Baroque musical language and translate it into present-day idioms.

One word of warning. This recording

A jazz album with Leonard Bernstein, Peter, Paul & Mary and a lot of other people you weren't expecting.

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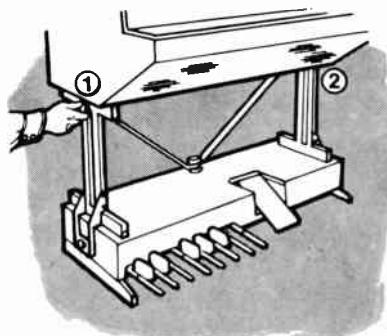
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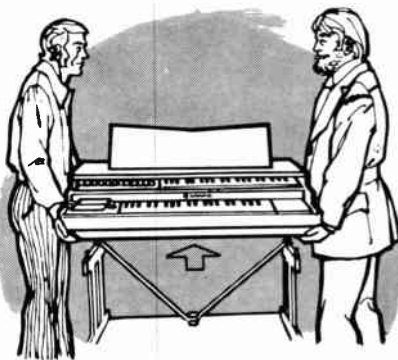
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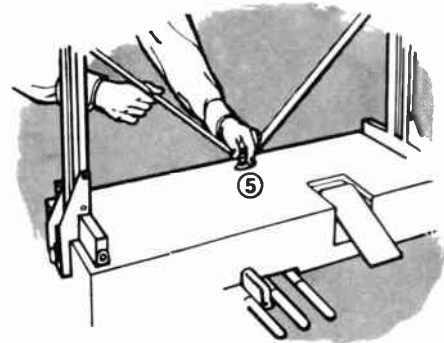
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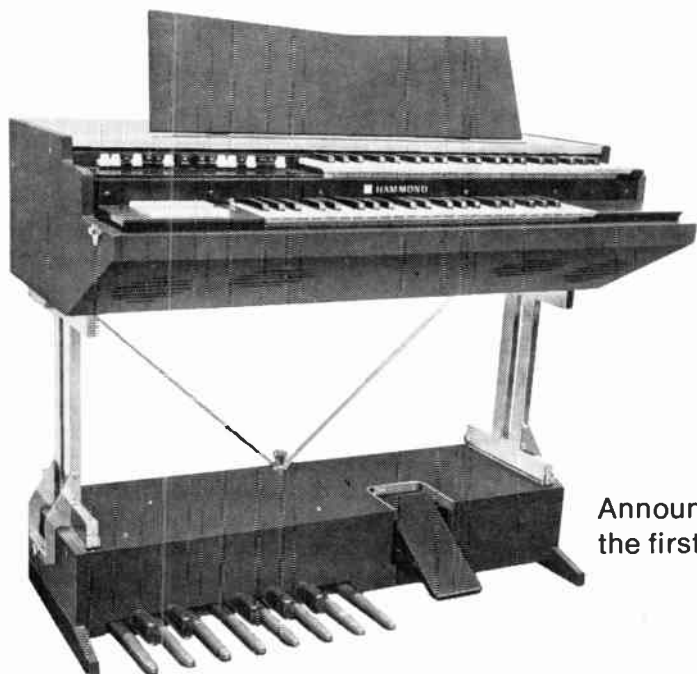
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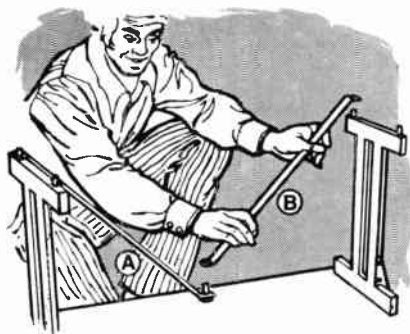
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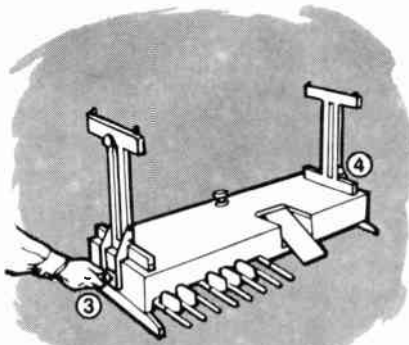


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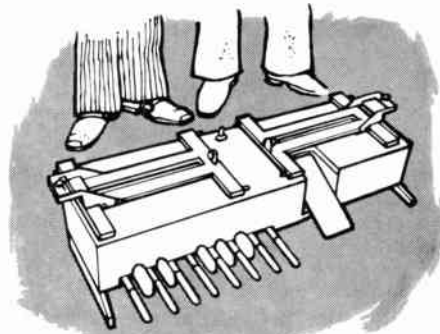
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supplements the originals, but it does not supplant them. In fact, particularly in the case of the Concerto, your enjoyment of the present version will be enhanced by hearing David Oistrakh's performance on Deutsche Gramophon, and/or the piano transcription (BWV 1054) as played by Glenn Gould on Columbia. These are three different ways of interpreting the same music, and each has its validity and own special qualities. —Klee

BARRY MILES

BARRY MILES—Poppy PYS 40,009: *Hijack; Contrasts; Aural; Take Your Clothes; Alone; New Derivatives.*

Personnel: Lew Soloff, trumpet; Lou Delgado, Joel Kaye, reeds; Miles, piano, electric piano; Jack Wilkins, guitar; Rod King, bass; Joe Corsello, drums; Ray Baretto, conga.

Rating: ★★

Very pleasant, well-crafted and well-played music in a mold that includes a variety of influences. Miles, who composed and arranged all the pieces, calls it "syncretic music".

A former drum prodigy who long since has concentrated on piano and composing, Miles is a gifted and sincere musician, but the album is curiously lacking in impact. Neat and gentle, the music flows prettily, marked throughout by certain favorite devices, such as shifts in rhythm and cyclical patterns. It's nice to listen to, but not a lot more.

The horns do not solo. Effective use is made of reed doublings, yet the color is rather monochromatic. Miles and guitarist Wilkins are the only soloists. The leader certainly has chops, and his writing and playing is tasteful. On *Alone*, a piano solo without accompaniment, he shows a liking for the impressionist school—there are echoes of Ravel and De Falla as well as of Hancock and Corea—but the piece doesn't go anywhere; it's like an introduction to something that never appears.

The pretty *Aural* and the punchy *New Derivatives* are to me the most interesting ensemble tracks; on the latter, Miles' electric piano catches some fire, and the rhythm section drives. Throughout, Wilkins is excellent, and it is likely that more will be heard from him. His solos are the high spots of the LP.

I wish I could be more enthusiastic about this album. The music couldn't possibly offend anyone, and it is indicative of the current trend towards a new genre without labels, including elements of jazz, rock, and modern "classical". The craftsmanship is of high caliber. But overall, this is an appetizer rather than a meal.

—Morgenstern

SUN RA

CONTINUATION—Saturn 520: *Biosphere Blues; Intergalactic Research; Earth Primitive Earth; New Planet; Continuation To Jupiter Festival.*

Personnel: Ebah, Wayne Harris, trumpets; Ali Hassan, trombone; Marshall Allen, alto saxophone, oboe, Jupiterian flute; Danny Thompson, alto saxophone, Neptunian libretto; Danny Davis, alto saxophone; John Gilmore, tenor saxophone; Pat Patrick, baritone saxophone; Robert Cummins, bass clarinet; Ra, piano, space organ, galactone space instrument; probably Ronnie Boykins, bass; Bob Barry, drums, lightning drums; Carl Nimrod, space drums; James Jackson, log drums.

Rating: ★★

By now Sun Ra has recorded at least 28 LPs, a number exceeded by very few

jazz musicians, and among free performers only by John Coltrane. If you can't find the great majority of them, it's because they're issued by the mysterious, elusive Saturn label. Saturn is located variously in Chicago, Detroit, and even Minneapolis; as many Sun Ra admirers have sadly learned, that Chicago address on the Saturn sleeves is non-existent. Record stores cannot order Saturns—they must wait for an irregularly-appearing salesman to bring what LPs he will. It's an interesting game, but also a shame, for a number of Saturn LPs are quite fine ones which should be far better known and more readily available.

They're well-produced and usually well-recorded—important considering that so much New Music has been shabbily presented. They start with Ra's 1957-58 hard bop band, and include a landmark in free jazz, *The Magic City* (Saturn LPB-711—at one time most Saturns were catalogued as LPB or 711 or both). It is well worth the listener's effort to discover this music: time may yet prove Ra one of the seminal modern thinkers.

The LP presents the strictly musical features of the band—the science fiction-electronics-colored lights-poetry-philosophy features of Ra are elsewhere. Ra's big band method is to present his players with clearly-defined outlines of his music's form. Within these they are required to improvise, though occasionally prepared band or section sequences appear. Sun Ra is the most featured performer, of course, but the others are interesting individuals. Among several fine woodwind players Marshall Allen often stands out—he is one of the best modern altoists. Gilmore is a sober, careful tenorist, Boykins a most able bassist, and the unidentified trumpeter in *Festival* is extremely gifted: Ra has chosen a fine band.

His preference for a big-band medium derives mainly from his love for sound colors: actually, four to six players perform the short pieces on *Continuation*. The slow *Blues* has pleasant trombone and baritone solos. *Research* moves slowly through space from low tones on a moaning reed instrument to Ra's making treble organ chords over bass stabs on something that sounds like an electric harpsichord. *Earth* is a wooden flute improvising as free-spaced percussionists scratch, tinkle, and ring a cymbal. In *New* a flute improvises over a 3/4 piano vamp while an echo-chamber makes heavy reverberations. These are interesting, controlled, but easy and simple pieces.

Festival is all of side 2. After the opening ensemble wail, pianist Ra plays a sequence of uncharacteristically swinging fast chords. The following very long trumpet solo is most fascinating for the man's rhythmic-spatial brilliance and thoughtful dynamics. He opens in space and then plays, perfectly poised and personal, against the rhythm's 4/4 vamp, brief band chords, and the vamp's return. His rhythms are determined entirely by his linear needs, without reference to stated time or the band's doings. Thus the solo is a freely-moving lyric curve, a gentle movement among the band's and rhythm section's relative hardness; it's a beautifully successful conception.

Plucked and slapped bass opens the

second part, followed by the band vocal ("Sing a song of Jupiter"). After a brief ensemble, an altoist begins with trills and plays a good solo over varying accompaniment. In open space, then, another alto and the bassist (apparently Boykins, though the sleeve doesn't identify him) make unique sounds at each other, pausing for a bowed bass solo. Finally several horns, led by the piano, enter individually, a melange of tempos is suggested, a clarinet-like horn plays over these, and suddenly the ending simply cuts them off.

This hardly indicates the variety of sounds, band effects, and rhythms that the music includes. Here is the reason for Ra's eminence, for the clearly defined and segmented movements of band-soloists-rhythm section-background are truly an original development of traditional big band techniques. The maneuverable aspects of Ra's method are first rhythm, then sound, then ensemble density; structure, though, is the great force of Ra's communications. Perhaps it is a one-sided music—the less tradition-minded Roscoe Mitchell has had greater success in inventing free structures, though with smaller groups—but good soloists and Ra's odd organization of material often make this music attractive.

Sun Ra has been an important enigma for a decade and a half now, and his music must be heard—even with the bother of tracking down these now-you-see-them-now-you-don't Saturns.

—Litweiler

ANDREW LLOYD WEBBER/ TIM RICE

JESUS CHRIST SUPERSTAR—Decca DXSA 7206: *Overture; Heaven on Their Minds; What's the Buzz/Strange Thing Mystifying; Everything's Alright; This Jesus Must Die; Hosanna; Simon Zealotes/Poor Jerusalem; Pilate's Dream; The Temple; Everything's Alright; I Don't Know How To Love Him; Damned For All Time/Blood Money; The Last Supper; Getsemane (I Only Want To Say); The Arrest; Peter's Denial; Pilate and Christ; King Herod's Song; Judas' Death; Trial Before Pilate (Including the 39 lashes); Superstar; Crucifixion; John Nineteen: Forty-One.*

Personnel: Chris Mercer, tenor sax; Peter Robinson, keyboards; Neil Hubbard, Henry McCulloch, guitars; Alan Spenner, bass; Bruce Rowland, percussion; Murray Head, Ian Gillian, Yvonne Elliman, Paul Raven, Victor Brox, Brian Keith, John Gustafson, Barry Dennen, Annette Brox, Paul Davis, Mike d'Abo, principal singer/actors; music by Andrew Lloyd Webber; libretto by Tim Rice.

Rating: ★★

Inevitable comparisons will be drawn between *Jesus Christ Superstar* and *Tommy*, for both are heralded "rock opera" and in that perspective are unique events—but otherwise, both are also overblown with praise and somewhat unfulfilled in intent, which are observations likely not to be widespread. For one granted huzzah, the music of *Tommy* was at least varied and exciting throughout, even though the plot was contrived—yet it was clearly the energetic performance by The Who that compensated for any lack of drama.

But *Jesus Christ Superstar* must be witnessed in production to be effective, for the opera (which it is, which *Tommy* is not) simply does not communicate on record—unless one follows the libretto, which soon becomes tiresome. Furthermore, the music separate from visual illumination is revealed as mostly ordinary rock 'n' roll, with a touch of quasi-hip vaudeville, more like catchy tunes strung together (and not that memorable) than a well-ordered op-

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era, and seldom as well integrated as the text requires. Certainly the sometimes garbled Murray Head as Judas and basso Victor Brox as Caiaphas have fine moments, but they are too few, especially when compared to Ian Gillian (of Deep Purple) as Jesus as "the Rebel with a Cause" and Mike d'Abo as Herod a la Captain Hook.

Of course, now and then a gripe toward the dramatic structure may be noted, but I would rather not mix Aristotle and pop music, except to applaud the insight of Tim Rice into the Christian myth (mainly, that it consumed all involved) as often quite theosophically profound—but without the experience of the whole I still cannot accept the mere out-of context soundtrack. *Superstar* demands evocative staging, not isolated listening to what proves the weakest element of the piece: the poppy music-hall score of Andrew Lloyd Webber, played not that well.

Nevertheless, this album deserves several listens before judgment. It is good, though not as great as proclaimed; moving, though without full power, and surely more a piece of art than some momentary hip delight.

—Bourne

old wine - new bottles

WHAT WAS THE GREATEST OF all big bands? The 1936-40 Count Basie band may well have been the most consistently excellent: Ellington's achievements may have been greater at times, but the quality of Ellington's music and performances sometimes was variable, whereas Basie in those days presented a continually outstanding unit. Throughout that era of jazz-as-popular-music, did anyone else manage to maintain the fundamental integrity of his art as successfully as Basie? No other band, certainly, matched Basie's swinging power, his magnificent soloists, that certain light touch, or such a right mixture of musical elements.

From Europe come six Basie pirate recordings, taken from 1937-44 radio broadcasts. They are sold in very few record shops, and a rumor has it that new laws against pirate recordings are forthcoming. Also, this kind of LP has a way of going out of print very quickly, so since that wonderful 2-LP set (Decca DXB-170) is the only classic Basie in the current U.S. catalogue, the music is like manna from heaven.

I own four of the six, and have heard Count Basie/Early Count (Jazz Panorama 23), invaluable for its Herschel Evans solos alone (*John's Idea*, *Nagasaki*, *Doggin' Around*). Sound quality is variable, of course: radio-remote miking, low-fi living room receivers, disk recorders and poor transfers cannot, however, muffle the band's energy or the true sound of its distinctive soloists. Musically these LPs are not far below the quality of the Decca and out-of-print Lester Young-Basie Epic sets.

What makes this music valuable? Certain purist fans and writers maintain there's something esthetically limiting about cas-

ually related soloists standing in front of a riffing band. Yes, there's a simplicity and even a familiar structural approach to, say, *Every Tub*, *Doggin' Around*, *Take It Prez*, *I Got Rhythm*, yet each chart has its special character, and any given 15 minutes of any other classic big band (Ellington excepted) teaches you the value of Basie's famous rigorous simplicity.

He imposed his own faults and virtues as a pianist on his arrangers. His special genius was his capacity for producing maximum tension within each performance. Riff evolution, alternation of band, soloists and backgrounds, successions of themes, unusual interludes, dynamic changes and chord shifts within songs all were familiar to '30s bandleaders. Basie, though, went to extremes, kept themes simple, let the soloists predominate, and unified it all with that sparse, cliched, but exactly appropriate piano over Walter Page's big, big bass, the foundation of the rhythm section.

For example, no other band would have had the restraint to produce *One O'Clock Jump*, with its individualistic solos over evolving riffs, then the concluding section riffs. *I'll Always Be In Love With You* is a model of subtle modesty: for two choruses Basie paraphrases the theme; the climactic third chorus brings the band in for the line, with no counter-melodies, but two perfect added phrases; the 24-measure coda is just that ideal Basie touch—eight measures of Lester Young playing a break in stop-time, then a low-key single-note riff in three unrelated chords to conclude.

Even when Basie went for a big, broad climax, the necessity for a tempering anticlimax was there. With simple, straightforward elements, the just-right tension-producing balance, melodically strong soloists, and overwhelming band spirit, there was no more swinging music ever.

It's interesting that trombonists Dickie Wells and Vic Dickenson, who aren't especially prominent here, have recurring elements of Lester Young in their soloing. Most of the trumpet solos are by Buck Clayton rather than Harry Edison, who joined later than Buck. They are not all up to Clayton's best standards. Clayton, Edison and altoist Earle Warren were some distance from the Young-Herschel Evans approach, and the two tenors are the primary soloists.

Evans appears on three of these LPs. His style was sometimes so close to Lester's that only his heavier tone and certain features of structure and dynamic accenting aid you in telling which soloist is which. Evans' sound is powerful; a cross of Lester and Hawkins, it is quite varied dynamically and can make you leap with the top notes of his phrases. His style was not quite as rhythmically subtle as Lester's, and his fluid-sounding accents were stirring and uplifting.

That almost-rough grace of his is at its best on the Jazz Panorama set. But the Meadowbrook *One O'Clock* has three choruses of marvelous Evans, and his cameo behind Jimmy Rushing in *When My Dreamboat Comes Home* should be sculptured in iron. Evans (who died in 1939) was probably one of the near-great musicians, and though Lester's solos dominate these LPs,

Evans alone was enough to justify any big band's existence.

Lester's playing is incredible. His own spirit was at the core of the band (hear that Lester-sax section sound!), and as the band's style changed, so did Lester's. Even in the far different 1944 works, the sheer intensity of Lester's conception and feeling carries the music. His earlier solos are electric works of genius, with each phrase full of allusion, each motivic springboard determining fantastic melodic/structural directions. As there are only three Young LPs in the current catalog, this pirate material is absolutely vital.

Count Basie/Coleman Hawkins: Stompin' At The Savoy (Collector's Classics 8) is a good demonstration. Hawkins' short-lived band is nearly everything that went wrong with the Swing Era: it is heavy-handed, with too-long tracks, deadly material (*Asleep In The Deep*, *Passing It Around*), and only some perky Sandy Williams trombone and the primitive, Eldridge-like trumpet of Joe Guy for relief. The leader strains hard to keep things interesting, but his long tenor solos throughout are blustery, second-rate Hawkins.

But the free-sneaking melody of Lester's *Moten Swing* chorus leads to a happier, more poised and imaginative music. There are Lester's free lyric thrusts in *Bugle Blues* (Evans and one Wells chorus also are highlights), and his delightfully raunchy *I Got Rhythm* chorus, which must have inspired 30 years of funky, honking saxophonists. Lester's lyric freedom and that classic band spirit carry a varied program of up-tempo items, including two Jimmy Rushing pop vocals; there are a nice *Count Steps In* and Basie's (under-recorded) paraphrase of *I'll Always Be In Love With You*, and—uniquely, since these pirate LPs are catch-alls—each track is fine.

Basie On The Air (Collector's Classic 9) includes the Meadowbrook *One O'Clock Jump*, the equal of the 1937 hit version, and a second, almost as good version for good measure. Interestingly, during the extended solos key phrases of the original version appear, structurally integrated. Every *Tub* apes the Decca version—maybe this was an unfortunate convention of the Swing Era, like the band vocals on *Flat Foot Floogie* or Rushing singing *Rhythm In My Nursery Rhymes*.

Yet *Nursery* and *Floogie* have nice Clayton, and the latter has one of Young's best choruses. This LP is the best of these issues: other highlights include Young in *John's Idea*, freewheeling Young and Clayton behind Rushing in *Dinah* (with Evans' fine chorus), a great band *Lady Be Good* with beautiful Evans and even better Lester. 1937-38 must have been the band's peak—at the time Basie had no equals, and really, only Ellington's work and development through the 1930s and early '40s proves a superior justification for the big band mystique.

By early 1940, we hear the beginning of the end of that spirit. Lester's new dark style leads to a long, distraught *I Got Rhythm*; this and four others appear on the *Jazz Panorama*, and two of those are duplicated in **Count Basie/Chick Webb: Swingmusic** (Collector's Classics 11). *Ebony Rhapsody* and *Riff Interlude* are

overarranged; the logy *Darn That Dream* has Helen Humes now singing Ella Fitzgerald. Not that Lester's soloing has slipped any, though his more resonant tone and extended middle-register lines are the beginning of his structural reorganization. He is most strong in *Take It Prez*, and with Rushing and Dickenson makes three tear-up choruses of *Baby Don't You Tell On Me*; these are the LP's best performances.

The Webb band was an appealing one. The arrangements were post-Henderson-post-Redman, with flimsy material, but again there was a strong band spirit and several good soloists (trombonist Sandy Williams, trumpeters Taft Jordan and Bobby Stark, altoist Hilton Jefferson, tenorist Ted McRae. The one serious weakness was young Ella Fitzgerald, awfully cute and coy; otherwise, the band sounds very good in these live shots.

Finally, **The Count and Lester Volume 2; May, 1944** (Caracol 431) is the Great Swing Machine approach that Basie has continued to the present, with few deep modifications. Medium tempos and uninspired charts are heard throughout; by then, bassist Page was gone; the trumpeters are superficial, and Wells and Young had discarded the styles of their greatest years. Tenorists Buddy Tate is tough (*Dance of the Gremlins*), but the appalling *Call Me Darling* (eight bars of Lester excepted) and the badly botched *Changes Made* imply disinterest on the part of the band.

The record belongs to Lester (a solo on each track). His sound had become sad and blues-filled, his melodic sense quite changed by the longer phrases and downward lines, his structures replacing the early spontaneity with method and deliberation. *Jumpin' At The Woodside* has five choruses in Lester's best Jazz At The Philharmonic style, and it is not so remarkable, given the new Young sensibility, that an extremely Coltrane-like phrase opens the final bridge. He was a more expressive player by this time, so the recurring slyness of his phrasing has a sardonic, sometimes nasty bite (*Blue Room Jump*). Just as his early style was absolutely original, so his later manner introduced to jazz a new technique and emotional approach.

It's obvious which Basie and Young works are the more valuable. The difference between the two is this: whereas Basie exhausted his original style and eventually fell into distant approximations or blandness, Young's evolution as an artist demanded a more self-conscious, emotionally varied music. His alleged "failures" in years to come belied one of the most intense, provocative searches for expression in jazz—a search that would indirectly find reflection in our current era with Rollins, Ayler, Coltrane. Lester in 1944 was a powerful, moving player, and all of these records—overpriced, hard-to-get, and oddly-recorded as they are—should be essential to any serious collector's library.

—John Litweiler

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What made Leroy Carr one of the best blues singers of all time, killed him.

It's been said that to sing the blues, you have to live them. Leroy Carr did both.

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He and Scrapper Blackwell made these sixteen old 78 sides between 1932 and 1934, when Leroy's voice was at its peak. Some of the sides also feature the guitar playing of Josh White. Although he's not

very well known today, many critics regard Leroy Carr as a male counterpart of Bessie Smith.

The only trouble was, Leroy Carr had the worst kind of blues: he drank himself to death.



On Columbia Records

blindfold test johnny & shuggie otis pt. 1

By Leonard Feather

One of the most encouraging aspects of the blues resurgence has been the return to prominence of Johnny Otis.

A vitally important figure in the rhythm&blues scene of the 1940s and '50s, Otis at one time or another has been active in a wild variety of activities: as pianist, vibraharpist, drummer, composer (Willie Mae Thorton's 1953 hit, *Hound Dog*, was credited to Jerry Leiber, Mike Stoller and Otis), leader of a big band and various small combos, disc jockey (currently he is heard every Monday on KPPC in Los Angeles), record producer, politician (he once ran for assemblyman from his south Los Angeles district), talent scout (Esther Phillips sang in his band when she was 13), avocational hunting expert and fisherman, award-winning painter, and author of a jarringly honest autobiography, *Listen to the Lambs*, published by Norton in 1967.

After several years of hard times in the mid-'60s, Otis began gigging and recording, usually with his teen-aged son Shuggie (of whom more in the next issue) as a featured sideboy. He now has to his credit a wildly successful Otis Show matinee last year at Monterey, a producer-performer deal with Epic Records, and night club gigs before packed houses at the Ash Grove.

The following interview, conducted with 17-year-old Shuggie at the Otis home, was the first-ever father-and son Blindfold Test.



1. COUNT BASIE. *Time Out* (from *Count Basie*, Brunswick). Buck Clayton, trumpet; Herschel Evans, tenor sax break; Lester Young, tenor sax; Eddie Durham, guitar; Basie, piano. Recorded 1937.

S.O.: That was nice. I liked the tenor solo a lot. It sounds familiar, but I couldn't guess who it is. I think it was done well. Sounds like it was done in the early '40s. I'd like to give that five stars.

J.O.: I know it was Basie, and I think it was *Every Tub*. Herschel Evans was the soloist on tenor, then came Buck Clayton with—I think—a muted solo, and Eddie Durham on guitar.

That goes back to the '30s and I'm tempted to give it five stars because of what it means to me. When I think of how revolutionary all that was (I was just a kid at that time), how wonderful it was, and how it paved the way for other great things, I cannot give these stars out on the basis of what they mean today.

That was the great music of the day to me, although Basie's band did things that I liked better. But the flavor of the whole thing . . . I'm going to give it five stars, because I love it.

2. MUDDY WATERS. *Baby, Please Don't Go* (from *Muddy Waters at Newport*, Chess). Waters, guitar, vocal; James Cotton, harmonica.

J.O.: Muddy . . . that isn't Shuggie's era any more that it is mine. It's just that in Shuggie's early youth that has become prominent, but it's been around a long time. I love Muddy Waters, but that's not Muddy, to me, at his very best. I'm going to give that four.

S.O.: I recognized that as Muddy Waters. I dug the harmonica player, and I agree with Dad that it's four stars.

3. CHICK WEBB. *Hallelujah* (from *Five Feet of Swing*, Decca). Taft Jordan, trumpet; Wayman

Carver, flute (in "Little Chicks" segment); Ted McRae, tenor sax; Webb, drums; Ella Fitzgerald, vocal. Recorded 1937.

S.O.: That singer, I think I know who it is, but I think I have her mixed up, because there's two of them I get confused with all the time. So I'll take a guess: Ella Fitzgerald. I think it was good, but I just can't get as close to that as other things.

J.O.: Can I give the band one rating and the singer another? I'd like to give the band one . . . and the singer, well, she's not at her best. That's surely Ella; I would give her four on that. But the band . . . is that the great Chick Webb Band? My, my, my! It brings back memories of how stilted some of the New York bands were.

That might have been Elmer whatever-his-name-was on tenor, a real corny, corny solo. But the trumpet; was that Taft maybe? I liked that trumpet solo.

I wonder who the arranger was. What a tight, negative arrangement it was, and what a way to throw out a great orchestra! . . . but it was early in the game.

There was one part in there that sounded like the little group Chick had called the Little Chicks.

4. GEORGE BENSON. *The Borgia Stick* (from *Fill Your Head With Jazz*, Columbia). Benson, guitar.

J.O.: That's a little too programmed for my taste, although I'm going to give it three stars on the basis of the guitar solo, which is nice.

S.O.: Yes, I agree. It sounded like Kenny Burrell on the guitar, and that's what I liked about it, so I'll give it three also.

5. WOODY HERMAN. *Tomorrow's Blues Today* (from *Fill Your Head With Jazz*, Columbia). Ronnie Zito, drums. Recorded 1967.

S.O.: That kind of thing doesn't hold my

attention very long; near the end it started to irritate me. The solos had a lot of flash without any real meaning. It's the kind of thing I hear in back of a TV show. I'd rate that one, I guess.

J.O.: I'm amazed at what Shuggie just said. I'm going to give it more than one star I was thinking that I was bored, and that perhaps I've heard too much Hollywood jazz on TV commercials and things. It's funny, because I had no idea how Shuggie was going to feel about that. Naturally, the musicianship is good . . . technically. And there's times when there's a little fire generated here and there, like the drummer.

I can't say I disliked it, but I will give it more than Shuggie did. I have no idea who it is. Three stars, because obviously the musicianship was good, and the cats were working at it.

6. JOHN LEE HOOKER. *If You Take Care of Me Baby, I'll Take Care of You* (from *If You Miss 'Im . . . I Got 'Im*, Bluesway). Jeffrey Carp, harmonica; Johnny "Big Moose" Walker, piano; Chester "Gino" Skaggs, electric bass; Roosevelt Shaw, drums; Hooker, vocal.

J.O.: Well, if the last one bored me, this one is a pain. I couldn't wait for it to be over. It was more than irritating, it really hurt. It was a terrible background. The singer sounds like he might be an authentic Chicago bluesman, but the background sounds like bullshit.

Just one star, because maybe the cat was trying to sing was in as much pain as I was, so I'll award him one star to help him get out of his misery.

S.O.: It sounded like John Lee Hooker, and I liked the harmonica player. But there wasn't a whole lot happening, although I did like the general feel of what he was singing.



caught in the act



DOUG RAMSEY

Swinging at the Downbeat (l to r): Ronnie Zito, Roger Pemberton, Malcolm Cecil, Carmen Leggio, Burt Collins, George Dorsey, Danny Stiles (mike in front of face), Cohn, Bob Milliken, Quentin Jackson, and Charlie Fowlkes.

Al Cohn-Willis Conover New York Band Downbeat/Village Vanguard New York City

Personnel: Burt Collins, Bob Hamilton, Bob Milliken; Danny Stiles or Joe Ferrante, trumpets; Joe Ciavardone; Bill Watrous or Tom Malone, Quentin Jackson or Jim Morris, trombones; George Dorsey; Carmen Leggio or Pete Yellin, alto saxes; Cohn; Ernie Wilkins or Roger Pemberton, tenor saxes; Charlie Fowlkes, baritone sax; Dave Frishberg or Benny Aronov, piano; Malcolm Cecil, bass; Ronnie Zito, drums.

Formed to succeed the band organized by trumpeter Bill Berry and Conover which fell apart last year when Berry and a num-

ber of other members moved west with the *Merv Griffin Show*, this newest of New York rehearsal bands made its public debut only a few weeks after its inception.

That first hearing, in the *Jazz Adventures* Friday noon series at the Downbeat (which have since moved on to a better location at the Martinique) was impressive indeed, for the band had fire, spirit, and surprising ensemble unity. The second public performance, about a month later, found the band replacing the Thad Jones-Mel Lewis crew, who were playing a private

dance, at a Monday night Vanguard session. Probably due to the absence of several key men, including trombonist Bill Watrous and pianist Dave Frishberg, and the dropping out of lead trumpeter Danny Stiles, the band seemed less together on that second hearing, though it improved as the night progressed.

Even so it can be said that the band has much promise. What it needs above all at the moment is a better book. There are some excellent charts in the library, but there are also a number of faded filers,

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and on the whole, the arrangements give the band a somewhat dated sound—mid-'50s rather than early '70s. But with Cohn in charge, that situation should soon be remedied.

In fact, the high point of both sessions was a Cohn composition, arrangement and feature. This was *The Underdog*, known to Cohn fanciers as *Ah, Moore* in its prior incarnations. A beautiful ballad, it showcased some mature, thrilling tenor playing that reinforced the impression of many who've heard a lot of Cohn in the past six months or so: that this fine musician, who has never been less than excellent, is currently in a peak phase of his playing career. He has never sounded stronger or more confident.

This was borne out by his other solo excursions during the two gigs, such as a

of speed, control and execution, and he has fantastic range. In addition, his intonation is perfect, even when he goes way upstairs. And with all this goes a tasteful jazz conception, beautiful tone, and swinging time. He was featured on one of the better things in the book, an opus called *I Am The Watrous*.

While Watrous is a relatively new name, and one that should be much better known, another key soloist in the band is a jazz veteran: trumpeter (and flugelhornist) Burt Collins. Well featured, he plays with freshness and crisply flowing ideas. He was particularly fine in a fast chase sequence for all four trumpets, and on the aforementioned *Stella*.

Nice solo work was also turned in by Carmen Leggio, perhaps best known as a tenorman but currently specializing on



Bill Watrous: Has just about everything

tenor battle with Ernie Wilkins on some *I Got Rhythm* changes, a wonderfully swinging entrance and exposition on *C Jam Blues* (a Gary McFarland arrangement from his early, straight-ahead jazz period), or a climactic solo on an up-tempo *Stella By Starlight*. On the whole, however, Al didn't play enough for my taste. Of course, as leader he wisely doesn't want to hog the scene, but one hopes he'll give himself a bigger share of the spotlight as time goes by—as well as writing more. (It should be added here that on both occasions Cohn played in the reed section due to the absence of the second tenorist, instead of fronting and playing solos only.)

The band is by no means short of other solo talent. For one, there is Bill Watrous, a trombonist who has just about everything. His technique is awesome in terms

alto, which he plays with a Charlie Parker sound and phrasing. He was thus perfectly equipped to handle main solo chores on Phil Woods' arrangements of Bird's *Au Privave*, where he also traded fours with lead altoist George Dorsey. This recalled early Jazz At The Philharmonic days with Bird and Willie Smith.

Dorsey, a more than capable lead man, is featured quite a bit, among other things on a Billy Strayhorn chart of *Just A Lucky So-and-So*, which also spotted (on the first gig) fine Quentin Jackson plunger trombone. Jackson has since joined the Jones-Lewis band, so on the second date, his spot was taken by Joe Ciavardone, a warm-toned, sincere player who was also heard to good advantage on another Ellington morsel, *I Got It Bad*. He also sounded good on Johnny Mandel's *Tapeworm* and

John Bunch's *Feathers*, two of the better charts in the library.

More good trombone work was turned in by Tom Malone, Watrous' sub on the Vanguard gig, a very tasteful and proficient player. Pete Yellin, who subbed for Leggio on the first two sets that night, also showed good form in a somewhat feverish contemporary style.

Pianist Frishberg, whose *Van Lingle Mungo* vocal made for a great change of pace in the band's Downbeat debut, was sorely missed at the second gig. Not to slight Benny Aronov, whose solo work, notably on a blues, *Gettin' Loose*, was excellent, but sight-reading big band charts is a task that somewhat hobbles a pianist's rhythm-section contributions, and Frishberg has a unique way of playing propulsive, swinging fills.

Since Ronnie Zito, who played superbly on the first gig, was not in peak form at the Vanguard, yeoman rhythm section work was done by bassist Malcolm Cecil. A native of Britain and a professional sound engineer, his magnificent head of hair adds visual interest to the band. More significantly, he is a strong, constantly swinging bassist with a huge, fat sound that cuts through without undue amplification and really lifts the band.

The trumpet section did come together as the second night went on, but the extra punch and sparkle were missing. (There were, by the way, a couple of very nice solo spots by Joe Ferrante, in a mainstream style contrasting nicely with the more boppish offerings of Collins, lead man Bob Hamilton, and Milliken.)

Ernie Wilkins got his kicks playing quite a bit of solo tenor. It must be said in all honesty that this great arranger is not in the same league as a player, but he was having such a ball that it didn't matter much. On the other hand, Charlie Fowlkes, the big bottom of the reed section, got no solos at all. This continues a Basie tradition, but if you remember him on a 1954 recording by that band, *Eventide*, you'd want to hear that big, warm sound featured once in a while. (Roger Pemberton got off a couple of interesting tenor solos at the Downbeat gig.)

Part of Bill Berry's legacy to the band is some charts, among them the good, Latin-hued *Sho*, and we hear that he has formed a West Coast counterpart of the New York band, which will exchange material with it and perhaps some day confront it in friendly battle. In that event, I'd suggest getting rid of such deadwood as *Come Fly With Me* and some other Basie rejects, retaining such things as the good Phil Woods arrangements now in the book, and adding fresh and more contemporary-sounding material.

Otherwise, a potentially excellent band is in danger of becoming another purveyor of big-band nostalgia, which we don't really need (nor could this be expected to hold the interest of top players).

Last but not least, a word for Willis Conover, who is the man behind the scenes as well as the genial emcee. He gets special points for crediting the arrangers and mentioning soloists clearly and distinctly. And, of course, for enlisting Al Cohn.

—Morgenstern

Bill Evans

El Matador, San Francisco

Personnel: Evans, piano; Eddie Gomez, bass; Marty Morrell, drums.

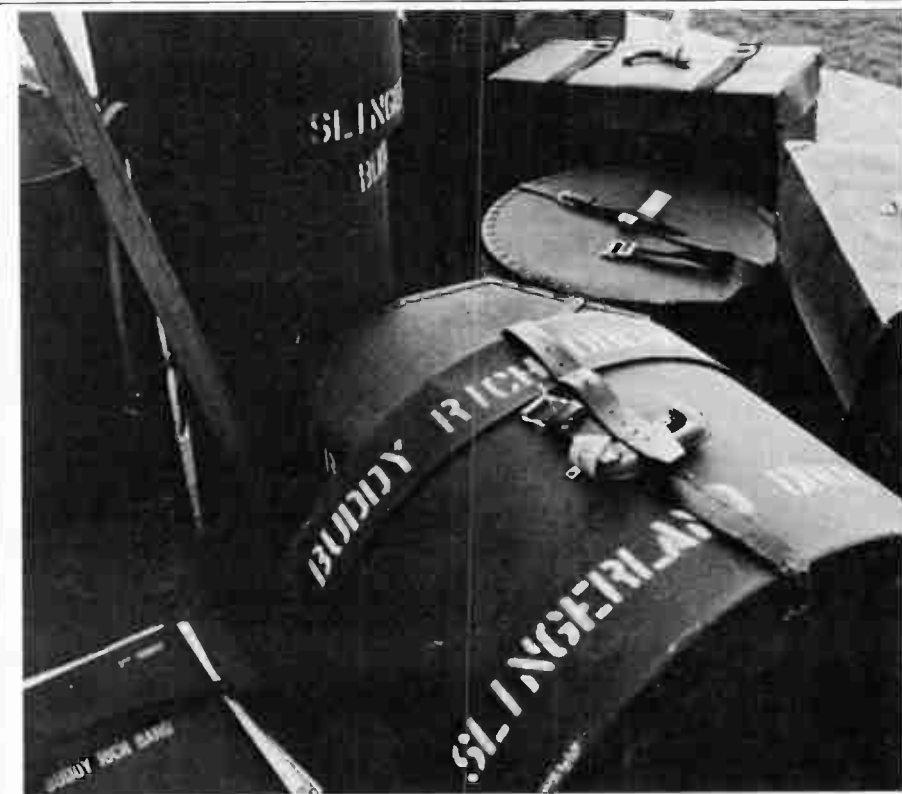
With Evans, a vampiric romanticism sometimes gets the upper hand, punctures jazz content, and leaves his lines a little anemic.

This was apparent when he worked the fair-to-rich melodic lode of *Who Can I Turn To?*, *My Romance* and *What Are You Doing The Rest Of Your Life?* Gently sifting for gold among complaisant ballads, he now and then drifted into impressionistic mist—though being in a Debussyesque bog with Evans is a predicament with a lot of pleasure to it.

But for the most part ballads were han-

dled with deference and came across absolutely without flaw. *Midnight Mood*, *Like Someone In Love* and others contained all of Evans' insignias intact: they were pretty without being effete, delicate but never weak, understatement that left nothing unsaid.

Passion wasn't a card he played too often, but so many points in and out of music are being made fortissimo these days that listening to Evans is an experience almost therapeutic. Even on the up-tempos, urbanity never got lost. Beats were politely ushered in instead of being propelled out and didn't swing any the less for it. Using no large banners in his attack on *Very Early* and *Green Dolphin Street* he still touched effervescent heights,



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with exhilarating spots up and down in the process.

The 3/4 time signature got an exquisite courting; he has a penchant for it. Lightly swinging treats were suavely waltzed, with Evans' seraphic finesse in touch and timing very much to the fore, and a lot more to them than mere frolic. It was on these numbers that he seemed to open his emotive sprinklers and there was a fair measure of poignancy sprayed on the captivating lilt. *I'm All Smiles* was contagious, *Emily* and *Someday My Prince Will Come* engrossing. They moved along insinuatingly and demonstrated what a strong facet delicacy is in Evans, how cogent his sensitivity. Three-quarter, here, was his best time.

Round Midnight, with only a cursory nod to its melancholy cast, and in a medium groove that avoided the maudlin snares the number usually sets, is an Evans' classic that never palls.

Evans thrives on a melodic diet and in



Bill Evans: Cogent sensitivity

the main likes his standards tender, but proof that he isn't lacking in to-the-barricades spirit was his own *The Twelve Tone Tune*. This was serialism tastefully got up that swung lightly and brightly and had passages of high romanticism with possibly more wine and roses in them than Schoenberg ever dreamed of in his system: a prime example of Evans' ability to draw the listener into the orbit of his art.

Bass and drums were unblemished in support, wise to Evans' whims and catering to his directions with near clairvoyance. Gomez got loads of solo time and used it brilliantly, nimbly dressing up intriguing patterns with an opulent tone. He contributed gilt-edged touches, both when playing rapid undercurrents to Evans' languid lines on ballads, or melodically picking up phrases when the pianist left off and tastefully echoing his ideas. His five years with Evans has cemented mutual sympathies into firm rapport.

Except for a short round-the-kit foray Morrell stayed in the background. He didn't have to come up front to prove his worth, and was proficient at every turn with a large stake in the empathy that existed.

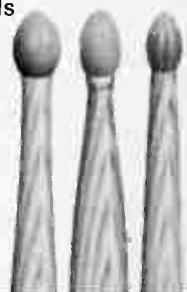
—Sammy Mitchell

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Clark Terry's "Tete A Tete" Solo Transcribed and Annotated by Bill Dobbins

THIS CLARK TERRY SOLO (also his composition) is taken from *Tonight, The Clark Terry/Bob Brookmeyer Quintet* (Mainstream S/6043). The tune was originally recorded on a Buddy Tate LP (*Tate A Tate*, Prestige Swingville 2014—a collector's item) on which Terry also played.

This tune has a chord progression which is a common variation of "Rhythm changes". In the first eight bars, the II^7 is used a pedal point and is sustained until the end of the fourth bar. Here the V^7 chord moves to the I chord at the beginning of the fifth bar. Bars 5-7 are the same as bars 5-7 *Rhythm changes*. The VI^7 chord at the end of bar eight moves back to the II^7 chord which begins the repeat of the first eight bars. In the bridge, there is a progression which is similar to the bridge of *Take The A Train*. In bars 1-4 of the bridge, there is a modulation to IV (Bb major). In bars 5-8 of the bridge, the G^7 , Gm^7 and D^7-9 lead the progression back to the repeat of the first eight bars.

Note the use of the long Cs in the first eight bars of the first chorus and the first 10 bars of the second chorus. This is a good illustration of how a very simple idea can sound very effective. Also note the use of melodic connection, as in bar 12 of the first chorus (G to F to E on Gm^7 to C^7) and bar 18 of the first chorus (Bb to A on Cm^7 to F^7). Observe the instances where the chords are actually outlined as well as where their related scales are used. Finally, note the development of the motive in the bridge of the second chorus. The entire bridge is based on a continuous melodic variation of the first six eighth-notes, with respect to the chord changes.

Tete a Tete Clark Terry

Clark Terry's solo (trumpet)

1st chorus

($\text{♩} = 124$) Gm^7 C^7 $F(7)$ F^7

Bb^7 B^7 F D^7-9 Gm^7

C^7 F^7

Bb^7 B^7 F^7 Cm^7 F^7

Bbm^7 G^7 Gm^7

D^7-9 Gm^7

C^7 F^7 Bb^7 B^7 F^7

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2nd chorus

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(Bill Dobbins is currently head of the jazz lab program at Kent State University in Ohio. His combo performed at the 1969 National College Jazz Festival, where he was voted Outstanding Pianist and Outstanding Arranger-Composer. His original composition, *Textures*, commissioned by the Kennedy Center for the NCJF, was performed by the Kent State Lab Band at the 1970 NCJF.)

strictly ad lib

New York: Joe Henderson's Sextet followed Freddie Hubbard's fivesome at the Village Vanguard . . . Milt Jackson, with Jimmy Heath, tenor; Cedar Walton, piano; Larry Ridley, bass (replaced midway by Bob Cranshaw when he had to go to Mobile, Ala. to conduct a lecture-seminar) and Billy Higgins, drums, was as Slugs' and also played at a Vanguard benefit for the Peace and Justice '71. Slugs' followed up with Yusef Lateef, who had Kenny Barron, piano; Bob Cunningham bass, and Tootie Heath, drums . . . On May 8, Town Hall was scheduled to be the scene of the Art Blakey Show, featuring the Jazz Messengers, the Gene Ammons Quartet, and singer Betty Carter and her trio. The

event was co-produced by Jim Harrison and Arthur Bailey. Jim continues to be one of New York's most active jazz promoters, and has been doing a lot for the scene . . . Tiny Grimes, with Hal Franches, piano, and Al Hall, bass, began a three-week stay at the Cookery April 19 after John Blair's engagement was cut short. Sammy Price continues as the Sunday pianist (7 p.m. to midnight) . . . Jim Hall, a recent incumbent at The Guitar, has signed with Milestone Records. The label has announced a program of "increased activity," good news these days . . . Charlie Mariano was guest star with pianist Haikki Saramento's quartet at an April 22 Kingsboro Community College concert. The group, with guitarist Lance Gunnensen, bassist Terry Plumeri, and drummer Craig Herndon, left for Europe days after the gig to do concerts and festivals in Scandinavia and elsewhere . . . Max Roach and his sextet were at the Brooklyn Id for two nights in April. The

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FESTIVAL (A) by Lou Marini, Sr. 19: 5 sax (altos dbl. fl & ss); 5 tp; 5 tb; 4 rhy. Features linear writing in the Phrygian mode. Ss & ts have solos and cadenzas. Tr range is B flat. Premiered at 1970 Midwest CJF. (PT 5') MW 102 . . . \$12.50/\$8.33

JAZZ WALTZ (M) by Don Verne Joseph. 19: 5 sax; 5 tp; 4 tb; tu; p,b,d,g. 40 bar tune. Solos for tp and tb, 16 bars each. Tr range to written C#; tb to C. Unison tp's in this gospel-waltz. Big ending by sections. (PT 2 1/2') MW 169 . . . \$12.50/\$8.33

KILLER JOE (A) by Benny Golson, as arranged and recorded by Quincy Jones: Walking in Space (A&M SP 3023). 15: 4 tp; 4 tb (inc b-tb); fl, ss, ts; p,b,g,d; (4 female voices opt.). This famous big band standard features bass and tp solos with open space for others as desired. Odd meters with ss and tp combined; lush reed writing, hip ending. (PT 5') MW 159 . . . \$12.50/\$8.33 Quincy Jones' album, Walking in Space with "Killer Joe" and five other great tracks, PLUS the complete big band arrangement described above.

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MO-T (A) by M. T. Vivona. 25: 5 sax (as I dbl. picc & fl; ts I dbl. b-cl; ts II dbl. cl); 5 tp; 5 tb; tu; 4 fh; el-p, el-b, g,d (d II opt.), mba. Brilliant brass fanfare followed by Mo-Town rock beat. Solos: fl, b-cl, tb. Solid driving chart that builds to exciting climax with all three soloists improvising simultaneously over a screaming background. A real crowd pleaser! (PT 10')

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SHE ROARS (A) by Ladd McIntosh. 21: 5 sax (as I dbl. cl; fl & picc; as II dbl. cl & fl; ts I dbl. cl & fl; ts II dbl. cl & fl; bs dbl. b-cl & a-fl); 5 tp; 4 tb (inc. 1 b-tb; th I & II need straight mutes); tu (cues in bs & b-tb); p (org opt.), b,g,d,perc I (vb—only one set needed), perc II (vb). A happy and swinging chart written for composer's daughter, Erika. Solos: p, tb I & b. Lead tp to high F. Ending is "notey" but chart has been used successfully at high school jazz clinics. Good for any technically proficient high school or college ensemble if doubles are available. (PT 5 1/2')

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TEXTURES (A) by Bill Dobbins. 17: 5 tp, 4 tb (inc. 1 b-tb), 5 sax (as I dbl. cl; ts II dbl. fl; bs dbl. ob & b-cl), p,b,d. Extended jazz composition in three movements based on concerto grosso style using solo quartet playing in and around big band. (I) Rock style à la Miles Davis featuring tb & p solos; (II) Ballad setting à la Gil Evans featuring b & ob solos; (III) Contrapuntal style featuring tb, p & d solos. Commissioned by John F. Kennedy Center For the Performing Arts (Wash., D.C.) and premiered at 1970 National CJF. (PT 20')

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SOLO HORN (A) by Don Erjavic. 16: 5 sax. 4 tp; 4 tb; p (g); b, d. Written for Doc Severinsen concert at Cerritos College. Range of solo tp to E (d concert). Slow ballad with very modern chord background min 80 in 4/4. Space for tp improvisations; also contains 8 bars of sax soli and rhythm only (PT 4 1/2')

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A DOLLAR SHORT AND A DAY LATE
(A) by David Baker 18: 5 sax: 5 tp: 4 tb;
tu: p.b.d. Medium swing, odd form: meter
changes, heavy contrapuntal writing. (PT
10') **MW 117 . . . \$12.50/\$8.33**

BAND (A) by David Baker. 19; vlo; 5 sax; 5 tp; 4 tb; tu; p,b,d. A work that combines jazz and classical idioms. Premiered by the distinguished teacher, performer, and recording artist: Josef Gingold. Three movements: Moderato/Andante/Allegro. Violin contains no improvisation but two extended cadenzas. Completely faithful to both idioms. (PT 15') MW 170 . . . \$31.50/\$21

SON MAR (A) by David Baker. 18: 5 sax: 5 tp: 4 tb: tu: p. el-b, d. Slow Boogaloo, haunting melody, much polyphony, exciting out-chorus, surprise ending, excellent display piece for each section (PT 7')

SOUL OF A SUMMER'S DAY (A) by David Baker. 13: 5 sax; (dbl cl, fl & b-cl); 5 tp; 4 tb; tu; p,b,d. Strictly chance music; everybody solos using predetermined scales, rows, melodic fragments. Lush ensemble sections serve as interludes and back-grounds and signal the beginning and ending of sections. (PT 15)
MW 133 . . . \$49/\$32.66

SUITE FROM BLACK AMERICA (A) by David Baker. 18: 5 sax (as I dbl. cc); 5tp; 4 tb; tu, p, el-b, d. Work extracted from "Black America" by Baker, a cantata written on the death of Dr. Martin Luther King. In two sections: (I) an ostinato in the brass over which ss & ts solo on a mode; (II) blues type featuring tp & (quasi-rock) el-b. Piece was acclaimed by down beat as the best composition of the 1970 National CJF. (PT 10')

MW 100 . . . \$14/\$9.33

TERRIBLE T (A) by David Baker. 18: 5
sax; 5 tp; 4 tb; tu; p,b,d. 3/4 blues, 24
measures, angular melody à la Eric Dolphy.
Backgrounds use metric modulation. Orchestrated
tb solo from Baker's "Kentucky Oysters",
recorded with George Russell, Stratusphunk
(Riverside) Real blue outchorus. (PT 12") MW 142 . . . \$16/\$10.66

THAT'S THE WAY, LORD NELSON (A)
by David Baker. 18: 5 sax; 5 tp; 4 tb; tu;
p,b,d. Jazz suite in three sections runs
gamut from calypso to avant-garde. Display
piece for drums and other soloists. Sections
are seque and make use of the principle of
metric modulation. (PT 15')
MW 126 . . . \$26.50/\$17.66

THE LONE RANGER AND THE GREAT HORACE SILVER (A) by David Baker. 16: 5 sax; 4 tp; 4 tb, p,b,d. Medium groove minor song with interludes and exciting ending. (PT 7) MW 143 . . . \$12.50/\$8.33

THE I.U. SWING MACHINE (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p,b,d. Very fast virtuoso piece, particularly for tps and saxes, screaming sax out-chorus. Tricky interludes and solid brass backgrounds. Strong melody. (PT 7)
MW 127 . . . \$26.50/\$17.66

THE PROFESSOR (A) by David Baker. 18;
5 sax; 5 tp; 4 tb; tu; p,b,d. Slow intro, very
unusual form, difficult changes alternating
with modal sections, several thematic in-
terludes, and a small band within-a-band
out-chorus. Highly original orchestration.
(PT 8') MW 141 . . . \$12.50/\$8.33

THE SILVER CHALICE (A) by David Baker. 18: 5 sax (as I dbl. ss); 5 tp; 4 tb; tu; p.b.d. Near East sound in two sections: (I) Phrygian mode, ss solo; (II) features tp with backgrounds leading to a Johnny Richards type ending. (PT 104)
MW 11'4 . . . \$14/\$9.33

3 VIGNETTES (A) by David Baker. 23: 5 sax; 5 tp (all dbl. fig); 5 fh; 4 'b; tu; p,b,d. Three sections: (I) slow and moody, features 5 fh, b-tb & tu, wide open sound. (II) Saxos soli. (III) Tutti but emphasis on brass. (PT 8') **MW 130 . . . \$10/\$6.66**

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ADAMS APPLE (A) by Dom Spera. 11: 8
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turning section-type work. (PT 3)
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WATER STREET IN FORCE (M) by Dom Spera. 11: 8 tp (tp VII & tp VIII should be played by figs); p-g,b,d. Divided into two equal jazz tp choirs plus rhythm section. Rock chart with contrasting melodic and hard rock sections. (PT 3 1/2")

NATURALLY (A) by Bob Morgan. 8: tp, tb.as,ts.bs,p,b,d. Medium-fast bossa nova, with optional solo choruses for all instruments in "regular" 4/4: extended drum solo. (PT 5½') MW 201 . . . \$6.50/\$4.33

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BIG JINKS (M) by Bob Tilles. 9: vb, mrrmba, xylo (playable by wind instruments lf transposed); chimes (or bells), bgo (or cga); tym; b,g,d. Moderate jazz original, 16 bars. Basic style intro, 1st chorus all melody, 2nd chorus open for any solos, followed by perc solos for 32 bars, then repeat to 1st chorus. (MT 5')

PMW 210 . . . \$5/\$3.33

MINOR TIME (M) by Bob Tilles. 9: vb, mba, xylo (playable by wind instruments if transposed); bgo, tym, tamb; g (or p), b, d. Moderate tempo, original minor blues with loose rock/bougaloo. 12 bar intro, written riff, and open solo choruses (PT 5')

ARRANGING & COMPOSING (for the Small Ensemble: jazz/r&b/jazz-rock) by David Baker, foreword by Quincy Jones. Chicago: 1970, 184 pp. (110 music plates), 8½x11, spiral bound. MW 2 . . . \$12.50/\$8.33

JAZZ IMPROVISATION (A Comprehensive Method of Study for All Players) by David Baker, foreword by Gunther Schuller. Chicago: 1969, (3rd printing 1970. 184 pp. 104 music plates), 8½x11, spiral bound.
MW 1 . . . \$12.50/\$8.33

down beat/MUSIC DIRECTORY, Vol. II, Chicago, 1971. Library of Congress Catalog number 74-87883. Approx. 3,750 listings of in-print, published jazz/blues/jazz-rock music materials: Author/Arranger Index; Publisher/Record Co. Directory. Paper-back 5 1/2" x 8 1/2", 100 pp. MD 2 . . . \$5.00/\$3.33

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great drummer also participated in the jazz segment of the April 16 midnight benefit concert for Manhattanville Community Center dedicated to the memory of Coleman Hawkins. Dizzy Gillespie led the group, which also included James Moody, Mike Longo, and Sam Jones. Diana Sands, introduced by Duke Ellington, read a brief tribute to Hawk written by John S. Wilson. Otherwise, Roberta Flack, the Delfonics, and other acts entertained the sold-out house, but such close musical associates of the late tenor giant as Roy Eldridge and Barry Harris were not invited . . . Roy continues to pack 'em in at Jimmy Ryan's, where Chuck Folds now occupies the piano bench. Eddie Locke was on drums while Oliver Jackson did the Half Note with the JPJ Quartet (Budd Johnson, soprano and tenor; Dill Jones, piano; Bill Pemberton, bass) . . . Tenorist Frank Wright returned to Europe, his regular base of operations, after packing the Black Fox Club with Bobby Few, piano; Sirone, bass, and Idrees Muhammed, drums . . . Chico Hamilton's quartet was at the new Champagne Jazz Room . . . The Jazz Contemporaries returned to the Village Vanguard April 25 for their third Sunday afternoon. The group, a cooperative, with Julius Watkins, French horn; George Coleman and Clifford Jordan, tenors; Harold Mabern, piano; Larry Ridley, bass, and Keno Duke, drums, hopes to make the Vanguard its home every other Sun-

day. The week prior, a session organized by Free Life Communication, a non-profit organization, featured groups led by trumpeter Enrico Rava (Ritchie Bierack, piano; Michael Moore, bass; Marvin Patisillo, drums) and reedman Dave Liebman (Nancy Johnson, flute; Bierack; Armon Walburian, percussion; Carvel Six, recitalist) . . . Count Basie, Ella Fitzgerald, and the Tommy Flanagan Trio performed for happy Easter Sunday crowds at afternoon and evening concerts at Philharmonic Hall. The package left for Europe a few days later . . . Singer Joe Lee Wilson was the opening attraction at a new club, The Hut, in Jamaica, Queens. With him were Charles McPherson, alto; Barry Harris, piano; Jeff Jefferson, bass; Larry Hancock, drums . . . Advertised as "Five Terrible Musicians in Concert", a group of New Yorkers and Chicago visitors including Dewey Redman, tenor; Edwin Doherty, alto; Richard Abrams, piano, and Richard Davis, bass, performed May 4 at Washington Sq. Methodist Church . . . The top pros working the Jazz Interactions Young Musicians Clinic, a 15-week event concentrating on combo playing, are Howard McGhee, Matthew Gee, Arnie Lawrence, Bobby Brown, Roland Hanna, Richard Davis, Bob Cunningham and Andrew Cyrille. Clinics are held every Thursday from 4 to 7 p.m. at the Clinton Youth&Family Center, 314 W. 54th . . . A bill joining Rahsaan Roland Kirk, Santana, and the

Tower of Power brought in April at the Fillmore East . . . The double bill of Fats Domino and Ike and Tina Turner packed them in at Carnegie Hall April 1 . . . Pianist-singer Lee Shaw, with Gene Wright on bass and Stan Shaw on drums, recently completed a three-month stay at the Golden Fox near Albany, are currently at the Jamaica Inn between Troy and Schenectady, and will spend the summer at the Hyatt House near Lake George. Then they return to the Golden Fox in September, where they are booked well into 1972. Nice going . . . The Free Media Players (Herb Tardiff, trombone; Tim Enlay, cello; Norman Ellis, piano, electric piano; Ronald de Vaughn, bass, cello; Pavel Burda, drums) played a concert at the Convent of the Sacred Heart April 15 . . . Edwin Birdsong's *Three Songs for Voice, Piano and Orchestra* were performed by the composer at the Youth Symphony concert April 24 at Carnegie Hall. A rock band called bwap also performed . . . Percussionist Selwyn Lissack led a group including Enrico Rava, clarinetist Perry Robinson, altoist Mark Whitecage, tenorist Mike Moss, vibist Bob Naughton, and bassist Richard Youngstein at St. Peter's Parish House April 22. Singer Sheila Jordan and dancer Lynn Lerner were featured . . . Doc Severinsen has signed with RCA . . . Clifford Thornton recorded with the Rashied Ali Quartet for his Third World label, playing cornet, valve trombone, and shenai. Carlos Ward, alto; Fred Simmons, piano; and Stafford James, bass were in the group.

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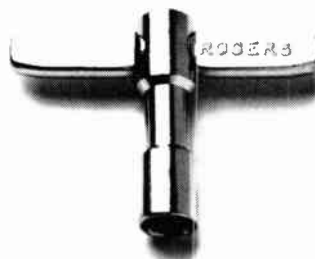
Los Angeles: The outdoor Pilgrimage Theater, in the Hollywood Hills, is once again reverberating to the free Sunday jazz concerts. The Los Angeles County-sponsored festival began its spring series with Pete Christlieb and the Group, followed with Jimmy Rowles' Trio, then the Alex Rodriguez Quintet. On May 16th Kim Richmond and the Hereafter; Ernie Watts' quartet, *The Encounter*, on May 23; and Gerald Wiggins' Trio will be featured on May 30; Johnny Guarnieri's Quintet, June 6; an open date for June 13; Jorge Rojas, from Mexico City, and Steve Hideg's Jazz Group on June 20; and Tim Barr's Quartet, *Selah*, will close the series June 27 . . . Bud Shank and Bola Sete had their respective groups at Donte's for all the weekends that April would allow. Willie Bobo brought his octet in twice during the month; a quartet fronted by John Pisano and Willie Ruff did likewise. Joe Pass, Herb Ellis and a group called Shanti disposed of Monday's Guitar Nights. Bill Berry and Dee Barton had big bands in. So did Dick Grove and Don Ellis. The only difference with the latter two: they began their big band gigs at 5:30 p.m. and played until 9:00; then Bill Fender's Quartet took over until closing. Donte's instituted the policy to accommodate the many young fans who've been clamoring to hear that strange phenomenon—a big jazz band . . . Herbie Hancock followed Young-Holt at Shelly's Manne-Hole. Larry Coryell is now fronting a trio there on Mondays . . . **George**

Auld, fronting a quartet that featured **Ronnell Bright**, followed **Gabor Szabo** into the Lighthouse . . . The Century Plaza Hotel had two great headliners simultaneously bringing in the customers: at the Hong Kong Bar, **Cannonball Adderley**, with **Ramsey Lewis** next; **Les McCann** and **The Four Freshmen** to follow; **Sarah Vaughan** at the Westside Room, with **Della Reese** next; and **Lou Rawls** (May 25) to follow . . . **Esther Phillips** is at Memory Lane, backed by **Jack Wilson's Trio** . . . The **Preservation Hall Jazz Band** of New Orleans, with **Billie and Dede Pierce**, told it like it was during a one-nighter at the University of California at Irvine . . . **Frank Rosolino** was telling it like it should be fronting a quartet (**Frank Strazzeri**, piano; **Gene Cherico**, bass; **Donald Bailey**, drums) for a matinee at the Orphanage Supper Club, in Laguna Beach. **Bob Cooper** led a combo there the following week . . . **Jimmy Rowles** continues at The Left Bank in North Hollywood, with **Joe Pass** spelling him on Tuesdays . . . **Don Randi** continues at the Baked Potato in North Hollywood, with **Mike Melvoin** spelling him on Tuesdays. Meanwhile Mike's rhythm sections continue to spell each other for his Tuesday "I Got Rhythm Sections" orgy. As mentioned here earlier, Mike uses a different bassist and drummer each week . . . **Les Brown** and his band of you-know-what played a one-night benefit at the Hollywood Palladium for The Spastic Children's Foundation . . . **Miles Davis** and **Nina Simone** shared the Shrine Auditorium, in Los Angeles for a one-nighter called *Jazz A La Soul*. The night after that Miss Simone sang at the Berkeley Community Theatre in Berkeley. She also gigged at the Community Concourse in San Diego before heading north.

Chicago: **George Shearing's** recent opening at the London House was very warmly received. The pianist, who insists on a six-night week rather than the club's customary five for name attractions, was accompanied by **Charlie Shoemake**, vibes; **Pat Martino**, guitar; **Andy Simpkins**, bass, and **Harvey Mason**, drums. Shearing has also formed his own record company, Sheba, and the first two Shearing releases are due out this month (one a Shearing solo piano album, the other with vocalist **Joe Williams**) . . . One night before Shearing opened, **Tony Bennett** began his two-week stint at the Empire Room of the Palmer House. With the singer was cornetist **Ruby Braff**, fulfilling the solo and obbligato role, and pianist-musical director **John Bunch** . . . **Lee Morgan's** group really had the pots on according to all who heard him during his recent weekend visit. Morgan, with tenorist **Billy Harper**, pianist **Harold Mabern**, bassist **Jymie Merritt**, and drummer **Mickey Roker** did Friday (Roberts Penthouse), Saturday (Safari Room) and Sunday (I.W.W. Hall) performances to enthusiastic crowds. Due to follow in the Modern Jazz Showcase series were the **Grant Green** and **Elvin Jones** Quartets. May promises **Lee Konitz**, **Kenny Burrell**, and **Rahsaan Roland Kirk** . . . **Buddy Rich's** Big Band

did a one-nighter at Ruggles . . . Trombonist **Jim Beebe** and **Tom Gekler** were featured in a recent Sunday concert at the Big Horn in Ivanhoe. Sidemen: **Bob Schults**, trumpet; **Russ Whitman**, clarinet; **Bob Wright**, piano; **Rail Wilson**, bass, and **Hillard Brown**, drums. Wright leads the group at the newly-instituted jazz brunch at London House North in Northbrook. With the pianist are trumpeter **Norm Murphy**, bassist **Wilson**, and, on vibes and drums, former down beat editor **Don DeMicheal** . . . The **Miehlana Friends of Jazz** presented **Thad Jones** in concert April 16 at the Notre Dame campus in South Bend, Ind. With Jones were two members of the Univ. of Illinois

Jazz Band (pianist **Larry Dwyer**, bassist **Dan Clark**) and South Bend music teacher, **Bob Wantush**, drums . . . The **Musicians Co-op** (**Rich Corpolongo**, reeds; **Hal Russell**, vibes; **Reggie Willis**, bass; **Greg Sergo**, drums) appears on the second and fourth Mondays of the month at El Coco Loco, 1915 N. Sedgwick . . . A four-day **Lester Young Memorial** was held April 23-26 at the Pumpkin Room. Organized by tenorist **Prince James**, the participants included **James Moody**, **Gene Ammons**, **James**, tenors; **Jon Logan**, organ; **Roland Faulkner**, guitar, and **Robert Shy**, drums. The last day of the memorial was session night and a number of local jazzmen sat in.



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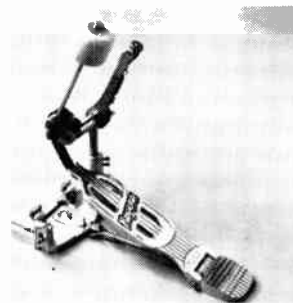
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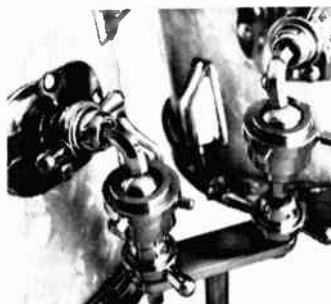
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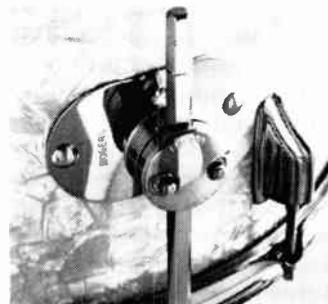
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DRUMMERS

Stanley Spector writes—

Is it that you need more "technique" to express your "ideas", or is the difficulty that you may instead require greater mental clarification of your "ideas"? I have the feeling that what most people think of as "technique" can more precisely be described as manual dexterity. On the other hand, I often get the impression that so-called "ideas" relate more to vague impulses and the wish to make music. To break music down into two parts called "technique" and "ideas" seems to me as unreal as thinking of up without down, fast without slow, left without right. It is like saying, "I know how to spell a word, but I cannot write it down." I tend to believe that in most cases the drummer who thinks he needs more "technique" to express his "ideas" is really in need of greater mental clarification of his "ideas". Some drummers have found greater mental clarification of their ideas in considering the question—

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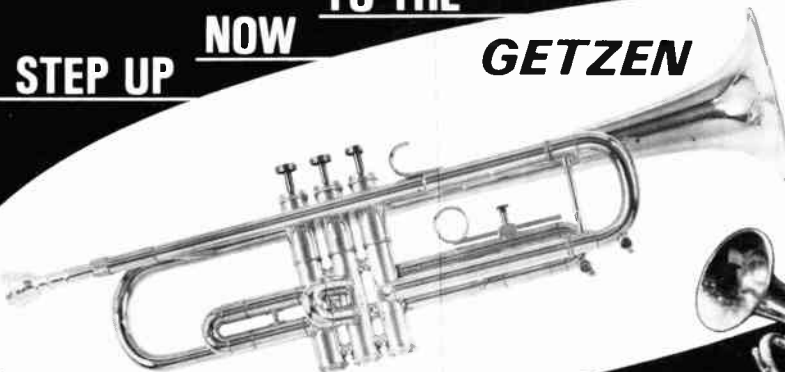
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Philadelphia: The Aqua Lounge has decided to try jazz again. Owner Paul Myers has booked the club through the summer with such heavy names as **Joe Henderson, Max Roach, Herbie Hancock, James Moody, Gene Ammons, Johnny Lytle** and **Groove Holmes** . . . Gino's Foxhole continues to be the city's only New Music spot. **Sun Ra**, sharing a weekend bill with the local **Spirit of the Masses**, drew big crowds, and **The Legendary Kuntu** (**Clarence Bradley**, trumpet; **Jimmy Stewart**, alto, oboe; **Teddy Johnson**, tenor; **Randolph Malachi**, bass; **Lamar Price**, drums) also did good business, as did **The Visitors** . . . Temple University hosted **Pharoah Sanders** and group at Mitten Hall . . . Composer-instrumentalist **David Amram** presented his *One World of Music* in Center City, courtesy of the YMHA. The next evening, the Philadelphia Orchestra presented a concert of Amram's works at the Academy of Music . . . Drummer **Bobby Durham's** quartet (**Frank Gatlin**, tenor; **Gerald Price**, piano; **Bob Blackwell**, drums) continue weekends at Edna's in Camden, N.J. . . . **Shirley Scott** and her trio were featured at the Seafare after a successful two-week engagement in Buffalo . . . The Jazz At Home Club presented its most recent batch of achievement awards to singer **Leon Thomas**, composer **Eddie Bonemere**, and DJ **Sid Mark** (WWDB-FM) at the First Nighter . . . An Afro Bazaar featuring the **Cosmic Forces Ensemble** was held at Strawberry Mansion Junior High . . . **Nina Simone** returned here after a one-year absence for a concert at the Academy of Music.

Dallas: An unprecedented stream of outstanding singers were featured during the early spring, with the Fairmont Hotel leading the way with **Mel Torme, Buddy Greco**, and **Barbara McNair** back-to-back. The Hyatt House had **Hal Frazier** and **Nancy Wilson** . . . In what is described as their first joint appearance, the groups of **Al Hirt** and **Pete Fountain** will appear May 15 in suburban Arlington . . . **Sly & The Family Stone, Tony Joe White** and **Israfil** shared an April booking in Fort Worth . . . The first annual Southwestern College Jazz Festival featured **Gary Burton, Gerry Mulligan, Dizzy Gillespie**, French horn soloist **Jimmy Buffington**, and **Leonard Feather**. College bands present: North Texas State University, Sam Houston State, Stephen F. Austin, Texas Southern, Southern Methodist, the Univ. of Texas-Austin (the host band) and Loyola of New Orleans. A highlight of the festival was the first southwest presentation of **Alec Wilder's Quintet for Woodwinds** and *Two Jazz Soloists* conducted by the composer and performed by the Univ. of Texas Faculty Woodwind Quintet, Mulligan (to whom the piece was dedicated) and Buffington . . . Concerts West went into high gear with bookings of **Chicago, Mountain/Black Sabbath, Grand Funk Railroad/Bloodrock, Andy Russell & Friends/Poco/Kinks** packages throughout April . . . The Villager, with pianist

Jac Murphy at the helm, has added Monday night big band sessions led by **Lou Marini**. Bassist **John Rigney** has joined Murphy's Trio at the club . . . **Ed Shaughnessy** will appear in clinic and concert in late May at Mountain View College with an all-star Dallas-area high school stage band . . . The second annual One Main Place jazz festival was held April 19-23 in the outdoor plaza of the downtown office complex. The North Texas State One O'Clock Band, the SMU Stage Band, the Mountain View Lab Band, and the East Texas State Blue Notes appeared . . . Sunday concerts were also offered al fresco at Dallas' Lee Park, featuring such diverse ensembles as the Dallas Symphony's Dallasound one week

and various rock groups (**Jerry Fisher's Cherokee**, the **3rd Avenue Blues Band**, and **Green**) the next . . . Drummer **Bobby Natanson** has joined bassist **Toby Guynn's** Trio (with **Jim Hodges**, piano) for gigs at two Fort Worth clubs, DeMarco's and the Town Pump . . . The Preservation Hall Jazz Band visited Tarrant County Jr. College early spring for a concert . . . **Ray Charles'** 25th year as an entertainer was marked in Houston with the world premiere of **Quincy Jones' Black Requiem**. Bringing together the two giants for the first time in 15 years, the work also featured the **Houston Symphony**, the **Prairie View A&M College Chorale**, and an ensemble of jazz artists, all conducted by Jones.

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Czechoslovakia: After a successful two-week stand in Munich, Germany, the big band of **Gustav Brom** began a five-week tour of the Soviet Union in late April. The band has played in Russia several times before. When **Maynard Ferguson** visited Czechoslovakia, he played on several occasions with the Brom band. A record was recently issued by the Gram-moclub here under the title of *Maynard and Gustav*. American drummer **Bill Moody**, with Brom's band for several years, is also on the LP . . . After two years of remodeling, the largest nightclub in Prague, the Reduta, finally reopened with a concert by a Czech all-star group. **Ivan Poledniak**, the jazz historian, was appointed manager of the club. The main room, with a capacity of about 200, is equipped with a first-rate sound system and air conditioning. Broadcasts and recording sessions are planned, and in the afternoons, the club will be the site of jazz education seminars with record recitals and commentary by jazz experts . . . A five-part TV show, *The History of Jazz in Czechoslovakia*, featured musical contributions by the big bands of **Karel Vlach** and **Gustav Brom**; the **Jazz Fiddlers**; the **Traditional Jazz Studio**; pianist **Jiri Verberger**; the combos of **Ludvik Svabensky** and **Jiri Stivin**, and singers **Eva Olmerova** and **Vlasta Pruchova** . . . Arranger-composer **Alex Fried's** *Concerto for Clarinet*, with **Felix Slovaček** as soloist, was premiered by the Brom band at last year's 7th International Jazz Festival in Prague. After hearing a tape of the performance, **Don Ellis** commissioned a chart from Fried and his new band. He also said the clarinetist's performance was "incredible" . . . **Jiri Stivin**, leader of his own trio and considered one of the best European saxophone and flute players (he won first prize as best soloist at the St. Sebastian festival) was offered a full tuition scholarship by the Berklee College of Music . . . It seems that the supply of first-class bassists in Czechoslovakia is inexhaustible. After losing the four best bassists in the country (**Miroslav Vitous**, **George Mraz**, **Jan Arnet** and **Milan Rezabek**) to the U.S., the Czechs have come up with a new crop. **Jiri Pellant**, 20, is the best of these, playing with incredible style and technique with the **Jiri Stivin Trio**. The other fine bassists are **Vincent Kummer** (with the **Kamil Hala** big band), **Pavel Greifoner** (with the **Celulla Quintet**) and **Imre Mozi** (with **Gustav Brom**) . . . **Kamil Hala**, well-known composer-arranger, is the new leader of the Czech Radio Dance Orchestra, formerly conducted by **Karel Krautgartner**, who moved to Vienna and now directs the Austrian Radio Jazz Band. One of Hala's best scores is his *Three-Penny Opera Suite for Jazz Orchestra*.

WEATHER REPORT

(Continued from page 15)


goes and leaves no trace"). On it, he used three drummers, guitarist **Gene Bertontini**, bassists **Ron Carter** and **Cecil McBee**, **Barbara Burton** (who also plays a little on the *Weather Report* album) on percussion, and **Dave Friedman** playing vibes and marimba

"stacked together" as one keyboard instrument.

Zawinul's album, on Atlantic, has himself and **Herbie Hancock** on electric pianos, trumpeter **Woody Shaw**, saxophonist **Earl Turbinton** from New Orleans, **George Davis** on flute, and drummers **Joe Chambers**, **Jack De Johnette**, **Billy Hart**, and **David Lee**.

But from now on, *Shorter* adds, "when and if we do things under our own names, they will be done with more control than we had in the past. We will have more control as strong individual personalities over anything we do, not only albums, but everything in life." And *Zawinul* adds: "From now on, everything we do is going to be artistic. We have our own thing here, and that's when you find the truth in a musician."


Postscript

The music of *Weather Report* is music beyond category. All I can add to what has been said by the men who made it is that it seems to me music unlike any other I've heard, music that is very contemporary but also very warm, very human, and very beautiful. I don't want to discuss it in detail, but I would be amiss if I didn't mention that there is, on *Orange Lady*, a unison melody statement played by *Shorter* and *Vitous* in which the bassist bows in a manner quite beyond description. And that's just one of the many remarkable things *Weather Report* has to offer the listener. The forecast, if there is justice, must be clear skies and sunny days for these four creative men and their associates. 

COLLEGE

(Continued from page 13)

ing as a bloc (but not for themselves). It didn't work out too well. Not enough of the musicians heard enough of the other groups to make a well-considered opinion. This is not a reflection on the *Fredonia* band. It was very good but only two or three groups were in the audience to listen to the fine *Memphis Jazz Band "A"*, and the musical subtleties of the unusual band from Southern Univ. were not sufficiently appreciated. There is merit in using a "peer" value judgment but there will have to be additional safeguards built in before it is used again.

On the final evening program, a leaf was taken from the ACJF program with the clinicians performing with the school bands. **Al Beletto**, alto sax, and **Richard Payne**, bass, played with Loyola Univ. (New Orleans); **Mundell Lowe**, guitar, played with the Memphis State band; **Larry Ridley**, bass, played with the Southern Univ. band, and **Urbie Green** wound it up fronting 76 swinging trombones. On Saturday morning, **Charles Suber** chaired a general clinic on jazz education; **Mundell Lowe** did an arranging and film scoring clinic. **Larry Ridley** and **Bill Fowler** did a rhythm section clinic, and **Al Beletto** gave a reed clinic. All sessions were well attended and well received. The facilities of the Mobile festival are excellent, the programs are well run, the music is great, and the shrimp and oysters ain't bad either. 



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