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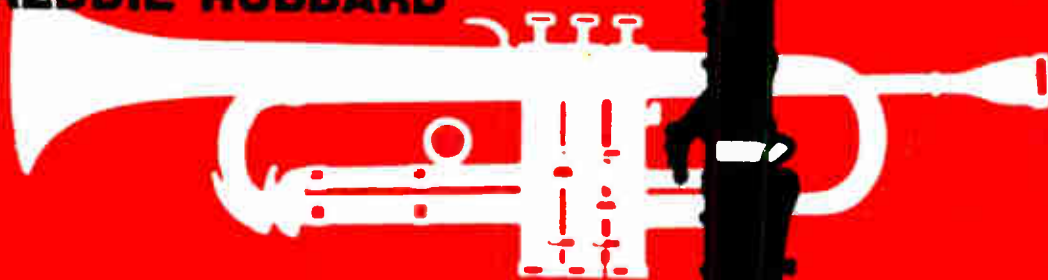
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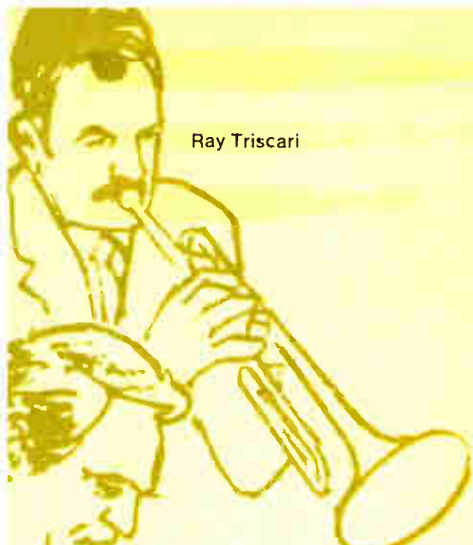


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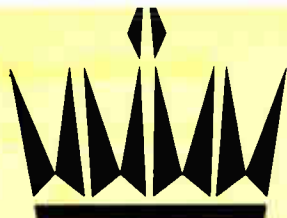
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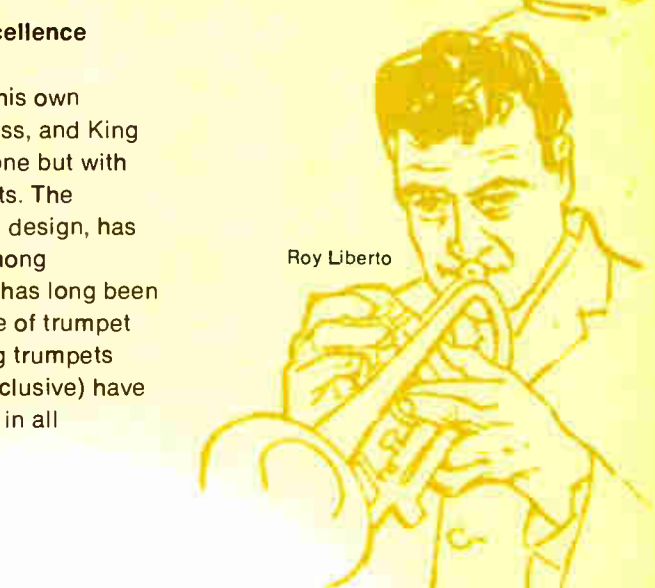
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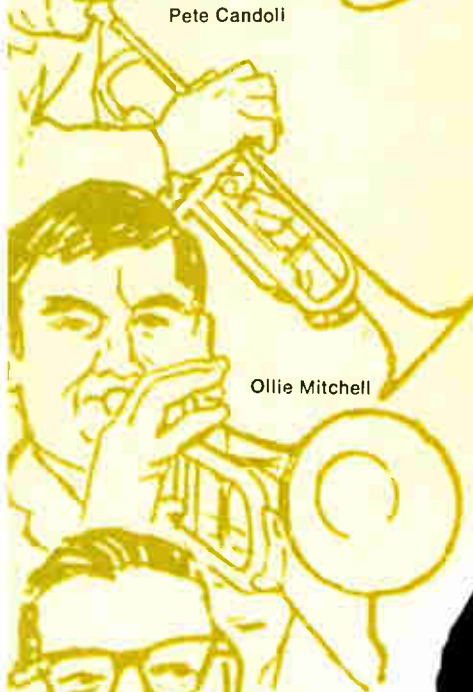
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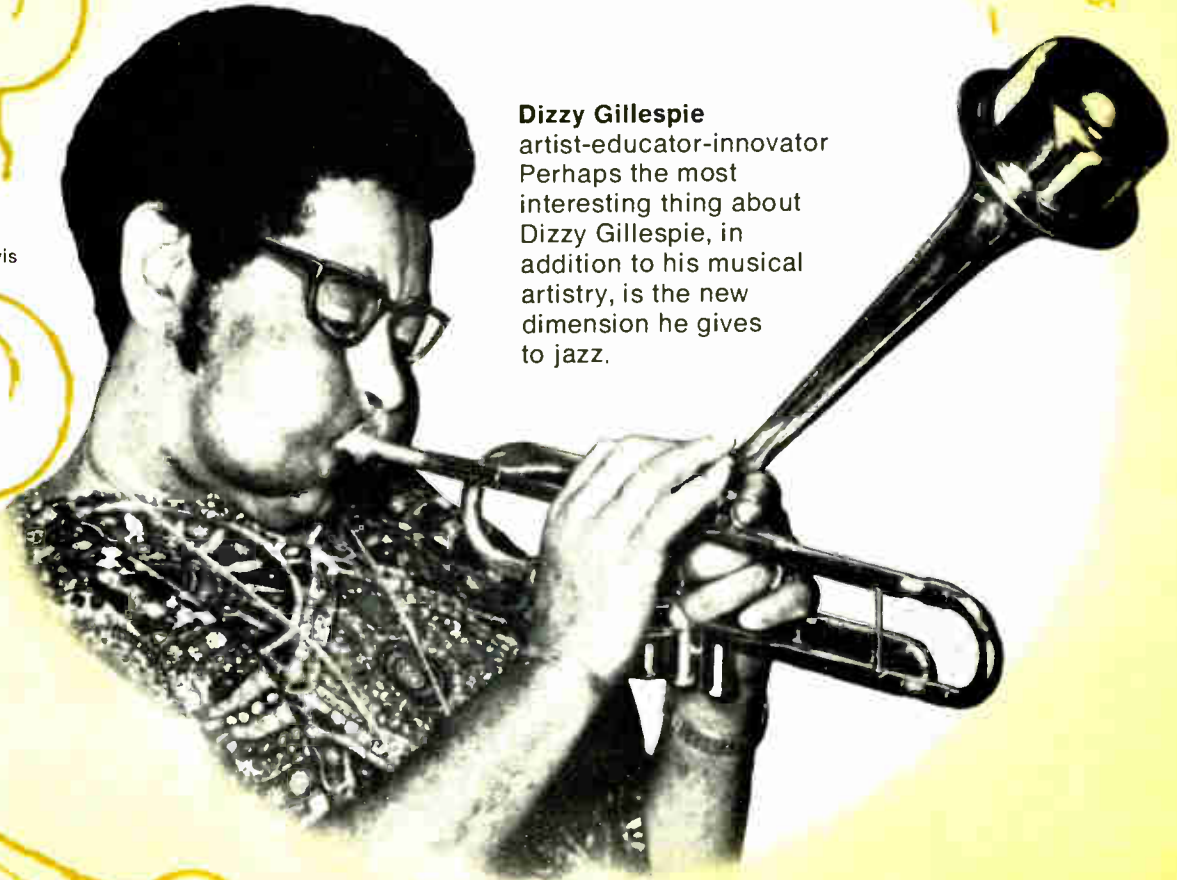
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## the first chorus

By Charles Suber

**D**o you find—as I do—that September seems more like the beginning of a new year than does January? Well—even if you don't—I feel like there's a whole new 12 months coming along and wonder what they will be like. Here are some of my new year forecasts. Please don't bug me next June if they all don't come about. I would be happier if many of them would never happen, but alas, they probably will.

One or more "Billie Holiday Story" movies will be released for simultaneous showing at your nearest drive-in with the latest Isaac Hayes epic, "Shaft Meets Godzilla." In an effort to prove that movies are better than ever, other jazz bios will be announced in the planning stage as soon as Sidney Poitier, Bill Cosby and Isaac Hayes are available for shooting. Would you believe the "Dinah Washington Story" starring Lena Horne with Isaac Hayes? Or the "Louis Armstrong Story" featuring Isaac Hayes as Armstrong (Ray Anthony's trumpet on the sound track) and Sal Mineo as Joe Glaser?

At least one major record company will sign a major jazz talent to a multi-record contract. By the time the first album is ready for release the veepee who set the deal has moved into the mobile home division of the parent conglomerate, and the New Man is anxious to show how he can save the company a good buck. He orders that 17 copies be pressed and "see if the guy's manager wants to buy out of his contract." The New Man is asked to address a world record convention in Marrakesh where he avers, once again, of his commitment to the cultural development of mankind.

At least three magazines will be started to speak for the youth of today, the awareness of the power generation, and to bring music back to the people. All three will disappear 90 days after the first printing bills are submitted, the newsstand returns are audited and the ink starts to disappear on the stock option agreements made by the principals.

Clark Terry will do 7,000 school jazz clinics and concerts in the next several months with thousands of cheering fans in the audiences. Clark Terry will not be recorded by any record company in the next several months. "Clark Terry! You're crazy, no one remembers him. Do you have Doc Severinsen's phone number?"

The Midwest Band Clinic will continue its programmed mediocrity. It is rumored that no blue notes will be allowed this year without ties.

Thousands of freshman music students will want to register for Improvisation 103 like it says in the catalog. "Sorry, that course is only offered every other leap year. The recommended alternate is Medieval Musicology 103, a pre-requisite for all mus-ed majors."

The jazz major programs at too many of the best colleges will be taught by one man. His teaching load will include regular classes in arranging, theory, improvisation, history of jazz, large and small ensembles, and of course, concerts and the other show-the-flag performances for school and country. Tenure? "Let's not be too hasty. This jazz fad will pass and there will be nothing for him to do."

Five thousand or so high school band directors (of the 20,000 in the country) have already selected the three tunes "their" bands will play in the spring competitions. Two of the tunes, a fox trot and a cha-cha, are Warrington specials and were donated to the school by the local Salvation Army band. The third tune is a Stan Kenton charger with eight trumpets and four euphoniums that starts out in *ff* and builds. (These bands no longer win so the judges can expect to be castigated for not knowing what real jazz is. The judges will include Oliver Nelson, Quincy Jones, Clark Terry, Bill Evans, and God.)

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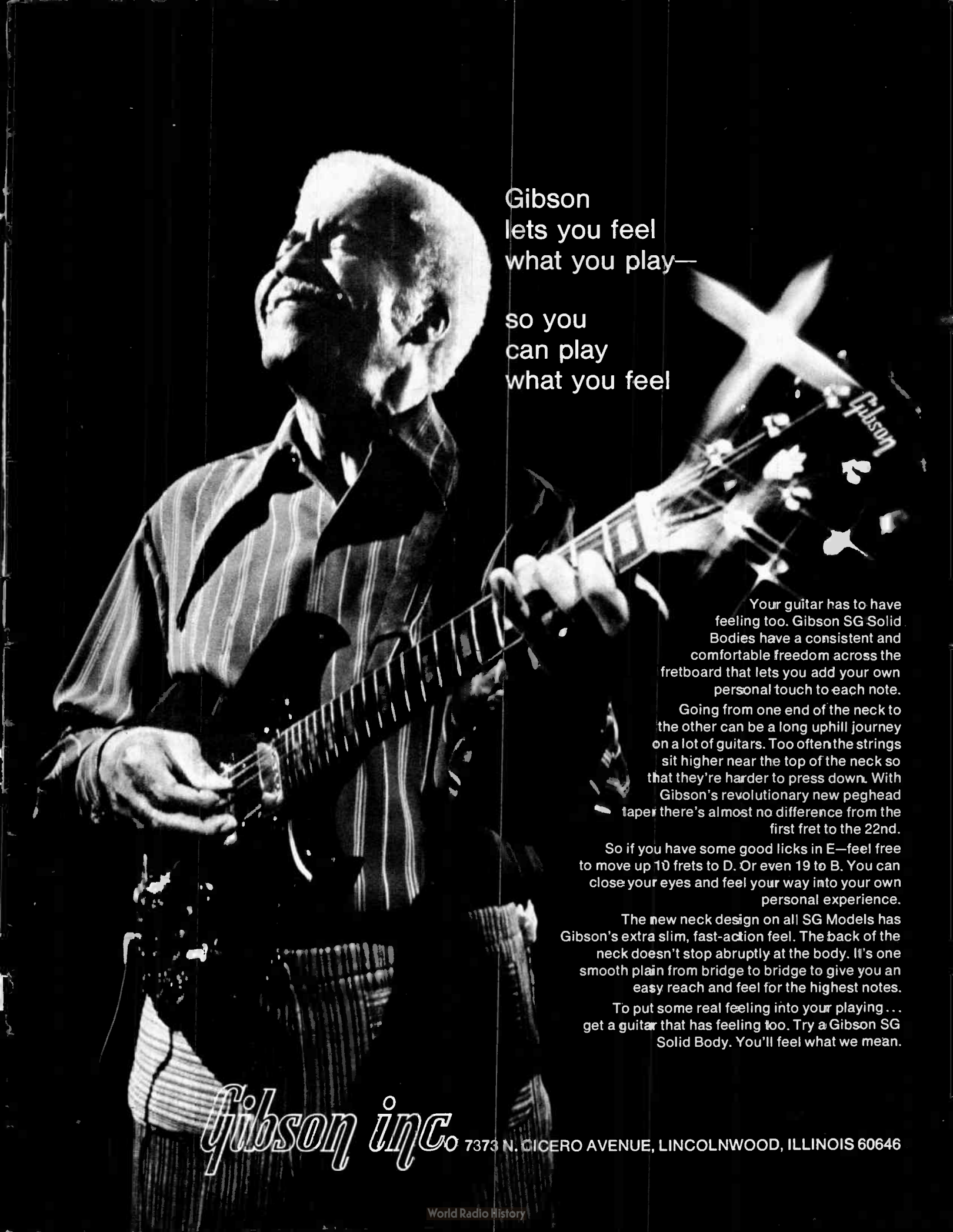
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# down beat

## jazz-blues-rock

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# chords and discords

## Dolphy Query

I am seriously engaged in a study of the music and life of the late reedman Eric Dolphy.

Would anyone who has relevant materials please contact me as soon as possible? Discography, photographs, articles, interviews are the type of materials I'm looking for. I will return any materials should it be the desire of the donor.

Joseph A. Banks, Jr.

137-25 156th St.  
Jamaica, N.Y. 11434

## Mahavishnu — Pro and Con

Your articles on the Mahavishnu Orchestra (June 8) were right on! Also good to see mention of the Allman Brothers.

I'd like to see an article on Tower of Power, possibly the finest soul band in existence, and one of the least known.

Marc Lamdin

Oroville, Calif.

I was very pleased to read your interview with some of the top guitarists alive. However, it seems ironic that on the following page you devote a complete article to one of

the newest impostors with a guitar today.

I have yet to read a bad review on John McLaughlin, just as I have yet to hear him produce anything musical, either live or on records . . .

When people stop being so easily dazzled by fast chops and start listening to the qualities of the notes being played, then perhaps there'll no longer be such a thing as a "hype."

Wayne T. Gattinella

Springfield, Penna.

## A Plug For Krupa

It was very gratifying to read Dan Morgenstern's enthusiastic review of Harry James' band (June 8). I happened to catch the James Boys in early May at Lake Compounce, Conn. It was a thrilling evening as I, like many others, was pressed up against the bandstand . . . In case the critics have forgotten (no votes in the established trumpet poll!!) Mr. James still ranks with the best.

Which brings me to another matter: When in all that's holy is Gene Krupa going to get his rightful place in the Hall of Fame? Aside from the incontestable fact that he is one of the genuine gentlemen of the music field, and

the fact that his impact on the big band era is inestimable, he is, as Sonny Payne remarked to me, "the master." His name is synonymous with jazz drums.

Why is it so fashionable to overlook musicians of Krupa's caliber and generation (Roy Eldridge to the contrary notwithstanding) in favor of so many of the post-war, and to me, often less deserving musicians? Too often the pioneers are forgotten in favor of the current protagonists.

Come on, readers!! Krupa for the Hall — this year!

Gil Yule

Litchfield, Conn.

## Apolgies To Mel Dancy

I read down beat's coverage of the Thad Jones-Mel Lewis tour of Russia (Aug. 17) and was simply amazed that Mel Dancy (the male vocalist who was very much on that same tour) was never once mentioned.

I've been an avid reader of your publication for quite some time and am really saddened to learn that such a fact could go unreported.

Susan Gross

New York, N.Y.

## OOPS!

The photo of Cannonball Adderley on page 16 of the May 25 issue should have been credited to Malcom G. Moore Jr. And in the Critics Poll "Other Vote Getters At-A-Glance" section (Aug. 17) the names of drummers Don Moye and Steve McCall (3 points each) were inadvertently omitted.

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# down beat NEWS

## ELLINGTON FELLOWSHIP PROGRAM SET FOR YALE

Yale University has established a Duke Ellington Fellowship Program "to encourage the study of Afro-American music and recognize and perpetuate the jazz, blues and gospel traditions.

The program will be financed through grants, gifts and endowments, including a \$1-million permanent endowment fund that Yale hopes to raise. Musicians, dancers and other artists will visit the campus for seminars and concerts at various times during the academic year.

According to Phillip Nelson, dean of the Yale School of Music, the purpose of the program is "to capture the essence of the 'conservatory without walls' and create an academic environment in which this tradition can continue to flourish and grow."

The first event sponsored under the program will be a weekend of concerts and seminars Oct. 6-8. Seminararians will include Ellington and members of his orchestra and Dizzy Gillespie. The first Ellington Fellows will be named at that time and presented with the Ellington Medal, a newly created Yale award.

Ellington, on whom Yale conferred an honorary doctorate of music in 1967, said he regarded the program as a "pretty high honor." Also present at the news conference announcing the program was Willie Ruff, associate professor of music at Yale and a member of the university's class of 1957.

## ROLLINS RECORD DATE SPOTS SOPRANO SAX

On July 14, Sonny Rollins spent about eight hours in New York's Mercury Sound Studios recording what will be his first album in five years. The session was produced by Orrin Keepnews for Milestone Records, the label with which Rollins signed a three-year contract following his comeback last winter.

Rollins piloted a quartet for the date, consisting of George Cables, acoustic and electric piano; Bob Cranshaw, bass, and Jack DeJohnette, drums. (It was actually the second session Rollins made for Milestone, but the saxophonist wasn't satisfied with the results of the first.) This one got off to a slow start, but things began to cook during the last couple of hours, after Rollins tried out his soprano sax for two exhilarating takes of *Poinciana*.

It was the first time he'd ever recorded with the soprano but he played it with effortless ease and sparkling inventiveness. Switching back to tenor, he really began to smoke, ripping through a blues and prancing over the rhythmic waves of a new, as yet untitled, and surprisingly lyrical calypso in the tradition of *St. Thomas* and *Hold Em Joe*.

The one ballad of the session, Hoagy Carmichael's *Skylark*, was given five or six complete takes, and while Rollins was unusually

devoted to the melody on all of them, they displayed his fat, warm tone to good advantage, a typically marvelous cadenza, and a fine Cables chorus to boot. The rhythm section was tight and expert throughout as one would expect.

Rollins likes to walk around when he plays and to that end, recording engineer Elvin Campbell built a microphone contraption that would have allowed him to do so. But the added weight on his horn made him uncon-



Sonny Rollins: Back on wax

fortable, so he chose to sit. And sit he did through the whole session, talking lowly, trying various things, such as a *Stella By Starlight* that never worked, playing with sudden aggressiveness when the tapes weren't running.

By the time the session was over, he and Keepnews seemed well satisfied with what was in the can. And with good reason. What is surely one of the most eagerly awaited records of the year will probably be one of the most satisfying. —gary giddins

## GOOD NEWS GALORE FROM N.Y. CLUB SCENE

A long-established club is moving, an old and famous club is re-opening, and a couple of new spots are initiating jazz policies. It all adds up to good news from (and for) Manhattan.

The Half Note, one of New York's favorite jazz clubs, was set to move Sept. 18 from its off-the-beaten-path downtown locale to West 54th St. between Sixth and Seventh Avenues in prime midtown territory. Work on outfitting and decorating the club's new home, a converted town house, is progressing apace, but the possibility that opening might be postponed a few weeks remained at this writing.

The new club will continue the established

Half Note policy, but the more spacious quarters will make it possible also to book big bands, and Woody Herman's crew is already set to open Nov. 27.

It appears likely that the club's old location will be taken over by a new management which will continue a jazz policy.

The Five Spot, once one of the world's best-known jazz clubs, is still fondly remembered by fans and musicians though it's been five years since it was turned into a pizza and sausage parlor.

Sometime after Labor Day, according to co-owner Joe Termini, a new jazz club called Two Saints will open on the same premises (2 St. Marks Place is the address—the Five Spot was originally located at Third Ave. and 5th St. and took its name along when it moved).

The new club, says Termini, will emphasize food, and pending approval of a cabaret license, may open with piano and bass music until bigger things can be brought in. One thing seems certain: Charles Mingus will be the first major attraction. "When Charles heard we were thinking of coming back," Termini said, "he ran over and told us we couldn't open without him."

Michael's New Pub, at 211 East 55th St. has been featuring traditional jazz by amateur clarinetist Woody Allen and his band on Monday nights for several months. On Aug. 15, the club began a fulltime music policy with pianist Barbara Carroll, backed by bassist Aaron Bell.

Tony's Place, at 244 East 86th St., hitherto a spot for Latin music, brought in The International Quartet (Ruby Braff, trumpet; Hank Jones, piano; George Mraz, bass; Dottie Dodgion, drums) Aug. 16 for a Wednesday to Sunday stand through Sept. 10.

## FINAL BAR

Mezz Mezzrow, the colorful, controversial clarinetist, author and proselytist for jazz, died Aug. 5 of arthritis of the spinal cord at the American Hospital in Paris. He was 72.

Born Milton Mesirow in Chicago, the son of Russian immigrant parents, he learned to play saxophone in 1917 while serving a sentence in Pontiac Reformatory for being a passenger in a stolen car.

Mezzrow became a professional musician in 1923 (his first influence was Leon Roppolo, the clarinetist with the New Orleans Rhythm Kings) and gigged around Chicago and the midwest, often leading his own groups. His associates included Bix Beiderbecke, Muggsy Spanier, Eddie Condon, and the musicians later known as the "Austin High Gang," notably Frank Teschemacher, Dave Tough, Joe Sullivan, Bud Freeman, Jimmy McPartland and Gene Krupa.

He moved to New York in 1928, subbed in Ben Pollack's band, spent a month in Paris in 1929, leading at L'Ermitage Muscovite, toured briefly with Red Nichols, and worked with Jack Levy's pit band at Minsky's. In

1933 and '34, he organized all-star recording bands, but his musical career was interrupted when he became addicted to opium.

In 1937, he put together a racially mixed band, The Disciples of Swing, which had a successful New York opening, but broke up when the midtown Manhattan club was vandalized by fascist hoodlums and then closed by creditors. Mezzrow resumed his activities as a marijuana pusher, a pursuit at which he was so successful that "mezz" and "mezzroil" became New York synonyms for high-grade pot. He also continued to gig, and in 1938 and '39 participated in recording sessions organized by the French jazz critic Hugues Panassie, his greatest admirer.

In January 1941, he was convicted for selling marijuana and served two years on Riker's Island. He had been living in Harlem for years and insisted he was black so he could be assigned to the "colored" section of the jail. He soon became the leader of the prison band.

After his release, Mezzrow again became fully active as a musician. He led his own bands on 52nd St. and often worked with pianist Art Hodes, an old Chicago friend. In 1945, he formed his own record company, King Jazz, for which he recorded with his idol, Sidney Bechet, and other black musicians. In 1946, he published his autobiography, *Really the Blues*, written in collaboration with Bernard Wolfe. It was translated into many languages, was a best seller in France, and is still in print.

In 1948, he took a band to Europe, playing at the Nice Jazz Festival, and in 1951 settled in France for good. During the '50s, he put together a number of all-star bands with considerable success (sidemen included Buck Clayton, Lee Collins, Gene Sedric, Zutty Singleton and Freddie Moore). In later years, Mezzrow was only sporadically active, but continued to make appearances throughout Europe. He visited New York in 1970, mainly to wish Louis Armstrong a happy 70th birthday.

Throughout his checkered career, Mezzrow was a controversial figure. To some, he was a poseur (a well-known critic dubbed him "the Baron Munchausen of jazz") who inflated his own contributions to the music, to others, such as Panassie, he was the greatest of all white jazz musicians.

For a fair assessment of his importance, one must distinguish between Mezzrow the player and Mezzrow the organizer and proselytist. An early convert to not only black music but black culture as a whole, he no doubt exerted a great influence on the younger white jazzmen whom he befriended in their formative years. He was later to dismiss their attempts to go their own way as a betrayal of the principles he had sought to teach them.

Argumentative and opinionated, Mezzrow did not endear himself to jazz critics, many of whom repayed him by belittling his playing. Granted that Mezzrow was no technician and rarely was in peak playing form, he nevertheless had a profound feeling for the music, and excelled at slow blues, which he loved to play.

Mezzrow's earliest records featured him on tenor sax, and he later also recorded on alto, but his main instrument was the clarinet. His chief inspiration was the New Orleans style.

In the early and mid-'30s, his work was influenced by the then dominant swing trend, but in 1939, after meeting, working and living

with trumpeter Tommy Ladnier, he returned to the principles of New Orleans music and never abandoned them again.

Mezzrow rarely overcame his limitations as an instrumentalist, but he had the courage of his convictions and is a unique and interesting figure in jazz history. His book, written in a vivid, slangy style, is a document of great musical, historical and sociological interest, the author's musical idiosyncracies notwithstanding, and remains an outstanding contribution to the literature of jazz.

Mezzrow's recorded work of the '20s, on tenor, now sounds archaic, but his solo on the Chicago Rhythm Kings' *I've Found a New Baby* (1927) is well constructed. He can be heard to good advantage on *Apologies*, *35th and Calumet*, *Blues in Disguise*, *Revolutionary Blues*, (all under his own name and his own compositions); *Really the Blues* (Tommy Ladnier), *Minor Jive* (Frank Newton), *Out of the Gallion* (Mezzrow-Bechet), *Feather's Lament* (Art Hodes), and two extended 1955 performances with his own group, *Blues with a Bridge* and *Minor with a Bridge*.

In addition to the above, Mezzrow's compositions include *Swingin' with Mezz*, *Dissonance*, *Sending the Vipers*, and, in collaboration with Stuff Smith, *My Thoughts*. —d.m.

Clarinetist Bob McCracken, 67, died July 4 in Los Angeles.

Born in Dallas, Tex., he began his professional career at 17 with Eddie Whitley's band. In 1923, he toured with Marin's Southern Trumpeters, a group including Jack Teagarden. The two men soon became friends and worked together for several years in the Doc Ross Band.

McCracken came to New York with Teagarden in 1927, worked with Johnny Johnston, and recorded with Willard Robison. He returned to Texas, leaving again in 1935 with Joe Gill, played with the big bands of Joe Venuti and Frank Trumbauer, the combos of Jimmy McPartland, Bud Freeman and Wingy Manone, did a brief stint with Benny Goodman, spent two years with Russ Morgan and a similar period with Wayne King, and joined Louis Armstrong's All Stars in Sept. '52 for a European tour, leaving in early '53.

He then settled on the West Coast, working with Kid Ory, Ben Pollack, Pete Daily and Teagarden (1954 and '56). He toured Europe with Ory and Red Allen in 1959, then managed an apartment building in Los Angeles, but still found time to play—with Teagarden in '62, Wild Bill Davison in '67, and Russ Morgan in '69.

McCracken's best recorded work can be found on two Verve LPs with Kid Ory and Red Allen.

Pianist-arranger-band leader Lovie Austin, 84, died July 10 at her Chicago home.

Born Cora Calhoun in Chattanooga, Tenn., she studied music at Roger Williams Univ. in Nashville and at Knoxville College. She married a vaudeville performer and became the accompanist to his and his partner's act, Austin and Delaney, then traveled with Irving Miller's *Blue Babies* revue, worked in New York at the Club Alabam, and toured extensively on the T.O.B.A. circuit.

Ms. Austin settled in Chicago in the early '20s and organized her Blues Serenaders, with whom she accompanied many important blues singers, including Ma Rainey and Ida

Cox, on recordings and in person. The band also recorded a number of instrumentals featuring such players as Tommy Ladnier, Kid Ory, Johnny Dodds and Jimmy O'Bryant.

Subsequently, Ms. Austin became musical director for the Monogram Theater in Chicago, a post she held for 20 years, and later directed at the Gem and Joy theaters. During World War II, she worked as a security inspector at a Naval defense plant, then resumed theater work and for many years was pianist at a dancing school. In 1961, she was brought out of retirement by Chris Albertson, who recorded her with a small band for Riverside Records.

Ms. Austin composed and arranged most of the pieces recorded by the Blues Serenaders, and the best of these, such as *Travelin' Blues*, *Steppin' On the Blues* and *Frog Tongue Stomp*, show her considerable skill and musical sophistication. She was also an excellent band pianist and accompanist.

## potpourri

A benefit for a 14-year-old who lost both arms in an accident was held Aug. 19 in Irvington, N.Y. Stan Getz, a resident of Irvington whose son Nicky is a friend of the injured boy, was instrumental in organizing the benefit which was attended by nearly 5,000 persons. Dizzy Gillespie performed with Getz' new group (Hal Galper, piano; Dave Holland, bass, and Jeff Williams, drums). Duke Ellington brought his 10-piece contingent from the Rainbow Grill, and Jon Hendricks sang. Contributions may be sent to the Brian Sheldrake Fund, County Trust Co., 47 Main St., Irvington, N.Y. 10533.

A trio of trumpeters (Wild Bill Davison, Bobby Hackett, Clark Terry) and the Earl Hines Quartet recently toured Australia with great success. The trumpeters were backed by a local group under the leadership of bassist Jack Lesberg who now resides down under.

Gil Evans visited Japan in July taking along trumpeter Marvin Peterson and tenorist-flutist Billy Harper. With these key men and a number of talented Japanese musicians, he put together a band for two weeks of concerts, TV, and recordings. Hopefully, the latter will find their way to the U.S. market.

What is believed to be the first jazz concert put on in Haiti (though singer Babs Gonzales worked there earlier this year) took place Aug. 30 at the National Theater in Port Au Prince. It featured Stanley Turrentine, George Benson, pianist Eumir Deodato (who's just signed with CTI), Ron Carter and Jack De Johnette. The group also gave a private recital for President Duvalier, an amateur electric bassist.

The New York Jazz Museum's second special exhibit, devoted to Duke Ellington, is currently on view at 125 W. 55th St. The Aug. 21 preview was attended by Duke himself and other notables. In Brooklyn, *Jazz In The First Person*, an exhibit at MUSE (1530 Bedford Ave.) which includes numerous memorabilia, has been extended through early October. Admission to both exhibits is free.

A little after five on a muggy Monday afternoon in July, Duke Ellington strides onto the lecture platform of Morphy Hall in the Humanities Building at the University of Wisconsin-Madison.

A burst of applause and cheers interrupt Prof. James R. Latimer of the School of Music, who is explaining class procedures to the more than 100 students converged for the week-long Ellington Festival Extension Course.

Latimer is attempting to resolve the paradox of all the instrumental/section workshops having been scheduled for the same times each day. Students are protesting that they are less interested in specializing than in hearing all that is being offered.

The professor explains the dilemma to the maestro, who inquires, "Are they all meeting in the same place?"

"No. One here, one across the hall, and one downstairs—but at the same time," Latimer tells me.

"But are they all three playing in the same key?" Duke asks with an expression of deep concern.

Latimer and Ellington first met in June, 1971, when the University of Wisconsin conferred an honorary Doctor of Music Degree upon Ellington. In the 30 hours they were together, the two became good friends. Five months later, Latimer, a classical percussionist who says he was "raised on Ellington," conceived the idea of the Duke Ellington Festival as an intensive extension course to be taught by Duke Ellington and his entire orchestra, for academic credit.

"It was a great challenge, and I was determined," he says, "especially since Cress Courtney, Duke's manager, told me six times it could never be done."

In early April, the thousands of persons all over the world on Ellington's "Christmas Card List" began receiving press releases, posters, brochures and registration forms for the "once in a lifetime opportunity . . . to study with one of the musical geniuses of our time." Five concerts—including the Second Sacred Concert, two Master Classes with Duke, two "Open Rehearsals" of the orchestra, four days of workshops with members of the "sax, brass and rhythm-percussion sections" and one semester unit of undergraduate or graduate credit were promised for a tuition fee of \$50 plus concert admissions of \$13.48. Attendance at all events is compulsory, the announcement advised.

Students travelled from a dozen states and several provinces of Canada as well as Switzerland, Brazil and Uganda. The irrepressible Paul Gonsalves greeted his workshop supplicants with "a poem I composed: Roses are red, violets are blue, this has got to be the most beautiful motley-looking crew." "Crew" members ranged from 16-year-old composer-pianist Anthony Coleman of New York City to Ellington's own contemporaries and included many college students, long-time friends of Duke and the band, amateur and professional musicians, school band directors, and fans—some of whom had never heard Ellington in person. Karen Jesseph, an 18-year-old drummer from San Marino, Calif., brought her mother, who also enrolled.

Two students constantly called upon by Ellington to perform at the piano were Dick "Two Ton" Baker of Chicago and Brooks Kerr, a 21-year-old New Yorker, whom Duke saluted for "putting his gig (at Manhattan's Vogue Cafe) down to be here." Repeatedly, Ellington paid tribute to Kerr: "If there is anything you would like to know about my music, Brooks Kerr will be happy to tell you." Harry Carney, unable to remember the year he stopped playing so-



prano saxophone, asked Kerr, identifying him as "our encyclopedia."

At 11 a.m. Monday, with assurances from Prof. Latimer that "Dr. Ellington and the members of the orchestra are in town and are resting well," the Festival begins. Duke's dynamic young choral director Roscoe Gill rehearses the 100-voice University-Community Ellington Festival Chorus, a combination of the University Summer Chorus and outstanding soloists recruited from the choirs of 21 Madison churches.

Some of the students are writing everything down. A couple are snapping pictures. Several are monitoring cassette recorders. Others sit fascinated. Nobody has announced whether there will be exams or papers to be turned in.

With more than two hours free between

## LOVE and LEARN: the ELLINGTONIANS at UW

classes, students press into Latimer's small office to ask questions. The professor allows advance glimpses of the proclamation by Gov. Patrick J. Lucey of Duke Ellington Week, July 17-21, in the State of Wisconsin.

A runner bursts in with a message: "Duke needs a typewriter!" It can wait until he wakes up. Someone from Union Theater calls and says the piano there cannot be tuned until Tuesday because of a piano tuners' union rule. Latimer implores the caller to reconsider. A music student remembers Latimer hasn't eaten and volunteers to get him a sandwich. Two new arrivals want to know if they're too late to register.

There will be no examination on Friday, no reports to be prepared. Latimer tells the inquiring students. The only requirement is to be a signature confirming attendance at each event. Is this unusual in an accredited class? Latimer says no, not at the University of Wisconsin.

"We're getting away from such rigid requirements even in our regular university courses," Latimer explains. "When an exam grade is the criterion, a student generally forgets what he has memorized right after the exam. Without that pressure, we believe students absorb and retain more.

The main purpose of this course is to expose people to the Ellington organization, and I believe we are offering an experience that everyone here will remember the rest of his life. Excuse me, I have to find Mercer a ride to the dentist."

Monday night's concert is billed as "Ellington Favorites." Enrolled students' tickets are grouped together in the center front rows of the balcony. Several wangle seats downstairs. Some are already part of the backstage coterie.

The curtains open to Cootie Williams blowing a short, clear-toned statement on *C-Jam Blues*. Gonsalves is smiling and playing beautifully. Trombonist Vince Prudente and Russell Procope, on clarinet, take spirited solos. The whole band seems bursting with youthful exuberance. The audience cheers for three minutes, and Duke makes his entrance and takes the bows with, "And now I'd like to have you meet one of my favorite people. In fact, the very latest addition to the band—it's the new, young apprentice piano player."

He sits down and proceeds to sound like exactly that on his *Kinda Dukish* prelude to *Rockin' in Rhythm*, showcasing the six-sax line and boasting individual contributions from co-composer Harry Carney, Tyree Glenn, Williams and Money Johnson. Glenn is back in the band temporarily while trombonist Booty Wood recovers from a hand injury.

"That was 1929," the maestro reflects. "Now we go back to 1927 for *Creole Love Call*. Ah, yes, I shall never forget 1927. I was three years old."

Further "favorites" prove to be *Take the A Train*, Turney's flute *Fife*, *Afro-Eurasian Eclipse*, applauded as heartily for Duke's introductory recitation as for the exciting musical rendition, and *Harlem*.

At registration Monday morning each student had received a personal invitation from University President and Mrs. John Carrier Weaver to the post-concert reception honoring Dr. Ellington at the Alumni Lounge. At 11 p.m., minutes after the concert, Dr. Ellington announces a rehearsal of the suite he is writing for Friday's concert.

"He must have forgotten the reception," gasps critic Stanley Dance, who is consultant to the Festival.

"Oh, no," sighs Prof. Latimer, who is chairman of the Festival, "he didn't forget. That's why he called it."

The band—sans bass—plays the new music while Benjamin quickly copies a part for Procope. Duke listens critically to his composition. "Letter E," he calls, indicating what part he wants to hear. Half the band starts to play. "No," Ellington yells, "E! E as in Ellington. E. E as in Edward. E. E as in Ellington. E as in Edward and Ellington. E as in excellence. E as in elegance. E. E as in all good things: Edward . . . Ellington . . . Excellence . . . Elegance. E!"

At 1:45 a.m., a little more than 22 hours since Ellington had awakened him, Latimer is climbing into his car outside the Edge-water Hotel. He has just driven Duke back from rehearsal. The well-attended reception ended without a glimpse of its guest of honor. "I'm just going out for some food," Latimer says with a wan but good-natured smile. "Dr. Ellington is hungry, and the hotel dining room is closed."

By Tuesday, Madison has the Ellington orchestra and Festival well into its warm embrace. All the shops along State Street near the campus have Ellington posters and displays. Record stores have pre-ordered huge stocks of every Ellington album available and are selling them fast.

The University of Wisconsin-Madison winds picturesquely along the banks of Lake Mendota. Monday's brief thundersho-

wers have left a fragrant, summery aroma in the air. The musicians stroll along the lakefront, greeted affectionately by barefoot college students. Trombonist Chuck Connors takes his family for a speedboat ride. This is a happy place.

It is on Tuesday that nearly everybody discovers that the hippest place between classes and after concerts is the dining room and bar at the Madison Inn, where the band stays. Here, students continue debates begun in workshops, often drawing in other members of the band until a new kind of off-the-bandstand camaraderie and vitality appear to develop in the ranks—each man carefully addressing the other as “Professor.”

On Tuesday night, Latimer collapses from exhaustion and migraine headaches and is confined to his bed by his physician.

The workshops are a marvelous mixture of the musically technical, anecdotal, and historical; of wit and friendly dialogs between the distinguished artists and their devoted disciples. Students may bring instruments if they wish. Each member of the orchestra has been invited to participate. Only Cootie Williams and Harold Minnervine decline. There is no format. Each man is free to conduct his workshop as he chooses. “I don’t care if these guys mesh with our system,” Latimer insists. “We’re here to learn. How they choose to teach us is up to them.”

Self-taught trumpeter Johnny Coles opens the Brass Workshop, telling how he landed his job with Ellington. “Reputation and recommendation,” Coles says authoritatively. “You play and people hear about you and when they need somebody, they say, ‘Get so-and-so.’ That’s what happened to me.”

A student asks, “How do you go about developing ideas in improvising? That’s one technical problem no school seems to teach.”

“Well, Coles offers, “if you have a musical idea or what we call a lick, you take it and you run it through the keys, and in running it through the keys, you make mistakes, and the mistake becomes valid, and you hear something else. Consequently, you begin to build up your reserves of knowledge in how to improvise.”

“There are some superficial ways to go about improvisation,” Mercer Ellington adds. “There’s the arpeggio effect where you just do it up and down, running the notes of the chords as they go by. You can take the melody and stretch it—and turn it upside down and play it backwards. You can insert other melodies or phrases from other songs than the one you’re playing. Johnny does it very well. He likes to use one of my favorites, *Don’t Sit Under The Apple Tree* . . .”

Another student questions teaching jazz—a word he prefers to replace with “black music”—in what he considers the academic confines of a university, suggesting that it cannot survive in such a setting.

Coles responds by decrying “any labels on music, no matter where it starts or where it’s going,” saying that studying music anywhere is a privilege.

Mercer reacts to the terminology: “When you say ‘black,’ to me you represent a period of time which does not exist now. When you say ‘black,’ the first thing that comes to mind is spirituals and possibly the old Negro gospels which might have come out of New Orleans, but I doubt if they were all black at that point . . . I do know that the effect of the Negro on American music has made American music and what is taken to be jazz known to the entire world . . . When New York City said it would admit jazz to the public schools if we could define it, Billy Taylor and I tried for days and found

we couldn’t define jazz . . . the only way to describe it is to say at the same time who is playing it . . . but it’s very difficult to show a sharp point of demarcation. For instance, Joe Zawinul, who played with Cannonball Adderley, is very difficult to detect so far as his creed is concerned or where he is from when you listen to him. . . .”

Once they make it clear that they have agreed before class that they are in disagreement on most important issues, Chuck Connors and Tyree Glenn become natural complements in their shared trombone workshop. When they are asked what musicians they most like to listen to, they both answer, “Everybody.”

Connors advises always warming up on an open horn; never with a mute. Glenn adds, “I have already said that he and I disagree.” Asked to recommend a mouthpiece, Connors does: “Whatever feels best.” His partner indicates no disagreement.

Glenn demonstrates how a trombone growl is produced in the throat and mouth before ever reaching the horn and the effect of flutter-tonguing and controlling the intensity from deep in the throat.

Rufus Jones lectures from his drums, demonstrating as he talks: “The most important thing in playing time is thinking about the next beat . . . Lots of times you can drop a beat, I found out, or pick up a beat,” he says, doing it for the class. “Time itself depends on how steady the next beat is . . . if you don’t play straight, you won’t be able to swing. Swinging, I believe, is steadiness and the feeling that you project in your playing.”

A lady from the Music Dept. passes around Jones’ drumming books, *Professional Drum Exercises* and announces they can be ordered through Prof. Latimer’s office.

A horn player student complains that “most drummers can’t keep time,” asks Jones for help.

“A drummer must practice regularly,” Duke’s drummer replies. “The basic thing is the time. But the time also has to be within the individual. Nobody can say, ‘Well, you keep time now’ and get results . . . I suggest the individual should practice the bass drum alone . . . so he can hear the time . . . loud for awhile, then soft, making it be felt . . . It’s good, too, to practice the bass drum and cymbal . . . and practice the changes. . . . Generally, I think you should practice the bass drum and snare drum separate, the rolls separate, each rudiment separate.”

Does Jones ever have difficulty hearing what’s going on between a piano solo and a bass solo?

“I shouldn’t,” he says. “I can play quiet enough to listen to what they’re doing. But Duke is a strong man. He’s got a strong stroke. . . .”

“A lot of it is based on a term you very seldom hear these days, and that’s *mutual*

respect,” Joe Benjamin explains. “Once the musicians involved respect each other, they have a natural human flow, and that’s what music is all about—human flow. That’s the basis of everything that’s being said here. If we didn’t like each other, it ain’t gonna work!”

What can a bass player do to help steady the tempo when the drummer starts speeding up?

“Keep playing steady,” Benjamin says steadily.

Requests for Jones and Benjamin to perform together illustrating varying rhythms and styles prompt them to ask for a volunteer pianist to join them. One of the students, Norb Wirth, gets the coveted job, and for the next ten minutes, is an important part of a trio which plays *Satin Doll*, *Mood Indigo* and different kinds of blues.

Harry Carney, the senior member of the orchestra who observed his 45th anniversary with Ellington in June, draws a large turnout and probably the widest range of queries: To delineate the harmonic intricacies of Ellington’s writing for his reed section; the evolution of the baritone saxophone; obscure discographical data, and what “chops” are.

He relates progressing from clarinet to alto sax to baritone—his ultimate choice made largely because he was a skinny, 17-year-old kid and the big, deep horn made him sound and feel grown up: “It sounded like the *man* of the reed section.” Coleman Hawkins’ tenor and Adrian Rollini’s bass sax were his primary influences. He now plays a Conn baritone with a mouthpiece he has used since 1930 and No. 3½ Rico reeds.

How do you hold that long, long, long, long note?

“Well,” Carney smiles, “I first started using it in self-defense. Duke, at the end of a composition, would always want to sustain the chord, and as a rule, baritone would be on the bottom. I didn’t have enough wind to really sustain it as long as he would like so I found myself going into some sort of double breathing, and that has to do with inhaling through your nostrils and forcing it out with the jaws. It’s something I had seen Buster Bailey do.”

“A couple of years ago, Roland Kirk inquired about it, and I just told him that the best practical way is to take a straw and hold it in your mouth. Hold the straw to the palm of your hand and try to sustain the column of air. It’s much easier through a straw and then, after you get the principle, you apply it to the saxophone mouthpiece. And the next time I heard Roland Kirk . . . he does it far better than me.”

Harold Ashby proves himself a great storyteller as he describes his first band job in Kansas City where he managed to sit at the end of the section so he could turn away “so nobody could tell how I sounded . . .”

On how Duke hired him: He had played

Brooks Kerr (second from left) and Professor Ellington



some dates with Mercer around New York "and then I was layin' up asleep one time and the phone rings and somebody says, 'Looka-here, baby,' and I say, 'Look, man, who is this?' and he says, 'This is Duke,' and I say, 'Look I don't feel like bein' bothered,' and he says, 'No, man, this is *Duke*, and the bus is on 165th St. and we got to leave.'"

Paul Gonsalves' workshop stands out among all the week's events. Gonsalves' impassioned address has it all—humor, pathos, love, devotion, fury, humility, music, history, immediacy. John Reichert, band director at suburban Milwaukee Greenfield High School and a Festival student, says he plans to play his tape of Gonsalves to every class he ever teaches.

To excerpt Gonsalves' message is to do it an injustice. He told of his first saxophone, longed for in a local music store near his high school when his father was supporting the family of six on \$18 a week, how the music store owner came to the Gonsalves home and offered the horn to them for a dollar a week for 59 weeks.

Soon another dollar a week was going to Prof. Giuseppe Piacitelli, who also taught at Boston Conservatory and had wealthy private students far less talented than he believed Paul to be. Piacitelli's farewell admonition to his prize pupil, after eight years of training had been accomplished in three years of Sunday morning lessons, was: "Music is beautiful to the ear. Music is supposed to be something beautiful. Always remember that."

He tells proudly of practicing eight hours a day, then warns sternly that regular daily practice is far more important than the length of the practice period. Nestled among quotes from Lin Yutang and Abraham Lincoln are Gonsalves' own insights and his ebullient sense of fun.

Festival co-chairman Michael George estimated the house at 500 for the Master Classes in Mills Hall Thursday and Friday afternoons. And the Master was at his most superb.

Both classes were videotaped for same-day telecast at 9 p.m. over the University-operated Educational Channel 21, WHA, Madison, and WMVS, Milwaukee. The stations' widely-advertised observance of Ellington Festival Week also included NET's award-winning 1965 documentaries *Love You Madly* and *A Concert of Sacred Music*, Monday and Wednesday evenings. At 10:30 p.m., Friday, was *An Inner-view with Duke Ellington*, conducted by Stanley Dance and taped about 4 a.m. Friday.

The Master enters and exits to standing ovations. "Music, of course, is what I hear and something that I more or less live by," he tells his listeners. "It's not an occupation or profession. It's a compulsion. And one of those things that if it sounds good, it is good. That's all. And it doesn't make any difference what instrument you make a noise on—if it sounds good. People have been known to make agreeable noises on pieces of wood or on pieces of metal. And just because an instrument comes from a factory doesn't necessarily mean that it is a better instrument or that it makes a better noise..."

He pays tribute to Sidney Bechet, Art Tatum, Django Reinhardt and Billy Strayhorn.

"Billy and I—we had such a wonderful exchange. We got to be like one mind... When I did my First Sacred Concert in 1965, I was in California, and he was in New York in the hospital, very sick, and I called Billy and I said the theme of the concert is the first four words of the Bible, 'In The Beginning God'... Write me a theme or write me an interlude... an introductory statement. He did, and I wrote mine... in six syllables... They were so close together



Professor Paul Gonsalves

er that we started on the same note and ended on the same note. We both started on F and ended on A-flat and only two of the notes were different."

Dr. Ellington lectures on piano styles from "as far back as I can remember—the First World War," and Brooks Kerr demonstrates them because the Master insists such playing is "before my time."

Claiming that "my old piano teacher Miss Klinkscale used to tell me, 'Edward, don't never sit down at the piano behind Dick 'Two Ton' Baker,'" he disregards the lady's warning and plays a hauntingly beautiful, melancholy piece he composed in Russia and a lovely reflective improvisation he calls "an experiment."

Wednesday night Gonsalves had begun celebrating with friends from Minneapolis and forgot to stop come Thursday. He scarcely blew his horn at the Milwaukee concert. Duke was visibly irritated. Paul's friends, longtime fans of the band, were conscience-stricken and attempted redress.

Duke is about to sit down at the piano to play for his Friday Master Class when Paul smilingly steps onto the speaker's platform, horn in hand.

"Hey, Paul, you juiced again?" Duke calls.

"No, my man," Paul says devotedly. "I gotta help you. I'm gonna play with you. We're gonna do *Happy Reunion*."

Ellington smiles and begins to play. Gonsalves proceeds to play his heart out. He apologizes and pledges allegiance on his horn. He plays love until, at the end, he has tears in his eyes. Duke is moved. He finally nods his approval, and the Master Class is witness to an intimate Ellington drama.

Tuesday's concert is called "Family Night" at mammoth Camp Randall Stadium. As the band plays *Perdido*, more than 6,000 music lovers cheer the entrance of the elegant Ellington, perched atop a bright red Pontiac convertible, waving and blowing kisses like a homecoming hero.

Despite an onslaught of what looks like millions of biting bugs attracted by the bright stage/field lights, the band outdoes itself. Mercer sprays cans of *Raid* across the brass section. In the colored lights, the effect is ethereal. Other than the inclusion of an exceptional *La Plus Belle Africaine*, the program differs little from the previous night.

The afternoon Sacred Concert rehearsal is intriguing for the students. Ellington is seen for the first time out of "uniform"—neither long-sleeved, blue cashmere rehearsal sweater nor Japanese silk shirt. He's wearing an aqua and blue print short-sleeved sport shirt as he swats at insects in the Steinway, which got tuned on Tuesday.

The sound system balks, and Cootie Williams refuses to rehearse because he can't hear himself. Tony Watkins is joined by Philadelphia singers Devonne Gardner and Patricia Hoy, proteges of Mrs. Walter Read, who also discovered Watkins and

Roscoe Gill. Mrs. Read, a dedicated Festival participant, listens intently.

Six-year-old Jim-Jim Latimer, son of the professor, is astonishingly poised and serious as he recites his part of the *Apple* in Ellington's parable from *Genesis*. Jim-Jim moves over to the choir, his eyes on Gill, and begins to sing. He has learned all the choral music in the concert.

A few hours later, Wisconsin Union Theatre is near-capacity for the Second Sacred Concert. The Festival students are deeply involved. They wonder if the sound system will please Cootie enough for him to do his *Shepherd Who Watches Over the Night Flock*. They feel a special concern for the choir's pronunciation of "Uhuru." They know most of the lyrics to the *Freedoms*.

The concert is another superlative. Patricia Hoy's soprano is rich and crystal clear on *Too Good To Tittle*, her *Freedom* and *Praise God*. Devonne Gardner renders a bouyant yet reverent *Heaven*. The choir is magnificent under the direction of the energetic Gill, who appears to be airborne through most of the program. Tony Watkins performs his usual stirring, deep-voiced interpretation of *Don't Get Down On Your Knees To Pray*. Jim-Jim Latimer is judged by the band to be their best *Apple* to date, and the finale turns into a five minute standing ovation by the congregation, subsiding only to allow Watkins' beautiful a capella *Lord's Prayer*, then re-summing for five more cheering minutes.

At 4:30 p.m. Thursday, the Ellington band bus pulls away from the Madison Inn, carrying the members of the orchestra, about a dozen Festival students lucky enough to arrange passage, and several members of the Sacred Concert choir, who now consider themselves members of the band. Destination: Performing Arts Center, Milwaukee.

The Milwaukee concert program duplicates almost exactly the preceding night's but the plush auditorium has an excellent, sensitive sound system and a man claiming to represent all organized labor, who threatens to call the police every time he sees a student carrying a cassette recorder. People are friendlier in Madison.

Special encores tonight are Duke's *Monolog (Pretty & the Wolf)* and a preview of the jaunty polka section of the *UWIS Suite* in preparation for Friday night. It's called *With Love & Kisses*, Frank Yankovic, and it is fun. Duke takes a lunch break, sharing a bucket of Colonel Sanders' chicken and cokes with his dressing room visitors, and rehearses Friday's suite for the next two hours.

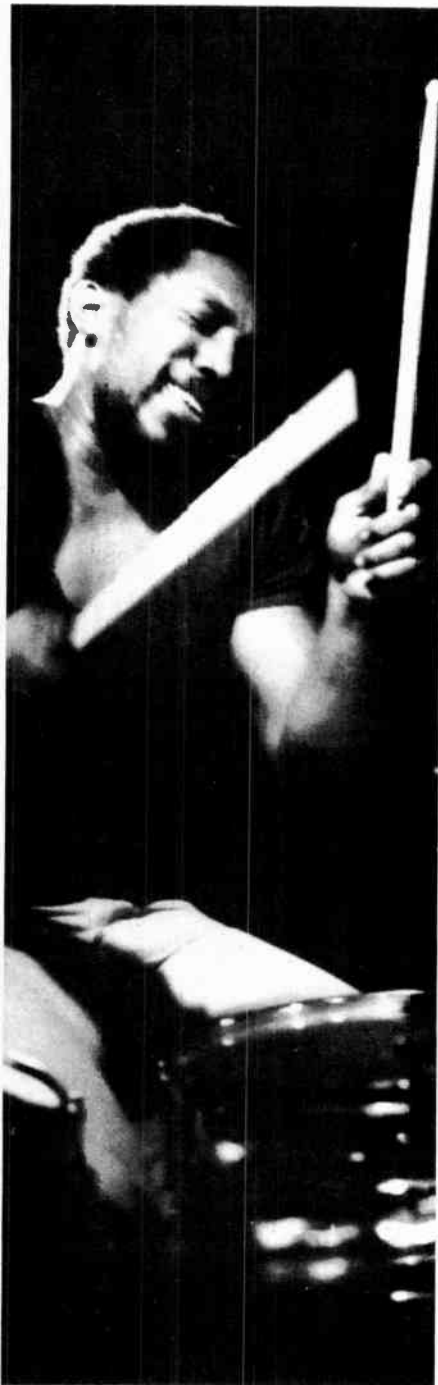
It's about 3:30 a.m. in Madison when Harry Carney drives Duke and Stanley Dance to WHA-TV to tape their *Inner-View* and the bandbus returns to the Madison Inn to unload its weary, hungry passengers. They wonder aloud if any place to eat is open anywhere nearby but they're too tired to find out.

Lights come on in the bar. The pretty waitress emerges from the long-closed kitchen, smiling. "We knew you'd be late, and we were afraid you might be hungry so the chef left turkey, ham, roast beef and salad for me to fix sandwich plates for everybody who wants them. Sorry the law wouldn't let us keep the bar open, too." It's that warm Madison hospitality again.

Friday night's concert is a sell-out on Thursday. The packed Union Theatre is oppressively hot. Gonsalves and the whole, joyous, driving band excell on *Goutelas*, Paul returning for a reprise of *Happy Reunion* almost as moving as his earlier performance.

This is "Suite Night" so the maestro offers *Le Sucre Velour* and *Single Petal of a Rose* from *Her Majesty's Suite*.

Continued on page 37



**T**he drummer in any band is almost always special. As the source of rhythm, he radiates the essential music, and often seems the most popular player, no matter how beautiful his fellows (musically or otherwise).

This is especially true of Billy Cobham in the Mahavishnu Orchestra. His creative brilliance and radiant presence is always fascinating, certainly to me, but observably as much so to those who experienced his playing with me, twice with Dreams and twice with Mahavishnu.

In one sense, Cobham is the very image of the Drummer—an artist of inexhaustible creative energy, and visually spectacular as well. To witness his playing is to witness truly kinetic sculpture, both in sight and in sound, sensually exhilarating, first to the eye and then even more so to the spirit.

And this is no mean feat considering the striking collective charisma of the Mahavishnu Orchestra, and the mystical figure of John McLaughlin alone. But Cobham is no superstar; rather, he is an essential element in the cosmic alchemy of that band, and is almost surprised that he became so.

"When I first joined this band, I had to

exercise and playing naturally, the more he is inspired to evolve further. Like Chick Corea, his example of exemplary creative evolution, Cobham seeks to be "completely different" at all times.

With Mahavishnu, Cobham is very much that—he is unique. Summoning up an almost fission-like rhythmic energy, Cobham becomes the tactile pulse of intensity—of the very intensity he once feared and now directs with ever-volatile esprit. Soaring through time and sound, through the often unfathomable dimensions of the Mahavishnu music, Cobham creates this intensity as variable rhythm and color itself.

And his description of his creative import is an exemplary credo of the art of percussion: "To pace yourself. To be able to think through the changes is really a feat. To accompany and embellish each individual. To cater to the soloist and the band as a whole. To know where each is going . . . I never know what's going to happen, when, how, or who it's going to happen to—but you know it's going to happen!"

Even as a soloist himself, Cobham proves singular and exquisite, an artist of rare design in percussion, as sensitive and melodic as Chico Hamilton and Max Roach, and as fleet as Tony Williams—together with that triumvirate, one of the few consistent solo creators I personally recognize.

"I want my playing to be simple enough for the audience to understand, but intricate enough for them to be awed by what I'm doing," he says.

This is the genius of Cobham: that he fulfills this promise—and did so even with constant gastritis attacks for over two hours at Indiana University!

Not that Cobham is especially mystical, at least not as much as John McLaughlin, yet he nonetheless realizes (as do Rick Laird, Jerry Goodman, and Jan Hammer) the ensemble presence of this music—the very real inspiration of his own intuition as profound as divine inspiration is to McLaughlin, which is indeed all one.

And yet his final estimation of his ultimate intent is far more direct than my hyperbole: "I want the audience to go home thinking everybody played their ass off!" And at every performance of Billy Cobham I witnessed, the audience did. **db**

## BILLY COBHAM: Intensity and Intuition

by Mike Bourne

physically compete. I didn't feel adequate enough," he explains. What Cobham feared so much at first is the super-intensity that is characteristic of Mahavishnu. But how he compensated is characteristic of Cobham: through intuitive evolution.

From his earliest experience with rhythm, following martial groups and imitating that species of time and verve, Cobham practiced—not only practically, but in terms of his intuitions about music. Out of this, Cobham evolved his own discipline, his own exercises for finger control and speed and stamina, as well as his now and then inexplicably realized revelations.

"I'm surprised by my own ability sometimes!," he says. Urged to demonstrate his press roll for an Indiana University percussion class, Cobham didn't especially appreciate his performance. But then his dissatisfaction with himself confronted the press rolls of the professor and of the students, and Cobham recognized his own better playing—not from vanity, but almost startled by an unbelieving of his own excellence.

Cobham realizes that his intuitive evolution is the self-reflective inspiration of his art—that the more he evolves through ex-



# PERRY ROBINSON: Clarinet Energy

by Bob Palmer

*In this age of multi-reed virtuosos, Perry Robinson is the best known of a handful of improvising musicians who have invested all of their musical energies in a single instrument, the clarinet. He has placed at the top of both the critics and readers polls in down beat and other music journals, and has been heard in concert with Roswell Rudd's Primordials, the Jazz Composers' Orchestra, and his own groups, as well as on records with Henry Grimes, Charlie Haden, Bunky and Jake, Gunther Hampel, and numerous other artists. Currently, he is with Darius Brubeck's group. He has been in the forefront as a stylist who has adapted the clarinet, once the proudest of jazz instruments and now a rarity, to the demands of modern solo and ensemble playing.*

*My interest in Robinson's playing is more than academic, since I am a clarinetist myself. The following was taped following a loft session with Perry and several of his regular compatriots, including Richard Youngstein and Perry's cousin Bob Arkin, basses, and Ran D.K., drums.*

**B.P.:** I want to find out something about your early musical background.

**P.R.:** I was born in New York, and I left here when I was about 5. I lived in California up until 12, and most of my musical background came from my father, Earl Robinson, the composer. So I was around all kinds of music ever since I can remember . . . jam sessions, and the folk people coming over . . . Woody Guthrie . . . I sat on Leadbelly's knee . . . this type of thing was always happening. Jazz I got into naturally. I got a Benny Goodman 1938 concert record around the time I started clarinet, which was at about 9 or 10.

But I took piano lessons before, when I was 5. I had a teacher who thought I was a great genius, and she pushed me too hard and I developed a block against reading . . . you know, this happens. And finally I couldn't go. I would memorize a lesson and I would pretend like I was reading . . . finally she had to admit that I had a block and she just couldn't get through it. I went to another teacher who specialized in kids, and she saw very quickly what the problem was; she said to switch to another instrument. So at that time my grandfather happened to come by with a clarinet for me. I started studying with Kalman Bloch of the Los Angeles Philharmonic, and I started into the classics right away. But right away I started digging jazz; I guess I naturally went to it. My dad took me to a session one time in L.A., it was called the Stars of Jazz, and Buddy Collette was there, and a few other people on the west coast scene of that time.

**B.P.:** Your dad wrote that song about Joe Hill and the IWW, right?

**P.R.:** Right, yeah, he was very active in the 1930s with Pete Seeger. That whole scene

was fantastic . . . the WPA . . . just to be brought up in that type of background was very exciting.

We came back here (to New York) and I went to Music and Art High School, a beautiful experience. That's where I got into a lot of music, playing with bands, jam sessions all the time.

**B.P.:** Who were some of the people you ran into in school?

**P.R.:** Pete LaRoca . . . George Braith . . . we'd just jam, cut class, play all the time. Around that time I started hearing Buddy De Franco, and then Tony Scott was a great influence. Then I started hearing the saxophonists, and that was a big decision. In high school I played a little saxophone in the dance band, naturally, but along the way I kept thinking that I had to stick to just the clarinet; I dug it. I knew somehow there was a lot that could be done on it, and I had the feeling that most people double . . . it was natural to double, and I doubled, and I kept hearing something that could possibly be done on it. When I started hearing the saxophone players . . . Sonny Rollins . . . Bird . . . that style I really wanted



to get on the clarinet; I heard it. I didn't think anybody up to that point had really gotten into what you call the basic bop feel, and to do it on the clarinet would be a challenge. So I devoted my time to this; there was a point when I decided that I was just going to stay on the instrument and really get the conception. So at that point saxophonists took over in influence, and that's who I looked to, to continue the style that was emerging.

I had a hell of a time with the clarinet, you know, a lot of frustrations with that instrument when you decide to just play that wherever you go. The big thing is the sound, that's why Tony Scott . . . he got the biggest sound that I'd ever heard. This is always a problem of sound, to compete, not to blow your head off because it is a smaller instrument. There's all these problems to solve, because many times you just want to give up. I know all players who just play the clarinet had to solve these problems for themselves.

**B.P.:** There comes a time when I'm playing when there's so much energy I want to pick up the saxophone and get more volume . . .

**P.R.:** Right, this is the feeling. Now of course, getting into this area, every problem I had, I had to solve it on the clarinet, so this is my trip.

**B.P.:** When were you in high school? And

what about your first gigs?

**P.R.:** '52 to '56. The first gig I ever had was on alto saxophone. I joined the union in high school, and I played a lot of gigs on the saxophone, dance bands and things, but there was a point, as I say, when I decided just to play clarinet for any gigs. I felt that way and I needed to do it that way. Of course I lost a lot of gigs; but then when I did start doing this, developing a style, I saw that it can work.

After high school I just played around for a year, and then I went to Manhattan School of Music for about a year. But the big thing came when I went to Europe. There was a group, Johnny Mayer, piano; Chuck Israels, bass, Arnie Wise, drums—we kind of played together and they went to Europe in I guess '59, and they said if they could get some work for a group they'd call me over. I was going to school and I was really dissatisfied. I knew I had to get out. It just came at the right time; I got a telegram one day; they were opening at the Whiskey Jazz Club in Madrid.

Ah, but I'm forgetting about the Lenox Jazz School, which was the summer before that, the summer of '59. I applied for a partial scholarship; I got it. I gave a tape for audition, it was this group of Chuck, Arnie, Johnny and myself. And that was a beautiful summer, the summer Ornette came. That summer was a great inspiration. Great teachers; they had Jimmy Giuffrè, Kenny Dorham, Max Roach, the MJQ, and Bill Evans. What an environment!

**B.P.:** How did you relate to Ornette's music at that time?

**P.R.:** It immediately excited me somehow; there were many things that I felt. I got to know him, we talked. I made it a point to sit down and get to know most of the musicians there. I had a sense of here I was, it was a great opportunity to get into things . . .

Anyway, after that summer, when I went to Spain, I'd already been influenced very strangely, and I was just definitely thinking freer. And the first night of the job in Madrid I got out there, I started playing out there with the trio and . . . the audience didn't dig it. They felt I was strange, and because of that I got fired after a week. So after a while I'd just come down and sit in occasionally, and one night Tete Montoliu came into town. He's the blind piano player born in Barcelona; he's known all over Europe. I wasn't working; the band were kind of supporting me, it was a strange period. I was just playing. I'd heard things that I'd started to do already, and of course Spain at the time, they hadn't had that much . . . they had had Lionel Hampton's band and other people, but they really hadn't had the modern music, so I guess looking back it was kind of strange for them. But when Tete heard me he dug me right away. He sounded basically a lot like Oscar Peterson, but he had the chops, incredible time; he certainly had it together . . . and then he got us gigs, Johnny, Arnie, Chuck and myself. Then the guys who had been there a little longer than me, wanted to go back. But I wanted to stay, and Tete asked to join the group, so I did.

Then I got this job on a boat, with Don Friedman and Eddie Daniels, in '62 I think, and at that same time I heard about the annual World Youth Festival and I heard that Archie Shepp and Cecil Taylor were supposed to go. It was a beautiful thing.

So I went to Finland, Archie was there, and

*Continued on page 38*

## book reviews

**Jazz Style in Kansas City and the Southwest.** By Ross Russell, Univ. of California Press. 292 pp., \$12.50.

**Ecstasy at the Onion: Thirty-One Pieces on Jazz.** By Whitney Balliett, Bobbs-Merrill. 284 pp., \$6.95.

**Jazz Masters of the '30s.** By Rex Stewart. MacMillan, 223 pp., \$5.95.

Three very different additions to the bulging jazz bookshelf: A work of historiography, a collection of magazine reportage and criticism, and that rarity of rarities, a book by a jazz musician.

Russell's eagerly awaited work on Kansas City jazz is a considerable disappointment. The author's commitment to and sympathy for his subject are commendable and apparent, but he hasn't done his research carefully enough, and there are a sufficient number of inaccuracies, major and minor, to make it difficult to recommend the book to the layman without reservations.

This is a pity, for the field under Russell's scrutiny is a fascinating one. In many ways, the style that evolved in the southwest with Kansas City as its spiritual and economic center gave birth to what has become known, for lack of a better term, as bebop and modern jazz.

With this latter form Russell is on familiar terms; it was he who signed and recorded Charlie Parker for his own Dial label, and it was he who wrote some of the first important and durable critical essays on the new music when it was still new.

Russell begins his book with an interesting and well-done 30-page survey of the social, cultural and political history of Kansas City, but when he starts to discuss the music, one soon notes that he is skating on thin ice when it comes to knowing jazz history. Strangely enough, the errors of fact and judgment that begin to appear in his discussion of ragtime continue on through the chronological chapters, up to and including bop, and one wonders why the author didn't submit his manuscript to an expert in the field for pre-publication review. This is *de rigueur* in all other fields of scholarship, and has saved many an author from embarrassment. In the jazz world, unfortunately, there still is too much mistrust among people who should consider themselves colleagues for such practices to have evolved.

Related to this is the common failure to give due credit to sources. Russell relies heavily on Frank Driggs' pioneering essay, *Kansas City and the Southwest*, published in the Hentoff-McCarthy anthology *Jazz* in 1959, but he reneges on his debt with a curt footnote, and even fails to single out the work in his selected bibliography. This is not cricket. (Let me hasten, however, to disassociate myself from the rude and ill-advised attack on Russell and his book by Driggs printed in a recent issue of *Coda*, Driggs' allusions to plagiarism and dark hints of lawsuits are ludicrous; once you publish a piece of research, others are free to draw on it—or else there would be no community of scholars and no accessible, useful body of knowledge available for study and elaboration.)

It is unfortunate that Russell fails to add much real meat to what he borrows from Driggs and other existing sources. We get

some new anecdotes, a bit more detail about the travels and travails of certain bands and musicians, and occasional fresh insights into the music and the forces that helped to shape it.

But there is also much padding with previously published matter, and much superfluous rehashing of such areas as Count Basie's recorded works, Jack Teagarden's career, the life of stories of Lester Young and Charlie Parker, etc. (On the subject of the latter, Russell appears to be holding back, as well he might: His Parker book is scheduled for fall publication.)

The errors that mar the book and finally cause this reader to lose confidence in it range from minor matters (Nat Towles was a bassist, not a trumpeter; Teagarden never worked in Frank Trumbauer's band, and he and Bing Crosby were never Whiteman col-



Rex Stewart

leagues; the first mixed recording session took place in 1923, not 1929, etc.) to misinformation regarding the meat of the book.

One would expect a specialist to know that George Hunt, not Benny Morton, is the trombone soloist on the original *One O'Clock Jump*; that Kenny Clarke didn't replace Jo Jones in Basie's band but merely subbed for him on one record date—Shadow Wilson is the man Russell had in mind; that Chu Berry was not in Fletcher Henderson's band when Lester Young came into it; that Basie was indeed, as he himself has verified, the pianist on the Blue Devils' only record (to say that he couldn't be because the piano sounds Earl Hines-influenced, as Russell does, throws doubt on everything he has to say about Basie's work with Benny Moten); that the trumpeter nicknamed "Big Jim" is Harry Lawson; that Gene Young is in fact Snooky Young, and that *Shoe Shine Swing* is a fast version of the standard *Shoe Shine Boy*, not an original tune.

I could go on "nitpicking," as the author no

doubt will feel I'm doing here, but with all the good will I can muster up, I have to say that this book is the work of a gifted, dedicated amateur, not a qualified jazz historian. It makes interesting reading, but its conclusions stand on feet of clay. To me, the fact that reading Russell without knowing the music might make a novice come away with the opinion that Ed Lewis was a greater jazz trumpeter than Lips Page just about sums up its failures.

There are some marvelous photos, many previously unpublished, but photo no. 55 shows Snub Mosely and Ed Durham at a session a few years ago, not Snub "and Fred Beckett in Kansas City, 1937"—a closer look at the age of the subjects and the distinctly modern photographic technique would have cleared up this error, which, like so many others, seems quite needless.

Whitney Balliett does not pretend to be a scholar, and unlike most jazz journalists does not have to pretend that he is a writer—in this respect, his credentials are impeccable.

To read Balliett, in the *New Yorker* or in the collations of his pieces therefrom of which this is the fourth (his profile of Buddy Rich was published separately), is always a pleasure. He writes so very well that even potentially major objections to his opinions become only minor irritants, and when he is on solid ground, he can be truly remarkable.

As an interviewer (or more accurately, profiler) Balliett has no peers. He is able to get to the core of his subject, to make the people he writes about come fully alive as artists and human beings. In this book, the pieces on Ray Charles, Elvin Jones, Bobby Short, the Modern Jazz Quartet and Red Norvo are masterful—perfect examples of journalism raised to the level of literature.

Not far behind are the pieces on one of Dick Gibson's Colorado Jazz Parties (from which the book takes its title), on collegiate jazz as seen from the vantage point of a jazz festival held in Mobile, and on two night club owners, Max Gordon and Barney Josephson (representatives of quite a different species than the ogres of jazz folklore).

The remainder is mostly in-person reviews and reflections on recordings, of necessity uneven in quality, etc. never less than expertly crafted. There are times when Balliett can be exasperating, as when he unfairly writes off Booker Ervin as "wooden", since his opinions when he happens to be wrong are expressed with the same neat turns of phrase, the same well-chosen similes, the same tone of unshakable certainty that seem so delightfully apposite when one agrees with him. That's the danger inherent in being a stylist, but in a field where so few writers are such that one learns to bear with it, even as one learns to overlook one of his few shortcomings: A sometimes surprising lack of ability to identify even standard jazz tunes (Monk may have played something that sounded like *Bullin' the Jack*, but surely not that piece, for one example).

Some 20 pages on Duke Ellington in a variety of situations (the period is 1967-70, the years generally covered by the book), round out this highly recommended collection. Ellington is a perfect subject for Balliett,

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# record

## REVIEWS

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

Most recordings reviewed are available for purchase through the **down beat/RECORD CLUB**. (For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606)

### SANDY BULL

**DEMOLITION DERBY**—Vanguard VSD 6578: *Gotta Be Juicy* (Or It Ain't Love); *Carnival Jump*; *Tennessee Waltz*; *Sweet Baby Jumper*; *Last Date*; *Easy Does It*; *Coming Together* (A Song of Faith); *Cheeseburger*.

Personnel: Bull, guitars, sitar, oud, various other percussion and stringer instruments, vocal; Dennis Charles, hand drums (tracks 2 and 6 only).

Rating: ★★★★★½

Bull, once wrongly rumored to be a pseudonym for John Fahey and/or Blind Joe Death, many times rumored to have died, more than once rumored to have been resurrected, is one of those talented people around whom legends just seem to spring up. He is, in real life, a young virtuoso of the guitar and related instruments with a special degree in Eastern music.

It has been years since Bull began weaving his fantasias for guitar, oud and bass. Sandy Bull albums seem to show up about every two or three years. In the interim, he hibernates (giving credence to the rumors.) His public appearances have become more frequent of late, and the legend is slowly dying as the artist is coming to life.

This record presents him in rock'n'roll settings (*Gotta Be Juicy*) Country and Western images (*Last Date*, *Tennessee Waltz*), Latin American episodes (*Carnival Jump*, *Easy Does It*). It is in the latter category, with the aid of Dennis Charles' hand drums, that Sandy sounds most at home. Despite the Yankee titles, the music is halfway between India and Greece.

For sheer guitar virtuosity, Bull deserves all the stars and credits there are. While sheer virtuosity is not enough to make an entertaining record, Bull does manage to entertain as well as astound.

The final two selections in the album, plus the album note that *Cheeseburger* is the nickname of the largest non-nuclear bomb being used in the Vietnamese conflict make it clear that this *Demolition Derby* is not the TV auto-wrecking race of the same name. —klee

### RAY CHARLES

**A MESSAGE FROM THE PEOPLE**—Tangerine ABCX 755: *Lift Every Voice and Sing*; *Seems Like I Gotta Do Wrong*; *Heaven Help Us All*; *There'll Be No Peace Without All Men As One*; *Hey Mister*; *What Have They Done To My Song*; *Abraham, Martin and John*; *Take Me Home, Country Roads*; *Every Saturday Night*; *America the Beautiful*.

Personnel: Ray Charles, vocal. No other personnel listed. Arrangements by Quincy Jones, Sid Feller, Mike Post.

Rating: ★★★★★

Like most recent Charles releases, this one has three or four brilliantly original readings that Charles freaks will want to dig; his voice is in fine shape, with a dry cutting edge, and those falsetto climbs are as scary as ever.

Unfortunately, as usual, the record suffers from overproduction, particularly in the apparent replacement, on several tracks, of

the wondrous Raelets with a chorale of vestal virgins whose only previous gig one suspects was at a sorority hop.

*America* is a masterful example of The Man taking over an unlikely song and wringing it dry of hidden soul and passion. Despite the lyrics, he gives a performance that is downright gripping although the feeling is almost killed by that glee-club and the kettle drum finish is a bit much.

Charles, the only performer from the jazz tradition to have equal impact on the country music scene, gives *Take Me Home* an exuberant workout, a raucous hoe-down redolent of the "misty taste of moonshine." *Night* is solid r&b, equally convincing.

Of several protest songs, I particularly like the strong performances given *Heaven and Hey, Mister*. The latter is the more powerful as Ray waves goodbye to the present administration and threatens, "You better listen!" Ironically, these numbers, which are stronger statements than more controversial songs by Dylan and Lennon, will, aided by the Norman Rockwell-like cover and soulful patriotism, reach a far varied audience. Five stars for Ray Charles the dissenter.

The sentimental banalities of *Abraham* are almost redeemed by his bluesy approach but even Charles is defeated by the vapid bridge, and those hushed-voiced pixies are back.

Incidentally, one no longer expects any personnel information on Charles' records—not when they need cover space for credits like "Cover conceived by Joe Adams," but since they bothered to list contributing arrangers, couldn't they have hinted which tracks were arranged by whom?

—giddins

### RICHARD GROOVE HOLMES

**AMERICAN PIE**—Groove Merchant GM 505: *American Pie*; *St. Thomas*; *Catherine*; *Fingers*; *It's Impossible*; *Here's That Rainy Day*; *Who Can I Turn To?*

Personnel: Holmes, organ; Larry Willis, electric piano; Gerald Hubbard, guitar; Jerry Jemmott, bass; Kwasi Jay Ourba, bongos, congas.

Rating: ★★★★★

If you're as fed up with "organ groups" as I, this record is the exception that proves the rule. One of the things I don't like about organ groups is their predictability of sound. There are other stops and mixtures on the electric organ than the most familiar ones. Holmes knows where they are and how to use them to best advantage. I won't say that he has all the tonal and diapason variety of a five-manual Aeolian-Skinner, but he certainly produces sounds more varied and interesting than the average electric organ player.

The other difference is hit on sort of vaguely by a&r man Sonny Lester in his liner notes: "The sessions that followed were absolute fun."

Groove has been playing (and cooking) for years, but he's never lost the art of enjoying

his thing. That he's having a ball makes the audience have a ball too—jazz works that way. Even the gimmicks, such as his habit of switching the power off and on for a quick dip-slide on any given note or chord, is used only where called for.

The deficiencies of this album, while important enough to note, are mostly matters of non-musical importance. There is less than 20 minutes of music per side. I think we can consider 20 minutes the minimum in this advanced stage of LP technology. The liner notes list Ourba on bongos and congas but do not mention any other percussionist. Regular drums can be heard on most cuts of this album. Was Ourba playing the traditional drum kit as well or did somebody's name get left off?

Guitarist Hubbard solos well at various points as does Ourba, but pianist Willis is given only two scant solos, on *Rainy Day* and *Turn To*. If you're going to use a man the caliber of Willis, more should be made of his presence.

The highlights of the album, for me, are Sonny Rollins' always exciting *St. Thomas*, Groove's tour de force on *Fingers*, and *Who Can I Turn To*, especially the first chorus conversation between keyboarders Holmes and Willis.

—klee

### LEE KONITZ

**SPIRITS**—Milestone MSP 9038: *Baby*; *Dreams*; *Two Not One*; *Hugo's Head*; *Background Music*; *Lennie-Bird*; *Wow*; *Kary's Trance*; *Another 'Noth-er*.

Personnel: Konitz, alto sax; Sal Mosca, piano (except track 4). Tracks 3, 4, 5 and 8, add Ron Carter, bass; Mousie Alexander, drums.

Rating: ★★★★★½

An electric spontaneity pervades this album and, on Konitz' part, there seems at times a deliberate courting of risk—as though in jazz spontaneity had a meaning apart from the musical result. Perhaps for Konitz it does. The primal role the musicians associated with Lennie Tristano gave to improvisation has often appeared to be a kind of practical metaphysics (e.g. Konitz' remark in the liner notes to his *Motion* LP that "I play because it's one of the few things that make sense to me.") This attitude can lead to music which is more a meditation on the fact of improvisation than the thing itself, but it can also produce an album like this—sometimes brilliant, sometimes, I think, unsuccessful, but always fascinating.

The five tracks with just Konitz and Mosca are quite different than the celebrated and, to me, rather bland duet between Konitz and Dick Katz on Milestone 9013. Mosca's playing is dense and aggressive and he makes few concessions to his partner. Partly because of this, and partly, I think, for reasons of his own, Konitz sounds deliberately anti-lyrical—as though, by fragmenting his once fluid line and throwing each burst of invention into relief, he wanted, above all, to

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surprise himself. Whether he did or not only Konitz can say, but he certainly surprises the listener and only rarely disappoints him. The disappointments occur when Konitz' invention falters and he must choose between remaining silent or filling the gap with something uninspired. As a result, these tracks are marked by awkward stops and starts and moments that, by Konitz' own high standards, are mere noodling. And yet there is no way to separate these flaws from the passages where Konitz is on form and he and Mosca are together—the same method is at work in both cases.

Some additional brief notes: the rhythmic nature of the duets, after the themes have been stated, might be called musical "prose"—a kind of recitative in which rhythm and tempo are freely varied but always present. Mosca's style is very close to Tristano's, but for me this doesn't matter since he is clearly responding to the material in front of him rather than to any influence. He has absorbed Tristano so completely that he is free to play like him when it's appropriate. As with Tristano, I find the rhythmic qualities of Mosca's playing the major point of interest—a strange union of asymmetrical phrases and irregular accents within phrases to a severely regular placement of each note right on top of the beat. (Compare the way Mosca and Tristano relate to the beat to the elan in this area of Earl Hines or Bud Powell and I think you'll hear the difference.) Though this four-squaredness is a limitation, Mosca's invention throughout is on such a high level that only by the standards of the pianists mentioned above does he seem a minor artist.

There are five Tristano pieces here—two familiar from earlier recordings (*Two Not One* and *Wow*) and three which are new to me (*Baby*, *Dreams*, and *Lennie-Bird*). Each has that spontaneity one associates with Charlie Parker's best lines, and when they are played with the proper spirit, as they are here, they seem to have just been improvised (the fanfare-like opening of *Bird* has been in my head from the moment I heard it). The four tracks with bass and drums, while not as unusual as the duets, are very good and *Bird* is my choice as the single strongest performance on the album.

One final subjective comment: I've listened to this album at least once a day for the last week-and-a-half and I don't feel I've come close to exhausting its meaning. The last record that gave me that experience was Ornette Coleman's *Art of the Improvisers*. —*kurt*

## CHARLES MINGUS

LET MY CHILDREN HEAR MUSIC—Columbia KC 31309: *The Shoes of the Fisherman's Wife* Are Some Jive Ass Slippers; *Adagio Ma Non Troppo*; *Don't Be Afraid, the Clown's Afraid Too*; *Hobo Ho*; *The Chill of Death*; *The I of Hurricane Sue*.

Personnel: Lonnie Hillier, Joe Wilder, Snooky Young, Jimmy Nottingham, trumpet; Julius Watkins, French horn; Charles McPherson, (probably) James Moody, Jerry Dodgion, reeds; Bobby Jones, tenor sax, clarinet; Charles McCracken, cello; Roland Hanna, piano; Mingus, bass, recitation; others unidentified.

Rating: ★★★★★

Great music ought to have the capacity to transport the listener, to free his spirit to soar, to provide an energy impulse. These elements are present in abundance in this new Mingus album.

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**REALTORS**

things you should be told about this 55-plus minute spectacular in six parts (how do you describe a godsend?). And why should anyone want to try to tell you everything about it? Well, because it's so damn brilliant, for one thing. Yet, since it is (as all great music) about feelings/intimacies, putting it in words may seem ludicrous and unnecessary.

Anyway, there supposedly were 33 musicians (including Chazz) involved in the sessions. Only Hillyer, Wilder, Young, Watkins, Jones and McCracken are credited in the notes (thanked for their solo work by Mingus). It is known, however, that Nottingham, Moody, Dodgion and Hanna were taking part, and it's likely (particularly from listening to the solos) that altoist McPherson was among the sidemen. One supposes that contractual problems got in the way of a full listing, or did Columbia goof?

In addition to the instrumentation already mentioned, Mingus has included tuba (Howard Johnson or Bob Stewart?), baritone sax (Pepper Adams, Gerry Mulligan or Johnson?), trombones (Eddie Bert and/or Jimmy Knepper?), drums (Joe Chambers?), bassoon, flute, piccolo, acoustic guitar, vibes, tympani, bass clarinet, oboe, English horn, organ, occasionally a second piano; and, as Mingus puts it in the notes, "a ten-piece traditional orchestral accompaniment."

The music surpasses the greatness of *Mingus at Monterey* (Fantasy JWS 1/2) and *Pre-Bird* (formerly on Mercury and now *Mingus Revisited*, Limelight 86015). And it fulfills the screwed-up promise that was *Town Hall Concert* (formerly on United Artists, now Solid State 18024).

Other than the impressionistic *Tropo* and the brooding *Death*, the works tend toward the beautifully shifting music we've come to expect from Mingus. Tempos generally alternate from medium to up, while the almost imperceptible meter changes and overlaps abound.

*Shoes*, "to be performed at the Newport Jazz Festival in 1965, but never performed," features simultaneous improvisations by Hillyer and McPherson, later joined by a second Dolphy-flavor altoist (Dodgion?) for some free interplay.

The "spontaneously composed" *Tropo* has a gorgeous Mingus-McCracken intertwining duet and another two-alto mix (again apparently McPherson and the Dolphy sound-alike).

The duo-alto thing is used again on *Clown's*, "a ten-melody fugue." There's also a brief, high, hard solo at the beginning by Young. Mingus relates that the solo was played by Hobart Dotson in a live performance. The work is dedicated to Dotson's widow and children. A lovely, short flute solo is probably by Moody. And a trumpet-alto interplay seems to be Wilder and McPherson. Late in the track is a three-alto free get-together. Mingus also takes a grand solo.

The tenor soloist on *Hobo* is Jones. I'm told, doing an awfully good Lateef imitation. The simple, bluesy theme and its multitude of variations are played against the sinewy tenor lines.

The music and poem for *Death* were authored by Mingus in 1939—and it's something else, particularly considering how young he was then (hell, it would be great if it had been

written today). The second half has McPherson playing over the orchestra's ominous tones.

*Sue*, with its rain, thunder and whistling wind intro and exit (like the circus crowd, lion roars, etc. on *Clown's*), has memorable solos by McPherson, Jones and Watkins. Of particular interest is the high, wide improvisation by Jones, definitely his own man.

While this is primarily new Mingus music, there are some familiar moments, little theme phrases from past works. *Clown's* has its humorous bits from the earlier Atlantic *The Clown*. And there are reminders of the soulful *Blues & Roots-Mingus Ah Um-Mingus Dynasty* period, not to forget some of the orchestral sounds of the aforementioned *Pre-Bird*.

Let My Children Hear Music, he says. And let them feel it too.

—smith

## McCOY TYNER

SAHARA—Milestone MSP 9039: *Ebony Queen*; *A Prayer For My Family*; *Valley of Life*; *Rebirth*; *Sahara*.

Personnel: Sonny Fortune, soprano&alto saxes, flute; Tyner, piano, koto (track 3); flute and percussion (track 5); Calvin Hill, bass; percussion and reeds (track 3); Alphonse Mouzon, drums, percussion; trumpet and reeds (track 5). Track 2 is a piano solo.

Rating: ★★★★★

McCoy Tyner is an awesome and visionary artist—without seeming mystical or bizarre. His communication is direct; the spirit and

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the revolutionary musical concepts of George Russell's composing and arranging.

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BILL EVANS  
GEORGE RUSSELL ORCHESTRA  
EVENTS I-VIII



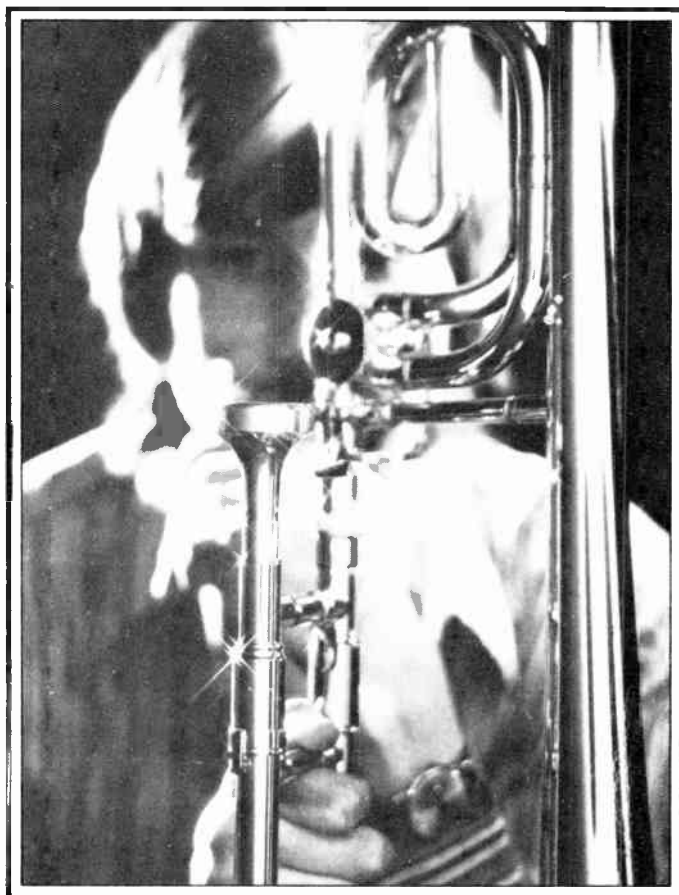
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thought in his music are immediate. *Sahara* is brilliant.

*Ebony Queen* is frantic with energy, with the quartet thrust ever-more forward by the mad-dervish drive of Mouzon and Tyner. *Prayer for My Family* reflects its title, but is neither sombre nor beseeching; Tyner is alone, celebrating his joy in life with an almost abstracted alleluia.

*Valley of Life* is sound as sight, summoning the colors of peace with percussion, flute, and the exotic distance of Tyner playing koto. Like the delicacy of Oriental painting, or even of peace itself, *Valley of Life* is fragile beauty. *Rebirth* simply burns throughout, with Fortune soaring on alto and everyone else swept into his current.

*Sahara* is the masterpiece, an expanded vision—like the desert, mercurial and free, capable of storm or calm, of fury or grace. Rhythm is the sand; Tyner is the wind—the music is designed in the dance of the elements.

*Sahara* is natural music, thematic but open, open but directional, directional but thematic; it is cyclical, like thought, not simply energy itself—and yet energy is the catalyst throughout. Fortune, Hill, Mouzon, Tyner, all four create together; this is well-conceived music, not simply well-played or well-intended. *Sahara* is sublime.

It is really not surprising that in my many interviews about the media, virtually every artist, in praying for the music to be recognized, has named McCoy Tyner one of the most deserving-to-be-experienced creators in America. —bourne

## old wine- new bottles

Miles Davis (Prestige PR 24001)

Rating: ★★★★★

John Coltrane (Prestige PR 24003)

Rating: ★★★★★½

Yusef Lateef (Prestige PR 24007)

Rating: ★★★

Mose Allison (Prestige PR 24002)

Rating: ★★★★★½

Eric Dolphy (Prestige PR 24008)

Rating: ★★★★★½

It would be difficult to argue that this batch of double-album reissues (for the other five in the release, see db, July 20) represents an adequate cross-section of the second half of the '50s, lacking as it does a complete formulation of the modal style and the revelatory extremes of Ornette Coleman and Cecil Taylor. Represented, however, are some classics of hard-bop from the middle of the decade, and examples of how some musicians came to face the limitations of the form.

But first those classic 1956 Davis quintet sides' The two LPs were formerly *Relaxin'* and *Cookin'*, and derive from two mammoth recording sessions which produced a total of about two dozen issued performances. Apart from Davis, the men involved were just beginning to make names for themselves, largely through this group, and would make numerous recordings together, though never quite

## readers poll instructions

### BALLOT ON OPPOSITE PAGE

The 37th annual down beat Readers Poll is under way. For the next month—until midnight, Oct. 29—readers will have the opportunity to vote for their favorite musicians.

Facing this page is the official ballot, printed on a postage-paid, addressed post card. Simple tear out the card, fill in your choices, and mail it. You need not vote in every category. Make your opinion count—vote!

#### VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight Oct. 29.

2. Use only the official ballot. Type or print names.

3. **Jazzman and Pop Musician of the Year:** Vote for the person who, in your opinion, has contributed most to jazz or pop in 1972.

4. **Hall of Fame:** This is the only category in which persons no longer living are eligible. Vote for the artist—living or dead—who in your opinion has made the greatest contribution to jazz. Previous winners are not eligible. These are: Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Jimi Hendrix, Earl Hines, Johnny Hodges, Billie Holiday, Stan Kenton, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, Charlie Parker, Bud Powell, Django Reinhardt, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Jack Teagarden, Fats Waller, Lester Young.

5. **Miscellaneous Instruments:** Instruments not having their own category, with three exceptions, valve trombone (included in trombone category), cornet and fluegelhorn (included in the trumpet category).

6. **Jazz and Pop Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.

7. Make only one selection in each category.

**VOTE NOW**

sounding as fresh and integrated as they do under Miles' direction.

Miles had been going doggedly along his own path right from the beginning, commanding the respect of, among others, Charlie Parker, even when the outsider can find little justification in the recorded evidence. With the formation and success of this group he had achieved the consistent and slightly perverse aristocratic presence that prevades all his subsequent work.

He has many superb solos on these records. The two Sonny Rollins lines, *Oleo* and *Airegin*, for example, have very fine playing. The former has Miles strolling in over Paul Chambers' well-placed underpinning to provide a definitive lesson in the tension/relaxation technique, using his edgy tone to enhance the effect. *Airegin*, with its strong percussion support from Philly Joe Jones, recalls the earlier Blue Note sides with Blakey and has tough trumpet from the leader, who is in excellent spirits, really reaching out on this piece—particularly when the pianist takes a rest. Philly Joe and John Coltrane are also at the top of their game, making *Airegin* one of the finest complete performances of the period. *My Funny Valentine* and *You're My Everything* have bruised and romantic trumpet solos—there is one remarkable sustained silence in Miles' second solo on *Valentine*. And he tells the story chapter by chapter with the necessary conviction on *Blues by Five*.

As noted above, I feel that some of the other musicians excelled themselves in this group. Certainly pianist Red Garland and bassist Paul Chambers, neither the most interesting or accomplished player on his instrument at the time, made important contributions to the special character of the rhythm section, which was then considered innovative. Most of the rhythm work is excellent, though I'm not much enamored with the two-beat style too often employed. Philly Joe is simply one of the most exciting drummers in jazz, and right on the line through Roach and Haynes to Tony Williams.

If the rhythm section seems designed to project Miles' personality to best effect, then Coltrane was apparently happy enough to be a contrasting foil. At times he sounds both in and out of place in the group, but this was not entirely the fault of the group structure, because the tenorist had already started out on that self-absorbed quest for his own apotheosis in music. The strangely Puritan esthetics were beginning to appear—that combination of austerity (bleak tone) and hard work (at this time expressed in necessarily playing every possible note on the chord; later it would take the form of emotional and incantatory marathons). While much of his playing with the quintet in 1956 sounds unformed and experimental, there are also some very fine moments. He comes in strong and urgent on *I Could Write a Book*, demonstrates his dark blues style in embryonic form on *Blues by Five* (which also has brief vestiges of the Dexter Gordon influence) and jams all the notes he can find into the explorative *Tune Up* solo. But perhaps *Airegin* is as good as anything here.

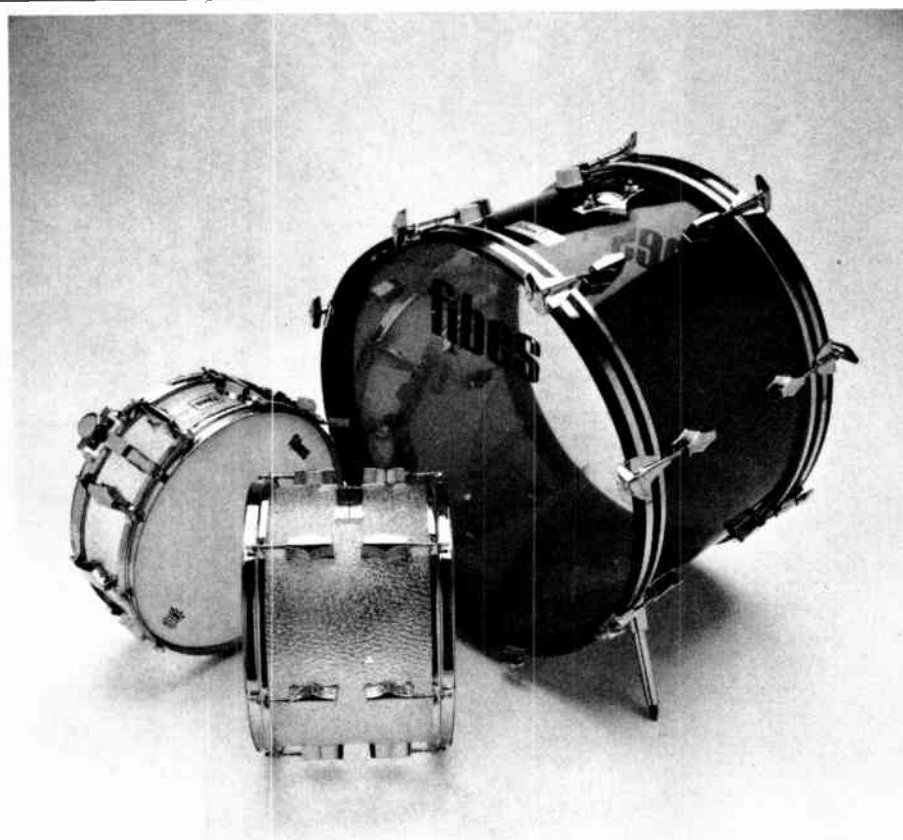
Whether the passage of a year or simply being the leader is responsible, I'm unsure, but Coltrane sounds more himself on the quartet sides contained on PR 24003. These find him accompanied by the Red Garland Trio, with Chambers and drummer Art Taylor. (The records were previously *Traneing In* and *Soultrane*, from Aug. 1957 and Feb.

1958, respectively.) *Traneing* is in itself characteristic of so many blowing sessions in which Garland participated—it begins with many, many blues choruses of swinging but largely unimaginative piano, eventually and inevitably evolving into block chords. But then Coltrane enters like dark river rapids, building a strong, obsessive solo with individuality and integrity, well-paced by Chambers, who does not do so well in his own solo. The tenorist rips through *Soft Lights and Sweet Music* in demonic fashion, but the ballads are perhaps more interesting. *Slow Dance*, which suffers from a Hemingway sentimentality in the opening chorus, is redeemed in the closing statement as the tenor climbs with a tense serenity the marvellous ascending modulation (this recurs in his work, most

notably at the close of the 1959 *Naima*). His solos on *You Leave Me Breathless* have no blemishes at all.

The 1958 session produced only slightly less satisfying results. *Good Bait*, taken at a medium bounce, finds Coltrane playing vertically and incidentally creating an extremely tortuous horizontal line. In this mood, he is isolated from the rhythm section, which knows not what to do. The ultra-fast tempo of *Russian Lullaby* horizontalizes the tenor lines, but only the dazzling coda is really successful. The ballad tracks are not equal to the earlier performances, but *You Say You Care* appears to be a good song to swing.

Whereas the Coltrane album amply demonstrates the type of innovation that comes from within an artist willing to search himself for



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new things, the Lateef records illustrate the type of innovation that mixes external elements in new combinations. Since the idea of mixing previously unmixed forms is naive and generally arbitrary, the results rarely retain their initial facade of freshness. How dull and ersatz the odd titles from the 1959 *Cry! Tender* album sound—was this stuff really thought better than Hollywood exotica? Fortunately, there are more titles from the 1957 *Other Sounds*, and when Afro vocalization, argol and rebob are left to the side, some reasonable music emerges. Particularly from Wilbur Harden, whose fluegelhorn on *Taboo* and *Minor Mood* recalls the distinctive if modest lyricism of another forgotten trumpeter, Gene Shaw. Lateef himself is not a very original soloist here and at best generates a warm swing (which is not as common as one would wish). Although the flute-work is pleasant, it is the attractive combination of say, Lucky Thompson and the bop tenor tradition in his saxophone solos that is most pleasurable.

*Into Something* (1961) is one of the best records Lateef has made, yet Prestige has selected the three least impressive items from that album for reissue. This is presumably to include oboe (*Rasheed*) and flute (*I'll Remember April*) features. The oboe solo, despite the intriguing sound quality, is entirely earthbound conceptually, and Yusef's puckish flute, enjoyable as it is, suffers by comparison with Eric Dolphy's imaginative work on the album reviewed below. The one tenor track included, *Koko's Tune*, is a good straightforward Jug-and-Dexter blues at middle-up tempo. The session featured both a trio (Herman Wright and Elvin Jones) and a quartet (pianist Barry Harris added). A fine group, in which Elvin shines, so forget this set and find the original *Into Something*.

Fortunately, the remaining two sets under review are simply reissues of complete previous LPs. The Mose Allison album contains his first and probably his best sessions as leader; he had recorded in a number of conventional jazz settings (as sideman to Stan Getz, for example). Predictably, it was the novelty aspects of his music that attracted attention: the down-home suites, and the wow! look at that white man play those country blues aspects (repeated in the liner notes here). Actually, these recordings (1957) do demonstrate that Allison was an interesting musician and the *Back Country Suite* is a pleasant collection of melodic snippets. And despite the programmatic material they reveal the sophisticated origin of a major part of his style. Allison was first influenced by Nat King Cole, heard both in piano and vocal, and then absorbed the more modern approaches of Monk and Al Haig. Actually, the Monk elements emerge sounding more like Elmo Hope and Herbie Nichols—the lines to *Train* and *In Salah* are melodiorhythms very similar to Nichols' work. Following the theme statements, however, his playing frequently reverts to a lean variant of the more conventional Haig style. For example, *Warm Night* begins as a fine slightly Monk-like ballad, but the romanticism of the close is much more orthodox.

The other LP, formerly *Local Color*, also contains some "down home" originals, several of excellent quality, though not due to any real earthiness. Instead, it is the simple urbanity that is attractive—*Carnival* is a fine piece of happy bebop. *Crepuscular Air* a ro-

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mantic ballad, and *Mojo Woman* just good modern jazz piano. There are also a few tracks on which nothing much happens, and one oddity, *Trouble in Mind*, where Allison plays muted trumpet with an edgy nasal tone and simplistic phrasing, the latter presumably leading annotator Ira Gitler to invoke Armstrong and Oliver.

Allison, a musician who attracted attention through novelty, remains interesting because of his inherited attributes, whereas Eric Dolphy is exciting for his attempts, equally ambitious but far less coordinated than Coltrane's, to escape from the restrictions of his heritage. Neither Dolphy nor Coltrane had Ornette's complete or Cecil Taylor's intellectual individualism, and both had the conventional modern jazz style deeply ingrained in their musical personalities. If Trane is impressive for the consistent development of his powerful and eventually unique style, Dolphy's intriguing inconsistencies, which could include lapsing into outright Parkerisms even up to the time of his death, also formed an extremely valuable and influential contribution to the jazz of the '60s. Because of the combination, often inadequately fused, of old and new in his music, his influence is perhaps more directly recognized by musicians than that of Coleman, though Dolphy does not approach the latter's genius.

Whatever the case, the present album, combining *Outward Bound* (April 1960) and *Out There* (Aug. 1960), presents some excellent, relatively early examples of his work. The first feature a conventional quintet with Freddie Hubbard (trumpet), Jaki Byard (piano), George Tucker (bass) and Roy Haynes (drums), while the second has a slightly unusual group with Ron Carter (cello) functioning as second horn, George Duvivier (bass) and Haynes playing splendidly together. Almost everyone plays well, and there are too many fine moments to detail here, but mention should be made of several interesting points. Firstly, Dolphy's compositions are striking and bear resemblances to the work of Mingus, with whom he had played (one song is dedicated to the Baron), and George Russell, with whom he would record the following year. Another notable feature of the records is his firm intention to raise his playing of the bass clarinet and flute to the same expressive level as his alto, and yet maintain and exploit the idiosyncrasies of each instrument. *Glad To Be Unhappy* and *Sketch of Melba* have very fine flute solos. The bass clarinet solos seem more developed on the second session, with *Serene* showing remarkable dynamic contrast and clearly cut asymmetries. Of course, the most exciting passages come when the alto leaps out of an ensemble (*G.W.*), pushing the tempo or uttering those characteristic trilling cries that subsequently became so popular. Underneath, though, one feels the presence of a disturbed conservatism, a highly seasoned bebop, which he had not yet resolved, and his finest solos still suffer from musical uncertainty—undoubtedly some complacent souls could benefit from such uncertainties.

This is not the place to review Eric Dolphy's career, but he was a musician who set himself considerable challenges which he sadly lacked the time to overcome, and yet he influenced a generation of jazzmen who have now made some of his original ideas fully at home in the new music. His own final solutions are lost to us.

—terry martin

# blindfold test

by Leonard Feather

Elvin Jones' career has been fanning out in a couple of challenging new directions during the past couple of years.

After a long period of combo-leading with a somewhat irregular personnel, he now says, "We no longer have any transients. I'm happy with the quartet as it is: David Liebman, Steve Grossman, and Gene Perla. We have a group that's really dedicated."

But there have been various outside projects: percussion summit meetings (one recently with Louis Bellson and Art Blakey at the Oakland Jazz Festival) and special recording assignments.

Dropping in with his wife Keiko during a Los Angeles visit, Elvin rounded out the intelligence: he is now a producer—not long ago he assembled an L.P. for Japanese Philips with pianist Masabumi Kikuchi, the *Swing Journal* poll winner. He will also serve as producer on his own next Blue Note album. He plans to team up on records with War. He hopes to expand his dramatic activities as a result of his appearance in the film *Zachariah*.

Jones' only previous Blindfold Test appeared in the Nov. 17, 1966 issue.



## elvin jones

**1. AIRTO.** *Juntos (We Love)* (from *Seeds On The Ground*, Buddah). Airto Moreira, percussion, drums.

I didn't particularly like that. There was too much affectation . . . kind of put-on. Not that it wasn't good, but it's like everything else, you hear a lot of that kind of music. The percussion was sort of stereotyped. I didn't feel any freedom, any real looseness involved there. There's not the kind of communication that's needed.

Just for the effort of it, it was well put together technically. Some of the aspects of probably the remix or whatever leave something to be desired, but otherwise it was a workmanlike effort. Two stars.

**2. RANDY WESTON.** *Ifrane* (from *Blue Moses*, CTI). Freddie Hubbard, trumpet; Weston, composer, piano; Billy Cobham, drums.

At the very beginning, whoever that drummer was he really knew what he was doing . . . he was there taking care of business. It started off with a tremendous kind of force that carried right through. It was a completely dynamic balanced composition. And that first trumpet solo reminded me of somebody like Freddie Hubbard . . . in that same sort of concept.

It was good; I enjoyed it. I'd go out and scrape some money together and buy that one. I like the whole feeling which carried right the way through. The initial momentum . . . it was a beautiful development of ideas involved. Five, 10, 20 stars!

**3. WEATHER REPORT.** *Directions* (from *I Sing The Body Electric*, Columbia). Joe Zawinul, composer.

My impression of that is that it is one of the best examples I've heard of the use of electronics musically, in conjunction with some acoustical instruments. It was kind of refreshing. I had never heard that group before. I know who it is but I'd never actually heard them do anything. I know them, but I'm not going to get into that. My impression is that it sounded nice to me. I never heard anybody else do that with that kind of instrumentation.

That's another five. One further comment:

it's very hard for some people to take that, because unless they're musically oriented it would appear initially to be a lot of noise, and they wouldn't be able to accept the values that were apparent.

**4. BUDDY RICH.** *Big Swing Face* (from *Buddy Rich Big Band*, United Artists). Ray Starling, piano; Rich, drums; Bill Potts, composer, arranger.

That's what they call throwing you in the alley! It's the epitome of cooperation. We won't mention any names . . . (L.F.: Why not?) Okay, that's Basie's band. But I know that wasn't Basie playing piano, and I didn't hear Freddie Green, either. The drummer is one of the greatest, Buddy Rich. Although if it's Basie band, it's Harold Jones . . . I don't know.

I loved it! I don't care who it was. It was a beautiful piece of music. It just reminds you of so many nice things about what music is about. It brings back those kind of memories and thoughts. You want to say "Wow, this is the stuff!" So without trying to be smart . . . I'm probably the worst guesser in the world. Another five.

**5. STAN KENTON.** *Artistry in Percussion* (from *Stan Kenton Today*, London). John Von Ohlen, drums; Pete Rugolo, composer.

That's Stan Kenton's *Artistry In Percussion*. That's what you'd call a piss-cutter. That drummer sounds like Stan Levey, who used to play with Kenton. Anyway, that's the old arrangement of that tune. That was one of those tunes that was played all over the country every day . . . that was at the very apex of Stan's career. It was like a standard. It sort of reminded me of Johnny Richards; he had a tune that his orchestra used to play, *The Rites of Diablo*, that had that kind of quality to it . . . tremendous arranging . . . and the quality of the engineering of this one was beautiful. You can hear everything, the separation was beautiful and the whole aspect of that recording was good; absolutely excellent. I liked it—six stars out of five!

You know, I can appreciate that, however it isn't something I would be able to play myself. It reminds me of Benny Goodman's

*Sing, Sing, Sing* which is another piece I could never play, but I can always appreciate Gene Krupa's work in it, because I think he's probably the only man that would have that kind of quality to play drums like that. So that's my point; not being critical, because I have such a great respect for people that do those things with that kind of consistency, and that kind of application of their feelings toward it.

**6. SONNY STITT.** *Just Friends* (from *Tune Up*, Cobblestone). Stitt, alto sax; Barry Harris, piano; Alan Dawson, drums.

Whenever I hear that tune it reminds me of Sonny Stitt and Charlie Parker. That was a great arrangement they did—or that Dave Lambert did with the strings. I think a lot of musicians now who are involved in the business sort of cut their teeth on that particular tune because of the rendition that was put out by Charlie Parker.

I was listening to the rhythm a lot, and it sounded sort of like Bud Powell; you know, that style. The drummer sounded kind of stiff to me; I think it was just the sound of the cymbal, though; sometimes the mike doesn't pick up the sound right . . . they don't treat it as an instrument.

I get so nostalgic about tunes like that, so I'd give it five just for the nostalgia. There's nothing wrong with it. I'd scuffle up some money to buy it.

**7. SHELLY MANNE.** *Once Again* (from *Alive In London*, Contemporary). Steve Bohannon, composer.

Take it off! It's too long. After a while you get bogged down in the composer's impressions. A composition needs momentum from beginning to end, so something in between will move somebody. I'm not saying it's bad or good, it just isn't complete; you reach that particular level of presentation.

I just didn't like it; I didn't think it was good. I hope the guys forgive me. The composition could have been condensed. I heard at least three endings, where the piece could have been over. But it went on and on and on and nothing's happening. That's no stars to me.

db

## McCoy Tyner Quartet

Nebraska University, Lincoln, Neb.

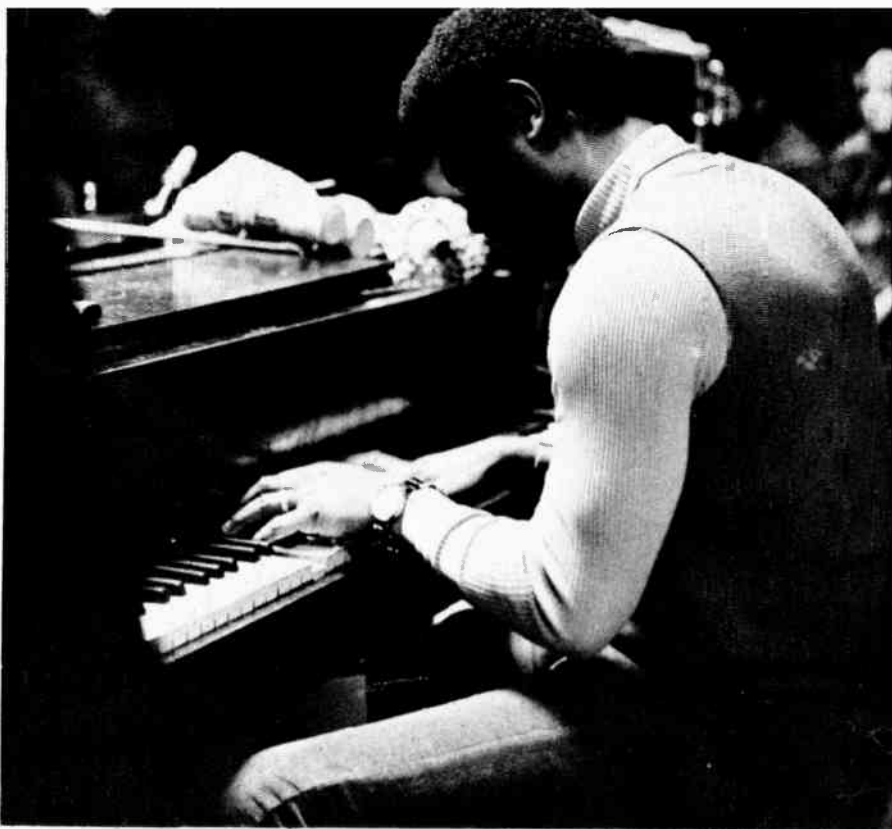
**Personnel:** Sonny Fortune, alto&soprano saxes, flutes; Tyner, piano; bells; Calvin Hill, bass; Al Mouzon, drums, trumpet, recorder.

Tyner is playing a *lot* of music—at least that was the evidence from this concert performance.

But while the same could be said about his group on an individual basis, it also should be noted that the quartet lacked cohesion. There was a lot of heavyweight, smoking, driving, intense music—but it was fragmented, disjointed and in the end dissipated in its own heat.

The primary problems were not Tyner's. In fact, he played so strongly and beautifully that he alone was almost able to straighten things out. Mouzon, obviously a dynamite drummer, created the difficulty. He seemed more impressed with doing his own number than the group thing. His own bag is loud and flying, and he made it hard to hear even Tyner on occasion, let alone bassist Hill who was only audible when he had a solo. The drummer's trumpet and recorder work was only for momentary effects.

Fortune was mostly unimpressive, playing



HERB NOLAN

# caught in the act

in a static and repetitive fashion much of the time. Occasionally he got it together and pulled the fragments into acceptable solos. He's not a bad player; his tone was generally appealing on all his horns, and he spiced his solos with some free phrasing (though he seemed a bit uncomfortable in it). Fortune's flute playing was tasty but sputtered after starting well.

Hill is one of the enormous number of excellent young bassists around. He made the strumming and double and triple stops effortlessly and with flair and invention.

The evening's high point was Tyner's unaccompanied piano solo just before intermission in the two-and-a-half-hour concert. The improvisation had Ivesian contours as McCoy weaved inside and outside, loud and soft, fast and slow, lyric and free. It was a 10-minute exercise in creativity and beauty—and made the concert worthwhile. Tyner's Coltrane-influenced style (a piano direction which has become influential in itself) has changed and he's added heavy touches of the Cecil Taylor thunder and dance. Tyner has retained most of his individuality, however.

Perhaps with Eric Gravatt, the group's prior drummer, or Beaver Harris, a sometime fill-in, and with Woody Shaw's trumpet (sup-

posedly another regular) to give it a strong horn voice, Tyner's unit would produce the tight, soaring music of which it so certainly must be capable.

—will smith

Diplomat Lounge, Pittsburgh, Pa.

**Personnel:** Sonny Fortune, alto&soprano saxes; Tyner piano, end-blown flute, Koto, Calvin Hill, bass; Al Mouzon, percussion.

The piano is unquestionably the most taxing instrument on the fingers, wrist and forearm. If one goes back three decades, he could count only three pianists who were truly proficient *and* creative at the same time: Art Tatum, Cecil Taylor and now McCoy Tyner. By proficiency, I mean complete mastery of the instrument, never groping because of mechanical deficiency. Being creative is being fresh, new, innovative, stimulating, and revolutionary. Many have been one of these but only the three mentioned above have connected in all.

This was my second time seeing Tyner within two months, which is unusual for me. Both times he had to endure a cursed piano, something I questioned him about between sets. "The thing that bothers me is that I just can't do what the people pay me to do with a broken-down piano." The piano at the Diplomat had several keys out of working order and was rudely out of tune.

He played solo on John Coltrane's *Naima*, the only piece I recognized. There were times when his index and middle fingers played a trill while the other three fingers played independent parts. He rendered this haunting piece with both gentleness and strength of ideas and technique. He usually has excellent posture, but while playing the spinet he sometimes lapsed into bending over it.

Tyner has almost no peers at playing rhythms on the piano. There was a constant debate going on between him and the percussionist. Most of the pieces were up or medium tempo. Even the slow pieces swung

into an accelerated tempo. Many people underestimate the influence McCoy has had on other pianists, especially the younger ones. He has had his own style for some time and has now combined it with a matchless technique.

Sonny Fortune combines with Tyner beautifully. The two times I saw the band he played very little alto, the instrument I happen to believe he feels the most comfortable with. His soprano sound is a little thin, but he is a very strong player with a multitude of ideas. He has perfected the art of cycle breathing which allows him to play for long periods of time. (Cycle breathing involves storing air in the cavity of the chest or in the cheeks and it permits the player to concentrate on ideas rather than breathing.) Only players with great technical proficiency have perfected this device. Fortune cycle-breathes on all of his instruments, even on flute, which is considerably more difficult. He, along with Carlos Ward and George Starks, represents the better young alto players.

Mouzon was not as effective as I have seen him. He and McCoy are very tight and they constantly bantered during their accompanying of the soloist. But he seemed too loud and out of control sometimes and this offset his better moments. Bassist Calvin Hill was mediocre.

The outstanding thing about this group is the leadership of Tyner. His superior musicianship amazes even his colleagues. He seems to be a man of great inner strength, very approachable but not outgoing. I think he was quite upset about the condition of the piano but he was also determined to do the best he could. Most of the pieces the band played seemed modal, with lots of space between modulations. Tyner also played flute and Koto but really as accessories rather than solo instruments. Each player was busy during the entire performance playing an assortment of rhythm instruments. If you haven't seen this band you ought to. It's stimulating!

—bill cole

## Kongsberg Jazz Festival Kongsberg, Norway

The Kongsberg Festival, about an hour's drive from Oslo, took place June 29-July 2 and was a big success.

Two concerts were held each day, and various bands were presented in three clubs—on two nights they even had four clubs going. A festival dance was held with music by the Big Chief Jazz Band, which celebrated its 20th anniversary recently, and among the groups heard in the clubs was U.S. organist Webster Lewis' trio. (Lewis has become very popular here since his 1971 appearances, and has just released a swinging double album on Sonet, *Life at Club 7*.)

Also heard in the clubs was Michael Urbaniak's Polish quartet, featuring his wife, Ursula Dudziak, as vocal instrumentalist, and both Urbaniak and Lewis gave free outdoor concerts during the festival.

Urbaniak was a real surprise. His group, consisted of himself on electric violin, tenor and soprano saxes and flute; the wonderful pianist Adam Makowics, bassist Roman Dylag, and drummer Czeslaw Bartkowski—all first-class musicians. And what Ursula contributed, both with her exceptionally good voice and her musical use of various percussion instruments, was a happy surprise, not least to the American guests. Yusef Lateef, who doesn't care much for electronic gear, was impressed. "You have to accept quality," he said, sitting on the floor in front of the band while they played at one of the clubs.

Lateef was guesting at Kongsberg for the third time, on this occasion with his own quartet, and was warmly received. His pianist, Kenny Barron, was featured both as soloist and as composer of most of the group's material, and also played in the clubs with Jimmy Owens, Ted Curson, Chris White and Billy Cobham. Barron is a fine pianist with great technique, musicality and eagerness to play. Cobham became a favorite of most of the Norwegian musicians, many of whom were on hand to play with the big workshop band conducted by Oliver Nelson.

They rehearsed for about three days. Nelson's arrangements were quite complicated, but everybody tried to do their best. Nelson was particularly satisfied with the trombone section. As Dizzy Gillespie did last year, Nelson managed to get the best out of the local musicians, and the band exploded like fireworks at the final concert of the festival.

The trumpet players had a particularly difficult job, and asked for a break in the middle of the performance, but Nelson preferred to continue while the band was in the dynamic mood he had created. He also soloed with the band, and was an eager jam session participant.

Another workshop was held, but with only two short rehearsals. Called *Ensemble '72*, it consisted of musicians from England, Germany, Sweden and Norway. John Surman wrote most of the music, but had much help during the rehearsals from each of the participating artists—Karin Krog, vocal; Manfred Schoof, trumpet; Albert Mangelsdorff, trombone; Palle Danielsson, bass, and Jon Christensen, drums.

Surman played great bass clarinet, the most impressive since Eric Dolphy. He also played wonderful soprano, and at the end of the concert surprised with his excellent piano playing for Karin Krog in some special arrangements.

Mangelsdorff had hurt his leg and couldn't walk without help, but still showed up at Kongsberg and played impressively, as did Schoof, a trumpeter with strong technique. Everybody in *Ensemble '72* got along so well that it seems a pity the band was together only for the festival.

Jan Garbarek's trio, with Edward Vesala and Arild Andersen also gave a fine concert—all strong players, they sounded as good as any international avant gardists.

Ted Curson played every night, from the day before the festival opened officially, and sounded better than ever. He was very happy, and said the groovy atmosphere made him do his utmost. Curson went on to the Pori Festival in Finland from here, and also obtained an engagement for a festival in Portugal—his first in that country—while at Kongsberg.

John McLaughlin and his wife Eve also

gave their own concert and were received with great respect. Their quiet tunes, with singing, Indian stringed instruments, and McLaughlin's beautiful acoustic guitar playing, were a highlight for many in the audience. They played for about 90 minutes, but personally I found it a little monotonous after an hour, without downgrading their musicality. (The festival mostly presented only one group at each concert.)

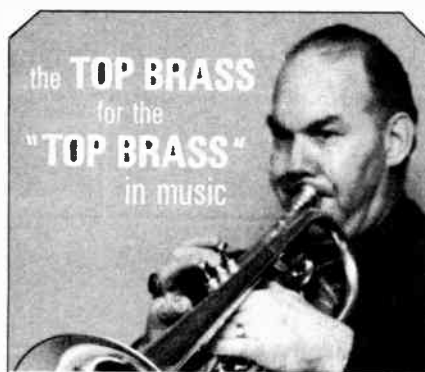
The Norwegian Kalle Neuman Quartet presented some new music, including electronic compositions, playing by classical pianist Geir Henning Brathen, and a segment with only tape recorders on stage. It was well received by the audience, which was exceptionally good this year.

The festival opened with the Nordic Big Band, an idea carried over from last year. The best musicians from Denmark, Sweden, Fin-



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land and Norway came together to play compositions by Palle Mikkelborg, Zeppo Paakuainen and Terje Rypdal. This is a first-rate big band, and it will perform throughout Scandinavia this summer at festivals and in concerts. It is supported by a Nordic cultural foundation, which made it possible for the festival to present such a big band. It had very fine soloists in Garbarek, Aaltonen, Olle Holmquist and trumpeters Mikkelborg, Allan Botschinsky, and Bernt Lofgren. Pianist Heikki Sarmanto didn't have much solo space this year, but was of course a good man in the rhythm section. So was Jon Christensen, the Norwegian drummer, who had to sit in for Espen Rud, who'd injured his arm in an accident on the road.

The festival producers, headed by Kjell Gunnar Hoff and Per Ottersen, made a good selection of musicians and the audience seemed pleased with everything. There was music every day from 11 in the morning, beginning with records, and also exhibits of graphically interesting electronic music scores, free concerts in the park, etc. And after everything closed, free soup was served for the musicians, press and staff in a cozy old inn. Even there, you could listen to after-hours jazz from Curson, Barron and Oliver Nelson.

—randi hultin

### Tony Parenti Memorial Benefit Your Father's Moustache, New York City

Benefits are a labor of love, and it was exactly this feeling that filled the air at Your Father's Moustache, ordinarily a Gay '90s banjo parlor, but taken over on Sunday evenings by Red Balaban and his Cats, who in this instance collaborated with trumpeter Louis Metcalf in a salute to a departed comrad.

The first group to play included Metcalf, trombonist Dicky Wells, clarinetist Pete Clark, tenorist Eddie Barefield, Red Balaban (on banjo), bassist Buck Jones and Tommy Benford on drums; and everyone was in fine form. The entire band swung through *Struttin' With Some Barbecue*, with Clark's clarinet swooping through the ensembles, and an especially bright solo from Metcalf. The highlight of the set was *Crazy Rhythm*, taken at a medium tempo. Clark, a veteran of the Chick Webb band, was up first, and played a jumping, cakewalking solo. Wells came next with Benford prodding him, then some mean, strutting tenor from Barefield and a tight closing ensemble.

For the second set, Red Balaban left, and Buddy Blacklock was added on piano. They started *Lazy River* with sly work from Metcalf and some beautifully surrealist trombone from Wells. *I Cried For You* followed, with a liquid, snaky solo from Clark, more rocking and rolling Barefield, and a humorous, swinging vocal by Metcalf.

The next set featured a group led by clarinetist Sol Yaged, the world's foremost Benny Goodman impersonator. Yaged has spent a lifetime trying to become as similar as possible (musically and otherwise) to his idol. He uses introductions and whole phrases from old Goodman records and even mimics Benny's facial and vocal mannerisms. This is not to say that Yaged is a bad musician. Although his ideas almost always are straight from Goodman, he can swing and he knows his instrument. It's just that in an art where crea-

tivity and self-expression are essentials, Yaged stands as a curiously plastic figure, and I'm afraid he will never be more creative or much more interesting than a *TimellLife* big band re-creation. Let it be said, though, that each member of his group—Marty Napoleon, piano; Larry Rockwell, bass and Marquis Foster, drums—was fine both in ensemble and solo.

Next was a dreary affair known as Kathy Chamberlain's Rag and Roll Review, with which Tony Parenti made his last recording. Miss Chamberlain sang, squirmed and played concertina through a number of inconsequential ditties, with Freddie Moore playing drums and mugging behind her. A tuba and piano filled out the group. Their set improved somewhat when Metcalf joined them for a few tunes. Nonetheless, we were getting restless by the time Red Balaban and his Cats came on.

Kenny Davern plays soprano saxophone in a manner generally reminiscent of Sidney Bechet, but with a purer tone and less vibrato. On this night, his playing ranged from a direct, simple *Beale Street Blues* to a mellow, smeary *Wrap Your Troubles in Dreams* to a wild *I Want To Be Happy*, on which he covered the room with dizzy, swirling ribbons of sound. Davern is a truly marvelous musician who deserves more recognition. The group's trombonist, Dick Rath, is a rugged, asymmetrical player who shows elements of originality. He was at his best on *I Never Knew* and *Blues My Naughty Sweetie Gives To Me*, which had a fiery drum solo by Foster. Pianist Blacklock was fine, and Balaban was adequate on bass.

Trumpeter Roy Eldridge's group, up next, provided the evening's climax. The group was Roy's regular one from Jimmy Ryan's (Bobby Pratt, trombone; Joe Muranyi, clarinet; Chuck Folds, piano; Eddie Locke, drums) with Buck Jones added on bass.

Roy started with a pleasant medium-groove *Sugar, St. James Infirmary* was next. Roy did a vocal, at one point engaging in some hair-raising call and response with Pratt's trombone. Muranyi played a bony, piercing clarinet solo. Then they kicked off *Kidney Stew*, a shuffle blues. Roy began with a shouting, humorous vocal, with obbligatos from Joe and Bobby. Muranyi had the first spot, the rest of the group riffing behind him, then Pratt started on a rough and ready solo. They ended up with a familiar riff once known as *Castle Rock*, Eldridge's horn screaming above the ensemble.

A cooler *Sister Kate* came next, with a vocal by Muranyi. *Cute* followed, Roy flitting through his solo like a nervous bird. Locke had an extended chance to play on this, using brushes exclusively. Never using gratuitous displays of technique, he reminded us that a good drummer relies on ideas, taste, and feeling to bring across his message.

After Eldridge, proceedings were wrapped up by Eubie Blake who performed *Charleston Rag*, *Troublesome Ivories*, and *Memories Of You* with his usual flair and elan. Surprisingly, the audience had enough energy left to give Eubie a standing ovation, which has practically become a tradition at his recitals.

The affair was a great success, both as a benefit and as a musical event. Organizer Louis Metcalf and all the musicians who appeared deserve many thanks for their generosity and enthusiasm in performing at this memorial.

—tom piazza

## ELLINGTON

Continued from page 14

Again Duke plays quiet piano, which he explains is "the anticipation" of the *UWIS Suite*, his "thank you piece" whose inspiration he attributes to "so many nice people in Wisconsin" and names more than a dozen. He explains the approaching polka: "Frankie Yankovic had a polka contest in Milwaukee in '50 or '51—eight polka bands and us! I think we were supposed to play the intermission music . . . but Louie Bellson was playing drums with us then, and Louie is a real polka drummer—y'know, from down there in Moline—so we did fine."

*UWIS* begins with Ellington's first train trip to Wisconsin from Chicago in 1937 on the line that advertised, "90 Miles in 90 Minutes." His piano and Jones' drums recall the ride in the first movement. Money Johnson makes expressive, muted comments on trumpet. The deep perfection of Harry Carney's baritone begins the second movement, called *Madi*—possibly a salute to Madison—which also features Ashby and Procope. Turney's flute and Minerve's piccolo have a bright, light-hearted and rather attractive duet which ends abruptly, apparently so the polka can start. Turney and Procope duet on clarinets, and Jones proves that he, too, can be a polka drummer.

The Benediction is delivered by Watkins—his stirring *Come Sunday* in Hebrew and English and *In The Beginning God*.

Backstage, a buffet is spread. Festival students flock to their farewell party with the band. None want it to end.

Trumpeter Nina Gurske, a member of the Ashland, Wis. 32-piece concert band, says her experience at Madison has been "the greatest week of my life." Excited at having played that afternoon in Money Johnson's workshop, she can't wait to "try new things I've always wanted to do on my horn. And I've absorbed so many new ideas . . . approaches. Until now, I'd never been interested in trying a plunger mute . . . These musicians have so much love in their hearts for everyone. I have never seen so much friendliness, warmth and kindness as I've found here."

Band Director Reichert has a new concept of band music: "When school starts in the fall," he predicts, "we're going to get away from the four-man sections and loosen up a lot. We've been running our bands too rigidly too long. At Greenfield High, there's going to be more emphasis on individuality of expression."

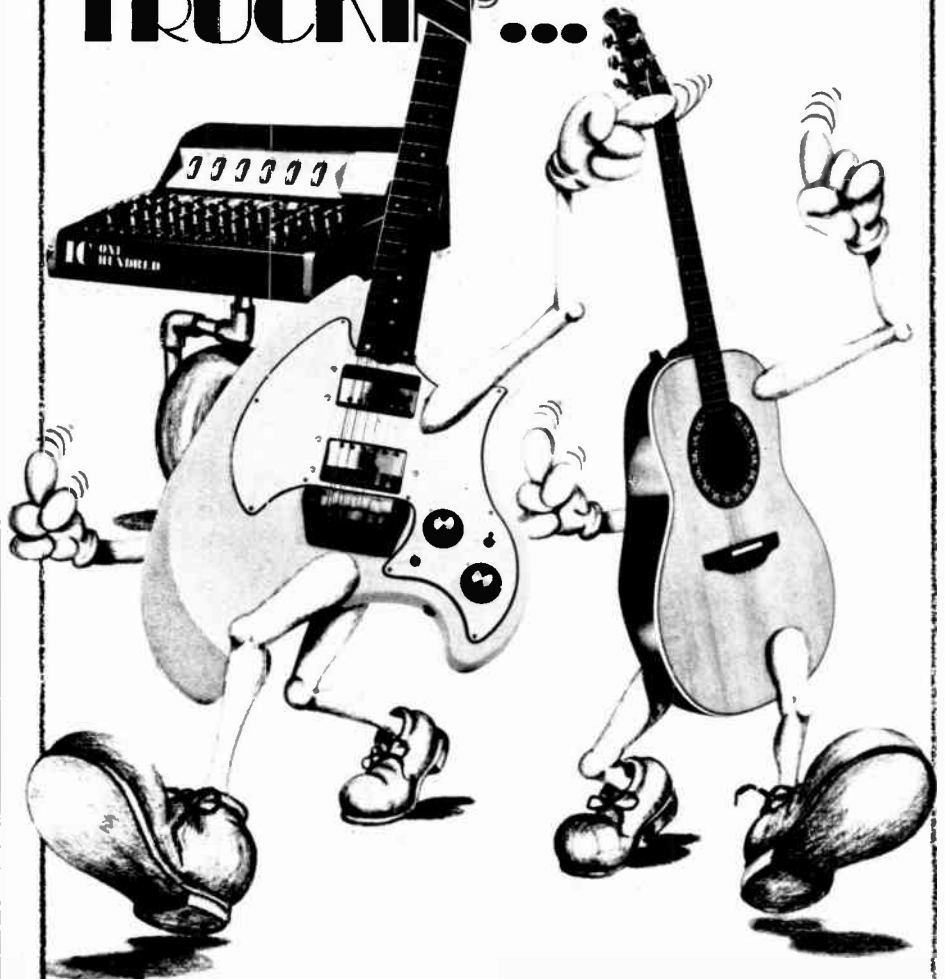
Back at the Madison Inn, waiting for the bus to leave for St. Paul, Minn., the "professors" in the band are insisting they need another week of workshops to get really into their subjects. Bartender and night desk clerk Ramon Gawlitta, a music education major at the University by day, has climaxed his Festival week by taking the night off to hear his new friends in concert. Tonight he's the band's guest in the bar.

By Saturday, the band has moved on, and Latimer is taking congratulatory phone calls. Despite his illness, he managed to get some of Thursday and Friday's workshop schedules staggered so students could attend more. He is sorry he missed most of his Festival but is looking forward to enjoying it on tape. Nearly everything was video and/or audio taped by WHA for the University archives. Eventually, the videotapes may be made available to other educational television channels.

How does he feel about all the inquiries about a second Ellington Festival at UWM?

"Sure. I want to discuss that with Duke. The University is very impressed with the response. And I have some ideas . . ."

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## ROBINSON

Continued from page 16

Bill Dixon. And the opening day parade was fantastic. people from every nation in the world. costumes. what a scene. it was out there; what a lot of energy. Red China. Cuba. every country was there. and I played with Archie and Bill. Archie knew my dad's tune. *The House I Live In*, and loved it; Sonny Rollins had recorded that. We played together and we really grooved right away. and then Archie went on with the rest of the contingent to tour Russia. and me. Bill. and the quartet went to Stockholm for a couple of weeks and did a few gigs around there. and then I came back. Then. I went in the service and went to the U.S. Navy School of Music in Washington. D.C. This is where I met Bill Folwell and Tom Price. and this is where the Uni Trio started.

**B.P.:** Bill played me some of the tapes you made when you were all stationed in Panama.

**P.R.:** We have tapes covering the whole group; this was exciting. The first day in Panama we went out on this strip. it was like a golf course. It was beautiful. palm trees and the water right in front of the barracks. The first day we got there we started jamming and got right into it and then every night we just got into playing ourselves. After the day was over we'd go out on the banks of the canal and we'd just start playing. and that's when we first started to get abstract.

Up to that time. we'd just been stretching out a lot. playing standards. some of the things I wrote. basically time stuff but really stretching it. you know. I had an experience one day. though. in band. I had a piece of paper in my hand a pencil. I was just scribbling. and I just took out my horn and played the notes that I had there. and I flipped. It was strange. like a wierd melody. it was the first wierd element that had come in. I studied it and then I worked over it and I developed this little tune. and I remember I called it *Unisphere*. We called our little strip where we played the Uni side. down by the riverside. and the *Unisphere*. it was very strange. it was something I never could have possibly thought of. So I discovered this concept. and for the next month or two I did this. and it was a fortunate thing of writing these strange tunes and immediately going out and playing them.

These tunes were classical. in a sense; they were atonal in a sense. but not quite. I wrote a series of them. So this got us out there. because the problem was what to play on them. We learned how to play completely abstract on these tunes; I realized what a tune could be. The great goal then was to play a free melody and play and come back to it so there'd be no difference. nobody would know when the melody took off and . . . well. I'm a Virgo. analytical qualities coming in. especially about free time: these things we get into. about analyzing freedom.

But then the group got so tight and out there; we were developing seemingly on our own. So when we got back we decided to really keep this thing going. and we all got a pad together in Brooklyn Heights. For about six months every day we just created as a group. recording. balancing. working. so creatively we just had all the time in the world to do this. And we got known. got a following. put on a lot of concerts. We used to play at Astor Place Playhouse. that's where a lot of

the stuff was going on a few years ago: Albert Ayler did concerts there. I think Albert made his first record for ESP while we were still in the Army, but it was all pretty well going when we came back, so we got right into it. B.P.: It seems, with free music in particular, that it really takes time playing together as a group to develop things.

P.R.: Right, it's just like anything. But the free thing, sure, you must play with certain people, it's such a free expression that there has to be trust, there has to be willingness to come together and go into it together. We're slowly realizing what freedom is. Now we play any kind of music and we're just playing ourselves. In other words, we don't have to prove anything anymore by playing free

Sunny Murray I met in that period; we did a gig at Buffalo University. What a group that was: Henry Grimes, Sunny, Marion Brown, Charles Tyler, Grachan Moncur III, Benny Maupin . . . Then I started working around with other people. That was the Jazz Composer's Guild period; everybody was very together at that time. Then I met Bunky and Jake, and that was a very fruitful collaboration that really closed full circle, coming home; that's what it did for me.

See, it's getting to learn how to play but the problem is how to play in different contexts. What is it just to play yourself purely? We want to be able to play any kind of music, yet we want to be ourselves, so we have to get it together pretty much, and we can all do this, you know. So when you finally get this together, which I think is happening now, there's no longer just a free style of playing, it's all together. Like about five years ago I went back to listening to the Greek and Armenian players, and to Pee Wee, Edmond Hall . . .

B.P.: That's funny, I just got back into that recently too—Johnny Dodds, Jimmy Noone, Bechet—even though some of the first public playing I ever did was with an old style trumpet player from Oklahoma by way of Chicago and New Orleans. Just hearing him I got into a feeling of what that music was, so it was really a complete click when I first heard Dodds and those people.

P.R.: It was a feeling of knowing exactly . . . yeah, that's beautiful.

B.P.: Those people were really masters of the horn.

P.R.: Yeah, that's the point, the clarinet, it's incredible, because you have these different sounds. The only frustration thing about it, that has to be overcome somehow, is that it's too small, it won't carry the weight when you're trying to get through. That's why, when I went into the energy playing on clarinet, I made a study of it, and I learned a lot of things about sound, about overblowing. Like the need to express ourselves is sometimes such an urge, but there's other ways, the psychic ways, of breath control, thinking big, and thinking way out there. In other words, penetrating sound . . . you can make a very soft sound, but you can be heard.

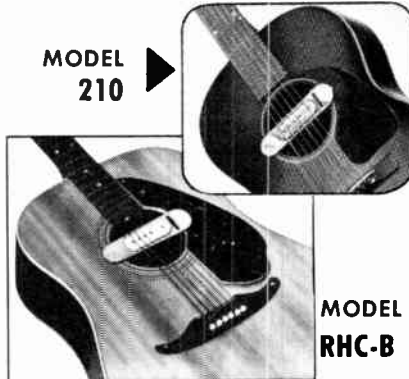
B.P.: Have you thought about bass clarinet?

P.R.: I've thought about basset horn—it's basically an alto clarinet, but it's straight . . . they don't make them anymore. Mozart wrote for them. Now that I always felt would be fantastic, Jackie McLean, they tell me, has got one.

Clarinet has a low register that's dynamite; it's just that there's such a discrepancy in the sound. That's why it's a challenge: the registers are different, and each one is a trip. And to blend them together is the highest trip. **db**

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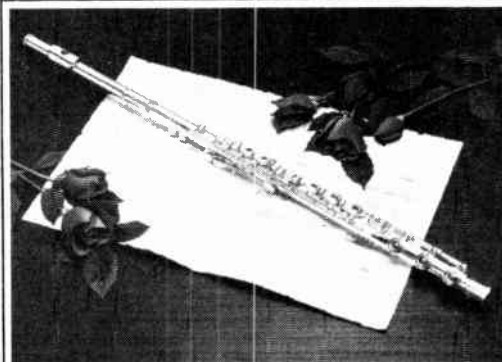
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## BOOK REVIEWS

Continued from page 17

highly civilized men. (Incidentally, Balliett is enviably expert on such matters as dress, interior and exterior architecture, regional accents and habits, etc. His descriptions of the settings in which the music takes place are models of the genre, and a source of frustration to any fellow writer.)

Not the least of Balliett's talents is his ability to find the right words to describe (or better, depict) a musician's style or the contours and content of a great solo. Drum solos especially, for Balliett is an amateur drummer and knows whereof he writes.

In sum, Balliett is always a superb reporter and often an excellent critic, and his work

easily outclasses most other jazz writings.

Rex Stewart also occupies a unique position in the field. There have been other musician-writers, notably Sidney Bechet, whose autobiography, *Treat It Gentle*, is a masterpiece, but most of these have written more revealingly about themselves than about others.

Stewart, who unfortunately began to write regularly for publication only near the end of his life, was a shrewd observer, a first-rate judge of character, and a writer with the twin gifts of wit and brevity. And he was of course a man with vast experience in his chosen field whose career spanned five decades of musical activity.

As a key member of two of the greatest bands in the annals of jazz, Fletcher Hender-

son's and Duke Ellington's, he walked with the kings of the art, and he was secure enough in his own identity as man and artist to view them without jealousy and to assess his own part in matters musical without undue egocentricity.

In the 20 pieces collected here (and we must note with some pride that no less than 18 of them appeared in these pages—it was *down beat's* then editor, Don DeMicheal, who encouraged Stewart and made sure that he wrote regularly for the magazine) under a somewhat misleading title (the book covers as much ground in the '20s as in the '30s, but is published as part of a series from which the latter decade was missing), Stewart surveys Henderson and his stars (Coleman Hawkins, Benny Carter, Jimmy Harrison); his idol, Louis Armstrong; Ellington and *his* stars (Harry Carney, Joe Nanton, Ben Webster, Barney Bigard); Art Tatum, Sid Catlett and Red Norvo; the Jean Goldkette Band (and incidentally, Bix Beiderbecke); John Kirby, the man and his band, and such general subjects as cutting contests, recording jazz, and working in Europe.

From each piece the reader learns something essential, but the most important insights are revealed in the attitude taken by the writer toward music, toward life in America, toward relations between black and white jazzmen—past and present—and toward being an artist when the art one practiced was not yet considered such.

The jazz makers of Stewart's generation were a most unusual group of men. Their likes will not be seen (or heard) again, for they were molded by a unique set of circumstances, but there is much that those who are following in their giant steps can learn from their legacy, musical and spiritual. The music is there for the asking (and for deeper delving, for the searching). The other part is more difficult to absorb, but this book offers a very special initiation.

Among other gifts, Stewart had humor, and it leavens much of what he tells. This special gift is conspicuously absent from contemporary attempts at jazz history, but the music would never have come into being—much less survived—without it. This book will often make you laugh, but with a special kind of dark laughter.

Stewart also had discretion, and you won't find the kind of "revelations" here that blemish other personal documents. He always tells it straight, but never tattles. On the other end of the scale, his respect for his peers never degenerates into idolatry—he was, after all, an equal.

The most interesting pieces are those on Ellington and Henderson, the rare glimpse of the real Art Tatum, the portrait of Sid Catlett, a good and gentle man; the profile of John Kirby, which demonstrates Stewart's understanding of a complex, troubled human being; the warm, generous salute to Carney, and the sketches of two good friends, Carter and Webster. Also fascinating are the tales of the great jam sessions (cutting contests) of another age, and Stewart's genuine admiration for Bix and the Goldkette band (throughout, he is the most unprejudiced of jazz commentators).

But every word Rex left us is precious, and to have all of them under one cover is an occasion for rejoicing. Would that more veteran jazzmen had the time, talent and urge to devote themselves to similar pursuits—with the help of professional writers if needed! (Rex had some guidance, but did the bulk of

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the work on his own.)

The book is rounded out with an essay on Count Basie by Hsio Wen Shi (a gifted critic who dropped completely from sight several years ago) and an affectionate profile of Stewart by Francis Thorne, a pianist-composer and sometime journalist.

In comparison with Stewart's style both suffer, but the Thorne piece offers interesting supplementary biographical data, and Shi's comments on Basie are more enlightening than Ross Russell's. (Somebody, perhaps editor Martin Williams, should have corrected the many spelling errors in Rex's list of favorite musicians as transmitted by Thorne. And had Rex no favorite clarinetists?)

A book that belongs in any jazz studies curriculum presuming to be representative, and a rich source of pleasurable transmitted information of vital importance toward an understanding of the golden age of jazz.

—dan morgenstern

**Beginner's Method for Jazz Improvisation.** By Adolph Sandole. Adolph Sandole Music; 215 pp.; \$12.50

**The Encyclopedia of Basic Harmony and Theory Applied to Improvisation on All Instruments.** By Dick Grove, edited by Joseph Csida. First Place Music Publications, Inc.; Vol. I, 115 pp., \$24.95; Vol. II, 85 pp., \$24.95; Vol. III, 199 pp., with three accompanying LP records or cassettes, \$39.95. Also available on a \$7.50 per-lesson basis.

The author of this text (and several others dealing with jazz) describes jazz improvisation as a form of conversation, the "telling of a story." Based upon his 20 years of teaching experience, it is offered as a primer for the beginner, and contains a great deal of worthwhile advice as well as an abundance of practice exercises.

Although there is nothing unique in Sandole's approach, the player who knows his instrument well and understands basic theory can certainly benefit from the many suggestions put forth. (The reader will find, however, that nearly all the material is in the treble clef. It might be well to include exercises in both clefs to encourage students to read both.)

There are a considerable number of tunes listed for listening and analysis. Noticeably lacking, however, are current tunes in the rock style.

The Dick Grove *Improvisation Course* is for the serious student of jazz and popular music. Far from being merely another series of repetitive exercises "in all keys" this approach to the understanding of contemporary musical structure will challenge the seasoned performer, the schooled musician or teacher—practically anyone who performs, composes, or arranges. Although the scope of the program is expansive, anyone with a reasonable background, such as a year of high school music theory and comparable instrumental facility, should be able to enroll. Persons with advanced understanding can apply for admission at a higher level after completing an evaluation exam.

Although the volumes and accompanying recorded material can be purchased outright, it is recommended that the student progress on a per-lesson basis. Upon completion of each lesson (there are 52 in all) an evaluation worksheet can be mailed to the author. Constructive comments and suggestions are promised each student.

It may be felt that the material presented is

too theoretical. The author, however, is right in stressing the importance and need for a complete and thorough understanding of scales, chords, and basic progressions. It is the "primary purpose of the course to assist the creative musician in fully understanding the tools and devices used in today's music."

Of particular benefit to the subject matter is the three-LP (or cassette) recordings which accompany Volume III, performed by the author at the piano with clear explanations and comments. It is unfortunate that similar recordings are not available with the first two volumes. There is also a shortage of full-length tunes for analysis and practice, but these are promised in the succeeding volumes, along with more recordings.

I would not recommend this as a high

school course but it appears ideally suited for college use. The instructor, however, should be a graduate or advanced student of the course—otherwise it would be best to carry it on by correspondence. The complete 52 lesson program should provide material for two years.

This publication has many outstanding features, such as its well organized step-by-step approach and clear illustrations, and the fact that all useful musical styles are included (jazz, rock, folk, country and western, etc.) seems to assure its worth for a long time to come. Because it is so comprehensive, the student who exercises patience and self-discipline may, in two years or less, learn what has taken many successful musicians the better part of a lifetime.

—ralph mutchler

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## Freddie Hubbard's "Interlude I" Solo

Transcribed and Annotated by Fred Jacobs

This improvisation appears on *Sing Me A Song Of Songmy* (Atlantic SD 1576), a fantasy for electromagnetic tape, featuring Hubbard and his quintet with reciters, chorus, string orchestra, organ, and synthesized and processed sounds, composed and realized by Ilhan Mimaroglu. This work, as a whole, is significant in its successful integration of spontaneous composition (jazz) with contemporary serious composition (classical). However, this success is obligated to the current state of the art, attained by developments on the parts of jazz and classical music.

In its evolution as a performer's art, jazz has adopted the concept of thematic, or motivic, development. This approach brings structural unity to the music by developing musical ideas, rather than stringing them together in an unrelated manner. Developmental in improvisation, jazz has become more aptly termed spontaneous composition.

Its musical vocabulary has expanded by assimilating techniques employed by pantonal and atonal composers, such as whole tone, pentatonic, symmetric diminished, and synthetic scales; chordal harmony, fourth chords, clusters; and polytonality, chord superimposition or substitution, e.g. the popular tritone one brought to prominence by Stravinsky's famous "Petrushka-Chord" (F#&C) in 1911.

Until recently, composition has played a curiously minor role in the development of jazz. Jazz has confined itself to forms that are far too limited and schematic, namely "theme and variations", and almost exclusively the 32-bar song and the 12-bar blues. Just before his untimely death, Bird had arranged to study with Varese. And others, realizing the limitation, have attempted to open up the big classical forms (symphony, sonata, concerto) and make them available to jazz.

Subsequently, these developments have brought jazz to a convergence with contemporary classical music. Though conducive conditions enable the creation of such new works as *Songmy*, they place even greater demands on the talents and sensitivity of their artists. Responsive to these considerations, composer Mimaroglu felt Hubbard's conception to be compatible with his, from hearing Hubbard's *Space-track*.

The advantages of this direction for music are the enlarged and enriched resources of form and content afforded jazz, and the "live" quality of music created in performance, and the individuality of expression it has to offer. Mimaroglu uses this personal quality to help express the theme of his piece, "... a primary intention being to pay a tribute, in the persons of Freddie Hubbard and his associates, to the concept of individuality and in a more particular sense, to the creative jazz artist as an individual."

A composer calls his work a "fantasy" when it does not conform to previously established forms. *Songmy* is like a collage in open

form, that is, one-directional, going from point to point. The key to its compositional construction is the melodic theme, listed on the right side, first line of the illustrations, which serves as the essential unifying element for the piece.

It is comprised of two basic intervallic motives, the major seventh and the tritone (flat five). Another important interval, the fourth is introduced in an altered version of this theme. The set of relationships between these intervals provides a wealth of ideas. A major seventh is equivalent to a minor second, (or minor ninth), and the difference between a tritone and a fourth is also a minor second. This provides the neighbor note motive (NN) and the alternating fourth-tritone (4-flat 5). Harmonically, the tritone with a fourth on top equal a major seventh, or the "Moses" chord (popularized by Schoenberg), used quite frequently.

The left side of the illustrations lists the motives and their elements from the transcribed solo. Here we see that the main theme is the tritone A flat-D. Reading down the list shows how variations of this theme are developed: using neighbor notes (circled) surrounding the pitches A flat-D; the fourth-tritone idea; elongating one note of the couplet; the cadential phrase resolving the tritone to a fourth. Referring to the solo, you can locate other instances in which these ideas occur. Also note the similarity in phrasing at measures 4 and 38, or 20, 29 and 48.

This solo is of a free nature, generally within the harmonic framework of A flat lydian, but from the motivic development, quite structurally cohesive. Free does not mean the same thing as random, which aleatoric composer as well as some avant garde musicians fail to realize. For although these intervallic relationship and rhythmic patterns weren't necessarily consciously conceived of, the creative process functions on all levels of consciousness.

Comparing the solo on the left with *Songmy* on the right side of the illustrations, we can correlate their motives. It is by no coincidence that the tritone motive from theme of *Songmy* is the same as the main motive of theme for the solo, i.e. A flat-D. Nor were there any instructions as to what should be played in the solo, save those dictated by artistic sensitivity and taste. Similarly, the other solo motives have their origins in the score.

This motivic consistency assures an underlying unity for the entire work. Though they both, *Songmy* and the solo, or Mimaroglu and Hubbard, utilize the same materials, the interest lies in how each one brings his own personality to the music, how creatively he develops those materials into an artistic work. That *Sing Me A Song Of Songmy* unified the expression of both artists, composer and performer, points to a significant direction for spontaneous composition.

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Fred Jacobs is a recent graduate of M.I.T., where he began his studies in aerospace engineering but finished in music. He was a featured trumpeter with the M.I.T. Jazz Ensemble directed by Herb Pomeroy, and performed with this band at the 1971 Montreux Jazz Festival. He studied trumpet with Lennie Johnson (Berklee), Dr. Avram David (Boston Conservatory), and Freddie Hubbard and is currently freelancing in New York.

## jazz on campus

The essential elements of the Univ. of Utah jazz emphasis program have moved across town (Salt Lake City) to a new and more hospitable home at Westminster College, a four-year liberal arts college. Ladd McIntosh, whose contract was not renewed at the U. of U. last spring, was signed a tenure-producing contract at Westminster as assistant professor of music with special responsibility for the jazz lab ensemble, jazz theory, and arranging. Dr. William Fowler, who began the U. of U. jazz program five years ago, has accepted an appointment as Consultant in Jazz Studies at Westminster. Fowler, contrary to rumor, has not, and will not, resign his U. of U. post as Professor of Music. He is, however, taking a one-quarter leave of absence. He will return to his regular teaching duties at the university in early 1973.

This arrangement has the approval of Academic Vice-President of the U. of U., Dr. Manford Shaw; the president of Westminster, and Kenneth Kuchler, chairman of the music department, expects most of the 101 jazz majors formerly enrolled at the university to transfer to the new program at Westminster. Virtually all the members of the award-winning lab band organized and directed by

McIntosh will continue their jazz studies at Westminster. Assisting McIntosh in the jazz program will be Lee Robinson, guitar, and Alan Weight, trumpet.

Meanwhile, over at the U. of U., Henry C. Wolking "has been named visiting instructor of jazz" to teach theory, improvisation, and arranging and will "also direct one of the U. stage bands. (The italicized words are ours and represent, in our opinion, the level of jazz emphasis desired by the U. of U. music department). Wolking recently completed his masters thesis in composition at North Texas State U. He did his undergraduate work at U. of Florida, Berklee, and Brevard Jr. College.

The Rhode Island School of Music (Providence) expects an enrollment of over 200 full time students for the beginning of its fall semester. Members of the faculty teaching jazz courses include Bob Cary, Dennis DiSano, John Farrara, Taft Khouri, Philip Plante, Sydney Potter, Michael Scoria, Joel Stern, David Weigert, Thomas W. Wheeler, Jr. Most of the jazz faculty took their earlier training at Berklee as did Rich Bruneau and Harold E. Crook III, vice-presidents of R.I.S.M. under its founder and president, Charles Ostoguy.

Dizzy Gillespie was featured artist in August at the 11th annual Arrangers' Holiday at the Eastman School of Music (Rochester, N.Y.) Gillespie performed an original work entitled *Afro Dizzyac*, written for him by Man-

ny Albam, a member of the summer faculty at Eastman. Rayburn Wright, Eastman professor of jazz studies and contemporary media, directed the Eastman Studio Orchestra in a performance of several original vocal and instrumental works by students enrolled in the arrangers' Laboratory Institute.

The Univ. of Pittsburgh will host its second Seminar on Jazz for music educators, professionals, and students Oct. 18-20. The seminar faculty, directed by Nate Davis, tenor saxophonist and assistant professor of music at Pitt., will include David Baker, Richard Davis, Alan Dawson, Roland Hanna, Thad Jones, James Moody, Max Roach, Fela Sowanda, Chuck Suber and Clifford Thompson. In addition to the formal seminar sessions, evening events will include a lecture by Leonard Feather, a gospel concert and a concluding jazz concert with most of the seminar musicians plus Clark Terry and Donald Byrd. Information on the seminar registration is available from the U. of Pittsburgh Office of Continuing Education, Pittsburgh, Pa. 15213.

Anomia, a jazz-rock group, won the finals of the 1972 Chicagoland Summer Youth Music Competition held recently. Members of the group are Michael Bard, 17, sax, flute; Paul Merrar, 18, bass; David Onderdonk, 17, guitar; and Jim Hines, 16, drums—all of Evanston, Ill. The group won a Columbia Records recording session date as first prize in competition with nearly 100 groups which competed in nine playoffs in the Chicago area. Anomia won the sectional playoff sponsored by Karnes Music Store (Des Plaines). The entire event was organized by the American Music Conference in cooperation with Chicago area music merchants.

Bob Tilles did a three-day clinic at Turner House (Kansas City, Kan.) in August. Other clinicians included Rich Matteson, Clark Terry, Jim Chapin and Phil Upchurch, who were brought in by Colleen Forster, (a VISTA worker formerly the lead altoist in the Univ. of Wisconsin-Eau Claire jazz ensemble) as part of a 10-week series of jazz clinics co-funded by the National Endowment of the Arts and local community sources. Tilles also did summer improvisation clinics at East Carolina Univ. and Indiana State Univ.

**Ad Lib:** Dr. A. Lord is the instructor of a new three-credit-hour course, *Directed Studies in Music—Jazz History and Appreciation*, to be offered fall and spring, 1972-1973 at Drexel Univ. (Philadelphia) . . . Jazz Syndromes Unlimited, Wash., D.C., is offering a series of jazz educational presentations in the lecture and audio-visual fields . . . Benny Goodman and Henry Mancini are the first two members of a new advisory panel organized by the American Music Conference . . . Vice President Lee Berk announces that new facilities at the Berklee College of Music will accommodate an expected fall enrollment of 2,200 full-time students . . . Vandercook College of Music (Chicago) has received full accreditation from the North Central Association of Colleges and Secondary Schools . . . Kendor Music will soon publish four Thad Jones compositions recently recorded by the Thad Jones-Mel Lewis Orchestra. Kendor is also the publisher of all the music from two recent Count Basie LPs.

Errors we like to correct: Tony Salvaggio, 14, a student at Rogers Jr. HS (Houston) was the winner of the High School Outstanding Musician Award at the Wharton (Tex.) festi-

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val last spring. Salvaggio, equally proficient on flute, alto and tenor sax, won similar awards at other Texas college festivals held at San Antonio, Nacagdoches, Huntsville, and Beaumont. We regret the omission.

Some recent albums recommended for classroom use in courses with a historical slant:

**The Gospel Sound** (Columbia G 31086) is a fascinating two-record set, expertly compiled and annotated by Tony Heilbut. The 28 selections, recorded between 1926 and 1968, range from folk roots to contemporary branches, include many major figures, and constitute an excellent survey of a field of African-American music that can't be ignored by the jazz student.

If Gospel is one of the roots of jazz, ragtime was another. **New Orleans Ragtime Orchestra** (Arhoolie 1058), the third (and best) LP by an ensemble lovingly dedicated to the reconstruction of a music no longer heard today, is an important adjunct to the many piano ragtime records available. Ragtime orchestras were as popular as ragtime pianists, and this probably comes as close to capturing the authentic, and very charming sound of pre-World War I pre-jazz music as is humanly possible.

Vintage big bands are well documented on reissue recordings, but for those who want a handy compact survey of the swing era in two-record set form, **This Is The Big Band Era** (RCA Victor VPM-6043) is recommended. The 20 "hits" range from Bennie Moten's 1928 *South* to a 1947 opus by the Count Basie band, but the real standards are here: Goodman's *Sing, Sing, Sing*, Shaw's *Begin the Beguine*, Berigan's *Can't Get Started*, Duke's *A Train*, etc. The sound is superb.

The work of Miles Davis is also well represented on available LPs. But reissues come and go, and if you let a Prestige set called **Miles Davis and the Modern Jazz Giants** slip through your fingers (it's PR 7650, and may still be in some shops), a new two-record set, **Tallest Trees** (Prestige 24012) is a reasonable substitute. It doesn't have the important alternate takes, but all the pieces from the 1954 date with Monk, Milt Jackson, Percy Heath and Kenny Clarke are here, along with some things with Sonny Rollins, a prime collaboration with Coltrane, and other goodies from 1953-56, a key period.

The Candid label, a short-lived independent active in 1960-61, has been resurrected under the name of Barnaby, and in addition to some important blues and Mingus albums has brought to light again one of Cecil Taylor's very best records, **The Cecil Taylor Quartet/Air** (Barnaby Z 30562). The title tune and two other originals are rounded out with investigations of two standards, *This Nearly Was Mine* and *Lazy Afternoon*, and what Taylor does with these reveals some of the mainstays of his approach to improvisation. Incidentally, this was Archie Shepp's debut date.

Though jazz history is best revealed through authentic documentation, there is something to be said for attempts at re-creation. **Jazz Impact: A Musical Journey through the rich History of Jazz** (Jazz Impact 1685) is a live recording of a package that's been touring the New Jersey school system, and it's better than some I've heard and seen. The participating musicians are all New York studio hands (the two giants involved are Hank Jones and Milt Hinton) and do a com-

petent if slick job of recreating various styles. The narration, by trumpeter-leader-arranger Harold Lieberman, is full of clichés ("Dixieland jazz was born in the Storyville district of New Orleans . . .", etc.) but blessedly brief, and musicians planning (or now doing) similar presentations will find the record interesting. As a classroom tool, I would recommend it only if original recordings are unavailable, or as a very basic and general introductory survey.

The relative rarity of black bands on the collegiate jazz festival scene is regrettable, but things are getting better. **The Southern University Jazz Ensemble** (Jazztronauts LP-1), recorded at the 1971 ACJF, shows what an imaginative and inspired leader-teacher can accomplish. Alvin Batiste (by the way, a very underrated modern jazz clarinetist) has molded a terrific ensemble, and though the visual element is lacking here, the good sounds come through. One long side of the LP is devoted to the full band, the other to a gifted trio, with especially outstanding work by bassist Julius Farmer.

(morgenstern)

## strictly ad lib

**New York:** Charles Lloyd, not heard in these parts for quite some time, brought a new group to the Village Vanguard for a week in mid-August and seems to have abandoned the semi-rock bag of his last two records. The group included **Robert Miranda**, bass; **Woody Theus**, drums, and a guitarist (the leader did not introduce any of the sidemen). For a month of Sundays at the Vanguard, altoist **Noah Howard** held forth with **Bob Sardo**, piano; **Earl Freeman**, bass; **Art Lewis**, drums, and guests **Asha Puthli** and **Frank Lowe**. **Stan Getz** was set for a week beginning Aug. 29 . . . For his month's stay at the Rainbow Grill, **Duke Ellington** had the complete six-man reed section, the rhythm team, and trumpeter **Moncy Johnson**. **Sy Oliver's** little big band came in for a week starting Aug. 28, followed by **Carmen McRae**, who'll be on hand through Sept. 23 . . . The summer big band season at the St. Regis Roof concluded with **Woody Herman**, who followed **Buddy Rich**. Both leaders indulged in nepotism: Buddy's daughter, **Cathy Rich**, sang with his band while Woody's grandson, **Tom Littlefield** (13 years of age) did his vocal thing (very nicely, too) with the Herd. Trumpeter **Greg Hopkins**, altoist **Joe Romano**, and guitarist **Walt Namuth** impressed with Rich (as did veteran **Pat La Barbera**), and tenorists **Gregory Herbert**, **Frank Tiberi** and **Steve Lederer**, pianist **Harold Danko**, lead trumpeter **Al Porcino** and trombonist **Rick Stepton** stood out with the Herd, which had a new drummer, **Jimmy Wormworth**. Both bands recorded during their N.Y. stays. The St. Regis' *Maisonette* reopened Sept. 6 with three weeks by **Mel Torme** . . . At the Half Note, tenorist **Buddy Tate** held forth during August with **George Kelly**, piano; **Teddy Cromwell**, bass, and **Jackie Williams**, drums, augmented on weekends by **Pat Jenkins**, trumpet; **Ben Richardson**, reeds, and, on one occasion, **Dickie Wells**, trombone . . . *Jazz Adventures'* Friday noon sessions at the Playboy Club had **Jim Hall** and **Ron Carter** (recorded by Milestone); **Avedis** (**Ken Bloom**, reeds, flute; **Rick Howe**, piano; **Everett Armstrong**, bass; **Mitchell Senk**,

drums), **Jon Hendricks** and daughter **Michelle** (backed by **Roland Hanna**, **Lyle Atkinson**, **Al Harewood**), and trumpeter **Enrico Rava's** quartet (**Bruce Johnson**, guitar; **Mike Moore**, bass; **Chip White**, drums) during August. J.I.'s **Jack Tafoya** was set to debut a weekly jazz show on cable TV (Channel Three), and the organization scheduled its second **Hudson River Cruise** this summer (the first was a smash) for Sept. 11, with **Howard McGhee's** big band and singer **Joe Carroll**. . . . **Jazzmobile** August action included **Clark Terry's** big band, **Doug Carn**, **Keno Duke** with **Frank Strozzer**, **Frank Wess**, **Jaki Byard**, **Bobby Brown**, **Barry Harris**, **Curtis Fuller**, **Gary Bartz**, **McCoy Tyner**, **Harold Vick**, **Roy Haynes**, and **Milt Jackson**. . . . **Roy Eldridge** did a **Jazzmobile** set Aug. 31, his first N.Y. appearance since leaving **Jimmy Ryan's** in July for trips to **North Africa**, **Lebanon**, **Europe** and **Chicago's London House**. **Roy** resumed at **Ryan's** after **Labor Day**. Trumpeter **Louis Metcalfe** filled in, and most of the other regulars took time off as well. Clarinetist **Pete Clark**, trombonist **Frank Orchard** and drummer **Freddie Moore** were the replacements, with **Bobby Pratt** moving to the piano bench. . . .

The **Billy Mitchell** septet (**Dave Burns**, trumpet; **Mitchell**, soprano&tenor sax; **Ted Dunbar**, guitar; **Charles McLean**, piano; **Arvell Shaw**, bass; **Percy Brice**, drums; **Stevie Lloyd**, congas) with guests **Dakota Staton** and **Bo Diddley, Jr.** made their second appearance Aug. 20 in the **International Art of Jazz, Inc.'s** summer festival of free jazz concerts. . . . **Dunbar** was also a member of **Alpha Wave**, a group led by drummer **Selwyn Lissack**, which performed Aug. 10 and 17 at **Sam Rivers'**

handsome new **Studio Rivbea**, 24 Bond St. Other members were **Mark Whitecage**, alto sax, flute; **John Fourie**, guitar; **John Shea**, bass. **Shea** and **Whitecage** performed at **Space** with reedman **Mike Moss'** **Free Energy** (**Perry Robinson**, clarinet; **Nancy Janosen**, tenor; **Charles Stephens**, trombone; **Toni Marcus**, violin; **David Eyges**, cello; **Paul Bouillet**, guitar; **Shelly Rusten**, drums; **Mike Mahattay**, percussion. . . . Also at **Rivbea** in Aug. were **The Meditations** (**Ron Hampton**, trumpet; **Kiane Zawadi**, trombone, euphonium; **Roland Alexander**, tenor, flute; **Hilton Ruiz**, piano; **Hakim Jamii**, bass; **Scoby Stroman**, drums); **Brooklyn Project No. 9** (**Carl Branch**, **Hassan Lateef**, reeds; **Daoud**, piano; **Al Georges**, bass; **Azande Manza**, drums; **John Blake**, congas) and **Zahir Batin's Notorious Ensemble**. . . . The **East** in **Brooklyn** played host to the groups of **Pharoah Sanders** and **McCoy Tyner** in August. . . . Pianist **Jill McManus**, bassist **Lawrence Evans** and drummer **LeRoy Williams** were at **Stryker's Pub** Aug. 11-12. . . . Drummer **Al Foster's** trio (**Neal Creque**, piano; **Bob Cranshaw**, bass) was at the **Cellar**. . . . **Cedar Walton** and **Sam Jones** duetted at **Boomer's**, and **Mike Abene** with bassist **Harvey Schwartz** followed **Patricia Wicks** with **Perry Lind** at **Bradley's**. . . . **Ellis Larkins** and **Al Hall** continue to pack little **Gregory's**, where **Warren Chiasson** and **Jimmy Garrison** take over on Mondays. . . . **Vibist Peter LaBarbera** led **Jack Wilkins**, guitar; **Calvin Hill**, bass, and **Chip White**, drums at **Trinity Coffee House** and **St. Paul's Church**, did a solo gig at **St. James**, and also is a member of drummer **Jim Straussberg's** group (**Enrico Rava**, trumpet; **Dave Liebman**, **Frank Vicari**, reeds; **Linc Chamber-**

**lain**, guitar; **Mike Moore**, bass) appearing Tuesdays at **Rapsods** in **Portchester**. . . . **Columbia Univ.** was the scene of a fund-raising concert for black and caribbean studies with **Bill Barron**, tenor; **Roland Hanna**, piano; **Jimmy Garrison**, and **Scoby Stroman**. . . . **Ray Nance** was the Sunday attraction at the **Cookery** (now it's **Dick Hyman**) where **Mary Lou Williams** is the incumbent. . . . At **St. Peter's Lutheran Church**, Sept. *Jazz Vespers* were handled by baritone saxist **Joe Temperley's** group with **Asha Puthli** (3), **Harold Ousley**, **Ruth Brisbane** and the **Malombo Duo** (10). To come are **Cal Massey** (17); **Eddie Bonemere** (Oct. 1). . . . The **Bobby Capers Quartet**, featuring **Valerie Capers**, piano, was at the **Needle's Eye** Aug. 18-20. . . . Pianist **Hank Edmonds**, with **Eddie Thompson**, bass, and **Clyde Lucas**, drums, makes nice music at the **Village Door**, 163-07 **Baileys Blvd.** **Jamaica**. On Mondays and Tuesdays, **Wes Belcamp** takes over the piano bench. Monday is official jam session night, but sitters-in are always welcome, it seems, saxists **Ernie Wilkins**, **Chris Woods** and **Morty Yoss** among them. . . . **Brownie's Revenge**, the 20-piece band led by trumpeter **Don Pinto**, did four Mondays at the **Gaslight Au Go Go** in Aug., and continues Sunday afternoons at **Your Father's Moustache**, where **Balaban&Cats** take over at 6 or so. **Gene Krupa** and **Wild Bill Davison** were among recent **Balaban** guests. . . . **Joe Klee's** new group, **Tiger and the Ragtime Bandits**, was unveiled at **Folk City** Aug. 23. . . . **Blood, Sweat&Tears** introduced their new look and sound to **New York** Aug. 19 in the **Schaefer** concert series in **Central Park**, where **Ginger Baker** and **Salt** kicked off a U.S. and Canadian

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tour Sept. 1&2, with Buddy Miles in tow... More than 10,000 turned out for a combination concert-park cleanup-voter registration-picnic in the park Aug. 15 with Jefferson Airplane and Eric Anderson donating their talents. The cleanup was a big success... Staten Island was the scene Aug. 20 of a country picnic-rock festival featuring Mother Night, Sha-Na-Na and the Chambers Bros... The Brubeck Clan (Poppa Dave's quartet; son Darius' Ensemble with brother Danny on drums, and son Chris' New Heavenly Blue) were at Westbury Aug. 21... Sandy Craig and the Final Decision were at the Crow's Nest in Stamford in August... In New Jersey, Sir Charles Thompson, with Jymie Merritt, bass, and Butch Ballard, drums has been appearing at the Sheraton Poste in Cherry Hill... At Richard's Lounge, Lakewood, Albert Dailey's Armada followed Jazz Metamorphosis (Richard Beirach, piano; Frank Tusa, bass; Richard Stein, drums)... At Gulliver's West Paterson, Aug. attractions included Al Cohn, the Eddie Locke-Roland Hanna Trio, Buddy Terry, and guitarists Chuck Wayne, Joe Puma, Joe Cinderella, Jack Poley and Bob Yellin. Wayne also presided over a guitar seminar comprised of students from all over the U.S. Aug. 7-10 at the New Jersey Center of Music in Wyckoff... Moog synthesist Ken Bichel performed with the Dave Brewer Ensemble Aug. 25 at Princeton... Jazz writer Lewis McMillan Jr. and the former Rachel Hucks were married Aug. 12 at St. Peter's Lutheran Church, with Rev. John Gensel officiating. Emme Kemp providing the music, and Ernie Wilkins as best man. The groom got his kicks playing drums with assorted musician-guests at the reception (held at Chick Morrison's Lounge), including trumpeters Charles McGhee and Don Pinto and pianist Hilton Ruiz.

**Los Angeles:** The only thing that's permanent in the world of jazz is change—and the jazz club scene is undergoing some changes right now: Shelly's Manne-Hole is due to close after the three-week gig by the Ray Brown-Milt Jackson Quintet. Manne and his alter ego, Rudy Onderwyzer, have gone their separate ways—amicably—with Rudy buying The Lighthouse in Hermosa Beach, and Shelly rumored to be moving his club to Century City. In the meantime, Howard Rumsey, erstwhile Lighthouse-keeper, has opened his own club, Concerts By The Sea, at Redondo Beach (adjacent to Hermosa). As for the impending closing of the Century Plaza's plush Westside Room, that was averted when the musicians' union and hotel management agreed on a compromise plan whereby Al Pellegrini's house band was reduced in size... Stax Record Company, of Memphis, added a lot of pazzz to the Watts Summer Festival with some of the stars on its roster. Result: *Wattstax '72*, jointly sponsored by the Schlitz Brewing Co., with proceeds aiding the Martin Luther King Hospital in Watts, and the Sickle Cell Anemia Foundation. Among the artists participating: Isaac Hayes, Billy Eckstine, Albert King, the Staple Singers, Carla Thomas, Rufus Thomas, Johnnie Taylor and Luther Ingram... A number of Donte's regulars had nights to themselves for the entire month of August: Joe Pass and Herbie Ellis co-lead a group each Monday and Tuesday; Laurindo Almeida and Gary Foster were featured Wednesday; the rest of the dog days were divided

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among Louis Bellson, Jimmy Witherspoon, Willie Bobo, Walter Wanderley, Monique and Louis Aldebert, Tom Scott, Bill Berry, Bud Shank, and a newcomer to Donte's—Alan Broadbent... A quintet co-led by Ray Brown and Milt Jackson brought the Manne-Hole's 12-year history to an end—at least at its Hollywood location. Others in the combo: Teddy Edwards, tenor sax; Monty Alexander, piano; Jimmie Smith, drums. The group followed Kenny Burrell into the Manne-Hole... New management, but same old reliable sounds at the Lighthouse: Yusef Lateef followed Cannonball Adderley, with Jimmy Smith and Jimmy Witherspoon filling in consecutive Monday night gaps. Ujima was featured on Sunday afternoons... The Baked Potato is alternating Don Randi, Tom Scott and Harry Sweets Edison... Harry James followed other survivors of the "golden age"—Tex Beneke, The Modernaires and Paula Kelly—at Disneyland for two weeks... Pete Fountain and Al Hirt were featured in *New Orleans Night at the (Hollywood) Bowl*, along with the *World's Greatest Jazz Band*... More traditional sounds: the *Society for the Preservation of Dixieland Jazz* has moved from West Covina to Claremont. First concert there (at the GOSH Pavillion) is scheduled for Sept. 24. Line-up will most likely include: Barney Bigard, Joe Darensbourg, Andy Blakeney and Jesse Price. Incidentally, as a result of the SPDJ's recent *Tribute to Louis* concert, they were able to turn over \$250 to Floyd Levin for *The Louis Armstrong Statue Fund*... Interesting line-up for San Diego's Funky Quarters during August: Yusef Lateef, Ahmad Jamal, John Klemmer, Sonny Terry and Brownie McGee, and Herbie Hancock... Morgana King is set to open at the Purple Lion in Hollywood, Sept. 27... Elsewhere, in varying degrees of permanence: Don Cunningham at Chadney's in Sherman Oaks; Stan Worth at the China Trader, in Toluca Lake; Willie Bobo at Club Virginia; Art Graham at the Continental Hyatt House, along the Sunset Strip; Jimmy Vann at the Wilshire Hyatt House; Johnny Guarnieri at Tail O' The Cock, in North Hollywood; Tom Vaughan and his two disciples Eddie Khan, bass, and Dick Berk, drums, at Whittinghill's in Sherman Oaks... Albert King played the Beach House in Venice for four days... The Glenn Ferris Group played a concert at Synanon, in Santa Monica. Personnel: Ferris, trombone and euphonium; Charles Owens and Joel Peskin, reeds and flutes; Woody Murray, vibes; Dick Horn, piano and electric clavinet; John Heard, bass; Harold Mason, drums... Kent Glenn's 14-piece band did a one-nighter at Pasadena's Ice House. Personnel include: Alex Rodriguez, Al Gottlieb, Jerry Rusch, trumpets; Carl Hammond, Mike Humphrey, trombones; Sam Shatkin, French horn, Irv Edelman, tuba; John Gross, Ray Pizzi, Jay Migliori, Ray Reed, reeds and flutes; Glenn, piano; Putter Smith, bass; and John Tirabasso, drums... Tommy Vignat was at the drums as he led a group for a concert at Hollenbeck Park. Others included Bob Cooper, tenor sax; Walter Bishop, Jr., piano; Herb Ellis, guitar; David Dyson, bass. Another park, another band: this one led by Joe Gareri at Barnes Park in Monterey Park... Eddie Cano led a 40-piece band at the Hollywood Bowl for Nosotros, a celebrity-filled benefit show to aid people of Latin descent in the entertainment industry... Another series of one-nighters with a Latin Accent took place at the Santa Barbara Coun-

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ty Bowl, but no benefits were involved. Among the headliners: Sergio Mendes and Jose Feliciano . . . The Valley Music Theatre, in Woodland Hills, will open Sept. 21 with Lou Rawls for four days. Ike and Tina Turner follow, Sept. 28-Oct. 1 . . . Programs are still going on for the sake of inculcating youngsters into the world of jazz. Troy Robinson now directs his group, The Communicative Artists, every third Sunday at the Communicative Arts Academy, in Compton .

**Las Vegas:** Ex Stan Kenton saxophonist Don Davidson reactivated his swing-era band for a concert at the Union Plaza, using his own charts and some by Dick Palumbi (Vic Damone's conductor) and the late Bill McDougald. Personnel: Rick Baptiste, Al Muller, Billy Hunt, trumpets; Don Burke, Ron Geiger, Jim Hemming, trombones; Lou Prisky, Glenn Blair, Jack Montrose, Marty Raduns and Davidson, saxes; Ronnie diPhillips, piano; Bob Morgan, guitar; Chuck Andrus, bass; Eddie Pucci, drums; Roger Ramp-ton, vibes and percussion. . . Ron Myers Big (enuff) Band did the monthly concert for The Centre of the Arts Inc. at Dusty's Playland. A special concert for the Centre featured the trombone of Carl Fontana with Ross Tompkins, piano; Bob Badgley, bass, and Clyde Duell, drums; the Boneheads, made up of Jim Huntzinger, Bill Booth, Archie LeCoque, Abe Nole, Bill Rogers and Ralph Pressler, trombones; Mike Breene, piano; Badgley, bass; Stan Harris, drums (playing charts adapted for six trombones and rhythm). Adding trombonists Bill Clinton, Wally Post, Jack Rains, Larry Sherman, Jim Kositchek, Larry Moser, Gary Ross and tubaist Dave Wheeler, the ensemble played Bach, Haydn, Mozart and Saint-Saens to the delight of twenty or so other trombonists scattered among the audience! . . . Arranger-composer-pianist-educator Russ Martino did his thing at the Circus-Circus main room using Dick Montz, Tony Filipone, Tony Rodriguez, Dan Michler, Sanford Skinner, trumpets; Hiroshi Suzuki, Jim Fitzgerald, Bob Koester, Jim Trimble, Gary Ross, trombones; Frank Perri, Rhett Bauer, Jim Sherman, Harold Wylie, Louis Invernon, saxophones; Hap Smith, guitar; Ed Boyer, bass; Joe Vespe, drums; Al Niclario, percussion.

**Baltimore:** The Left Bank Jazz Society is conducting a \$12,000 summer series of jazz concerts in the schools for the Neighborhood Youth Corps Cultural Enrichment Program. The concerts are being held on Monday and Thursday nights at the Lake Clifton and Southwestern High Schools. The series opened July 10 with Carlos Garnet and the Universal Black Force, and continued with Mickey Fields, a local group. July 13 at Lake Clifton. Charles McPherson and Barry Harris played Southwestern High School July 17. The concerts are free to Neighborhood Youth Corps enrollees. The LBS had Les McCann and Hank Crawford for its first two regular Sunday concerts in July . . . Woody Herman opened the free Wednesday night series of *On Stage Downtown* concerts in Charles Center July 4 before about 3,000 people . . . The Rolling Stones played the same night in Washington's R.F.K. Stadium before 45,000 . . . Arlo Guthrie, backed by a three-piece band, played Columbia's Merriweather Post Pavilion July 16.

**Boston:** Donald Byrd did a benefit for the Collective Black Artists at the Old West Church . . . The Herb Pomeroy Jazz Quintet performed at a Sunday afternoon concert at the DeCordova Museum as part of their "Art Expo 72" . . . Bassist-composer Paul Kondzela is back in the area often leaving left the Buddy Rich Band . . . The Sunset Series on the Common, sponsored by the Falstaff Brewing Co., has been a big success this summer. Some of the artists appearing were Lou Rawls, Buddy Miles Band, BS&T, Mahavishnu Orchestra, B. B. King and the Paul Butterfield Blues Band . . . The Karl Berger Trio with Dave Holland and Barry Altschul plus the Mark Harvey Group did a concert at the Old West Church . . . Among the group appearing at Lennie's this summer have been the Buddy Rich Orchestra, Jaki Byard, the Tony Eira-Alan Dawson Jazz Ensemble with Lenny Johnson and Andy McGhee, Art Van Damme and Larry Coryell with Steve Marcus . . . Billy Taylor with an 11 piece orchestra played a benefit for the Greater Boston Urban League at the Grand Ballroom of the Sheraton-Boston. The Billy Taylor Trio, Mongo Santamaria and Jaki Byard appeared in an all-night cabaret at the Elma Lewis School sponsored by the National Center of Afro-American Arts in Dorchester . . . Weather Report, Chris Connor, George Benson and Charlie Mingus are some of the artists appearing recently at the Jazz Workshop. . . Berklee graduates Richy Caruso, Jim Perry, Carl Hosband and Emil Cantees are touring with Tom Jones . . . Swallow, a Boston-based group, has a new album out on Warner Brothers, *Out of the Nest* They recently did a weekly stint at the Jazz Workshop and the Empire Room . . . Chicago appeared at the Hynes Auditorium. Blood Sweat & Tears at Paul's Mall and Ella Fitzgerald did a benefit for the Retina Foundation at Symphony Hall.

**Dallas:** The downtown White Horse Lounge inaugurated a jazz policy in mid-July. The first attraction was drummer Bobby Natanson's trio (John Giannelli, bass, John Fresk, piano). The group plays 6-11 p.m. Monday thru Friday . . . Erroll Garner performed to large enthusiastic crowds at the Loser's Club during early August in his first Dallas appearance other than one-nighters. His engagement followed Billy Eckstine and preceded Ramsey Lewis and B. B. King . . . Sunday afternoon jam sessions at Woodman Auditorium have enjoyed good attendance since being moved up to a later (5:30 p.m.) starting time, and plans are to continue them through the fall. Currently being featured are tenormen David (Fathead) Newman and Marchel Ivery, trumpeters Willie T. Albert and Robert Wilson, drummer Bob Stewart, pianist/guitarist Roger Boykin and the Jazz Hustlers (formerly the Rays) with brothers Clyde and Raymond George, organ and guitar respectively . . . The Woodman personnel, plus vocalist Flora Ann Price donated their services in a benefit jazz concert for Sickle Cell Anemia . . . Plans are in the mill for an all-Texas Jazz Festival, to include some of the outstanding resident jazz artists from throughout the state. Fair Park's bandshell is the tentative ball site fall . . . Leon Russell and Three Dog Night (with Rod Stewart & Faces) were most successful of recent one-nighter bookings, the latter performing again to a huge audience in the Cotton Bowl .



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