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the first chorus

By Charles Suber

In preparing for a three-week trip of observing, reporting, and (hopefully) learning, I needed, perforce, to prepare a travel guide of sorts which would indicate what to look for, what to react to, and in some cases, what to talk about. But could there be a theme that would hold up in these diverse situations? – "Business and Vocation of Music" seminar at the Univ. of Pittsburgh's Center for Continuing Education; "Concepts of Jazz Education, K-12" lecture for the teachers and administrators of the Dayton, Ohio, public schools; and a judging assignment in Japan for the Yamaha international pop organ competition, plus an opportunity to observe, first-hand, the Japanese concepts and methods of music education.

What follows - in this column and next-are selective quotations from my dog-eared copy of Alvin Toffler's masterpiece of analyzing today and blueprinting tomorrow - Future Shock (Bantam, 1971), For not only is the future a theme common to us all, but Toffler has a particular genius of assuring us that what must be done, can be done - not by supermen, but by everyone.

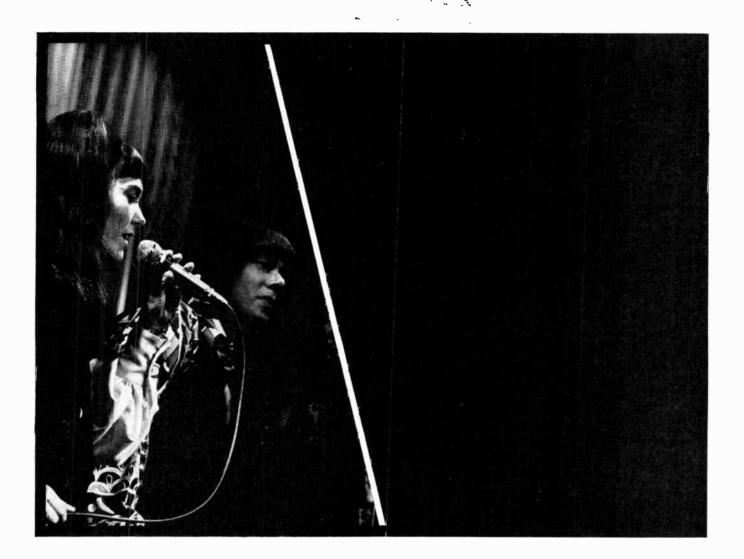
Here then is Alvin Toffler, "guest columnist" and "travel guide". (Most of the quotations are from chapters 18 and 20–"Education in the Future Tense" and "The Strategy of Social Futurism." Words indicated by brackets are supplied by me.

"Today, one billion human beings, the total population of the technology-rich nations, are

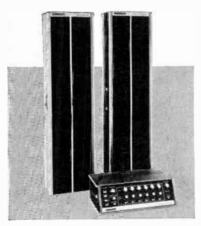


speeding toward a rendezvous with super-industrialism. [Toffler's term for a future society.] Must we experience mass future shock? Or can we, too, achieve a 'soft landing? We are rapidly accelerating our approach. The craggy outlines of the new society are emerging from the mists of tomorrow. Yet even as we speed closer, evidence mounts that one of our most critical subsystems – education – is dangerously malfunctioning....

... our schools face backward toward a dying system, rather than forward to the emerging new society. Their vast energies are applied to cranking out Industrial Men-people tooled for survival in a system that will be dead before they are. Mass education was the ingenious machine constructed by industrialism to produce the kind of adults it needed. The problem was inordinately complex. How to pre-adapt children for a new world-a world of repetitive indoor toil, smoke, noise, machines, crowded living conditions, collective discipline, a world in which time was to be regulated not by the cycle of sun and moon, but by the factory whistle and the clock. The solution was an educational system that, in its very structure, simulated this new world. This system did not emerge instantly. Even today it retains throw-back elements from pre-industrial society. Yet the whole idea of assembling masses of students (raw material to be processed by teachers (workers) in a centrally located school (factory) was a stroke of industrial genius. The whole administrative hierarchy of education, as it grew up, followed the model of industrial bureaucracy. The very organization of knowledge into permanent disciplines was grounded on industrial assumptions. Children marched from place to place and sat in assigned stations. Bells rang to announce changes of (continued in next issue) time.



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chords and discords

The following letter refers to Jim Szantor's review in the Sept. 14 issue of the first Radio City Music Hall jam session at Newport in New York. In the same issue, Rahsaan Roland Kirk was among the artists featured on the cover and his quartet performance at the festival received a favorable review. Nevertheless, he airs the following grievances. - ed. Dear Jive J.S.:

I am writing to inform you that when on the outside of something, you're not in position to know what's going on, so I thought I'd bring you on the inside of this which you wrote about me, hoping you're prepared for a butt spanking.

I know that my reputation among musicians of my peers, younger musicians, and musicians of my same age is that I've always given them my utmost respect, so that night to me was no different than any other because I still had respect on my mind.

Before going on the bandstand, none of the musicians communicated with each other as to what selections would be played. In the next place, I was the last one on the bandstand. By this time, I figured four or five horn players should have had something together and in the process of playing. Instead, everyone was simply standing around. The time had been counted off, drums were playing and still no one made a suggestion, so I started a tune, Impressions, which I was certain all could relate to. While the tune was being played, I still tried to communicate with the other musicians to see what tune would be played next. I suppose you were so blind or spaced out that you did not notice. As for the next selection, Perdido, I started that tune because it is one of the favorites played on this type of jam session. As for coming down on someone's solo, as you said I did, I was providing a riff with the trumpet player, Harry Edison. It stood out like a sore thumb because no one else joined in with us. As far as too many horns on stage is concerned, it should have been a question in everyone's mind why Stan Getz was the only reed player on the set he was on. I know by this time that I've played enough jam sessions and have played with enough people to be justified to be on the set with anyone that plays "black classical music", commonly called "jazz" by you. Until jealous, prejudiced, brainwashed, non-music, non-brained, people like you who say I played two solos instead of saying of choruses; you, who say I upstaged someone instead of realizing I was trying to keep something together; you, who say that I have a gimmick instead of realizing it is a true art and a miracle of our times-until you understand this, speaking for myself, you're not qualified to write about me.

This is not an ego trip I'm on. This letter, I hope, represents many musicians who know people like you are not ready to write about "black classical music." To say that I had standing ovations, led by pot-puffing fans, shows me how much attention you were paying to what was going on, on the bandstand, or maybe you didn't have enough courage to take a puff yourself in that particular setting.

I hope you don't try to hide my reply, and that you don't come on with this bullshit that Continued on page 38

How, when, why to use mikes on drums. **By Ed Shaughnessy**

Famous drummer Ed Shaughnessy offers professional approaches to miking for live performances. Find out: What's the best way to know

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KEEPNEWS TO FANTASY AS JAZZ A&R DIRECTOR

Orrin Keepnews has been named Director of Jazz a&r for Fantasy/Prestige Records and will supervise all jazz production for the company.

The appointment places the well-known producer at the creative helm of a major company with a serious commitment to jazz which already commands a substantial catalog. It may soon be even larger. Industry rumors have it that negotiations to acquire the massive Riverside catalog are under way.

Keepnews could not confirm these rumors, but did say that his appointment was not contingent upon such a deal. If it comes through, it would reunite the producer with some of the major achievements of his career.

Since the demise of Riverside, Keepnews has been in charge of Milestone, a label founded by him and owned by Audio Fidelity, Inc. Its roster of artists includes Gary Bartz, Joe Henderson, McCoy Tyner, Lee Konitz, and, notably, Sonny Rollins, whose first album for the label was just released.

Keepnews expressed regret at having to suddenly part company with artists to whom he felt very close, but pointed out that most of them were now in their final contractual year at Milestone.

A most pleasant surprise awaited Keepnews upon arrival at his new desk: He learned that Gary Bartz, who had not re-signed with Milestone, had just pacted with Fantasy/Prestige. Thus, his first project on the new job will be a reunion with a favorite artist.

Keepnews will be "working closely" with Ozzie Cadena, who continues as East Coast a&r director for Fantasy/Prestige. Topper Schroeder has taken over at Milestone.

HERMAN HERD IS SMASH WITH DALLAS SYMPHONY

Woody Herman and the Thundering Herd and the Dallas Symphony joined forces in performing new compositions by Herman's brilliant 25-year-old composer-arranger Alan Broadbent in a concert held Sept. 29 at McFarlin Hall in Dallas.

The audience twice stood to roar its approval, once when the Herd alone played the catchy rock-like *I Can't Get Next To You*, and again when the combined groups concluded with Broadbent's three-part magnum opus, *Variations On A Scene*.

Much credit for the successful event goes to youthful conductor Anshel Brusilow. A violinist before his conducting stints in New Orleans, Philadelphia, and now Dallas, Brusilow, who studied under Pierre Monteux for 10 years, was so impressed by the Herman band and Broadbent's writing when hearing them a year ago that he invited the band to do the joint concert.

Herman manager Hermie Dressel went through complicated negotiations to obtain a

firm date for the concert. The Herd had only two days in Dallas and only four hours to rehearse under Brusilow. Herman sidemen praised Brusilow's quick grasp of Broadbent's charts and his skillful and understanding direction of the combined groups.

The concert opened with the symphony alone in a suite from *West Side Story*, after which the Herd took chairs in front, surrounded on three sides by their classical colleagues.

Brusilow led the combined forces in three new pieces by Broadbent starting with *Where Do You Go From Here?*, propelled by drummer Joe LaBarbera and bassist Al Johnson and featuring Gregory Herbert, tenor sax; Bill Stapleton, fluegelhorn, and Herman on soprano sax.

Children of Lima, a poignant slow waltz in



memory of Peru's earthquake victims, featured Herman on clarinet. The tempo changed for *Two Face*, an uptempo blues with an exciting beat and solos by Herbert, trombonist Bobby Burgess, and Stapleton. After intermission the Herman band alone played staples from its repertoire including *Summer of '42*, a Broadbent arrangement featuring tenorist Herbert, the aforementioned *I Can't Get Next To You*, with Herbert in the stratospheric range, and *Early Autumn* featuring tenorist Frank Tiberi.

The symphony returned, and Brusilow directed the 100 combined artists in a thrilling rendition of Variations On A Scene. Especially for this occasion, Broadbent had composed an overture combining elements of all three movements and so the piece began with the canonading sounds of the symphony's timpani.

It closed with the melodic, dirge-like, spaced-out chords of the third movement-then a drum solo by LaBarbera and the final theme punched out by everyone, driven by LaBarbera, now using mallets on kettle drums. Also featured were Harold Danko with organ sounds on the electric piano. Tiberi, the rich sounds of the cellists, and Stapleton and Woody wailing high.

Broadbent said afterwards: "Anshel Brusilow really took over my music. He played it in the right tempo, with right dynamics, right feeling. He did a brilliant job."

According to Dressel, several other symphony orchestras have expressed interest in doing similar joint concerts. -fred wyatt

HALF NOTE MOVE BIRTH OF NEW 52ND STREET?

After 15 years of splendid isolation near the docks on Manhattan's lower West Side, the Half Note has moved. On Oct. 19, the world famous jazz club opened the doors of its new home at 149 W. 54th St. to the public.

With a capacity of 200, a decor in red and gold, and a backdrop of sheet music from the Woody Herman band book above the bar, the new Half Note resides in a former carriage house, lovingly remodeled at a cost of some \$75,000. It's open every night except Sunday and there will be no minimum but a cover charge varying according to the attraction.

Opening night featured Bobby Hackett with the JPJ Quartet, joined by the Stan Getz Quartet for the weekend. Getz' group remained through Oct. 28, followed by Half Note perennials AI Cohn and Zoot Sims, plus Jackie Cain and Roy Kral. Woody Herman and full Herd come in Nov. 27 for a week.

Booking big bands for more than one-night stands is among the things the old club couldn't do, yet co-owners Mike and Sonny Canterino hope to maintain some of the relaxed atmosphere that made the old spot such a favorite. The famous Italian menu will of course remain. With Jimmy Ryan's on the same block, who knows if 54th Street might not become a new 52nd Street?

potpourri

Paul Gonsalves, the veteran Duke Ellington tenor star, suffered a stroke in late September while on tour with the band. The 52-year-old musician was making a good recovery at presstime.

BMI's 21st annual Student Composers Award Competition, open to entrants under 26 years old on Dec. 31, 1972, and offering a total of \$15,000 in prizes ranging from \$250 to \$2,000 for concert music of no specific length or instrumentation, is under way. The competition closes Feb. 15, 1973, and official rules and entry blanks are available from Oliver Daniel, BMI, 40 W. 57th St., New York, N.Y. 10019.

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Bobby Jones, who left **Charles Mingus** during a recent European tour, has settled for the time being in Belgium and has been busy with

club and concert work there and in Holland. His Dutch sojourn coincided with a tour by Dexter Gordon, and the two reedmen joined forces on several occasions. Pianist Sadik Hakim also guested in Holland in August and September.

Isaac Hayes, in association with a group of prominent black businessmen including Al Bell of Stax Records, has undertaken sponsorship of a \$100-million housing project for low income families. It is anticipated that the garden apartment communities to be constructed in various parts of the country will be able to accommodate more than 20,000 persons within the next five years. A 250-unit development in St. Croix, Virgin Islands, financed solely by Hayes, is already completed.

Among the 1,763 ASCAP writer-members who shared in \$630,000 distributed by the performing rights organization's special awards panels for 1972-73 are Dizzy Gillespie, Billy Taylor, Mary Lou Williams, Carly Simon, Booker T. Jones and Melvin Van Peebles.

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An unexpected Indian Summer gift to New York City was an extension of the Jazzmobile season by five concerts, made possible by the Model Cities Administration. Held Oct. 5, 6, 9, 10 and 11, they featured the groups of Cedar Walton, Charles McPherson, Dizzy Gillespie and Johnny Colon plus Orchestra Harlow.

Satchmo Ballet, a work based on music and dance associated with Louis Armstrong, will

be premiered by the Downtown Ballet Comany Dec. 19 at a benefit performance for the New York Jazz Museum, followed by a buffet dinner and jam session, at Schimmel Center for the Arts, Pace College. Tickets at \$10 and \$15 are available at the Museum (125 W. 55th St.), the Ballet Co. (189 Lexington Ave.), or Pace College (opposite City Hall).



New York: New outlets for jazz are springing up all over town. Hilly's on the Bowery (315 Bowery) began a Thursday through Saturday policy Oct. 19 with Jeremy Steig's Trio (Ralph Towner, keyboards, guitar; Miroslav Vitous, bass) Ray Eraper's Presence Sextet was an added Friday attraction. Sunday night sessions have been happening at Gil's Steak & Stein, 309 Sixth Ave. Trombonist Joe Ciavardone is in charge, and the house band usually consists of Jay Chasin, piano; Bucky Calabrese, bass; Maurice Mark, drums; featured guests have included Al Cohn, Jimmy Knepper, and Wayne Andre, and sitters-in Lew Gluckin, John Carisi, Richie Perry, and Billy Rubinstein. Also in the Village, Mudges, a new eatery at 228 W. 10th, has been featuring Duke Jordan Thursdays through Saturdays. And Rust Brown, 168 W. 96th, opened Sept. 25 with Herman Foster's Trio . . . At the Village Vanguard, Yusef Lateef was followed by the MJQ, on hand through Nov. 5. At an Oct. 22 matinee, guitarist Bruce Johnson led Enrico Rava,

trumpet; Dave Hubbard, tenor sax. flute; Mike Lawrence, bass and trumpet; Chip White, drums, and Bonnie Brown, vocals ... Dollar Brand, in town for a short visit, did two consecutive October weekends at Ornette Coleman's place with Carlos Ward, Jimmy Garrison and Ed Blackwell . . . At Slug's, the October action was Roy Ayers Ubiquity, Betty Carter with the Danny Mixon Trio, Charles McPherson, Pharoah Sanders, and Jimmy Heath . . . Bobby Timmons, with Mickey Bass and Billy Higgins, held forth at Top of the Gate. On Nov. 13, Jazz Interactions will present Betty Carter and the Jimmy Owens Quartet Plus One . . . A short reprieve carried the Jazz Adventures Friday noon sessions at the Playboy through October, but it's all over now. Tenorist Harold Ousley led John Miller, piano; Duke Cleamons, bass, and Walter Perkins, drums; pianist Dick Durham and percussionist Hank Huncharoff duetted, and Barry Miles, with Frank Tusa, bass, and Terry Silverlight, drums, took it out Oct. 27. A new location is being sought . . Ray Bryant is at the Cookery through Dec. 7. Dick Hyman plays on Sunday . . . Harold Mabern was at the Cellar, Cedar Walton at Boomer's, Jill McManus and Skip Crumby-Bey at Slug's, and John Hicks, Mickey Bass, and Roland Jackson at Concerto West . . At the Baron, Jack McDuff followed Groove Holmes . . . The Earl May Quartet is at Mother's, 207 W. 23rd ... All night soul at St. Peter's Church Oct. 8-9 featured a host of musicmakers including Howard McGhee, Jimmy Giuffre, Frank Foster, Sheila Jordan, Eddie Bonnemere, Roswell Rudd, Bobby Brown, An-

thony Coleman, and our own Joe Klee... At Continued on poge 35

Diana Ross Almost Saves Billie "Bio"

Lady Sings the Blues, directed by Sidney J. Furie; screen play by Terence McCloy (and Chris Clark and Suzanne de Passe); music by Michel Legrand; executive producer: Berry Gordy; presented by Gordy and Paramount Pictures.

What makes this glossy, overlong and inept film a must is Diana Ross. When she was selected in the role of

When she was selected in the role of Billie Holiday, there was widespread skepticism regarding her ability to meet the challenge-musically and dramatically. Both as actress and singer, however, Ross is stunning. Her portrayal of the film's Billie-from awkward spunky teenager to drug-wracked, pathetic wraith is always convincing. She is touching and real, a genuine actress.

Unfortunately, the screenplay doesn't do her justice. The opening scene (the best in the film) aroused hopes that some semblance of the true Holiday story will unfold, but these are soon dispelled by the arrival of "Louis McKay" (Billy Dee Williams).

Though he takes his name from Billie's real-life last husband, this character resembles no actual man in her life. With a heart of gold, a love so true as to be unreal, and ample means from an unrevealed source, he is a soap opera Prince Charming, never far from Billie's side from beginning to end.

Any number of other biographical and historical inaccuracies and distortions could be pointed out. But even if one decided to view the film as the wholly fictitious story of a singer who happens to be named Billie Holiday, it misses the mark. It is a sentimental melodrama, strictly from old Hollywood, unflinching in its use of cliches and banalities. While occasional street language is heard and some of the comedy is frank, realistic sex is shied away from. The camera discreetly spares us the details not only of rape but also of love with a gentility bordering on prudishness.

Concomitantly there is little realistic violence. A lynching Billie stumbles upon while on a seemingly interminable road tour with a white band, is dreamlike and of little dramatic impact. (You guessed it: she composes Strange Fruit on the spot.)

The Ku Klux Klan scene is ludicrous. Thus, when near the end of the film Billie's pianist and confidant is brutally kicked and beaten to death by a pusher's henchmen, the tone is jarringly off key.

Throughout, the Billie of this script is a weak victim, far more than proud, independent, stubborn Lady Day ever could have been.

In her singing Diana Ross has captured the spirit of Billie Holiday better than the script allows. She has obviously studied the records, not just conscientiously but imaginatively, and her command of the nuances of the Holiday styles – from early through middle to late – is astonishing. Command, not mimicry. Sometimes, she comes frighteningly close, especially in the late stages. In expression, gesture, and movement, she also simulates rather than imitates, and it works. All her many songs are well done, especially The Man I Love, and Good Morning Heartache – the former nearly a throwaway because of the action that frames it.

Her accompaniment is generally good if bland, but there is no relationship at all between this Billie and her musicians. Don't look for Lester or even for Buck or Basie or Artie. The only musician character (aside from two whites who don't seem like musicians at all) is "Pianoplayer", portrayed by Richard Pryor, the nightclub comedian. His characterization is mannered but serviceable. Other supporting roles are cardboard (Mother, Madame, Rapist, Agent) but Sid Melton manages to bring life to the character of a decent club owner.

The pacing and chronology of the film are peculiar. Billy moves from adolescence to death surrounded by the same handful of people. Her life seems short indeed. Scenes have apparently been edited out and montage sequences substituted, but it still runs two hours and 20 minutes. No firm sense of period is established.

Trapped in the mawkishness of the first million-dollar black middle-class tearjerker, Diana Ross triumphs over handicaps that might well have proven fatal. She alone is real, and she almost makes it possible to forgive what the film does to Billie Holiday's memory. Almost.

In 1969, before she had been pegged for this role, Lennie Tristano wrote a prophetic letter to **down beat**. "I think Diana Ross is the greatest jazz singer since Billie Holiday," it said. Nobody in the jazz world paid much attention. Now they will. Diana Ross, once a Supreme, is supreme.

-dan morgenstern



Dear Jimmy Lyons: Well, you did it again, only bigger and better than ever – at least financially. I mean, how can you knock success? This was your 15th annual Monterey Jazz Festival and it shows no signs of turning off the paying customers. Not when 32,300 of them coughed up \$170,000 for the threeday, five-concert saturnalia. And that includes 1,750 buffs who got their kicks thanks to that closed-circuit TV barn.

Of course, there's no disputing its success as a *festival*, with the accent on *festive*. Somehow the booths and concessions reveal more imagination and color each year. For those who didn't have to listen to all the groups in the arena, there was just as much swinging on the outside. And what can I tell you about the security that you don't already know? The fuzz who were visible were downright bored. They had virtually nothing to do.

Oh, you want to know what I thought of the music? Well, again, hardly any sour notes. It couldn't miss being a crowd-pleaser. You decided a long time ago that the middle of the road is paved with good vibes. So once again you stuck with the brand names. No rock; not even a pebble. Not that I'm complaining. I know what the middle name of your Monterey Jazz Festival is, and your consistency is admirable. The only thing is, at times it's hard to tell the difference between being consistent and being in a rut. It's like overdoing moderation. dig?

Now before I overdo this preface, let me get right into a concert-by-concert, total recall of Monterey '72:

Friday Night.

Strange opening, considering what I've just said about middle-of-the-road. The stark, hyper-percussive modernity of the Elvin Jones Quartet, with a hard-as-nails front line of reedmen David Liebman and Steve Grossman, plus bassist Gene Perla. Elvin did only two tunes. The first, by his wife, Keiko, was called The Children's Merry Go Round March and it began with a type of musical humor seldom displayed by Jones: he laid down a martial beat as if he were a youngster pounding on a drum. But this is not to imply that it was in anyway childish. It was simply Elvin Jones doing a take off on some pre-puberty pounder. Liebman and Grossman maintained the image with the clipped phrases of a martial head on soprano sax and tenor sax or flute over Gene Perla's strict march rhythm. When it came time to swing, they did with great intensity-with the front line turning to two tenors.

Their second offering was a bossa nova by Perla, Sambra, and it was more of the same:

two tenors soloing sometimes together, some times separately; Perla keeping a nice light jazz samba bounce, and Elvin stretching out for one ot his patented, muscular demonstrations of the rhythm method.

It was all on a high-pressure, cerebral level. They swung hard, but gave the impression that they weren't enjoying themselves. Is that why you cut them off so abruptly after two numbers, Jimmy?

That would never happen with the Modern Jazz Quartet, right? They went through a half-

monterey memo

by harvey siders

dozen crowd pleasers before bringing on two special guests. Of course I've got to agree with you that they project the kind of warmth that goes so well with Monterey after dark. And they communicate. They actually give titles. Of course John Lewis explains things in such a scholarly manner you know he belongs in that tux. Milt Jackson's announcements are still self-conscious. He talks and plays as though he belongs in a dashiki. That's really Bag's groove.

Clothing aside, the MJQ played beautifully despite a distracting hum in the "umpteenth new sound system" and an incredibly rude crowd. There were West Indian and Near East flavors (Walking Stone and Jasmine Tree) but for the most part they stuck to what they do best: blues – the best, slowest, and funkiest being The Legendary Profile. But the highlight of the set was a pensive work called In Memoriam, with an inner tension resulting from an implied desire to play double time.

The MJQ's first guest came out, Laurindo Almeida, and Jimmy, I can't thank you enough for arranging this reunion. It's been close to 10 years since they jointly spread some culture around the Monterey Peninsula. They wasted no time getting into esoterica: Bachianas Brasileiras #5, by Villa-Lobos; followed by the slow movement from Rodrigo's Concerto For Guitar and Orchestra. The concerto was a tour de force for craftsman Almeida and was well appreciated. But the Villa-Lobos pieceone of at least a dozen works in which the composer plended contemporary Brazilian rhythms with the sequential classicism of Bach -was punctuated by rude outbursts from stoned soul-seekers.

One Note Samba fared better, with Lewis'

comping stealing some of Almeida's thunder. It set the crowd up for One Mint Julep, which brought on the second guest: George Benson. He did extremely well in his Monterey debut with his long, melodic lines and his inventive solos. His Polka Dots and Moonbeams was very pretty, but he had more to say on up tunes and he said it all on Impressions based on So What). Benson swung lustily, with single lines and full chords.

But when Almeida and Benson ended the set together with *Black Orpheus*, the focal point kept shifting from melodic lines to comping to obbligatos. It was busy and beautiful and I was sorry when it was over.

"Sorry" is the only word I can think of to express my feelings to Stan Kenton. Denied an invitation for as many years as Monterey has been festive, '72 was to be his debut. (Shame on you, James. How could you say you'd been trying to get Stan all these years? He couldn't have been busy all 14 times. Even Lawrence Welk doesn't work that steadily!) Anyway, the Kenton band was finally given its chance and where was the Man? In a Los Angeles hospital, recuperating from a broken blood vessel in his stomach.

Was he missed? Does Duke Ellington love us madly? The band is a good one: tight, welldisciplined, alert and dedicated to swinging. The section work is clean; the solo work is good, but not spectacular; and the charts are typically Kentonian-bombastic, exciting and often anti-climactic. But the whole presentation pivots on that dynamic father image out front. In other words, the band was fine, but I missed Kenton, Nat Pierce was there, on piano, Ken Hanna filled in energetically as conductor, but his cheer-leader enthusiasm would have been more appropriate for a stage band. Above all, Buddy Rich was there to close out the set, and his drive, his determination - in short, his musical personality helped to compensate for the loss of Kenton. Rich's solo work on Intermission Riff was brilliant, Other band highlights: Hanna's chart on Beeline East; Dick Shearer's trombone solo on that number; a clever arrangement of Stompin' At The Savoy; Willie Maiden's Minor Booze; the metronomic magic on Blues Between And Betwixt; and between and betwixt it all, the outstanding, booming bass lines of John Worster-particularly on stand-up bass

Saturday Afternoon.

Once again, Jimmy, you proved that an entire afternoon could be based on just 12 bars. Of course, you had outstanding help: Jon Hendricks, the super hip singer-writer-Nistorian, put all his hyphens together and gave us a complete show with his Evolution Of The Blues Song. Naturally, Jon had a little help from his friends: Clark Terry, Eddie "Cleanhead" Vinson, John Lewis, Mundell Lowe, Ron Carter, Louis Bellson, and the blues-drenched voices of Jimmy Witherspoon, Joe Lewis, Bessie Griffin and the Seaside (near Monterey) Community Choir.

Teacher-preacher Hendricks updated his loose history of the blues that caused a sensation at the 1960 edition of the MJF Resplendent in a black and gold African tribal robe, Jon narrated and sang and held the show together with a slick, yet down-to-earth sense of humor.

Tracing the blues from slavery to today, Hendricks allowed plenty of stretch-out room to gospel singer Bessie Griffin (who is certainly adequate in that genre, but suffers from the inevitable comparison to Mahalia Jackson) and blues shouter Witherspoon, who took care of the secular side with his usual evil-smirking gusto. But it was Jon himself who reminded the audience that he is still one of the premier jazz vocalists on the horizon. And one of the wittiest. He and Clark Terry engaged in one of the most delightful nose-to-nose, mumble/scat duets since the advent of bop. It resulted in the first standing ovation of the weekend.

As for the first dancing in the aisles – a Saturday matinee staple – the unfortunate victim was Eddie "Cleanhead" Vinson, whose genuinely funny blues belting as well as hardedged alto work went generally unnoticed. A pre-planned bit of dancing took place on stage, with the honors going to three of Hendricks' daughters.

Joe Williams came out towards the end of the show, and just as he started to do his booming baritone bit, a fist fight erupted. Unruffled, he stopped singing and shouted "Hey, let's cut that out. I'm the star." Everyone roared his approval – except the combatants – and the blues evolved to a successful finish.

Now Jimmy, that's where the show should have closed up shop. But you let 'Spoon come on with his own group led by guitarist Robben Ford, and as good as they were, it was another case of over-producing. Simply too much of a good thing.

Saturday Night.

To some extent, Saturday night began where Saturday afternoon left off—this time with too much of a confusing thing. I don't know if I was more disappointed with the overall sound of the Herbie Hancock Septet, or with my inability to understand what they're trying to do.

They played one number: You'll Know When You Get There. It lasted over 50 minutes and consisted mainly of percussive effects. After the first few minutes of shimmering sounds, I figured that a carefully woven mood of impressionism had been established and some hard-blowing, modern lines would follow. Well, pardon me if my old-fashioned listening habits are showing. I assumed that a trio of hornmen like Eddie Henderson, trumpet; Julian Priester, trombone; and Benny Maupin, reeds, would stick primarily to those axes. Ditto Buster Williams, bass, and certainly Hancock at his electric keyboard.

But they actually devoted more time to shaking cowbells or hitting claves, etc. than to executing lines. There were snatches of ensemble phrases; moments of solo brilliance from the front line; and an outstanding solo by Hancock over intense rhythmic and echo effects (a Moog synthesizer has been added to his group) that sounded like an avant garde blend of Latin and rock in places. However, bits and pieces don't make a satisfying mosaic; an unrelated collage, perhaps, but not a consistent mosaic.

Maybe that's Herbie's intention. I don't profess to know. I do know I have too much respect for his musicianship to say it's a put-on. I wouldn't do what you did, limmy, and close the curtain on him prematurely. I can only report – based on the title of Herbie's set – that I got there, and I still don't know.

Unorthodox, in a slightly different way, was the next group, the Sonny Rollins Quartet. Well, not the quartet, but certainly Sonny. Dressed in a long, flowing, royal blue robe, Sonny began one tune medium tempo, changed his mind midway (*his* mind; the trio behind him was caught flat-footed) to an uptempo, but consistently avoiced the two mikes in front of him. A technician came out and lowered one closer to the bell of Rollins' tenor, but Sonny still went his own inaudible way.

He started There Is No Greater Love and pianist George Cables, bassist Henry Franklin and drummer Dave Lee began to groove, but Sonny segued to St. Thomas. Following the calypso, Sonny launched into a long, unaccompanied stream-of-consciousness type solo. At one point, the rhythm entered – like a motorist waiting at the end of an on ramp to a busy freeway-but Sonny shrugged them off and kept up his soliloquy of phrases, riffs, familiar figures, portions of pop tunes or standards he's recorded. It was as if he were purging himself of past licks. (Don't get me wrong, Jimmy. I don't mean to sound psychoanalytical, but it was a fascinating, and simultaneously, unnerving experience.) His rhythm section, sitting there self-consciously, must have felt as useful as the bottom half of a mermaid, Eventually they found an opening, jumped in and all four finished together.

Sonny went into *Three Little Words*, soloed, then walked around the stage giving Cables oodles of stretch-out room. He responded with some of his best ideas of the set. As for Sonny's ideas, he has lost none of his remarkable technique, none of his inexhaustible supply of ideas—and none of his eccentricities.

Joe Williams has lost none of his suavity or resonance. They were both very much in evidence as he was backed by an ideal rhythm section: John Lewis, Mundell Lowe, Ron Carter and Louis Bellson. The set was devoted mainly to the blues, from Early In The Morning to In The Evening When The Sun Goes Down. In between dawn and dusk the highlight was All Blues: a tour through blues standards such as Everyday and Easy Rider, retaining not only the 3/4 of All Blues, but even the chromatic changes of the Miles tune. In addition, Joe managed to work in some meaningful anti-war lyrics in his presentation.

Another intriguing effect I should mention – in Joe's opening number – was the infectious Latin beat that Bellson kept over the blues. It was still "down home" without lousing up the neighborhood.

Another Williams (as they say, no relation) came on, just as hard-swinging, just as straigntahead: Mary Lou Williams, backed by Milt Suggs, bass, and Bellson. She is always a pleasure to hear because she's a dedicated swinger who never stopped growing. I don't know how flattering it would be to say she has a man's touch, but there's no doubt about the flattery intended by saying she has consummate taste. She went through a number of substantial standards like There Is No Greater Love and Willow Weep For Me, but made the

finest impression with a way-up, hard-swinging Surrey With The Fringe On Top. Suggs is not the ideal bassist for Miss Williams. His lines are not too imaginative. But Bellson listened to and complemented every nuance of Mary Lou's playing.

The same degrees of subtlety could be heard and seen in the final group of the night, the Giants of Jazz. A mixture of great names is always fascinating to contemplate, but not always rewarding to hear. It's akin to those all-star jazz bands that *Playboy* loved to assemble, bands in which you were apt to find Louis Armstrong sitting next to Miles Davis in the trumpet section, or Paul Desmond sharing reeds with Wayne Shorter.

Well, Saturday's potpourri was just as heterogeneous: Clark Terry, Roy Eldridge, Kai Winding, Sonny Stitt, Thelonious Monk, Al McKibbon, and Art Blakey. Fascinating as hell, but rewarding only in solo moments – the most memorable being those by Sonny Stitt. He managed to outblow everyone in sight – despite the competition from the versatile Terry. Stitt's ideas were beautifully sculptured, and occasionally he would emphasize certain phrases



with his characteristic left leg jerk.

Also characteristic was the jabbing of Monk's comping, and in spite of his muscularity it was listless – so much so that Al McKibbon looked bored between Monk and Blakey, who were going in their respective directions.

Of ensemble interest were the riffs that were organized behind each soloist – but collectively that's all. Individual contributions were much more effective: Terry on *Perdido* and *Stardust*; Winding on Lover Man; Eldridge proving he still has tremendous lung power on *The Man I Love*, and Stitt on everything, particularly his alto solo on *I Can't Get Started*.

Sunday Afternoon.

It may be a bit early to talk about a legacy, but if there's one thing you'll always be remembered for, Jimmy, it will be the opportunities you have given to California's high school jazz musicians. Their level of professionalism is positively frightening.

The first ensemble, the Bonita High School Band, played some tricky charts: *Slider Stick* and *Straight No Chaser*, by Bob Florence, and Kim Richmond's What's New?, but they didn't show the slightest intimidation. The brass, in particular, had a crisp attack. On occasion, the rhythm section lagged, and this is where a forceful leader could have put things all together, but director Robin Snyder was too often content to let the music machine go on its own momentum.

Not so Gordon Goodwin. This young member of the reed section, who had been making points all afternoon as a soloist, showed his writing and conducting skills as he led his colleagues through an Ellis-oriented original, *Jabberwocky and Titanium Blues*. Adroitly handling tempo changes and contributing a fine alto solo, Goodwin brought the band to a rousing near climax, then the sidemen and women put their instruments down and vocally resolved the final major chord with the "Amen" of a plagal cadence. Their standing ovation was richly deserved.

The Alain Locke High School Jazz Combo, from Watts, had the appearance of a blase, modern group that knows all it has to do is blow – not communicate. Or maybe they were just nervous. Whatever, there were bits and pieces of outstanding solo work: above all; pianist Patrice Rushen and trumpeter Dathan Dedman – musically mature way beyond their years. Everyone went gaga over Miss Rushen, and well they should, but somehow I feel we'll be hearing a lot from Dedman in the years to come. I think he was born with a fully assembled embouchure. Credit, too, to Lamidas Mack; he has a trombone sound as big and as rich as Lawrence Brown's.

Most of the Locke combo was included in the High School All Star Band, comprised of competition-winning sidemen from nine California high schools. This was the cream of the crop, and they covered themselves with glory – not only for their discipline and concerted skills, but for their durability. The All Stars were kept on stage for close to three continuous hours while a variety of conductors and soloists paraded by, each making varying demands.

First, Herb Patnoe who drove them through a hard-swinging opener, Quintana, with a good trumpet solo by Rick Bezouska. Then Ladd Mc-Intosh, whose announcing charms are matched by his writing, and both are overshadowed by his characteristic fanny wiggle when he conducts. His best results came with Pat Williams' On The Sixth Day, an exciting fanfare for orchestra with excellent brass overlappings propelled by a jazz-rock beat. Good alto work by Lynn Askew and fine trumpeting by Dathan Dedman.

McIntosh's best writing (and most imaginative titles) also revolved around a jazz-rock pulse: El Cerro Gordo (or something that means "fat pig" in Spanish) and Ooh, Mother Magnet, or Lord Buckley Rides Again.

Next, Oliver Nelson unveiled an 18-minute work, Swiss Suite. It's a beautiful, driving, tender three-movement opus that is brassy, rhythmically hyperactive, canonic in places, Latin in accent in other places, and builds to an exciting climax. Above all, it was an ideal vehicle for Oliver's alto sax and he had plenty of room to stretch out. Again the band, and Oliver, earned a standing ovation.

The matinee should have ended there, Jimmy, but you were just getting warmed up. Mundell Lowe was featured in three showcases: Solo Flight, A Time For Love and an up closer by Billy Byers, Pieces of 8, 12 and 4. At best, the music was pleasant, but it just didn't fit in the program—and it certainly suffered by comparison with Oliver's monu-14 \Box down beat

mental work.

More solo spotlighting followed with the high school house band. Clark Terry was featured on Take The "A" Train and a solemnly serene work by Ladd McIntosh written as a memoriam to the slain Israeli athletes in Munich.

Talk about contrast – Dizzy Gillespie crawled out of the woodwork and he immediately engaged Clark in a bop-style scat duologue followed by a trumpet duel.

Again Jimmy, this would have been an appropriate time to pull the curtain – but no, you had to go commercial on us. Out came Roy Burns, introduced as "Rogers Drum Company clinician." He drummed rather clinically with the same band (don't child labor laws apply in Monterey?), then he was followed by Louis Bellson who drummed less clinically and more spectacularly, but by that time the fairgrounds had virtually cleared out.

Which leads to the age old question: if a



rim shot should fall in an empty arena and no one hears it, does it make a sound? Better yet - can it be reviewed?

Sunday Night.

Very thoughtful of you, Mr. Lyons, to have an early curtain, especially since the matinee had threatened to end after the nocturnal session had been scheduled to begin.

At any rate, your boys had just enough time to clear the stage when the final concert began in a swinging Latin declension with Cal Tjader. He's got a new pianist now, young and enthusiastic Mike Wolff. And as good as the group has always sounded, it's even fresher now. No small thanks, of course, to John Heard, bass; Dick Berk, drums; Michael Smithe, congas, and the ever tasteful Cal giving out with his good vibes.

The idea behind Cal's set was a Latin jam session, and it worked—with Willie Bobo, Armando Peraza, Al McKibbon, Dizzy Gillespie and Clark Terry participating. The main vehicle was Dizzy's classic, Manteca, and the highlight, of course was the infectious, relentless, sensual rhythm. In the midst of it, Bobo and Peraza had a duel on timbales and congas, respectively, and the outcome was never in doubt: Willie simply threw his timbales sticks in the air in disbelief.

The Tjader Tjazz drew a prolonged standing ovation, and the collective appetite in the arena was perfectly whetted for the final presentation:

The Quincy Jones- Roberta Flack Show.

O, has reached that enviable stature in this business where he can beckon the cream of the studio crop. Consequently, he assembled a dream band with such name power, that-well as Quincy himself described his brass section (Cat Anderson, Bobby Bryant, Buddy Childers, Oscar Brashear): "these cats eat gunpowder at night and drink nitroglycerine each morning." And how would you like to have limmy Cleveland, Frank Rosolino, and Benny Powell in your trombone section? Who would you call on for sax solos from, among lerome Richardson, Pete Christlieb, Bill Green and Ernie Watts? Propelling all these heavyweights: Mike Wofford, electric piano; Chuck Rainey, electric bass; Ray Brown, bass; Grady Tate, drums.

And there was an artist who is an entire section by himself: Toots Thielemans. Would you believe, Jimmy, it was Toots who represented THE high point for me at Monterey '72? Every so often a performance hits you – right in the old viscera. Well I'm not ashamed to admit that Toots' harmonica solo on Ray Brown's tender *Brown Ballad* brought tears to my eyes. The last time that happened was when I heard Nina Simone sing *I Loves* You, *Porgy*. And maybe that's the secret to Toots' spellbinding: he gets an almost human wail out of that instrument. Anyway, I wasn't alone in my appreciation. His solo led to a standing ovation.

As for other solo highlights: Richardson on flute and Cat up in the ionosphere for What's Going On?; Christlieb on flute, Richardson on soprano sax, plus a bone duet between Rosolino and Cleveland on Q.'s Ironside update; Bobby Bryant (and again, from out of nowhere, Dizzy) on Killer Joe; Richardson on flute and piccolo for Walking In Space.

As for Roberta, she is one of the most improved entertainers in the business today. I stress entertainer because her singing is as crystal clear and as soulful as ever (she is still wanting as far as out-and-out jazz singing is concerned, but I know, I know, that's not her bag! No longer glued to the piano bench, Miss Flack moves around with poise and confidence and adds much to the Flack-Jones show element. Her best numbers were On A Clear Day, Somewhere, The First Time, Where Were You? and of course, her show-stopper, Reverend Lee.

She had a great combo behind her, what with Eric Gale on guitar, and Terry Plumeri bowing his acoustical bass and producing a cello-like sound with fine intonation. But the most important reason behind the success of the "show" is the clever integration of the two groups. It's never Roberta's group, then Quincy's band: the talents are pooled, the format is loose, but the discipline is tight. It was a slicky-produced, satisfyingly professional climax to a hell of a good festival. End of memo.

Beginning of postscript. Well, Jimmy, if you'll pardon the repetition, you did it again. And you gave me a lot to remember during the cold Los Angeles winter: Clark Terry has to get the most valuable player award for his consistently inventive ideas; Sonny Stitt brought back the glory of the bop era; Jon Hendricks brought back everything, beginning with Genesis, and as far as Toots Thielemans is concerned, 1 just hope he can be brought back!

As I've heard you say so often: God love you; your dear, dear friend –

Harvey Siders

Bayete, nee Todd Cochran. is an astonishingly talented young (just 21) man. Pianist and composer, he was born into a family oriented towards classical music, and received early musical training from his parents. He began to play piano at 3, studied privately from age 6, and by the time he entered high school in San Francisco was already enrolled in a correspondence course from Trinity Col-

SG: Does this mean that at no time would you, within a written compositional framework, restrict the soloist to eight measures?
B: I wouldn't want to get into the technical aspects because that's categorized by so many methods, really. I just see being involved in creation, and respect it as uniqueness, and so the analytical properties and the technical things that lead the music to that

Bayete: Total Communication

lege at Oxford University, from which he obtained a Bachelor of Music degree in 1970, after eight years of study. Until recently, he was a scholarship student in music at San Jose State College, but found the environment "unstimulating."

Bayete came to national attention with his work as composer, arranger and pianist on Bobby Hutcherson's Blue Note album *Head* On, which includes his three-part suite At the Source. He was also featured on Hadley Caliman's *Iapetus* (Mainstream), and is writing the material for an upcoming Freddie Hubbard 1.P on CT1. His own debut album as leader, Worlds Around the Sun (Prestige PR 10045), was released quite recently.

The busy young artist has also scored Ain't Nobody Slick, a full-length documentary on Angela Davis, and is presently at work on the music for Melvin Van Peebles' next film. He has also written the music for Babylon, a play by Earl Anthony scheduled for production at San Francisco's American Conservatory Theater.

At the time of the following interview with down beat's San Francisco correspondent. Bayete had left the Hutcherson-Harold Land group to form his own combo. -ed.

The arrangements for this interview were made entirely by phone. Out of habit, the interview was scheduled for 10 a.m. on a Saturday morning-an ungodly hour for night people. I goofed terribly. First, I set the interview too early: second. I used my Anglo-Saxon approach to telephone business, and third, I overlooked the effect a name like Santiago Gonzalez would have on a caller who had never met me. It is safe to assume that our conversation led Capus Hope, Bayete's manager, to expect anything other than a black writer. Both men had subconsciously prepared themselves for an up-tight and painful communication experience. Both were surprised when we met.

SG: Why did you leave Bobby Hutcherson, if you don't mind saying?

B: Well, it's a very, very personal thing. My decision involved what I felt I had to do. CH: He's a leader!

SG: You're going to form a band. What's going to be the strength in terms of numbers? B: A quartet or quintet.

SG: When you're out front, what kind of things do you want to hear?

B: I want to hear the same thing I've seen in [the musicians]. I don't have any preconceived *sounds* in my head; I just want to see them projecting the same thing through their instruments that they project verbally. **SG:** Do you have any feeling about the length

of a performance? B: No, that's not a constant thing. We're

B: No, that's not a constant thing. We re responding to the different things in the universe each time we play.

kind of analysis is like the process of sterilization in reverse. The revolution in Black music is going down [taking shape] right now—in fact, this is it. (Pointing to himself.) CH: See, people are tripping off of us 'cause we're young. You should see the other [part of the] band ... those cats, they're like 15, 16. like kids.

B: It's called Analogy of the San. It's going to be very,very relevant to what's happening ... We're going to be totally committed to each other, to do the trip. When we play, it's going to be an experience, from my sound man through to my manager. We'll be so free within ourselves that the shit will be overt, just totally communicating ... It'll be some other music, definitely be some other music.

SG: Being a composer, do you accept works from other composers?

B: Certainly, I play other people's compositions.

SG: What are your criteria for acceptance?

B: There's no criteria for acceptance-Blackness-just got to be sincere, that's all ... I ran into the electric clavinet. The instrument is just taking me out. **CH:** It sounds like a guitar.

B: It really does. I just wanted to play one. I played one on the last couple of dates. It really takes my head somewhere else.

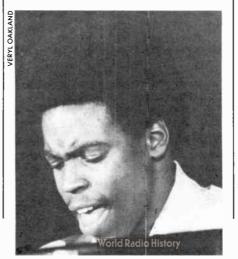
SG: Tell us about your earlier days, when you started studying composition.

B: I haven't actually studied composition per se. That's just something that occurred because I wanted to do it, I wanted to compose. **SG:** Did you study counterpoint?

B: Certainly. Counterpoint, orchestration and classical orchestration. I've studied pre-baroque, baroque, romantic, classical and contemporary. From there, 1 went on to extended jazz.

SG: Do you advise that for others? If a young brother came to you, 15 years old, and said, "I want to get into music," would you advise him to do that?

B: I couldn't prescribe any course for him. To



compose requires a functional knowledge of harmonic and rhythmic structure, and so naturally one has to be as complete as possible. I'm constantly studying.

SG: You mentioned that you don't want to get into the analytical aspect of your music.

B: I don't want to over-emphasize it. Naturally, you have to have a functional knowledge of what you're involved in. But for me to verbally analyze my music would defeat my whole trip.

SG: Right. If you're really doing it (playing spontaneously) you don't have time. But I just wondered if you've considered what you do compositionally ...

B: Analyzing music . . . causes an amalgamation of ideas and thoughts – so you'd have a bunch of musicians playing that shit, just because they had copped a method out.

SG: Right . . . you don't think that's valid, then?

B: No, no, no, 1'm saying no because it lessens the importance of those uniquenesses within the universe.

SG: Do you get into an analytical thing in your music?

B: The music could be analyzed... but, as far as me being conscious of applying any certain method or principle while playing or writing, I'm not involved in that. It's contemporary harmony and basic ethnic rhythms. What I'm trying to do, is to most closely relate to the harmonic nature, the sounds, with the rhythms that those harmonies create. 'Cause, actually, they most effectively convey what I'm feeling or what is indigenous to the sound itself.

SG: As you know, we've had several trends in jazz and each has leaned toward one musical direction or another, harmonically and rhythmically; at this point, where do you see yourself in terms of a musical trend?

B: I am in-tuned to my environmental situation and sociological conditions -Black Mu-sic - my projections are related to what's happening today. It contains elements with which people will be able to identify: and more than likely, it will contain things that will pull the listener's ear.

SG: You've got a socially hip-sophisticated music audience, who feel that it's appropriate to get into where you're at, be where you are, and listen to what you're doing; on the other hand, you've got another audience that probably is ...

B: You're saying, "It's hip to play hip," to be at certain sets ...

SG: Right. Then you've got another group that is not so sophisticated. Are you interested in getting to those people?

B: Right . . . however, I am not going to attempt to educate the people, because the people who will get the most out of the music will be those who understand what the music evolved from. The Afro-American experience has to be understood before more appropriate continuity can be realized by the listener

SG: We were talking about laying something on young black prospective musicians and interested people. Do you foresee at any time in the near future instructing at all?

B: I'd like to do some lecturing.

SG: Is anyone assisting you to get your message to people?

B: Certainly. Nikki Giovanni, Imamu Baraka, they provide the literary concepts: the lyrics, the verbal, the musicological situation . . . that goes along with the music. So it's just like any period of art. Like the Renaissance had its Continued on page 29

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"Did you ever see a kid named Rod Stei-ger?" "You should see this guy Rod Steiger."

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"Can we get Rod Steiger?"

"Can we get a Rod Steiger type?"

'Can we get a young Rod Steiger?'' "Hey, whatever happened to Rod Stei-ger?"

As recited by the famous actor in a 1968 Playboy interview, this standard capsule show business biography speaks to some harsh realities and subtle cruelties eventually faced by the wary or unwary, the sensitive or insensitive, and conjures up in due time what psychologists call approach-avoidance, a concept that touches all who depend on public reaction to their feelings. Not meant as a putdown nor as an expression of nihilism, existentialism or Calvinistic inevitability, the capsule is simply there-a time-proven, world-warped fact of life.

No one faces it more than the composer, whose audience, unlike the performer's is always silent until he has left the room. The composer is a tight-rope walker who works without a net-and sometimes without a rope. And only when the circus comes to town.

Alan Broadbent is a composer, arranger, pianist. A native of Auckland, New Zealand who studied classical piano with Sister Joan at St. Joseph's Convent. An advanced piano student and fledgling jazzman who came to the Berklee College of Music through the aid of some local fundraising and a down beat scholarship. A Berklee student who also studied with Tristano and a Berklee graduate who won the school's

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ued in his cocktail vein ("Misty with Rachmaninoff runs") until Mike asked one night: "Look, can't you play anything else; can't you get a little hot?

Getting hot led to the development of a quartet at the club, and a cassette I have of the group (then constituted of Alan; Mick Goodrick, guitar; George Mraz, bass; Jeff Brillinger, drums) testifies to both its brilliance and Alan's fond memories of it. The group was together for two years, working six nights a week while Alan majored in composition and arranging at Berklee. On the seventh day, according to God's plan, Alan studied with Tristano.

"He didn't tell me anything when I first approached him. We went into his kitchen-he had a grand piano in his kitchen. And he said, 'Sit down at the piano.'

'I did. He started walking around, bumping into things. He was beautiful, he didn't give a damn. He asked me what I wanted to play. He let me think about it and I started playing a little jazz thing. And as I was playing he walked over toward me and said, 'Ďon't stop, keep playing.' I kept playing. Then he began to run his hand up my spine. Then his hand whacked me on the back. I still continued to play, and he hit my back again.

"By this time my hands had become gripped to the piano. Lennie said: 'I'm sorry to interrupt your playing, Alan, but for one thing your back is hunched over. I know its acceptable in certain players, but if you really want to concentrate and give your whole to improvising, the first thing you've got to think about is your breathing. If you can't breathe with your phrases, you're just going to stifle yourself. You're tight and tense when you play. You should be perrealized that he did not have to totally readjust his thinking and improvising; that Lennie's teachings applied to what he was doing right then. Only it meant that he'd have to get into it more. Unfortunately, Alan says, "It's something that you have to keep doing, and I haven't . . . I've lost it . . . because of the road and not being able to practice, having to play a certain way for a certain thing, instead of being able to open up and play myself."

In addition to his studies with part teacher, part analyst Tristano, Alan honed his writing skills with Berklee's Herb Pomeroy 'a brilliant arranger-just brilliant''), learning the intricacies, writing for different voices, making what might be minor parts become important, getting into the writing of Ellington, and getting a demanding, end-of-semester ("my grooviest") as-signment from Herb: To condense Duke's Tone Parallel to Harlem into a three-minute suite that had the aspects of all the themes, etc., to make it logical. The instrumentation was three trumpets, fluegelhorn, French horn, clarinet, alto&tenor saxes and bass clarinet, nothing else. He was not allowed to combine this horn with that one, couldn't write unison parts, and couldn't combine this section with that one. So he'd become aware of the section parts, too.

It was only coincidental that my closest rapport with the Woody Herman band came during what can now be called the Alan Broadbent Period. He came on at a time when the band was turned mostly to-ward Richard Evans' charts, Top-40 slanted efforts for the most part, and gradually swung it into the direction of new music, new goals, new enthusiasm, new respect, and extended works.

ALAN BROADBENT: ALL THE WAY FROM NEW ZEALAND

first (and prestigious) Levy Award. A pianist who came to the Woody Herman Orchestra Jim on Nov. 10, 1969 and proceeded to write the Herd's most profound material since the golden age of Burns, Rogers, Hefti, and

Stravinsky. And now a distinguished Herman alumnus who resides in North Hollywood, he continues to write for Woody and has begun to write for others and will someday, for the first time, bottle his own message and place it upon the water.

He's slight in stature, not as fragile as he looks, but fragile enough. His scholarly appearance hides knowledge not learned from books. A romantic, there's a wistful look about him sometimes-like the only stuffed animal still on the shelf on Christmas Eve. The nicest one, perhaps, but still somehow alone, and unclaimed.

His first impression of this country was Los Angeles, and because of that he'll always be drawn back there. He was in awe of it, as he had never seen big cars or freeways before. The boat had laid over for a day and a New Zealand friend of his drove him around and he went to Disneyland. All the things you have to do when you're around L.A.

He became intrigued thereafter not so much by the country but by its people, discovering the inevitable paradoxes; discovering that he could walk unharassed through the streets of a Mississippi town and then conversely get thrown out of a Boston bar because of long hair. But he soon developed some close friendships here that he cannot leave. With the Morrisons in particular.

Mike and Liz Morrison (now his very dearest friends) had taken over a Boston club where Alan was the incumbent performer ("getting my Peter Nero chops to-gether.") They kept him on and he continfectly relaxed so there's nothing to stop the feeling that comes through.

After each lesson Tristano would prescribe certain things-for instance to play two-finger scales, very slow, to insure that Alan would concentrate on each note that he played. That it had a touch and feeling of its own. He'd be given chords to do in all keys, left hand and right hand.

One of the most beautiful things he had me do, and the hardest speaking in terms of my own ego, was to sing solos of Lester Young. I had to sing those fresh, famous and remarkable solos of his-like he'd phrase over the chorus, and he'd phrase in three-bar groupings. Beautiful. And he'd anticipate changes two beats beforehand-some incredibly wild things. What this did was get me to open up my whole emotional feeling and to get totally involved in what he was doing. I'd have to sing the vibrato, the phrasing, the articulation. Eventually I could handle it, but the intention was not that I should copy Lester Young, because in the long run you don't. It shows you where Lester is feeling and it opens up in turn what might previously have been your inhibitions. Then you can surge ahead and experiment-to the limit of your capabilities, of course.

'Tristano insisted that you make your level of feeling and intensity equal with your level of technique. You would develop both at that level, not one up here and the other down there." But the most important thing Tristano preached was the importance of a moment-to-moment feeling in iazz.

Alan found some frustration in trying to follow Tristano's dictums, but realized that his mentor had spent his whole life developing them and to expect immediate satisfaction was naive. But immediate benefits and values were apparent and Broadbent

In a sense, though, the Woody Herman band never changes. The faces do, the soloists do, and the currently featured biggies do. But Broadbent changed the band in the slight maneuvering space that it could have been changed. But his 'changes'' were a compliment to Woody in that it helped him attain what he has always strived for-freshness, new fire, im-mediacy. All within that magical, mediacy. All within that magical, strict-but-flexible Woody Herman framework. Youth pushes age; age loves youth.

But it wasn't Alan's intention, nor Woody's, to turn the band around. Recommended to road manager Bill Byrne by Herb Pomeroy, and scouted by Herman confidant Nat Pierce, he joined the band for the simple reason that I no longer had a visa, the Morrisons' club unfortunately was folding, and it was the only gig offered to me that might have been able to keep me in the country. I didn't really want to go because I didn't know the band that well and I was never involved in that kind of writina

"The first chart I laid on them was Smiling Phases (on Woody, Cadet LPS 845). I thought that would be the safest thing-it was, at the moment, acceptable. Woody was kind of impressed with it, but I proceeded to do some other charts that didn't make it. Then I did How Can I Be Sure (same album, containing a marvelous tenor solo by Tiberi). But this was all new to me; all my other charts had had like 10 oboes. I figured I'd have to see where Woody's head was at and see what kind of charts he needed. And then came the Indigenous Artifact, which paved the way for Blues in the Night. Woody asked me to make some kind of suite out it, using the middle section, and basically gave me free rein.

Though Blues, and another extended work (a composition-arrangement) Vari-

[&]quot;Let's use Rod Steiger.

ations On A Scene are still played nightly by the Herd, Alan is most fond of one that is not played now, because it was written to f e a t u r e th e b rilliant trumpeter-fluegelhornist Tom Harrell, long departed from Herdsville, but a probable vital figure in future Broadbent music.

"Time For Love hints at where I am romatically and sentimentally. I'm hung up with that, the beauty thing. There are certain parts of certain charts that I find rewarding – for example, the bossa nova section in Variations – and they express how I feel about writing, voicing-wise. Unfortunately, Variations is not going to be recorded."

The biggest problem Alan faced in writing for the Herman band was the limitation of colors. "That's the biggest challenge. And you have to be very aware of who you're writing for, more so than what you're writing. Woody is most aware of this; that the person who is playing the part, or solo, is very important."

But even the most successful works can be dulled. The Woody album, in which Alan was responsible for five of the six selections, fell prey to atrocious mixing, especially on Blues in the Night. "That album," Alan says, "was an abomination technically. The recording industry's biggest nemesis is that the technicians have now decided that they, too, are musicians."

The most acclaimed Herdsman of the last decade and the only one to win a **down beat** poll (1972 Critics Poll, Arranger-Talent Deserving of Wider Recognition) in 20 years, Alan was not a protege, because he was not being groomed for anything, and therefore was not exploited. He was Woody's pride, often the band's catalyst, and always unwaveringly himself. The band has had, like any band has had, its hangers-on, its problem children, its egos, its carcinogenics-all the minority-but also its shining lights. From the piano chair, which he filled with more aplomb than he realizes, and from the composer-arranger's throne, which he occupied in a quiet but forceful manner, he was like few a godsend, but inevitably like most, a transient.

He had realized his limitations within the band. He realized it, Woody realized it. His head and heart were elsewhere. He left. No insult to Woody to leave, no favor to him to stay. He continues to write for the Herd, but can do so now in a more relaxed state. On Sept. 29, Variations and three others I've not heard (The Children Of Lima, Where Do You Go From Here, Two Face) were performed by the Herman band in tandem with the Dallas Symphony Orchestra.

Near the end of his stay with Woody, and he had a warmer, more meaningful embrace in the center of the dance floor with him than perhaps all others, Alan spoke freely about the man.

"He is a great bandleader and an amazing man. He has this tremendous control over the output of the band. He either makes or breaks the band within the period of one set. If the band is hot, and he wants it to be hot, then I guarantee you that that band will be the hottest band you'll ever want to hear. Woody has a very soulful band, and it's because of him. It reflects his personality, his vitality. He can make everyone look like turkeys, because when he gets a drive going, he insists that everyone get it going, and if we empathize with him at the moment, the whole band just surges ahead. It's fascinating to feel it. But conversely, he can do just the opposite-he can kill it. What makes him such a great bandleader is that he empathizes with the music the band is playing at the moment. He's also a master of knowing what the greater percentage of the audience wants.



But in the end, I can't tell you why he's a great bandleader, but I know he is. I probably won't know until I get my thing going. Until that happens, I probably won't fully realize and appreciate him."

Musically it was rewarding, but there are other rewards and one came at a Herman gig at Chicago's Happy Medium in June of 1971.

"I'm not really known as a player. I'm known as a writer to some small extent, but by most standards I'm a very average player. But after the last set that night this elderly black man came up to me, took my hand, and said: 'It sure is good to hear a cat play with fire again.' That's all he said; he feit that I had moved him. I'll never forget that. He didn't have anything to say about my 'super stupendous arrangements.' He just said: 'Gee, you play with fire,' and God, that turned my head around."

Vignettes like that, and others I've witnessed, need not be said. Because someday directly or indirectly, they, or what they've led to, may be expressed in his music. Many of them happened on the road, of which already too much and not enough has been said. But what follows is revealing, as is all that bounces off the composer.

"I didn't feel isolated on the road, I felt insecure. The rootlessness, the transient nature of it. I need a certain amount of stability in my environment and it's hard for me to adjust if I don't have it. Since 18, when I left New Zealand, I've lead an insecure life, as pertains to my future personally and musically. Little things like being able to play my tapes at night-I can't play Ravel all night in a hotel. And that relaxes me. Things like that put me in a frame of mind to create. The last thing I want to do on the road is create, because I have no stimulus. I have no roots to base it on. Now, when I listen to Blues in the Night, there are certain things I hear that are unrelated. There's no continuity in certain sections, which I could have corrected if I'd had no pressure. On Variations, I premeditated the whole thing. I decided that 'I have these limitations' therefore I deliberately composed the piece in sections and it's supposed to sound like that. The only thing I had to hold it together was the little chorale things. The first chorale is stated in the middle of the first rock section, with electric piano and bass. There I had my basic chorale theme, but I didn't know what I was going to do with it. And it so happened it's only like eight bars long.

"On the road I can retain ideas that sometimes come at inconvenient times – if I make a point of retaining them. There's so much on the road that's outside of music – on the bus, hotels, restaurants – but in the long run they might be influential on my playing or writing."

But the road is now gone and the future of Alan Broadbent is as vague as his talent is reassuring. His accomplishments of the past mean little to him now. Though extraordinarily gifted, he faces the same obstacles as the mediocrities—agents, money, bookings, personnel, and most of all, the public. Not to forget shifting or conflicting ideas and concepts.

"I have this amorphous thing happening in my head for what I hear for my eventual new group. I can't retain any specific idea but I can occasionally grasp a general idea of where it should go. But until I actually get to writing the music and experience it, it's just not tangible; not something I can talk about too easily."

But he does feel that rock will be essential to the concept, perhaps more so in the rhythm area, which he feels is rock's greatest contribution.

"Things I've done, like A Stone Called Person (which, from the Woody album, got some degree of rock radio attention) are relatively tame to what I hear inside me. I've got so much music going through my head that is very much unrelated to the music I'm known for; other sounds that are an essential part of me and haven't been expressed. I'm very influenced by – and you'd never get any idea from my Woody writing – composers like Elliot Carter and Penderecki. I feel there's a place for that in rock music.

"I don't intend that what I do will be any commercial success, but I want a group that will take me where I want to go. That may sound egotistical because it implies that the musicians in my group would have to be extensions of myself. And again, things like backers – you need money, and where the hell do you get a synthesizer – like \$2,000. You need things like that which get in your way – you need promotion. Those things block what you hear, and what you want to do. It's frustrating."

Alan sees his group having two guitars in addition to his piano. "That might sound pretty heavy, but I do want that. And I'd like a reedman who could double on almost anything, including bassoon. And two singers who probably would have to be legit singers, with great chops, intervals... because I don't intend to come out with any We've Only Just Begun-type hits, or anything. I want to exploit 20th Century music in rock music without any kind of tongue-in-cheek thing to it—no asterisks. It'll be music of itself, even though someone will put in some kind of category.

"Even if we came out with some kind of hit, I would refuse to submit to it. Because the next album-if only because I'd be maybe a year older-could be completely different because I might feel completely different about the group."

Alan's piano will be a large facet, or the focal point, of any future group he may offer. He is very much into electronic music. He will use the electric piano, would like to add synthesizer; all without neglecting the root instrument.

Though his new music is still on the drawing board and he is receptive to almost all kinds of sounds and combinations, the big bands are not among his goals. They're too limited, he believes, and he cannot envision too bright a future for them. But he loves writing for them and knows that in some way that they will continue to exist. He knows that this is an electronic age and that electronic music is, if anything, less artificial than acoustic music.

sic. "Electricity itself is a natural phenomenon . . . lightning; out whole bodies thrive Continued on page 30



Records are reviewed by Mike Bourne, Bill Cole, Gary Giddins, Wayne Jones, Larry Kart, Joe H. Klee, Michael Levin, John Litweiler, Terry Martin, John McDonough, Dan Morgenstern, Bobby Nelsen, Don Nelsen, Bob Porter, Doug Ramsey, Larry Ridley, Roger Riggins, Robert Rusch, Joe Shulman, Harvey Siders, Will Smith, Jim Szantor, Eric Vogel, and Pete Welding.

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

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BILL BARRON

MOTIVATION – Savoy 12303: Motivation; Land of Sunshine; Blues for R.A.: Cosmos; Hold Back Tomorrow; Mental Vibrations.

Personnel: Barron tenor sax; Kenny Barron, piano; Chris White, acoustic bass; Al Hicks, percussion.

Rating: ***

This is the first new Barron album I've heard in a very long time. I remember originally hearing him in the band he co-led with Ted Curson and thought he sounded much like Don Byas, only younger and more aggressive. He is a musician with great promise which I don't think is realized with this effort.

It's clearly not Barron's fault. His playing is flexible and inventive. Nor can it be saddled on the rhythm section because they came to play... and played well! The music is out of synchronization; it's just not together. Everything happens obviously and the music is very poorly recorded.

Hicks is not at all comfortable because most of the music changes abruptly, slowing down and picking up speed. He either doesn't know enough different rhythms or he can't execute them well because he's tight that way also. Kenny Barron is a very lyrical player and probably plays "song-like" better than anyone I know. But he and Bill clash more than they "hit." White is a traditional player and is very strong on *Blues* and *Tomorrow* but drags the tempo on *Motivation, Cosmos,* and *Mental Vibrations.* He seems to not be ready for more complex lines.

Bill Barron's tone is not as round as it once was. I think he has compromised his style to accommodate the times. He plays many scale things and sometimes runs out of breath which induces poor phrasing. This is especially true on the uptempos: *Motivation, Cosmos,* and *Vibrations.* His playing on the other three pieces is stellar throughout.

This is an interesting album, but only occasionally. -cole

DON CHERRY

ETERNAL RHYTHM – MPS-BASF 20680: Eternal Rhythm Part I (Baby's Breath; "Sonny Sharrock"; Turkish Prayer; Crystal Clear – exposition; Endless Beginnings; Baby's Breath – unaccompanied); Eternal Rhythm Part 2 (Autumn Melody; Lanoo; Crystal Clear – development; Screaming J; Always Beginnings).

Personnel: Cherry, cornet, flutes, gender, saron, gourd, bells, vocal; Albert Mangelsdorff. Eje Thelin, trombones; Bernt Rosengren, tenor sax, oboe, clarinet, flute; Joachim Kuhn, piano, prepared piano; Karl Berger, vibes, piano, gender; Sonny Sharrock, guitar; Arild Andersen, bass; Jacques Thollot, drums, saron, percussion, vocal.

Rating: *****

The constantly-exploding mind of Don Cherry is again revealed in the uncompromisingly-engrossing *Eternal Rhythm*, one of the superior jazz albums of the last decade – and it's not even exclusively a *jazz* experience. What a pleasure that MPS-BASF is finally making it widely available to Americans. This *all-music* excursion is a bringing together of a multitude of forms into a shifting maelstrom of sounds, mostly beautiful. Whether used or not, all essences are *accepted*. The idea, quite obviously, is an offering directed toward a fuller expansion for the listener.

Cherry and friends create with a fullness and expressiveness rarely found in any music. Using the collage/suite format so much a part of his work in the late '60s, Cherry has created a life-force flow in a loosely-channeled freedom. This structure is an organically rich and moving experience containing elements of thought, feeling and environmental exposure.

The gamelan music forms of Bali and Java are used in a specific sense on the Crystal Clear tracks but strains of the gamelan sound and feeling run through much of the work. By the way, gamelan is "a type of orchestra characteristic of Southeast Asia, using bowed stringed instruments, flutes and a great variety of percussion instruments, and performing music that is heterophonic and rhythmically highly complex." While Cherry's music is not totally in the gamelan orchestral form (since the instrumentation is only partly authentic) it creates essences which are indicative of it. Saron and gender, both xylophone-like percussion instruments from Java, are the two gamelan agents used here.

Cherry's direction is not so simplistic as so allow itself to be dominated by just the gamelan forms. There are moments of collective interplay, of peaceful ballad work, of Eastern modes, of rocking blues, of bop, of that springing force circa *Complete Communion-Symphony for Improvisers – Where Is Brooklyn?* And there's Cherry's two-flute fun (bamboo and Bengali wood) – very effective and lovely here. It is, however, Cherry's cornet that is the dominant voice. And he plays with his customary inventiveness and force. His sweeping lines and rapid alternating of instruments help create a major part of the music's tensions and releases.

Berger gets much of the remaining solo space. He's marvelous whether out front or building ensemble energy waves. And his down-home blues work on *Screaming J* is particularly intriguing.

Sharrock gets his own brief feature spot and adds several other touches. The trombonists and Rosengren pop out occasionally for short, powerful bursts, with Rosengren getting a bit more space. Kuhn has some short surges and is very strong in a Cecil Taylor-type explosion style. Bassist Andersen is great and

Due to an oversight, arranging credits for Charles Mingus' Let My Children Hear M sic, reviewed in the Oct. 12 issue, were omitted from the personnel information. Sy Johnson arranged tracks 1, 3, and 6; Alan Raph track 2, and Bobby Jones track 4. Track 5 was arranged by Mingus. We regret the omission. drummer Thollot is an amazingly free-driving player.

Lanoo, by the way, is for Don and Moqui Cherry's son, Lanoo Eagle Eye.

Recorded in Berlin on Nov. 11-12, 1968, this is essential music. It has aged beautifully. - smith

HERBIE HANCOCK

CROSSINGS – Warner Bros. 2617: Sleeping Giant; Quasar; Water Torture.

Personnel: Éddie Henderson, trumpet, fluegelhorn; Julian Priester, trombone; Benny Maupin, reeds; Hancock, keyboards; Buster Williams, bass; Billy Hart, drums; Victor Pantoja, congas; Patrick Gleason, synthesizer; Candy Love, Sandra Stevens, Della Horne, Victoria Domagalski, Scott Beach, voices.

Rating: **

For several reasons, this music doesn't work very well. And with these players it should have – it could have been highly stimulating, in fact. What's wrong with it? Why didn't it come off with the proper degree of cohesion, fluidity, and strength? For a start, let's look at the pieces and their performance.

Hancock's ambitious Sleeping Giant, occupying all of the first side, is to my ears a 25-minute exercise in disconnected foreplay. He and his fellows spend a few moments tickling one area, switch abruptly to another for titillation, fondle it for a while, then move on to a new one, and so on throughout the piece. It never coheres, never climaxes-unless one consider's Hart's final drum explosion climax enough, though it's more on the order of a premature ejaculation. over before it actually starts, and then peters out to silence. The performance's best moments, brief at that, are cops from In A Silent Way, which will give you an idea of just how daring this work is. All tease and no action,

The composer solos attractively two times during the performance, though to little purpose or any great musical advancement; Maupin brings it alive breifly with his soprano foray about two-thirds of the way through but he's quickly submerged. A few Miles licks, one good short solo and two lesser but longer ones do not a piece of music make.

The chief defect of the performance is, I feel, its discontinuity, its lack of any feeling of flow or inevitability; nor is there much in the way of true rapport among the players as they execute this music. And that's the real kernel here: they *execute* rather than spontaneously, genuinely create. There is no significant degree of interaction of the sort that would bring this music alive; this is only superficially free or free-type music. The freedom is illusory.

Hancock has structured the piece into a series of movements—episodes would be a better term—for variety and dramatic impact. Conceptually a good idea, for sure. Why doesn't it work better? Possibly because of the limitations Hancock has imposed.

The way he has set up the episodes for the other players allows little if any latitude for them to really express themselves. The

soloists are inhibited by Hancock's ordering of the music, forced to surrender their own musical conceptions to his in the very areas where their musical personalities could contribute significantly. Herbie's ordering of the music is much too specific in these nominal blowing sections, which is one of the reasons why Priester and Henderson never manage to make strong statements. Herbie's structures, his instructions to his soloists, the very denseness of his comping behind their efforts, instead of stimulating expression, frustrate it. The exception proves this, I think. The chief reason Maupin's solo segment bristles with excitement (and it's by far the best thing on the album, Williams' marvelous bass work excepted) is because here Hancock lays out, permitting Maupin to bring his own striking musical sensibility to bear.

The two Maupin compositions on the second side are equally unsuccessful, for some of the same reasons and a few others as well. They seem more like film background music than anything else, with freaky, eerie sequences of "spacey" effects laid into a matrix of lush Les Baxter-like exotica. For all their occasional knots of interest and excitement. I hear no coherence or sweep but plenty of empty, overdramatic bluster-the most obvious kind of speciously trippy music. Again, no memorable soloing and little in the way of real group empathy. The music only plays at being free. Hancock's comping never really gives his players any opportunity to loosen their imaginations from the constraints he has placed on them. And dare one suggest he's not playing as well as he used to?

Hancock could learn quite a bit by studying his own records; that he hasn't is evidenced by the fact that this album suffers from the same basic conceptual defects as did its predecessor, Mwandishi (Warner Bros. 1898): Too much of the wrong kind of control by Hancock. After all, why hire guys like Maupin, Henderson, and Priester if you're not going to allow them to make the contributions their highly distinctive personalities should afford?

Bassist Williams gives this recording most of the interest it possesses. He's a player who listens, anticipates, contributes.

The less said about the synthesizer effects, the better. - welding

ERIC KLOSS

DOORS-Cobblestone CST 9006: Doors; Waves; Quasar; Sweatin' It; Love; Libra. Personnel: Kloss, alto&tenor saxes; Neal Creque, piano&electric piano; Gene Taylor. acoustic&electric bass; Ron Krasinski, drums, tambourine.

Rating: * * *

It would be too easy to lightly dismiss Kloss as merely another sax player, though he shows little more than that here.

No doubt there's reason to believe that he's on the verge of breaking into his own thing, but he's not there yet. Consequently, the album, even though it's his 11th, can't even really be called promising.

He's good on both his horns and his control is out of sight (particularly in the upper register), but distinctive he's not. In the liner notes, Kloss tells writer Doug Ramsey that he wants "to be an innovator" and admits that he's not reached that point yet. And he says: "You may hear traces of Bird, Coltrane, Eric Dolphy in my playing, but I'm trying to get their feeling, not their licks."

While his playing occasionally calls Bird to mind, it's hard to hear much Trane or Dolphy. There are, however, some "traces" of Getz, Dex. Rollins and Lou Donaldson.

The title tune offers the best opportunity for Kloss to get it on, but he flutters on repetitiously instead of digging in. Quasar comes off well, with Kloss pushing out a charging solo in Bird clothing. On the plus side, the album is quite nicely varied.

Creque's solos are mostly cloudy, McCoy-Tyner-sounding things, though he also gets into a bit of Red Garland. While his solos are never bad, they really don't go anywhere. Taylor and Krasinski keep it solidly -smith together.

HAROLD OUSLEY

THE KID! – Cobblestone 90 17: The Kid; Forget It, I've Got It; Me And Bobby McGhee; The Prodigal Son; Come Sunday; One For The Masses.

Personnel: Ousley, tenor sax; Neal Creque, piano, electric piano, organ; Bob Rose, guitar; Jay Leonhart, electric bass; Jim Young, drums; Dann Barrajanos, misc. percussion.

Rating: ****

Ousley is a big-toned, solid, Jug-inspired tenor man who has been on the scene for quite a while although this is only his second LP as a leader. Up to this point, he has been known more for his writing. Few soul jazzmen haven't encountered an Ousley composition at one time or another.

From this point on, I suspect, there should be considerable notice given to his playing. He has himself a strong funky album here, and in Forget It, a potential smash.

Guitarist Rose sounds very good on Prodigal. I'd like to hear more of him. Creque is one of New York's best session men and has exceptional solo opportunities on Me and Prodigal. Leonhard and Young sound like a working pair - very together.

A very good job all around. - porter

ARCHIE SHEPP

ATTICA BLUES-Impulse AS-9222: Attica Blues; Invocation; Attica Blues; Stream, Part I; Invocation To Mr. Parker; Stream, Part II; Blues For Brother George Jackson; Invocation: Ballad For A Child; Ballad For A Child; Good Bye, Sweet Pops; Quiet Dawn. Collective Personnel: Ray Burrowes, Michael

Ridley, Charles McGhee, trumpets; Clifford Thornton, cornet; Charles Greenlee, Charles Stephens, Kiane Zawadi, trombones, Hakim Jami, Stephens, Kiane Zawadi, Irombones, Hakim Jami, euphonium; Shepp, soprano&tenor saxes; Mar-ion Brown, Clarence White, alto sax; Roland Al-exander, Billy Robinson, tenor sax; James Ware, baritone sax; Leroy Jenkins, John Blake, Lak-shinayana Shanker, violins; Ronald Lipscomb, Calo Scott, cellos; Walter Davis, Jr., acous-tic&electric piano; Dave Burrell, acoustic piano; Cornell Duerce, auter: Grand, Jemmet, Boland Cornell Dupree, guitar; Gerald Jemmot, Roland Wilson, electric bass; Beaver Harris, Billy Higgins, drums; Ollie Anderson, Juma Sultan, Nene Defense, percussion; Waheeda Massey, Henry Hull, Joshie Armstead, Albertine Robinson, vocal; narrations by William Kunstler&Bartholomew Gray

Rating: * * * *

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who came to prominence during the turbulent '60s and was one of the major movers in the "energy school" of tenor saxophone playing he has never, unlike many of his contemporaries, forgotten the roots of the music

Many will undoubtably call this record pretentious without realizing the ethos that brought it into existence. It is impossible to ignore the consciousness of a people in hopes of discovering an individual's motivation – they are one and the same.

The title tune, Attica Blues, is a gospel/soul exploration into happiness and the joy of struggle-written by percussionist Beaver Harris (who seems to have a way with lyrics), it is another statement aimed at the heart of an Amerika that has lied and has been found out. Lead singer Hull and the backup voices of Armstead and Robinson do the job to the tune of Dupree's double-action rhythm&blues guitar punctuations. Mr. Shepp remembers that the gospel form is about trombones and the glorious sound of brass. After the chorus speaks, there are first-rate solos by trombonists Stevens and Zawadi while Roland Alexander is heard probing thru the night . . . what more need be said/listen.

I enjoyed Gray's contribution because I know what he's trying to communicate. Listen especially to bass master Garrison's music on this track—he sounds like an entire string section behind Gray's unique brand of "poetry." A truly devastating player.

No matter what else we take this music to be it is always an indication of the times.

Tunes like *Stream* (parts I & II) are good tunes. I understand what the men are saying, but I found them too pompous and easy to really be able to project anything important. *Blues for Brother George Jackson* is for me the most satisfying track simply for the strength and feeling conveyed. Shepp plays one of the best solos on the record on this track—his use of space and his understanding of form is classic. Other soloist on this track include altoist Brown and trumpeter Burrowes Based on a simple blues riff, this tune presents an ideal structure to play funky reflections for a brother who died for all of us.

Good Bye Sweet Pops, written by Cal Massey and dedicated to Louis Armstrong, is one beautiful tune. Shepp plays the melody on soprano-really a full and moving presentation. Massey's little daughter, Waheeda, is heard on Quiet Dawn, written by her father. The orchestral arrangement is tailored perfectly to her sound - I enjoyed this track.

In time this music will prove itself, if it hasn't already. Let us be ready to receive it at any time.

Archie Shepp is a giant. What else is there to say? -Riggins

CAL TJADER

LIVE AT THE FUNKY QUARTERS-Fantasy 9409: Leyte; Mother and Child; Cubano Chant; Soul Sauce III; Philly Mambo; Davito; Manteca; Theme.

Personnel: Tjader, vibes, percussion; AI Zulaica. electric piano; John Heard, bass; Dick Berk, drums; Michael Smithe, congas.

Rating: # # 1/2

I remember Tjader a decade ago: the red plastic records, the cover art by Arnold Roth (or the naked women), the *caliente* in so many titles. But this is mellower music than then, far less fervent, altogether more pleasant.

Recorded live, the album is a set of ballads and uptempo Latin numbers, all played in simple style. Tjader is as tasty as ever, and as always is well-complemented with percussion. But somehow it isn't as exciting as it once was.

Perhaps the *caliente* of his earlier Afro-Cuban music is antiquated now; I think not. Yet as it is, this new music is more like easy-listening pop, more restrained than exuberant, like a warmed-over enchilada with the soul sauce now rather bland. Even *Manteca* is played as pleasantry.

I realize it is unfair to expect this music to be other than it is (or had been) – but what it is is simply temperate, almost to cool to be hot. – bourne

SARAH VAUGHAN

SARAH VAUGHAN – Mainstream MRL 361: The Summer Knows; What Are You Doing the Rest Of Your Life; Once You've Been In Love; Hands Of Time; I Was Born In Love With You; I Will Say Goodbye; Summer Me, Winter Me; His Eyes, Her Eyes; Pieces of Dreams; Blue, Green, Grey and Gone.

Personnel: Ms. Vaughan, vocal; orchestra arranged and conducted by Michel Legrand.

Rating: ***

There are many moments on this record that reveal the unique style, range and virtuosity of a most remarkable artist-for my money the greatest female vocalist alive-but it is short in displaying what she does best: Swinging. I don't care for most of Michel Legrand's songs-the 10 ballads included are all his-but to make matters worse, they are performed by no less than 103 musicians and singers.

It isn't easy to add much of your own in those circumstances; No sooner has a contingent of whirling violins brushed by your jaw than nine French horns zoom in for an uppercut to the nose. Only a narrow path is left on which the melody can tread and Sarah rarely wavers from it.

As noted, there are moments when she shines as only she can, and there are a few splendid effects from the orchestra here and there. But why settle for scattered moments when one knows what she can do in more salubrious circumstances?

Because the songs are difficult to sing they represent a challenge for the lady's technique, a challenge she rises to brilliantly, but they do not challenge her ingenuity as a great jazz singer, they do not bend to her imagination but rather rivet her to lush 3-minute plans.

One can sympathize with a singer's constant need for fresh material but this stuff seems to stifle her. Even on a good song, like *Summer Me*, when she seems to be taking off, she has to contend with an "oooh-ing" chorus, corny arpeggios and an army of violins that grow muddy. Another song I like is *Once You've Been In Love*, but most of the other material is Hollywood shlock.

The melody of *Hands of Time* is just ridiculous and is worsened by an arrangement that has the voices going "di do di do doo" over a "now" backbeat. The strings on *I Was Born* come on like a windstorm and manage to give the Vaughan voice the shivers of a bad opera singer. Her overdubbed voices swooning around a sobbing violin on *What Are You Doing* is the worst kind of kitsch.

By pop music standards this is a much better than average offering, but it will hardly fill the need for new records by Sarah Vaughan at her best. The rating is for the pleasures of her voice but when I want to hear Sarah, this isn't the album I reach for. -giddins

RANDY WESTON

BLUE MOSES - CTI 6016: Ifrane; Ganawa;

Night in Medina; Marrakesh Blues. Personnel: Freddie Hubbard, trumpet; Grover Washington, Jr., tenor sax; Hubert Laws, flutes; Weston, piano; Ron Carter or Bill Wood (track 3), bass; Billy Cobham, drums; Phil Kraus. Airto Moirera, Azzedin Weston, percussion, plus back-up band of John Frosk, Alan Rubin, Marvin Stamm, trumpets; Wayne Andre, trombone, bari-tora, bary: Garnett Brown, Warren Covington tone horn; Garnett Brown, Warren Covington, Paul Fanlise, trombones; George Marge, Romeo Penque, reeds, flutes; David Horowitz, Moog syn-thesizer; Madame Meddah, vocal effects; Don Sebesky, arranger.

Rating: ****

AFRICAN COOKBOOK-Atlantic SD 1609: Berkshire Blues; Portrait Of Vivian; Willie's Tune; Niger Mambo; African Cookbook; Congolese Children; Blues for Fives Reasons.

Personnel: Ray Copeland, trumpet, fluegelhorn; Booker Ervin, tenor sax; Weston, piano, celeste: Bill (Vishnu) Wood, bass: Lenny celeste; Bill (Vishnu) Wood, bass; Lenny McBrowne, drums; Big Black, congas (vocal, track 6); Sir Harold Murray, percussion. (Recorded October 1964.)

Rating: ****

The nearly simultaneous release of a great new album and reissue of a rare earlier work should focus needed attention on Randy Weston, composer and pianist of major stature.

Weston was involved in things African long before it became the fashion, and the involvement was sincere and abiding. A resident of Morocco since 1968, he recorded Blue Moses during a visit home earlier this year. His first album since African Cookbook, it shows that the African sojourn has enhanced and deepened elements (mainly rhythmic) already present in his music.

While these elements are always interesting and certainly inextricably from the whole of Weston's music, it continues to be marked by a very personal and very strong melodic sense. Inspired chiefly by Thelonious Monk and Duke Ellington (fellow pianist-composers themselves inter-related), Weston has long since established himself as a composer of melodic-harmonic-rhythmic structures instantly recognizable as his and no one else's.

His pieces lend themselves to creative improvisation-a fact that becomes evident when comparing Freddie Hubbard's work throughout Moses with other recent efforts. The trumpeter here never falls victim to his own cliches and facility but plays with inspired invention. Indeed, his work on this album is welcome reaffirmation of his stature as the leading trumpeter of his generation.

The other featured soloist, Grover Washington, Jr., emerges on this "heavy" jazz date as a fluent and tasteful player with a warm. full sound. His work is perhaps not distinctively original, but always musical and swinging. It will come as a surprise to those who know him only from his hits-and not only because he plays tenor here and alto on those.

Laws doesn't solo much, but his warm sound, particularly on the seldom used bass flute, enhances the ensemble textures. The backup horns are used quite discretely, coming to the fore in climaxes only.

Weston, heard mainly on electric piano, is not cast enough in a solo role-the only complaint about the album. On the other hand, he is a very important part of the rhythm section.

which, paced by the extraordinary Billy Cobham, performs admirably. I have a feeling, however, that the the percussion (notably Azzedin Weston's exciting conga work) was mixed down a bit too much - certainly it plays a more prominent role in Randy's in-person performances.

The tunes are all fine, particularly the haunting Ifrane-a typical Weston line. There is no padding here, just music of uncommon beauty. The recording, especially of the horns, does it full justice.

African Cookbook was originally released on Weston's own label, Bakton, and had only limited distribution, Atlantic's Michael Cuscuna is to be commended for rescuing it from permanent obscurity.

All but one of the seven pieces are Weston's own, and some have become standards in his repertoire. I'm particularly fond of Berkshire Blues, a spiritual descendant of the famous Hi-Fly; the title piece, which really cooks, and the lovely Portrait of Vivian, dedicated to the composer's mother.

Here it becomes a memorial to Booker Ervin, who made it his own with this magnificent ballad performance. Ervin is in wonderful form throughout. There was a special rapport between Randy and Booker, and it shows. The tenorist could get into a piece of music, imbue it with his uniquely poignant sound and phrasing, and cut through to the essence. Posterity, I'm certain, will recognize this artist in his true stature - as a far greater player than some of his temporarily more famous contemporaries.

Weston himself is amply featured-and on a real piano. His very personal sound and

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ANITA O'DAY New LP "Once Upon a Summertime" "She belongs up there with Billie, Ella, and Sarah." - July Playboy 1972. ANITA O'DAY RECORDS 56.00 postpaid Box 442. Hesperia, CA 92345

NEW RECORD RELEASE Stereo album of mainstream jazz features guitarist JERRY CASE and steel guitarists MAURICE ANDER-SON & TOM MORRELL with rhythm section. \$6.00 MAIL-ORDER RECORDS Box 4049, Fort Worth, TX 76106 voicings are much in evidence, both in the percussive work on the faster pieces and the reflective (but never static) playing on the blues and ballad.

The too-seldom heard Ray Copeland is well featured. His command of the instrument and the music is such that one wonders why he isn't among the best-known modern jazz trumpeters—listen to him on Niger and Berkshire, and you'll agree. (Unfortunately, the re-recording mix has endowed Copeland's solos with an unwanted echo effect.)

If you're not into Randy Weston yet, there's a double invitation to meet a giant. - morgenstern

THE WORLD'S GREATEST JAZZBAND

CENTURY PLAZA – World Jazz WJLP-5-1: Century Plaza; A Long Way From Home; At Sundown; Colonial Tavern; Out Back; Frog and Nightgown; Dreaming Butterfly; Heavy Hearted Blues; She's Funny That Way; Navarre. Personnel: Yank Lawson, trumpet; Billy But-

Personnel: Yank Lawson, trumpet; Billy Butterfield, trumpet, fluegeihorn; Vic Dickenson, Ed Hubble, trombone; Bob Wilber, clarinet, soprano sax; Bud Freeman, tenor sax; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson Jr., drums.

Rating: $\star \star \star \star \frac{1}{2}$

"With the release of the first album on its own label, the World's Greatest Jazzband takes another significant step forward."

So begin Leonard Feather's notes to this



landmark. The Significant Step referred to is that "The WGJ now controls its own destiny in terms of what, when, where, and how to record, and, most importantly, how to reach its growing multitude of fans through direct distribution." Controlling one's own destiny, of course, is made much easier if one is being bankrolled, as is the case here.

A further Significant Step, unheralded but more obvious to the jazz fan, is the omission of dixieland numbers from the program. Since seeing the band in person, through several sets in mid '71, I've come to realize that those tunes are mostly given as tokens, anyway; can anyone fail to understand Bob and Yank's weariness of South Rampart and Tin Roof Blues?

Still, I miss the dixie, because these men do it so well. Good lead men have dwindled down to a precious few, and Yank is one of the very best. And I can't help feeling that, thrilled as I was to the curtains parting and the band blasting Up, Up and Away, that these mod-pop-rock tunes that dominate the WGJ repertoire exemplify the try-to-please everybody, please-nobody syndrome.

The Old Guard will like *Colonial* (really just *Sister Kate*), *At Sundown* (Bud and Yank with rhythm), and *Back* (a medium-up blues, solos all around) best, as well as Billy's familiar feature, *Funny*, and Bob's pretty *Butterfly*. *Home* is Bob's too, an archetypal country&western ballad, wherein he Bilks a Fountain. Fans will recognize the "strange" titles as belonging to some of the clubs the band has enjoyed playing on its circuit; a nice idea, these dedications.

I'll always wonder if that ending on Sundown was supposed to be like that. -jones

24 🗌 down beat

Tangier '72 Tangier, Morocco

A small group of pioneers inaugurated what it is hoped will be an annual Afro-American/Moroccan music festival over the Labor Day weekend. *Tangier* '72 was beset by organizational, financial and communications problems stemming from transatlantic and transcultural difficulties, but musically it was a gem, with moments as rare as have ever been experienced by this observer. It is the music that concerns me here, because that was the point of it all—the music and the spirit. The inconvenience and temporary anguish of some of the participants should eventually blend into the background that surrounds most pioneering ventures.

The setting of the festival – a bullring just outside Tangier – may be the most inspired place a musical gathering ever gathered in. A perfect circle, a perfect amphitheater – if you tilted your head back far enough, you had a seeming bowl of stars above. It was like being in a roomy but cozy chamber, with space and closeness intertwined. There was a natural hipness about it, in the best sense, that would be hard to duplicate.

Pucho and His Latin Soul Brothers opened the festival on Friday, a couple of hours late because of the delayed arrival of the entire group from New York via Madrid. The crowd, which had been growing restless while waiting, responded warmly to Pucho's set, a combination of medium-tempo Latin-inspired, jazz-based tunes interspersed with moving ballads featuring Kenny Rogers. The entire group (Rogers; John Sproule, piano; Willie Bivens, vibes; Ernie Adams, bass; Richie Landrum, bongos; Al Bunn, congas; Pucho, drums) was relaxed and at ease yet driving, full of the good spirit.

Dexter Gordon, tenor sax, and Kenny Drew, piano, both of whom came from their permanent home, Copenhagen, to make the festival, were featured in the second set, backed by Juni Booth on bass and Billy Harper on drums (that's Billy Harper the tenorist, who gallantly sat in on drums when needed during the three days and acquitted himself very well). Highlights of a generally excellent set were Dexter's super-classic rendition of *Body and Soul* with a superb solo by Drew, both men strong, sure and full of passion, and Booth's inventive, inspired bass solo on *Blues Upside Down*.

The final set was played by a group made up of Cecil Bridgewater, trumpet; Harper on tenor; Randy Weston, piano; Booth, and Azzedin Weston and Moroccan drummer Abdul Aziz on congas. They did a Weston original, *Ifrane*, and *Now's The Time* and then were joined by a group of Moroccan musicians who belong to a sect called the Jilala-two on flat hand drums called bendirs, two on wooden flutes called guizbas, and one playing large iron castanets called kakobars, plus flutist Hubert Laws.

At this point, the evening just took off with the pulsing percussion, the droning Moroccan flutes, and Laws' fantastic improvisation. It worked completely, the two musics not only blending but enhancing each other. All the musicians on stage entered in, and the audience was an integral part of this very special experience. There in that open/enclosed bullring, with the wind swirling up great puffs or dust, something exceedingly rare took place. That was it for that night. Nothing could have followed.

On Saturday, a quartet featuring Laws on flute and piccolo with Drew, piano: Booth, bass, and Harper, drums) opened the evening, setting a good pace and mood for what was to



follow: *The Shadow of Your Smile* was given a definitive rendition by Laws.

Then Odetta took over – majestic, embodying the essence of human dignity, yet warm and unassuming – one of the world's truly beautiful people doing fantastic things with her remarkable voice. Not everyone in the audience related to her distinctive interpretations of authentic folk material (during which she accompanied herself on guitar), but most were with her all the way. There's no way I can describe what she

in the act

did – but that's part of her genius; she is one of the few artists one can call "indescribable" and mean it. She simply must be heard, be felt. (After that evening's festival performance she did two ballads at Randy Weston's congenial African Rhythms Club in Tangier, accompanied by Laws on flute and Weston on piano, that 1 will never forget; again – indescribable.)

The final set of the second night, featuring Ahmed Abdul-Malik on oud, was one of the undisputed highlights of the three days. In the group during the long first number (an Abdul-Malik original) were Bridgewater, trumpet; Laws, flute; Harper, tenor sax; Weston, piano; Booth, bass; Azzedin Weston, congas, and two Moroccan bendir drummers, in addition, of course, to Ahmed on oud. The percussion – strong, solid, ever-building – carried the group; Ahmed became as one with those rhythms. Solos were outstanding, particularly Harper's and Booth's.

The second number (with Ahmed on oud, Juni, Azzedin and the Jilala drummers), a middle-Eastern inspired composition of Ahmed's, was, again, rhythmic and mystical in feeling. Trumpeter Richard Williams, who had been in Spain, heard about the festival and stopped by, sat in for a lovely solo. For the second night in a row the festival ended with an offering that could not have been followed by anything else. It was musically complete and fulfilling.

On Sunday afternoon, there were strong winds and then-unheard of in Tangier in September-rain, which necessitated relocating from the open-air bullring to a theater in the city for the final performance. The Teatro Cervantes, built in 1913 and not used for many years, had as much atmosphere and character in its way as the bullring, and also made a good setting for the festival. (I should note that the sound system at the bullring was excellent, and the acoustics at the Cervantes nearly perfect.) The place looked rickety but was more than strong enough to survive the evening's program, which was strong all the way.

Drummer Max Roach, who had been expected, was unable to attend at the last minute, so his group (Harper, Bridgewater, Booth) was again called into service with other artists. They started the evening with Randy and Azzedin Weston, everyone in fine form. Then Pucho's group did its thing again, and this time, in the more intimate theater setting, the audience response was even more overwhelming. Odetta also performed once



more, and this time everyone in the audience responded eagerly to her earthy, out-reaching, totally unique set.

The final set of the evening was devoted to Mandrill, a group that can't be classified according to the usual labels – it's not quite Latin, not quite r&b, not quite jazz, not quite rock, and yet it combines all these elements to achieve its own distinctive style and sound. Their instruments and electronic equipment were stubbornly stranded in Madrid and they were working on hastily borrowed equipment, but this didn't seem to hamper them. They started off in a fairly subdued manner, working gradually into more and more rhythmic numbers that finally had the theater and everyone in it bouncing.

And that's how the festival ended—with Mandrill's percussion, plus Azzedin, Abdul Aziz, and some of Pucho's men on a rhythmic trip that just couldn't be stopped. It would probably be going on still if the management hadn't finally turned up the houselights.

That was it. musically. Abdul-Malik had expected to play again, and was disappointed at not being able to. But by this time – for the third evening in a row – anything else, even the incomparable Ahmed, would have been an anticlimax.

Yes, there were problems with this mini-festival, and perhaps some of them could have been avoided. But the settings were ideal, the music consistently excellent, and it seemed to me that the spirit was alive, the vibrations at the performances positive. Certainly the producers learned from their mistakes, and future festivals will be more trouble-free. But Randy Weston and Max Roach, who conceived of the Tangier festival, must (or at least should) feel gratified that it happened; and all the musical pioneers who gave so much to the festival should be justly

proud of their contribution. I for one hope that next year it will be twice as well organized-but if it is only half as good musically it will still be far ahead of most other festivals. – georgia griggs

Cannonball Adderley

The Frog and Nightgown, Raleigh, N.C. Personnel: Nat Adderley, cornet; Cannonball Adderley, alto sax; George Duke, keyboards; Walter Booker, acoustic bass; Roy McCurdy, drums.

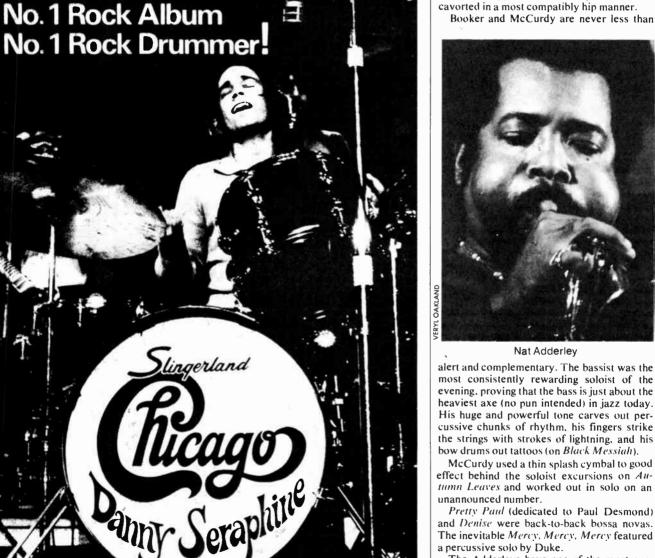
Cannonball may not be the most original musician around, but he certainly touches enough bases to please listeners of all persuasions. Communication is where it's at with this quintet. Cannon exudes hipness and jazz , sophistication and embraces his fans with wit, soul and warmth.

At the Frog, the quintet offered an eclectic program, ranging from the familiar funk of Country Preacher to the austere other-worldliness of Joe Zawinul's Dr. Honoris Causa. Zawinul's ghost appeared elsewhere, too, most notable in Duke's electronic comping and in the spirit of his saw-toothed solos. The former Mothers of Invention keyboarder commanded a set of electronic controls which transmogrified the Fender-Rhodes electric piano into wa-wa and fuzz-toned guitar, vibes (on a Bobby Hutcherson composition), and the entire Bitches Brew rhythm section. The gentle Hutcherson tune was performed as a pensive solo self-duet by Duke on electric and acoustic pianos. The young Californian has become a catalyst for the Adderleys and is a superb soloist, too.

Cannonball's solo flights demonstrated the finesse-and excess-of virtuosity. On Dr. Honoris Causa he conversed with Duke in epigrammatic phrases and on The Black Messiah he strutted wildly while the rhythm section boiled behind him. His boppish lines on Autumn Leaves bristled with Parkerisms. Cannon's virtuosity seems limited only when his fingers execute an old Bird lick before his mind synthesizes a fresh variation. Nevertheless, his rippling linearity and soulfully bent inflections are among the most personal sounds in jazz, eminent and enjoyable.

Brother Nat also functions on an earthy palette, bobbing and weaving like a sly, self-assured fox. His deliberate Miles-like distortions and climactic screeching contrast effectively with rhythmically agile lines and a dark, almost vocal cornet sound. Nat sang Oh, Babe, rapped with a friendly heckler, and cavorted in a most compatibly hip manner.

Booker and McCurdy are never less than



S.V

DR11

a percussive solo by Duke. The Adderleys have one of the most successful and musically entertaining groups on the scene. Cannon raps with audiences and educates us without patronizing us. The quintet respects the blues heritage of jazz, yet innovates via Duke's heady experimentation and Booker's leaping muscularity.

This was the quintet's first visit to the Frog. They scored heavily in this season of giants, superstars, and hip vibrations. - owen cordle more Caught on page 28

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The Jimmy Giuffre Three

Carnegie Recital Hall, N.Y. Personnel: Jimmy Giuffre, flute, clarinet, tenor sax; Randy Kaye, percussion; Kyoshi Tokunaga, bass.

This concert, part of a worthy, continuing series at the intimate recital hall, *Jazz: The Personal Dimension*, was followed by a personal chat with the artist in the Blue Room. And in response to a question in that room, Giuffre said: "I haven't recorded an album in more than ten years." That revelation shocked me into the realization of just how stony is the American ear. For Giuffre's music today is a splendid contribution to sound, one that should create its own market. That it doesn't is saddening, maddening. Supply and demand be damned.

Working with two young, strong, growing musicians in Kaye and Tokunaga, Giuffre is very much on his own wave length: His music is young and strong – that is, alert, fresh, vital. The difficulty in characterizing exactly what he is doing these days arises not from its complexity but from its simplicity, its basic originality.

Using categories like jazz, classical, rock or pop is not merely fruitless in this case; it misses the point entirely. Better merely to call it music, very good music that reached the audience where it hurts — in those private centers of feeling within each of us.

Giuffre leafed through his collection of instruments, his years of musical experience, and made a disciple of at least one listener. And probably many more. It was an experience I will not soon forget.

He refers to his current work as having been drawn from the desert, woods and hilis. Something he calls "a primitive, plaintive sound." And most of the pieces offered this evening incorporated strands of that attitude into their respective textures, in varying degrees, from different directions.

On the surface, at least, *Dervish*, the lead piece, was an exception. The quavering of Oriental tensions and howlings was conjured out of his clarinet. But the nervous construction turned out to be a doorway into the much more pensive, muted world that was to be the tone for most of the evening.

Wending his way on flute through *Phoenix*, we followed him over dunes of ashes in a desert that had no end, a relentless, methodic wasteland that promises life but never quite comes across. The emptiness of the place he sketched was awesome, particularly when he left us high and dry at the conclusion.

Mosquito Dance was a humorous, flute-filled choreography of agility, before ending with a final stinger to make sure we got the point. His plaintive sound also hung around in *The Waiting*. In this item the musicians seemed in fact to be waiting, if not for Godot, then for someone or something as nebulous as that.

A strong impulse of bass and drums from Tokunaga and Kaye drove Giuffre straight ahead on the next piece, before he settled into the sacred shadings of *Flute Song*. The contrast was remarkable, the experience literally chilling. For at one point during this piece, the backdrop curtain blew inward, toward the audience, and it truly gave me a start -1 half expected to see Giuffre's musical spirits come tip-toeing onto the platform.

The scaly, slithering reality of Snake

stretched out on the clarinet had some of us squirming on our seats and featured some notable lines from Tokunaga's bass. Giuffre's tenor sax crashed the party in *Celebration*, with a gradual crescendo that finally broke into a festive climax, a dance of joy.

In *Tree People* the multi-musician depicts a community that has not been submerged by the so-called progress of civilization; it's a race that is not racing; that is simple, direct, unspoiled.

The Veil gave percussionist Kaye, led by Giuffre's clarinet, a chance to show not only his considerable talent, but also his basic understanding of what Giuffre is working toward. Again that quietude prevailed, as if the trio were face to face with the veil that separates life from death, reality from fantasy, musician from audience.

The tenor leaped in on *Night Dance*, and even in a piece built to swing, Giuffre maintained what he had established as the law of the evening: a subdued, controlled romp. All three let it out, except for that secret or two.

Piper In the Woods, a remarkable use of sound, involved Giuffre's flute in a total sense. Every motion among the three musicians, every tone – even sounds from the audience – contributed to the pace and mood of this piece. In effect, Giuffre, had made the listeners his sidemen! I was afraid to move, for fear I would not play my part just right.

The tenor was wheeled out again for *The Chanting*, and it broke us in neatly for the concluding silence that followed. And when our own stirrings began to fill the hall again, I knew I had witnessed a memorable musical experience. -tom tolnay



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BAYETE

Continued from page 15

music, its literature, and its art. So, the mass that I would communicate most directly to would be aware of the contents of the literature that is evolving . . . that is becoming today.

SG: So you do feel that you're a part of a historical movement ...?

B: Certainly, 1 don't feel that my music is isolated from anything that's happening at all, no.

SG: How do you feel about contemporary pop music? Does it influence you at all? Does it have anything to do with what you're doing?
B: Well, as far as that's concerned, that could be analyzed by a musicologist who is righteously down; as for myself. I think I represent my generation

I feel, now, that there's a lot of in-between-music. The funk-oriented musician is trying to place within his music some sounds that involve jazz and the jazz musician is trying to incorporate some of the funk-feel in his music. Which lessens the directions of the direction that is to come out of that music. That understanding of playing that musical situation. Do you understand what I'm saying?

SG: I think I missed something, because the first part of my head went spinning back to "in-between-music".

B: Take an established jazz artist who is playing music with a funk-feel. The actual projection of that funk is not happening. He's not aware [of] that *down* feeling. Whereas the funk cat, trying to put some jazz feeling into his music, is not aware of the total structure.

which makes it so that the uniqueness of the two schools becomes less and less defined. SG: Influences ...?

B: I dig Ahmad Jamal. I know him personally. I felt my closest, most spiritual musical relationship was with Bobby Hutcherson. He turned me on to a greater spectrum of the trip. That'll always be very clear in my mind, from music to personal relationship. I feel a lot for the brother. He is *the* vibraphonist on the planet. Really, ain't nobody else ... I was with Bobby for a year and half or two years... and ah... with John Handy for about a year. SG: How was your experience with John?

B: I was 17 and too damn young to be playing with him. So naturally, there were a whole lot of rebuttals about things that he laid on me because of my age and everything. So, you know. I had to deal with that . . . You know Bill Fischer?

SG: Yeah, we went to school together.

B: Now that's the cat who really had a definite influence on me. He's definitely one of my major influences.

SG: Well, then I know where you're coming from.

B: I've been involved in music all my life, since 1 was 3 years old. I was born on the third of September, which is the ninth month. I was supposed to come on my father's birth-day ... which is September first; I came on the third. I'm very interested in metaphysical concepts.

SG: 1 meant to ask you, because you mentioned signs. How much are you in-tuned to astrology? Does it have an influence on guys you play with, guys you pick?

CH: You know what happens; we'll meet people and it'll just come out ...

B: It'll just happen . . . it will go down. Astrology was extremely relevant, directly related to the universe. But now that the universe is constantly changing, the astrological calculations have to be changed. And they haven't been changed, so the calculations of the zodiac now aren't relevant to the universe.

SG: To what degree are you involved in things social and political?

B: I'm very politically oriented. I don't want to get into that too heavy, but I played the first Huey P. Newton rally in the Fillmore Auditorium. I was very active in the Black Student Union: even when I was coming up, I was always politically aware, functioning as much as my time would allow. I've been abreast of the political situation and the revolutionary concepts that have begun to surface, and actually it has been so definite within me, my character has caused certain – well, a split with my family.

SG: How does your family feel about your music?

B: My parents didn't appreciate my playing jazz when I first started, and then, when I got into it deeper, more committed to it spiritually, the further apart we became – to the point now where the relationship isn't even functional as a parental-child....

SG: Think it ever will be . . .?

B: Progress can be made in the future ... 1 think I'm going to have to have an economic basis to substantiate....

SG: If a layman caught your performance and complimented you on your music and asked what your music is about, what would you say?

db

B: BAYETE!



BROADBENT

Continued from page 17

on electric currents. It seems natural to me that this is where music is headed and for that reason I feel that electric instruments or accoutrements will be the only logical development of the big band era. Because on a small synthesizer they can do what a symphony orchestra can do. I know that hurts a lot of egos and a lot of jobs but we have to adjust to it now, prepare for it, or else be lost on the wayside."

To say that a fusion of musics might be happening is to say the fusion already exists, he says. "Rock groups are using symphony or-

chestras, symphony orchestras are using jazz. In Bach's time, there was a German folk music, and there was his music. But he didn't feel above it or apart from it-he felt a part of it, I'm sure. We've invented the word 'art' when art, in reality, does not exist. Up until 300-400 years ago, there was no such thing as art. It was all just indigenous artifacts. Like Michelangelo. His work wasn't art. It was considered very

beautiful, but we put it into a category. We put things separate from our environment when they're just a part of it. The artist comes out of his environment and his society - he has no choice."

The writer-artists he admires most are, to name a few, Ravel, Bach, Stravinsky, Elliot Carter, Johnny Mandel, and Bill Holman ("he has the ability to follow through in his writing, to get a momentum going. He uses counterpoint so effectively and his phrases conclude logically."). Among players, he reveres Tristano, Bird, Bud Powell, Warne Marsh, McCoy Tyner, and among his peers, Tom Harrell, guitarist Mick Goodrick, "and, of course, Sal Nistico.

But he has absorbed his influences and does not use them. To Alan, writing is mostly an instinctual thing. "Some times there'll be a stream of consciousness thing happening where you just can't lose – everything comes out – and then there are times when you just have to work and hope certain things will come.

He composes at the piano, and unlike others does not consider this a limitation, but more a guide and a stimulus "because the fingers can do many things." He orchestrates in terms of the instruments, but his original map, or sketch, is a piano sketch; an open, non-limiting plano sketch.

Perhaps it is revealing that his two favorite composition-arrangements are ballads. One is Lisa, Lisa (recorded on the Berklee Jazz In The Classroom, Vol. XII album), with its deceptively simple melody and unconventional chord progressions – and the other is the acronym Love In Silent Amber (on Woody's Brand New, Fantasy 8414), featuring the lovely Bobby Burgess trombone. ("I knew that Butter would be able to improve on it and embellish it without taking away the feeling that I had intended for it.")

Alan Broadbent's music is yet to come and it will come, as the subway tunnel is silent only for so long. It will be honest, totally him, and for that reason I'll always listen to it. When the circus comes to town.

I did not invent the capsule biography, and I'm not Rod Steiger or Schopenhauer. I'm the Godfather. I therefore insist on one insertion into the capsule:

'Let's Wait For Alan Broadbent!"

Because someday he will make us a musical offer we cannot refuse. db

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Arranging Concepts by Dick Grove, Part 6

In the previous article I discussed the application of density to ensemble brass voicings from five to nine parts. Part six will discuss some of the considerations and problems of five-part density. Part six, therefore, applies to sax and woodwind voicings in particular.

Five-part density goes a step further than four-part density in producing a full harmonized effect. The reason for this is the unavoidable addition of extensions of the chord. To obtain the fifth different pitch, some use of a 9th, 11th or 13th of a chord is necessary.

Therefore, five-part density assumes it's own individuality in the sense that, as a writer, you must always be conscious of the more involved harmonic implications that make up five-part voicings.

Five-part density has such a fullness of harmony and tension that great care must be taken in determining where to use it. We have seen from my previous articles on one, two, three and four-part densities, that in a great number of situations, the most musical or stylistic solution is often a four-part density, or less.

Four-part block voicings are vital because they are conceived by building the voicing down from the melody note. Therefore, block voicings follow the melody. In this sense they are so many melodic couplings. The result of using block voicings is that the harmony always takes on the flow and contour of the melody. This great attribute allows these voicings the same flexibility and thrust that a melody has. Melody still remains the primary effect.

Five-part density assumes an entirely different importance. The primary effect is harmony rather than melody or thythm. Consequently, its use must be more carefully considered. The most valuable uses of five part density would include:

1) Harmonization of ballads and slower moving melodic phrases.

2) Background voicings motivated by the slower rhythm of the chords instead of the melody.

3) Voicing effects in styles other than rock (in most cases.) There is much use of five-part density in a more jazz/rock conception.

4) Harmonization of a melody with passing chords added.

If the rhythm of a phrase is too rapid, the effect of five-part density is wasted ... it goes by too fast to be effective. The longer the voicing is held, the longer the ear is able to absorb the texture and richness of the voicing. It is always possible and completely logical to mix the four- and five-part levels of density when faster rhythms are involved.

As all our music makes either melody, harmony or rhythm the primary factor, five-part density takes its place as a sound and technique to be used only when harmony is the primary factor.

The sources of five-part density are open five-part chord voicings, and special five-part voicings.

We can define block voicing as a "closed position" whose span is not over an octave. In five part harmony, the majority of applications will be in open voicing (the span will be greater than an octave). Because five-part density now involves the use of extensions of the chord (i.e. 9ths, 11ths and 13ths) it is most essential that you have a clear understanding of how to voice open five-part chords with responsible use of the extensions.

The extensions of a chord should function correctly in relationship to the basic tones of a chord (i.e. root, 3rd, 5th & 7th). A lower pitched basic tone will always be stronger than an extension because of the strength of its overtones. Therefore we can conclude that 9ths. 11ths and 13ths should never be voiced in the bottom two parts of open five part density.

To illustrate this point, example # 1 shows a five part voicing of a C9th chord. (see Ex. #1). If the 9th were placed in the bottom voice we would have this version (see Ex. #2).



The reason Example #2 sounds wrong and not like a C9th is this: A 9th of a chord in the bottom voice will always change its chord relationship. Example #2 is really trying to sound like some form of a Gmin 13th chord. The point is that although we may think we are voicing the 9th of a C dominant chord on the bottom, it will in fact always sound like a basic tone... a root or fifth ... of another chord (in this example, a Gmin 13th). Consequently this change of chord sounds wrong in a situation where we wish to hear the original chord.

The following technique can be used to voice five-part open chords.

One approach to open five-part chords separates the root of the chord from the remaining four tones. These remaining four tones voice in a closed position (a span of an octave or less). The addition of the root below the four tones extends the overall span to be more than an



octave, thus creating five-part open harmony. Example # 3 illustrates this approach applied to a G9th Chord. (See Ex. # 3.)

Example # 4a is the basic arrangement of notes, defining a G9th chord. The top four notes (the 9th, 7th, 5th and 3rd) are in a closed postion. The root (a 10th interval below) is voiced by itself and is separated by any interval as small as a third to a 10th. The register the root is placed in is dependent on preceding chords and the specific effect or sound you wish.

The 9th, 7th, 5th and 3rd of the chord can be inverted, (see Ex.'s #4b, c, d), allowing any of these tones to represent the melody note. This flexibility with the 9th, 7th, 5th and 3rd is therefore quite important when harmonizing a melody. The fact that these tones of the chord are grouped in a closed position provides the tension notes (9th) with a great deal of support from the 7th, 5th and 3rd,

This same principle can be extended to all chord families. And we can now arrive at these conclusions

1) All four inversions of a major 9th chord are possible.

2) A + 11 for 3 Substitution can be applied to the Major 9th chord.

3) Any position of a Minor 9th chord is practical, except when the 3rd of the chord is in the top voice, creating a 1/2 step dissonance with the 9th.

4) An 11 for 3 Substitution can be applied to the Minor 9th Chord.

5) All positions of a dom. 9th or dom. 7 (b9) chord are practical. The dom. 7 (+) works best with the +9 in the melody.

6) A + 11 for 3, 11 for 3, 13 for 5 and b13 for 5 (supported by a b9 or 1) substitution can be applied to dominant chords.

7) All positions of a cmi6(9) or CmiMa9 chord are practical, with the exceptions of the 3rd in the melody.

8) A diminished 7th chord can be extended to include the tone a Major 9th interval above the root. These five pitches can now function as five part density. Each "inversion" is actually a new chord rather than a "strict inversion". This is due to the symmetric relationship of the diminished chord and because the added 9th is a new tone, derived from whatever root is used.

If you have followed the five previous parts of this series this article should be integrated into your concept of density. The specific information mentioned here gives you the beginning of a tangible source of reference to create voicings within the level of five-part density. Future articles will continue this study of voicings.

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This is part two of a semi-annual inventory of what's new in the field of electric and electronic musical instruments and related equipment.

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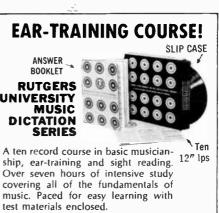
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jazz on campus

The book review below appears in the Jazz On Campus section because of its importance for the learning musician. Full coverage on school jazz events resumes in the next issue.

Legal Protection for the Creative Musician. By Lee Eliot Berk. Berklee Press Publications, 371 pages, \$12.

A vast amount of information is packed into this book. Written primarily for the professional performer, it can also be of value to the attorney who occasionally takes on a musician client. Every prospective professional musician should read this book, and for that matter, so should the well-traveled professional.

A good share of the book pertains to the use and protection of musical compositions. Today, many successful artists create their own material. As a result, the compositions often become more important than the performances as a source of revenue. Most musicians do not have the time or inclination to set up their own publishing firms. This is done, customarily, with a knowledgeable partner or administrator.

This book does contain the necessary information that enable an artist to become his own publisher, should he so choose. Nevertheless, the artist who does reach this decision would be well advised to consult a professional. The registration of a composition (or copyright) is normally not attempted unless and until there is prospective action brewing, i.e. a commercial recording or public performance of the composition. At this time, protection of the composition is absolutely necessary. As Berk puts it, "A musical work once published without proper copyright notice will fall into the public domain and the composer's exclusive right . . . will be irretrievably lost."

The value to the composer of becoming a member of the American Guild of Authors and Publishers (AGAC) is set forth in detail. Not mentioned by the author is the real advantage in dealing with today's music publisher, who ordinarily is in a superior bargaining position. The so-called popular songwriter contract used by most publishers should be revised to include the many AGAC provisions so advantageous to the composer. The composer would do well to insist on the AGAC contract in all negotiations for publications.

The various contracts used in the music profession are outlined in a general way, with ample illustrations of pitfalls to be avoided. The artist should realize that most contracts are drafted from the standpoint of the record company, the music publisher, personal manager, etc; and often the artist is literally forced to accept a contract which, from his standpoint, may be a poor one. It is often a "take it or leave it" matter. This is unfortunate, but it is a fact of life. By reading Berk's book, however, an artist can be alerted to certain areas which may be negotiated and a careful reader can profit much from it.

The chapter on taxation is an excellent starting point for any artist. But only a starting point, because tax laws are constantly changing. The Internal Revenue Service is a strong union and it polices all of us very well. The book, does, however, explore the areas which offer the musician an opportunity to make substantial savings. The profit sharing and pension plans adopted by the artist corporation offer (as of now) a legitimate means of saving money. An artist is well advised to consult a competent attorney or tax counselor before attempting to pursue the big money. But better late than never—an old cliche that is still in good taste in tax matters.

This book is well worth the price-it can help you avoid costly mistakes and, moreover, help you profit more from your artistic output.

-richard shelton Mr. Shelton is a Chicago attorney

David Baker will conduct the premier of his new major work – Louis Armstrong In Memoriam – at the formal opening concert of the new Louis Armstrong Center on the campus of Grand Valley State College (Allendale, Mich.) on Dec. 4, followed by a clinic for the music students the next day on the composition and its background.

.

Jazz Band composers and arrangers who wish to be included in the second edition of *Chart Sources* should contact Joel Leach, head of jazz studies, U. of California-Northridge. (Leach is also director of the annual Pacific Cost CJF.)

Dick Grove's First Place Music Publications Co. has released two new texts: A Simplified Guide to Writing & Arranging Songs for Swing & Show Choirs & Small Instrumental Groups by Jack Smalley; and Basic Modal Improvisation Techniques for Keyboard Instruments by Jack Wheaton.

AD LIB Continued from page 11

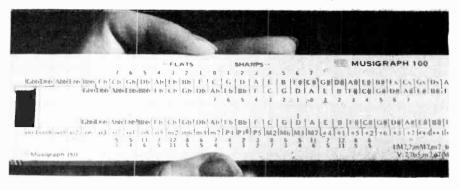
Space, Aura (Harry Hall, trumpet; Larry Feldman, reeds. flutes; Barry Levitt, keyboards; Cameron Brown, bass; Bill Mintz, percussion) concertized Oct. 15 . . . Paul Bley brought his synthesizer show with Glen Moore and Barry Altschul to the Gaslight A Go Go Oct. 5-8 . . . Multireedman Joel Kaye, a onetime Stan Kenton sideman, heads the New York Neophonic Orchestra, a 20-piece ensemble which did a weekend at the Village Gate and earlier was heard in Bryant Park . . . October music at Studio Rivbea, 24 Bond St., included Frank Foster's Loud Minority, Bobbi Humphrey, Leon Thomas, Hal Galper's Guerilla Band, Joe Lee Wilson, Charles McGhee, and workshop concerts featuring works by Sam Rivers, Warren Smith, and Hakim Jami . . . The Need'e's Eye had Roland Hanna with Ron Carter, Roy Ayers, Teru Nakumara, Harold Mabern. Black on Black, Terry Quaye with Richard Davis, and the Hubert Eaves-Fritz Jenkins Duo. Donald Byrd comes in Nov. 10-12 . . . Gene Krupa and quartet did two one-nighters at Brandy's 11 with Eddie Shu featured. The Pure Sound Collective worked Oct. 11-14 at the Village Gaslight opposite Jeremy Steig. Personnel: Rob Zantay, alto sax. flutes; Doug Zantay, tenor sax, clarinet; John Wolfe, recorder, trombone; Richard Damone, bass; Jerry Murphy, percussion . . . Drummer Al Drears' Quintet (Roy Burrowes, trumpet; John Stubblefield, reeds; John Hicks, piano; Cecil McBee, bass) did a concert on the steps of the Federal Building Oct. 4 . . . Rapson's, in Port Chester, N.Y., has been featuring jazz every Tuesday. The house group, led by drummer Jim Strassburg, includes Enrico Rava, Frank Vicari, Pete LaBarbera, Linc Chamberlain, and Lyn Christie, and recent guests have been Pete Yellin and Butch Jones . . . Gulliver's in West Patterson, N.J., had October sounds by Bobby Timmons, the Sal Nistico Quartet, the Chuck Wayne-Joe Puma Duo and Ray Nance. The guitar nighters were Bucky Pizzarelli, Sam Brown, Atilla Zoller and Jack Wilkens .

Los Angeles: Old timers driving down Sunset Boulevard (and occasionally they do) must have done a double-take recently when they saw the marquee on the Hollywood Palladium: "Frankie Carle, Bob Crosby, Freddy Martin and Margaret Whiting in a Big Band Cavalcade." They brought back memories for two nights. KABC-TV interviewed the principals for its newscasts and brought back more memories with portions of Elks Parade and Big Noise From Winnetka . . . One week later, the Palladium returned to the '70s with a one-night "supersound, electrophonic show" featuring Don Ellis and his orchestra . . . It was strictly a today sound at the Music Center where the Quincy Jones-Roberta Flack package put on six concerts . . . Talking about a "today" sound, Brother Jack McDuff, during a phone conversation with Lighthouse keeper Rudy Onderwyzer, tried to promote a gig with this reassurance: "And I don't play no puzzle music." . . . No puzzle about Duke Ellington's music, just the birthday party being planned for him in Century City, Jan. 7, 1973. It's for the purpose of celebrating his 75th birthday. but isn't that rushing things? Won't it be April. 1974 before he hits the three-quarters-of-a-century mark? Anyhow, according to the information available. Bud

Yorkin and Norman Lear (who produce All In-The Family) will produce the special; Quincy Jones will direct the orchestra, and the guest and/or performing list currently includes Frank Sinatra, Lena Horne, Ella Fitzgerald, Sarah Vaughan, Sammy Davis, Jr., and Tony Bennett . . . The final three concerts of the Pilgrimage Theater's Fall Jazz Festival included the Warne Marsh Quintet and Bill Crosby's Quasar on the same bill, the Frank Rosolino Sextet; and the Les DeMerle Transfusion-on successive Sundays . . . Hugh Masekela followed Carmen McRae into Concerts By The Sea for two weeks. Gabor Szabo opened Nov. 21 for a stay through Dec. 3. Owner Howard Rumsey had distributed beaucoup flyers advertising Cat Anderson and Gene Ammons along with the regular Sunday matinee group led by Candy Finch for a recent

session, but for unknown reasons only Candy and his group showed . . . At the Lighthouse, Lou Donaldson followed Charles Earland. Mose Allison was in for a one-nighter: Tom Scott for a one-dayer (a Sunday matinee) then Les McCann followed, for two weeks . . . It's hard to believe, but Kai Winding finally made his Donte's debut, fronting a quartet. Two new singers were heard there: Bev Kelly and Angelo; Bill Berry and Louis Bellson had their bands in and also fronted small combos. Bellson working with Joe Pass and Herb Ellis. Another amalgam of guitarists found John Collins, John Pisano and Al Viola in for six nights ... Craig Hundley and his trio checked into the Baked Potato for a couple of partial weeks. Tom Scott and Harry Sweets Edison continue to fill out the weeks. Redd Foxx dropped in there one night to perform, the

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same way he did for a recent one-nighter at Donte's. Even stand-up comics-like studio musicians-need an outlet for stretching out ... McCabe's, basically a guitar shop, doubling on weekends as a club, had Gabor Szabo, Mance Lipscomb and John Fahey in for successive weekends The Valley Music Theatre, in Woodland Hills, brought in Pearl Bailey and Louis Bellson for four nights; Ray Charles and B.B. King will share the huge theater Dec. 5-10 . . . The Staple Singers and Rufus Thomas shared another "big theater"-The Forum-for a one-nighter . . . Gloria Lynne recently opened the new Nine Thousand Restaurant, on the Sunset Strip, backed by the Bill Sloan Trio ... Keisa Brown is back at the Pied Piper, along with Roy Gaines and the Specialties ... Johnny Hartman is back at the Parisian Room-his two gigs separated by an Earl Coleman engagement. As usual, Red Holloway is fronting the house trio (Art Hillery, organ; Kenny Dixon, drums.)

Chicago: George Shearing returned to the London House for a Oct. 31-Nov. 19 stint and was due to be followed by these bookings: Freddie Hubbard, Ramsey Lewis, James Moody, Stan Getz, and Charlie Byrd. Over at Mister Kelly's, singer Freda Payne began a two-weeker Oct. 30 . . . A Groove Merchant Records concert package featuring Dizzy Gillespie, Lucky Thompson, and Jimmy McGriff did a one-nighter at the Auditorium Theater . .

Gene Ammons launched the Jazz Showcase's second weekend (Oct. 20-23) ... Reedman Kalaparusha and The Light (featuring Sarnie Garret, guitar; Michael Logan, Brian Smith, bass; Wesley Tius, percussion) did three concerts of original compositions at OSUN, 2541, E. 75th St. . . . Singers O.C. Smith and Dakota Staton, Jimmy McGriff, and Lucky Thompson recently entertained inmates of the Cook County Jail. The Cook County Jail Jazz Combo serenaded Model Cities' executives at the Pick Congress Hotel . . . The Gallery Ensemble continues its series of Saturday night concerts at the Afam Gallery and Studio Coffeehouse, 1037 E. 75th St. Action begins at 9. On Mondays, the Second Awakening (John Powell, tenor sax; Gene Scott, bass; Bobby Miller, drums; Calvin Jones, percussion) concertizes at the Afam . . . Eddie Higgins packed them in during a return engagement at the Backroom . . . The Cannonball Adderley Quintet recently appeared on the Tilmon Tempo TV show on WMAQ ... Earl McGhee continues to air fine sounds on his Transistion program on WNIB-FM (weekends 'round midnight).

San Francisco: The National Music and Hi Fi Expo '72 at the Cow Palace featured such stars as Cannonball Adderley, Joe Williams, Urbie Green, the Carol Kaye Trio, Chuck Berry, and Charles Mingus. The show featured 30 clinics and workshops for music students along with music and high fidelity trade exhibits ... The Circle Star Theater had such attractions as Pearl Bailey and Louis Bellson's band, the 5th Dimension, and Ray Charles and B.B. King are due in Nov. 28-Dec. 3 . . . The MJQ did a week at the El Matador following their Monterey Jazz Festival appearance . . . The Both/And featured the Gary Bartz NTU Troop (Andy Bey, electric piano, vocals; Stafford James, bass; Howard King, drums) and Charles Earland . . . Keystone Korner action featured brief stints

First Edition



JAZZ STYLES & ANALYSIS: TROMBONE by David Baker (First Edition.down beat MUSIC WORKSHOP PUB-LICATIONS, 1972, Chicago, 1L, U.S.A.) 160 pp. (247 music plates), width 11" x depth 8/2", spiral bound. Catalog No. 8... \$12.50*

The first in a series of 18 JS&A volumes, edited by David Baker and Charles Suber, published by down beat MUSIC WORKSHOP PUBLICATIONS. Each volume in the JS&A series is authored by an expert player/educator who traces the history of his instrument (in this instance, trombone) by analysing solos transcribed from the earliest jazz recordings to those of today. Each volume is a unique historical record of a particular in-strument in the jazz idiom AND an invaluable method book designed to improve jazz concepts, special jazz techniques (for trombone: growls, smears, "across the grain", etc), and under-standing of improvised jazz lines as performed by JAZZ STYLES & ANALYSIS: TROMBONE is a must! For all music libraries; trombonists at all levels of competence; and serious jazz players of any instrument (using each volume's Transposition Chart).

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David Baker is head of jazz studies at Indiana University (Bloomington); a down beat Poll Win-ner ("New Star", 1962 Critics Poll); a world faner ("New Star", 1962 Critics Poli); a world fa-mous arranger-composer and author. Baker's most recent recorded trombone performance may be heard on the Bill Evans/George Russell album "Living Time" (Col KC31490). "The numer-ous trombone solos David Baker has analysed over the years only partially reflects the man's mind. Dave has to be one of the world's leading suthorities on the jazz trombone. This book is a authorities on the jazz trombone. This book is a must for all jazz players." - Phil Wilson.

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by Harold Land (Oscar Brashear, trumpet; Bill Henderson, piano; Buster Williams, bass: Ndugu, drums) and Les McCann . . . Taj Mahal did a week at the Boarding House . . . The World's Greatest Jazzband did a week in the Wernies Cellar at the S.F. Hilton . . . The Rainbow Sign in Berkeley featured Michael White's Quartet for two days in October.

Dallas: Flutist-pianist-guitarist Roger Boykin's new group (John Giannelli, bass; Bobby Natanson, drums; Pauline Sledge, vocals), the Rubber Band Sandwich, moved into the Sirloin & Saddle club of the Marriott Hotel in early fall for an extended engagement

... Jac Murphy's Trio returned from a New York recording date with flutist Jeremy Steig, Fall attractions at Jac's Villager Club includ-



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ed Bill Evans (one week). Howard Roberts (four days) and Steig comes in for an indefinite stay Nov. 28. Pianist Murphy's trio (Wayne Darling, bass; Banks Dimon or John Bryant, drums) is on the stand weeknights and Tim Bell's rehearsal band holds forth Sundays from 8 to 12 p.m. . . The Lark, Dallas' perennial southside jazz spot, has changed ownership and is now managed by Charles Scott. Current attraction is vocalist Eloise Hester and the Earth Movement . . . Dallas' new Marriott Inn on the far north side opened its Currency Club with a group called Present Time (Tom DeSalvo, keyboards; Robert Vujkof, bass; John Young, drums; Cindy Duvall, vocals).

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Houston: Early fall had an abundance of big band activity, with Count Basie and Woody

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Herman doing one-nighters and Buddy Rich doing a week at LaBastille. Trombonist Warren Covington was in for two private parties . . . Eddie Harris did a week at the Micro Club, baked by a local rhythm section of Bobby Henschen, piano; Don Jones, bass, and Jual Curtis, drums. Henschen also played with the Buddy Rich during his LaBastille gig, as did trumpeter Nelson Hatt, but Henschen will remain with the band and make the band's European tour (which was to begin Nov. 7) ... Houston's two most-active big bands, Buddy Brock's and Ed Gerlach's, are into busy fall schedules of mostly conventions and private parties. The Brock personnel: Nelson Hatt, Tom Miller, Jim Cargill, Neil Hord, trumpets; Bob Sheehan, Tim Timpani, James Matei, trombones; Bob Giesecke, Doug Gillory, Roy Atkinson, B.J. Hunt, Howard Hendrix, saxes; Bob Morgan, piano; Bill Swick, guitar; Newell

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3 DAY DRUM SEMINARS

Stanley Spector writes -

"My tape recorded home study course completely rever-ses the meaning of personal instruction. No matter how nice, pleasant, and personable the teacher can be it is the fragmented content and medium of mass produced drum method books, coordination exercises, and rudiments that make the instruction impersonal. The drum student experiences the same boredom as the factory worker, for they are both on an assembly line. - Drum books do serve a purpose but the aim has nothing to do with learning to play the drums or in fact learning how to read charts. Drum books are written and studied for the purpose of Drum books are written and studied for the purpose of calming feelings of anxiety and depression caused by the drummer's self-image of illegitimacy. Even the innocent could immediately recognize the sterility of drum books, if he were only supplied with a recording by the au-thor. - The PRACTICE of drum books will MAKE(S) you PERFECT-ly terrible. How does this happen? The musi-cally talented ear is often more aware of the problem than the brain, and in an act of self-preservation it uncon-sciously turns itself off as a protection against the daily racket and noise of the assembly line. As the limbs learn to respond uniformly and mechanically to the specialized and repeatable aspects of the daily assembly line. the to respond uniformly and mechanically to the specialized and repeatable aspects of the daily assembly line, the brain loses interest and dissociates itself from the mus-cles. By the time a drummer gets through practicing and attempts to play with a band he has unknowingly psy-chologically amputated his ear and numbed his brain. Don't take my word for it. By all means find out for yourself! If you have, then you may be ready for tha kind of teaching I have to offer when I visit your part of the world for a three day drum seminar. The schedule: Chi-cago-May 18, 19, 21, Los Angeles-June 4, 5, 6; San Francisco-June 8, 9, 11; Attanta, Georgia-April 16, 17, 18; Houston, Texas-April 20, 21, 23; London, Eng-land-Sept. 17, 18, 19 ('73). - The difference between "clinics" as compared with my seminars is that once we make direct contact the personal instruction can continue through my tape recorded home study course. That my through my tape recorded home study course. That my course is more personal than "personal instruction" is already an established fact that you will hear when you listen to a recording I will send you after you write for information. You will hear recordings of my students from Maine to California. from Scotland to South Africa, from Sweden to Brazil, and they reveal spontaneously how much they are getting out of the course. You will find this electronic evidence of a unique personal relationship between a teacher and his students all over the world' to be electrifying." HOW CAN A GOOD DRUMMER GET TO PLAY BETTER? For information about the tape recorded home study course and the 3 day drum seminars, send one dollar (check or money order) along with your request for information to the STANLEY SPECTOR SCHOOL OF DRUMMING 200 West 58th St., Dept. 296. request for information to the STANLEY SPECTOR SCHOOL OF DRUMMING 200 West 58th St., Dept. 296, New York, NY 10019. Act immediately. Acceptance limit-ed to the first 12 crummers who qualify in each city. For information about qualifying for instruction with Stanley Spector, should you live in the greater New York Area, phone (212) 246-5(61.

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Dixon, bass: Kieth Marugg, drums: Jackie Cartwright, Jake Thorp, vocalists. The Gerlach band has Buddy Siscoe, Joe Mendez, Steve Parrish, trumpets: Charlie Ribble, Aubrey Tucker, Al Lockhart, trombones: Don Elam, Bill Rowe, Bob Hill, Jerry Cash, saxes: Dave Jackson, piano: Charlie Bickley, bass; Tom Cummings, drums: Janet Smith, vocalist.

Kansas City: Plans are under way at the Charlie Parker Memorial Foundation for a memorial medallion dedicated to Bird, which can be obtained in early 1973. More details as they become available. A Halloween recitalparty was held at the Foundation featuring students from the Charlie Parker Center in music ranging from classical to jazz. The recital was an effort to provide young people with an alternative to the dangers of the street on Halloween night...Unhampered by a poor house sound system and a rather dull warmup group, Chase (Bill Chase, Jerry Van Blair, Alan Ware, Rick Gardner, trumpets; Wally Yahn, organ, synthesizer; Dave Ferguson, guitar, vocals; Jerry Manfredi, bass; Tony Marillo, drums) gave an outstanding, imaginative performance at Rockhurst College Field House . . . Recent attractions at the Landmark Restaurant were the Ahmad Jamal Trio. Buddy Rich, and Wayne Cochran. The current attraction (until Dec. 2) is Muddy Waters and to come are Charlie Byrd (Dec. 4-16), and Lee Mesa (Dec. 17-Jan. 1) . . . The Frank Smith

CHORDS AND DISCORDS Continued from page 8

you were doing your job. It's much deeper than that. The same thing I tried to say to another one of your clansmen from another magazine, Albert Goldman, who is a professor at Columbia University who needed to write about this music during the summer while being off. He wasn't man enough to come to the phone, instead he had a young Caucasian girl computer take his burden. He had the unmitigated gall to say I was out of my league, and put his label on my music!

Until you people stop trying to label us and place us into what you think we are, I will wish you nothing but bad luck, no peace, and, unrest, because the music I'm dealing with has been given to me. It comes from a higher being than you could ever imagine, because my music is from a dream that happened and you're working out of the American dream that hasn't happened and never will.

Again, someone should ask why Stan Getz was allowed to play alone ...

I would like to thank my many fans and the many people who write about my music, because they have used their ears first and eyes second. As for the writers that don't understand, I'd like to say don't ever understand me, because I'm not trying to understand you. You have not listened enough, been blind enough, or seen enough to understand me.

Rahsaan Roland Kirk

New York, N.Y. Jim Szantor replies:

Despite my continuing respect for your creative musicianship, I must take issue with parts of your letter. Some other parts, however, do not deserve a reply.

Rationalize it however you may, I'm sure many, many people will bear me out when I say that you did upstage the others, and I

Trio has moved to the Alameda Plaza Hotel; Bettye Miller and Milt Abel are holding out at the Plaza III, and Pete McShann continues at the Green Gables Lounge.

Toronto: Bobby Hackett did a two-week stint at Bourbon Street, where Al Grey had also appeared with pianist Mike Lewis, bassist George Arthur, and drummer Archie Alleyne. Other recent attractions at the club: Buddy Tate, with Maury Kaye, piano; George Reed, drums, and pianist Dick Wellstood, who was to be followed by Wild Bill Davison . . . Reedman Franz Jackson and vocalist-guitarist Jeanne Carroll appeared at the Banana Factory with Garry White, bass, and Eddie McDonald, drums . . . The Savarin presented Woody Herman and Maynard Ferguson in one-nighters. Earl Hines did two weeks at the club and Rob McConnell's Boss Brass (20 pieces) did a week. sidemen including Guido Basso, trumpet, Russ Little, trombone: Bernie Senesky, piano; Ed Bickert, guitar; Don Thompson, bass, and Terry Clarke, drums ... The Canadian National Exhibition featured performances by Gene Krupa, Benny Goodman, and Les Elgart. Guido Basso conducted the backup orchestra ... Vocalist Jodie Drake sang with Phil Nimmons' big band at Ontario Place. Also featured were Herbie Spanier, trumpet; Butch Wanatabe, trombone; Jerry Todd, tenor sax; Bobby Edwards, guitar, and Stan Perry, drums.

shall continue to call them as I see them. And I did not observe any of the communication between you and your session fellows that you claim took place.

I did not set up the jam session. Neither did Stan Getz. If you had been designated as the only reed player in a particular set, what would you have done? Would you have refused? And you have complained elsewhere about not getting recognition on tenor sax alone. Why then, with Dexter Gordon, Flip Phillips, James Moody, and Zoot Sims on board, did you come out with all your horns?

You call me non-music. You will be surprised to learn that not only have I been playing since age 5 but I also play tenor and have probably played more improvised solos in front of more people than 95% of my writer colleagues. And I challenge you or anyone to show me where I've ever referred to you in any way as a "gimmick" player. I've never said that, not even verbally much less in print, because it is not my belief.

As for the pot bit, noticing it in no way distracted my attention from the stage. The mere act of breathing was sufficient to detect it though the smoke did get a little thick at times. And through the smoke and bedlam I did observe you taking two solos of several choruses each. I thought that was made clear by my review but perhaps your reading of it was selective.

You speak of your many fans, etc., who use their ears first and eyes second. Of the 6,000 people at the jam, I'm sure more than a few read my critique. Yet yours was the only comment or letter received that challenged my assessment of what went down. Could it be that your legion of supporters does not agree that you've suffered a "grave injustice?"

After the whole fiasco was finished, I happened to meet an old friend of yours who said: "Roland told me he was going to take over."

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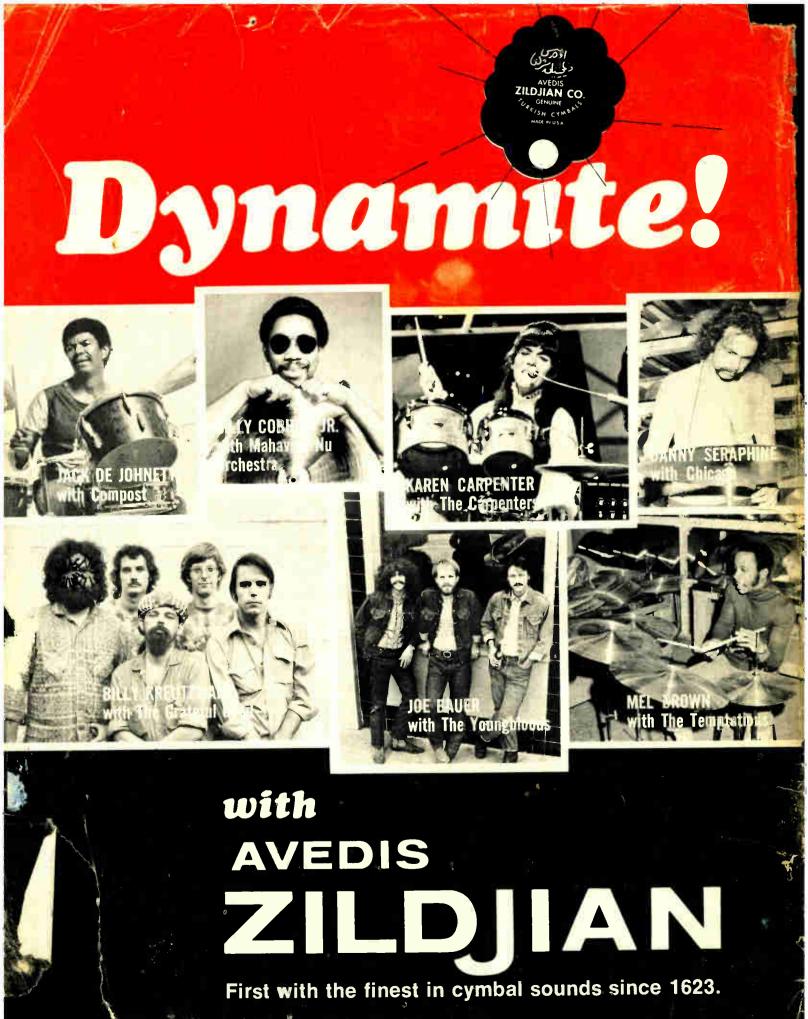
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