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4 □ down beat

the first chorus

By Charles Suber

Some days ago we received a somewhat sinister-looking packet in the mail postmarked Vaduz, Liechtenstein. The packet contained: a report from one of our agents-in-the-field, code name, *Gliss*. This is an expurgated excerpt of his report.

THE LINF CAPER

Came across the Austrian border this morning following up on a lead picked up in Vienna about a possible Liechtenstein International Music Festival (LIMF).

Went to Vienna to check on reports that the Burgomaster was getting nervous about the Chicago foundation responsible for North American recruiting. Everything seems to be cool. Foundation has evidently agreed to avoid impropriety by divorcing itself from its profitable travel agency subsidiary and be more explicit in explaining the source and disposition of its scholarship funds.

About 2,700 American student musicians expected in Vienna for the big doings with many going on to another package at Budapest and Prague. No Jazz Internationale, no North Texas State lab band. But Montreux should be great.

While I was enjoying a Charlotte Russe in Vienna, I bumped into a grifter I used to know back in the states—name is Bob Norden, used to hustle fund raising campaigns. He was riding high, all a-bubble about his new grift. Insisted on telling me about it.

"I've cased Europe and there are 25,000 school musicians expected here during July and August. The mother lode is still in the good ole' U.S. of A. And I got the key! I'm going to hold the World's Greatest International Music Festival! I got a whole country to work with—Liechtenstein! It's a natural—close to Switzerland and Austria, nowhere taxes, population about 22,000 . . . and no playing for Burgomasters—Prince Franz Joseph II will host the festival, do a little emceeing and maybe a couple of solos on the liederhorn.

"And I've got the greatest recruiting gimmick—the band director bringing the most kids gets his picture on a new Liechtenstein postage stamp—Revelli himself never had that. And then his school can buy the stamps for resale to raise money for a return trip!

"As soon as I get back to the states—I'll line up my Panel of Educators—guys who like a free trip and their name on brochures.

I'll have the Tourism office send cables to a couple of hundred schools saying: 'Congratulations. Your superb marching band has been chosen to participate in a royal parade honoring the Prince of Liechtenstein. Full details after your acceptance'.

"Then I collect a cash deposit for each student and chaperone, the balance before lift-off. Based on what I've found out here, I have to net nothing less than \$100 per person—10 bands, 100 to a band is a thousand people, times \$100 is ONE HUNDRED THOU! And that doesn't begin to include LINF tee-shirts, leather shorts, Alpenstocks—hell, we might even be able to sell ambassadorships . . ."

I'm waiting now to get in to see the Prince. It'll be a while, he's practicing *America, The Beautiful* on his liederhorn. *Gliss*

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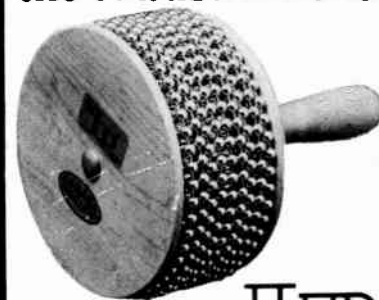
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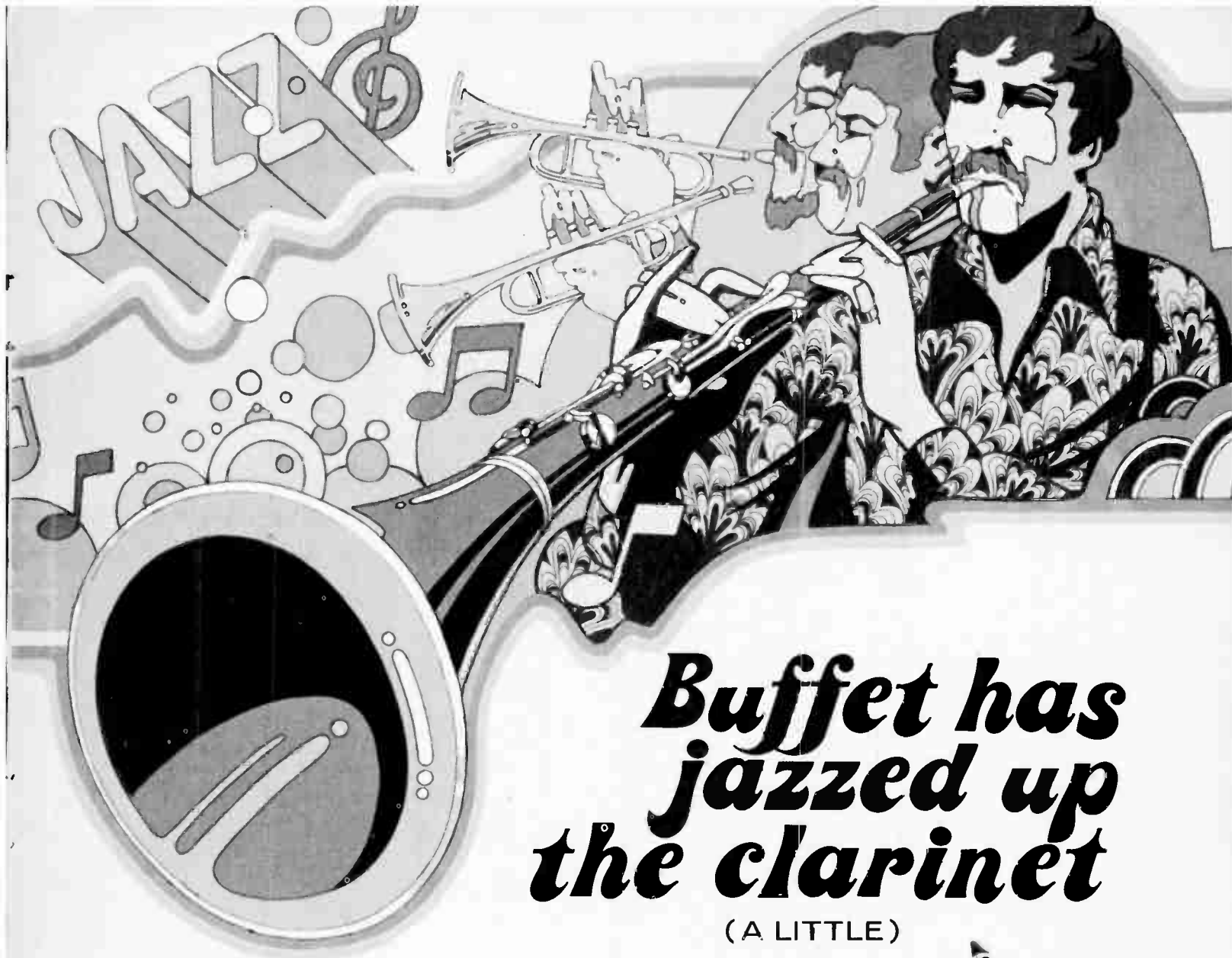
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June 21, 1973
(on sale June 7, 1973)

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downbeat

jazz-blues-rock

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discords

The Trio Makes It!

15 stars for your recent interview in the April 26th. issue 5 stars each for Rick Laird, Jerry Goodman, and Jan Hammer. WOW!! This really opened my ears and eyes into a new direction of jazz. The interviews knocked me out so much that I caught the band LIVE in L.A. DAMN... Their records are good but seeing is believing, the group really stretches out. Jim Schaffer surely brings this musical experience out in his article. 5 stars for Jim too!!

Barney O'Brien

Pomona, Calif.

Byas Query, Etc.

Nice to see the *Where the Bands Are Playing* listing in the April 12 issue. It is sometimes difficult to support live music when it is often not known where and when it is going to

happen. Local newspapers often ignore music events of importance (both editorially and advertisingwise) and those that comprise the jazz grape-vine many times fail to hip one another. Why not combine the *Where the Bands are Playing* (big bands) and the old *Where & When* (small groups) club listing that used to serve readers so well?

Another down beat feature that I sorely miss is the late George Hoefer's *Hot Box* column. Jazz research knew some of its finest hours through Hoefer's writing. Since Hoefer wrote for *db* from 1939 to 1967, the supply of *Hot Box* columns should be plentiful. Surely, all (or part) of these columns could be published in book form. Such would be a fitting memorial to a dedicated jazz researcher/historian. An updated version of *Hot Box* would also be welcome in the *db* of today....

And how about some feature articles about the living, talented, deserving musicians that

seem to be forgotten? Howard McGhee, Tony Scott, Lucky Thompson, Al Haig, Sonny Criss, Red Rodney immediately come to mind.

It must be said, in a letter such as this (overweighted with suggestions) that *db* is, indeed, already doing much that is worthy of praise. Your news and *Strictly Ad Lib* sections, for example, are quite comprehensive and up to date.

Before his death last August, Don Byas could have been added to the above list of those deserving but mostly ignored musicians. I began working on a discography of all Byas recordings about two years ago and am intermittently still at it. Should any *db* readers have additions and/or corrections to the Byas (leader and sideman) recordings listed in the Jepsen and Rust discographies, such information would gratefully be accepted by me at 2578 Montana Street, Lawrence, Kan. 66044. In addition to the Jepsen and Rust revisions, I am particularly interested in details about private recordings, film sound tracks, foreign record issues, and TV and radio broadcasts that include Byas. Thank you in advance for your help and for listening to my suggestions.

Dennis Hess

Lawrence, Kan.

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AP

"Herbie (Mwandishi) Scores"

Bravo! It's good to hear someone caught the Herbie Hancock group with a clear head. Bill McArney's very fine Jazz Workshop review (May 10, 1973) assured me that I am not the only one who gets transported out and beyond by Herbie. Bill's way with words captured the very feelings I have for so long tried to explain to friends of mine.

To trace the evolution of Hancock through the turbulent 1960's to the present is an experience in music that is almost too hard for me to conceive. In just over a dozen years, Herbie has emerged as a giant in modern jazz. He has the capability to take melodic, harmonic, and decidedly impossible concepts, and weave simply understood images of sound and sight that blow my mind. Whether it be new material or old, Herbie Hancock really works a transformation on me. It is inconceivable for me to guess what is yet to come.

Karl Kasch

Ft. Collins, Colo.

"Cheers for Jimmy"

Since the autumn of 1971 I have been a subscriber to *down beat*. I am very satisfied. Your reviews are covering a broad stream of contemporary recordings and live music in the U.S.A. I think also your reports and interviews with the contemporary jazz musicians are very inspired. I hope to be your subscriber for a long time.

I am 31, am interested in Jimmy Giuffre and in his musical experiments. I have most of his recordings from *The Lighthouse All Stars*, *MJQ*, and *"The Three & The Two"* era.

I would be very pleased if more was done with Jimmy.

Antonin Cort

Prague, Czechoslovakia
(ed. — A piece on Jimmy Giuffre is done and will soon be published.)

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the Moment of Truth



ERIC DELANEY VISITS



Eric Delaney, one of England's foremost percussionists, visited *db's* Chicago office recently during his stay in the States.

Since his arrival in early Spring, he has played with Chicago-based Larry Novak, Sarah Vaughan and was a guest on The Mike Douglas Show.

Delaney's early training and musical background was acquired on the basis of Gene Krupa sides. He considers Krupa to be the "father of the drums."

Delaney feels that the musical trend in Europe is not headed in the direction of rock but more into the fusion of all forms of music.

Delaney observed that "one needs an attorney to be a musician in the United States, but, one doesn't need an attorney to appreciate it."

Check him out!

—j.s.

16TH MONTEREY ANNOUNCES DATES

Season tickets for the five concerts of the Sixteenth Annual Monterey Jazz Festival are on sale now.

Festival dates this year are Sept. 21, 22, 23. Artists who will appear at the festival will be announced as contracts are signed, according to Jimmy Lyons, Festival general manager. The Monterey Jazz Festival is a non-profit, musical event with proceeds after costs going to various worthy musical activities including scholarships and other programs and projects on the Monterey Peninsula.

Season tickets are available by mail order from the Monterey Jazz Festival, P.O. Box JAZZ, Monterey, Calif. 93940.

ANN ARBOR BLUES & JAZZ FESTIVAL

Rainbow Multi-Media Vice-President John Sinclair released a partial schedule of artists for the Ann Arbor Blues & Jazz Festival 1973, a three-day, five-concert blues and jazz marathon to be held at the Otis Spann Memorial Field site this coming Sept. 7-8-9.

Among the performers to be featured at the 1973 Festival are the Ray Charles Show '73 with Ray Charles and his Raelettes; the Charles Mingus Ensemble; Lightnin' Hopkins; the Ornette Coleman Quartet; Leon Thomas; J. B. Hutto & the Hawks; Roosevelt Sykes; Yusuf Lateef; The Johnny Otis Show featuring Johnny Otis; Big Joe Turner, Eddie "Cleanhead" Vinson, Ivory Joe Hunter, Roy Brown, Margie Evans, Roy Milton, The Mighty Flea, Three Tons of Joy, the Oti-

ettes, and others; and the most-requested artists of 1972: Freddie King, Lutter Allison, Sun Ra, Hound Dog Taylor and House-rockers and other to be announced later!

For information write: Rainbow/Multi-Media, Box 381, Ann Arbor, Michigan 48107. Phone: (313-761-3670).

MILES TOURS JAPAN

Miles Davis and his 10-piece group will tour Japan for two weeks beginning June 18, and follow up with appearances in Europe, the Near East and North Africa.

The Japanese tour opens in Sapporo and includes concerts in Sendai, Tokyo (June 20, 22, 23), Nagoya, Kyoto, Fukuoka, Hiroshima and Osaka. It closes with a July 3 concert in Niigata.

Miles & Co. will be at the Montreux Festival in Switzerland July 8. Provided the political situation has simmered down, they'll play in Lebanon July 12. Two days later, a concert will take place in Tabarca, Tunisia. July 16 and 17 will find the group in Pescara and Verona, Italy, and the tour concludes with an appearance July 19 at the Antibes Jazz Festival in France.

Personnel was set to be Dave Liebman, reeds, flute; Lonnie Liston Smith, keyboards; Reggie Lucas, Pete Cosey, guitars; Balakrishna, electric sitar; Mike Henderson, electric bass; Al Foster, drums; M'Tume, congas; Badal Roy, tabla.

8TH BIRTHDAY FOR JI

Jazz Interactions' eighth birthday celebration was the biggest and happiest in the life of the organization which does so much good work on the New York jazz scene.

Held both upstairs and downstairs at the Village Gate, the bash began in the late afternoon and was still going strong when closing time came. At times, there were lines of people waiting to get in, and JI president Joe Newman estimates that between 1500 and 2000 persons attended.

"It was by far the best turnout we've ever had," Newman said, "and I think the music was the best ever, too. It wouldn't have been possible without the generosity of the many musicians who came out, and I'm very sorry that not all of them got a chance to play."

A highlight of the party was a tribute to Ed Beach, dean of WRVR-FM's corps of jazz disc jockeys, who was praised by colleagues and musicians and received a scroll and a case of good booze. Ironically, Beach's fine *Jazz Archives* show, until recently broadcast nightly except Sunday, was relegated to Saturdays only just before the celebration. Judged too "esoteric" by the station's management, it was replaced by a Beach show emphasizing current releases.

A partial listing of groups and musicians participating in the birthday festivities: The Dave Berger Orchestra featuring Jimmy Maxwell and Dick Katz; Ruby Braff Quintet; Ruth Brisbane, Sonny Brown, Joe Carroll, the Lynn Christie-Dave Friedman-David Lahm-Steve Gadd quartet; The Countmen; Joe Farrell, Babs Gonzales, Jimmy Giuffre 3, Chico Hamilton Four, Bill Hardman, Jimmy Heath, Howard McGhee, Charles McPherson Sextet, Junior Mance Trio, Stella Marris, The Mainstream All Stars (Louis Metcalf, Dickie Wells, Art Miller, Jimmy Powell, et al.), Joe Newman Quintet, Jimmy Owens

and Kenny Barron with Chris White, Cecil and Caryl Payne, Hilton Ruiz Quintet, Buddy Tate, Billy Taylor, Harold Vick, Maurice Waller, Mary Lou Williams, Joe Lee Wilson, Attila Zoller, and the 50-piece Jazz Interactions Youth Band directed by Joe Newman.

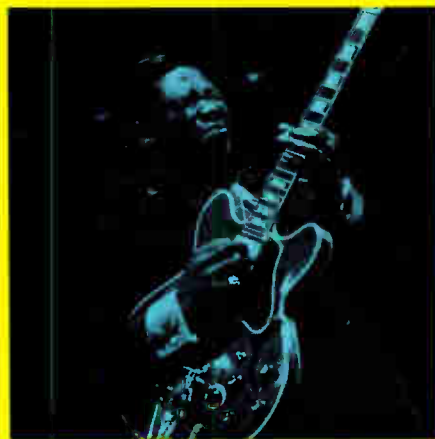
"We did have quite a bit of advance publicity this year," Newman noted, "but not that much more than usual. So I think the turnout proves that jazz is getting strong again."

B.B. KING REVEALS

It's not often that B.B. King holds a press conference in New York, so a lot of media people crowded into the cozy offices of his manager, Sidney A. Seidenberg, on May 9.

The primary purpose of the "open house" conference was to publicize the *Mississippi Homecoming* (db, May 24) set for June 12 in Fayette and Jackson, Miss. to commemorate the 10th anniversary of the slaying of civil rights leader Medgar Evers and celebrate the progress made in the state since then.

King will co-host the day of commemoration and celebration with Fayette mayor Charles Evers, who also attended the press conference, and urged "all Mississippi stars and artists, greats and near-greats, to come back home again. I'm asking each of you, black, white, and Indian, to come home and help us with our observance of my brother's death. We want to honor Medgar and honor some of the great entertainers of Mississippi. But most of all we want to honor the progress that all Mississippians who care have helped bring about."



The day will feature a memorial service led by the first black bishop of the Catholic dioceses of Natchez-Jackson, Fr. Joseph Howze; a parade through Fayette; a giant barbecue with chicken, pork and goat; a motorcade to the Coliseum in Jackson, where local groups will perform in the early evening, followed by a big show starring Rev. Cleophus Robinson, the Staple Singers, King and the other Mississippi artists able to attend. (More than a decade ago, the same coliseum was used as a makeshift jail where Charles Evers and hundreds of other civil rights demonstrators were taken after a march.)

King also revealed that he will tour Africa under the auspices of the U.S. Dept. of State, at a date yet to be determined. Countries to be visited are the Ivory Coast, Ethiopia, Senegal, Tanzania, Nigeria, Ghana, Zambia and Liberia.

The great bluesman will also play Europe this fall, in conjunction with George Wein's

db
NEWSP

annual Newport tour. Concerts in Poland, Hungary and Yugoslavia as well as in Western Europe are on the itinerary; dates of the tour are Oct. 26 to Nov. 18.

King also discussed his ongoing project of prison rehabilitation and reform, describing it as "a life-time job." He performed 25 concerts in major penal institutions throughout the U.S. last year, made a film at Sing Sing with other artists, and co-founded FAIRR (Foundation for the Advancement of Inmate Rehabilitation and Recreation) with lawyer F. Lee Bailey. In operation for six months, FAIRR has so far provided prisoners with musical instruments and equipment and with books and records. Record companies now sending monthly supplies of albums to prisons are ABC Dunhill, Atlantic, Buddah, Flying Dutchman, MCA, MGM, Mission, Motown Neighborhood and 20th Century Fox.

King's warmth and his patient and explicit answers to reporters' questions enhanced the occasion. He spoke at some length about one of his main concerns: the still lagging acceptance of the blues among young black people in America.

Part of the reason, he pointed out, is that it's "still a problem to get blues on radio and TV, if not as much as before . . . I'd like to see someone like myself have a TV show on which the kids could see what the blues really is and check it out . . . They've been somewhat misled into thinking that the blues is linked to things like having had a great-grandfather who was a houseboy on a plantation. They haven't learned that this is not so."

When he was in England, he pointed out, "kids there seemed to know more about me than most of my relatives at home."

potpourri

At Atlantic Records' 25th Anniversary convention in Paris it was announced that May would be the company's jazz month, with promotion of new releases by Dave Brubeck, Chick Corea, Roberta Flack, Yusuf Lateef, Herbie Mann and David Newman; new entries in the *Best Of* two-fer series, and a Coleman Hawkins-Lester Young set from the Commodore archives. Atlantic will soon release three double anniversary albums comprising a definitive history of the 25 years. One will be devoted to rock and pop, one to soul, and one to jazz, the latter compiled by Neshui Ertegun. A surprise guest at the Paris affair was tenorist Johnny Griffin, longtime resident of the French capital, who was one of the very first artists to record for Atlantic, as a member of the late Joe Morris' group.

The current Billie Holiday exhibit at the New York Jazz Museum contains many interesting and rare photos and memorabilia and also features an audio portion of reminiscences. At the opening, The Countsmen (Doc Cheatham, Earle Warren, Chuck Folds, Franklin Skeete, Jo Jones and added starter Tiny Grimes) provided appropriate sounds, and films of Lady Day were shown. Special guest was trumpeter Buck Clayton, now retired from music (hopefully, not permanently) and active in public relations. A special booklet and poster are available. The museum is located at 125 W. 55th St. in Manhattan.

Woody Herman and his manager, Hermie Dressel, have endowed an annual Conrad Gozzo Scholarship, which will be awarded to

help further the musical education of talented high school students in New Britain, Conn. Gozzo, the renowned lead trumpeter who died in 1964, and Dressel grew up together in New Britain, played in the high school band there, and later were roommates in New York. An annual first prize of \$1,000 will be competed for by seniors. In addition, four \$250 scholarships will be awarded yearly to undergraduates. Gozzo's mother, Mrs. James Gozzo, presented the first awards May 10 at Central Connecticut State College during a concert by the Herman Herd.

Mark Edwards Wilson, a 24 year old U.C.L.A. graduate student working on a Ph.D. in composition, has won the second annual Henry Mancini Music Scholarship. The \$2,500 award is for study in the area of motion picture and TV music composition.

Wilson, a native of Long Beach who graduated from that city's Woodrow Wilson High School, has had two of his original works performed by the Long Beach Symphony, conducted by Alberto Bolet.

A jam session broke out at the New School for Social Research recently conducted by Jack Reilly who teaches Jazz Piano there, setting in with Jack were: "Red" Hornstrom, sax; Dick Wellstood, John Mehegan, Gay Mehegan, piano; Jack Six, bass; Louis Grassi, drums; Jody Schein, Sheila Jorda, vocals.

Jack says that besides the normal levels of jazz classes, he will begin a Ragtime Piano Course in the fall.

A new concert hall on the lower slope of the Teton Mountains will be the permanent home of the Grand Teton Music Festival in Jackson Hole, Wyoming. The inaugural season in the new Festival Hall will begin on July 24 and last five weeks until Aug. 25. Twenty programs including chamber music, a series of contemporary music, and symphony concerts will be presented.

The Revolutionary Ensemble, Leroy Jenkins, violin; Sirone, bass; Jerome Cooper, drums . . . in concert for a s.r.o. capacity at the Loeb Student Center, N.Y.U. on May 21.

Buddy DeFranco and the Glenn Miller Orchestra played a concert/dance at Triton's College (River Grove, Ill.) Center Building on May 17. Dancers of all ages enjoyed this great night of musical merriment, joining in on the current nostalgia rage.

The third in the successful series of monthly Monday night concerts at New York's Theater DeLys was a tribute to Charlie Parker featuring Howard McGhee, Jimmy Owens, trumpets; Lee Konitz, alto sax; Cecil Payne, baritone sax, flute; Ted Dunbar, guitar; Richard Davis, bass; Roy Haynes, drums, and singer Joe (Bebop) Carroll. Many of Bird's compositions and standards associated with him were performed, and highlights included a Davis-Dunbar duet on *Summertime*; McGhee's *Lover Man*, everybody's *Donna Lee*, and Konitz duetting with Bird (via a cassette tape of the Massey Hall *Hot House*). Konitz also gave the audience a taped sample of *Super Sax Plays Bird*, a West Coast group

dedicated to Parker's music. They were doing *KoKo* and sounded great. The evening was taped by TelePromter TV, and the series, produced by attorney Jack Kleinsinger, continues May 14 with Clark Terry, Frank Wess, Jim Hall, Chris White, Sonny Brown and the great Baby Laurence—plus a mystery guest.

strictly ad lib

New York: Roy Haynes' Hip Ensemble had some new faces in it at its May gigs at the Village Vanguard and Jazz Underground. Personnel: John Moseley, trumpet; Mario Rivera, tenor sax, flute; Cedric Lawson, piano; Don Pate, bass. Freddie Hubbard, Yusuf Lateef and Elvin Jones followed Haynes at the Vanguard. At Jazz Underground, part of a setup at 100 W. 72nd St. known collectively as Au Sous Sol that also includes a Haitian restaurant, Bill's Place, where violinist John Blair and drummer John Lewis' Sound have performed, Haynes was preceded by the Monty Waters-Art Lewis Big band, which plays each Monday night, and Betty Carter with Danny Mixon's very swinging trio (Alex Blake, bass; Louis Hayes, drums) . . . Grover Washington Jr.'s foursome and singer Mark Murphy are the current incumbents at the Half Note through June 10. Joe Williams (with the Duke Pearson Trio) and Hamp Hawes and his trio (the first N.Y. appearance by the pianist in some years) will be on hand June 11-23. Earlier, James Moody had John Hicks, piano; Chris White, bass, and Leroy Williams, drums in his group, while Stan Getz led Richie Bierach, piano; Dave Holland, bass, and Jack DeJohnette, drums. The Dick Cone-Leo Ball big band continues Sundays . . . Benny Goodman is at the Rainbow Grill through June 16. He celebrated his 64th birthday at the club May 31 . . . Two interesting groups, McCoy Tyner's quartet and Lee Konitz' quintet, played Jazz Interactions monthly Top of the Gate session May 21. Tyner had his usual crew, while Marshall Brown, valve trombone; Paul Bley, piano; Alex Blake, bass and Barry Altschul, drums were with Konitz . . . Gil Evans' big band played at two churches, Trinity and Community, May 30 and 31, as part of a concert series presented by the Orchestra of the City of New York, Inc. . . . Barbara Carroll returned to Michael's Pub May 15 for six-week stay. Woody Allen is back on Mondays . . . Charles Lloyd did the Bitter End May 30-June 4 . . . Trombonist-vibist Tyree Glenn, recovered from recent surgery, follows Marian McPartland June 18 at the Americana's Royal Box, leading a sextet featuring vocalist Carrie Smith . . . Norman Connors' Dance of Magic played the Jazz Beat May 29-June 3. Frank Fester and Joe Lee Wilson are the Monday night regulars there . . . The Negro Ensemble Company's fourth and final program of the 1972-73 season, *Special Events*, included performances by Ruth Brisbane and the Revelations (May 11-13); The Prime Element (a jazz group directed by percussionist Omar Clay) (May 15-17); Warren Smith's Composers' Workshop (19-20), and singer Novella Nelson (June 2-3) . . . Reno Sweeney's featured singer-pianist Teri Thronton May 8-19. Ellerine Harding, who recently waxed for Mainstream, opened May 29 . . . Promoter Richard Nader took over Madison Square

On The Road

will be a regular feature in **down beat**, a service to our readers in answer to their many requests: *Who is Where and When*.

To do this we need the cooperation of record companies, managers and booking agents. So, submit artist itineraries, by city, state and date, six weeks before the gig. Send to: **down beat OTR**, 222 W. Adams Street, Chicago, Ill. 60606

World Radio History

The Play: The 6th annual Midwest College Jazz Festival, Elmhurst College, Elmhurst, Illinois, March 16-18.

The Players: Cannonball Adderley, alto saxophone
David Baker, cello
Nathan Davis, tenor saxophone
Rich Matteson, lower brass
Rufus Reid, string bass
College musicians and vocalists within 14 big bands and six combos.

The Scene: Final concert, Sunday night . . . Cannonball Adderley has just finished soloing—with his fellow judges/clinicians/performers—with the festival's All-Star Band in a down-home rendition of *Don't Get Around Much Any More* which has the audience on their feet, cheering. The first half of this concert featured the "winning" combo, Lyle Mays Quartet (U. of Wis.-Eau Claire); vocalist, Jimmy Spinks, (Kennedy-King College, Chicago); and a "play-off" between two Wisconsin big bands (Eau Claire and Lawrence U., Appleton) that has created much tension for the players and the audience. The decision, which will determine who represents the midwest at the American College Jazz Festival (Chicago, June 16-18), is about to be announced. Cannonball Adderley speaks.

Ladies and gentlemen, on behalf of all these beleaguered musicians who serve in the capacity of—or who have served in the capacity of—adjudicators, meaning they are the ones responsible for the happiness and the grief and the encouragement—and the discouragement, such as the case may be—because they allegedly are professional enough to make indiscriminate judgments, (which is a groovy way to be [audience laughter]; I have been selected spokesman because of my golden, warm, pear shaped tones as it goes along with the rest of my physical equipment, the reflection of the outside.

But, I must say that it's really not easy to sit in judgment of the musical efforts of people who perform on the level of the people who come here. The level of performance here is . . .

Let me put it this way—we used to hope to be able to encourage musicians in schools to want to come up to a professional level. Now, I have the task of urging alleged professionals to get ready for an onslaught of thoroughly sophisticated talent. [ap-
plause]

Those of us who've been out in the field waving the flag and carrying on through an assault from country and western, rock and roll, riverman blues, gospel—you name it . . . you know, an attack from a horde of guitar players all looking like Ganghis Ghan [much laughter] . . . those of us who had to stand out there and be thoroughly lambasted by people who have been accepted by the public and try to say that we think that there is a music that is at least interesting enough to want to see it propagated, see it last . . . The best way we know how to do it was to



encourage people studying music to want to be the best that there is rather than the most successful in terms of the American Dream, or how much money you can get, or how easy it is for you. You know how we live: all of us cheat on our income taxes, try to get through the turnstile of the subway without paying the quarter or whatever it is. Anyway you can whip the established authority is acceptable in terms of the American Dream of success.

Well, we have finally come up with a whole flock of musicians who at least feel that excellence is important to them. I don't think that musicians should have to starve and be hungry or anything like that simply because they are good players or great creators. There is some satisfaction in the security of knowing that you're BAD . . . you understand, just knowing that you're bad when you walk into a situation and I know what that satisfaction is because I've been bad for a long time [applause]. Let me explain that so you don't feel that it's over-confidence. It's just an honest evaluation, not arrogance. It doesn't mean that I'm the only bad dude or that there

is nobody as bad, or badder.

I am sophisticated enough to know that there are people who can really play—like Phil Woods, Jackie McLean—people who know how to play the alto saxophone. So, I have no way to feel superior. Just to feel excellent is a genuinely good feeling and that's important. [much laughter, applause, and whistles].

Like John Donne implied sometime ago, no man is an island unto himself. But, it doesn't mean anything to be excellent if everything around you is mediocre. It's nice to be in this kind of atmosphere when you know that everyone on this stage is prepared to make a living playing on his instrument and do it well.

I remember the time when we lived in hotels for like five dollars a week and were happy just to be able to play. Now, musicians don't have to do that. They can get a job with, you know, Santana [laughter] . . . don't knock it . . . you know, a job with Frank Zappa or somebody who is out there making it and is prepared to pay musicians well because they can play the music. Zappa does not write simple music; it takes an excellent musician to be able to bring it off well. That, among other things, is one of the reasons that I am so happy that we have difficulties the way we do—coming to decisions about excellence and musicianship among these various institutional bands, because everybody feels he is excellent and rightly so.

We have wonderful bands here. Probably the worst band here today, such as it is—there is no such thing as the worst band—the band with the least artistic awareness is better than the best band in any school maybe ten years ago. That's saying a lot.

It is a very precious dilemma to try to figure out who is the best. Because there is no such thing as best. Unfortunately, competition is . . . you know, we're not combatants in a tournament. We are musicians seeking an honest professional evaluation from someone for whom we allegedly have respect. The best that you can do is to be human and say that, according to my judgment, this is a little more interesting because it's got better soloists. That shouldn't be a reason but, hey, you've got to have some kind of measurement. Or this one is a little bit better because it's material is a little more challenging; they have undertaken something that's much more difficult to accomplish. This one is better in tune. This one has a rhythm section that can swing. Nobody has really been about to define swing, but we can recognize it when it's there and we miss it when it's not there. We try to pinpoint these problems and try to indicate to the people in charge that this is a problem. If it's an obvious problem to Rich Matteson who doesn't have any problem with swing-



MIKE BRECKER

Music Is What I Do!

It was 45 minutes before the first set on opening night of a five night gig Horace Silver's new quintet was doing at the Jazz Showcase in Chicago.

Tenor player Mike Brecker, who with his brother Randy on trumpet front the group, sat by himself against the wall of the long, narrow dressing room, saying nothing, just staring into the mirror. His tenor and flute lay in front of him on the makeup table.

"I don't know what I was thinking about then; it might have been music, but I doubt it. I brood a lot..."

Mike Brecker has just turned 24. He is very quiet, very into himself and quite subdued. But there is a contradiction in his outward demeanor and his musical attitude, and that is a strong desire to communicate.

"I love college concerts and I love to play to huge audiences, just for the feeling of it. When the playing communicates, it's amazing even if the music is bullshit... If it's happening and the audience is going berserk, I love it. I played with a rock and roll band in school. That was the first time I played rock, before that I was trying to play jazz. The rock band was the first time I was able to communicate with a large group of people."

Mike Brecker joined Horace Silver's new quintet when the pianist formed the group earlier this year. It is a band that Horace says he is very pleased with. In the tradition of Horace Silver groups—it cooks.

"Horace is the first established jazz gig I've done. With Horace most of my energy is put into soloing and practicing things and working ideas out on the stand while I'm playing. It's really a good chance to get my shit together. This is the first time I've had a gig where I play every night and I play a lot—I get to stretch out."

"I see playing with Horace as kind of a school and I feel like a beginner in a lot of ways, but for me it's a good way to get a little maturity. With Horace all the tunes are different and they require different feelings. Like some r&b type tunes we do, there is a certain kind of tone and sound

By Herb Nolan

GARY BARTZ



"Music is my religion. When I'm feeling bad, I put something on, and it makes me feel better, or when I'm really feeling bad, I play and that gets me out of it. Music is the only thing that has never failed me. People let you down, music won't."
—gary bartz

The turning point that almost every artist must deal with at some stage in his development came for Gary Bartz about three years ago.

It's not something that arrives in a flash, but is often based on all the elements and accumulated experiences and associations one's life has absorbed. Here it is, the line, the separation point that asks a reason for crossing, that requires what the artist believes to be a philosophy that works—an inner awareness.

"I reached a point where I was considering stopping playing music. I felt like one thing black people did not need was another musician. I said, now I'm not helping anybody by doing this."

"A major factor in working it out was Max Roach. Max was like a father to me, and when I ever had any problems I could call Max—that's one person I could call—and he could help me out whether it was business or personal or whatever. See, he was always aware of who he was and where he was and his position."

"The first big professional job I had was working with Max Roach and Abbey Lincoln in 1964. I had met Max in Baltimore, and he had given me his number and told me to call him when I got to New York. We kept in touch over the years and finally got together."

"I thought and related back to what I'd learned from Max and I realized my music can teach, it can do lots of things. So I said maybe it might not be a bad idea if I developed it along those lines—use it for more than just entertaining, because I don't consider myself as an entertainer even though I might entertain. I don't like that concept of myself..."

"Have you heard the new Miles Davis record (*Miles Davis at Philharmonic Hall*)?" said Gary Bartz, putting the cassette in the recorder on the floor. His soprano saxophone lay on the dresser along with some reeds and a chromatic harmonica—an instrument he is trying to master—was nearby. The alto he plays with such open, gutsy power was tucked away out of sight.

Music Is My Religion!

I hear. Then we'll play another kind of thing and I'll hear something completely different.

"Somehow, I'm just hoping and waiting that all will come together, like I'll find a common ground to work out of. I think it's happening now. Playing with Horace is a new experience, I enjoy it. I find it particularly demanding to play things that fit the feelings of the tunes. His tunes, to me, have a distinctive sound and I try to play things that don't sound like somebody else. I don't mind sounding like other people; that's just a way to grow. If I sound like Trane on a certain thing, or if I sound like Trane all night—screw it, that's just what I hear. I just let it come out."

Mike Brecker has power and a hard sound coupled with a lot of musical ideas. He admits, though, that he has trouble getting his sound to blend in a big band setting, like the rehearsal band he plays with in New York. Unlike many musicians, however, Brecker didn't really get involved with playing seriously until he was in his late teens.

"I was born and raised in Philly and at the time I was growing up it was a pretty good music town—I don't know how it is now.

"My family was very musical. My father still plays piano, but he chose law as a profession. Actually, he doesn't play bad; he always plays the right chords and has good ears. There was so much music in our family that I thought everybody played an instrument. I thought it was the natural thing to do.

"I picked up the clarinet when I was about seven or eight, and I hung with that for about four years, hating it. I wasn't into it and lost interest for quite a while. Eventually I decided I wanted to play saxophone. I forget why I decided on the alto. I remember my brother bought me an album for my birthday or Christmas or something. It was a Cannonball record and I flipped out over it. So I started getting into it again.

"I never really got serious about music until I was in

college, although it really started to grab me in high school. Music and basketball were the only things I was really interested in.

"By the time I actually became interested in music, my brother was already away in school at Indiana. In ways, that enabled me to play—it took the pressure off. There was a period of four or five years when he was at school or I was at school and he was in New York that we didn't see each other much. We only played together a few times, like on holidays when we were both home and played duets in the bathroom. Bathrooms are always flattering places to play, they make you sound great.

"I've learned a lot from listening to Randy, though, and I like to play with him. I guess I'm more open to his style—I don't know what caused that. We phrase similarly.

"When I went to college (Indiana University)—I loved it there, not the school that much, but I really got off on the countryside—I hadn't intended to be a musician. I was in arts and sciences, then I switched over to the art school, all the time I was playing with a rock and roll band and I really started liking it.

"I spent about a year or a year-and-a-half in school, then I decided to go to New York. I seemed like the only place to go to be able to learn and be around people who can really play. I just went with the intention of living there and assimilating what I could and trying to work a little—that worked out fairly well.

"Actually, I never really studied music in school and I never went to music school, but I did have some really good teachers. One guy was Vince Trombetta. He taught me for about three years. He showed me a lot of really valuable things.

"Most of what I've learned, I'll have to admit, comes from listening to records and from a few people in New York who really influenced me a lot like Dave Liebman and Steve Grossman. There are some other guys in New York

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He is a thin wirey man, with a wispy beard, who isn't quite as tall as his photos on album covers make him appear. Bartz seems serene. He also expresses a deep interest in children.

"Children are my favorite people, they really are . . . I have two children and I would love to have 10 or 20. In fact, I am in the process of doing a children's album. They seem to like my music."

Gary Bartz, who is 32, grew up in Baltimore, a hard-nosed industrial city with raw influences that must have left their mark on his music and style. He started playing alto at 11.

"Bird made up my mind as to what instrument I was going to play. Originally I wanted to play the drums, but Bird cooled that for me. Other than that I didn't like alto players very much. I listened to tenor players alto and tried to make my alto sound like a tenor. It took years before I really liked my sound, you know what I mean, for a long time I didn't LIKE it.

"In the beginning it didn't have enough power, it wasn't open enough and I wouldn't hit alot of notes right on the head; I'd slide into them—slide up or down which puts you out of tune. "Miles is the master, he doesn't mess around. He hits the note bip-bip-bip-dip-bip. "But if you don't like your sound then you really can't play.

"After he left Baltimore and came to New York, Gary Bartz studied at Julliard. The association with Julliard lasted for almost two years, and although he doesn't say so specifically, he suggests that the formal approach to music education wasn't all that appealing.

"I met nice people there (Julliard), and still have many lasting friends. I learned my chords while at Julliard, but it didn't have anything to do with any courses, it had to do with the musicians that I met like Grachan Moncur III and Lee Morgan whom I loved—he's my mother's favorite trumpet player. But Grachan really taught me the chords—the basic concept of chords.

"I remember that summer, I think it was the summer of '59, I would practice all day from nine to nine, just practicing chords and learning things. It was a great learning period for me to work like that everyday except Sunday. I've never been able to do that since, you know, I'd love to, but you have to have the peace, like go somewhere in the mountains—that's what Trane did.

"I worked with Blue Mitchell, and Blue really showed me how to play with another horn—not by saying anything, just by playing. The problem when you're learning is that everybody phrases differently. It used to be, I guess, not too much of a problem when most musicians

came through big bands. You got to know how to play with someone else in your section. Now days musicians don't work with big bands as much, so you have to learn at another level, like when I played with Miles. Miles really has a unique concept of phrasing. It's hard to follow him sometimes. It takes more concentration and physche—you have to really know each other."

Gary Bartz was with Miles Davis in 1970 and 1971, in the band that at times included Chick Corea, Dave Holland, Jack DeJohnette, Keith Jarrett and Airto.

"Miles, that's working with the master. He had effects on my playing long before I worked with him. But the main thing he taught me was the seriousness of it, because you tend sometimes not to take it as seriously as you should. I got that from McCoy too—the seriousness of what you're doing.

"That was an experience working with McCoy. He is a quiet, peaceful person. It was so good to be around him, because at the time I was fooling around with drugs—but I wasn't strung out anymore. Every now and then, though, if there was somebody else in the band getting high, we might go out to get high. I really felt guilty, I'd come back on the bandstand, McCoy was there, and he'd know when we were high 'cause he'd been around. He would never say anything, but he WOULD say something. You know, he wouldn't say, 'I don't think you should do this,' he would say it in other ways. He'd tell a story, for example, about somebody and make you feel bad.

"He was something. I hated to leave. I almost didn't go when Miles asked me to join his group. The only thing that made me leave then was that McCoy wasn't working that much."

Bartz takes another orange from a basket of fruit on the table next to him and begins to peel it. Later he remembers he has forgotten the blade to his juicer and wonders where he might get another one. He has come to a point where, he indicates, the care of mind and body is very important to himself and his music.

"Save the drink, the smoke, the games

Until you've freed your mind.

Free your mind! While there's time!"—

from *Drinking Song* by Gary and Maxine Bartz
(*Harlem Bush Music*/Taifa, Milestone MSP 9031)

"You cannot make it, man, being strung out. I mean, I know, I've been strung out myself, and I know you can't make it. You can get to the gig and can be cool and play with nobody even knowing you are

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MUSIC IS MY BUSINESS



By Jim Schaffer

Lou Donaldson feels intensely about the music that has molded his life. He has applied a great deal of creative energy to his music and is totally dedicated.

I first heard Lou's sound several years ago and since then he has led several outstanding groups. His new group with Gary Chandler, trumpet; Eric Johnson, guitar; Ceasar Frazier, organ and Billy Kay, drums, attains that same form of excellence which is the Lou Donaldson SOUND!

As Lou states, "... your prime motif when you're working with a group is to stay in business." Lou has deep emotions, which are shared by his musicians, about how music should be played, what should be played, where and when so that music will stay alive. He wants his music to reach the people.

Since Lou's philosophy of music is that of his musicians, the whole group was interviewed.

The interview starts with Lou relating jazz to other musical forms, where each is at now, and the direction jazz is taking as compared to these other forms.

Lou begins:

"Well, it's about the three music forms: hillbilly, Negro spiritual and jazz. Out of the three the only one that's lost its identity, over a period of years, is jazz because the spiritual and hillbilly music still retain the same basic flavor and basic concept of their music but with jazz it's entirely different. You can say it's progress but actually I think it's more retrogressive than progressive. In fact, I'm positive it is."

db: It's reversing?

LD: That's right. Instead of advancing, it's going the other way.

db: Have you any idea to what it's reversing?

LD: Well, since it's a conglomeration of nothing, actually noise, what it's reversing to is a whole lot of noise.

db: Do you think the cats are wailing and are doing nothing?

LD: They call it spontaneous improvisation but it's not really that 'cause it's just a lot of noise. It's a shuck when anyone with an instrument can come out and say they are doing something different and you don't understand it because they are way ahead. The guys say they are searching but actually all they need to find is a good saxophone or trumpet teacher and their search would be over because they would teach them how to play it. It's impossible to have some of the horrible tones they've got if they had studied properly. They couldn't do it. It's impossible to do it.

db: I've heard tunes with Coltrane blowing really nice in the 40's, 50's...

LD: Yeah, but he studied earlier, way before. Trane wasn't a young man then. Trane would be the same age I am, 46, if he was living right now.

In Trane's case, see, when a guy plays music or does anything—I'm talking about music now but it could be any kind of talent, innate ability—you don't wait until you're in your 30's to discover it. You discover it as a child. Trane was actually just experimenting, more or less practicing. That's what it is a matter of practicing and experimenting with a lot of sound that has nothing to do with jazz. You can do the same with classical, or any kind of music, experiment with harmonics. That's what Stravinsky was doing with the *Firebird Suite* and all those tunes—experimenting. You couldn't really say, that has no jazz identity at all, that's just music—sound.

db: What would be early jazz?

LD: I guess ragtime, dixieland, stuff like that. You mean the beginning? Ragtime, spiritual music.

db: Where did blues fit into it?

LD: Spiritual music. That's all it was.

db: I know from listening to the monster

people play they came out of a blues background.

LD: All the great jazz artists were blues oriented. Charlie Parker was the main man. But, it ended at bebop. The earlier forms as well as the latter forms of bebop got out of hand. It got out of hand lots before Trane. He was in there but it had really gotten out of hand.

db: What do you think is happening in music, today?

LD: I'll tell you one thing about music. Music is my business, my profession. I really don't like to say anything about anybody so, if a guy wants to take his horn and stick it any way he wants to stick it and blow it, that's his business.

That's the reason I told you I was disgusted about those reviews in *down beat*. I'm serious about what I'm doing and making a good profit off it. No doubt about it. And, I know if my music didn't have some kind of intrinsic value nothing would be happening. I'm hip enough to know that. You can't just sell people a bunch of crap. Now, you can get away with it for a while but you can't continue to do it. All the guys they are trying to push now can't work nightclubs. Ornette Coleman working nightclubs would get people tired and after one set of that, he's gotta go. They couldn't sit and listen to three or four sets every night for six nights. He's got to go. Whereas in the swing era, guys played in clubs sometimes for six or seven months in one club. Now, the "jazz" guys at best will do a week if you can stand them that long. Then, you're ready to cancel them out. That's what's happening today. You've got people who are actually turning people away from jazz. Actually, what they are doing are making the rock 'n' roll people rich. Because the rock groups have taken the beat and a lot of the blues stuff the jazz musicians created themselves and making millions of dollars off 'em. Whereas the musicians, at least the ones that call themselves jazz musicians, aren't even doing anything with their own music. Just acting crazy, head cats who don't want to show up on the job, and everybody has to look different from the next man. You see a group today and you don't know what it is, if it's a band or some vagabonds coming in. It's a weird situation.

db: Have you thought about your next step? Do you know what it is?

LD: I really don't know at the present time. Since the LP came, it's another category and actually you are now in a competitive business.

Before that jazz was unique; off to the side. Distributors and radio stations didn't care anything about jazz. The had a little 'ole show about 15 minutes and said, "This is a jazz show!" But now, it's really competition. You've got your FM stations and you've got your records out in the store that are selling for \$5.00 and \$6.00. That's money! And it's a competitive business. So, that's what I'm into now. I'm making a lot of records and I'm trying to keep up with what's happening in the total scope of things. I recorded that new song by Stevie Wonder, *You're The Sunshine of My Life*. That's what's happening today and you're a fool if you don't see it. I didn't play it like Stevie because my concept is entirely different. I just used the song.

db: Do you think you maintain jazz through that?

LD: Yeah, I'm blues oriented. I don't have any problem with that. You'll hear it. You'll hear that in my playing because that's what I do.

db: Is there a particular sax player who stands out?

LD: I can't name anyone who didn't learn from Charlie Parker. Coltrane did, Cannonball, Sonny Stitt, all of them play that way. They might say they are original and they

are geniuses, but they all play like Charlie Parker. Coltrane too. Never deny that fact. That's exactly the way he played. He just didn't have the concept and he couldn't play blues like Charlie Parker. That's why when you ask me who do I figure stands out, all I hear are those who can play and sound Charlie Parker oriented. The ones who can't, sound like a lot of noise.

db: How about some of your early background? You said you were from the South.

LD: I'm from North Carolina.

db: What made you decide on music?

LD: Well, my mother was a music teacher and all the members of my family play music. All of them are school teachers except me. I'm the black sheep! I wanted to be a baseball player and I wasn't interested in music too much.

db: What happened? Baseball to music?

LD: My mother bought me a clarinet and, naturally, they didn't have a band in my hometown at that particular time. They had a white band and the instructor taught me how to play the clarinet because my mother was a classical pianist and she played for a lot of folks. He just taught me the fingering and notes and I'd go and play with the band now and then, play parts. When I went to college I took up the saxophone and in the Navy I played in the band. In fact, I was stationed at Great Lakes. I met all the musicians there. Clark Terry, Ernie Wilkins, anybody you can name. Alvino Rey was there. Skitch Henderson, you know, everybody. Naturally, I was an 18 year old guy so I just got in there and learned anything I could learn. Then when I went back to school I got a degree in political science but I just concentrated on music after that.

db: When did you form your own group?

LD: About 1956-57.

db: Before that were you playing mainly big band?

LD: Naw, naw, I was playing with Art Blakey. The small band was the heart of the bebop era then. That's when the cats were really cooking and you had to be up on your axe. None of the nonsense you have today. A guy gets up there squeaking and squawking like a wounded rhinoceros or something they'd throw him out of the place. Tune it up or get out! That's the way it was. If a guy sounded bad enough, all the rest of the musicians would just stop playing and walk off the stage. He'd be up there by himself. That separated the men from the boys. There was no nonsense. That's what they need to do now. Most of these guys they should put in a piano or something and get a cat with a whip to get him to tune up.

db: Why did it change?

LD: One of the reasons it changed is because of the LP. That's big business. When I came to Chicago I found five companies I'd never heard of that have LPs in the record shop. This guy says he's a great jazz artist. I don't know everything and naturally I can't keep up with everything. I only keep up with what I see and what I run into. But, here's a cat who's suppose to be a great jazz artist and it's his first album. Nobody's ever heard of him before. nobody knows him, but he's great—a genius. I listen to him and it sounds like two or three cats fighting, scratching each other or something and I say, what in the world is this. The guy's 19 or 20, actually age has nothing to do with it, but you have to have some background for what you do. You can't just come out and play. That's ridiculous, but companies make money. So, they record every week. They see a guy with a horn and say, "Come to the studio!" 90% of them don't know anything about music. They just do the time whether it's a 3 minute or 5 minute record and after 5 minutes they say, "Cut it, cut it." Then, they print it out and this cat's suppose to be great, a genius and people believe what they read. That's what's made me so hot on **down beat**.

Since people believe what they read and after **down beat** says a cat is nothing, they might believe it and it might not be necessarily true.

If a critic doesn't dig the record that's one thing. He's entitled to his opinion because really I'm opinionated myself, as you can see. But, to say the record is nothing, man, that's something else. If it's mechanically or technically bad, all screwed up, he should pan it and should be down on it. It wouldn't bother me. But, if the record is really laid out right and it's got the real intentions of what I'm trying to do, I don't want anyone saying it's bad because I know when I screwed up just like anybody else.

db: Do you feel music should be "commercial"? How do you feel about jazz that's labeled as being "commercial"?

LD: Well, like rock groups, they're making the bread and pulling in the crowds. They take a little of jazz and mix it and go about their business. They don't try to alienate anybody. They're not trying to drive people away but are trying to get them in. It's no harm for jazz to do that too. I don't know why a guy says, "Well, man, if people know what you're playing, you're not playing anything." That is ridiculous! If that were the case, you'd never hear any jazz 'cause the commercial value is actually what sold it. The average cat doesn't understand minors, B^b or F[#] and he doesn't care about that. He's listening. Listening to the music. He likes that beat, that rhythm, he likes to swing, and he likes a little comedy the guys do. You know, everybody's got a personality, the cat likes that, so it makes him great.

db: I saw Buddy Rich recently. His band's doing swing and he's doing some rock beats and throwing in jokes...

LD: He's smart enough to know where it's at. He's done everything. He's a showman. That's what I'm trying to do and that's what you've got to do to stay in business. That's what I tell the guys in my band: the main thing you want to do when you're in this business is to stay in it.

Someone tells me, "You've got your own individual thing." It might be true but your prime motif when you're working with a group is to stay in business. Like you go to a club, your main motive is to get back in that club again, to make sure that whoever goes in that club will push to get you back in again. In that case, you've got two weeks work that year or whenever they bring you back. You see, that keeps you in business. Consequently, you build up a following and the more you come around the bigger your following is.

db: Is that also a factor in getting people to buy the albums? Or...

LD: Sure they do. Keeps cats in business. The younger cats don't really have anything like they do in, say, baseball. They have the farm teams. The younger cats don't have any place to go to develop. No place to go.

db: It's like they have to make it in just one step.

LD: One step! It's the wrong step most of the time. When I first went to New York they had 56 clubs, with rhythm sections, and you could go around and play. But, of course, if you couldn't play they wouldn't let you play.

db: I like your attitude, Lou, because it's a good attitude.

LD: Well, actually, the reason I can say what I want to say is because I travel around. I've got one of the few groups that work from coast to coast. Now, I have to play in some precarious situations and I'd be the first to admit it. Sometimes we get into places that like nothing but rock, and we don't really play rock, but we play a little commercial music and we have to almost play rock to keep from getting hurt. But, you see, not too many groups do that. I think there's only about three main jazz

clubs across the country where they do nothing but play jazz all the time. That's ridiculous. For 300 million people, you can't have but three clubs in the country.

db: Eric Johnson picks up the conversation from here, and proceeds:

"It's hard for a young cat to do anything, now. I mean this seriously.

When I think about where I'm going to be ten years from now, you know, I mean I've got a good start now and I'm only 19 years old. But, I've played with Jack McDuff and other cats as an apprentice, you might say. You don't try to be in their caliber but you try to hold a job, do the best you can, and learn as much as you can. When you think of what they went through in their career and then think about how people over look them—McDuff, Lou and Jimmy McGriff. They're consistent. Record after record, club after club, but no big concerts, no big money. I guess they are living comfortably. I know this cat's living comfortably. (*He points to Lou Donaldson*).

"I just use this gig as an apprenticeship—learning how to play. Maybe one day something might happen and I'm going to try to be prepared. I can tell you that!

"I'll say one thing: I believe in gimmicks. That's the key to this business and I believe in them wholeheartedly.

"I don't believe in messages. Like I told a cat last night, 'leave your messages to somebody else, I'm going to swing.'"

db: Did you study at all?

"I just learned what I learned from being there, reading books and I had a real hip teacher—a local musician. But, I kept my ears open and that's what I'm doing. I've been real fortunate. I ran into a lot of cats that really took time out with me and nobody really put me down.

"I'm trying to get started but I'm not going to hang out there like a lot of cats and let the record company beat me to death and make a million dollars off me. I don't care who knows that because I'll tell them, frankly, I'd rather stay at home and do nothing than do a record just for the sake of doing a record. I'm not in love with records. By the time I get to forty, there's no way I want to be like a lot of guys I know, who are 40 don't even have a place to stay, are down out in the street, and all they've got is the clothes on their back. By the time I'm 40 I want to have benefitted by all this running up and down the road.

I just hope that by people reading this a lot of other musicians can get more credit and more work."

db: Now, Ceasar Frazier wants to add to the conversation, and he continues:

"I feel that the young cats don't have a chance, man. 'Cause you just look around you and wonder if live entertainment will be around ten years from now by the way things are going. Everything that is being pushed and built up doesn't really mean a thing to the people. It's just misleading. Like me, I'm commercial and that's all I want to be. I've got to have me some money. I guess that's a strike against me and the other is that I'm an organ player. All I do is smoke cigarettes and I'm thinking about cutting them loose. Even the critic down there has no respect for organ and electrical equipment. But it's what people want to hear. We come into a place and we rock the house because we're gonna play what they want to hear. What critics build up is something that doesn't have any value at all and is misleading. It's going to kill music ten years from now. Nobody wants to hear that. They're going to kill everything people like and then a young cat like me won't have a chance.

"Like when I pick up a magazine, any magazine, **down beat**, *Time* or even *Ebony* you would think, at least, *Ebony* would have something about the band. You read about the guys who've been out of the scene for ten years and then come back.

IF — FUSION

By Jim Schaffer

IF—a group of five creative musicians from England. During their recent tour of the United States, they played at the Quiet Knight club in Chicago. The club was packed to its shiny armor creating an atmosphere of a close relationship with the audience. This kind of atmosphere is important to them as musicians.

IF has been on and off the road for four years, has recorded five albums, and has undergone some personnel changes. However, none of the hassles of any of these things has hindered the group's musical ability and awareness.

IF is in its third generation. The five diverse personalities, who compose the current group, are not only joined together musically, but also by a fantastic sense of humor.

IF's stars include: Dick Morrissey, the leader, on flute, tenor and soprano, is the only surviving member of the original IF group and continues to contribute that same jazz influence. Cliff Davis, drummer, is a survivor of the second generation IF and joined after their third album. Kurt Palomaki, bass; Fi Trench, piano, and Steve Rosenthal, guitar, complete the group.

IF has undergone personnel changes, but as Dick commented: "We haven't really had that many changes when you consider the changes other rock groups have had. It isn't bad for four years. Each

instances, to what people call music is the background from which the musicians came rather than what the music is about. For example, you could term Coliseum a jazz-rock band although, nobody ever did. Because most of the guys in that band didn't come from a jazz background. Whereas, in the early days of rock you had quite a few guys who did come from a jazz background and, so, people automatically said, "it's got to be jazz-rock."

DM: There's always been a certain amount of jazz influence, and there still is. That's where I come from. When I play a solo it's always with the influence of the mainstream jazz soloists, which are people like Sonny Rollins, Charlie Parker, etc.

FT: One thing I think rock musicians haven't come up with, in general, is a vehicle for improvisation. I think with a jazz background you've got something more to work with.

CD: Then again, it all depends upon what you mean by jazz. To me, jazz only means improvised music. But to a lot of people it means a certain type of structure, a certain sort of playing. Do you know what I mean? To me, what John McLaughlin plays is jazz, but, other people would say it isn't. It's very difficult. You can play around with these words because even within our group there are many different opinions as to what jazz is, as to what the word means and what we should be called.

ones listening to David Bowie, Alice Cooper and people like them, and they'll grow up with that music. That music will mature as well. In ten years time, it will be a lot more progressive.

db: Do you think anything happened to make you mature?

SR: I still listen to the same records I used to listen to but I listen to a lot of new ones as well. I can't say because I can't be that self-analytical. I don't really think about it that much.

CD: I can think of radical changes in myself. I can't listen to many things I used to listen to. It's kind of like a nostalgic thing but I can't get anything out of it. It just goes to show what crap I used to listen to.

FT: Well, I still listen to a lot of Charlie Parker, but I sort of bypass West Coast music which I was keen on. It is all tired be-bop. There are a few albums that shine out like the one I mentioned the other day—Dexter Gordon's. A few albums I can go back to that shine out.

DM: With every generation there was always the people who started it. You listen to where it was at, not the people who copied the originators of the music, like the Beatles.

db: Something I noticed about your set (I was going to say concert)...

CD: Not quite, but sometimes it feels like that.

db: Fi Trench was singing a tune and I



Dick Morrissey, Pete Arnesen (no longer with the group), Cliff Davies, Steve Rosenthal, Kurt Palomaki and Fi Trench.

change in personnel brings new life. However, there is a definite link right through still keeping the IF identity."

IF as a unit listen and play to each other so that the improvisational aspect of their music continues to reach higher levels of musical listening. Their velocity of playing and their rabid music is evidenced in their new album, *Double Diamond*.

My first impression of the group was that they played a fusion of jazz, rock and classical. So, I asked the group to what extent does the band sense this fusion and who is directly responsible for it.

FI: You see, I have the hangup of the formal training... you know, I was in the States and received a music degree from the University of Cincinnati in '66. So, that's my hangup. IF, however, has always played fairly structured material. More than a lot of rock bands.

db: So, what do you call your music? What is it?

DB: Well, we don't call it jazz-rock! (laughter) I don't know what we do call it.

db: Do you think many people are losing interest in categorizing music?

CD: I'd like to think so.

DM: It seems to be that the general public has much more of an open mind now about what they want. If something is good, it doesn't matter what it is, or field of music it's in, if they are musically-inclined, they'll go and give it a listen. But, it didn't used to be like that.

CD: I think what determines, in a lot of

db: What were some of the difficulties in reforming the band?

DM: We're still working out what type of numbers suit each other. It's good and it's quite exciting. I notice, after three years of being on the road, you tend to lose energy which is exactly what happened. So, it's a sort of injection of new energy and new ideas, I guess.

CD: We still do one of the tunes off the first album, *Box*. It's an oldie but goodie and it still works. We do some of the old ones intentionally. Obviously, the people are gonna ask for them. People come in and ask, "will you do this number off my IF album?" I mean, out of five albums they might have only bought one. So, they want to hear some tunes off their album. They feel very personal about this. I tell them I'm sorry but we can't do that tune. So, we have to do a cross-section and have to do a few old things. But that's not the only reason, we like doing the tunes as well.

db: I really feel a lot has been happening musically in the past few years like with McLaughlin, Sonny Rollins, Chick Corea, etc. It's not just among the players but the audiences as well.

DM: Well, maybe the audiences have grown up. I'm still playing to the same audiences now as I was when I was 15. But, the audiences have grown up with us. Their musical taste has matured with the music which always happens in any generation. I think the people who were listening to the Beatles are probably the ones who are now listening to the Mahavishnu Orchestra. And the people who are maybe 15 or 16 are the

don't know if he forgot the words, or, if...

FI: (Laughs.) It was the first time I ever sang in public in my life, actually.

db: I noticed Dick's look and he started wailing on his horn.

FT: It was a coverup, you see.

DM: I did something that was supposed to happen a little later.

db: It really didn't make any difference, though, because to me your music is verbal without words.

DM: It's funny you should notice that because we just rehearsed it this afternoon and we were talking about whether we should do it or not. We decided to do it anyway because there wasn't too many people there anyway. (Everybody breaks up.)

db: I knew when he didn't do the words.

FI: You knew I hadn't done it before?

db: No, you see, I was a drummer on the road and I know and can see when a cat's going "woo, wah, dah, dah?" I forgot the tune! I sang a tune for 8 months, man, went on and forgot it. (IF's laughing and breaking up.)

db: That's show biz, man, your mind ain't there. After 8 months, that makes you wonder.

CD: I remember that happened to us in Germany, once. I had the lead in for the last verse which was a 4/4 thing. I was sitting there having a brainstorm or something and we got to the bit where I was supposed to go, "flop, flop, doo-dlely gong" 1-2-3-4 to bring the singer in and I just sat there, you know, complete brainstorm!

db: Speaking of four. That's another ques-

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like Selmer making saxophones.

-Paul Wirth



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record REVIEWS

THE CRUSADERS

THE 2nd CRUSADE—Blue Thumb BTS 7000. *Don't Let It Get You Down*, *Take It Or Leave It*, *Gotta Get It On*, *Where There's A Will There's A Way*, *Look Beyond The Hill*, *Journey From Within*, *Ain't Gon' Change A Thang*, *A Message From The Inner City*, *A Search For Soul*, *No Place To Hide*, *Tomorrow Where Are You?*, *Tough Talk*, *Do You Remember When?*

Personnel: Wayne Henderson, trombone; Wilton Felder, reeds, electric bass, bass marimba; Joe Sample, keyboards; "Stix" Hooper, percussion. Assisted by guitarists Arthur Adams, Larry Carlton, David T. Walker.

Rating: ★★★★★

A look at the titles will reveal a great deal about this double album: they could have been interchanged on most of the tunes and no one would have known the difference. So often, instrumentals go begging for titles, and apparently what the Crusaders have done here is to assign some sort of cliché for the purposes of identification—that is, assuming that tunes like *Don't Let It Get You Down*, *Take It Or Leave It*, *Gotta Get It On*, or *Where There's A Will There's A Way* do not have lyrics. In other words, to use one of Felder's titles, it "ain't gon' change a thang."

Ah, but don't for one second think that the tunes themselves are not distinctive. The clichés are confined strictly to the titles. This is a collection of Crusader-style music that combines a brand of jazz that rocks, and rock that swings, along with some down home funk that has some gospel overtones. It's a good-time session, filled with happy sounds; an overall simplicity of infectious melodies on top of a rhythm section that won't quit.

Henderson and Felder still represent one of the most formidable front lines in jazzdom. Henderson's trombone emits a controlled wildness (if such a contradiction exists) and Felder gets a gutsy tenor sound without ever letting a hint of anger creep in. Together, the timbre flirts with muddiness, but it's a "clean" mud, and they keep their lines effectively simple, leaving enough open spaces for the hyperactive rhythm to carry the momentum and build the excitement.

Try some of these highlights: Sample's classic meanderings on the intro to *Journey From Within*; the breakaway from the granitic unison in *Where There's A Will* to an exciting call-and-response pattern in which Felder answers Henderson and later the roles are reversed: the childlike simplicity of Sample's keyboard bass line that runs through *Look Beyond The Hill*; the mournful violin effect over the martial rhythm in *No Place To Hide*; the excellent solos by Felder and Henderson in the nearly ten-minute-long *A Search For Soul*, where they have ample stretch-out room; the funkiness of Hooper's original, *Tough Talk*, a traditional blues, cleverly reharmonized in spots; and above all, *A Message From The Inner City*, which contains some of the most inspired solo work by Sample, Felder, and Henderson.

That last track, *Message*, is my favorite because it showcases the Crusader sound best of all. Following the opening vamp, the rhythm gets quite intense under the driving

Records are reviewed by Mike Bourne, Bill Cole, Gary Giddins, Wayne Jones, Larry Kart, Peter Keepnews, 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, James P. Schaffer, 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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unison of trombone and tenor. And when Sample solos on electric piano, Felder's bass lines are so adventurous they tend to steal the show.

Throughout the whole album, Hooper understates and never steps on anyone's solo. Let's face it, there aren't many sensitive drummers on the jazz-rock scene today. One of the best guides the Crusaders.

The only lapse, and it's in terms of production, comes on the final track of Side 4, *Do You Remember When?* For some unexplainable reason, it contains a false start and no ending. Yeah, that's right—no ending!

—siders

STAN GETZ

COMMUNICATIONS '72—Verve V6-8807: *Communication '72*, *Outhouse Blues*, *Now You've Gone*, *Back to Bach*, *Nursery Rhymes for All God's Children*, *Soul Dance*, *Redemption*, *Flight*, *Moods of a Wanderer*, *Bonjour Tristesse*.

Personnel: Getz, tenor sax; unidentified orchestra and voices arranged and conducted by Michel Legrand.

Rating: ★★★★★

Getz is in his customary superb form on this album composed, arranged and conducted for him by Michel Legrand. In his liner notes (there are also words from Alec Wilder and Stan himself), Legrand states that the album is his "offering to Stan of a musical banquet. I wanted to indulge both my own and Stan's hunger to taste and digest all kinds of delicious things."

Well, appetites and palates differ, and I like my musical diet not quite as rich and creamy. On the whole, however, Getz comes through even when the French chef gets too coy.

Notable moments include the refreshing blues sequence on *Soul Dance*, the lyricism of *Now You've Gone* and *Tristesse* (exquisite saxophone playing here!), the suppleness of *Flight* and the blue humor of *Outhouse*.

Getz is such a master that he can make all sorts of music sound good, and he shares with some other great jazzmen the ability to be inspired by musical settings that without his contribution would mean very little. If the stuff works for him, it should for us—even if we do prefer our Getz without mayo.

—morgenstern

JOHNNY HARTMAN

TODAY—Perception PLP 30: *By The Time I Get To Phoenix*, *Didn't We*, *Games People Play*, *Betcha By Golly Wow*, *Summer Wind*, *Help Me Make It Through The Night*, *Folks Who Live On The Hill*, *We've Only Just Begun*, *I've Got To Be Me*.

Personnel: Hartman, vocal; George Coleman, reeds; Herman Foster, piano; Roland Prince, guitar; Earl May, bass; Billy Higgins, drums.

Rating: ★★★★★

Though I'm only familiar with Hartman's records of the last 15 years, I have to say this must be his greatest recording to date—simply on the basis that I can't imagine how it could be improved.

Hartman is an exceptional ballad singer with beautiful control, sensitivity and range, and here he uses exceptional shifts in tension and phrasing to completely immerse the listener in the lyrics, mood and coloring of the

tunes.

The singer adapts his ballad approach to the exceptional backing from an unusually inspired combo, which on its own plays five-star jazz throughout the album. In fact, this is the reason for the album's total success. Hartman uses his voice as a horn playing with the group, and when his "horn" sits out, one remains involved with the music. Singer and instrumentalists blend in such unity as to make totally meaningful, pulsating jazz.

When I first listened to this album, I was familiar with all the songs; after repeated hearings, I became so caught up in Hartman's renditions that I can't hear other versions without measuring them against what seem to me the definitive interpretations. Hartman has made all these tunes his own—an ability that, aside from a Ray Charles or a Billie Holiday, is rarely found so consistently among singers.

Hartman and his gifted accompanists have set a standard here that defies the usual critical approach. Give this album a few hearings, and chances are it will become part of your definitive collection. Unconditionally recommended.

—rusch

HUBERT LAWS

WILD FLOWER—Atlantic SD 1624. *Wild Flower*, *Pensativa*, *Equinox*, *Ashanti*, *Motherless Child*, *Yoruba*.

Personnel: Laws, alto flute, soprano flute, piccolo; eight violins, four violas, four cellos; Richard Davis, Ron Carter, basses, on track 6 only Laws, Chick Corea, piano, Gary Burton, vibes, Carter, bass, Bernard Purdie, drums, Mongo Santamaria, congas, Airto, Warren Smith, Joe Chambers, percussion. Arranged & conducted by John Murtaugh.

Rating: ★★★★★

This is a beautiful album of music that defies categorization yet contains the elusive spirit of jazz. From all aspects—Laws' impeccable and soulful playing; the superb string writing by Murtaugh and its flawless interpretation by the cream of New York's studio players; the consistently high level of the composition—this is an exceptional achievement.

Laws' musicianship and musicality (not always gifts found in one and the same person) are displayed more impressively than on any other album I've yet heard. He favors the alto flute here, and its warm sound is, to me, more consistently pleasing to the ear than that of the more commonly used C or soprano flute. But then, Laws' sound never becomes shrill, not even on the piccolo. And he never idly displays the virtuosity of which he is capable, preferring to make real music.

John Murtaugh, who arranged, conducted and conceived this album and also contributed three fine compositions, has for years been responsible for some of the most tasteful and skillfully made music heard on TV—behind commercials and in dramatic and documentary programs as well. Prior to that, he was a more than competent jazz tenor player, and a few years ago made one of the still most musical synthesizer albums extant, *Blues Currents* (Polydor). It's in the nature of his TV work that it involves little public rec-

ognition—maybe this Lp will help remedy that.

The string sounds created by Murtaugh are idiomatic but not cloying, and they set off the sound of the flute to perfection as well as being enjoyable in and of themselves. In some instances, as on the fine arrangement of Coltrane's *Equinox*, the strings even make an effective rhythmic contribution. (On this track, Laws amplifies his flute and uses an octave divider with taste and discretion.) Laws and Murtaugh restore the oft-abused *Motherless Child* to its essential nobility.

Murtaugh's own pieces, the Debussyesque title tune, the interestingly dissonant *Ashanti*, and the rhythmically dense and complex *Yoruba* (with an array of potent percussionists replacing the strings) impressively demonstrate the range of a genuine composer, and his treatment of *Pensativa* should please Clare Fischer.

Highly recommended. —morgenstern

VOLKER KRIEDEL

INSIDE: MISSING LINK—BASF/MPS 33 21431-1: *Slums on Wheels*; *The "E" Again*; *Zanzibar*; *Missing Link*; *Fur Hector*; *Remis*; *Tarang*; *Lastic Plemion*; *Janelas Abertas*; *Plonk Whenever*; *Definitely Suspicious*; *Finale*.

Personnel: Albert Mangelsdorff, trombone (tracks 1-4); Alan Skidmore, soprano & tenor saxes (tracks 1-4); Heinz Sauer, tenor sax (tracks 1-4); John Taylor, electric piano; Kriegel, electric, acoustic & octave guitars; Eberhard Weber, acoustic & electric basses, tarang; John Marshall (tracks 1-4) or Peter Baumeister, drums; Cees See, percussion, vocal, flutes, etc.

Rating: ★★

This two-record album is very musicianly and all, but somehow it doesn't come close to being convincing. Everybody plays well enough, if derivatively, and there's really nothing particularly wrong. Yet something

nags.

There's little fire and soul. Everything's too studied, professional; not exactly cold, but certainly sounding calculated. It's pleasurable and yet there's little commitment.

Mangelsdorff and Weber come across best. The trombonist is a gruff, blustery, yet fairly easygoing player. Even with his free-form moments it's hard to keep from hearing J.J. Johnson's influence on his work. Weber has a big sound and swings fairly well.

The saxophonists seldom get into anything. Both men have based their styles on Coltrane roots, with Skidmore also bringing Albert Ayler slightly to mind and Sauer doing some Shepp and Sanders things.

Leader Kriegel plays skillfully, but says little that's exciting or meaningful. Likewise Taylor. When he's not getting harp-like sounds from his Electra electric piano, Taylor is making like Hancock, Corea and Jarrett.

The drummers are okay. Enough said.

—smith

MALO

EVOLUTION—Warner Bros. BS 2702: *Moving Away*; *I Don't Know*; *Merengue*; *All for You*; *Dance to My Mambo*; *Entrance to Paradise*; *Street Man*.

Personnel: Jorge Santana, guitar; Ron Smith, Forrest Buchtel, trumpet; Steve Sherard, trombone & vocals; Ron DeMasi, keyboards & vocals; Pablo Tellez, bass & vocals; Arcelio Garcia, Tony Smith, Francisco Aquabella, percussion & vocals.

Rating: ★★½

Evolution is an ironic title. This is the third Malo record and it isn't at all as exciting as their first and second. The band has changed some. Santana, Tellez, Garcia, and Aquabella remain the fiery centre. But neither trumpeter Luis Gasca (on the first LP) nor wind player Hadley Caliman (on the second LP) play on

Evolution, and their ensemble and soloing isn't equalled. Tony Smith is a new drummer/vocalist and is at best okay.

For some reason, commerciality maybe, the music isn't as Latin as once. *Dance to My Mambo* is an all-out Mongo/Tito Puente-style burner, with hot trumpet by Forrest Buchtel. And *Merengue* is elementally Latin, with chanting and incendiary percussion. But otherwise, the music is almost more Latin-like than their super-Latin soul before. *Street Man* is virtually ordinary top-40 hard-rock. *Moving Away* is likewise, except the rhythm and a searing solo by Jorge Santana is enough to prove it the best of Malo. *I Don't Know* is romantic. *Entrance to Paradise* is colorful. *All for You* is simply dull.

Evolution is certainly testament that the music of Malo is appealing to more than the Latin soul/rock audience. They play more usual hard-rock with style and spirit. But they play their all-out Chicano street music better.

—bourne

BARRY MILES

SCATBIRD—Mainstream MRL 382: *Scatbird*; *Suburban Shuffle*; *Life-Cycle*; *Arrows and Eagles*; *Skeleton Dance*; *Latina*; *First Love*.

Personnel: Miles, acoustic & electric piano, vocal; John Abercrombie, guitar; Frank Tusa, acoustic & electric bass; Terry Silverlight, drums.

Rating: ★★

There's a lot to like about this album: Miles plays the hell out of both of his pianos; Abercrombie, though he may be a bit close to John McLaughlin in style, is a powerful and creative guitarist; Tusa and Silverlight keep things on the burner.

A lot of the music's got Mahavishnu contours, largely because of Abercrombie. But there's also Miles' keyboard prowess. He sel-

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dom lets his obvious technique carry him away. While *Arrows*, a little like the Brubeck *Rondo* trip, is a touch bombastic. Miles creates with precision, imagination and intensity the rest of the way. His unison scat singing on a few tracks is quite effective and listenable.

Abercrombie hasn't found all his own thing yet. Watch out when he does, however, because he sure has the heavy-vibrations jazz/rock guitar vocabulary covered.

The bassist and drummer establish firm yet free underpinnings. They deserve plenty of the credit for the album's success. Tusa is fast, yet offers a solid bottom for the music; Silverlight, Miles' younger brother, is a cooker. —smith

JAMES MOODY

NEVER AGAIN! — Muse 5001: *Never Again*; *Secret Love*; *A Little 3 For L. C.*; *St. Thomas*; *This One's For You*; *Freedom Jazz Dance*.

Personnel: Moody, tenor sax; Mickey Tucker, organ; Roland Wilson, electric bass; Eddie Gladden, drums.

Rating: ★★★★★

Though he's probably best known for his marvelous flute playing and can handle an alto with the best of them, the horn closest to Moody's heart is the tenor, and he plays it throughout this album of straight-ahead, swinging and worthwhile jazz.

By his own choice, he is accompanied by what at the time of recording was his regular group, and all hands know what's going on at all times. Organist Tucker is tasty and reveals himself to be a talented writer (*This One's*, a ballad, and *A Little*, a jazz waltz, are his) and I've heard him play excellent piano in person. A talented young man. Wilson is solid and dependable, and Gladden swings hard but never ignores dynamics and cues.

Moody seems relaxed in this supportive atmosphere, and comes up with some impressive performances. I particularly liked the two ballads, *This One's* and the title tune, one of Moody's most attractive originals in this vein. This is soul without histrionics.

Jazz Dance shows that Moody isn't afraid of a little freedom now and then; on the other hand, he is so truly free in his own element that there seems to be no need to dwell on that point. *St. Thomas* jumps with a West Indian accent that its composer, Sonny Rollins, will appreciate, and *Secret Love* shows Moody's speed and humor.

A whiz on all his horns, Moody's a tenor player to be reckoned with. —morgenstern

ANITA O'DAY

RECORDED LIVE AT THE BERLIN JAZZ FESTIVAL — MPS/BASF 20750: *Let's Fall In Love*; *Your Wings*; *Soon It's Gonna Rain*; *Honeysuckle Rose*; *I Can't Get Started*; *Yesterday/Yesterdays*; *On A Clear Day*; *Street Of Dreams*; *Sunny*.

Personnel: O'Day, vocal; Geroge Arvanitas, piano; Jacky Samson, bass; Charles Sudrais, drums.

Rating: ★★★★★½

Several of these songs have been done by Anita O'Day on the two albums recently released on her own label. Compare the versions, and you get some idea what jazz singing is about. As done by a superb artist like O'Day it's about finding new possibilities in a piece every time out. It's about taking a chance with phrasing and knowing you'll find a way to surprise the audience and possibly yourself. It's about working with the trio, keeping an ear out for the unexpected chord or rhythmic turnaround and jumping on the bandwagon.

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The singer was in great voice and excellent company at this late 1970 concert. George Arvanitas, so impressive during his brief stint with Yusef Lateef, accompanies Anita beautifully and turns in some fine solos, including a breathtaking one on *Started*. Samson and Saudrais round out a sympathetic rhythm section.

Anita is in absolute control throughout, with little of the coyness that has sometimes been excessive in her work. The up-tempo tunes are carried off effortlessly, with a loping, easy swing rarely achieved by instrumentalists and even more rarely by singers. *Honeysuckle* is an O'Day signature in musical calligraphy, fresh each time after hundreds of versions, still an adventure. *Rain* is done with the infrequently heard verse, and the lyrics get the literate treatment they deserve. She also sings the verses of *Street* and *Started*. The latter is the high point of the album; a seamless and moving performance, a fine piece of story-telling. The Billie Holiday in Anita is heard here, and influence that is part of the grain of the O'Day style in no way dominates it.

There have been a number of attempts to make a medley of *Yesterday* (Lennon-McCartney) and *Yesterdays* (Jerome Kern), and most of them have been ludicrous. The two pieces are so dissimilar that trying to meld them has seemed an exercise in frustration. But the O'Day solution works and each of the songs gets it due, a magnificent ballad interpretation for *Yesterday* and a joyous romp for *Yesterdays*. The latter also has a grand solo from Arvanitas, a player I must describe as an eclectic original.

At 53, Anita O'Day, who looks 20 years younger, has all the elements of her art firmly in hand. She is singing magnificently.

—ramsey

GENE RUSSELL

TALK TO MY LADY—Black Jazz BJQD/10: *Talk To My Lady*; *Get Down*; *Me and Mrs. Jones*; *For Heaven's Sake*; *You Are The Sunshine Of My Life*; *Blues Suite*; *My Favorite Things*; *If You Could See Me Now*.

Personnel: Russell, acoustic&electric piano; recitation (track 8 only); Calvin Keys, guitar; Henry Franklin, bass; Ndugu, drums; Charles Weaver, congas; Eddie Gee, tambourine.

Rating: ★★

This is a pleasant album, dominated by Franklin's driving bass and with some nice piano touches by the leader.

There's not much happening beneath the surface, but the surface is attractive enough. *Suite* is not a suite, but a nicely-balanced slow blues which dissipates in a flurry of keyboard tremolos and a showstopper ending. *Things* has some impressive bass playing and drumming. *Sake*, a ballad neglected by jazz players for years, gets a straightforward, sensitive performance by Russell on electric piano. Tadd Dameron's classic *If You Could See Me Now* is given a dramatic reading by Russell, to his piano accompaniment, and the result is superficially hip and a little silly, with gratuitous additions like "baby," "you know," and "you see" cluttering the lyrics.

The other tracks are agreeable. The bossa nova treatment of *Sunshine* swings lightly and tastefully and displays the best group feeling of the date.

—ramsey

STARDRIVE

INTERGALACTIC TROT—Elektra 75058: *Rushes*; *Strawberry Fields Forever*; *Stardrive*; *Dr. Tan-dem Takes A Ride*; *Want To Take You Higher*; *Everything At Once*; *Intergalactic Trot*.

Personnel: Mike Brecker, tenor&soprano saxes; Robert Mason, synthesizer; Harvey Sarch, guitar; Jaime Austria, bass; Steve Gadd, drums; Bruce Ditmas, percussion.

Rating: ★★ ★

The flight of time means, among other shocks, that Stardrive's personnel on its first recording for Elektra has only one member in common with the Stardrive I did a *Caught In The Act* on about a year ago.

This says something about Stardrive: the group is so much the product and personality of Robert Mason, its creator, that regardless of who's on board (and that includes a lot of heavy players) it's going to sound like Stardrive as long as Mason is at the synthesizer. Perhaps that's also a clue to why the cast changes so frequently.

Mason has solved many of the problems inherent in live performance of electronic music, especially that of playing chords. He has also managed, successfully, to write for synthesizer in consort with more conventional instruments. This is particularly true in the case of his original compositions; the inclusion of Beatles and Sly songs will obviously help sell the album, but it's Mason's own music that will be remembered from this album.

This is a very good record, but there's no denying that something of the drive that was there when Stardrive was new is missing here. Well, time never did stand still!

—klee

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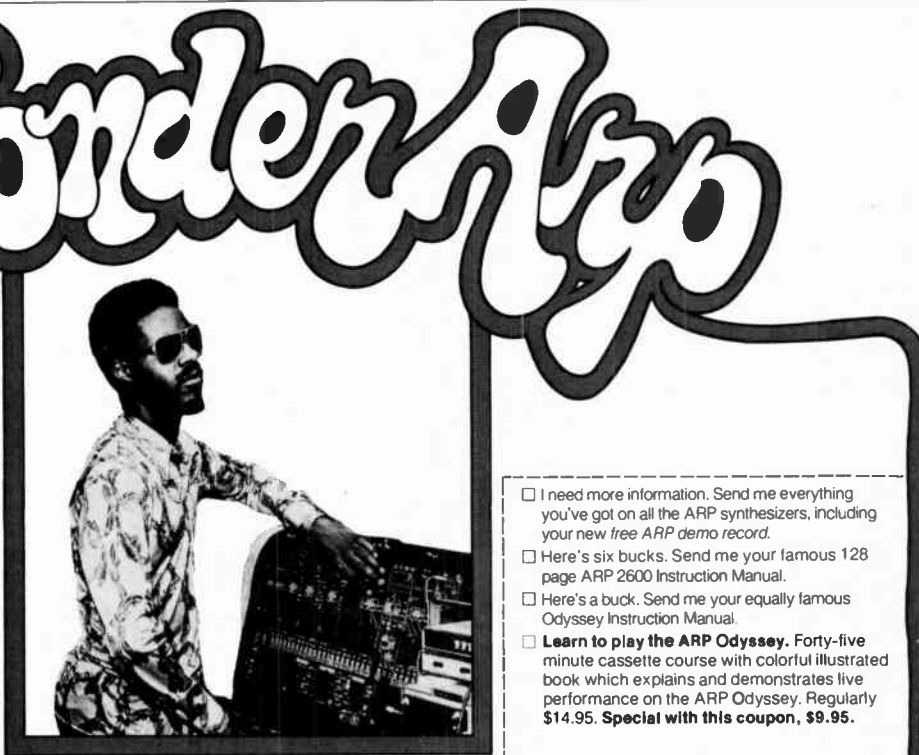
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ALAIN BETEX

blindfold test

by Leonard Feather

Since his only prior Blindfold Test (DB, 6/26/69), much has happened to establish Jean-Luc Ponty as an internationally important figure.

At the time of the earlier interview he was visiting Los Angeles briefly to record an album, teamed with Gerald Wilson's orchestra. He had previously visited the U.S. in 1967 at the urging of John Lewis, who booked him for the Monterey Festival.

Since then he has made several albums in America and Europe leading various small combos. The most important association to grow out of these sessions was generated by Dick Bock of World Pacific. Bock had heard that Zappa was interested in working with jazz-oriented musicians; as a result, a Ponty album, entitled *King Kong*, with compositions and arrangements by Zappa was recorded, with results that enhanced the prestige of both men.

A few months ago Ponty made the long-predictable move: he found a home in the Laurel Canyon area of Hollywood and joined the new Zappa group, whose members include George Duke (an earlier Ponty LP was backed by Duke's trio), and former Woody Herman trombonist Bruce Fowler.

Ponty was given no information about the records played.

JEAN-LUC PONTY

1. JOE VENUTI'S BLUE FOUR. *The Wild Dog* (from *Stringing the Blues*, Columbia). Venuti, violin; Don Murray, baritone sax; Eddie Lang, guitar; Frank Signorelli, piano. (Recorded 3/28/28)

I like very much the band, and the violin player too. I'm not very familiar with those records because they were quite difficult to find in France—78s. Plus, I was not particularly interested in that style of music, so I heard just a few of them. Is it Joe Venuti?

As soon as I became interested in playing jazz on the violin, I was thinking a lot about a new sound, how using it differently. That's why I didn't listen so much to the previous violin players.

But if this is Joe Venuti, speaking about him he is the pioneer. I guess. He plays very well the instrument. I found the composition very interesting, and wonder what year it was from... around the 30s? Five stars.

2. MAHAVISHNU ORCHESTRA. *Awakening* (from *The Inner Mounting Flame*, Columbia). John McLaughlin, composer, guitar; Jerry Goodman, violin; Jan Hammer, piano; Rick Laird, bass; Billy Cobham, drums.

Of course, Mahavishnu... and what can I say? A big record and a great crew.

They're all great musicians in that group. I didn't like Jerry Goodman when I heard him with The Flock. I mean I was admiring his talents on the violin, because he is really talented to play with his instrument, but I didn't feel it was really together with the group. But since he play with Mahavishnu, I really love his playing, though he is playing in a very different way and is looking for another kind of sound than he's getting from the instrument. But I like really the way he does it, and I think it makes the group very attractive. He's one of the big personalities of the group.

This particular track is one that impressed many musicians and many people when they first heard the album, like I did. Especially when you know that the album was cut a few weeks after the group was put together. So you can find out what is the result now, after one year and a half of touring with each other.

I once saw Billy Cobham, without really

remembering his name, with Horace Silver in France on a Newport Tour, and he did a very great solo. We were only a few guys—me and some musicians—really to admire his playing, and we went to talk to him because he did really a great musical solo. But since that period, and especially with this group (Mahavishnu) and John McLaughlin's composition, I think he got a lot more fire. Five stars.

3. EDDIE SOUTH. *Current Jelly* (from *The Distinguished Violin of Eddie South*, Mercury). South, violin; Johnny Pate, composer & bass; Ed Higgins, piano; Al Duncan, drums.

I don't know who is playing violin on that track. I must say I didn't like it too much. I don't like that kind of gypsy style on the violin. Well, I can dig some gypsy music, but not that kind of style adapted to play jazz or other kind of music—slidings and too wide vibrato.

I would say that his timing is not very good. May be this is just a bad day, but what I hear out of that track is not good to me. I would rather pass on the rating.

L.F.: It's Eddie South.

J.L.P.: And I thought it was Eddie South, but I didn't really recognize his style. I heard several of his recordings which I like—the ones with Django Reinhardt. But I think he was looking a little too much to play the violin in a very orthodox way. He came to Europe—even to the central European countries, where gypsy musicians are—and he was very, very much interested in that type of music.

4. STUFF SMITH. *C Jam Blues* (from *Swinging Stuff*, EmArcy). Smith, violin; Kenny Drew, piano; Niels Henning Orsted-Pederson, bass; Alex Riel, drums.

That was recorded at the Montmartre Club in Copenhagen, Denmark, and it's the great Stuff Smith, with Niels Henning Orsted-Pederson on bass, Kenny Drew on piano, and maybe Alex Riel on drums. I heard them in person, of course, and played with them too. We're on that record *Violin Summit* with Stephane Grappelli, Svend Asmussen... well that was the same rhythm section; Stuff Smith used to play with them in Denmark and all around.

I think he's the greatest violin player. He's

the one who decided me definitely to play that music, and even to find a new sound. But what he did amazed me so much. He just swings so much! I think he's the only one who ever swings so much on the violin.

There's a blues star makes me think of him—Sugar Cane Harris. That's a five star record.

5. QUINCY JONES. *What's Going On?* (from *Smackwater Jack*, A&M). Jones, arranger; Marvin Gaye, composer; Hubert Laws, flute; Freddie Hubbard, fluegelhorn; Ray Brown, bass; Harry Lookofsky, violin (based on a harmonica solo by Toots Thielemans).

I didn't like the part with the singers and the strings behind. I'm not personally very much concerned about that style, but it was a jazz feeling. Not that I'm a purist; I play in rock groups... Anyway, it must be Quincy Jones album, and I recognized Ray Brown on bass with a great rhythm section. I loved the flute solo; I don't know who it is. Might be Hubert Laws. I don't know too much of his work, but it really sounds great. The trumpet solo was really tremendous too.

The violin solo also sounds great, although it sounds a little too clean to me, like if it was prepared or re-recorded to give the effect of many strings playing the same improvisation—it may not be an improvisation any more. Anyway, the effect is great. Harry Lookofsky, right? I was very interested in one of his albums. I had a hard time to find in France; I had to order it from the States. Four stars.

6. RAY NANCE. *Get Happy* (from *Body & Soul*, Solid State).

Ray Nance. I'm not really sensible to that approach of the instrument. I said my biggest impression was by Stuff Smith all the time, so I cannot say this makes me the same impression.

I feel Nance is too much limited by the instrument. I think that if he could handle it better, he would do—I don't know how to explain it, it's difficult sometimes—he seems limited by the instruments' technical problems. He can't express everything he'd like to. The difference with Stuff Smith... when I listen to Stuff I never really think of him as playing a violin. Three Stars.

caught in the act



JAN PERSSON

Howard Johnson

Carnegie Recital Hall, New York City

Personnel: Quartet: Johnson, baritone sax, tuba; Leon Pendarvis, piano, electric piano; Herb Bushler, Buddy Williams, drums. Substructure: add Jack Jeffers, trombone, CC tuba; Joe Daley, valve trombone, BB flat tuba; Earl McIntyre, B flat tuba, E flat tuba; Bob Stewart, CC tuba, flute; Morris Edwards, B flat tuba; Dave Barger, trombone, E flat tuba; J. C. Boykin, guitar; Sue Evans, percussion.

Howard Johnson is a player and composer with talent and enthusiasm. His large sound on tuba and his flowing, inventive work on baritone sax have been outstanding in contexts ranging from the special demands of Mingus to the exquisitely controlled free-for-alls of Gil Evans. Once associated with the avant garde, he has always essentially been a hard bopper with roots going back to the church and an inquisitive ear for the sounds and rhythms of today.

This was my first encounter with Johnson as a leader, and I found it less than completely successful. Though he was personable and clearly in control of the band—which ranged from four to 12 members—I suspect the duties of keeping everything together on occasion detracted from the vigor of his playing. Furthermore, there was too much reliance on the blues in the program.

The tunes were by and large interesting and made intelligent use of time changes, suspensions, and a variety of colors, but too many were rooted in the Baptist church bag, with the blowing inevitably settling into familiar 12-bar patterns. The predictable solos rarely reflected the genuine excitement of the compositions.

The typical solo was most inventive in the first four bars, then segued into a fleet double-time run through the modulation back to the tonic. The last four would be simplistic and punctuated at the end with a rumble of drums announcing the beginning of the next chorus, which would follow the same pattern. The energy was there, but there could have been more thinking.

The quartet opened the concert with a lackluster performance of a fine march-time original written for Johnson's mother, *Miss Peggy*. Johnson's baritone raced through familiar licks, Pendarvis had a middling outing in a McCoy Tyner bag, and Bushler came off best, with a rhythmically interesting solo that really toyed with the tune. After a return to the theme, Johnson was obviously moved to play and took several choruses with verve and feeling.

The Substructure, six tubas strong in addition to Johnson's, was then brought on for *Operation Soul*, an aggressively funky celebration in the tradition of *Better Get It In Your Soul*. The tuba choir worked and swung, much to the credit of the composer, but the performance was not distinguished.

Working Too Hard was by percussionist Warren Smith who did not appear due to an accident. After a driving bass intro, Johnson stated a balladic theme backed by Gil Evans' colors and then the piece went into a heavily rhythmic back-beat bag. Johnson got off a fine solo, wielding the tuba with ease and feeling. Dave Barger, a visitor from Blood, Sweat and Tears, followed with good intonation but listless conception.

Here Comes the Sonnyman, written for Johnson's father, was another gospel-tinged thing, beginning in a mellow groove, then picking up a rock beat. *It's Alright With Me*, a quintet feature for Barger's trombone which sometimes revealed a kind of Bill Harris finesse but did not sustain interest, ended the first half.

Noting that he might have been over-indulging his childhood, Johnson and the tuba choir (minus Barger, who had to split) began the second half with *Hold To God's Unchanging Hands*, a raucous, crowd-pleasing visitation from the Baptist church, without much improvising.

Johnson didn't identify the next piece, which for me was the high point of the evening. Returning to the baritone, he got off a brilliant, many-colored, lengthy but continuously coherent and communicative solo that reaffirmed my opinion of him as an improviser of substance.

The tuba choir played an unaccompanied arrangement of *Yesterdays* designed to demonstrate the colors of the different types of tubas. Morris Edwards, on B flat tenor tuba, played a spare, good solo, sounding like a trombone. Johnson followed a lyrical mood but by this time the glut of tubas was beginning to dull the senses. Pendarvis did his best playing of the evening here. This was the first time I've heard him and my impression was of a promising player who hasn't quite found his style.

Kelly Blue was a swinger, and the leader was smoking here (on tuba) with power and abandon. The rest of the tubas each had a chance and none played badly, though none was notable. J. C. Boykin's guitar was out front briefly and I liked his happy, country-fied sound.

Johnson introduced the last number as "a kind of you go to your church and I'll go to mine thing", but it was the blues once again and though the band was exuberant, the subject had by now been pretty much exhausted.

Howard Johnson has much going for him and I would think he is on the verge of greater success. I am uneasy, however, about his tuba fetish. Unquestionably, he has enlarged the possibilities for the instrument in jazz and has showed that it is a more versatile horn than one would have suspected. I am not convinced that it is a viable instrument for sus-

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tained improvisation, however, and as noted, a whole passel of tubas in context with only a rhythm section can get pretty wearing on the ears.

—gary giddins

Chick Corea/Larry Coryell

Bitter End, New York City

Personnel: Return to Forever: Corea, piano; Bill Connors, guitar; Stanley Clarke, bass; Mingo Lewis, conga drums; Steve Gadd, percussion. Larry Coryell and Offering: Steve Marcus, soprano/tenor saxes; Mike Mandel, piano and synthesizer; Coryell, guitar, vocal; Chris Hills, bass; Harry Wilkenson, drums.

I've wondered, at times, about some of the anachronistic bookings Paul Colby has brought into the Bitter End and I was a bit perplexed at his booking in two bands with as much in common as Corea's and Coryell's. I had visions of an old-style cutting contest, but it didn't turn out that way. While the genre (jazz/rock) was the same, there was no chance of mistaking one band for the other.

Corea's group came on first. I had been so impressed with the first version of Return to Forever that I had deliberately put off hearing the new band. I couldn't imagine Chick without Airtio and Flora Purim. It is to the credit of the new percussion team of Gadd and Lewis that the energy is as strong as ever. In fact, the loss of Flora has only served to tighten the focus of attention on Chick Corea and Stanley Clarke.

The new guitarist, Bill Connors, seems to be a really fine player with good taste. The excitement of such tunes as *Senor Mouse* and *La Fiesta* mark this band as a mindblower. Clarke was featured in *Bass Folk Song*. One of the bassists who has grasped that acoustic and electric bass are two different instruments, he has developed a separate, individual style for each and never uses one where the other would be better suited.

If there is any real difference between the Corea and the Coryell approach to jazz/rock it may be because Chick approaches it from the jazz viewpoint, whereas Coryell's roots were in rock. He has added lyrics to his music, and he sings them unpretentiously and convincingly. If there is a problem, it is getting instruments and voice in balance. In addition to Coryell's masterful guitar playing, there is the impressive saxophone work of Steve Marcus who, with Count's Rock Band, wrote one of the lasting chapters of jazz/rock.

For my money, however, a prize should go to Mike Mandel. Not only is he a superb pianist but his work with the Arp Synthesizer is among the most intelligent applications of electronic music in a jazz context I've yet heard.

There is no denying that his is one helluva loud band, but in the year of Mahavishnu, loudness may be a requisite. And when Coryell and Marcus come down in volume for the sensitive *Lolita*, the contrast is startling and makes each extreme of the sound spectrum seem beautiful.

Both these groups have fine records out, yet there's something about two bands this good playing opposite each other with mutual admiration and respect that just is greater than the sum of the parts. I don't know if it will happen again, but here's hoping. —klee

Chuck Wayne-Joe Puma

Halfnote, New York City

Personnel: Wayne, Puma, guitars.

Chuck Wayne and Joe Puma are both intensely lyrical guitarists, at their best when interacting. The lead switches back and forth as a good tennis match, and the second lines are so enticing that nobody seems to care who's in front. It's an experience in which

musicality is of more importance than technical grandstanding, and nobody is relegated to the role of mere timekeeping.

It is the feeling for the lyricism of a good song that gives this duo its air of intimacy and communication. Puma plays a custom built semi-solid body electric. Wayne a De Angelico acoustic with pickup. And leave it to Wayne to make the first really musical jazz use of the wa wa pedal, that monster absurdity of electrock bands. The key is taste and restraint.

Whether it's standards (*Here's That Rainy Day*), show tunes (*Baubles, Bangles and Beads*) or bossa nova (*Black Orpheus*), Wayne and Puma are at the top of their game.

Until a recording contract is signed, non-New Yorkers are not likely to get a chance to hear this exceptional duo. Even for us Manhattanites, the chances don't seem to come often enough.

—joe h. klee

BILL EVANS

Jazz Showcase, Chicago

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

When Robert Frost remarked that freedom means being able to move "easily in harness" he was talking about poetry, not music. His definition, though, can also be applied to some kinds of jazz, especially to the sort played by the Bill Evans Trio.

Evans has devoted his musical life to finding ways of moving easily within the confines of the thirty-two bar song form. Appropriately enough, his group began their first set at the Jazz Showcase with an up-tempo version of Evans' *Very Early*. Eddie Gomez' solo here started with a sly quote from *Re: Person I Knew* and proceeded in the same spirit of serious play — the paradox is intentional — which characterizes all of his work and that of this group in general. The trio's first set also included further explorations into some other Evans' perennials, including *Who Can I Turn To, My Romance*, *TTT* (a twelve-bar atonal blues, hence *Twelve Tone Tune*) and *Turn Out the Stars*.

If I'd had a camera with me this evening, the one shot I'd have taken would have been of Evans' not playing. While the uninitiated may think Bill is catching short naps as he bows his head motionlessly over the keyboard during his sidemen's solos, he, of course, is actually listening intently to his cohorts. The tableau I saw here was telling. Instead of a photograph, I settled for a quote from Yeats:

*Like a long legged fly upon the stream
His mind moves upon silence.*

Lest I get too hung up on coy paradoxes, let me report that Evans' group was far from silent this evening. Marty Morrell plays with fire. He can slight-of-handedly change from brushes to sticks in an instant, and when he does, the effect is explosive. Perhaps it is because of Morrell's influence that this group seems to play with more drive and intensity than have earlier Evans' trios. Every one of the usual Evans' pieces seemed to be taken faster than the tempo at which it was originally recorded, and every one of these pieces seemed to swing harder than it did originally.

This leads me to one reservation about the current playing of this group. What ever happened to the unashamedly lyrical Bill Evans of *Moonbeams* and *Sunday at the Village Vanguard*? Perhaps the mood became more tender as the evening went on, or is it that Evans once took Miles Davis' remark that he doesn't swing hard enough too seriously.

—jon balleras

ARRANGING CONCEPTS PART ONE "UNISON VOICING" BY JOHN LABARBERA

THIS SEGMENT WILL TOUCH ON UNISON VOICING IN ENSEMBLE WRITING

I have found that a number of students, when writing for the full ensemble (Stage Band) tend to treat the ensemble as they would a sax section or trombone section, i.e. block, vertical voicings. The thinking being that the wider the voicing and the more horns playing, the bigger the sound and the higher the intensity. This, to a certain degree can be true, but there are alternatives to this technique that not only produce a high intensity of excitement but give us variety as well. (And I cannot stress enough the importance of *variety* in arranging.)

The following are examples of some techniques used in ensemble writing.

The examples below are taken from an original comp. called *Sassy Strutt* recorded by Buddy Rich on R.C.A. LSP #4802-*Stick It*.

One technique is to start out by orchestrating your melody line with a good strong close voicing. In this particular instance I used an eight note voicing.

Note: The use of the thirteenth a half step away from the flat seven (notes circled) creates the high tension in this voicing. This is a good device to use especially when the tonic note is in the lead of the melody.

Instead of just orchestrating this voicing straight up and down for the whole band, I picked from the voicing a unison line in contrary motion (basically) to the melody. Indicated by arrows. This unison line I gave to the saxes. I then eliminated the notes of this line from the voicing leaving a seven note voicing for the brass. There are many possibilities in choosing a line, and of course personal taste and a comfortable range for saxes will dictate.

EX. 1 F7 F7 Bb7

CONCERT KEY

EX. 2 F7 F7 Bb7

Saxes

Tpts.

Trbs.

This gives a nice full sound to the ensemble and also introduces a counter line to the melody which is not covered up by a strong brass section. This, if I might be allowed one digression, is one of the techniques used in writing for live performance as opposed to writing for studio recording. There is a difference and I hope to touch on this point later in this series.

The use of this unison for the saxes may at first seem like a waste to the novice arranger. But with experience comes the knowledge that unison is one of the best *voicings* available to the arranger. (Thank you John La Porta and Bill Holman)

To illustrate how strong unison can be let us look at example #3. This is the last chorus (or shout chorus) of the arrangement which is traditionally the strongest part (or high point) of a chart.

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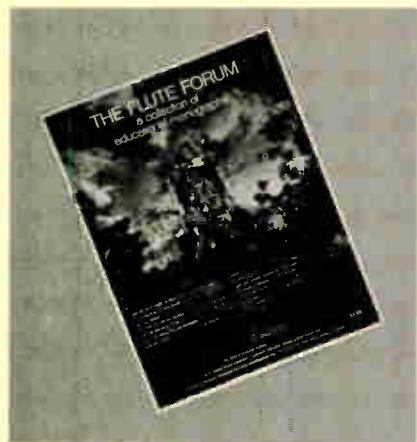
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SASSY STRUT

EX. 3 $A\flat^7$ $A\flat^7$ $D\flat^7$

Unison Saxes

Concert Key

Tpts.

Trbs.

The trumpets are playing the melody in octaves. (two up and two down) The trombones are playing a very basic chording or padding. And the saxes are playing a unison counter line to the melody. This doesn't look like much on paper but when we hear the arrangement it sounds as full as the strongest vertical open voicing.

This technique also gives the ensemble more motion, as opposed to the loginess of a full band playing a straight up and down voicing.

There are many variations one can use on this basic idea (different combinations of instruments playing the unison counter line; saxes playing melody and trumpets playing the unison counter line etc.) and experimentation can be your best teacher.

CANNONBALL

continued from page 13

ing then let's assume that he at least recognizes it and is aware of its absence.

So I would like to say that on behalf of everybody who sat in judgment, such as it may be, on these various young musicians—that doesn't include you, Pop [*much laughter and applause as Everett Gaines, 50 year old freshman tenor player from Kennedy King College acknowledges Ad-derley's salute*] . . . What I mean is that to all these students of music who go to schools everywhere seeking improvement and elevation, we are very happy that we were chosen this year to represent judgment and caliber of stature or whatever.

We are happy that there is some final decision that will be rendered. By the time you hear the decision, all of the judges will be at O'Hare airport [*laughter*] even if they're going 'cross town, like Mr. Rufus Reid who is just going home here in Chicago.

We want you to know that we have been as honest and sincere as we can. Thank God and thank all of those who have participated here for being as great as you have been and for making this experience a rewarding one. (*Sustained applause . . . then the announcement that "everyone was waiting for", the Lawrence University jazz band would represent the midwest at the ACJF . . . more applause, turmoil, joy and disappointment . . . and relief. Exeunt all.*)

db

IF

continued from page 18

tion. The band doesn't play in four that much, not really.

FT: We can't. (laughs) I guess that is true, I suppose.

DM: It's got sevens. A few sevens. The thing about funny time signatures is that a musician has to ask himself does it work, does it sound right, or does it flow? If it sounds like your giving the audience a hard time, isn't this really clever! This is actually an 11/4. Then it's failed. I think *Take 5* was such a terrible place to start odd meter because it sounded so spikey or something. Jerky! The interesting thing to listen to is how they play *Take 5*. Dave Brubeck Trio has never been one of my favorite groups. But, it's interesting to hear how they used to play *Take 5* in latter gigs. There are a few albums from live gigs. They broke it up a bit and it sort of sounds good—flows. The first recording sort of gave the audience a hard time.

CD: Your being a musician, a drummer, you realize we weren't playing in four. What do you think the audience's reaction was?

db: This is my impression of the audience. You're doing a weird time thing but they can weave back and forth in two. Up there you were relatively smooth. I knew it wasn't 4/4. They were going back and forth and either they were totally unaware of what

was happening, or they were hip to what was happening, but it didn't really make any difference because you really didn't alienate anybody.

SR: Some nights just to be facetious, I assume you dug the last number we played, we do the thing in 3, (snaps fingers). I think we should sort of announce and say, "In this number we play a bar of 5/4, bar of 4/4 and here's a bar of 5/4." Sort of really lay it on them. (laughs.) It would be really facetious. We could do a "clinic" and have them all count along with us.

db: Do you think rock players are getting technical or extending themselves even from jazz?

DM: If it doesn't sound too corny to say, it's a general sort of thing: jazz musicians are moving into rock and rock musicians are moving into jazz. Definitely, yeah. I think it's good.

db: Do you know why?

FT: I don't think it's a conscious step. The way you put that makes it sound like a conscious and very premeditated thing. I don't know . . .

CD: The thing is that rock music covers such a wide scene. From really bad bands, who are really making a lot of money, to really great bands like Miles Davis' and John McLaughlin's.

DM: Some people are very sophisticated. This is a band that plays highly structured music and plays very extended com-

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BRECKER

Continued from page 15

nobody knows about who I think are great. I love the way they play. Bob Berg, a tenor player is one, and Bob Mover, alto, who's playing with Mingus now, he's really good."

Mike Brecker's musical history in New York is basically the history of a band called Dreams.

"I was in New York about a year—Randy was working with one of Horace's groups then—when we started the Dreams thing. It began with two guys named Doug Lubhan, an organ player, and Jeff Kent, a bassist. They had written a lot of tunes. They were friends with a trombone player I'd met named Barry Rogers. We all got along pretty well and decided to form a band. We approached Randy with the idea and he was interested so we got together and started to rehearse. But, when Billy Cobham became interested, that's when we really started getting serious.

"The music was based on the r&b kind of feeling—cooking r&b. At the beginning we were attempting to try and play free over that. We wanted it to be the kind of thing that would enable us to stretch out . . . with cats that were into improvising.

Dreams, which included a singer, made two albums with Columbia, but neither quite succeeded.

"I think the band was strongest at the beginning. It was because what we were doing was different and it created a general enthusiasm. It was really cooking when bassist Chuck Rainey was in it. He played with us for about four months. The shit was really happening, it's a shame we only have a little of it on tape. We tried to make it very different, but we got sidetracked.

"On the second album we tried to make something really commercial, and we failed in a way. We sacrificed a lot of things the group was most capable of doing, like cooking and stretching out, which is what we used to do to live.

"We played a lot of concerts at schools, and we were always kind of a musician's band and musicians would always come to see us. We liked that but it's not really what we wanted.

"On one of every four concerts, it seemed, we'd really get on with the audience and it was really inexplicable. We

never really figured out why that was. Toward the end we were feeling out kinds of gimmicks to try and get it on with the audience. There would always be big discussions on how to get the people to stand up and clap . . . One thing we did was turn the house lights on toward the end of the show, somehow that worked.

"Well, doing the second record, under the influence of a production, we tried to make everything like a single because we really wanted a hit. It ended screwing us up a lot because we devoted a considerable amount of energy to something we realized we weren't cut out to do. I think it can be done, you know, I'd still like to have something on AM radio, something that would really sell but is good music. To me, James Brown's shit is really good music, I love that.

" . . . another thing, my playing suffered a lot in Dreams because I was always dissatisfied with the amount of time I got to play per concert. With Horace I'll solo every tune, but with Dreams some of the energy had to go in different directions like figuring out the production of the whole thing.

"Dreams finally broke up after Billy left and after a period of floundering. We had sort of built the music around him, his style and intensity."

Horace Silver constructed his new quintet out of the talent that was Dreams at the end. "I copped all the hippest cats," is the way the pianist describes it.

Mike Brecker now is in a state of flux. "The only thing I want to achieve is always changing, which makes it kind of complicated. My direction changes a lot, which is a drag, and I find myself wanting to play a lot of different ways while part of me wants to have a really individual style. I want to sound like myself. I want to be able to get my feelings out through playing—I really want to express myself.

"Then there are times I wish I couldn't play. Sometimes I go into examining my motives as to why I got into music. I'm not even sure what the motives were sometimes. I get to thinking my ears are crumby and things like that. But I always come back to the idea that there is nothing else I can think of I would want to do. Music is the only thing I don't get bored at."

db

BARTZ

Continued from page 15

high many times, but you can't keep it up. You start to deteriorate until it gets to the point where nobody wants to hire you . . . Then if you decide that you want to straighten up you have to start all over again.

"Sometimes you wonder why so-and-so never made it. It's usually something on the musicians part—he's drinking or strung out or crazy—just like ordinary people."

Despite the fact that Gary Bartz once considered giving up music, his music now has become an extension of himself and his ideas about who he is and how he can relate what he does to other people.

The frame for this is the Ntu Troop, a fairly stable band which usually includes drummer Howard King, bassist Stafford James and pianist Hubert Eaves.

"To me music is religious and it's meant to be functional. I don't think music should be just listened to, it should be danced to or sung to, but you shouldn't just sit. That's the Eastern concept, everything has to be used, there is no surplus in anything.

"My main concept is to make a synthesis of African music, put it all together in one group. That's the idea I have, I don't know how close I'll ever come to doing it.

"You could talk about the definition of Ntu forever, and I guess if I had to offer a definition it would be unity of things African.

"Along the way, I found a need to communicate a little more with an audience, that's why I started writing lyrics. A lot of times you can be misunderstood . . . I don't like to be misunderstood, so I got into lyrics. I've always listened to singers, the first was Nat King Cole—I grew up on Nat King Cole—and I always wanted to sing. So when I

started writing lyrics, I started singing.

"I was talking to Jackie McLean. It was the first time he heard me sing. He said, 'I don't know about you singing, you know, (Bartz laughs) I hope you don't stop playing.' His feeling was that it goes back to the days when a musician had to sing, he couldn't just get up and play his instrument, he had to sing, wear funny shit, you know, paint his face . . . I can understand his point of view.

"I wonder at times if the concept of what I see as doing is working—getting over. I get in arguments with musicians about the role of music. They get drugged, for example, when someone is talking while they are playing. Now I guess I used to get mad, and say to myself, I'm up here playing and you're out there talking not listening to me.

"But I thought, well now, what about a dude who comes in off the street to see us play—a very quiet person who never talks. He might come in the club and the music might make him talk, open up to somebody. Now that's music being used."

There is a long pause, then Gary Bartz says, "One thing I would like to say is that I am not a jazz musician. There are different concepts of this, but I'm just saying myself, I am not a jazz musician. I consider myself a musician, or an African-American musician. If somebody asks me what do you call it then? I call it my music: Miles Davis' is called Miles Davis' music; John Coltrane's music is John Coltrane's music. Each one of these people has his own concept of music. When playing he hears the whole group and knows what's happening within that framework . . . Ray Charles' music is Ray Charles music, and so on down the line."

Getting up from his chair, Gary Bartz walks over to the dresser and picks up his soprano. He begins selecting a reed. "I think I still have time for some practicing . . ."

db

DONALDSON

Continued from page 17

"I read **down beat**, have been reading it for years. Now, from what I can see about the magazine, like the reviews they have on the records, they go all the way with that avant-garde stuff which nobody else cares about and nobody knows nothing about. You could go out on the street and take a poll and you wouldn't find five people who know a thing about it. From the experts, the people who review the records, give it 4½ and 5-stars. Anything that has any commercial value, which let's say 75% of the people would like, they give it 2-stars. They did Wes Montgomery like that. All they do is kill music. That kills it.

"But, I do think the future looks a little brighter and I feel that it's mainly because of the picture, *Lady Sings The Blues*. Diana Ross did a very good job singing those songs and it seems like everybody jumped on the bandwagon. Everybody's recording *Lover Man*. That's good because that's a big factor in helping to bring a bit of life back to jazz. There's nothing that will help jazz out but good music. People would never be hip to it if it wasn't for Diana Ross. She does such a good job you've got all the young people hip to it.

"What I record is for people, man. I don't care anything about no prestige or somebody talking about: 'I'm the greatest organ player in the world.' That don't mean nothing to me. Nothing at all! I'm not recording for musicians or cats that own clubs because, you know, the only thing they think about is the old cats. Look at all the television show, they don't have any young musicians. None at all. That in itself is helping to kill music, as far as jazz is concerned, and live entertainment. After the old cats die out, there won't be nobody that knows nothing about no young cats."

db: At this point in the conversation Billy Kay, their drummer, enters. Since he's like the super showman of the group, I ask him if he would want to say anything. Billy answers: "I ain't sayin' nothin'!" But, then **Billy says:**

"All I've got to say is that they don't write nothing about the guys who are running up and down the road and that's what everything amounts to."

db: Consensus from the group.

"You talk about the cats that sit around New York on their asses, living off of yesterday's laurels. They don't give medals to yesterday's heroes. The only thing that's keeping them alive is the people running up and down the road trying to get the message to the people. We carry the truth."

"Some of the old musicians should pull some of the younger cats on the scene to keep the thing alive. They try to make all they can make out there until the day they die, but, they don't try to do anything to keep jazz living."

"Promoters got a bad habit, too, talking about: 'This is the black man's protest and all.' If you bring one of those protest groups up into Harlem, they'd beat the shit out of them. They won't even get past one number."

db: I ask Gary Chandler if he would like to add anything to what has been said. **Gary replies:**

"There's nothing I can add to what the others have said because they've expressed my sentiments exactly."

"However, I do feel it's a drag that someone has to die before we become aware of their talent. That's what's so cold-blooded. It happened to Wes Montgomery, Charlie Parker, Billie Holiday and others. Everybody who was creative and donated their lives altruistically had to expire then people dig it. People never dig it until you've expired. Then they say, 'Oh well, John Doe sure was burning.' But they can't hear you while you're alive."

"That's what's wrong with the media, when have they ever had anything on the sideman? They always give credit to the

leader but never give credit to the sideman. If I get no recognition as a sideman, thinking about my future, where does that leave me?

"Jose Feliciano had one hit out, *Light My Fire*, and he had two specials behind it. My man, my main man, Ray Charles, has been out there for years telling everybody the word, preaching to everybody. How many specials has he had? You take James Brown. He's been out there all these years and has never had a special. Can't even get a sponsor."

"But you do have promoters who are killing the jazz scene by having jazz festivals headlined by people like Donny Hathaway. That's nothing but a rock festival and they call it **JAZZ!**"

"Now, we have the cats themselves. You hear them talk about how spiritual they are saying things like, 'My music is in my heart, and everything. You know, that's just bull. They're just putting that on. If the cat can do everything, then the cat can talk.

But if he can just play one thing, then he shouldn't talk about how spiritual he is. Sometimes he's talking about how spiritual his music is and then reaching for his bottle of cocaine, which is demeaning to his brain. How can he talk about one thing and then reach into something else—lifestyle? You can hear it in their music, too, because whatever you are as a person comes out in your music. If you jive, then you play jive shit!"

"That's what's wrong. Music is categorized as just white or black instead of just dealing with personalities and intelligence. Everybody's the same physiologically, you know, got the same shit going. It's not a matter of civil rights but a matter of human rights."

db: Lou sums things by saying,

"I have to say one last thing. I don't know how much of this you're going to print, or what you are going to say, but what I want to say is, I really appreciate the fact that you're interviewing a band like this. **db**



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positions, and not at all into the jazz thing, really. Strong classical influence. This is the structure thing, again, and also some sounds they use. There's no jazz thing there at all.

db: How is your band musically structured?
KP: I couldn't play in a band which didn't have those structures.

DM: I mean, the solo doesn't have pre-determined lengths. Obviously, after a while it falls into sort of a pattern although you don't know what's coming next, you still have a pretty good idea. It's the same with any music, I guess. The actual arrangements are very structured. But, what we play behind soloists and what the soloist play is not pre-determined at all. Like tonight, for example. We did things we haven't done before.

SR: But, it didn't sound far removed, some really dirty sounds happened!

FT: I noticed, from the first John McLaughlin album some very structured things on the album and were the same as

when I saw them in concert. A lot of things had changed and, it was obvious to me as a musician, the things that remain constant and the things that change. Obviously, it wouldn't be that obvious to an audience. You could ask an audience what they think of the structured parts, what they think of the growing parts and they would have a completely different idea. It's quite amazing. There doesn't seem to be any norm.

db: Do you find yourself playing more to yourselves, or, to the people?

CD: We play to each other.

db: Others interject simultaneously, "for the people!"

CD: Oh, yeah. But, primarily, me personally anyway, I play to whomever is taking the solo.

FT: Yeah, but it's not a completely, musical trip. Is it?

CD: No, of course not. We try to get involvement through the audience. Very much so, always has been.

db: General agreement from all.

Gretsch Greats at Newport Jazz Festival New York

Hear the Gretsch Greats in the Wollman Amphitheatre in Central Park, Saturday, July 7:
 Chico Hamilton, Elvin Jones, Jo Jones, Mel Lewis,
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CD: I like talking to the audience, you know. Corny as it may sound. The audience likes to be in on it because if there's a funny or joke on stage the audience wants to know about it. Sometimes it's nice to tell the audience why you made a goof, and they laugh at you or with you. Just gives you something to talk about to the audience.

I hate to feel I'm on trial to the audience. I like to feel I'm enjoying myself and they are enjoying me enjoying myself. And we are all enjoying each other.

FT: Sounds like a recommendation for self-abuse.

CD: No, never.

SR: I've seen some rock concerts with some bands who felt they were on trial by the audience. Some bands feel they must go out there and prove to the audience they are God's gift to music. I don't think this band is trying to prove anything at all.

CD: We're playing for ourselves.

It's funny, though, how people read things into the music that aren't there. We did a gig in Portugal and the audience loved us. It was great. We did the concert and all these radio and newspaper people ran into the dressing room afterwards. We thought they were going to say, "What do you think of Portugal?" Instead, they came over and said, "The end of your numbers are all violent. Does this signify the modern times we are living in, i.e., Viet Nam?" I looked at the guy, "What? No, man, it means it's the end of the song!" The guys were really uptight. They really didn't like that.

DM: They thought we should be really into the war or something else.

FT: I was completely stunned.

db: Should music be political?

FT: If you are a political person . . . Frank Zappa, for example, is obviously a very politically-minded person and it comes across in his music and he does a very good job. But, that doesn't mean everybody else has to. Whatever your trip is or whatever turns you on, that's what you play.

CD: I think it's quite interesting, though, that people of a certain political persuasion listen to a certain kind of music. There's certain kinds of music that go along with certain political thoughts.

FT: It works out to social hangups rather than politics. I know, politics is a social hangup, too.

CD: So's music.

db: You've talked about jazz cats. What rock players have you been into?

CD: I like Deep Purple, and Yes. It's really very difficult. I don't find myself into a lot of rock bands, actually. And, I don't find myself listening to a lot of jazz. There are a few albums I listen to all the time especially Miles Davis. But he plays just as much rock, in my estimation. I used to listen to Cream, Jimi Hendrix, and those cats.

FT: One of the things Miles does in music, you know, really changed the whole thing by turning the audiences on to efficiency.

DM: Like in England, if it wasn't for Cream, Hendrix wouldn't have been as easily accepted. Cream sort of paved the way for that kind of thing to happen. Now, like the Mahavishnu Orchestra paved the way for a lot of music the public wouldn't be turned on to.

CD: Cream had the advantage because if Eric Clapton hadn't been built up to a super-human figure by other guitarist and musicians, they wouldn't have gotten the exposure which they did get. Jimi Hendrix never had that. Hendrix came from nowhere. He was great, don't get me wrong. But, he was nobody coming from nowhere and without the Cream I don't think he would have gotten off as easily.

db: McLaughlin came out of Miles Davis.

FT: He's another musician who got that kind of treatment. Built up into this super-human being. He is, and will continue to be for many years, I hope.

jazz on campus

The Triton C. (River Grove, IL) big band and combo AND the Kennedy-King C. (Chicago) big band and combo were, collectively, declared the best ensembles of the 2nd annual Junior College Jazz Festival held at Governor's State U. (Park Forest South, IL) on May 4-5. Festival director Warrick Carter agreed with the recommendation of the judges—Bruce Early (Acquinas C.), Bunky Green (Chicago State U.), Ed Smith (U. of Mich.), and Charles Suber—that no musical purpose could be served in trying to declare either band or combo as the best. It was all very good jazz. Everybody swung. Bill Abernathy, head of the KKC forces, and Bob Morsch, head of the Jazz program at Triton were equally pleased with the decision. For Morsch it was the second weekend that his band and combo had won top honors. The previous double win came at the Mid-America Jazz Festival at the U. of Mo.-Kansas City. Additional awards at the GSU festival went to Eugene Easton, KKC alto saxophonist as Best Soloist; John Smarzewski, Triton also saxophonist as Best Section Leader; Triton's Bill Hall as "Best Arranger"; KKC's Harry Morre as "Best Composer". A guest concert was provided by the GSU combo which won the top award in that category at Notre Dame this year. The personnel: Curtis Prince, "Best Drummer"; Eugene Vinyard, "Best Reed Soloist"; John Pate, "Honorable Mention"; Ron Askew, b; Walter Henderson, tp; Jeff Simon, g.

Jazz Education in the '70's—A High School

Teacher's Guide is the latest publication offered by the Selmer division of the Magnavox Company. Chapters include: "Playing in a Section"—"Saxophone" by Joe Farrell; "Trumpet" by Clark Terry; "Trombone" by Paul Tanner; and "Rhythm" by Clem DeRosa; "Rehearsing a School Jazz Band" by George Wiskirchen; "Jazz in Jr. High School" by Robin Groce Crest; "Do's & Don'ts at Festivals" by Leon Breeden; "The Recording Studio!" by Bill Watrous; and more. The whole project was under the direction of John Berry, Selmer's Professional manager.

Art Pepper will represent jazz on the faculty of the International Clarinet Clinic, U. of Denver, Aug. 6-10. Pepper will also present a concert on Aug. 11 with the Tommy Gumina Trio. Other faculty include: Leon Russionoff, Dr. F. Gerard Errante, Harry Schmidt, Dr. Phillip Rehfeldt, Vincent J. Abato, Dr. Lee Gibson, Ulysse Delecluse, Raymond L. Wheeler, Karl Leister, Gervasse DePeyer, and Dr. Ramon J. Kireilis who is also Clinic Director.

Tom Everett, the director of Harvard U. Jazz Band, has been assigned to teach a credit course in jazz in Harvard's Extension Division. It is hoped that this may lead to the University granting credit status (and financial aid) to the jazz band which is completing its first full year after a busy schedule of more than a dozen performances. Original arrangements for the band are contributed by Ray Brown and a Berklee student, Martyn Smith.

The 2nd annual Mesa (AZ) Community College Summer Jazz Workshop will take place June 11-15, made possible by a grant from the National Endowment for the Arts and the Maricopa Community College Dis-

trict. Faculty includes: Dick Grove, Ladd McIntosh, Joe Pass, Lanny Morgan, Mort Fega, Pete Viviano, Don Rader, Paul Keon, Don Bothwell, Grant Wolf, and Trent Kynaston.

Mountain View College Lab Band, Russ Benzamin, dir., took top honors in the 7th annual Little Rock Jazz Festival, April 14-15. The suburban Dallas jr. college, competing against ten four-year universities, placed first in both band and combo divisions, plus furnishing the top reed player in Rodger Pace. MVC's Dave Williams won the multi-talent award—singing, playing keyboard and trumpet, and conducting his own composition, *Journey*.

Al Porcino, tp; Roger Pemberton, saxes; George Broussard, tb, were featured clinicians at the May 12th High School Jazz Festival/Clinic at the East Carolina U. School of Music at which 20 area bands participated in the program funded by the National Endowment for the Arts. The ECU Jazz Ensemble is co-directed by George Broussard and Tom Smith, who is also Jazz Artist in Residence.

Bud Brisbois was the major clinician at the first invitational jazz festival held in California for elementary and junior high schools. The event was initiated by Herb Hopkins, instrumental music director at the E.E. Brownell JHS (Gilroy) and presented at Gavilan C. on April 14. Adjudicators included Dwight Cannon, Don Schamber, and Leonard Cook. The program notes reflect the commitment to jazz education by the festival's sponsors: "... only concern is that concert jazz provide the opportunity for each student to be heard, to maintain his individuality, and to further his musical education".

db

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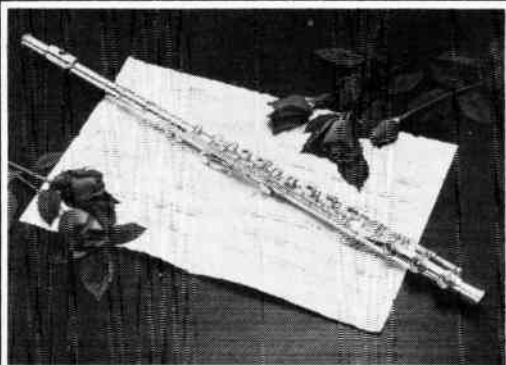
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continued from page 12

Garden for the weekend of June 1-2 with his 13th *Rock and Roll Revival* (Chuck Berry, Bo Diddley, Chubby Checker, Brenda Lee, etc.) followed by his *Latin Festival III* (Tito Puente, La Lupe, Azteca, La Selecta, Joe Cuba, etc.) . . . Charles Earland was at Club Baron May 8-13 . . . Trombonist Joe Ciavardone's quartet (Billy Rubenstein, piano; Bucky Calabrese, bass; Maurice Mark, drums) plays Mondays at the Melody Lounge on W. 23rd . . . Ray Nance and Brooks Kerr continue nightly except Fridays at Churchill's, 1277 3rd Ave. . . . Reedman Ben Richardson was at Sonny's Place on Long Island (Seaford, to be exact). . . The Countsmen (Dock Cheatham, Earle Warren, Chuck Folds, Tiny Grimes, Gene Ramey, Jo Jones) gave a concert at CAMI Hall May 12 . . . The Jimmy Giuffre 3 were heard June 3 at the New Theatre . . . Poet Nikki Giovanni will celebrate her 30th birthday June 21 with an evening at Carnegie Hall also starring Melba Moore and Wilson Pickett . . . Trumpeter Jay Brower's *Broadway Brass*, a band of fugitives from Broadway pit bands, played for the Overseas Press Club's Jazz Club May 7. Personnel: Brower, Dave Gale, trumpets; Jack Gale, trombone; Bernie Berger, clarinet, alto sax; Dick Hafer, tenor&baritone saxes; Ron Parker, guitar; Fred Exner, bass; Irwin Cooper, drums; Denise Lor, vocal. The Press Club moved to new quarters at 3 West 51st soon after . . . Babatunde Olatunji presented his 6th annual Festival Ngoma at his own Center of African Culture on 125th St. in early May .

Los Angeles: With Columbia Records' "Week To Remember" a highly successful thing of the past, George Wein now moves in to Los Angeles and vicinity with a week he hopes everyone will never forget. It's part of the opening salvo in his Newport Jazz Festival-West. (Wein has a similar festival in the San Francisco area at the same time.) But whereas Columbia Records did all its name-dropping in one location—The Music Center—Wein plans to saturate the area with sounds. The program: Sunday June 17, at the Hollywood Bowl: Art Blakey, Dizzy Gillespie, Al McKibbon, Sonny Stitt, Mary Lou Williams, Kai Winding, Jon Hendricks, James Moody, Billy Eckstine, Super Sax; June 19, at Los Angeles Southwest College: Dizzy Gillespie and Walter Bishop Jr.'s *Fourth Cycle*; also June 19, at Santa Monica Civic: Chick Corea, Cecil Taylor and Gil Evans and his orchestra; June 20, at Will Rogers Memorial Park, in Watts: Dizzy Gillespie, Harold Land; also June 20, at Santa Monica Civic: Carmen McRae, Dave Brubeck Trio and Darius Brubeck Ensemble; June 21, at UCLA: Jim Hall in a workshop; June 23 at Hollywood Bowl: Guitar Explosion, with Kenny Burrell, Joe Pass, Herb Ellis, Jim Hall, Barney Kessel, Mary Osborne, T-Bone Walker; also June 23, at night, in the Hollywood Bowl: Freddie Hubbard, Louis Bellson and his Orchestra, Rahsaan-Roland Kirk, Esther Philips, the Staple Singers and Stevie Wonder; and on June 24 at the Hollywood Bowl: Charles Mingus, Herbie Mann, Dizzy Gillespie, B.B. King, Billy Paul, Gladys Knight and the Pips . . . the hoped for coupling of the Giants of Jazz with the Young Giants of Jazz (Jean-Luc Ponty, Gary Burton, George Duke and Tony Williams) will not materialize June 17 because the young ones have prior commitments that conflict with Newport West . . . While talk of Newport filters westward, Monterey is in the news. Jimmy Lyons announced that \$21,800 from the profits of last year's Monterey Jazz Festi-

val have been awarded to various schools colleges and scholarship funds in the Monterey Peninsula. The total amount of Festival grants since the event began in 1958 now exceeds \$123,000 . . . Another festival of sorts will get underway June 29 at Universal Studios' outdoor Amphitheatre with the Grateful Dead. Various rock and jazz stars will appear through September 23 . . . Turning to another outdoor festival, the Hancock Park concerts, sponsored by Los Angeles County, featured two in a row that were emceed by Harvey Siders: the first by Tommy Vig; the second a duo concert featuring Ira Schulman's Baroque Jazz Ensemble, and The Fifth Room . . . the latter group recently did a one-nighter at the Ice House in Pasadena . . . The Modern Jazz Quartet followed Donald Byrd into the Lighthouse . . . Cal Tjader followed Cannonball Adderley into Concerts By The Sea . . . New to Donte's during May: the Chuck Mangione Quartet and a quintet fronted by Red Rodney. Also making a debut, rock singer Renee Armand . . . Jimmy Smith appeared at the York Club for three nights, with Teddy Edwards, tenor; Ray Crawford, guitar; and the other Jimmie Smith on drums . . . McCabe's had Kenny Burrell for two nights, then Burrell did ten nights at the Parisian Room and was followed by Johnny Hartman, who will close June 24 . . . Ray Anthony was held over for an additional two weeks at the Century Plaza's Westside Room .

Chicago: One of the largest and most attentive opening night audiences in recent memory greeted Oscar Peterson and his new trio (Joe Pass, guitar; Niels Henning Orsted Pedersen, bass) at the London House May 1. Horace Silver lit up the Jazz Showcase May 2 with Randy Brecker, trumpet; brother Mike Brecker, tenor and flute; Will Lee, electric bass; Alvin Queen, drums. The house jumped with several selections from Silver's new Blue Note l.p., *Pursuit of the 27th Man* which copped five stars in db. Showcase bookings now stretch well into June. On May 9 Richard Abrams and the AACM All Star Band with Henry Threadgil, Wallace McMillan and Steve McCall played, followed by four nights of the current Elvin Jones group. Then it's Gary Burton (May 16-20); Dizzy Gillespie (May 23-27); Jack McDuff (May 30-June 3); Ornette Coleman (June 4-5). Other June attractions will be Hampton Hawes with Roy Haynes; Charles Lloyd; and Gil Evans 16-piece band . . . After a highly successful stand at Mr. Kelly's last February, Buddy Rich and troops were brought back for one night each at two local clubs: April 30 at the London House and May 1 at the Happy Medium. Rich returned May 16 for a gig at the London House North in Highland Park, where Count Basie packed the place a month before. To top it off, the drummer will be back for another two weeks at Mr. Kelly's in July. (The Rich band was also scheduled for a one nighter at

Riverside-Brookfield High School May 12.) Mr. Kelly's, usually a club for singers and comedians, appears to be having increasing success with bands. Chase is due June 4-10 to be followed by the full Stan Kenton Orchestra for a week . . . Roy Burns' group at the Back Room, June 16, 17, 18; with Burns on drums, Phil Upchurch, guitar; and Richard Evans, bass, and Tennison Stevens, piano. Duke Ellington did two performances at the Auditorium Theater May 26 . . . Woody Herman and Shirley Bassey joined forces for a Sunday Evening Concert May 20 in the Auditorium Theater . . . when Alice Coltrane and Sun Ra played a concert at the Auditorium April 21, the second in the *Jazz Extensions in Black Dimensions* series, there was some unexpected trouble when three persons pelted Ra and his group with glass balls from an upper balcony. According to Ray Townley of the *Daily News*, they perhaps mistook the event for an Alice Cooper gig. An impromptu vigilante group from the audience promptly showed them the door. Ra was evidently not to be soothed, however. "I have been all over the world, have played in Japan, Asia, Africa, Paris, Turkey and even the small country of Finland," he said to the audience, "but never have I been assaulted except here in Chicago . . ." His musical mood then turned vindictive. Townley reported, and he "proceeded to inflict 30 minutes of

Continued on page 38

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voluminous synthesizer upon the audience, driving out the less hardy.

Detroit: Along with the spring flowers, May has brought a bouquet of jazz blossoms to the Motor City. The Leland House Hotel has now become an outpost for jazz by signing The Worlds Greatest Jazzband to a one-month stay. Interspersed with the running of WGJB will be a rare solo appearance by pianist Johnny Guarnieri, along with early evening Wednesday performances by the New McKinney's Cotton Pickers . . . Ford Auditorium played host to the Dave Brubeck Quartet and all the little Brubecks (Darius and Chris) plus Gerry Mulligan . . . A powerful trio took over at Cobo Arena in mid-May when Frank Zappa, the Mahavishnu Orchestra and John Hammond collaborated . . . Paul Simon played to a sell-out house at Masonic Auditorium. Following Simon were Shirley Bassey and Woody Herman . . . Duke Ellington played a one nighter for dancing at the Dearborn Towne House and then went on to do his Sacred Concert at local church functions . . . Baker's Keyboard Lounge packed them in to hear Chuck Mangione and his quartet and kept the customers satisfied by following up with Ahmad Jamal . . . The Troy Hilton Inn continued its musical ways by showcasing Bobby Laurel and his new jazz group, the Suburban Renewal . . . The Brookside Jazz Ensemble with vocalist Ursula Walker performed in concert at the Cranbrook School auditorium in Bloomfield Hills . . . Groves High School in Birmingham kicked off its big band series by presenting Buddy Rich and his band . . . Clarenceville High School in Livonia carded a double header with a May 6 concert by the Four Freshmen followed by a May 13 date with Harry James . . . The Ponchartrain Hotel has announced he will again alternate the Austin-Moro band with the Brookside Jazz Ensemble every Wednesday this summer. He also plans to have surprise name big bands periodically . . . The third Annual Jazz Symposium, held again at Schuss Mountain Lodge in Mancelona, was well attended. Performing groups included Mothers Boys with Kerry Price and Dave Miller's Muscat Ramblers . . . Mt. Clemens hosted Pee Wee Hunt and his 12th St. Ragtime band.

San Francisco: The Great American Music Hall breathing easily, financially, after a fingers-crossed period. The occasional visiting horn backed by local rhythm couldn't quite cut it, so owner Tom Bradford said names or nothing. Recent ones have been Carmen McRae, the Bill Evans and Ahmad Jamal trios, the Woody Herman, Duke Ellington and Maynard Ferguson orchestras. The Don Ellis big band was there April 27-29, followed by Carmen McRae, May 3-6; Cannonball Adderley, May 9-12; Herbie Hancock, May 24-27. Chris Poehler fronts an 18 piecer there every Monday . . . El Matador had vocalist Ann Weldon April 24-May 3, with Bill Bell, piano; Chuck Day, guitar; Mel Graves, bass; Lee Charleston, drums. The MJQ followed May 4-13 . . . The Laney College Jazz Workshop Ensemble, under director Elvo D'Amanete, regularly spices with guest spots. Trombonist Frank Rosolino was booked for May 24, the Dizzy Gillespie quintet June 22 . . . Tony Bennet was in at the Masonic Auditorium June 8-9, Neal Hefti fronting a 33-piece orchestra back of him . . . The Circle Star Theatre at San Carlos had Doc Severinsen and his New Generation Brass April 27-29, Lena Horne and Billy Eckstine dualed May 17-20, Sergio Mendes and Brasil '77 June 1-3 . . . Finally living up to its name (before, the re-

ference was to decor), is the Fairmont Hotel's New Orleans Room. Pianist Jimmy Diamond heads a regular Tues.-Sat. sextet: Buddy Powers, trumpet; Sammy Blank, trombone; Vince Catolica, clarinet; George Butterfield, bass; John Markham, drums. They're really more WGJB in style, the rhythm mostly modern. This applies even more so to the Sun-Mon. take-overs. The New Orleans-Dixie trappings soon fall away from Jim Goodwin, trumpet; Jim Butzen, trombone; Jim Rothermel, reeds; Eddie Paul, piano; Glen Kerr, bass; Gus Gustavson, drums, and they go contemporary. Reedman Rothermel is a beauty . . . Very much on the far side of the Mason-Dixon line are Leon Oakley, cornet; Turk Murphy, trombone; Bob Helm, clarinet; Pete Klute, piano; Bill Carroll, tuba; Jim Amiahack, drums, always at Earthquake McGoon's . . . Tony Williams' Lifetime at Keystone Korner April 24-29 with Mike White's New Quartet listed for mid-June . . . Rock promoter Bill Graham, who gets sick of the whole thing and retires regularly, is making another Fillmore of Winterland. During April and May he had Commander Cody, Deep Purple, Fleetwood Mac, Loggins & Messina, Buddy Miles, Malo, Hot Tuna, Muddy Watters Blues Band, Johnny Winter, Humble Pie and other exotica . . . Jorge Santana, brother of Carlos, has a big band in the running of Malo, which they say, for excitement, has Santana knocked into a cocked sombrero. (Off-note: Carlos was married April 21 to Debbie King. Old-fashioned stuff, civil ceremony and all that. In case it isn't binding enough his guru will remarry them soon in New York. The guru is the same mystic who gets the message to guitarist John McLaughlin. He and Carlos recently collaborated on a record for Columbia) . . . Some house trios around town: Abe Battat, piano; Mario Suraci, bass; John Rae, drums, at Roland's . . . Don McCarroll, piano; Joe McCarroll, bass; Bob Marshall, drums, at the Name Tag Saloon . . . Ken Fishler, piano; Kelly Bryan, bass; Rick Quintanal, drums, at the Villa Roma . . . Hal Gates, piano; Larry Hancock, bass; Dick Conte, drums, at the Rudder . . . Al Zulaica, piano, (departed from Cal Tjader after seven years); Chris Taylor, bass; Jim Tolman, drums, at the Equinox-the two latter clubs in Oakland . . . Arthur Prysock slated for the Off-Plaza June 24-29.

Dallas: Duke Ellington and his orchestra performed his *Sacred Concert No. 2* the evening of April 30 at Lovers Lane United Methodist Church to a capacity audience; the church's Chancel Choir and a number of local soloists also figured prominently in the presentation . . . Writer Dee Barton has moved headquarters from L.A. to the Dallas area; in addition to a busy composing and arranging schedule. Dee is playing nightly with the house band at the Keynote; this exceptional group includes Al Beutler, reeds, Dale Cook, drums, Tommy Morrell, guitar, Kenny Matthews, bass and vocals, along with Barton, piano and trombone . . . Nancy Wilson returned to the supper club circuit after a three-year absence, opening a long-awaited engagement May 7 at the Fairmont's Venetian Room to rave notices and an appreciative throng; nearby, the hotel's Pyramid Lounge has acquired the outstanding jazz pianist Freddie Crane on a tfn basis . . . Bassist Kerby Stewart departed the area in midspring to join the Stan Kenton band, ditto John Gianelli, filling the same chair with Marilyn Maye . . . Sarah Vaughan was to return later this spring for a Loser's Club engagement.



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