

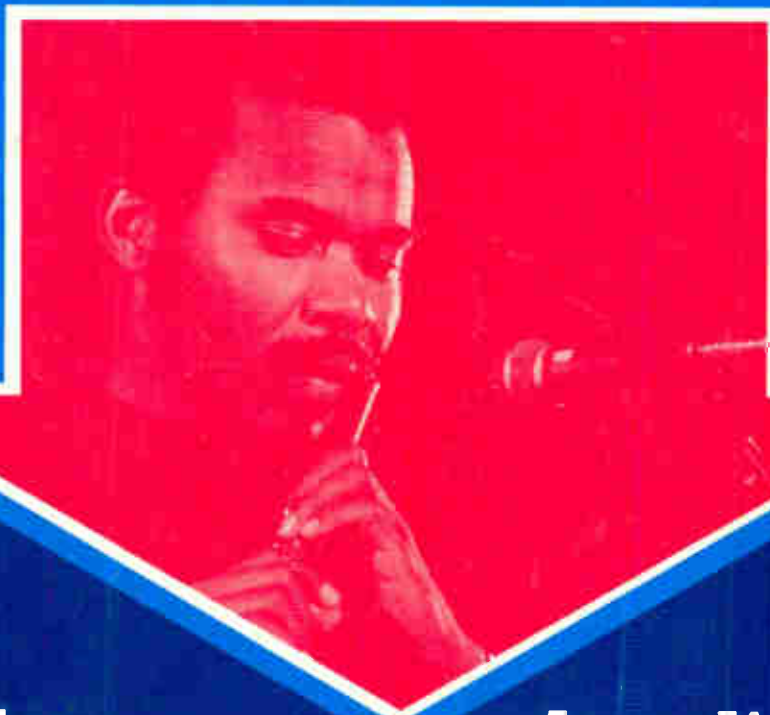
OCTOBER 11, 1973

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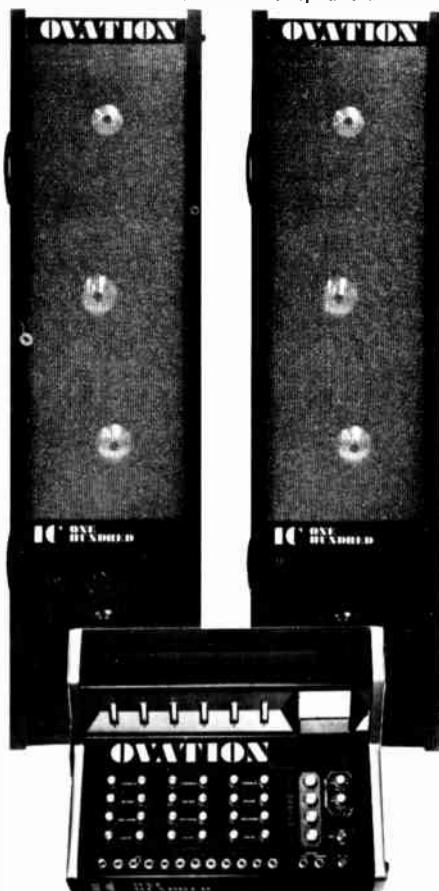
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# down beat

# down beat

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(on sale September 13, 1973)

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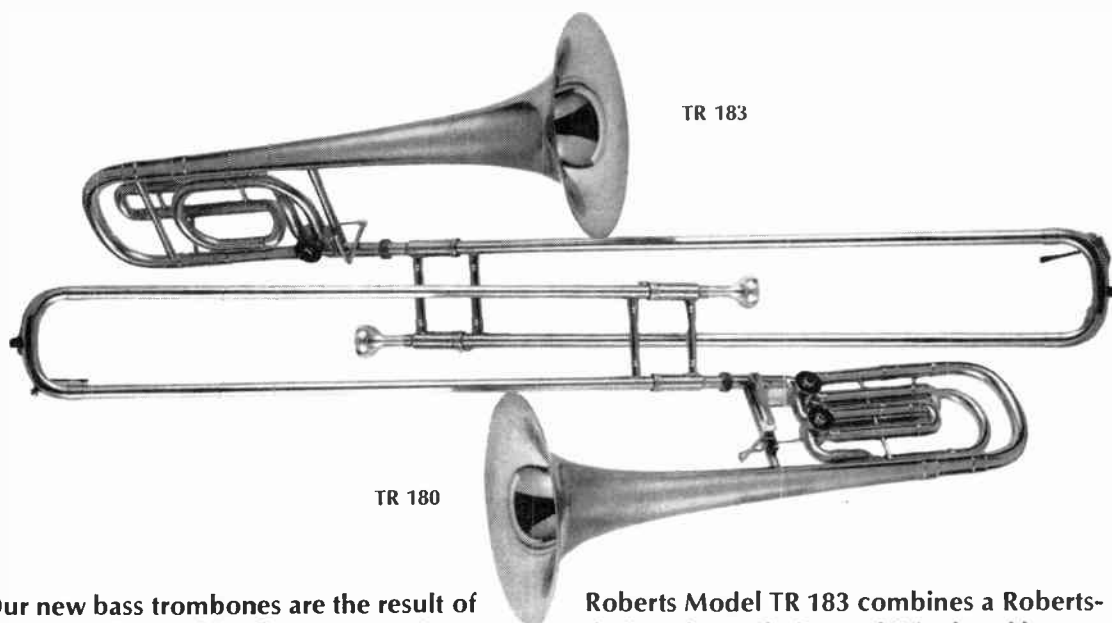
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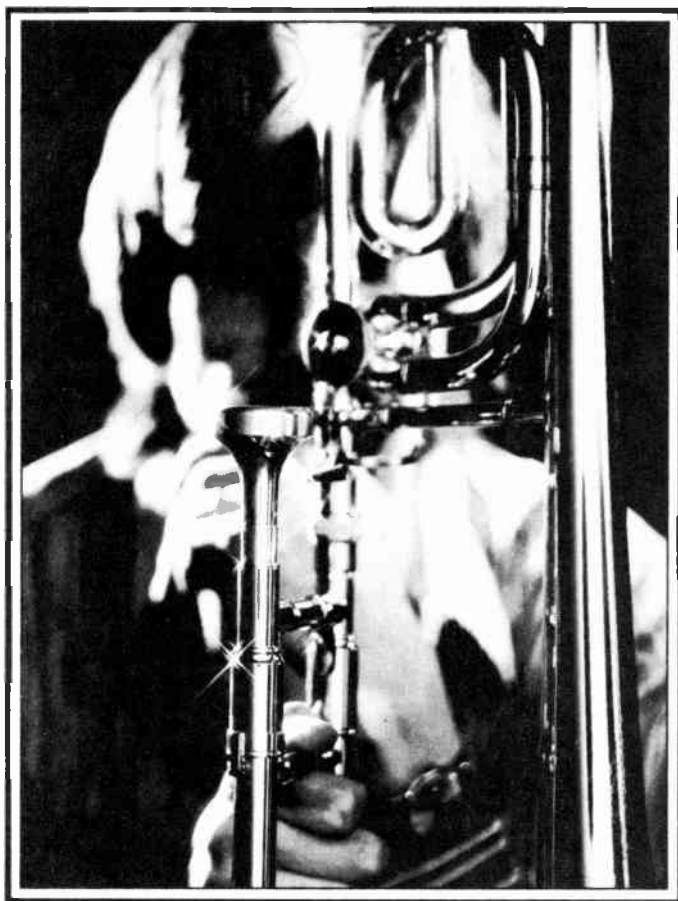
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**W**e-point-with-pride-department: This issue has more than 30 record reviews, the most we have ever published in a single issue. An explanation for this record number of reviews is indicative of what's going on in the record world and in **down beat**.

The number of jazz releases increases weekly. The current rate seems to be higher than ever before—even in the hey-day of Riverside, Pacific Jazz, and the Norman Granz labels in the fifties. Virtually all the major and minor labels are into jazz, blues, and jazz-rock production.

Record execs are looking at CTI, Fantasy-Prestige, and other jazz labels with new respect. They also note the success of the independent operations of Stan Kenton, Clark Terry, Marian McPartland, Charles Tolliver, et al, who are making out without the benefit of "full national distribution." It has also been noted that people buy jazz by mail if not available from the local dealer.

To keep even with the record volume, we have added a number of new reviewers of different backgrounds and tastes. We ask them not to be infallible but to be honest. They have the editorial freedom to make their own evaluations. The only control we impose is length and timeliness. Reviews must be in our hands within days after the receipt of the records. Reviews must stick to what is important and relevant to the performance. No philosophical discourse or self-serving nit-picking.

"Short Shots," the new review format inaugurated last issue, is designed to reduce to a minimum the time elapsed from pressing to print. There should be no inference that the short-shotted review is short changed. The performance is listened to with the same careful attention given to albums receiving longer reviews. The star ratings are just as carefully assigned. The only difference is length.

It should be said that not only the record reviews but the entire editorial content of **down beat** is consistently devoted to expanding the depth and breadth of jazz. For years, **down beat** has provided early recognition of new jazz talents regardless of the labels put on them by pop 'n rock factories. While others were bleating about the death of jazz and the Ascension of Rockculture, **down beat** was explaining the jazz musicianship of Frank Zappa, Chuck Mangione, BS&T, John McLaughlin, et al. Throughout all the allegations of anti-white and anti-black, anti-tradition and anti-avant garde we have stayed with the music and the musicians. And that's where we'll always be.

It must also be said that the readers of **down beat** were—and are—ultimately responsible for what's happening. By and large, you listen to the records we recommend. You check into the new players we feature or interview. Please do something else for us (you). Let us know about the record reviews. Do you like the format? Do you respect (not necessarily agree with) the reviewers? Is there anything you want added or changed? Let us know.

There is another thing. Tell us whom you're listening to these days. Tell us by voting in the Readers Poll. The ballot bound in this issue is your chance this year to show your regard for your favorite musicians. This is not just for our benefit or yours. To make the **down beat** Poll means a great deal to the jazz musician. He considers your vote as peer value, and that's the best around.



## Looking For Geller

As a saxophonist and jazz devotee, I have been curious as to the whereabouts and activities of a great alto sax man who inspired me as an aspiring sax player, I am speaking here of the west coast based Herb Geller. He released several albums on Mercury's EmArcy jazz series and I saw him on several of Norman Grantz's JATP and other jam session albums of the fifties. I believe I saw his name on the liner of an Oliver Nelson album released in the mid-sixties but otherwise he has seemingly dropped out of sight ... Could you bring me up to date?

Louisville, Ky.

Gary Falk

*Our most current information is that Herb Geller now lives in West Berlin. He appears periodically in European concerts—Ed.*

## Comments

You published a letter in the Sept. 13 **db** titled "Right on Crusaders" which was credited to Manuel R. Rodriguez. There must have been an error somewhere because I wrote that letter. Thanks anyway for printing it and keep up the good work.

Melvin Hodges

San Francisco, Ca.

Your magazine seems to be rather excited about Zappa and his "NEW" Mothers. And I can easily understand why! Being a Zappa fan for many years, I consider this his finest band. Ponty and Duke knock me out, not to mention the Underwoods, and well, the entire band. I recently saw them in concert, if there's a word that describes them enough, they were stunning!

Also, on the bill with Zappa, was the Mahavishnu Orchestra, who were unbelievable. Seeing these two fantastic bands together was sheer joy. Talk about a glimpse of heaven!!!

P.S. Dynamite articles on Laird-Goodman-Hammer and Herbie Hancock. Ron Ertman Milwaukee, Wis.

Thanks for the brilliant article on Jean-Luc Ponty. **db** has done a great service to the readers by reporting on Ponty every since his emergence in the jazz scene in the mid-sixties. Your reviews are really coming together.

John Engel

Milwaukee, Wis.

I'm really encouraged about your terrific magazine. A friend of mine is a subscriber and I just happened to pick up **db** one day. Damn ... I found it very interesting and very up to date with what's happening in the music scene these days. Keep up the great work.

Doug Bryden

Quincy, Ill.

## Artist Response

I would like to sincerely thank the participating voters in the International Critics Poll for their choice of me in the "Talent Deserving Wider Recognition" category, as a winner in the poll.

I humbly accept. If I may be so bold, as well as accepting for myself, I would like to accept for the physical and spiritual presence of many unnoticed artists, here and gone, who have strived very diligently to fulfill their artistic endeavors.

John Klemmer

ABC Impulse Recording Artist  
Los Angeles, Ca.

## Critics Poll

What kind of critics do you employ for the International Critics Poll? I asked myself this question while glancing over the "more musicians getting votes" section. Paul Desmond, Lee Konitz and Cannonball Adderley each received three votes as "Talent Deserving Wider Recognition." If these aren't widely recognized alto saxophonists, who is? Erie, Pa.

Patrick Lorei

I have just finished reading the issue containing the 73 Critics Poll. I am appalled that the names of Joe Henderson, Lenny White III, Dom Um Ramao, Mike Henderson, Jabali (Billy Hart) Horacee Arnold, Bayete (Todd Cochran), Carlos Garnett, to list a few, have not been mentioned by those who voted. Obviously, there are differences in tastes and opinion but these artists did not even make the "Talent Deserving Wider Recognition" category which is truly sad ... I'm not telling

you how to vote *per se* but I do feel the above-mentioned artists and many others not listed here, or in the poll, are contributing much and being recognized nil.

James W. Coles

Perhaps you are aware of your typographical error **db** 8/15, pg. 14—Bob Evans/George Russell, but are the "critics" cognizant of their illogical error in omitting Bill Evans from the balance of the poll? ...

For Bill Evans, and several innovators consistently slighted in your polls, I suggest an added category—TREBLE—talent replete, evolving, but least extolled.

Gerard N. Casale

Not one of the "CRITICS" thought of Ira Sullivan in the recent poll. You guys are really stupid!! Because, Ira's one of the greats of all time.

Jeff Larity

Hollywood, Fla.

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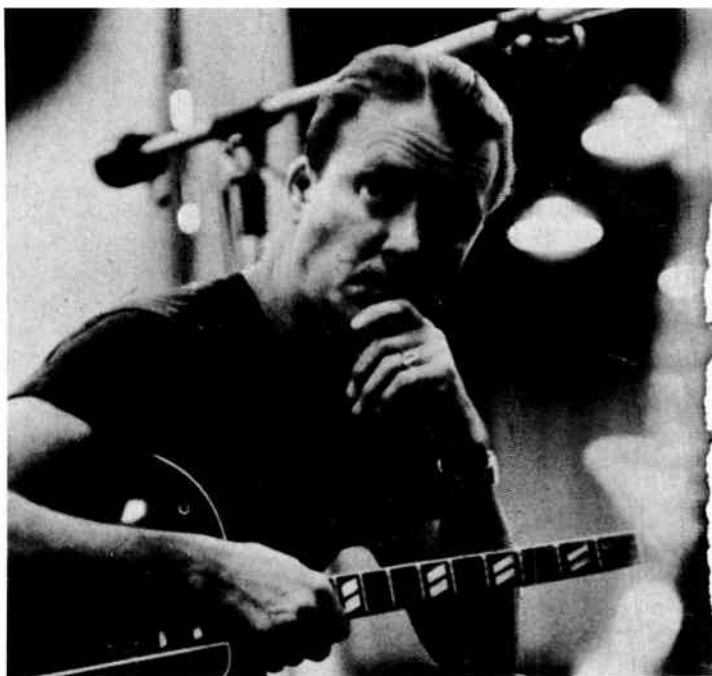
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## \$10,000 REWARD!!!

Chuck Mangione, Mercury Recording artist, has offered a \$10,000 reward for the return intact of the missing two 16 track master tapes of his June 21, 1973 concert at Massey Hall in Toronto, Canada. At this sell-out engagement, Mangione conducted the Hamilton Philharmonic in a program of his own compositions featuring soloists Gap Mangione, Gerry Niewood, Don Potter, and Esther Satterfield.

Fedco, the company that engineered this live concert for Mercury reported to Canadian Police that the tapes were stolen in Montreal where the company had gone on a further assignment. Mangione has asked that the tapes, if found, be sent to: Robin McBride, Phonogram Inc. (formerly Mercury Record Productions, Inc.) 35 East Wacker Drive, Chicago, Illinois 60601, telephone 312 - 332-5788. The young flugelhorn player and composer stressed that in spite of the loss of the two 16 track tapes there is still sufficient music from the concert to compile an album.

Mangione observed, "my guys, The Hamilton Players and that wonderful audience were certainly on fire that night and it sure shows on the tapes that we have."



### EUROPEANS NEED HELP

A group of men in Denmark is involved in what appears to be a monumental project: the compilation of a comprehensive rock discography.

The individuals working on the project report that they have been at it in their spare time for more than five years.

"Most discographies on rock which have been published so far", they indicate, "are merely lists of available records, whereas we have tried to follow the principles established by jazz writers. The discography, which is written in English, covers the whole rock and folk scene from 1962-72. It also includes notes on most of the material recorded before this period, which serves as a background for the present music scene. The discography itself includes name of artists: name of musicians in the band and instrument; name of studio musicians and instrument; recording dates and studios; release date; record title, label and number; song titles; name of composers, producers and engineers.

"We have also cross references on all the musicians in the discography and plan to make cross references on album titles and song titles as well," they said.

The four men working on the rock discography want to get some response to their work and have asked that anyone with comments write: Flemming Ailen, Fredensborggade 10, 2200 Copenhagen N, Denmark, or, Eddie Kiran, Kapelvej 40, 2200 Copenhagen N, Denmark.

### SOLOFF QUILTS B, S & T

Trumpet ace Lew Soloff is leaving Blood Sweat and Tears as of September 1, 1973. Lew was one of three players remaining with the group who recorded the second Columbia album which produced so many monster hits. The other two members are Bobby Columby, drums and Jim Fielder, bass who were in the band from its formation. Soloff came on Blood Sweat and Tears just at the time they were recording the album *Blood, Sweat and Tears*, replacing Randy Brecker who had played trumpet on *The Child Is Father To The Man*. Previously he had worked around New York with various jazz and latin groups.

"I just wanted to experience different kinds of music," Lew told us.

## JAZZ GIANT DIES IN NYC

Frank Campbell's funeral parlor had seen the best of 'em come and go ... Rudolph Valentino, Paul Whiteman and Lord Buckley, had been buried from Campbell's and former Down Beat columnist George Hoefer had been laid out there prior to a church funeral and now it was pioneer jazz guitarist, raconteur, promoter and p.r. man, Albert Edwin Condon, better known as Eddie.

Eddie Condon had passed away Saturday, Aug. 4th at Mount Sinai Hospital in New York. He had been in and out of the hospital for some time but had recovered from so many death's door situations that it was difficult for most of us to imagine that he wouldn't pull through some way or other. This time he didn't.

At the wake, the evening before, the casket had been opened and "Pork Chop", Eddie's four stringed Gibson guitar, was mounted over the casket at the accepted angle for playing. Friends and acquaintances exchanged Condon stories and the general atmosphere was the kind of convivial good-time-gathering-of-the-clan which Eddie would have liked.

The next day the mourners were ushered in to the strains of Dill Jones at the piano playing all of Bix's piano music, some of Fats Waller's and *Wherever There's Love*, a tune co-authored by Jonny De Vries and Eddie Condon. Robert Sylvester spoke briefly about Eddie Condon and what he meant to us all. Squirrel Ashcraft spoke of the days in Chicago. Gene Krupa gave the musician's view of Eddie. Milt Gabler identified Eddie as "the spokesman for all of us." Johnny

Mercer spoke of Eddie's love for everyone he met. Johnny De Vries reminisced about the days at Nicks, comparing the gang to a comic strip, "Eddie was our Moon Mullins and we were the Katzenjammer Kids."

Then as Wild Bill Davison, Johnny Windhurst, Vic Dickenson, Kenny Davern, Earl Hines and Cliff Leeman played a slow blues Father Peter O'Brien, S.J., read from the book of Psalms and from the requiem mass of the Catholic Church. Lee Wiley then joined forces with the band for *Back Home Again In Indiana*.

The Congregation knew they had lost a friend, an artist, a benefactor, one of the true greats. They included people who had known Eddie since the days of the Austin High Gang and those who knew his music well but had only made his acquaintance casually. The list is partial as where one was sitting determined whom one saw come into the chapel. Among those in attendance were Buck Clayton, Jimmy and Marion MacPartland, George Wein, Brooks Kerr, Ira Gitler, Dick Gibson, Stanley Dance, Pete Pesci, Fran Allison, Tommy Benford, John Gensel, Frank Orchard, Dan Morgenstern, Chief Russell Moore, and Ahmet Ertegun.

The musicians for the funeral were tastefully selected by Hank O'Neal of Chiaroscuro Records and Paul Smith, Eddie's brother in law and longtime partner in concert promotions. After hearing the moving offering to a comrade fallen victim to all the world can do to a living being, namely death, it was observed that there was only one thing missing from the music; Eddie Con-

While there are no definite plans for the future the present includes playing Monday nights at the Village Vanguard throughout August with the Gil Evans big band while finishing his last dates with B. S. and T. Lew has also been vacationing and helping out in jazz trumpet seminars at Aspen, Colorado.

### ...A UNIQUE SESSION

Two days of sessions, 8/2/73 and 8/3/73, have produced what may well be a double album of music by the Brubecks. In addition to Dave Brubeck performing solo, there are tracks where he combines with the Darius

Brubeck ensemble and Chris Brubeck's New Heavenly Blue and the first recorded appearance of the Brubeck family band; Dave, piano; Darius, piano and clavinet; Chris, bass guitar and trombone and Danny on drums.

The recordings were made at C. I. Recording, the new studio run by Elvin Campbell and Chuck Irwin who have been doing a great deal of the jazz recordings coming out of New York including recent sessions by Sonny Rollins and Gary Bartz.

Producing the sessions was Atlantic's ace A & R man, Mike Cuscuna. Also assisting in the performances were Jerry Bergonzi, sax-



ophone, Perry Robinson, clarinet and David Dutemple, bass from Darius Brubeck's ensemble. Randy Powell played added percussion.

Many of Dave Brubeck's earlier compositions were recorded in these new surroundings. There is a new version of *Blue Rondo* with Dave and the New Heavenly Blue plus en famille versions of *Three To Get Ready*, *Unsquare Dance* and others... once again proving the adage, like Father like sons.

—klee

## potpourri

Larry Coryell has formed a new band and among the members are: trumpeter **Randy Brecker**, who was formerly with Horace Silver, and drummer **Alphonze Mouzon**, formerly with McCoy Tyner. Also on board are **Mike Mandel**, keyboards and **Danny Trifan**, bass. The new band recorded their first album for Vanguard on September 20th.

**Phil Walden**, President of Capricorn Records, announced the signing of the **James Montgomery Band** to the label. The band is currently recording their first album for Capricorn at the Sigma Studios in Philadelphia with Skip Drinkwater producing. Release date for the LP is set for September.

Behind the walls of Attica Correctional Facility on Monday, August 13th, the Buffalo Philharmonic played the concert it has wanted to play for a long time. **John "Spider" Martin**, tenor saxophonist who was formerly with Lionel Hampton, planned the program with Conductor **Frank Collura** while Martin was still an inmate at Attica. One of the featured works on that program was *After Love*, composed by Martin, who was recently paroled.

GRT OF CANADA has acquired the record/tape rights to the Universal Pictures soundtrack album, *"American Graffiti"*, according to Ross Reynolds, GRT/Canada's President. A multiple album set is being rushed to coincide with Canadian release of the motion picture. The soundtrack, which is being released in the U.S. by MCA Records, contains 40 "oldies" by rock stars of the Fifties and early Sixties. DeeJay **Wolfman Jack** appears in both the film and the album with interviews and audience requests.

Sidney A. Seidenberg, president of SAS, Inc., announces the signing for management of **Stories**, a Kama Sutra recording group which is currently on all the Top 100 Charts with their single, *Brother Louie*. Their album, *Stories*, *About Us* is currently on the top selling album charts.

**Orrin Keepnews** has just been appointed a Vice President at Fantasy/Prestige/Milestone Records. The announcement was made by President of the labels, **Ralph Kaffel**. Keepnews received the appointment upon his return from the 1973 Montreux International Jazz Festival in Switzerland, where he produced the *"Evening with Fantasy/Prestige/Milestone"* featuring McCoy Tyner, Hampton Hawes, Gary Bartz, and Dexter Gordon.

**Pete Fountain** celebrated the recording of a new album for MCA by discarding his hair piece. Pete's new album is titled *Pete Fountain's Crescent City*.... For those who missed the Twelfth Annual Philadelphia Folk Festival in late August **Sonny Terry** and a number of the best contemporary harmonica players were

### STAN KENTON

Sept. 13, Glasgow, Scotland  
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17, Kamen, W. Ger  
18, Cologne, W. Ger.  
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20, Hanover, W. Ger  
21, Bremen, W. Ger  
22, Frankfurt, W. Ger  
24, Frankfurt, W. Ger  
24, Vienna, Austria  
25, Munich, W. Ger  
27, Antwerp, Belgium  
28, Brussels, Belgium  
29, Amsterdam, Holland  
Oct. 6, Kankakee, Ill  
7, St. Louis, Mo.  
9, Perry, Iowa  
11, Detroit, Mich  
12, Livonia, Mich

### THAD JONES-MEL LEWIS

Sept. 29-30, San Francisco, Cal.

### PETE FOUNTAIN

Sept. 15, Fargo, N.D.  
Oct. 15, Sherman, Tex.  
16, Midland, Tex  
19, Cleveland, Ohio  
20, Lafayette, Ind

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24-  
29, Cleveland, Ohio  
Oct. 29-  
Nov. 10, Denver, Colo

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17, Staten Island, N.Y.  
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19, Westbury, Conn.  
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19, New York, N.Y.  
20, Raleigh, N.C.  
21, Charlotte, N.C.  
22, Chapel Hill, N.C.  
23-  
27, New York, N.Y.  
28, Richmond, Va  
29, Fairmont, W.V.  
30, Tougaloo, Miss

### RITA COOLIDGE (w/KRIS KRISTOFFERSON)

Sept. 9, Saratoga Springs, N.Y.  
15, Edwardsville, Ill.  
25-  
30, Los Angeles, Cal

### MUDDY WATERS

Sept. 12, Madison, Wisc.  
15, Lafayette, Ind.  
16, Normal, Ill  
25, Los Angeles, Cal.  
Oct. 9, Ruston, La  
26, Stillwater, Okla.

### WILLIE DIXON

Sept. 4-  
20, Australia/New Zealand

### DICK SCHORY PERCUSSION POPS ORCHESTRA

Oct. 26, Houghton, Mich.

### CARPENTERS

Sept. 26-  
Oct. 10, Las Vegas, Nev  
11, Rexburg, Ida  
12, Provo, Utah  
17, Portland, Me  
18, Bangor, Me.  
19, Springfield, Mass  
20, Troy, N.Y.  
21, Binghamton, N.Y.  
22, Buffalo, N.Y.  
23, Kitchener, Ont.,  
24, London, Ont.  
25, Kalamazoo, Mich  
26, Muncie, Ind.  
27, South Bend, Ind.  
28, Evansville, Ind.

### DIONNE WARWICKE

Sept. 3-  
8, Wallingford, Conn.  
10-  
16, Washington, D.C.  
18-  
23, Chicago, Ill.  
24-  
30, Long Island, N.Y.

### WOODY HERMAN

Sept. 6-  
8, Bristol, Conn  
9-  
15, Isle of Man  
23, Philadelphia  
24, Ramsey, N.J.  
25, Brewerton, N.Y.  
26, Utica, N.Y.  
27, Niagara, N.Y.  
29, Dearborn, Mich

### VALDY

Sept. 13, Twin Falls, Ida.  
14-  
15, Pocatello, Ida.  
18, Caldwell, Ida.  
20, Klamath Falls, Ore  
22, Moscow, Ida  
23, Billings, Mont  
24-  
25, Bozeman, Mont  
26-  
28, Missoula, Mont

### CAN'BALL ADDERLEY

Sept. 7-  
13, Augusta, Ga  
18-  
23, Worcester, Mass  
25-  
30, Cleveland, Ohio  
Oct. 5, Orono, Me

### CHARLIE BYRD

Sept. 17-  
22, San Francisco, Ca

### BILLY PRESTON

Sept. 7-  
9, London England  
11-  
12, Manchester, England  
13, Newcastle, England  
16-  
17, Glasgow, Scotland  
19, Odeon, England  
22-  
26, Bern, Switzerland  
28, Munich, Germany  
30, Frankfurt, Germany  
Oct. 2, Hamburg, Germany  
4, Aarhus, Denmark  
6, Gothenberg, Sweden  
7, Copenhagen, Denmark  
9-  
10, Essen, Germany  
13, Rotterdam, Holland  
15, Antwerp, Holland  
17, Brussels, Belgium  
21, Berlin, Germany  
24, (tentative)  
Budapest, Hungary  
25, (tentative)  
Warsaw, Poland

### NORMAN CONNORS

Sept. 8-  
10, Brooklyn, N.Y.  
26-  
30, Chicago, Ill.  
Oct. 2-  
7, San Francisco, Cal.

### BOBBY HUTCHERSON- WOODY SHAW

Sept. 11-  
23, Los Angeles, Calif

### SONNY TERRY & BROWNIE MCGHEE

Sept. 12-  
16, Chicago, Ill  
18-  
23, Detroit, Mich  
28, (tentative)  
Santa Barbara, Cal.  
29-  
30, Santa Cruz, Cal

### URIAH HEEP

Sept. 7, Binghamton, N.Y.  
8, Baltimore, Md  
9, Salem, Va  
11, Norfolk, Va.  
12, Greensboro, N.C.  
14, Columbia, S.C.  
15, Fayetteville, N.C.  
16, Charlotte, N.C.  
18, Nashville, Tenn  
20, Birmingham, Ala  
21, Atlanta, Ga.  
26, Chicago, Ill  
27, Indianapolis, Ind  
29, St. Louis, Mo.  
30, Des Moines, Iowa  
Oct. 1, Kansas City, Mo  
4, Tulsa, Okla  
5, Dallas, Tex.  
6, Houston, Tex.  
7, New Orleans, La.

### PROCOL HARUM

Sept. 21, Los Angeles, Cal.  
T. REX  
Sept. 7, Portland, Ore.  
8, Seattle, Wash

### GLADYS KNIGHT & THE PIPS

Sept. 1, Dallas, Tex  
8, San Diego, Cal.  
9, Honolulu, Hi.  
10-  
11, Detroit, Mich.  
12, New Orleans, La  
13, Detroit, Mi.  
14, Salem, Va  
15, Greensboro, N.C.  
16, Atlanta, Ga  
17-  
30, Cherry Hill, N.J

### GARY BARTZ

Sept. 5-  
9, Chicago, Ill

### BUDDY RICH

Sept. 1-  
10, Anaheim, Cal.  
11, Fresno, Cal.  
14, Gresham, Ore  
15, Seattle, Wash  
17, Port Angeles, Wash  
18, Aberdeen, Wash  
19, Wenatchee, Wash.  
20, Ontario, Ore  
21, Monterey, Cal  
22, San Francisco, Cal  
26, Las Cruces, N.M.  
27, Portales, N.M.

### EARTH, WIND & FIRE

Sept. 11, Binghamton, NY  
12, Greensboro, NC  
14, Columbia, SC  
15, Fayetteville, NC  
16, Charlotte, SC  
18, Nashville  
20, Birmingham, AL  
21, Atlanta  
23, Detroit  
26, Chicago  
27, Indianapolis  
29, St. Louis, MO  
30, Des Moines  
Oct. 1, Kansas City, MO  
4, Tulsa, OK  
5, Dallas  
6, Houston  
7, New Orleans

### DAVE BRUBECK & DARIUS BRUBECK ENSEMBLE

Sept. 21, Iowa City, Iowa  
22, Manhattan, Kan  
23, Bloomington, Ind  
24, Ottawa, Ont., Can  
26, South Orange, N.J.  
28, Midland, Mich

### CHUCK MANGIONE QUARTET

Sept. 2, Houston, Tex  
5-  
8, Nashville, Tenn  
16, North Tonawanda, N.Y.  
21, Auburn, N.Y.  
22, Houghton, N.Y.  
28, Canton, N.Y

### BALLIN' JACK

Sept. 1, Chattanooga, Tenn  
2, Charlotte, N.C.  
14, New Orleans, La  
15, Lake Charles, La  
16, Monroe, La  
21, El Paso, Tex  
22, Albuquerque, N.M.  
23, Phoenix, Az  
28, Honolulu, Hawaii

### NEW RIDERS OF THE PURPLE SAGE

Sept. 5, New York, N.Y.  
6, Albany, N.Y.  
9, University Park, Pa  
25, Flagstaff, Az  
27, Boulder, Colo  
28, Houston, Tex  
29, Dallas, Tex  
30, San Antonio, Tex

### SANTANA/McLAUGHLIN

Sept. 1, Chicago, Ill  
4, Santa Monica, Cal  
5, Berkeley, Cal  
7, Seattle, Wash  
9, Portland, Ore  
12, Phoenix, Az  
14, Honolulu, Hawaii

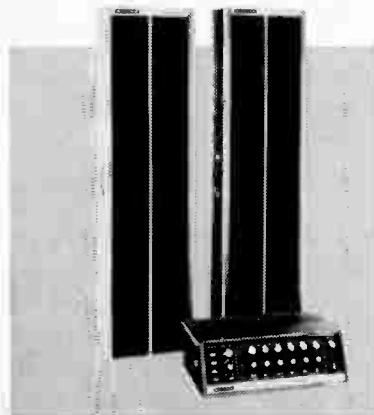
### SIEGEL-SCHWALL

Sept. 4, Chicago, Ill  
7, Madison, Wis.  
8, Toledo, Ohio  
16-  
17, San Francisco.  
21,  
22, San Francisco.





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# HUBERT LAWS... "in review"

BY JIM SCHAFFER

Hubert Laws has it all. A surplus of talent and style, presence, top success as a musician, performer, recording artist, producer, composer—and eminence. He has won the Flute Award in both the 1971 and 1972 **down beat** Readers Polls.

Whatever other successes or accolades the future holds, the Texas-born musician with the exceptional talent is not sitting back and relaxing with his accomplishments.

Laws continues to use his expertise to further his artistic development and in his constant search for excellence.

His evolution, from a talented teenager playing piano, alto sax and flute in high school into the prominent musician he is today, is the result of his dedicated application of knowledge to the attainment of excellence.

His musical experience includes classical training, some of which is: studied with Clement Barone of the Houston Symphony; as a soloist with the Houston Youth Symphony; attended the Julliard School for three years (on scholarships) and, while working at his profession, he found time to study with Julius Baker.

Some of his jazz background is: joined a group of teenage members known as Hooper & Co. (now The Crusaders); recorded as a sideman many times and later as a leader; and worked with Mongo Santamaria's band.

Hubert is very conscious of the harmony and rhythm in music and favors listening to musicians who include these elements in their music. He relates more about this in the interview.

It may be the combination of his constant awareness of harmony and rhythm; he strives to encompass all of his musical experiences that give his music its unusual quality.

My first contact with Hubert Laws was when we met for this interview and I didn't know what to expect from him. I shouldn't have worried. It was my pleasure to meet a man possessed of a quiet and peaceful nature, who is also serious, thoughtful and philosophical in his attitudes both in and out of music. And—a trenchant sense of humor.

My summation is: Hubert Laws, a creator of beautiful music, is also a beautiful human being. Hope we meet again soon.



**down beat:** You're playing concerts now, producing your own material, and writing which all involves a considerable amount of time. Do you get an opportunity to practice or experiment?

**Laws:** I wish I could. I don't practice as much as when I was in school. I try. But, now, so many things happen day to day. Business takes so much time so I'm just going from date to date. I hardly have time to deal with things on a progressive level. Recently, I've been thinking about taking more time off. I find when I take off I get good vibrations. That's good. Guys who don't work as much may be better off. They get a chance to experiment, to write, go into new things, and clear their minds to think. When I'm not working I find it's very inspiring because I sit down and start to write and do things which I rarely have time to do.

**down beat:** Do you feel outside influences, other than music, have an affect on your music?

**Laws:** I imagine so, but, maybe I'm not aware of them. I guess it's like Rudy Van Gelder told me: "Do you ever really know a musician who really produced and did not

have emotional problems?" (laughs) He's really a funny cat. We were talking about personal/domestic hassles we both have encountered and he said: "Man, that's what makes you play like that." He's relating it to domestic influences. Like, I just busted up with my old lady, I mean, it's been about a year or so. Before that, there were complications. So, I imagine maybe that stuff does have some effect. Like I've written tunes being heavily inspired by the emotional extremities.

**down beat:** Does your own or others' philosophy have any direct bearing on what you strive to achieve musically?

**Laws:** You know, a man's philosophy and the way he looks at life has got to affect a musician. Rather, it has to affect his music. At the Notre Dame Jazz Festival Symposium, one of the questions I asked was, "What value system can you use to determine what is good or bad for a musician?" I immediately reflected on what my philosophy is, which relates to my study of basics—basic human existence. I studied Jehovah's Witness for a while and there are

some very, very simple, yet basic explanations of what life's all about. That has a lot to do with the way I feel about music. The question I mentioned I had asked I answered myself. Humans seem to be endowed with basic sensory spots to what the stimuli is around them whether it's food, sight or hearing. Then I made an example of a person walking through the park observing some parts of creation and the natural environment seeing beauty in that and not be educated to see it. You don't have to be told to develop a value system, or taste, to appreciate these things. You have inherent abilities to determine what's good to your taste and you don't have to be educated to *understand* it. *Understand!* That's a good word and the one Picasso used in his explanation to the question he was asked: "Why is it necessary for persons to be educated to understand his art?" "You don't have to be educated to understand what the petal on a flower is, in order to really appreciate its beauty, in order to know all of the technical aspects of it." I thought that was very well put. So, that really influences the music I play because you don't even





hear me getting into so much of what is called *avant garde*. I realize from this philosophy there are certain physical laws that permeate the universe, every part of the universe, and so it is with music. When you hear one tone produced, there's a series of overtones that come into play and they suggest harmonies, as a result of overtones, and there's nothing you can do to destroy that law. You can do nothing. It's just like the law of gravity: You're just going to fall if you jump out of a window. When you play that one tone, you've got to have those overtones there. So, there's a basic and this basic harmony, the overtone series, causes a definite emotional effect on a person's ears. Now, when you play notes for instance that rub each other, they cause dissonances in minor seconds and that also causes an emotional response. It could be a nervous response. That's why when we hear stuff like that people respond in various ways, but generally probably the same way. They say, "that's out." When they hear a C chord, a guy starts playing on a D flat, well they are going to say "that's out." We're speaking of harmony now. But even in rhythm, you hear experimentation and playing against the pulsation, or trying to play without pulsation whether originally implied or not. All these are like a deviation and yet they cause a response nevertheless. Maybe someone will say, "I can't use that" and the person may be saying it because of his conditioning. I think, too, each one is saying it because of an inherent sensory response. An inherent one that's uneducated. I have a strong conviction about that because of what I know. Does a person really understand anything? Do you understand a sirloin steak? You just eat that fella and the part you don't like you just don't eat it.

**down beat:** There's a feeling I have about the direction music has taken. It's that music is no longer being treated as a separate entity, something apart from our non-musical life, but is regarded as an extension and expression of life—

**Laws:** Yes. Some guy asked me in an interview what direction I feel music is going.

And, like you say, it seems to be going in that direction—an amalgamation of expressions. I think one primary reason is the strong influence and communication of the educator/jazz musician now-a-days. Because this music is music with rhythms. Strong beats are very popular and they're interesting harmonically and melodically. This may have a lot to do with this merger.

**down beat:** It's like Chick Corea really comes into a communication thing very strongly. He wants—besides playing for himself—people to get into it also. Do you think musicians are now generally more conscious of attaining communication with their audiences?

**Laws:** I think it's always desirable. It's a human natural desire to be liked and I think that's one channel to it—to have some people get into what you're doing and at the same time to have some genuine form of expression. I don't think it's something new what they are aspiring to do. I think, now, maybe they can certainly achieve this a little bit better because of the changing value system. Whereas, I remember the time when I'd have to go to Broadway because there'd be so much distraction you couldn't really concentrate on what was happening musically. Some of the things I've heard like Chick's thing, McCoy Tyner's, Herbie Hancock's... there seems to be a lot more tension as far as listening. It could be because of the electronic scene. There's more innovation in the use of electronics in club presentations. I remember the time when I could hardly ever hear a bass player, but now with the amplification system you can hear just about everybody. That's good.

**down beat:** Electronics is appearing on the scene in a big way right now and musicians play loud in order to capture the attention of the people who seem to be more engrossed in eating and drinking than in listening to the music.

**Laws:** That's what Mongo Santamaria used to do. I don't know if it was Mongo's intention but that band was loud. You ever hear him? Back in the 60's I was playing with the band and we played a place in Chicago call-

ed the London House. Man, the clientele who came there really came to eat dinner and talk and they used to completely enervate the new trios with the conversation. Mongo demanded attention with pure strength and volume—tremendous. It was funny. Although the music we had to offer there was mostly, I guess, pulsating rhythm more than musicality. When I say musicality, I mean the overall harmony and melody. He got his point across rhythmically, anyway.

**down beat:** There's one change I've noticed in musicians today. They want to refrain from the use of labels. They resent being labeled and categorized into one particular form of music. Have you also noticed this?

**Laws:** I think it's a compelling change. Musicians seem to be much more educated in the various musical idioms than back in, let's say, the 40's. The guys played their theme and improvised on the chord changes. Sometimes they didn't even know what the chord changes were except in like *Autumn Leaves*. Musicians today, I believe, are studying more. When I say musicians, I mean the jazz musicians. I don't know if people oppose the use of "jazz" but I think it's a universal term that's highly communicative and it's necessary to use it in order to express your ideas. But musicians are so educated now they begin to look into the various forms of music, to draw from them and incorporate them all into their presentations. This makes it difficult to categorize a musician into a certain bag. I think that's good because it's broadening their scope—stretching. I think one of the most popular successes of this is what Deodato did—drawing from the Strauss theme and utilizing it. It's kind of interesting how it happened. We used that theme for a series of concerts we did—I don't know if you've heard about our series for CTI, the "CTI ALL STARS". We started out doing a series of concerts in California, in San Francisco, Los Angeles and Long Beach and Bob James was really responsible for the use of that theme—Bob James, the pianist/arranger. He first wrote it for our band as an opening piece (for the All Stars) and someone told me Deodato heard it and said, "I'd like to do that" so he recorded it in his album and it just took off. It's really interesting.

**down beat:** Right. It took off because, I believe, it achieved its goal—communication; thus, acceptance.

**Laws:** I think essentially the goal of every presentation, well not every presentation, is to be accepted. That can probably be the motivation toward the same goal. I mean, there are persons who rebel for the sake of the same reason: to be accepted; to be unusual. Think about persons who stand out. Sometimes they stand out for the very reason that other people do other things. For instance, you hear people complain about Miles sounding so commercial playing rhythms and sounding like a rock group. Well, for those people that was out. But, when *Bitches' Brew* got on the charts, it showed he had a much larger audience. The point is people have their different ways of getting at the same goal. Like Archie Shepp, for instance, his thing is different and guys like him. Playing out may be an unintentional rebellion, but the result is the same. People are going to be talking about that even if they dislike it. So, the goal is still achieved, somewhat, with a degree of popularity. ♫



# JON FADDIS... "Mr. Trumpet"

By Herb Nolan

"Aaaah, I feel sick," said Jon Faddis with more than a little irritation tied to his voice.

What is it?

"This thing just isn't fitting on there right," he replied, holding his mouthpiece up near his lip.

"I've had this mouthpiece for about a year, I don't know what's wrong—it's very weird and I am upset about it."

As far as Jon Faddis was concerned, it was a bad night. He wasn't playing well, he thought, and it was frustrating. Even though the audience gave a roar of approval after one charged solo, Faddis considered his blowing inferior. And he is a player who doesn't like to hear people tell him how great he sounded after a set when he thinks his playing is bad.

There is no question that perfection and work are a big chunk of what it's all about for this brilliant young musician who at 19 took over the first trumpet chair (formerly occupied by Snooky Young) in the Thad Jones-Mel Lewis band; joined Lionel Hampton upon high school graduation; toured, at 18, with Charles Mingus; and today, a couple of months into his 20th year, is a musician who is in demand.

Faddis will tell you that he digs Snooky's playing; he likes Bill Chase's concept of the instrument—his ideas about endurance and range—but these people remain minor figures in the presence of his god—the man he reveres—Dizzy Gillespie.

"I was sitting in with Dizzy at the Half Note, and we'd be playing along and all of a sudden BAM, he'd do something amazing. I felt like throwing my horn into the street and calling every taxi in New York to come and run over it."

"Yea," said Dizzy a few weeks later, remembering the Half Note gig. "We were doing two weeks in New York and Jon Faddis would come in almost every night and sit in all the sets. He knew the arrangements, he knew harmony, and he worked for nothing. He's going to be something."

The love affair with Dizzy Gillespie and his music began when Faddis was growing up near Oakland, Calif., and learning how to play the trumpet.

"I started playing when I was about seven, but when I was 11 I met a trumpet teacher who taught at the record store. His name was Bill Katelano and he'd played with Stan Kenton's band. Well, he told me about Dizzy, that Dizzy was the greatest trumpet player in the world. So I started buying all Dizzy's records and practicing Dizzy Gillespie solos. A trumpet lesson for me became practicing a measure of one of Dizzy's solos. *da-unda-da-dada* (Fad-



dis sings an example). I would spend a whole week practicing that ... sometimes it would take months to get it."

Later he sings almost all of Dizzy's solo on *Swing Low Sweet Cadillac*, adds that special line "Tender Leaf tea, you and me," laughs and offers that that was one of the first records he owned.

Jon Faddis was still 17 when he joined Lionel Hampton's band.

"My trumpet teacher played one night with Lionel Hampton's band when it was in town. He later met Hamp in a coffee shop and told him about me. Ultimately he arranged for an audition up at Lake Tahoe.

"I went up there with my parents and sat in with the band that night. To tell the truth I was very excited. Well, I joined Hamp just before my 18th birthday ... Initially, I went through sort of a training period, I was like the extra trumpet player in the band. We played a lot of one-nighters after that and finally got to New York City.

"I was staying in a hotel in New York and when Monday nights would come around I would get in a taxi and say 'to the Village Vanguard!' ... I had met Clark Terry and knew Dizzy but other than that I didn't know anybody in New York. I was lost. So I'd go down to the Village Vanguard on Mondays (the night the Thad Jones-Mel Lewis band plays) and talk to the guys in the band. They knew I was the kid who played trumpet with Lionel Hampton. Later I met Mel Lewis during a Lionel Hampton TV special in Canada.

"One night Snooky went home early and I was asked to play the last set. After that I started subbing whenever someone couldn't make it, and I wasn't working with Hamp." Faddis joined the band permanently at the beginning of 1973.

What has it been like?

"Playing with this band is like a dream come true, it's something I never dreamed would happen."

Last year before Thad and Mel, Faddis toured with the Charles Mingus group that included Bobby Jones, Charles McPherson and Roy Brooks.

"Mingus wrote some hard material. It was weird playing with him. You know, one day I went to see him and he told me he wanted to write this piece for the trumpet that went from the very bottom—and I mean bottom—to the very top. He wanted to know if it was possible to play what he had in mind. I said sure it's possible. Then he asked if I could do it, and I said nope ... but he wrote it out anyway."

With Mingus, Faddis usually played his horn with the "Dizzybell," however, with Thad Jones-Mel Lewis he plays straight trumpet. The problem, he says, is getting the Dizzy-style horn to blend with the other trumpets. It would be ideal as far as Faddis is concerned if everybody in the section used a Dizzybell.

One of the best of a limited number of recorded examples of Faddis' playing can be heard on *Little Royal Suite* (Charlie Mingus and Friends in Concert on Columbia) written by Mingus for Roy Eldridge but performed by Faddis when Roy Eldridge became ill. According to Mort Goode's liner notes it was the only new music written for the concert. Faddis was 18 at the time and his performance let everybody know that a heavy, new trumpet player was in town.

Goode quotes *Variety*: "The youngster proved to be a standout soloist, with range, fire and precise control. He



PHOTOS BY ALAIN LERNER

# IN CONVERSATION WITH DAVE LIEBMAN



BY LARRY HICOCK

**With** Dave's musical background consisting of work with such diverse groups as Pete LaRoca's, Ten Wheel Drive, then more prominently with Elvin Jones, his own Open Sky Trio (recorded on Gene Perla's new label, P.M. Records), and now Miles Davis' new band, the topic of musical categories seemed unavoidable. I hesitate to bring it up, I told him, because it's such a touchy subject with so many musicians; a lot I'd talked to just got defensive about it and were reluctant to say anything more than "it's all the same, man", or "labels are just an illusion", (Miles, of course, being the perfect example). Dave, fortunately, didn't react as hostilely as some do, and in fact, it was on that point that our conversation got most interesting.

**Liebman:** Yea, well, it *is* an illusion because music is music. There's something above all categories, above all the words we can say, and that's the spirit of music, the spirit of the people playing it. And that, of course, comes first, because without it, it doesn't mean anything. But in a more technical way, in just being able to relate to people, I do think there are certain areas of sound that have been collected by particular people who play it and who are associated with it. That doesn't mean that's all they can play or anything, but there are certain stylistic things within that, and that's what I think is valid. I mean there is definitely a difference between playing, say, a vamp on F7th for forty minutes, or playing a lot of chord changes. That's a category, as far as I'm concerned. It's like talking about the difference between a symphony and a concerto. It's a different style.

*One of the things people have said, especially about Miles' new music, is that when you are playing on one or two chords for forty minutes, it's very easy to become boring.*

**Liebman:** Yea, it is. The elements have to change. Harmony becomes the least most important thing, and in this band, that's the case. In the sense that there are no direct harmonies. The harmonies come about freely. So what becomes very important is first of all rhythm and then melody. And a new element, at least new in its emphasis, would be color. Now that word is very vague . . . colors, sounds, densities, kind of more abstract ways of referring to music. Instead of saying C7, which is harmony, or 4/4, which is rhythm, or *Mary had a little lamb*, which is a melody by a particular name, we say color. An important part in that is to have a lot of cats on the stage, especially to have a lot of color instruments. All instruments, of course, have colors, but I mean that the main function of the instrument is color. With Miles' band, you can't say the guitar is for color, because it's providing a vamp, a rhythm vamp. Now, the organ plays color, because that instrument has the capability to do it. Color and sometimes direct harmony. The drummer is playing rhythm. OK. The electric sitar is mainly a color instrument. The tablas are a color instrument. And the congas is both. It plays the rhythm, and it plays around that rhythm. And Mtume, Miles' drummer, is playing a lot of other instruments; shakers, the log drums, and so forth. So, the element of harmony is less. And the music could become boring if you don't treat those other elements just like you treat harmony. When you go from chord to chord, say,

your mind is made up for you by the tune, and that's something that's limiting and was explored for so many years—look at Miles, he's one of the greatest at that, using chords and working within that. He's a harmonic player all the way. But that has kind of exhausted itself, at least for awhile, and you therefore have to treat the other elements in the same way, with the same kind of discretion and balance, like using a certain chord against a certain chord, you use a certain color against a certain color. And this is what Miles is such a *bitch* at, is being able to do that. He's always been able to do that with music, he's a fantastic molder of music. And he's always done that in music, whatever elements were the style then, the style he chose. And now he's doing the same thing, he's now just using different instruments and different sounds. It's just the same thing on different terms. A little more abstract, maybe, much more modern, that's all.

*Does Miles communicate his ideas with the band verbally?*

**Liebman:** He does sometimes. He'll talk to you, or sing something to you. He'll talk to you about the conception behind what you played or what you should play, or what he'd like you to play. Like, play something fast here, or something sustained there. Maybe he'll come over and say to play these notes, so that's more specific. But he talks with you pretty directly.

*During the concert it seemed a lot of times that Miles would just wave a hand or something and the music would change completely.*

**Liebman:** Right. Well, what he's doing is cutting off a certain amount of ten-



sion by doing that. He's just saying stop, come down. Bring it down. Especially in this music, because this is more of a sound; it's like a continuous tone almost, and within that tone there are variables. So in order to control that tone and the tensions within it, what he actually does is he leads it, he actually brings it up and brings it down, just like a conductor does. He used to walk off the stage when he had a quintet because when he wasn't soloing there was nothing to do. Now he's up there leading the dynamics, in the sense of the rhythm section, because they are working as a unit now. The jazz conception of soloist backed up by rhythm section is definitely not happening in this band.

*Why isn't that restricting then? Say you're in the middle of a solo and . . .*

**Liebman:** Of course it's restricting. But you've got to give a little to get a little. You achieve a group sound here that . . . I won't say that you *don't* get, but I'll say is more difficult to achieve in a small setting. You know, you don't have that many bands that you can identify the sound with. You see, basically the reason you can identify the sound of a jazz band is because of the strong personalities of a Coltrane, a Horace Silver, a Monk sound, or a Miles sound, and so forth. But that's because the people know what they write, and their music and everything. And of course, that's true in every band, but here the music is a group sound right from the beginning. And you give up something for that. It certainly can't be a bunch of soloists if it's going to be a group sound. It's got to be a different conception.

*It certainly doesn't seem that Miles is taking away the spotlight or anything like that.*

**Liebman:** No, it has nothing to do with that. It has to do with the dynamics. When he feels it has to go somewhere, he does it. He doesn't wait for what's goin' on. When he feels it's come to that point, there can't be another second lost. He always tells you to watch it, everybody should be keeping their eyes on it. And when he's *playing*, not just when he's leading. Because he does the same thing when he plays, when he plays a phrase and stops a phrase and so forth . . . 'cause that's his style of playing.

*What about the change for you now; it's quite a different thing with Miles than what you were doing with Elvin. Had you ever played that way before, I mean so far away from playing chord changes?*

**Liebman:** Oh yea, actually much more than this. We used to play free so much, and that would be absolutely like without any tonal center at all, whereas in all this music there is a tonal center.

*Yea, but that's quite a bit different than staying on one or two chords. It's both free, but . . .*

**Liebman:** Yea. It's just *less* harmony, less purposeful harmony. What you do then is you just let the harmony completely come up at the moment. All the free cats who've been playing that music for so long, that's what they do. That's a lot of what's behind their music, and I like playing like that too. That gets into other areas also. Energy becomes an important factor in the music. Again, speed, density, all those terms, they're different, it's a different set of terms. It's just a whole different context. So that's important in that kind of music; but I did that, and of course playing with Elvin, and playing modally was an important part of it, playing Coltrane's style. But, again, I think it's important to be able to do all of them, and I enjoy doing all of them, because I find that they really relate.



When I go back to playing bebop (and I do sometimes because I enjoy it and I'm challenged by it), if I go back to playing *Just Friends* or *Oleo*, you know, some real *change* changes, I find that I'm fresher, I feel fresher, looser in them. And all sets of changes after that, like all the styles of changes that have gone down in all these years of harmony, they all feel fresher. And then the free feels more *formed* when I'm playing that, because there's more logic in my thinking. With the free thing, the tendency of course, the obvious natural tendency, is for it to run right away and become just a bunch of sounds. Organized, disorganized, who cares. But sound. And sound is cool. You can get off on that for awhile, but it doesn't challenge me to do that for too long. So it's helped me a lot to be able to pull in knowledge of harmony, discipline, 32 bars or whatever, getting to a certain point at a certain time. It's helped when I'm playing free. So for instance with this trio, Open Sky Trio, you'll hear that the combination of the music is unique. That music is important to me because it is very rigid music and I think the combination is original. Bob Moses, (Frank) Tusa and I all feel that way; we can all play free for a long time, and get off on that energy, but we all feel . . . like, an indebtedness to the tradition. You know, in Bob Moses' case, Max Roach, in my case, Bird, Coltrane. That tradition is

so important, because it meant so much to us in learning, that you want to be able to do that. And it's *challenging* to do that. So, feeling that way, and being able to do that, you can pull it in from anywhere. And I think musicians now, the *good* musicians now, if there'd be a definition of a good young contemporary musician (young meaning those involved in the music of say the last five or ten years), it would be one who could do all those things.

Now, the only thing is, there's a danger, there are a lot of people who are fooling themselves (a lot of rock musicians certainly are) by thinking they know about improvising, or jazz, and so forth, because they think they can play off F7 for an hour. The thing is, they couldn't play off F7 to G7 to C7 to D7 over an eight bar cycle, let's say, and make *that* make sense, so how can they play off F7 and have that make sense? I mean, there's a reverse logic that a lot of cats have that says "how can I learn to play off one change by learning a lot of changes"? They say "why get encumbered with that"? And it's very hard to say to young musicians that you gotta know it *all* before you can get rid of it. Instead of saying the thing which looks obvious which is "why don't we just get rid of it and get *into it*". I mean, that's beautiful in spirit and everything, but if you want to *know* what's going on, and if you're a musician, that's your job, to know your music, you've gotta know everything that went before. And know it well. Be able to duplicate it, to replicate it. Be able to understand it. And the best cats who can play free usually are the ones that can play right in there. I heard a record Ornette made in 1958, with Billy Higgins, Cherry, Charlie Haden; it wasn't his record, it was Paul Bley's, and they played *Birdfeathers* . . . And man, he could really *play* that stuff. I always knew he could play, cause he sounds like he knows, but I'd never heard him really *play* it. Coltrane, when he went to do *Ascension*, *Om*, *Expres-sion*, all those free, far-out records, after going with the quartet for so long, you know, it's the most logical free music I've ever heard. Because he had all that structure, all that technique behind him, he knew every step of the way what he was doing. That's how I'd describe it.

*Probably more with Miles' band you're reaching a younger audience, which isn't always the case in jazz . . .*

**Liebman:** It was pretty much the case with Elvin. I didn't believe it man. I'd say that 90% of our audience was under 25. Of course, others came too, but I think jazz really is attracting young people. Of course, Miles attracts thousands at one time, so obviously it's more. But with Ten Wheel Drive it was young kids. Real young, sometimes high school kids; we were into that. But that was a straight rock group. So I played for young people at that point, then with Elvin and now Miles, and it's great, it's really what's happening. I mean it's definitely building a strong foundation for good music.





## The World's Greatest Jazzband of Yank Lawson & Bob Haggart

Leery as I am of anybody who calls themselves, or their product, the World's Greatest anything there's no denying that this is, indeed, the World's Greatest Jazz Band. It's not the poster in front of the club. It's the happy foot-stompin' good time music that hits you the minute they hit the stand and doesn't let up for the whole set.

So what makes this the World's Greatest Jazz Band? Well, for one thing, there are no sidemen in this band. Every member is a star who has won polls, made records, led his own groups, or been capable of doing so even if the opportunity to go out on their own has not yet presented itself. Nobody's reading section parts. Every man is an improviser, a creator, a giant, on his own terms.

It all began with Yank Lawson and Bob Haggart who met in 1935 when Bob joined the Bob Crosby band.

"I had a lot of experience," Bob Haggart admitted, "with a mickey mouse band, one with fiddles and tenor saxes. We played the British Colonial in Nassau, in the winter and a hotel in the white mountains in the summer. In between time we played the Blue Hills Plantation in Dunellen, New Jersey. I was studying bass and practicing every day and riding my racing bike. It was an easy job and I was concentrating on trying to improve my playing.

"A cable came to Nassau from Tommy Dorsey asking me to join the band (the Dorsey Brothers) about the time that Delmar Kaplan left. I had to answer with an 'I'm sorry I can't leave in the middle of the season down here cause they couldn't get a replacement.' But secretly I was scared. I was nineteen years old and it scared the hell out of me."

Meanwhile Yank Lawson had been making a name for himself playing with the Ben Pollack band. He was one of the original group who left that band in 1935 to form what even-

tually became Bob Crosby's Orchestra. Periodically Yank would leave the Crosby band and play with Tommy Dorsey's crew or Benny Goodman's Orchestra but finally Yank Lawson decided to quit the road.

"I left Tommy Dorsey in Chicago at the Palmer House in 1939. I had twins at that time and I just couldn't stay on the road any longer. I came back to New York and I worked *Louisiana Purchase*. I played that show for fourteen months."

By September of 1941, Yank was back with the Bob Crosby band reunited with Bob Haggart. Both remained with that band until Crosby went into service in 1942 at which point Yank worked briefly with Benny Goodman and then returned to New York for studio work. Name the radio show of that day, or the early television show that had any sort of band. Haggart, Lawson, or Lawson and Haggart were on ... "*Hit Parade*," "*Kate Smith*," "*The Tonight Show*," "*The Aldrich Family*," all of them. Of course there were the jazz gigs to spell the radio and tv shows. There were the nights at the Stuyvesant Casino with some of the jazz greats, and the Condon sessions at Town Hall. Yank had recorded for Signature and for Riverside, often with Bob Haggart on bass. In June of 1951 with an album of Jelly Roll Morton compositions, began one of the most important jazz bands to record during the '50s.

"I wanted to do some recording," said Yank. "I'd been talking to Bob about it and I said 'why don't we go up to Decca and talk to our old buddy Milt Gabler and see if he'd like to make some jazz records! We went up to Milt and he said 'when do you want to start?' We flipped a coin and I won. That's why we called it Lawson-Haggart."

The Lawson-Haggart band made roughly a dozen albums for Decca after which Yank

made a few for ABC-Paramount. All the while both Lawson and Haggart were on staff at N.B.C. doing their radio and tv chores. What brought about a change in their status as non-touring musicians was an engagement at the Rainbow Room, one of those perennial attempts to re-unite Bob Crosby and his ol' Bob Cats. Through Tony Cabot who produced the Rainbow Room shows, as well as those at Longchamp's Riverboat a letter was sent asking Yank Lawson if he'd like to take a band into the Riverboat. A band was put together and financed and it grew from there. The initial band included Yank Lawson and Billy Butterfield on trumpets; Lou McGarity and Carl Fontana on trombones; Bob Wilber, soprano sax and clarinet; Bud Freeman, tenor sax; Ralph Sutton; piano; Clancy Hayes, vocal and banjo; Bob Haggart, bass; and Morey Feld on drums. Five of the original members are still with the band five years later. The band was immediately accepted by public and critics alike, especially those who had longed for a return of swing's "soothing sounds" in opposition to the neo-psuedo-jazz-rock that had recently become popular. Unfortunately the bank balance didn't reflect this success. A nine piece band was just too big and the first year there was a \$150,000.00 deficit.

Dropping the second trumpet and trombone made things easier financially and, according to arranger Haggart musically too. "I think it's more exciting this way myself. I think it swings better, it's lighter."

Haggart was also quick to sever any past associations with so called "two-beat" music. "It swings better when the rhythm has more of a solid push to it. A band won't swing if you play two beat all the time. It sounds late and it sounds lethargic."

There's also no desire to bring up reminiscences of the Bob Cats and the

continued on page 44

BY JOE KLEE

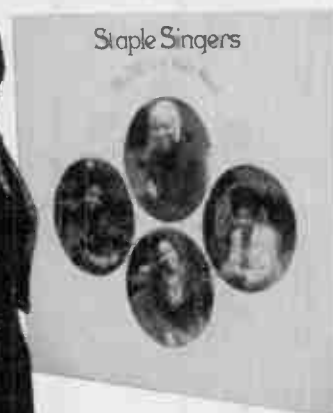


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# RECORD REVIEWS

Ratings are  
\*\*\*\*\* excellent, \*\*\*\* very good,  
\*\*\* good, \*\* fair, \* poor

## CLIFFORD BROWN

THE BEGINNING AND THE END—Columbia, KC 32284 Personnel & Titles: *I Come From Jamaica*. Chris Powell and His Blue Flames: Brown, trumpet; Vanee Wilson, alto and tenor sax; Duke Wells, piano; Eddie Lambert, guitar; James Johnson, bass; Osie Johnson, drums; Powell, vocal and percussion. (recorded 3/21/52) *Ida Red* (same as *I Come From Jamaica*) *Walkin'*. Brown, trumpet; Ziggy Vines, Billy Root, tenor saxes; Sam Dockery, piano; Ace Tison, bass; Ellis Tolin, drums. (recorded 6/25/56) *Night in Tunisia*. (same as *Walkin'*) Donna Lee. (same as *Walkin'*)

Rating: \*\*\*\*\*

In case you missed a Contemporary Music History lesson somewhere along your own line, Clifford Brown died in a car accident in 1956 at the age of 25. Brownie was one of the greatest trumpeters in Jazz history. This record affords a glimpse of why that statement isn't merely delayed sentimental eulogizing.

Brown was a Jazz improviser of the very first rank who possessed the ability to bend notes and establish his own unique and identifiable timbre as every great horn player must. Already at 25 he had demonstrated a fluid technique so good and potentially better than most trumpeters did themselves well to stay at the bar when intermission was over if Clifford was around. Listen hard, for instance, to *Donna Lee*. Many other trumpeters can play as quickly, but whom else have you heard play with the warmth in fast passages the way he does here? Then there's those "flat" or "active" notes on which he ends so many of his phrases, as on *Night*, that he was able to make sound emotionally and contextually in tune.

He'd already developed his own cliches, but usually he resisted the easy temptation to triteness (e.g., playing high notes when playing fast). Brown played what are to me the most enjoyable, the most listenable fast trumpet passages I've heard yet.

This album contains the first and last sets Clifford Brown recorded. He was so consistently excellent that it would be impossible to say that here you'll find him at his worst or his best. Even on the two tunes (*I Come* and *Ida*) he did with an r&b band his playing is obviously extraordinary.

*Clifford Brown* is a must album for reasons much more visceral than just historical research. Only a very few trumpeters have nearly caught up with him yet. —kopulos

## JOHN COLTRANE

THE ART OF JOHN COLTRANE—Atlantic SD 2-313: *Syeda's Song* *Flute*; *Aisha*; *Countdown*; *Mr. Knight*; *My Shining Hour*; *Blues to Bechet*; *The Invisible*; *My Favorite Things*; *Giant Steps*; *Central Park West*; *Like Sonny*; *Body and Soul*.

Personnel: Coltrane, tenor and soprano saxes; Tommy Flanagan, McCoy Tyner, Wynton Kelly, piano; Paul Chambers, Percy Heath, Steve Davis, Reggie Workman, bass; Arthur Taylor, Elvin Jones, Eddie Blackwell, Jimmy Cobb, drums; Don Cherry, Freddie Hubbard, trumpet.

Rating: \*\*\*\*\*

This is a well chosen cross-section of recordings from one of Coltrane's most innovative

periods, early 1959 through early 1961. It includes performances of simple beauty and it includes pieces in which the master saxophonist created for himself (and all jazz musicians to follow) new challenges in improvisation. The most important of the latter are *Giant Steps* and *Countdown*, harmonic "obstacle courses," to borrow annotator Martin Williams' phrase. They are in an important sense exercises of the highest order, so tightly packed with chord changes that only musicians who have both superb technique and unusually fertile minds are able to make them sound like anything but exercises. Coltrane hung upon these complex frameworks solos in which he overcame the most minute problems of execution and went far beyond any technical consideration to produce music that is among the classics of the recorded literature of jazz. Nearly 15 years later, the Coltrane of *Giant Steps* is a primary influence on musicians of all instruments, and it could be argued that most of what he did afterward was anticlimactic, his sainthood in the nether reaches of the avant garde notwithstanding.

*The Invisible*, a very free piece, is not among Coltrane's best work. The balance of the tracks here are some of Coltrane's most relaxed. His work on *Favorite Things* remains one of his most engaging solos. The several blues pieces remind us that he was a master of that idiom.

"*Giant Steps*" and *Countdown* are basic items in any serious jazz collection. The others in this two-record set are nice to have around.

—ramsey

## ROY BURNS DICK GROVE BIG BAND

BIG, BAD & BEAUTIFUL—FPM 1001: *The Call*; *Dead Ringer*; *Dill Pickles*; *My Lady*; *Good 'N Plenty*; *Big, Bad & Beautiful*; *Aint No Doubt About It*; *Trilogy For Roy*.

Personnel: Roy Burns, drums; Buddy Childers, Jay Daversa, Joe Burnett, Jack Feierman, Hal Espinosa, trumpets; Charles Loper, George Bohanon, Bob Edmondson, Dick McQuarry, trombones; Lanny Morgan, Bill Perkins, Bob Hardaway, Bill Robinson, Bill Hood, reeds; Pete Jolly, organ, Fender and acoustic piano; Al Viola, guitar; Gene Cherico, Fender and acoustic bass; Norm Jeffries, percussion; Dick Grove, composer, arranger, conductor.

Rating: \*\*\*\*\*

Dick Grove certainly deserves to rank among John Mehegan and Dave Baker as one of this country's leading jazz educators. *Big, Bad & Beautiful* is the latest in his firm's offerings of first-rate educational material. The album is released in conjunction with a thirty-three piece educational package, including the Roy Burns B, B & B Drum Set Method Book and Playalong and Practice Kit. Additional playalong kits are available for trumpet, alto, tenor, and baritone saxes, trombone, keyboards, guitar, and percussion. Big band and combo charts also can be had.

The music here swings quite a bit more than that on some other playalong and singalong records I've heard. Grove is an inventive, polished arranger, and he offers here a wide sampling of contemporary musical styles. *The Call* is a straight-ahead piece, based on the Killer Joe changes (C7-B<sup>b</sup> 7), but with a different, swinging bridge. Jazz-rock pieces include *Dead Ringer* and *Big, Bad & Beautiful*. *B B & B*, incidentally, is Grove's version of a current big band showpiece, Strauss' *Also Spake Zarathustra*. Other interesting selections include *Ain't No Doubt*, which moves through fifty-four (FIFTY-FOUR-COUNT THEM-FIFTY-FOUR) time changes in six minutes and thirty seconds. Notable also is *Trilogy For Roy*, a monster drum solo piece which recalls the

old Kenton showcase pieces like *Concerto For Doghouse*.

When I first started learning to play jazz fifteen years ago, I had my choice of buying a buck-fifty Bugs Bower bebop licks book, or nothing. Today we are experiencing an explosion in jazz educational materials, and any musician who can read English has no excuse for not getting his chops together. *Big, Bad & Beautiful* should help him. A job well done.

—balleras

## DEODATO

DEODATO 2—CTI 6029: *Nights in White Satin*; *Pavane for a Dead Princess*; *Skyscrapers*; *Super Strut*; *Rhapsody in Blue*.

Personnel: Eumir Deodato, keyboards; John Tropea, guitar; Stanley Clarke, John Giulino, bass; Billy Cobham, Rick Marotta, drums; Rubens Bassini, Gilmore Degap, percussion; Burt Collins, Jon Faddis, Victor Paz, Alan Rubin, Joe Shepley, Marvin Stamm, trumpets and/or flugel horns; Wayne Andre, Garnett Brown, trombones; Jim Buffington, Brooks Tillotson, french horns; Joe Temperley, baritone sax; Jerry Dodgion, Hubert Laws, George Marge, Romeo Penque, flutes; Harry Cykman, Max Ellen, Paul Gershman, Harry Glickman, Emanuel Green, Harold Kohon, Harry Lookofsky, Joe Malin, David Naden, Gene Orloff, Eliot Rostoff, Irving Spice, violins; Alfred Brown, Emanuel Vardi, violas; Charles McCracken, George Ricci, Alan Shulman, cello; Alvin Brehm, Russel Savakus, arco basses.

Rating: \*\*\*\*\*

If you hated Deodato for what he did to Richard Strauss and *Also Sprach Zarathustra*, you'll hate Deodato for what he did to George Gershwin and *Rhapsody in Blue*. The style is virtually the same: electric Latin/funk, the themes rocked, Cobham pulsating, Tropea soloing with pith, Deodato soloing with cliché. Yet as before, Deodato is amusing in his pretension.

His Ravel (*Pavane for a Dead Princess*) isn't as good as his Debussy (*Prelude to an Afternoon of a Faun*) proved on the first record. The piece is absolute beauty as played by a pianist with great touch and romantic energy (Lorin Hollander, Philippe Entremont, some others). As played by Deodato with strings, it is simply smarmy.

*Nights in White Satin* is better, a classical-like piece to begin with. Deodato has elevated the Moody Blues original to a sharper sensuality and "soul" (although not as beautifully as Ramsey Lewis has on *Funky Serenity*). Tropea is again master of pithy guitar. Deodato isn't so clichéd on synthesizer.

The even better music is original. *Skyscrapers* and *Super Strut* both offer rhythmic fortitude, the orchestra swinging, Deodato soloing okay, and the sharpest Tropea. If CTI isn't already, it ought to record Tropea solo, the most forthright new guitarist since Mahavishnu.

As before, if you loved *Prelude*, and many did, *Deodato 2* is more of the same. But if you hated *Prelude*, and many did, *Deodato 2* is more of the same. —bourne

## QUINCY JONES

YOU'VE GOT IT BAD GIRL—A&M SP-3041: *Summer in the City*; *Eyes of Love*; *Daydreaming*; *First Time Ever I Saw Your Face*; *Love Theme from "The Getaway"*; *You've Got It Bad Girl*; *Superstition*; *Manteca*; "Sanford & Son Theme"—NBC-TV (*The Streetbeater*); *Chump Change*.

Collective Personnel: Cat Anderson, trumpet; Phil Woods, alto sax; Jerome Richardson, soprano sax; Ernie Watts, electric sax; Hubert Laws, flute; "Toots" Thielemans, harmonica, guitar; Tom Morgan, harmonica; Dennis Budimir, guitar; Dave Grusin, George Duke, Bob James, electric piano; Eddie Louis, organ; Valerie Simpson, vocals; Jones, vocals, arranger; others unidentified.

Rating: \*\*\*\*½

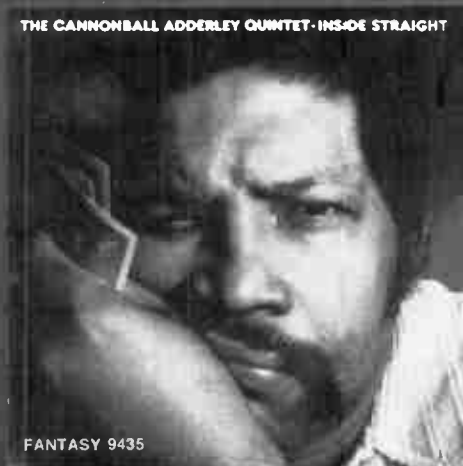
It's as hard for me to really dislike Quincy



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Jones's music as it is for me to really get into it. He is probably the hippest writer of Hollywood background music around, but hip or not, Hollywood it remains. Too much of *You've Got It Bad Girl* has that background-music sound to it: super-slick and politely funky, it would probably be the ideal music to pipe into the elevators of a swinging-singles apartment complex. But none of this music offends me; it's just that most of it leaves me kind of cold—or, to be more exact, kind of cool.

When it is good, however, it is very, very swinging. The outstanding track on this album is *Manteca* (which, coincidentally or not, is also the only track that is neither a cover of somebody's smash hit or the theme from a film or TV show). It's reminiscent of the original Dizzy Gillespie recording without being derivative of it, and Jones has scored the brass and reeds for a maximum of punch, used strings sparingly, and sustained rhythmic interest throughout. There is a succession of superb solos, including a typical stratospheric Anderson flight, with my favorite being a very bouncy and lighthearted workout by James.

The most interesting parts of *You've Got It Bad Girl* prove that Jones has not lost the ability to write and orchestrate beautiful music that swings. The rest of the record proves that he is not averse to playing it musically safe in the interest of making a buck. But if you've been following Quincy's career, you knew that already.

—keepnews

## LEADBELLY

**LEADBELLY**—Playboy PB-119: *Irene Goodnight*; *Two Hollers*; *Ho-Day*; *Ain't Goin' Down to the Well No More*; *Rock Island Line*; *Old Hannah*; *Shine on Me*; *What Can I Do to Change Your Mind?*; *Skip to My Lou*; *Mary and Martha*; *Scrambled Egg Song*; *Whoa Buck*; *John Henry*; *Backwater Blues*; *Ella Louise*; *I Don't Want No More of Army Life*; *Relax Your Mind*; *Irene Goodnight*; *Old Ship of Zion*; *I Will Be So Glad When I Get Home*.

Personnel: Leadbelly, vocal, 12-string guitar; Martha Ledbetter, vocal (side 2, tracks 9 & 10 only).

Rating: ★★

As the only complete live concert recording of Huddie Ledbetter in existence, Playboy Records' *Leadbelly* is sure to become an instant classic among fans of the late legendary folk singer. Issued from a 1949 wire recording, the LP presents almost an hour of Leadbelly's engaging singing, playing, rapping and joking before a receptive University of Texas audience. Although some wire surface noise is inevitable, sound quality is generally good, and Leadbelly's personality and charm are conveyed as well as they could be with today's most advanced tape equipment.

Among the musical highlights are two nice blues, *What Can I Do* and *Backwater*, a spirited, uptempo *John Henry* and the ever-entertaining *Rock Island Line*. Those are my favorites, anyway. The crowd apparently preferred things they could sing along with, like *Skip to My Lou* and some of the hymns. Leadbelly's rapport with such crowds derived not only from his music, but from his good-natured storytelling and introductory patter. Each number here is preceded by a little explanatory rap.

Personally I would have liked more blues and less concern with presenting so many traditional folk genres. (Perhaps it's unfair to compare, but Leadbelly's fare does pale somewhat after a listen to another 12-string blues-and-folk session from the same year by a more obscure black songster, Blind Willie McTell, recently released on an Atlantic LP.) If Leadbelly were alive today, white audiences would probably demand more blues from him. On the other hand, the folklorists might have him singing African tribal chants to further ex-

emplify the roots of Afro-American music. Regardless, if he had been merely a blues singer in the 1930's and 40's he never would have attracted the white crowds he did, and we wouldn't have this LP to show for it. So, let's accept this record for what it is: a valuable and enjoyable memoir of one of the world's most beloved true folk heros.

—o'neal

## MILESTONE 'TWOOFERS'

**MILESTONE MSP 1**, two record set. Side 1: *D-Natural Blues*; *Nardis*; *Jade Visions*; *Dearly Beloved*; *Extraordinary Blues*; Side 2: *Meditation*; *April in Paris*; *I'm Just a Lucky So and So*; *Time Off*; *Sultry Serenade*; Side 3: *Will you Still Be Mine?*; *Repetition*; *My Foolish Heart*; *Bo-Do*; *Ruby, My Dear*; Side 4: *Groovin' High*; *Jungle Fantasy*; *Sweet 'n' Sour*; *Chega de Saudade*; *If You Could See Me Now*.

Personnel: Wes Montgomery (quartet), side 1, track 1; W. Montgomery (quintet), side 3, track 2; C. Adderley (quintet), side 1, track 2 and side 4, track 1; Bill Evans (quartet) side 1, track 3 and side 3, track 3; Sonny Rollins, (quartet) side 1, track 4 and side 3, track 1 (trio); Milt Jackson, (big band), side 1, track 5 and side 4, track 5; Charlie Byrd side 2, track 1 (quart. with strings) and side 4, track 4 (octet); Thelonious Monk (solo) side 2, track 2 and side 3, track 5; Yusuf Lateef, side 2, track 3 (quintet) side 4, track 2 (sextet and voices); Art Blakey, (sextet) side 2, track 4 and side 4, track 3; Herbie Mann, side 2, track 5 (sex.) and side 3, track 4 (quint.); various rhythm sections and other sidemen.

Rating: ★★★★★

Here's a nearly 90 minute exposition of a sterling, if not golden, era in Jazz: post-Bird and post-Cool; one of the essential steps to today's Avant Garde. Here is: Sonny Rollins at his unadulterated best; Cannonball long before he unfortunately discovered *Mercy, Mercy*; a musical Herbie Mann, popular stardom many Rock-years away; dark and rich, unaccompanied Monk on two short pieces that make conventional fingerings seem impertinent. Here's a two record set of 20 cuts ranging in instrumentation from solo piano to big band which is so uniformly excellent that I feel like a press agent in registering my impressions.

Get this album and hear some of the sounds Trane, Shepp and Richard Abrams, to name a few, launched. Better yet you might forget the history, just listen and ready yourself for a catharsis. And don't miss Rollins' sardonic ending on *Will You Still Be Mine?* —kopolos

## CANNONBALL ADDERLEY

**INSIDE STRAIGHT**—Fantasy 9435: *Inside Straight*; *Saudade*; *Inner Journey*; *Snakin' the Grass*; *Five of a Kind*; *Second Son*; *The End*.

Personnel: Adderley, alto sax; Nat Adderley, cornet; Hal Galper, electric piano; Walter Booker, bass; Roy McCurdy, drums; King Errison, percussion.

Rating: ★★★★★

Recorded before a live audience in the recording studio, this disc's in the tradition of great Cannonball cookers. The quintet is strong and fiery, alive and funk'n', with some wild new tunes by new pianist Galper. And brother Nat sounds as good (better?) than ever.

—tesser

## WORLD'S GREATEST JAZZ BAND

**AT MASSEY HALL**—World Jazz WJLP-S-3: *Original Dixieland One-Step*; *Crawfish Shuffle*; *I Want to Be Happy*; *Do You Know What It Means*; *California Here I Come*; *Fidgety Feet*; *South*; *Lover Come Back*; *If You Knew Susie*; *St. Louis Blues*.

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

Rating: ★★★★★

This is the first WJLB record to ride on the



single trumpet of Yank Lawson, although Bobby Hackett sits in on *Susie* and *Do You Know* as "guest star." In the final analysis, the loss of Billy Butterfield seems to have had minimal impact on the over all ensemble. Gone are the rousing trumpet chase routines, but the band as a unit sounds slightly less cluttered with one lead voice.

Hackett and Lawson briefly revive the two horn tradition on *Do You Know*, but it is Hackett who sets the dominant tone of the performance with his relaxed, easy flow, which Lawson skillfully follows along on. Hackett and Vic Dickenson revive their partnership of recent years with an off-the-cuff *Susie*, which rolls along with a smooth gentleness.

Bob Wilber is heard in his own composition and arrangement of *Crawfish*, a showcase for soprano, with some fine touches of orchestration. *Happy* is regrettably too short. One feels something is cut off in this rousing performance, which Freeman brings to a percolating climax, only to have it fade out with some muted Lawson and Haggart's bass.

But for the most part, this session is not unlike previous records. It is a band of distinguished soloists, and their individual work is the backbone of the LP. So strong and fresh do they sound that one almost forgets the rather overdone nature of much of the book: *One Step, South, Fidgety*, et al. This is a very good collection played with lots of spirit and enthusiasm, although the *Roosevelt Grill* album (Atlantic SD 1570) remains the standard for WGJB albums.

—mcdonough

## AIRTO

FINGERS—CTI 6028: *Fingers (El Rada); Romance of Death; Merry-Go-Round; Wind Chant; Parana; San Francisco River; Tombo in 7/4.*

Personnel: Airtio and Flora Purim, percussion & vocals; Hugo Fattoruso, keyboards, harmonica, & vocals; David Amaro, guitars; Ringo Thielmann, bass & vocals; Jorge Fattoruso, drums & vocals.

Rating: ★★☆☆

The music of Airtio is a pleasure. *Fingers* isn't altogether Brazilian. It has a direction toward electric rock. Yet it is never Brazilianized pop. It is better than that.

*Merry-Go-Round* is indeed a carousel. *Wind Chant* is indeed the voice of a zephyr. All the music has that elemental esprit of the Carnival. And it has what percussion is about: touch. Airtio is the master percussionist, a rhythmic presence. Flora is his source of the lyrical. They enlighten the listener with delight.

And unlike all the fatuous funk on the market, the music of Airtio really ought to be danced to. Listening is a pleasure, but moving to it is more so.

—bourne

## RAHSAAN ROLAND KIRK

PREPARE THYSELF TO DEAL WITH A MIRACLE—Atlantic SD-1640: *Salvation and Reminiscing; Seasons; Celestial Bless; Saxophone Concerto.*

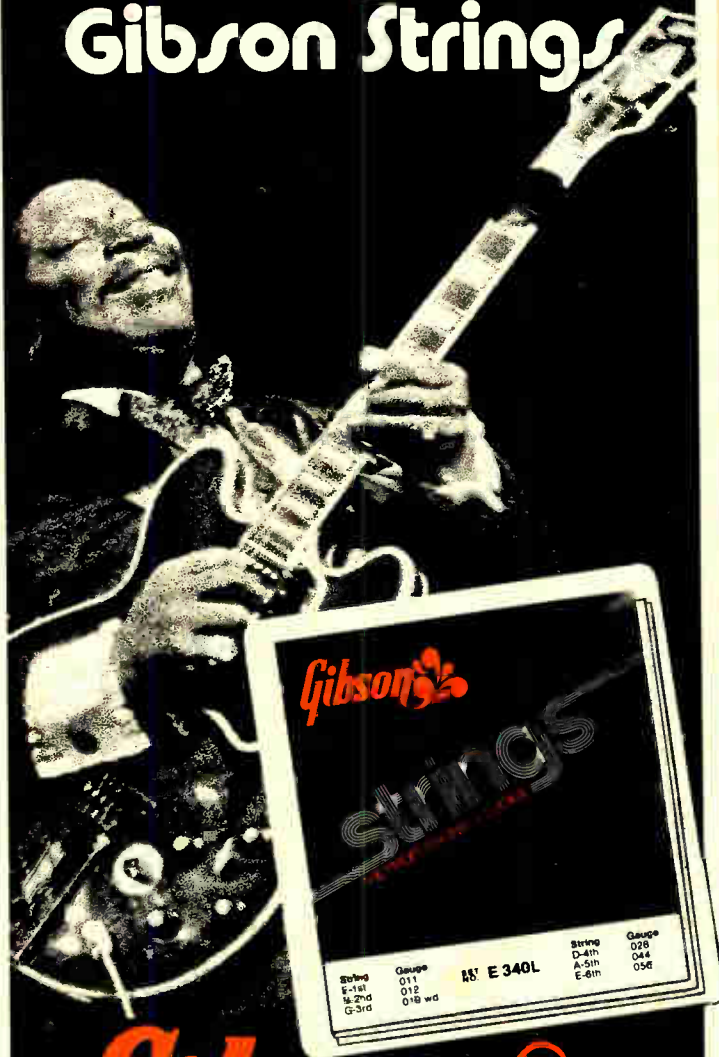
Personnel: Charles McGhee, trumpet; Dick Griffin, trombone and conductor; Rahsaan Roland Kirk, clarinet, flute, nose flute, black mystery pipes, baby E flat saxophone and tenor saxophone; Harry Smiles, english horn and oboe; Selwart Clarke, Sanford Allen, Julien Barber and Gayle Dixon, violins; Al Brown, viola; Kermit Moore, cello; Ron Burton, piano; Henry Pearson, bass; Robert Shy, drums; Sonny Brown and Ralph MacDonald, percussion; Jeanne Lee and Dee Dee Bridgewater, vocals.

Rating: ★★★★★

From the cryptic liner notes it is not certain whether the miracle for which we are to be prepared is Rahsaan's ability on the tenor saxophone, which is no miracle but considerable ability which anyone who has been listening to Rahsaan over the years knew about already, or

# B.B. King

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is it his ability to blow for long stretches with-  
 out taking breaths. He once assured me this is  
 not the same as circular breathing, but even so  
 I do not find that as miraculous as the fact that  
 despite overloading the orchestra it still comes  
 out good.

This is "black classical music" for sure. No  
 jazz group would ever think of performing  
 music like this with such a low ratio of blowing  
 horns to strings. This doesn't even mean that  
 string players can't swing, just as a rule they  
 don't, especially in large numbers. But Rah-  
 saan swings enough to carry the Philharmonic,  
 and the strings, the viola and cello especially,  
 provide a rich pure backdrop for Rahsaan's  
 virtuoso playing. —klee

### MARK MURPHY

BRIDGING A GAP—Muse 5009: *Come and Get  
 Me; Sausalito; She's Gone; Steamroller; We Could  
 Be Flying; Sunday in New York; Gee Baby Ain't I  
 Good to You; No More; As Time Goes By; I'm Glad  
 There is You.*

Personnel: Mark Murphy, vocals; Randy  
 Brecker, trumpet; Mike Brecker, tenor sax; Pat  
 Rebillot, piano, organ; Sam Brown, guitar; Ron  
 Carter, bass; Jimmy Madison, drums, misc. perc.

Rating: ★★★★★

Mark Murphy never made it big in the  
 states, expatriated to England near 10 years  
 ago and left me, and I suspect others, with lit-  
 tle more than a couple of old Riverside records  
 to treasure. Unknown, unrecognized, yet for  
 those who have seen him "in person," I feel  
 unforgettable.

Murphy, I believe can claim to being that  
 elusive thing—a jazz singer (Esther Phillips is,  
 Della Reese and Sinatra are not); and there lies  
 my main criticism or disappointment with this  
 record. Good music, enjoyable, fine singing,  
 but with the lack of good male jazz vocal  
 records, why bridge a gap between jazz and  
 pop, especially when this is constantly being  
 done and over done? Of course I know the  
 answer.

Perhaps there shall be more. Till then I shall  
 have to be content with this. —rusch

### STEELY DAN

COUNTDOWN TO ECSTASY—ABC-ABCX  
 779: *Bodhisattva; Razor Boy; The Boston Rag;  
 Your Gold Teeth; Show Biz Kids; My Old School;  
 Pearl Of The Quarter; King Of The World.*

Personnel: Jeff "Skunk" Baxter, lead guitar,  
 pedal steel guitar; Denny Dias, lead guitar; Donald  
 Fagen, piano, electric piano, synthesizer and lead  
 vocals; Walter Becker, electric bass, harmonica,  
 vocals; Jim Hodder, drums, percussion, vocals;  
 Sherlie Matthews, Myrna Matthews, Patricia Hall,  
 David Palmer, Royce Jones, James Rolleston,  
 Michael Fennely, background vocals; Lanny  
 Morgan, Bill Perkins, Ernie Watts, John Rotella,  
 saxes (on track 6 only); Victor Feldman, vibes,  
 marimba, percussion; Ray Brown, bass (track 2  
 only); Rick Derringer, slide guitar (track 5 only);  
 Ben Benay, acoustic guitar.

Rating: ★★★★★½

While Steely's certified gold debut LP of last  
 fall included two infectious million selling  
 singles, it was somewhat hampered by a surfeit  
 of Latino-lick dross and obscurantist poesy.  
*Countdown To Ecstasy*, however, is a consis-  
 tently engaging, meticulously produced set  
 that coheres beautifully.

The Dan's material, all of which was written  
 by bassist Walter Becker and keyboardist-lead  
 singer Donald Fagen (whose voice has an at-  
 tractively acerbic quality), is eminently sing-  
 able, with lyrics that betray the cynicism that  
 comes from trying to crack New York for  
 years (where rock 'n roll bands simply cannot  
 survive these nights unless they affect the  
 "glam" stance, *a la* the Dolls) before becoming  
 "overnight" AM radio stars in pop culture's  
 end-of-the-world—Los Angeles.

Take *Bodhisattva*, a modal boogie (!) which  
 satirizes the Alan Watts school of *satori* for the  
 masses (*Bodhisattva* means "enlightenment")

## readers poll instructions

BALLOT  
 ON OPPOSITE PAGE

The 38th annual **down beat**  
 Readers Poll is under way. For the  
 next several months—until midnight  
 Oct. 20—readers will have the op-  
 portunity to vote for their favorite  
 musicians.

Cut out the ballot, fill in your  
 choices, and mail to **down beat**,  
 222 W. Adams St., Chicago, IL  
 60606. You need not vote in every  
 category. Make your opinion  
 count—vote!

### VOTING RULES:

1. Vote once only. Ballots must be  
 postmarked before midnight Oct.  
 20.

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

3. **Jazzman and Pop Musician of  
 the year:** Vote for the person who,  
 in your opinion, has contributed  
 most to jazz or pop in 1973.

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

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

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

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with sublimely ridiculous word-plays like "can you show me the shine of your Japan/the sparkle of your China?" Ugh. I love it.

Also worth noting are the somber samba *Razor Boy*, the comedically desperate throb of *Boston Rag*, which apparently concerns some poor devil OD'ing on sawdust, and the extended jazzy instrumental break on *Your Gold Teeth*, which displays that both lead guitarists and Fagen are thoroughly grounded in the modern mainstream idiom.

But perhaps the single most scintillating selection is the new single, *Show Biz Kids* which melds 1973 Xavier Cugat moves with Rick Derringer's persistent slide guitar and Steely's jaded, Zappa-like observations about their environs. As the Dan remark of themselves, "they dont give a f--- about anybody else."

After all is said and done, isn't that what it's all about?  
—isaacs

## JUNIOR MANCE

THE JUNIOR MANCE TOUCH—Polydor PD 5051: *Zabuda*; *Let's Stay Together*; *Tin Tin Deo*; *Midnight Special*; *I Can See Clearly Now*; *Where I Come From*; *Something*.

Personnel: Mance, piano; Strings arranged by Bill Fischer.

Rating: ★★½

Mance is a better pianist than is revealed here. Blues oriented with a heavily percussive attack, he fails to probe the uneven material with much depth, preferring to pace things with many tremolos and familiar blues lines. Still, the rhythm section is tight and he plays with enough integrity—particularly on *Zabuda*, a good and funky original, and *Tin*—to give his admirers something to hear. Those not familiar with Mance would be better off looking for his earlier recordings. —giddins

## ART BLAKEY AND THE JAZZ MESSENGERS

BUHAINA—Prestige 10067: *Moanin'*; *A Chant for Bu*; *One for Trane*; *Mission Eternal*; *Along Came Betty*; *Gertrude's Bounce*.

Personnel: Blakey, drums; Woody Shaw, trumpet; Carter Jefferson, tenor and soprano sax; Cedar Walton, electric and acoustic piano; Mickey Bass, bass; Tony Waters, conga; Michael Howell, guitar (Tracks 3, 4, 5); Jon Hendricks, vocals (Tracks 1, 5).

Rating: ★★★★★

Though the Messengers have modernized through the years, they haven't lost any of the drive that sets musical sparks flying. Everyone is in top form, with the rhythm section very together, and the collaborations with Hendricks are truly art-ful. It seems absurd to point out how well Blakey leads from the rear, since he's been doing it so well for so long.

—tesser

## PAUL BLEY

OPEN, TO LOVE—ECM 1023 ST: *Closer*; *Ida Lupino*; *Started*; *Open, to Love*; *Harlem*; *Seven*; *Nothing Ever Was, Anyway*.

Personnel: Bley, piano.

Rating: ★★★★★

The notes hang in the air, projected as if to eternity—frozen-frame moments and intervallic essences. The sound is a caressing, emotive and all-consuming feeling of ebbs and flows.

Paul Bley at the piano by himself. Reflecting and seeking, he plays the instrument, the room, your head.

This is the same Oslo studio and probably the same instrument that brought us the Chick Corea solo marvels, the Corea-Gary Burton duo communications and Keith Jarrett alone.

Under Bley's hands the room, the keyboard are somehow different (as they should be).

Like Cecil Taylor, McCoy Tyner, Corea, Thelonious Monk and, yes, even Oscar Peterson, Bley is one of a kind and must be dealt with by the listener in pursuit of a full view of contemporary piano (and music) art.

Bley keeps going where the music takes him. Go along. You'll be knocked out by the trip.

—smith

## JIMMY GIUFFRÉ

MUSIC FOR PEOPLE, BIRDS, BUTTERFLIES AND MOSQUITOES—Choice 1001: *Mosquito Dance*; *Night Dance*; *Flute Song*; *Eternal Chant*; *The Bird*; *The Waiting*; *The Butterfly*; *The Chanting*; *Moonlight*; *Dervish*; *Phoenix*; *Feast Dance*.

Personnel: Jimmy Giuffrè, flute, clarinet and tenor saxophone; Kiyoshi Tokunaga, bass; Randy Kaye, percussion.

Rating: ★★★★★

Giuffrè, an accepted master of his trades, no longer needs to prove what he can do. Jimmy Giuffrè has established his place as a jazz generator (creating his own style rather than picking up Bird seeds or Trane thoughts) and no longer needs critical justification. As a composer he has come up with a dozen delightful miniatures, any of which could perhaps have been expanded into a longer selection. Jimmy's economy just felt that they should be left in embryonic state, perhaps for further development at a future performance. This is not a fault. It only makes for a record with many changing moods and one which to many, me included, is preferable to one which tends towards monochromaticism in its stretched-out-ness. This is the first new Giuffrè in ten years. I hope the next one won't be that far away.

—klee

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## **LONNIE LISTON SMITH AND THE COSMIC ECHOES**

ASTRAL TRAVELLING—Flying Dutchman FD 10163: *Astral Travelling*; *Let Us Go Into The House Of The Lord*; *Rejuvenation*; *I Mani (Faith)*; *In Search Of Truth*; *Aspirations*.

Personnel: George Barron, soprano and tenor saxophones; Joe Beck, guitar; Smith, piano, electric piano; Geeta Vashi, tamboura; Cecil McBee, bass; David Lee, Jr., drums; Badal Roy, tabla; Sonny Morgan and James Mtume, conga and percussion.

Rating: ★★★★★

Over the past five years Lonnie Liston Smith has increasingly grown in pianistic stature. Employing McCoy Tyner-esque peeling voicings, his densely textured accompaniment and solos have enhanced the music of Pharoah Sanders, Gato Barbieri and, currently, Miles Davis.

Smith's debut as a leader is a somewhat derivative effort, however it does combine the best aspects of Sanders' work (the use of mesmeric vamps as points of departure for the soloist, the tintinabulation of the percussion instruments, the pronounced pan-African sensibility) with the evanescent mysticism of Alice Coltrane's early LP's through the inclusion of tamboura and tabla players.

Reedman Barron, a most assured young player, is a man to watch. Beck's guitar, heard only on the title, contributes strongly to the airy quality of the piece. The Indian instrumentalists and percussionists interact perspicaciously and McBee is almost casually superb, as is usual with him. Most interesting, though, is Smith's approach to the electric piano. He adapts his acoustic piano groundswells to the electric keyboard and the effect is more than a little bit refreshing.

In *totò*, one might characterize Smith's

music as ethereal and circumspect, and lacking in, shall we say, metaphysical overkill despite the song titles. —isaacs

## **MONGO SANTAMARIA**

FUEGO—Vaya VS 18: *Crazy Lady*, *Don't Step On My Tears*, *Chambique*, *Teminha Pra Bebe*, *Last Tango In Paris*, *Besame*, *Springtime*, *Malcom X*, *Fingers*.

Personnel: Luis Ortiz, trumpet, flugelhorn, flute; Justo Almarino, tenor sax, flute; Bill Saxton, baritone, alto sax, flute; Jose Madrid, piano; William Allen, bass; Tony Sanchez, drums, timbales; Mongo Santamaria, conga; John Blare, violin on *Last Tango In Paris*.

Rating: ★★★★★

Mongo Santamaria's new album on Vaya is purely a Latin-Jazz experience. All of the tunes played are expertly manipulated. Mongo's got that touch and sound that is exploding all of the time even if the tempo is slow! Luis Ortiz, who plays some very tasty trumpet licks, solos throughout, as does Mongo and pianist Madrid. The version of *Last Tango* is probably the least inspired cut, but in relationship to the entire album, it's not that bad. —schaffer

## **EDDIE HENDERSON**

REALIZATION—Capricorn CP 0118: *Scorpio-Libra*, *Mars In Libra*, *Anua*, *Spiritual Awakening*, *A Revelation B. Realization*.

Personnel: Eddie Henderson (Mganga), trumpet, cornet, flugelhorn; Bennie Maupin, (Mwile), alto flute, flute, stritch, tenor sax, bass clarinet; Herbie Hancock (Mwandishii), Fender Rhodes piano, Univox piano; Pat Gleason, Arp Synthesizer, Moog Synthesizer, organ; Buster Williams (Mchezaji), Fender bass; Lenny White III, drums; Billy Hart (Jabali), drums, percussion.

Rating: ★★★★★

Eddie Henderson's debut album is probably one of the best examples of the synthesis of

the Miles Davis School that's been displayed by a contemporary. Henderson is sounding and playing better than Miles on this particular occasion, which makes this album a real treat to get into. The artists on this date are all super pros. Hart and White drive the rhythm that pulsates throughout; Maupin is playing better than on some of his dates with Hancock; Hancock plays more percussively and this makes his piano accents sound more together. In all, this is a "Bitch" album, one that should REALLY be listened to. —schaffer

## **MODERN JAZZ QUARTET**

THE ART OF THE MODERN JAZZ QUARTET: THE ATLANTIC YEARS—Atlantic SD 2-301: *The Golden Striker*; *Cortege*; *Bags' Groove*; *The Cylinder*; *England's Carol*; *Lonely Woman*; *Today (Home)*; *Django*; *Sketch (for Double Quartet)*; *Bluesology*; *Spanish Steps*; *Concorde*; *Summertime*; *Fun*; *Ralph's New Blues*.

Personnel: John Lewis, piano; Milt Jackson, vibraharp; Percy Heath, bass; Connie Kay, drums; plus guests and other augmentation.

Rating: ★★★★★

This double record set, giving 15 cuts from 13 different sessions recorded for Atlantic between 1956 and 1966 offers a nice cross-section of the type of high caliber music the group was turning out during those years.

There are no previously unissued takes so the M.J.Q. fan will have most of this—for those still not initiated to this group, which has more bounce to the ounce than many big bands, well then, this is as good a way as any to review the subject.

On some of the cuts the group is augmented by strings or brass and guest artists Sonny Rollins (*Bags Groove*) and Jimmy Giuffre (*Fun*) on others.

Worth the money for a cursory look.

—rusch

## **Every time Clifford Brown picked up his trumpet, he played it as if he were playing for the last time.**



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On the morning of June 26, 1956, after a late-night jam session, 25-year-old Brown was killed in an automobile crash and the genius became a legend.

Recently the tapes of Brownie's last session were discovered and have been released by Columbia. Also included are his first two recorded solos, with an R&B group in 1952. Fittingly the album is called, "Clifford Brown, The Beginning and the End." It is essential for anyone who cares about the history of American music, and is the definitive introduction to Clifford Brown's art, the art of jazz improvisation.

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32 □ down beat

## GINO VANNELLI

**CRAZY LIFE**—A & M. SP-4395: *Crazy Life; Hollywood Holiday; There's No Time; Fling Of Mine; Granny Goodbye; Great Lake Canoe; Cherizar; One Woman; Piano Song.*  
 Personnel: Gino Vannelli, (Arranger: Gino and Joe Vannelli).

Rating: ★★☆☆

Singer Gino Vannelli is the new product of the Herb Alpert School of Music. Gino's approach is Latin-funk, a la Jobim/Mendes. His singing is both pleasant and soothing. The title tune, *Crazy Life*, really knocks me out as does *Fling Of Mine* and *Piano Song*. Vannelli also does a very respectable job as a writer/arranger. —schaffer

## PHAROAH SANDERS

**IZIPHIO ZAM (MY GIFTS)**—Strata-East SES-19733: *Prince of Peace; Balance; Iziphio Zam.*

Personnel: Sanders, tenor sax, flute, percussion, vocal, etc.; Sonny Fortune, alto sax, flute; Lonnie Liston Smith, piano; Sonny Sharrock, guitar; Howard Johnson, tuba; Cecil McBee, Sirone, bass; Billy Hart, Majeed Shabazz, drums; Chief Bey, African drums; Tony Wiles, Nat Bettis, percussion; Leon Thomas, vocal, percussion.

Rating: ★★½

In truth, Pharoah's music really hasn't gone anywhere since his finely conceived *Tauhid*. Sure, there have been occasional moments of brilliance, but for the most part his work has shown little growth—and not much depth.

There's no doubt that Sanders can play. He does so here in a few spots, but mostly he chooses to scream and cry and wail around repetitiously. While Pharoah may think he's conveying intense emotions, he's really only playing the same solo over and over. The solo starts mellow, grows fervently emotional, perhaps gets into machine-gun staccato sputters, then shoots into the upper register for what often seems like endless monochromaticism (one note does *not* work many wonders.). —smith

## YOUNG-HOLT UNLIMITED

**PLAYS SUPER FLY**—Paula Records LPS 4002: *Freddie's Dead; Give Me Your Love; Pusher Man; Superfly; Hey Pancho; Could It Be I'm Falling in Love; Close to You; People Make the World Go Round; Mystical Man.*

Personnel: Eldee Young, bass & alto; Issac Holt, drums; Ringo, organ & guitar; Ken Chaney, electric piano; Derf, congos.

Rating: ★½

As soon as you see the title, you *know* it's another cash-in album to fill the till, designed for the serious Muzak-lover. The only cut worth hearing is the last one, by Chicago pianist Chaney. —tesser

## ARETHA FRANKLIN

**HEY NOW HEY (THE OTHER SIDE OF THE SKY)**—Atlantic SD 7265: *Hey Now Hey (The Other Side of The Sky); Somewhere; So Swell When You're Well; Angel; Sister from Texas; Mister Spain; That's the Way I Feel about You; Moody's Mood; Just Right Tonight.*

Personnel: Aretha Franklin, piano & vocals; Joe Farrell, tenor sax and flute soloist; Phil Woods, alto sax soloist; Billy Preston, piano soloist; orchestra unidentified.

Rating: ★★★★★

To be hyperbolic about it, Aretha Franklin sings *good*! Her singing is so vital. Even sentimental *Somewhere* has an urgency, the desperate dream of the song, with a plea by Phil Woods echoing her voice. *Angel* is elemental, that almost maddening desire for love, expressed with such feeling, it is no wonder she sings *That's the Way I Feel about You* with such fervor. To know the pain of life without love is to know the joy of life with love. Aretha Franklin sings of life better than anyone. —bourne

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## WOODY HERMAN

**GIANT STEPS**—Fantasy 9432: *La Fiesta, A Song For You, Freedom Jazz Dance, The Meaning Of The Blues, The First Thing I Do, Think On Me, Giant Steps, A Child Is Born, Be-Bop And Roses*.

Personnel: Herman, clarinet, soprano, alto sax; Larry Pyatt, Gil Rathel, Walt Blanton, Bill Byrne, trumpets; Bill Stapleton, trumpet, flugelhorn; Jim Pugh, Geoff Sharp, trombones; Harold Garrett, bass trombone; Greg Herbert, Frank Tiberi, Steve Lederer, Harry Kleintank, saxes; Andy Laverne, electric piano; Joe Beck, guitar; Wayne Darling, bass; Ed Soph, drums; Ray Barretto, conga drums.

Rating: ★★★★★

Woody's new album is an absolute MONSTER!! The charts are probably the best written arrangements for big band that I've ever heard. And without a doubt, the current "Herd" is at its best. The album features Woody's exciting energy plus that of his players, Soph, Beck, Stapleton, Darling, Herbert and Laverne. Actually, the entire band is the powerhouse that pushes the quality to what I would call a masterpiece. Don't miss this album, especially if you play, cause these pros really, really play their asses off. —schaffer

## BOBBY HACKETT, TERESA BREWER

**WHAT A WONDERFUL WORLD**—Flying Dutchman FD 10159: *Muskrat Ramble; It Had To Be You; I've Got A Crush On You; Love Is Just Around The Corner; Ja-Da; South Rampart Street Parade; Fidgety Feet; My Melancholy Baby; What A Wonderful World; Blueberry Hill; That's A Plenty*.

Personnel: Hackett, trumpet; Brewer, vocals; Johnny Mince, clarinet; Vic Dickinson, trombone; Art Ryerson, guitar; Ricard Davis, bass; Hank Jones, piano; Ted Sommer, drums. Add Hank Freeman, George Berg, Toots Mondello, saxes; James Maxwell, Max Kaminsky, Mel Davis, trumpets; Warren Covington, Urbie Green, trombone, on *Ramble, Crush, South Rampart, Fidgety, and Baby*.

Rating: ★★½

Effulgent but overly polished dixieland. Ms. Brewer's campy vocals are enough to make you spiff up your old saddle shoes and head off to the nearest roadhouse. —balleras

## LEE MORGAN

**SPEEDBALL**—Trip Jazz TLP 5020: *Willow Weep for Me; Peyote; Speedball*.

Personnel: Morgan, trumpet; others unknown.

Rating: ★★★★★

These two selections (and Lee's closing theme) were obviously recorded live, but where? And when? And with whom? The recording quality leaves some to be desired, but the entire band is on, and the music is transcendent. —tesser

## HOT LIPS PAGE

**AFTER HOURS IN HARLEM**—Onyx 307: *I Got Rhythm; I'm In The Mood For Love; Dinah; Tea For Two; I Found A New Baby; Sweet Georgia Brown; Old Yazzo; Topsy; Konk*.

Personnel: Various and uncertain but including Hot Lips Page, trumpet and vocal; Joe Guy, trumpet; Herbie Fields, tenor sax; Rudy Williams, alto sax; Thelonious Monk, piano; Tiny Grimes, guitar.

Rating: ★★★★★

This is not necessarily the best of Hot Lips Page, though some of it certainly would be among the best of anything. There were too many great sides on Victor (reissued on the vintage series) and on Decca (not reissued, for shame) and on Commodore (what's the matter Milt Gabler) and one session on Commodore with Chu Berry which has just been reissued. There were many sides with Artie Shaw on Victor some of which have been reissued, some not. This record is valuable not because it is necessarily the best of . . . but because it gives us more of . . . hitherto unreleased performances from the archives of Jerry New-

man's estate. The music is worth more than five exorcising whole choruses of Herbie Fields' tenor playing, but then it is a Hot Lips Page record. Young musicians who never heard Hot Lips Page can learn his lessons, and those of us old enough to remember when he was here can sit back and relive the mis-spending of our youth. —klee

## JOE HENDERSON

**JOE HENDERSON IN JAPAN**—Milestone MSP 9047: *'Round Midnight; Out 'n In; Blue Bossa; Junk Blues*.

Personnel: Henderson, tenor saxophone; Hideo Ichikawa, electric piano; Konimitsu Inaba, bass; Motohiko Hino, drums.

Rating: ★★★★★

An exciting in-person date. Henderson, generally in a Trane-ish mood, receives solid support from a sympathetic Japanese rhythm section. —balleras

## RAY BARRETTO

**CARNIVAL**—Fantasy PR 24713: *Carnaval; Sugar's Delight; Exodus; Descarga La Modema; Summerime; El Negro Y Ray; Mira Que Linda; Cocinando Suave; Pachanga Oriental; Barretto en la Tumbadora; Cumbamba; El Paso; Linda Mulata; Oye Heck; Los Cueros; Pachanga Suavecito; Ponte Dura; Pachanga Para Bailar*.

Personnel: Ray Barretto, percussion; "El Negro" Vivar, trumpet (sides 1 & 2); "Chombo" Silva, tenor (sides 1 & 2); Willie Rodriguez, percussion (sides 1 & 2); others unknown.

Rating: ★★★★★(sides 1 & 2)/★★(sides 3 & 4)

These records were packaged together to stand as historical documents in the story of Latin jazz and in the career of Barretto. Sides 3 & 4 are strictly Latin pop dance music from 1961; sides 1 & 2 are a "Latin jam session" of 1962, and have more to offer. The rhythms are neat, but the improvisations won't overwhelm you. —tesser

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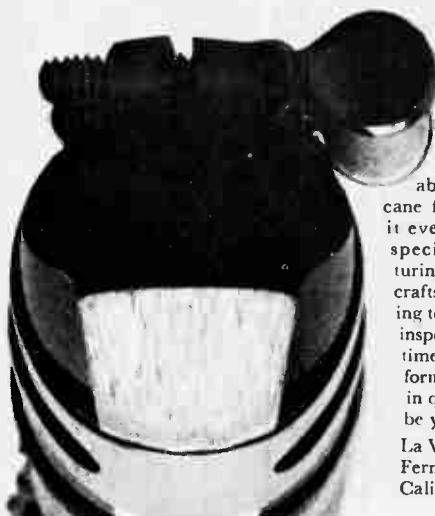
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## ARCHIE SHEPP

CORAL ROCK—Prestige 10066: *Coral Rock*, *I Should Care*.

Personnel: Shepp, tenor sax, piano; Al Shorter, flugelhorn; Joseph Jarman, trumpet; Clifford Thornton, valve trombone; Bobby Few, piano; Bob Reid, bass; Mohamed Ali, drums; Djibril, conga drums; Ostaïne Blue Warner, percussion.

Rating: ★★ ★★

Although recorded July 23, 1970, Shepp's new album is exciting and dramatically moving; mainly, because of the textural uses of time signatures. Side One, *Coral Rock*, thrusts out at you with its masterful approach to tension (dynamics.) Side Two, *I Should Care*, offers examples of Bobby Few's piano artistry along with some very heavy ensemble playing. In all, this is an extremely worthwhile album.

—schaffer

## GARY BARTZ

FOLLOW, THE MEDICINE MAN—Prestige PR 10068: *Sifa Zote*; *Whasaname*; *Betcha By Golly*, *Wow*; *Dr. Follow's Dance*; *Standin' on the Corner*; *Etoiles des Neiges*; *Sing Me a Song Today*.

Personnel: Bartz, soprano & alto sax, soprano, voice, electric piano, percussion; Andy Bey, vocals, electric piano, percussion; Stafford James, bass, electric bass, voice, percussion; Howard King, voice, percussion; Hector Centeno, guitar (Tracks 4 & 5); Hubert Eaves replaces Bey on Tracks 4 & 5.

Rating: ★★ ★½

Bartz wears on his sleeve bits and pieces of mainstream music of the last 15 years, and reaches a unique blend in combining them with strong African influences. The NTU troop is a fine and free young band, but is at times disappointing.

—tesser

## LEADBELLY

Fantasy 24715: *Fannis Street*; *Frankie And Albert*, (parts one and two); *De Kalb Blues*; *Looky, Looky, Yonder*; *Black Betty*; *Yellow Women's Door Bells*; *The Bourgeois Blues*; *Poor Howard*; *Green Corn*; *The Boll Weevil*; *The Gallis Poll*; *Ain't Goin' Down To The Well No Mo'*; *Go Down, Old Hanna*; *How Long Blues*; *Goodnight Irene*; *Good Morning Blues*; *Out On The Western Plains*; *No Good Rider*; *Bottle It Up And Go*; *John Hardy* (two versions); *Bring Me A Little Water*; *Silvy*; *Julie Ann Johnson*; *Line 'Em*; *Whoa Back Buck*; *Roberta*; *Bill Brady*; *Where Did You Sleep Last Night?*; *Yellow Gal*; *In New Orleans*; *Pretty Flowers In My Back Yard*.

Personnel: Huddie Ledbetter, vocals, guitar, accordion, and piano; occasional additional accompaniment by Sonny Terry, harmonica, and Josh White, guitar.

Rating: ★★ ★½

An important reissue of some classic blues performances, one that should really be listened to.

—balleras

## SHELLY MANNE

SHELLY MANNE & CO.—Flying Dutchman FD 10150: *How High the Moon*; *When We're Alone* (Penthouse Serenade); *On the Sunny Side of the Street*; *Time on My Hands*; *Moonglow*; *Tea for Two*; *Them There Eyes*; *Sarcastic Lady*; *Night and Day*; *Flamingo*; *Step Steps Up*; *Step Steps Down*.

Personnel: Tracks 1, 2, 7, 8: Manne, drums; Eddie Heywood, piano; Ray Nance, trumpet and violin; Aaron Sachs, clarinet; Don Byas, tenor; John Simmons, bass; Tracks 3, 4, 9, 10: Manne, drums; Heywood, piano; Johnny Hodges, alto; Tracks 5, 6, 11, 12: Manne, drums; Heywood, piano; Barney Bigard, clarinet.

Rating: ★★ ★★ ★★

A man of Bob Thiele's background wouldn't re-release these sides if they really weren't something special (as are Hentoff's notes.) They feature Manne and Heywood in three different settings from 1944; the performances are polished, yet exciting, and memorable. And if you dig anthropology, the glimpses of early Manne are neat.

—tesser





# Stanley Clarke

by Jim Schaffer

The knowledge, skill and outstanding talent of Stanley Clarke has labeled him as an extraordinary bassist.

His skill has been recognized by prominent musicians with whom he has worked, such as: Stan Getz, Joe Henderson, Airtio, Tony Williams, Gil Evans, Horace Silver, Pharoah Sanders, Art Blakey and now with Chick Corea.

Stanley's superior talent recently led him to Polydor for whom he recorded his own album, *Children of Forever*.

A talented bassist—true, but his talent doesn't stop there. He also writes his own compositions.

As a performer, it's very important to Stan to establish rapport with his audience, and as he says, "Communication with the audience is one of the things that I'm concerned with and try to accomplish in my own playing. I really try to communicate with the people who are listening."

Stanley's blithe manner conceals his serious nature which he reveals when music is involved, as evidenced by his achievements to date. These achievements are noteworthy, but take on greater significance when you learn Stan is only 22 years old. Look out for him!

This was Stanley Clarke's first Blindfold Test. He was given no information about the records played.

**1. RON CARTER.** *Blues Farm* (from *Blues Farm*, CTI) Hubert Laws, flute; Richard Tee, electric piano; Sam Brown, guitar; Ron Carter, bass; Billy Cobham, drums.

Is that Cleveland Eaton? Nah—wait a minute—Yeah, that's my friend, Ron ...

Sounds like he's playing a small bass, maybe a half-sizer. He sure does play some REAL good ... It's the C.T.I. All Stars. Hubert and Billy trade fours nicely—it's a nice idea! Four stars because it's the first number that comes to my mind.

**2. ORNETTE COLEMAN.** *Civilization Day* (from *Science Fiction*, Columbia) Ornette, alto sax; Dewey Redman, tenor sax; Don Cherry, trumpet; Charlie Haden, bass; Billy Higgins, drums.

Yeah, I recognize Charlie Haden on bass. His sound is almost unmistakable because anytime I've heard his recordings he always has

that nice, rich FAT sound. That's Ornette without a doubt because nobody can play that way, a lot of cats try it but nobody really sounds the way Ornette does. The trumpet player has me fooled. At first I thought it was Don Cherry but now you got me stumped ... Hey, is that Ed Blackwell on drums? The music is alright, Ornette's structure is very open ... anything can happen and it's humorous at times, especially when he puts all those different sounds together. Three stars for the funny parts.

**3. JERRY HAHN.** *Blues and Moses* (from *Moses, Fantasy*) Hahn, guitar; Mel Graves, bass; George Marsh, drums; Merl Saunders, organ, synthesizer.

Is that Gabor Szabo? Well, whoever it is, he's a fine player. But to me the rhythm section is kind of stiff. The bass player almost sounds like Richard Davis on an off day. The

## blindfold

test

band is weird because you got four cats who can play individually but seem to have a problem getting it together ... they play way too stiff for me ... but the guitar player is a monster.

**4. FOCUS.** *Anonymus II (Part 1)*, (from *Focus 3, Sire*) Thijs van Leer, Jan Akkerman, Pierre van der Linden, Bert Ruiter, bass.

This is a wild guess: Is it Jack Bruce? Hey, man, I know ... it's Tony Levin ... No, huh ... well, whoever it is, he's really a good bass player. He's got a very nice sound and has a lot of good ideas with nice chops to put them across ... I think it's great that he can take such an extended solo like this one. This dude is a MONSTER!!! OK, man who is he?

**down beat:** *The reason why I'm playing this tune for you is that your band is going on tour with this group.*

WOW, is that Focus? I've never really heard them play before, damn, I'm glad you played this. The band really sounds good, their music is very clear and definite; everyone in the group knows what's happening. Four stars. You know, the first time I heard about Focus was when we found out we were going to tour together ... I'm glad you played this.

**5. RAMSEY LEWIS.** *Nights In White Satin, Dreams, Betcha By Golly Wow!*, (from *Funky Serenity*, Columbia) Lewis, piano; Cleveland Eaton, bass; Morris Jennings, drums; Ed Green, violin.

(*Nights In White Satin*) Hey man, are you trying to funk me out of the room! The tune is nice but what's playing behind it is not handled as it should be ... that's terrible ... no stars.

(*Dreams, Betcha By Golly Wow!*) Damn, from that beginning I would have taken it off, but I'll listen. This is weird because it really gets nice, doesn't it? It sort of sounds like Ron Carter on bass, and maybe Jean-Luc Ponty on violin. The stuff at the beginning was wasted, it didn't sound good at all, but then on the second part, the bass line and the band sounded good. Three stars for the bass player ... Hey, who is it?

**6. AIRTO.** *Fingers* (from *Fingers CTI*), Airtio, Flora Purim, percussion & vocals; Hugo Fattoruso, keyboards; David Amaro, guitars; Ringo Thielman, bass; Jorge Fattoruso, drums.

Hey—that's my neighbor, yeah, Airtio lives next to me ... man, I've heard this tune a lot, Flora still plays it on my stereo. Five stars, not only for the musicianship involved but for the effect it creates, which is: the sound of a group of musicians instead of individuals playing. Airtio creates something beautiful ... the effect they are all creating together as one ... that's really beautiful.

**7. COLEMAN HAWKINS.** *Don't Take Your Love From Me*, (from *Night Hawk*, Prestige) Hawkins, Eddie "Lockjaw" Davis, tenor saxes; Tommy Flanagan, piano; Ron Carter, bass; Gus Johnson, drums.

Coleman can sure play can't he. Is that Red Callender on bass? All I can recognize is Coleman. The music really creates a nice effect, which is really hard to do ... those cats really had it down ... I have no idea who the bass player is ... it's not Mingus? Ya beat me this time but Coleman sure does play his ass off ... Five stars ... EXCELLENT!

# ZOOT



# SIMS

JAN PERSSON

## "Relaxin' at 69th St."

by charles marra

The obvious approach when interviewing a jazz giant is to ask redundant and rather mundane questions that he has heard and others have read countless times. Zoot Sims as a human being is equal to the brilliance and compassion he generates from his treasured tenor saxophone—a saxophone nourished with fresh and inventive ideas for a little more than three decades. At 69th Street it rests safely at the end of a couch in a vertical position sheltered by a contoured leather case. The couch is comfortable and representative of many hours of human inter-relationship, conversations, and congeniality. Usually situated in the middle of the room is a full-sized ping pong table which seems to monitor a feeling of urgency to get out the paddles and little white ball while listening to Coleman Hawkins, Al Cohn, Sonny Stitt, Buck Clayton and numerous others. As the stereo beacons its offerings, the game proceeds. Zoot utilizes a back hand pencil grip attack, contributing to my ping pong demise with total effectiveness.

After the workout some fresh **Zoot Dip** is served consisting of fresh avocados, onions and secret spices manually blended to assure perfect flavor.

Potted plants rest on the window sill, and the dining area contains memorabilia of Zoot's family who were vaudevillians and as much a part of their particular field of show business as Zoot is of jazz. Framed pictures tastefully placed on all four walls of The Hawk, Benny Goodman, and other close musical friends are constant dinner guests every time the Sims family sits down to eat.

In the corner of the room sits a guitar and music stand. Both items serve to entertain his verve for flamenco experimentation.

A very treasured photograph of his God-child garners prime space near a series of shelves laden with LP's, serious and light reading material, and a superb stereo component system.

The person who makes it all subtly blend together is Zoot's charming and lovely wife Louise, a vibrant, intelligent woman with a degree in journalism.

Many people go through life not knowing what they want. Zoot knew at fifteen years of age. In fact, he fondly recalls working a Filipino wedding with Art Pepper in 1941. Shortly after that gig he left home and has been pursuing his chosen path ever since.

New York became home in 1949, a logical choice because of the mythical aura surrounding the jazz oasis on 52nd Street. Now a partisan New Yorker, the atmosphere of the big town serves as a perfect back drop for his buoyant personality.

Zoot's faithful vintage 1962 red Volvo is parked nearby in an underground garage where the parking lot attendant is constantly reminded to make sure that no harm comes to it. When the Knicks beat Boston, Zoot knew it would happen, and if the Mets take the pennant and the Jets win the Superbowl, Zoot can probably tell you how they did it.

Through the years Zoot's artistry has reached every major pinnacle of success one can hope to achieve regardless of his profession. But just as important to him is that he has sampled and continues to sample the art of living, which is so important to jazz, since jazz is dependent on individual interpretation through emotion. All the chords, triads, cycles of fifths and chromatics in the world don't mean a thing unless a catalyst is provided through human feeling.

Zoot has recently combined his talents once again with Al Cohn on an album titled *Body and Soul* on the Muse Label. Cohn blows beautifully on the chart which bears the album's title as John Haley Sims lends to this historic reunion by exhibiting his haunting and fluent prowess on the soprano saxophone. In fact Zoot has just completed editing the master while Al prepares to set *Raisin in the Sun* into a Broadway musical.

Zoot is now on his way to London for two weeks, back home for a rest, then maybe back to his native state of California, off to Philadelphia for an engagement at a club called "Just Jazz", then to Toronto, while Louise waits for him to return so she can extend her ping pong winning streak over him to eight straight games.

db

(PHOTO-FRIEDRICH RENTSCH)



BOB CRANSHAW, BASS; KENNY CLARKE,

## "MONTREUX"

Because the Newport and Montreux festivals both started on the same day, it was impossible this year for any one observer to catch both. After five and a half days of Newport, with the sound of John Mayall's blues band at Louis Armstrong Stadium still funkng away, I made the short trip to JFK airport, Switzerland bound.

I was startled to hear the first Montreux sounds less than an hour later. Through a typically resourceful ploy on the part of producer Claude Nobs, one of the channels on the Swissair 747 was devoted to a two-hour concert of records taped at the festivals (of which almost 50 have been released to date, several of them best sellers and two—by Bill Evans and Gary Burton—Grammy winners).

After an hour's drive from Geneva to Montreux and a day trying to beat the jet lag, I was in the Convention Center at 8 p.m. for the concert organized by Blue Note Records. (Among the earlier events had been a blues weekend and a mainstream concert, the latter featuring Stephane Grappelli, Bill Coleman, Barney Kessel, Teddy Wilson.)

In the course of the four evenings presented respectively by Blue Note, Impulse, Fantasy and CBS + Stax, 20 groups were heard. Within the inevitable space limitations, following are capsule comments:

**Ronnie Foster:** a knowledgeable organist who can sustain a mood but tried vainly to do so for some 80 minutes. **Bobbi Humphrey:** A delightful set by the 89-pound, 4 ft. 11, 23-year-old flutist, melodically rewarding in its use of material like *Sugar*, *Sidewinder* and *Ain't No Sunshine*, supported by a strong rhythm section with Henry Franklin et al. **Marlena Shaw:** Tender and sincere on ballads, strongly jazz oriented on several numbers (she even sang *Twisted*). Ms. Shaw remains one of the best underrecognized jazz singers. A pleasure to find her old Basie colleague, Harold Jones,





DRUMS: DEXTOR GORDON, TENOR SAX.

## By Leonard Feather

in the rhythm section, along with her husband Edwin Boyer on bass and George Gaffney on piano.

**Alphonse Mouzon:** A variously intriguing and pretentious set, the leader making occasional use of an enormous J. Arthur Rank gong. Best features were Nathan Davis' soprano and the astonishing bass work (upright) of Cecil McBee, who distinguished himself during subsequent evenings in several other combos.

**Bobby Hutcherson:** two originals by the leader and two by Woody Shaw, whose presence was invaluable. **Donald Byrd:** A ten piece band, half of whose members were students from Dr. Byrd's classes at Howard U. If you thought *Black Byrd* representative of his great talents, you would have dug this set; but if you remember the great days of *Cristo Renditor* you might have felt otherwise.

**John Klemmer, Gato Barbieri, Sam Rivers:** In a classic example of poor programming, three of the four groups presented on the Impulse night were led by tenor saxophonists. Certainly there were differences (Klemmer's use of echoplex, Barbieri's rhythmic orgasms, Rivers' relatively tight-knit unit), but the overall feeling was one of tedium, aggravated by the fact that after each set on each night, a lull of anywhere from 30 to 50 minutes was devoted to setting up mikes, amps, etc. for the next group.

This was, in fact, as much a live recording session as a festival, though the patrons, 80% of them students on vacation, paid 25 francs (about \$9.50), and on the Miles Davis night forked over a whopping 35 francs. The Convention Center, on a main street in this attractive town nestled by the Alps, seats around 1,500, though it seemed at times as though standees brought the figure to 2000. Humidity seemed high at times and air conditioning inadequate.

**Michael White,** the only non-saxophonist leader of the Impulse evening, is a strong

personality and stylist rather than an exceptional violin technician. Interrupting his playing occasionally to sing or whistle, he fielded a potent set in which long single-note lines led into savage riffs that suggested an updated Stuff Smith.

**New Orleans Boat Ride:** Lac Leman was an unlikely setting, but this was intended mainly as fun. A Swiss band, **Les Amis Du Jazz De Cortailod**, played 1938 style Miller and Shaw charts with four saxes, three brass and four rhythm. However, **Albert Nicholas**, the 73 year old New Orleans clarinetist who has been living in Europe 21 years and in Basel since 1969, guested on several numbers in the same limpid Crescent City style that has been his trademark since he worked with Ory and Oliver during World War I. Later during this sun-drenched afternoon, a student band from **Henry Ford College** of Dearborn, Mich. appeared on deck. They were on a bop kick with *Straight No Chaser* and *Groovin' High*, and were strengthened by the vital, limber presence of Bunky Green on alto. Green was one of four academicians (the others: Dr. Byrd, Nathan Davis, Marv Halladay) here to work with the various student bands from the U.S. whose appearances spanned the closing days of the festival.

That night, Montreux became Fantasyland, courtesy of **Dexter Gordon** and **Gene Ammons** (each played his own set, but later they did battle), the **Gary Bartz Ntu Troop**, and still another group with the by now over-familiar saxophone-piano-bass-drums set-up: the **McCoy Tyner Quartet**, with a young ex-Elvin Jones reedman named Azar Lawrence, plus Junie Booth and Alphonse Mouzon.

Dexter was preceded by a set featuring the rhythm section that accompanied him: **Hampton Hawes**, with Bob Cranshaw on fender bass and Kenny Clarke on drums. A well-conceived set, with Hamp opening some numbers rubato on acoustic before sliding over to the fender rhodes. Klook, now 59, is still one of the world's youngest and most firmly swinging rhythm components on any continent. Ballads, modal moments and funky blues—all designed to display a comprehensive picture of where the forward-surfing Hawes is at today.

Dexter was in fine fettle, though like almost everyone else he spun out his numbers to unneeded length. Neither the individual record company co-producers nor Claude Nobs seemed able to prevent the concerts, which all started at 8 p.m., from running until three, four or five in the morning. By the time Ammons came on, much later on the show, he seemed either tired or less eager than Dex and was not in peak form.

Bartz & Co. played a consistently energetic set, with Hubert Eaves on piano, though overall I was more impressed by Tyner and Azar Lawrence. There were some breathtaking moments when the rhythm section taceted and Tyner plunged ahead on his own in a rare display of harmonic imagination, technical sorcery, and tension-and-release (the last when Booth and Mouzon came back in).

Surprise: while Dex and Jug were trading phrases, two mysterious strangers entered quietly and took their place on the stage. The audience knew nothing of the presence of Nat and Cannonball Adderley, who were

on hand only as visitors, and as part of a worldwide convention of Fantasy executives; however, their participation in the closing blues added a happy and unpretentious touch to the long night.

The final name-combo night opened with **Miles Davis**. I feel neither shame nor reluctance in admitting I had no idea what my long-time idol is now trying to prove, since my reaction was shared by several famous musicians in the audience, and by the fans themselves, who booed while Davis was playing the organ and booed again, more loudly, at the end of the 40-minute mystery. But Miles must be given credit for tenacity: instead of stalking off, after a 20-minute wait he came back, played with a slightly less violent rock beat, and managed to quell the negative reactions. It was saddening to hear men of the caliber of Michael Henderson, Dave Liebman and particularly Miles himself operating in what seemed to be a vacuum, with no discernible semblance of form, linearity (particularly when Miles jabbed at his horn in bits-and-pieces phrases), dynamic variety or harmonic subtlety.

**Sadao Watanabe** played four numbers (two on flute, one soprano, and the last and best on alto) with Takehiro Honda, piano; Yoshio Suzuki, bass; Fumio Watanabe, drums. He is an eclectic but dependably inventive soloist. Despite some overloud drumming the set went well; for an encore, Louis Smith on fluegelhorn and Bunky Green on alto were added for a boppish bludes.

**Chico Hamilton**, now back in the touring jazz-combo business seriously, proudly took his quintet through a forward-looking set with Arnie Lawrence and Alex Foster on altos (the latter doubled on flute), and two promising 20-year-olds, Barry Finnery on guitar and Mike Richmond on bass.

After I had to leave for home, Nobs presented the college bands; an evening with the Red Buddha Theatre Show directed by Stomu Yamash-ta, and the European concert bow of Carole King, whose entourage included Oscar Brashear, Tom Scott and several other jazzmen. There were also screenings of films: *Wattstax*, Albert Ayler's *Le Dernier Concert*, and *Cecil Taylor at the Fondation Maeght*.

For anyone who has waited a year to see such a rare gathering of important artists, the trip to Montreux is a trip indeed. For those of us who see and hear jazz all year round, the production values left much to be desired. The show for the in person audience is, in effect, subjugated to the commercial necessities of producing tapes for radio shows, record albums, television (the festival is now seen in more than 30 countries) and videocassettes, the newest and potentially most important medium. In fact, at Claude Nobs' apartment I was able to see on his video machine tapes of some of the moments I had missed, including some highly charged blues by Albert King and Gate-mouth Moore.

Most important, Nobs should see to it that the record companies either present a thoroughly balanced show or else allow the acts to be mixed up. The fact that three tenor players happen to record for the same company does not mean that they belong on the same bill.

Suggestion for next year: how about renting the Queen Elizabeth 2, airlifting her into Lac Leman and putting on the entire spectacle as one glorious two week boat ride? ♦♦

## John Mayall

Philharmonic Hall, New York City

**Personnel:** Mayall, piano, harmonica, guitar, vocals; Red Holloway, saxes, flute; Blue Mitchell, trumpet, flugelhorn; Keef Hartley, drums; Victor Gaskin, bass; Freddy Robinson, guitar.

Most evident at this year's Newport Jazz Festival was the absence of Jan Peerce playing a guest set singing *Superstition* with the Vienna Boys Choir.

Second most evident were the appearances of John Mayall and friends, lending competence, charisma, and class to programs that were rather staid or else predictable.

Mayall has become something of a legend, being variously referred to as "Father of the British Blues", "High Priest of the Blues", and "The Sire of Supergroups". His current entourage is dubbed "Jazz/Blues Fusion" and is neither staid nor predictable.

The blues represent a continuum in the

history of rock and jazz; and no band is better qualified than this one. American Blues? Mayall's typically impatient response is, "I never heard of it originating anywhere else."

Mayall's click-chuck oral mechanizations while playing harmonica provide the unusual yet distinctive vitality that is present in most of his music.

*Blues #1 (for tonight)* provided the vehicle for the sextet to get loose; each taking a solo in turn.

*Country Road*, the band's second number from Mayall's *Jazz-Blues Fusion* album, was handled superbly. Mayall on guitar and harp supplied a light boogie foundation for Freddie Robinson's excellent, controlled guitar breaks.

Chapter three featured Red Holloway's talking sax supported by a rock and roll funk foundation. Red used a pickup—as well as microphone—to create the fullest, most excit-

ing number of the evening although the ending was a bit anticlimactic.

The band hasn't rehearsed a day since its inception. Nobody even knows what they're going to play when they reach the stage—not even Mayall! John either calls out a tune or lays down a progression to follow as the mood strikes him.

The looseness of it all shows, but no matter; the music is invigorating and fun.

Mayall plays (a Fender Rhodes about to expire) and remarks as to the keyboard's "soul" as Robinson wanders to the wings to a set of congas sitting there asking to be played. Victor Gaskin, on breaks from laying down some tasty bass lines, snaps pictures of the band. Keef Hartley, when resting from trying to figure it all out, lectures Mayall on the merits of everything that is going on.

The solos flow from one to another with one instrument serving as the catalyst for the next. The smoothness of it all belies the confusion that we feel exists on stage.

The standing ovation that followed attested to the good music we'd listened to and the good feeling we were left with.

The encore was a new composition: *Drifting*, recorded, written and conceived just days before. Mellow and bluesy, it features Red Holloway on flute and Blue Mitchell on trumpet. A bit untoward, it satisfied nevertheless.

Over the years, (ten now) the various Mayall groups continue to be subjects of conversation long after they've broken up. And still Mayall, the innovator, moves forward with always fresh challenges being met in the consistently evolving presentation of the blues, with style, class, and fidelity.

—eric gaer

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## Rufus

Whiskey a Go Go, Los Angeles, Calif.

**Personnel:** Andre Fischer, drums; Ron Stockert, piano, vocals; Al Ciner, guitar, vocals; Kevin Murphy, organ, clavinet, vocals; Denny Belfield, bass, vocals; Chaka Khan, vocals.

Rufus, a six piece rock band from Chicago, with its roots in Top 40 bubblegum product of such groups as the American Breed, is the type of group that has worked so long in pick-up singles club-bars, imitating the juke box, that when the time came to do their own material, they were destined to be a great band.

Rufus combines solid material from Stevie Wonder, Steve Stills, and Valerie Simpson with their own down-home cooking.

Ron Stockert is the author/composer of their most effective tune, *Take You Down To Mobile* which features his Leon Russel-type vocalization and the musical talents of an exceptionally tight rhythm section.

Kevin Murphy penned some of the funkier material which is very much like that of The Band and Al Ciner (along with Murphy, a former member of the American Breed of the early 1960's) adds some very funky R & B material to the repertoire.

Chaka Khan, black, beautiful female vocalist hides her true ability until about halfway into the set. But the minute she opens her mouth we know she can put us away—and does.

The talents of Rufus are unmistakable. But in the current business of rock and roll where the search is directed toward super-stardom and the finds are generally entrenched in freakish theatrics, Rufus may remain in obscurity.

Nobody is demeaning the circus, nor the zoo; but if music is what you're after, catch Rufus.

—eric gaer



## Pittsburgh's Fest

Pittsburgh's seventh major jazz festival, held July 13, 14 at Three Rivers Stadium, was the best attended in the city's history.

The stadium reported that paid attendance was 5,100 on Friday and 11,246 on Saturday. Harper said that tickets sold were more like 9,800 Friday and 16,000 Saturday.

Whatever the crowd size, it was evident they felt they received their money's worth for they danced in the aisles to Stevie Wonder on Friday and sat through a drizzling rain to hear Aretha Franklin on Saturday.

The two day event kicked off promptly at 8 P.M. on Friday with about 25 minutes of Charlie Mingus' original polytonal harmonics. George Adams on tenor and pianist Don Pullen had a few good moments but the audience response was listless and the group never really got off the ground.

Freddie Hubbard was next to challenge the temperamental amplifiers of the stadium setting. Once the hit of a previous Pittsburgh festival, Freddie was no better than adequate this time. He sounded best on *First Light* and so did his sax man Junior Cook. The hot funkiness of *Betcha, By Golly, Wow* also featured interesting Hubbard but not the exciting performer of several years ago.

B.B. King came on about an hour into the show and really turned the audience on with a number of his standards including *I Think You're Cheating on Me*, *How Blue Can You Get* and *The Thrill is Gone*. Pianist George Wein joined Sonny Freeman and the Unusuals on several numbers and accompanied The Blues Boy with his usual competency.

It was a hard act to follow but properly programmed was Ray Charles whose big band sounds thrilled the few mainstreamers in sight before Ray did a standard repertoire of about seven numbers including a very crowd pleasing *Georgia on My Mind*. His *Eleanor Rigby* and *Long and Winding Road* were tastefully subdued and the back-up by the band under the direction of Pittsburgh bassist Edgar Willis was superb.

Deejay Bill Powell of WAMO-Radio kept the program moving nicely as the Raylettes hootchie-kootchied the audience into more applause with *Look What They've Done To My Song, Mom* and *All Night Long*.

The first night's program built to a fine peak with Stevie Wonder who dazzled the audience with a tour de force on electrified piano, harmonica and drums. His medley of hit records had the audience on its feet and finally dancing in the aisles to *I Was Made to Love Her*.

Saturday's program got off winging with the always competent combo of promoter-pianist Walt Harper on *Kinda Cute*. Drummer Bert Logan had his day on the initial number and brother Nate Harper surprised his following with a knocked-out flute solo. Nate changed to sax on *Come Back To Me* and really turned on his fans who missed him at last year's festival due to his ill health. Two additional saxists, Clarence Oden and Art Nance, traded choruses on some Harper originals and made the crowd aware of the high quality of musicianship which still exists in Pittsburgh. A recent Harper addition, Mike Taylor on bass, also performed notably.

Roland Kirk did his showmanship thing. He got solid support from pianist Ron Burton, especially on *Satin Doll* and *Hey Jude*. The Kirk set seemed like a fast 15 minutes as the versatile musician outdid Stevie Wonder for sheer number of different instruments he blew masterfully.

Herbie Mann, always a favorite in Pittsburgh, received a continuing ovation throughout his nearly 35 minute set. Saxist David Newman also came in for plenty applause, especially on *God Bless The Child*. The audience gave Mann a standing ovation but tight programming prevented an encore.

Local gospel deejay Andrea Bray introduced the Staple Singers. "Pops" Staple and Mavis did the solo work and their gospel-soul message songs were well received. The audience started clapping along with *I Like The Things About Me* and *Bel Yourself*. Pops' emceeing was much enjoyed and the Pittsburghers especially liked his reminiscing about emcee Bill Powell's contributions to the Pittsburgh jazz scene.

There was a brief intermission to set the

stage for "Sister Soul" and the rains started to come down and bother those in the ball park whose seats were not under cover. Ingenious George Wein contrived a tent over the stage and Aretha Franklin entered to the theme of *Space Odyssey 2001*. Her performance was so hip that very few deserted even with the rain. Singing in the rain seemed to provide incentive to the gold and blue-sequined Aretha who did nearly 40 minutes of old and new numbers. The crowd was completely knocked out by *Dr. Feel Good* and felt good enough to exit happily, singing and swinging in the rain.

Not too disappointed that the Pittsburgh Pirates ball park was not a sellout for jazz, producers Wein and Harper have indicated they will try again next year.

—roy kohler

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## JON FADDIS

(Continued from page 15)

clearly is a musician of great potential."

Jon Faddis spent some time in music school after coming to New York.

"I went to Manhattan but I dropped out, it wasn't for me. I was a good student, but ... well, here's an example: There was a cat who was going to be the first trumpet with the New York Philharmonic. I was having this test and I was asking him what this meant and that meant. He didn't know. He called up this other guy. Here's a cat who's going to be the first trumpet with the New York Philharmonic and he never heard of some of this stuff—that's really upsetting.

"Or someone would come and say can you do a record date and I'd say I can't do it, I have to go to school ...

"Hey, look at Mel Lewis he sure is chubby," Faddis suddenly exclaims, a devilish grin exploding across his face, as he spots Mel standing near the bandstand. "That Mel Lewis sure can

eat some soul food ... Once I put a whoopie cushion on his chair in the band," Jon Faddis recalls a few moments later. "It took about 10 minutes after he sat down before the band could get itself back together and play."

You see, Faddis has the unchecked sense of humor that includes an endless catalogue of jokes, whoopie cushions and hand buzzers.

"I'm giving the band a rest for a while now, but Mel really likes my jokes. Did you hear the one about the two peanuts who walked through the park one night? One was assailed."

Faddis admits that when he is not playing he spends a lot of time watching television and reading joke books.

The next set was starting. Jon Faddis joined the band, took a big gulp from a glass of cold water and made a face at Thad Jones to indicate he felt his chops weren't up to par just before Thad took the band into the first tune.

Despite Jon Faddis' concern about his lip and mouthpiece, it didn't show in his playing that night—it really didn't.

db

## LIEBMAN

(Continued from page 17)

Do you think people are getting tired of rock music?

**Liebman:** Of course. They were tired of it two years ago. You know, like how long can that music go on, be viable, when it's so limited. Not that the *music* is limited, music is never limited. But the people who play it are limited, in their music, in what they know. I mean, you got a few geniuses, a Jimi Hendrix comes along, shakes everybody up ... Cream was a bitch of a group ... You know, there's a few people who made some real contributions. Now they're all gone. I mean, it's not a viable form. What happens is it *has* to grow and people *have* to get tired of it, because they can't just keep buying the same old crap. I mean the kids will keep buyin' it, cause they'll always be taken out by the Alice Coopers. The freakier you are, the more the kids love it, 'cause when you're 13 or 14, that's what you want. I mean, that's what a *teeny-bopper* is. But as far as that whole San Francisco thing, the whole thing that went on from the late sixties up till the seventies, where rock was such a thing, like with the Fillmore, and being like a common cause almost, I think those people are bored with it. They've grown out of it, they've grown up. And a lot of the musicians have grown up too. And they've gotten better. The ones who were around then and are still around are better. Dylan is better. All of their qualities just get better and better. Some of them do the same thing over and over, but that's the field of entertainment, that's "show

business". That's different. That's like an act, that's like Edie Gorme. It's an act, and I can't even talk about that.

You say that a musician's job is to know his music. How far do you extend that beyond jazz music?

**Liebman:** I listen to all kinds of music. I've been heavily into Stravinsky for awhile now, because of his colors, his chords, the way he uses the orchestra. And his rhythms are amazing. Indian music, of course, and some African music. Music really from anywhere that sounds good to me, that sounds different, I'm interested in. Classical music is very interesting. I've studied it, I've studied composition, written some twelve tone music (not on a large scale, but enough to get a picture of it). And you gotta *know* all that to play now. 'Cause people will be putting music in front of you and you will be writing music yourself that is everything. I mean, I write songs, some could be rock 'n' roll songs with a chorus of chicks in the back singing a refrain, or they could be avante garde songs. They may have a lot of chord changes or no chord changes. I mean there's no one category anymore, at least for me. And I feel that's the only way I'd like to relate to other musicians, who do that. At least at this time. But that's just how I feel about it. There are obviously other ways of doing it. Some people feel that the one way they are concerned with is the way, and they surround themselves with people who can only do that. And that's cool too, because there's a power in that. But for me at this point, I still see it as more of an eclectic trip.

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# Take A Chorus

"Lift up thy voice unto the mountain." If this advice isn't Biblical, it ought to be, at least according to Mt. Hood Community College of Gresham, Oregon. Up there a striking new concept of group singing—to let the voice, in addition to projecting words, assume the roles of the melodic-line instruments in a big jazz band—is revitalizing the ancient art and beginning to turn vocal education around throughout the country.

Hal Malcom's idea might be simple, but its execution is not. To assess the difficulties encountered in such jazz vocalizing, one need only consider what jazz band players actually do in terms of rhythmic precision and complexity, melodic inventiveness, dynamic balance, and tonal variety, both as soloists and as section members. As a matter of fact, shaping voices to the solo and sectional techniques of jazz instruments runs contrary to ordinary vocal usage. Just in case not everyone understands the differences between a jazz band and a traditional chorus, here they are.

The rhythm section of a band—guitar, bass, piano and drums—plays almost constantly to feed the basic beat and the basic harmony to the other sections. The melodic-line instruments normally work as three distinct and separate sections—trumpet, trombone, and saxophone—each section playing most of the time in the homophonic style of one horn to one harmony note. These sections do not play continuously. They punctuate, they hold sustained chords, they set up background rhythmic patterns. They sometimes play unison/octave melodic lines, and sometimes one or more of their



members team for color effects with members of other sections.

On the other hand, the traditional choral texture comes from one to eight, but usually four, melodic lines, each sung by many voices in unison. Harmony is created by the vertical combination of all the voices as they pursue their separate lines.

In the chorus the several voices on the same part tend to cover slight pitch and rhythmic irregularities of individuals, whereas faulty intonation and non-precise phrasing are clearly discernable when the

By Dr. William L. Fowler in consultation with Larry McVey and Hal Malcom.

jazz band section is used homophonically.

The compelling rhythmic, coloristic, soloistic, and sectional possibilities which, despite their difficulty of vocal production, initially attracted Hal Malcom are all evident in the big modern bands.

Malcom had mentally developed his jazz choral ideas long before the Mt. Hood campus was completed. But he was teaching the traditional high school music subjects full-time during the day and playing drums professionally at night. There was not enough time left over for him to form, direct, and write arrangements for the kind of vocal groups his plans required.

But, happily, Malcom's opportunity finally did come with the completion of staffing for President Klapstein's new college. Its faculty members were being chosen with an eye to their broadness of interests, educationally innovative views, and compatibility, in keeping with the esthetic college locale, a wooded area flanked by the Columbia River and lofty Mt. Hood.

School doors opened in 1966. The music department began its function a year later with Larry McVey in charge of the six music majors, a figure which has since grown to three hundred. It was natural that McVey should turn to Hal Malcom for the choral post: they had often worked together in jazz groups and discussed at length Hal's dreams of a true jazz choir, now easier to realize because college-age voices are more mature than those of high-schoolers.

In one year Hal developed the Mt. Hood Vocal Jazz Ensemble, embodying his ideas in the arrangements he wrote for it. The concerts put on by the group catapulted it into



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fame throughout the Pacific Northwest. A series of tours and clinic demonstrations followed, and such a proliferation of jazz choirs throughout the area that the Mt. Hood school felt compelled to host the nation's first jazz choir festival just two years after the music department had first opened. Twelve jazz choirs participated in that 1969 festival, the number increasing yearly to present one hundred. And the quality of the participants grew rapidly, too, reaching such a level by 1971 that Jimmy Lyons featured the winning high school group, Doug Anderson's McMinnville Twilighters, at the Monterey Jazz Festival with Carmen McRae as their guest artist. She expressed surprise during rehearsal not only at their musical quality, but at their being completely prepared.

With Mt. Hood Community College now the axle around which all that Northwest jazz choir activity is revolving, Hal Malcolm needs plenty of help. And he gets it. He now has assistance in conducting the present three jazz choirs. And the Mt. Hood drummers, bassists, guitarists, and pianists happily join the singers as their rhythm sections.

Although help to Malcolm in conducting and supplying instrumental rhythm is important, the over-riding need is for a constant flow of new music. To satisfy the choirs' voracious appetites for new materials, members of the faculty at Mt. Hood and other schools write compositions and adapt big band arrangements for them. No arranger seems to busy to lend his writing hand. McVey contributes regularly, too, despite his heavy load as present chairman of both the Division of Creative Arts and the Music Department, as classroom teacher, and as conductor of the excellent principal jazz lab band. And more jazz vocal material flows from many of the approximately fifty jazz vocal majors. One such work by Dan Brewster, a suite for jazz lab band, classical string ensemble, and jazz choir is set for performance next year.

The mere scheduling of Dan's work, involving as it does singers and instrumentalists, jazzers and classicists, implies a music faculty with respect and esteem for one another's musical point of view, an implication proved by their willingness to contribute their own particular skills to someone else's classes and programs and by everyone's attending every concert. The total cooperation among the music faculty members demonstrates that the varied music styles, from Palestrina to Beethoven to Ellington to Hendrix can prosper together. Small wonder that Dan Brewster is loathe to leave Mt. Hood; he, like many others, is a third-year junior in this two-year school.

The Mt. Hood jazz vocal program has become a national model. Any school should be able to add the jazz choir dimension to its curricular offerings without undue expense, for all schools already have some kind of choral program. Preparation for a jazz choir would consist of getting some of the arrangements now available, of enlisting the services of an accompanying rhythm section—bass, drums, and guitar could suffice—and of some very serious study by the choral director. He must analyze big band styles and solo improvisation via recordings, seek knowledge from the faculty member who runs the school stage band, enroll in summer clinics, read the articles about jazz choirs in the journals, attend all kinds of jazz concerts, seek out leaders who already have jazz choirs, and go to the jazz choir demonstrations at the music conventions. But the most effective method of study lies in research of jazz choir arrangements themselves. By these means any choral director can learn how to make singing swinging.

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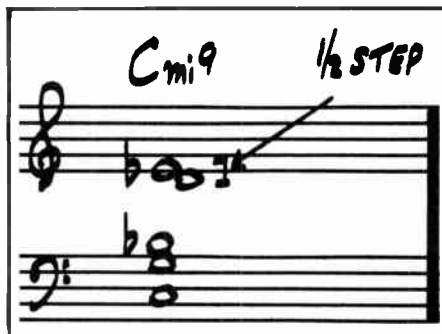
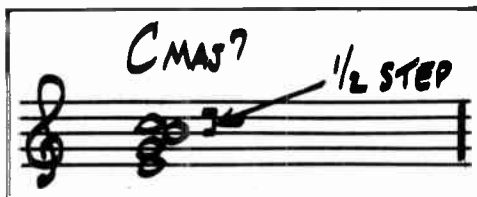
## "ARRANGING CONCEPTS" PART 8 By Dick Grove

This part of a continuing series of articles on arranging concepts will explore some of the more common harmonic problems that confront beginning arrangers.

The first of these has to do with harmonic inconsistencies that are often overlooked or underestimated, and should be avoided. The following situations illustrate some of the more important considerations in this area.

### SITUATION #1

Because of the exposed position of the melody note (or top of a voicing) it is best to avoid any halfstep interval between the MELODY NOTE and the HARMONY NOTE IMMEDIATELY BELOW IT. (See Examples #1 and 2)



When the root of a Major chord functions as the melody note, a Major 6th chord should be used to harmonize the melody note instead of a Major 7th chord. These two chords are interchangeable as they both function the same way within a tonality, and taking advantage of this interchangeability eliminates any possibility of the halfstep occurring between the melody note and the first harmony note immediately below. (See Example #3)



When the 3rd of a minor 7th, Min. Maj. 7th, Min6/9m Min.9 or 11th chord is in the melody, the 9th of the chord should NOT be used below the melody note (in this case the 3rd of the chord). (See Example #4)



The X's in Example #4 indicate the 9ths of an Fmin9 chord which should be avoided.

### SITUATION #2

A Minor 9th interval that is present between two voices of a 'BLOCK' or spread chord will create an undesirable dissonance. This "hidden minor 9th interval" can occur between the melody (see Example #5) or between other tones in the voicings (See Example #6).



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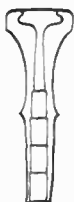
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## SITUATION #3

It is also undesirable to have "hidden minor 9th intervals" or halfsteps even when they are created by voices in TWO DIFFERENT SECTIONS of a band. (See Example #7)

The bracket to the left of the voicing in Example #7 shows a "hidden minor 9th interval" between the 3rd trumpet note and the 1st tenor note. The bracket to the immediate right of the voicing illustrates a halfstep clash between the 3rd trumpet note and the 1st alto note. The bracket to the extreme right of the voicing shows a halfstep in the lower register occurring between the 2nd trombone note and the 1st tenor sax note.

All of these clashes could therefore be avoided by consistently using *either* a C6 chord in both the brass and sax sections, or by using a C Maj. 7th chord in all sections. It is the mixing of the two chords with the C6 in the upper (or trumpet) section that sets up the problem.

An effective awareness of these considerations will help the beginning arranger to avoid these typical mistakes and enable the writer to produce consistent, compatible harmonic relationships within his voicings.

## WORLD'S GREATEST

(Continued from page 18)

Blackhawk Restaurant in Chicago. Sure they still play "I'm Prayin' Humble, Dogtown Blues, What's New, South Rampart Street Parade and Big Noise From Winnetka but these are all Bob Haggart originals.

"Our theme is *My Inspiration* added the composer of the tune, Bob Haggart. "That was Fazzola's solo. They're things I wrote, I mean, what else am I gonna play."

So the five year old, World's Greatest Jazz Band has survived two record company switches, they now have their own label, "World Jazz" and are about to issue in concert albums from Massey Hall in Toronto (scene of another famous jazz concert some years ago) and from Carnegie Hall in New York (also the scene of another famous jazz landmark concert). They're not trying to relive history, it just seems to be happening again and why not. They're still the World's Greatest Jazz Band. They still have half of their original members (and three of those they did lose were through death (Clancy Hayes, Morey Feld and Lou McGarrity). They still have the pungent horn of Yank Lawson that can charge a wild lead to *That's A Plenty* or softly moan on the blues or croon a ballad. They still have Bob Haggart's rock bottom bass, once part of what some of the critics called the All American Rhythm Section, like a yeoman backfield supporting the line players. They still have Gus Johnson who has done it all and still does. His lighter Kansas City style makes it seem like the rhythm section is playing *One O'clock Jump* while the horns are jamming on *Jazz Me Blues*. This band moves more than any others of the

so-called "traditional" bands. If there had been a dance floor at the Half Note during their engagement it would have been filled. People were snapping fingers and tapping feet anyway. They still have Bob Wilber whose teacher was Sidney Bechet, but he learned from Charlie Parker too ... and Johnny Hodges. He's the youngest member of the band and in many ways he is the most modern and aware of contemporary forms of jazz. They still have Bud Freeman whose classic solos are part of the text book for tenor sax players, and he still plays *The Eel* and it sounds even better for it's age. They still have Ralph Sutton, a piano man from the ragtime cradle of St. Louis, Mo. who flavors his legacy with Harlem stride and Fifty Second Street Swing. They now have Benny Morton who came up in an age surrounded by too many trombone giants with the tendency that he, and a few others, have been unfairly overlooked. Morton's work with Basie, Henderson and Redman need no words to praise it, but it does need attention called to it now and then so it doesn't get lost in the shuffle. On occasion, when finances permit, they have guest shots by the likes of Bobby Hackett, Billy Butterfield and Maxine Sullivan. The latter two were present during the two weeks at the Half Note in July and I'd like to take this opportunity to say in particular that Maxine Sullivan has never looked nor sounded better than she does now and especially with the sensitive backing she received from Bob Wilber and the rhythm section.

Yeah, it's the World's Greatest Jazz Band all right. Maybe it won't be forever. Maybe someday there'll be a greater jazz band, but if there is, five'll get you ten that Yank Lawson and Bob Haggart are in it. db





**Thad Jones** caught in the act of conducting a session at Wichita State University's summer jazz workshop. For five days, Jones held improvisation and arranging classes for students and educators as well as performing with several WSU musicians in concert. Jones and partner, Mel Lewis are scheduled for many school jazz clinics and festivals during the current school year.

Guitarist **Jerry Hahn** has joined the faculty of Wichita State U. In addition to teaching guitar, he will assist the jazz program headed by Dan Swaim who has returned to WSU from a year of graduate study at North Texas State U. J.C. Combs, who headed the jazz program in Swaim's absence, will concentrate on the percussion department (and continue to do improvisation clinics for Ludwig).

The recent National Trombone Workshop at George Peabody C. (Nashville) was quite a bash according to the following excerpted report from **Frank Ferriano** (Wis. State U.-Whitewater): "**Bill Watrous** and **Phil Wilson** really broke things up ... guys still talking to themselves about Watrous' incredible range and technique ... also noteworthy were **Buddy Baker** (U. of N. Colo.-Greeley), **George Roberts** on bass trombone, and **Dr. Irv Wagner** and his trombone ensemble from the U. of Okla ... many fine legit players ... **Per Brevig**, principal trombonist of the Metropolitan Opera orchestra observed that 'good music is good music no matter what the medium' and that even though he can not do what Watrous does-and vice versa-we still respect each other as musicians'."

Word has reached us that **Howie Smith**, former reed star and teacher at U. of Ill.-Urbana will remain in Australia at least until the end of this year. Smith is having great success in establishing Australia's first school of jazz at the 58-year old Conservatorium of Music in Sydney under the terms of a grant from the Australian-American Educational Foundation. Over 100 jazz men and women are enrolled in the program which includes theory, large and small jazz ensembles, improvisation, and arranging-composing. Australian flutist and band leader **Don Burrows** will probably take over the program when Smith returns to the U.S.

The 2nd annual New York Brass Conference for Scholarships will be held Jan. 11-13 at the Holiday Inn of the New York Coliseum. Virtually all brass virtuosos are scheduled to participate as well as the former students of **Max Schlossberg**, **William Vacchiano**, **Ernest S. William**, **Carmine Caruso**, **Don Reinhardt**, **Bill Bell**, and **Woody Herman**. For detailed information on the conference and the scholarships, contact **Dr. Charles Colin**, 315 W. 53, NY 10019.

**David Baker**, director of jazz studies at In-

diana U., had his latest work for string bass premiered at the Claremont (Calif.) music festival. *Levels*, scored for string bass, jazz ensemble, and full orchestra, was written for **Bertram Turetzky** who performed it with the festival orchestra. It is interesting to note that the other work featured that evening was Charles Ives' Second Symphony, inasmuch as Baker's compositional structure has been likened to that of Ives.

News from U. of N. Ill. (DeKalb) via **Ron Modell**, director of jazz studies ... credit courses for this semester include improvisation, arranging, large and small jazz ensembles ... jazz faculty includes **Rufus Reid**, Chicago bassist (one or two days a week); **Ron DeWar**, tenor saxophonist, arranger, and teacher at U. of Ill.-Urbana (3 days a week), **Larry Dwyer**, trombonist, pianist, and arranger (doubling from his position as band director at DeKalb HS); **Ron Friedman**, trumpet-fluegelhorn player (teaching assistant and member of the faculty brass quintet) who transferred to DeKalb from Northwestern U. two years ago ... the Black Earth percussion ensemble continues in residence.

**Steve Sample**, head of jazz studies at U. of Alabama, reports several jazz credit courses available this semester at the Tuscaloosa campus—two arranging courses, Jazz History, Improvisation, and two ensembles (classified as "major activities").

Two \$200 scholarships to North Texas State U. in honor of the late swing era composer, **R. Loyd Akridge**, have been established by his mother and aunt. One scholarship will be given to an outstanding student arranger-composer, the other to a student manuscript copyist. Applications should be sent to **Leon Breeden**, NTSU, Box 5038, Denton, TX 76203.

ARP Instruments recently completed its first college accredited course on synthesizers at Curry C. (Milton, MA). **Tom Piggott**, an ARP educational specialist, taught the course as a prelude to a planned expansion of the program into the Massachusetts school system.

The Educational Facilities Center, Chicago, has programmed a series of clinics and seminars on the Performing Arts during the month of September. Various aspects of music education—jazz curriculum, band development, performer vs. society, etc.—will be held during the week of Sept. 24. at the EFC, 223 N. Michigan. Course credits are available to participating educators.



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## CONDON

Continued from page 10

don's guitar playing.

Less than twelve hours before Eddie Condon's death, Columbia records had issued a double LP set under the title of *Eddie Condon's World Of Jazz*. Intended as a companion piece to the forthcoming St. Martin's Press publication of Eddie Condon's biography it has become a memorial.

While most of these sides have been issued before, some even reissued, wherever possible sides were chosen that are not generally available in the United States. There are previously unissued takes of *The Eel* by Eddie Condon's Orchestra featuring Bud Freeman, *Stay On The Right Side Sister* by the Dorsey Brothers Orchestra with vocal chorus by Bing Crosby, *The Sheik of Araby* by Teddy Wilson's Orchestra featuring Benny Morton and *Saint James Infirmary* by Hot Lips Page and His Orchestra. There is also a Mills Merry Makers *Farewell Blues*

featuring Jack Teagarden which, while it was assigned a catalog number, was probably never issued. It is from the same session as the *Saint James Infirmary* and *When You're Smiling* that turn up on Biograph BLP C2 *The Great Soloists Featuring Jack Teagarden*.

Eddie's comments on the music and musicians are sometimes laudatory and sometimes rather caustic. He seems to be especially harsh on vocalists, even one Eddie Condon whose heart rending version of *Back Home Again In Indiana* is included with only a Frank Teschmaker saxophone solo and clarinet solo, a Joe Sullivan piano solo and Gene Krupa's incredible drumming to redeem it.

The last recorded Eddie Condon guitar is not on this record, however. For that you need to get Chiaroscuro CR110, *Jazz At The New School*. It reveals that as late as 1972 Condon, Krupa, Wild Bill, et al were still in there swinging ... and they did swing.

## POTPOURRI

Continued from page 11

featured in a Harmonica Workshop. Terry, whose unique harmonica style has made him a world-wide favorite, is featured on *Sonny and Brownie*, a recent A&M release.

**FREE CONCERT SERIES:** The Great American Music Hall in San Francisco, announced a series of FREE concerts. The schedule has *Delta Wires*, a 9 piece group, performing every Sunday. The *Chris Poehler* big band, an 18 piece hard-driving powerful unit, entertains on Mondays. The *Stuart Little Group*, from the Conservatory of Music at the Univ. of the Pacific, is slated for Tuesdays. The *Hayden Project*, a 13 piece group provides the Wednesday night spotlight.

Jazz author **Richard B. Hadlock**, down beat contributing Editor, has given a collection of 785 vintage records to St. Lawrence Univ., Canton, N.Y. The 78 rpm records were presented to WSLU-FM, the university's educational and fine arts station. The recordings are mainly of the 1920's and early 1930's and include such early giants as *King Oliver*, *Louis Armstrong*, *Bix Beiderbecke*, *Paul Whiteman* and the *Original Dixieland Jazz Band*. WSLU-FM will produce a series of programs to highlight the music and the many soloists represented.

**Esther Satterfield** and **Gerry Niewood**, who have appeared with *Chuck Mangione* in concert and recordings, have signed long-term recording contracts with Sagoma - A Division of Gates Music Inc., Mangione, president of Gates, recently announced. Gates Music presently handles Mangione's contract, touring and publishing arrangements.

**Bill Graham** has announced his advanced schedule for concerts in the San Francisco Bay area: The *Pointer Sisters* and *TBA* perform Sept. 14 at the Berkeley Community Theatre; *Tower of Power* and *TBA* on Sept. 15 at the Santa Clara Fairgrounds; *John Mayall*, *Siegel-Schwall Band* and *Marshall Tucker* on Sept. 21 and 22 at Winterland; *Bette Midler* and *TBA* on Sept. 27, 28, 29, and 30 at the Berkeley Community Theatre; *Joe Walsh* and *Brainstorm* on Sept. 28 and 29 at Winterland; *Faces* and *TBA* on Oct. 9 at the Oakland Coliseum; *The Kinks* and *TBA* on Oct. 26 and 27 at Winterland.

**Phil Hussey**, down beat's correspondent from the St. Louis area, is on the move and this is his last issue reporting from that area. Phil is moving to Santa Barbara, Ca., where he will be taking over a new gig as the West Coast Representative for Slingerland Drums.

**Herbie Hancock's** new group is alive and well and playing gigs on the west coast. With the keyboard virtuoso is *Bennie Maupin*, saxello, bass clarinet, flute, tenor sax, and percussion; *Paul Jackson*, electric bass; *Harvey Mason*, drums; and *Bill Sommers*, congos and percussion. In our next issue Oct. 25. db will print a *Caught In The Act* on the new Hancock group from their recent performance at the Keystone Corner in San Francisco.

**Weather Report**, another band that has gone through growing pains, recently announced that *Eric Gravatt* was replaced by drummer *Greg Errico*. Greg has formerly played with Sly Stone.



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The N.Y. Jazz Museum, 125 W. 55th St., N.Y.C. opened its fourth exhibit entitled "The Bebop Era: Bird & Diz" on August 20th. The exhibit will feature rare photos, original artwork, sculpture, memorabilia, rare tapes and films concerning Charlie "Bird" Parker, the legendary alto saxophonist and Dizzy Gillespie, the great, innovative trumpeter. The exhibit is expected to run into November. The Museum is open Tuesday through Sunday from 12 noon to 7 P.M.

The **Baron Von Ohlen Quartet** featuring **Mary Ann Ross** will be appearing at the Beef Baron, high-a-top the Indianapolis Hilton Hotel, for the entire month of September.

**Bernadette Cash**, who is well known in Chicago's communication field, has become the first woman in the United States to head a recording company. As president of LaCade Records, Ltd., Ms. Cash expects to occupy a major position in the recording world.

**Jolene Keller**, 16, of Bellevue, Ohio, will reign as Queen of the International Music Association's annual 1974 music festival at Cedar Point resort on Lake Erie after being crowned this summer in musical competition with teenagers from all parts of the nation. Her younger sister, **Alisa**, 12, copped the Princess crown, while another sister in the Queen contest, **Denise**, 18, finished as second runner-up. Their parents, Mr. and Mrs. Emerson Keller, operate the Bellevue Music Center.

**Marty Reff**, Contest Director, is now accepting entries for '74 and information is obtainable by writing her at: Rural Route 3, Hartford City, Ind., 47348. Phone: 317-728-5458.

A second "International Season" for the

Michigan State University Orchestra has been announced for the coming year by **Dennis Burk**, conductor of the MSU Orchestra. The orchestra season will include guest artists from Italy, Ireland, Czechoslovakia, Ecuador, Bulgaria and the Philippines. "The International festival", said Burk, "is unique among U.S. universities. No other university is now involved in such a program".

Spokane, Washington will be World's Fair Town, U.S.A., May through October of 1974. Staff director of the Washington State Pavilion, **Dave Yost**, has recently presented EXPO '74 lapel pins to **Woody Herman**, **Duke Ellington** and **Stan Kenton**. These three important forces in jazz have indicated their interest in being "goodwill ambassadors" for EXPO and will more than likely be among the many names in jazz to appear in Spokane during the World's Fair.

**Cannonball Adderley** and **Joe Williams** combined their energies and, recorded a "live" session in Fantasy's Studio A. Joe Williams, who for many years sang with the Count Basie Band, sang one of Basie's greatest hits, "Everyday I Have the Blues". Since his Basie days, Williams has distinguished himself with a series of albums as a solo performer. Also on the date was pianist **George Duke**, who formerly played with The Mothers of Invention.

Cannonball's recently released LP, "Inside Straight", was also recorded in Studio A before a huge group of friends and music lovers. It's a working arrangement which is apparently quite satisfying to Cannonball.

The Cannonball Adderley/Joe Williams album will be produced by Cannonball and David Axelrod for Junat Productions, and will be released on the Fantasy label.

Tenor sax player **Eddie Harris** has been approached to do the soundtrack for the movie "Black Belt Brothers" for Atlantic records ... also on Atlantic is **Roberta Flack's** new album *Killing Me Softly*, receiving the biggest advance order in the history of the company ...

**Chick Corea** and **Return to Forever** just finished a new album for Polydor; a mid-October release date is scheduled.

Our spies in LA report that a new group called **HONK**, who recently performed at the Whisky, were great!!! Also, **Johnnie Nash**, at the Troubadour, was just O.K., but **Brian Auger** put on an excellent performance. Organist **Lee Micheals** played only piano and guitar at his Paladium gig—no organ. **GOOD NEWS** ... **Shelly Manne** will be opening his new jazz club, "Manne Hole". Shelly's shooting for a mid-September debut date ... **Irving Grantz** is doing jazz promotions again. He recently booked **Count Basie**, **Ella Fitzgerald**, **Cannonball Adderley**, **Stan Getz** and **Oscar Petersen** in a highly successful concert in Denver.

Ode Records president, **Lou Adler**, has announced the signing **Tom Scott** and the L.A. Express to the label. Scott, according to Ode, is presently working on various musical arrangements for the upcoming albums of **Joni Mitchell**, **Ravi Shankar** and **Ringo Starr**. Scott's band, L.A. Express, includes **Joe Sample**, piano; **Larry Carlton**, guitar; **John Guerin**, drums; and **Max Bennett**, bass.

In court and other places: Capitol Records reports that **Paul McCartney** has not authorized and is opposed to the proposed Stigwood stage presentation of *Sgt. Pepper* based on the



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songs written by **McCartney and John Lennon**. "The stage presentation is apparently a dramatization created by Stigwood, not by McCartney or Lennon," according to Capitol, "from the compositions recorded by the Beatles on the *Sgt. Pepper* album. It was created without the consent of either Lennon, McCartney or the Beatles," said Capitol.

McCartney has instructed his attorneys to take all necessary steps to protect his rights, said the record company.

**Sergio Mendes**, leader of *Brasil '77*, is in the soft drink business. He is embarking on a new business venture with the introduction in the U.S. of a drink called *TROP*. Recently Mendes also purchased franchise rights to Kentucky Fried Chicken throughout Brasil. Restaurants in Sao Paolo and Rio are now in operation.

"When I stopped playing straight jazz, they said I was uncool," commented Mendes. "Now that I'm marketing a soft drink, they'll probably say I'm unCola."

"Flute Summit" is the title of two concerts planned for this year's Donaueschingen Music Festival, Oct. 20 and 21. The flute players will be **James Moody**, **Sahib Shihab**, **Jeremy Steig** and European flutist **Chris Hinze** from Holland. The Flute Summit is being produced by **Joachim Berendt**, and will have a rhythm section composed of **Joachim Kuhn**, piano; **J.F. Jenny-Clark** from France on bass; Italian drummer **Aldo Romano** and Brazilian percussionist **Vanir "Mandrak" do Nascimento**. The event will be recorded by WEA (Atlantic) records.

**Duke Ellington** was awarded the Legion of Honor, the highest award that France bestows, during ceremonies at the French Consulate in New York City. The presentation was made by the French ambassador, **Jacques Kosciusko-Morizet**. This is the first time the award has been given to a jazz musician.

Ellington, now 74, dedicated a tune to the ambassador's wife and performed a bit of *Mood Indigo* with the ambassador's assistance ... On Aug. 6 the Duke opened a four week engagement at the *Rainbow Grill*. It is his 11th engagement there.

Singer/composer **Stevie Wonder** is recovering from injuries received in a car-truck collision near Salisbury, N.C., on Aug. 6. Wonder was reported in satisfactory guarded condition following the accident. Traveling companion, **John Harris**, who was driving was reported in good condition. Wonder sustained head injuries, according to press reports of the collision.

... OFF to Europe and to other places ... **Don McLean**, singer-composer for United Artists, will do a series of concerts in Europe starting mid-September. Six concerts in England, which include *Royal Albert Hall* in London, plus debut performances in France, Sweden, Ireland, Scotland, and Germany puts Mr. McLean definitely On The Road ... **Errol Garner**, presently recording for Octave records, is on a European tour with scheduled concerts in Cannes and Tunis, France, in addition to his special guest appearance on the BBC-TV in London ... Slated for a Caribbean cruise is **Count Basie** and his 16-man band. The Count has been booked to perform during the 13-day cruise on the *Queen Elizabeth 2*. Departure date is February 16, 1974 from New York City.

Jazz educator **Bill Baron** has been appointed an Adjunct Assistant Professor at the city col-

lege of New York. Baron will teach a course, beginning this semester, on the "*Materials and Principles of Jazz Improvisation*". The course is offered through the Black Studies Dept., headed by Professor **Leonard Jefferies**.

**Shirley Bassey** has a new album released, *Live At Carnegie Hall*, which contains the best cuts taken from her performance there last May. Also, Shirley was voted the Top Female Artist (in the Singles Category) by *Music Week*, a London trade publication.

... MORE for the **Billie Holiday** fans. **Bernard Stollman**, president of ESP Disks, announced the release of a new **Billie Holiday** album with recordings by her which have never been previously released. Some of the highlights are: the original soundtrack of the "*Sound Of Jazz*" show, one of Billie's famous TV performances aired December 8, 1957, when she had **Jazz Giants**, **Lester Young**, **Coleman Hawkins**, **Count Basie** and **Red Allen** appearing with her on the program; plus, a very intimate **Billie Holiday** interview where she speaks out on Jazz Music.

**New Releases ... Atlantic** has new albums by **Roberta Flack**, **Herbie Mann**, **Eric Clapton**, **Premiata Forneira Marconi**, **Rich Grech**, and the new group, **Horslips** ... **Fantasy/Prestige/Milestone** recently released fresh work by **Cannonball Adderly**, **Woody Herman**, **Johnny Hodges**, **Charlie Byrd**, **Art Blakey** and the **Jazz Messengers**, **McCoy Tyner**, **Gary Bartz** and **Archie Shepp**; seven new doubles (twofers) by **Cal Tjader**, **Ravi Shankar**, the **Chambers Brothers**; and blues **Greats Leadbelly**, **Roosevelt Sykes**, **Little Brother Montgomery**, and **Snooks Eaglin**. **Fantasy** has also issued **Duke Ellington's "Yale Concert"**, originally recorded in 1968 ... **A & M** has new ones by **Cat Stevens**, **Cheryl Diller**, **Gino Vannelli**, and **Nazareth** ... **Warner Brothers** has new releases on **Joe Simon** and **Kenny Young** ... **M.C.A.** records produced releases on **Antonio Carlos Jobim**, **Carly Simon**, **Barry DeVorzon**, **Elton John**, **Neil Diamond**, **Bones** and **Thunderclap Newman** ... **Capital** has new releases by **Steve Miller** and **Ringo Starr** ... **Columbia's** got pressings on **Eddie Condon**, **Bob Dylan**, **Mark-Almond** and **Mott The Hoppie** ... **R.C.A.** has releases on **Jose Feleiciano** and the **Jimmy Castor Bunch** ... **A.B.C.-Dunhill** produced a new **B. B. King**, **Three Dog Night**, and **Pacific, Gas & Electric** ... **Blue Note** has a new **Lou Donaldson** and **Elvin Jones**.

There's a new jazz club in Boston carrying on the tradition set in the 40's and 50's by the *Savoy* and *Storyville*.

The *Scotch 'n Sirloin* has the **Drootin Brothers** (Al, Buzzy, and Sonny) as the house band. On Thursdays and Fridays the **Drootin Trio** is expanded into a six piece **Dixieland** band featuring a guest artist each week. Guests have included **Bobby Hackett**, **Vic Dickenson**, **Herman Autrey**, **Jimmy McPartland**, **Doc Cheatham**, **Ruby Braff**, **Max Kaminsky**, **Wild Bill Davison**.

**Trombonist Al Grey** and drummer **Bobby Durham** recently announced the opening of their new jazz club, "*Twin Lounge Society*", located at 200 S. Broadway in Gloucester City, N. J. **Eddie "Cleanhead" Vinson**, **Buddy Rich**, **Maynard Ferguson**, and **Miss Dakota Staton** opened the new club. Grey, a 30 year veteran of the **Jimmie Lunceford**, **Lionel Hampton** and **Count Basie** bands, has the trio **Gerald Price**, piano; **Jimmy DeJulio**, bass; and **Durham**, drums as the house band.



# CITY SCENE

**NEW YORK SCENE: Jazz Interactions**, a non-profit organization, operates JAZZLINE at 421-3592, they have the itineraries of over 50 clubs in the local New York area ... The Cookery located at Eighth St. and University Place in Greenwich Village is on a very intense jazz program promoting "LIVE" music, on schedule is the versatile pianist **Dick Hyman** ... The fall program is set at The Rainbow Grill as announced by its director **Tony Cabot**. From Sept. 4 to Sept. 23 is **Don Cornell** and **Frankie Carr**, opening Sept. 24 for three weeks is England's most popular jazz artists, **Cleo Laine** and **John Dankworth**, starting Oct. 15 is multi-talented composer, **Cy Coleman** ... **Eubie Blake**, the incomparable 90 year old jazz piano artist, presented the fourth jazz concert at Bryant Park with probably the greatest musical Free concert ever in this City. Eubie, whose nimble fingers hold much of the history of jazz ragtime, played to an audience that was treated to a rare, and beautiful concert ... Max's Kansas City has been presenting some good entertainment ... For the second year, the Guggenheim Museum presented and end-of-the summer festival of music and dance. The **Jimmy Giuffre 3** played a very inspired set as did many others ... After 4½ years on New York's west side *The Guitar* has finally moved. **Warren Fisher**, officially opened his new club for business with a grand opening party including free food and champagne for a selected list of friends and press. The new club is on the South East corner of 24th Street and 2nd Avenue. In a sunken plaza outside the club are eight outdoor tables for eating and drinking under the stars. The room is a long narrow room with a bar stretching the length of one wall and a small place set aside for the bandstand at the end where the entrance is. Unfortunately opening night came too soon. The airconditioning was not working and there was no sound system whatever. So you had your choice of sweating it out inside where you could hear or enjoying a cool breeze outside with only an occasional earful of the music. Since the musicians at the opening were **Chuck Wayne** and **Joe Puma** we settled for the turkish bath. When all the problems are cleared up it should be one of the nicer places in New York to listen to jazz ... **Peter Dean**, former scribe for *down beat* and *Metronome* and former manager of various groups has turned performer. Billing himself as Peter "Snake Hips" Dean, his Project 3 album *Ding Dong Daddy* has been chosen by the Nostalgia Book Club as an offering to their members. Peter now has a group in rehearsal and hopes to be making personal appearances shortly.

**CHICAGO SCENE:** Bookings coming up at the jazz Showcase include **Lee Konitz** with **Chet Baker** and **Marshall Brown** September 5-9; and **Jimmy Heath** and **Curtis Fuller** with **Stanley Cowl**, **Sam Jones** and **Billy Higgins** September 12 through 16. Celebrating the first anniversary of the Showcase from October 10 through 14 will be **Joe Williams**. Producer **Joe Segal** is still trying for the **Gil Evans** band and expects to announce a date soon ... **Eddie Fritz** continues a successful engagement in **Flaming Sally's** of the Sheraton Blackstone Hotel with his cocktail dixieland and rollicking ragtime piano solos ... **Marian McPartland** brings her trio into the London House September 11 through 30 with **Kenny Burrell** October 16 through 28 ... **Duke Ellington** settles into

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**NEW SOUNDS IN MODERN MUSIC**  
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tles into Mr. Kelly's with his full band October 8 through 21 for a rare two-week stay in one place . . . **Eddie Barrett** leads a 16 piece band at the Ramada Inn in Highwood north of Chicago every Wednesday. The group specializes in the swing era charts of Goodman, Basie, Duke, etc . . .

. . . Chicago has a "NEW" jazz club, 632 Fusion, located on Dearborn. The club is operated by 632 Fusion Inc. **Earl J. McGhee**, program director, states that the club will maintain a program which includes, "progressive multi-media entertainment." The club opened Aug. 31 with **Leon Thomas**. **Gary Bartz** and his NTU Troop appears on Tuesdays: Sept. 11, 18 and 25; Sept. 12 to 16 has **Lonnie "Liston" Smith** bringing in his new group; **Doug Carn** scheduled for Sept. 19 to 23; drummer **Norman Connors** and his group to appear Sept. 26 to 30 . . . **Ratso's** on Lincoln Ave., has been scheduling "LIVE" jazz music.

**MINNEAPOLIS-ST. PAUL SCENE:** The clubs that support live jazz music are **The Poodle Bar**, on Hennepin; **Top of the Hilton** on E. Kellogg Blvd.; **The Blue Note** on 11th Ave.; **Attucks Brooks American Legion Hall** on Concordia; **Captains' Galley Downtowner Hotel** on 7th St.; **Hall Bros. Emporium Of Jazz** in Mendota, Minn.; **The River Serpent** on Navy Island; **Nacirema Club** on 4th Ave. All of these clubs support jazz on the local scene plus the "Name" acts. So please check these places out, and help support jazz music!!

**ST. LOUIS SCENE:** The Norseman Lounge recently started a new policy of bringing in various artists on Sunday nights for two week engagements . . . The La Casa Club maintains its quality of fine jazz music by recently having such talents as: **Joe Williams**, **Shirley Scott Trio**, **The Lou Donaldson Quintet** and **James Moody** appear . . . The Chase Hotel recently opened the "Hunt Room" for supper club music and dancing with **The Sal Ferrantes Group**. Performing with pianist **Sal** are: **Don Schroeder** on drums; **Vic Cipponeri** on bass and **Bill McNab** on guitar . . . **George Mabarak** recently returned from Mexico and formed a new and exciting group. The group consists of drummer **Ed Kotowski**, organist **Bill Keenan**, and Mexican vocalist **Paco**. **Paco** was brought to the States by **Mabarak** . . . **Dave Venn** continues at the Colony Motor Inn, doing his piano cocktail gig . . . The Playboy Club, Grants Cabin, Powell Symphony Hall, Sea Dog Lounge at the Holiday Inn, Stouffers Inn, and Scheithorst Hoffmberg Inn maintain live jazz programs, featuring local talents and "NAME" artists. So be sure to check out all of these clubs!!

**PHILADELPHIA SCENE:** Just Jazz, on Arch St., presents jazz on the scale of what could be called "The Monster List" or the Who's Who of the jazz world. Scheduled for appearances are, on Sept. 3-8 is **Jimmy McGriff** and **Groove Holmes**, on Sept. 10-15 is the **Les McCann Quartet**, on Sept. 17-22 is **Earl (Fatha) Hines**, featuring **Marva Josie**, on Sept. 24-29 is the **Joe Williams Group**, on Oct. 1-6 is the **Canonball Adderly Quintet**, and on Oct. 8-13 is **Carmen McCrae**.

**BALTIMORE SCENE:** A series of FREE evening concerts at the Charles Center is being sponsored by the city's promotion agency, "FORWARD THRUST." The program includes pop, classical and bluegrass but jazz predominates. Concerts include Count Basie, Buddy Rich, Earl "Fatha" Hines, Charlie Bird and Jimmy Heath. The schedule also offers the talent of local jazz musicians appearing are **Gene Franklin's Pier Five Dixieland Group**, the **Jimmy Well's Quartet**, featuring, pianist

**Mike Campbell**, bassist **Donald Bailey** and drummer **Chester Thompson**, also penciled in is **Buddy Voelker's Big Bad Band** . . . the club scene has **The LBJS** going very strong with major jazz acts appearing on a regular basis at the Famous Ballroom. **Art Blakey**, **Maynard Ferguson**, **Stan Kenton**, **Richard "Groove" Holmes** and **Jimmy McGriff** have all appeared recently.

**MIAMI SCENE:** At the Harbor Lounge, 79th Street and Causeway, playing nightly is **Tony Castellano** with **Frankie Kallen**, **Butch Kallen** and **Phil Rudy** . . . **Ira Sullivan**, the multi-hornist, appears with his group on Mondays, Tuesdays, Fridays and Saturdays, at the Lions Share Restaurant & Lounge. **Ira's** group consists of . . . **Alex Darqui**, Fender Rhodes piano; **Jaco Pastotius**, bass; and **Bob Economou**, drums . . . **Sweets Lounge** in Dania, continues their jazz policy with the **Frank Sullivan Trio** featuring **Alice Day**, vocalist on Fridays, Saturdays and Sundays . . . The Sir John Lounge showcases the **Jet Nero's Group**, which has **Jet** playing tenor sax, flute; **Mike Gerber**, piano, **Dave Weiss**, guitar; **Ben Brown**, bass; **Bill Peeples**, drums; **Aladay**, conga drums . . . **Dolph Castellano** is doing a piano solo at the South Seas Yacht Club . . . The Galaxy Lounge (formerly known as the Double Deck) on 79th Street has **Bert Wallace**, organ; **Osse Jones**, alto sax; **Johnny Red**, drums . . . **Joe Denato** is at the Sausalito, which is in Coconut Grove, with **Chico Lopez** on conga, featuring "Iron Jaws" doing his jazz interpretations . . . **Polo Lounge** has the **Jerry Baxter Trio**, featuring **Bill Acosta** . . . Appearing at the Memphis Lounge is the **Mickey Carroll Trio** with **Eddie Ollick**, bass; **Ron "Mouse" Brooks**, drums . . . The Montmarie Supper Club and The Seven Seas Lounge have "NAME" talent appearing regularly, for current itinerary check the local Miami papers.

**TORONTO SCENE:** **Jim Calloway**, leader of the **Metro Stompers**, and **Carole Kelling** have been appointed Musical Directors of Toronto's newest jazz room "BLUES ALLEY," located on Lombard St. The new club opened Aug. 20th with **Wild Bill Davison** and **Jim Calloway's Metro Stompers** performing for two weeks. "Blues Alley" is featuring for the month of Sept. The **Dick Wellstood Trio**, with **Peter Magdine**, drums; and **Calloway**, soprano sax . . . Alto saxophonist **Anthony Braxton** played a solo concert in late June at the Toronto Music Library. **Braxton's** performance was a sheer masterpiece and an artistic triumph . . . For jazz at its best check out "RUE BOURBON-BOROUGH ST." on Queen St., appearing Sept. 3 to 8 is **The Jive Five**, featuring **Guido Basso** and **Rob McConnell**.

## ... ON THE ROAD

Continued from page 11

### AZTECA

Sept. 26, Winter Haven, Fla.

### BLOOD, SWEAT AND TEARS

Sept. 2, Columbia, Md.

5-

9, Universal City, Cal.  
11, Phoenix, Az.  
14, Seattle, Wash.  
21, Lafayette, La.  
22, New Orleans, La.  
28, Jacksonville, Fla.

### CHICAGO

Sept. 6-

18, Europe

### MAC DAVIS

Sept. 3,

3, Rutland, Vt.  
14, N. Tonowanda, N.Y.  
15, Columbia, Md.  
16, Wallingford, Conn.  
21, Rock Island, Ill.  
22-  
23, Salt Lake City, Utah  
24-  
25, Lubbock, Tex.



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