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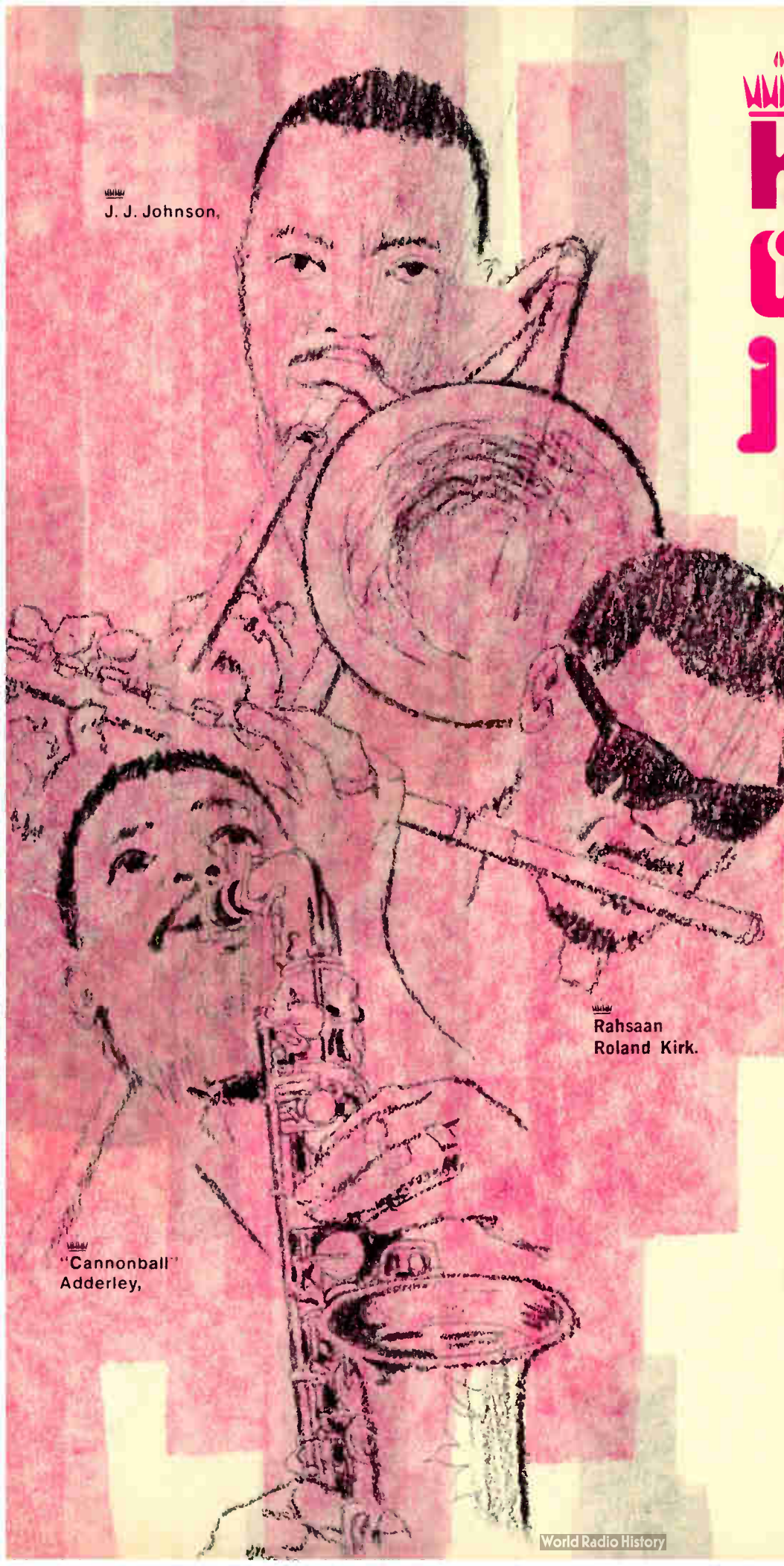
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Billy Cobham's First

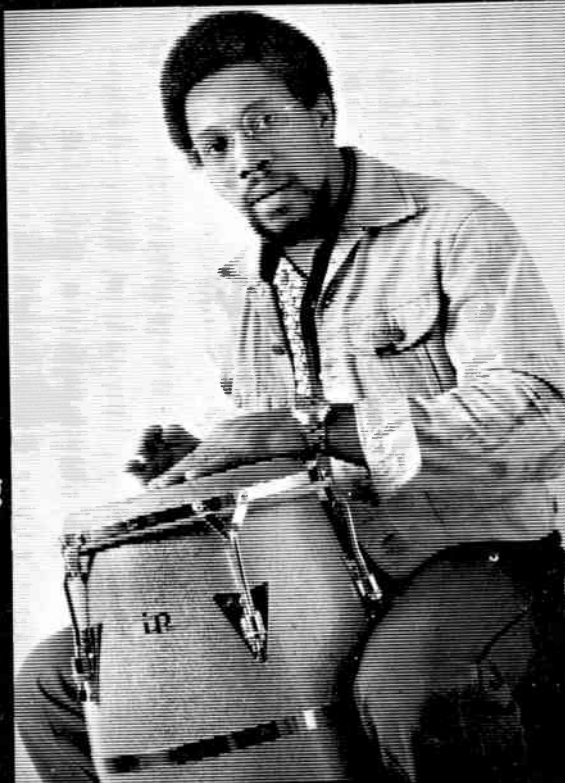
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the first chorus

By Charles Suber

Our reactions when we first see the results of a **down beat** Readers Poll are much the same as yours. Our eyes run over the top names in the various categories and our first impressions are a mixture of surprise, pleasure, and pain: "Billy Cobham over Buddy and Elvin?" . . . "Sonny Rollins made the Hall of Fame. Beautiful!" . . . "He won? He can't carry Phil's case." Then we go back and take a closer look and see if there is a Thread.

The first thing to hit you is the overall dominance of high energy musicians. The Mahavishnu Orchestra—Mssrs. McLaughlin, Cobham, Goodman, Hammer, and Laird—won or came on strong in 11 categories. Chick Corea won three major titles, has two highly rated jazz albums and collaborated with Gary Burton on a third, *Crystal Silence*. Stevie Wonder came out of Motown to win Pop Musician of the Year and score well as composer and singer. McCoy Tyner, who has been dawdling in the middle of the pack for the past several years, placed in the top five in several categories. The leaders and players of the Thad Jones/Mel Lewis band and Weather Report almost filled the remaining poll positions.

The first Thread becomes noticeable. Miles Davis. It's Miles who has opened the door for most of these younger players. It was Miles and his *Bitches Brew* who first made a shambles of the pop/rock/jazz labels in the 1970 Readers Poll. It's was Miles who blended electronics and percussion into jazz as a color substitute for an harmonic dead end.

Miles Davis himself is not out of the poll; not by any means. He's in there in all the important places along with many other root jazz musicians. And that's another Thread. The poll demonstrates a decided interest and affection for those players who continue to communicate their talents and feelings. Gerry Mulligan wins for the 21st consecutive time; J. J. Johnson for the 19th. Gerry gets to keep his baritone, and isn't it about time for people to realize J.J.'s talents as an arranger-composer? Benny Goodman is back on clarinet; he first won in 1936! Rahsaan Roland Kirk is still regarded as the most versatile instrumentalist. He remains King of the Manzello and the Stritch and all the other more usual reed instruments. The best proof of the **db** readers' appreciation for the mainstream is their heavy vote for *Supersax Plays Bird* (the melodic inventions of Charlie Parker) and Clifford Brown's aptly titled album, *The Beginning and the End*. And voting Sonny Rollins into the Hall of Fame (and top tenor) tells its own story.

This is the first year that the synthesizer's influence is clearly noted. Twelve of the 28 pianists listed in the poll feature a synthesizer in their performance. Six synthesizer players are recognized in the Miscellaneous Instrument category. And, of course, Stevie Wonder relies heavily on the synthesizer as an instrument to expand his talents as a composer and player.

Overall, more voters filled out more spaces on the poll ballots than ever before. There were heavy votes in virtually all categories and therefore more listings in each category above the cut-off point of 30 votes.

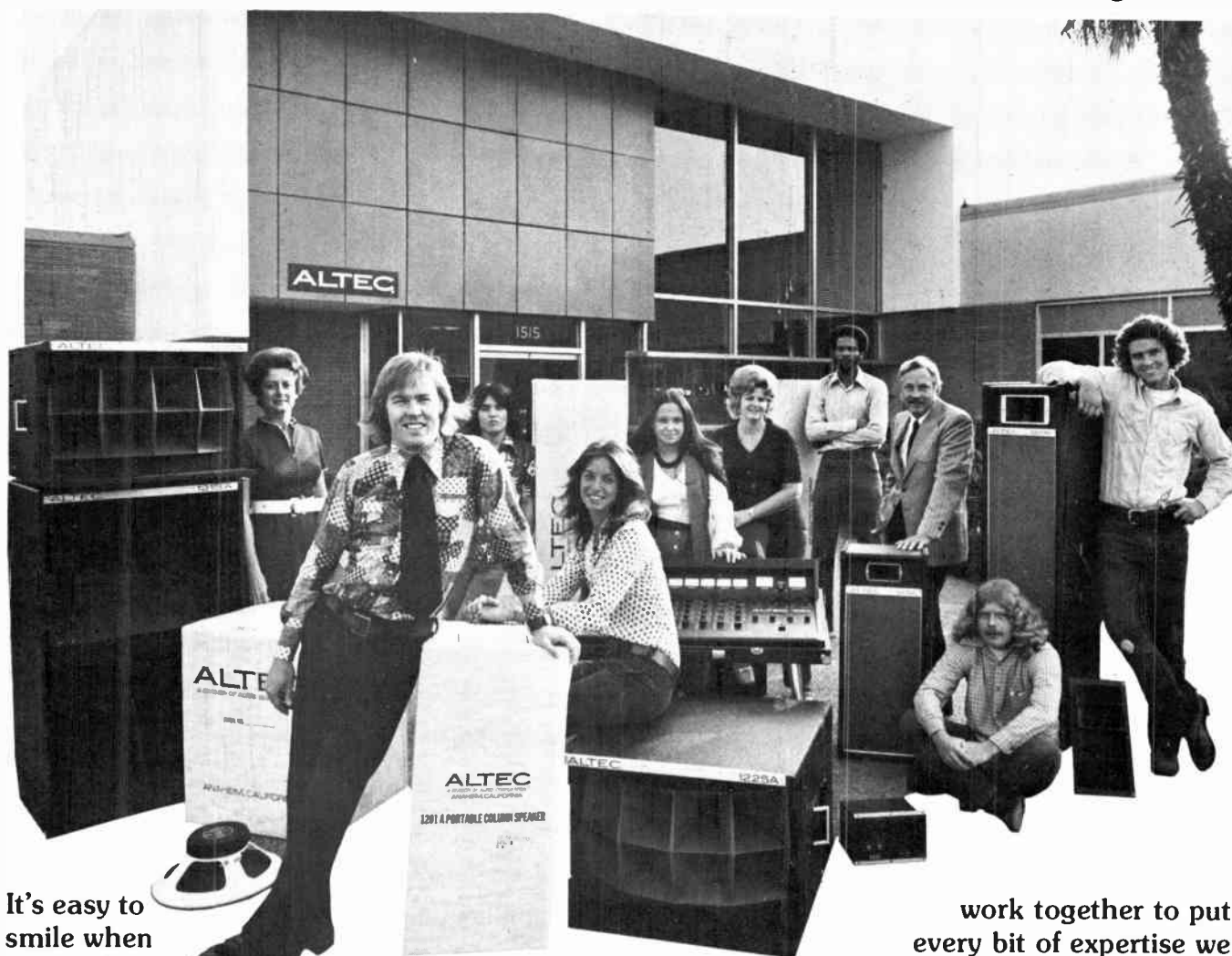
All in all, a very interesting Readers Poll. Thank you for making it so. And have a happy holiday.

• • •

Next issue: A highly energized look at electronic music—its practitioners, composers, and technology.

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Chicago Does Do It

This letter is in response to the discord, *Chicago Doesn't Do It* in the Oct. 25 issue, which states that the group Chicago has become a typical junk-rock band. Maybe they are going towards a rock style, but as far as I'm concerned, Chicago is one of the best bands around whether they play jazz, rock, etc. First, they make up for a lot of the crap being played today (Billy Preston, Carpenters) with very controlled, muscular music. Second, their drummer has taught me many things. And finally, whenever I listen to Chicago, my feelings are lifted very high—which by the way is the purpose of art.

unsigned

Brooklyn, N.Y.

Chicago started off as a unique jazz-rock group and still today is unmatched by any other groups who have attempted to copy Chicago's style. Instead of complaining about the so-called "decline" of Chicago, one should be amazed by the versatility of these seven great musicians as demonstrated by their last three albums. Each album emphasized a different type of sound, ranging from jazz-oriented *Chicago V* to the more diversified *Chicago VI*. The original, sophisticated jazz-rock sound of Chicago will easily endure the threat of acid rock and continue to be a leading influence on the music of today.

Garry Sanders

Saratoga Springs, N.Y.

Rare Herbs

Believe that brief recognition and a few hurrahs are in order for the two fine and very perceptive articles in the Nov. 8 *db*. Herb

Wong's and Herb Nolan's excellent interviews with Maynard and Elvin almost jumped off the page while I was reading them, since I was fortunate to see both in recent concerts in Pittsburgh.

Thank you Messrs. Wong and Nolan and right on to jazz music educators in Pittsburgh.

Bruce D. Stewart

Acme, Pa.

Lady Di?

How dare Carmen McRae criticize Diana Ross' interpretation of Billie Holiday's songs! (See Nov. 8 Blindfold Test.) Having heard both Ross and McRae sing Lady's songs, I find that Ross came closer than McRae can ever hope to. Also, Ross did something for Holiday nobody else ever cared to—she portrayed her as the sensitive, loving, human woman she was. "Diana Ross is Billie Holiday."

Tom Ingrassia

Mt. Morris, N.Y.

Miles and Miles

For a couple of years I have been working on a Miles Davis discography. Should any *db* readers have any additions and/or corrections to the Jepsen discographies, such information would be gratefully accepted by me at Nygårdterrasserne 281F, DK-3520 Farum, Denmark. I'm particularly interested in details on private recordings.

Jan Lohmann

Farum, Denmark

Lay Off The Classics

Your magazine is becoming more boring every issue. I and many of my friends who are subscribers suggest you put in more articles about groups, instead of the classical

musicians. Don't get me wrong, black blues is fantastic, but for a change, groups like The Allman Brothers, Traffic, Trapeze, Wishbone Ash, Steely Dan, etc. would be great in *db*.

A concerned subscriber,

Terry May

Millidgeville, Ga.

Tripping

One can't blame reviewer Ray Townley for being confused about the contents of *Trane Tracks* on the Trip Label (Nov. 8 *db*). The packaging would lead one to believe that all the music on the two-record set is indeed by Coltrane.

However, it ain't so. The three tunes on which the identity of the "uncredited trumpeter" puzzled Townley (*Suspended Sentence*, *Minor Strain*, and *A Bid For Sid*) are from a 1959 Lee Morgan date originally released on Roulette; the tenorist is *not* Trane but Wayne Shorter. Bobby Timmons on piano, Jimmy Rowser, bass and Art Taylor drums round out the personnel.

Dan Morgenstern

(Townley's reply: *Dan is right on the personnel. I had my doubts at the time I reviewed it, but, unable to research it, I gave Trip the benefit. In a related manner, William Hunter wrote in concerning Trip's The Greatness of Eric Dolphy (Oct. 25 issue). Yes, as I said, it is the Eric Dolphy Memorial Album, first on Exodus and later on Vee-Jay. However, I inadvertently stated he did not play alto on the album; the final cut, Love Me, is a Dolphy alto solo. —R.T.*)

(*Trip's response will appear in the Jan. 17 Chords & Discords—Ed.*)

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Mitchell Lurie





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World Jazz and E.C.M. Get New Distributors

In the latest move in its drive toward widespread distribution of jazz recordings, Audiofidelity Enterprises has acquired distribution rights for Bark Hickox's World Jazz Records, Inc. AFE recently acquired distribution of Chiaroscuro Records and the Black Lion label (as reported in *db* Nov. 8).

World Jazz is the label of the World's Greatest Jazz Band of Yank Lawson and Bob Haggart. The band, which also includes Billy Butterfield, Bud Freeman, Bobby Hackett, Eddie Hubbel, Bob Wilbur, Gus Johnson, Vic Dickenson, Benny Morton and Ralph Sutton, is currently on a U.S.-Canada tour of one-nighters. They are planning a Christmas album called *Hark The Herald Angels Swing*.

(AFE has also announced a special Eddie Condon promotion in response to the interest in his music since his recent death. And shortly after that announcement, St. Martin's Press revealed that they will soon publish *The Eddie Condon Scrapbook*.)

Meanwhile, E.C.M. Records, the famous jazz line out of Germany, has entered into agreement with Polydor Records for the formation of a new E.C.M./

Polydor label. This will insure widespread distribution of the E.C.M. line, which previously had been available only through mail order or through the hipper record shops dealing in imported recordings.

The first release on the new label will comprise these E.C.M. recordings: Dave Holland's *Conference of the Birds*; Gary Burton's *The New Quartet*; and the Keith Jarrett-Jack De Johnette collaboration, *Ruta and Daitya*. There will also be albums by Terje Rypdal and Robin Kenyatta, as well as the American release of Chick Corea's *Piano Improvisations Volume One*.

U. of Houston Establishes Wood(y) shed

The Woody Herman Music Archives were established at the University of Houston's School of Music when Hermie Dressel, representing Herman, presented the first elements of the collection to the school.

These included record albums and the original manuscript scores of *Woodchopper's Ball*

continued on page 44

No Tricks, All Treats

Jim Schaffer, down beat managing editor, held a rather unique gathering at his 6000 square foot Chicago loft on Halloween night.

Approximately 425 people partied to the sounds of the Great Lakes Express, a Michigan-based group led by multi-horn man Bob Stroup (a Woody Herman sideman of the '60s). Those present included Frank Zappa and his band, John McLaughlin, Stevie Wonder, Billy Cobham, Herbie Hancock and his new band, Bill Chase, Lou Rawls, The Allman Brothers, Bobby Hutcherson, Chris Jagger, The Grateful Dead, The Moody Blues, Steve McCall and sculptor Claes Oldenburg, as well as record company representatives and radio and TV personalities from Chicago, New York and Los Angeles.

After the Great Lakes Express had warmed things up, members of The Grateful Dead and The Allman Brothers played a set together, leading up to the luminescent jam session that climaxed the (by then) early-morning party. The 2½-hour session grouped McLaughlin, Hancock, Cobham, bassists Paul Jackson (of Hancock's band) and Jamie Colton (of Great Lakes Express), and, towards the end, percussionist Schaffer on conga.

McLaughlin was later quoted on TRIAD radio as saying, "This was the best Halloween I've ever had."

De Franco Returns to Jazz

Buddy De Franco, who in effect put an end to his jazz career when he signed up as leader of the Glenn Miller orchestra, plans to leave the organization around the end of January and will return to his first love: playing with a jazz-oriented group.

De Franco replaced Ray McKinley as leader of the Miller "ghost" band in January, 1966. Though occasionally featured in jazz numbers during his international tours with the Miller ensemble, he has been almost totally out of contact with jazz clubs. He has played none of the festivals or concerts that would have retained his relationship with jazz audiences, who award-

ed him so many poll victories, starting with the *down beat* Readers Poll in 1945 and continuing, despite his absence, into the 1970s.

De Franco made his first step toward renewing old associations when he recorded an album in late October with Roland Hanna, piano; John Chiodini, guitar; George Mraz, bass, and Mel Lewis, drums.

Explaining his move, De Franco said: "Since Eddie Daniels is the only clarinetist I listen to now, I feel I have a chance to make some noise. Needless to say, I'll be happy to be playing for jazz audiences again."

—leonard feather

W. C. Handy, Bessie Smith Honored

Two prominent figures in jazz history—W. C. Handy and Bessie Smith—were honored recently in programs organized by the Tennessee Arts Commission.

Bessie Smith, who became known as "The Empress of the Blues" during the '20s, was the subject of an afternoon of live music, film and panel discussion during the Fourth State Conference of the Arts in Chattanooga, the city where Miss Smith started out.

The panel discussion featured Chris Albertson, contributing editor to *Stereo Review*, author of *Bessie* and the upcoming *Bessie Smith Songbook*, producer of the recent 10-record set of Bessie Smith re-issues on Columbia, and associate producer of an upcoming movie on Miss Smith's life; actress-singer-clubowner Pearl Murray; and Jack Gee, Miss Smith's only child. The panel was produced and moderated by Charles Flowers, author of *It Never Rains in Los Angeles*.

(Before the event, Chattanoogaans who had known or heard Miss Smith were invited to share their recollections with the city's Adult Education Council.)

Miss Murray performed several of Miss Smith's most famous songs, as well as premiering two recently-discovered songs written by The Empress. *St. Louis Blues*, the only film in which Miss Smith appeared, was screened. It was produced by the composer of the title song, W. C. Handy.

Handy himself was remembered in Memphis during W. C. Handy Recognition Week, for which members of the Handy family were present. The week was highlighted by the third annual River City Blues Festival, co-sponsored by FM rock station WMC, which was recorded for an upcoming album and filmed in color for a planned documentary. Other events featured the Memphis State Jazz Band in a Handy Memorial Concert; a Handy Centennial Celebration Art Exhibition; and the presentation of a play, *The Life of W. C. Handy*. Television programs, the showing of blues films, and a W. C. Handy Parade culminated in a grand street party at the end of the week.

Burrell Receives Plaque



From left: Burrell, Johnson, Tesser, Wyands

During the end of his three-week engagement at Chicago's London House, Kenny Burrell was presented with the plaque he won as "Best Guitarist" in the 1973 *down beat* Critics' Poll. The presentation was made by Neil Tesser, *db's* assistant editor, on stage at the London House, with the members of Kenny's quartet (Richard Wyands, piano; Reggie Johnson, "blitz" bass; Lenny McBrowne, drums) looking on.

In presenting the award, Tesser said: "It's a good thing this isn't one of those plaques where the winner's name is engraved each additional year, because there wouldn't be any room left." The remark was in reference to Kenny's past winnings: "Best Guitarist" in the *db* Critics' Poll, 1968-1973; and "Best Guitarist" in *db's* Readers' Poll, 1968-1971.

Kenny's cogent comment was, "Hope we can do it again sometime."

New Releases

Fantasy/Prestige/Milestone recently announced they are releasing a total of 22 albums. On Fantasy: **Frank White Band**, **Johnny Guitar Watson**, **Mississippi Redwing**, **Natural Essence**, **Joe Williams**, **The Staple Singers' Christmas Album**, **The Challengers**, and **Saunders and Garcia's Creedence Live**. On Prestige: **Dexter Gordon**, **Gene Ammons**, **Funk Inc.**, **Charles Mingus**, **Duke Ellington**, **Dizzy Gillespie**, **Ben Webster**, **Art Farmer** and **King Curtis**. On Milestone: **Michael Howell**, **Joe Henderson** and **Sonny Rollins**. . . . **Buddy De Franco** is planning on releasing a live album of the **Glenn Miller Orchestra**, recorded on a recent

tour of Japan, on his own label . . . Warner Bros. has announced that its second release of QuadraDisc records and four-channel include albums by **Frank Sinatra**, **Frank Zappa**, **James Taylor**, **The Mystic Moods**, and **Alice Cooper**. . . . Capital has new releases by **Badfinger**, **Steve Miller** and **Al Martino**. . . . MCA plans on the lucky number of 13, including albums by **Roger Williams**, **Michel Legrand**, **John Denver**, **Andy Williams**, **Jerry Jeff Walker** and **Michael Stanley**. . . . Grunt Records, distributed by RCA, releases new product by **Hot Tuna**, **Grace Slick**, and **Papa John Creach**. . . . United Artists Records has new discs by **Hawk-**

potpourri

For all the **Burt Reynolds** fans: Mercury Records is rush-releasing *Ask Me What I Am*, the debut singing album by the popular movie star. The rumor that Burt was in Chicago recently to do the pictures for the

cover—in the nude—has proven false.

Jack Tefoya's Jazz Adventures has moved their Friday "Jazz At Noon" sessions to the Chateau Madrid on 48th St. in New York City. The **Thad Jones-Mel Lewis** band was the last-minute substitute for the **Bobby Rosengarden Orchestra** from the Dick Cavett Show. (Rosengarden played Nov. 30.)

The new locale offers potential capacity for increased seating, as well as surroundings more conducive to listening, than did JA's previous home, the St. Regis Hotel.

The 75th anniversary of the birth of George Gershwin (born Sept. 26, 1898) was celebrated by the **Buffalo Pops Orchestra** in the opening concert of its 1973-74 season Nov. 2. Buffalo Philharmonic Music Director **Michael Tilson Thomas** conducted and acted as pianist for a group of Gershwin songs, joined by songstress **Marilyn Sokol**. On Nov. 9, the program featured Gershwin, Cole Porter, Darius Milhaud, Aaron Copland and Vincent Youmans, and included the **Bar Room Buzards**, Dixieland band.

continued on page 43

Urbaniak's Welcome Wagon

Xenophobia may be on the wane in this country, but it probably doesn't seem that way to **Michael Urbaniak**. The Polish jazz violinist and tenor saxophonist bought a car his first week in New York; it was promptly stolen five days later. A few weeks after that, his 5th Ave. hotel room was broken into, and possessions totalling \$2500 were stolen. The thieves did not take his violin.

Urbaniak is in America with his wife, singer **Urszula Dudziak**, to discuss with Columbia Records the prospects of releasing his European recordings in this country. He is also trying to form a band in the States.

...on the road

COMMANDER CODY
Dec 11-18, Los Angeles, Ca
22, Orinda, Ca

WOODY HERMAN
Dec 26-30, Los Angeles, Ca

ERRGL GARNER
Dec 6-9 Chicago, Ill
11, Indianapolis, Ind

BOBBY HUTCHERSON
Dec 7-8, San Diego, Ca
11-16, Los Angeles, Ca

CHARLIE BYRD
Dec 6-7 Cumberland, Md
11-30 Annapolis, Md

KENNY BURRELL
Dec 8, New York, NY
13-15 Miami Beach, Fla
18-29 Los Angeles, Ca

JERRY BUTLER
Dec 3-9, Rockland County, NY

ROCK & ROLL REVIVAL
Dec 8, Long Island, NY
9, Detroit, Mich

CHICK COREA & RETURN TO FOREVER
Dec 6, Greenville, N.C.

HUMBLE PIE
Dec 7, Dayton, Ohio
8, Chicago, Ill

JOHN MAYALL
Dec 7, Muncie, Ind
8, St Petersburg, Fla
9, Lexington, Ky
10, Winnipeg, Manitoba
Canada
11, Vancouver, B.C.
12, Portland, Oregon

ROY AYERS UBUIQUITY
Dec 31, New York, NY

STATUS QUO
Dec 6, Cleveland, O
8, Millersville, Pa
9, Trenton, NJ
12-16, Los Angeles, Ca

MILLIE JACKSON
Dec 7-10, Detroit, Mich
14-16, Denver, Colo
18-22, St Thomas, V.I.

DAVE BRUBECK
Dec 7, Elmwood, Conn
8, Norwich, Conn
21, Waikiki, Honolulu

STANLEY TURRENTINE
Dec 10-15, Phil., Pa

MICHEL LEGRAND
Dec 11, Los Angeles, Ca

SARAH VAUGHN
Dec 6-17, Orlando, Fla

CHUCK MANGIONE
Dec 6, Canadagua, NY
7, Fredonia, NY

JOE WILLIAMS
Dec 6-
Jan 3, Las Vegas, Nev

LALO SCHIFRIN
Dec 18, Los Angeles, Ca

SUPERSAX
Dec 31-
Jan 2, Los Angeles, Ca

CAL TJADER
Jan 3, Los Angeles, Ca

EARL HINES
Jan 15, Los Angeles, Ca

WORLD'S GREATEST JAZZ BAND
Jan 31, Los Angeles, Ca

B.J. THOMAS
Dec 10, Galaxy, NC
18, Augusta, Ga

ART BLAKEY
Dec 5-9, Chicago, Ill

GROVER WASHINGTON, JR.
Dec 16, Dallas, Texas
31-
Jan 5, Phil., Pa

RAMSEY LEWIS
Dec 4-31, Chicago, Ill

MARIAN McPARTLAND
Dec 6-31, New York, NY

TEDDY WILSON
Dec 3-22, Syracuse, NY

LOU RAWLS
Dec 10-16, Colorado Springs, Colo

TYREE GLENN
Dec 10-
Jan 5, New York, NY

TOWER OF POWER
Dec 20-22, Berkeley, Ca

FREDDIE HUBBARD
Dec 7, Houston, Tex
25-
Jan 7, Redondo Beach, Ca

BRIAN AUGER
Dec 6, Akron, Ohio
7, Atlanta, Ga
9, Kitchener, Ont., Can
12-17, New York, NY

STAN KENTON
Dec 8, Vincennes, Ind
12, Omaha, Neb
15, St Joseph, Mo
16, Tulsa, Okla

MOFGANA KING
Dec 10-16, Chicago, Ill

PAUL BUTTERFIELD'S BETTER DAYS
Dec 6-7, Berkeley, Ca

JESSE COLIN YOUNG
Dec 14-15, Berkeley, Ca

LOGGINS & MESSINA
Dec 15, Berkeley, Ca

your
time
NEWS

The Readers Poll is a gas for us. It's an exciting concept, albeit a limited one, in two-way communication: we get an information flow from those people to whom we've been communicating all year. We get to read the readers.

One thing that struck us about the poll winners has to do with this very concept of communication. It seems that those contemporary musicians who are playing to and for the listeners—who are communicating on the most basic levels, while working to free themselves from past conventions—were the big winners. We cite **Chick Corea**, **John McLaughlin** and the **Mahavishnu Orchestra**, **Stevie Wonder**, **Weather Report**, **Thad & Mel**, and **Freddie Hubbard**.

But while these musicians and expounders of non-verbal communication dominated the top categories, the old guard, and those older musicians who continued to grow, were not ignored. This helps make a case for the effect of exposure on poll results. **Benny Goodman** came out of semi-retirement to reassemble his Quartet—and promptly made up more than 600 votes from last

year to overtake **Rahsaan** in the clarinet category. **Sonny Rollins**, who returned to action last year and promptly won the tenor category, repeated that performance, and added a Hall of Fame perch too.

But the case for exposure is really hurt by the repeat win of **J. J. Johnson** on trombone, for the 19th straight year. **J. J.** is a great; but he has hardly played at all in the last five years, and there are plenty of other slide stars worth honoring. And on the same score, **Gerry Mulligan** walked away with the baritone win for the 21st straight season. **Gerry** has indeed been active, unlike **J. J.**, but the part that puzzles us is how he managed to totally outdistance the pack. He's great, but there are others whom we thought would be a little higher.

We received more votes this year than ever before, but all of you didn't vote. You must realize these awards are meaningful to those artists who won, and indeed to all those mentioned—but they'd be more meaningful if there were more votes. We'll expect to hear from you next year.

— Jim Schaffer and Neil Tesser

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ALASKA

Neal Anderson, Sitka, Alaska
Rozwick Music, Sitka, Alaska

ARIZONA

Arizona Music Center, Glendale, Ariz.
Bill Fry Music, Phoenix, Ariz.
Lederman Music, Phoenix, Ariz.
Milano Music, Mesa, Ariz.
Pfeffers Music House, Tucson, Ariz.
Shepherds Music, Mesa, Ariz.

ARKANSAS

Arkansas Music, Jonesboro, Ark.

CALIFORNIA

Albert Music City, San Diego, Ca.
Angelo's House of Music, San Francisco, Ca.
Apex Music, San Diego, Ca.
Apple Valley Music, Apple Valley, Ca.
Baxter Music, Sherman Oaks, Ca.
Charles Music, Glendale, Ca.
Dean's Music, Indio, Ca.
Fleharty's, Redding, Ca.
Hanich Music, West Covina, Ca.
Leo's Music, Oakland, Ca.
Lively Arts Music, Northridge, Ca.
Maple Leaf Music, San Jose, Ca.
Monterey Music Center, Monterey, Ca.
Moyer Brothers Music House, San Jose, Ca.
Orock Music, Fairfield, Ca.
Phillips Music Co., Los Angeles, Ca.
Sacramento Music, Sacramento, Ca.
Santa Rosa Music, Santa Rosa, Ca.
Skips Music, Sacramento, Ca.
Sound Stage, Fresno, Ca.
Southgate Music, Sacramento, Ca.
Stanroy Music, Santa Rosa, Ca.
Tahoe Music, South Lake Tahoe, Ca.
Vox Room, Sacramento, Ca.
Don Wehr Music, San Francisco, Ca.
Wells Music, Englewood, Ca.
West Los Angeles Music, Los Angeles, Ca.
Yamaha Music, San Francisco, Ca.

COLORADO

Colorado Springs Music, Colorado Springs, Colo.
Don Edward's Guitar City, Lakewood, Colo.
Kimbrel Music, Greeley, Colo.
Melody Music, Englewood, Colo.
Mountain States Musical, Pueblo, Colo.
Nick the Greek, Boulder, Colo.

CONNECTICUT

Al's Music, Winsted, Ct.
Beller's Music Shop, Manchester, Ct.
Gurley's Music, Windsor Locks, Ct.
Music Guild, Danbury, Ct.
New England Music & Keyboard, Roch Hill, Ct.
New Milford Music Center, New Milford, Ct.
Rivers Music, New Britain, Ct.

DELAWARE

Drum Shop, Wilmington, Del.
Music World, Newark, Del.

D. C.

Harmony Hut, Washington, D. C.

FLORIDA

Ace Music, No. Miami, Fla.
Dick Jacobs Music, Brandon, Fla.
Lipham Music, Gainesville, Fla.
Music & Arts, Ft. Lauderdale, Fla.
Music Mart, No. Palm Beach, Fla.
Studio Christie, Milton, Fla.
Playground Music, Ft. Walton Beach; Pensacola, Fla.
World of Music, Leisure City, Fla.

GEORGIA

Alverson Piano Co., Decatur, Ga.
Joe Chambers Music, Rossville, Ga.
Colaiani Music, Columbus, Ga.
Bill Hardin Music, Macon, Ga.
Ideal Amusement, Athens, Ga.
Music Mart, Smyrna, Ga.
W. Reid Music, Atlanta, Ga.

Neals Music, Carrollton, Ga.
Schneider Music, Augusta, Ga.
Wallace Reed, Atlanta, Ga.

IDAHO

Boise Piano, Boise, Idaho
Jamison Music West, Nampa, Idaho

ILLINOIS

Assoc. Mu. of Antioch, Antioch, Ill.
Devon Music, Chicago, Ill.
Douglas Music, Chicago, Ill.
Mel Elliott Music Center, De Kalb, Ill.
George Filip Accordion, Aurora, Ill.
Flores Music, Pekin, Ill.
Halpin Music, Alton, Ill.
Clifford V. Lyode, Champaign, Ill.
Manny's Music, Chicago, Ill.
Matthews Music Co., Peoria, Ill.
Mitchell Music, Posen, Ill.
Montis Music Center, Berkeley, Ill.
Music Box, Morris, Ill.
Roselle School of Music, Roselle, Ill.
Santucci Music Center, Ottawa, Ill.
Village Music, Dundee, Ill.
Ye Old Music, Marissa, Ill.
Young's Music House, Fairbury, Ill.

INDIANA

ABC Music, Evansville, Ind.
Calverts Music, Indianapolis, Ind.
Hendricks Music, Inc., Indianapolis, Ind.
Mooleanaar Music, Valparaiso, Ind.
Music Co., Inc., Kokomo, Ind.
Ragwood Music, New Albany, Ind.
Witmer-McNease, South Bend, Ind.
World of Music, Indianapolis, Ind.

IOWA

Flood Music, Sioux City, Ia.
Griggs, Davenport, Ia.
Hospe's Music, Sioux City, Ia.
Music Corner, Waterloo, Ia.

KENTUCKY

Blanton & Chandler Music, Bowling Green, Ky.
Carl's Music, Lexington, Ky.
Hammond Organ Studios, Bowling Green, Ky.
House of Guitars, Frankfort, Ky.
Strings & Things, Bardstown, Ky.

LOUISIANA

Allied Loud Speaker, New Orleans, La.
Bobby Brooks, Lafayette, La.
Buds Guitar & Drum, Lafayette, La.
House of Music, Slidell, La.
Jakes Music Shop, Opelousa, La.
Music, Inc., Gonzales, La.
Professional Music, Metairie, La.
Sound City, New Orleans/Baton Rouge, La.
Spencer Music, Alexandria, La.

MAINE

Starbird School & Music, Portland, Maine

MARYLAND

Clark Music, District Heights, Md.
Colonial Music, Frederick, Md.
Frederick Music, Frederick, Md.
Machen Music, Hagerstown, Md.
Russo Bros. Music, Laurel, Md.
Veneman Music, Bethesda, Md.
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J & M Music, Newton Highlands, Ma.
Pampalone, Medford, Ma.
E. U. Wurflitzer Co., Boston, Ma.

MICHIGAN

Anderson Music, Dearborn, Mi.
Arnold-Williams, Plymouth, Mi.
Barringer Music, Detroit, Mi.
Cadillac Piano & Organ, Cadillac, Mi.
Carousel Music, Flint, Mi.
Cowgar Music, Lincoln Park, Mi.
Bill Dowdy Enterprises, Battle Creek, Mi.
East Detroit Conservatory of Music, East Detroit, Mi.
Grinnels, (See your phone directory for dir in your area)
Guitar & Drum Center, St. Clair Shores, Mi.

Kingsford Mu., Kingsford, Mi.
Lakewood Music, Holland, Mi.
Lenny's Music, Oak Park, Mi.
Marshall Music, Lansing, Mi.
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A. Weaver Music, Allen Park, Mi.
Wickman Music, Midland, Mi.
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MINNESOTA

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MISSOURI

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Al Miller, Chattanooga, Tenn.
Sam & Gwynn, Lebanon, Tenn.
Sho-Bud Music, Nashville, Tenn.
The Sound Shop, Morristown, Tenn.

TEXAS

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Music City, Madison, Wisc.

HAWAII

Thayer Piano, Honolulu, Hawaii

38th down beat

READERS

POLL

hall of fame

- 661 Sonny Rollins
- 422 Buddy Rich
- 358 Woody Herman
- 196 Lee Morgan
- 194 Maynard Ferguson
- 189 John McLaughlin
- 181 King Oliver
- 166 Stan Getz
- 128 Ben Webster
- 124 McCoy Tyner
- 122 Frank Zappa
- 117 Eubie Blake
- 104 Dave Brubeck
- 94 Eddie Condon
- 94 Bill Evans
- 93 Cecil Taylor
- 91 Ella Fitzgerald
- 83 Elvin Jones
- 81 Rahsaan Roland Kirk
- 64 Oscar Peterson
- 63 J. J. Johnson



RANDI HULTII

jazzman of the year

- 566 Chick Corea
- 390 McCoy Tyner
- 388 John McLaughlin
- 267 Sonny Rollins
- 266 Buddy Rich
- 253 Miles Davis
- 228 Maynard Ferguson
- 198 Freddie Hubbard
- 175 Duke Ellington
- 140 Stan Kenton
- 117 Dizzy Gillespie
- 115 Ornette Coleman
- 110 Hubert Laws
- 110 Joe Zawinul
- 109 Charles Mingus
- 88 Chuck Mangione
- 85 Rahsaan Roland Kirk
- 84 Clark Terry
- 82 Woody Herman
- 82 Don Ellis



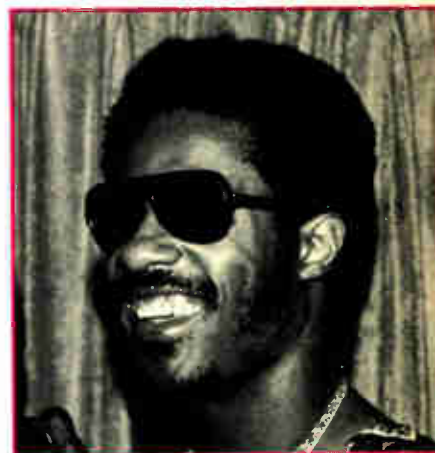
ALAIN LERNER

jazz group

- 844 Weather Report
- 709 Mahavishnu Orchestra
- 422 Chick Corea
- 304 Modern Jazz Quartet
- 270 McCoy Tyner
- 203 World's Greatest Jazz Band
- 182 Miles Davis
- 180 Art Ensemble of Chicago
- 140 Chuck Mangione
- 140 Supersax
- 135 Herbie Hancock
- 112 Dave Brubeck
- 104 Crusaders
- 90 Freddie Hubbard
- 98 Charles Mingus
- 85 Horace Silver
- 71 Cannonball Adderley
- 70 Oscar Peterson
- 67 Bill Evans

pop musician of the year

- 879 Stevie Wonder
- 803 Frank Zappa
- 492 John McLaughlin
- 133 Eumir Deodato
- 121 Carlos Santana
- 86 Bill Chase
- 73 Roberta Flack
- 72 Miles Davis
- 70 Ian Anderson
- 67 Elvin Jones
- 67 B. B. King
- 58 Paul Simon
- 55 Carole King
- 54 Aretha Franklin
- 54 Sly Stone
- 51 Helen Reddy
- 49 Neil Diamond
- 48 Chick Corea
- 48 Al Green
- 46 Leon Russell



big band

- 1,194 Thad Jones/Mel Lewis
- 733 Buddy Rich
- 529 Duke Ellington
- 404 Maynard Ferguson
- 327 Stan Kenton
- 283 Don Ellis
- 267 Sun Ra
- 241 Woody Herman
- 180 Count Basie
- 174 Gil Evans
- 128 Jazz Composers' Orchestra
- 64 Deodato
- 61 Kenny Clarke/Francy Boland
- 61 Quincy Jones
- 61 Frank Zappa
- 58 Charles Mingus
- 30 Gerald Wilson



arranger

- 627 Quincy Jones
- 497 Thad Jones
- 452 Gil Evans
- 376 Duke Ellington
- 312 Frank Zappa
- 231 Don Sebesky
- 204 Eumir Deodato
- 173 Oliver Nelson
- 120 John LaBarbera
- 117 Charles Mingus
- 106 Don Ellis
- 84 Hank Levy
- 83 Alan Broadbent
- 80 Bill Holman
- 74 George Russell
- 69 Herbie Hancock
- 63 Carla Bley
- 61 Chick Corea
- 55 Chuck Mangione
- 54 Sun Ra



composer

- 849 **Chick Corea**
- 709 Duke Ellington
- 321 Charles Mingus
- 287 Frank Zappa
- 196 Quincy Jones
- 196 Thad Jones
- 184 Joe Zawinul
- 167 Ornette Coleman
- 131 John McLaughlin
- 129 Stevie Wonder
- 115 Jack Reilly
- 114 Chuck Mangione
- 102 Don Ellis
- 95 Herbie Hancock
- 91 John Lewis
- 85 Keith Jarrett
- 85 Hank Levy
- 83 George Russell
- 81 Michel Legrand
- 71 Stanley Clarke



piano

- 823 **Chick Corea**
- 779 McCoy Tyner
- 426 Oscar Peterson
- 349 Herbie Hancock
- 232 Bill Evans
- 207 Keith Jarrett
- 176 Cecil Taylor
- 150 Jan Hammer
- 143 Earl Hines
- 131 Dave Brubeck
- 129 Joe Zawinul
- 112 Jack Reilly
- 88 Thelonious Monk
- 72 Erroll Garner
- 71 George Duke
- 70 Roland Hanna
- 67 Keith Emerson
- 63 Horace Silver
- 57 Milcho Leviev
- 51 Pete Jackson

jazz album of the year

- 518 **Mahavishnu Orchestra:**
Birds of Fire
- 366 Weather Report:
Sweetnighter
- 283 Return To Forever:
Light As A Feather
- 263 Supersax:
Supersax Plays Bird
- 255 McCoy Tyner: *Sahara*
- 182 Clifford Brown:
The Beginning & The End
- 134 Maynard Ferguson:
M.F. Horn II
- 119 Woody Herman: *Giant Steps*
- 114 McCoy Tyner:
Song For My Lady
- 111 Buddy Rich: *Stick It*
- 107 Return To Forever
- 105 Donald Byrd: *Black Byrd*
- 103 Maynard Ferguson:
M. F. Horn III
- 98 Sonny Rollins: *Next Album*

rock, pop, blues group

- 760 **Mahavishnu Orchestra**
- 533 Mothers of Invention
- 484 Blood, Sweat & Tears
- 382 Chicago
- 213 War
- 200 B. B. King
- 177 Chase
- 165 Allman Brothers Band
- 126 Earth, Wind & Fire
- 97 Yes
- 80 Chick Corea
- 80 Stevie Wonder
- 74 Tower of Power
- 74 Pointer Sisters
- 71 Santana
- 63 Weather Report
- 60 Focus
- 57 Grateful Dead
- 54 Jazz Crusaders
- 51 Jethro Tull

pop album of the year

- 617 **Mahavishnu Orchestra:**
Birds of Fire
- 238 Mothers of Invention:
Grand Wazoo
- 219 Stevie Wonder:
Talking Book
- 175 Stevie Wonder:
Innervision
- 100 Allman Brothers:
Brothers & Sisters
- 98 Blood, Sweat & Tears:
New Blood
- 96 Carlos Santana:
Caravanserai
- 95 Deodato:
Prelude
- 83 Santana/McLaughlin:
Love, Devotion, Surrender
- 73 Yes:
Yessongs
- 73 Earth, Wind & Fire:
Head To The Sky



flute

- 2,496 Hubert Laws
505 James Moody
487 Herbie Mann
280 Joe Farrell
200 Ian Anderson
196 Rahsaan Roland Kirk
190 Paul Horn
151 Yusuf Lateef
140 Art Webb
126 Art Wess
73 Frank Wess
72 Walter Parazaider
67 Bobbi Humphrey
55 Sonny Fortune

violin

- 1,838 Jean-Luc Ponty
831 Jerry Goodman
496 Michael White
317 Ray Nance
198 Stephanie Grapelli
163 Leroy Jenkins
136 Lakshminarayana Shankar
126 Joe Venuti
107 Ornette Coleman
88 Papa John Creach
74 John Blair

trombone

- 555 J. J. Johnson
372 Roswell Rudd
298 Curtis Fuller
277 Julian Priester
244 Urbie Green
209 Bill Watrous
201 Vic Dickenson
198 Kai Winding
186 Clifford Thornton
183 Dick Shearer
158 Dave Bargeron
139 James Pankow
131 Dicky Wells
125 Grachan Moncur III
125 Frank Rosolino
121 Carl Fontana
112 Bob Brookmeyer
105 Garnett Brown
105 Albert Mangelsdorff
99 Wayne Henderson

organ

- 1,240 Jimmy Smith
631 Larry Young
250 Jack McDuff
212 Rick Wakeman
200 Keith Emerson
134 Richard Groove Holmes
130 Wild Bill Davis
126 Charles Earland
108 Alice Coltrane
104 Sun Ra
88 Milt Buckner
82 Eddy Louiss
74 Brian Auger
71 Joe Zawinul
70 Herbie Hancock
68 Shirley Scott
66 Mike Ratledge
66 Don Patterson
65 Lonnie Liston Smith
64 Billy Preston
64 Jan Hammer

alto sax

- 959 Ornette Coleman
604 Cannonball Adderley
477 Sonny Stitt
460 Phil Woods
334 Paul Desmond
252 Gary Bartz
151 Jackie McLean
129 Anthony Braxton
123 James Moody
114 Lee Konitz
111 Grover Washington, Jr.
103 Sonny Fortune
86 Benny Carter
81 Charles McPherson
71 Ian Underwood
62 Eric Kloss
60 Art Pepper
55 Hank Crawford
37 Joe Farrell

baritone sax

- 2,091 Gerry Mulligan
795 Pepper Adams
437 Howard Carney
280 John Suman
159 Cecil Payne
151 Pat Patrick
835 Rahsaan Roland Kirk
835 Ronnie Cuber
561 Charles Davis
422 Bruce Johnstone
30 Budd Carter
Roscoe Mitchell

tenor sax

- 1,121 Sonny Rollins
639 Stan Getz
457 Gato Barbieri
235 Rahsaan Roland Kirk
208 Pharoah Sanders
169 John Klemmer
154 Mike Brecker
136 Dexter Gordon
134 Zoot Sims
104 Archie Shepp
101 Joe Farrell
101 Sonny Stitt
100 Wayne Shorter
98 Stanley Turrentine
86 John Gilmore
73 Frank Tiberi
67 Grover Washington, Jr.
59 James Moody
59 Don Menza
R. Torres

soprano sax

- 1,639 Wayne Shorter
500 Joe Farrell
246 Dave Liebman
193 Cannonball Adderley
186 Gerry Niewood
165 Bob Wilbur
145 Budd Johnson
139 Gary Bartz
133 Woody Herman
120 Steve Grossman
119 Zoot Sims
118 Pharoah Sanders
101 Steve Lacy
100 Sonny Fortune
99 Pat LaBarbera
84 Jerome Richardson
84 Joseph Jarman
74 Steve Marcus
61 Lucky Thompson
59 Rahsaan Roland Kirk

clarinet

- 785 Benny Goodman
619 Rahsaan Roland Kirk
315 Woody Herman
277 Perry Robinson
225 Bobby Jones
210 Buddy DeFranco
202 Russell Procope
196 Benny Maupin
154 Jimmy Giuffre
126 Eddie Daniels
99 Pete Fountain
95 Bob Wilbur
91 Ian Underwood
85 John Gilmore
72 Dewey Redman
70 Tony Scott
62 Roscoe Mitchell
53 Phil Woods
50 Jimmy Hamilton
43 Alvin Batiste



trumpet

- 1,306 Freddie Hubbard
- 714 Miles Davis
- 511 Dizzy Gillespie
- 479 Maynard Ferguson
- 228 Clark Terry
- 192 Don Cherry
- 139 Clifford Thornton
- 103 Woody Shaw
- 98 Doc Severinsen
- 92 Don Ellis
- 89 Jon Faddis
- 87 Eddie Henderson
- 84 Randy Brecker
- 84 Chuck Mangione
- 82 Charles Tolliver
- 63 Marvin Peterson
- 62 Bill Chase
- 54 Art Farmer
- 53 Donald Byrd
- 51 Luis Gasca

vibes

- 1,834 Gary Burton
- 1,127 Milt Jackson
- 431 Bobby Hutcherson
- 318 Lionel Hampton
- 151 Roy Ayers
- 126 David Friedman
- 70 Karl Berger
- 63 Cal Tjader
- 60 Terry Gibbs
- 59 Gunther Hampel
- 59 Red Norvo
- 50 Tommy Vig
- 45 Mike Mainieri
- 30 Dave Pike

bass

- 893 Ron Carter
- 854 Stanley Clarke
- 484 Richard Davis
- 404 Ray Brown
- 330 Miroslav Vitous
- 287 Charles Mingus
- 128 Charlie Haden
- 127 Cecil McBee
- 85 Jack Bruce
- 80 Eddie Gomez
- 77 Larry Ridley
- 71 Dave Holland
- 65 Rick Laird
- 64 Jimmy Garrison
- 56 Peter Cetera
- 56 Jack Six
- 53 George Mraz
- 43 Milt Hinton
- 30 Chris Squire

guitar

- 1,212 John McLaughlin
- 632 Kenny Burrell
- 602 George Benson
- 392 Jim Hall
- 224 Joe Pass
- 159 Pat Martino
- 146 Larry Coryell
- 140 Frank Zappa
- 128 B. B. King
- 95 Carlos Santana
- 90 Ted Dunbar
- 74 Herb Ellis
- 70 Eric Gale
- 67 Charlie Byrd
- 66 Jerry Hahn
- 63 Eric Clapton
- 63 Barney Kessel
- 50 Grant Green
- 49 Terry Kath
- 49 Joe Beck

misc. instrument

- 1,016 Rahsaan Roland Kirk, Mz, St.
- 630 Airtio Moreira, Perc.
- 283 Toots Thielemans, Hca.
- 242 Howard Johnson, Tuba
- 220 Yusef Lateef, Oboe
- 196 Dave Baker, Cello
- 154 Jan Hammer, Syn.
- 117 Don Um Romao, Perc.
- 88 Dave Bargeron, Tuba
- 84 Alice Coltrane, Harp
- 84 Maynard Ferguson, Bh.
- 84 Benny Maupin, Bcl.
- 81 Clifford Thornton, Sh.

drums

- 1,225 Billy Cobham
- 705 Buddy Rich
- 663 Elvin Jones
- 174 Max Roach
- 162 Tony Williams
- 126 Jack DeJohnette
- 108 Art Blakey
- 97 Ed Blackwell
- 90 John Von Ohlen
- 80 Clifford Jarvis
- 65 Peter Erskine
- 65 Billy Hart
- 63 Alan Dawson
- 60 Eric Gravatt

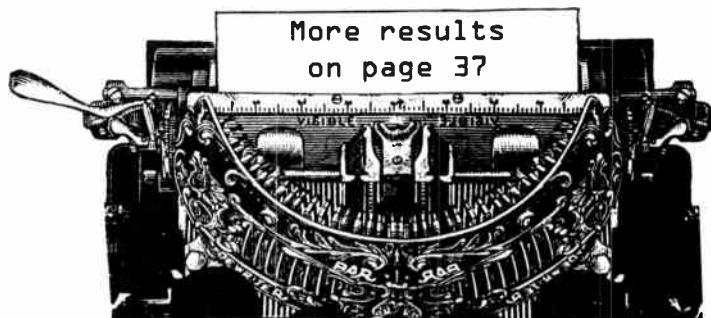
female singer

- 826 Roberta Flack
- 631 Ella Fitzgerald
- 488 Sarah Vaughan
- 365 Carmen McRae
- 315 Aretha Franklin
- 302 Flora Purim
- 222 Dee Dee Bridgewater
- 121 Betty Carter
- 105 Nancy Wilson
- 99 Bette Midler
- 96 Jeanne Lee
- 85 Anita O'Day
- 84 Diana Ross
- 73 Esther Phillips
- 66 Jackie Cain
- 51 Barbra Streisand
- 47 Grace Slick
- 46 Joni Mitchell
- 42 Nina Simone
- 35 Helen Reddy

male singer

- 584 Leon Thomas
- 489 Ray Charles
- 452 Stevie Wonder
- 350 Joe Williams
- 303 Mel Torme
- 200 Andy Bey
- 135 Johnny Hartman
- 127 B. B. King
- 100 Mose Allison
- 98 Joe Lee Wilson
- 97 Al Green
- 94 Tony Bennett
- 85 Frank Sinatra
- 84 Jimmy Witherspoon
- 77 Capt. Beefheart
- 66 Jon Hendricks
- 66 Lou Rawls
- 65 Billy Eckstine
- 62 Donny Hathaway
- 47 Les McCann
- 47 Marvin Gaye

More results
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SUN RA

It was Sunday afternoon at this year's Ann Arbor Blues & Jazz Festival, and I was anxious to corner Sun Ra for a quick, uninterrupted chat before darkness covered the grounds and chaos overtook the backstage area. But Ra and his Arkestra had performed in Paris the night before, so I was informed it would be a while before their arrival. There is an old legend that Sun Ra never makes appearances until the last vestiges of light have passed over the horizon. In keeping with this tradition, dusk was upon the Otis Spann Memorial Field before the first tremors of the Astro-Infinity caravan were felt in the Midwest.

One of the first to arrive on the scene was Marshall Allen, he of the honking, twisted alto runs. His features always have drawn me to him—elfin, a Cheshire grin hidden beneath his scraggly beard, always some brightly colored stocking-knit cap warming his pate. Then came John Gilmore, the all-purpose percussionist who suddenly will stand up from his seat behind the traps to execute the most frenzied tenor solo imaginable, returning just as naturally to his drums when he's done blowing. Gilmore is a person of serious demeanor, tall and frail as a willow, bendable in a strong wind but ultimately resilient. Then, in what seemed like seconds, the two Sun Ra trailers came alive with activity and illumination. The family-sect-minstrel show had arrived.

I finally caught up with Ra after some 15 minutes of searching. He had climbed the hill to the north and had entered the restricted area of the festival's communication nerve center. I stood at the gate watching Ra confer with officials while he pointed out toward the 10,000-plus audience. He took on the appearance of a military leader overseeing the battlefield before the final, hopefully decisive tactic was set in motion.

Talking to Ra is akin to talking to a precocious child. His voice is supple; he projects an immediate warmth and sincerity, no show-biz chucking involved. In marked contrast to Ra's off stage serenity are the omnipresent bodyguards who don't look the least bit non-aggressive. They are there because history has shown that those who prophesy of peace and harmony are usually in physical danger from the forces of Sheol. And Ra the mystic expounder is not one to mince his words.

I asked Sun Ra to explain his religion. "Actually, it's not really a religion, but I guess it's the nearest word you'll come to it on the planet. It's just a matter of being sensitive and of reacting according to things around me. . . . Nothing really is pre-conceived. I'm just natural and I respond, not in anger or anything, but according to the way the cosmos would have me to do."

Last April during a performance at Chicago's Auditorium Theater I was convinced once and for all of Sun Ra's total sincerity. During the show—when his dancers, the Ethnic Voices, were barefoot on stage—some people from the upper balcony began to pelt the stage with glass balls. Ra became enraged, and like a fiery Jeremiah chastising Jerusalem, proceeded into a long tirade against Chicago, his former stomping grounds.

His prophetic words still haunt my mind. "I have been all over the world, have played in Japan, Paris, Turkey, Ethiopia, and even the

**"Behold my house of light
Is said to be a house of darkness
Because it is invisible. Yea..."**

small country of Finland, but never have I been assaulted except here in Chicago. Twenty years ago I was warning you of things and you did not understand. Now they are coming to pass and you still do not understand. This fall I am taking my show on a world tour. This is a preview of that show and if you miss it, don't blame it on me. I will be in Europe, Africa, and Asia. I will be among strangers but then you never did have time to be my friends."

Ra told me how he felt at that time and why he reacted the way he did.

"If a person is involved in

things that are really worthwhile for hu-

manity, they'd

have to protest

if even one

human does

something

that's not

proper.

Because if

they don't,

you see, it's

not going to

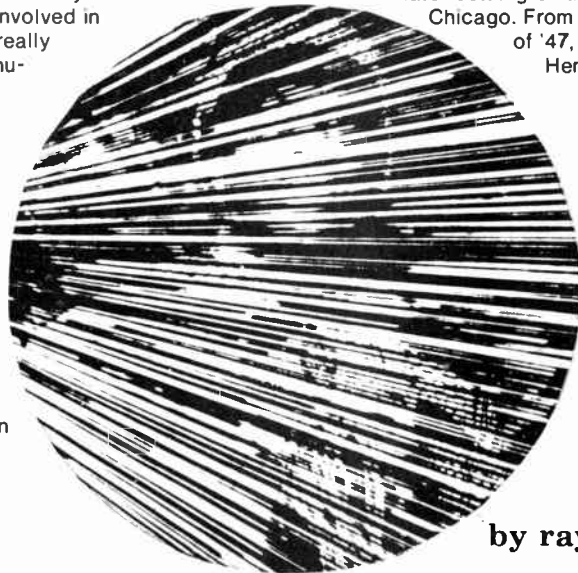
do humanity

any good. But

if they protest,

the universe can

balance itself



Sun Ra, of course, has not always been Sun Ra. But all great prophets have had humble beginnings and to acknowledge them in no way diminishes their subsequent powers. So, for the record, Ra originally was Herman Sonny Blount, born between 1910 and 1915 in Birmingham, Alabama. Little is known about his early life except that while in college he studied under a private tutor, Mrs. Lula Randolph.

He made his way out of the Deep South with the Fess Whatley orchestra in the '30s, later settling on the South Side of Chicago. From '46 through May of '47, he was Fletcher

Henderson's pianist

at the old Club

DeLisa, having

replaced

Mol Young.

About those

dues-paying

times,

Ra has

said, "I was

playing my

own versions

of the chords.

The band was

disturbed by

this, but

Hender-

by ray townley

"I went to Egypt year before last and I went up into the largest Pyramid in Giza. And while up there in the Pyramid of Khufu, I said the name 'Ra' nine times and all the lights in the pyramid flashed on...."

—Sun Ra

off. In other words, I have to give man back what he puts out. If man does something that's not really good for himself, then I have to tell him it's not good. For later on, they'll have to pay for it anyway."

What was it that you were warning Chicagoans about twenty years ago?

"I was telling them about outer space and about people going to the moon. I was telling them all kinds of things about what is happening today! I mean, it's happening today, but I was telling them then.

"I left Chicago when a friend of mine said he felt I should because the people weren't listening. So he sent me up to Montreal to play. But I had trouble up there too, because the people said I was playing God's music. So then I got on the television and said that Canada was supposed to be God's country. And even if it's God music, why couldn't I play it? So they closed the place down. Making a teenage rock club out of it. It just happened that way. What I'm doing is something that a lot of people have tried to do, but they have met defeat from humanity."

son didn't mind." When Henderson split Chicago, Ra remained behind, working briefly with Gene Wright's Dukes of Swing. He gigged often with Stuff Smith and Coleman Hawkins, when they resided in Chicago in the late '40s. During the '50s, he found sporadic work at Birdland and Roberts Lounge, and wrote arrangements for the Red Saunders band at the DeLisa.

Going back to the early '50s, when did you first start formulating your philosophy?

"Well, I didn't formulate it. What I'm doing concerns the creator of the universe. It doesn't concern me at all. Personally, I wouldn't have gone through all the hardships I have and put up with all this pressure if it hadn't been for the creator of the universe. He always tells me, 'Well, it's impossible but I want you to do that.' Just like He told me in Paris, 'Go to Ann Arbor and play. You could cancel and stay in Paris. You'll lose money going back. But go back anyway.'"

An integral part of Ra's live performance is the mythos of ancient Egypt. "I'm really only a natural being, and I have to go by

STAN KENTON

"SPEAKS OUT"

by peter newman

Big band jazz these days is in a period of minor renaissance and still among its most active—and controversial—exponents is Stanley Newcombe Kenton, the pianist-leader-arranger who has influenced and haunted contemporary American music since his first band opened the 1941 season at the Rendezvous Ballroom in Balboa, California. His current reincarnation marks a curious turn in the long musical life of a man who has seldom been in tune with the rhythms of his time. After thirty years of fronting just about every format into which the jazz orchestra can be expanded and playing nearly all the musical tempos known to man, Kenton is back with, of all things a road band—airy and free—that is gaining recognition and converts everywhere it plays.

The Kenton band, which started as a hybrid offshoot from the rhythm machine put together by Jimmie Lunceford in the late '30s, has never stopped groping for new sounds. Late in his middle age, Stan Kenton continues to evolve his concepts of jazz, and it remains as difficult as ever to be neutral about the man and his music. Critics and jazz buffs are more sharply divided about the true worth of his music than about any other jazz giant. But Kenton goes on, playing his craft with dignity and humour, a man and a musician firmly in command of his worth.

After a recent concert in Ottawa, Canada, I recorded the following interview.

Newman: While you've never had any problem communicating with your listeners, it seems to me that you have often been misunderstood or misrepresented by the critics.

Kenton: I really don't know whether the critics just haven't been able to communicate with the music, or whether they find my personality repulsive. I don't know what it is. Yet a lot of them will say: "One of the nicest guys in the business, but forget the music." I haven't worried about it too much. Most critics are super-sensitive, kind of withdrawn, and are repulsed by out-going people. But most of the crap you just let go in one eye and out the other.

Newman: Maybe the problem is that your music is too subtle, to complicated. It isn't jazz that just swings.

Kenton: They seldom complain that it's too complicated. They say the music is contrived, pompous, melodramatic and things like that. But, you know, it's pretty hard to contrive anything, especially music. Take an author, for instance, he might think, "Well now, maybe this is a little complicated. Am I going to lose a few readers if I publish this?" And he might retrace his steps and say, "I believe I should edit this in or out or something." And I do that with my music, but you don't ever move too far from what you basically believe in, from what you are.

Newman: With such a large band (19 pieces), and such intricate arrangements, how do you maintain the spirit of improvisation in your music?

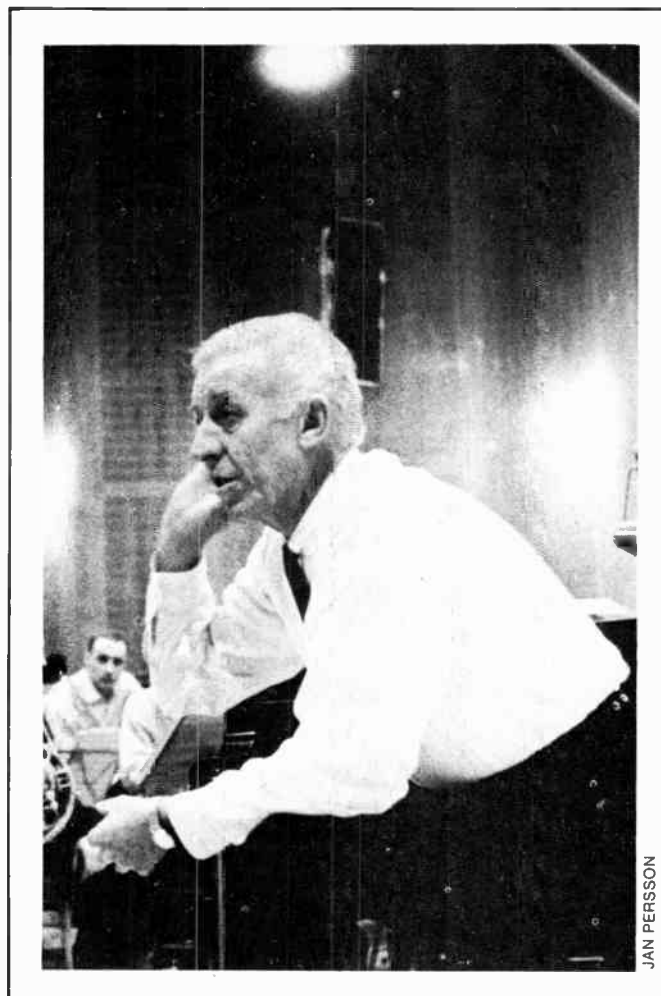
Kenton: I think there is a great fear of a band that's playing the same music all the time, starting to play by rote, and I can't have that, because I like the thing to be almost like a new experience every time the band plays. So I always keep after the soloists and tell them to take chances, not to get involved with clichés and all that kind of stuff. "Take wild chances," I tell the rhythm players, "because if you don't take chances you aren't going to come up with any fresh excitement." When I'm conducting the band, they never know what the hell I'm going to do because if they knew where my hand is going to come down, they'd just look off into the trees somewhere. But they never know what's going to happen. It keeps everybody on their toes so that the band has a spontaneous sound—that's a form of improvisation too.

Newman: You've been on the road for more than 30 years now and you're 61 years old. It must be a really tough grind. How do you keep going?

Kenton: I don't think it's so tough, if you have the privilege to do what you want to do and to enjoy the freedom that I enjoy. All the little inconveniences that I might suffer on the road are more than compensated for by the freedom I have. If I had taken a job conducting a television show somewhere, or doing background music, I'd be at the mercy of some idiot producer and I wouldn't have any freedom. As it is, I am free.

Newman: That freedom is reflected in your music: it seems to me that your road bands have always been better than your studio orchestras.

Kenton: Yes, there's nothing like an organized band. Los Angeles and New York are full of musicians who used to play with me, but they could never sign up with this band. Not even if you got the finest of them together. It's a whole different approach to playing. These guys are together all the time, and when they leave the band and try to start fitting into freelance jobs, they have to water down what they believe in. I doubt if some of the musicians who have left the band could ever even play this kind of music. It would be too hard for them. Funny thing about the band, too, is that most of the guys who've left it in the



JAN PERSSON

Peter Newman is the editor of Maclean's Magazine and a longtime student of the Kenton style.

past still refer to it as their band. We're all very good friends. They come around and we see each other all the time and there's a great feeling of belonging to each other.

Newman: What is the Kenton sound? Is it mostly a matter of broad voicing?

Kenton: It's a lot more than voicing, but I can't really define it. It's one of the mysteries of the communication that exists between the guys and myself. And it's something that's almost on a subconscious level. I'm not really conscious of it, and I don't think they are either. But you could put me in front of a strange bunch of guys and sure as hell, after a few weeks, they'd sound like the Kenton band.

Newman: Yet there has been a very constant sound to all of your orchestras. Perhaps you look for it when you're picking your musicians. Lead trombone, for example: Kai Winding, Milt Bernhart, Bob Burgess and Dick Shearer (who's with the band now), sound remarkably similar.

Kenton: Yes, there is that. Certain guys are attracted to the band. A Tommy Dorsey-type trombone player wouldn't make it.

Newman: How did you get into the time signature experiments that Hank Levy is writing for you now?

Kenton: Hank claims the first thing that really got him interested was Johnny Richards' *Adventures in Time*. The first music Levy wrote for us was very much more crude and simple than the music we're starting to play now. He claims it's because he didn't want to get too involved harmonically or melodically, because we were having such a hassle trying to get used to the time signatures.

Newman: Is it really possible to play jazz in 7/4 time, or 20/16 time?

Kenton: When you get right down to it, it's divided into accents. If a thing is in 7/4 time, it's never divided into more than three units. In other words, if it is in 7/4 time it can be divided one-two; two-two-three; three-two; or you could have one-two; two-two; three-two-three, etc. Those are the basic accents. When you get up into advanced time signatures you're really familiarizing yourself with a series of accents. But you count, at first, in order to get the feel of the thing; once it's going, then you know what kind of accent it's in.

continued on page 39

RECORD REVIEWS

Ratings are:

***** excellent, **** very good,
*** good, ** fair, * poor

KEITH JARRETT

FORT YAWUH—Impulse AS-9240: (*If the Misfits Wear It; Fort Yawuh; De Drums; Still Life.*)

Personnel: Jarrett, piano, tambourine, soprano sax; Dewey Redman, tenor sax, Chinese musette, maracas; Charlie Haden, bass; Paul Motian, drums, percussion; Danny Johnson, percussion.

This man Jarrett certainly has been around. It's only been seven or eight years since he first appeared on the scene with Charles Lloyd; but in that time, he's been featured on innumerable albums, cut for at least four different labels—and no two of them sound alike. Jarrett, who first gained notice as a clean, concise soloist (something the Lloyd band definitely needed), has since been through all the changes. He's played pretty, he's played rough; he's played loud (with Miles), he's played soft (solo); he's played "free," and he's played music with a distinctive country-rock lilt to it.

Yes, Jarrett is certainly versatile; but what else? I've got to admit it's a bit disconcerting to play through the four cuts of *Fort Yawuh* for the first time, and come to grips with four so seemingly dissimilar musical approaches. But the lack of a "coherent" style doesn't matter much when, like Jarrett, you can do nearly everything well.

Misfits may be the least successful track, but only because it runs up against the most formidable obstacle: translating the sound of Ornette Coleman to piano. Jarrett's expenditure of energy seems to have this end in mind, and Coleman veterans Haden and Redman give their all to the cause, but on balance I now see why Ornette records so rarely with keyboards. *De Drums* is a lightweight: a riff with a backbeat, a cute head, some appropriate Jarrett piano, and a loose, dancing intermezzo which is Redman all the way—and beautiful.

Jarrett's biggest contributions come on the two more reflective numbers. The title cut is something of a gem. Jarrett expands his atmospheric (if slightly melodramatic) line with sensitivity and boldness; he, Haden and Motian aren't afraid to vary their individual and collective pulses, with some nice results. Redman on Chinese musette adds a few words, less sweet than pungent; and there's an exquisite bell-like coda. *Still Life* has two sorts of romantic feeling to it: the solo piano intro is expressive within a severe, almost metronomic rhythm, while the tune itself has a looser, lusher ballad sound. But somehow the total result is disquieting. It's as if Jarrett makes it to the brink of tenderness but doesn't take the plunge.

If there's any unifying tone which runs through Jarrett's wide palette of sounds, it's this sense of not-quite-completeness. I always feel a hard, cold, brittle veneer to his sound; even his arpeggios seem staccato, somehow. Perhaps it's serenity Jarrett is looking for; but whatever, I'm sure *Fort Yawuh* won't be the last progress report on his search. Keith Jarrett

20 □ down beat

is one of those musicians whose restlessness and dissatisfaction can be mighty satisfying to hear. —metalitz

RANDY WESTON

TANJAH—Polydor PD5055: *Hi Fly; In Memory Of; Sweet Meat; Jamaica East; Tanjah; The Last Day; Little Niles.*

Personnel: Weston, acoustic and electric piano; Ernie Royal, Ray Copeland, Jon Faddis, trumpet, flugelhorn; Al Grey, Jack Jeffers, trombone; Julius Watkins, french horn; Norris Turney, Budd Johnson, Billy Harper, Danny Bank, reeds; Ron Carter, bass; Rudy Collins, drums; Azzedin Weston, Candido, Omar Clay, Taiwo Yusve Divall, Earl Williams, percussion; Ahmed Abdul-Malik, oud; Delores Ivory Davis, vocal; Melba Liston, arranger.

This is, without question, one of the finest records to have been released in recent months. Weston's beautifully simple melodies and fresh rhythms, Melba Liston's sensitive scoring, and the excellent solo work make this a landmark in Randy Weston's career.

The most inspiring thing about the album is the mixture of musicians from all backgrounds playing perfectly together, making questions of "school" and era melt away. And so much of the music here has strong, direct ties to Africa, the source of it all.

To list all the high points on this record would be impossible. Some that must be mentioned, however, are a wonderful, Dizzying solo on *Hi Fly* by 19-year-old Jon Faddis, who will, without a doubt, be the trumpet player in jazz within a very few years; Melba Liston's warm, somewhat Ellingtonian writing on *Sweet Meat*; Ernie Royal's deep, moving solo on *The Last Day*; and the great work by all concerned on *Jamaica East*, a jubilant, buoyantly danceable celebration of West Indian and African rhythms.

Don't miss Randy Weston's latest gift to his listeners. —piazza

TEDDY WILSON

TEDDY WILSON AND HIS ALL-STARS—Columbia KG 31617: *I'll See You in My Dreams; Tea for Two; Fine and Dandy; Sweet Lorraine; Mary Had A Little Lamb; Too Good To Be True; Blues in C* Minor; Warmin' Up; Who Loves You; These N'That N'Those; Eeny Meeny Meiny Mo; With Three I Swing; Sugar Plum; Things Are Looking Up; Rhythm in My Nursery Rhymes; Sailin'; Christopher Columbus; Why Do I Lie To Myself About You; All My Life; My Melancholy Baby; I Found A New Baby; Coquette; I'm Comin' Virginia; You Can't Stop Me From Dreaming; Ain't Misbehavin'; Just A Mood; Honeysuckle Rose; Don't Be That Way; Jungle Love; Oh, Lady Be Good; I Never Knew.*

Personnel: Wilson, piano; various others including Buck Clayton, Roy Eldridge, trumpets; Johnny Hodges, Ben Webster, Lester Young, reeds; Freddie Green, guitar; Red Norvo, xylophone; John Kirby, Walter Page, bass; Cozy Cole, Jo Jones, drums; Billie Holiday, Ella Fitzgerald, vocals, etc.

How do you rate a collection like this one? Five stars is hardly enough for Wilson, whose graceful, skillful and remarkably classy piano playing forms one of the most voluminous chapters in the history of jazz.

Let's just say that this two-record collection of Brunswick and Columbia material from the 1935-40 period is a delight, featuring an abundance of relaxed, assured and joyful playing from Wilson and a supporting cast that reads like a Who's Who of Swing. (There are literally dozens of great musicians in addition to the ones I've listed.) Listen to a very young Billie Holiday stamp five very ordinary pop tunes with her distinctive personality, helped out by Wilson's almost extrasensory accompaniment. Listen to Wilson, in the company of Red Norvo, Harry James and bassist John Simmons, subtly rewrite the blues (*Just A Mood*) and two

Fats Waller tunes in his own unique style. Listen to the meanest version of *Christopher Columbus* ever recorded; or to Roy Eldridge sing *Mary Had A Little Lamb*.

Above all, listen to Teddy Wilson, and listen hard. He is one of the transcendent geniuses of American music and we will not see or hear his like again. —keepnews

ART VAN DAMME ENSEMBLE & QUINTET

STAR SPANGLED RHYTHM—MPS MC 25157: *The Way You Look Tonight; Yellow Days; Lonesome Road; Wave; I'm Beginning To See The Light; Sweet Georgia Brown; Undecided; Watch What Happens; Stars Fell On Alabama; S'Wonderful; Easy To Love; Shiny Stockings; Sunny; Our Love Is Here To Stay; Snowfall; Four Brothers; My Little Boat; Love Is Blue; What The World Needs Now; Poor Butterfly.*

Personnel: Van Damme, accordion; Heribert Thusek, vibes and flute; Freddie Rundquist, guitar; Peter Witte, bass.

On tracks 11-20, add Hans Wolf, alto sax; Werner Dauber, Rolf Prinz, tenor saxes; Heinz Loch, baritone sax.

*

This jazzed-up blend of country club music and Muzak should probably get some air play on "easy listening" stations. But the only thing this double record proves is that the accordion has yet to make it as a viable jazz instrument. Van Damme goes through all the appropriate motions here, but his frilly runs and reedy background chords are uninspired and unconvincing. —halleras

THE NEW MCKINNEY'S COTTON PICKERS

YOU'RE DRIVING ME CRAZY—Bountiful 38001: *Peggy; If I Could Be With You; Who's Got It; Am I Blue?; Of Man River; You're Driving Me Crazy; My Honey's Lovin' Arms; Gee (Baby) Ain't I Good To You; The Sheik Of Araby.*

Personnel: John Trudell, trumpet; Tom Saunders, Paul Klinger, cornets; Al Winters, trombone; Dave Hutson, Ted Buckner, clarinet and alto saxophone; Louis Barnett, clarinet and tenor saxophone; Ernie Rodgers, clarinet, tenor and baritone saxophones; Mill Vine, piano; Orrin Foslien, banjo; J. R. Smith, tuba; Mel Fudge, drums; Dave Wilborn, vocals.

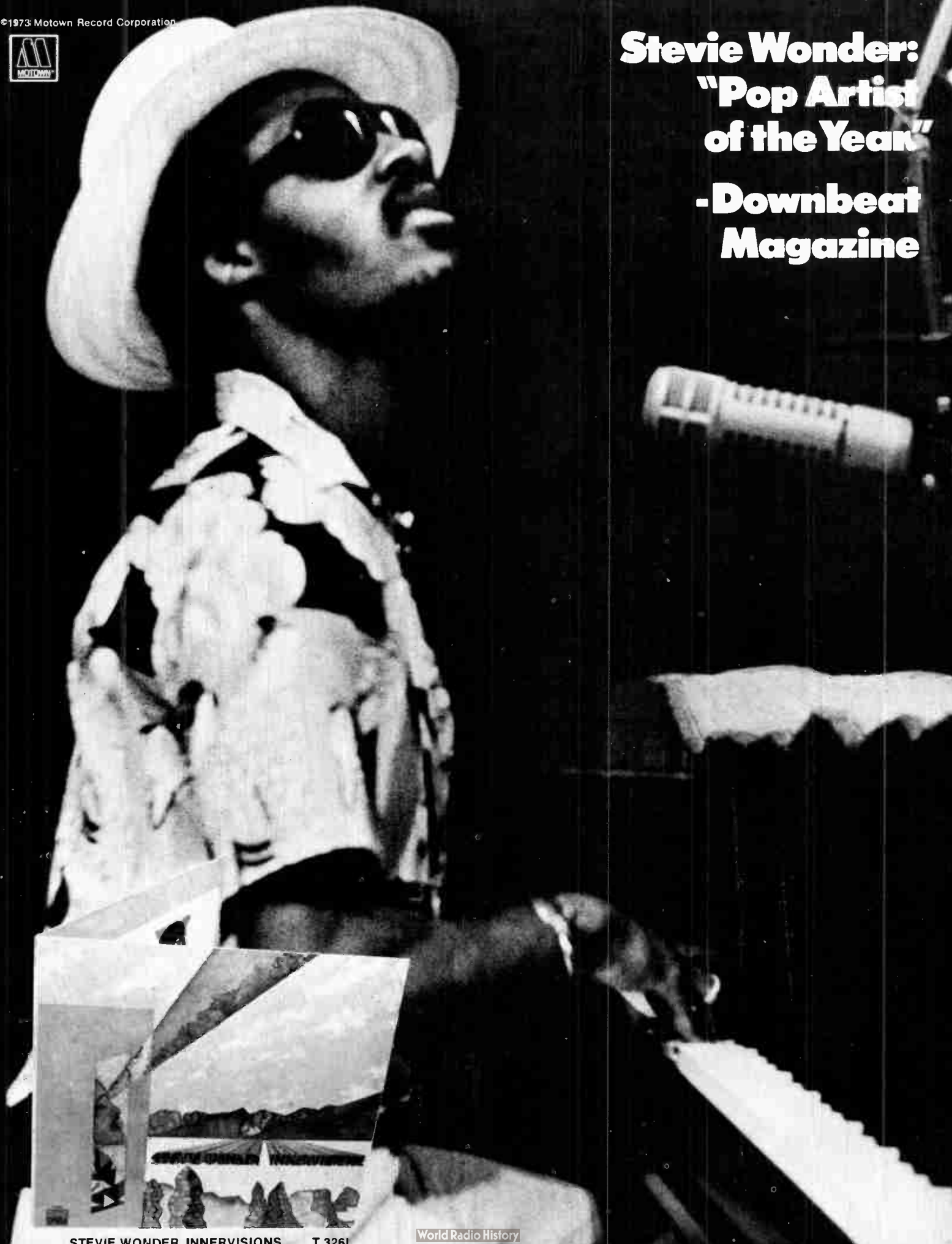
Bountiful quickly followed its first NMCP album (*down beat*, May 10, 1973, *****) with a second that displays a rebuilt saxophone section and a new drummer, an improvement over the *status quo* in both instances. The explanation, then, for the lack of an increased rating is that the band, feeling its oats, has drifted a bit from center by doing some things that probably have nothing to do with its namesake.

Wilborn, the banjoist and sometime vocalist with the original McKinney band, is said to be an advisor to the group as to matters of authenticity (tempos, interpretation, etc.) Perhaps McKinney did have such a routine as that of *The Sheik* here, where nearly everyone in the band takes consecutive solo choruses—it is a known fact that if a band was grooving with the dancers, a tune might last ten or twenty minutes or more—but I can't help thinking that *this* isn't *The Way It Was Done*. Moreover, I can't conceive of this tempo for a vocal treatment of *Am I Blue?*—such a melancholy message does not sit well with a delivery that suggests, "Hey, wow, baby, am I ever blue! Yeah man!"

With more bandstand time together, the NMCP is naturally more assured—and more comfortable, too, with their first-choice drummer, whose playing is based in the methods of the '20s. Now that RCA in France has begun to reissue, chronologically, the original McKinney recordings, the band would do well, having



**Stevie Wonder:
"Pop Artist
of the Year"
-Downbeat
Magazine**



attained some proficiency, to study them. There is much to be learned therefrom, gentlemen.

To those already owning Volume One; you'll like this better, perhaps. To choose between the two: buy this one first. —jones

DEXTER GORDON

GENERATION—Prestige 10069: *Milestones*; *Scared To Be Alone*; *We See*; *The Group*.

Personnel: Gordon, tenor sax; Freddie Hubbard, trumpet, flugelhorn; Cedar Walton, piano; Buster Williams, bass; Billy Higgins, drums.

★★★★

This thoroughly enjoyable album offers some no-nonsense, uncompromising mainstream jazz performances. The title *Generation* can be taken in two senses here: while alluding to the age difference between Gordon and Hubbard, it also suggests the kind of mutual musical stimulation that results from the pairing of these two skilled musicians. Gordon, now an even fifty years old, shows no signs of his energies flagging; his playing here is as agile and bouyant as ever. Firmly rooted in the bop tradition, he has a thorough command of his instrument and of mainstream jazz idioms (as if I had to tell you.) Hubbard too is in good form on the date.

The tunes are all straight ahead swingers. *Milestones* is not the commonly known modal piece but an earlier tune by Miles built on an ascending major seventh triplet figure. The group here recaptures the soft, gliding quality characteristic of those soft bop compositions of the early '50s. Dory Previn's ballad, *Scared To Be Alone*, is played in deftly-handled double time throughout. *Wee See*, a Monk piece, features an angular, jarring melody and some facile solo work by Walton and Williams. In all, a swinging, empathetic session. —balleras

ISSAC HAYES

JOY—Enterprise ENS-5007: *Joy*; *I Love You That's All*; *A Man Will Be A Man*; *The Feeling Keeps on Coming*; *I'm Gonna Make It Without You*.

Personnel: Hayes, vocals (& presumably keyboards); The Movement; The Memphis Strings; Hot Buttered Soul Unlimited.

★

Hayes' stylistic excess is greater on *Joy* than ever. The orchestral funk is sharp, but without much of a climax—especially on the title song, 16 minutes of tedium. Hayes' heavy breathing has become an absurdity, both in his singing and his "Ike's Rap" routine. *I Love You That's All* is presumably a recording of Hayes and a lady doing it (as it were). It is embarrassing.

The Feeling Keeps on Coming and *A Man Will Be A Man* both offer about 7 minutes of what might've been interesting songs in half that time, though neither had much to begin with. *I'm Gonna Make It* is 11 minutes of the same. But the real drag is that Hayes has proven himself an exciting artist; or rather, he had before *Joy*, a testament neither to his artistry nor to the emotion the record is supposed to be about. —bourne

LEFTY FRIZZELL

SINGS THE SONGS OF JIMMIE RODGERS—Columbia C 32249: *Blue Yodel Number 2*; *Brakeman's Blues*; *My Rough And Rowdy Ways*; *Treasure Untold*; *Blue Yodel Number 6*; *I'm Lonely And Blue*; *Travelin' Blues*; *My Old Pal*; *Lullaby Yodel*; *Never No More Blues*; *California Blues*.

Personnel: Lefty Frizzell, vocals; instrumentalists uncredited (!!!).

★★★★

Lefty demonstrates a relaxed and fluent approach to his idol's material in this reissue of early '50s recordings. The album's most refreshing aspect, however, is not Frizzell's

vocal interpretations, which sound no better than those of any good country singer (after all, the musical structure only permits so much improvisational leeway.) It's the small combo backing him up that really excels. Fiddle, banjo, harmonica, steel-guitar, rhythm guitar, contrabass, and drums are all present at one time or another in soft and tasteful punctuation of the lyrics. If you're turned off to the over-orchestrated, sentimental pablum being foisted off as C&W these days (and own every Willie Nelson album on the market), then *Lefty Sings Jimmie* will prove an oasis. —townley

MICHAEL WHITE

THE LAND OF SPIRIT AND LIGHT—Impulse AS-9241: *Land Of Spirit And Light, Parts One, Two and Three*; *Fatima's Garden*; *Fiesta Dominical*; *O Ancient One*; *Lament (Mankind)*.

Personnel: White, violin; Prince Lasha, piccolo, flute, alto flute and clarinet; Ed Kelly, piano; Bob King, classical guitar; Cecil McBee, bass; Kenneth Nash, percussion.

★★★★

One interesting thing about White's record is the light and airy feeling the group achieves. It is the result of the instrumentation, especially the blend of classical guitar and violin, and the sound is very appealing and warm.

As a violinist, White has been around for some time and was part of the fine John Handy Quintet of the mid-'60s. His influences are essentially avant-garde, and he is among the best musicians playing violin, an instrument that has had its problems finding acceptance within jazz.

Spirit and Light is not so much a showcase for any one artist though; it is a collective effort by everyone involved, which is to White's credit (since he did all the writing for the album). —nolan

CLEO

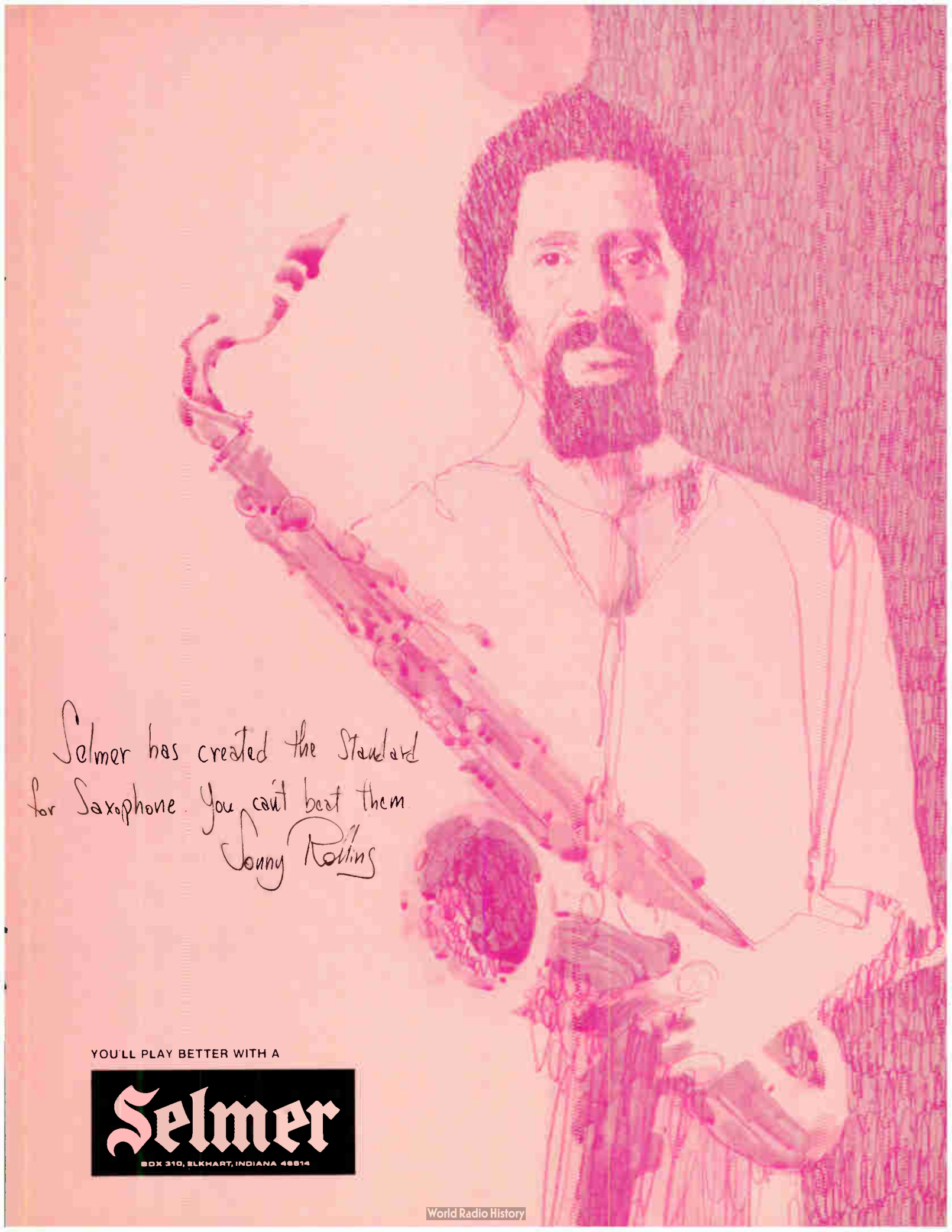
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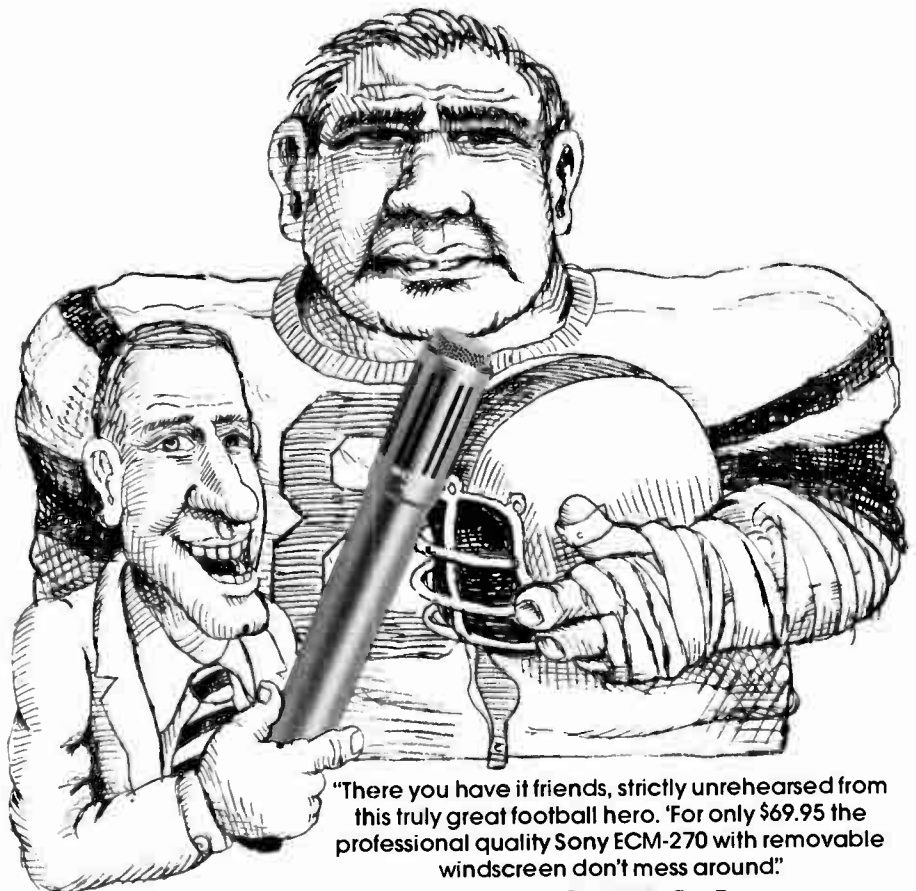
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GENE AMMONS

BIG BAD JUG—Prestige P-10070: *Lady Mama*; *I Can't Help Myself*; *Lucille*; *Fly Me*; *Big Bad Jug*; *Papa Was A Rolling Stone*; *Fuzz*.

Personnel: Ammons, tenor sax; Ron Carter, acoustic and electric bass; on tracks 1-3, 6, Sonny Phillips, electric piano and organ; Maynard Parker, guitar; Billy Cobham, drums. On tracks 4, 5, 7, Hank Jones, electric piano; Ernest Hayes, organ; Joe Beck, guitar; Idris Muhammad, drums. On track 5, Micky Roker replaces Muhammad.

Ammons here seems boxed in by some of the material he's working with. The rock pieces, *Lady Mama*, *Big Bad Jug*, and *Papa Was A Rolling Stone* (done with the obligatory wah-wah guitar) fire neither his nor his sidemen's imaginations. The mood brightens up on *Fly Me* and *Fuzz*, bouncy tunes in loose medium tempos. Having more interesting changes than the rock pieces, they set everyone free from the chains of the boogaloo beat and inspire Ammons to give some pointed object lessons in plain old-fashioned swinging.

—balleras

WARREN DURRETT

DANCING WITH WARREN DURRETT AND THE BIG BAND—Janelle Records WD 1973: *Night and Day*; *Last Tango in Paris*; *Who Can I Turn To*; *A Time for Love*; *What Is There To Say*; *Day by Day*; *This Guy's In Love*; *Who's Sorry Now*; *Watch What Happens*; *Spanish Eyes*.

Personnel: Durrett, piano, electric piano; Richard Wilson, Sherman Gibson, John Audino, Bud Brisbois, Conte Condoli, trumpets; Arch Martin, Dick Nash, Kai Winding, Phil Teele, trombones; Bob Ousley, Ted Nash, Chuck Gentry, Don Raffell, reeds; Dennis Budimir, guitar; Carol Kaye, bass; Paul Humphrey, drums; Molly Miles, vocal.

If the liner notes to this album are to be believed, the Warren Durrett band is just about the hottest thing in Kansas City these days, which indicates that Kansas City has come a long way since the days of Count Basie and Jay McShann. The repertoire here might have been selected by a computer. The arrangements are played with punch and precision but offer virtually no surprises. And as for the soloists—well, that's the crux of the problem. There's hardly any soloing to be heard on the record.

The presence of several guests from the Hollywood studio scene helps a bit, although I wish Winding and Condoli had been given more to do than one eight-bar solo apiece (the trombonist's is on *Who Can*, the trumpeter's on *This Guy's*.) Kaye and Humphrey offer more rhythmic propulsion than most of these arrangements deserve; without them aboard I imagine the music would sound quite lackluster instead of merely predictable and uninteresting.

—keepnews

CHARLES TOLLIVER'S MUSIC INC.

LIVE AT LOOSDRECHT JAZZ FESTIVAL—Strata-East SES-19470/1: *Grand Mix*; *Truth*; *Prayer for Peace*; *Our Second Father*; *Repetition*.

Personnel: Tolliver, trumpet and fluegelhorn; John Hicks, piano; Reggie Workman, bass; Alvin Queen, drums.

This two-record set from Strata-East was recorded in 1972 at the Loosdrecht Jazz Festival in Holland, and it is an exquisite Charles Tolliver showcase. On four sides there are just five compositions, giving everybody plenty of room to play. As a matter of fact, it is a great date for everybody; Hicks, Workman and young Alvin Queen work together beautifully.

Charles Tolliver is a trumpet player of the Clifford Brown lineage by way of Freddie Hubbard, and at 31 he must be ranked among the finest players working today. Here he shows power and imagination, wrapped in a kind of electric excitement generated by all

four superb musicians meeting the music head on and cooking. If this endorsement sounds excessive, get the album and make up your own mind.

—nolan

CHARLES TOLLIVER'S MUSIC INC.

LIVE AT SLUGS' Volume 1—Strata-East SES-1972: *Drought*; *Felicitie*; *Orientele*.

Personnel: Tolliver, trumpet; Stanley Cowell, piano; Cecil McBee, bass; Jimmy Hopps, drums.

LIVE AT SLUGS' Volume 2—Strata-East SES-19720: *Spanning*; *Wilpan's*; *Our Second Father*. Same personnel.

Strata-East is Charles Tolliver's own label and marks one of the few musician-owned labels to show a proper understanding of the business end of the industry—the packaging is highly imaginative, distribution and promotion are professional, and, above all, the music is good and uncompromising.

Tolliver and company have joined together to form MUSIC, INC. with the desire to expand coherently and creatively upon their jazz heritage. As the liner notes state, "MUSIC, INC. was created out of the desire to assemble men able to see the necessity for the survival of a heritage and an Art in the hopes that the sacrifices and high level of communication between them will eventually reach every soul."

These four sides are part of a live session done in the intimate East Village club on May Day, 1970. While a certain "sameness" tends to envelop the two volumes, the improvisational strengths of the artists keep the session on such a high level that the music consistently sounds fresh and spontaneous.

Tolliver's horn style is not revolutionary, but it is possessed of a melodic warmth and compactness of expression shared by few other trumpeters. Traces of the old Chet Baker, or better, '50s Miles; snatches of Freddie Hubbard played straight (with no chaser.) Neither dispassionate nor pretentious, Tolliver's blowing is, rather, quite poignant.

On *Orientele* an Eastern mode is struck, accented by McBee's bowed bass and Tolliver's romantic fanfares. *Our Second Father* is up tempo and rumbles along freely, each member of the ensemble keenly attuned to the advancing ideas of the others. McBee's *Felicitie* is a soft tone poem with brushes and a long, introspective piano solo by Cowell, played in subdued shades of blue and red. McBee steps in for a few loping configurations on the upright and Tolliver takes it home with soothing, globular notes.

With so many American jazz labels (particularly the larger ones) opting for the current commercial gimmick, it's more than pleasing to see a contemporary label presenting artists of such magnitude as Cowell, McBee, and Tolliver in settings entirely of their own choosing.

—townley

FOCUS

LIVE AT THE RAINBOW—Sire SAS-7408: *Focus III*; *Answers? Questions? Questions? Answers!*; *Focus II*; *Eruption* (excerpt); *Hocus Pocus*; *Sylvia*; *Hocus Pocus* (encore).

Personnel: Thijs Van Leer, flute, organ, vocal; Jan Akkerman, guitar; Bert Ruiter, bass, vocal; Pierre van der Linden, drums.

***½

Now that they're about to be the new hot thing, it's odd timing to release this not-that-great live recording of music Focus has recorded already and better. *Focus III* is thrilling rock Baroque on the record of that title; not so much at the Rainbow, although Jan Akkerman is an ever-creative soloist, especially on *Answers? Questions?* Likewise not-as-great: *Hocus Pocus*, their bizarre hit, and *Eruption*,



Photo-Aram Avakan

Con·don (kon'dən), *n.* 1. **Eddie** (*Albert Edwin Condon*),
born 1905, U.S. jazz guitarist.

Random House Dictionary, Unabridged Edition

Eddie Condon

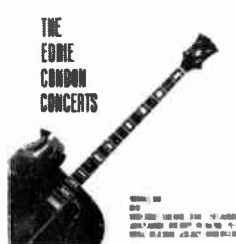
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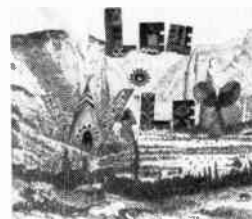
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—bourne

ART PEPPER

THE WAY IT WAS!—Contemporary 7630: *I Can't Believe That You're In Love With Me; All The Things You Are; What's New; Tickle Toe; The Man I Love; Autumn Leaves; The Way You Look Tonight.*

Personnel: Pepper, alto saxophone.
On tracks 1-4, Wayne Marsh, tenor sax (except track 3); Ronnie Ball, piano; Ben Tucker, bass; Gary Frommer, drums.

On Track 5, Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums. On track 6, Dolo Coker, piano; Jimmy Bond, bass; Frank Butler, drums. On track 7, Wynton Kelly, piano; Chambers, bass; Jimmy Cobb, drums.

★★★★

No other musician of the cool school ever communicated so completely as Pepper. His liner notes here are your own best guide to the music, so my commentary will be sparse: the first four tracks are from his first Contemporary date, November, 1956; three include an ideal partner, Marsh. The others are additions from the famous 1957-60 Pepper dates. The saxophone playing is beautiful throughout, almost as fine as Pepper's great *Smack Up* (Contemporary 3602).

Pepper and Marsh are an even hipper team than the classic Marsh-Lee Konitz pairings, and it's a sin that they haven't worked together frequently. Their rhythmic and harmonic bases were fairly similar (both swing-era), and their art was (and is) defined by inflection, accent, tonal variation and nuance. They share the Tristano ideals of heavy swing and total improvisation, and they are immense emotionalists; but otherwise, no two musicians could be more different. Pepper's perfect formalism is totally complemented by Marsh's romantic sensibility: the granite alto structures meet the emotionally spontaneous tenor's eternal search for the beautiful melody, the perfect phrase.

Marsh here often presents the peculiar rests, momentary odd logic, and incredible insights into rhythm, accent and nervous dynamics that characterize his best work. Pepper's *Can't Believe* is a delightful tribute to his early mentor, Benny Carter, and the opening notes of *All The Things* envelop you in that special tension; the rhythmic contrast and asymmetric accenting move subtly but irrevocably to a final strain broken by fast lines and a lightning conclusion—"two measures too early." At the end of the first chase chorus Pepper, whose resilient structure really makes the piece work, climaxes with eight unbelievable measures.

Elsewhere, without Marsh for contrast, the element of deep pain, the sense of wound that's so important to Pepper, emerges. There's weak material in *Autumn Leaves*, but listen to the emotional upheaval in the third chorus, and the song's final eight measures: Pepper's sorrow is overwhelming. Minor chords and medium-to-up-tempos bring out Pepper's best, and his *The Man* solo equals his *All The Things*. His broken, self-contained and instinctively related ideas in *The Way* represent an unusually daring attempt at total concept. Pepper, the master builder!

The West coast cool school never properly recognized Pepper as its outstanding figure, but records such as this should correct that injustice. The Ball-Tucker-Frommer rhythm section is the best on this record, and, contrary to Pepper's own opinion, probably the most empathetic he ever used. Interestingly, both Pepper and Marsh were here in Chicago recently, and both played like angels. A Pepper-Marsh reunion, now, would be more welcome than ever.

World Radio History

—litweiler

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CHUCK MANGIONE

LAND OF MAKE BELIEVE—Mercury SRM-1-684: *Legend Of The One-Eyed Sailor; Lullaby For Nancy Carol; El Gato Triste; The Gloria From The Mass Of St. Bernard; As Long As We're Together; Land Of Make Believe.*

Personnel: Mangione, fluegelhorn; Gerry Niewood, soprano sax, flute, alto flute; Al Johnson, bass; Joe LaBarbera, drums; Esther Satterfield, vocal; the Hamilton Philharmonic Orchestra; additional vocalists and instrumentalists.

If anyone is ever going to get the classical string influence accepted as a working jazz medium, it will be Chuck Mangione. On this album, recorded live with the Hamilton Philharmonic, Mangione's arranging and composing concepts excel beyond other similar efforts.

Mangione features Gerry Niewood, who, in my opinion, is one of the most underrated musicians on this planet. Niewood's solo results are always swinging and have that quality of expertise whether he's playing tenor, soprano or flute.

On *Lullaby For Nancy Carol, As Long As We're Together* and *Land Of Make Believe*, vocalist Esther Satterfield delivers a very dynamic plus for Mangione and for her own career. There are few female jazz singers around who have her conception and delivery. Her unique, full-yet-slightly-husky sound is always controlled, allowing her feeling and warmth to communicate with the listener.

The rhythm section makes it. The sound balancing is exceptional for a live recording.

Al Johnson on bass plays as solid and funky as any of the considered greats these days. Drummer Joe LaBarbera applies inventive cymbal techniques: his ideas of patterns are pleasant to listen to and are never overbearing.

Mangione's new album has many "major" pluses going: Jon Faddis on trumpet; Gap

Mangione on piano; Cathie Lehr on cello; the Horseheads Chamber Singers; and, of course, the Hamilton Philharmonic.

Land of Make Believe sounds like a fine place to visit, but based on this album, I'd like to check out the real estate prices. —schaffer

CORKY SIEGEL-JIM SCHWALL

THE BEST OF SIEGEL-SCHWALL—Vanguard VSD 79336: *Walk in My Mind; Wouldn't Quit You; Going to New York; Little Baby; Angel Food Cake; I Liked It Where We Walked; Bring It With You When You Come; Mama/Papa; Yes I Love You; Tell Me.*

Personnel: Siegel, piano, harmonica, vocals; Schwall, guitar, mandolin, vocals; Rollo Radford, Jack Dawson or Joe Davidson, electric bass; Shelly Plotkin or Russ Chadwick, drums.

As the album title indicates, this is a collection of cuts from the Siegel-Schwall Blues Band's first few releases. If you have any of them, there's no particular reason to get this one (except that it's also available in quad sound); if you don't, there's also not much reason.

This is a good, solid blues band with integrity. No ego-tripping, no superstar eyes, no blues-rock fusion, just plenty of integrity. They know the roots, and stick close to them. The music is tight, controlled, pleasant and generally lightweight.

Siegel's *Cake* is a Howling Wolf-type tune featuring a good set of exchanges and duet between harp and guitar. *Bring It* has a very funky mandolin outing by Schwall. *Mama/Papa* is an interesting blues line, country-blues-oriented in the rhythmic variation of the middle four bars. Schwall's slide guitar is fine. And *Yes* is Siegel's version of Diddley; sounds good, but who needs it when the original is accessible?

Which is the problem with the whole album,

and with Siegel/Schwall in general. When they stuck to straight Chicago blues, they performed them faithfully and well, but without a great deal of originality. When they ventured, more recently, into the harder sounds, they were just no match for Bloomfield, Butterfield, or the better British groups. We shouldn't put them down, since they helped to bring this long-neglected music to the attention of the white middle-class record-buying public, and they did it with taste and reverence. But what they've accomplished on that score doesn't make the music on this album anything more than very together party-time stuff.

—heineman

THE PIANO CHOIR

HANDSCAPES—Strata East SES 19730: *Jaboobie's March; Straight, No Chaser; Precious Lord; Sanctum Saintorium; Nation Time; Effi; Man Extentions; The Almoravids; Killers.*

Personnel: Stanley Cowell, Nat Jones; Hugh Lawson, Webster Lewis, Harold Mabern, Danny Mixon, Sonelius Smith, piano, electric piano, organ, vocals, percussion, African piano, harpsichord.

This twofer presents an ambitiously conceived collection of solo and ensemble pieces which tallies up to about an hour and forty minutes of music. Strictly speaking, the Choir is not exclusively a piano ensemble; there's much doubling on percussion, they bring in an organ occasionally, and even do some back-ground chanting.

Recorded in concert (we aren't told where) the Choir runs through a broad mixture of compositions. Several, like *Jaboobie's March* and *Nation Time*, are vamp-like in structure, built on repetitive bass patterns and riff-like melodies. The group's affinity with African music is evident here, and by using a wide variety of percussion instruments, they generate some exciting rhythms. Two pieces, *Straight, No Chaser* and *Man Extentions*, give



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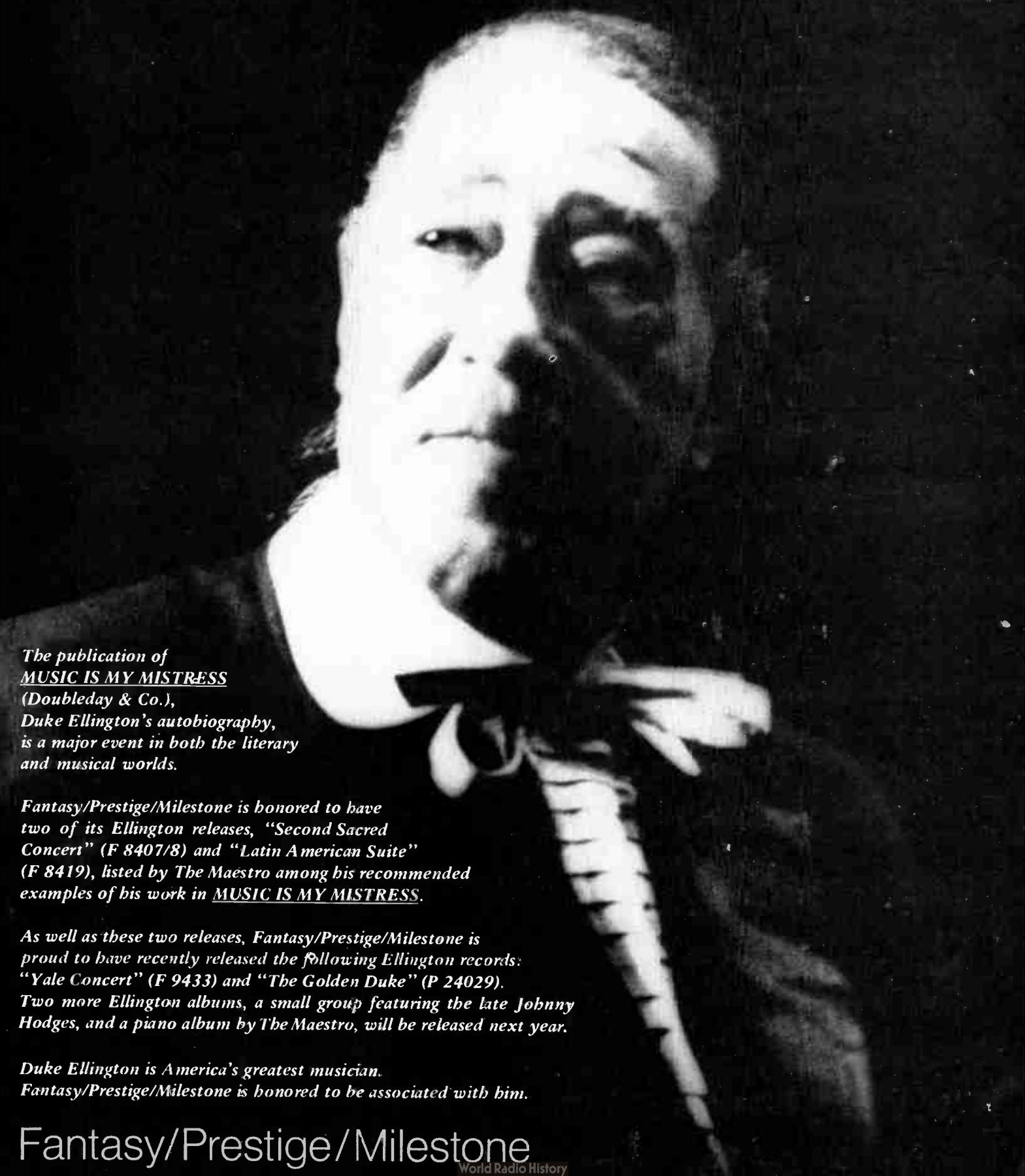
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each of the players a chance to render unaccompanied keyboard solos. While the solos on *Straight* are driving and come off quite well, the ensemble passages get a little blurry. *Man Extentions* offers a thirty-one minute melange of keyboard styles and textures, moving from some Waller-esque stride piano, through some gospel organ work, to a harpsichord improvisation on *My Funny Valentine*.

Overall, an intriguing idea and an eclectic, energetic set of performances by some dedicated, inventive musicians. But, since an hour and forty minutes of keyboard music—even as varied in style and texture as it is here—goes a long way, I wouldn't recommend taking in *all* of this album at one sitting. —balleras

AZTECA

PYRAMID OF THE MOON—Columbia KC 32451: *Someday We'll Get By; Mazatlan; Find Love Today; Watcha Gonna Do; New Day is on the Rise; Mexicana, Mexicana; Red Onions; Love is a Stranger; A Night in Nazca.*

Personnel: Bob Ferreira, tenor sax, flute, piccolo; Pat O'Hara, trombone; Tom Harrell, trumpet, fluegelhorn; Mel Martin, tenor, baritone, soprano saxophone, flute; Paul Jackson, bass; Bill Courtial, guitar; George Muribus, Fender Rhodes piano; Flip Nunez, organ; George DiQuattro, piano, clavinet; Wendy Haas, Errol Knowles, vocals; Pete Escovedo, vocals, percussion; Coke Escovedo, timbales; Victor Pantoja, conga; John Brinck, drums.

On tracks 1, 4, 5, Lenny White, drums; on track 4, add Neal Schon, guitar.

On track 2, Tony Juncale, bass; on tracks 7, 8, Tom Rutley, bass; Rico Reyes, vocals; on track 9, Mick Nock, ARP synthesizer and Fender Rhodes piano.

If it is definition you want, Azteca plays jazz-rock-Latin-soul and they play the hell out of it. It's a big band that has its own bag and can do just about anything. Azteca's music is happy music: it is tight and swinging, yet loose enough to avoid being overly slick. Perhaps a

reason for this is that *Pyramid Of The Moon* is a musicians' album produced by the band itself. Especially fine are vocalists Wendy Haas and Errol Knowles on *Find Love Today*. If you haven't yet found Azteca, check it out.

—nolan

RAY BARRETTO

THE OTHER ROAD—Fania SLP 00448: *The Other Road; 'Round Midnight; Lucretia The Cat; Oracion (The Prayer); Little Ting; Abidjan Revisited.*

Personnel: Barretto, conga, talking drum, Chinese bell-tree; Billy Cobham, drums; Arthur Webb, flute; Tony Fuentes, bongos; Ray Romero, timbales; Guillermo Edghill, electric bass; Eddy Martinez, piano, Fender Rhodes piano; Manny Duran, trumpet, fluegelhorn; Joseph Roman, trumpet; Roberto Rodriguez, trumpet.

Possibly the best Latin-jazz album of the year. Barretto is known in the Spanish community as a top flight dance band leader, matched by few others. But with Billy Cobham on traps and Arthur Webb adding lilting flute inflections, this LP is a conscious attempt by Barretto to overstep the merely ethnic appeal. Musically he has succeeded; only time will tell if it'll pay off commercially. Certainly his appearance at this year's Newport at New York Festival didn't hurt, nor did his guest appearance on Cobham's solo album, nor did the reissuance of his early '60s Riversides material on Fantasy.

With a nod to old times on *'Round Midnight* (which features an intriguing arrangement by Dick Mesal, a journey into the more electronic sounds of tomorrow on *Oracion (The Prayer)*, and a rock-energized tune like *Lucretia The Cat*, the album contains an unusual variety of material. The final jam, *Abidjan Revisited*, replete with south-of-the-border vocal refrains, is the album's most straight ahead Latin tune.

In fact, the album's Spanish element is mostly kept as a pervasive undertone in the subtle rhythms of the percussionists and the happy timbres of the horns.

Without multiple guitars or overbearing volume, Barretto easily has outdistanced the many Latin-rock aggregations that usually end up in a twisted flurry of stacked chords and multi-rhythms... signifying nothing. As with most Latin orchestras, the horn section is weighed heavily toward the brass; but the resulting sound is extremely temperate and not at all fulsome. The presence of Cobham is intriguing. His parents are from Panama, and his playing reveals none of the slam-bang rock flourishes he's come to be known for. Surprisingly (or really not so surprisingly), it's most relaxed and swinging, blending beautifully with the timbales, congas and bongos. —townley

THE McPARTLANDS

LIVE AT THE MONTICELLO—Halcyon 107: *Royal Garden Blues; I'm Gonna Sit Right Down and Write Myself a Letter; Willow Weep for Me; Avalon; Basin Street Blues; Things Ain't What They Used To Be; Wolverine Blues.*

Personnel: Jimmy McPartland, coronet, vocals; Marian McPartland, piano; Jack Maheu, clarinet; Hank Berger, trombone, banjo; Rusty Gilder, bass; Mike Bergeron, drums.

On tracks 3, 6, Larry Bell replaces Bergeron. On tracks 5, 7, add Sal Sparranza, fluegelhorn.

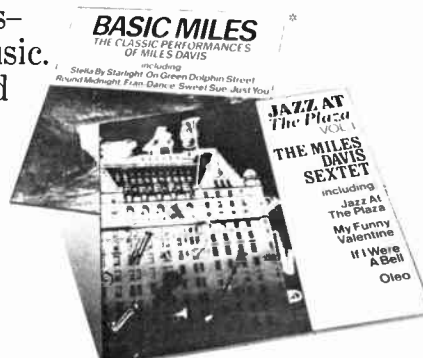
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One of the more interesting friendships in the annals of the music is that of pianist Marian McPartland (who owns Halecyon Records) and her ex-husband, master coronetist Jimmy McPartland. While Marian has moved ahead and perfected a modern and individual style, Jimmy, of the original Austin High Gang, has remained in the forefront of those musicians still playing Dixieland with all

BASIC MILES.

If you've just gotten into Miles Davis within the past few years, you may not realize that he has been making exciting, innovative music longer than the whole history of rock and roll. If you haven't heard early Miles, then "Basic Miles" is for you. It is quite simply a collection of his best performances from the 50's and early 60's.

And if you have every Miles Davis record ever issued, then "Jazz at the Plaza—Volume I" is for you. It is a previously unissued live performance from 1958, featuring one of his greatest groups—John Coltrane, "Cannonball" Adderley, Bill Evans, Paul Chambers and Philly Joe Jones—all of whom are now legends in the world of music. And holding it all together is the biggest legend of them all—Miles Davis.



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the fervor they started out with.

But this is Jimmy's date, and Marian is only along as a sideman—oops, sideperson (although it is her trio alone on *Willow* and *Things*.) One of the joys of the record is the way she fits right into the good feeling of Jimmy's anachronistic style, even if she sounds a bit different from the pianists of the era being evoked. But being anachronistic doesn't mean "devoid of worth". Dixieland, even when played today, is important from a historical view: if, as Raahsan has said, jazz is Black classical music, then Dixieland represents Gregorian chants and Baroque polyphonies.

The other worthy thing about Dixieland is that it's fun music, especially here, where it's played by real pros. Jimmy is fluid and fleet, and the coronet-fluegelhorn sparring on the last tune is a highlight. Maheu, besides producing growls that would warm Bubber Miley's heart, has great range and technique. And Gilder's bass is always right.

It is probably inconceivable that Dixie improvisation on these old songs could now be expected to stretch one's being, or enable one to see new truths, or do much more than communicate the joy of playing in an old, happy medium that stopped growing years ago. But the joy *is* there, on the part of the players—and hence on the listener's part as well. —tesser

THE AWAKENING

MIRAGE—Black Jazz BJQD/15: *Made for D.D.*; *The Ultimate Frontier*; *Just a Little Peace*; *Slinky*; *Mirage*; *Glory to the Sun*; *March On*.

Personnel: Ken Chaney, keyboards; Frank Gordon, trumpet; Steve Galloway, trombone, percussion; Richard (Ari) Brown, tenor, soprano sax; Arlington Davis, Jr., drums & percussion; Reggie Willis, bass.

On tracks 4 & 6: Rufus Reid, bass. On tracks 2, 5, 7: Drasheer Khalid, percussion.

There's a lot packed into these seven tracks, but it's too often a lot of the same thing. The solo work's consistently good, if rarely much better than that: it's more a problem of arrangements. The Awakening "sound" concentrates on that three-horn front line. As on their first album, *Hear, Sense and Feel*, there are lots of tastily voiced heads and solid riffling behind soloists; but what was fresh and interesting the first time seems rather stale and limiting now. The atmospheric title track, for instance, is just over-arranged. Every solo has the same structure: a short boppish interlude is inserted at the same spot each time. Everyone plays well, but I find it a bit too mechanical.

While the first Awakening album listed Chaney and Gordon as co-leaders, on *Mirage* Ari Brown shares the spotlight. While he's still the weakest soloist of the three, he's improved, and he has his fine moments: his soprano work is the saving grace of *Frontier*. Chaney still cooks with a cool-burning flame, while Gordon continues to shine, as a graceful, articulate soloist, and as a writer: his *Glory to the Sun* is the most intriguing track, and perhaps indicates the way out of the Awakening's slightly constricting bag. The album on which this Chicago group gets a chance to stretch out will be well worth waiting for. It's not this one. —metalitz

STEPHANE GRAPPELLI AND YEHUDI MENUHIN

JALOUSIE—ANGEL SEO 36968: *The Blue Room*; *A Fine Romance*; *Jalousie*; *Billy*; *Our Love Is Here To Stay*; *Aurore*; *Pick Yourself Up*; *Night And Day*; *I Can't Believe That You're In Love With Me*; *These Foolish Things*; *Errol*; *Oh Lady Be Good*; *Jermyn Street*; *Cheek To Cheek*; *The Lady Is A Tramp*.

Personnel: Grappelli, Menuhin, violins; Alan Clare, piano; Lenny Bush or Ken Baldock, bass;

Chris Karan or Tony Crombie, drums.

Stephane Grappelli's affinity for the classics has always been well known. Those who know his background are aware of his training as a concert pianist, and that his jazz fiddling was originally more in the nature of relaxation than anything else. The commitment came later. His recording of the Bach *Concerto For Two Violins* with Eddie South was a landmark in his career.

Not so well known is Yehudin Menuhin's apparent admiration for jazz. Yet there are things on this record which lead me to expect that it is only recently that Menuhin has become interested in performing jazz. He may have enjoyed it as a listener for some time, but he lacks the comfortable feeling that a jazz performer of long standing achieves. No matter, he brings a sense of "good schmaltzy fiddling" to some fine old standards and swings more

than we had a right to expect he would.

This is obviously a mutual admiration affair. One can immediately sense the good vibes and enjoyment that must have gone with these sessions. That they didn't come off as well as they could have is no fault of the principles. Pianist Alan Clare, with his alternating rhythm sections, fails to support the violinists with the necessary Django Reinhardt feeling: there was a certain kind of rhythmic sputter to the Grappelli-Reinhardt recordings that Clare's trios just haven't come up with. Maybe the piano isn't capable of this feeling, and perhaps this is why the Grappelli originals are more convincing and more compelling than the '30s show tunes which make up most of this recording.

Otherwise, the record contains two violinists—make that two master violinists—essaying a bunch of fine show tunes and standards with plenty of energy. —klee

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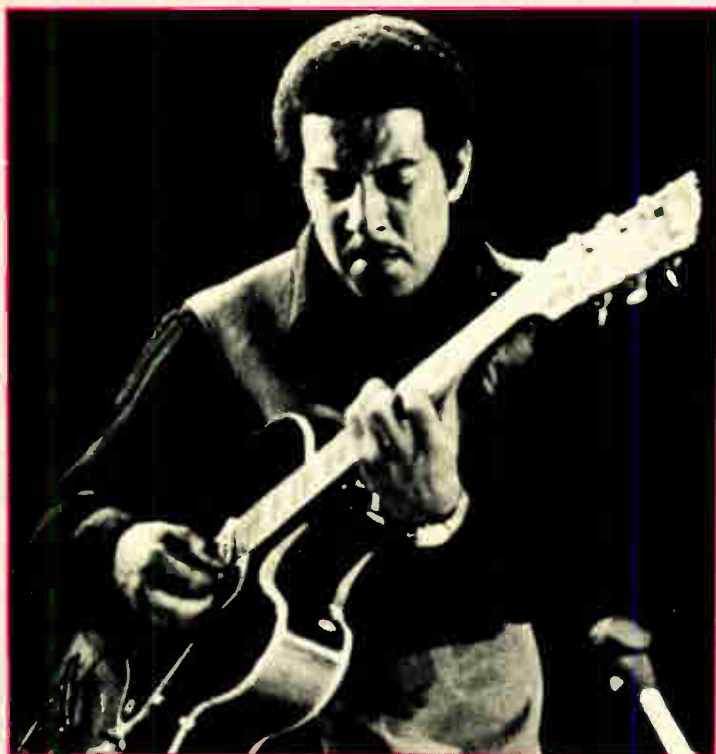
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KENNY BURRELL



RON HOWARD

Kenny Burrell has remained one of the most popular guitarists on the scene, while still retaining his musical integrity, since he moved from Detroit to New York in 1956. In 1957 he was voted a New Star winner in *down beat's* Critics Poll, and he has consistently won or scored highly in both Readers and Critics Polls throughout the years.

His literally scores of albums have exhibited Burrell in a striking variety of contexts, including arranging and composing. Of his recent albums, for example, *God Bless the Child* (CTI 6011) features Freddie Hubbard, Ron Carter, Billy Cobham and orchestral settings arranged and conducted by Don Sebesky; *'Round Midnight* (Fantasy 9417) features a quartet; and *Both Feet on the Ground* (Fantasy 9427), his latest, includes both quartet and a nine-piece band arranged and led by Benny Golson.

Burrell's last *Blindfold Test* appeared in *db* 12/29/66. Since then, he has moved his home base from New York to Los Angeles. The following test was conducted after Burrell had finished a successful stint at *Concerts By The Sea* in Redondo Beach. He was given no information about the records played.

1. LENNIE BREAU. *Taranta* (from *Guitar Sounds*, RCA).

Let me start off by saying some very positive things about that record. He had one of the basic ingredients that I think any musician should have, and that is a good voice, a good sound. Beautiful sound he gets on the instrument. To me that's half the battle. If you get a good tone out of the instrument, you can say something with it. I'm almost certain I know who it is, but that's the first thing that impressed me. It also sustained my listening.

Secondly, what is the name of that piece? I'd like to comment on it. For instance, it was like a fantasia: there was some flamenco, some classical, and then he went into bits of *Milestones*, bits of *Fascinating Rhythm*. I felt as I listened that I would like to have heard more of a *form* as a performance. In terms of selling the record, the direction. The performance, to me, lacked somewhat of a direction. I'm not saying that it wasn't a great performance in terms of what's in it, but I think it could have been edited or arranged better.

From my point of view, as a jazz musician, when he got into *Milestones* I really wanted him to stretch out a little bit. I think it was Lennie Breau. He's great. Four stars.

2. AHMAD JAMAL. *Ahmad's Waltz* (from *Listen to the Ahmad Jamal Quintet*, Argo). Personnel as guessed.

This was slightly over-arranged. I'm sure it was Ahmad Jamal, who is one of my favorite pianists in the whole world. But I felt there was not enough improvisation. I guess that was Joe Kennedy on violin, who I have worked with. He did have a beautiful spot in there, but it was very short. I'd like to have heard more. And especially the guitar, I'd like to have heard more of that. I would assume that was Ray Crawford, because he worked with Ahmad a lot a few years ago. And also Vernel Fournier on drums. The bass, I'm not sure if it was Israel Crosby... it didn't sound too much like him, but I'll take a shot in the dark.

This record would be another four stars, because there's not quite enough improvisation.

3. CHICO HAMILTON. *Siete Quatro* (from *Pacific Jazz*). Jim Hall, composer; John Pisano, guitar; Paul Horn, reeds; Fred Katz, cello; Carson Smith, bass. Rec. 1958.

That's a hard one. I would say, judging from the instrumentation, that it was one of the early Chico Hamilton groups. From that I have to make certain assumptions. There was a cello, although I don't know the gentleman's name. I would assume Jim Hall on guitar, although if it was him, they probably should have let him play a little more. I've no idea who the bass was.

Anyway, Chico Hamilton and his quintet. I like the composition very much. Again, the criticism I have is, not enough improvisation. Although the composition was very strong, it sounded more like background music for a movie. So three-and-a-half stars.

Chico is rather exotic... which is cool, everybody does their thing. You can't criticize that; a person is what he is. I've always dug him for that.

4. MAHAVISHNU JOHN McLAUGHLIN. *Goodbye Pork Pie Hat* (from *My Goal's Beyond*, Douglas). McLaughlin, acoustic guitar; Charles Mingus, composer.

That's two guitars at least. Nice mood. It's more like a composition, with not too much improvisation. One thing I was a bit confused about was whether there was one 12-string guitar. I'd say three stars for the mood. If it was the one guy, I'd say four, but if it's two people, only three stars.

5. NIGHT BLOOMING JAZZMEN. *Twelve Tone Blues* (from *Freedom Jazz Dance*, Mainstream). Leonard Feather, composer; Blue Mitchell, trumpet; Lew Tabackin, tenor sax, flute; "Phil Johnson" (George Shearing), piano; Joe Pass, guitar; Andy Simpkins, bass.

I've no idea who that could be but I'd give it four stars... maybe even four-and-a-half, because of the blowing, the improvisation, and the composition. Really a good composition, a study in whole tone.

I enjoyed all the soloists. The piano was very interesting—I don't know who it was, but if I had to guess, I'd say maybe Roger Kellaway. The guitar may be Joe Pass. The trumpet could be one of the Candoli brothers.

6. MILES DAVIS. *Ah-Leu-Cha* (from *Round Midnight*, Columbia). Charlie Parker, composer; Davis, trumpet; John Coltrane, tenor sax; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

That's early Miles Davis with Max Roach on drums. I couldn't really tell about the piano solo. I'd say Coltrane on tenor. I'd give that five stars.

Miles is an ever changing man. But in that particular period, around 1957-58, he had some great groups—quintets, until he added Cannonball. But that was some heavy stuff there. I don't know whether that was Paul Chambers there on bass, but he was of my generation and he was inspiring to be around.

The composition was one of the old ones, probably by Charlie Parker.

7. JIM HALL-RON CARTER. *St. Thomas* (from *Alone Together*, Milestone). Sonny Rollins, composer.

I'm familiar with those gentlemen. This time I know it's two guys, and I'll give it five stars, because it's a great record, great tune, two great musicians and a great performance. Five stars with a little bullet!

db



GIL EVANS

THE TIME-OF-YOUR-LIFE JAZZ PARTY

Waldorf Astoria Hotel, New York City

Personnel: Joe Newman, Clark Terry, Pee Wee Erwin, trumpet; Urbie Green, Bill Watrous, Tyree Glenn, trombone; Don Elliott, mellophone; Johnny Mince, clarinet; Buddy Tate, Budd Johnson, Kenny Davern, Zoot Sims, Eddie Daniels, saxophones; Bucky Pizzarelli, Chuck Wayne, guitar; Roland Hanna, Lou Stein, Teddy Wilson, Dick Hyman, piano; Major Holley, George Duvivier, Milt Hinton, Lyn Christie, bass; Bobby Rosengarden, Oliver Jackson, Cliff Leeman, drums; Grady Tate, drums, vocals.

"There are some differences between the standard jam session and a jazz festival," Robert Widener pointed out. "In a festival, for example, you're sitting in a room for a couple of thousand people and it's very impersonal. You're a long distance away from the musicians. You really hear most of it over the P. A. system—you never get a chance to get close to anything. This is a private party where no more than 200 people sit no more than 20 to 30 feet away from the musicians. People mingle with the musicians, get to know them as *people*. With 27 musicians, we can intermix combinations limitlessly.

"Dick Gibson originated the private party idea. I've attended three of Dick's parties and I sat out there again this year and said, 'My God, 80 percent of the musicians in this room are from New York.' I talked to a few of the musicians and they said, 'We'd love to do this; why don't you promote it?'" And I said OK."

Time of Your Life Inc., a firm which organizes day- or weekend-in-New York activities for out-of-towners, produced their first private jazz party Sunday, Oct. 21, 1973 at the Hilton Room of the Waldorf Astoria Hotel. The party took place in conjunction with the New York Jazz Museum. Between the hours of 1:00 and 11:00 p.m., 27 top jazz stars performed in various combinations before an audience that would have been larger, except for an unfortunate conflict with the last game of the World Series.

It was interesting to hear performers like Bill Watrous, one of the youngest musicians there (if not the youngest), performing with veterans who were playing before he was born.

"Pee Wee Erwin and Budd Johnson destroy me, both of those guys," said Watrous. "When they're 95 years old they'll still be giants."

Erwin, who joined the Joe Haymes band in 1931, led his Clambake Eight through the first set, alternating between such standards as Hoagy Carmichael's *New Orleans* and such mainstream music as Juan Tizol's *Perdido*.

"It's a fantastic thing being done with these jazz parties, providing a place to play," Pee Wee said. "Not only that, there are the social aspects of it, as far as the musicians are concerned. We see people at these parties that we

caught in the act



BILL WATROUS

sometimes haven't seen for an awful long time."

Teddy Wilson played a set with George Duvivier and Bobby Rosengarden, and then joined in a jam set with Milt Hinton, Chuck Wayne, Oliver Jackson, Tyree Glenn, Johnson, Erwin and Zoot Sims.

"You never play with the same group twice," Teddy observed. "We have about three or four rhythm sections and a whole collection of horn players, and we never play with the same men twice. This is the way we used to play many years ago, just for fun."

It was fun to hear Zoot improvise on *Hindustan*, a tune he'd never played before.

"I enjoyed it," Zoot commented. "I didn't know the melody too much but I could play on it. It's fun, especially at a party like this."

To list all the highlights would require more space than is available here, but one was Don Elliott's amusing but swingingly topical dedication to his competition (the World Series), *Take Me Out To The Ball Game*. Erwin and Johnny Mince shone throughout the afternoon. There was a reading of *In A Mellowtone*, dedicated to the late Ben Webster, which featured the million dollar reed section of Budd and Buddy (Johnson and Tate), Kenny Davern and Mince. There was a set by bassists Duvivier, Lyn Christie, and Major Holley, who clowning and played their way through *Please Don't Talk About Me When I'm Gone*.

But in my opinion, the high point of the show was provided by the twin pianos of Dick Hyman and Roland Hanna in a set of Gershwin tunes, which included the practically unknown *Isn't It A Pity* from the 1933 show *Pardon My English*.

The last set, a monster jam including everybody left who could still stand up under his own power, had Joe Newman, Clark Terry, Glenn, Sims, Eddie Daniels, Lou Stein, Christie and Grady Tate. At 11:15 or so, Tyree launched into *Georgia On My Mind*, a dedication to co-sponsor Rosemary "Georgia" Smith who, along with Bob Widener and Lynne Lipincott, made it all happen. And then it was, reluctantly, over till next March, when Time of Your Life Inc. hopes to make it happen again—only better.

—joe klee

THE GIL EVANS ORCHESTRA

The Bitter End, New York

Personnel: Evans, electric piano; Bruce Ditmas, drums; Mike Lawrence, Fender bass; Dave Horowitz, synthesizer; Sue Evans, percussion, tympani, vibes; Richard Williams, Lew Soloff, trumpet; Sharon Freeman, Pete Levin, French horn; Jimmy Knepper (sitting in for Joe Daley), trombone; Daley (sitting in for Howard Johnson), tuba; Trevor Koehler, baritone and soprano saxophone, flute; Billy Harper, tenor saxophone; David Sanborn, alto saxophone, John Abercrombie, guitar.

Gil Evans is one of the rare birds of jazz. Though he has been composing and conducting his noble, delicate music for at least two decades, he is not exactly well known. Unlike most big band leaders, Evans, somewhat retiring and ascetic, neither seeks nor gets much fanfare and ballyhoo over his work. He did receive wide acclaim for his stark, often Lorcaesque settings behind Miles Davis on such pro-

vocative and long-lived recordings as *Miles Ahead* (1957), *Porgy and Bess* (1959), and *Sketches of Spain* (1960). Perhaps as a spinoff from these successes, he then produced a couple of excellent sides on Impulse which survive today as musicians' music. But recordings of Evans in the last decade have been few in number and scant in production, and his in-person work has been sporadic and restricted (practically exclusively) to New York.

For the last year and a half, however, Evans has been evolving new sounds with a rehearsing band of fourteen pieces that has been gigging part-time but regularly around the Apple. Made up mostly of youngbloods, the band has heart and drive and exciting soloists; if it is a little rough around the edges, it's because the organization gets its focus from Evans' arrangements, and he is attempting plenty, chartwise. After covering Mondays at the Vanguard while the Jones/Lewis gang was on tour, they spent most of October at the Bitter End, the narrow, black, cider-dispensing cavern deep in the Village where I heard them. And—oh ultimate dissemination!—Atlantic has just released an album of recent material, *Svengali*.

It's an apt title. There is something mystical and magical about Evans' music. He can take a three-note motif and work myriad variants upon it—textural, harmonic, rhythmic, syntactical—so that it quickly becomes memorable; indeed, unforgettable. He did this with *Love in the Open*, thirty minutes of flexible, quirky ¾, full of false codas, unexpected interludes, and four healthy horn solos, notably Trevor Koehler's blistering baritone. Evans also enjoys pulling harmonic sleight of hand, major/minor ambiguities, in the most familiar of which French horns rise gently, counterpointing the melody of *Summertime*. This exquisite enhancement, dating from the Davis *Porgy* session, has been revitalized with bristlier voicings and more aggressive percussion to serve as a showcase for (that night John Abercrombie's) guitar.

Luminous orchestral textures, a hallmark of Evans' early music, span from piccolo to tuba and move in parallel parabolas of great strength and symmetry. Yet in the past, they often tended to darken the flavor of the pieces, and make them arch and somber. Evans' recent tendency to give free rein to synthesizer man Dave Horowitz and percussionist Sue Evans (and to other members of the band, too, when handclaps, gongs, etc. are called for) have done a great deal to lighten the brooding somnolence of his early work. The filigrees and colorations provided by the vast battery and keening Moog contribute as well to the mustering of forces on free form intros (George Russell's *Blues in Orbit*), and also toward fanning slow-burn codas that glow inextinguishably (*Zee-Zee*).

The sets I heard at the Bitter End (50 and 80 minutes) were a total gas. The surprises were continuous: Joe Daley's tuba solo (*Thoroughbred*); a handclap and tuned gourd chorus preceding an amazingly powerful ensemble (*Blues in Orbit*); Billy Harper's biting tenor logic on his own *Cry of Hunger*; Lew Soloff's inquisitive trumpet excursion into *Nana*; Miles' old *Theme* pounded out fort-god-dam-issimo in 11/4; Carla Bley's lobster quadrille *Ictus* danced in a minute flat; the whistling winds, triangle, castanets and bassoon that extended *Zee-Zee* into oblivion...The band captured many moods and took us many places. Down front in the first pew, unobtrusively jabbing out third inversions and linear undercurrents on electric piano or briskly beating the ensembles, hunched the slightly-built, fiftyish, utterly absorbed man with a shock of cream-white hair—Gil Evans.

—fred bouchard

MORE RESULTS!

Continued from page 17

Hall Of Fame—Chuck Corea 62, Duane Allman 61, Faté Marconi 60, Albert Ayler 60, Freddie Hubbard 59, Jimmy Rushing 58, Clark Terry 55, Max Roach 54, Don Ellis 54, Herbie Hancock 52, Milt Jackson 51, Art Blakey 49, Horace Silver 48, Lionel Hampton 48, Thad Jones 46, Sonny Stitt 46, Ray Charles 45, Ron Carter 35, Kenny Durham 35, Quincy Jones 31.

Jazzman of the Year—Sonny Stitt 80, Huin Jones 74, Gerry Taylor 74, Cato Barbieri 67, Herbie Hancock 67, Keith Jarrett 67, Stan Getz 62, Frank Zappa 61, Lunir Gooden 58, Stanley Clarke 55, Oscar Peterson 45, Thad Jones 44, Billy Cobham 44, Quincy Jones 38, Bill Evans 30.

Pop Musician of the Year—Dekla Betis 47, John Mayall 45, Curtis Mayfield 42, Doc Severinsen 38, Edgar Winter 37, Bill Cobham 31.

Jazz Group—Blood, Sweat & Tears 61, Mothers of Invention 61, Sonny Rollins 56, Huin Jones 54, Chicago 52, Counts of Tula 52, Ron Carter Jim Hall 45, Jack Reilly 45, Art Blakey 42, John Von Ohlen 39, Cato Barbieri 31, JPI Quartet 31, Benny Goodman 30.

Jazz Album of the Year—Don Ellis Soaring 87, Sonny Stitt Connections 87, Bill Evans George Russell Living Time 84, Freddie Hubbard Sky Drive 81, Joe Farrell Moon Cries 79, Duke Ellington Paris Concert 67, Mothers of Invention Grand Wizard 60, Cary Burton (Chuck Corea) Capital Silence 50, Keith Jarrett Expectations 46, Eric Holroyd Carter's Alone Together 56, Stanley Clarke Children of Forever 55, Clark Terry Big Bad Band 53, Stan Kenton Birthday In Britain 53, Deodato Prelude 71, Miles Davis On The Corner 46, Don Ellis Connections 44, Woody Herman Raven Speaks 40, Don Cherry's Relativity Suite 33, Newport In New York Jam Session 30, Art Ensemble of Chicago Baptizum 30.

Pop Album of the Year—Yes Close To The Edge 61, Sly & The Family Stone Fresh 61, War The World Is A Ghetto 61, Patti LaBelle Sisters 56, Jethro Tull Passion Play 53, Focus Focus III 53, Pink Floyd Dark Side Of The Moon 51, Blood, Sweat & Tears No Sweat 51, Grateful Dead Europe 72, 47 Weather Report Sweetnighter 42, Paul Simon Here Comes The Rain Again 32, Captain Jack's Clean Spot 42, Chicago Chicago V 30, The Spinners 10, Mothers of Invention Overnight Sensation 11.

Composer—McCoy Tyner 60, Clifford Thornton 57, Elaine Spector 56, Cecil Taylor 47, Robert Lamm 45, The Ominous Monk 31, Oliver Nelson 30, John LaBarbera 30.

Arranger—B. Janis 53, John McLaughlin 49, Sy Oliver 48, Carol Wilson 45, Benny Carter 45, Joe Zawinul 43, Miles Davis 42.

Rock, Pop, Blues Group—Niles Davis 50, Azteca 49, Gladys Knight & The Pips 47, Rolling Stones 42, Edgar Winter 41, Sly & The Family Stone 37, Moody Blues 31.

Tenor Sax—Dino Lieberman 51, Iddo Harris 50, F. Easton 41, Carme Amegnon 47, Carlton Carnell 42, Dewey Redman 41, Ben Webster 32.

Flute—James Spaulding 48, Gerry Niewood 34, Sam Adams 30, Bud Shank 30.

Soprano Sax—Achie Shepp 53, Jimmy Heath 49, Tony Scott 44, Oliver Nelson 33, Lou Marini 30.

Trumpet—Cher Baker 50, Blue Mitchell 46, Pete Candoli 43, Harry James 36, Bobby Hackett 33, Roy Eldridge 30, Thad Jones 30.

Trombone—Maynard Ferguson 96, Slide Hampton 72, Sonny Westcott 60, Bruce Fowler 60, Phil Wilson 52, Billy Byars 45, Al Grey 43.

Organ—Charles Foster 60, Keith Jarrett 55, George Duke 54, Count Basie 53, Webster Lewis 49, Dick Hyman 45, Robert Lamm 42, Steve Wonder 42.

Piano—Count Basie 50, Rick Wakeman 48, Ramsey Lewis 47, Tatum Deodato 42, Ahmad Jamal 42, Jonnie Elbert Smith 35, Elton John 32, Duke Ellington 31.

Guitar—Jimmy Page 46, Sonny Sharrock 34, Gabor Szabo 30.

Drums—Ayinle Durbar 55, Roy Haynes 55, Airta Moore 52, Danny Seraphine 52, Ed Shaughnessy 47, Norberto Contreras 47, Mel Lewis 44, Sonny Payne 30, Grady Tate 30, Joe Morales 30.

Misc. Instrument—Keith Emerson Syn 78, Sun Ra, Syn 70, Joe Zawinul Syn 63, John Mayall Hca 62, Sonny Waters Syn 56, Frank Tiber Syn 56, Cato Barbieri Perc 49, Rick Wakeman Syn 42.

Male Singer—Nick Lagger 45, David Clayton-Thomas 44, Anderson 42, Sammy Davis Jr. 35, Gil Scott Heron 30.



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SUN RA

(Continued from page 18)

feelings, not so much by what I know, but by feelings. For instance, when we played in Paris, I went into the Louvre and went into the ancient Egyptian section. All I could feel in there was power. In the other sections, the Roman and Greek, it was all right, but only in the ancient Egyptian section was there this tremendous power. Power in the statues, power in the artifacts, and then something else besides power. I wouldn't say that I understand it. But, as I said, being a natural sort of person and dealing with things in a simple manner, I have to go by feelings. Therefore, according to those feelings, I know that the ancient Egyptians had something that is of great value to humanity at this point. But it has been lost. You really can't blame ancient Egypt for the kind of world we have today. The world went a different direction from what Egypt was talking about. I am seeking to remind the world of ancient Egypt's wisdom and advanced civilization."

Do you think each person could realize they're instruments of God if, like you, they had the proper consciousness?

Recently, at a German festival which I didn't attend, they had a quote in the program, 'The people are the instruments,' and they had it signed 'Sun Ra.' Often I will make statements that anticipate future actions. For instance, in the Arkestra the earth instruments employed are not always sufficient to convey what is desired. When this happens, I have to reach out to the people and, in turn, they become the instruments. In this way I can express what I want to.

"People are composed of strings like a stringed instrument—their nerves, their muscles, nothing but strings. So from time to time, they have to be tuned up just like a musical instrument. That's why people talk about a sound mind and a sound body. This 'sound' is really musical. When it's put together properly and the words are put together properly, people feel all right. I won't say there's no such thing as a bad person, but humans have to be cared for because they're so very delicate. I know a lot of men who think they're strong, but a man, a woman, a child, are very delicate beings. If their coordination gets off slightly, that's it! Whoever made them, made them into masterpieces of delicacy."

That seems to go along with the statement you once made on stage: "I do not consider any man on this planet my enemy. Man is too fragile to attack."

"That's right, I don't harbor malice toward any man because man needs a lot of help. If I hadn't risen above mankind, I wouldn't know that. A lot of men, like in Europe, are beginning to see that. So are the black people in the Islands (West Indies). This time, I really was surprised to see people from Guadeloupe and other islands listening to what I have to say.

"I played at the Apollo Theatre in a benefit for the famine. I didn't get to play but for 15 minutes. It just happened that way. All the rest of the musicians got to play 30, 45 minutes. They had us on last and we played only 15 minutes. So I told the band, 'Black people don't understand what I'm doing. So now, prepare to play maybe five minutes, ten minutes, prepare for the fact that everybody will get a chance to play but us, although I've got 30 pieces in the band. They don't seem to understand.' Sure

enough, the other bands with maybe four or five, six pieces played up to 45 minutes. All the people in the front rows were from Africa, Ethiopia, Brazil and the Islands. And after our show was over, every one of these people came and shook my hand. They were all smiles, and they felt what I was doing."

It seems a miracle in itself that so many excellent musicians have stuck with the Arkestra through countless lean and cold winters. Within the tarantula-like tentacles of the band reside some of the most respected saxophonists on the avant-garde scene: John Gilmore, Marshall Allen, altoist Danny Davis, baritonists Pat Patrick and Danny Thompson. "It's due to the fact that it's always interesting," Gilmore told me later in the night. "There's never been a dull moment in the whole period. The music has always been different, even though we might play a certain type of program for certain type of people. But we're always getting fresh material. The band's never been stagnant."

"Of course, no one ever knows the mind of Sun Ra," Gilmore continued, "so it's hard to say exactly in what direction the band will be heading. Whatever the vibrations tell him, whatever he pulls in from the cosmos, that'll be it. And that's a day-to-day thing. Now, some people who have been listening to us in Paris for the last three or four years, were shocked at our last Paris concert. This time we changed so much on them that they couldn't handle it."

Someday, proper acknowledgement will be given Sun Ra and his band of disciples for their tremendous innovation and influence in the field of jazz and further. Until then, people will continue to draw unheralded inspiration from them. I told Gilmore I heard a lot of Sun Ra in the music of the German avant-garde and even in the more recent electronic rock craze in Germany.

"You're right, because all the modern jazz musicians in Germany have been really diggin' Sun Ra. They are awake to what is happening to the potentials in what we are doing, and possibly also what we could be doing even better, because they've studied us so much. When we played at a German concert recently, bands came on playing some of our solos from *Magic City* and from *ESP*, almost down to the point. The only thing they didn't count on was that we would play a completely different program from what we had on record."

"Sun Ra's repertoire is so immense, we can dip into anything. We might play some Meade Lux Lewis or anything. Sun Ra was playing some (Luciano) Berlio at this particular concert at Donaueschingen. Oh man, he was playing some classical piano to beat the band. And the people dug it. The other musicians didn't dig it too much because they didn't expect it out of us. They thought we'd play what we play all the time. But, I mean, you can never anticipate what we're going to play next, our repertoire is so immense."

John Gilmore has been Sun Ra's main soloist since the early '50s. His tenor style was born in Chicago's hard bop school among cats like Johnny Griffin and Gene Ammons. He later stretched out into dissonance and pan-tonality in much the same manner as did Coltrane. But nobody will ever claim that Gilmore copped off of Trane's experiments. Gilmore is given credit for developing his style independently from Trane or anyone else.

"What most people don't know is that I was with Miles' first band," explains Gilmore. "At least, I was rehearsing with him, along with Andrew Hill and a drummer named Phil Thomas and Wilbur Ware. This was before Coltrane came on the scene."

"During that period, I rehearsed with Miles, but we never did open up for the gig. Shortly afterwards, he came through town with Trane. But at the time, Trane was sort of disconnected in his ideas, you know; he wasn't hitting it right then. People don't know that, but he was searching and missin' a lot. A lot of people in Chicago actually didn't like him. They'd say, 'What's this dude tryin' to do?' And then he had his hang-ups at that time."

"Now, Pat Patrick introduced Trane to Sun Ra and to Sun Ra's material—his poetry, philosophy—and to his records. That's how Trane managed to kick his habit. He heard our records and was given this philosophy which Sun Ra was printing on pamphlets at the time, circulating them among certain people that we felt were ready for the wisdom that was being put down. And Trane got these and got these records and three months later he quit Miles and that's when his sound started booming through. But it took about three or four months after that initial exposure to Ra's material before he really started coming out and playing his horn."

(Though Gilmore did not explicitly say so, this was apparently during the period 1955-57.)

Besides Sun Ra's early experiments in free-form playing and the use of polyrhythms, Ra was also one of the first to delve into electronic keyboards. On his second Transition recording (released by Delmark under the title *Sound of Joy*), Sun Ra was already into playing acoustic and electric piano simultaneously. And that session was cut in November of '57.

"I switched over because a lot of pianists were stealing my stuff," Ra exclaimed. "I started playing electric piano when Wurlitzer came out with the first one. I had model number 1111. Now I've got a whole panel of instruments—I've got a Moog synthesizer, a Continental Baroque, a roc-si-chord, a Yamaha, VIP Farfisa. I did have a Professional Farfisa, but you see, I keep on moving forward. Oh, I've also got a Hohner clavinet."

When describing Ra's keyboard style writers usually mention the percussive drive of Monk, the glistening beauty of Ellington, and the broken punctuations of Cecil Taylor. Ra will just as quickly add Stravinsky and Tchaikovsky. Compositionally, one must not overlook the Arnold Schoenberg influence. But, then again, Sun Ra is as much influenced by the sounds of the city waking up or by popular sci-fi TV shows as he is by any noted composer.

At the present moment Impulse Records is reissuing the best of Ra's El Saturn Research albums. So far, *Atlantis* and *Magic City*, both recorded in '60, have been released. They offer excellent introductions to Sun Ra's music. And sadly, after all these years, most Americans still need to be introduced to Sun Ra. As he told me with a noticeable trace of bitterness in his voice, "The Europeans see to it that my music is really being heard—TV, radio, records. I don't feel too good about the fact that Americans aren't hearing it. I mean, at least I can't say they've rejected it. They haven't heard it yet."

STAN KENTON

Continued from page 19

Newman: I heard that Levy was starting to use violins in his own band.
Kenton: Yes. You see, we all feel morally obligated to the kids, and none of them want to play violin. They just want to play trumpets and trombones and drums and saxophones. I don't know what the hell the symphony orchestras are going to do for violin players one of these days. That was my idea with the Innovations Orchestra, to see if we couldn't break the strings loose into a modern way of playing, and get over the old European gypsy thing. Things we did with strings in the Innovations Orchestra were very good, but we couldn't afford to keep going with it. I think that if kids knew that string players could sound a different way than they do, they might be attracted to the instruments.

Newman: Would you ever go back to the melaphonium?

Kenton: Yeah, I'd like to, one day. It was strictly a money thing that caused us to have to do away with them. Oh boy, I loved those horns.

Newman: How do you recruit new musicians? How did you sign Mary Fettig?

Kenton: I get musicians mostly through the recommendations of guys in the band. Now I've known Mary ever since she was 13 years old. She used to come down to the Redlands jazz clinics. Two years ago I was sitting on the lawn under a tree, trying to cool off, and she came along and sat down next to me and introduced herself. I asked, "This is the year you're going to graduate from high school?" and she said she'd just graduated. So I said, "What are you going to do? Are you going to go to college?" And she said "Yeah." I said, "What do you think you're eventually going to do with your music? Are you going to teach?" She said, "No," and I said, "Well, are you going to give it up and get married?" And she said, "No." So I asked, "What are you going to do?" and she said, "I'm going to play saxophone in your band." That was two years ago. (She's 20 now.)

Everywhere we went in the States, the girls were playing everywhere, and they always came up to me and said, "Don't you want any girls in the band?" So in the back of my mind I thought about Mary. When the chair opened up I said to John Park, "You're the boss of the section, you pick the guys you're going to play with; would you consider having a girl, if she could really play?" He said, "Sure." So I contacted Mary. And I said, "Let's be honest about this thing, John, if she doesn't make it you let me know and get her out of there." So after we played a set, a couple of weeks after she came with us, I went over to where John was and I said, "John, what do you think?" He told me, "She scares the hell out of me. She reads better than any of us."

Newman: I don't know the genesis of it, but there's always been a story floating around about Negro musicians in the Kenton band.

Kenton: Well, we've had a lot of them. What set the whole damn thing off was, years ago, we were in Canada when I saw the **down beat** Critics Poll, and I sent them a wire that read: "It's now plain for me to see there's a new minority group in jazz: white jazz musicians." And it just blew the lid off everything. Leonard Feather wrote a story about Jim Crow sitting on my band stand, even though, at the time, we had four colored guys in the band. A few years ago, when we were at a bar, some critic came up and was making a damn sloppy, drunken mess out of himself. He said, "How come you never have any Negroes in the band?" So I didn't even get into an argument. I went into the back room and I sat down and brought him back a list, and I said, "Tomorrow when you sober up you look at this list": and I counted 25 guys we'd had.

Newman: I notice that a lot of kids come to your concerts. How do they learn about your music?

Kenton: Four or five years ago, when mass merchandising of records prompted me to fight back by starting the Creative World label, agents and bookers kept thinking of the band as being old-fashioned. They were constantly trying to book us into American Legion Halls and Elks Clubs. So I said, "There's got to be another way to reach those kids. Now, we can't reach them through the radio because radio won't play the stuff, but we've got to get these kids to hear our music," because I firmly believed that once the kids heard it, they would buy it. So with the Redlands album, we first started pushing this concept of "jazz orchestra in residence" to get into the schools. And boy, I sure was right. They are organizing their own live bands and jazz ensembles now and the thing is going crazy. I don't know what's going to happen. We've done it for as many as 2,000 young musicians and 50 band directors at one time.

Newman: Where will all this lead? What kind of outlet for their talents will all these young musicians have?

Kenton: A lot of us used to get the guilts about the clinics years back; we'd ask ourselves, "What are we doing, teaching these kids this kind of music when there's not going to be any place for them to work?" Finally, I began to see another side. They don't have to play music for a living. But it's given them something and they're going to go out and be creative human beings. An education in jazz music is a very important part of developing a mature, creative mind. I don't think there's any subject other than music that can contribute to so many different facets

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of the development of the mind. It's a universal language. And specifically jazz, because, honest to God, every guy I've met who is a successful, achieving human being and is tuned in and aware, either used to play jazz as a kid or else was addicted to it. It's the wildest thing. I'd like to see jazz music become compulsory in schools some day.

Newman: What's your reading of current trends in the music industry?

Kenton: Oh, I have some wild theories. Every time I get to talking about them, people think I'm nuts, but I think that one of these days record collections are going to become antiquated. I think people are going to look for a "now" experience in music and seek out live performances, more than anything they've ever experienced in the past. It's not going to be a static thing anymore. The idea of people wanting to hear music played live and in person is a very healthy thing.

Newman: What about the direction of jazz itself?

Kenton: Anytime something comes along, like new time signatures, or this talk about different scales and getting into quarter tones and 35-tone scales and all that, I feel that we still haven't scratched the surface as far as the 12-tone scale goes. I think that what we need most is composers, guys who can write great themes. The trouble is, many writers get restless and they start to go in for freak things, using gimmicks and a whole lot of crap like this electronic music today. It's a coverup for talent. It distorts the communication between a player and a listener. It takes on a synthetic sound.

Newman: How do you read the future for big bands?

Kenton: About five or six years ago we were having all kinds of trouble getting booked, and one time I went out to lunch with the head guy of an agency in Chicago, and he said, "Well, Stan, let's face it. What do you play for the kids?" I said, "I'm not playing anything for the kids. If I start playing for the kids what the hell are they going to shoot for?" He said, "Well, after all, it's a kids' market today." I said, "Oh, bullshit, it's not a kid's market." And thank Christ, in the last four or five years I've proved my point, and when the kids hear the band blowing, boy, they want some of that.

But the parents, they haven't done much good either. They keep nagging at their kids and telling them, "You should listen to music like I used to listen to when I was a kid." The kids finally say, "O.K., play me some of it," and they get a little Tommy Dorsey record out and nothing happens and the kids say, "Phew!" But when they hear some

of the modern bands play—the strength and the energy that comes out of those horns—boy, then they say, "That's for me!"

Newman: How do you treat the whole concept of nostalgia? People must be pretty disappointed if they turn out to hear your band and expect to hear *Eager Beaver*.

Kenton: I think that people who are constantly dwelling on the past have a form of sickness. Maybe there's a psychological reason for it; maybe they're reluctant to accept the present and are afraid of the future. Maybe they feel that if they made it 20 years ago, they can go back and make it again. There's got to be something like that which motivates nostalgia. And of course, there's no more commercial commodity today than nostalgia. I don't care if it's Europe, or here, or anywhere. It makes you sick. When somebody comes running to me and says let's talk about the good old days I say, "Christ, I've got more appointments than I can muster up, and phone calls I've got to make," and I get out of their clutches.

Newman: But it would be very simple. You could run a band on nostalgia now.

Kenton: Yeah, but have you ever gone to hear Buddy de Franco and the Glen Miller band? God, I heard him in Chicago one night at Mr. Kelly's. We had a night off and they played *Serenade in Blue* and *Pennsylvania 6-5000* and *I Got a Gal in Kalamazoo* and all that awful stuff. It was all right at the time but, God damn, this is 1973.

Newman: Are you saying that there will be no Kenton ghost band?

Kenton: Well, I don't think there will be. I've told everybody connected with me, "When I die, the thing dies." I don't want anybody running around trying to play *Intermission Riff*.

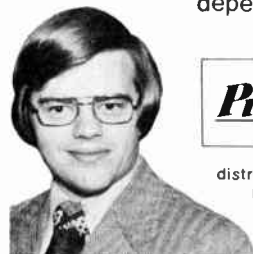
Newman: Why do so few people in our society recognize jazz as an art form?

Kenton: Well, the problem is, you have to be gifted with a certain amount of perception to communicate with jazz. Many people don't have that kind of perception. After all, jazz is an abstract form of communication and you have to have perception to communicate with abstracts. Your mind has got to work for you, your fantasies have to come alive. People who don't have any fantasies can't communicate with anything abstract. So that's why jazz can never be a mass music: the masses aren't gifted with perception. It's only a small minority group. It's painful to think that that's the way it is, but I guess that's the way it's always been, and the way it always will be.

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Thad Jones' Solo on "OH! KAREN O" Transcribed and Annotated by David Baker



DAVID REDFERN

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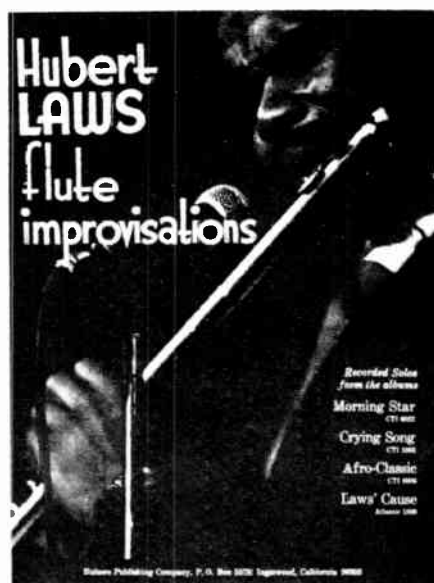
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 - c. Chorus 4—measures 1&2, 3&4, 5&6 (figures ending Bb-G);
 - d. Chorus 5—measures 8 through 12.
8. The melodic fragments which evolve over three or four measures into grand, sweeping lines.
9. The particularly thoughtful use of space.
10. The tightly knit manner in which the entire solo is constructed.

The solo is transcribed from Dexter Gordon's album *Ca'Purange* (Prestige 10051). Trumpet key is G; concert key is F.

$\text{♩} = 132$

①

②



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POTPOURRI

Continued from page 11

Future concerts in the series will include the **Erick Hawkins Dance Company**, another "Gershwin Night" in March, and a final concert with the contemporary **Dance Theatre of Harlem**.

Veteran commentator **Candy Lynn** was recently selected

music director of **WRTI**, Philadelphia's only round-the-clock jazz radio station. The station has expressed the goal of amassing one of the most complete record libraries anywhere, including European and domestic labels. Recent guests on WRTI have included **Charles Moore**, **Kenny Cox** and **Doug Carn**.

NEW RELEASES

Continued from page 11

wind, **John Neihardt**, **Jimmy Witherspoon**, and **Del Shannon** Blue Note has a new one by **Bobbi Humphrey**. (By the way, the folks at Blue Note say Bobbi is the fastest rising flutist around.) ... Capricorn Records announced new releases by **Gregg Allman**, **The James Montgomery Band** and **The Cowboys** Columbia has reissue product by **Coleman Hawkins/Clark Terry**, **Ben Webster**, and **Maynard Ferguson** Fame Records announced a new **Clarence Carter** album A&M has new product by **Esperanto Rock Orchestra**, **Ron Davies**, **Procol Harum**, **Kris Kristofferson** and **Rita Coolidge**, **Rick Roberts**, **Franklyn Ajaye**,

Tim Weisberg, "Mississippi **Charles**" **Bevel**, **Booker T. and Priscilla Jones**, **Grin**, **Billy Preston**, **Status Quo**, **Charles Lloyd**, **Henry Gross**, and **Shawn Phillips** Island Records have scheduled releases by **Traffic**, **John Martyn**, **Spooky Tooth**, **The Wailers** and **Amazing Blondel** Dick Shory, president of all-quad Ovation Records, spent time at Criteria Studios in Miami recently, working with producer **Brad Shapiro** on the final quad mixes of **Laura Yager's** album for Ovation General Recording Corp. (GRC) released **Sammy Johns'** new album. They also plan on a **Connie Eaton** album soon.

Drummer **Norman Connors** has finished recording his third album, on the Buddah label. Due in time for Christmas, it is titled **Love From the Sun** and features an intergalactic group of stars: **Herbie Hancock** and **Onaje** on piano, **Gary Bartz** and **Carlos Garnett** on saxophones, **Eddie Henderson** on trumpet, **Hubert Laws** on flute, **Buster Williams** on bass, percussionists **Kenneth Nash** and **Bill Summers**, and **Dee Dee Bridgewater** on vocals. The album also features strings, and arrangements by **Hancock**, **Onaje**, **Garnett** and **Connors**.

Emerson, Lake & Palmer are in the midst of a 24-city, 32-date tour of North America, including two Canadian engagements. The show is titled "An Evening of Brain Salad Surgery," after their current album. Also on the tour is a newly-recorded group, **Stray Dog**.

Atlantic Records has obtained the American distribution rights for England's **Charisma Records**, according to Atlantic president **Ahmet Ertegun**. The first Charisma release in the U.S. will be **Selling England by the Pound** by the English group

Genesis (**Peter Gabriel**, lead vocals; **Mick Rutherford**, bass; **Steve Hackett**, guitars; **Tony Banks**, keyboards; **Phil Collins**, drums). It is the group's fourth Charisma album.

Other upcoming Atlantic-Charisma releases include discs by singer-songwriter **Clifford T. Ward**, the English comedy group **Monty Python**, and recently-signed singer and guitarist **Bert Jansch**.

Capistrano Dept: Steve Swallow has returned to the **Gary Burton Quartet** after an absence of two years. The bassist and composer has been busy as a faculty member at the Berklee College of Music and as an itinerant clinician in the U.S. Burton's group is currently on tour in Europe, including concert appearances in Switzerland, Austria and Germany, plus a TV concert in Hamburg.

Oil Can Harry's, the largest night club in Vancouver, British Columbia, will go in for concert promotions next year at the 40,000 seat **Empire Stadium**. **Charles La Marr**, entertainment director of the 700-seat **Harry's**, is attempting to book **Three Dog Night**, along with **Stevie Wonder** and possibly **Humble**

Red Back Rags At Tully Hall

Scott Joplin often stated that he considered his music classical rather than popular. Thus, it was perfectly right and just that his rags should be performed at Alice Tully Hall, Lincoln Center, New York City, and by no less than the New England Conservatory Ragtime Ensemble, directed by Gunther Schuller.

The ensemble, composed of students from the New England Conservatory, worked their way through the music of the **Red Back Book**, a series of orchestrations of Scott Joplin's ragtime piano music. The series is published by Joplin's publisher, Stark of St. Louis, in orchestrations probably not made by Joplin but by various staff arrangers for the publisher. Most of the selections from the **Red Back Book** have already been recorded by Mr. Schuller and the ensemble for Angel records. A few which wouldn't fit on the LP were performed at Tully Hall: **Magnetic Rag**, **Elite Syncopations**, **Peacherine** and **Gladiolas**. Also included were a composition by James Scott, **Grace and Beauty** and one by Jelly Roll Morton, **Grandpa's Spells**.

The concert took the form of a lecture-demonstration with Schuller announcing each selection from the stage, and often taking pains to point out particular qualities and/or devices in the music.

The program opened and closed with **Maple Leaf Rag**: a reminder that had it not been for that particular piece, Joplin would probably have been forgotten soon after his death, with the result that a treasury of fine music would have been buried with him. Much credit must go to Ms. Vera Brodsky Lawrence for the research on Joplin's music, and to Gunther Schuller and the New England Conservatory Ragtime Ensemble for the courage, scholarship and musicianship to bring us this music today. —klee

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CITY SCENE

New York

Dizzy Gillespie and Kenny Burrell will be performing in concert on Dec. 8 at Town Hall.

POTPOURRI

Continued from page 42

Pie, for the Stadium's opening gig in April. The concerts will be complete visual presentations featuring lighting by **Bill Hanley**, formerly with the Ice Capades and now with Harry's.

Mark Auerbach was appointed sales manager of the Wolf Trap Foundation for the Performing Arts, making him responsible for all manner of sales promotion connected with the foundation. Wolf Trap, in Vienna, Va., is the country's only national park for the performing arts, established by an act of Congress in 1966.

After years off the record scene, **Dick Haymes** has recorded an album on **Sonny Burke's** label. The album, recorded live at the Coconut Grove in Hollywood, is called **Dick Haymes Comes Home**.

At a recent concert in Caracas, Venezuela, **Santana** drew 100,000 fans. A minor riot took place, in which five persons were allegedly shot by guards.

Donald Byrd's production company, **Black Byrd Productions**, has entered into a production agreement with Fantasy Records. The first album covered by the agreement has been recorded by the **Black Byrds**, made up mostly of Byrd's students from Howard University where, until recently, he headed the jazz studies program.

As a result of a chance meeting between festival promoter **George Wein** and Swiss singer **Miriam Klein**, Ms. Klein may make her U.S. debut at the 1974 Newport-in-New York Festival.

Ms. Klein has been singing professionally for 15 years and bears an uncanny vocal resemblance to Billie Holiday. Her forthcoming album on BASF, comprising songs associated with Lady Day, is called **Lady Like**, and features **Roy Eldridge**, **Dexter Gordon**, **Slade Hampton**, pianist **Vince Benedetti**, drummer **Billy Brooks**, bassist **Isla Eckinger**, and Ms. Klein's husband, guitarist **Oscar Klein**.

John Edwards has completed his first album on the Aware label of General Recording Corp. Edwards' single, **Stop This Merry-Go-Round**, has been doing well on the r&b charts. Edwards now starts a five-week promotional tour, kicking off in his home town of Chicago.

The Twin Cities have a new rock concert hall in **Owen Husney's Marigold Ballroom**, at 1336 Nicollet. Husney wants to bring back the type of concert hall that offers customers, in his words, "total freedom in listening and watching the music of their day." Husney has warned the general public, "Remember—you'll never grow old boogie-ing at the Marigold."

Ronnie Granger has been named executive assistant to the president of Fantasy/Prestige/Milestone Records, leaving his post as head of promotion at John Levy Management and Junat Productions. His credentials include positions at ABC, Capitol and Tangerine Records. His immediate duties are to head up the labels' national and regional promotion and advertising.

The word is that **Billy Preston** is set to record soon with **Ray Charles**. England's

World Radio History

Meanwhile, *Interludes* continues every Wednesday at Town Hall (concert time: 5:45-6:45) with the **Erick Hawkins Dance Company** scheduled for Dec. 12. . . . The "Home to Harlem" concerts has a new name: "Uptown Conversations." On Dec. 9 (2 PM), **Billy Harper's** new group will be featured at

Melody Maker magazine quoted Charles as saying, "I haven't decided what. We'll just get into the studio and play around, sit down and start talking, and then we'll hit the groove."

Billy was joined by Rolling Stones **Mick Jagger** and guitarist **Mick Taylor** in a surprise visit at a recent concert at London's Rainbow Theatre. Billy appeared on the Stones' recent European tour.

British rock band **Argent** has returned to the Mother Country after a month-long November tour of the U.S. They appeared in concerts with **Frank Zappa**, **John Mayall**, **Wishbone Ash**, **Hot Tuna**, and **Joe Walsh**, among others.

Nightly-Night Dept. **Flora Purim** has recorded her first album for Fantasy. The session included her husband **Airto Moreira** on percussion, **George Duke** on keyboards and bassist **Stanley Clarke**. The music on the record "is designed to take to bed with you," says Flora.

FINAL BAR

Tenor saxophonist **Freddie Simon**, 53, died in Los Angeles November 2.

Educated at Prairie View College and Alabama State College, Simon was originally heard with the California Playboys (featuring Illinois and Russell Jacquet). Later he worked in the Milton Larkins orchestra, then played with Lionel Hampton's 1944 band. He was also with Louis Jordan, playing on the latter's original record of *Caldonia*.

Settling in California in 1946, he worked with Charles Brown, the original Platters, T-Bone Walker, Jimmy Witherspoon and Billie Holiday. Most recently he had been with Pee Wee Crayton.

Simon leaves two brothers (one of whom, saxophonist Maurice Simon, sometimes worked with him), four children, and five grandchildren. —leonard feather

Cynthia M. Staples, whose father and sisters perform as the Staples Singers, was found shot to death Oct. 29 in her bedroom at 10359 South Vernon in Chicago. The 21-year old girl had been shot in the head. Her father's 38-caliber revolver was found at her side.

Woody Herman Continued from page 10

and other Herman hits. The artifacts were accepted by university president Philip Hoffman and Dr. Robert Briggs, director of the School of Music. More scores, as well as saxophones and a clarinet once used by Herman, were later shipped to the archives, which are housed in the Music Library in the university's Fine Arts Building.

Herman, on tour with his band in Memphis, announced that he will visit the school several times each year to assist in the development of the collection. In a letter presented to Dr. Hoffman by Dressel, Herman said, "Jazz music is the only true American contribution to the arts," and added that he would continue to donate musical material, time and effort to the collection.

—klee

the 5th Ave. Studio Museum. Included in it are **Marvin "Hannibal" Peterson**, **Ted Dunbar**, **Harold Mabern**, **Richard Davis**, and **Jabali**. On Dec. 16 (also bright and early at 2), look for the **Melodic Arctet** with **Aleen Mustafa**, **Ahmed Abdullah**, **Ronnie Beykins**, and **Roger Blank**. ... Jazz Interactions has an explosive show put together for New Year's Eve, which so far includes **Teddy Wilson**, **Baby Lawrence**, **Howard McGhee**, **Ted Dunbar**, **Sonny Brown**, **Jimmy Heath**, **Curtis Fuller**, **Dr. Lyn Christie**, **Bob Cranshaw**, and, of course, **Joe Newman**. Space is limited so it's suggested that you get your tickets early. Their address is 527 Madison Ave. Suite 306 (tickets are \$20.00 and \$19.00 for members). ... Jazz Vespers at St. Peter's Church (every Sunday, starting at 5) has **Joe Klee** (famed as a down beat contributor) is set to bring his group in on Dec. 9, and **Howard McGhee** will be there on Dec. 23. ... Jack Kleinsinger's "Highlights in Jazz" at the Hunter College Playhouse will feature **Robin Kenyatta**, **Hank Crawford**, and **Freddy Waite**, Dec. 17. ...



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Another New Year's Eve happening of note is **Roy Ayers Ubiquity** at the Statler-Hilton Hotel. ... Around town at various club spots: **Tyree Green** is at the Royal Box in the Americana Hotel through Jan. 5; **Marian McPartland** continues to swing at Michael's Pub; and if you've got wheels, you can check out **Teddy Wilson** at Dinkler's Motor Inn, Syracuse (Dec. 3-22). Speaking of the other half of the State, **Chuck Mangione** has concerts set for Dec. 6 at Canadigua Community College and Dec. 7 at Fredonia College. ... **B.B. King** will be kicking up a storm at the Academy of Music, Dec. 8. ... If you dig authentic country (with a dash of city-billy thrown in for flavor), the Capitol Theatre in Passaic, NJ, is hosting the **Earl Scruggs Revue**, **Waylon Jennings**, and **Dave Bromberg** (Dec. 14). ... The Brooklyn Academy of Music (BAM) has been presenting some interesting jazz concerts of late, most notably **Joe Newman**, **Jones-Lewis Big Band**, and **Joe Farrell**. Keep on the lookout for upcoming sessions. ... For last minute info, of course, there's JAZZLINE, 421-3592.

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Chicago

Joe Segal's Jazz Showcase hosts **Art Blakey** Dec. 5-9; no word at press time on who follows. The Showcase is closed for Christmas, but opens the 26 with a monster aggregation that carries on through New Year's Eve: **Harold Land**, **Gene Ammons**, and **James Moody** in tenor tradeoffs, with vocalist **Eddie Jefferson** along for the ride. (Make your plans early.) ... **Cancer Leo** is the attraction at The Wise Fools Pub on Tuesday nights. **Blues** drummer-vocalist **Sam Lay** is on hand through Dec. 8, and from the 12 through the 15; **Eddy Clearwater** plays the last two weeks of December. ... **Ramsey Lewis** is at the London House, and will celebrate his ninth consecutive New Year's there. ... **Fred Anderson** has taken over Sunday afternoons at Child City on S. Bennett, replacing **Muhai Richard Abrams**. Shows start at 4, go till 8. ... **Errol Garner** finishes his stay at Mr. Kelly's Dec.

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Stanley Spector writes—

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9, and moves out of the way for **Morgana King** (Dec. 10-16). **Bobby Gosh** opens up Morgana's show. **The Impressions** follow at Mr. K.'s, Dec. 17-23 . . . **Otis Rush** is at the Peanut Barrel Pub on various dates up to Dec. 21: give them a call at 271-2743 . . . **The Pachyderm**, which started out as a promising jazz club and bar, is out of business—at least temporarily. A few rumors, but no definitive reasons why . . . **Humble Pie** is at the Auditorium Dec. 9. The Auditorium also has **Blue Oyster Cult** and **Iggy Pop** (Dec. 14); and **Sha Na Na** Dec. 27. Rock and **ROLL!** . . . Young rag pianist **Bobby Wright** along with **Marty Gross** and **Norm Murphy**, are the regulars at Johnny Lattner's Friday "Jazz at Noon" sessions, held in the Dearborn Room at Marina City . . . Cal's Place is THE place for pianist **John Young** (along with **Vernell Fournier**, **Eddie Calhoun** and **Luba Raashiek**) Monday nights. Young John is also found at Betty Lou's in the middle of the week, in the company of tenor man **Von Freeman**; and Von and his brother, guitarist **George Freeman** play the Java Room Sundays and Mondays . . . **Buddy Guy** and **Voice Odom** (and occasionally **Hound Dog Taylor**) paint the weekends blue at the Checkerboard . . . And on the airwaves, **Earl McGhee** continues his Sunday night "Collector's Showcase" programs. They're part of "Transition" on **WNIB** (97 FM), Friday through Sunday nights from 11:30 to 4 a.m.

Buffalo

The Buffalo Jazz Ensemble performs every Wednesday at The One Eyed Cat . . . **Judy Collins** is set for Kleinhans Music Hall Dec. 8 . . . University of Buffalo instructor and saxophonist **Charles Gaye** has signed with ESP records and will have an album shortly . . . Local jazz groups playing regular gigs include **Wave**, Fridays and Saturdays at the Orange Krute, and **Thermopylae** at the Stuffed Mushroom on Sundays.

Phoenix

Reuben's features straight ahead jazz with the **Vanguards** . . . **The Armand Boatman Trio** continues at the Boojum Tree, with **Bob Ravenscroft** heading jam sessions every other Sunday . . . Former Byrd **Roger McGuinn** joins **Bruce Springsteen** at the Celebrity Theatre Dec. 8. **Frank Zappa** is at the Celebrity Dec. 15, with **Dr. John** scheduled for New Year's Eve.

San Francisco

Keystone Korner presents **Airto Moreira & Fingers** through Dec. 9; **Michael White** is there Dec. 11-16. **The Woody Shaw Concert Ensemble**, normally in attendance at the Korner on Monday nights, will have a longer stint, Dec. 17-20. And if you haven't checked out the new **Eddie Henderson** conglomerate, be at the Korner Dec. 10. Along with Henderson on trumpet: reedman **Hadley Caliman**, bass man **Kenneth Jenkins**, Bayate **Todd Cochran** on piano, **Tony Bozzio** on drums, and percussionist **Eric Gravatt** . . . Gravatt and Caliman are also on hand Monday nights at the Yellow Brick Road, as part of **Luis**

Gasca & Friends . . . At the Off-Plaza, **Jack McDuff** plays through Dec. 9. Singer **Irma Thomas** and her Revue hold forth Dec. 12-16 . . . Don't miss the **Hubert Laws** concert at the Great American Music Hall, Dec. 14. The GAMH will hopefully be bringing in some of those big bands again, and soon . . . There's a new club in town, called **A New Beginning**, at Haight and Cole Streets. On Saturdays and Sundays, you can hear **Frank Clayton**, bass; **Jordan Amarantha**, conga; and **Michael Berardi**, guitar and trumpet . . . **The Dave Alexander Trio** continues at Minnie's Can-Do, Thursdays through Sundays.

Houston

La Bastille on Market Square presents **Fats Domino** till Dec. 15, followed by the seven-piece South American jazz group **Macondo**, led by **Max Ubaldez**, Dec. 21 through New Year's Eve . . . **Joyce Webb** with **Love** has settled into Sullivan's Island through Valentine's Day. The group features Joyce on piano and vocals; **Randall Dollahon** on guitar; **Bert Sanett**, keyboards and touch bass; and drummer **Orville Strickland**.

Los Angeles

Shelly's Manne-Hole is staging a week-long homecoming celebration for **Charles Mingus**, Dec. 4-9; **Michel Legrand** makes a rare club appearance there Dec. 11-16 as leader of an exceptional trio with **Ray Brown**, bass, and the boss, **Shelly Manne**, drums—Shelly's second gig in the new club. (He worked with Oliver Nelson two nights in November.) Dec. 18-23, **Lalo Schiffrin** brings a quintet into the Manne-Hole for his first nitery date since he left Dizzy Gillespie to score movies and TV . . . Flutist **Bobbie Humphrey** is at the Lighthouse in Hermosa Beach Dec. 4-16, followed by San Francisco Chronicle critic **Jon Hendricks & Friends**, Dec. 17-23 . . . **Don Randi** continues Wednesdays through Saturdays, **Harry "Sweets" Edison** Sundays, and **Frank Rosolino** and **Conte Candoli** are expected to become Tuesday regulars, at the Baked Potato in North Hollywood . . . **Les McCann** plays Concerts By The Sea on the Redondo Beach Pier through Dec. 9; **Carmen McRae** sings Dec. 11-23; and **George Probert** and his **Fine Time Band** have the Monday slot . . . **Holly Maxwell** and **Red Holloway** are at the Parisian Room Dec. 4-30 with **Kenny Burrell** joining the bill Dec. 18 . . . The Estate has the big bands of **Terry Gibbs** Wednesdays, "Sweets" **Edison** Fridays, **Chubby Jackson** Saturdays and **Don Ellis** Sundays. Thursdays belong to **Supersax**, and local college stage bands play 7:30-10 p.m. Sundays . . . **Jimmy Rowles Trio** (with **Monty Budwig**, bass and **Gene Estes**, drums) is at Cafe Society Fridays through Sundays; Tuesdays through Thursdays **Bill Miller** leads the trio . . . **Commander Cody** and **His Lost Planet Airmen** open Dec. 11 at the Troubadour for a week, followed by **Dr. Hook and the Medicine Show**, Dec. 18-23 . . . **Bloodrock** and **Public Foot The Roman** are at Whisky a Go Go Dec. 6-9, with **Status Quo** set for Dec. 12-16 . . . The Roxy has **Weather Report**, Dec. 5-8; **Frank Zappa** and **the Mothers of Invention**, Dec. 9-10; **Lee Michaels**, Dec. 11-12; **Poco**, Dec. 15-16; **Genesis**, Dec. 17-19; **Donovan**, Dec. 20-23.



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