

A2 Sun Sept. 4-20, 1974

Official Program · Fifty Cents in Windsor

ANN ARBOR SUN

3 days ·
5 shows

"A Rainbow of Sound"



September
6·7·8

"A Real Good Time!"

ANN ARBOR BLUES & JAZZ FESTIVAL 1974

Griffin Hollow Amphitheater · St. Clair College
Windsor, Ontario

Friday Night

THE JAMES BROWN REVUE · SUN RA & his Arkestra · THE PERSUASIONS
JOHN NICHOLAS BLUES ALL-STARS with Hubert Sumlin & S.P. Leary

Saturday Afternoon

"NEW JAZZ OF DETROIT"
Produced in association with Strata Records

Charles Moore's
SHATTERING EFFECT
THE LYMAN WOODARD
ORGANIZATION
EDDIE NUCCILLI
BIG BAND
KENN COX
MIXED BAG

Saturday Night

LUTHER ALLISON
THE CECIL
TAYLOR UNIT
JIMMY DAWKINS
BLUES BAND
HOUND DOG
TAYLOR
& The Houserockers
and introducing
URSULA WALKER

WATCH THE BORDER!!



Sunday Afternoon

"DETROIT BLUES"
JOHN LEE HOOKER
JUNIOR WALKER & the All Stars
JOHNNIE MAE MATTHEWS
BOOGIE WOOGIE RED
LITTLE JUNIOR CANNADY
ONE STRING SAM

Sunday Night

BB KING
THE GIL EVANS
ORCHESTRA
ALBERT COLLINS
SUNNYLAND SLIM
& the Blue Spirit Band
ROBERT JUNIOR
LOCKWOOD

Festival Produced By:



in association with
CKLW Radio
and St. Clair College

Rainbow of Sound

The music we will hear at this year's Festival provides only the merest glimpse of the spectrum of music which is available to us as citizens of the world 1974. It is the intention of the organizers of the Festival that as wide a spectrum as possible be presented each year, with each succeeding Festival adding to both the musical education and the delight of its audi-

ence. But no matter how many years we are permitted to produce the Ann Arbor Blues & Jazz Festival, there is no way that we will be able to present all of the thousands of creative musical artists and performers we feel to be worthy of exposure to our people today.

The body of creative musical geniuses who have already passed from our presence must remain unknown to us as far as live performance is concerned, but much of their music is available on record as a constant inspiration to make the world a place where creative artists are treated with the respect and care that their contributions deserve. Our present culture — the new rainbow culture which has begun to flower during the past ten years — owes its energy and, in many ways, its very

existence to these musicians and artists, who struggled against conditions most of us have never faced in order to make their music and get it across to the people.

Their number is legion, and we are extremely grateful to all of the creative people who preceded us and helped to bring us up to this point in history. We would like to dedicate the Ann Arbor Blues & Jazz Festival 1974 to the memory of all these American saints, and particularly to the following musicians who are no longer with us:

Elmore James . . . Sonny Boy Williamson . . . Little Walter . . . Johnny Ace . . . Sam Cooke . . . Otis Redding . . . Slim Harpo . . . Detroit's own Little Willie John — and to Mezz Mezzrow, a prophet and early father of the rainbow culture

May all of us today prove ourselves worthy of your example.

More Power to the People's Music

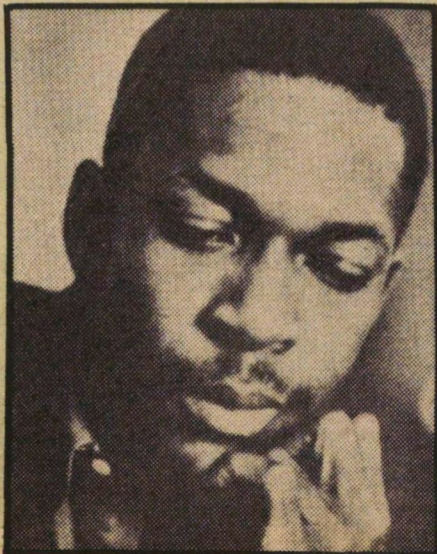
All Power to the People

John Sinclair
Creative Director,
Ann Arbor Blues & Jazz Festival

This article first appeared in the 1973 Ann Arbor Blues & Jazz Festival Program.



Blues & Jazz artists from left to right: Charlie Parker, Bessie Smith, Mezz Mezzrow.



John Coltrane

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Louis Armstrong and Billie Holiday

"a real good time"

WELCOME



1974

Windsor • Ontario

The Staffs of the
 Ann Arbor **BLUES & JAZZ** Festival
 CKLW Radio and **ST. CLAIR** College

Welcome You to a
 "Rainbow of Sound"



ann arbor **BLUES & JAZZ** festival 1974

St. Clair College • Windsor, Ontario • September 6-7-8

An Introduction to the Blues and Jazz Festival

"Dig These

To this day, I'm not convinced that it wasn't as much divine intervention as blind luck that tripped me onto the black track that would roll me, slowly at first, then ever more surely, straight to the people and culture that gave birth to the music that I have listened to, and sung, and danced to, and loved ever since I first became aware of it.

Of course, I grew up in Detroit, a distinct advantage what with CKLW (co-sponsor of this year's Festival) and WKNR and other whistle-stops on the AM line constantly

my school "go down" the way my friends said it would if "Negro" students were allowed to enroll, *my body knew* that the people who made this energetic, intelligent, thoroughly exciting music were *all right*.

In fact, it was at that point that I began to examine (and to reject) the culture I would naturally have inherited as a white boy in 20th century America. As LeRoi Jones, critic/playwright/author, has pointed out, "Music (art for that matter . . . or anything else if analyzed) summons and describes where its energies were

out who Chuck Berry was and what he, through the Beatles, meant when he admonished Beethoven to roll over and "dig these rhythm and blues." I began to investigate and knocked up on Little Richard, and Willie Dixon, John Lee Hooker, Muddy Waters, and Howlin' Wolf, Slim Harpo, and dozens of others. But this was all pretty much a journey through uncharted territory for me. You couldn't hear blues on the radio in Detroit (except for a brief period in '67-'68) and you didn't find the artists themselves appearing weekends at the Grande Ballroom or at big shows at Olympia.

JUMPIN' JAZZ DISCOVERY

Then one day, about the middle of my high school career, this strange kid walked into my Chemistry class whistling what he told me was a Charlie Parker tune. Jumpin' jazz music! I was in deep trouble. Who the hell was there could tell me more about *this* great stuff? I managed to find about "Jazz Today" with Bud Spangler on Detroit's Public Radio station, WDET-FM. But I repeat, it was mostly through my own random efforts at education and enlightenment that I learned, and I wonder to this day as to the nature of the forces that guided me.

All the foregoing is by way of pointing out what a miracle and a blessing, what a service, is the event you're now attending. The Ann Arbor Blues and Jazz Festival 1974 presents as wide a slice as you'll find anywhere of the dazzling rainbow of music available to people on the planet today. See, Rainbow Multi-Media, which produces the Festival, realizes that it was no accident that one's way back to blues and forward to jazz

was (and is) so difficult.

There are, of course, social/economic/political reasons for this. People working for the major record companies, radio personalities, rock critics, will tell you (if you challenge them) that pure blues or hard-blowing jazz is just too

"far out" for people. That these musics (this music) have "no commercial potential." That you've got to give the people what they "want." This attitude betrays an arrogance and ignorance, a contempt not supported by fact. People simply can't get to music they never have the opportunity to hear. But bring the esoteric marvels of a Sun Ra to Ann Arbor and listen to the ecstatic crowd response preserved on the record of the 1972 edition of the Ann Arbor Blues and Jazz Festival (on Atlantic). At last year's Festival I watched as unknown/unheard giant after giant, Victoria Spivey to Count Basie to Ornette Coleman sent his/her love streaming out to the young audience only to receive it right back a thousandfold.

The real reason we don't hear enough Great Black Music in our towns is the white establishment's fear that we'll hear this music and never come back home quite the same to their schools and factories (what's the difference there?), their churches and society functions and their wars. "What if they gave a war and nobody came," right? Pat Boone's energy-drained, insipid version of Little Richard's maniacal "Tutti Frutti" back in 1956 was one of the first desperate lures illustrative of this fear. Even today we find the Osmonds pushed as a sickly antidote to the Jackson 5 and we're still not fooled. And the wave of outright repression and covert subversion we suffered in the late Sixties was the direct response of those in control to the ever-materializing possibility of the establishment of the vision we heard in song—towards a world where all the people in it would share in the collective control of the planet's resources and wealth and live in harmony and happiness.

The latest, most obvious attempt at repression was the Ann Arbor City Council's denial of a site for the Blues and Jazz Festival in the parent city. The Republican majority (six old white men who can't dance) who voted as a negative bloc realized that the successful presentation of an event of this nature, along with the dozens of other alternative institutions established in Ann Arbor they likewise don't support, lends credence to its organizers and contributes to unity in the progressive community, a community that is openly about the dissolution of reactionary, Republican control. Ironically, Republican hatefulness will turn against them in the end. The Blues and Jazz Festival's exile has precipitated RMM's association with CKLW (and with St. Clair Community College) which means the "validation" and dissemination of the beautiful message of blues and jazz music to more people, especially young people, than ever before possible.

MUSIC AS INSPIRATION

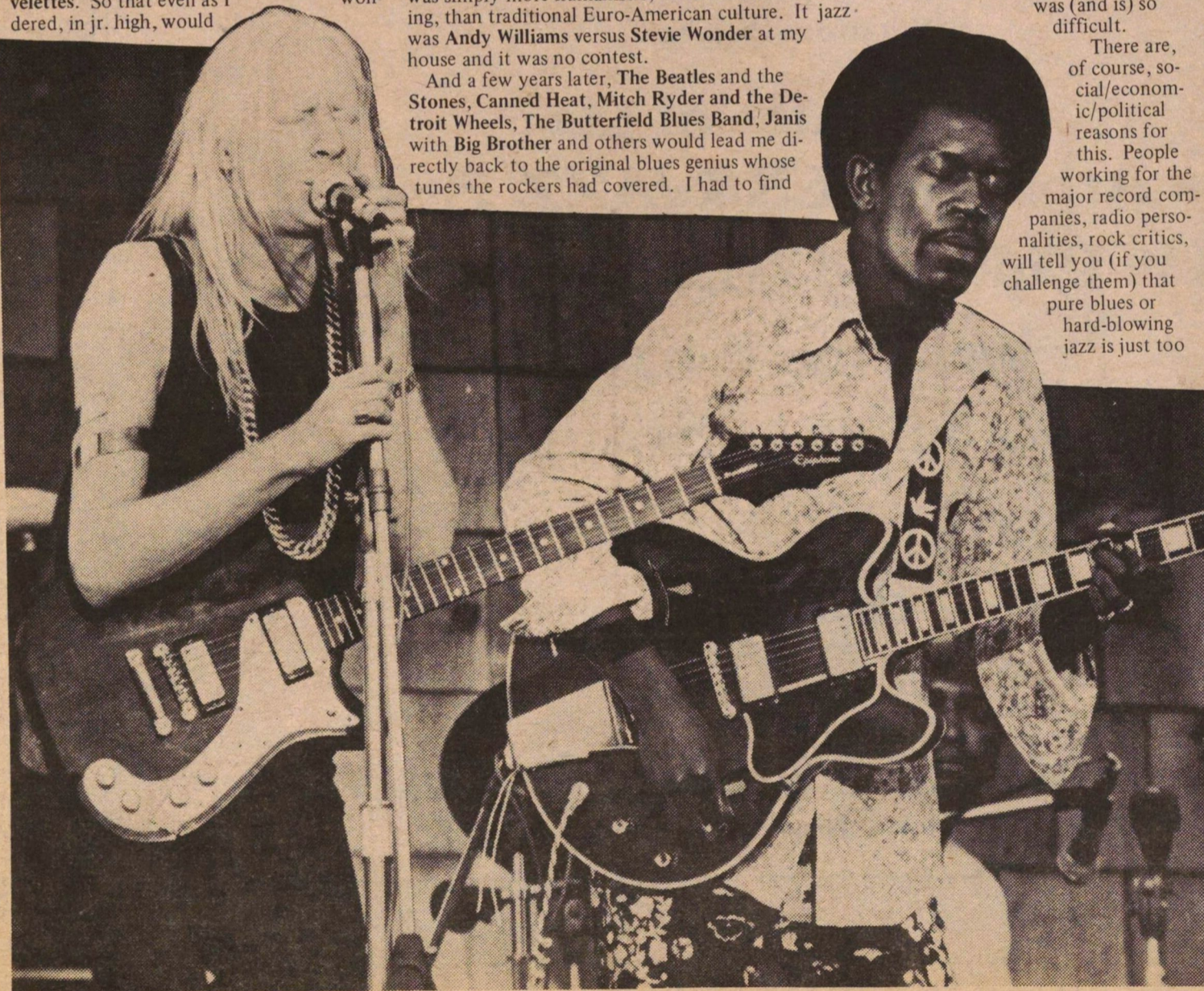
Anyway, John Sinclair, poet/revolutionary and Creative Director of Rainbow Multi-Media, has written describing the source of various elements of the just-mentioned vision as based on Black Music "which has brought us to a black culture where we learned about the sense of community, of brotherhood and sisterhood, that black people had developed as a powerful survival technique during their generations of oppression. And we learned how music can be a first term in people's lives from them too, how a whole culture can be built up on a strong musical foundation, and how the music can sustain a whole people and keep them together even under the most oppressive conditions, as the blues and its later variations had sustained black people all those years. We learned that a people's culture can help them to withstand the most vicious assaults on their very existence, that it can help them not only to preserve their humanity but also to raise it high-

People working for the major record companies, radio personalities, rock critics, will tell you that pure blues or hard-blowing jazz is just too "far out" for people. That these musics have "no commercial potential." This betrays an arrogance and a contempt not supported by fact. People simply can't get to music they never have the opportunity to hear.

feeding us the strange, beautiful fruit of hometown heroes like Smokey Robinson and the Miracles, The Temptations, and The Supremes, The Four Tops, Marvin Gaye, Jr. Walker and The All-Stars, and The Marvelettes. So that even as I wondered, in jr. high, would

gotten. The blinking lights and shiny heads, or the gray concrete and endless dreams. But the description is of a total environment." My youthful (intuitive) analysis was that black music and the culture it summoned and described was simply more humanistic, more life-affirming, than traditional Euro-American culture. It was Andy Williams versus Stevie Wonder at my house and it was no contest.

And a few years later, The Beatles and the Stones, Canned Heat, Mitch Ryder and the Detroit Wheels, The Butterfield Blues Band, Janis with Big Brother and others would lead me directly back to the original blues genius whose tunes the rockers had covered. I had to find



Guitarists Johnny Winter and Luther Allison jam at the 1970 Ann Arbor Blues Festival.

photo: Doug Fulton

Rhythm and Blues"

er and higher levels, and that it can express their hopes and aspirations in a way that will inspire them not only to resist their oppressors but to strike out against them when conditions demand it."

In addition, the manifestation of what LeRoi Jones calls "the New Black Music," music represented at the 1974 Festival by Sun Ra and His Arkestra and by the Cecil Taylor Unit, is a model for a whole new thing. "Whole" is the key word here. These musicians make no distinctions between their music, their religion, their lifestyle. And this unity is in the ancient African tradition from which all the music you'll hear at this Festival has sprung. Music and dance were activities that informed every important tribal ritual and to this day the religious impulse, the worship of spirit is at the root of all Black art. Sun Ra and his various Arkestra have lived and played and prayed together for twenty solid years, the whole thrust of their existence one for overall liberation. They are free humans, free musicians, and they make free music. They don't, like so many others, stop being warm as soon as they get from behind their instruments, don't rein up all the strength and knowledge they play with some super hip "attitude" off the band stand. They aim to get this music to you to help you free yourselves so you can join with them then to help to free the rest of the people.

ECONOMIC SELF-DETERMINATION

And, as we have been taught by other liberation fighters, we cannot deal with personal or cultural freedom without dealing with economic freedom, or the people's control of the means of production. Sun Ra initiated what was one of the first economic, as well as musical, self-determination programs. And the Festival's Saturday afternoon show "New Detroit Jazz" features artists all associated with Strata Records, an arm of Detroit's Strata Corporation. These artists are the Strata Corporation, and thus control all the aspects of the creation, production and distribution of their music. This total control is essential because the entertainment conglomerates which control the music and record industries have demonstrated time and again that their only concern is money. Their idea is to standardize, to dilute, and to cheapen indigenous creative voices so as to make them more "marketable." The disintegration of the music of the so-called "San Francisco Scene" is a classic example of a particular community's strongest artists being bought up and made into national "superstars," thereby effectively separating them from their people—the source and strength of their music.

Rainbow Multi-Media, the non-profit corporation which organized this Festival, is another self-determination effort and conceptualizes the Blues and Jazz Festival as an infinitesimally small step towards a non-exploitive social order. RMM's non-profit status, however, does not mean that the company shies away from economic competition and financial success. It's just that the net proceeds go to finance the communalistic vision to which I've already referred several times and not to buy some fat cat a Cadillac.

FESTIVAL ROOTS

The Ann Arbor Blues and Jazz Festival was originally conceived as a revival of the original Ann Arbor Blues Festivals of 1969 and '70. The organizers of the Blues Festival meant to introduce great blues artists to a white audience that was more than ripe for the music. Under the sponsorship of the University of Michigan, the Blues Festival survived for two years and was a spectacular artistic success. Unfortunately, due to economic mismanagement the 1970 event lost \$30,000 and the University abandoned the idea of a 1971 Ann Arbor Blues Festival.

Peter Andrews, current president of Rainbow Multi-Media, and John Sinclair (then just released after having served 29 months of a 9½-10 year prison sentence for possession of two joints of marijuana) conceived of the idea of an event that would

cover a wide range of blues and jazz artists. The combination seemed both culturally and economically sounder. The idea was that high-energy music, whether rock and roll or blues or jazz, is what people go crazy to hear, what they need to hear. The program was designed to lead people directly from one familiar idiom (blues in some cases, jazz in others) to an unfamiliar, though closely-related musical form.

That design informs the 1974 edition of the Ann Arbor Blues and Jazz Festival too—James Brown and Sun Ra didn't end up on the same Friday night bill by mistake. Both their musics are stops along the same continuum. And Leroi Jones, in 1966, saw the distance coming together—"The Rhythm and Blues mind-blowing evolution of James-Ra and Sun-Brown. That growth to include all the resources, all the rhythms, all the yells and cries, all that information about the world, the Black ommmm, opening and entering." In 1974 Sun Ra, agreeing that it would be a good idea for them both to appear on the same bill, saw it like this - "James gives the people what they want. I give them what they need."

MUSIC AS POLITICS

So. The Ann Arbor Blues and Jazz Festival series is about making it easier for us to get to the historical and cultural heritage we've been kept from; through the presentation of some of the most exciting and creative musicians of all time. But it's about more than that, more than having a good time once in a while. In order to create a situation on this planet where everybody can have a good time all the time, we have to get down to the business of dealing with the economic/political/cultural forces which now prevent that state from occurring. We have to deal with the present—and the future—on every possible level, and we need all the culture we can create and absorb to keep us going through the next

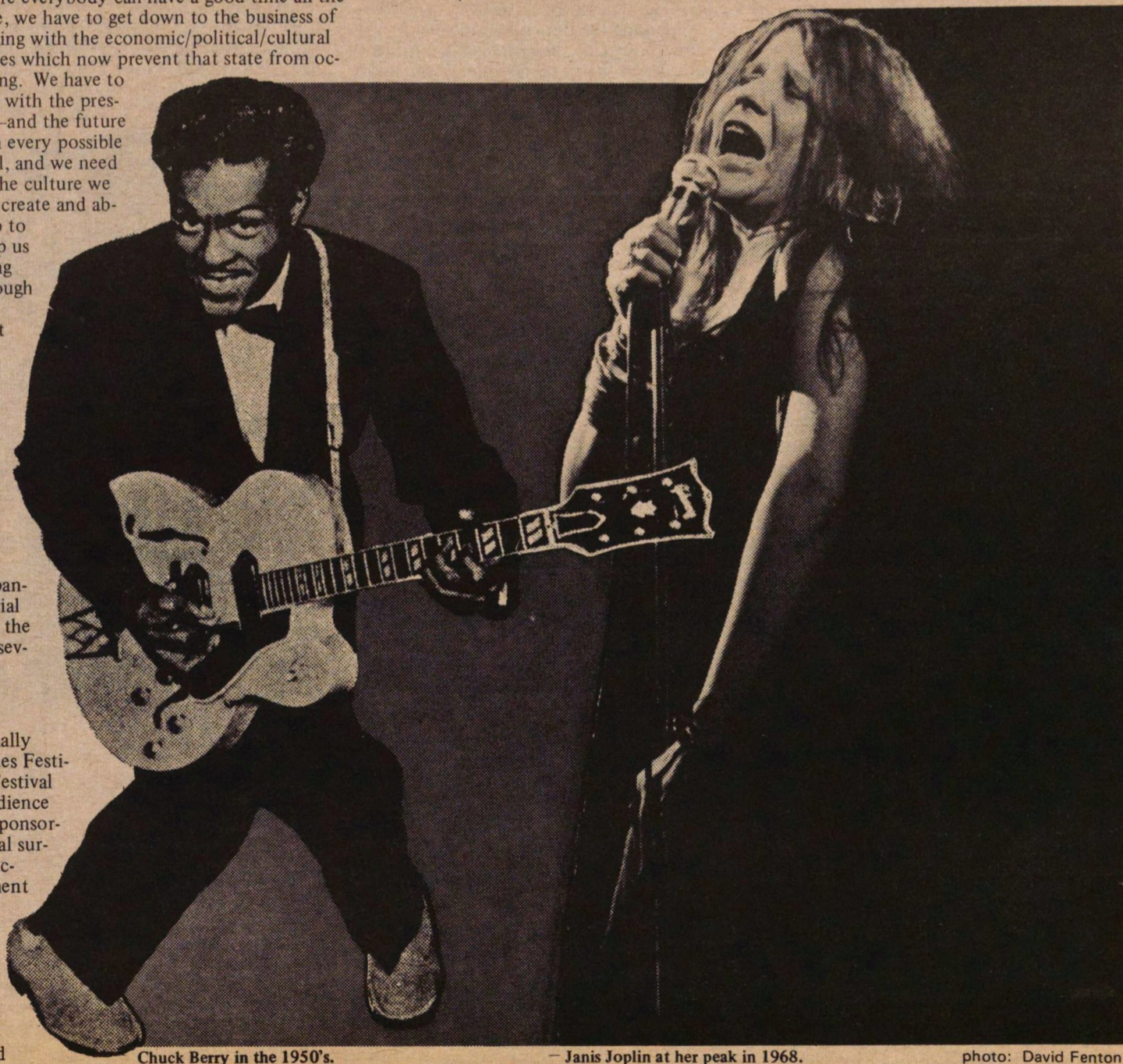
years of struggle. We need particularly to absorb as much of the black experience as we can, and that experience is reflected most precisely in a large and beautiful part of the sonic rainbow which is ours to use as soon as we gain access to it—and this Festival makes that a little easier.

Pianist/Composer/Dancer Cecil Taylor has said, "If you take the creation of a music and the creation of your own life values [italics added] as your overall goal, then living becomes

a musical process. It becomes a search to absorb everything that happens to you and to incorporate it into the music." Please have a good time with the music and your friends but don't let that good time stop for you after you leave the amphitheatre. Take the music with you, spin the tune that's your life and love ever richer and deeper, ever further, and the song will never end.

—Bill Adler

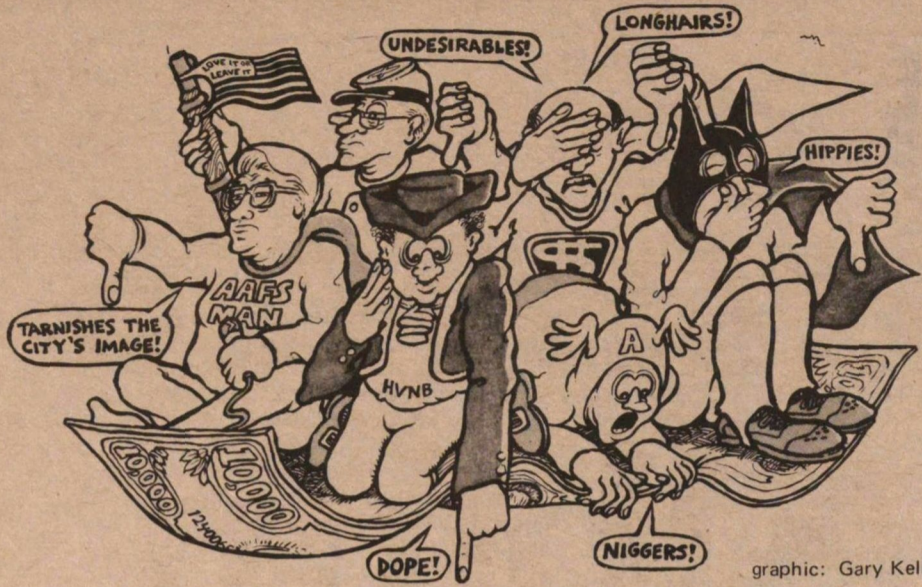
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Chuck Berry in the 1950's.

—Janis Joplin at her peak in 1968.

photo: David Fenton



graphic: Gary Kell

Why Ann Arbor Kicked Out The Blues

"This event attracts undesireables, some of whom may even stay here!" explained Ann Arbor Republican City Councilman John McCormick during the debate which preceded the forced exile of the third annual Ann Arbor Blues and Jazz Festival.

For those still wondering why the Festival is not holding forth in its hometown this year, consider this saga, excerpted and reprinted from the July 26th issue of the SUN.

The third annual Ann Arbor Blues and Jazz Festival has been killed by the Republicans on City Council, who objected

to the event attracting "undesireables from all over the country," creating "a tarnished city image" and "an influx of dope, which we're already inundated with."

The Republican 6-vote Council majority pulled a surprise move last Monday night by refusing to grant approval for Festival use of Otis Spann Memorial Field, site of the free Sunday concerts.

Oposing the Republican move on Council were all the Democratic and Human Rights Party representatives, and also Assistant City Administrator Mike Rodgers, who called the Festival "a magnifi-

cent cultural event."

But the Republicans were of a single, pre-determined mind to ignore all protests to their power play. As Republican Councilman McCormack explained Monday night, "I don't think the people of Ann Arbor want this sort of a spectacle again. Let me give one example of what I saw out there last year. There was a group of twelve smoking pot out of this apparatus which they had made by filling up a steel funnel with a couple of coffee cans full of pot, and hooking a tube from that to a gas mask. And they were putting this gas mask over their heads and passing it around in the group and their eyes were going like this, wowowowo..."

Learning of the demise of this year's event, Peter Andrews, a director of Rainbow Multi-Media, the non-profit corporation which produces the Festival, called the Republican move "racist and reactionary. These people seem to be removed from the reality of who lives in Ann Arbor—thousands of whom fit their definition of 'undesireables.' But the future of the Festival is bright—the Republicans won't rule Council after next April."

SMOKESCREENS

The Republican move was led by Mayor James Stephenson, who in the past has run for election on a program of "running the hippies and revolutionaries out of town." Stephenson and his men offered two other less obviously prejudicial reasons behind their denial of the site.

First was that the Festival last year had failed to adequately clean up after itself, leaving Otis Spann a mess. This, said Stephenson, proved Rainbow Multi-Media to be "irresponsible and unreliable." So, in Stephenson's view, did the fact that some of the people who worked on the outdoor free parking last year, have yet to be paid wages owed them.

Responding to these charges, Peter Andrews explained that there had been a problem with cleanup last year, as the group contracted to do the job failed to complete it. But "to show our good faith and admit a mistake," Rainbow Multi-Media offered to post a \$5,000 bond with

the city ahead of the event, which could be used for cleanup in the event that it wasn't taken care of. "\$5,000 would be more than enough to adequately clean Otis Spann if anything went wrong."

As for the unpaid Rangers, Andrews explained that last year's Festival had lost money, leaving several outstanding debts. "But 95% of the individuals who worked with us were paid in full. Of a \$25,000 budget for the Rangers, \$22,500 has been paid. The rest would have been taken care of last Tuesday with front money from Festival backers if the Republicans had approved the event. With no Festival this year to generate money, it will be harder now to pay these people right away."

Andrews went on to say that "we fully intend to meet our debts. And the Republicans knew this when they voted against the event. I had personally met with them earlier to explain the situation."

Council Democrat Carol Jones called the Republican-advanced excuses "smoke-screens. It's more because of the people that are coming than because of what you're throwing up here, and it just isn't fair."

HRP Councilwoman Kathy Kozachenko added that "I don't think that you should oppress the rest of the city with you cultural values. You say you don't want these kind of people coming here, just like you don't want certain kinds of people living in your neighborhood."

Jamie Kenworthy, Council Democrat from the 4th ward, commented that he was "appalled at what this Council is doing. You don't want to take adequate performance bonds to meet your objections, or stipulate strong conditions—you just don't want to hold this thing."

REPUBLICAN TRACK RECORD

The killing of the Blues and Jazz Festival joins a long list of Republican abuses in their 15 months of majority control. They have voted in the Packard-Platt Shopping Center, McDonalds and Burger King fast-food joints over widespread community opposition, revoked the \$5

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Sexism In Music

This Official Program for the Blues and Jazz Festival attempts to define the music to be presented at Griffin Hollow as an inspirational tool of consciousness, an energy force that can aid in the accomplishment of collective humanistic goals.

There is no doubt that the music, from the oldest blues to the most futuristic jazz, can have that effect, going beyond even the intrinsic good time--body rush provided by the jams in the first place.

But like everything else in the universe, there are contradictions within the music. While the context is essentially beneficial, some of the music represented at the Festival exhibits sexist attitudes towards women. Oppressive stances of male macho-power and domination run deep in the blues, and also in some of its more modern permutations.

Look at the lyrical evidence:

*I'm a crawlin' kingsnake
And I rules my den
Don't wantcha use my mate
Keep 'er for myself.*

—John Lee Hooker

*I Need Me A Woman
To Fix My Collard Greens*

—The Persuasions

*You might feel a little sick, baby,
And you know you're home all alone
I don't want the Doctor at my house
So you just suffer, suffer, suffer
Till I Get Home.*

—B.B. King

Some songs are downright degrading, not only to women, but ultimately to men, too. Possessiveness, jealousy, domination, control—even violence—directed at fellow humans degrades the entire society which practices it.

Other songs mix a warm and soulful outlook on love between men and women with the attitude that women are only an accessory to men, destined to play only restricted roles, running the gamut from fixing collard greens to sexual toy. These songs, while less degrading, continue to reinforce the stereotypes that need to be broken if true equality between the sexes is ever going to come about.

That the music exhibits these qualities shouldn't be surprising in the least. All music reflects the culture and the socio-economic conditions that spawn it. A sexist culture is bound to produce mostly sexist music.

Think of the origins of the blues, which is the origin of black people in North America. Slaves were purposely stripped of all cultural and family ties, continually split up from any meaningful relationships that might develop and threaten the white power structure with rebellion. In a situation like that, completely barred from any goods or property, treated like animals, black culture developed the blues as a survival technique, to sing out the pain in order to withstand it. To an oppressed people stripped of all possessions, losing "your woman" was really losing all you "had"—because poverty already ruled



Bonnie Raitt & Sippie Wallace at '72 Festival

photo: Doug Fulton

every other aspect of life. So jealousy, possessiveness, etc. towards male-female relationships was accentuated by economic reality.

Male blacks were also continually bombarded with an exacerbating contradiction; in America men are supposed to be the providers, the suppliers, the central image and building block of the nuclear family unit. But often women had an easier time (relatively speaking, only) than men in obtaining jobs, as domestics, counter-workers or what have you. This extends back to the days of slavery, when the female slaves would be allowed into

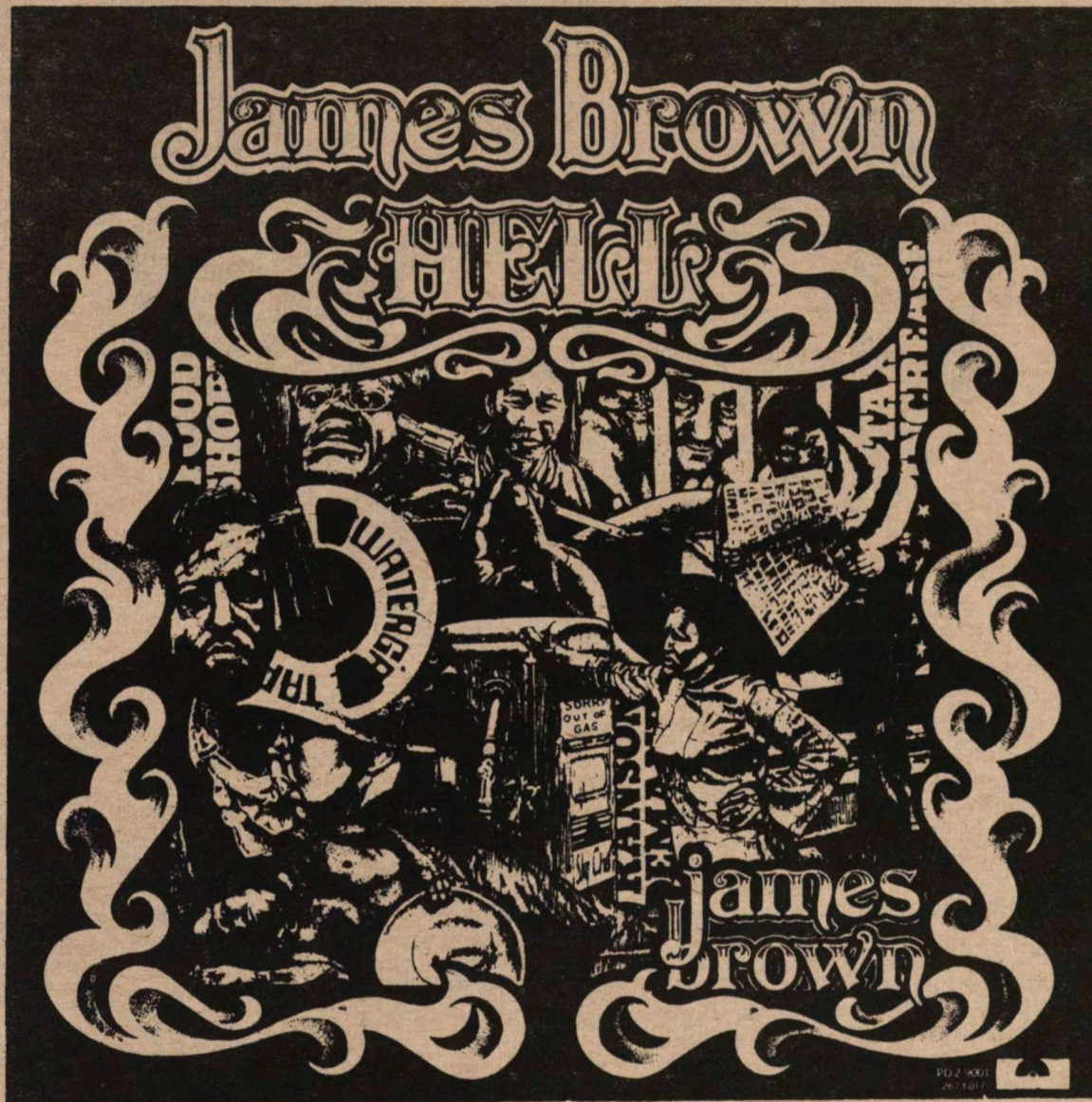
the master's house to do chores. This contradiction bombards the male ego and results in resentment, spite, vituperativeness, all directed at women.

The blues grew up in America, one of the most sexist and racist nations on earth, so it isn't surprising that some of that environment rubbed off on black people, whose communal/tribal roots in Africa were much more balanced and humanistic towards the entire species.

There are many other reasons behind the phenomenon of sexism in the music. This article does not pretend to lay out a

continued on page 22

James Brown's Latest Album



Now Available on
Polydor  Records at
Your Favorite Record
Store

SUN RA

AND HIS MYTH-SCIENCE ARKESTRA

*If you find earth bor-ing
Just the same old same thing-
If you find earth bor-ing
Just the same old same thing-
Come on, sign up-
Outer Spaceways Incorporated!*

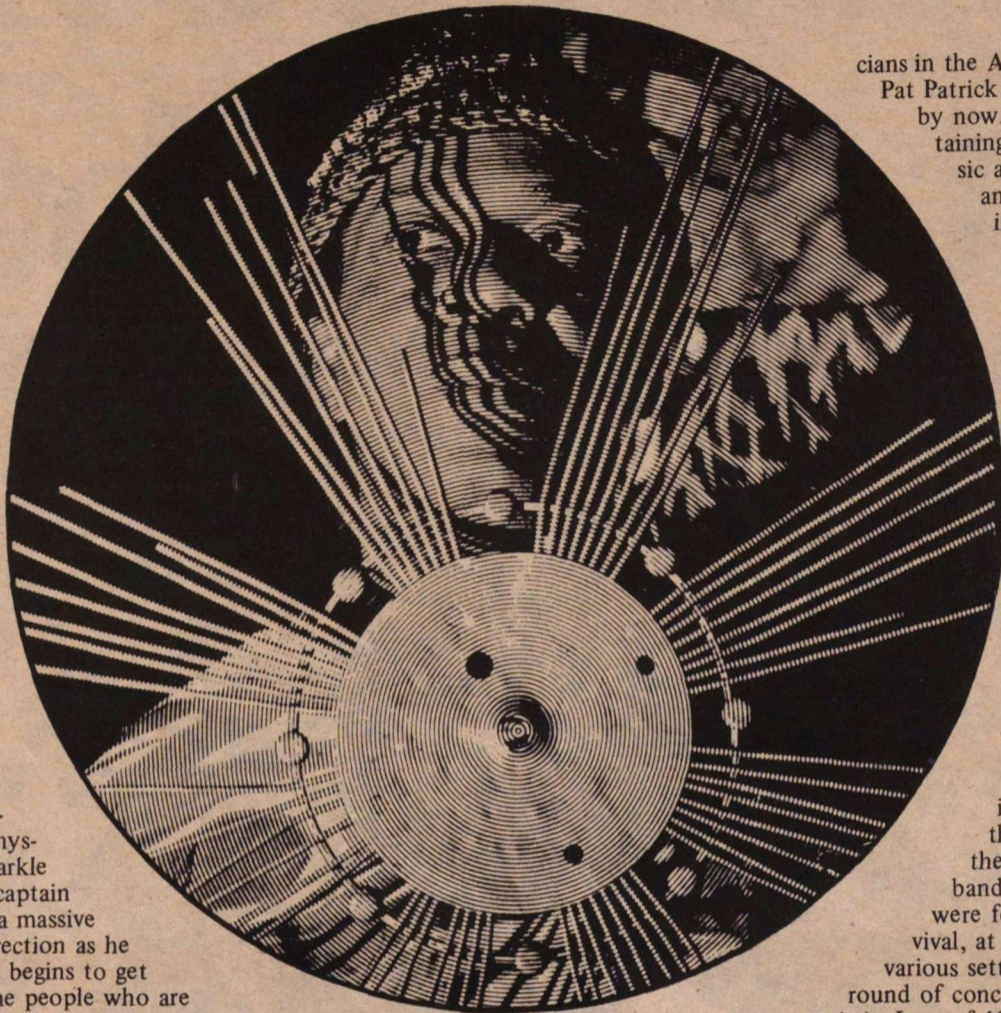
The stage is set with what seems like thousands of strange instruments—weird saxophones and reeds, an infinity of various drums, space implements which appear capable of making any sound ever heard or dreamed of—and it's even stranger when the musicians walk out to take their places. There's almost twenty of them, often more, to begin with, and they are dressed out in costumes and contrivances which might possibly be comical if they didn't look so at home wrapped up in all that sparkling cloth, gliding through the winking light to pick up their instruments for the beginning of the trip.

At the center of the spectacle, even though he may be off a little to one side, rising over his piano or whatever other magic organ he may have pieced together for the occasion, and at the center of everyone's attention at least, his physical self draped in the brightest of the sparkle cloth, the master orchestrator and space-captain SUN RA turns slowly from side to side, a massive sun-disk glinting rays of light in every direction as he completes his spaced-out benediction and begins to get down to the business at hand — taking the people who are fortunate enough to be present on an extended trip through their own many levels of consciousness, and creating some of the most beautiful music in the universe in the process.

"You come down to the point where you've got to have a better world. Now my contribution is in the music. In the first place, I feel that people have got to know — they got to know what happens as is. Now, they've never really been happy on this planet because they didn't ever have anything to be happy about. So then I show them in the music and give a feeling of happiness so they'll know when they're happy and when they're sad . . . To some people it seems like the music doesn't have anything to do with what I'm talking about, but it does. Because music is a language and I'm speaking things over in it. So in order to understand the music people will have to know some of the thoughts I'm thinking . . ."

Sun Ra has been thinking these thoughts for a great many years now — no one really knows how many, because Ra won't admit to having ever been born ("if you're born you've got to die, and I just don't think that's fair") — and his music has grown to galactic proportions during the course of his protracted struggle to make himself understood. From filling the piano chair and slipping in a few "modern" arrangements with the Fletcher Henderson swing orchestra in the forties, to gigging around Chicago as a piano soloist and occasional bandleader, to putting together his first experimental band in the early early fifties, through more than thirty record albums in the past twenty years, to his present stature poised on the brink of popular exposure and enthusiastic acclaim, Sun Ra created an evergrowing body of work which is all of a piece with itself and perfectly reflective of Ra's cosmic concerns.

"Because I do have something to offer people other than music, and they have to face it, because I have to face it, you see. They're going to have to really consider it. And that goes for preachers too. I feel sorry for them. I don't know of anybody I feel more sorry for, unless it's the president of the United States or the people who are ruling. Because they got a job on their hands. Because they're changing ages — one age moves into another one, and the rulers — they're in trouble. You've got not only a change of age, but a change of laws — the law that has been the law of this planet has moved over to no longer be the law. Now when that happens, and since this planet for thousands of years has been up under the law of death and destruction,



it's moving over into something else which I choose to call MYTH, a MYTH-SCIENCE, because it's something that people don't know anything about.

That's why I'm using the name MYTH-SCIENCE ARKESTRA, because I'm interested in happiness for people, which is just a myth, because they're not happy. I would say that the synonym for myth is happiness — because that's why they go to the show, to the movies, they be sitting up there under these myths trying to get themselves some happiness. And if the actors can indulge in myth, why can't the musicians?"

Back on stage the actors/musicians are chanting in unison: "Sun Ra and his band — from outer space — will entertain you now — Sun Ra and his band — from outer space — will entertain you now." They are not joking or making cynical fun of their audience — it's just the opposite, you can see in their faces and hear in their voices and instruments the undeniable need they feel to turn people on to what they've come somehow to understand, and it is clear that they will do anything they have to do to get their message across, whether it means wearing outlandish space garb and dancing around chanting or whether it means applying their desire and energy to their instruments to put it straight to people's brains without any verbal or visual interference.

The music is precise to its purposes — it works, just as Ra would have it — and its purposes are as heavy as can be. Sun Ra and the Arkestra mean to turn people on to their own possibilities for happiness and harmony, and they set their music out as a prime example of what they're talking about in the songs. But it's not just the music, it's the way they're organized too, that would propose itself as a model for future people: the band has been living together as long as it's worked together, which goes back to 1952 or so in Chicago, and the commitment of several of the musi-

cians in the Arkestra — John Gilmore, Marshall Allen, Pat Patrick for three — goes back twenty full years by now. That's twenty hard starving years, sustaining each other all that time through the music and its indigenous social principles, playing anywhere people will let them in with their instruments to bring light and purpose to people's lives, the supreme example of dedication and commitment to a common purpose that can be found in the whole music world.

"Because you can go all the way back and see that the musicians used to be minstrels — troubadors — they were not selfish — they were out there playing for people. Now a lot of people are getting to say that some musicians are trying to be politicians or trying to be religious and all that, but that's not necessarily true. They are only doing what their brother musicians have done, through the ages. They give what they have to give because they are interested in people and they come out and bring something people need. . ."

Sun Ra and the Arkestra will be appearing in the opening program on Friday night, their third consecutive annual appearance at the Blues and Jazz Festivals. Before that, the band last played in this area in 1969, when they were featured at the Detroit Rock and Roll Revival, at the Grande Ballroom with the MC5, and in various settings around Ann Arbor. Prior to that round of concerts the Arkestra had made the trip to Detroit in June of 1967 for a truly historic gathering at Community Arts Auditorium on the Wayne State University campus, where the MC5 and the Magic Veil Light Show joined forces with Ra to turn everybody in the place completely around.

It's five years later now, and one year, since the Arkestra was last in the area but what Ra and his band of master musicians will do Friday night may just erase time altogether, at least for as long as they're on stage, and that's always something worth waiting for. Not many people can do it — not very many ever could — but Sun Ra and the Arkestra can take you right out into space if you're ready to go, and even if you aren't they might just move you a little closer to it, and you won't mind at all.

--John Sinclair

FROM TOMORROW

*From Tomorrow Not The Same Tomorrow's
Tomorrow Today
But A Greater Far Reaching Living
Design Of Epic-Cosmo Powers
Beyond The Limit Of That Which Only Always
Was
From Tomorrow That We Know We Own
From Tomorrow Which Is On Its Way To
Other Mountains
Even Mountains Beyond The Mountains
Of This One Earth
Mountains Of Other Dimensions, Other
Planes And Planets
From Tomorrow
Not The Same Tomorrow Of The Recurring Oath
'Swored'
Not The Same Tomorrow Of The Recurring Oath
Of The Past
The Recurring Oath-'Swored' Cycle Curse
Not That Same Tomorrow That Is Still The
Past Disguised Under Other Names
No, Not That Tomorrow
But Some Better Tomorrow That Never
Came Before
A Rare Myth-Fiction Of Outer Thought
Adventure.*

-- Sun Ra, from the *Astro Black* album

JAMES BROWN

REVUE

James Brown's career spans an impressive two decades in soul music. During these twenty years, he has maintained almost undisputed dominance in the highly competitive market, with an output immense and varied. Today, he is the Godfather of Soul, a name only he can bear. There is nobody in soul music today who has not been influenced, consciously or unconsciously, by James Brown. The title "Godfather" indicates the man's staying power, his heritage, and his age—he is currently in his forties, an age at which most entertainers of his energy are retired or resting on their laurels with watered-down revival tours. The last two years have shown a new peak in musical achievement for this giant of entertainment.

Cold facts on the James Brown story are hard to come by. The man's actual biography is clouded over by the James Brown Legend, a saga he has done his best to encourage. Born in Georgia, he started out as a cotton picker, then tried to make it briefly as a boxer. Then he turned to music, landing a long-standing contract with King Records in Cincinnati, Ohio with his first band, the Flames. During the late Fifties and early Sixties, Brown became King's number-one artist, rapidly eclipsing the company's other talent (mostly blues acts). The early singles ("Please, Please, Please," "Try Me," etc.) are straight-ahead soul tunes, distinguished more by the energy of Brown's singing than by any outstanding musical innovations.

James Brown's legend is carved more on the basis of his live appearances than on his studio work. From very early in his career, he was playing to sold-out houses, creating near-riot situations all over the country. "HARD WORKING MR. DYNAMITE," "SOUL BROTHER NUMBER ONE," and other names became synonymous with the James Brown charisma. Unlike Otis Redding James was unable until very recently to draw a substantial white audience. Although he had some twenty million selling singles before 1970, he never received a gold record because he was confined to the soul charts. Brown is one of the few black artists to have reached millionaire status without hitting a white market, where the "big money" is.

The mid-Sixties showed a peak in the James Brown phenomenon. A growing performance schedule had done some damage to the upper registers of his voice, but had done wonders for his band which assumed a much greater role in the Sixties. The great virtuoso of the band was James Brown's right-hand man, sax player Maceo Parker. He was a featured soloist in many of the singles ("Cold Sweat," "Popcorn") and struck out briefly on his own in the late Sixties with Maceo and All the King's Men. That band released an al-



photo: Tom Copi

bum, "Doing Their Own Thing," which ranks as one of the finest, funky R and B albums ever produced.

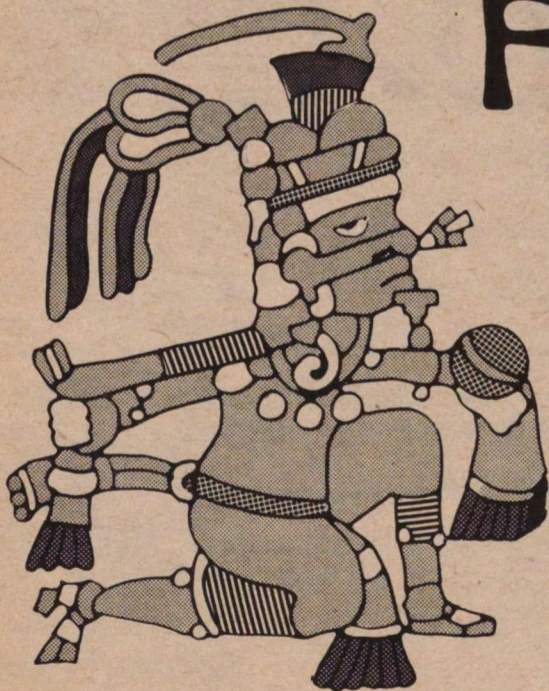
The James Brown singles of the Sixties have evolved out of the mainstream soul tune format into a much more elemental form: a groove contrasted by a bridge, the most basic form of tension and release. Brown's position became more that of a band leader than lead-singer-backed-up-by-band. The tunes got longer; many of the singles would feature part two on the flip side. Dismissed by those who didn't know any better as "monotonous, one-chord jams," these tunes were actually some of the more monstrous (yet subtle) grooves ever recorded. And on top of it all was the clear master of ceremonies: rhythmic, playful, commanding, inspiring James Brown. Behind the scenes, the story has it, he was also quite the tyrant, charging fifty-dollar fines for mistakes on the gig. This was James Brown and his band in rare form.

In 1970, James Brown left King Records for Polydor, and a brief slump ensued during the adjustment period. For the first time, he started using sophisticated recording techniques—a big change from the funky King sessions. This also required some adjustment. By 1972, a new James Brown band was emerging: the JB's, under the direction of trombone player Fred Wesley. (James Brown's band had actually been called the JB's for some five years now, but Fred Wesley had only recently served as a major influence.) Suddenly a new string of hits started coming, not only by James Brown, but by Fred Wesley and the JB's ("Doing It To Death," "Damn Right I Am Somebody"), Maceo Parker ("Parties," "Soul Power '74"), and singer Lyn Collins ("Mama Feel Good," "Give It Up Or Turn It Loose"). Maceo's return to the fold, with the status of a conquering hero, is probably James Brown's most impressive coup since the switch to Polydor.

The new James Brown comprises all of the old James Brown and then some. He is still the undisputed master of Rhythm & Blues, and Fred Wesley has brought some impressive jazz influences into the melting pot. Maceo's section of the current show is dazzling in its intensity, and he receives more than adequate support from Fred Wesley and the other fabulous horn players in the JB's. The two guitar players, with their trademarked interlocking parts, provide a crackling blanket for the massive horn section; and at the bottom with two bass players, the usually superb James Brown rhythm section. This is R and B at its greatest, and James Brown, the Godfather of Soul, is still soul-brother number one.

—Richard Lehfeldt & Richard Dishman

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215 S. State
Ann Arbor

Before the Persuasions cut the two sides of this album, they only had one side.



The Persuasions, the masters of "street corner soul symphonies," have just done two incredible sides. One side captures them at their a cappella best, recorded live at California's legendary Hermosa Beach Lighthouse. The other side is something they've never done before: songs recorded in the studio with *instruments* added to their already full sound. The result is "More Than Before," a new dimension in Persuasions music.

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The Persuasions



we're gonna sing it a cappella!

Gospel music — pure, sweet, and soulful — is one of the most ignored yet richest influences in this continent's two hundred fifty years of black music. Central to the music is faith, a release from suffering. Blues is suffering, and the two forms are so intermingled that they really are one. So it's not surprising to see gospel music or the gospel style of a capella finally come full circle and gain wide acceptance in the rhythm and blues market, its urbanized, modern-day counterpart. The Persuasions, who have sparked a revived interest in a capella music through their sheerly brilliant work, seem to be on the verge of popular acclaim.

The very thought of an a capella hit record is startling, but it could happen. And what a relief from the seemingly endless drone of over-produced, under-sung sides that most of today's music industry is so intent on churning out. The Persuasions are not only root music, they are a breath of fresh air.

Of course, all five Persuasions are veterans of countless gospel groups. Sweet Joe Russell, second tenor, started singing in his North Carolina church, and actually had a group together at age twelve, The Southern Echoes. Then it was the New Birth of Gospel Quartet, with Sunday radio programs, New York City, Philadelphia, Washington, throughout the South.

Joe met Toubo Rhoad during his many travels, and the two started up another group in 1962, The Parisians. Toubo was of gospel vintage, too. The Friendship Gospel Singers, then the Parisians, and in 1967, in Jersey City with Joe, the Persuasions.

Their show quickly developed into the exciting vocal display that it is today. Mixing gospel and pop tunes into a tasty, far-ranging program, the Persuasions survey the black musical heritage with infinite taste, choosing the best from many styles and traditions: pop, folk, soul, gospel. Their subtle, delicate vocal shadings touch many different moods and emotions, all very soulful. The Persuasions transform Dylan standards into gospel favorites and old hymns into fresh pop material.

The unifying element is the essential blackness of both the material and the performance. This is music born out of pain, whether it be the loss of a woman friend, loss of faith, or a loss of freedom. And the pure expression of that allows the Persuasions to transcend their rich array of styles and be the originals they are — soul music of the human voice.

But there are many obstacles to this music, most of them AM programmers. The Persuasions consistently steal the show at their live concerts, yet airplay of their magnificent albums continues to be scant. The lack of electronics simply scares most program directors, and as a result this magnificent musical tradition goes on undiscovered.

The group's recording career has been varied, to say the least. Their initial release, on Frank Zappa's Straight label, wasn't even intended to be an album. Zappa was so impressed that he decided to release the tape, of a live performance. Three albums followed on Capitol Records, all masterpieces, none of them big sellers. And then an LP for MCA. All five albums contained nothing more than five beautiful voices, and a dazzling array of contemporary and traditional music.

Although the Persuasions will appear a cappella at the Festival, their new release on A&M features Stevie Wonder's band on an entire side. It's quite plain and simply an attempt to reach the mass audience the group deserves. The four-piece band cooks quietly in the background, adding rhythmic punch to a soulfully swinging performance.

The Persuasions must be aware of the tremendous white interest in black music of all kinds — jazz, blues, r & b, that seems to increase daily. The time is ripe for another "return to the roots" in popular music. It was Chuck Berry who taught us what rock and roll really was, the Beatles who reminded us when we forgot. Perhaps it will be the Persuasions that bring us back to soul music in its purest form again, this time to stay. There are not five better voices to lead the crusade.

-- Jim Dulzo

JOHN NICHOLAS BLUES ALL STARS

Local bluesman John Nicholas returns to the Ann Arbor Blues & Jazz Festival with ace Chicago guitarist Hubert Sumlin, twenty-four year veteran of the Howlin' Wolf band. It's nice to have the Festival open with some local talent; rest assured this band will do some uptown struttin'!

Nicholas has been an Ann Arbor mainstay for several years now, appearing at local clubs like Mr. Flood's Party, and The Blind Pig. John has jammed there with many out-of-town legends, including Roosevelt Sykes, Robert Junior Lockwood, and Johnny Shines. And don't forget Blue Monday parties at the Pig with Boogie Woogie Red.

In fact, John's presence is a key factor in the success of Red's new album. Nicholas wrote some of the songs, sings about half the tunes, and constantly provides Red with tasty guitar work and backup vocals. Red played with John in a band called the Boogie Brothers, along with drummer Fran Christina, harpist Steve Nardella, and Sarah Brown on bass. Their performance of

"One Last Meal" appears on the 1972 Festival LP.

Previous to Ann Arbor, Nicholas made a name for himself on the East coast, most notably Boston, where he inaugurated Roomful of Blues, that town's legendary boogie band. Among John's close friends and fellow roommates are Big Walter Horton and Carey Bell.

Hubert Sumlin and S. P. Leary are personifications of the modern Chicago blues style. Former members of such distinguished bands as Howlin' Wolf's, Muddy Waters', and veterans of countless recording sessions for Chess, Cobra, Bluesway, & Delmark, Sumlin and Leary form the nucleus of this hard-drivin' blues band. They play in the best urban blues tradition: rough, raw, full of the rowdy ghetto life. It's music to make you shake your ass and get back to the real you. These men not only play the blues, they are the blues. Their combined talents should get this year's festival off to a great start.

-- Jim Dulzo

photo: Doug Fulton



John Nicholas and S. P. Leary

Detroit Jazz

Detroit is world-renowned as the birthplace for stomp-down music the intensity of which you can't get anyplace else. Fundamental to the Detroit sound, be it expressed in jazz, Motown, blues or rock is that body-buzzing feeling. You've got to feel it, not just hear it. Even the most spaced-out, abstract music has a physical pull to it that is undeniably Detroit.

This cultural discipline of funk has molded the style of musical Michiganders from Aretha Franklin to Yusef Lateef to the MC5 to the impressive musicians featured Saturday afternoon on the "New Jazz of Detroit" program.

The particular urgency of Detroit music is born of the singular Motor City Madness induced in its citizens by life there (if you call that living) and the need to feed this loa (spirit) as those it possesses are crazy dancing away the auto factories and ugliness. Thus, the fraternity/sorority, hall and livingroom cabaret dance party scene has nurtured almost all the musicians you'll hear on the Detroit jazz program. That scene made for an especially close and warm performer-to-audience relationship, and Detroit audiences are notorious for their high standards and insatiability. It's what brought Savoy Brown here to record half of "A Step Further" in the later Sixties and why the J.Geils Band loves to come back again and again.

This steamy hometown environment, which began in the Thirties and Forties when there were 20 or 30 ballrooms in town, has produced some extraordinary musicians. In the mid-Fifties there was a steady trading off of musicians between New York and Detroit. Hardly a New York group didn't have at least one Detroit sideman. Thad Jones, Elvin Jones and Doug Watkins had gone. Paul Chambers went to work playing bass for Miles Davis and pianist Tommy Flanagan joined Detroit guitarist Kenny Burrell. Louis Hayes drummed for Horace Silver. And as the years passed, Ron Carter, Curtis Fuller, Joe Henderson, and Alice McLeod Coltrane all split and made it big.

continued on page 15



Ken Cox

photo: Robert Cameron

KENN COX & THE GUERRILLA JAM BAND

Pianist/Composer Kenn Cox is perhaps the best-known, most widely-respected artist on the Strata roster.

Strutting over from Detroit's east side, where he grew up, Ken attended both Cass Tech and Northeastern High school. He was taken under the broad wing of Barry Harris, the Bud Powell-influenced pianist who transmitted the be-bop message to an entire generation of neophytes in the Motor City. Graduating cum laude from Daddy Harris' academy, Ken worked for three years as singer Etta Jones' accompanist and during an extended stay in New York (1961-1965) worked with Sun Ra tenorist John Gilmore, drummers Roy Haynes, Philly Joe Jones, and J.C. Heard and with Mongo Santamaria, among others.

During a six-month sojourn in California, Mr. C. met and hung out with the Jazz Crusaders and they recorded his compositions "Trance Dance" and "The Latin Bit."

Ken recorded for Motown's short-lived Jazz Workshop label in the early Sixties which barely-promoted album is now a collector's item.

A couple of years after his return to Detroit in 1965, Ken formed the original CJQ with Leon Henderson, (Joe's younger brother and a fine artist in his own right) tenor sax; Charles Moore, trumpet; Ron Brooks, bass; and Dan Spencer, drums. They recorded two albums for Blue Note. Various later formations of the CJQ recorded "Location" for Strata Records. The CJQ has an album soon to be released entitled "From the Black Hole."

Appearing with Cox is the Guerilla Jam Band consisting of Buzz Jones, saxes; Charles Moore, trumpet; Ron English, guitar; Danny Spencer, drums; David Cox, (Ken's brother) percussion; and Fernando Saunders, bass; and George Pardo, congas.

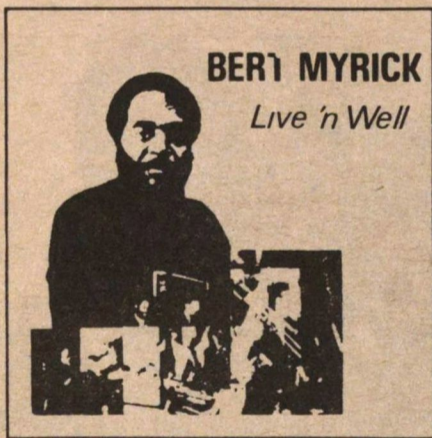
At this year's Festival, Cox leads his band in performances of his compositions from his forthcoming Strata release "Clap Clap (The Joyful Noise)."

Like the music of any creative composer/performer, Cox's defies pigeonholing, but it would be safe to say it reflects all his musical experiences, concentrating, in particular, on the latin touch and the funky edge.

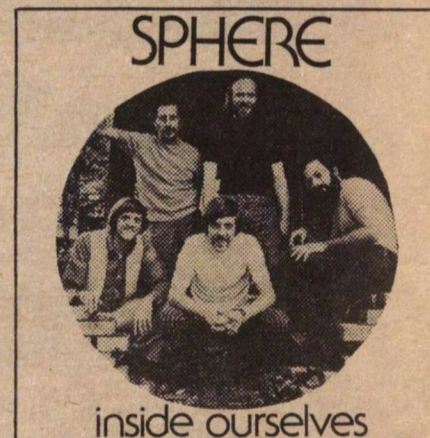
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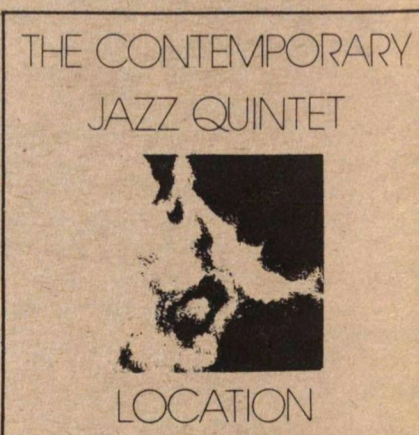


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SRI-101-74 CJQ

Lyman Woodard

ORGANIZATION



Lyman Woodard

photo: Leni Sinclair

The Lyman Woodard Organization has been together for about a year, though organist Woodard and guitarist Ron English have played together off and on for ten years. Both of them came up through what Woodard refers to as the "Southern Michigan Organ Belt"—a circuit of clubs and dances around Battle Creek, Jackson, Lansing, and Flint, that were also frequented by the likes of Jr. Walker, Hank Marr, and others, in places like The Blue Grotto, The Bellmen and Waiters Club, Leak's Lounge, The Oak Grove (outside Jackson) Sonny's Tropicana, The Sports Bar, etc.

After settling in Detroit during the Artist's Workshop days, Woodard led groups in clubs and concerts, including a trio that featured guitarist Dennis Coffey, and another with English and Mixed Bag drummer Dan Spencer. Prior to the current Organization, he toured with, wrote and recorded for (on Invictus Records) The Eighth Day. He also toured with the Undisputed Truth and was for a year Music Director for Martha Reeves.

Guitarist Ron English, originally from Lansing, was long associated with the creative music scene in Detroit, from the Artist's Workshop days on, in fact. Ron has toured with the Four Tops, and it was he who played the guitar solo on The Woolies' national hit in 1967 — "Who Do You Love". He appears on the CJQ's *Location* album and recently did a session with Gladys Knight and The Pips, yet to be released.

As President of the Allied Artists Association of America, Ron produced the "Jazz in Detroit" series for the Strata Concert Gallery which brought to town such luminaries as

Elvin Jones, Herbie Hancock, Ornette Coleman, Archie Shepp, Weather Report, local artists Tribe, and, you guessed it, The CJQ.

English has an album of his own due out soon on the Strata label called "Fish Feet."

The Organization's young drummer Leonard King, 26, who came up playing funk at cabarets, is nevertheless broadly and deeply versed in the modern improvisatory drum idioms. He is a record collector and his roots are firmly in the be-bop tradition. Leonard led and wrote for his own group, Leonard King and The Soul Messengers, whose most recent edition featured tenorist Allan Barnes, currently with Donald Byrd's Black Byrds. Leonard has composed several of the Organization's tunes and contributes alternately seductive/percussive/joyful vocals at will.

Percussionist Lorenzo Brown has worked a lot in the Detroit/Ann Arbor area, performing at all kinds of schools, homes, hospitals, and clubs. Brown spent quite a lot of time in Jamaica digging their music and is a percussionist of astonishing virtuosity. He appears on several albums on Detroit's independent Tribe label.

Norma Bell, on fiery alto sax, is the most recent member of the Organization. Now only 22, she went on the road at 16, backing The Spinners. She was a member of well-known bluesman Little Milton's unit, and music director for the "Pride" program aired on Detroit's Channel 7. She toured for a year with Stevie Wonder until the time of his accident in 1973. Norma also contributes to the group vocals as gutsy and rich as her alto playing.

The Lyman Woodard Organization packs them in at JJ's Lounge every weekend at the Shelby Hotel in Detroit. They'll be releasing "Saturday Night Special" on Strata Records very shortly.

—Bill Adler

SHATTERING EFFECT

Trumpeter/composer Charles Moore has been at the throbbing heart of the Detroit creative music scene since at least 1964, when he and John Sinclair started the experimental Artist's Workshop. Saturday afternoon Charles Moore's *Shattering Effect* will kick off the Ann Arbor Blues & Jazz Festival 1974 "New Jazz of Detroit" show.

Charles grew up in Sheffield, Alabama and played party music, teenage dances, and the like as a young musician. He later attended Wayne State University and was a member of both the DC (Detroit Contemporary, not Dave Clark) 4 and DC5.

Charles is a probing, ever-growing creative musician and his unique rhythmic concepts and ideas about ensemble playing have been a driving force with the CJQ. Listen to his compositions on either of their two Blue Note albums or their recent one, *Location*, on Strata.

You'll find that *Shattering Effect* is pretty aptly named. It features four percussionists as well as a Fender bass player and a guitarist. These are:

Drummer Bud Spangler who has, like Charles, been on the Detroit scene for many years. He's worked with the CJQ since 1971 and has hosted WDET-FM's popular and important "Jazz Today" show since 1968. Bud also serves as WDET's Program Director and is the Executive Producer for Strata Records.

Ronnie Johnson, who was the drummer with the second edition of the DC4, along with Charles and pianist Stan Cowell, in 1965.

Drummer Victor Reeves who has seen a lot of cabaret action and has backed many singing groups including his sister Martha's with the Vandellas.

Percussionist Adam Rudolph, who has recorded with the CJQ ("Location") and with Chicago saxophonist Maulawi (also available on Strata Records). He was a student of Charles' at Oberlin University and he's studied with African drummers in New York City.

Ralph "Buzz" Jones, soprano sax, who has made a lot of sessions around town for Motown and Holland-Dozier-Holland. You'll also hear Buzz with Eddie Nuccilli's Plural Circle and with Ken Cox's Guerilla Jam Band.

Young brothers Herman (bass) and Skeet (guitar) Curry, both of whom have come up through Detroit's hectic cabaret scene.

The Curry Brothers will be heard on several forthcoming Strata releases.

Shattering Effect tore 'em up at one of the Ann Arbor Parks Program's Sunday concerts earlier in this summer. You'd do well to take a hint and prepare yourself for a shattering experience.

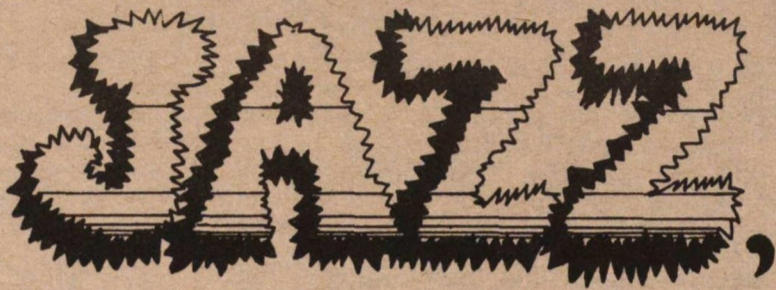
—Bill Adler & Ron English



Charles Moore

photo: Tom Copi

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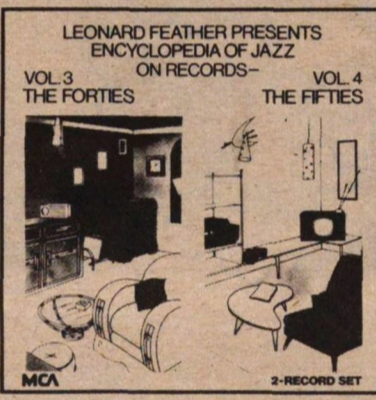
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MIXED BAG

Mixed Bag is a cooperative unit, that is, there is no specific group leader, it varies from situation to situation.

Mixed Bag is:

-Pianist Eddie Russ who's played quite a bit in western Michigan—Grand Rapids, Albion, etc. He has a 1974 record release on the Jazz Masters label called "Fresh Out".

-Larry Nozero, who is a firts call alto player and doubles on soprano sax and flute besides. Larry played with the DC5 in the mid-Sixties. He is featured on Sphere's Strata album "Inside Ourselves" and is the author of the soprano sax solo heard on Marvin Gayes' "What's Goin' On". Look for his new album "Time" as part of Strata Records fall release.

-Drummer Danny Spencer who has played widely in Detroit and Ann Arbor and recorded on all the CJQ's efforts. He toured Europe with Belgian guitar wizard Rene Thomas and played in a rhythm sec-



Left to Right: Eddie Russ, Danny Spencer, Ron Brooks, Jerry Glassel, Larry Nozero. photo: Leni Sinclair

tion with Hal Galper, piano; and Dave Holland, bass; behind singer Jackie Paris. He is one of the area's most admired drummers.

-Jerry Glassel, guitar. Glassel is from Jackson and a mainstay on the varied music scene there. He is extremely versatile and can be heard, with Russ, on "Fresh Out".

-Ron Brooks, bass. Like Spencer, Brooks has played and recorded with the CJQ. Ron also recorded with pianist Bob James and toured Europe with hornman Dexter Gordon and trumpeter Art Farmer and others. He is very active in Detroit and Ann Arbor.

Mixed Bag has been featured for over a year at Ann Arbor's Del Rio Bar at the Sunday afternoon jazz specials, where knowledge of their presence lines people up around the block waiting to listen close up.

Treasure your good seat.

-Bill Adler

Eddie Nuccilli BIG BAND

Eddie Nuccilli's Plural Circle is 19 circles united—nineteen of Detroit's most well-known and strongest players keeping the big band tradition alive with a mean rhythm section adding the modern grimy element of Deetroit funk until you want to scream.

The band features mostly jazz standards by the likes of Donald Byrd and Herbie Hancock all given Nuccilli's custom tailoring. Ed is uniquely qualified to put this kind of band together, as a big band veteran, a leading arranger of Motor Town (and Motown) pop and soul record dates, and a sensitive and inventive small group trumpet improviser (as evidenced by his recorded work in "Sphere" with Larry Nozero). The soloists are:

--Wendell Harrison, who is arguably Detroit's best tenor player. Wendell has two albums demonstrating his large talent on his Tribe label. He also publishes Tribe Magazine, a Detroit Quarterly of Black Awareness.

--Marcus Belgrave, trumpet. Marcus is a veteran of the Ray Charles small band (re-



photo: Leni Sinclair

member Ray Charles' "Live" cut in Atlanta, Ga.?) and has an album entitled "Gemini II" on the Tribe label. He also teaches music at Oakland University in Rochester, Michigan.

--Phil Ranelin, trombone, also has a recent release on Tribe, "The Time Is Now" which audibly demonstrates that he is a composer of subtlety and originality as well as an exciting soloist.

--John Trudell is the lead trumpet player and one of the contemporary heirs of that special Detroit trumpet expertise. He's a much sought-after session and show man and is himself the leader of the "Top Brass."

The lead alto player is Jack Kripl who besides his strong jazz work has one of the largest classical saxophone repertoires in the world.

Plural Circle represents a large part of the backbone of Detroit's commercial music scene. This outrageous big band setting gives you a chance to hear their more creative side.

-Bill Adler

continued from page 12

For the creative musicians who stayed the problem has always been where to play. Ever since the late Fifties, Detroit musicians have responded to this situation with self-determination efforts. In those early days they formed the "Musicians Brotherhood" and ran the very successful World Stage. The jazz scene soon almost dried up anyway, and it wasn't until John Sinclair and trumpeter Charles Moore and others instituted the Artists Workshop, 1964-1966, that things got to cooking again. The Workshop was open to all artists. It was a place to exchange ideas and to create in peace and was essentially an underground phenomenon.

In 1968 the members of the CJQ (Contemporary Jazz Quintet) and several others formed the Detroit Creative Musicians Association which sponsored Sunday afternoon concerts at the Detroit Repertory Theatre and at the VFW Hall on the Wayne State campus. When this group folded, due to organizational problems, the Strata Corporation rose from their ashes in July of 1969. Strata's purpose was/is 1) to bring genuine economic stability to the artistic community, 2) to bring artistic integrity to those commercial endeavors perpetrated upon artistic talents, 3) to bring events of cultural relevance to our contemporary community, and 4) to bring genuine communication and cohesion be-

Detroit Jazz

tween the various art media by the joint production of events and projects, thereby bringing real education of other art forms to each artisan and an expression of his awareness.

Strata organized the Synergy Series in 1970 which established a forum for local musicians at the Detroit Institute of the Arts and basically engendered much good feeling. In the summer of 1970 Strata found a permanent place of their own on Michigan Avenue and for the next 18 months the Strata Concert Gallery brought to Detroit the best of both the local and national jazz scenes including appearances by Herbie Hancock, McCoy Tyner, the CJQ and Joe Henderson.

Financial reverses due to many of the same factors that made self-determination music a necessity for Detroit, namely good old American institutional racism, brought the Strata Corp. to a slightly different strategy and a new home at 46 Selden Street, just off the WSU campus. The Strata Corporation has begun to concentrate on publishing, production and recording.

Of course, the Strata Corporation isn't the only self-determination jazz record and production organization in

Michigan, just the first. Tribe Records also operates out of Detroit, producing and distributing records by Wendell Harrison, Marcus Belgrave, Phil Renelin, both separately and as Tribe. Nationwide, there is a growing handful of independent efforts by jazzmen. Strata-East, Strata's sister organization out of New York features artists Stan Cowell, Charles Toliver, Cecil McBee, Jimmy Hopps, and others. Sun Ra has been served by his Saturn Records for one and a half decades now, and the Jazz Composers Orchestra (hand in hand with New Music Distributors) has released excellent records on their own label, including the gaudy, mysterious, and wonderful, "Escalator Over the Hill." Since 1965, the Association for the Advancement of Creative Musicians has been the source of a marvelous catalogue of new music distributed on Delmark Records, which includes works by Maurice McIntyre, Joseph Jarman, Roscoe Mitchell, Richard Abrams, and Anthony Braxton.

Anyway, you'll know just where to go after Detroit's New Jazz artists knock you out. Watch for Strata Records' fall release which will include offerings from Kenn Cox, Mixed Bag, The Lyman Woodard Organization, Ron English, and the CJQ, all of these firmly in the venerable, ass-kicking Detroit tradition.

-Bill Adler, with thanks to and godspeed from Ron English and Bob Rudnick



Ursula Walker

Ursula is a skillful and adept improviser with almost uncanny control who has been known to take daredevil chances and land on her feet.

She sang on the "Auntie Dee" television program as a child and made life miserable for thousands of area children whose parents would ask them "Why can't you be talented like that?" She has sung with Stan Kenton's big band and Kenton remains one of Ursula's most vocal admirers.

Ursula's been working the top club circuit in Detroit—the London Chop House, the Playboy Club, etc.—almost constantly for several years now.

A highflying artist in the tradition of Ella Fitzgerald and Sarah Vaughan, Ursula Walker is unquestionably Detroit's First Lady of Song.

—Bill Adler

JIMMY DAWKINS BLUES BAND

Solemn. Fierce, even. I've yet to see a picture of Jimmy Dawkins where that stoneface breaks up and displays an ounce of tenderness or joy or just relaxation. The blues purists have it that Jimmy's stance is a deliberate response to various rockers and other bluesmen who "jump around, lay on the floor and contort [themselves] to get the audience to listen to [them]." The music is Jimmy's message; extra-musical showmanship be damned. And that's completely all right, too. Because the message of the guitar work you're forced to concentrate on is magnificently expressive, plaintive and gripping.

Jimmy Dawkins was born in Tchula, Mississippi on October 24, 1936. He knew even as a child that he wanted to play and sing the blues professionally and he got his first guitar from a northern mail order house while still in his early teens.

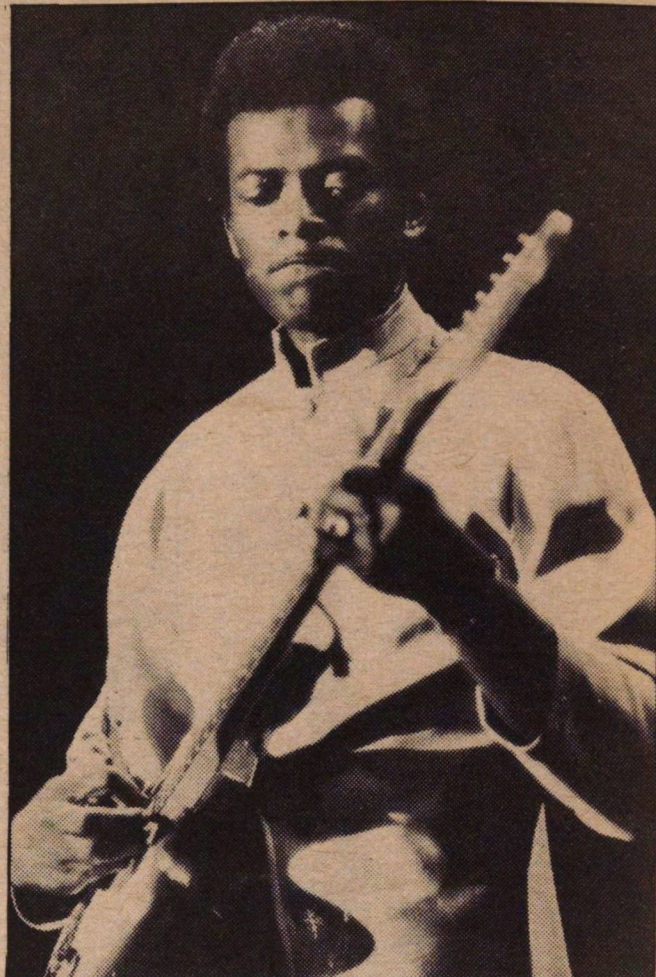
He came north to Chicago in 1955, determined to make music a full-time thing and immediately fell in with a whole group of young lions also struggling to make it, including Magic Sam, Otis Rush, and Freddy King.

As did these other great guitarists, so did Dawkins develop a particularly distinctive, especially moving style of his own. He's been much in demand as a sideman and has recorded with Wild Child Butler, Koko Taylor, Johnny Young, Carey Bell, Luther Allison, Sleepy John Estes, Earl Hooker and several others.

For a number of years now, Jimmy has fronted his own group on Chicago's West Side, lately concentrating more on his vocals which are clearly as strong as his guitar work now.

In November of 1971 Jimmy was presented with the Grand Prix Du Disques De Jazz by the Hot Club of France for his album "Fast Fingers" on Delmark Records (DS-623). It was the first time in nine years, and only the third time in the 42-year history of the award that a blues disc had been so honored. That award was the crowning point to date of an unfortunately rather unheralded career.

Now, Jimmy isn't going to be throwing his chest out or visually demonstrating the talent this award certifies, but if you *listen* real closely you'll hear this quiet man's musical



Jimmy Dawkins

photo: Doug Fulton

explanation of why he is one of the greatest blues guitarists living.

—Bill Adler

WHAT LABEL HAS RECORDED MORE OF THE ARTISTS APPEARING ON THE FESTIVAL THAN ANY OTHER?

Jimmy Dawkins Sun Ra Luther Allison Robert Jr. Lockwood & Sunnyland Slim

are on

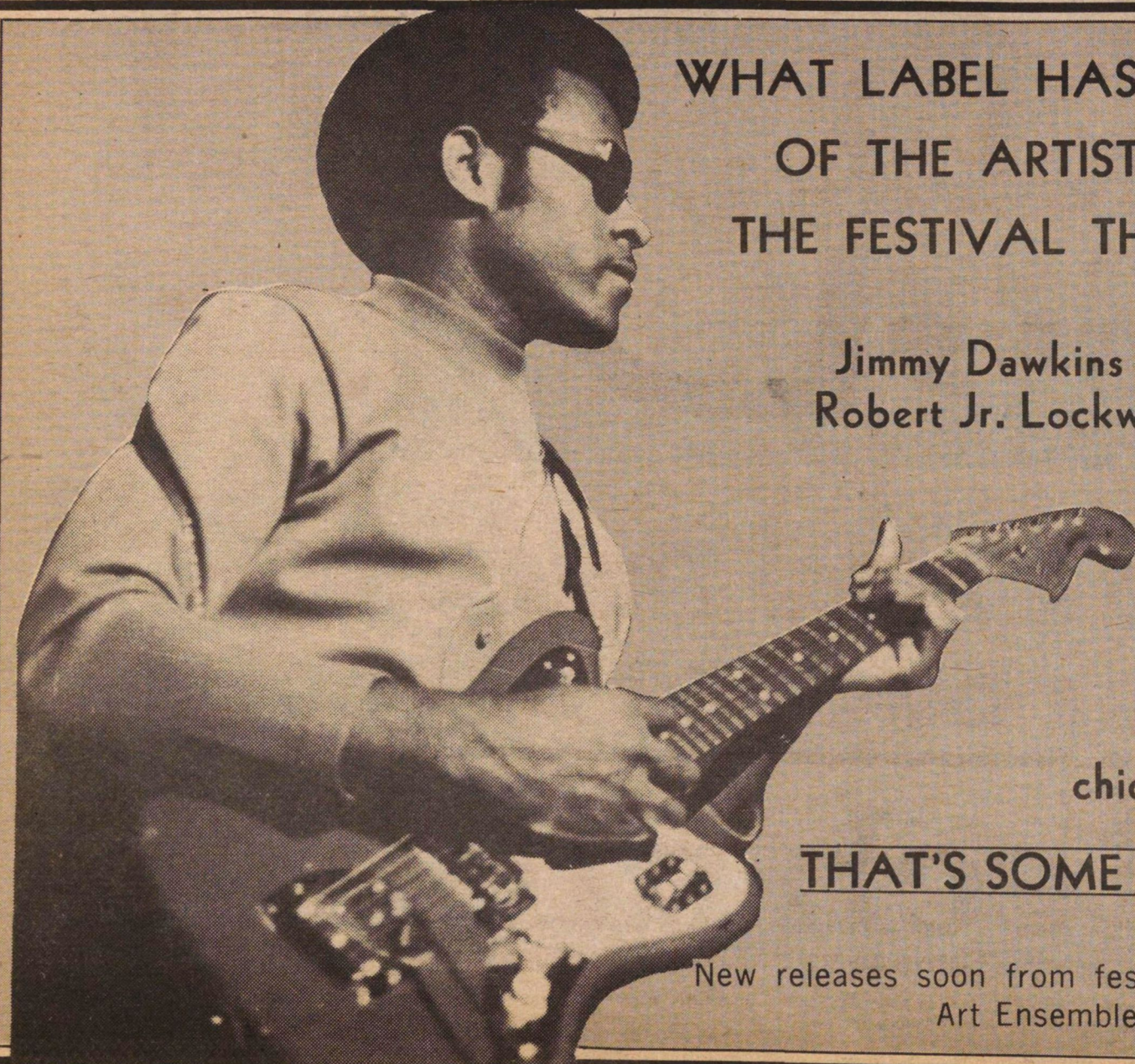


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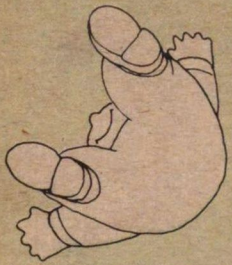
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photo: Dirk Baaker

HOUND DOG TAYLOR & THE HOUSEROCKERS

Contrary to whatever stereotypes have been created to cover the contemporary bluesman, there is a side to the blues that has absolutely nothing to do with whiskey-fed misery, financial hard times or woman troubles. In certain hands the blues can become not an excuse to wallow in misery, but an invitation to escape from it: a rocking, driving celebration designed to exorcise whatever foul spirits are at work! When you're talking about those kind of blues, you're talking about Hound Dog Taylor and the House Rockers.

Hound Dog was born some 58 years ago in Natchez, Mississippi, as Theodore Roosevelt Taylor. Raised in the heart of the Delta country, a large chunk of his education was given over the blues; his specialty fast became slide guitar. His mastery of that time-honored technique is evidenced in the testimonial of Buddy Guy (no slouch, either, when it comes to guitar playing): "Hound Dog Taylor is the last of the real good slide guitar players."

From the moment he hit Chicago, it seems, a following sprang up that rivaled that of any of the "names." It was not at all surprising, for the band's philosophy seems to be that you have to put out energy if you expect to see it returned. The House Rockers are a band that treasures good times above all else, and will go to all lengths to get them rolling. The stories of how Hound Dog played for twelve straight hours at Mr. Kelley's - dropping sidemen like flies - are justifiably famous.

While he's yet to become a familiar item on the mass index, his presence has not gone unfelt. His Taylor's "Boogie" was borrowed by Freddie King and transformed into "Hideaway," an R&B monster of 1961. Other musicians cop freely from his style, and any blues aficionado within 50 miles of Chicago will rattle off volumes about the man at the mention of his name. It may be a monumental understatement to say that his following is the most loyal of any Windy City bluesman.

He didn't release his first album until last year, but the wait was more than worth it. He's been gigging extensively these days, taking his good times to college campuses and concert halls all over the land. One look at Hound Dog Taylor and the House Rockers, I think, is all it's going to take to initiate you into his ever-expanding legion of admirers.

- Ben Edmonds

Cecil Taylor

For many, the musical high of this year's Ann Arbor exiled Festival undoubtedly will be the searing energy and breathtaking rhythmic fragments of the enigmatic pianist, Cecil Taylor and his Black Music Ensemble.

Of course, there will be other highs during the weekend as well, many of them of a totally different sort - the body-funk of James Brown and his J.B.'s, the sweet agony of Blues Boy King, the cosmic flights of freedom offered by Sun Ra and his Intergalactic Orchestra. But even among all these exciting performers, the presence of Cecil Taylor will be something rare and special.

Personally, I have never seen Taylor in concert. And even if I didn't own a single Cecil Taylor record, of which there are not many to begin with, I would still feel an intimate rapport with his music. As with anyone who has come in contact with Taylor - even through such a dubious avenue as a written review of one of his concerts - it can be no other way.

His approach is to strip sound to its fundamental building blocks with no formal structures to inhibit communication; no mincing of notes to relate to the largest audience; but, rather, a melodically/rhythmically-rooted music that crashes through Western harmonic strait-jackets in an awesome display of pure, visceral feeling and virtuosic improvisation. As a result, his music not only overwhelms aurally, but also lends itself to verbal accolades of the most graphic physicality. Impressionistic painting stands before your mind during one of his lengthy percussive keyboard barrages, and you literally can see the full color spectrum burning before your eyes when the Black Music Ensemble engages in a fierce and impassioned dialogue. One of the early students of Cecil Taylor was Archie Shepp of Attica Blues fame. In the early 60's Shepp was a regular member of Taylor's Ensemble, and in a candid interview with the former Leroy Jones (down beat, 1965), he explained how Taylor made him completely re-evaluate his musical suppositions: "Cecil has dispensed with the harmonic

Luther, Luther! what do you say about the ball o' fire who's burned his way through every blues festival and every blues and jazz festival ever to wear fair Ann Arbor's scarf? The various writers faced with the task of rehashing the facts of Luther Allison's musical history and describing his onstage charisma for previous programs have showered superlatives on him like cavemen with rocks attempting to bring down the woolly Mastodon - "devastating", "soulful", "impassioned", "a great showman", "brilliant", "a dynamite crowd pleaser".

It's all true and yet the words don't give you the actual stuff. I wish you could plug this program into a nearby hole in the wall and just listen to any of his live Festival performances, but I've my own sugarwords to sprinkle.

Jimmy Dawkins tells the story of Luther's first steps - "Luther Allison come into the picture about the middle of 1957. I needed a bass player and I met Luther Allison walkin' on Ogden Avenue [in Chicago] there strummin' his big body type guitar, you know, and I asked him was he interested in learning to play and he said, 'yes'. So I told him I needed a bass player and he said 'OK' you know. 'Cause he couldn't play the guitar and he wanted to try and learn it. So he played bass for me for a few months but then he wanted to play guitar. One record that really got him on, BB King played a thing 'I Got A Whole Lot Of Lovin' For You' and he wanted to learn how to play that lead part. So we got a record and I showed him how you could do it by listenin' to the record. So he went on. He studied for weeks and weeks until he got that. That's what started him with the guitar and made me lose a bass player."

After the ex-bass player left Dawkins he began to hang out on Chicago's West Side, sitting in with Freddie King's band many times and eventually taking it over. He was nineteen at the time and was gigging at the Peppermint Lounge and Figaros, at the Alex and the L. and A. when the cops still should have been bouncing him for being underage. He spent his spare time jamming all around the windy city scene with the late great Magic Sam and the still kick-in' Mighty Joe Young.

Ann Arbor's first opportunity to dig Luther live came in April of 1969 when

base, to a large extent. He plays lines, ellipses, something like a row or scale that lends itself to the melodic shape of the tune, so that the harmony many times becomes subservient to the body of the tune. And the chords he plays are basically percussive.

"With Cecil, because there's no steady pulse going, you have to be really conscious of what's going on rhythmically. Cecil plays piano like a drum, he gets rhythms out of it like a drum, rhythm and melody. In a way it's more of a throw-back rather than a projection into some weird future.

A throwback in the direction of African influences on the music.

"The music reaches back to the roots of what jazz was originally.

In a way, it's a rebellion against



photo: Dirk Baaker

Luther Allison

he performed at a promotional concert for the first Ann Arbor Blues Festival. Apparently he fried the hometown folks during the course of a concentrated four-hour barrage of raw blues power. He did it again four months later and by the time the second Blues Festival rolled around, Luther's set was an expected high point. Writer Dave Marsh described the action - "Appearing in a Bobby Seale t-shirt

the ultra-sophistication of jazz... It's ironic that Cecil is a pianist and the piano is a harmonic instrument. You think of a piano player playing harmony, chords, and Cecil plays some, but he plays rhythm and an almost basic, primitive concept of piano... striking it like a drum."

Quite naturally, Taylor's highly aggressive, challenging music has come under frequent attack. In answer to charges of musical chaos, by cool-handed Bill Evans, Taylor told critic Nat Hentoff (down beat, 1965): "If a man plays for a certain amount of time - scales, licks, what have you - eventually a kind of order asserts itself. Whether he chooses to notate that personal order or engage in polemics about it, it's there. That is if he is saying anything in his music. There's no music without order - if that music comes from a man's innards. But that order is not necessarily related to any single criterion of what order should be, as imposed from the outside. Whether that criterion is the song form or what some critics think jazz should be. This is not a question, then, of "freedom" as opposed to "non-freedom" but rather it is a question of recognizing different ideas of order." A perfectly rational answer to a rather hurried and emotional accusation.

Taylor's personal life rivals his music in its uncompromising purity. Consequently, he has had to weather long spells where he would refuse to play in clubs due to what he felt were demeaning circumstances. In 1969, he landed a job teaching music at the University of Wisconsin in Madison. In an interview with critic John Litweiler (down beat, 1971), he explained a general disgust with the nightclub scene was one of his major reasons for entering the academic world.

"Before I came to Wisconsin, there were a series of events that forever ended all my boyhood dreams of succeeding Parker

(almost a mark of his youth), Allison smoked his way through an incredible set, then brought Texas whiz Johnny Winter on stage with him for an inter-racial jam that delighted everyone present, no matter how purist their tastes. Luther proceeded to cook up a storm throughout the weekend, playing everywhere there was a hole in the program, not out of some mad exhibitionist desire for ego gratification but rather for the joy of it."

Ever since that first Ann Arbor appearance Luther's popularity has been increasing monstrously, especially on college campuses. The initial flare of his success was considered a real phenomenon in the music world. Though Delmark Records helped spread the gospel with two good but not-widely distributed LP's, it was Luther himself, through his own dedication, toil, and onstage artistry, who made people take notice.

Some of these people were Motown Records, who signed Luther up in 1973 and for whom he's recorded two albums to date. During his stay with Motown, the lowdown, pure blues side of Luther has been altered and he plays as much electrifying rock as gut-grinding blues these days.

Luther has been bringing his blues and his rock to the city of Ann Arbor with increasing frequency since his early Festival appearances. Last year he played three times at the regrettably since-deceased Primo Show Bar, and jammed on several occasions late nights at The Blind Pig. All these performances were played to packed audiences, and the air was thick with good, high-energy vibes flowing from the stage to the folks and back again.

Enough words. Whatever you decide to call it, Luther's music still burns with the fire of his deep soul... Listen and decide for yourself why Luther Allison remains the Ann Arbor Blues & Jazz Festival favorite year after cookin' year.

- Bill Adler



photo: Leni Sinclair

and Miles Davis, I mean as a nightclub artist. In January, 1970, we played in New York, at Slug's. After the fourth night, I went home with a 104 degree temperature. I couldn't reach the manager of Slug's on the telephone, so I told Andy Cyrille (my drummer) to get another pianist and go on without me. He couldn't reach the manager either. Finally, he called, and his attitude was that he didn't hire me to get sick. Well, this was a 1920 share-cropper mentality. Some of the most fantastic music in the world has been played there, but I might as well have been playing shoes.

"I'm not about selling liquor. Clubs are still an important way for the music to develop. But even the physicality of clubs - the music has gone beyond the sound capacity the way clubs are built - let alone the 'I own dis place, therefore I dictate musical policy' attitude." Taylor left his teaching post abruptly in the spring of '71 after a number of tumultuous encounters with the backwoods Wisconsin administration. The final eruption came over Taylor's failing two-thirds of his students. He felt they were not taking their studies seriously enough. The school reversed many of the grades. Taylor claimed this encouraged irresponsibility in the students.

He remained on the periphery of the academic world for the next two years by teaching at the experimental Antioch College in Yellow Springs, Ohio. Today, he lives in New York City, where he never answers his telephone, frequently checks in and out of hotels without paying his bill, and occasionally appears in public for a devastating concert at Carnegie or Town Hall. In an attempt to combat the woeful lack of recordings under his name, Taylor has initiated his own record label, Unit Core (96 Chamber Street, New York City, New York 10007).

The fact that he's present in Ann Arbor is a miracle in itself. Actually, he's on his way to Japan for a major tour. It may be hard for Americans to believe it, but in Japan, the artistry of Cecil Taylor is as popular as the electric blast of Led Zepplin or Pink Floyd. He is actually rated a Top Ten sensation over there.

Taylor's ensemble is presently called the Unit and includes the multi-rhythmed inventions of Andrew Cyrille on percussion, considered the finest drummer ever to accompany Taylor, and the squealing counter-point to Taylor's pianistic fortes, alto saxophonist Jimmy Lyons.

If you have never heard of the name Cecil Taylor before this weekend, you'll never forget it afterwards. And when Taylor brings you to the edge of ecstasy with his architectural distortions of space, line, and tonal clusters, please do not think of Bartok, Stravinsky, or any other European classicist. Think of Don Pullen, Muhai Richard Abrams, Art Tatum, Duke Ellington, Fats Waller, Jellyroll Morton, Willie "the Lion" Smith, or a tribal chieftain beating out a hypnotic, ritualistic chant that can be heard echoing throughout the rain forests of Ghana and Senegal. And, for Christ's sake, think of Bud Powell.

-Ray Townley

JOHN LEE HOOKER

When I was just a pubertal squirt with a squeaky Adam's Apple, I knew blues was where it was at. Years later I learned to appreciate grits and funk in a mature fashion, but at the time I had a particularised need for it because I was just beginning to puzzle out what all this stuff about growing up to be a *man* might mean, and nobody gave me a better macho model than my favorite blues singers. Rambling through the southern sundown ginmill backstreets with a beat-up guitar, drinking raw whiskey and pullin' wild wimmen out the doors o' them jukejoints — even if you didn't have a razor to flash (since you couldn't shave yet), you knew to the core of your suburban Caucasian soul that you wanted to be *bad*, and there was no dudes badder than these bluesmen. And not a one of 'em was badder than John Lee Hooker.

Even after you grew up and maybe re-aligned your nonmusical boy-girl priorities a little bit, you never got the rusty power of John Lee's strut out of your veins. I don't know exactly what it was: his deep, moaning vocal style, smouldering with a rage beyond rage; or his taut wrenching guitar work; or maybe just the fact that he came from Detroit and related more to factory haze of industrial desolation than to any kind of magnolia twilight. But John Lee Hooker always had a way of taking the blues and ripping at it, stomping all over it, seething and strutting and even crooning low without a trace of tenderness or sentimentality.

*I'm a crawlin' kingsnake
And I rules my den
Don't wancha use my mate
Keep 'er for myself.*

Elemental. Reduction of a musical form to the bone and gristle and flaring nerves of pure primitive emotion. Territorial imperative: what I *own*, what I *rule*, what is mine to keep or destroy as I see fit. It was evil stuff, but it could have a fierce kind of life and joy, too; crusin' for a love with an energy and backbeat that foretold rock 'n' roll:

*I'm in the mood
I'm in the mood for love
Ever time I see you baby
Walkin' down the street
You know I get the thrills baby
From my head down to my toes*

John Lee Hooker prophesied the bustle-urgency of every kid growing up in the Fifties and Sixties in even more blatant ways. "Boogie Chillen" set the sound and the story for the music that's become our staple these latter years:

*Last night I was layin' down
I heard Mama 'n' Papa talkin'
I heard Papa tell Mama
To let that boy boogie-woogie
Cause it's in 'im
And it's gotta come out*

Right! And in laying the groundwork for the anthems and lifestyle to come,

John Lee Hooker and friend

photo: David Capps



John Lee Hooker insured that his music would never date, never pall. You'll hear him playing with some younger musicians this weekend, fresh crazy kids fired with the same spark that originally set him off, cooking and swaying with the master's endless rolling allnight jam. The word "boogie" may have been overused of late, but it's always a bracing wakeup shock to hear one of the original inventors and per-

factors of the form slamming it down and juking it off the rafters and floorboards as only he can do.

John Lee Hooker is as tough as ever — that kind of anger just doesn't fade — but he's also out to party. So grab some juice and war tokes, let that rumble sock you right out of your seat, *gotloose, hitit bam-alam!*, and go dance in the aisles.

-- Lester Bangs

photo: Doug Fulton

Jr. Walker



JR. WALKER and THE ALL STARS

Junior Walker and the All Stars — Billy Nyx, drums; Willie Woods, guitar; Vic Thomas, organ — have been a chart-topping combo since "Shotgun" won a Grammy award as the best rhythm-and-blues recording of 1965. Supposedly written in a Benton Harbor, Michigan hotel room, "Shotgun" was much more than one of the most danceable records of all time. It marked the maturation of Junior Walker's lyric and rhythmic style, and its pared-down instrumentation, tricky sixteenth-note patterns and clean, distinct lines became a primary influence for numerous rock and r&b groups.

Motown's biography furnishes little concrete information about Walker's early life; it doesn't even give us his given name. What details there are could easily have been imagined: musical talent became evident at age nine; formed the All-Stars with high school chums; played bars and clubs in Michigan and Indiana; met Berry Gordy and began recording for Motown. Junior's first hit was "Cleo's Mood," a slinky sort of sax number that had the texture, but little of the rhythmic drive, of his later hits. Next came a succession of finger-popping, up-tempo dance numbers which brightened mid-sixties AM radio considerably and are still among the most-requested records for dances and oldies radio shows.

Some of the best of these records — besides "Shotgun" there were "Road Runner," "Shake and Finger Pop," "Shoot Your Shot," "Hip City" and "Home Cookin'" —

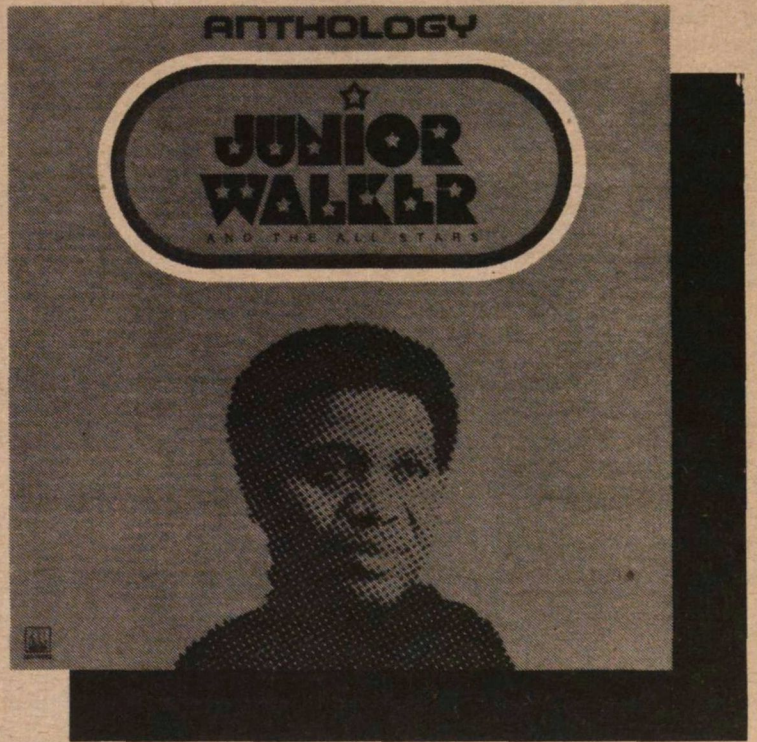
have the classic purity of a Bessie Smith 78 or a Five Keys original. The group's extraordinary unanimity of accentuation is matched by Walker's clear, singing saxophone parts. The joyous whoops and screams which Walker uses to introduce numbers and climax phrases are germane both to vocal blues and the instrumental jazz of artists like Archie Shepp and Marion Brown (not to mention Sun Ra's saxophonists Marshall Allen and Danny Davis, who construct entire solos of artfully diversified shrieks). Walker's drive is remarkable; his use of the tenor saxophone as a rhythm instrument is in the tradition of Big Jay McNeely, Sam "The Man" Taylor and Arnett Cob, but the keening lyricism and split-second timing he employs are original contributions. Often the guitar, drums and saxophone in Walker's group engage in a three-way rhythmic dialogue over the gently cushioning chords of Vic Thomas' organ, creating a uniquely vibrant pulsation that stays in the mind long after the actual notes have faded away.

Junior Walker's most recent hits have been "covers" of popular rhythm-and-blues numbers, many of them originally recorded by Motown groups like the Supremes. Some feature string, horn and vocal arrangements to augment the sound, but Walker's distilled lines and preaching vocals, and the energy of his group, always saved the records from becoming run-of-the-mill. The simplicity of Walker's conception is still one of his greatest strengths. Within the musical system he has created he can move an audience, soothe them, or jerk them to their feet and get them out on the dance floor. As his Motown biographer notes, "Remembering that it was a new dance that set off the chain of events that led to the road to success, Junior Walker has returned the favor."

-- Robert Palmer

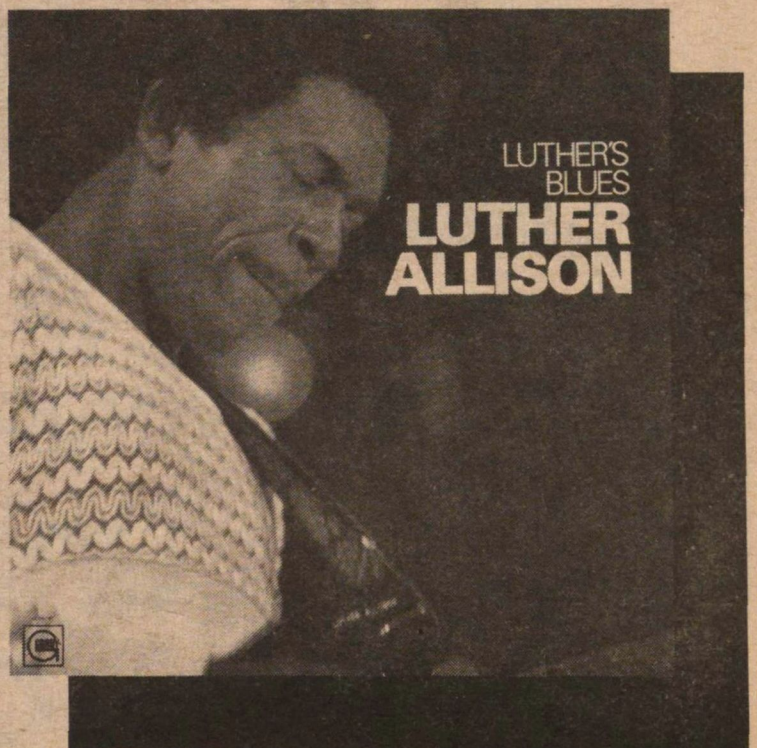
True.

Jr. Walker and his famous "sassy sax" have delighted generations. And the most definitive collection of Jr. Walker and the All Stars classics is on the *Jr. Walker And the All Stars Anthology Album*—a special two-record set, complete with historical photos and text.



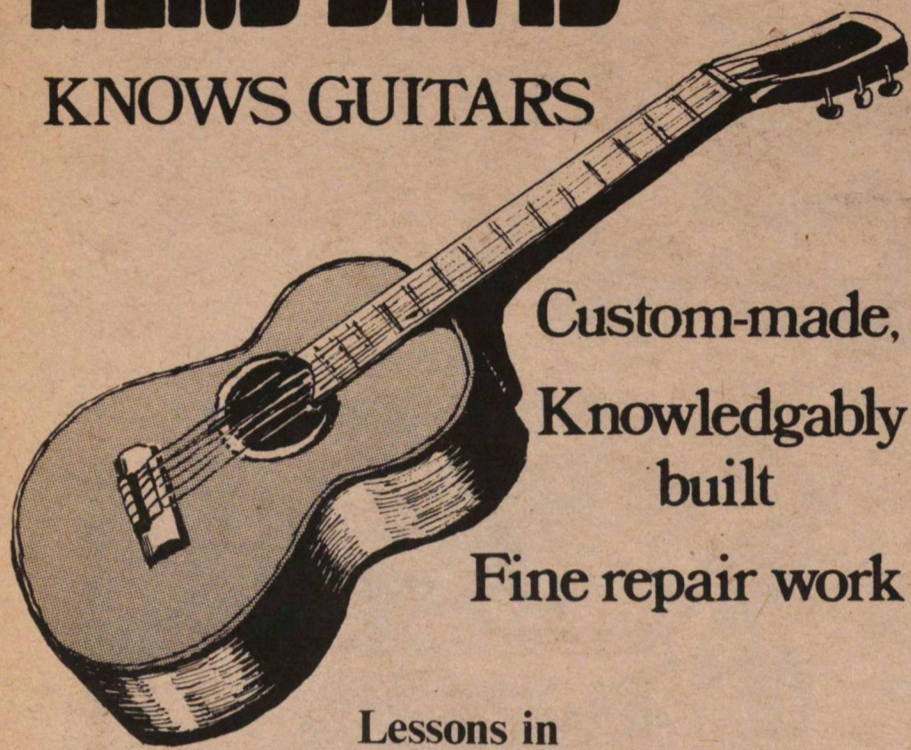
Blue.

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Exiled Fest.

continued from page 6

marijuana law (which was re-enacted by the people last April), moved to widen State Street, and killed all city funding of social service programs like Ozone House, Drug Help, the Free People's Clinic, the free parks program, and most of the child and health-care centers in town.

Thses same six white men, tied as they are with the banks and the University who together control Ann Arbor, also participated in revoking \$16,000 earmarked by the previous, more progressive City Council for a People's Ballroom and Community Center. The money was revoked just as the sponsoring organization, Tribal Funding, was about to use the cash for downpayment on a building on Washington St. for the Ballroom and Center.

For that action, the Republicans are

now being sued by Tribal Funding. Recently, the City Attorney, Edwin Pear, advised Stephenson and the rest that their cancellation of the contract was illegal and would not stand up in court. He recommended that they offer a cash settlement out of court to avoid the embarrassment of a judicial defeat to their position.

Eventually, GOP moves like these are bound to backfire as they antagonize the majority of Ann Arbor's progressive citizenry. As Mao Tse-Tung has said of reactionaries in the throes of losing power, "they are like fools who lift a rock, only to drop it on their own feet."

With a united alternative community next April, and without vote-splitting in the Mayor's race and 4th ward by the Human Rights Party, the Republican majority can be defeated, and the City Council can be moved to support positive activities, as it did in 1972-73, providing secure Blues and Jazz Festivals and much much more.

-David Fenton

SEXISM

continued from page 6

complete rationale, only to bring up the point; while listening to the music this weekend, consider how it treats women and human relationships as a whole.

As for what to do about the sexism in blues and jazz (which, though devoid of lyrics, is made by musicians many of whom share the attitudes of the blues-makers)—that is a deep and continual process. Articles like these, discussions on the radio, TV—inshort, education is the answer. Make people think about these roles and then they at least can start changing.

The best answer would be some non-sexist bands, in the blues, jazz and mass-based pop-music mainstream. Bands composed of men and women (or all-women's

bands) that can sing and project new relationships based on mutual cooperation and respect between the sexes and all people.

Also, the women musicians who do exist deserve more attention. Take the great female blues singers, for example—Bessie Smith, Billie Holliday, Victoria Spivey, Sippie Wallace, Esther Phillips, Koko Taylor—more exposure of these and other women artists can go a long way towards changing people's attitudes so that they recognize women as completely self-determined people of talent and inspiration.

In closing, we'd like to emphasize that while pointing out the negative qualities of sexism in the music, we do not mean to come down on the sexual freedom or energy of the tunes. Sexual liberation is a dynamic part of every James Brown tune, for example. But when Brown crosses over to sing of sexual oppression, that's when we have to say something.

-SUN Editorial Board

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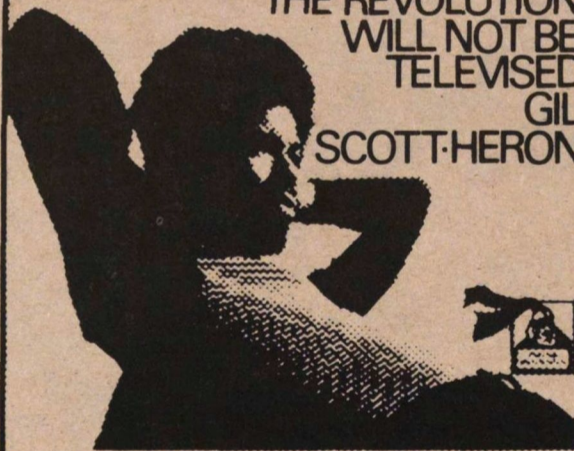


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photo: Barbara Weinberg

been, and remains, a talent scout, manager, and producer of nascent black talent for close to twenty years and was one of the first black women to go into the music business in Detroit.

Johnnie Mae, like so many other black artists, started off singing in church, as a nine-year-old child down South. Her first professional job was singing spirituals and playing piano with her sister for the Smith and Gaston Funeral Home — the radio broadcast coming live from Birmingham, Alabama.

During the second World War, the duo traveled nationwide performing for and sustaining servicemen of all persuasions and creeds at the far-flung bases of our armed services.

Barely 22 years old, Ms. Matthews began managing rhythm and blues acts in Detroit, her home now, in 1957. She managed **The Temptations** when they were known as The Distance and produced their hit "Come On". She likewise groomed **Mary Wells**, and **Diana Ross** before she joined **The Supremes**.

Johnnie Mae Matthews even "helped Berry Gordy to get over" by introducing the unknown young man to all the influential disc jockeys and local entrepreneurs of the day.

In 1963, Johnnie Mae produced Betty LaVette's hit single "My Man Is A Loving Man" for Specialty Records. She herself has had hit singles for Sue, "My Little Angel", Atlantic, "Cut Me Loose", and for Mercury "My Man". And right now, Johnnie's "Two-sided Thing" is tearing up the charts at WJLB and WCHD in Detroit.

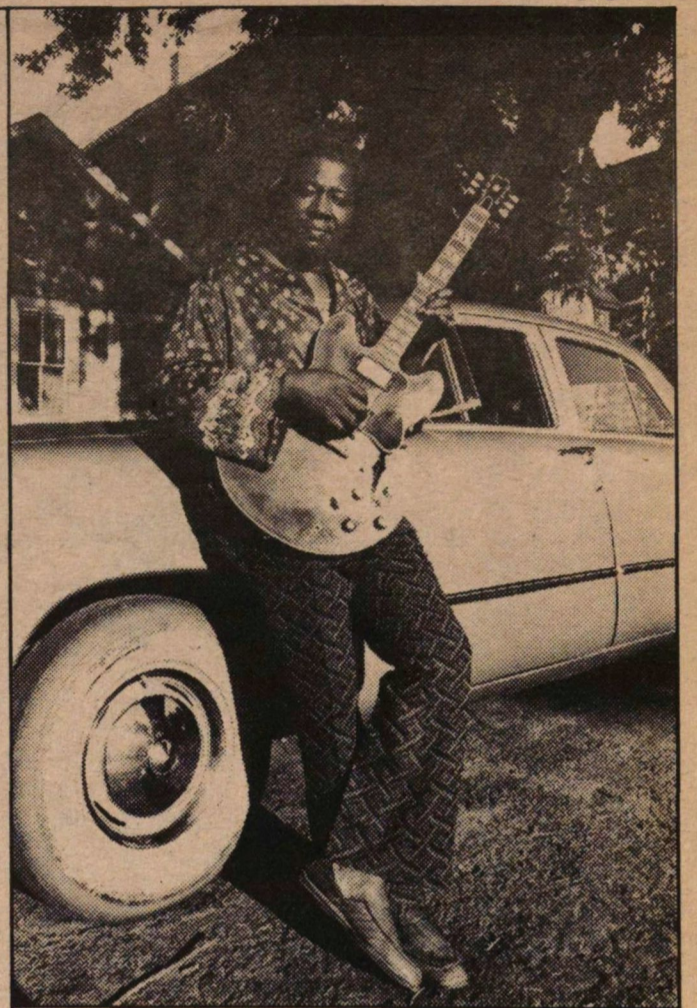
She currently produces Black Nasty for Stax Records — a family affair: the group includes Johnnie Mae's daughter Audrey, vocals; and son Chuck, bandleader.

Now as you read back over that extraordinary list of accomplishments you've got to wonder why it is that you've probably never heard of Johnnie Mae Matthews before. When I asked her about this curious phenomenon Johnnie replied, "Well, Sweetheart, really I didn't get my propers". Hopefully, a current hit single, her second straight appearance at the Ann Arbor Blues & Jazz Festival, and your enthusiastic response will begin to rectify that oversight.

— Bill Adler

JOHNNIE MAE MATTHEWS

Don't be deceived, she's far more than a blues singer, Johnnie Mae Matthews. This exceptional, still-young woman (39 years old) has



LITTLE JUNIOR CANNADY

Detroit guitarist Little Junior Cannady is making his second straight appearance at the Ann Arbor Blues & Jazz Festival

Junior's story begins in Memphis when he started getting into the blues as a kid: "I'd be riding my bike past honky-tonks and hear Johnny Lee Hooker on the juke singing the 'Hobo Blues'. There'd be girls inside all painted up and screaming. I knew then I had to sing too. I got my first guitar by fishing cockroaches out of garbage cans and selling them to the minnow shop for a nickel apiece. When I had enough money saved, my uncle took me down to Beale Street and got me a Silvertone."

Junior moved to Detroit in 1950 where he caught up with his youthful inspiration, John Lee Hooker. Junior recalls the two getting busted together "within four hours" of the time they met — he says they "got acquainted with each other in jail."

Professional appearances for the young bluesman began auspiciously in Chicago in 1959 when he appeared with Elmore James. Since that time Jr. has played with such notables as Muddy Waters, Howlin' Wolf, Sonny Boy Williamson, B.B. King, Luther Allison, Little Milton, and his mentor, John Lee Hooker, to name a few.

Until 1970, Junior had to supplement his income working on the killing auto assembly lines. But the gigs became more plentiful and these days his music is in demand all over this country and abroad. He's played in Pensacola, Florida, Panama City, in Birmingham, England (where an album of his sold over 25,000 copies), and recently in Minneapolis.

After you dig Little Junior live, you can take his energy home with you, surely, via a plastic preservative in the shape of a recent 45 available on Detroit's Big Star label, "Don't Turn Your Love On Me So Strong" b/w "I Got My Eyes On You."

— Bill Adler

ONE STRING SAM

This is One String Sam's second appearance at the Ann Arbor Blues and Jazz Festival. He was on last year's Saturday afternoon Detroit blues show, and if that appearance is any indication, look out! Sam mesmerized the audience that afternoon with his slinky, winding one string blues raga.

Sam plays an incredibly simple one string instrument he built himself. It's fretless, and plays the notes of one chord. Just slide a glass up and down the wire. I got to see Sam last Zenta New Year's Eve at a small house party. The intimate surroundings made his performance overpowering — the man casts a spell. It's real Juju music, born in grey and grimy Detroit, but with deep roots in lushly green Africa. One String Sam is an original, playing the music of ancients.

— Jim Dulzo



One String Sam

photo: Andy Sacks

BOOGIE WOOGIE RED

photo: Barbara Weinberg



Red was born Vernon Harrison in Mississippi in the Twenties, when the thing to do was move North, work in a factory for a few years, and get rich. So at age twelve Red found himself in Detroit, his father working in a factory, desperately poor. Detroit is Factorytown, USA, and the prospects for blues singers is as bleak as the lives they describe. Yet even in the Motor City, the blues was alive and growing, and soon Red was picking up on the soulful vibrations that echoed out back windows of blind pigs.

John Lee Hooker is Detroit's most famous bluesman, but there were others. Big Maceo, for one. A blues piano player and Detroit mainstay, Maceo was an early and lasting influence on Boogie Woogie Red. Red first heard Maceo in a Detroit bar, and soon after that he was hard at work, learning the piano. But not just straight blues—a little jazz, a touch of swing, a dash of bop, and plenty of boogie. Soon Red was getting his own gigs, eventually sharing the stage with Hooker and other Detroit legends much more obscure but just as soulful. But Red and John didn't always see eye

to eye, and Red finally struck out on his own in the late Fifties, doing solo appearances. As a son of a part-time vaudeville comedian, it didn't take long for Red to work up a show that neatly integrated his playing, singing, and clowning into an original and authentic blues act. Red even toured Europe a few times and shows up on a few European import LPs.

Then early retirement. Tired of smoky bars, crazy patrons, and the pain in his arthritic hands, Red called it quits in the early Sixties. It wasn't until Red was called on to sit in on a gig for an old friend that Red performed in public. That was in 1972 in Ann Arbor's Blind Pig Cafe, a blues club on the lower west side. This led to steady gigs with a local band, and most recently, Blind Pig Records' first release, featuring Red and a band live at the club. Gigs in Europe and the Blues and Jazz Festival are keeping Red busy between Blue Mondays at the Blind Pig.

It's not often a man past fifty stages a comeback, but that's precisely what Boogie Woogie Red is doing. His style is a treasurehouse of blues licks, and his continued success is living proof that the blues will never die.

—Jim Dulzo

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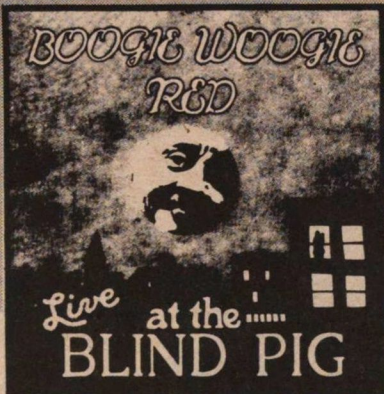
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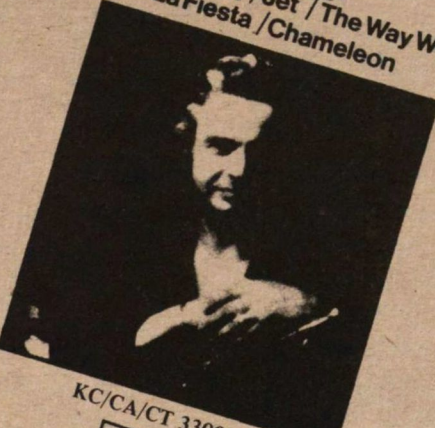
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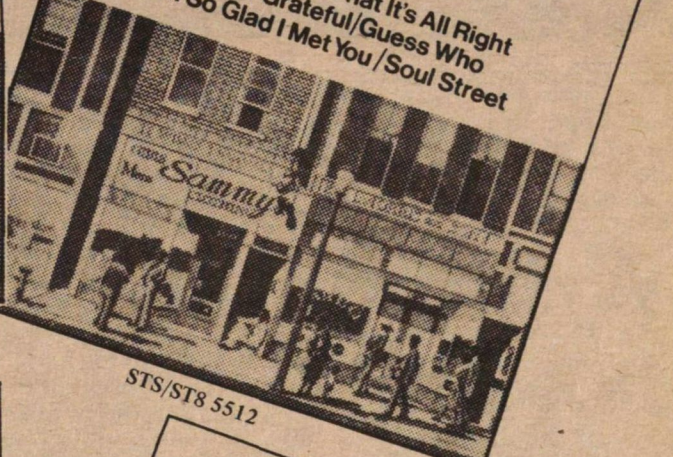
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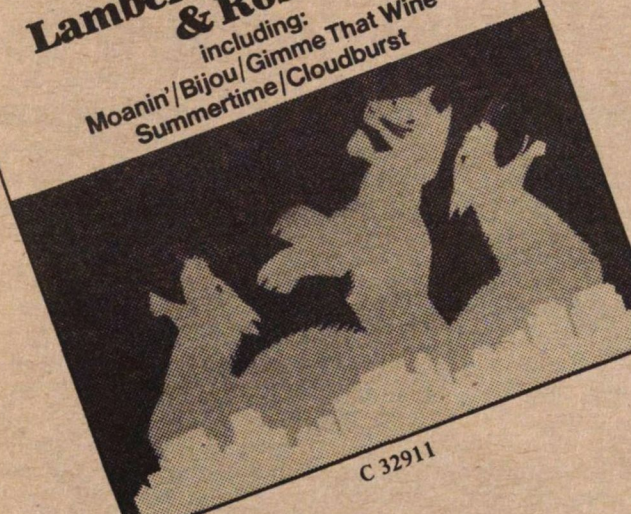
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photo: Doug Fulton

Blues Boy King may no longer be a baby-faced sex symbol and his blues may be shaded a touch lighter than it was 10 or 15 years back, but B.B. King is still the master of the bluesworld—imitated by most, respected by all.

A lot has happened to B.B. since those days spent in the sun-drenched cotton fields of Indianola, Mississippi during the Depression, or the time after the war when he broadcasted for two hours and fifteen minutes a day over Memphis' resounding 50,000 watt WDIA, only to leave the studio at night to work in the 16th Street Grille for \$60.00 plus room and board, a fair shake for those times.

In a real sense, he has made it out of the confining blues barrel: tv appearances, lucrative nightclub gigs, 12 years with a major recording company (ABC), music industry awards (just recently *Record World* bestowed upon him a special award as r&b Humanitarian of the year), annual appearances at the Newport Jazz Festival. Earlier this year, B.B. even announced the official formation of an international Blues Appreciation Society.

To many purists in the field, to stocky, affable minister of the blues has forsaken his roots, as if he were some kind of sweet potato whose sole purpose in life was to remain stuck in the ground until decay set in. B.B., on the other hand, is more interested in being harvested and savored than he is in being forever half-in-the-daylight and half-underground.

Sure, it's true that the B.B. King heard on "Gambler's Blues" (recorded live in Chicago, 1966) or "Sweet Little Angel" (recorded live at the old Regal, 1964) no longer exists. B.B.'s new-found sense of rhythm, his shorter sustainment of single notes, his greater concentration on the melody have all aided in changing his style, not essentially but in those subtle, almost imperceptible ways that make for a more contemporary sound. But this is not to say that B.B. has bent to "pop" music pressures. It's as equally true to say that the black-suited, red-guitared figure who mesmerized audiences at the Regal

during the '60's was not the same bluesman who recorded "Three O'Clock Blues" and "You Know I Love You" for RPM-Kent Records in the early '50's. Only people oblivious to their surroundings stand still.

We're backstage at the London House, one of Chicago's swankier supperclubs. Interviewing B.B. is always a pleasure, for he can never get his fill of audiences. If he latches upon a willing conversationalist, he'll rap for hours—until your ear or the tape machine gives way. And so it was this particular night as B.B. and I sat for hours after the club had emptied out save for a hand-full of friends and hangers-on.

Townley: How were you inspired to relate to your guitar as a person you were talking to, like having a conversation with?

B.B.: Well, for one thing I've got stupid fingers and I'm stupid in the head, so I can't play and sing at the same time. So I believe whatever you do, there's a rhythmic pattern to it. Whether you're talking, moving your eyes, your hands, your head, whatever, it's a rhythmic pattern of its own. For example, if you have a rhythm section playing and you have a soloist doing his thing, then the soloist has its own rhythmic pattern working against the pattern of the rhythm section. If I sing, that's one pattern. I like to keep the same thing going on in my guitar work so when my breath runs out, I can pick it up with the instrument.

Townley: Is that how you developed your single fingering with the sustained vibrato, you know, bending the note and giving it that . . .

B.B.: Yeah, as I said, I have stupid fingers that won't do what I want them to. My cousin, Bukka White, he used that steel, boy, how he can use that steel on his hand. Muddy Waters can do it. Most people can do it. This one can't. But when I play and trill my hand, shake it in such a way, my ears tell me this is near to what the steel does; so I kept it up and kept it

B.B. KING

up until I got to the point where I could control it. If you look now, you can see fingers all over the place [*B.B. vibrates his opened hand*]. In fact, I can take a little volume on my amplifier and get pretty steady with it . . . to be honest with you, I believe I'm the cause of the fuzz, the many sustaining sounds that we hear electronically today, because I was doing it many years before and I can hold it. Anyway, to answer your question, that trill to my ears made me feel that I was duplicating the sound of the slide.

Townley: Have you ever thought of adding a wah-wah pedal or anything like that to your show?

B.B.: Yes, I've thought about it. But I feel that until I can get the sound I'm trying to perfect, I'd better wait a while. I've told myself that one day I would buy one and put it in my apartment and when I had the time I would work on it. But I haven't done it yet. I've also thought of buying an acoustic guitar and working on that, 'cause I'd like to record with one. But I'm not good enough with that either, yet. Maybe someday in the future, you'll be listening and say, "Wow, that's B.B. King. He's using a wah-wah!" But I want to make sure that if I do, I won't sound like nobody but B.B. King. Because I feel if I did it any other way I would be letting down many people who have been believing in me for a long time.

Townley: Do you feel you've changed your style over the years to accommodate

was big, I incorporated those rhythms, for example, "I Woke Up This Morning." The same with rock. When soul came in, I did "The Thrill Is Gone."

Townley: Was there any particular thing that inspired you to do "The Thrill Is Gone"?

B.B.: Yeah, because I had been holding on to it, like I do so many songs, for eight years; so, as a consequence, "The Thrill Is Gone." Many songs I've hung onto longer than that, thinking that it's a good song if I could ever do it well. Many times I would bring it out but couldn't do it well. This particular time we did it so well that after it was over, my producer said, "What do you think of putting strings on it?" The funny thing is—to show you how your fans are—a lot of them had forgotten that I used to use strings for many of my tunes in the early '50's. Some of the people started saying, "Oh, B.B., you've changed now. You're using strings." But I used strings back in '54!

Townley: How did you get involved in performing at penal institutions?

B.B.: The first time, Ray, that we played a prison was the first time we came into Mister Kelly's [a supperclub in Chicago]. Cook County Jail, the institution there, happened to have a new director, a black guy, Mr. Moore. He told me that he had asked many people to come out and had been disappointed when a lot of them didn't show up as promised. So when he asked me, I said yes. But I wasn't sure

So I resolved that as long as I could go from place to place, as long as there are inmates that want to hear me, I would play the prisons. I felt it might start a chain reaction, you know, you do things for people, then people do things for you. It was also a way for me to pay back society for all the good things that have happened to me.

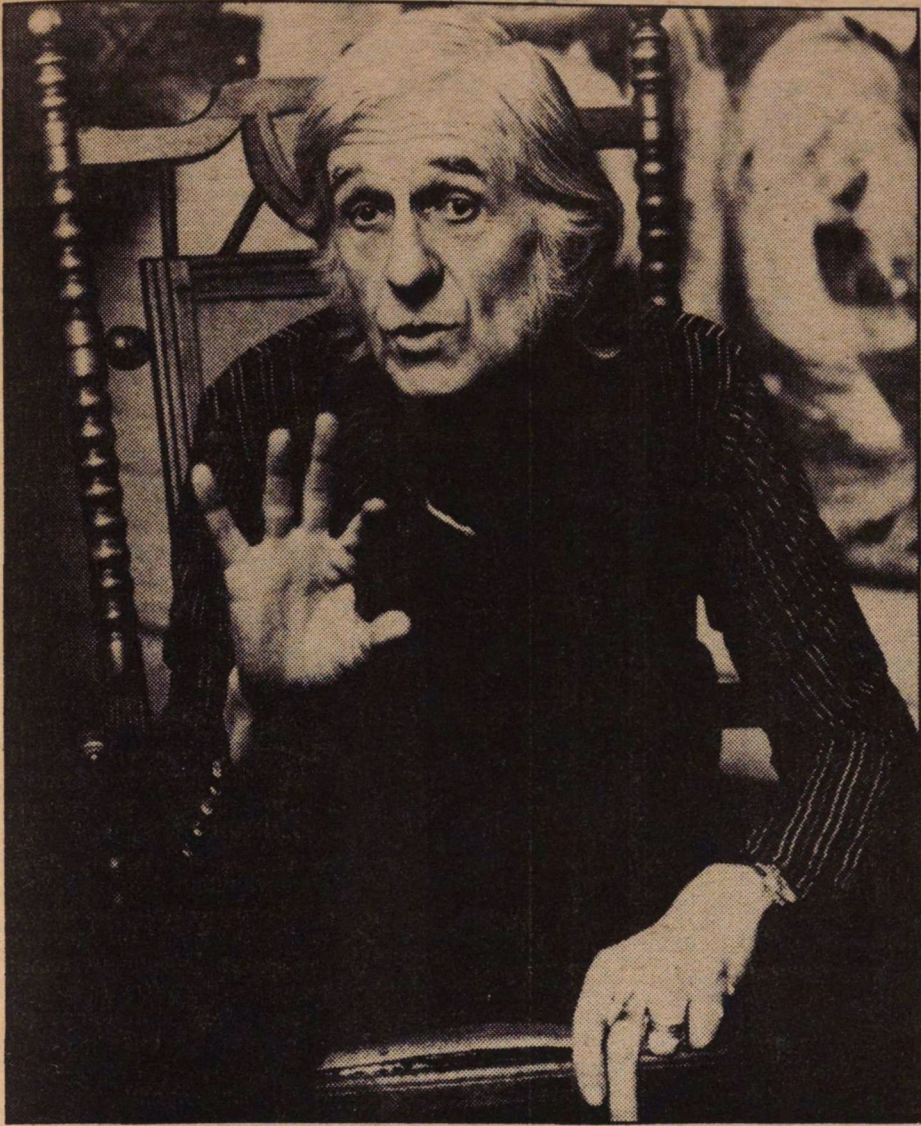
new audiences?

B.B.: Not really. See, in the past, each category of black artists had fans of its own. Some were lucky to gain more, but each had a select few that dug them. So, if I played Johnny's Night Spot, they would come out to see me. If Bobby Bland played there, some of them would come out to see him. The same with Jr. Parker. Today, the same thing happens. We didn't cause the change in audiences, the people did. Some people didn't use to pay us much attention; today, they do. This has caused us to have a few extra fans. But the point is that regardless of the audience, I never really changed because of that. The basics are still there as they were in '49, when I started recording. But what I've always done, not just in '74, but what I've always done was try to stay within the rhythmic patterns that were happening at that particular time. Like when I first started, boogie-woogie was the thing; so many, many tunes I made were boogie-woogie types. When Calypso

what would happen or how it would be once I got out there. So I told my manager about it and he told the record company and they invited the press. When we got out there, we found about 70% of the people there were black and in their teens. Some had been there for a long time, you know, like months—just arrested and hadn't yet come to trial. Also, many of them just couldn't make the bail. Many of these people told their stories to the press and I found out later that the judicial system there started to change for the better because of the publicity.

To me, I felt this was something good and it was fulfilling. So I resolved that as long as I could go from place to place, as long as there are inmates that want to hear me, I would play the prisons. I felt it might start a chain reaction, you know, you do things for people, then people do things for you. It was also a way for me to pay back society for all the good things that have happened to me.

—Ray Townley



fire and the somber, eerily shifting, uneasily peaceful attitudes of the arrangements. The difficulty was that Gil, as previously mentioned, served to bring out the quiet side of Miles. Often, when the ensemble was playing slowly and quietly and Miles was doing the same, the effect became hypnotic rather than dynamic. Nonetheless, the Columbia albums recorded by the pair are all excellent, with *Miles Ahead* and *Sketches of Spain* unqualified masterpieces.

Evans arranged for a wide variety of musicians in the '50's and '60's. In addition to Miles, charts were done for Tony Bennett, Benny Goodman, Kenny Burrell, the Dorseys, Peggy Lee, and Astrud Gilberto. In the late '60's, Gil began to put together his current band, with the core coming together to record the Ampex album *Gil Evans*.

It's a difficult, experimental album. Ralph J. Gleason, in his liner notes, sums it up: "Evans is subtlety incarnate. He never does it the obvious way..." The ensemble textures are more varied, the colors sharper and arranged in more vibrant, restless combinations than the Miles sessions. The characteristically idiosyncratic, yet infallible logical shifts in tempo and tone remain, but the addition of the crying, visceral Billy Harper on tenor saxophone serves to buoy and steady the emotional pitch, aided by the turbulent percussion of Elvin Jones, Alphonze Mouzon, Donald McDonald, and Sue Evans.

It's natural that by the time of this recording, Gil's search for new colors would lead him to electronics; and the presence of both synthesizer and rock-oriented electric guitar (supplied by Joe Beck) are both marked on the Ampex LP, though in no way overriding or dominating. The synthesizer is brought out even further on Evans' most recent--and unquestionably best--album for Atlantic Records, *Svengali*. On the use of electronics, Evans was predictably sage in a recent *Down Beat* interview with Robert Palmer. He talks about the use of synthesizers and such for "... utility parts. You know, where you have to play something that you could just do on an electronic instrument, those chunks or clusters that you hold for a long time. From the audience you can hardly tell whether it's three French horns or an electronic instrument doing it. That's one of the advantages of using electronics."

The *Svengali* album is remarkable in every aspect, one of those rare few that present music at once disciplined in structure and spontaneous in execution. Experimental goals are simultaneously set and achieved--the music is ambitious and complete. Evans' setting of George Russell's *Blues In Orbit* is a prime example. The key to the composition is to get as loose and as comfortable as possible in a wide open, "free" musical space while staying close to the spirited discipline of the blues. A complex arrangement is needed to bring these seemingly incongruous elements together. Evans manages it by fully realizing the abilities of soloists Billy Harper, Dave Sanborn, and Herb Bushler to pass from the inside blues to the outside spaces often enough to evaporate the dimensional boundary between the two. The split-second tempo changes and futuristic synthesizer color in Gil's arrangement help weave the magic carpet upon which Harper, Sanborn, and Bushler ride.

The problem of maintaining the spontaneous feelings in a large musical ensemble is, of course, a considerable one for any group, no matter how great the players' love for the music being performed. Evans keeps the sound of his orchestra fresh by means of his constant, restless search for new instrumental colors to introduce into the orchestra's sonic landscapes. In addition, the arrangements are constantly rewritten, with the order of solos perpetually changed. No single Evans performance is definitive, or to put it more positively, each chart can have a variety of "definitive" performances. "I always liked the idea of spontaneously getting up to play," Gil told Robert Palmer, "On a job anybody

can play, and they usually do... That's why we play a lot of unison heads. Sometimes something will come from that; everybody will start filling in around it and maybe veer off from it in some way and all of a sudden I have an improvised arrangement."

Though the cast of the Gil Evans Orchestra for the Ann Arbor Festival performance was not established at press time, most of the artists Gil employs have been making his gigs steadily for several years now. It's probable that we'll see most of the great musicians who made *Svengali* such a stunner. Billy Harper, the reedman-composer from Texas, can justifiably be called one of the truly great contemporary black musicians, though his unflagging commitment to playing his kind of fervent, powerful music has kept him out of the commercial spotlight. Baritone man Trevor Koehler has played with the Insect Trust, and he joined Evans' alto saxophonist Dave Sanborn for a time in Paul Butterfield's large group at the turn of the decade.

Trombonist Tom Malone is another jazz-rock, having done time with Blood, Sweat, and Tears; while percussionist Sue Evans (no relation) and bassist Herb Bushler have been with Gil since the late 60's (as has Billy Harper). The soaring trumpet flights of the controversial Hannibal (Marvin Peterson) have graced music of Norman Connors, Pharaoh Sanders, and Roy Haynes; and Howard Johnson is well-known to jazz audiences for his multi-instrumental capabilities, which span tuba, fluegelhorn, bass clarinet, and baritone sax.

No matter which personnel finds its way to Windsor, however, the audience can expect nothing less than a finely tuned ensemble, ready to soar. Gil Evans is a sonic sorcerer, conjuring his visions out of shifting melodic landscapes, flights of harmonic fantasy, and ambiguous, seductive rhythmic settings. After the Gil Evans Orchestra has finished playing, we'll be aware that a richer, more endlessly fascinating musical land simply does not exist.

—Charles Mitchell

THE GIL EVANS ORCHESTRA

Only one other man in the history of American contemporary music--Duke Ellington--has done as much to expand and enrich the palette of tonal colors open to the large ensemble as Gil Evans. The 62-year-old arranger-composer carries a sonic rainbow inside his shrewd skull, currently filtered through the incandescent light of one of the most complete musical aggregations extant. Gil's performance at the Festival this year will definitely open up our heads to the newest possibilities in the organization of sound, while exposing our souls to the often agonizingly pure poetry of contemporary jazz at its most profound levels of feeling.

Evans is an evanescent orchestral architect who, since his days as arranger with Claude Thornhill's band, has always made his mark submerged for periods of meditation, assimilation, and introspection, and perpetually resurfaced with new directions and additions to the canon. The Thornhill band was a beginning that followed a string of house arranging for NBC and Bob Hope in the late '30's. The Thornhill band was Evan's workshop in the '40's; refining his craft, in the process he managed to make a significant contribution through his soft textural French Horn arrangements and fine-lined, intricate reeding.

The *Birth of the Cool* found Gil helping to midwife with Miles and Mulligan. In a sense, his arrangements for the Davis sonnet extended concepts of bop arranging gesta-

ted during Evans' tenure with Thornhill. "The idea of Miles' little band for the Capitol session came, I think, from Claude's band in the sound sense," Evans says in Joe Goldberg's *Jazz Masters of the 50's*, "Miles had liked some of what Gerry and I had written for Claude. The instrumentation for the Miles session was caused by the fact that this was the smallest number of instruments that could get the sound and still express all the harmonies the Thornhill band used. Miles wanted to play his idiom with the kind of sound."

Gil Evans' influence on Miles Davis can't really be emphasized enough. It was Gil's talent for projecting, rich quiet lyricism and subtle tonal shading that served to develop a complete side of Miles' musical personality: the moody, muted dimension. Davis has been more than his usual reticent self in expressing admiration for Gil: "I haven't heard anything that knocks me out as consistently as he does since I first heard Charlie Parker." Following *Birth of the Cool*, the Davis-Evans collaborations have resulted in the Columbia albums *Miles Ahead*, *Sketches of Spain*, *Porgy and Bess*, and *Quiet Nights*; unrecorded music for a play; and two remarkable concerts, one in New York and one at the University of California.

The various sessions with Miles have been most successful when Miles played against the grain of the orchestra, setting up a tension between his lead trumpet's

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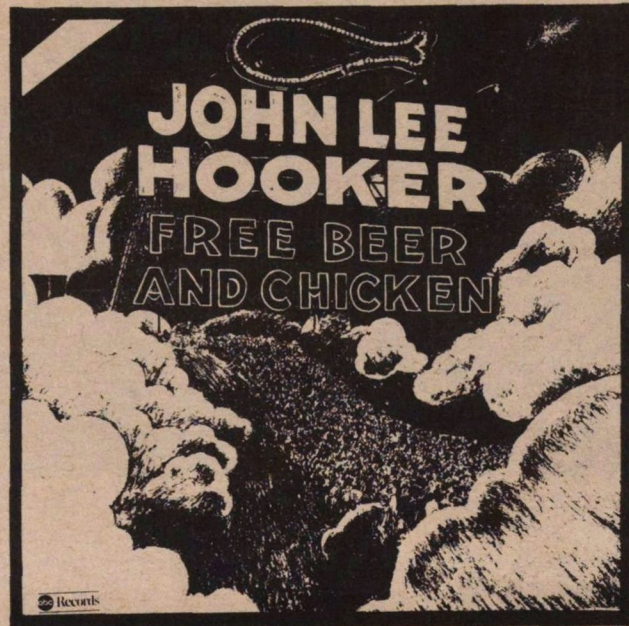
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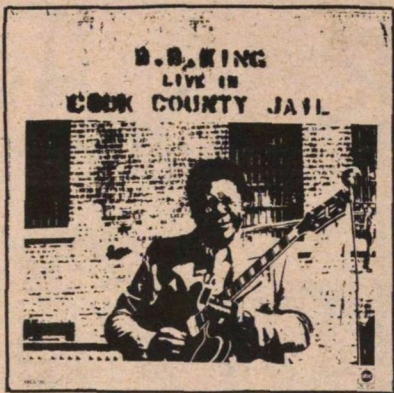
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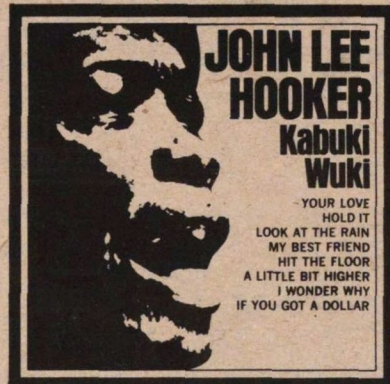
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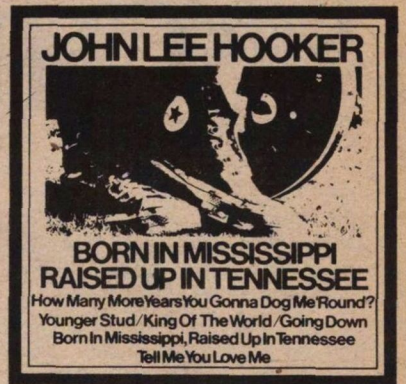
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Albert Collins

The music of guitarist/vocalist Albert Collins, or "Mr. Deep Freeze" as he's sometimes known, comes straight out of the Southwestern musical tradition that has produced such varied, brilliant artists as Sam "Lightnin'" Hopkins, Count Basie, King Curtis, and Ornette Coleman. The Southwest seems to be a crucible for particularly high-energy, gutbucket blues and Albert has dipped into that bucket and emerged with what many people consider one of the few distinctively original guitar styles to emerge since T-Bone Walker and B.B. King first set the standards for electric guitar playing.

Albert was born in Leona, Texas in 1930 or 1932 depending on which source you believe. He moved with his family to Houston in 1939 and it was in that raucous, wide-open city that Albert's interest in the blues was first sparked. It is significant that Collins was first drawn to the band blues of Louis Jordan and Jimmie Lunceford, whose recordings he remembers hearing at about the age of eleven.

His first active involvement with music was the piano lessons he began to take privately shortly after entering high school. But Albert soon abandoned these in favor of the guitar and began to learn on a funky, home-made instrument constructed from a cigarbox, to which he'd affixed a neck and baling-wire strings. Soon after, the young Collins acquired his first standard instrument in exchange for yardwork for a local carpenter who made him a guitar "from an oak tree", and who placed a handful of rattlesnake rattles inside the instrument to improve its resonance.

Albert learned the rudiments of his art from his cousin and thereafter continued to learn by listening to records of his favorite instrumentalists—hometown stylists T-Bone Wal-

ker and Gatemouth Brown—and attempting to duplicate their playing.

Collins progressed rapidly and by the age of sixteen he was leading a trio—guitar, piano, and drums—in a Houston nightclub operated by family friends who watched him carefully to make sure he didn't drink or smoke. After awhile he added a bassist, "to give the group a bottom".

Albert marks the beginning of his real development as a musician at the time when he went on the road with singer Piney Brown in the early 1950's. This experience had a tremendously broadening effect upon the absorbent Collins. It was during this exhilarating period that Albert began to think of the guitar in new ways and by the time he came off the road and resettled in Houston he felt he was well on the way to a totally personalized mode of expression.

In 1958, the now mature musician cut his first record "The Freeze" and "Collins Shuffle" for Kangaroo Records which became a Southern hit. He scored again in 1960 with "Defrost".

Critic Pete Welding assures us that the live side of Albert Collins is the one we've got to dig—"The passion and imagination with which his playing is shot are astounding...the man's a monster!" And Albert King, no slouch himself, calls Collins his favorite guitarist and states, "That Albert Collins sure plays some guitar, and he works so damn hard you know! Like me he don't use no pick...comes from Texas, he's some boy!" The Ann Arbor Blues and Jazz Festival 1974 is pleased to present Albert Collins, living legend, for the first time in this area.

—Bill Adler



ROBERT JR. LOCKWOOD

Celebrated guitarist Robert Jr. Lockwood is the stepson of the legendary Robert Johnson (whose "Love In Vain" the Rolling Stones brought to international attention) and his musical heir. A quiet, unassuming man, Lockwood's aggressive guitar-strangling was the inspiration that turned Mr. B.B. King to the blues.

Lockwood has played and recorded with all the greats including Little Walter, Sonny Boy Williamson, Eddie Boyd, etc. In the early 1960's he cut the justly famous Candid sessions with Otis Spann, since re-released on Barnaby and now cut out once again. He'd retired from music by 1970 but came to hear Roosevelt Sykes at the 1970 Ann Arbor Blues Festival and was moved to rejoin the scene. The word is he will be touring Japan in November.

—Bill Adler

photo: Dirk Baker

SUNNYLAND SLIM

Sunnyland Slim is simply one of the best known, most influential, and most frequently recorded Chicago bluesmen around.

Sunnyland was born Albert Luan-drew in Vance, Mississippi, a typical sharecropping community, on September 5, 1907. He taught himself piano as a boy, playing whenever he could take time out plowing with a mule team, or raising cotton. He was profoundly influenced by early piano giants Little Brother Montgomery and Roosevelt Sykes. As a youth, he worked fish fries and house parties, building up a local reputation and soon landed himself a job as house pianist at the small movie show in Lambert, Mississippi.

While still in his teens, Sunnyland, lured by the bright lights of the big city and the glamor of the blues life, took off for Memphis, at the time a thriving center for blues artists. He knew and worked with Memphis Slim, Memphis Minnie, Robert Johnson, Sonny Boy Williamson, Blind Blake and Blind Boy Fuller, and Ma Rainey. Sunnyland's powerful boogie-woogie playing and his true blues shouting made him a popular figure in the barrelhouses, and he rocked 'em steady in Memphis for fifteen years.

Sunnyland moved north to Chicago in 1942 as part of the great black migrations of that time. He gigged in clubs after a day of factory work or truckdriving and established himself as a regular part of the blues scene that centered around Tampa Red's house, himself a stellar blues guitarist and singer. Slim ran with

Big Bill Broonzy, Lonnie Johnson, Peetie Wheatstraw and Little Walter. Then in 1947, five years after his arrival in Chicago, Slim was heard by a scout from Victor and recorded as "Dr. Clayton's Buddy." Clayton was a popular artist Slim had accompanied, who had just passed away.

By the late Forties Sunnyland was an unquestionable major force on the Chicago scene. It was he who helped young McKinley Morganfield establish himself as Muddy Waters. Throughout the 1950's

Slim continued to play and record with stars like Robert Nighthawk and J.B. Lenoir.

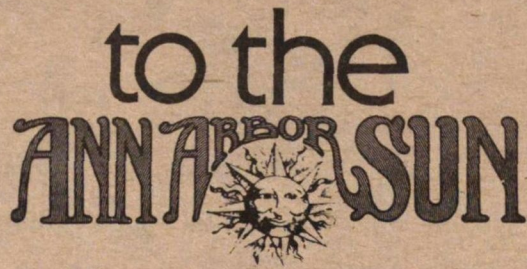
He was "rediscovered" by the folkies in the Sixties, which meant a record on Prestige and more jobs including a tour of Europe with the American Folk Blues Festival.

Sunnyland Slim represents the length and depth of the blues incarnate, from the Delta to the City. He is a living, breathing apostle of America's only indigenous art form.

photo: Jonathan Perry



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CONTRIBUTORS to the program

Bill Adler is a Contributing Music Editor of the soon-to-be-weekly Ann Arbor SUN. Additionally, he does a mostly jazz radio program on the student station WCBN-FM, as well as occasional volunteer radio spots on Detroit's Public Broadcasting Station, WDET-FM.

Lester Bangs is a seasoned critic and long-time veteran of the pop writing scene, who writes for *Creem*, *Rolling Stone* and other such publications.

Jim Dulzo writes music reviews for the Ann Arbor SUN, in addition to working as a DJ on Ann Arbor's WNRZ-FM. Dulzo's radio history includes stints on WCBN, the AM WAAM in Ann Arbor, the heyday of WNRZ in 1972-73, and a chunk of time with WABX in Detroit.

Ben Edmonds is an editor of *Creem* magazine.

David Fenton is a member of the Ann Arbor SUN Editorial Board with responsibilities as business manager. Additionally, he does promotion and publicity work for Rainbow Multi-Media. A former photographer for "underground" papers, Fenton was media coordinator for the successful campaign to Free John Sinclair from prison in 1970-71.

Richard Lehfeldt and Richard Dishman are piano player and drummer, respectively, for *Radio King and His Court of Rhythm*, a stomping soul band now residing in Boston, but originally from Ann Arbor.

Charles Mitchell is managing editor of the new publication *American Eye*, a contributing editor of *down beat* magazine, and has written on music for *Oui*. He co-hosts a program of jazz, *Straight, No-Chaser*, weekends on WNIB in Chicago.

Bob Palmer writes regularly for *Rolling Stone*, *down beat*, and other music publications.

John Sinclair is Creative Director of Rainbow Multi-Media and the Blues and Jazz Festival. His article on Sun Ra was originally written for the 1972 Festival Program.

Ray Townley is Associate Editor of *down beat* magazine, jazz and blues critic for the *Chicago Daily News*, Contributing Editor of the *American Eye* and co-host of *Straight, No-Chaser*, on WNIB in Chicago.

Special additional thanks to: Barbara Weinberg, SUN Art Director and designer of this program; Kathy Kelley, SUN Production Manager; Elaine Wright, who designed and executed ads and worked on layout; Dianne Ripley, SUN Office Manager and production assistant; Gary Kell, who designed the program cover, Festival poster, and does cartoons for the SUN; Ad Salesmen Tom Pomaski and Bill Koopman; Typists Matt Fairey, Mary Wrenford and Michael Minnich; darkroom technician Tom Kuzma; logo designers Gary Grimshaw, Chris Frayne, and John Benson; and the entire staff of the Ann Arbor SUN Community Newspaper.

Ann Arbor Music Mart

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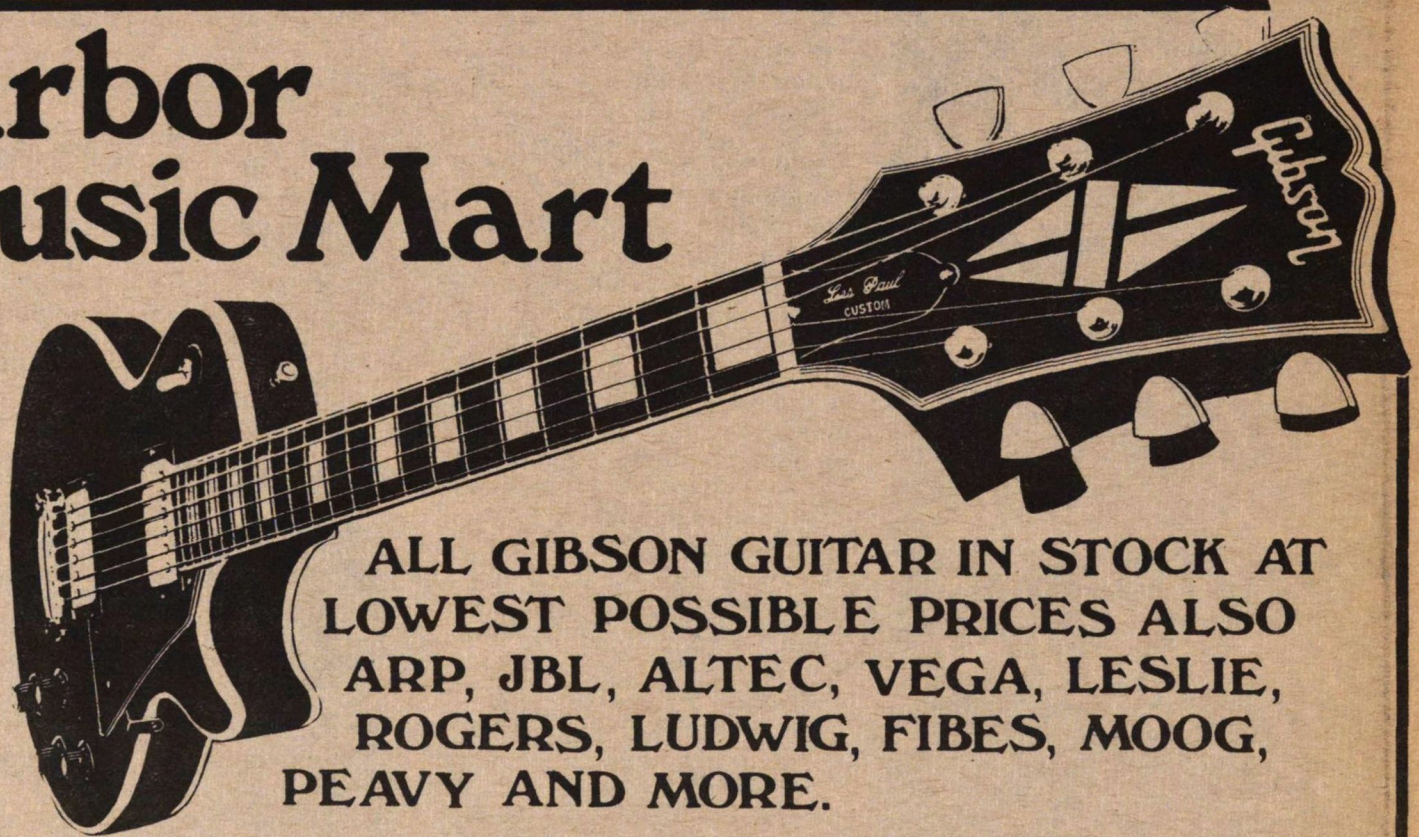
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3. Canadian National Railway	253-7421
4. Convention Bureau	252-7251
5. Fire Department	258-4444
6. Greyhound	254-7575
7. Police Department	253-4211
8. St. Clair College	966-1656
9. Windsor Information	1-519-555-1212
10. Windsor International Airport	969-2430

To aid you during your stay at the Festival, we've compiled the following tidbits of handy information:

THE PLACE

The Griffin Hollow Amphitheatre at St. Clair College, is a 12,000 person capacity grass-carpeted bowl on the 100-acre campus on the outskirts of Windsor, with convenient parking nearby. (For directions see the map this page.) No seat in the amphitheatre is more than 270 feet from the

stage, ensuring everyone an excellent view and probable interaction between the musicians and audience.

For this year's Festival, the site will be outfitted with food concessions, portajohns, medical and first aid services, and a child-care facility adjacent to the site.

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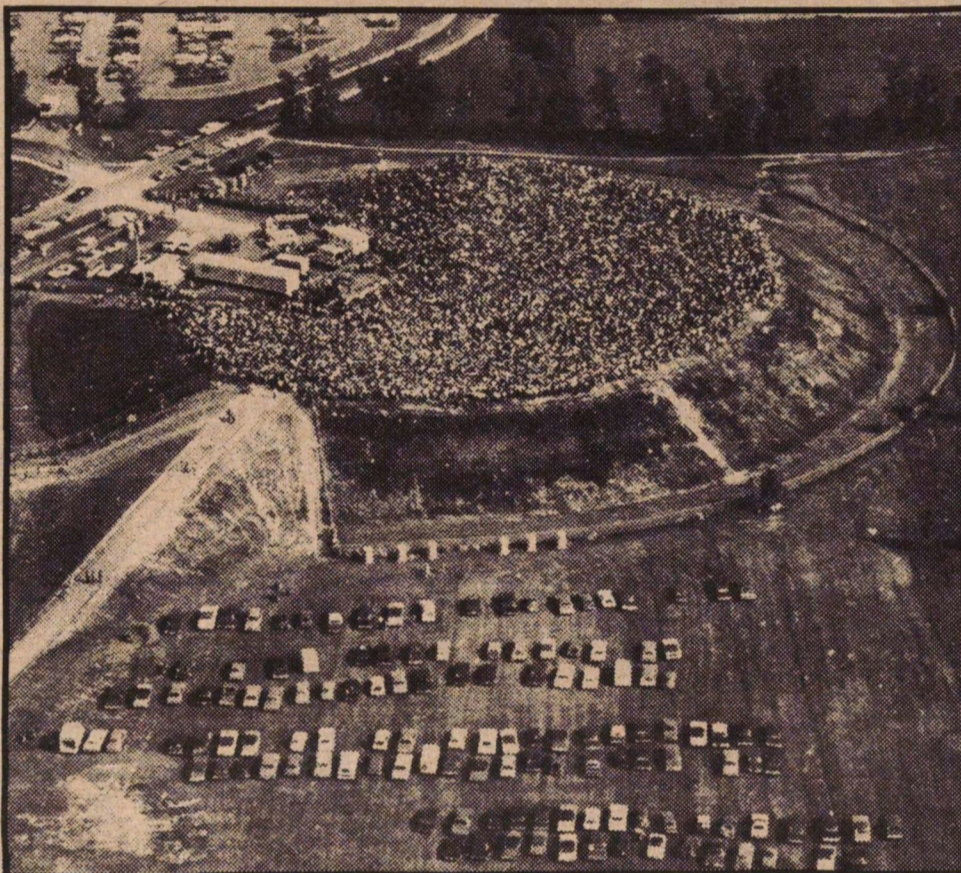
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The Griffin Hollow Amphitheatre in Windsor

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Courtway Motel, 1954 Huron Church	969-7642
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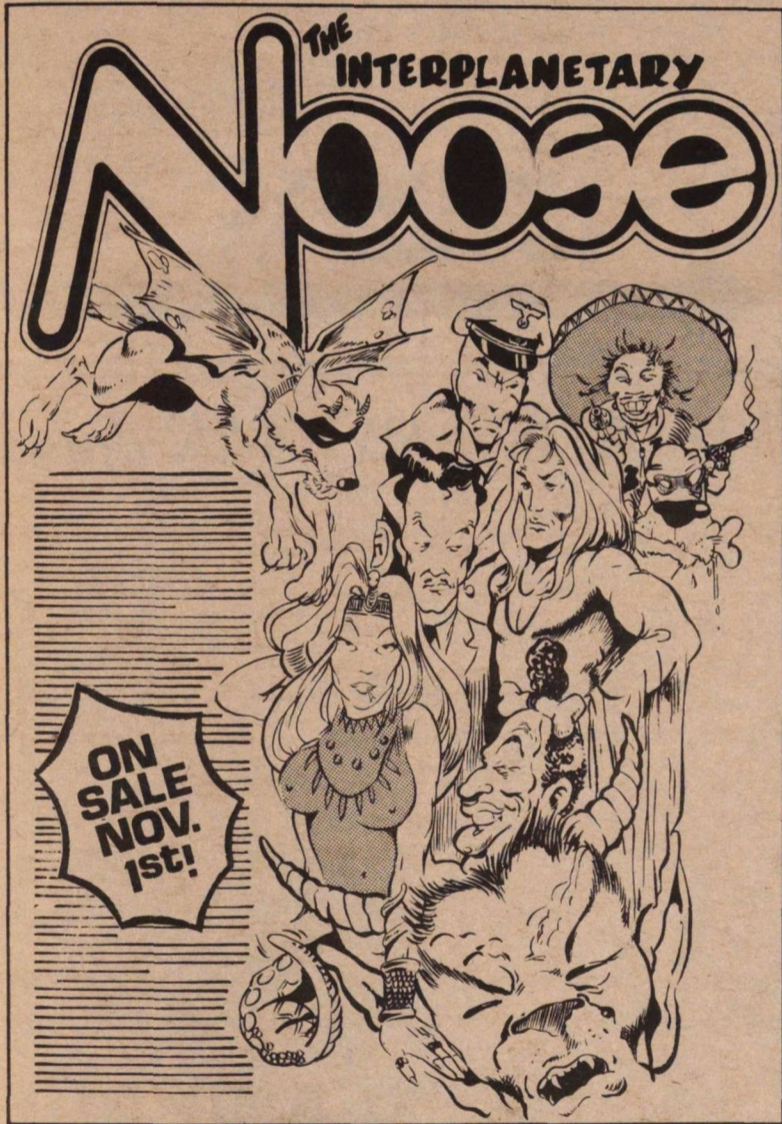
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"is the time to change the station.
For this show, I have to say,
spins none of the tunes I'd like them to
play"

So I searched across the dial
slowly losing heart and smile.
For all the shows were just a bore
bubblegum and nothing more.

Whilst I nodded, nearly collapsing
suddenly there came a gasping
as if someone gently rasping
from the radio that played.

Startled, I pulled the plug to make it
silent
yanking tubes, almost violent
Hoping thus to make it expire
but sill it played, without its wires.

"Thing," I screamed, "How do you
continue
without plug or tube within you?
Stop this madness at once, I implore"
Quoth the F.M., "Nevermore."

Crazy thought I at what I heard
an F.M. talking was absurd.

But still I listened with my own ears
to a voice that filled my mind with fears.

"Thing," I yelled almost insane,
"I've searched your frequencies all in vain
striving just to find a song,
other than Maire of Donny, for so long.

"What ever happened to the Doobie
Brothers
the Hendrix Experience and all the
others;
Will we hear them like years before?"
Quoth the F.M., "Nevermore."

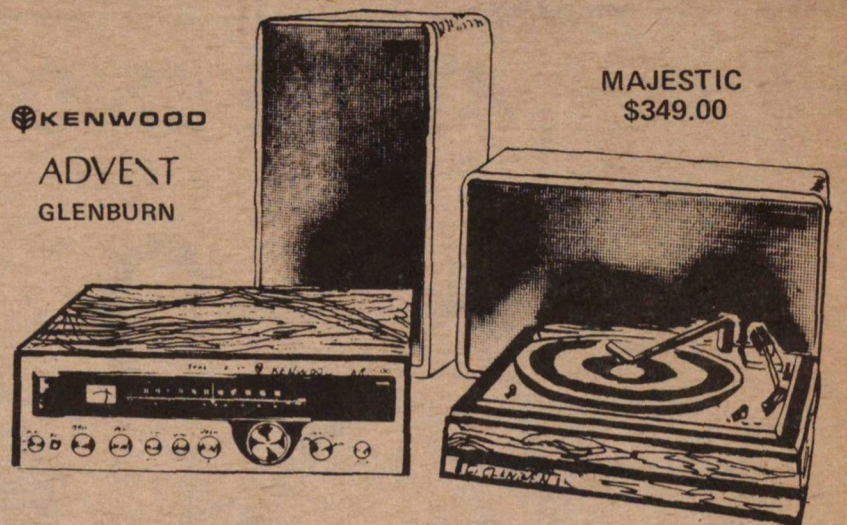
"Then what of Crosby, Stills, Nash, and
Young
of Seger and the songs he sung.
Of Trower, Beck, and Jethro Tull?"
I listened as he filled the lull.

"Kid," he said with gasping breath
"I've really tried to do my best
I'm rich and old and dying fast
you should have known it wouldn't last."

Now my heart was sad and broken
I'm hearing the phrases he has just spoken
"Then what hope have I in Bubblegum?
You know I can't take it, I feel so glum."

And please don't tell me "nevermore"
give me some hope, I do implore . . .
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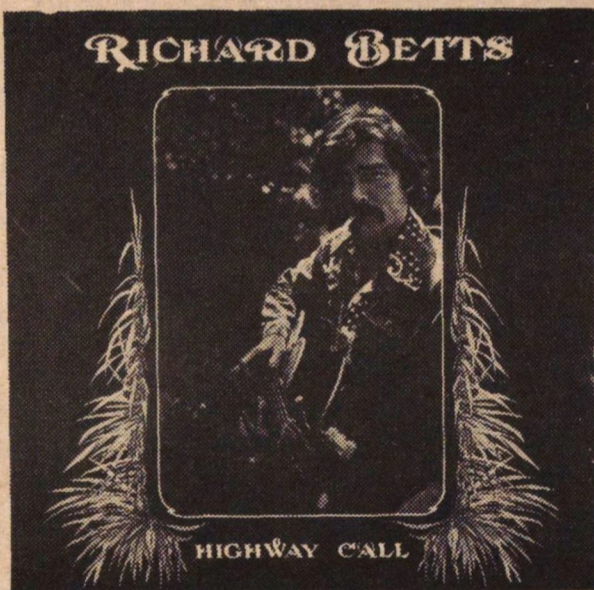
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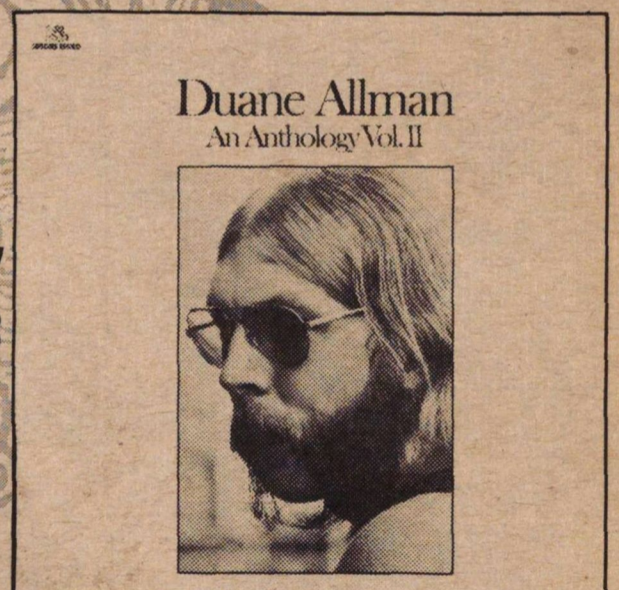
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photo: Mary Wreford

John Sinclair is Creative Director of the Blues & Jazz Festival and of Rainbow Multi-Media of Ann Arbor. Over the years he has come to public attention for helping to start a variety of activist organizations, beginning in 1964 with the Artist's Workshop, a gathering point for poets and musicians in Detroit. In 1967 the Workshop transformed into Trans-Love Energies, which managed the MC5 rock and roll band, helped produce the Grande Ballroom concerts, and published the Warren Forrest SUN newspaper, the immediate predecessor of the Ann Arbor SUN. Trans-Love transformed into the White Panther Party after repeated instances of harassment by the state, local and federal governments. From the White Panther Party came the Rainbow People's Party,

BLUES & JAZZ FESTIVAL ANNOUNCERS

which existed until this year.

Known as a writer, poet, graphic designer, band manager, and political activist, Sinclair's interest in black blues and jazz music, which spawned the Festival you are attending, goes back to 1962. Since that time he's written on the music for Jazz and Pop, the Artist's Workshop Press, down beat, the Fifth Estate in Detroit, and many other publications, including the Ann Arbor SUN. Additionally, his written work appears in two books, *Music and Politics*, published in 1972 by World Publishing (along with written work by Robert Levin), and *Guitar Army*, published by Douglas in 1973, which consists entirely of Sinclair's own writings.

In 1969 the State of Michigan sentenced Sinclair to nine-and-a-half to ten years for possession of two joints of marijuana. John spent 2½ years of that sentence locked in segregation in the penitentiary while the courts debated his challenge of the state marijuana law as unconstitutional. Eventually the Michigan Supreme Court agreed with the challenge, and overturned the harsh state weed law, setting Sinclair free, after a variety of musicians, including John and Yoko Lennon, played a mammoth benefit aimed at gaining his release.



Chinner Mitchell is an Ann Arbor home-boy who also announced at last year's Festival at Otis Spann Memorial Field. Chinner was born in 1947, but didn't get deep into blues and jazz until a stint in the penitentiary. After release from prison, he helped form the Michigan Committee for Prisoner's Rights, and began working as an announcer for Rainbow Multi-Media. Chinner helped co-host an irregular radio program on WNRZ-FM during its heyday with Bob Rudnick, and currently hosts a record-hop at Flick's bar in Ann Arbor every Wednesday.

JAMES BROWN

- Hell* Polydor 2-9001
- Amazing* King S-743
- I Got You, I Feel Good* King S-946
- Papa's Got A Brand New Bag* King S-938
- Popcorn* King S-1016
- The Payback* Polydor S-3007
- Soul Classics, Vol 1* Polydor 5401
- Soul Classics, Vol 2* Polydor 5402
- At The Apollo* King 5032-826M

SUN RA AND HIS ARKESTRA

- Angels and Demons At Play* Impulse 9245
- Astro Black* Impulse 9255
- Atlantis* Impulse 9239
- The Magic City* Impulse 9243
- The Heliocentric Worlds Of Sun Ra, Vols I And II* ESP 1014, 1017
- Sun Song* Delmark 411
- Sound Of Joy* Delmark 414
- It's After The End Of The World* MPS 20748
- Space Is The Place* Blue Thumb 41
- Super-Sonic Sounds* Impulse 9271
- Nubians of Plutonia* Impulse 9242
- Fate In A Pleasant Mood* Impulse 9270
- Pictures Of Infinity* Black Lion 106
- Nothing Is* ESP 1045

(All the Impulse titles except *Astro Black* were previously available on Saturn Research)

THE PERSUASIONS

- Accapella* Straight 6394
- Spread The Word* Capitol ST-11101
- Street Corner Symphony* Capitol ST-872
- We Came To Play* Capitol ST-791
- We Still Ain't Got No Band* MCA 326
- More Than Before* A&M SP 3635

CECIL TAYLOR

- Looking Ahead* Contemporary 7562
- Cafe Montmartre* Fantasy 86014
- Unit Structures* Blue Note 84237
- Conquistador!* Blue Note 84260
- Solo/Trio Electronics* Japan 7067
- Spring Of Two Blue J's* Unit Core 30551

GIL EVANS

- Gil Evans* Ampex 10102
- Svengali* Atlantic 1643 (with Miles Davis)
- The Birth Of The Cool* Capitol
- Miles Ahead* Columbia CS 8633
- Sketches Of Spain* Columbia CS 8271
- Porgy And Bess* Columbia

DISCOGRAPHY



JIMMY DAWKINS

- Transatlantic* 770 Excello 8024
- All For Business* Delmark 634
- Fast Fingers* Delmark 623

JOHN LEE HOOKER

- The Best Of John Lee Hooker* Crescendo 10007
- Kaouki Wuki* Bluesway BLS 6052
- Detroit Special* Atlantic 7228
- 14 Golden Recordings* ABC 785

Greatest Hits Of John Lee Hooker Kent 559

- If You Miss 'im, I Got 'im* Bluesway 6038
- Simply The Truth* Bluesway 50049
- Serves You Right To Suffer* Impulse 9103
- Boogie Chillun* Fantasy 24706
- Never Get Out Of These Blues Alive* ABC 736
- Born In Mississippi, Raised Up In Tennessee* see ABC 768

HOUND DOG TAYLOR AND THE HOUSEROCKERS

- Hound Dog Taylor And The Houserockers* Alligator 4701
- Natural Boogie* Alligator 4704

B.B. KING

- Best Of* ABC 767
- Live At The Regal* ABC 724
- Blues On Top Of Blues* Bluesway 6011
- Completely Well* Bluesway 6037
- Confessin' The Blues* ABC 528
- His Best - The Electric B.B. King* Bluesway 6022
- Live And Well* Bluesway 6031
- Better Than Ever* Kent 561
- Greatest Hits Of B.B. King* Kent 552

AL COLLINS

- There's Gotta Be A Change* Tumbleweed S-103
- Truckin' With Albert Collins* Blue Thumb BTS 8

LUTHER ALLISON

- Love Me Mama* Delmark 6251
- Luther's Blues* Gordy 967V1
- Bad News Is Coming* Gordy 964L

JR. WALKER & THE ALL-STARS

- Peace And Understanding Is Hard To Find* Soul S738L
- Moody Jr.* Soul S733L
- Anthology* M7-786R2

SUNNYLAND SLIM

- Slim's Shout* Pres 7723
- Sunnyland Slim Plays The Ragtime Blues* Bluesway 60608
- Sad And Lonesome* Jewel 5010

ROBERT JR. LOCKWOOD

- Steady Rollin' Man* Delmark 630

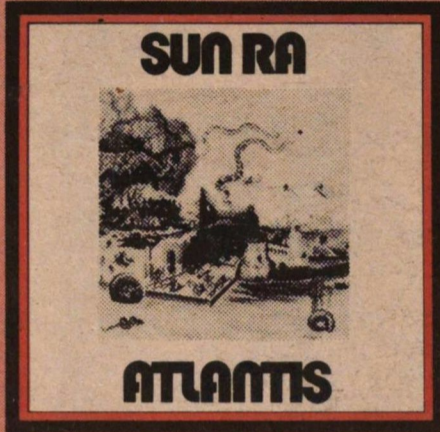
BOOGIE WOOGIE RED

- Live At The Blind Pig* Blind Pig Records

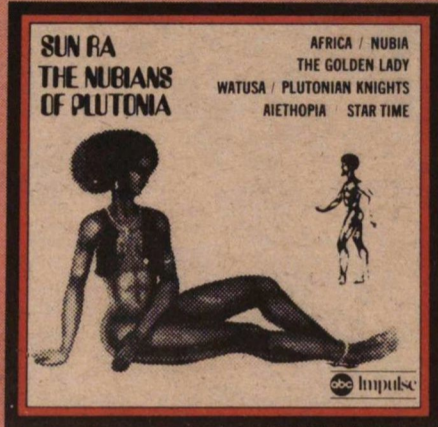
The Ann Arbor Blues And Jazz Festival 1972, Atlantic 2-502 is an anthology with single cuts preserving performances of Jr. Walker and the All-Stars, Sun Ra and his Arkestra, The CJQ, Luther Allison, and Hound Dog Taylor.

the supersonic sounds of

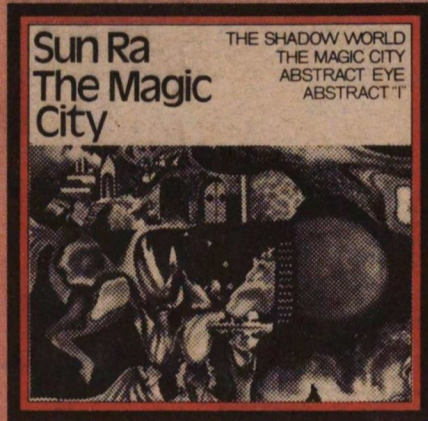
SUN RA



AS-9239



AS-9242



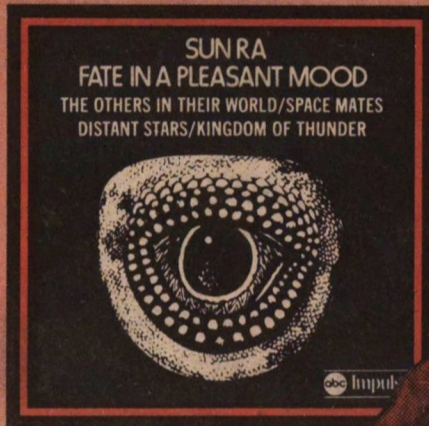
AS-9243



AS-9245



AS-9255



AS-9270



AS-9271



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