Woody Shaw at Jazz Mecca N.Y.

Max Gordon's Village Vanguard in New York City is one of the oldest jazz clubs in America. For years, the club has been the scene of performances by major jazz bandleaders like John Cokrane, Dexter Gordon, the Heath Brothers - Jimmy and Percy - and "Bags," Milt

The Vanguard, located on 7th Ave. South, is unique in several ways. First, in order to get in, you have to go down a long flight of stairs and when you get to the bottom, you feel as though you are entering some dark tunnel or underground cave.

Second, Max Gordon, the club's owner, is a 80-year-old Russian immigrant who began the club many years ago with little more than a hope for success and a desire to provide a place where pereative people - artists, musicians, poets - could meet.

Third, and most importantly, the atmosphere inside of the Vanguard, with pictures of famous jazz musicians hanging on every wall gives the room a feeling of

Into the darkness and warmth of the Vanguard, which is not new to them, brilliant trumpeter Woody Shaw brought his quartet which includes pianist Onaje Allan Gumbs, tenor and soprano saxophonist Carter Jefferson, a direct inheritor of the sound of John Coltrane and Wayne Shorter, bassist Clint Houston and drummer Victor Lewis.

The engagement took place shortly after Woody had won the Downbeat Magazine reader's poll in two categories — best album of the year, Rosewood, and also the

Amazing soft plastic cushion

holds dentures comfortably tight for weeks "stickums"

Jazz clubs come and go, but one has been in the forefront in New York since Greenwich Village became "the" place to go. At the Village Vanguard, there is always top quality jazz.

By Kip Branch



Woody Shaw

trumpeter of the year award. And as would be expected, the laurels of his success was evident in his playing which has always been marked by electricity and ardor.

And not only did poll winner Woody Shaw mount the stage, but also proud new father Woody Shaw "Yeah," he said, "my son is a month old - his name is Woody Louis Armstrong Shaw

As the group took off with fire and played the old standard 'All the Things You Are,' Max Gordon sat looking sleepily in the back of

But as anyone who is familiar with the Vanguard knows, Max Gordon sleeps with one eye open and one eye shut; he knows what's

As Shaw's trumpet crackled and

urgings of Lewis, and as pianist Gumbs played fiercely in the background, Max talked about Woody and about the groups that have played and recorded live in

"I like this group," he said with a smile, "they've been together for about a year now. They sound good. You know they made a record here," he continued, one ear listening to the music while the other ear fielded questions.

His eyes wide open now as pianist Gumbs and tenor man Jefferson exchanged "blows" Max went on: "A lot of musicians have recorded here; Dexter Gordon made a record here, this group, Coltrane made two records here - 'Cokrane Live' and 'Cohrane Live Again' - it's something about the room that

Some years ago, Woody Shaw's sound was thought by jazz buffs to me a somewhat recognizable combination of two trumpeters -Freddie Hubbard and Lee Morgan. Perhaps this fact is true; they were all part of the jazz movement of the 60s. But in the Woody Shaw sound of today is heard the lyricism of Lee Morgan and Clifford Brown, the sparseness of Miles Davis, and the fire of Fats Navarro. But most of all, his sound has come into its own. It is not hard to identify the maturity and incisive drive with which he

"I play in a lot of keys at the same time," Woody said between sets. "We use a lot of intervals (two tones or their collective sound) but each night it's different - it's a dialogue between the band I like to play, a lot of

Woody Shaw has come a long way, to use a much overworked phrase, since his days with the Horace Silver and Joe Henderson

"Woody's talent has been full blown since the beginning, since the Moontrane album," says Mike Cuscuna who produced the Rosewood album and Shaw's new 'Stepping Stones' lp.

"Since the 'Moontrane album," Cuscuna went on, "his (Woody's) playing has developed - he's playing more and more, he's recording more, and he's using his talents to the limits."

About the Woody Shaw sound, the distinctiveness that his horn now has Cuscuna said: "Well, there are similarities between Freddie, Lee and Woody, but Woody's style is closer to Lee's than to Freddie."

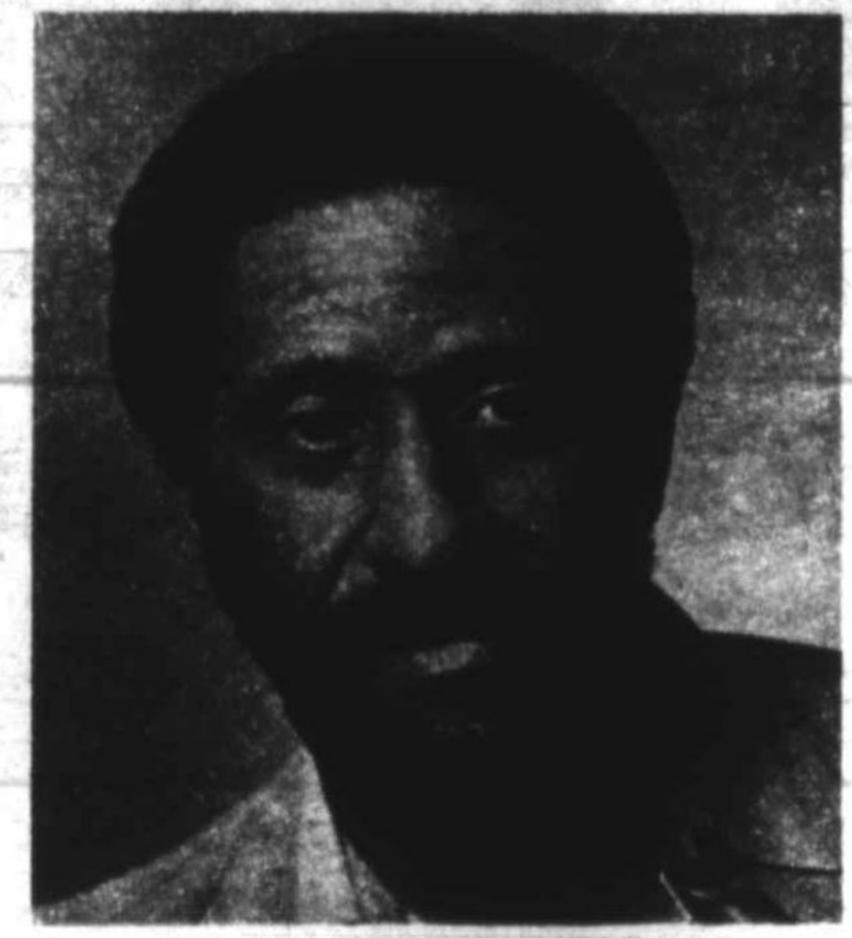
While Cuscuna talked, the band had roared into one of the compositions from its current album, and saxophonist Jefferson, standing straight and tall was demonstrating the assurance that he has on the tenor; he plays all over the horn in the gutsy fashion of Shorter, in the low register, and with the controlled shrillness of Coltrane in the upper register. His penetrating drive and emotional climax of his solo had the audience



FREDDIE HUBBARD Trumpeter, once protege of Miles



BILLY COBHAM Drummer best known for work with Mahavishnu and electronics



SONNY ROLLINS Tenor Saxist, contemporary of the legendary John Coltrane.



RON CARTER Bassist, has pioneered the use of piccolo bass as solo instrument.

Jazz-The Great Discovery!

What happens when a progressive person takes the time to listen to jazz? Actually, they either love it or hate it — but they cannot ignore America's Black Classical Music.

By Jeanne Parnell

school as a music appreciation course or as a contribution to American culture. Many times I have hung my head in shame when it comes to my knowledge of

A jazz band that played an arrangement that did not have an easily recognizable rhythmic beat turned me off. A lot of blacks did not develop an "ear" for jazz because they were conditioned by the white man's culture which promoted rock & roll for financial rewards perpetuating our cultural deprivation.

Jazz is the only native American musical art form.

Jerry Coker's book, "The Jazz Idiom" says that the roots of jazz have always had its arms outstretched to other domestic and foreign musical styles - even passing styles - and each has enriched the sound of jazz.

I'm very partial to black players because I feel that every significant change in jazz styles has been the product of an innovative genius who was most apt to be black, among other things.

Yet most authors of books or articles on jazz are white. Mr. Coker recommends that every student black or white to read Imammu Baraka's (Leroi Jones) "Black Music."

The opening line from his book

Why wasn't jazz taught in is, "Most jazz critics have been white Americans, but most important jazz musicians have not

> Imammu Baraka says, "Any Negro who had some ambition towards literature in the earlier part of this century, was likely to have developed so powerful an allegiance to the sacrements of middle class American culture that he would be horrified by the very idea of writing about jazz. I stand convicted."

The Cecil Taylor Unit filled the 920 seat symphony space at 95th Street and Broadway in New York.

Sun Ra and his troupe of musicians, singers, and dancers were also appearing during the

The performance was particularly significant in that l clearly saw that the assault on and neglect of native black American music of 10 years ago was fallacy.

It was a flattering beginning for a innovative series of jazz events at the "Space." a saved regenerated movie theater.

Cecil Taylor and his group performed his new composition "The Rain Benders." It was a flirting selection of music with a style that was truly identifiable as Taylor's—a progression of brassy charging themes, the lilting composition built from thrills and

tremolos and extended improvised

With the proliferation of jazz, it has become increasingly difficult to remember the names of all the performers.

Says, Robert Powers of the New York Times, "It never ceases to amaze the reviewer that Sun Ra, who was already a mature professional musician during the

height of the swing era, has retained his powers and actually pointed the way to many jazz breakthroughs of the 60's and

"His shows, which blend elements of the traditional night club floor show, theater and modern dance and a flair for the

(Continued on Page 15)

