



The Swinger

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73 Lebanon St. Hartford, Conn. 06112 Phone 242-6886

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THE BOBBY BROWN QUINTET will be guests of HJS on Sunday evening, December 12, giving members of the Society the opportunity to brag some day, "I told you so," for, though relatively unknown today, Bobby Brown is fast becoming a Name in the jazz roster. The fact that four of the nation's foremost jazzmen have joined him in his quintet indicates his stature in their estimation, and the warm reviews he has been receiving are adding to his renown.

"DOWN BEAT" REVIEW (Joe H. Klee): "Bobby Brown is one of those fine musicians around New York with the chops, the licks and good taste to be an absolute gas on tenor or alto sax or on the flute. He has a style that is fresh and original, and his band is a big help."

"NEW YORK TIMES" REVIEW (John S. Wilson): "Bobby Brown is a strong and stylish performer who has no difficulty in reaching his audience. He plays with a warm, singing tone and builds his solos with a true theatrical sense, creating lines that are lean and bristling with vitality."

THE PERSONNEL of the quintet: Bassist Richard Davis, Number One in all polls of the past four years (he was unable to accompany Thad Jones and Mel Lewis at the November HJS meeting because of a call to the New York Philharmonic); Trumpeter Richard Williams, known for his work with the Thad Jones - Mel Lewis band and with Roland Kirk; Pianist Harold Mabern, greatly respected for his playing with the bands of Lionel Hampton, Miles Davis and the Art Farmer - Benny Golson group; Drummer Roy Brooks, the rhythmic impetus of many of the best of recent big-band jazz records.

IN SUM: The Bobby Brown Quintet, 8:15 PM., Sunday, December 12, St. George Hall, 433 Fairfield Avenue, Hartford. Be there.

"MIXED" could be the description of the critics' reviews of the Thad Jones - Mel Lewis concert of last month. The mixture was caused by a competition between excellent music and a loud crowd, plus poor amplification. (Said a "Courant" two-column headline, "Crowd, Bad Sound Mar Quartet's Performance.") Nevertheless, Victor Sasson of "The Courant" said of Thad Jones, "an introspective improvisation-
alist," of Roland Hanna, "an incredible performance." Ron Georgeff of "The Times" said of Mel Lewis, "he produced an inverted swing," and of Sam Jones, "a real, smart-stepping bass." Dee Dee Bridgewater's singing, both reviewers thought, was hurt by the mechanical equipment.



ODDMENTS of This & That: Randy Weston, HJS favorite, has returned to the States from his night club at Tangier, Morocco, and during his stay is playing at Club Millett, Columbus Avenue and 97th in The Great City...Jan Appeloff, chairman of the forthcoming HJS Valentine Dance, will welcome assistance from anyone willing to help in the arrangements (522-9357, after 6 PM)...Curtis Gamble, thanks to weight-watchers diet, has taken 75 pounds off his substantial self...A word of thanks to Jean Mounds for her services as custodian of refreshments during HJS concerts...Jazz is alive in Connecticut, and is kept that way by several clubs besides the Hartford Jazz Society: The Dixieland Society of Connecticut (New Haven), the Connecticut Traditional Jazz Club (Weston) and the Coon-Sanders Club (Bristol and Hartford)...Dixieland may be heard each Sunday (4 to 8 PM) at the Avon Country Club as played by Cliff Gunn, Hank Martin, Paul Colucci, Art Harris and other competent local jazzmen...Welcome these new HJS members: Lew Adams, William J. Donovan, Arnold S. Greene, Dominique Lieuet and Joseph P. Wandy.

ONE MAN'S OPINION: He doesn't share the attitude of professional or amateur critics who complain of the conviviality of jazz audiences. Jazz is an informal art, nearly always performed in an informal atmosphere. It is fun and its devotees listen to it for fun. Smoking, drinking and chatting are verboten where "serious" music is played. Not so where jazz is the musical fare. But observe this: a quiet falls over a jazz audience when a player affords a moment of exceptional beauty or displays superior artistry. A burst of compulsive applause follows, even though in the midst of a performance. Could that happen at a symphony concert? And would musicians at a symphony concert come down from the stage at intermission to mingle with their admirers and chat and drink with them? Sorry, but here's one jazz fancier of more than a half-century of devotion who is not disturbed by the informality that surrounds his favorite music. True, the "go-go-go" kind of fanaticism can be embarrassing and loud conversation during a performance can be annoying, but no one who knows and loves jazz expects starched-shirt, stiff-collared and weary-rumped concentration where his sort of music is played. But, to placate the critics, let's try to keep the yakking reasonably subdued.

"I THOUGHT I HEARD Judge Fogarty say, 'Thirty days. Take him away.'"
(Old Refrain)