

Jack Kleinsinger presents

# Highlights in



*Jack, Thanks again  
Walt Browne*

In association  
with NYU Program Board

**Thursday,  
October 6th  
8:00 p.m.**

*Glad to play  
one for Browne  
Junior Cook*

*To Jack  
I need you  
Walt  
1977*

## **We Remember Clifford Brown**

*Bill  
Curson*

**Ted  
Curson**

**Bill  
Hardman**

**Jimmy  
Owens**

Jr. Cook — Harold Mabern

Warren Smith — Chris White

**SPECIAL GUEST Max Roach**

**N.Y.U. Loeb Student Center**

Tickets: \$5.50; Students \$4.50  
Student Balcony: \$3.00

566 LaGuardia Pl. at Wash. Sq. So.  
Telephone: 598-3757

Tickets at box office or by mail order  
Make checks payable to Highlights in Jazz

# Clifford Brown Lives in a Tribute

The Tribute to Clifford Brown at New York University's Loeb Student Center on Thursday was a happy event, musically and extramusically. In the latter category, it was gratifying to see the first Highlights in Jazz concert of the season sell out, although more than 100 fans were turned away. And it was a moving experience to hear Max Roach, who co-led a celebrated quintet with Clifford Brown before Mr. Brown's untimely death in an automobile accident, reminisce about his departed friend.

Mr. Roach summoned up a human Clifford Brown, telling more about the man in a few anecdotes than any jazz book has yet managed to do. Perhaps Mr. Roach should write a book himself; his history certainly bears telling. But he is, after all, a poet of the drums, and his unaccompanied solo dedicated to Mr. Brown was, predictably, a highlight of the evening.

Harold Mabern opened the concert with a solo piano performance of "I Remember Clifford," which he used as a platform for racing single-note lines doubled at the octave and rich, hammered chords, reminding one of another Memphis-born pianist, Phineas Newborn. Mr. Mabern, Chris White on bass, and Warren Smith on drums then furnished rhythm section backing for a shifting group of horn soloists, with three trumpeters who have been more

or less influenced by Clifford Brown in the most prominent roles.

Bill Hardman, the oldest of the three trumpeters, turned in the most satisfying performance. He is a much better player than he was in the late 1950's, when he recorded more frequently. Then he had a tendency to fluff notes and to mar his lines with uneven execution. Now he plays with a clean fluidity and grace, and his tone has become much fuller and more commanding than in earlier years.

Jimmy Owens, suffering from a cold and a sticking valve, never quite managed to get the theme right on Clifford Brown's "Blues Walk," but he tore into his solos with an infectious energy and gave a virtuoso performance of a transcribed Clifford Brown improvisation on "Joy Spring." Ted Curson used piccolo trumpet and flugelhorn to give his solos different sounds. His work on the flugelhorn, on a rippling reading of "Pent Up House," was particularly impressive.

A word must be said for the two saxophonists who also played. Junior Cook, who performed with Horace Silver in the 1960's, has one of the most affectingly visceral sounds in modern jazz and turned in several solos of spellbinding intensity. Nick Brignola raced up and down his baritone saxophone, producing great heat, and he also displayed a searing, persona sound.

ROBERT PALMER

December 1

# downbeat NEWS

## Brownie Saluted



MITCHELL SEIDEL

Hardman, White, Curson and Owens blast out tribute

NEW YORK—For all his glory, Clifford Brown rarely gets "tributed." His feats are legendary; his passing well-noted; his recordings are prized possessions and their reissues on Trip, EmArcy (Mercury) and Columbia sell comparatively well. But few have offered a musical toast in honor of the great trumpeter.

That's partially why producer Jack Kleinsinger, in his fifth season of "Highlights In Jazz," brought three of Brownie's trumpet scions to the stage of New York University's Loeb Student Center here recently. Jimmy Owens, Ted Curson and Bill Hardman all paid their respects to their "teacher" by performing with a superb rhythm section made up of Harold Mabern, piano; Chris White, bass; and Warren Smith, drums. Others aboard were Junior Cook on tenor, Nick Brignola on baritone and Helen Merrill, vocals.

Max Roach, co-leader of the great 1950's Quintet with Clifford, made a special appearance to reminisce with the audience about some moments he spent with his friend on the road, "where the money would get funny." He then sat at his drum set and performed *South Africa, Goddamn*, a piece that deals with the vocalizations of African tribal chants as well as their rhythms.

Mabern had reverently inaugurated the entire program by coming out unannounced to solo on Benny Golson's loving tribute, *I Remember Clifford*. It set the theme and the mood for the evening of Brownie associated tunes. Curson and Brignola did *Dellah* and *Pent-Up House* while Hardman and Cook performed *Minority* and *Jordu*. Owens, feeling not at all well, offered *Laru* with Mabern only, and *Joy Spring* and *Blues Walk* with Smith and White added. Ms. Merrill sang a pair of tunes in good voice.

Reverend John Gensel, the minister to the jazz community, offered his own pertinent remarks immediately prior to the finale, an all-out blow on *Cherokee*.

The SRO crowd was on its feet at the conclusion of the three-hour performance. "I could have stayed for another three," one woman announced as Kleinsinger bade her farewell.

# JAZZ

Cashbox 10/1/77

## On Jazz

Concord Jazz president **Carl Jefferson** was in New York recently for a couple of recording projects involving some of his favorite guitarists. The first session was a **Tal Farlow** Trio album with bass and drum accompaniment. **Herb Ellis** and **Remo Palmieri** teamed up for the second date, which is Remo's first jazz appearance in many years.

New York promoter **Jack Kleinsinger** continues to produce interesting concept concerts. The latest, set for October 6 at NYU's Loeb Student Center, will be a Tribute to **Clifford Brown**. Featured will be

three exceptional modern trumpet players: **Ted Curson**, **Bill Hardman** and **Jimmy Owens**. **Max Roach**, Brown's partner, will be a special guest.

**Philly Joe Jones** and **Red Garland** are both signed to Galaxy and will record their first album, with bassist **Ron Carter** added, shortly.

**Yusef Lateef** moves from Atlantic to CTI. The great reedman is taking time out from his busy teaching schedule for an extensive tour over the next few months.

A dozen new titles of the Japanese Riverside series have been imported here by

Cash Box/October 1, 1977

# JAZZ

## On Jazz

New York promoter Jack Kleinsinger continues to produce interesting concept concerts. The latest, set for October 6 at NYU's Loeb Student Center, will be a Tribute to **Clifford Brown**. Featured will be three exceptional modern trumpet players: **Ted Curson**, **Bill Hardman** and **Jimmy Owens**. **Max Roach**, Brown's partner, will be a special guest.

# 'We Remember Clifford Brown'

BY ED WATKINS

A moving tribute to Clifford Brown, the great jazz trumpeter who died in an automobile accident while still in his twenties, took place at NYU in the season's first "Highlights in Jazz" concert.

With no prior announcement, pianist Harold Mabern came onstage and performed an exciting solo, "I Remember Clifford." He was followed by that master of the drums, Max Roach, who for some ten minutes kept the packed auditorium enthralled with some very human anecdotes about his old friend and co-

leader Clifford Brown. He then sat behind his drums and launched into an unaccompanied solo, "South Africa Goddam," a rousing political statement in music in honor of Clifford that brought the house down.

Shortly thereafter, another moving moment occurred when a surprise guest, singer Helen Merrill, came on to deliver the very appropriate "Yesterdays," which she sang with great feeling. She had the backing of a tremendous rhythm section that included, in addition to Mabern on



piano, Chris White on bass and Warren Smith on drums.

A high point of the concert was the work of trumpeter Bill Hardman, renowned for his appearances with Art Blakey, Charlie Mingus, and other jazz greats. Whether backing Helen Merrill on "You'd Be So Nice To Come Home To" or doing solos with the entire group, Hardman was nothing short of superb. And he had to be because also on hand were trumpeters Ted Curson and, in the second half, the fabulous Jimmy Owens. High praise was also earned by Jr. Cook on tenor sax and Nick Brignola on baritone sax.

All in all, producer Jack Kleinsinger has come through again with a concert that will be long remembered as the tribute Clifford Brown so richly deserved.

# CUE SPOTLIGHTS

THURS. OCTOBER 6  
"The Gin Game," starring Jessica Tandy and Hume Cronyn and directed by Mike Nichols opens at the Golden Theatre.

Photo No. 3.  
Highlights in Jazz presents "We Remember Clifford Brown," featuring Ted Curson, Bill Hardman, Jimmy Owens and other Jazz greats. Special guest will be drummer, Max Roach. At NYU's Loeb Student Center, 8 pm.

OCTOBER 8, 1977, BILLBOARD

## Jazz Beat

"We Remember Clifford Brown" is the title of the concert Thursday (6) produced by Jack Kleinsinger for his "Highlights in Jazz" series at NYU's Loeb Student Center at 8 p.m.

DAILY NEWS, TUESDAY, OCTOBER

NEW YORK, NEW YORK  
MONDAY, OCTOBER 3, 1977



## PEOPLE, PLACES, AND THINGS

### Salute to Brown

A roster of jazz heavies plus singer Helen Merrill will gather at NYU's Loeb Student Center Thursday at 8 p.m. to honor the late trumpeter, Clifford Brown. Max Roach, Ted Curson, Jimmy Owens and Bill Hardman will be among those who will perform in "I Remember Clifford," part of the continuing Highlights in Jazz series.

Wednesday, September 21, 1977

## VARIETY

### On The Upbeat

Participating in a "Highlights in Jazz" tribute to Clifford Brown at New York U.'s Loeb Student Center Oct. 6 are Ted Curson, Bill Hardman, Jimmy Owens, Junior Cook, Harold Mabern, Warren Smith, Chris White and Max Roach.

# 'Highlights' Salute To Clifford Brown

Jack Kleinsinger's "Highlights In Jazz!" concert which takes place at NYU's Loeb Student Center on Thursday, October 6th at 8:00 PM, will be headed up "We Remember Clifford Brown."

A group of premier jazz musicians will pay tribute to the late legendary trumpet player, Clifford Brown, on that night. (Brown died at the age of twenty-six.) All of them were influenced in some way by Brown's contribution to jazz, especially the trumpet players on the bill. They include Ted Curson, Bill Hardman and Jimmy

Owens. Other jazz greats who will be appearing are tenor saxophonist, Jr. Cook; pianist, Harold Mabern; percussionist, Warren Smith; and bassist, Chris White. Special guest will be award winning drummer and a Brown alumni, Max Roach.

The concert will take place at NYU Loeb Student Center, (Eisner & Lubin Auditorium), 566 LaGuardia Place at Washington Square South. Tickets sell for \$5.50; \$4.50 for students; and \$3.50 for student balcony. Tickets can be obtained at the boxoffice. For further information call 598-3757.



THE LATE jazz trumpeter Clifford Brown will be remebered in Jack Kleinsinger's first "Highlights in Jazz" for this season.

Jack Kleinsinger presents  
**Highlights In**  
**JAZZ**

Thursday, 8:00 p.m.  
**October 6th**  
**We Remember**  
**Clifford Brown**

Ted Curson Bill Hardman Jimmy Owens  
Jr. Cook  
Chris White  
Warren Smith  
Harold Mabern

**SPECIAL GUEST**  
**Max Roach**

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Tix available at box office



...And All That Jazz

by Dick Murphy

Jazz keeper of the flame, Jack Kleinsinger, presented his first show of the season on October 6 at the Loeb Student Center of NYU. It was a capacity-attended tribute

to Clifford Brown, the late jazz trumpet colossus. Drummer Max Roach was on hand to give a moving verbal tribute and play one drum solo. Trumpet stars who were there to play Brownie's music were Bill Hardman, Jimmy Owens, and the more-than-wonderful Ted Curson. A surprise guest was Helen Merrill who did a couple of things from her first EmArcy recording on which Clifford so brilliantly played. Pianist Harold Mabern aptly acquitted himself, starting the night with a tenderly delivered "I Remember Clifford" and was all smiles as the brass men played all those Brown arrangements.

Jimmy Owens kind of said it all when he told of Brownie's ability to play the original melody and then, during his solos, create ever more beautiful melodies, totally original.

It was a tribute to one of jazz's most important improvisors. He died at 28 years of age, and the legacy of music that was played remains as fresh as when it was originally done.

The Kleinsinger "Highlights in Jazz" series certainly got off to a strong start, and we urge you to watch this column for dates of future gigs. At the price of \$5.00, it's the best jazz bargain in town.

The Black American Vol. 16 No. 40



Clifford Brown

'Highlights in Jazz!' Salutes Clifford Brown

Jack Kleinsinger's "Highlights in Jazz!" concert which takes place at NYU's Loeb Student Center on Thursday, October 6th at 8:00 PM, will be headed up "We Remember Clifford Brown."

A group of premier jazz musicians will pay tribute to the late legendary trumpet player, Clifford Brown, on that night. (Brown died at the age of 26.) All of them were influenced in some way by Brown's contribution to jazz, especially the trumpet players on the bill. They include Ted Curson, Bill Hardman, and Jimmy Owens. Other jazz greats who will be appearing are tenor saxophonist Jr. Cook, pianist Harold Mabern, percussionist Warren Smith, and bassist Chris White. Special guest will be award-winning drummer and a Brown alumni Max Roach.\*

at NYU Loeb Student Center (Eisner & Lubin Auditorium), 566 LaGuardia Place at Washington Square South. Tickets sell for \$5.50, \$4.50 for students, and \$3.50 for student balcony. Tickets can be obtained at the box office. For further information call 598-3757.

\*Max Roach is appearing through the courtesy of Storyville in New York.

The concert will take place



Bill Hardman

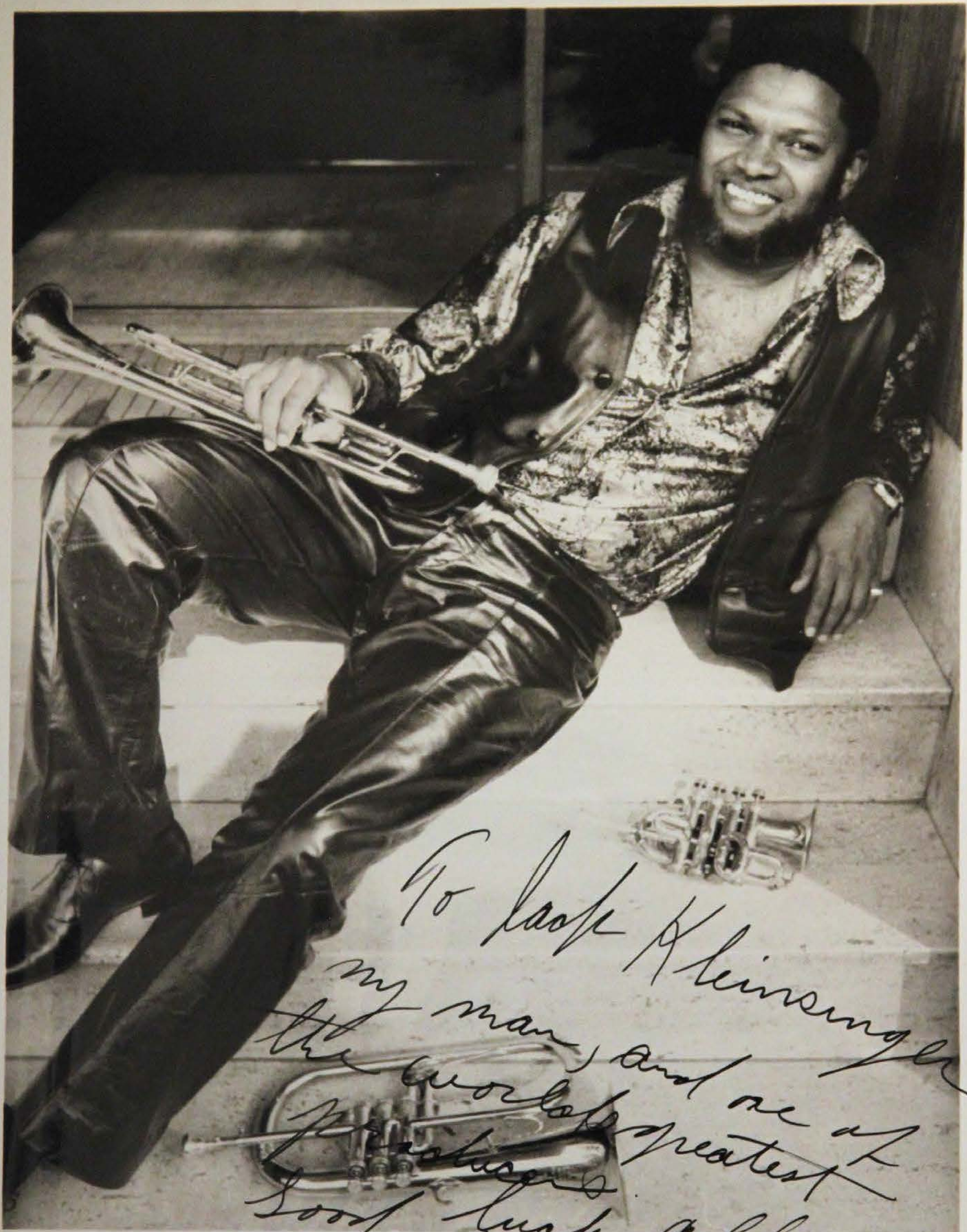
To Jack



Jimmy Owens

JIMMY OWENS

Photo:  
Giuseppe Pino



To look & hear  
 my man, and one of  
 the world's greatest  
 musicians.  
 Good luck always  
 Ted Curson

TED CURSON



# At Newport, Max Roach

## remembers

TWENTY—TWO years ago last night, Max Roach learned that Clifford Brown and Richie Powell were dead. He bought two bottles of cognac, locked himself in his Chicago hotel room and started drinking.

"I drank myself into a stupor," he told a hushed audience at NYU Loeb Student Center. "And somehow in the middle of it — call it a



MAX ROACH

fantasy — Clifford and Richie appeared to me.

"They were a bloody mess, mangled and torn. But they said they wanted to tell me not to worry, that everything was all right."

Fantasy or no, it gave him the strength to carry on. It led, ultimately, to last night, when Roach's evocation of his own anguish and guilt keyed a Newport Jazz Festival tribute to Clifford Brown, the young trumpeter killed with pianist Powell in a mid-1956 auto crash.

Roach played only briefly, and alone. He left the music to trumpeters Bill Hardman, Danny Moore and Ted Curson, saxophonists Jun-

### Jazz

with Richard M. Sudhalter

ior Cook and Nick Brignola, pianist Harold Mabern, Chris White on bass, drummer Warren Smith and singer Helen Merrill.

Mabern opened with a deeply felt, grieving exploration of Benny Golson's "I Remember Clifford," and remained a standout. He is, simply, a marvel: his prodigious technique serves a fertile and catholic mind. He swings. He has taste and he listens.

Predictably, the trumpeters dominated the evening — for a variety of reasons and in a variety of ways. Moore, who was 15 when Clifford Brown died, summoned him well with a long, richly-hued "Portrait of Jennie."

His tone, silver-bright, framed long, reaching lines and deft double-time flourishes en route to a thoughtful cadence. An up-tempo "Joy Spring" was less successful, with considerable disagreement between Moore and the rhythm section on the changes of the release.

Hardman, Brown's contemporary and admirer, appeared to coast through the concert's first half. Only when Ted Curson, bumptious and swaggering, challenged him and Moore to an exchange of fours on a final, mile-a-minute "Cherokee" did he show what he can do.

Baritonist

Brignola

proved an elating surprise, turning out fluent charging solos reminiscent of another

martyr of the Clifford years, Serge Chaloff.

The music — and through it, Clifford Brown — endures. In that way, at least, Max Roach's fantasy has not played him false: everything is, indeed, all right.

JULY 15, 1978, BILLBOARD

Clifford Brown, the trumpet player who died at the age of 25, was honored at a concert at New York Univ's Loeb Student Center June 26.

Ironically, it was 22 years ago to the day when the car Brownie was riding in careened into a ditch killing him, his pianist Richie Powell and Powell's wife.

The moments surrounding the accident and what took place in his mind thereafter, were painfully reminisced by Brown's partner and friend, drummer Max Roach. Roach stood in front of a mike and spoke about his co-leader in endearing and sometimes graphic terms.

The musical highlights of the evening included an a cappella version of "I Remember Clifford" by pianist Harold Mabern. Three trumpet stars, Bill Hardman, Danny Moore and Ted Curson each took his turn at remembering Brown. Moore sparkled, especially on the ballad, "A Portrait of Jennie," while Curson, joined by baritone saxophonist, Nick Brognola, tore into "Pent-Up House."

Others in the cast included tenor saxophonist Junior Cook, Chris White, bass and drummer Warren Smith.

## Jazz: A 'Tribute to Clifford Brown'

**T**HE Tribute to Clifford Brown" presented by Jack Kleinsinger early in the season as part of his "Highlights in Jazz Series" seems to have struck a responsive chord in someone connected with the Newport Festival. It was repeated Monday night in its original location, New York University, with most of its original cast playing mostly the same tunes. One hopes it drew a different crowd because of its association with Newport. It was an impressive program when it was first presented, and it was equally impressive the second time around.

In many ways the beginning was the best. The pianist Harold Mavern gave an unaccompanied reading of the jazz standard "I Remember Clifford," com-

posed by Benny Golson in memory of Mr. Brown, a brilliant trumpet player who died in 1956 at the age of 25. If the writer's memory serves him well, Mr. Mavern's performance at the earlier concert was more florid than this one, which involved juxtapositions of delicate chording against lively runs that were doubled in octaves, reminding one of Mr. Mavern's fellow Memphis pianist Phineas Newborn. In any event, the piano solo on Monday night was beautifully stirring and moving.

Max Roach, the drummer who co-led a celebrated quintet with Clifford Brown, talked at some length about the trumpeter, mixing personal anecdotes and comments on the music and its social setting with some soul-searching that was painful but fascinating. One

wonders how many jazz masters of Mr. Roach's stature could bring off such an address. Even at his most emotional,

After Mr. Roach played a brief solo, three trumpeters and a vocalist were featured with a rhythm section. The vocalist, Helen Merrill, made a recording with Clifford Brown at the beginning of his career, and she gave smoky, soulful performances of several standards, most notable a crying "Don't Explain." Mr. Mavern played exquisite piano behind her, with support from the bassist Chris White and the drummer Warren Smith.

The trumpeters, who performed separately and finally traded four-bar phrases on a stomping "Cherokee," were Bill Hardman, Ted Curson, and Danny Moore, who substituted for one of the original concert's artists, Jimmy Owens. Mr. Moore turned in fast, biting, precisely executed work. Mr. Curson was full of fire, pacing fast lines that doubled back on themselves with exuberant high-note shouts and shakes. But Mr. Hardman, a veteran of the 50's hard-bop movement who has never really received his due, played the most music. During the final exchanges in particular he rose to the occasion, improvising lines that were lyrical, fast-paced, and coherent.

Junior Cook and Nick Brignola, two big-toned saxophonists, traded solos with the trumpeters. Both of them were in fine form, with Mr. Brignola particularly energetic and fluent.

ROBERT PALMER

JUN 28 1978 *Ryfel*

## Brown's Jazz Echoes At Village Gathering

NEW YORK (AP) — In the 1950s, when the Newport Jazz Festival was young and in Newport, and Greenwich Village was a synonym for avant-garde, a trumpeter named Clifford Brown was becoming known in the world of modern jazz for his brilliant, improvised solos.

Then, on June 26, 1956, on the Pennsylvania Turnpike, he was killed in a car crash at the age of 25.

On Monday night, the 22nd anniversary of his death, 10 musicians who evoked his style gathered in the Village to remember Clifford Brown as part of the 25-year-old Newport festival, since moved from Rhode Island.

And once again, on the fringes of Washington Square Park, you could hear the fast-rippling trumpets, the frenzied saxophones, the driving beat and the piercing high notes of the Fifties.

Through much of the show, trumpeters Bill Hardman and Danny Moore blew Brown's sound alongside Junior Cook on tenor sax. The excitement built when an uninhibited Ted Curson took over trumpet with Nick Brignola on baritone sax, and at the end, they all got together, trading solos and evoking cheers from the young audience.

The setting was a glass-and-steel New York Univer-

sity auditorium just south of Washington Square Park, and most in the audience of 600 appeared to be college students not old enough to remember Brown.

They were, however, young enough to be in on a revival that 22 years later is again making the Washington Square area a mecca for jazz — and toward the end they got to howling along at the high spots.

The rhythm was driving and tight throughout, with Harold Mabern on piano, Warren Smith on drums and Chris White on bass.

Mabern started the evening with a tender solo called "I Remember Clifford," and Max Roach, the percussionist who had been appearing with Brown the week he died, did one number — an elegantly simple solo on the cymbals.

Then he got down to the business of jazz with his solo, having also left the audience with this thought:

"The unique thing about this music was that in a way it freed the musician."

VARIETY  
NEW YORK, N. Y.  
W.-CIRC. N. AVAIL.

JUN 28 1978 *Ryfel*

### Brown Tribute

The auditorium of the NYU Loeb Center was nearly filled Monday (26) for a tribute to Clifford Brown, coming 22 years to the day after the death of this most talented trumpeter in a car crash. Produced in association with Jack Kleinsinger and the NYU Program Board, the show was unfortunately quite uneven, starting out with a disappointing solo version of Benny Golson's "I Remember Clifford" by pianist Harold Mayburn that was very much the antithesis of Brown's style, emphasizing Lisztian pyrotechnics at the expense of warmth and direct emotional appeal.

Drummer Max Roach's personal remembrances of his friend and colleague ranged from the macabre to several that were touching, and Roach contributed one short, effective solo. The program was outstanding for the rest of the evening as nine musicians performed tunes composed by or contemporary to Brown. All were very good, with excellent solos coming from Bill Hardman on trumpet and Nick Brignola on baritone saxophone. The rhythm section of Mayburn on piano, Chris White on bass and Warren Smith on drums demonstrated their superlative supportive abilities on the concluding breakneck tempo reading of "Cherokee."

NEW YORK, N. Y.  
NEWS WORLD  
DAILY

JUN 28 1978

*gfk*

Monday, I was at New York University's Loeb Center for We Remember Clifford—Tribute to Clifford Brown with trumpeters Ted Curson, Bill Hardman and Danny Moore paying their respects to a trumpeter who died at age 25.

Playing with the three trumpeters were baritone saxophonist Nick Brignola and tenor saxophonist Junior Cook plus a rhythm section consisting of pianist Harold Mabern, bassist Curtis White and drummer Warren Smith.

In addition, Ms. Merrill sang three songs. According to Jack Kleinsinger, Brown made his first recording with her. Kleinsinger, who has his own Highlights In Jazz series housed at the center, produced this program in association with NJF and the NYU Program Board.

The program, which was broadcast by National Public Radio, opened with Mabern's solo rendering of "I Remember Clifford" and then Roach talking for over 40 minutes about his relationship with Brown. He concluded

by saying that he is writing an autobiography that will deal with Brown's career up to his death in a car accident on Pennsylvania Turnpike.

Next he performed a percussion solo on the high-hat cymbals, entitled "Papa Joe." It was his only performance of the evening, which was disappointing as I'd loved hearing him behind Curson and Brignola.

Hardman and Cook followed, then Merrill. They did two compositions apiece and broke for intermission. Moore with Cook alongside opened the second half with two tunes.

Then the fireworks started as Curson and Brignola, who plays in the trumpeter's own band, squared off. These two guys are virtuoso musicians and battle each other with their horns like no two players in jazz today. Neither gives any ground to the other and when it's over the listener knows he has heard something special. It is just one of the reasons that Curson's band is gaining tremendous popularity today. In fact, I think Wein should consider moving the two musicians uptown to Carnegie Hall or Avery Fisher Hall next year.

Following that dynamic performance, Ms. Merrill came back for a third song and to my dismay the audience around me started to get up and leave. They were the losers. She turned in an excellent performance with a tiny, yet husky-like voice. She is a unique vocalist of the Chris Connor and June Christie ilk.

All the musicians returned to the stage for a rousing finale with "Cherokee." It was the conclusion of an almost perfect evening.

• 1978 The News World Syndicate

236  
PRINCETON, N. J.  
SPECTRUM  
W. 36,000

JUL 12 1978

*gfk*

Monday, June 28: 6:30  
Tribute To Clifford Brown (N.Y.U. Loeb Student Center) -

Three trumpeters, a vocalist, two saxophonists and a rhythm section gathered to pay tribute to the late trumpet genius Clifford Brown, who died in a car accident in 1966 at the age of twenty-five. At the time of his death, Brown was a member of Max Roach's quintet and Roach was on hand on Monday as well. The program, a repeat of one held earlier this year, opened with a solo piano reading by Harold Mabern of Benny Golson's moving "I Remember Clifford." Max Roach then appeared — not to play, at first — but to speak about his late friend and colleague. The drummer was obviously profoundly affected by Brown's death and took the occasion to unburden himself of some of the painful memories and questions which have been troubling him ever since. He spoke at some length, but the audience remained attentive, realizing that a man was baring his soul before them. When Roach did play, it was an unaccompanied demonstration of virtuosity using only the high-hat cymbal.

The rest of the evening was devoted to three trumpet/sax combinations backed by pianist Mabern, Chris White on bass and Warren Smith on drums. The tunes were those most closely associated with Clifford Brown, and there were two brief interludes by vocalist Helen Merrill. Trumpeter Bill Hardman and tenor saxophonist Junior Cook opened with "Minority" and "Jordu." After a brief appearance by Helen Merrill, a sensitive vocalist with whom Clifford Brown made his first recordings, trumpeter Danny Moore replaced Hardman. The final group included Ted Curson on trumpet and baritone saxophonist Nick Brignola. The three trumpeters, all of whom were influenced to some degree by Clifford Brown, offered three contrasting interpretations of the late musician. Moore, particularly in his ballad playing, conveyed some of Brown's beautiful tone and lyricism, while Curson chose a more fiery approach, sometimes at the expense of clarity. Hardman proved the most effective of the three, with his thoughtful, logical statements and controlled excitement. Of the reedmen, Junior Cook seemed somewhat subdued compared to his recent appearances at Rutgers, but Brignola was in high gear. Chris White on bass and the young Warren Smith on drums provided tasteful support throughout.

Miss Merrill's appearances were so brief that she really never had a chance to get started.

The finale was a high speed version of "Cherokee" with all horns on deck; Norman Granz would have loved the battling trumpets which were in the best Jazz At The Philharmonic tradition. Again, Hardman copped solo honors.

My Best To Anne

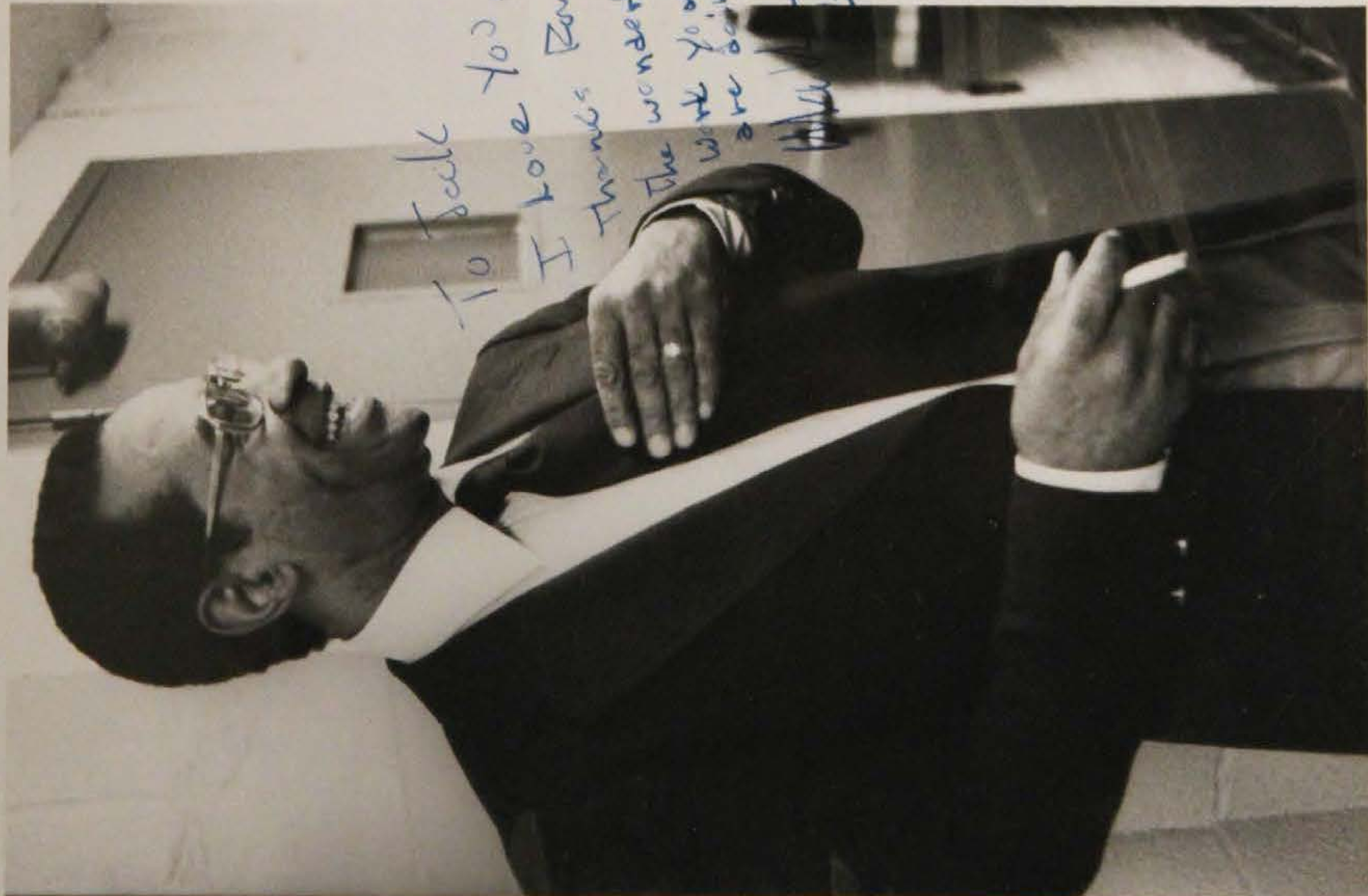


with  
the  
love



Good luck  
Fred Carson

To Jack Muech - Happiness Hank M. Jr.



To Jack  
I love you  
Thanks Ben  
The wonderful  
work you  
are doing  
are being  
Hank M. Jr.  
7/28/70



John  
Keep up the  
Good Work  
Walt  
P