

TSU salutes its Jazz Ensemble



PHOTOGRAPHED AT KENNEDY CENTER, WASHINGTON, D. C.

WINNER OF SIX FIRST PLACES since it was formed in 1970:

Mobile Jazz Festival - 1970 and 1973
Longhorn Jazz Festival - 1971, 1972, 1973
Notre Dame - 1973

The Ensemble has also appeared in concert with Quincy Jones, Nancy Wilson, Billy Taylor, Marvin Stamm, Billy Harper, Bud Brisbois, Arnett Cobb, Jimmy Ford, Louis Bellson, Roy Burns.

Already, alumni of this young group have moved into the ranks of professional music. Three are now touring with Duke Ellington: vocalist Anita Moore, trumpeter Barrie Hall and drummer Quinten White.

Co-Directors: Howard Harris, Lanny Steele

Assistant Director: Doug Harris



TEXAS SOUTHERN UNIVERSITY

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To learn more about these remarkable musicians, call 528-7425

1977 JAZZ CALENDAR

The "1977 JAZZ CALENDAR"
can be obtained by mail from
JAZZ INTERACTIONS.

It is a 14" x 15" wall calendar with twenty-four outstanding photographs of the following jazz artists: HANK JONES, RON CARTER, JIM HALL, MILES DAVIS, McCOY TYNER, ANTHONY BRAXTON, STAN GETZ, LENNY WHITE, JOE ZAWINUL, MILT JACKSON, BILL EVANS, RAY BROWN, MAX ROACH, JON FADDIS, CECIL BRIDGEWATER, DOUG HARRIS, BILLY HARPER, RON BRIDGEWATER, ARZE ALVAREZ, MAURICE MCKINLEY, STEVE TURRE, MARVIN PETERSON, SONNY ROLLINS, COUNT BASIE, CLARK TERRY, KEITH JARRETT, ELVIN JONES, GEORGE BENSON, LONNIE LISTON SMITH, ART FARMER, ANITA O'DAY, RAHSAAN ROLAND KIRK and TAL FARLOW. The photography is by Hiroshi Takasugi, Arihara, Veryl Oakland, Giuseppe G. Pino, Naoki Mukaoda, Jorgen Bo and Osamu Kimono.

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Santamaria Celebrates Grammy at Bottom Line

By ROBERT PALMER

MONGO SANTAMARIA, who recently won a Grammy award for Latin Album of the Year, was at the Bottom Line celebrating on Saturday night. The award was a long overdue gesture of recognition for Mr. Santamaria, who performed with the Puente and Cal Tjader before making his first album in 1959, and was one of the pioneers in the adaption of traditional Afro-Cuban drumming to the demands of the jazz rhythm section.

The eight-man group Mr. Santamaria brought into the Bottom Line was typical of his bands in that its instrumentation was jazz-based, with a trumpet and two saxophones in its front line rather than the conjunto (all brass) or charanga (flute and violins) configurations of traditional Latin music. And although Mr. Santamaria is a past mas-

ter at setting authentic Latin grooves, is he demonstrated with a steaming mambo, he generally keeps to a more jazz-oriented rhythmic direction, with his own congas and the trap drums of Steve Berrios carrying the rhythm and the timbales and cowbell stands in idle. At least this is what he does in concert situations. When he plays for a predominantly Latin audience, the timbales and cowbells get a workout.

One advantage of hearing Mr. Santamaria's group at the Bottom Line was the club's sound system, which reproduced the sound of his congas faultlessly. He draws remarkable tonal subtleties from his three drums, and his interplays with Mr. Berrios, who stepped away from his trap set to play some incisive African percussion, came across crisply and with admirable presence and verve. His band musicians, especially Doug Harris on reeds, and Bill O'Connell on piano, played some fine jazz as well.