

Special SUN Supplement



photo: Doug Fulton

ann arbor BLUES & JAZZ festival 1973



photo: David Fenton

INSIDE...

INTRODUCTION by Frank Bach.....	PAGE 2
FESTIVAL ARTIST REVUE by David Fenton.....	3
MORE BIOGRAPHIES.....	4&5
RECORD REVIEWS.....	6&7
by Richard Dishman and Doug Fulton	
SUN RA INTERVIEW by John Sinclair.....	8

From First Toke to Last Note - A Community Event



The Ann Arbor Sun would like to take the space of the next few pages to express its special pride in being part of the community which this week is host to the 1973 Ann Arbor Blues & Jazz Festival.

The five concerts of exciting, richly combined blues and jazz music about to go down at Otis Spann Memorial Field are, in fact, the culmination of years of work by people who live here in Ann Arbor — and we think it's important at this time to lay out the purposes and intentions of those who were involved in putting the Festival together.

The Blues & Jazz Festival was just an idea back in the winter of 1971, when Rainbow Multi-Media co-head Peter Andrews started trying to find a way to revive the original Ann Arbor Blues Festivals which had run (with tremendous artistic success) in 1969 and 1970 and then were halted by financial difficulties. The Blues Festival lost \$30,000 in 1970 and there was no Festival at all in 1971 because student organizations at the University of Michigan (which had provided the backing for the Blues Festivals) would not give their financial support.

Pete Andrews' plan was, first of all, to expand the scope of the Blues Festival with the addition of contemporary jazz and some of the more popular forms of blues-derived music, opening it up to more people and thereby increasing the possibilities of financial success. The U of M organizations that had backed the previous Festivals didn't relate to Peter's plans, but Pete's new partner and Rainbow Multi-Media co-founder John Sinclair — who had missed the Blues Festivals while serving 29 months of a 9½ to 10 year prison sentence for possession of two joints — got into it enthusiastically as soon as he heard about it.

While at a free rock and roll concert in Lansing Sinclair ran into a brother named Rick Dykstra who said that he had inherited a large sum of money and needed some advice as to how to invest it. A meeting with John, Pete, and Rick was set up and Rick decided to put up the money to get the Festival rolling.

Once they had secured the Festival's economic base, Pete, John, and their new,



Aerial view of Otis Spann Memorial Field.

non-profit Rainbow Multi-Media corporation went about putting together a lineup of artists for the event which was designed to make it an educational experience as well as one which would provide the best and most exciting entertainment possible. Starting with the respect and admiration for the blues which was already one of Ann Arbor's highest traditions, Rainbow Multi-Media workers tried to illustrate (by booking different kinds and combinations of black-inspired musics) how the blues and its culture was the root of the music popular today (rock and roll) and the people who listen to rock and roll music and make up its culture.

"Frankly, we see the educational and cultural experience that most people in this country have been given as being rather barren," says John Sinclair, "particularly as related to black music and culture."

The five concerts that made up the first Ann Arbor Blues & Jazz Festival presented just about as diverse a range of black musics as it's possible to put together — from country blues to the city, from gospel to soul, from space music back to the boogie — a whole spectrum of music and culture, or, as it's called on the poster for this year's Festival, "A Rainbow of Sound."

The powerful effect of the music isn't the only concern of the Rainbow Multi-Media people, as they've given much attention (both in 1972 and 1973) to how the power of the music is used — particularly the question of use of the economic power of the Festival; or who makes the money and what do they do with it once they get it.

Rainbow Multi-Media's approach to the question of the Festival money is just as unique as its approach to the Festival's music — because Rainbow Multi-Media's own economic organization is itself unique in the music industry. The company is non-profit, which means that no profits are used to further the gain of individual mem-

bers of the company. All of the money made from Rainbow Multi-Media's various programs (after expenses and minimal wages are taken out) go back to the company to further its goals and other projects.

And the project in which Rainbow Multi-Media is involved are all designed to further its workers' collective vision of a strong, exciting, widely-based, musical/cultural/social community. As well as the Blues & Jazz Festival, Rainbow Multi-Media works on management of DETROIT, Lightnin', and Uprising (three of the finest energy bands from the area) and is trying to set up non-profit printing, recording, and video companies as well as giving help to the year-round efforts of progressive community organizations in Ann Arbor such as the Community Parks Program and the Children's Community Center with donations of energy, equipment, time, talent, materials, and money.

Portions of the proceeds from the Festival gate receipts have been set aside (once again, both in '72 and '73) for a number of locally-based community-controlled self-determination projects. The 1973 Festival has a full 30% of the profits designated for used by groups other than Rainbow Multi-Media itself — 10% each to Project Community (a primarily black student organization at the University of Michigan involved in tutoring and other educational programs), the People's Ballroom project (currently trying to re-open its low-priced, community-controlled, non-profit Ballroom), and the Community Parks Program (which produces weekly free concerts every summer in Ann Arbor).

But before the money taken in at the Festival gate becomes profit, most of it is used to pay the Festival artists (who certainly deserve a fair wage) and for the many people-oriented services which Rainbow Multi-Media has seen to provide at the events. These include free child care, extensive information facilities, drug help and

medical care, low-priced organic food and juices, and the community-supported and -controlled Psychedelic Ranger security force (which completely replaces the uniformed police usually dominating concerts and festivals).

One of the most direct ways that the Ann Arbor Blues & Jazz Festival supports its community is simply through employing all of the people who make up the on-site and year-round Festival staffs — more than 1,000 in all. And most of the people who work hardest at organizing the Festival are the same people who work here in organizations set up to serve different segments of the Ann Arbor community all year round. Drug problems will be handled by Ann Arbor's own Drug Help; child care is done by the Ann Arbor Children's Community Center; sound and video projections are being done by Fanfare, Inc. of Ann Arbor; the stage is the responsibility of Craig Blazier, equipment manager for the DETROIT band; security is being dealt with by Ann Arbor's unique Psychedelic Ranger force; site construction and stage covering have been handled by Cosmic Construction Co. of Ann Arbor; and information distribution will be coordinated by Ann Arbor's non-profit Rainbow Trucking Co.

So, what we have ahead of us at Otis Spann Memorial Field on September 7, 8, and 9 is a major musical event produced primarily by energy generated right here in Ann Arbor. And because the production of the Ann Arbor Blues & Jazz Festival has been based on the highest principles and some of the conscious and progressive politics currently being put into practice, the Festival returns that energy, and more, to the Ann Arbor community and helps insure our community's survival and (hopefully) shows it, and other communities, a way to move.

-Frank Bach



Preparing the site for the festival.

photo: Barbara Weinberg



photo: Thomas R. Copi

Count Basie

Friday Night

FREDDIE KING hails from early 1930's Texas. His family picked guitar along with the first records Freddie ever heard — by Blind Lemon Jefferson, Big Bill Broonzy and the like. In the 1940's the King family moved to Chicago where 16-year-old Freddie would sneak in clubs to listen to and absorb the blues according to Muddy Waters, Howlin' Wolf and other masters of the thriving Chicago scene. Despite several successful regional hits on the King label, Freddie remained relatively unknown except to black audiences and other hardened blues fans until recently, when he was "discovered" by Leon Russell. Freddy now records for Leon's label, Shelter. His performance at last year's Festival brought a roaring crowd right to its feet — it can be heard on the Atlantic LP of the 1972 event.

LEON THOMAS — attributes his first major flash of direction to experiencing the Miles Davis group with John Coltrane sitting in. "He was doing on the horn what I was trying to do with my voice." Inspired by Trane's music, Leon decided to go to New York, where he managed to cop an RCA Victor record date and a chance to sing at the Apollo Theatre on the same bill with Art Blakey's big band. Leon toured with Blakey and later Count Basie up until 1965, while also working with Roland Kirk, Archie Shepp, Pharoah Sanders and other emerging New Music innovators. Besides his own recordings for Flying Dutchman, Leon's lilting, trilling vocal feats can be heard accompanying Pharoah Sanders on *Karma*, *Jewels of Thought*, all on Impulse.

COUNT BASIE AND HIS ORCHESTRA — Born in Red Bank, New Jersey in 1904, Bill Basie spent his formative years in New York. He hit the southern vaudeville circuit and soon gravitated to Kansas City, where swinging night spots flourished immune to the Depression Blues. Kansas City at that point became the stomping ground for some of the most creative musicians of all time: Lester Young, Coleman Hawkins, Charlie Parker, Oran "Hot Lips" Page, Ben Webster, vocalists Jimmy Rushing and Big Joe Turner. Basie took over the reins of his own orchestra in 1935, and soon swept out of the Missouri River basin to take on an unsuspecting national public. Eventually his band became a backbone of the Swing Era, and a phenomenal influence on future jazz movements. Appearing with the Count you won't be able to miss vocalist Jimmy Ricks, an R and B star of the 40's and 50's.

J. B. HUTTO AND THE HAWKS — One of the lesser-known blues greats, JB Hutto is coming to Ann Arbor straight from a closet-sized tavern on Chicago's sprawling South Side. Known for his pure, raw vocal power and electric bottle-neck guitar work, Hutto first started screaming vocals as a childhood member of the Golden Crown Gospel singers in his hometown of Augusta, Georgia. His recordings are available on the first volume of the Chicago/The Blues Today series on Vanguard, and also on the Testament, Delmark, Blue Horizon and Blues Classics labels.

THE REVOLUTIONARY ENSEMBLE — "A musical organization composed of three creative musicians portraying change of consciousness through sound." Drummer Jerome Cooper comes out of the Art Ensemble of Chicago. LeRoy Jenkins began with Chicago's ACCM, then moved to New York where he made wave upon musical wave with the likes of Ornette Coleman, Roland Kirk, and the Jazz Composers Orchestra. Sirone (Norris Jones) has played with Don Cherry, Pharoah Sanders, Marion Brown, and with LeRoy alongside Albert Ayler, Archie Shepp, and Cecil Taylor. Tightness without rigidity, free music of the Black American experience. "It's therapy. The music helps people to live." The Ensemble has recorded one album, *Vietnam I and II*, for ESP, which released the side to high critical acclaim this past year.

'73 Festival Artist Revue

ROOSEVELT SYKES — Born January 31, 1906, Roosevelt "The Honeydrinker" Sykes' first musical experience came while playing his grandfather's church organ down in West Helena, Arkansas. Sykes soon jumped to the barroom piano, playing whorehouses and speakeasies. He cut his first record, "Boot That Thing," in 1929, and in 1943 signed with Victor along with his band, the Honeydrinkers. Sykes currently holds forth in the French Quarter of New Orleans, with followings in Europe, Chicago, and Ann Arbor.

Saturday Afternoon

JOHN LEE HOOKER — is the best known Detroit Blues musician. Born in Clarksdale, Mississippi in 1915, but raised in Memphis, Hooker settled in Detroit in 1943. Supporting himself through a succession of jobs, he began performing with a small group in taverns and nightclubs along Hastings Street, in the city's near-east-side black ghetto. In 1948 he made his first recording, "Boogie Chillen," which was an immediate success. The record led to a succession of recordings for a large number of labels, some of which were issued under a variety of pseudonyms. His best known sides were cut for the now-defunct Chicago Vee-Jay Records label, which he joined in 1955. Hooker is one of the most powerful singers the blues has yet produced and plays a fierce guitar. "The blues is different from other music because of the feeling," he once explained. "It's something that comes in your life — once in a while you had a hard time. Maybe it's love affairs, or money affairs, or food — anything, any kind of hard time. And when you sing these songs it reaches you so deep down."

YUSEF LATEEF — first received recognition under his original name, William Evans, as tenor saxophonist for the final version of Dizzy Gillespie's big band. Near the end of those days he began a study in Mohammedanism which changed his whole life. Starting in the mid-sixties Yusef worked with his own group, playing a uniquely integrated sound which com-

bines Afro-American music with Middle and Far-Eastern influences. Before that he played with Donald Byrd, Charles Mingus, Olatunji, and Cannonball Adderly, among others. A renowned master of the flute, Lateef rejects the term "Jazz" for his music. "If you must define what I play, the term is auto-physio-psychic. That means music that comes from the physical, mental, spiritual and intellectual self."

CJQ — The Contemporary Jazz Quintet is a Detroit-based, community-oriented contemporary music ensemble made up of Charles Moore (trumpet), Leon Henderson (tenor saxophone), Kenny Cox (piano), Ron Brooks (bass), and Danny Spencer (drums), all of whom are long term veterans of the Detroit/Ann Arbor progressive music scene. Survivors of two hastily produced recording sessions for Blue Note records, the CJQ recently released an album, *Location*, on its own label, Strata Records, a non-profit venture which is but one related component in the umbrella organization known as the Strata Corporation. Strata also operates a cooperative new music concert house (the Strata Gallery in Detroit), a musical educational program at various colleges in the area, its recording arm, and other self-determination projects. The CJQ will be featured on the *Music of Detroit* show along with John Lee Hooker, Yusef Lateef and the Detroit Blues contingent.

DETROIT BLUES — A special three-hour DETROIT BLUES show will take the Festival stage Saturday to introduce over 15 authentic Michigan-based artists and the rich blues heritage of the Motor City to a large national audience for the first time. The show will be recorded in its entirety by Rainbow Productions for release as a two-record *Detroit Blues* album package. Highly respected in Europe but hardly known in their home state, the musicians in order of appearance are:

DOCTOR ROSS — a one-man band from Flint ("Little Detroit"), currently on the Motor City's notorious Fortune label, known for singles like "Industrial Boogie," "General Motors Blues," and "I'd Rather Be an Old Woman's Baby than a Young Woman's Slave."



photo: Lewis Watts

Infinite Sound



Charles Mingus

Saturday Night

LITTLE MACK COLLINS AND HIS RYTHM MASTERS — have worked behind almost every blues player in Detroit over the years and will provide backup for the entire Detroit Blues Show.

LITTLE JUNIOR (Cannady) — currently recording on Bobo Jenkins' Big Star label.

ARTHUR GUNTER, author of the Elvis smash, "Baby Let's Play House," who now lives in Port Huron, Michigan, and who recently hit the Michigan State Lottery for a big \$50,000.

BABY BOY WARREN, a rhythmic country guitarist only recently returned to his music after a long bout with sickness and family poverty — best known for "Baby Boy Blues" and "Sanafée."

JOHNNY MAE MATTHEWS, one of the rare women blues singers still active around Motown, and a distinct credit to the tradition she continues to uphold.

JAKE "THE SHAKER" WOODS, a one of a kind performer well-known on the streets of Saginaw.

ONE-STRING SAM, immortalized by an impromptu recording session made 20 years ago to raise money to get his woman out of jail ("I Need \$100 To Go My Baby's Bond"), — plays a fretless, one-string, monochord instrument he made himself at home.

EDDIE BURNS, who has recorded successful singles on various labels and has played harmonica and guitar regularly with John Lee Hooker.

BOBO JENKINS, originally from Mississippi and now a central figure in the current DETROIT BLUES scene by virtue of his Big Star recording studio and record label on the city's west side.

MR. BO, unashamedly playing in the style of B.B. King, until recently under a stranglehold contract to the notorious Diamond Jim (who was murdered in a Motor City bar).

BOOGIE WOOGIE RED, who played piano on nearly all of John Lee Hooker's early recordings, was a regular member of the Hooker band in the 50's and remains an active participant in the modern day scene.

LIGHTNIN' SLIM, one of the best known DETROIT BLUES artists overseas, originally from Louisiana and now living in Pontiac, Michigan, an industrial center located halfway between Detroit and Flint.

WASHBOARD WILLIE, the granddaddy and master percussionist (washboard, sock-cymbal, cowbell, tambourine, etc.) of the DETROIT BLUES scene, performing as ever with his Super-Suds of Rhythm.

EDDIE KIRKLAND, one of the most exciting of all Detroit Blues performers, now lives principally in Georgia and came up especially to rejoin his old cohorts in the Detroit Blues Show.

title on Vee Jay) have made their mark on contemporary popular music, but the man himself has never received the popularity he deserves.

BIG WALTER HORTON — was born in Mississippi in 1918, but considers himself a Memphis native. By the time he was twelve he was hanging around Memphis blues people and traveling around the South. Eventually heading north to Chicago, Walter hooked up with guitarist Eddie Taylor (on the Festival bill with Mighty Joe Young) and the two joined Muddy Water's band in 1953. Lately many of his gigs have featured fellow harpist Chicago Carey Bell, whom Walter practically raised. His most recent album was released on Alligator Records.

THE JOHNNY OTIS SHOW — Johnny Otis was the first white musician to make a dent in the 1940's world of rhythm & blues, or as it was known then, "race music." He formed his first band in 1945 and recorded his first national hit, "Harlem Nocturne" the next year. In the years that followed, Otis became known as the top r & b talent finder on the west coast, turning up people such as Etta James, Esther Phillips, Big Mama Thornton, Little Willie John, Jackie Wilson and Hank Ballard. He hosted the first rock and roll radio show on the West Coast, which eventually landed him the first rock and roll television show as well in the mid-to-late fifties. His songwriting credits include such r & b standards as "So Fine," "Work with me Annie" (banned on the radio for alleged obscenity) and the classic "Willie and the Hand Jive." Johnny now travels with the Johnny Otis Show, a collection of some of the finest r & b musicians ever gathered into one act: Eddie "Cleanhead" Vinson (sax), the Mighty Flea (trombone), Big Joe Turner (vocals), PeeWee Crayton (guitar & vocals), Marie Adams and the Three Tons of Joy, Delmar "Mighty Mouth" Evans, and the Otisettes — stand back and give them room to work!

ORNETTE COLEMAN — was one of the premier musicians to develop the new black music in the late 1950's and proclaim to the world through his album titles that it was "The Shape of Jazz to Come" and "Something Else" — "This Is Our Music." Ornette's tearing saxophone "is the human voice transcending the limitations of language; its cry is one of cosmic anguish." Coleman's freedom music is as relevant today as it was in 1959, when he first challenged the sterility of hard-bop and the emotional emasculation of West Coast Cool, taking music beyond the artificial boundaries of standard, accepted chording and harmony. Born in Fort Worth, Texas, in 1930, Ornette spent his formative years in Southwestern-styled r & b groups, under the influence of such great blowers as King Curtis, Louis Jordan and Red Conners. Still an innovator, Coleman was recently voted "Jazz Man of the Year" by Downbeat magazine for "Skies of America," a compositional work including his quartet along with the London Symphony Orchestra, released as an LP by Columbia Records.

VICTORIA SPIVEY — is a living legend of the blues. Born in Houston, Texas, she spent the early 20's playing the Galveston and Houston wards with Blind Lemon Jefferson and Sippie Wallace. She recorded a series of hit records during the 20's and 30's, many of which have survived as perennial blues standards, recorded by the likes of Louis Armstrong, Duke Ellington, Leadbelly, B.B. King, Lightnin' Hopkins, John Lee Hooker and others. Victoria began her own record company, Spivey Records, by releasing fine traditional blues LPS, including some early Bob Dylan tracks.

JOE WILLIE WILKINS AND HIS KING BISCUIT BOYS FEATURING HOUSTON STACKHOUSE — Joe Willie Wilkins and Houston Stackhouse play warm, mellow country delta blues, direct from Memphis, Tennessee, where they both live. Both worked in the original King Biscuit Boys along side harmonica legend Sonny Boy Williamson. Stackhouse, 63 years old, started out with an early Mississip-

Blues & Jazz A Rainbow of Sound

pi blues band: his recording career dates back to 30's guitar work with Robert Johnson and other blues greats of the times. Fifty-year-old Joe Willie Wilkins, backed up by Little Walter and Roosevelt Sykes, greatly influenced B.B. King's guitar work in his time. The band deserves a lot more than quick juke joint gigs and rare concerts, about all they get to play nowadays.

INFINITE SOUND — is Glenn Howell (Contrabass, Voice and Percussion) and Roland Young (B-flat and Bass Clarinets, Soprano Saxophone, Voice and Percussion). Glenn and Roland first began to develop their musical relationship while working on the air at San Francisco radio stations KSAN and KMPX. Together they now produce a weekly twelve-hour radio program on KPFA (Berkeley) known as *Oneness*. Infinite Sound, contemporary free black music "to create a texture, a feeling, a possibility of what this Universe could/should be, and to destroy that which prevents the affirmation of life, love and comradesly unity of our sisters and brothers." (Roland Young will also serve as the Festival M.C. throughout the three days.)

Sunday Night

LUTHER ALLISON — came to Chicago from Forrest City, Arkansas in 1951, and right away started "hanging around the neighborhood bars listening to Howlin' Wolf and Muddy Waters." Allison was leading Freddie King's old band when he was only 19, and jamming all over town with Magic Sam and Mighty Joe Young. Long one of the mainstays of the Chicago blues scene, Allison first gained national attention at the first Ann Arbor Blues Festival in 1969, and has been scheduled to close out this year's Festival due to the

overwhelming response he generated at last year's event. Luther's guitar work can be heard on the Chicago-based Delmark label, with his most recent record, "Bad News Is Coming," out on Motown.

SUN RA AND HIS ARKESTRA — Sun Ra has been a major force in extending the frontiers of contemporary creative music for over twenty years. Born in the South on an unspecified date — actually, Ra contends he was never born — the former Sonny Blount worked with many bands coming up in Chicago as a pianist-and sometime arranger before he created his own Arkestra in the early fifties to play the music he could hear only in his head. Organized around a nucleus of some of the most dedicated musicians on the planet — saxophonists John Gilmore, Marshall Allen and Pat Patrick have been with Ra since around 1952 — the Arkestra has persevered through years of economic deprivation and has managed to exhibit considerable growth during that time. The Arkestra is now twenty persons strong, give or take a couple people, and has recorded more than thirty albums, most of which are only minimally available outside a few of the hippest record stores in the country. Ra's ascension at last year's Festival was greeted by continual cheers of "Sun Ra, Sun Ra" by an audience most critics claimed would not be able to comprehend his music.

OTIS RUSH — "I never thought the blues would die," said Otis Rush, recently, "after all, there's too many people that's got 'em." Otis has good reason to have the blues. Almost 20 years ago he gave up the Chicago stockyards and picked up the guitar, joining contemporaries such as Muddy Waters, Junior Wells, and Magic Sam. But as far as the general public is concerned, Rush is still relatively unknown. A brilliant bluesman, invited back for his second Blues and Jazz Festival, Rush is right now without a recording contract.



Victoria Spivey

LUCILLE SPANN — The widow of the legendary Chicago blues pianist Otis Spann, namesake of the Festival site in remembrance of his stunning performances at the earlier Ann Arbor Blues Festivals, Lucille Spann is a moving vocalist and blueswoman in her own right. Having learned to sing in a church choir with gospel singers such as Mahalia Jackson and the Staple Singers, Lucille first emerged as a blues vocalist in the 1967 recording "Bottom of the Blues" with husband Otis holding down the piano. Her performance with Mighty Joe Young at last year's Festival was a definite highlight. Lucille's first LP, "Mojo Workin'," will appear soon on ABC/Bluesway.

HOMESICK JAMES — has dominated the Chicago slide guitar scene since the death of Elmore James. "See," Homesick recalls, "Me and him was cousins. We used to get out of the house and string up a pile of wire, then play it with a bottle." Homesick was born in 1910 in Somerville, Tennessee. Picking up the guitar at the age of ten, he played through the Deep South until moving to Canton, Miss. to live and play with Elmore. In 1964 he was signed to the Prestige label and "Blues on the South Side" was released shortly thereafter. But mostly Homesick has suffered, like so many black artists, from lack of recognition and financial support. He's spent long stints working as an electrician and paint mixer to support his family, being called up from time to time by blues producer Willie Dixon to play the 1969 Monterey Jazz Festival, a Grant Park blues festival, various overseas tours, and now Ann Arbor in 1973.

MIGHTY JOE YOUNG BLUES BAND WITH EDDIE TAYLOR — Mighty Joe Young was born in Chicago on September 23, 1922 and raised in Milwaukee. He's played all over and through the Chicago blues along with people like Otis Rush, Jimmy Rogers, Magic Sam, Willie Dixon, and Albert King. Joe backed up both Koko Taylor and Lucille Spann at last year's festival. A fine LP of his own material was released by Delmark in 1971.

Eddie Taylor is one of Chicago's busiest session guitarists. He's probably best known for his work with Jimmy Reed on Vee-Jay in the fifties. He's recorded and gigged consistently with Howlin' Wolf, Elmore James, John Lee Hooker, Sunnyland Slim and Snooky Pryor.

HOUND DOG TAYLOR AND THE HOUSE ROCKERS — Hound Dog Taylor ("I got that name because I used to run around with the girls a lot") has been making the roughest, most intense boogie blues you'll ever be able to withstand for years, until recently almost unnoticed except by a wise few. "Dog," as he's known to friends, harkens back to the roadside juke joints of Mississippi and Alabama with his happy-time rhythms and slide guitar. Born in Natchez, Miss. over 57 years ago, Dog is a regular sight at taverns in the teeming ghetto that is Chicago's South Side. Now, because of a popular first LP on Alligator Records and a roof-raising performance at last year's Festival, he's invited often to colleges and festivals around the country.



Dr. Ross

RAY CHARLES

RECORDS

Levels. So many levels emanate from this man. When Ray Charles recorded "What'd I Say?" white folks were drawn by a power, alien and radiant, into a new reality. Blacks merely laughed and hit a groove out on the dance floor. But that groove! Ray Charles took as tools the blues, gospel, country, and jazz and created a language of life that reaches out beyond the styles that influence it. Charles' music cuts right to the center, or more rightly begins from the center of any song's experience, and allows us to share it.

Ray Charles will be featured at the Festival this year and for most of us it will be the only chance to see him somewhere without sporting a wad big enough to choke a horse. For the uninitiated an excellent introduction to the world of Ray Charles is "A 25th Anniversary in Show Business Salute to Ray Charles" (ABC-731). It's a two-record set with nine songs a side (five's average these days) which starts with the Atlantic sides of the middle 50's and progresses chronologically to his last hit singles, "If You Were Mine" and "Don't Change On Me." All the other collections that have been released were partisan to either Atlantic or his other label ABC and never gave this full perspective on his work.

Side one is raw and rock solid. There is much church in these recordings. Ray Charles sanctifies sex, calling for a witness in tunes like "I Got a Woman" and "Hallelujah, I Love Her So." The bands, pushed by Charles' masterful piano, lay down incredible grooves, physically powerful, but never frantic or self-conscious. The best example of the sound is "The Mess Around," a shouting blues. You listen to it and can think of an outdoor fish fry, people sailing across the dance floor in perfect time, a horn section swaying back and



Ray Charles

forth, and Ray Charles, pumping those funky down home piano riffs, turning the whole world on with his heat.

Side two is still heavily r&b, including "The Night Time is the Right Time," a song with a groove so relentless it starts to sound like voodoo a little more each time I hear it. Also on this side is the beautiful, brooding blues-ballad, "I Believe to My Soul." The song is a storm-cloud of sadness and pent-up

hate, and like every joyful love cry or novelty tune Ray Charles leads you right up to its face. This side also features "What'd I Say" which started lots of people talking about this love ah... "soul music." These first two sides are especially deep if you think about the other wimpy music around at the time. This stuff is as far from fifties rock as Ornette Coleman. Side three pulls us through to the sixties

and the sound of these recordings are much fuller, a big band jazz sound instead of a little soul band. Strings and big choral groups see frequent action, especially on the ballads. "Ruby" and "Georgia on My Mind" on this side are fine examples of this approach at its best. The rich arrangements juxtaposed against Charles' rough textured voice and blue piano send these songs directly to the heart. At this point Ray Charles began covering country tunes, which lost him some older fans but sold millions of records. The best country adaptation of all "You Are My Sunshine" highlights this side. Given an African beat like a slowed down "What'd I Say?" the cut sizzles, breaking into a swing bridge that is incredible, falling back into the groove for a Raelette solo, then back to Ray and out with revivalist fever. "You Are My Sunshine". They make that idea so real.

Side four features some more country tunes, the fantastic original "Let's Go Get Stoned" and the chilling "Understanding". Ray Charles explains his deal with his woman, always returning to the chorus, "Understanding is the best thing in the world..." So smooth. But in the last verse, Ray reveals that if that girl were to be unfaithful he would "buy myself a double-bladed axe handle, square off and believe me, her soul better belong to the good Lord, because her head's gonna belong to me!"

The album ends like it begins with a blues "Feel So Bad". But it's got to be Ray Charles' blues. "Soul", he says, "is when you take a song and make it part of you - a part that is so true, so real, people think it must have happened to you. I'm not satisfied unless I can make them feel what I feel." You should pick up on this man and his music. He not only is a genuine part of your musical heritage but he is talking to you. Listen to his voice, understand his message, feel the soul of Ray Charles.

-Richard Dishman

September

Tues 4 DETROIT

Wed 5 LIGHTNIN'

Thur 6 ROOMFUL of BLUES

Fri-Sat 7-8 ROOMFUL of BLUES & MOJO BOOGIE BAND adm. 1.50

Sun 9 RADIO KING & ROOMFUL of BLUES adm. 1.50

Mon 10 INFINITE SOUND & OKRA

Tues-Wed-Thur 11-12-13 LUTHER ALLISON & another band adm. 2.00

Fri-Sat 14-15 ROCKETS

Sun 16 RADIO KING

Mon 17 CJO adm. 1.50

Tues 18 DETROIT

Wed 19 WILLIE & the BUMBLEBEES

Thur 20 BOBBY BLUE BLAND & WILLIE & the BUMBLEBEES adm. 3.00

Fri-Sat 21-22 JUSTICE MYLES & another band

Sun 23 RADIO KING

Mon 24 RADIO KING OZONE HOME-COMING PARADE BENEFIT with movies, Vaudeville

Show, & announcement of winners of the Ozone Raffle

Tues 25 DETROIT

Wed-Thur 26-27 LIGHTNIN'

Fri-Sat 28-29 DELIVERANCE

Sun 30 RADIO KING

Mon Oct 1 SKY KING BENEFIT FOR INDIAN PRISONERS IN MILAN PRISON with a prison band to be announced

COVER 1.00 (except where otherwise noted)



Gary Grimshaw/Rainbow Graphics

217 S. ASHLEY - ANN ARBOR
ROCK & ROLL DANCING!

RECORDS

ROOSEVELT SYKES

Roosevelt Sykes is retired. He told me so when he was here playing a gig at the Blind Pig's "blues basement."

Now if Roosevelt, known to his old friends as "Keg," really decided to retire, no one could blame him. He's been playing the blues practically ever since he was born in 1906, down in Helena, Arkansas, and he was one of the first to record blues piano, way back in 1929---a version of the famous "44's" he learned from Lee Green.

But, though Roosevelt is the soul of truth, the statement that he's "retired" was hard to take. How come, we asked him, was he still playing regular weekends at clubs in Houma, Louisiana (his home now), or New Orleans, or places like the Blind Pig? How come he went on his regular European concert tour? How come he had a couple of recording dates?

"Well, now, you can't expect a man to just sit in a rocker all the time, just because he's retired. A man could get all stove up just from doin' nothin'!"

So Roosevelt Sykes, at age 67, is still workin' the circuit. And if he doesn't play bawdy houses, or rent parties, or juke joints, as he did as a young man before he came to Chicago, with Little Brother Montgomery, both with a degree of fame from their records, it is not because he couldn't. His touch is as light and sure as ever, his cigar is perched as jauntily as it ever was, his sense of humor is as bawdy as ever (but with that neat little twinkle), and it looks as if he could keep going all night long, if you just kept him in cigars and handkerchiefs to wipe the voluminous sweat from his forehead.

And this year it looked as if Roosevelt was trying to catch up with Lightnin' Hopkins' record for blues releases, the way the record companies have been putting out Sykes albums.

First there was a little gem from George Buck's Southland label (tell your friendly record dealer to order it from P. O. Box 748, Columbia, S. C., if he doesn't have it).

This one is called "Roosevelt Sykes is Blue and Ribald...A Dirty 'Mother' For You," and it lives up to its name, with his famous "Dirty Mother For You, No. 2," "Ice Cream Freezer," "E. Z. Cherry," and "It Hurts So Good" included.

Roosevelt has a little surprise on this album, too. For the first time on record, he plays a guitar, a hobby he's taken up in "retirement," from the ease of his front porch rocker.

The next album was from Stan Smith's Jewel Label, out of Shreveport, and, aside from the fact that Jewel never bothers to tell you who's playing backup (we'll have to ask Roosevelt when he comes who played drums



Roosevelt Sykes

and upright bass in back of him on this one), this is a real gem of an album. Roosevelt is not only in fine voice, on such tunes as "I Am In Love With A Lover," "Honey-suckle Blues," and "Too Smart Too Soon," he also shows his touch on four instrumentals, including "Shaking the Boogie" and "Roosevelt's Mood."

Last, and maybe best, of the new Roosevelt albums is one on Delmark, Bob Koester's famous jazz and blues label from Chicago. And on this one Bob goes back to an older, and perhaps even more famous Sykes era, when he was working with a full band he called The Honeydrippers, back in the 40's. Roosevelt's influences during this period can be seen in quite a few of the early rhythm and blues artists, people like Fats Domino and Professor Longhair.

Koester got the very best to be with Roosevelt on this album. King Kolas plays trumpet, and Oett "Sax" Mallard, who played alto in the Honeydrippers, serves a beautiful turn on tenor. Dave Myers (of the Aces) backs up on bass, and the inimitable and irrepressible Freddie Below (also of the Aces) does his usual best on drums.

And, to top it all off, Roosevelt's old friend, Robert Jr. Lockwood, supplies some of the tasty guitar he's known far and wide for. (Those fortunate few who were in attendance at Roosevelt's last night at the Pig remember how Robert Jr. and his wife came all the way from Cleveland just to sit in on one set, and how the sparks flew!)

Sykes and his new Honeydrippers really had a ball on this album, and you can tell it. It's some of the best "get-down-and-get-on-it" blues sounds put on wax this year. Matter of fact, you wonder how the wax held up.

If you'd like to compare the new Roosevelt with the old, there's another Roosevelt album just released, this one a Fantasy "twofer," with one record of Roosevelt which is a re-release of the Bluestime "The Return of Roosevelt Sykes," recorded in 1960, and the other record of his cohort, Little Brother Montgomery, from the same period.

For a man who's retired, "Keg" has been a busy soul. We'll bet that rocking chair has an inch of dust on it!

JOHN LEE HOOKER

Saturday afternoon at the Ann Arbor Blues and Jazz Festival is dedicated to good old Motor City USA, that little suburb to the east of the festival site.

And joining some of the resident blues artists still plying their trade (though not too successfully, since Detroit seems to have lost its feel for the blues) will be some of famous alumni, including one of the greatest modern blues artists alive.

John Lee Hooker has always been a man of his own. One of the most distinctive of blues singers, as well as guitarists, who has developed a style immediately recognizable and never imitated, John Lee picked his own route north as well. While hundreds of others turned toward Chicago during the northward march in the 40's, John Lee went his own way to Detroit to pick up a factory job in the auto plants turned to war production.

It was in Detroit that he became famous, recorded hundreds of songs, and made his home for many years, leaving only when the riots of Twelfth Street made him disillusioned.

There's no dearth of John Lee Hooker albums. He's almost as proficient as Lightnin' Hopkins in that regard. But one of the most interesting of all is a recent release by United Artists-UA LA 127-J3---a three record set of material recorded during John Lee's prolific Detroit period, for Bernard Besman, at the old United Sound Studios.

This is historic material---42 cuts recorded but never before issued, and made from 1948 to 1952.

Besman, who ran the Sensation label of blues and jazz artists, has had these masters in his own files, unreleased until now, and there's some beautiful stuff on them. Instrumentals like the powerful "Snap Them Fingers Boogie"---interesting cuts such as "Hummin' The Blues," which contains, in addition to some fine guitar work, John Lee humming and whistling the blues---experimental cuts like the double and triple voice on John Lee's adaptation of Arthur Crudup's "I'm In the Mood"---as well as a lot of typical Hooker blues and boogies.

The material is not always polished, but then John Lee never was a polished bluesman anyway. And in these early cuts a dedicated Hooker fan can find the germs of some ideas which he later developed into other and more well-known versions.

One of the more interesting and valuable blues records of this year, and one that Hooker fans, at least, won't want to miss.

---Doug Fulton

photo: Doug Fulton




AGORA

Dorr St. at Secor, Toledo
(40 Minutes from Ann Arbor)

Live entertainment every night Mon. - Sat.

Sept. 11 - FREDDIE KING
MUSCADINE BLUES BAND
\$3.50

50¢ OFF IF YOU
BRING THIS AD!



ERLEWINE INSTRUMENTS

Guitars of the Stars

Custom
Work



Repairs
& parts

call 761-6101
for good, prompt work

The InterGalactic Discipline of SUN RA

This interview with SUN RA, the master musician, poet and interplanetary prophet, was originally taped and edited by John Sinclair in December, 1966 for use in Guerilla, a Detroit newspaper of cultural revolution which John co-edited. The interview was never run in Guerilla, but instead made its first appearance in issue No. 1 of the original Warren-Forest SUN, published in 1967 by Trans-Love Energies. We are re-printing it here on the occasion of Sun Ra's return performance at this year's Blues & Jazz Festival.

JS: I guess we can start talking about the planet . . .

SUN RA: Well, the planet is in such a bad condition that it's inexpressible. It was bad enough, but now it's got worse. They're not sure about their politics, they're not sure about education and philosophy, they're not sure about anything . . . so you've got complete confusion.

JS: Utter Chaos . . .

SUN RA: They had utter chaos, then ultra chaos . . . it's knocking on everybody's door. In the past things came and knocked on a few people's doors, but this is different. It's like the atomic bomb, it knocks on everybody's door. That makes a different story. Everybody's involved, and it's not to be denied. Governments know it . . . because people are changing, a lot of people are getting so they just don't care, you know, something is happening but they just don't have any go-it-iveness or initiative. So how are you going to rule if you have people like that? If you got people who don't care? So, actually, the rulers on this planet are in trouble. And I sympathize with them. The people are slowing down more and more, and they're changing every day. But I'm not really talking about freedom, I'm not even interested in it, because that doesn't help anybody. The only freedom they'll get is over in a cemetery; then they'll be free. It's a scientific truth: people are only free when they're dead. It's a balanced equation. And they're always talking about peace — they'll get that too, when they're dead. Because the whole thing is very simple; they're free when they're dead, and they're at rest, and at peace when they're dead. It actually says so: rest in peace. So when the United States be talking about peace, it's talking about death. They mean that kind of peace. And when the people got a Prince of Peace, the Prince would have to be Death. Of course, this is another kind of mathematics I'm doing . . . it's something that they can see if they'll just go and look in the cemetery. There's a lot of people out there. And they are showing you what peace is. Because they are AT peace — final peace, definite, absolute peace. Nothing disturbs their peace. Now they're free, too — and nothing bothers their freedom. They're free to be dead, I've had a lot of difficulty trying to tell people that they should investigate THAT peace



and THAT freedom, because what I'm trying to tell them is too incredible to be true. They say that truth is stranger than fiction, but I know one thing — I balance my equations, and I balance them scientifically, and I know that that's the main thing bothering this planet. It's come out in the open now — the only country that's causing all the wars is the one talking about freedom and peace. They got all that power — the power of peace and freedom . . . and equality. The only equality they got too, is that all of them die. I notice that all of them don't have the same amount of money, though, or the same amount of opportunity — so it's really not true.

JS: You say you've changed the name of the band from the Myth-Science Arkestra to the Astro-Infinity Arkestra . . .

SUN RA: Well, actually I didn't CHANGE it — that's just one of the dimensions. Because when I play sometimes I use "Myth-Science" — I've got some songs that come under that — and then I had some under Solar Arkestra . . . and then I got the Astro-Infinity — and all of them mean different things to me. All of them are based on these other planes, I mean I think people

need them now. But it's not religious — I'm not the least bit religious. Because churches don't do anything but bring people . . . peace. What I'm talking about is DISCIPLINE — that's what people need. All of them need that. Instead of dissipating their energies and striving for things that will never be, they need to discipline themselves so they can do something beneficial for people.

JS: What does the music have to do with this, then?

SUN RA: The music . . . a lot of musicians are quite afraid — of stepping beyond tradition, into something that would require new ways of thinking and new ways of action. I appreciate every musician, I don't care what kind of music they play. But unfortunately some jazz musicians speak against this form of music — the new form of music — and this is very bad because it's very narrow minded. It's not right. It's imperative that all musicians stop criticizing their brother musicians because they're innovators and they really should be putting up some sums and be right there with them listening or helping because THEY DON'T HAVE ANYTHING TO LOSE. In fact they could invest in them and MAKE some money. Now they're

trying to be selfish in an art that you're not supposed to be selfish in. Because you can go all the way back and see that the musicians used to be minstrels — troubadors — they weren't selfish — they were out there PLAYING FOR PEOPLE. Just like people need music now. Even the Army can't get along without it — they got their band, and the Marines and the Navy and the Air Force got their band and EVERYTHING HAS ITS MUSIC. They got to have that. Now why can't PEOPLE just have bands? They're fighting too, just like any soldier — they're fighting a battle to exist every day and their morale gets low, too. I think they do deserve something because they're paying so much taxes and they're paying the politicians' salary and they're keeping the thing going so they should not be deprived of music and entertainment. I'm not "righteous" but I know that spirits can tune in on other spirits, and these people's spirits are plenty low.

So you come down to the point where you've got to have a better world. My contribution is in the music. Now 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 these things over in it. My music is about a better place for people, not to have to die to get there, I'm not talking about that. I'm talking about a place where they can live a method out — my equation is that it's very bad to live because if you live you die and if you die you live . . . because there's an equation set up that's fooling folks. And they have to face it, because I have to face it, you see. 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 over 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 that 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. A lot of people say that I'm just playing around, but it's not like that. I know music from head to tail, I know all the laws of music, I was reared up playing classics and I went to college and studied music for teacher's training, so I KNOW music. But I'm just following my own way, and I know what I'm doing.

*"A musician's store,
not just a music store."*

music strings 'n' things

Guitars, Banjos, Dulcimers, Harmonicas, Recorders,
GRAMMER GUITARS 45% OFF LIST

Discount Prices on New and Used Acoustic Instruments and Accessories

We buy used instruments

Upstairs at Phone 668-9836
516 E. William Ann Arbor, Michigan

ann arbor BLUES & JAZZ festival 1973

Sept. 7-8-9

Feast at the Festival

CATERER Romanoff's

Natural Foods *	Good Oil Food *
Organic Brown Rice 'n' Vegetables 75¢ (Choice of Vegetable Curry Sauce or Vegetable Tomato Sauce)	German Meatpaty on Bun 75¢
Egg Rolls 50¢	Ham 'n' Cheese Sandwich \$1.00
Knishes 50¢	Cheese Sandwich 75¢
Raisin Nut Granola with Milk 50¢	Rice Pilaf 75¢
Cheese Sandwich on whole wheat 75¢	Beef Barley Soup 75¢
Peanut 'n' Applebutter Sandwich 50¢	Vegetable Soup 75¢
Corn on the Cob 25¢	Italian Macaroni Salad 50¢
Lg. Hard Boiled Egg 25¢	Hard Boiled Egg with Mustard 25¢
Big Juicy Apple 25¢	Two Cookies 25¢
Natural Candy Bar 25¢	Lg. Juicy Apple 25¢
Apple or Date Squares 50¢	Corn on the Cob 25¢
Fruit Tarts 25¢	
Fruit 'n' Nuts Pkgs. 25¢	
All Drinks 25¢	All Drinks 25¢
Mint Tea 'n' Honey (Hot & Cold)	Orange Lg. Coffee
Lemonade (Honey Sweetened)	Grape Lg. Ice Tea
Orange	Apple Milk
Apple Milk	

* Food Purchased with Tickets Only! --- Tickets Available at 3 Ticket Booths!