

Maynard Ferguson

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tinues through Sunday. And why not? A year ago he launched the big-band policy with a one-nighter featuring Stan Kenton. Now some of his performers, such as Buddy Rich, have been booked for as long as two weeks.

"A year ago I didn't even know Kenton, Rich or Ferguson from a hill of beans," said Brandi. "And if you had told me a year ago that we'd be doing this well I'd have said you were crazy."

In his first year Brandi offered big band sounds, almost one day out of four.

"It's good to be home", said Ferguson, a frequent performer at the old Red Hill Inn in Jersey. Maynard, who has been dividing his time between England and India for the past few years, can't remember the last time he was in the area. "I'd say five years," he said.

Boston Herald Traveller:

AFTER an absence of several years, Maynard Ferguson is back in this country to play a string of dates. May-

nard is one of the more interesting attractions in Boston clubs this week.

On Monday night at Paul's Mall there was a full house of big band buffs, gathered to pick up on Maynard's latest aggregation. There have been great advance reports of this latest ensemble, mostly based upon Maynard's superb Columbia release, "M. F. Horn."

George Ryan, Sal Ingeme, Frank D'Orio and Lenny Petze were some of the ringside heavies on hand for Maynard's Boston premiere.

The band is made up of Englishmen, and mostly they cut the appearance of refugees from a Terry-Thomas movie; we almost expect to see Margaret Rutherford in there. They wear colourful dasheekis to heighten the effect.

Maynard was in good horn as he led the lads through charts largely based on pop tunes. They did two charts of James Taylor songs, including "Country Road," and "Fire And Rain." They also played Jimmy Webb's "Macarthur Park", and on into "Maria" from *West Side Story*.

Hitting those high notes was an effort for Maynard with a puffing set of chops, but with immense force Maynard still gets there.

MAYNARD FERGUSON at 44 has been almost everywhere and done almost everything. "All I've ever wanted was to be influenced by everything in life that turned on my joy centres." Maynard goes on to say, "All my life I've just wanted to play my own pleasure game. I'm serious about meditation, but not earnest. It's a philosophy of joy."

MAYNARD FERGUSON

has tanned skin and salt and pepper hair. He is like a plump and friendly dog, grinning, relaxed, totally open hearted and maddeningly vague. Ask him

when he first worked in an orchestra and he'll tell you how he played the trumpet in Cecil D.

DeMille's *THE TEN COMMANDMENTS*. The truth, however, is boggling, said Ken Martin of the London TV Times in a recent interview.

His past three tours of North America have taken him to such prestige jazz rooms as Falls Mall in Boston; Mr. Kellys in Chicago; Brandi's in Philadelphia; the Famous Ballroom in Baltimore; and more, plus great concert halls including Town Hall in New York; Massey Hall in Toronto; and forty-one (41) high schools and universities.



This is what DOWN BEAT said about "CHAMELEON" in their issue of January 16th. 1975.

MAYNARD FERGUSON

CHAMELEON—Columbia KC 33007; *Chameleon: Gospel John; The Way We Were; Jet; La Fiesta; I Can't Get Started; Livin' For the City; Superbone Meets the Bad Man.*

Personnel: Ferguson, trumpet, baritone horn, superbone vocal; Stan Mark, Dennis Noddy, Lynn Nicholson, Bob Summers, trumpet, flugelhorn, Latin American instruments; Randy Purcell, Jerry Johnson, trombones; Andy MacIntosh, alto sax, flute, soprano, cowbell; Brian Smith, tenor sax, flute, tambourine; Bruce Johnstone, baritone sax, flute, vibraphone; Rick Petrone, bass, bass guitar; Alan Zavod, piano, electric piano; Dan D'Imperio, drums.

This is an album I had heard about via advance reports back in June. There is nothing but gratification for Ferguson fans as the stomping big band is authoritative and mature. And as much as I enjoyed Maynard's previous record *Live at Jimmy's* (Columbia KG 32732), a new quality of consistency and balance shine through on this one. Teo Macero's production job is an expert one.

The album generates instant interest wherever you wish to begin. The opener, *Chameleon*, highlights the decisiveness of the trumpet section. *Gospel John* will inspire high school and college bands across the nation to add this chart to their repertory. *The Way We*

Were features a hunk of beautiful ballad playing by M. F. and arranger-trombonist Randy Purcell's solo is warm and colorful, conjuring the work of Urbie Green and Phil Wilson. McCartney's *Jet* gets a fine jazz rock excursion that won't stop. Check out Zavod's attractive keyboard.

Variety is one of the keynotes of this album and the range is expanded with four knockout performances on the flip side. Chick Corea's *La Fiesta* spotlights a sparkling triumvirate rhythm section of Zavod, Petrone and D'Imperio, Maynard's incredible cadenza, and young Lynn Nicholson's stratospheric blowing.

Sooner or later, Maynard was bound to record the old Bunny Berigan favorite, *I Can't Get Started*. What a gorgeous track it is! Maynard's vocal is very appropriate and compatible with the setting of the tune. There have been numerous versions of this one by many trumpet players (and some couldn't put together a vocal half as well as Maynard has surprisingly offered here!).

Livin' For the City is a gutsy swinger which has become a big favorite for the band this year; it's another addition to the prudent selection of tunes and is a piece that has obviously had time to mature, before being rushed to the studio underfed.

Finally, M. F. plays on the superbone to wind up the album. *Superbone Meets the Bad Man* (baritonist Johnstone) is structurally and behaviorally adapted to an undiluted habitat of swing, much like a chameleon successfully adapted to varying textures, colors, tones and other vital environmental elements. *Chameleon* is a trip!

—wong