

JANUARY 17, 1974

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**PAUL BLEY
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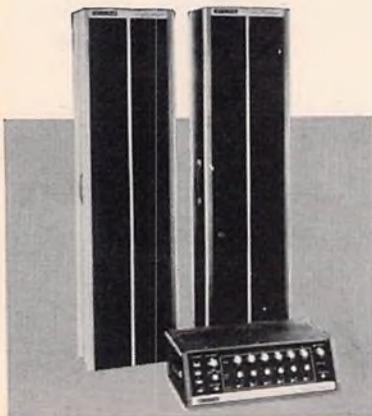
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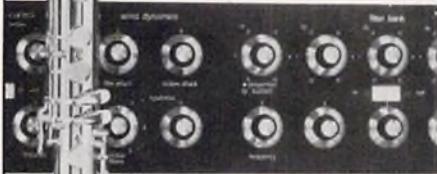
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(on sale December 20, 1973)

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Cover Design: Kelly/Robertson. Cover Photos: Ahmad Jamal by Alain Bettex; Paul Bley by Jan Persson.	

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MAHER PUBLICATIONS:
down beat
MUSIC '73
NAMM DAILY

POSTMASTER: Send Form 3579 to **down beat**, 222 W. Adams Street, Chicago, Illinois 60606



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the first chorus

By Charles Suber

Last issue we had occasion to mention the number of synthesizer players recognized in the 1973 *db* Readers Poll. This issue gets into some of the parts that make up the whole of *electronic music*.

What is electronic music? Like all artistic expressions, its meaning varies with its current practitioners and use. The current technical definition—used by most of today's musicians and listeners—is "music produced by instruments which are, in whole or in part, electronically motivated". (A minority technical definition would be "music composed for and performed by all-electronic systems and devices".)

The current emotional and societal definition of electronic music is implied in the use of the word *energy*—or to give its full phrasing, *kinetic energy*: "vigor or power in motion". In other words, the nature of the jazz/blues/rock played today is thought of in physical and physic terms, in addition to the considerations of technology, composition, and performance.

Is electronic music a fad? No, its not. It's been adopted and developed by serious musicians for serious purposes—expression of emotions, extension of facility and talent, artistic and personal creativity—timeless components of an art form. The only faddish element lies with the musician who uses the new *technology*—and *energy* concept—to (temporarily) disguise his shortage of talent. That kind of musician either improves or disappears.

The odds favor the jazz player—rather than the straight rock or classical musician—to foster the future use and development of electronic music. The "primitive" rock player, if the past is any guide, is likely to be overwhelmed by the technology. The classical player is committed to reproduce a degree of tonal purity demanded by the entire weight of the Western European art tradition. Attempts to mix this tradition with electronic technology are less than satisfactory.

But the jazz/blues musician has a different tradition and different commitment. Throughout the history and development of jazz and blues, the musician has used whatever instruments were at hand to express his individuality. His prime ambition has always been to put his personal mark on the music. He cries, "Remember me!" every time he shapes the timbre, alters the pitch, varies the tone. (Think of the vocabulary expressive of this individuality: slur, slide, smear, rip, fall off, shake, growl, etc.) With today's technology there is virtually no limit on what he can use to create music stamped with his own profile.

However, nothing said here should imply that the new technology will take over jazz now or later. It is being used extensively. It will be used more and more as musicians become more confident of its reliability and realize that nothing artificial will come between them and their music. It will be used with discretion, with particular care paid to the idiom. You are not likely to hear Supersax recreations of Charlie Parker done on five synthesizers. It wouldn't fit the idiom; it would be just a trick of imitative programming. What has proven good will remain.

•••

Next issue will feature trumpeters Don Ellis, Freddie Hubbard, and Randy Brecker; a Jimmy Smith Blindfold Test; and several good surprises.



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Heavy Bourne

(The following letter was addressed to db contributor Mike Bourne.)

Just a few lines to say how much I enjoyed your article on Ramsey Lewis (db Oct. 25). It was a gas; but when you and Ramsey discussed the problems of all problems—(1) Musicians who gain commercial acceptance and (2) Black music and the stigma attached to it, as well as the name Jazz—Heavy, heavy! You and Ramsey are “out there”—write on!

In closing I feel I owe **down beat** an apology. I never thought I would see the day **down beat** would honestly discuss and relate to Black musicians, their music and problems. You and Ramsey really got down—shit, I still can't believe I read what I read, dig?

Thanks again.

James Bronson, Jr.
Executive vice-president,
Bronson Enterprises, Inc.
El Cerrito, Calif.

M.F.F.C.

Thanks for devoting the time and effort to an article on Maynard Ferguson (db Nov. 8) ... now let's hear more of the same.

I would like to mention that anyone interested in joining M.F.'s Fan Club should please write me. I don't run the club myself, but I will be more than happy to supply the information to anyone interested.

I think **down beat** is a great magazine (even when you *don't* print articles on Maynard).

Helen Damato

118 Woodbine St.
Waterbury, Conn. 06705

I thoroughly enjoyed the article on Maynard. I have enjoyed him for many years, although I am only 17. His music reaches the young because he is “the world's most exciting trumpet sound.”

Thank you, people of **down beat**, for creating the most informative music magazine in America.

Vaughn Nark

Carmel, Pa.

Swiss Stickler

Being a Swiss citizen, I am, of course, specialised in precision. So I have to put your finger on an erroneous fact in db Oct. 25.

Freddie Hubbard's Blindfold Test is actually the second in less than six years, not the first as reported. The first appeared in the issue dated April 18, 1968. Leonard Feather gave him, to listen, two Ornette Coleman trumpet soli. The two different comments by Freddie are really startling. Freddie is not only a great musician, but a critic of first class.

Among the thousand articles written by the pen of Leonard, it's the first time that I found one error, so I forgive him.

Charles Hug

Moillesulaz/GE, Switzerland

No Bitch

I just read the Carmen McRae Blindfold Test (db Nov. 8). Outside of being a great singer, she is also a very interesting person, with a charming personality that lets you know she is intelligent, articulate and no blabbering fool. It is beautiful to hear the great giving

credit to their contemporaries. What she said about Sarah, Anita, Roberta and Donny was fantastic, not to mention her admiration for Aretha. Somehow you don't expect compliments like these from a star. So very critical are some stars. Not Carmen.

I even enjoyed her biased opinion on Diana Ross. If anybody should have gotten the part, it's Carmen. But rarely do we get what we deserve. However, I'm sorry, Diana sings the hell out of all the Holiday songs. We all have our biases, we're only human, and I enjoyed reading even Carmen's. At least she wasn't a bitch with it.

Roy E. Lott

San Francisco, Calif.

Satisfied Customer

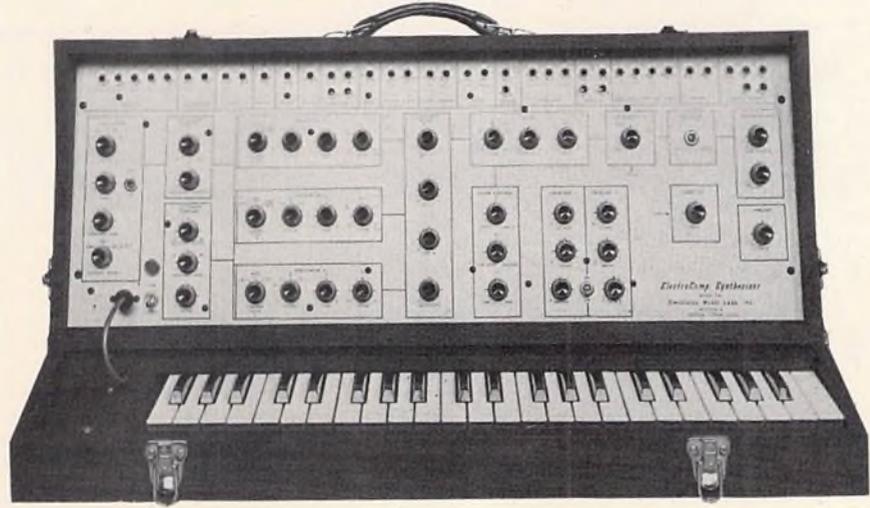
Contemporary music—jazz, classical, etc.—has reached a new low. Perhaps this is

because humanity per se has reached a new low, but whatever the reasons, music now stinks. So far as jazz is concerned, it began getting steadily more terrible with the death of Bird followed by the rise and influence of John Coltrane and Ornette Coleman and that ilk. Ornette isn't even a musician; Coltrane was a distasteful variation on Bird. The creative mind has become polluted with the rotten life of a civilized world gone socially mad. Jazz—the American black man's music—originally expressed joy *in spite* of the social horrors imposed upon him. Now it is nothing more than whining, more often screaming chaos. With any luck it will all end in silence. When that day comes, Amen. Meanwhile, it's off with the radio and phonograph and on with the ear plugs for me.

John Pelman

Wallkill, N.Y.

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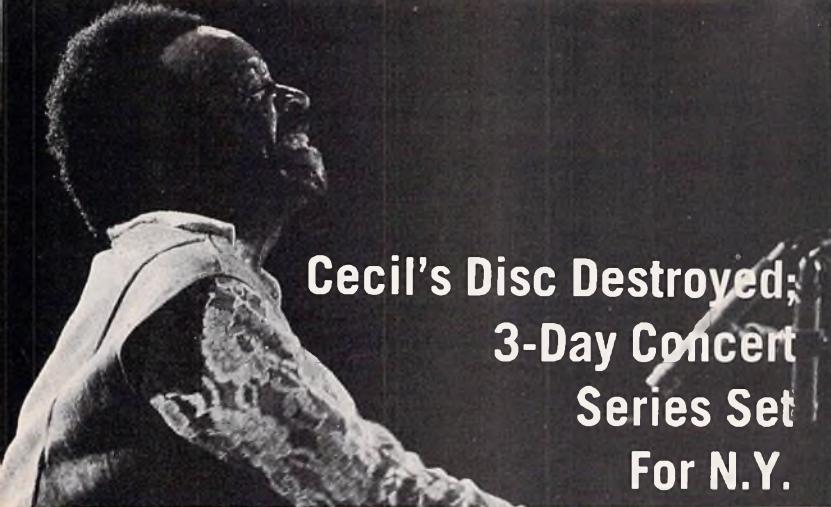
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Cecil's Disc Destroyed; 3-Day Concert Series Set For N.Y.

BISCEGLIA

If you wrote **down beat** about Cecil Taylor's *Indent* album (Unit Core 30555), reviewed in the Oct. 25 issue, it will take a little longer than planned to fill your order. Mary Lou Webb of M. Webb Disques in North Hollywood, the distributor for the record, reports that a complete shipment was destroyed in transit from the processing plant in Cincinnati. Two thousand copies of *Indent* were lost, but every effort is being made to expedite the re-pressing of the disc.

Meanwhile, those who miss the record need not miss Cecil Taylor. In what is being called "the debut of the most important series of performances ever presented in America by Mr. Taylor," a festival of his work is set for Jan. 18, 19 and 20 at Columbia University's Wollman Auditorium in New York.

The three evening concerts, each starting at 8 p.m., will feature Taylor's compositions as per-

formed by the Unit (Jimmy Lyons, alto sax; Sirone, bass; Andrew Cyrille, drums); Taylor on solo piano; and the Cecil Taylor Ensemble, a 15-piece group comprising musicians who have participated in the Cecil Taylor Programs at Antioch College and the University of Wisconsin. Also planned are the reading of his original poetry by Taylor, dance works choreographed and performed by Taylor and other dancers, and various special effects.

The series, produced in cooperation with the Columbia radio station WKCR-FM, will be a benefit for the non-profit Cecil Taylor Program in New York City. Tickets are \$5 per concert, \$4 for students, with a special student series ticket priced at \$10. Tickets are available through Ticketron, at the door, and, for mail orders, by enclosing a self-addressed stamped envelope to David Laura, 464 Greenwich St., New York City, N.Y. 10013.

down beat NEWS

Swinging '40s at LA Estate

Los Angeles jazz radio station KBCA, announcing the opening of Chubby Jackson's second North Hollywood jazz club in two months, is proclaiming: "Today the Valley—Tomorrow the world!"

In late September, Jackson instituted a 1940s jazz policy (with dancing) at The Estate, which rapidly became known as Chubby's Place. A one-night experiment with a big band in October drew a capacity crowd of 400, and the club now has an exclusively big band policy five nights a week.

"We're making the Estate a ballroom," Chubby says, "and the people are flocking in. We have absolutely no competition. Nobody else is offering good big band music every night with a dance floor. We've found out that there is absolutely no age limit on the Lindy. Kids love it, too."

Then on Nov. 16, Jackson and his partner Tony Mudarris opened Cafe Society, four miles from

continued on page 37

Muddy Waters Forms Production Co.

The legendary Muddy Waters, bluesman extraordinaire and winner of two Grammy Awards, has announced his entry into the publishing and independent production fields.

The decision to form the production firm of Muddy Waters Productions came after long consideration, according to Scott A. Cameron, president of the Scott A. Cameron Organisation, the Chicago-based management firm that represents Muddy. Said Cameron: "We have been contacted by certain labels recently, which has prompted this move. We have been viewing several artists with the possibility of Muddy handling the production, not necessarily limited to blues and blues-rock.

"However," continued Cameron, "we will now begin a concentrated effort to secure various artists and label agreements, with initial production to begin shortly following the turn of the new year."

Muddy has also formed Watertoons Music, a BMI affiliate which will offer full publishing services to new artists and composers. One of the first composers to affiliate with Watertoons is Charles Williams, who authored *Hurtin' Soul* (recorded by Muddy).

continued on page 37

Women Cook — But Not In Kitchen

It is a well-known fact that among the many areas which discriminate against women, the field of jazz has earned itself a position. Although there has not been a shortage of female vocalists, and recently, more women musicians have been recognized, it is still rare for a jazz concert to feature women instrumentalists.

Therefore, the N.Y. Jazz Museum's November 4 presentation of a group of women playing straightforward, *swinging jazz* was somewhat of a novelty. On the part of the Museum, the invitation extended to the musicians was not politically motivated. Rather, it was an interesting idea, one that would conceivably attract a wide audience; and true, one result would be an affirmation that women can indeed play jazz.

But the billing of a concert featuring all women, while intriguing, was also misleading for some people who feared that in an effort to prove a point, the quality (in this case, the music) would be sacrificed. This fear is understandable since the Women's Movement has already embarrassed some women by adopting Helen Reddy's *I Am Woman* as a symbol—an act of sheer desperation by certain women who simply took the first song that came along which *seemed* to represent them, without giving any thought to artistic quality.

Similarly, there were women at this concert who would not have been motivated to attend other musical events held at the Jazz Museum every Sunday for free. (The concerts are sponsored by Calvert Distillers.) For these, as well as for other women there for the music, the concert was indeed another boost to feminist pride. But it was much more than that.

continued on page 35

The New York Jazz Museum is currently hosting a Benny Goodman Exhibit, sponsored by the city's Junior League. The exhibit is set to run through February.

Included in the exhibit are rare photographs, original artwork, posters, sheet music, audio material and films contributed by jazz lovers the world over. The Museum will also feature two hours of rare films featuring BG each week, to be shown on a daily basis. A special audio tape containing Goodman's music will play continuously in the Museum, and personal memorabilia will be on display for the first time, through the cooperation of the Benny Goodman office.

The Junior League established the project to broaden community recognition of jazz as a significant art form. A League committee helped research and organize the exhibit, along with Museum Director Howard E. Fischer and The Design Group, which recently worked on a Gershwin exhibit at New York's Hallmark Gallery.

Good-man Not Hard To Find



JAN PERSSON

Shihab Back In States



JACK LIND

Sahib Shihab arrived in Los Angeles from Copenhagen recently and told **down beat** he planned to settle there, working as a saxophonist and composer "in any area I can get into."

Shihab had been living in Scandinavia ever since he toured Europe in 1961 with Quincy Jones' orchestra. He scored the music for movie and TV productions, and in 1965 wrote original music for a jazz ballet based on Hans Christian Andersen's *Red Shoes*. He had also worked extensively with the Clarke-Boland big band.

"I started thinking about coming home when that band fell apart," said Shihab. "I want to stay in Los Angeles, but without severing my ties in Copenhagen. Kenny Drew is my partner in a music publishing company and we'll still be together in that venture." Pianist Drew has been living in Copenhagen for nine years.

—leonard feather

Jazz Festival Makes Waves

An unprecedented enterprise will give jazz a festival that is guaranteed to be like nothing on earth. In fact, it will be on water.

Under the auspices of Exprinter International Tour Operators, a miniature jazz festival will embark on the *S. S. Rotterdam* for a "Showboat Cruise," scheduled to leave New York May 25 and return June 1, with ports of call at Nassau and Bermuda.

Fred Mayer, president of Exprinter, has lined up Dizzy Gillespie, Ella Fitzgerald, Oscar Peterson, James Moody and Ray Charles (with his entire ensemble), with additions to be made at presstime. This reporter will also be along as a lecturer.

In other shipboard news, Count Basie and his orchestra will be off on their fifth annual jaunt for the Cunard line, leaving from New York Feb. 16 for a 13-day Caribbean Cruise on the *Queen Elizabeth 2*. Les Brown's band joins Princess Cruises' *Island Princess* for 17 days in the Caribbean and Mexico, sailing from Port Everglades, Fla. March 18.

The World's Greatest Jazzband will be island-bound Jan. 8 on the Pacific Far East lines' *S. S. Monterey*, returning from Honolulu Jan. 22 on the *S. S. Mariposa*.

Where will the other bands be? Call your travel agent.

—leonard feather

potpourri

Columbia Records has announced the establishment of a new jazz series. In all, 31 titles originally imported from France will be made available. According to Columbia's Rick Blackburn, among the titles will be previously unreleased material by Miles Davis, Duke Ellington, Fats Waller, Louis Armstrong, Benny Goodman and Art Tatum. As an indication of future trends in the record industry, suggested list price will be \$6.98, with a double-record set carrying a suggested list price of \$9.98.

The New York Cultural

(Off The Record) It's Monk

If you check the Miles Davis record review that starts on page 17, you will see reviewer Heineman's quibble with the title cut, called *Jazz at the Plaza*. Heineman says it's really Thelonious Monk's *Straight, No Chaser*.

Our last-minute call to Colum-

bia vice-president Bob Altshuler confirms Heineman's hawk-eared revelation. Altshuler says it was a "clerical error" and that it will be corrected on the next printing.

The 2nd Annual New York Brass Conference will be held Jan. 11-13 at the Holiday Inn of the New York Coliseum. The

Center, formerly known as the Huntington Hartford Museum, played host, Sunday, Nov. 11, to the Center For New Music and a program by the Sam Rivers Trio, with Rivers on reeds and flute, Wayne Dockery on bass, and Barry Altschul on percussion. Rivers' group played a set of freely improvised music and then paused to answer questions from the audience before taking a brief intermission.

A toast to Heineman... on the rocks, of course.

Round Trip

An Open Letter From Trip Records

(The following letter continues the dialogue begun in last issue's *Chords & Discords* under the headline *Tripping*.)

It's always good to see reviews of jazz product in *down beat*, because over the years the reviewers have always been so credible and knowledgeable. Ray Townley's review of our Coltrane LP, *Trane Tracks* (db, Nov. 8), posed a question regarding an unidentified trumpet player on *Suspended Sentence*, *Minor Strain* and *A Bid For Sid*. Quickly Dan Morgenstern responded with an answer, which we must admit to be absolutely correct. The three tracks mentioned above do not feature the credited personnel.

Trip leases out-of-print jazz from the companies holding the rights to the original recordings. It might be noted that the company holding the rights is not necessarily the company that produced and/or issued the originals. All the material found on our *Trane Tracks* LP was leased from Roulette, even though the two sides featuring Ray Draper originally appeared on the Jubilee label, which Roulette now owns the rights to.

As you can see, the material often goes through a number of hands. When we leased the rights to the Trane material we were under the impression that the information was correct as we received it. Unfortunately, that was not the case. Since we could not obtain a copy of the original album recorded for Roulette, we accepted their personnel listings. After doing some extensive research, we have located the point of error.

...on the road

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24-
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29, Kansas City, Mo.

JERRY BUTLER

Jan. 18-26, St. Louis, Mo.

HOT TUNA

Dec. 21, Palo Alto, Ca.

LYNARD SKYNARD

Dec. 28-29, Berkeley, Ca.

WAGONER/PARTON

Dec. 22, Nashville, Tenn.

STYX

Dec. 21, Chicago, Ill.

LOU REED

Dec. 21, New York, N.Y.
22, Chicago, Ill.

FRAMPTON'S CAMEL

Dec. 22, New York, N.Y.

DELLA REESE

Jan. 8-14, Colorado Springs, Colorado

FREDDIE HUBBARD

Dec. 25-
Jan. 7, Redondo Beach, Ca.

GROVER WASHINGTON, JR.

Dec. 31-
Jan. 5, Philadelphia, Pa.

WOODY HERMAN

Dec. 26-30, Los Angeles, Ca.
31, Lake Tahoe, Nev.
Jan. 1, San Francisco, Ca.
2-3, Berkeley, Ca.
4-5, San Francisco, Ca.
6, San Jose, Ca.
10, Pleasant Hills, Ca.
11, Rockland, Ca.
16, Oregon City, Oregon
17, Port Angles, Wash.
18, Seattle, Wash.
19, The Dalles, Oregon
20, Longview, Wash.

COMMANDER CODY

Dec. 22, Orinda, Ca.

BUDDY MILES

Dec. 22, Little Rock, Ark.
28, Oklahoma City, Okla.
29, Tulsa, Okla.

PAPA JOHN CREACH

Dec. 21, Atlanta, Ga.
22, St. Petersburg, Fla.
23, Orlando, Fla.
24, Miami, Fla.

ALPHONSE MOUZON

Dec. 20-27, Japan

BOB DYLAN/THE BAND

Jan. 3-4, Chicago, Ill.
6-7, Philadelphia, Pa.
9-10, Toronto, Canada
12, Montreal, Canada
14, Boston, Mass.
15-16, Washington, D.C.
17, Charlotte, N.C.

CHARLIE BYRD

Dec. 20-30, Annapolis, Md.
31, Washington, D.C.
Jan. 2-8, Raleigh, N.C.
12, Baltimore, Md.
13-23, Bogota, Colombia
27, Philadelphia, Pa.
28, Winchester, Va.
30-
Feb. 15, Australia

CANNONBALL ADDERLEY

Jan. 24-25, Moorhead, Ky.

JOE WILLIAMS

Jan. 3, Las Vegas, Nev.
Jan. 25-27, Camden, N.J.
Jan. 28-
Feb. 2, New York, N.Y.

LETTA MBULU

Dec. 18-31, Kansas City, Mo.

CHARLES EARLAND

Dec. 23, Kansas City, Mo.

RAMSEY LEWIS

Dec. 20-31, Chicago, Ill.

MARIAN McPARTLAND

Dec. 20-31, New York, N.Y.

TEDDY WILSON

Dec. 20-22, Syracuse, N.Y.

down beat NEWS

Apparently, when Roulette prepared a duplicate master tape for our use, they relied upon a copy of the Roulette/Birdland LP, *The Best of Birdland Vol. 1* (SR 52094), rather than the actual album as it originally appeared. *The Best of Birdland* contained one side of Trane, and another side of a Lee Morgan quintet date, featuring Wayne Shorter. Someone at Roulette assumed that the *Birdland* album contained six tracks by Trane, so we received a duplicate master tape that was incorrectly labeled with the wrong personnel.

Unfortunately, we somehow overlooked the presence of an unidentified trumpet player, which was actually the give-away Ray noticed. Shorter sounded so much like Trane during that period that the mistake was very subtle, and it took Dan's well-trained ears to find it.

No ripoff intended; just an honest mistake which slipped by us. It will be corrected, and you will notice a packaging change in all future releases. My office is now thoroughly researching all of our material, and complete information will now appear on all our new LPs.

Once again, thanks to Ray and Dan for showing us our error, and thanks to down beat for performing a real service to jazz aficionados.

National Promotion Director
Trip Records

Best regards,
David Billman

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A NEW LOOK

By Bernard L. Krause

"Can it play Dylan's *Blowin' In The Wind*?" "How's about *Monday, Monday* by the Mamas and the Papas?" Nobody, but nobody, had the flight of imagination to ask if it could produce the music of Bach or create the sounds around us of wind, storms, fiendish explosions, formula-one racers, cats meowing, birds chirping, tigers roaring, live instruments, or a partridge. Nobody knew and most were afraid to find out. The time was 1967. My partner, Paul Beaver, and I were making the premiere rounds of the world's A & R men trying to explain the fantastic potential hidden in the bowels of those ominous looking devices called synthesizers. However early we were, to us it was time to release the machine from the strangle-hold of academia and thrust it into the world of pop, jazz and other areas of mass-communications within reach.

The synthesizer was first developed in its basic current form in the early '60s. In the distinguished family of musical instruments it is the only really significant addition in almost 100 years. Since its introduction, it has appeared with the instrumental voices of over 200 groups and recording artists, in over 300 major feature and TV films, and it is presently featured in about 60% of all recorded commercials on TV and radio. There is hardly a major recording group or personality in existence today who has not used it on record at one time or another. Even though it may not be recognized as such, every single person with a radio, TV or phonograph in the U.S. has heard the sounds of the synthesizer. As a matter of fact, the instrument is responsible for changing the very definition of music. Whatever attempts have been made to previously explain it, music now simply means *control of sound*. From the simplest lab tones to the most complicated phonetic structure of the human language (listen to *Tonto's Expanding Headband* by Cecil & Margouleff on Embryo), the synthesizer is theoretically able to reproduce it all (emphasis on "theoretically").

Because musicians expressed a keen desire to have packaged in one instrument: the controls necessary to sweep, in one continuous motion, the entire audio range from the lowest audible sound of 20 Hertz (cycles) to the highest, 20,000 Hertz; the ability to control the timbres (colors) from the very dullest to the brightest tones; and the ability to control the time and manner in which a note is heard (attack, duration, decay and loudness at all of those points), *all at the same time*, synthesizers were developed to their present state.

Every musical instrument known is either itself a source of sound, or has one implanted somewhere within. These sources of sound vibrate like the strings on a violin which, in turn, excite the air into motion, allowing us to perceive these sonic waves through our ears. In the case of synthesizers (and most electronic organs) the sources of sound are oscillators, which send their electric impulses to amplifiers which, in turn, generate movement in speakers which cyclically moves the



A NEW LOOK

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air that we then hear. Since oscillators usually generate only a few basic elementary kinds of sound, the impulses are usually re-routed to a filter where their characteristics are modified and then amplified. When these sources are combined and processed, sound is then said to be *synthesized*. It is up to the musician to determine the choice of sound by the combination of several oscillators, filters, and amplifiers.

I've been playing synthesizers for seven years and in my opinion, considering the current state of the art, they are at their best in the recording studio and not in live performance. Although several groups use them live (Stevie Wonder, Yes, Zappa, Herbie Hancock, Edgar Winter), I still get the general feeling that the results are more effective when recorded. More control can be exercised over the levels and integration of sound, and there is more time for choice, as synthesizers have never been known for easy realization of sounds. But there are more compelling reasons for this opinion. Generally speaking, I don't think of the synthesizer as being a terribly physical instrument, in the sense that it easily lends itself to visual attention and movement on stage, like a guitar or bass. Not yet, anyway. Therefore, in performance it is necessarily limited. However, in the studio it springs to life. It adds new dimensions to sound that are not verbally describable. And composers who never before had an opportunity to hear their own music performed could now—if luck provided them access to a multi-track recording facility, usually available in educational institutions at a price often unrelated to money—realize symphonies in the privacy of the studio long before the music is ever produced live. Engineers scream with delight or horror depending on what the instrument is doing to their systems and/or ears. The effects often tend to be so hypnotic that it is surprising the device hasn't been long banned as a dangerous drug or a threat to national security. (As a matter of fact, the musician's union *did* try to severely restrict the use of the synthesizer in its early stages. But then, it also tried to ban the use of the Hammond organ in the late '30s.)

But there is hope. The synthesizer hasn't eliminated other traditional instrumental musicians or put them out of work, which is the greatest fear of the union. To the contrary, it has created a whole new, important group of them. New performance techniques are emerging as synthesizer players become more familiar with the instrument and its abundant communication potential. And better technology will soon make available better and more easily programmed instruments.

In subsequent articles I will go into more detail on these points and will touch on how various groups or personalities in the business have employed the instrument in their art; how it's been used in film, in commercials, in live performance and even in science. And although it's a bit too early for these kinds of observations on more than a superficial level, I'll even venture some guesses about the social implications of the synthesizer.

FOCUS

ON

By Joe Klee
And Will Smith

Paul Bley is a pianist who for all intents and purposes had forsaken his acoustic keyboard in favor of electronics. Yet the same man has taken a step back and has moved in a direction which encompasses both acoustic and electronic components. In doing so, he's opened myriad possibilities. His latest recordings indicate a bringing together of stylistic ingredients and the attempt to eliminate the dichotomy between electric and acoustic instruments.

After albums on the French America and English Freedom labels in the last few years, both exclusively electronic and very free in concept, Paul says he has begun to exert more discipline in his use of electronics. The result was *Paul Bley & Scorpio* (Milestone MSP 9046). Additionally, he has become a solo pianist as a result of his ECM solo outing, *Open, To Love* (ECM 1023).

About the French and English records, Paul says: "At that point we were heavily into electronics ... and enjoying it a lot. I reacted against that a little bit and decided to work back, and to incorporate all the keyboards myself. I decided to see if I could get a little more of an orderly approach to electronics. It seemed that there was a dichotomy between electronic music and acoustic music ... and I don't like dichotomies."

Some of us first heard Paul Bley on a sampler record, playing *Santa Claus Is Coming To Town* with a trio that included Charles Mingus on bass and Art Blakey on drums. The twenty-one year old pianist had come from Montreal to study at Julliard and ended up doing a date for Mingus' Debut Records.

"I was sitting in New York listening to some very magnificent music and playing as occasional sideman with some great players." Paul started counting them off: "Ben Webster, Prez ... The first thing that impressed me was the *power* that most of the players had. The good players had a power which was not readily apparent on a recording. It wasn't even readily apparent from the audience; but it was apparent on the stage that these people had a hell of a wind level going. The first time I got on a bandstand with Sonny Rollins I was amazed. It was so loud that not only couldn't I hear, but I couldn't see."

But Paul felt the urge to play every night. The only way to get into that scene was to pick up a band and take it somewhere away from New York; Paul headed for California with bassist Hal Gaylor and drummer Lennie McBrowne. Gaylor was later replaced by Charlie Haden, and when Lennie McBrowne left the group, Billy Higgins took his spot. Higgins and Haden soon became an ace rhythm team. So tight was their work that they would go to after-hours clubs and play whole sets of just *time* ... and the other musicians would sit in awe and listen.

So it was only natural that Billy Higgins should entice Charlie Haden over to the house to hear his friends Ornette Coleman and Don Cherry. Soon vibraphonist Dave Pike, who had signed up in California, left the Bley band, and Ornette and Don came in as replacements.



PAUL BLEY

"We started with the book I had, plus Ornette's tunes." Paul pointed out, "and then Ornette came in every day with a barrel full of tunes. We rehearsed every day, new tunes, and in the process of the gig we wound up playing all Ornette's tunes. They were magnificent. It was tremendously exciting to have somebody come in with three or four fresh tunes every afternoon. The book would be adding like twenty-four tunes a week.

"The audience, of course, used to run out in the street every time we began to play. You could always tell when you drove by whether the band was on. If the audience was all over the street, the band was on."

After playing for a while with what became the first Ornette Coleman quartet, Paul split back to New York, played some jobs, got involved with the Jazz Composers Guild (as did his sister Carla), and went off to Europe with his own group.

"I went there twice, in '65 and '66," Paul mused. "I came back and did an interview with Don Heckman, and it turned out he knew more about what was happening than I did, 'cause I'd been in Europe off and on for two years. And the thing that he said was new was that Robert Moog had put a keyboard to a synthesizer. Don thought I ought to go up and talk to Robert about it and check it out. I got hold of a synthesizer from Robert and proceeded to think in terms of its implications, and I've been thinking about it ever since.

"You see, Ornette solved, in a single swoop, a problem that had been accumulating for ten years," Paul explained. "The problem was what to do to make jazz improvising more interesting. Bird was a virtuoso player on chord changes, and there were dozens of virtuoso players after Bird. There was nothing left to play on songs. What you had was a thirty-two bar song form, give or take a few bars, that had been worn out as a basis to play on.

"So what Ornette did was to say that after the tune is over you only have to play on one of the centers of the tune. He wrote the tunes deliberately so that they didn't have thirty-two bars of equally-divided chord changes. They were tonal sounding, but when it came down to looking at the music, the bars were uneven, what-have-you.

"There was no implication of clear chord changes in his tunes, although in many instances the tunes sounded like there were. And by ignoring the deadlines at the end of chorus lines, it opened up the player to be able to breathe when he wanted, to think what he wanted to think, and to pay as little or as much attention to the chord progressions as he chose.

"Now, in 1973, I find myself in a period of historical transition between acoustic and electric instruments, so this is reflected in my music. In terms of what improvisation is going to be about, there is no other place for it to go, except to electronics.

"If you accept the fact that Albert Ayler was the last virtuoso saxophone player who played microtonally, bitonally and what-have-you, and that Cecil Taylor is the last virtuoso piano player to do these things, ad infinitum on the various instruments... if you accept the fact that everything left to be done has been done and been done well, then in terms of improvising in the jazz idiom, there are only a few little corners that were overlooked that are still workable. A new

group of people who are going to want to play and improvise will come out of people familiar with electricity.

"It will have to be done electrically, and the equipment will become more and more sophisticated; but it will become easier to do, in fact. Art will be easier. And it will be even more popular. I see only good things ahead.

"But in terms of spending long periods of time focusing on acoustic music at this point... I think you haven't seen any new, very important people since the death of Albert Ayler."

Today, Paul Bley is playing an ARP 2500 synthesizer, an R.M.I. electric piano, a Fender-Rhodes electric piano, and an acoustic grand. He stacks these keyboards atop each other until they resemble nothing so much as the console of a mighty pipe organ. The acoustic piano is also fitted with a Barcus Berry pickup so that it may be electrified on occasion. The word "amplified" wouldn't really describe it, because it is Paul's contention that the electronic treatment of acoustic instruments by the improvising musician is not a matter of volume, but of timbre.

Paul saw in the synthesizer an extended range, the ability to bend notes and to change timbres while the sound was still ringing. The synthesizer also gave him these options at an instant's notice, without leaving the keyboard.

"One of the things I thought I might do was to see if I could get a continuity between the sound of an acoustic instrument and the introduction of an electronic instrument," Paul explained. "By playing all those keyboards simultaneously, you literally run off one keyboard onto another. And I find that I don't have any problem at all making the jumps musically, that the one combined instrument itself doesn't become the detractor from the music."

When Paul plays the acoustic piano (when he is on tour), he also treats the instrument electronically. This is accomplished by using a boom microphone to pick up the acoustic portion of the piano sound, as well as a line contact mike.

"You have two lines coming out of the instrument," he explained. "The pickup line is connected to an attenuating or volume pedal. It keeps the treatment line closed until the middle of a phrase or something, when you hear some way you want to modify the phrase while it's being played or amplified. And you introduce, on a second speaker, this added signal. This treatment signal and the combination of the two is a way to make acoustic instruments very flexible.

"By doing this, I hope to tear down some of the objections to electronic music per se, because the listeners won't be able to say where the acoustic begins and the electronic leaves off. You'll have the middle of a note breaking from acoustic to electronic.

"I hope eventually to destroy the prejudice of the means and to be more concerned with the content."

The electronic treatment of acoustic instruments by the improvising musician is no new thing with Paul. He has been working for some time now on the various options available not only to keyboard players but also to other instrumentalists. One of his early experiments led to an electrified cymbal, equipped with contact microphone and

wah-wah pedal. The sound it produced was truly startling and yet, when properly used, musical.

"And a snare drum is capable of producing, with sticks, maybe 10 timbres from the rim all the way to the center of the drum, Paul added. "If you add the amplification of these, you now have a choice of 20.

"We're still in the dark ages of this period. I've been maintaining that electronics is the only solution for players because virtuoso instrumental acoustic music is finished. There'll still be room for a few of the old people who did the work in the early '30s and are still around; but in terms of its utility to a very young player, he's just too late. In terms of a 16-year old coming along, he's not going to add anything to Ornette's playing, or Ben Webster's... whoever."

So it is clear that to be really unique, new techniques will need to be employed. But why haven't more established players jumped on the bandwagon? Paul has the answer to that.

"A famous player," said famous player Bley, "invariably has a vested interest in his past recordings. He has a responsibility to fill seats, and people that he's connected with often tell him that to maintain this responsibility, it's incumbent upon him to play his last recording or his last 10 recordings.

"Also, a man who wins polls invariably feels that he must have been right. For him to be faced with an option that challenges his rightness *this* year is a very traumatic experience."

Paul says he's at a musical crossroads. "I've accomplished almost everything I've wanted to accomplish. I've tightened the discipline in the electronic/acoustic music. I've considered the implications... and I'm just going to let it stew for a while. I'm not too anxious to record again in the near future. I'll do a lot of playing and see what happens.

"I may abdicate the role of turning other people on. The thing I wanted to do was show that you can make beautiful music regardless of the materials or the equipment you're using. I felt the same way in the early avant-garde, when everybody sounded like a room full of screaming cats. I felt that just the fact that you had freedom didn't necessarily mean that you couldn't bring your own disciplines to that freedom, and use form and content.

"I feel the same way about electronics. You can sound space-age in a second without even sitting at the instrument. You can push a couple of buttons and go get coffee and sound far out. Avant-garde is cheap in electronics.

"I've never been impressed by avant-garde," Paul admitted. "Having worked with avant-garde people all my life, I was never impressed with something for the sake of its being modern. The thing that impressed me more was whether I could put the tape on in my home and play it for six months and enjoy it for that length of time. My main goal is to be able to make music that I can listen to, that is pleasurable.

"We can listen for pleasure, we can listen for intellectual stimulation. They sometimes aren't the same thing. In terms of pleasurable listening I like Chick Corea's group, I like Mahavishnu's group. In terms of intellectual listening, I'm afraid there is nothing to listen to. I'm trying to listen to music that hasn't been made yet."

Try something. Treat your ears and speakers to a playing of *Chamber Music of the New Jazz* (Argo LP 602), if you can find a copy. (But at least put in the effort, because its delicate, crisp, oh-so-tasteful and wholly swinging piano-bass-guitar sides are a welcome addition to any record shelf.) Then put on the orchestral arrangements of *Ahmad Jamal '73* (20th Century T-417), recorded more than 17 years later; and now you're ready to sit back with a glass of brandy and a cigar, and ponder the changes that have come over the music of Ahmad Jamal.

However, the whole thing becomes more easily ponderable after you've spoken to the man, or at least after you've read what he has to say about it. The differences in those two LPs don't strike him all that sharply, although he won't deny that there have been changes. "Just *living* changes you, so how could there not be changes?" he once pointed out. And Ahmad is actually quicker to point out the similarities than he is the differences.

One similarity is, of course, the man. A year and a half ago, I asked him how many Ahmad Jamals there really were, and he told me, "There's only one prominent one, and that's 42 years of me." I have to agree, even though Ahmad was speaking of the inner man, and even though I and the rest of the world can only deal with the flotsam and jetsam of personality that the inner man lets float to the surface. But in his mien, in the way he conducts himself, only one Ahmad Jamal *has* been prominent. Back in '55, on that first record jacket, Herbert Lust wrote: "At times he seems at once young and a century old." Today, Ahmad seems less inclined to either extreme; but in his deep and enveloping eyes lies the knowledge of joy and grief, and yes, the questioning expression of a terribly worldly-wise child.

Ahmad himself is the best one to point out the similarities in his music of now and 17 years past. The occasion was his last visit to Chicago, to help close out PUSH (People United to Save Humanity) Expo '73 with a Saturday night concert at the Amphitheatre; and after he had played his set, consisting entirely of music from his new album and accompanied by an orchestra and voices under the leadership of Richard Evans, I asked him about the differences, in feeling and interaction, between a trio and an orchestra.

"There's no difference, really," explained Ahmad. "The difference lies in organization, and for all of it you have to be organized. For all of it, you have to have the same technical facility, the same capacity for organizing. In a thing like this performance tonight, it demands more detail. At the same time, working in a place like the Jazz Showcase here in Chicago requires detail too, but of a different type, a different amount."

Iwondered whether the difference was that club playing meant details of the moment, and concerts necessitated details beforehand.

"You're always on stage in this business," Ahmad continued. "Whether it's with a trio, with the Cleveland Symphony, or with Richard Evans. Naturally, there's more detail that goes into presenting a 25-piece thing than there is in presenting a trio, but all of them require something beyond carelessness. Musically and otherwise, it's all hard work."

"You see, what it amounts to is a reduced score. There are fixed scores in my mind. With the trio it's a reduced score. There's still an order; that's the way my trio has always been structured. So I'm just reducing what's in my

mind, essentially, to a trio, because in the history of the Ahmad Jamal Trio, it's always been every part working, like a big orchestra within the trio. I'm reducing the score with the trio and expanding the score with a large complement like this," he said, waving his hand in the general direction of the stage.

Of course, taking that one step further, the piano is also like an orchestra within the trio, an observation with which Ahmad easily agreed.

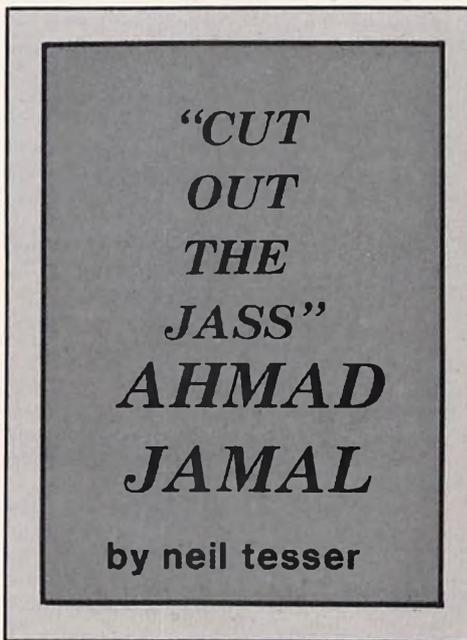
"The piano's always been; that's one of the joys and one of the hazards of the piano, that it is an orchestra in itself. But nowadays, every instrument is beginning to be, with the pyrotechnicians, and the new approaches to technique, and so on. We have men now walking on stage with just a saxophone."

Few people will doubt that the vast majority of those pyrotechnicians—the men who have stretched the capabilities of the saxophone and other traditionally non-*a capella* instruments to the point where they *can* walk on stage

alone and make music—have been jazz musicians. Ahmad won't dispute that fact; but he holds severe contempt for the label applied to these men, and to this music. For Ahmad Jamal, it's a highly objectionable four-letter word:

“The term ‘jazz’ means ‘mistake’; that’s what the definition *is*. It’s a misnomer. And it’s been responsible for a lot of the struggles that my colleagues and I have gone through for the past 40 or 50 years, beginning with the late Louis Armstrong; it’s all because of that word—the unmentionable—well, the term ‘jazz.’

"That term has kept a lot of good music off the big AM stations; it has kept a lot of archives from logging properly some of the world's improvisationists that make up this great art. So it's affected society as a whole, whether they're black, white, blue or green. It's made it difficult for a lot of talented people to



Ahmad Jamal's conception of the musician—and of himself—is of a creative craftsman who is well-versed in *all* music, regardless of labels and the forms and styles they hide. His comments on the total musician propelled us into the following exchange.

Tesser: What would happen to the classical musician if he also started to broaden his range of listening to include so-called jazz, so-called rock and everything else? How do you think this might affect him as a musician, not only in interpreting the older things, but also in what he writes?

Jamal: I would say the result would be in simple terms, more money and better jobs. Take Gershwin. He's one of the favorite American writers, isn't he? And he spent a hell of a lot of time listening to *jazz*. His greatest works have little bits and pieces—more than bits—of this music they call jazz.

Tesser: But it was second-hand; and that's the kind of argument that's always come down—that maybe the American people as a whole can't deal with this stuff first-hand, but they have to hear it second-hand through a Gershwin.

Jamal: Second-hand? Well, it's the foundation of the billion-dollar industry we call music, so someone must have been dealing with it first-hand. We've got the Beatles, Earth Wind & Fire and all the rock groups; we've got the industry in Hollywood, the Peggy Lees, and the Perry Comos. This is what jazz has done.

Tesser: OK. But if people are buying *those* records, why aren't they buying the records of the people who set that stuff down to be *used* by other musicians? Why aren't they buying things by the creators, rather than . . .

Jamal: The same reason Mozart died a pauper. Here's a man that composed some 150 compositions—symphonies, concertos—and no one knows where he was buried. His funeral was attended by a gravedigger and a dog. He was pen-

be buffered with the amenities and conveniences that some of the so-called classical artists have gotten accustomed to, because the word was immediately alarming to a lot of the power structure."

A solution would seem to be the imposition of the term "music" on *all* of the stuff coming out of horns, strings, and skins that vibrate in the right range for us to hear them. Ahmad thinks "improvisation" might be a good replacement for that four-letter word; but whatever replacement is chosen, it can't come soon enough for him.

"At one time there was a word 'Negro' that was certainly derogatory," he pointed out. "That's being changed and rewritten. I think it's up to the musicians to rewrite some of the history books on our music, and I think the elimination of the term 'jazz' would be quite proper. I don't want to go into a paranoid thing about it, but I do think there's a better word than *j-a-z-z*."

"After all, Duke Ellington is no different

from Bach as far as I'm concerned. Duke writes what he hears and Bach wrote what *he* heard. I like orange trees, apple trees, pear trees, peach trees; I think variety is the spice of life. The only difference between Duke and Bach is that Duke's approach is different than Bach's was. But why should he, or Dizzy Gillespie, or Jamal or Oscar Peterson or anybody else be categorized as anything different from the area of improvisation? That's what it is, whether it's structured on paper or not.

"There are many things that Liszt played that aren't written, never will be written. Many of the things I play *are* written. There's no difference. I think a good basis would be the term 'improvisation,' 'contemporary American music,' and so forth.

"**N**ow, very recently there was an ad taken out in *Billboard*, by one of the big conglomerates, CBS, and it cited Herbie Hancock

and a lot of the contemporary musicians, and the caption was 'Popular Music'. So it's changing already. I'm not changing it by myself; everyone is. That's interesting."

That's also the kind of discussion which can spur one to question the whole concept of labels, and their purpose in helping people distinguish the different stimuli with which we're mercilessly bombarded every waking moment. For this writer labels are useful as jumping-off points, as generalizations—keeping in mind the fact that all generalizations (including this one) are false.

"I don't have any objection to labels," rejoined Ahmad. "But I don't want a dog being called a cat and a cat a dog, because one of the problems we have in our society is with the Frankenstein's monster we've dreamed up in the way of labels. We had a very bad ethnic relations thing going because of labels. Let's get rid of all that crap and call things right."

"You know, a long time ago, someone in New Orleans shouted 'Stop jazzing it up!' because the musicians were making mistakes, and that's the definition. In fact, it was *j-a-s-s*; 'Stop *jassing* it up.' And how many times have I heard 'Oh, that's just a jazz musician.' This is the only art form that has had its development in the United States of America. And when they wanted goodwill ambassadors to go all over the world, they got Armstrong or Gillespie or Goodman, Ella Fitzgerald or Dave Brubeck. The diplomatic service deserves a better name than 'jazz', don't you think?"

But while Ahmad is well-versed in the extra-curricular aspects of the music, he is still known primarily as a musician, and specifically as a pianist. He is rarely heard in a solo context, and I asked him about that, and of the different conception involved.

Here, you're reducing the score again," he told me. "I do a lot of solo playing at home, and on one of the things I did for ABC, *I Love Music*, I do a lot of solo things. It's not foreign to me; in fact, I used to work solo. I've been thinking of a solo album, and probably one of these days there will be one. I have some very interesting things, I think, solo-wise."

Having spoken of solo, trio, quartet, quintet and big group situations, I suggested to Ahmad that, if I read him right, he was saying that none of these were really different directions, but rather different manifestations of the whole musical conception of Ahmad Jamal.

"I think a musician's base of operations should encompass all things," he said, "and his development should encompass all things. So the new directions would be in his composition. Here is the spelling-out of new directions: certain aspects of things that you try to cover fully when you're first getting a foundation, and which you expand upon for the rest of your life."

"This is the marvelous thing about the so-called jazz musicians, as opposed to some of the classical musicians: the so-called jazz musician is really an incredible man, because he's had to get it all, from everyone. It's nice to know that although this is an age of specialization, in order to be a specialist you sometimes have to cover all the ground. And this is the so-called jazz musician I'm always boosting."

I guess I read him right. And that's the reason why the Chamber Music of the New Jazz and the orchestral music of '73 are not so different after all. They're only different manifestations of the musical conception of Ahmad Jamal. db



HERB NOLAN

niless. So it's the same reason. Sometimes people recognize the contribution, like Salk vaccine, during a man's lifetime; sometimes they don't.

Tesser: Sometimes they only recognize it through other people?

Jamal: Well, a prophet is usually a stranger in his own home town, as a result of ignorance—that's half. The other half is rebelliousness, just downright rebelliousness on the part of human beings. They're not willing to change. They don't like a person saying the world is round and not square. That's the nature of the human being, and the answer to your question.

When that changes, then people will recognize things: the value of their eyesight when they have it, and not after they lose it. A fasting man is the only one that can appreciate food to its fullest. A man who eats 365 days a year becomes very complacent, he takes food for granted. So a lot of our great artists have been taken for granted. Then when they're gone, we build great shrines. I hear nothing but Billie Holiday, Charlie Parker, and so forth; Mozart too. Some of the young classical artists can't get played for Mozart. But when he was alive he had to sell pawn tickets. Pawn tickets!

We need more AM programming. I mean, if you play the Beatles for me 80 hours a week, eventually I'm going to get brainwashed. The same thing with Charlie Parker, Gary McFarland, Chick Corea, Herbie Hancock. Don't just put it on the FM stations, put it on the AM stations. Let me see the great halls open for the guys who *don't* have hits, as well as the guys who do. And this can be done only by educating the people through the media that we have now, radio and television.

Jamal the semanticist, sociologist, historian of the music, media critic.

RECORD REVIEWS

Ratings are:

***** excellent, **** very good,
*** good, ** fair, * poor

SUN RA

THE MAGIC CITY—Impulse AS-9243: *The Magic City; The Shadow World; Abstract Eye; Abstract "I"*

Personnel: Ra, piano, clavoline, bass marimba, tympani, electric celeste, Sun Harp, dragon drum; Pat Patrick, baritone sax, flute, tympani; John Gilmore, tenor sax; Marshall Allen, alto sax, flute, piccolo, oboe; Danny Davis, alto sax, flute; Henry Spencer, alto sax; Robert Cummings, bass clarinet; Walter Miller, trumpet; Ali Hassan, trombone; Roger Blank, percussion; Ronnie Boykins, bass.

On side two, Chris Capers replaces Miller; Bernard Pettaway, Teddy Nance replace Hassan; Jimmie Johnson replaces Blank. Spencer lays out.

ASTRO BLACK—Impulse AS-9255: *Astro Black; Discipline "99"; Hidden Spheres; The Cosmo-Fire.*

Personnel: Ra, electronic keyboard space age instruments, Moog synthesizer, electro-vibraphone; John Gilmore, tenor sax, percussion; Marshall Allen, alto sax; Danny Davis, alto sax; Pat Patrick, alto sax; Lamont McClamb, trumpet; Elmo Omoe, bass clarinet; Akh Tal Ebah, trumpet; Alzo Wright, violin, viola; Tommy Hunter, percussion; Ronnie Boykins, bass; Charles Stephens, trombone; Alakaton, Odun, Chiea, congas; Ruth Wright, June Tyson, vocals.

DISCIPLINE 27-II—El Saturn Research ES 538: *Pan Afro; Discipline Eight; Neptune; Discipline 27-II.*

Personnel: Ra, electric keyboard space instruments, Moog synthesizer, vocal harmonizing; John Gilmore, tenor sax, percussion, vocals; Marshall Allen, alto sax, flute; Pat Patrick, baritone sax, bass; Danny Thompson, trumpet, fluegelhorn, vocals; Danny Davis, alto sax, flute; Akh Tal Ebah, trumpet, fluegelhorn, vocals; Lamont Kwamie McClamb, trumpet, percussion; Elmo Omoe, bass clarinet, flute; Alzo Wright, Harry Richards, Robert Underwood, drums; Stanley Morgan, Russel Branch, percussion, conga; Ruth Wright, June Tyson, Judith Holton, Cheryl Banks (The Space Ethnic Voices), vocals.

★½

Sun Ra is notorious for releasing albums with superhuman prolificacy. But even with all the Ra LPs already on the market, a new aural/mythic statement from Enterplanetary Concepts will inevitably occasion great rejoicing by his many underground followers. This month, incredibly, we are treated to (hold on to your helmets) not one, not two, but three Sun Ra albums! First, *The Magic City*, a superb El Saturn recording of 1960, now reissued on Impulse; next, *Astro Black*, a new Impulse recording done in May of '72; and third, *Discipline 27-II*, The Arkestra's most recent studio session, released on Ra's own El Saturn Research label.

If ever anyone had doubts about Sun Ra's original explorations in new musical frontiers, *The Magic City* should squelch them once and for all. Its import becomes that much more devastating when one realizes that it was cut before Trane's final break with standard chord progressions and only months after Coleman's initial appearance at The Five Spot. Not only does the Arkestra sound completely at home in this world of molecular whines, pulsating tympani, and twisting reeds, but it sounds ahead of its time thirteen years hence. The rest of the world is still light years behind the Ra! 16 □ down beat

Besides bass marimba, acoustic piano, and assorted percussion instruments, Sun Ra had added electric celeste and clavoline to his standard keyboard setup; how many others in either jazz or rock could claim that back in '60? On the extended title cut, Ra makes the clavoline sound at different times like a string section playing serial charts from Schoenberg, a UFO zeroing in for a landing at Kennedy Airport, and a possible soundtrack for 2001.

Both *The Abstract Eye* and *The Abstract "I"* reveal an Arkestra obsession with pure sound as an end in itself—instruments are not used to enhance the melody or rhythm but rather to reverberate through space, until their individual timbres become deliciously concrete. Much of the later AACM sound as well as Continental avant-garde jazz can be heard vibrating in these early grooves.

Even though Ra employed eleven musicians on *The Magic City*, the sound is relatively sparse compared to the eighteen members that perform on *Astro Black*. With the beautiful voices of June Tyson and Ruth Wright featured on the title cut, and some amazingly restrained but effective Moog synthesizer from the space master himself, *Astro Black* rivals *Space Is The Place* as the Arkestra's finest production. Ra the arranger is highlighted on the full-sided *Cosmo-Fire*, where dense ensemble passages gently segue into impassioned solo breaks or sensitive duets. The talents of bassist Ronnie Boykins are truly stunning, particularly on a couple of bowed sequences.

With so many excellent Sun Ra albums reaching the larger public, it's unfortunate that such a lackluster session as *Discipline 27-II* should have made it into the stores. With only a few standout solo moments and one whole side devoted to the garbled ramblings of Ra and the Ethnic Voices, this album may turn off many unsuspecting Sun Ra novices. The worst feature of the LP, besides the uninspired feel of the session, is the random slicing of the long title cut in the hope that radio stations will pick up on the shorter segments. —townley

KEITH JARRETT

SOLO CONCERTS—ECM 1035-37 ST: *Bremen, July 12, 1973 Parts I, IIa, IIb; Lausanne, March 20, 1973 Parts Ia, Ib, IIa, IIb.*

Personnel: Jarrett, piano

***** (88 ways)

The musical commingling of beauty, strength and precision can be most elusive. When it is accomplished by one man on one instrument without sacrifice or compromise, it can be an act of total interaction between player and listener.

And when it is done by an artist (though he avoids the term) of Jarrett's inventiveness and commitment—and done over the course of a three-record, two-hours-plus album—the emotional sharing can be an incredible experience. In fact, the word incredible is an understatement here.

The problem of multiple-record sets (particularly those put out in such volume by rock superstars—and by lots of non-superstars) is that one has to wade through so much dross to get to the real thing. Most musicians don't have that much to say. Jarrett says it and leaves the listener wanting more. This is a full album.

Jarrett perhaps says it best in a portion of his intelligent liner notes: "The meaning for me is the truth involved in this: one artist creating spontaneously something which is governed by the atmosphere, the audience, the place (both the room and the geographical location),

the instrument; all these being channelled consciously through the artist so that everyone's efforts are equally rewarded, although the success or failure belongs completely to the artist himself. The artist is responsible for every second."

The music is lyrical without being soft or fragile. It is at once a crystalline and yet flowing beauty; a music with the pastoral grace of Bach and the heart of the blues. It is heart-swelling and head-swinging. And it is totally devoid of vacant impressionism and gushing romanticism.

If this is not music for everyman, then everyman is lost in the void. —smith

GEORGE SHEARING

GAS (George Albert Shearing)—Sheba ST-107: *Just Imagine; Since You; Two For The Road; Cool House; Love For Sale; Some Time Ago; Vierd Blues; The Little Boat (O Barquinho); Bide-a-wee.*

Personnel: Shearing, piano; Don Heitler, organ; Andy Simpkins, bass; Harvey Mason, drums, percussion.

★★★½

A pleasant change of setting for the pleasant pianistics of Mr. Shearing. Don't let the organ put you off; it's tasty. The quartet allows the sound of the piano to emerge with greater clarity than the quintet formula that has stood Shearing in good stead for lo! these many years; and his touch is as crisp, his mind as clear as ever.

"Serious" critics have never considered Shearing more than a clever popularizer. He was always more than that, but popularizing is not a dishonorable or unimportant artistic function. What Shearing popularized was, among other things, musical sophistication and good taste—And he's a hell of a piano player.

In fact, from early on he could play so much piano in so many ways that it must have been harder for him to find his own style than it is for most musicians. (Growing up outside the U.S. made it harder still.) When he did, it was a style good enough to last: a jazz style.

On *Vierd Blues*, Shearing shows he can get beneath the surface, down to basics. *Just Imagine* is a lucid and delightful 1973 investiture of a nice 1927 melody. *Cool House* is an "in" title made appropriate by the fuel shortage; to guess its ancestry takes no great musical mind or deep knowledge of bop standards.

Speaking of bop—Shearing was one of those who helped put it on the map. (I'll always love that bridge to *September in the Rain*.) O! G.A.S. is a gas; maybe not a profound gas, but a gas nonetheless. This is on his own label, by the way; not only the avant-garde has had to take matters into its own hands. —morgenstern

THE WAILERS

BURNIN'—Island (Capitol) 9338: *Get Up, Stand Up; Hallelujah Time; I Shot the Sheriff; Burnin' and Lootin'; Put It On; Small Axe; Pass It On; Duppy Conqueror; One Foundation; Rasta Man Chant.*

Personnel: Bob Marley, vocal; Carlton Barrett, Aston Barrett, Neville Livingston, Winston McIntosh, Earl Lindo, various unspecified instruments.

★½

If all it took to make a good, enjoyable album was fine rhythm playing, this LP would be an unqualified success. As it is, the most critically important element—interesting song materials that excite and hold one's attention—is absent, with the unfortunate result that the album never really engages the listener's inner ear. This program is so unvaryingly monochromatic in its deadening succession of small-scale chantlike songs that whatever limited charm any one of them might possess is submerged in the album's overall monotony. And no one of the songs is

sufficiently strong or distinctive in its melodic-harmonic character, or in its lyric content, to dispel even momentarily the fog of pleasant boredom that blankets this set. This being the case, there's little point in discussing the amateurish singing.

Burnin'? Hell, this set doesn't even sputter. Recommended only as a specific for insomnia.

—welding

DOLLAR BRAND

AFRICAN PIANO—Japo 60002: *Bra Joe From Kilimanjaro*; *Selby (That the Eternal Spirit Is the Only Reality)*; *The Moon*; *Xaba*; *Sunset in Blue*; *Kippy*; *Jabulani—Easter Joy*; *Tintiyana*.

Personnel: Brand (Xahuri Dullah Ibrahim), piano.

★★★★½

This Oct. 1969 session, recorded live at the Club Montmartre in Copenhagen, will be a welcome addition for Dollar Brand fans—and should be a great introduction for those interested in hearing another direction in jazz piano.

Brand's surging, rambling, stream-of-consciousness playing has moved away from its origins in Thelonious Monk's style and into a highly personal expression. There's a tensile strength and joy flowing through his music, even when it becomes dark, ominous and heavy. You can feel the sweat, toil and thanklessness of the Black's existence in Brand's native South Africa. Yet there's always a striving spirit, bursting at the bonds.

This is music that's full of both pleasure and a powerful message. Give it a listen. —smith

BLUE MITCHELL

GRAFFITI BLUES—Mainstream MRL 400: *Graffiti Blues*, *Yeah Ya Right*, *Express*, *Asso-Kam*, *Dorado*.

Personnel: Mitchell, trumpet; Ray Pounds, drums; Don Bailey, harmonica; Herman Riley, tenor sax; Darrel Clayborn, electric bass; Joe Sample, acoustic and electric piano; Walter Bishop, Jr., piano; Freddie Robinson, guitar.

★½

Nothing terribly startling or imaginative happens here. The tunes, all originals by either Mitchell or Sample, generally work by superimposing simple blues melodies over some fairly tired, top forty-ish bass, guitar and drum patterns, resulting in music which appeals strictly to the feet, and not at all to the mind. The problem here is mainly with the rhythm section: There's so little interplay between the rhythm and lead players that it's almost as if they showed up in the studio on different days. The texture laid down by guitar, bass and drums blends into a thick, oppressive background which seems to threaten and obscure, rather than stimulate, Mitchell's playing. The only relief from this droning comes on Sample's *Asso-Kam*, a lyrical, soft rock piece which prompts Mitchell into a tender, well-structured solo.

Need I say that this trumpeter deserves to be heard in a more stimulating context than the one which this session offered him?

—balleras

HEINER STADLER

BRAINS ON FIRE—Labor LRS 7001: *The Fugue #2—Take One*; *Heidi*; *All Tones*.

Personnel: Stadler, piano; Jimmy Owens, trumpet; Joe Farrell, tenor sax; Garnett Brown, trombone; Don Friedman, piano; Barre Phillips, bass; Joe Chambers, drums; Tyrone Washington, tenor sax, flute; Reggie Workman, bass; Lenny White, drums.

★★½

The playing is superb, but is limited by Stadler's inability to develop ideas over a linear stretch. *All Tones* is a blues in which melodic fragments are stretched out until they become independent improvisations within an ultimately composed framework. At first this

lends a sense of new-found order to the individual voices of the quartet (Washington, Stadler, Workman, White). But the need to develop ideas off of the same melody line only leads in the end to creative and tonal inhibition. The tune goes over 22 minutes and ends just as randomly as it would have at 8, 13 or 17 minutes.

—townley

MAL WALDRON JIMMY JACKSON EBERHARD WEBER FRED BRACEFUL

THE CALL—Japo 60001: *The Call*; *Thoughts*. Personnel: Waldron, electric piano; Jackson, organ; Weber, electric bass; Braceful, drums.

★★★

Here's a darkly funky batch of electrically-stimulated jazz. And while it's quite listenable,

it somehow rarely gets off the ground.

Waldron rumbles around with an inoffensive but generally static style. There's something very moody about his playing, though it's lighter here than usual. Jackson is considerably less gloomy and he's a fairly original thinker. Weber is very interesting in backing and solos. Braceful sometimes has problems in time-keeping but stays in the background for the most part.

—smith

MILES DAVIS

JAZZ AT THE PLAZA, Vol. 1—Columbia C32470: *Jazz at the Plaza*; *My Funny Valentine*; *If I Were a Bell*; *Oleo*.

Personnel: Davis, trumpet; John Coltrane, tenor saxophone; Cannonball Adderley, alto saxophone; Bill Evans, piano; Paul Chambers, bass; Philly Joe Jones, drums.

★★★★½

I've always considered myself a charter member of Rev. Leroy's congregation—I've



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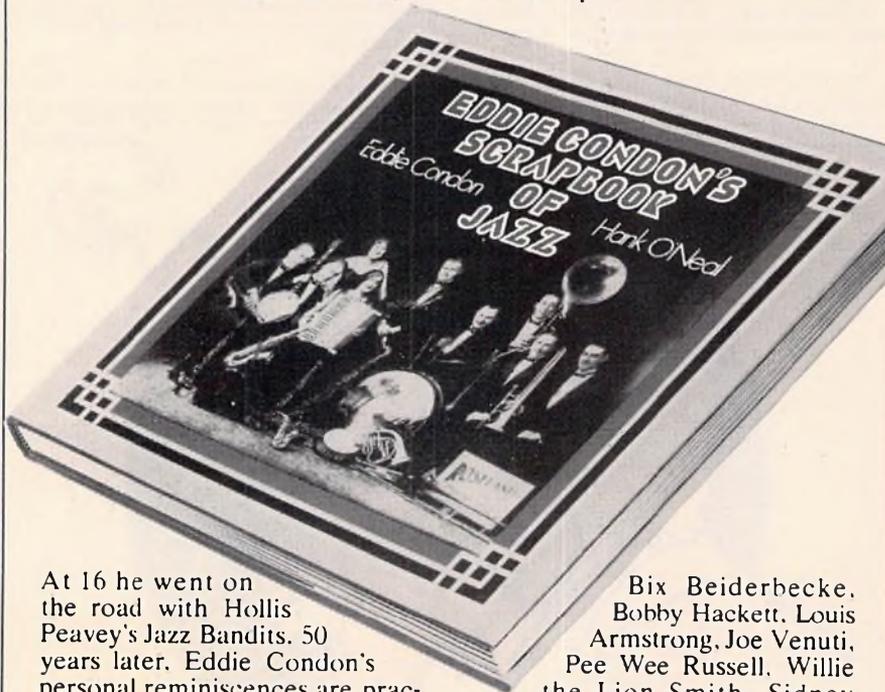
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always, that is, been more interested in What's Happening Now than in What Used To Was. But I guess most of us are suckers for some nostalgia trip or other, and when I saw the personnel and date (1958) on this album, I fell out. These are six of the most beautiful musicians of their time—too short a time, for Trane and P. C.—and any addition to their relatively small recorded output is automatically welcome.

But this is not just any addition. This is the sextet at very nearly peak form; why this session went unreleased for 15 years is therefore a mystery. Two small gripes: the title cut is clearly and unmistakably Monk's *Straight No Chaser* and I don't understand why it was retitled and credited to Miles; also, Evans and Chambers are miserably underrecorded.

Apart from that, a stone gas. *Plaza* (i.e., *Chaser*) sets the groove. Most of Miles' opening solo is in a straight, lively, show tune bag; then, there's a marvelous rest followed by some bluesier phrasing. Trane follows, running chords until there's nothing left of them. This solo is a striking example of his moving through first the standard and then the abstract intervals, getting himself into what seems to be a dissonant dead-end, and releasing that tension with an utterly natural slur or a lightning-like phrase that re-establishes the basic progression. Cannonball follows, and as usual, the stylistic contrast is remarkable. Bird's ghost sits on his shoulder, but the influence is usually benign. Evans has a short solo before the out-chorus, to which the *Miles' Theme* coda is appended.

Valentine is all Miles. The saxes lay out. The leader's melody statement is typically idiosyncratic, as he performs radical surgery on the opening eight bars and then mostly paraphrases or counterpoints the rest. I can think off-hand of at least four other versions by Miles of this tune, and this may well be the best he ever did with it. Gorgeous!

Miles metamorphoses *Bell's* melody, too, omitting much of the bridge to good effect and closing the solo with one of his patented broad quavers. Trane gets into near-atonality in spots, clearly presaging the later, freer Trane, and there's a hesitancy in the playing that would naturally accompany a venture into unexplored territory. Miles takes the out-chorus, but Chambers and Jones, on brushes, are apparently so stimulating to Miles that he takes another chorus. Here you realize how effective and provocative the rhythm section has been all the way through.

Miles hits his only blatant clinker of the date on the first eight bars of *Oleo*. Nice to know he's human—he never did have much luck with the big skips in standard up-tempo bop lines. Trane follows with an incredible display of virtuosity, freedom, and coherence. Cannon takes the frenzy down a peg; he's just as fast as Trane, and just as fluid, but he seems rather intimidated by what he's just heard—as who wouldn't be? Evans and Chambers, plus some trumpet-bass tradeoffs, take it out.

I didn't give this five stars because the recording quality is only fair, and because both Cannonball and Evans have been better than they are here. And even Trane sometimes overdoes the chord-running number. But that's a relative assessment. When the music is good here—as it is more often than not—the solar system is too low a rating. —heineman

JOE WILLIAMS

JOE WILLIAMS LIVE—Fantasy F-9441: *Who She Do*; *Green Dolphin Street*; *Heritage*; *Sad Song*; *Goin' To Chicago Blues*; *A Beautiful Friendship*; *Yesterday, Today and Tomorrow*; *Tell Me Where to Scratch*.

Personnel: Williams, vocals; Nat Adderley, cornet; Cannonball Adderley, alto sax; George Duke, piano, electric piano; Walter Booker, bass, guitar; Carol Kaye, electric bass; Roy McCurdy, drums; King Errisson, congas.

I didn't know they made albums like this any more—if they ever did! *Joe Williams Live* evokes the gamut of great (male) jazz vocalists of the past and present—Pha Terrell, Billy Eckstine, Al Hibbler, Eddie Jefferson, Jimmy Rushing, but, most of all, the husky voice and smooth phrasing of Joe Williams himself. Perhaps an apt title for the set would be *Williams Relives Williams*, for certainly this album, more than his overly saccharine attempts of late, is the Joe Williams everyone knows and loves.

The set gets a hard-funk send off with Williams' own *Who She Do*, and a brief but effective alto wail by Cannonball. Next comes the bop classic *Green Dolphin Street*, and Williams is more than up to the task, sounding as humorous and chordally agile as Jefferson or Pleasure ever did. He takes a nonsense chorus in feigned tenor sax imitation, and then, just as smoothly, is off trading fours with the rhythm section.

The mood is contrasted perfectly by the shimmering Ellington ballad, *Heritage*, done with a reminiscent Hibbler vibrato. The accompaniment is tastefully sparse with acoustic piano, contrabass, and alto coloring the background. The side concludes with the least interesting tune of the four, a funky wah-wah session that would better fit Al Green or Isaac Hayes. (Unfortunately, singers today feel an obligation to include at least one tune like this in their repertoire.)

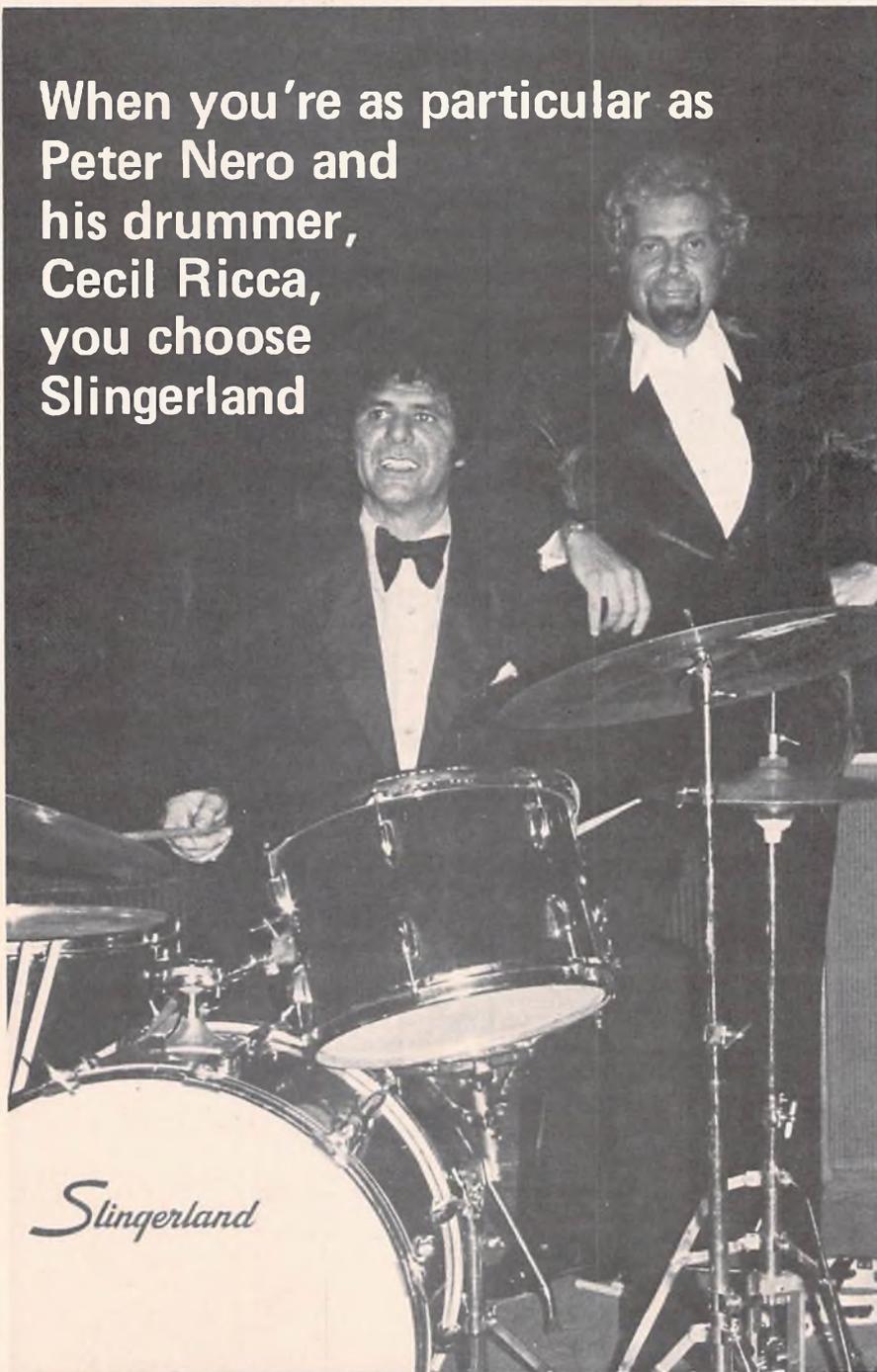
Williams continues to pull styles out of his back pocket, this time with what has to be a classic rendition of Rushing's *Goin' To Chicago Blues*. He opens informally with a rap to the studio audience: "To be poor in New York is death. They don't even have any alleys to sleep in. And it costs money to relieve yourself in New York!" Williams was raised in Chicago and claims to have heard his "yells" on the streets of the South Side, but his natural style is closer to the Kansas City urban blues shout of Rushing and Witherspoon. Here he revives that style, bringing back to mind his days with the Basie band. Who knows, Williams may make *Goin' To Chicago* a pop hit again.

A melodic figure by Booker on the contrabass opens the lighthearted ballad, *A Beautiful Friendship*. Williams again creates perfect contrast by segueing into the serious *Yesterday, Today and Tomorrow*: "Yesterday a man killed my brother/Today I killed a man/Tomorrow his brother will have to kill me/What will it all mean to eternity?" Brooding, poignant, with an aura of urban finality, Williams touches our deepest emotions. He asks, "Who are our enemies? Who destroys the human family?" Appropriately, he takes it home with an original blues. Behind him, in the background, Nat Adderley's cornet cries out soulfully. —townley

A JAZZ PIANO ANTHOLOGY

A JAZZ PIANO ANTHOLOGY—Columbia KG 32355: *Sounds of Africa* (Eubie Blake, 1921); *Keep Off The Grass* (James P. Johnson, 1921); *Muscle Shoals Blues* (Fats Waller, 1922); *Bear Trap Blues* (Jimmy Yancey, 1939); *In A Mist* (Bix Beiderbecke, 1927); *57 Varieties* (Earl Hines, 1928); *Honeysuckle Rose* (Joe Sullivan, 1933); *The World Is Waiting For The Sunrise* (Jess Stacy, 1935); *Tiger Rag* (Art Tatum, 1933); *Liza* (Teddy Wilson, 1935); *Boogie Woogie Prayer* (Albert Ammons, Pete Johnson, Meade Lux Lewis, 1939); *Little Joe From Chicago* (Mary Lou Williams, 1939); *I Didn't Know What Time It Was* (Clarence Profit, 1940); *For Miss Black* (Mel Powell, 1945); *Way Back Blues* (Count Basie, 1942); *Yearning For*

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Love (Duke Ellington, 1961); *Round Midnight* (Thelonious Monk, 1967); *Thelonious* (Bud Powell, 1961); *Indiana* (Erroll Garner, 1951); *Polka Dots And Moonbeams* (Hank Jones, 1956); *In Your Own Sweet Way* (Dave Brubeck, 1967); *Silver* (John Lewis, 1964); *Silver's Blues—Excerpt* (Horace Silver, 1956); *Billy Boy* (Ahmad Jamal, 1952); *Billy Boy* (Red Garland, 1958); *Pawn Ticket* (Ray Bryant, 1956); *Splendid Splinter* (Dave McKenna, 1958); *Two Lonely People* (Bill Evans, 1972); *Port Of Call* (Cecil Taylor, 1960).

Personnel: Pianists as indicated above, playing solos except as follows: Stacy with Israel Crosby, bass; Gene Krupa, drums. Basie with Freddie Green, guitar; Walter Page, bass; Jo Jones, drums. Ellington with Aaron Bell, bass; Sam Woodyard, drums. Powell with Pierre Michelot, bass; Kenny Clarke, drums. Garner with John Simmons, bass; Shadow Wilson, drums. Jones with Barry Galbraith, guitar; Milt Hinton, bass; Osie Johnson, drums. Lewis with Orchestra U.S.A., Harold Farberman, conductor. Silver with Doug Watkins, bass; Art Taylor, drum; Jamal with Ray Crawford, guitar; Eddie Calhoun, bass. Garland with Paul Chambers, bass; Art Taylor, drums. Bryan with Wyatt Reuther, bass; Osie Johnson, drums. McKenna with John Drew, bass; Osie Johnson, drums. Evans with Eddie Gomez, bass; Marty Morell, drums. Taylor with Buell Neidinger, bass; Dennis Charles, drums.

Anthologies of so sweeping a nature as this have their handicaps. No label, even one with the huge catalog resources of Columbia, can make available truly representative selections by every important jazz pianist of the last 50 years.

However, French pianist-producer Henri Renaud, who put this set together, has made intelligent and interesting choices, and if some familiar names are missing, and others (Waller, for instance) not ideally displayed, this is as useful an overview of piano history as you're likely to get your hands on. (There's no excuse, though, for omitting recording dates and not identifying the supporting players; I've supplied this information above as completely as possible.)

Some highlights: James P. Hines; Tatum; Bix; Krupa's drums and Crosby's bass behind Stacy, on what was the first piano trio record; the little-known Clarence profit's sophisticated, Tatumesque harmonies; Garner out-swinging everything else on the two LPs; Hank Jones' marvelous *Polka Dots*—he is a giant; the juxtaposition of the two *Billy Boys*; and the previously unissued (I think) Monk solo. But find your own favorites; there's plenty to choose from, and some things are bound to surprise. (Eubie's *Africa*, by the way, is better known as *Charleston Rag* and was composed in 1899.)

Another excellent reissue from Columbia. Carry on!
—morgenstern

THE FOREFRONT

INCANTATION—AFI U-57415: *Incantation; Wilderness; Quartet; Aberrations; La Casa Del Forefronte; Peregrine; Frump Trump; Reverberations; That Which Has Vanished*

Personnel: Bobby Lewis, George Bean, Art Hoyle, Russ Iverson, trumpets (Bb, Eb piccolo, Bb piccolo, F alto) and fluegelhorns, Rufus Reid, acoustic bass; Jerry Colman, drums and percussion.

There's much carefully thought out and inventive music here. The Forefront is a trumpet ensemble which comprises the trumpet section of the Chicago-based Dave Remington Big Band, to which has been added a rhythm section. They present a compendium of trumpet effects and voicings, moving through a wide range of tempos, meters and styles. And if you've ever wondered about the exact tonal color created by placing an Eb piccolo trumpet against three fluegelhorns, here's your chance to find out.

The compositions (calling them *tunes* would be misleading) are fresh and imaginative, and are influenced as much by contemporary

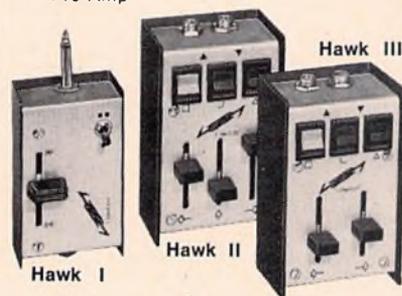
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symphonic idioms as they are by jazz. *Incantation*, for example, moves from rock and jazz meters into a section of fugal writing, and Joe Daley's *Quartet*, a piece for four unaccompanied trumpets, evokes much more the spirit of a Bartok quartet than of, say, Woody Herman's trumpet section. Also worthy of mention is the mellow fluegelhorn writing on *Wilderness*, a moving soft-rock piece, and the ambitious Flamenco-tinged *La Casa Del Forefronte*, which recalls the flavor of Gil Evans' scoring on *Sketches of Spain*.

In short, a refreshing, ambitiously conceived, forcefully executed blend of contemporary classical, jazz and rock idioms.

—balleras

HERBIE HANCOCK

HEADHUNTERS—Columbia KC 32721: *Chameleon*; *Watermelon Man*; *Sly*; *Vein Melter*.

Personnel: Hancock, electric piano, clavinet, synthesizers, pipes; Bennie Maupin, soprano, alto, bass clarinet, saxello, alto flute; Paul Jackson, electric bass, marimba; Harvey Mason, drums; Bill Summers, assorted percussion.

Headhunters is Hancock's second Columbia release in less than a year, and the first to be heard since he put together his new group a couple of months ago, forming it out of a desire to communicate more directly with the audience (db, Aug. 16, Nov. 8). It's evident from listening to the new ensemble, in live performance and on this LP, that Herbie translates "communicate directly" pretty much into "get down." The warp-drive electronic spaceflights of *Crossings* and *Sextant* have given way to a more basic music, harmonically simple and rhythmically earthy.

Headhunter's music, like that of *Sextant* features a strongly charged rhythm section, mixed at a high level in the recording. But the rhythmic approaches of Hancock's new and old music differ, especially when it comes to drum style. Billy Hart, Hancock's former drummer, kept an irregular pace, alternating short and long blasts while leaving the steady bottom to Buster Williams' bass. Harvey Mason, of the new band, flows more evenly, energetically dancing around the basic riffs he sets. Bassist Paul Jackson shares Mason's light touch, but keeps a solid line and a soulful pulse. Moreover, Hancock himself is playing a more percussive keyboard these days. He stays closer to the rhythm laid down by Mason and Jackson, and is less apt to take off on flights of harmonic color commentary, as he did on his previous albums.

The album's opener, *Chameleon*, is aptly titled, featuring a change of musical color and tone by Hancock in the center section of this long piece. It's also the best showcase for the fast, kinetic skills of Mason, who never loses the tight control he has over his Cobham-like energy. A searing synthesizer solo by Herbie is another highlight. *Watermelon Man*, always a funky number, sounds strong as ever in its new arrangement. African pipes by Hancock, and almost Middle Eastern attitudes from Maupin's soprano and Summers' percussion, are added spice to the basic funk.

Though Hancock is heard at his best on *Chameleon* and *Vein Melter*, the album's quiet closer, the most successful cut is probably *Sly*. Maupin's solo on this piece is outstanding; unfortunately, his solo capabilities are used somewhat sparingly on the rest of the disc. *Sly* also boasts the most arresting theme on the album, and some ass-kicking Hancock piano.

Like Chick Corea, Herbie Hancock has managed to bring his sound around to a more fundamental, easily communicable form without making compromises in the areas of

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energy, intensity, and musical variety. He has both the skills and the creative vision to escape the trap of repetition that the deceptively simpler approach will now present to him. Let's hope that *Headhunters* will expand the number of fellow travelers on his musical flights. It's an LP that speaks its message—loud and clear. —mitchell

JIMMY HEATH

LOVE AND UNDERSTANDING—Muse 5028: *One For Juan; In A Sentimental Mood; Hands Up! Feet Down!; Far Away Lands; Smilin' Billy; Gemini*. Personnel: Heath, tenor, soprano saxophones, flute; Curtis Fuller, trombone; Bernard Fennell, cello; Stanley Cowell, piano, electric piano; Bob Cranshaw, Fender bass; Billy Higgins, drums, tambourine.

★★★★

There are no pretensions, no gimmicks: Jimmy Heath and the other musicians on this record are all uncompromising players whose music is straight ahead, solid and inventive.

Heath is a veteran, nurtured during the bebop era playing with people like Dizzy Gillespie, Kenny Dorham and Howard McGhee, who reflects in his playing a history that extends from pre-bop through John Coltrane to today. He is not only a complete master of his instruments, but one of jazz's most respected composers.

Unfortunately, he is also a musician who has been overlooked, underrated, and taken for granted by the public—perhaps one reason that, until the album *Gap Sealer* recorded last year on Cobblestone, Heath had not been a leader on a recording date since the early '60s. It's a funny thing about the listening public. Unless you are in front of them regularly, they can forget.

Love and Understanding should remind people that Jimmy Heath is here and a constant creative force in music; like the music itself, he

is always moving.

On *Gap Sealer*, Heath recorded with a basic rhythm section augmented by his son Mtume on congas. With this album, he elected to use, in addition to a superb rhythm section, Fuller's trombone and Fennell on cello. The overall effect is one of heightened warmth. Everyone involved with this date is excellent, but one would be surprised if they weren't. All are among the best playing today. —nolan

DON RADER

POLLUTED TEARS—DRM Records CFS 3236: *Big Foot; Sphinx; Taos; Freddie; Polluted Tears; He Was All of Us; Old Number Nine*. Personnel: Rader, trumpet, fluegelhorn; Joe Roccisano, alto, soprano sax; Frank Strazzeri, Fender Rhodes electric piano; Tom Azarello, bass; Chiz Harris, drums.

★★★½

This is a good record. All the arrangements are neat and clean, and very proper, with an occasional rock beat. The musicians are competent and technically polished. Rader has played with Basie, Ferguson, Kenton, et al: the BIG big bands. The others are similarly well-heeled as to "credentials."

This is what could probably be described as the "emerging new Mainstream of jazz": a dash of rock; brassy horn voicings; traces of innovative jazz of several years ago (e.g. a couple of solos that nod to 1963 Trane and a whiff of Ornette); the frequent hint that the group is on the verge of "going outside"; and an electric piano.

There are always a few musicians around, like Ornette, who can't negotiate the mainstream while trying other waters. That they later make it possible for less enterprising souls to form a mainstream is just a taste of the order of things. —kopulos

THE VISITORS— CARL GRUBBS/ EARL GRUBBS

IN MY YOUTH—Muse 5024: *In My Youth; The Juggler; The Visit; Mood Seekers; Giant Steps*. Personnel: Earl Grubbs, soprano and tenor sax; Carl Grubbs, alto sax; Sid Simmons, piano; Stanley Clarke, James Glenn, bass; John Goldsmith, drums, shakers; Richard Lee Wiggins, bells.

★★★

Different people hear different music in their heads when someone says the word "jazz." Now that categories in progressive music blur and blend with increasing speed and facility, everyone must have a stereotype in their ears of what "real" jazz sounds like. For me, it's the type of warm, swinging Trane-ing-in that the Grubbs brothers put forward on this album. It isn't the heaviest sound in town; but it *moves*, by God, and it makes you feel good, too.

The Grubbs play their music in the mainstream/modern bag of cousin John Coltrane in the *Giant Steps* era (a tune which closes this LP, incidentally). It's a sound that's heavy on the modality, kicked along by the typically excellent bass of Clarke and powerful drumming by Goldsmith.

Remember, three stars means *good*. These Visitors should become permanent residents in your household. —mitchell

GEORGE BARNES

SWING, GUITARS—Famous Door 100: *The Opener; My One and Only Love; Struttin' with Some Barbecue; Blue Again; Laughing at Life; My Honey's Lovin' Arms; Merchandise Mart Indians; Funk; Chicago Style*.

Personnel: Barnes, guitar; Hank Jones, piano; Milt Hinton, bass; Jo Jones, drums. On tracks 1, 7, 8, Dick Hyman replaces Hank Jones.

★★★½

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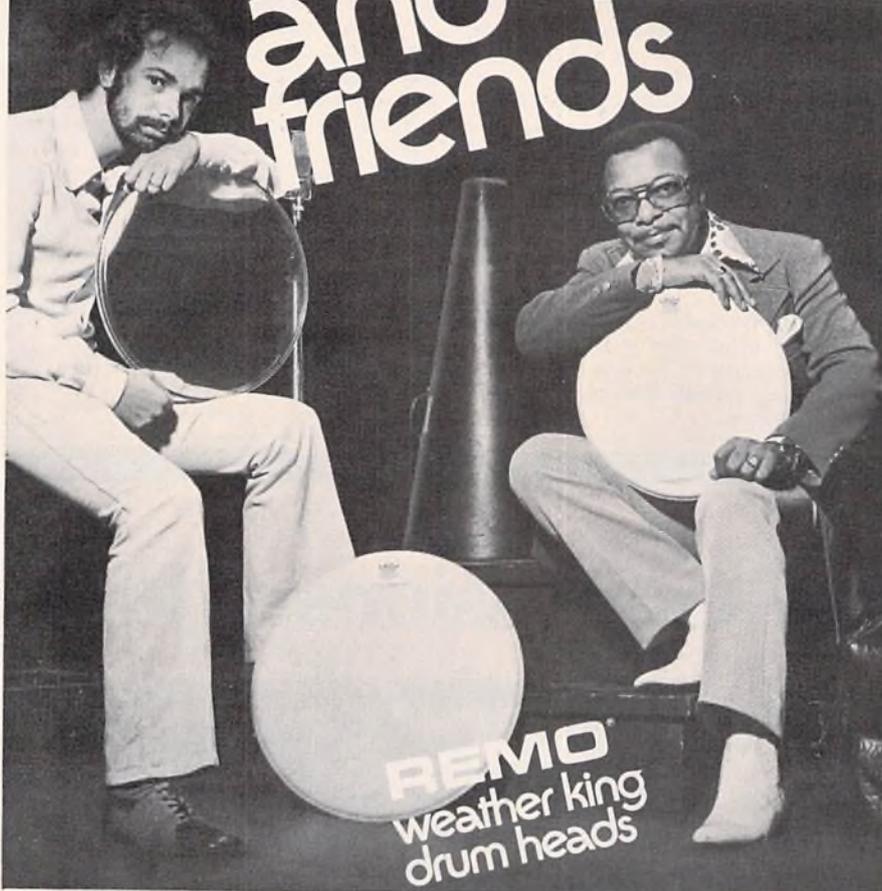
He's assisted by Transcending Sonship on rhythm, sound, and color, Celestial Songhouse on bass, and Blackbird on guitar. With Ashish Khan on sarod and Pranesh Khan on dholack.

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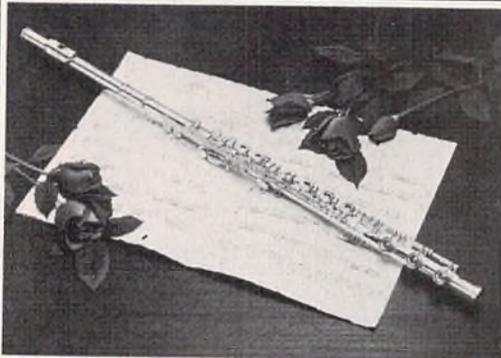
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There is such an air of unfeigned exuberance to these performances that one simply can't help but like them. The music is so blithely, unpretentiously infectious, so good-natured and sunny in its disposition, that you find yourself bending over backwards trying to find more in it than it actually possesses.

What matter that Barnes is more than occasionally too cute, even coy, in his improvising (an overreliance on corny, at times obtrusive glissandi); that his use of Django Reinhardt devices doesn't always sit well in the overall context of his playing; or that the improvising is not really all that substantial (much of Barne's work is more like streams of licks than real variation playing)? The quartet's music is so assured, so lighthearted, so ingratiating in its natural, ebullient charm, that it finally disarms you. And the Joneses (both of them), Hyman and Hinton are mothers! If you're a fan of swing and/or guitar music, you're sure to enjoy this well-performed and recorded set, which will have you smiling and foot-tapping all the way through.

—welding

ALBERT MANGELSDORFF

LIVE IN TOKYO—enja 2006: *Sing and Swing; Open Space; Mahusale; Triple Trip.*

Personnel: Albert Mangelsdorff, trombone; Heinz Sauer, tenor sax; Gunther Lenz, bass; Ralf Hubner, drums.

German jazz musicians of the avant-garde school have learned their lessons well from their Afro-American counterparts. This is heady, abstract music that is metrically wideopen, while tonally sliding from melodic consonance to grating discord. Mangelsdorff attempts to place the trombone on a level with the saxophone and comes off well in harmonic and contrapuntal conversations with Sauer. At the start of *Mahusale*, Mangelsdorff manages to squeeze unusual sounds out of his horn by first droning out single note(s) and then feverishly sliding up and down the scale in pizzicato fashion. Unfortunately, the drumming (or better, the *batterie*) of Ralf Hubner doesn't stand up to the talent of the rest of the quartet. His percussion work is over-mixed and too zealous without sensitivity toward dynamics.

—townley

DIZZY GILLESPIE

DIZZY GILLESPIE, VOLUME II—Everest FS 272: *Blue 'N Boogie; Groovin' High; Dizzy Atmosphere; All The Things You Are; Hot House; Things To Come; One Bass Hit; Part 2; Ray's Idea; Our Delight; That's Earl Brother.*

Personnel: Gillespie, trumpet.

On tracks 1, 3-5, Dexter Gordon, tenor sax; Frank Paperelli, piano; Chuck Wayne, guitar; Murray Shipinsky, bass; Shelly Manne, drums.

On track 2, Charlie Parker, alto sax; Curly Russell, bass; Al Haig, piano; Sid Catlett, drums; Sarah Vaughn, vocal.

On tracks 6-9, Dave Burns, Raymond Orr, Talib Daawood, John Lynch, trumpets; Alton Moore, Leon Cormenge, Gordon Thomas, trombones; Howard Johnson, Lucky Warren, Ray Abrams, John Brown, Saul Moore, saxophones; John Lewis, piano; Ray Brown, bass; Kenny Clarke, drums.

On track 10, Sonny Stitt, alto sax; Haig, piano; Milt Jackson, vibes; Brown, bass; Clarke, drums; Alice Roberts, vocal.

THAD JONES

THE JONES BOYS—Everest FS 270: *Jumping For Jane; Bird Song; Mad Thad; Cat Meets Chick; Whisper Not; Quiet Sip.*

Personnel: Jones, trumpet; Quincy Jones, arranger, composer; Jimmy Jones, piano; Jo Jones and Elvin Jones, drums; Edward Jones, bass. Other unidentified personnel.

Everest is one of those discount labels where the buyer must be cognizant of the fact that what he sees is not always what he gets. This isn't meant so much as criticism, but to remind the customer that what the album cover says is on the inside is rarely the complete story.

Such records, however, can provide some interesting surprises, and they almost always let the listener play little games like: who-is-playing-on-which-cuts? or who-else-was-on-the-date-that-is-not-listed? For example, did you ever pick up something from the bargain bin that perhaps appeared to be vintage Miles Davis, only to have it turn out to be vintage Charlie Parker, with Miles as a sideman? It's great sport.

These two records (especially *The Jones Boys*) provide the listener with ample opportunity to take his own Blindfold Test. The Dizzy LP has the better annotation of the two. It lists personnel and recording dates, but still there are some discrepancies. For example, on track 6, featuring the Gillespie orchestra, there is a vibes solo—yet no vibes player is listed. On tracks 2 and 10, vocalists are listed, but nobody sings. Also, Al Haig is listed as the bass player with the Charlie Parker/Dizzy Gillespie quintet. The total effect is one of stone suspicion.

The Jones Boys is more curious. All the Jones are credited—or appear to be—but that's all. It is obvious that two different bands were involved, one with Jo Jones on drums and an unidentified tenor added (side one); and one with Elvin Jones along with unidentified trombone (possibly J. J. Johnson or Kai Winding), and anonymous tenor and flute (side two).

From the music it is apparent that both were Thad Jones dates. One of the questions, however, is whether all the compositions and arrangements are Quincy's. If so, they appear to predate by a number of years the listed recording dates of Dec. 12, 1956 and Jan. 6, 1957.

The stars, then, are for the music, not the package. But there is little doubt that a record such as *The Jones Boys* would be far more interesting if one knew who was playing on all the tracks.

The Gillespie LP is especially good. One just has to look at the personnel to know that the music is classic jazz. All of the tracks were recorded between 1945 and 1946.

Incidentally, the recording quality is quite good on both discs. —nolan

SONNY ROLLINS

HORN CULTURE—Milestone M-9051: *Pictures in the Reflection of a Golden Horn; Sais; Notes for Eddie; God Bless the Child; Love Man; Good Morning; Heartache.*

Personnel: Rollins, tenor sax, soprano sax (track 2); Walter Davis, Jr., piano, electric piano (track 2); Masuo, guitar; Bob Cranshaw, electric bass; David Lee, drums; Mtume, percussion, piano (track 2).

★★½

When Sonny Rollins came out of retirement last year, critics and readers rushed to heap honors on him, almost as if they were just waiting for him to return to the scene and claim the honors that were rightfully his. But it's a good guess they weren't waiting for *Horn Culture* (which is at least an intriguing title).

To be blunt, the music is largely uninspired. Blame some of the material, blame the musical deadwood of Masuo and Davis, but blame

Sonny too: his solos just aren't as authoritative as usual, and the music suffers. Ironically, the liner tells us: "Through overdubbing, Rollins is heard on more than one sax on some selections." Usually, one track is all Sonny needs to wipe everyone out; here, it doesn't even happen with two. Cranshaw and Lee are cool, as is Mtume, when he sticks to congas.

Pictures isn't bad; there are interesting convolutions of line above thick rhythmic textures, and some genuinely exciting moments. *Sais* is an over-long (12 minutes) down-home African vamp, with Sonny crying sounds, rather than lines, on soprano, and all the solos drifting aimlessly, before a decent double-dubbed denouement from Sonny. His solo on *Notes*, a cleverly altered 12-bar blues, has some good licks, but it's basically a drag.

The second side, with the two Billie Holiday favorites and a minor blues by Sonny, is (thank

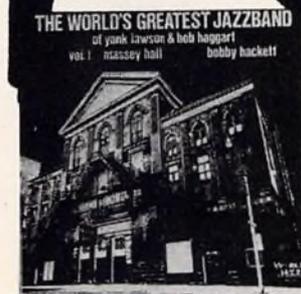
goodness) better. *Child* is set in an engaging new arrangement, and *Heartache* features a patented (but washed out) Rollins cadenza, which comes in almost as an afterthought to the song's end. *Love Man* features what is probably Sonny's best basic blowing of the set.

I think Sonny Rollins is at a crossroads. He is faced with the problem of reconciling the brilliance and logic of development, worked to greatness in the post-bop style of the '50s, with the freer, different-influenced and altogether changed musical milieu of the '70s. His *Next Album* laid a strong foundation for The Bridge spanning the years; but this next album puts a lot of stress on the project under construction.

The hope is that *Horn Culture* is itself a bridge to wherever Sonny's going, and I hope he gets there soon; because whenever Sonny finds what he's after ... he doth bestride the (musical) world like a Colossus. —tesser

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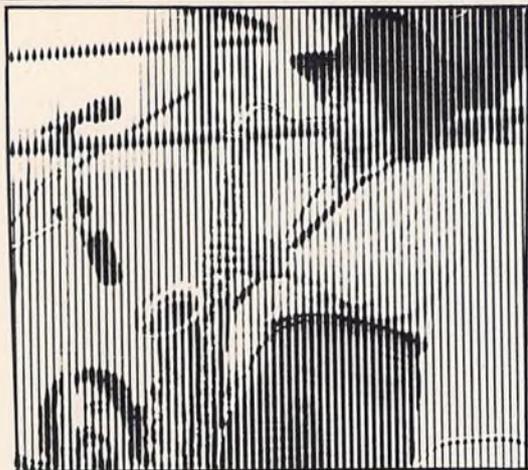
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J. L. VARTOOKIAN

This has been a hot and heady year for Leandro Gato Barbieri. Despite the notable dent he had already made in contemporary circles with his strikingly new sound on tenor and his arresting series of albums, nothing could compare with the impact of his arrival as a motion picture composer and performer in *Last Tango In Paris*.

The success of the movie, the album, and particularly the main theme paved the way for new in-person exposure. Barbieri, who had been working for the most part with small U.S. based combos, went home to Argentina, where he was born in 1933, and assembled an ethnic group of South American performers on such instruments as the quena, charango, and an assortment of percussion.

After a riotous reception in Montreux, Gato appeared before a sellout crowd at Carnegie Hall. Later he was part of an Impulse Records package tour with Alice Coltrane and others.

Barbieri's English is limited. For his first Blindfold Test, he was accompanied by his wife/manager/advisor Michelle, who acted as interpreter whenever he found himself at a loss for English words.

The Don Cherry record was included because it was with Don, in Europe, that Gato gained some of his most important experience in the mid-1960s. Lalo Schifrin also was one of his early associates, both in Argentina and in Paris. Barbieri was given no information about the records played.

By Leonard Feather

1. PHAROAH SANDERS. *Baillophone Dance* (from *Thembi*, Impulse). Sanders, tenor saxophone, baillophone, etc.

It was Pharoah Sanders. The record is very simple ... it has a simple structure, but it doesn't mean it has less value. The good thing Pharoah has is that sometimes he doesn't pay too much attention to too many things; and yet in this record he carries it off. He finally says what he wants to say, even if he's not very careful about the way it's done. Three-and-a-half stars.

This was fairly different than what we usually hear from Pharoah. When I hear a record, I usually like to hear the whole record so I know what the structure is all about; but I was aware that this one track was a different Pharoah.

2. JOHN COLTRANE. *Mr. P.C.* (from *Giant Steps*, Atlantic). Coltrane, tenor saxophone; Paul Chambers, bass; Tommy Flanagan, piano; Art Taylor, drums.

I have a fantastic feeling about this tune, because when I was in Buenos Aires it was very difficult to find records. Then once in 1961 the linen-keeper from a ship brought me a record of this, and I was the only one who had a copy of it. Coltrane was really beyond the people's understanding in Argentina.

I remember this tune Coltrane wrote for Paul Chambers—we used to call it for the Communist Party, because in Argentina it's called *Partida Comunista*, P.C. So we always made a joke of it.

That period was an important part of my life. It brings back so many memories, and so many feelings. I have to give the record five stars. John was just about to leap into the era of the great quartet with McCoy and Elvin at

that time. Art Taylor played very good, but sometimes he would leave Trane a little bit alone. He'd play mostly the rhythm, four-four, and he wouldn't really give Coltrane enough dynamics. This record was very simple rhythmically.

I remember in Buenos Aires I was looking for something different; then I heard one tune by Trane with McCoy and Elvin, on which John played tenor and soprano ... and I heard something very different in that rhythm section. After that came *My Favorite Things*; that and *Summertime* impressed me very much. And I think that was the turning point.

3. DON CHERRY. *Queen of Tung-Ting Lake* (from *Relativity Suite*, JCOA). Cherry, composer, trumpet; Selene Fung, ching.

This confused me a bit. At the end I think it was Don Cherry. The solo sounded like a harp, but at the same time like a sitar. It was very beautiful. But the solo finished so abruptly, I wanted to hear more.

Feather: It's part of a suite.

Barbieri: It leaves me very confused, because it's in a rather meditative mood like Alice Coltrane; and the end, Don Cherry. Don is also in that same kind of meditative feeling.

I don't want to say who they are, but I like very much the feeling, the way it was carried through. Four-and-a-half stars.

4. ANTONIO CARLOS JOBIM. *Tempo Do Mar* (from *Jobim*, MCA Records). Jobim, piano, composer; Claus Ogerman, arranger, conductor.

I don't know who that is but it sounded like music from a movie, very descriptive. It doesn't do much for me emotionally, but it described many things. I prefer more emotional music than that.

It's written by someone who knows a lot about arranging. I don't want to venture to say any names, because it could be a number of different people. This is a very passive record. I think in music it's important that music should have different paths—and this is just one path. Also in people, there are many paths and levels, so it's valid and necessary—but it appeals to some people, to others not.

For me it's just something that's okay ... two and a half.

5. ROBIN KENYATTA. *Temptation Took Control Of Me* (from *Terra Nova*, Atlantic). Kenyatta, soprano sax.

This is soul music; this is the first time I listened to soprano play this kind of music, because all the time it's tenor or alto. Soul music is something that's supposed to be very warm. This was lukewarm. And by him being lukewarm, so was the rhythm section. He sounds like he's searching ... in between.

The people I listen to playing soul, play so natural. I've listened to so many saxophones that made me feel so good. This is a simple thing, but I feel that a lot of simple things are difficult to succeed in. For instance, Miles Davis played one note, but this may be ten notes of somebody else. And many people try to play like this, and everything goes down ... they may imitate Coltrane, because, for instance, he has a lot of technique, but you are not thinking about technique when you hear it, because the technique is so natural. So sometimes people try to imitate—but not naturally; it's false, something missing.

This isn't exactly false here, but something's missing. Two stars.

6. LALO SCHIFRIN. *Bachianas Brasileiras #5* (from *A New Fantasy*, Verve). Villa-Lobos, composer; Schifrin, piano, arranger; Jerome Richardson, flute. Recorded 1964.

I love the tune, the *Bachianas*. I recorded this in my first album, *Third World* for Flying Dutchman. All the time when I was young I never was thinking, "Who are the players?" For instance, when I listen to Coltrane—in Buenos Aires nobody knew who he was. So I never say who they are. I know more about bop ... they are the famous musicians, but bop wasn't very deep. I'm more deeply into what came after bop to now.

So when I listen to something, I don't think what it is. I only have the feeling of what's happening. This record is something where I say, okay we record *Bachianas* and take the orchestration and play the melody, and play the melody, and play the melody ... but sometimes, playing the melody is very difficult. It's like improvisation—for me, it's the same. To me, to play the melody is as important as the solo.

This is such a beautiful melody, strong. Here they played it pretty, just pretty; music to have a drink by. It's neither bad nor good; two-and-a-half-stars.

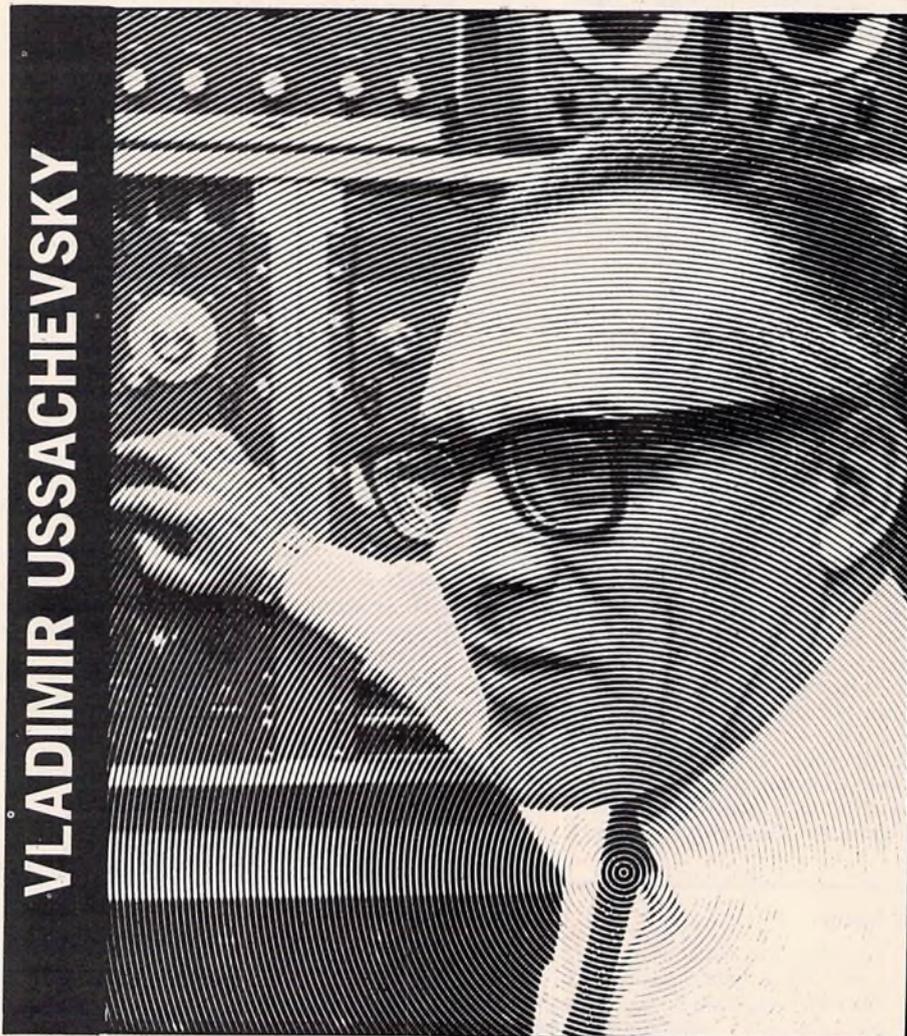
Feather: That was a fellow-Argentinian, Lalo Schifrin.

Barbieri: Oh, I like very much the movie soundtracks of Lalo. I love Lalo's writing, but I never listened to something like that by him. He writes different; I didn't recognize him. That must have been done a long time ago. Because now Lalo knows everything, and if he has to do something he's very, very, very clear.

I played with the orchestra with Lalo in Buenos Aires; also in a quartet. When he wrote arrangements, they were always very strong, so I'm very surprised to hear what he did on this record, and very sorry.

Profile

VLADIMIR USSACHEVSKY



Vladimir Ussachevsky began his work in the electronic medium during the fall of 1951, with one tape recorder and a microphone as his only tools. He has been recognized as a pioneer whose individual works and works done in close collaboration with Otto Luening prior to 1960 constitute a distinct contribution to the then-developing field of music produced with magnetic tape. Since 1960 he has done electronic scores for two feature-length films, a large work for chorus and tape soon to be released on CRI Records, and provided background music for a television play on CBC. He has produced compositions with a computer, and a number of smaller works for tape alone. He is well-known as a lecturer on the subject of electronic music, having fulfilled engagements in over 170 colleges in the United States as well as in South America, Western Europe, and the Soviet Union. A member of the National Institute of Arts and Letters, he is also a chairman of the Committee of Direction of the world-renowned Columbia-Princeton Electronic Music Center, he teaches electronic music and composition at Columbia University, and in 1970 and again this year he has been a visiting composer at the University of Utah, which now boasts a fully-equipped electronic music studio. He is presently writing a composition for symphony orchestra and tape recorder to be premiered in April 1974 by the Utah Symphony Orchestra under the direction of Maurice Abravanel.

In recent years, general acceptance of electronic synthesizers as the tool for production of electronic music left many people blissfully unaware that a good deal of high-quality electronic music, through the first half of the '60s and some since then, was produced without commercial synthesizers. At that time, the only tools available to the composers were tape recorders, microphones, communication band-pass filters and various mixing panels—if they were lucky an access to echo chambers was usually possible in the broadcasting studios of Europe, and the same was true of sine-tone and white noise generators—the principle sound sources of the “pure” electronic music of the '50s.

But in my opinion, the basic contribution of that period was the development of tape techniques, a highly-skilled craft about which the present generation knows or cares very little. It was also during the same period that in France and in the United States one found an extensive use of the modified sounds of musical instruments, as well as a great variety of extraneous sounds, in the compositions produced on magnetic tape. The unprecedented opportunity to construct musical compositions *directly in sound* excited composers. Precise

control of dynamics, duration, and timbre was eagerly sought; one thought very little of the time it took to shape individual bits of material on tape, to position them in proper time sequence by measuring, cutting and splicing sections of tape. Much of this work was tedious to be sure, but many of the results achieved by a few serious composers in the field carry a strong stamp of individuality, of particular style of “manual” handling of the recorded materials. To even a moderately well-informed listener, these compositions clearly show the profile of the composer, a fact that some stubborn critics refuse to admit, preferring to stick to ignorant generalities.

Throughout various popular and professional magazines, there are quite a number of articles describing everything from “do-it-yourself-on-tape in one easy lesson” to highly technical expositions of both the technical procedures and structural organizations of compositions. I recommend an early article of mine in the July, 1958 issue of the *Journal of the Audio Engineering Society* as a mostly non-technical description of “The Processes of Experimental Music.” In this article, I’ll point out the continuous validity of some of these processes in the current period of synthesizer approach to electronic music, in face of the ever-growing possibility that in the end the computers will do it all.

In a category of mechanical transposition of recorded material, i.e. simple method of tape-speed variation, there are all kinds of surprises in examining percussion, brass and some woodwind sounds. Back in 1953-54, Otto Luening and I patiently flipped the 7½-15 ips switch back and forth, re-recorded the results, flipped some more, and cut and mixed patterns (some backwards), and we were able to create the entire tape part for a 17-minute symphonic piece entitled *Rhapsodic Variations for Tape Recorder and Orchestra*.

What were the sources so treated? All kinds of percussion instruments, including piano. (Flute received a special “feed-back” treatment.) A few months after that, a method of varying the speed of the capstan motor with an oscillator-controlled amplifier became available, and with this, all percussion instruments could be made to sing tunes, in any kind of scale. Microtonality was never more easily achieved. I next refined the process by isolating the inside portion of the sound of a gong, which is very voice-like in character, making a “note” out of this fragment, and transposing it to obtain a predetermined series of pitches. These were then spliced, one by one, to make an arching melodic line of mysterious quality—a forecast of the exotic things to come, though mercifully brief, unlike the current flood of pseudo-orientalia.

It would cost about \$250 to convert a professional tape recorder with a synchronous motor into an obedient creator of a five-octave scale out of any sound (but no dog barks or monkeys, if you be so kind). To hear a gong, a cymbal, a triangle or a temple block in slow motion is to discover the inner workings of these sounds, to be able to follow the stages of evolution unperceivable at a normal tape speed, and, of course, to be able to make an assessment of the possibilities for compositional use.

THE NARAS



By Patricia Willard

Quincy Jones and Peggy Lipton at the NARAS Awards.

Nowdays, electronic materials or tape are frequently blended with the live instruments, either in the recordings on discs or in the live performance. To overlook the possibilities of expanding instrumental ranges and of a whole gamut of quite unusual timbres, by applying a simple technique that has been around for 25 years, seems like another instance of unnecessary neglect of the opportunities to cut the routine treatment.

A couple of good, non-voltage-controlled band-pass filters, passive or active, are also important adjuncts to any studio. Even better, with the third-octave filter-equalizers now manufactured by companies like Spectrum Instruments, Inc., of New Rochelle, New York (two models at below the \$700 and \$1000 tag, respectively), there are vastly increased opportunities for subtle variations of both electronic and non-electronic sounds by varying 26 individual bands. It is a standard procedure with me, and the students I manage to persuade, to subject either directly-generated or pre-recorded materials to a routine run-through as follows: sound material to filter, filter to reverbation. Amazing results can be achieved with even the plain old square wave generator. Under this type of probing, one may next try inserting a ring modulator, or better yet, a frequency shifter, and playing around with further development of timbre.

I must say frankly that I have been appalled at the crude use of the ring modulator in pop music. But that's another story. Every composer familiar with the use of ring modulators knows that one has to be selective in what one chooses to modulate with them. Enormously-rich or peculiarly sharp-edged sounds can be created with a carefully thought-out application of this common tool. But the user is also the chooser as he decides what to commit to tape. One should learn how to use these tools singly and in combination, and to develop procedures of quick, analytical sampling through a predetermined but varied sequence of steps using a deliberate application of techniques and tools described above. Patience is required, however.

I almost hesitate to speak of mixing techniques as I recall the sumptuous mixing facilities available to the makers of pop music. But I am convinced that a composer has to learn how to use a mixing panel as an integral part of the sound-shaping procedures, from the very beginning stages of testing the raw materials to the final refinement of details.

Furthermore, mixing problems in electronic music studios often concern balancing material which may come from three tape recorders running simultaneously, as well as playing tape which has been carefully synchronized in time, in order to complement the material on the other tapes. The signals from these tapes may be passing through a variety of modifying devices, each of which may require separate volume control, sometimes on both the input and output. The resulting mix may be directed to two or four tracks.

So what's new in four-track manipulation for those accustomed to eight, sixteen and twenty tracks? Well, the composer is often still composing in the final mix. He is in a sense rehearsing his first performance, and when he gets what he wants, he has *had* his first performance. Learning how to mix properly, to say nothing of using the mixer for shaping the

Although it was serious business they were about—paying tribute to one another's talents—the noon gathering of musicians and fellow travellers Nov. 10, at the new Shelly's Manne-Hole in Los Angeles, was more like a medley of private-party-after-the-gig, Friar's Club roasting, nightclub comedy show and "take five" at a recording session.

The occasion was the First Annual Most Valuable Players Awards Banquet of the L.A. chapter of National Academy of Recording Arts and Sciences (NARAS). Designed to salute outstanding studio musicians and singers who record steadily but rarely get credit for their performances, the event unanimously greeted as "long overdue." Some famous jazzmen were among the 19 winners; others have probably never been heard of beyond the jurisdiction of Local 47, AFM.

One category, added at the end of the tabulating, may find a permanent chair in contemporary music polls. Joe Osborn received so many votes with "Fender Bass" after his name that he was clearly a winner, according to Betty Jones, executive director. "Ray Brown polled the most votes on bass in the string classification. Brown also plays Fender, and Osborn also plays the upright bass, but our members were voting for two different examples of instrumental excellence," she explained. "So we created the Fender Bass designation in the rhythm section in order to give Osborn the honor he obviously had earned."

Quincy Jones, in presenting the brass awards, said, "I've been with NARAS since 1958, and this is the most significant thing we have ever done. Thank God we're not on TV so we can get *down* . . . These guys spend more time together than they do with their old ladies. They are the backbone of this business we're in. These are the guys who hold the whole thing together.

"You get all these big build-up awards on television and all the politicking that goes with it," continued Jones, who has won three Grammys, "but this is honest—gut honest—because it comes from the guys who know."

The winners were: Vince De Rosa, French horn; Dick Nash, trombone; Chuck Findley, trumpet; Gene Cipriano, oboe; Tom Scott, Jim Horn and Clifford E. (Bud) Shank, woodwinds; Edgar Lustgarten, cello; Sid Sharp, violin; Brown, string bass; David Schwartz, viola; Larry Carlton, guitar; Emil Richards, percussion; John Guerin, drums; Michael O'Martian, keyboards; Osborn, Fender bass; Tommy Morgan, harmonica (miscellaneous instrument); Jackie Ward, female backup vocalist, and Ron Hicklin, male backup vocalist.

Balloting for Most Valuable Players was conducted by mail during October among the 1,800 members of the Chapter. Only vocalists, instrumentalists, producers, arrangers and engineers were eligible to vote.

Pianist-arranger-conductor Artie Butler emceed, greeting the assemblage. "If you want to get one of these guys at 11 o'clock Saturday morning and pay him a hundred dollars for a three-hour session, you can't do it; but charge them ten bucks apiece to get in and let them think they're gonna get an award, and look at the mob!"

Leaning on a lectern improvised from an antique school desk top and a precarious-looking stack of blue fiberglass milk crates, Butler suggested that Pat Boone might have been a more appropriate master of ceremonies, then yelled, "Hey, Shelly, what kind of classy thing is this?"

Shelly, who had requisitioned the materials from the kitchen of Tetou's French Restaurant (with which his club shares the premises), took a bow and acknowledged, "We went to no expense . . ."

"Hollywood is really wonderful," observed Butler, the stand-up comic. "Pumpkins by day—golden carriages by night . . . your moccasins turn into glass slippers. Take this place: Shelly's Manne-Hole by night—Nedick's by day!"

Manne handed out woodwinds awards with enthusiasm, lauding NARAS "because the players on all these award-winning soundtracks and records finally are being given the recognition they should have."

The Mike Melvoin Trio with Jim Hughart, bass, Jimmy Gordon, drums, and Irene Kral, vocals, served as the "Academy Orchestra," making appropriate and often witty comments on the action. They accompanied Shelly's announcement that winner Tom Scott was in Hawaii with a chorus of *Sweet Leilani*.

Arranger-composer-producer-pianist Harold Battiste and contractor-producer Jules Chaikin conceived and coordinated the awards brunch and voting procedures, assisted by their committee. While no Most Valuable Player specifications appeared on the ballots, Chaikin said he felt the criteria were best exemplified by a hypothetical recording date for which a contractor did not know the identities of the conductor, composer, or arranger, or whether the sidemen would be expected to play rock, jazz, pop, or classical music. In such a situation, the musician he would call on each instrument should be the one he would vote for as Most Valuable Player.



"'Mutha' Englan'.
Now there's a
Mutha' fer y'."

—Moms Mabley

In February, 1968, sick of riots, fed up with that blasphemy labelling itself "avant-garde"—having already heard this culture's one, true and real avant-garde, Be-bop—and finally aghast at the extent of the dope problem in the schools (the SCHOOLS?), we finally just split. Packed up our four children, two dogs and—zoom!—that was it, England.

I telephoned Ronnie Scott in his London jazz club and got me a one-month deal and *split!* Talkin' 'bout "Right On" for REAL. During the first week, my engagement was extended another month, a most gracious compliment I shall never forget.

Donovan, a fine artist and composer whom I had met in San Francisco, and who informed me of his secret desire to sing jazz someday—at which time he would humbly come and "sit at my feet"—moved my entire family from our Soho hotel to his 17th-century Olde English country house out in the middle of an emerald-green meadow in a medieval village named Little Birkhamstead.

"What about you?" I asked, enchanted by the lush, bounteous beauty all about me, and genuinely concerned, lest such magnanimous generosity surely render him homeless, although I have never heard of a homeless millionaire.

"Oh, don't bother about me," he smiled.

"I'm off to India to meditate."

"Beautiful," I said. "Who else is going?"

"John, Paul, George and Ringo," he replied.

So went my welcome to England. Annie Ross (of course! Who else?), led the ever-constant coterie who came again and again to see and hear me at Ronnie Scott's, and I can report to you that Miss Annie Ross, the Queen of Jazz, is more beautiful now than ever she was, that she is back on the London theatrical scene, whence, one suddenly realizes, she came to Broadway (in choreographer John Cranko's *Cranks*), and that she recently finished a run in the Tony Richardson production of *Threepenny Opera*, playing the part of Polly Peachum.

Annie is only just now considering a return to America. Time will tell, and when it does, I'll tell you.

One night in Ronnie's, just after a set, a slightly inebriated fellow with straw-colored hair, a lopsided grin and a face that looked like it had been chiseled out of Italian marble approached me as I was traversing the aisle near the bar. Clapping both hands on my shoulders forcefully (a great attention-getting device; you're paralyzed), he announced, in precise, measured, muted stentorian tones, "You, Sir, are absolutely First Class."

"Do come along, Peter," said the woman with him, gently but firmly leading him away.

"Thank you," I said, looking into two of the bluest eyes I've ever seen. Where had I seen that cat before? "Peter," she had called him. "Peter, Peter . . ." Of course! In David Lean's rented Egyptian desert, being Lawrence of Arabia, Peter O Toole. You could've knocked me over with Omar Sharif.

But that was typical of the artistic scene in London. There is not the compartmentalization of the arts that exists here. There artists love and appreciate each other, with

no boundaries existing. Henry Allen, our dear friend and Dame Margot Fonteyn's business associate, got my wife, my two daughters and I Margot's own seats, in already-sold-out Covent Garden, to watch Margot dance *Swan Lake* with Rudy Nureyev; plus, we were presented to Dame Margot after the performance. There is nothing of the sham or the superficial about Margot Fonteyn. She works too hard for that hogwash.

In London, just because a cat's an actor, even a "big star," it doesn't mean he's a dummy. During my two-week engagement in Annie's Room, Michael Caine was there nine out of twelve nights—while he was getting up at 6:00 in the morning to go to Shepperton Studios, where he was filming *The Ipcress File*, the picture that made him so famous, you know who I'm talking about.

Contrast this with Hollywood, where the so-called "stars" are either too ignorant or too "big" or both, and you got it—the difference between a scene that's alive, warm and human, and one that's cold, inhumane and dying on it's feet.

In London, all the artists go to Ronnie Scott's jazz club. They ain't snobs. They just know what's good. Spike Milligan and Peter Sellers (before taxes moved him to Ireland, where artists aren't taxed), were regulars. One night Sellers came in with Princess Margaret. Milligan sent a signed wire, to be read aloud by Ronnie Scott. It said, "Where e'er ye are, where e'er ye be, Take your hands off the Princess' knee."

A few of the superb artists who appear at Ronnie's have been living in Europe many years, and have not been seen in America recently. Johnny Griffin, Art Farmer, Benny Bailey, Sahib Shihab, Jimmy Woode (ex-Ellington bassist), Kenny Drew, Idris Sulliman, Slide Hampton, and Kenny Clarke. **db**

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"Any time there is balloting, there is always the element of a popularity contest involved," Chaikin observed, "but without the national attention and pressure that are a part of the big awards, I think this was a very successful and meaningful event. The right people won, and it meant more to them than a Grammy would. Next time, I hope we add a Hall of Fame category for sidemen of the past whose contributions have been so important to all of us."

Introducing Roger Kellaway, Butler confided, "Roger thinks he's just coming up to make the strings presentation but, actually, he has just received a great honor. If he'll call Arlyn's (a local answering service), they have a message for him that he was just elected president of the National Association to Stamp Out the Major Triad."

Hughart played solo bass to usher Ray Brown to the stage as Kellaway related, "I feel like asking Ray to play 15 choruses of *Cotton-tail*. The Oscar Peterson Trio was the great inspiration to me all through my teens."

Composer-conductor-producer Jack Elliot, conferring the rhythm prizes, observed, "You've seen a number of players come up here and accept awards today, and nobody has said a word. Do you know what a pleasure that would be on a bandstand!"

Harry "Sweets" Edison, described by Butler as "the only guy who has more cleavage than Victor Mature," identified Elliott as the first and last person who ever asked him to sing on a record date, then explained his version of Brown's victory: "He *ought* to get an award. He's the oldest one here. He played bass when Noah had his ark, you know." (Edison is eleven years and three days Brown's senior.)

Lou Busch recalled his popular alter ego, Joe "Fingers" Carr, by playing *Twelfth Street Rag* duet with the NARAS chapter's young past-president, Lincoln Mayorga. A classical pianist and owner of Westminster Records, Mayorga learned ragtime piano from Busch 15 years ago.

Paul Weston and Jo Stafford (Mrs. Weston) talked about the importance of sidemen and backup singers who "ghost" actors' singing voices, and sing in choral groups and on jingles. Weston named Matty Matlock, Joe Howard, Billy Schaefer, Barney Kessel, George Van Eps, Paul Smith, "our innkeeper" (Mann), Edison, Eddie Miller, Babe Russin, Don Fagerquist and Ziggy Elman as some of the great sidemen who made possible his career as a conductor and arranger.

Ms. Stafford, a former backup singer and one of the Pied Pipers with Tommy Dorsey, was fifth on the charts consistently from 1940 to 1955, according to Butler. When she became a soloist, Andy Williams sang in the vocal group on her radio show.

At the insistence of the membership, the Weston's recreated their famous 1958 put-on, Jonathan and Darlene Edwards. After Weston's remark that this probably was the only audience in the world they didn't have to explain their act to, Ms. Stafford proceeded to do her Darlene prologue about how she is "determined to resume her career and practice and practice until she gets it right."

Their impressively serious, almost deadpan performance of *I Love Paris* from the *Jonathan and Darlene in Paris* album, which won them a Grammy, was the zenith of the entire affair. "Jonathan" began playing the piano, hit some bad chords and hastily retreated several bars to correct his mistakes. "Darlene" kept singing marvelously flat and off-key all the way through. And two hundred musicians gave them a standing ovation. db

sound materials, is something that a composer cannot afford to neglect.

For all of the above reasons and many others I am a strong believer in organizing an electronic music studio around a comprehensive mixing console (separate from the one which may be available on a synthesizer). This console should have a maximum flexibility for shuttling the sound through a variety of modifying devices, including those usually found on the synthesizers.

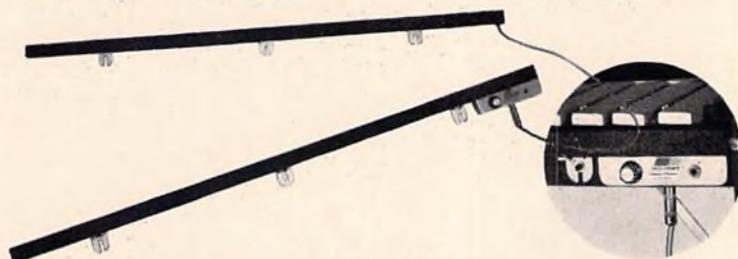
A few remarks concerning certain attitudes useful in this work: anyone with even a limited experience in the electronic medium knows how important is the potential for a constant aural re-assessment of what one does in experimenting, choosing and finally preparing the final materials. In the electronic medium one hears what one is doing every moment. An ex-

citing detour from the planned procedure is always a possibility. One should not hesitate to poke into every corner of the results, whether they occur by accident or through a systematic investigation of the sound material. Control is important, but rigidity is out of place. If something develops that has more promise than what was planned, the former should be given a full chance and subjected to experimental scrutiny. It may fizzle out, or it may point to a new direction. One must learn to explore, and, sometimes, to make use of the discoveries there and then.

In conclusion, we all know there are consistent explorations of the automation procedures as they relate to various phases of music production. Automated mixing is a reality; automated sound pattern production is beguiling to many. Computer use in sound synthesis is growing. It is all useful, and it will

Continued on page 33

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BY NYLE STEINER

The most versatile use of the electronic music synthesizer and its related equipment is in the studio, with its built-in signal-handling and multi-track recording facilities. In such a studio, an entire composition can be realized from entirely synthesizer-produced sound materials. But plenty of versatility is still possible with a synthesizer acting as a melodic-line instrument in a live performance, like a trumpet does in a combo.

My own work with electronic equipment was confined to studio practice until two years ago, when I joined Blind Melon Chitlin, a combo having three horns and four rhythm. I've been developing my live playing skills ever since.

In our concerts I now use synthesizer, tape deck, input amp (for microphones or transducers), four-input passive mixer, and blow tube generator, as well as acoustic trumpet. For this combo work I need two output channels in a synthesizer. Since my self-designed-and-built model is large, I simply divide it electronically into two smaller units, each with variable functions, and both under my parameter control at the synthesizer console.

I activate one channel by tying it into a small keyboard. Our piano player, Stu Goldberg, perches it on top of his Fender Rhodes. When he plays the synthesizer keyboard, I vary the tonal effects at the console, including extension of its pitch range through the entire audible spectrum. This keyboard feeds into two voltage-controlled oscillators tuned to the tempered scale; one frequency divider; and two envelope generators, one patched into a voltage-controlled low or high pass variable resonance filter, the other into a voltage-controlled amplifier. And for still more effects, Stu has an Oberheim ring modulator rigged between his Fender Rhodes keyboard and its amp. I've installed an extra input channel in the ring modulator to also feed the small-keyboard-activated half of the synthesizer through the modulator into the piano amp, so Stu can play both keyboards through his piano amplifier at the same time. (Another way to feed two different outputs into a single amplifier is through a mixer plug, like Switchcraft #310, available at most electronic supply houses.)

The principal use of the keyboard-activated half of the synthesizer, then, is in playing melodic lines, with practically unlimited choice of tone characteristics.

The other half of the synthesizer, the second channel, creates abstract electronic sounds, both tonally and rhythmically, in almost infinite variety. Rushing wind, shattering glass, dripping water, cataclysmic explosions, as well as white noise, are all routine in its bag of effects, for its modules can generate and manipulate all the elements of sound. To supplement the standard modules, I use a blow tube trigger generator. With this device, any triggerable module, like an envelope generator or sample-and-hold circuit, can be handled by

blowing into the tube and tonguing the airflow for rhythm patterns, just as trumpet players do. I built a miniature extra keyboard especially for this second channel. About twelve inches long, with a three octave range, it is played by touching a probe to tiny conductors shaped like piano keys. This mini-keyboard plugs into any of the oscillators to make them play tempered scale pitches.

Occasionally I use, as a separate musical instrument, a thirty-foot steel wire stretched across the stage, with a pickup at the wire's end. The wire can be activated by striking, plucking, bowing, or by bouncing objects on it. And the instrument even has an echo effect. This wire rig is described completely in the *Popular Electronics* issue of July, 1970, and in the article I indicate exactly how to use it.

Always included in my live performances with Blind Melon Chitlin is a playback tape deck. All the versatility of a synthesizer, or any other electronic device, can thus be fully utilized under studio conditions, then brought to the live gig in the form of pre-recorded tape. Identification of the taped passages can be facilitated by splicing between them white leader tape marked by a permanent-ink felt-tipped pen. Quite often our group will synchronize any or all its instruments with taped passages I have prepared, some of them multiple recordings of the synthesizer. To facilitate the hookup and equalize the volume for synthesizer, tape deck, and input amplifier, I use a passive four-input mixer. This can be built by any electronically-minded person, using four 50 k potentiometers, a few resistors, jacks, and chassis box; or such a mixer can be bought for around \$15. The Switchcraft models 306 or 301 are good suggestions or, when each electronic instrument has its own volume control, all the instrument outputs can be tied together through 22 k resistors and fed into a single amplifier.

But the passive mixer is ideal; it will accept line level signals and attenuate them to the point of being about the right level to plug into the microphone input of a guitar amp or P. A. system. I usually plug the output of my half of the synthesizer into one channel of the mixer, the input amplifier into another channel, and one or two tape deck output lines into the other two mixer channels. However, I sometimes use a four track (quadraphonic) tape deck with each output feeding its own mixer channel. With this setup, I can bring any combination of the quadraphonic tape tracks in and out or up and down at will.

I get enough variety in taped background sound to fit any of Blind Melon's range of musical moods from a single quadraphonic tape. One track contains smooth, soft, but varying material. Another track contains harsh, loud, varying sounds. The third track has constantly pounding percussive effects. And the fourth is filled with fast-moving lines. I could get even more variety of sound

track combinations by using four separate tape decks with the four mixer inputs. Improvising at the mixer controls is a fine way to heighten a combo's intensity of mood.

To buy (or even to assemble from scratch) the full equipment for electronic music-making requires a sizable outlay. But no matter how much is spent for the operational equipment, some more will just have to be put into buying a good-sized tool box and filling it with extension cords, cables, adapters, and other electrical connective devices. Fifty dollars is not too much to invest in adapters alone; and these accessories must be of high quality. I've seen cheap cords and adapters fail during use; I've seen some fail to make electrical contact even when brand new!

And a final word. Many of the world's

great electronic composers don't know the difference between a transistor and a capacitor. They learn what the magic boxes can do, not what's inside them. Experimentation is the best way to discover just what those boxes can do. An uninhibited person with no background in electronics can do much more with electronic musical instruments than can a trained engineer who is timid about sonic exploration.

Nyle A. Steiner—trumpeter, electronic engineer, composer, soloist with Utah Symphony—helped design and build the electronic music studio at the University of Utah. He is now at work on an electronic music synthesizer for the Columbia-Princeton Electronic Music Center.

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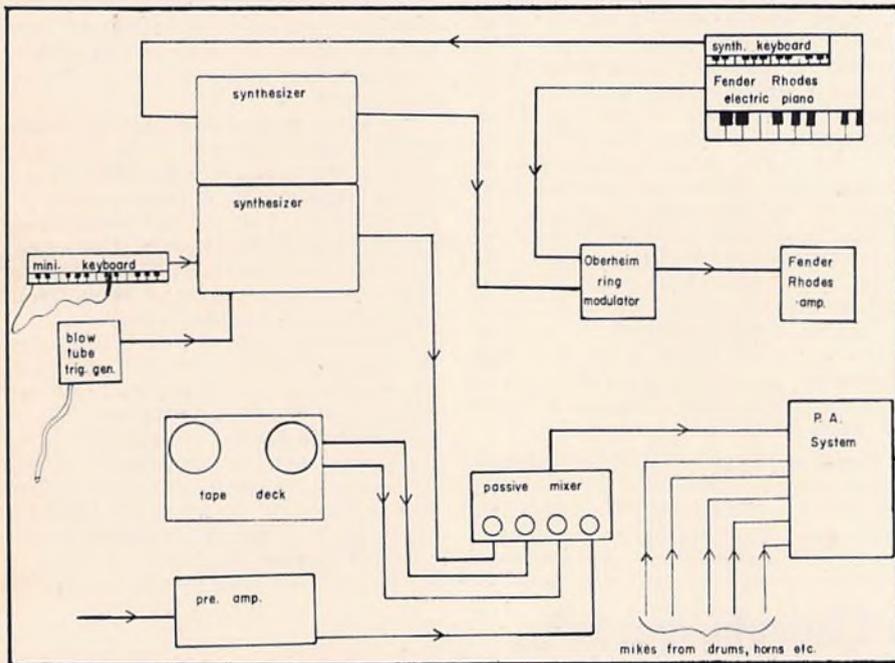
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MORE ABOUT BERNARD KRAUSE

continued from page 11

Bernard L. Krause is a studio musician and producer who has been playing synthesizers for over seven years. He and his partner, Paul Beaver, have five records to their credit: *Nonesuch Guide To Electronic Music* (now a standard to reference in the field) and *Ragnarok*, both on Limelight; and *In A Wild Sanctuary*, *Gandharva*, and

All Good Men, on Warner Brothers. Between them, they have worked with nearly every major group and personality, contributed to more than 200 film scores and almost as many commercials, and have given several seminars on the subject of synthesizers and electronic music.

VLADIMIR

Continued from page 31

all be used. But even the best Steinway may sound horrible if played by unskilled hands. The same is true of the electronic tools. Unimaginative use of any technical facility having to do with production of music usually results in a routine product at best. One has to be willing to spend the time to learn how to use the available tools and the existing techniques, to understand the potential of many varied sources of sound materials, and to acquire the will to proceed beyond tempting, easy solutions.

Fifteen years ago, in the issue of the *Journal of the Audio Engineering Society* referred to earlier, I concluded my article with the following statement: "The danger threatening this new manner of creative expression is the same that has always faced an art form but which, in its great manifestations, art has always overcome: this is the menace of the dull, the unimaginative, and the pedantic repetition of

the same formulas. Many sounds of the future are already serving the commercial needs of the present, thereby exposing themselves to the relentless law of supply and demand that mortgages the artistic expression in favor of a flashy model that will be old a year from now. The newness of the sound alone shall not guarantee its longevity; only the new forms and the new usages and a successful penetration into the deeper strata of human curiosity and emotions will assure a continuous evolution of this new expression into an enduring art form."

Does this qualify me for a prophet? Well, perhaps partially. In any event, take it from here. There is no lack of talent and brainpower among the young and eager devotees of the pop medium, and to watch some of them take to the electronic medium is very impressive. But they can profit by surveying what has happened in serious electronic music both in pre- and post-synthesizer period. There are plenty of records, and some of them are good! **db**

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The Boston School of Electronic Music is offering an Intensive Synthesis program during the month of January. The class sessions will meet daily and each student (maximum of 15) will spend 12 hours a week in the studio at 326 Dartmouth St. . . . The Jazz Arts Group Orchestra, **Ray Eubanks**, dir., from Capital U. (Columbus, OH) will perform a concert with **Ladd McIntosh** on Jan. 25 on the Columbus (Ohio) campus. Recent concerts have included guest artists **Clark Terry**, and the **Freedom Music Ensemble**. . . . **David Amram** recently performed his composition *Triple Concerto for Wind, Brass, and Jazz Quintets and Orchestra* at the State U. of NY at Brockport. The orchestra was the Rochester Philharmonic and the Quintet included **Pepper Adams**, bari-s; **Jerry Dodgian**, alto-s; **Al Harewood**, d; **Herb Bushler**, b, and Amram, fh,p, and Pakistani flute. **Dr. Ira Schwarz**, music dept. chairman, and **Bud DeTar**, head of jazz studies, were so impressed with Amram's enthusiasm and rapport with the students that plans are underway to bring him back for a short residency.

Dave Baker's *Cello Sonata* will be premiered at Carnegie Hall by **Janos Starker** on Feb. 16. His *Levels for Jazz Orchestra and String Bass and Concerto for Violin and Jazz Orchestra* will be performed at the U. of Nevada-Las Vegas on Feb. 7. On Feb. 25, Baker will begin a week as a guest lecturer at the New England Conservatory at the invitation of **Gunther Schuller** and **George Russell**. Baker recently completed

two days of jazz clinics for the Butler-Tarkington Center in his native Indianapolis.

Among the jazz musicians to perform and give clinics at the 42nd annual Tri-State Music Festival (Enid, OK), May 2-4, are **Johnny Smith**, g; **Ed Shaughnessy**, d; **Bud Brisbois**, tp; and the NORAD Commanders Jazz Ensemble.

Clark Terry will be featured at the 2nd annual Ohio Band Directors Conference in Akron, Jan. 25-26. The Conference will host the "Ohio Stage Band of the Year" contest and the reading of new stage band materials by the U. of Akron Jazz Lab Band. **James Romeo**, dir. Other jazz clinicians and judges include: **Phil Rizzo**, **Lou Marini, Sr.**, **Roland Paloucci**, **Pat Pace**, and the **New York Jazz Quartet** . . . **Bunky Green**, jazz alto-s and head of jazz studies at Chicago State U., and **John DeRoule**, tp and head of jazz at Wilbur Wright College (Chicago), will be the featured clinicians at the 5th annual Valley State College Winter Stage Band Festival, Feb. 8-9, in Valley City, ND . . . **Pete Vivona** has had to limit the number of participating high school jazz bands to 40 for the 15th Eastern Illinois U. Jazz Festival to be held in Charleston, Feb. 9. Clinicians/judges will include **Steve Swallow**, b; **Joe Hunt**, d; and **Dick Grove**, p, arr . . . **Louis Bellson** will perform with the Montana State U. Jazz Band, **Carl Lobitz**, dir., at its 3rd annual jazz festival in Bozeman, Jan. 19 . . . **Buddy Rich** was featured performer Dec. 15, at the 16th annual Jazz Clinic sponsored by Purdue U., **Roger Heath**, dir.

George Broussard, head of jazz studies at East Carolina U. (Greenville, NC), has enlisted the assistance of **David Baker** and **Paul Tanner** in constructing an expanded jazz program for the 1974-75 school year . . . *Jazz Arranging* is

now a required course for music education majors at the U. of Alabama. Other jazz courses offered for credit include two ensembles, improvisation, history and development, and advanced arranging.—all taught by **Steve Sample**. Sample has submitted a curriculum for an Arranging degree, with an emphasis on jazz composition, for implementation as soon as funding and faculty can be provided.

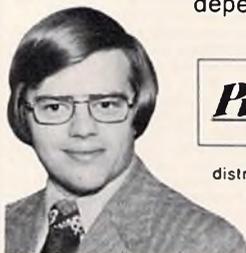
The Cannonball Adderley Quintet will be the featured performers and clinicians at the annual high school jazz festival sponsored by Morehead State U. (KY) on Jan. 24-25. **Walter Barr**, the festival director, is also the Director of Jazz Studies at MSU. His staff of four faculty members teach a jazz curriculum which includes four big bands, five quintets, improvisation, arranging, history & development, jazz piano—all credit courses that allow students to elect a jazz major or minor. Music education majors are required to take the jazz piano courses.

The *History of Jazz* course, currently offered by the music department at St. John's U. (Jamaica, NY), is taught by **Dr. Alfred Pike**, a former member of the Al Donahue band and part of the Great Lakes Naval Training Station band that included Ray Anthony, Don Jacoby, et al. Pike is assisted by **Bill Esposito**, a local jazz buff who recently imported **Buddy Tate** to the campus for a jazz concert and lecture.

After a year of intensive work, two volunteer workers from Marico Braille Transcribers, Los Angeles, have transcribed into braille *Jazz Improvisation (db Music Workshop Publications)* by **David Baker**. The master copy of the braille transcription—four volumes totaling 336 pages—is on file at the Library of Congress, Division for the Blind and Physically Handicapped (**Mary Mylecraine**, Braille Music), Washington, DC 20542.

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Music is communication, and the women who were performing had a commitment which reached far beyond appealing to a particular audience. This commitment resulted in some people being really turned on to jazz for the first time. The music hit them spontaneously, in some cases unexpectedly, and it was this aspect of the concert, more than the pride aspect, that made this such a joyous event.

These women didn't have to *prove* they could play jazz; they were just doing it. The place was so packed that newcomers in the back of the Museum couldn't even see the performers and had no idea who was playing. And it didn't matter—fingers were popping and bodies were moving.

Although minor, there were parts of the program which needed improvement. The musicians weren't well-rehearsed; in fact, some had met that afternoon for the first time. There were also occasions when more interplay between the two trumpeters, Jean Davis and Lynn Delmerico, would have been an asset, and times when the playing of individual musicians could have been stronger or in tune. There was also the inevitable gap between the musical orientation of the younger musicians and those who were older. But the skill and communication more than made up for these discrepancies.

Of the musicians involved, I was only previously familiar with three, two of whom were scheduled and one who sat in later and turned the place upside down. This was Andrea Brachfeld, a flutist who deserves special mention not only because she is one of the finest jazz flutists around, but also because of the inspiration she provided for flutist-saxist Hilary Schmidt, who played somewhat hesitantly during the first part of the program. Once Brachfeld arrived, Hilary really opened up on the soprano and while there was a marked Trane influence in her improvisations, one could feel her strength as a player, as well as be moved in anticipation of what is to come from her as she progresses.

The other musicians—Julie Gardner, a fine blues singer and accordionist; Carline Ray, a bassist and vocalist who added much to *Mary Lou's Mass* during the Ailey season last year; Dottie Dodgion on drums; Patti Bowin, who sat in on piano; Renee Berger on trombone; and vocalist Deanna Alpert, who belted out a fine chorus of *Summertime*—were all more than adequate. I look forward to hearing each of them again, under conditions which will offer the recognition they deserve as musicians, not only as women.

—susan mannheimer

POTPOURRI Continued from page 9

program will include lectures, demonstrations, exhibits and, each evening, a major concert. Among the artists appearing will be **Joe Newman, Clark Terry, Woody Herman's Brass Alumni, Urbie Green, and comedian Woody Allen** (who, word has it, plays a hot clarinet). Advanced registration is requested. Full day and evening sessions are \$20.00; evening concerts alone are \$5.00. For further information, write Dr. Charles Colin, 315 West 53rd St., New York, NY 10019.

Atlantic Records and its affiliates has released 11 albums since late November.

They include **J. Geils' Ladies Invited; Emerson, Lake and Palmer's Brain Salad Surgery** (the first on their new label, Mantecore); discs by **Graham Nash, Jonathan Edwards, Doug Sahm**; and LPs by the **James Gang and Canned Heat**, newly joined members of the Atlantic family.

Speaking of families, the **Brubeck** family has a new album among the releases. Titled *Two Generations of Brubeck*, it features Dad on piano, **Chris Brubeck** on electric bass and trombone, **Darius** on electric piano, and **Danny** on drums.

The **Chuck Wayne/Joe Puma Duo** has signed with Choice Records, a jazz label owned by Gerry and Pat MacDonald, with offices in Sea Cliff, Long Island. Wayne and Puma recorded their first album last week, which is set for release at the beginning of '74.

Marvin Blackman, the tenor and alto saxophonist who recently has been gigging with the Art Blakey Jr. ensemble, recently held forth at the Loeb Student Center in New York City. The concert was highlighted by his *Be Natural Suite*. Included in the ensemble were Blackman, trumpeter **Cecil Bridgewater**, trombonist **Ray Anderson**, pianist **Stanley Cowell**, bassist **Mickey Bass**, drummer **Bobby Battle**, conga player **Tony Waters**, and vocalists **Dolores Smith** and **Eddie Jefferson**.

The **Crusaders'** keyboard artist, **Joe Sample**, got away with minor cuts and bruises when he had to swerve his jeep off the road to avoid a head-on collision with a

negligent driver, while en route home from a Colorado hunting trip. His brother broke several ribs going through the windshield, and the vehicle was demolished.

On the brighter side of things for the Crusaders, several members back **Bobby Blue Bland** on his latest waxing for ABC-Dunhill, *His California Album*. The album has been receiving high praise both from critics and the general public.

The **Pointer Sisters** have added a deco table lamp to their stage show to brighten things up a bit. To be used for 10 upcoming concert dates, they're going to call it **Martin Mull**.

Country Comforts: Tina Turner, who needs no introduction, will be donning a ten-gallon cowboy hat for her next LP. The vivacious Ms. Turner has cut a grouping of C&W tunes for the very first time, to be included in a United Artist album entitled *Tina Turns Country*, slated for release in early '74. The producer, of course, will be cattle magnate Ike Turner.

Ray Barretto was apparently undeterred when many of the members of his band left to form a new group called Tipica 73, about a year ago. His latest album, *The Other Road*, has been followed by *Indestructible*, to be released by Fania Records in late December. Fania has already released the title track as a single.

Sign of the Times: Ringo Starr's flashing billboard in Los Angeles has been turned off between 1 a.m. and 4:30 p.m. each day, as a result of the energy crisis. The billboard, obtrusively placed to be visible to drivers on two major L.A. thoroughfares, sequentially spells out "R-I-N-G-O" in a preponderance of lightbulbs.

Blue Note Records has announced two new releases set for January. **Donald Byrd's** new album is *Street Lady* follows on the heels of *Black Byrd*, one of the all-time top best-selling jazz LPs and the top-selling album in Blue Note history. Both discs are produced by Larry Mizell.

Consistent poll winner **Elvin Jones** also has a new album, *Elvin ... At This Point in Time*.

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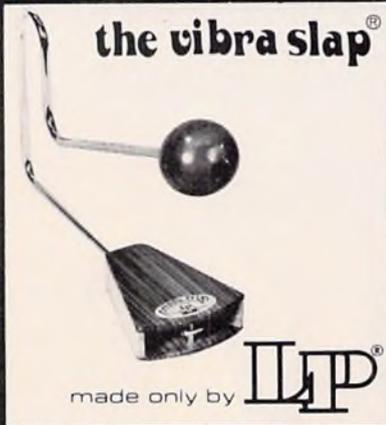
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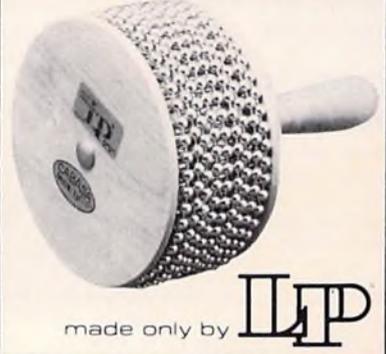
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CITY SCENE

New York

The lineup at Boomer's is: Dec. 19, **Joe Farrell-Joe Beck Quartet**; Dec. 24 through New Year's Eve, **Charles McPherson Quintet**; Jan. 9-12, the **Paul Bley Quartet** ... **Marian McPartland** continues at Michael's Pub through New Year's, then is replaced by **Teddy Wilson** ... Pianist **Harold Mabern** and his trio are at the Cellar in December; check the club for dates ... The Brooklyn Academy of Music hosts **Sonny Rollins'** quintet and the **Vermeer Quartet** in a Sunday afternoon concert, Dec. 30 at 3 p.m. ... Jack Kleinsinger's "Highlights in Jazz" features a **Gershwin Tribute** Jan. 14, with singer **Teddi King** and pianist **Ellis Larkins**, as well as **Bucky Pizzarelli** and **Zoot Sims**. The concert is set for the Loeb Student Center ... And Zoot will join **Jackie and Roy** at the Half Note, Jan. 14. Previous bookings at the Half Note include **Arthur Prysock** and his tenor-playing brother **Red**, through New Year's Eve, with **Dizzy Gillespie** along for the turn of the year. Dizzy then takes over through Jan. 14 ... Here's the concert lineup at Fisher Hall of Lincoln Center: **Mahavishnu Orchestra**, Dec. 27; **Muddy Waters, James Cotton Blues Band and Hound Dog Taylor**, Jan. 6; **Ella Fitzgerald**, Jan. 18; and **Nancy Wilson**, Jan. 20 ... In case there was any doubt, **Duke Ellington** and his orchestra will again ring in the new at the Rainbow Room ... The Guitar features the **Chuck Wayne-Joe Puma Duo** through Dec. 22, **Carl Thompson** Dec. 23-24, and **Jim Bartow** Dec. 26-31 ... The **Bankside Boondocks** is a little club that's started making a lot of noise; check it out ... **Junior Mance** is at Mikell's through New Year's Day ... The Royal Box of the Americana Hotel features the **Tyree Glenn Sextet**, Dec. 10 through Jan. 12 ... **Roy Brooks, Leon Thomas, Big Black** and others play Town Hall Dec. 31. Also at Town Hall: the *Interlude* series, at 5:45 Wednesday evenings, will have **Teresa Brewer** Jan. 9, and **Novella Nelson** Jan. 16 ... For those who have been dead for the last five years, the **Thad Jones-Mel Lewis Orchestra** continues at the Village Vanguard Monday nights. **McCoy Tyner** opened Dec. 18, **Rahsaan Roland Kirk** deals with miracles starting Christmas day, and **Elvin Jones** beats in the New Year, starting Jan. 1. **Bill Evans** books in Jan. 8 ... It's **Judy Collins** at Carnegie Hall Dec. 22-23, the **Modern Jazz Quartet** Dec. 28, **Marlene Dietrich** Jan. 3-6, and **Charles Mingus** (who sold the place out last year), Jan. 19 ... Pianist **Rose "Chi Chi" Murphy** plays *The Cookery* Dec. 19 through February ... And out in the idle wilds of Long Island, weekend jazz is heard at Sonny's Place. Dec. 21-23, catch **Chris Woods** on alto sax; tenor man **Turk Mauro** comes in Dec. 28-31; trumpeter **Charlie Williams** is there Jan. 4-6; and Jan. 11-13, **Frank Wess**.

Buffalo

The Existing Reality, with tenor saxophonist **Spider Martin**, performs two 90-

minute sets each Monday night at St. George's Table ... The **Thad Jones-Mel Lewis Orchestra** will visit Fredonia State College for clinics and a concert, Jan. 15-16 ... **Alice Cooper** will be at War Memorial Auditorium New Year's Eve.

WBUF (92.9 FM) offers Dorsey, Goodman, Ellington, Shaw and other big band sounds every Saturday night from 10 p.m. till 2 in the morning ... And **Paul Palo** hosts **WBLK's** (93.7 FM) weekly jazz program at 10 p.m. Saturdays.

Philadelphia

New Year's Eve at Just Jazz: **Grover Washington, Jr.** and **Johnny Hartman**, alternating four shows each between the upstairs and downstairs rooms. The club celebrated its first anniversary recently with singer **Gloria Lynn** and the **Ron Kalina Trio**, with **Philly Jo Jones** sitting in on drums ... **Return To Forever** featuring **Chick Corea** plays the Bijou through Dec. 22.

Chicago

down beat's picks for the holidays: Christmas Eve, take some friends (en masse) to Rattso's for pianist **Judy Roberts**—she plays there Sundays and Mondays, as well as at The Backroom every other night. Then down south to the Christmas Eve Party at the High Chaparral, featuring **General Crook, Garland Green, Bobby Rush, A. C. Carson, and Johnny Moore**. (Other bookings at the High Chaparral: Dec. 21-22, **The Ebonys** and **The Softones**; Dec. 23, **The Chi-Lites**; New Year's Eve (tentative), **Harold Melvin and The Blue Notes**; Jan. 4-5, **The Detroit Emeralds**; and Jan. 9-13, **Bobby Blue Bland**.) ... Christmas night, warm yourself to **Ramsey Lewis'** piano, at the London House. He's there through New Year's, when Chicago pianist **Dorothy Donegan** takes the spotlight, Jan. 1-13; and then **Fats Domino** ... New Year's Eve, start out at the Jazz Showcase, where **Gene Ammons, Harold Land, James Moody** and **Eddie Jefferson** will usher in Father Time (who bears a striking resemblance to proprietor Joe Segal). Next stop is the New Year's Party at the Wise Fools Pub with the **Dave Remington Big Band**; and, if you have the strength, on to Cadillac Bob's Toast of the Town, where **Sonny Stitt** will add to the festivities ... And New Year's Day, catch **Della Reese** at Mr. Kelly's; she's there Dec. 26 through Jan. 6, following **The Impressions**, there through Dec. 23. **Bud-**

FINAL BAR

Dr. John G. Neihardt, Nebraska's poet laureate, died at the age of 92 in his daughter's home in Columbia, Mo. His death came shortly after the release of his three-record set, *Flaming Rainbow* (as reported in *New Releases*, db Dec. 20). The set is a recreation in English of the life of American Indian holy man Black Elk, as told to Neihardt, and deals with the past and present problems of the American Indian.

Neihardt authored more than two dozen volumes of poetry, fiction and philosophy, many dealing with American Indian life, and was poet-in-residence and lecturer in English at the University of Missouri from 1949-1965. The first volume of his autobiography, *All Is But A Beginning*, was published in 1972.

MUDDY WATERS

Continued from page 8

Another writer to place material with Watertoons is Chicago blues great Mighty Joe Young, who has entered into long-term personal management with the Cameron Organisation, according to Cameron. Young has just finished his debut album for Ovation Quadrophonic Records. It will be released in January and will be accompanied by a promotional tour. Young has recorded widely and has two previous albums under his own name.

The creation of Watertoons Music will not interfere with Muddy's current composer's affiliation with another BMI affiliate, Arc Music Corp., said Cameron. Muddy also has compositions with Heavy Music (BMI) and Testament Music (BMI), all written under his real name of McKinley Morganfield.

Cameron also announced preliminary work on the "Muddy Waters-logue," which should be completed and available in early 1974. It will be "a compiled listing of Muddy's compositions, together with a recorded history" that will be offered to A&R personnel, producers and artists, he said.

"More and more of Muddy's compositions are being recorded today, by a variety of artists, than ever before. Muddy's blues-rock catalogue includes such classics as Rollin' Stone, Got My Mojo Working, Long Distance Call, Baby Please Don't Go, and Rollin' and Tumblin'. The Waters-logue will assist in locating Waters compositions for potential incorporation into album sessions," said Cameron.

JAZZ ESTATE

Continued from page 8

the Estate at 11608 Ventura Blvd. in Studio City. An elegant, intimate room for 135, Chubby describes it as a "piano concert place with dancing, where the musicians always wear tuxedos."

Jimmy Rowles and Bill Miller,

longtime accompanist and conductor for Frank Sinatra, each heads a trio three nights a week. "In the months ahead," Jackson says, "we want Hampton Hawes, Pete Jolly, Jimmy Jones and all the good piano players in for a guest night from time to time, and once in a while, later on, we'd like a singer."

—pat willard



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CITY SCENE *Continued from page 36*

dy Rich is at Mr. K's Jan. 7-13, and then it's **Billy Eckstine** . . . The only other Jazz Showcase booking is **Jackie McLean**, Jan. 9-13 . . . **Bob Dylan and The Band** kick off their national tour at the Chicago Stadium Jan. 3-4 . . . **Blind Arvilla Gray** is often at the Englewood Shopping Center Sears Bus Stop (63rd and Halsted), Monday through Saturday afternoons, with Friday stops at the Jazz Record Mart (Grand and State); call ahead to confirm . . . The samba jazz of **Batucada** will not be heard again in Chicago till January, when the group returns to Four Torches . . . Auditorium concerts include **Sha Na Na**, Dec. 27-31, and **Black Oak Arkansas** Jan. 18 . . . Sunday afternoons at Le Pub feature the **Dick Kress Orchestra** . . . **Siegel-Schwall** continues Tuesday nights at the Quiet Knight, having helped the North Side club celebrate its 5th anniversary in November. **Hartsfield** is there Dec. 26-30 . . . **down beat** record reviewer **Wayne Jones** leads **Total Recall** at the Ink Well . . . **Eddy Clearwater** is at the Wise Fools various nights through New Year's, and the **Bob Riedy Blues Band** is at the Peanut Barrel Pub.

Suburban sophistication: The Frank Derrick Total Experience is in its eighth month of Sunday night concerts (7-11 p.m.) at Fiddlers Downstairs in Mount Prospect. The 16-piece band is led by drummer **Frank Derrick III**, 22-year old son of lead alto-arranger and former Ellington sideman **Frank Derrick, Jr.** The **King Fleming Trio** plays Tuesdays through Saturdays, and guitarist-keyboardist **Wayne Richards** is there Mondays.

Houston

Bob Frazier, featured singer for four years at the Crystal Palace and the Lagune Pavilion Show at Astroworld, has formed a new group, **The Bob Frazier Experience**. They will be at the Host International Inn from now through January. The group: **Bill Gardner**, drums and backup vocals; **Milford Spivey**, bass; **Steve Hitt**, guitar; **Joe Daleo**, keyboard; and **Frazier** on vocals . . . **McCoy Tyner** will be at La Bastille on Market Square, Jan. 4-12 . . . **The Contemporary Jazz Ensemble**, now in its fifth year in Houston, has 40 concerts scheduled in the area this year, as part of Young Audiences Inc. Sponsored in part by the Musician's Trust Fund, the next concert is at Bunker Hill Elementary School on Jan. 9. The ensemble is led by drummer **Bob McGrew** and includes **Tony Campise** on woodwinds; **Danny Ward**, keyboards; **Randall Dollahon**, guitar; and **Dick Stapleton**, bass . . . **McGrew** and **Stapleton** are also members of **The Family Tree**, currently performing at Galleria Roof in the Houston Oaks Hotel. Other members of **The Family Tree** are **Richard Whinton**, leader and guitar; **Charlie White**, keyboards and bassoon; and **Thea Martin**, vocalist.

Los Angeles

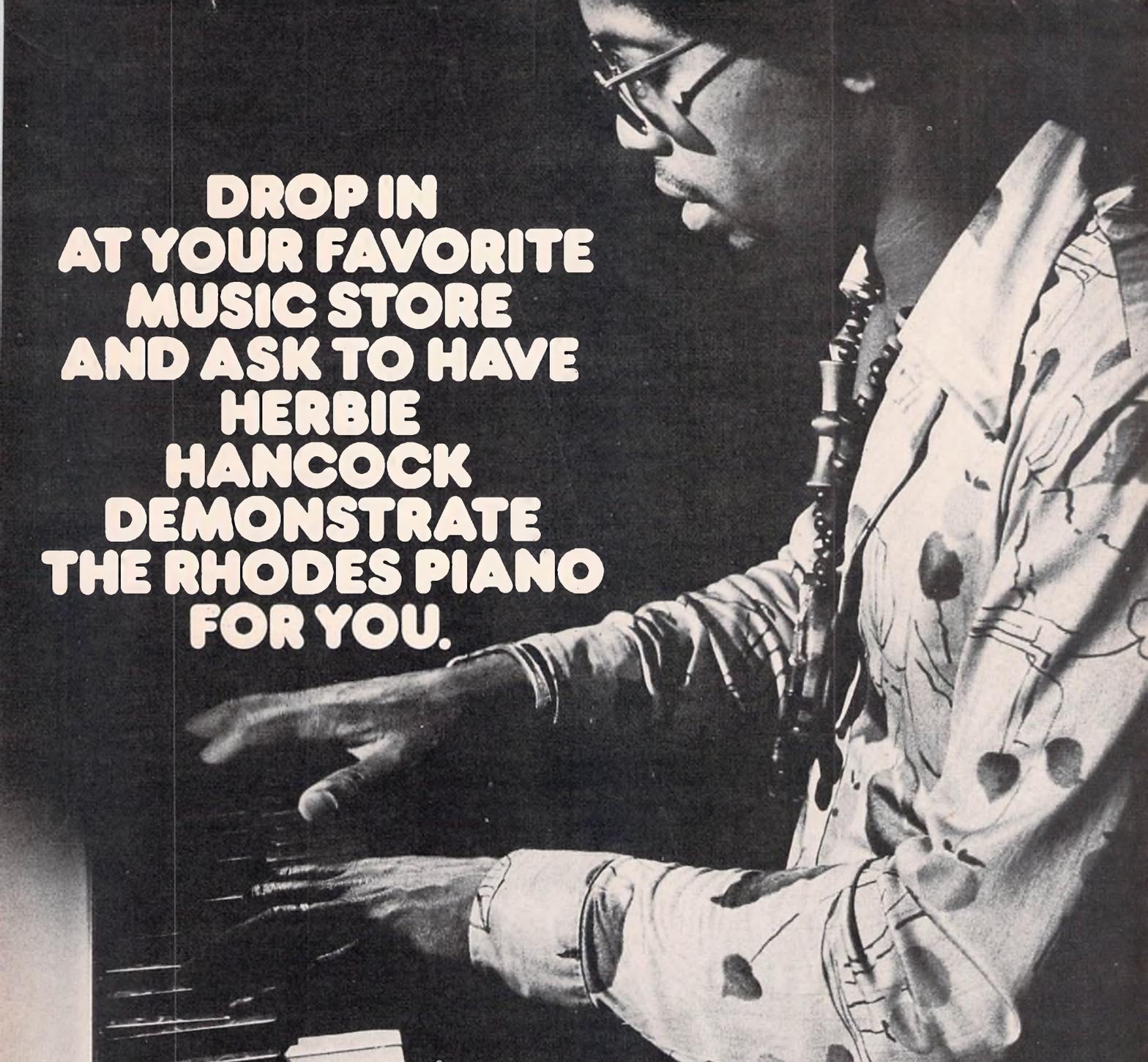
Roy Loggins, well-known disc jockey here from 1947-52, is playing jazz again on the West Coast's oldest FM radio station, **KCRW** (89.9). He's on from 7 to midnight Thursdays and 9 to midnight Sundays. His Dec. 23 Christmas program will feature eight uninterrupted sides of **Duke Ellington**—the *First and Second Concerts of Sacred Music* and *Black, Brown and Beige* with **Mahalia Jackson** . . . **Kenny Burrell** and **Holly Maxwell** are in **Ernie France's Parisian Room** through Dec. 30, when **Burrell** goes to the beach to do a

special New Year's Eve show for **Howard Rumsey's Concerts by the Sea** (where he returns Jan. 1-8 for two weeks) . . . **Carmen McRae** and the **Tom Garvin Trio** (Garvin, piano; **Joe DeBartolo**, bass; **Peter Donald**, drums) are at the Sea through Dec. 23, followed by **Freddie Hubbard**, Christmas night through Jan. 6. **George Probert and his Fine Time Band** have Mondays . . . **Ernie Andrews** opens at the Parisian Room New Year's Eve with the **Red Holloway Trio** for two weeks . . . The **Lalo Schiffrin Quintet** is at Shelly's Manne-hole through Dec. 23; **Woody Herman** leads the first full big band to play the new club, Dec. 26-30. (**Bud Brisbois'** 12-man **Butane** did one night in November.) **Supersax** does New Year's Eve and the next two nights; **Cal Tjader** comes in Jan. 3-13; and **Earl Hines** is there Jan. 15-27 . . . **Jon Hendricks and Friends** evolve at the Lighthouse in Hermosa Beach through Dec. 23, and **Gabor Szabo** books in Dec. 31 through Jan. 13 . . . **Chubby Jackson's Jazz Estate** in North Hollywood continues with the big bands of **Terry Gibbs** Wednesdays, **Harry "Sweets" Edison** Fridays, **Jackson** on Saturdays, and **Don Ellis** Sundays; **Supersax** appears on Thursdays and local college stage bands perform 7:30-10 p.m. Sundays . . . **Dontes** maintains its popular policy of a different jazz group every night of the week, rarely announcing who more than a week in advance . . . **Sweets Edison** (Sundays), **Frank Rossolino** and **Conte Condoli** (Tuesdays) and **Don Randi** (Wednesdays through Saturdays) are steadies at the Baked Potato . . . **Maxine Weldon** and the **Billy Moore Quartet** are at the etc. through Dec. 30. **Gelsa Palao** opens Jan. 2 for two weeks . . . **Dr. Hook and the Medicine Show** are at the Troubadour through Dec. 23 . . . **Jesse Lopez**, **Trini's** brother, is in the Living Room of the new Playboy Club at Century City through Dec. 26 . . . **Tower of Power** gigs at the Roxy Dec. 28-29 and **Three Dog Night** is set for January . . . **Lynard Skynard** and **Cymande** are set at Whiskey a Go Go Dec. 19-23, and from Dec. 26 through New Year's it's **Fanny**.

London

Ronnie Scott's has its now traditional Christmas booking of **Illinois Jacquet**, along with his trio, and opposite them, **Jon Hendricks**, paying a return visit to his second home. They're at the club till Jan. 5 . . . **The Musicians' Cooperative** continues to hold its monthly avant-garde concerts, usually on a Sunday at Scott's . . . **The Jazz Centre Society** is also putting on monthly specials, as well as its weekly promotions which are due to move back to the Institute of Contemporary Arts Jan. 6 . . . Traditional and mainstream jazz is heard six nights a week at the **100 Club** on Oxford St., with modern blues on Tuesdays.

The introduction of officially-sanctioned commercial radio in England (for the first time ever) gives local listeners two new jazz programs, presented by **Brian Rust** (Sat. 6 p.m.) and **Tommy Vance** (Wed. 10 p.m.), both on Capital Radio (95.8 FM) . . . The BBC still keeps the faith with **Humphrey Lyttleton** (Mon. 8 p.m.), **Charles Fox** (Tues. 5 p.m.), **Brian Priestley** (Tues. 8 p.m.), **Peter Clayton** (Sat. 5 p.m. and Sun. 10 p.m., incorporating *Jazz Club*), and the fortnightly *Jazz Workshop* (Fri. 5 p.m.).



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