

FEBRUARY 14, 1974

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PRIZES: Total cash prizes of \$128,000 will be awarded. Each of the 36 semi-finalists will receive \$500 cash and be the guest of the Festival for the August 30, through September 2, 1974 finals.

Twelve finalists (a winner from each category, each division) will receive an additional \$5,000.

The composers of the Best Amateur and Best Professional song will each win an additional \$25,000. The Laurel Award for best song of the Festival will be a concert grand piano in addition to cash prizes of \$30,500.

HOW TO ENTER: Start now. Enter as many songs as you wish for an entry fee of \$10.85 per song. (\$13.85 outside the USA and Canada.) Send the application below with \$10.85 for each song to the American Song Festival. Applications must be postmarked no later than April 15, 1974.

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The Festival is a competition, not a music publishing organization. Prizes are not tied to publishing contracts. Songs previously recorded and released commercially are not eligible for entry.

CLOSING DATES: Application for entry must be postmarked no later than April 15, 1974. The recorded cassette and entry form must be returned postmarked no later than June 3, 1974.

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RULES AND REGULATIONS

1. Competition is open to any person but employees, relatives, agents, independent contractors of the American Song Festival, Inc. (ASF, Inc.).
2. Each entry shall be wholly original and shall not, when used as contemplated herein, constitute an infringement of copyright or an invasion of the rights of any third party. Each entrant shall, by this entry, indemnify and hold the ASF, Inc., its agents, independent contractors, licensees and assigns harmless from and against any claims inconsistent with the foregoing.
3. Musical compositions heretofore recorded and released for commercial sales in any medium may not be entered.
4. An entry of \$10.85 (\$13.85 outside U.S. and Canada) shall be submitted for each entry kit desired (blank cassette, *Songwriters' Handbook*, and official entry form). After receipt, the entry form duly and accurately completed shall be returned with each recorded cassette. Any number of songs may be entered by an individual provided that a separate entry fee is paid for each song.
5. The entrant must designate the category in which he wants his song judged. A song may be entered in more than one category by sending an additional fee of \$6.25 for each additional category.
6. The rights to all songs remain with the entrant or the copyright owner. Notwithstanding, the ASF, Inc., its licensees and assigns shall have the right

- cause any song to be arranged, orchestrated and performed publicly in connection with activities of ASF, Inc., at no cost to the entrant. Entrant, if requested, will issue or cause to be issued to the ASF, Inc. and its licensees and assigns a license to mechanically reproduce the song on an original sound track album of the ASF in consideration of a payment calculated at the applicable rate set forth in the U.S. Copyright Act and will also issue or cause to be issued a license permitting the song to be recorded and synchronized with a filmed or videotape account of the ASF for use in any medium for a fee of \$1.00. All materials submitted in connection with entries shall become the sole property of ASF, Inc. and no materials shall be returned to the entrant. The ASF, Inc. shall exercise reasonable care in the handling of materials but assumes no responsibility of any kind for loss or damage to such entry materials prior to or after receipt by the ASF, Inc.
7. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content, if applicable. Elaborate instrumentation or recording is not a factor in judging. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc. and all entrants.
8. Application for entry must be postmarked no later than April 15, 1974. Recorded entries must be postmarked by June 3, 1974.

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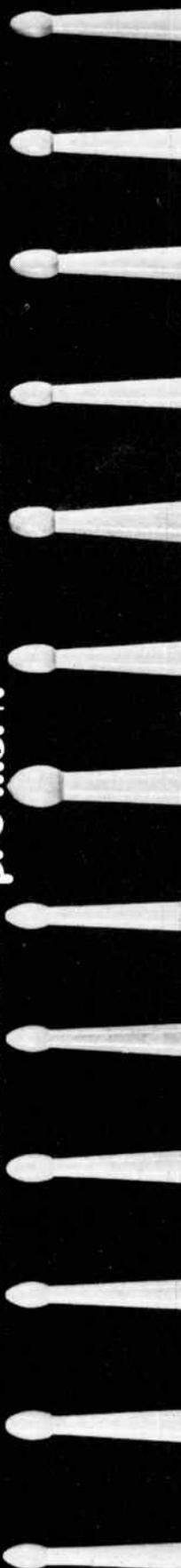
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down beat CONTENTS

February 14, 1974

Vol. 41, No. 3

(on sale January 31, 1974)

First Chorus	6
Chords & Discords	8
News	9
On The Road	10
Anthony Braxton: The only logarithmical exponent of the saxophone on today's scene. by Ray Townley	12
Sonny Rollins: "This Man Called..." A look at this year's Hall of Fame winner. by Bob Porter	14
Miroslav Vitous: "This Report Is Good!" An Interview with Weather Report's bassist. by Dale Hardman	16
Record Reviews	18
Blindfold Test: Walter Bishop, Jr.	28
Profile: Focus. by Herb Nolan	30
Caught: Fred Anderson & Mighty Joe Young at the National Convention of the American Musicological Society. by Ray Townley	31
"How To" Polish Your Brass: Part Two. Dom Spera continues with trumpet techniques.	32
Workshop: Mick Goodrick's guitar solo on Keith Jarrett's "Coral." Transcribed & Annotated by Pat Metheny	33
City Scene	34
Cover Design and Art: Kelly/Robertson	

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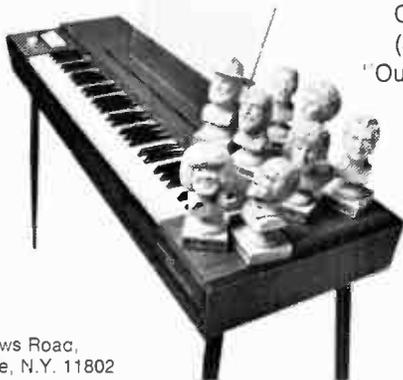


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World Radio History

the first chorus

By Charles Suber

Consider this a first call for a Constituent Assembly to consider the promulgation of a Music Bill of Rights.

Each of you are voting members of the Assembly: each of you has a voice in the wording of the Bill. Our role remains traditional—scribes reporting and recording your attitudes and aspirations.

There are no Rules of Order, but there is an inferred obligation: exercise your Right to determine the Bill's principles and its subsequent influence. And when the Bill is printed in its final form—with the express Right to forever alter and amend it as time and circumstance demand—you will help nail it on all those doors closed so long to so many.

(Sound of gavel striking.) The clerk will now read the first draft.

- No one shall define for another what is "serious" or "worthwhile" or "classical."

- The study and performance of music shall not be limited in any manner by considerations of ethnic background, race, or gender.

- Individual state school codes shall be updated to require each school district to offer instrumental and vocal instruction to all public school students—taught by certified music teachers who shall be qualified in all music idioms, forms, and styles (best guarantee against present "elitist" school music programs).

- Requirements for a music teacher's certificate shall include demonstrated ability in the following areas: instrumental and vocal world music (Western, Eastern, African, American); various large and small ensembles; individual creativity (improvisation, composition, etc.); therapy (not necessarily as a specialty); contemporary materials literature; and technology.

- The choice of music curricula, materials, and teaching staffs shall be made with the active participation (and review) of the students, teachers, and community served by the school.

- Professional musicians and other particularly skilled persons in the community shall be permitted (and encouraged) to assist the music educator in school music programs and classes.

- Each vocational high school or community college district shall offer vocational music training (professional techniques, legal aspects, etc.).

- No music student, teacher, or player shall be required to perform for any institution or person without negotiated compensation. (No bands for political purposes, sports contests-for-money, or participation in contests organized for the profit.)

- There shall be no censorship of music content or performance, subject to protecting the Rights of others. (No "recommended" lists of music or texts, no restrictions on instrumentation or the use of electronic technology; qualified educators, in consultation with their students, are well able to make such decisions.)

- Copyright law shall allow "Arranging and Adaptation" rights parity with "Recording Rights": that is, allow arrangements to be written and sold by anyone who pays the established royalty to the copyright holder.

- School music budgets shall provide reasonable amounts of money for the purchase of certain instruments, auxiliary equipment, and music. Academic and fiscal responsibility for these necessary items cannot be sloughed off to candy sales.

(Sound of gavel.) The Question is open for discussion.



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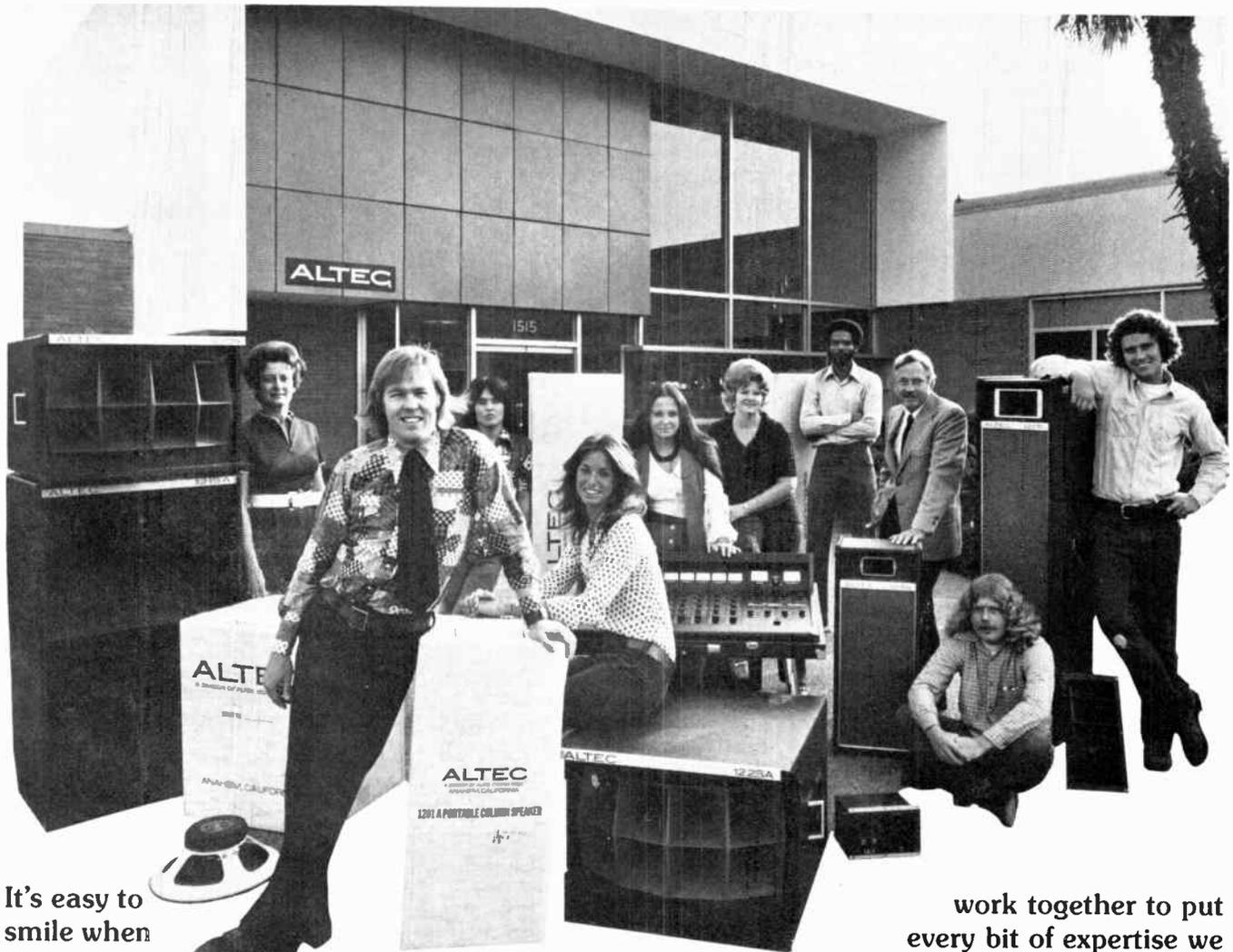
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Only One

I would like to commend you on your tribute to Gene Krupa (Dec. 6 db).

I reside in Atlanta, and there's a lot of talk in town about Henry Aaron pursuing Babe Ruth's home run record. I remember the first time I saw Gene Krupa in New Jersey in 1962, he was introduced as the "Babe Ruth of the drums." Truer words were never spoken.

From our first meeting that night through the several times I saw him at the Metropole, his mastery of the drum set never ceased to amaze me. As a person, he would always say hello and rap in between sets. He was never too busy to mingle with the crowd.

It's just a matter of time until Mr. Aaron hits 715 home runs, and there have been many drummers who have contributed a great deal to the art of jazz drumming. But, just as there was only one Babe, so there will be only One Gene Krupa.

Atlanta, Ga. Mike Barbano

Jazzman?

As a faithful reader of your magazine I can't help but wonder why you would waste your time and space with a feature on John Mayall.

Here is a man with great luck for attracting first-rate blues, and more recently, jazz musicians. In every one of his bands Mayall's mediocre musicianship and homely out-of-tune voice have contributed little to the high quality of this music. Now Mayall has gathered a few good jazz musicians and he's a "Jazzman."

When I have yet to see a feature on musicians of the calibre of Joe Henderson, Wayne Shorter, Ron Carter, Keith Jarrett, Gary Burton or Eddie Harris, to name a few,

why waste your energies on a showy egomaniac like John Mayall?
Yorktown Heights, N.Y. Alan M. Strauber

Congratulations to Eric Gaer for his excellent piece on John Mayall. It was pleasing to find that the entire band was interviewed. However, in the same issue, Eric Kriss dismisses the current Mayall album as a "tedious bore."

The current Mayall band is easily his best. *Ten Years Are Gone* is an excellent blues album, with fine solos by Mayall, Robinson, Mitchell, etc. Mayall's electric piano work on *Dark of the Night* is jazz-inspired, and we find nothing "unspeakably embarrassing" about his slide guitar. "Wishy-washy sense of rhythm"? One big plus in Mayall's favor is he is a *bit* of a rhythm player. As for his "famous name," it was earned; not hyped like most non-rock musicians accepted by today's rock audience. Anyone who doubts Mayall's capabilities should have heard the Midnight Jam at Radio City last July (the Newport Festival). Earl Hines, Tiny Grimes and other renowned jazzmen, along with Mayall, played the blues and swung their asses off.

Please Mr. Kriss. Give the man a second listen.
Meriden, Conn. Bob Sczurek

Gary McNaughton

Too Much Vinyl

Having *every* (well over 30) Ramsey Lewis albums in my record collection, I'd like to comment on his latest Columbia LP, *Golden Hits*.

To reviewer Mike Bourne (see Nov. 22 db)—your four-star rating was three too many!! Now if only the vinyl shortage happened

before this recording was released . . .
Milwaukee, Wis. Dennis R. Hendley

Numero Uno

I would like to thank db and Michael Bourne for that excellent article on my man McCoy Tyner (Dec. 6 db). In my opinion he is definitely *numero uno*, even though he did finish second in the Readers Poll to Chick Corea. Why Joe Henderson's name was not mentioned under tenor sax is beyond me.
Los Angeles Don Lucoff

Taking a Beating

You wrote how little the American press had carried concerning the death of Ben Webster (Nov. 8 db).

The sad news spread quicker and more emphatically here in Western Europe, where Ben was as much acclaimed as he was in the U.S. A lot of space was dedicated to him, not least in Denmark and Holland, the two countries where he spent the last dozen or so years of his life. The same applied to newspapers and periodicals in Great Britain and Norway.

I sadly recall that Ben was the third great tenor saxophonist to pass away in four years. First there was the unchallengeable Coleman Hawkins in 1969, then Don Byas. During the same short period a number of other jazz giants have left us, like Louis Armstrong, Charlie Shavers, Sidney de Paris, Johnny Hodges, Albert Nicholas, Kid Ory, J.C. Higginbotham, Stuff Smith, Eddie Condon, Joe Sullivan and Gene Krupa.

Mainstream jazz is certainly taking a beating.
Oslo, Norway Jan Fr. Løchen

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The Inner Mounting Flame Goes Out

The Mahavishnu Orchestra, born of the spiritual and musical energy of Mahavishnu John McLaughlin 2½ years ago, is no more. The band split up after their final concert Dec. 29 in Detroit.

According to McLaughlin, the split resulted from the "different spiritual paths" being followed by the Orchestra's members. He said that he believes drummer Billy Cobham will form his own band, that violinist Jerry Goodman and keyboardist Jan Hammer will probably form their own group, and that he does not know what bassist Rick Laird plans to do. McLaughlin said he is exploring the possibility of a larger group, with the possible addition of violinist Jean-Luc Ponty. At press time, the other former Orchestra members could not be reached for comment.

The Mahavishnu Orchestra copped first place in the Best Jazz Album, Best Pop Album, and Best Pop Group categories in December's Readers Poll. In addition, McLaughlin and Cobham were voted first on their instruments.

Jazz Tribute For Ed Blackwell

Drummer Ed Blackwell, who remains ill in New York (Jan. 31 db pg. 9), continues to fight for a life-restoring kidney, and his fellow musicians and friends recently set aside two nights to help him in his struggle. On December 27 & 28, drummers and other members of New York's jazz community gathered in tribute to Blackwell at the Artist House, the studio of Blackwell's frequent employer, Ornette Coleman.

Organized by Roger Blank and Billy Higgins, there were almost as many stars out front, waiting a turn on stage, as there were performing. Reedman Sam Rivers came over after sets at his Studio Rivbea to help out. "It was a shame that there were so many who came out to lend a hand and couldn't get on."

Among the players were: Rivers, Higgins, Black, Coleman,

The Black Artists Group of St. Louis, Ronnie Boykins, Charles Brakeen, Cecil Bridgewater, Roy Brooks, Bob Cranshaw, Jimmy Heath, Clifford Jordan, Roland Kirk, Frank Lowe, Zane Massey, Sonny Red, Harold Smith, Sonelius Smith, Randy Weston, and Joe Lee Wilson.

Ed Blackwell is another of a growing group of those afflicted with kidney ailments who do not want lifelong dialysis dependency. Rivers says Blackwell is putting it all into what is being called "restoration," transplant being too risky a phrase.

Donations were five dollars at the door for the jam sessions; if you missed them you can send contributions to:

Ed Blackwell
189 East Second Street
New York, New York
10009

—arnold jay smith

The Music As Institution — From Joplin To Coltrane

The Smithsonian Institution has made available a boxed set of six LPs and over 85 selections covering the history of jazz, from the opening recording of a Scott Joplin piano roll of *Maple Leaf Rag* through John Coltrane's dedicatory *Alabama*, with every major musician, style and facet in between represented.

The contents for the set, titled *The Smithsonian Collection of Classic Jazz*, were selected and annotated by well-known author and critic Martin Williams, currently director of the Jazz Program for the Smithsonian Institution Division of Performing Arts. Said Williams: "The album might change everyone's ideas about the real achievements of American music."

The project, which contains many selections long unavailable as well as some selections never before issued on American LP, took two years and the cooperation of 17 record companies to complete. It is the first time such widespread cooperation has occurred.

Accompanying the discs is a 48-page booklet of jazz history, photographs and discography. It also includes a lay listener's musical guide to the recordings, from both historical and critical points of view; a jazz bibliography; and a detailed guide on obtaining hard-to-find recordings.

Major emphasis throughout the set is given to the most important musicians, with as many as seven selections devoted to the acknowledged giants, such as Louis Armstrong, Duke Ellington and Charlie Parker.

The collection will be distributed by the W. W. Norton Co. to schools and colleges, and is available to the general public through the Smithsonian Museum Shops. The set may also be ordered by mail by writing to Classic Jazz, P.O. Box 14196, Washington, D.C. 20044. Cost is \$20 plus \$1.50 for postage and handling.



New Releases

Promoter Norman Granz, who re-entered the jazz recording business on a small scale last year, has stepped up the operation of his Pablo Records. Among the artists signed to the label are **Count Basie** and **Duke Ellington**. "I'm recording Basie with special all-star groups rather than just the band itself," said Granz. "Duke, although he's signing with me, will be available for loan-outs." Also signed are **Ella Fitzgerald** and **Oscar Peterson**, both of whom Granz has managed for many years; **Joe Pass**, who has taped an LP accompanying Ella, as well as a solo album; **Roy Eldridge**; and **Eddie Lockjaw Davis**.

Granz reports that Pass, who left the Oscar Peterson Trio suddenly during its European tour and was replaced by **Barney Kessel**, will return to Europe in January accompanying Ms. Fitzgerald.)

Visiting Hollywood in December, Granz cut two Basie dates with a combo comprising **Sweets Edison**, trumpet; **Lockjaw** and **Zoot Sims**, tenor saxes; **J. J. Johnson**, trombone (his first real jazz album in years); **Irving Ashby**, guitar; **Louis Bellson**, drums; **Ray Brown**, bass; and Basie doubling on organ and piano. On the second

date this group accompanied veteran blues singer **Joe Turner**. Granz also has almost completed his major Oscar Peterson project, an expansive album that will feature re-recordings of the pianist with every bassist, guitarist and drummer who has worked with him over the past 23 years. In addition, the 20 **Art Tatum** albums recorded by Granz for Verve have been obtained by Pablo, and are being remastered for a mass Tatum reissue.

—leonard feather

Hannibal (Marvin Peterson) has finished recording a new album at New York's Blue Rock studios. It's called *Children Of The Fire*, dedicated to the children of Vietnam, and features a 16-piece orchestra with Hannibal on trumpet. **Richard Davis** on bass, **Artie Webb** on flute, **Waheeda Massey** on vocals, and pianist **Michael Cochran**, a young discovery from Boston. Some of the conducting was done by **David Amram**.

Organist **Charles Earland** has been busy on two new projects. He recently completed mixing a new Prestige album which will be the basis of the soundtrack (Earland's first) for a new martial

Jazz News

FINAL BAR

In Appreciation Of Bobby Darin

By Michael Cuscuna

At this writing on December 20, 1973, Bobby Darin has been dead for less than 12 hours. Ironically, the night before, I was in an upper East Side bar in New York with some music business friends. Inspired by Darin's version of *Mack The Knife* playing on the juke box, I began raving about the man's capabilities. Whenever I talked about Darin's singing, I ran into cynics of his talent. That's understandable; there are always those who



maintain that a pop artist with financial success can never hold any artistic merit.

The fact remains that Bobby Darin was an unusually talented singer and a consistent

continued on page 37

Moody's Mood Jarred By Theft

Chicago's winds blew both some ill and some good in James Moody's direction during his recent sojourn at the Jazz Showcase. Moody was in town to swing in the new year with saxophonists Gene Ammons and Harold Land, vocalist Eddie Jefferson, and a Chicago rhythm section of pianist Stu Katz, bassist Rufus Reid, and drummer Billy James.

Two days before his engagement ended, Moody's Eastgate Hotel room was burglarized, the thieves making off with his soprano sax (complete with custom mouth-piece), a clock-radio of "sentimental value," and a cassette tape recorder that was a gift from Mrs. Moody.

Moody estimated the loss at \$750. Pianist Katz, whose regular gig is mortgage banking, said he had contacted a lawyer friend and would attempt to recover the loot after Moody split back to his West Coast home.

The good news came in the form of a plaque presented to Moody on New Year's Eve by down beat's assistant editor Neil Tesser and associate editor Herb Nolan. The plaque symbolized Moody's 1973 Critics Poll win in the flute category. Moody also finished second in the flute category, ninth on alto sax, and 18th on tenor in the latest Readers Poll.

Simmons' Beautyrest Ends Quick

John Simmons, taking his cue from Mark Twain, wants it known that the reports of his death are greatly exaggerated.

The noted bassist was surprised to learn, from the liner notes by Alun Morgan in a newly released Black Lion LP by Nat King Cole, that "Simmons died in Hollywood in the early 1960s." (In the same notes it is implied that Charlie Shavers, who died in 1971, is still alive.)

Simmons, discovered by John Hammond in the 1930s, made many famous records with Teddy Wilson, Billie Holiday, Buddy Rich and John Coltrane. He worked with Erroll Garner, Louis Armstrong, Duke Ellington and Illinois Jacquet. Now living in

Los Angeles and ill for some time, he recently acquired a new bass and wants it known that he is neither deceased nor retired.

—Leonard Feather

OOPS!

We apologize for a slip-up in the article *Focus On Paul Bley*, by Joe Klee and Will Smith, which appeared in the Jan. 17 db. In that article, a reference was made to Paul's "sister Carla." Carla Bley is not Paul Bley's sister, but rather his ex-wife.

We add that the reference to Ms. Bley was inserted in our main office, and that both Klee and Smith are blameless in the matter.

Swing Journal Awards: Tyner, Ella, Dollar Brand

Our Japanese correspondent, Shoichi Yui, reports the results of the 1973 Jazz Record Poll conducted by Swing Journal Co., Ltd. The Gold Grand Prix Award for Best Album went to McCoy Tyner's *Echoes Of A Friend*, a record of unaccom-

potpourri

Peanuts Hucko has completed arrangements with the Glenn Miller Estate to take over leadership from **Buddy De Franco**. The transition will take place Jan. 18, when both clarinetists will work with the band.

Hucko until recently had been working in a featured role on the Lawrence Welk TV show. His place with Welk has been taken by **Henry Cuota**, the Texas musician who worked with Jack Teagarden in 1959-60.

De Franco said he planned to settle in Panama City, Fla., and to go out on the road for 8-10 weeks at a time, accompanied by a rhythm section. (See Dec.

panied piano dedicated to John Coltrane. It was recorded in Japan in 1972 for Nippon Victor (SMJ 6009). The Silver Grand Prix Album Award went to the second-place disc, Dollar Brand's *African Piano* on JAPO Records.

Ella Fitzgerald Live At Carnegie Hall captured the prize for a vocal album, while the Jazz In Japan Award was presented to The Suzuki Isao Trio/Quartet for their album *Blow-Up*. Special Awards went to **Coltrane In Japan** (Toshiba-Impulse) and to the **Keynote Jazz Series** on Nippon Phonogram, which was compiled and supervised by Dr. Awamura from the Harry Lim productions of the '40s.

Awards for Best Engineering went first to the ECM release **Ruta + Daitya** by Keith Jarrett and Jack DeJohnette, and second to Cecil Taylor's *Solo* on Trio Records. The award ceremony was held Jan. 17 at the Hotel New Ontani in Tokyo.

... on the road

SAVOY BROWN

- Feb 9 Phoenix, Ariz
- 10 Los Angeles, Ca
- 11 Long Beach, Ca
- 12 San Diego, Ca
- 15 Fort Worth, Texas
- 16 Amarillo, Texas
- 17 El Paso, Texas
- 19-20 Denver, Colo
- 22 St Paul, Minn
- 24-25 Chicago, Ill
- 26 Louisville, Ky

B.B. KING

- Feb 27-
- March 18 Australia & New Zealand Tour

DAVE BRUBECK

- Feb 1-2 Washington, D C
- 8 Boston, Mass
- 9 New York, N Y
- 11 Shippensburg, Pa
- 15 Oneonta, N Y
- 16 Rochester, N Y
- 17 Buffalo, N Y
- 18 Batavia, N Y
- 19 Delhi, N Y
- 24 Framingham, Mass
- March 1-12 European Tour

DESCENDANTS OF MIKE AND PHOEBE

- Feb 8 Crawfordsville, Ind
- 10 New Orleans, La
- 11 Thibodaux, La
- 12 New Orleans, La
- 13 Baton Rouge, La
- 17 Atlanta, Ga
- 19 Houston, Texas

DRIFTERS

- Jan 31 Las Vegas, Nev

HOUND DOG TAYLOR & THE HOUSEROCKERS

- Jan 31-
- Feb 3 Omaha, Neb
- 9 Grinnell, Iowa

COUNTRY GAZETTE

- Jan Feb 31-
- Feb 2 Toronto, Canada

MONGO SANTAMARIA

- Feb 4-9 New York, N Y

CHARLIE BYRD

- Jan Feb 31-
- Feb 15 Australian Tour
- 19-
- March 3 Redondo Beach, Ca

BOB DYLAN/THE BAND

- Feb 1 Dayton, Ohio
- 2 Ann Arbor, Mich
- 3 Bloomington, Ind
- 4 St Louis, Mo
- 8 Denver, Colo
- 9 Seattle, Wash
- 11 Oakland, Ca
- 13 Los Angeles, Ca
- 14 Los Angeles, Ca

HUGH MASEKELA/HEDZOLEH SOUNDZ

- Feb 5-9 Columbus, Ohio
- 19-24 Denver, Colo
- 25-27 Houston, Texas

THE POINTER SISTERS

- Jan Feb 31-
- Feb 13 Las Vegas, Nev

IKE & TINA TURNER

- Feb 1 Perth, Australia

WOODY HERMAN

- Jan Feb 31
- Feb 1 Birmingham, Eng
- 2 Chatham, Eng
- 3 London, Eng
- 4 Manchester, Eng
- 12-24 Sunol, Ca

AL GREEN

- Feb 3 Honolulu, Hawaii
- 8 San Diego, Ca
- 9 Oakland, Ca
- 10 Los Angeles, Ca

JERRY BUTLER

- Jan Feb 31-
- Feb 3 San Juan, Puerto Rico
- 18-24 Cherry Hill, N J

WORLD'S GREATEST JAZZ BAND

- Jan Feb 31
- Los Angeles, Ca

NORMAN CONNORS & THE DANCE OF MAGIC

- Feb 4 Boston, Mass

FAIRPORT CONVENTION

- Jan Feb 31-
- Feb 3 Los Angeles, Ca

RIPPLE

- March 4-10 Boston, Mass

SONNY ROLLINS

- Feb March 11-16 Washington, D C
- March 4-9 Philadelphia, Pa

CAL TJADER

- Feb 7 Sacramento, Ca
- 8 Columbia, Ca
- 13 Redondo Beach, Ca

MCCOY TYNER

- Feb 3 Columbia, Mo

JOE WILLIAMS

- Jan Feb 31-
- Feb 2 New York, N Y
- 4-9 Pittsburgh, Pa

KENNY BURRELL

- Jan Feb 31-
- Feb 2 San Francisco, Ca
- March 5-16 Los Angeles, Ca

CHARLES EARLAND

- Feb 10 Detroit, Mich

CHARLES LLOYD

- Feb 1-2 Santa Monica, Ca
- 3 San Diego, Ca

SHAWN PHILLIPS

- Jan Feb 31
- Feb 1 San Diego, Ca
- 4 Seattle, Wash
- 6 Portland, Oregon
- 7 Vancouver, B C

RED, WHITE & BLUE (GRASS)

- Jan Feb 31
- Feb 31 Crookston, Minn
- 1 Grand Forks, N Dakota
- 2 Fargo, N Dakota
- 5 St Cloud, Minn
- 6 Minneapolis, Minn
- 7 Duluth, Minn
- 8 St Paul, Minn
- 10 Winona, Minn
- 11 Winona, Minn
- 12 Bloomington, Ind
- 14 Mankato, Minn
- 18 Aberdeen, S Dakota

MANFRED MANN'S EARTH BAND

- Feb 1 Los Angeles, Ca
- 2 San Bernardino, Ca
- 3 Phoenix, Ariz
- 7 Las Vegas, Nevada
- 8 San Diego, Ca
- 9 San Jose, Ca
- 10 San Francisco, Ca
- March 10 Atlanta, Ga

CHICK COREA & RETURN TO NEVER

- Feb 5-9 Los Angeles, Ca

BOBBY HUTCHERSON

- Jan Feb 31-
- Feb 2 Vancouver, B C
- 5-8 Edmonton, Alberta, Can
- 8 Portland, Oregon
- 18 Palo Alto, Ca
- 18-24 San Francisco, Ca
- 28-
- March 10 Los Angeles, Ca

WOODY SHAW

- Feb 5 Cupertino, Ca
- 9 Portland, Oregon

LEMMINGS

- Feb 2-9 Vermillion, S Dakota
- 22 Columbia, Mo
- 24 Kansas City, Kan

CARPENTERS

- Feb 1 Tempe, Ariz
- 2 Tucson, Ariz
- 3 El Paso, Texas
- 6-8 London, Eng
- 9 Cologne, Germany
- 10 Frankfurt, Gr
- 11 Stockholm, Sweden
- 12 Copenhagen, Denmark
- 13 Ghent, Belgium
- 14-16 Amsterdam, Holland
- 17 The Hague, Holland
- 18 Glasgow, Scotland
- 19 Manchester, Eng
- 20 Liverpool, Eng
- 21 Southampton, Eng
- 22-23 London, Eng
- 25 Bristol, Eng
- 26 Birmingham, Eng

down beat NEWS

The Moog for the road

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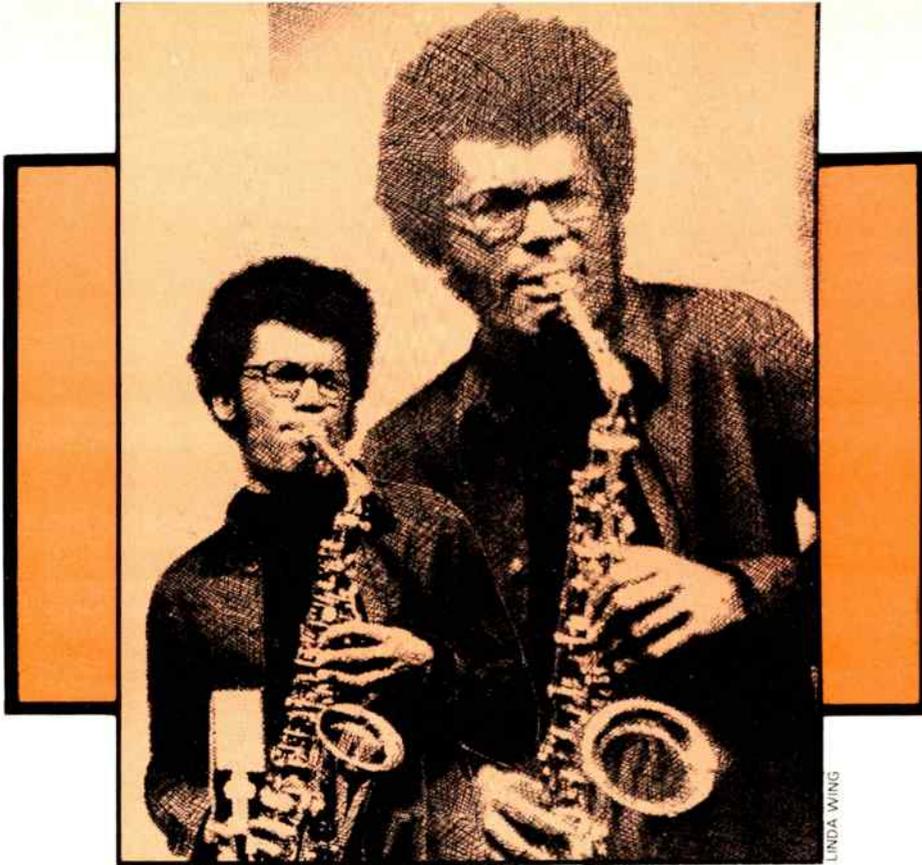
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ANTHONY BRAXTON

by ray townley

Anthony Braxton walks onto the dimly lit stage, his fuzzy hair evincing the strands of an absent-minded professor, his prominent forehead casting his face into thoughtful contemplation. The only sounds are the clacks of his alto saxophone's keys as he limbers up his fingers in preparation for the evening's performance. Almost as naturally as he would take a drag on his oom paul pipe, Braxton lifts the horn to his lips. There is a moment of hesitation as he moistens the reed and fits it snugly into his embouchure.

Then the sounds come, first slowly, then in rapid succession. A single-noting instrument resounding like a full orchestra; overtones cascading against a primary tone-color. Rhythms are developed by means of shifting sound weights and dynamics. The melody is an outgrowth of the composition's inherently logical progression.

It soon becomes apparent: Braxton is alone on the stage and, frankly, is none the worse off for it. In fact, his performing solitude allows him a freedom of expression and looseness of exploration that would not be possible in duet, trio, or quartet surroundings.

"I consider myself a composer first and an instrumentalist second. Composer first because composers define realities. On the first work I ever recorded (*Three Compositions of New Jazz*), I did away with bass and drums, and applied mathematics as a means to structuring sounds," Braxton told me. "In terms of *M488*—that's the reduced name of the composition—it had to do with certain ways of moving, certain shifting weights. At the same time, the basic notion behind the piece had to do with human beings sharing a space together without killing each other."

Braxton is an intellectual, and speaks with

the same precision of thought off stage as he does on. "My alto solo music is an expansion of the limited concept of what the saxophone is supposed to be about. The saxophone, like any instrument, can be used in a solo context. And even more than that, inside of that context I try to deal compositionally with a language system, to test systems on a saxophone before I try them out on a small or large ensemble.

"In my written music, I deal with extremes—like my music for 100 tubas and my parade music. I use large ensembles for different effects. My electronic music deals with other principles, such as repetition. Like a scientist, I remove myself from the music and then plot conceptually what I want to do. Usually, if the conception is substantial, it will lead into other things. In '66, I started dealing with repetition, so I did three or four series; one system was called Kelvin, another Cobolt. The Cobolt System dealt with monophonic sound blocks."

In '68, Braxton set a milestone in music history, jazz or otherwise. He recorded four sides of solo alto saxophone (eventually released in '71 by Delmark Records under the title, *For Alto*). The closest thing to it in recent centuries happened back in 1720 when Bach wrote six sonatas for unaccompanied violin and six suites for unaccompanied cello.

"Bob Koester (owner of Delmark Records) and I didn't really sit down and agree to do the four sides. I had been doing solo concerts for about a year and a half before I talked him into releasing them. I first told him of the idea for *For Alto* and he said that it was crazy. Nobody would buy it. I told him, 'Hell, if you don't do it, I'll put it out myself. So he agreed. I had recorded it on my small home tape recorder and didn't even do second takes. Not that I was completely

satisfied with it, but I just didn't have enough money to buy more tape."

Upon its release, *For Alto* received five stars (*****) in *down beat* and eventually won the Gold Disc Award from Japanese music critics. In '72, it was a top seller for the small blues & jazz Delmark label.

"My thing is that I'm just trying to be creative. I use different systems for different approaches to see what can come out of them. My experimentation with solo alto music came about because I can't play piano as well as I would like. I always loved to go to piano recitals; I've always felt close to Schoenberg's piano music. When I started playing alto solos, I decided the best way to approach it was to approach it in the same way I approach the rest of my music—in terms of mathematically designating what language or aspect I choose to work with. Saxophone music, my saxophone music, is nothing more than language systems, which are designed hopefully to let you enter new areas. But the basis, in the end, is to merely try to be creative and to do it within the context of one's own vibration."

Anthony Braxton is famous, nay notorious, for elaborate maze-like graphs that represent mathematical titles for his pieces. Certainly, they serve their purpose, but more certainly, a person does not have to understand them to appreciate the music. I asked Braxton how real or symbolic these formulas were.

"In the beginning, about '66 and '67, I was really under the influence of Anton Webern. I also was coming into contact with people like Earle Brown and Morton Feldman. I was searching for ways of breaking down music in terms of its physical aspects of sound, shape, and dynamics, to catalogue them into some sort of mathematical system. But the early math studies were nothing more than systems that break down certain shapes and forms and designate them in patterns of 'one-two-three-four-five to a hundred' or 'A to Z."

"Then, about three years ago, I decided that I wasn't interested anymore in math from that standpoint. So now the process has changed. The titles, they're nothing more than just that, titles.

"What I'm saying is that the basis upon which I build my music is still math, but it's changing. I'm starting to accept feeling again. At one point I consciously wanted to eliminate feeling from my music—in the beginning when I was heavily into (John) Cage. To play music with feeling, the approach is different. You must deal more with the 'is' than the 'how.' I've found that mathematics as a total basis for my music is interesting, but it's not what's happening."

One critic, in reviewing *For Alto*, stated that Braxton in the '70s would be as influential on the saxophone as Coltrane had been in the '60s. Quite a prediction. I wondered how aware he was of the great critical acclaim afforded that album and his playing in general.

"No, I saw one review in *db* that gave it five stars, but I kind of shy away from that. I was real happy with *Three Compositions*, and *db* gave it only two stars. It was only then that I became aware that my music was supposed to be 'far-out.' I don't know why, but I expected that record to be in the pop charts, selling millions, and that I was really going to be received like Stockhausen. But when it got only two stars, it made me take

another look at the scene.

"One of my beliefs is that everybody really knows everything about this planet, but they're not talking," Braxton continued, digging in on one of his pet metaphysical theories. "It's like when *Three Compositions of New Jazz* first came out, it wasn't that people couldn't see where it was at, but that they felt this need to destroy it. I don't like the idea that I'm advanced or that some musicians are more advanced than others. That's bull-shit! I mean, how can you be advanced on this planet when here you are just playing music as it comes up, learning about it, and trying to grow as a person? The music is a natural outgrowth of all that, and the vibration that's happening for all time is equally happening now. People who can dig it *will* dig it. People who can't dig it still have to *is* it.

Anthony Braxton is still very young compared to his peers on the jazz scene. He was born in 1945, and grew up at 62nd Street and Michigan Ave. on Chicago's deteriorating South Side. Recalling those early days was, for Braxton, like evoking the shadowy vestiges of a previous life—one that set the stage for his present life.

"I began studying music my first year in high school. I had been attracted to music at a very early age because of the records in the house—a lot of Billie Holiday—and at that time I also dug rock 'n' roll: Frankie Lyman and the Teenagers, Bill Haley, Chuck Berry. From there I went into listening to people like Lady Day, Bill Doggett, Ahmad Jamal, you know, anything that would come up that was interesting.

"I first started out playing clarinet. I switched to alto saxophone mainly because of Paul Desmond. Then, of course, there was Charlie Parker who also left an impact on me."

One of his early saxophone instructors was Jack Gell (to whom he dedicates his opening composition on *For Alto*). During that same period, he studied Harmony and Composition at the Chicago Musical College and Philosophy at Roosevelt University.

"My progression into the Association for the Advancement of Creative Musicians (AACM) was very logical. I really was interested in music, and within the music I found other realities I could understand and tolerate in the physical universe. You see, I had a lot of problems as a teenager. I could never venture out to where there were a lot of people in a crowd situation. I used to stay in the house most of the time, and practice chess and play music, stuff like that. It all seemed very logical at the time. Listening to Desmond led me to Konitz, and listening to Bird led me to Ornette. And listening to Bach led me into Schoenberg; and from Schoenberg, it naturally flowed into Webern and Stockhausen and Cage. My thing has always been that I like a particular style of music as long as it keeps me interested.

"Well, Roscoe Mitchell (of the Art Ensemble) and I went to Chicago's Wilson Jr. College together. We were studying with some of the same teachers. Then I went into the army for two and a half years ('64-'66). When I got back to Chicago, Roscoe introduced me to the AACM and told me I should join because here was an organization that I wouldn't feel weird in. You see, during that period I was beginning to feel like maybe something was wrong with me. Because the happier I got with my music, the more unhap-

py others got with me. At some point, if you don't have people who can re-inforce your reality, it gets to be pretty lonely out there."

In '69, Braxton literally fled Chicago for Paris, France. With him went Leroy Jenkins, Leo Smith, and Steve McCall. Together as a recognizable AACM quartet, they performed and recorded throughout Europe.

Braxton looks back upon those final days in Chicago with bleak memories. "One of the most important considerations I had to deal with was that I was starving and I felt I could starve anywhere on the planet. I didn't have to starve just in Chicago. Another thing, I felt I was going completely out of my mind. And I didn't really want to go out of my mind. At that time, I was studying philosophy, fixin' to become a respectable philosophy teacher. I felt myself getting comfortable, thinking about marriage, and settling down and having kids—playing music for a hobby or some shit like that. I left Chicago because I was desperate. I really wanted to play or else I wanted to see what it was like to really make the commitment. I split to Paris with \$50.00 in my pocket."

To this day, Braxton resides in Paris, though he will frequently hop to New York for a recording date or a much anticipated concert. He also has made a number of extensive tours, each with a different group and each presenting widely divergent musical ideas. In 1970-'71, he came back to the States with *Musica Elettronica Viva*.

As a member of the electronic music department at the American Center in Paris, Braxton has delved into the futuristic solutions that electronic music offers.

"My interest now lies in using synthesizers and other sources to generate sounds for tape. I'm not interested in what's happening with electronic music on the popular level. Everybody has a little Moog now; soon, electronic music will be just as common as everything else. It's no big thing. We don't need *Switched-on Bach* records. We can hear Bach by a symphony orchestra, like he conceived it. The implications of electronic music are much more than a rehash of Bach or other things I've seen, like the multi-saxophone divider."

The next phase of Braxton's musical journey was the exploration of group music. After *Musica Elettronica Viva*, he joined with Chick Corea, Dave Holland, and Barry Altschul in forming the much heralded quartet, Circle. Out of the quartet came three astonishing albums of collective improvisation (*Circle 1 & 2* on CBS-Sony SOPL 19 & 20-XJ, and *Paris Concert* on ECM 1018/19).

The group was short-lived, due to the different directions the members were heading in. "In the future, I believe the concept of being with one group will be a drag. I find it much more interesting not to have one group, but to use people in different projects as they come up. Do a project with Dave Holland, do a project with Richard Abrams; that concept seems a little more widening. Plus, whenever I give a performance, I try to present more than just one aspect of the music. Right now, I'm having a very difficult time getting my written music performed."

In '72 and '73, Braxton did get a couple of chances to publicly air his own works. He performed music for duet and quintet at New York City's historic Town Hall in May of '72,

and the same week performed solo alto improvisations at Carnegie Hall. This past year, he traveled back to Chicago and revealed new developments of his solo works. Enlisting the assistance of compatriots from his home town, he did another evening's worth of music in duet, trio, and quartet settings. Performed at the Museum of Contemporary Art, the two concerts were overwhelming in their musical gravity and sheer excitement.

The atmosphere during a Braxton concert borders on that of "serious" or classical music. At the same time, the historical link with traditional "jazz" pervades the show like a disreputable grandparent—you know he's left his mark but you don't want to mention his name in public.

"The vibration that was once happening in jazz when Charlie Parker and Coltrane were playing has changed," Braxton said. "You now have cats in residence at the Berklee School of Music trying to get all these fixed solutions to chords and everything. And they come out sounding like Coltrane and they think they're being creative. Same thing with a cat who comes out of college knowing everything about Webern and being able to compose 12-tone serial music. As soon as it gets to that point, it's over.

"The real stuff of what we call jazz is still happening, but it doesn't look the same—the surface aspect of the music has changed. It's still about life and that's the real connection. Jazz is not jazz anymore, just like it's not hip to be hip anymore. The dudes who are walking around trying to be hip have missed the boat. It was hip to be hip in the '50s. But to be hip in the '50s was the only way to survive. We needed hip then, but we don't need it now. It's the same vibration."

Anthony Braxton's world revolves around three very systematic and calculating realms: mathematics, music, and chess. When he's not computing, or conceptualizing his music, he's sitting alone, across a chess board, pondering his next move. He could just as well be shifting weights or cataloguing sounds. Or standing alone on a dimly lit stage, manipulating saxophone keys.

"How can we really get down to it? O.K., Western Civilization's on a decline, that much we know. I mean, you don't have to be a philosopher to know that what we call Western ideas, with their basis in rationalism and empiricism, are on a total decline. Now what will be the basis for life after the coming death? Whatever the basis is it'll be manifested in the music first.

"For me, the first thing I define in my music is that it has to be about life, but it can't be out of rejection. I'm not so sure I want to go back to Africa or jump to Mars. I'm interested in contemporary solutions. I agree with Buckminster Fuller that there's more than enough for everyone on this planet, if the shit is harnessed right. Western Civilization has advanced the technology to where it can be used to revolutionize the music. I mean, we still have the saxophone and it's a Western instrument and it's cool. A lot of things can be done on it, or can't be done on it. It doesn't matter. My interest in music is scientific, as I said before. I'm interested in 'functionalism,' in the sense that I can try out different systems in an attempt to discover the basis for a new life. I'm interested in tapping anything that hints of that vibration but hasn't been there before."

(A complete Braxton discography is available by writing db.)

This Man Called . . .

There is a jazz renaissance in New York. In a bit less than two years, the number of clubs actively featuring jazz has tripled. The new Half Note and the 52nd Street Room at Jimmy's have revitalized the mid-town area so that the attention of the media is often focused on jazz. There are more jazz records being produced; more being sold; and more people are beginning to take jazz seriously. There is considerable interest in jazz where two years ago there was little.

I recall a post-concert talk with veteran observer Ira Gitler about the time of the lull in jazz activity. It was Gitler's theory that jazz in New York lacked a leader—someone to assume the role of an inspiration to other musicians and to rekindle the interest of the jazz masses. To Gitler, there was only one individual capable of assuming such a role: "Sonny Rollins could do it," he said, "if he wanted to."

By Bob Porter

Sonny

"In all modesty, I think the Village Vanguard appearance had something to do with the resurgence. After that came the Newport Festival and the whole scene picked up." Rollins was talking in his dressing room above the Half Note, where his first set of the evening had been greeted by a standing ovation from a packed house. Sonny Rollins, however, was far from satisfied.

"Some nights everything happens and other nights . . . Last night it was beautiful, but nobody came. Tonight, well . . ." Rollins' bassist, Bob Cranshaw, was absent and the replacement, while a fine soloist, wasn't sufficiently acquainted with the material to satisfy Sonny.

It is perhaps this aspect of the situation that tells the most about Sonny Rollins today: he has a band. When he has played during the past decade, Rollins has, more often than not, led his accompaniment for the length of the engagement only. Whether leading a rhythm section or working only with bass and drums, he has frequently been accused of ignoring his accompaniment. To this specific charge he has a specific answer: "I've heard that comment before. I've worked with some great men in the past, but I've also worked with musicians who were not so great. In order to live with myself, I have to do what I feel is my best. People are coming to see me, and they expect the best performance I can give; but I must be the judge of what is best. I like to play very long introductions and endings, and that may lead people to the wrong conclusions."

The new band includes Masuo, guitar; Walter Davis Jr., piano; Bob Cranshaw, bass; and David Lee, drums. Davis is an acquaintance of long standing who is playing extremely well and obviously benefiting by the association with Rollins. Cranshaw is a veteran of various Rollins groups from the 1960s. He continues to be very active as a recording sideman, and he is playing a lot of Fender bass in the group.

"Masuo just came to me," says Rollins. The Japanese guitarist is skilled in a number of different styles, though it is his single-line solos that are most effective. His versatility is put to great use in the group since Rollins in no way limits the scope of the group's performances. David Lee, the young New Orleans drummer formerly with Dizzy Gillespie, has been in the band since the triumphant Village Vanguard engagement of March, 1972.

The band is featured on Rollins' latest Milestone LP, *Horn Culture* (Milestone 9051). Asked about the additional conga drums, also prominent on the album, Rollins said, "I like the way he (Mtume) plays. He made the Japanese tour with us, but he works with Miles. I'd like to find someone who plays as well as he does. I like conga drums very much, and I'm looking to enlarge the group."

When asked what additional instrumentation he was considering, Rollins replied in refreshing fashion, "It doesn't matter. I'm looking for someone who will fit with what I'm doing. I'm looking for the right player rather than a specific instrument. I want someone who can get into the way I'm thinking."



Rollins

How does Rollins intend to keep the band together? Will he increase the frequency of his appearances?

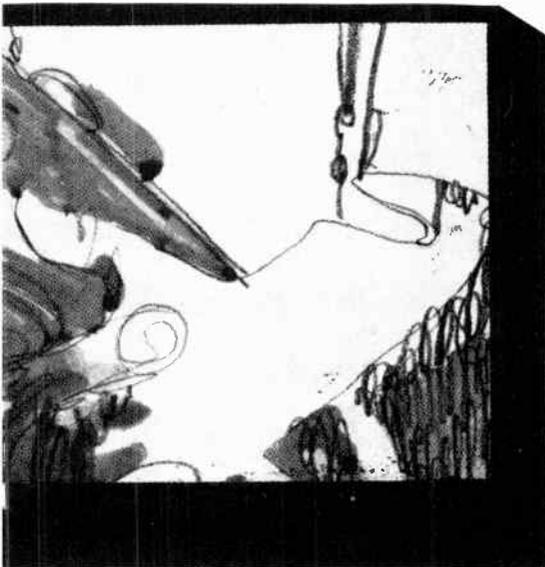
"I'll continue to pick my spots. The Japanese tour and the European tour were nice. Just before this, there was a club date in Boston. I like clubs better than concerts: a concert is strictly a one-shot thing, and sometimes things don't go as well as they could. In a club you can redeem yourself. If one set doesn't go well, the next one can wash all that away. Right now we have a concert or two, but we really won't get going again until February. It's hard to keep a real fine edge on the group the way we have been working. Sometimes it takes three or four days before things get real sharp. I try to pay the group well enough so that the time off doesn't hurt them economically."

Beyond the group and its itinerary, Rollins is into lots of other things. He's playing soprano sax and is interested in eventually playing some percussion instruments with the group. He also plays piano, and uses the instrument for composing; but he confides, "I like to do some things with the piano, especially today, since there is less emphasis on technique in judging a performance."

Why soprano sax?

"Coltrane. He really brought everything together for the soprano. He put it into the limelight. I still get a lot from John. I feel that, at one point, he got a lot from me, and now I'm catching up with him. I heard some things by him just the other day..."

Considering his high regard for Coltrane, why had he recommended that younger musicians search out Gene Ammons and Dexter Gordon in his last *down beat* interview? Why not Coltrane, Joe Henderson, or more recent players?



ILLUSTRATIONS BY ROZELLE SCOTT

"It all depends on your point of view. Anyone can play by just learning all the current blues clichés. If you are serious about what you play, you must consider the literature of the instrument. When I was coming up I listened to everybody, but most of all to Coleman Hawkins, Ben Webster, Lester Young and Don Byas. They were the musicians who impressed me the most. I happen to think that Gene and Dexter are important and that they should be considered as well as Coltrane."

Rollins' affiliation with the Selmer Company is well known, but what about reeds, mouthpieces, and the other equipment of his profession?

"I use three different mouthpieces. I use Link, Borg-Larsen, and Lawton. I interchange them depending on the condition of my chops. I think it is a good idea to change mouthpieces. You get into different sounds. I use a medium reed today. Some years ago I used a very hard reed, but I've gotten away from that."

Sonny Rollins records for Milestone. His first LP in several years was *Sonny Rollins' Next Album* (Milestone 9042) which won strong endorsement in *down beat* (*****) as well as the rest of the jazz press. His latest LP includes some soprano and also some overdubbing. Asked about recording in general, and overdubbing in particular, Rollins responded enthusiastically:

"I'm looking forward to more recording. I really enjoy overdubbing because I'm finding all kinds of new ideas this way. I'm also composing more now. Actually I'm still trying to get everything organized, but I'm making progress. It's hard to do much when I'm playing clubs, because I like to sleep all day. The strain—the physical strain and the mental strain—is very hard on me. It is a little easier here because this (the Half Note) is a nice club—one of the best—and I can relax between sets."

Asked about *Good Morning Heartache*, from *Horn Culture*, and whether it was two takes spliced together, he replied, "Yes; actually, it is several different takes, but I was told that it would be done so that nobody would notice it."

It was suggested that earlier Rollins' recordings and, indeed, his early career were intertwined with three major innovators of modern jazz: Miles Davis, Thelonious Monk, and Max Roach. I asked him if he kept up-to-date with his old comrades.

"Yes; I keep in touch musically and socially. Monk has been ill, but Max and his band were on the European tour. He is into teaching now. I went to Miles' concert the other night, and I dug it because it was Miles."

"But," he admonished, "don't forget Bud Powell! Bud was my first idol. He was 'The Teacher!'" Then it came back. Of course; it is Bud Powell that one hears most often in Rollins, just as it is Powell in Jackie McLean, Kenny Drew and others who grew up together and played in the neighborhood band mentioned in all the reference books. A gleam came to Rollins' eye when he recalled the early days, mentioning that Andy Kirk Jr. and Arthur Taylor were other members of the group, and adding wistfully, "We were all teenagers then."

But Sonny Rollins is 44 years old now, and times have changed. He spends much of his time on his farm some 100 miles north of New York. There he plays to his heart's delight without arousing the ire of neighbors; and there he can live the contemplative life. But he still maintains a New York City address.

"This is where my business is. I was born and raised in the city."

He credits his wife, Lucille, with being the major influence on his life. He adds, "She's a real straight arrow. She keeps me in line. Left to my own devices, I can get pretty wild."

Given a night off in New York, and the opportunity to hear whomever he chose, whom would Sonny Rollins listen to?

"No one in particular. But I'd make a lot of different stops. I'm a traditionalist as far as music goes. I like to listen to lots of different people."

Historians who view the career of Sonny Rollins up to 1974 will have a difficult time, considering the continuum. The periods of withdrawal followed by periods of spectacular re-birth. Year after year of no new recording; then suddenly a wealth of new activity coming quickly on the heels of renewed interest from all segments of the jazz community. What will emerge after due consideration will be the picture of a man who acts slowly, almost reluctantly, until he lifts his horn and begins to play. At that point the horn becomes an appendage, rarely leaving his lips until everything he needs to say has been said: the portrait of an artist.

In the Year Of Our Lord 1974, while all the world about him seems to be crumbling under the weight of scandal or crisis, Sonny Rollins—the 38th member of the *down beat* "Hall of Fame"—is among us. Jazz and humanity are much the better for it. **db**

A SONNY ROLLINS DISCOGRAPHY

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Milestone 47007	FREEDOM SUITE	Impulse 9236	RE-EVALUATION:
	PLUS		THE IMPULSE YEARS

MIROSLAV VITOUS

Superb bassists to emerge from Czechoslovakia have included such men as George Mraz, Jiri Pellant, Jan Arnett, and Milan Rezac, to name a few, all of whom are virtuosos on the instrument. They have all shown themselves to be musicians of the highest quality, but none has proven more capable than Miroslav Vitous.

Born in Prague in 1947, he attended the Prague Conservatory (during this time he was the youngest winner in the '66 Vienna Competition), and in '67 defected to the U.S. He has played with Stan Getz, Sonny Rollins, Herbie Mann and Miles Davis, and recorded with many others, including Larry Coryell and Tim Hardin.

In early '71, he joined with Joe Zawinul and Wayne Shorter to form the nucleus of the group, Weather Report. His association with Weather Report has brought him international

this country, and when they are treated well it is only because they are making so much money that the people around them will make money, too.

Hardman: Do you feel that conditions are more favorable in Europe for your music than here?

Vitous: Yes, I would suppose they are more favorable in Europe, though not as far as amount of work, and amount of jobs, and . . .

Hardman: I would have thought that there would be more work there, as evidenced by the number of expatriate musicians residing in Europe.

Vitous: Well, this is such a big country . . . America is so much bigger than all of Europe, and I guess if you think about it in this way then this is true. Yes, there are more places to play over there.

Hardman: What do you think of the "star

Hardman: How important is support from a record company?

Vitous: They will choose who they want to make it. It doesn't really happen in the way that they say, "We want this group to make it"; it takes a lot of things. I believe any group can make it if you have the recording company behind you, and supporting you all the way, and if you're not the saddest musician in the whole world—then you have to make it.

Hardman: Do you think the efforts of cooperative groups such as the A.A.C.M., J.C.O.A. and Free Life Communications, who are doing their own presentations of their music, are effective in reaching more people?

Vitous: Well, until such a time as the money aspect of music is forgotten, I feel that most people will have to hear the music the best way they can. Records and radio stations are one means, but you have only a certain amount of radio stations, and a certain amount of time to buy on them, so eventually it comes down to whoever has more money is going to buy more time on the radio.

Hardman: When you were in Czechoslovakia, were musicians able to gain access to the music that was going on over here?

Vitous: There was only one way you could get to it and that was a radio program that was on every night, at midnight. The program was broadcast over Radio Free Europe, and it was Willis Conover in Washington, sending two hours of music. An hour was devoted to pop music, older things, big bands, dixieland, etc., and one hour was modern jazz. They must have played nearly every album that came out, because when I came to the United States and asked people about albums, they didn't even know them. And I had them on tape from what I took off the radio program!

This was the way we got information then—the only way. And of course they were trying to . . . what you call it . . . jam the signal. And sometimes they did a pretty good job, because all you could hear at times were high notes. It was very exciting then to hear anything, because you can't hear that kind of music over there.

Hardman: Were there any particular influences you had as a musician from Czechoslovakia?

Vitous: Yes, being a Czech is one. A "Slovensko" they call it . . . Eastern people, like Polish people, Slovaks, Yugoslavs, they all tend to have a sense for the melodic, sentimental approach in music. That's one influence that is very strong in me. And then I have always listened to an incredible amount of musicians, jazz musicians, and also pop musicians. And so I learn from everyone. I learn what they are doing, but I cannot be like anyone else but myself. And so even though I learn, I can give only myself, what is in me . . . naturally.

Hardman: Are there any musicians whose approach to music you consider unique?

Vitous: Yes, there are so many. I think that Miles Davis' approach is a very unique style, especially what he did in '65 and '66. That period was very refreshing to me, as he was going in one direction with the music and then he left that direction and went elsewhere. That's the direction I would like to go in the future. I do not have any name for it; I cannot analyze anything, which is one rule that very much applies to me. And of course, Coltrane. And others too.

Hardman: Are there any particular musicians whose music you admire for the seriousness with which they approach it?

This
"Report"
Is
Good!

By Dale Hardman



GIUSEPPE PINO

recognition, both for technical proficiency and imaginative execution of ideas. His large, firm tone and astounding flexibility have invited comparison to the late Scott LaFaro.

An album of his own compositions, originally issued as *Infinite Search* (on Embryo) and newly reissued in somewhat different form as *Mountain in the Clouds* (Atlantic) presents fully integrated works, not just pieced-together solos.

Recently, I had a chance to talk to Vitous. His manner—like his music—was relaxed and fresh, and he proved himself astute and aware.

Hardman: What is your general opinion of working conditions for musicians?

Vitous: Where?

Hardman: Everywhere.

Vitous: I'm not satisfied. A lot of people still don't regard musicians as artists, especially in

system" of merchandising the music industry uses to promote groups whose music they consider "salable"?

Vitous: I think it is unique to this country so far. I think there is no one, manager or big promoter, that is going to do anything with you unless they know they are going to make a lot of money. Even though they could make money by promoting musically better groups, they think, "Why waste time when you can make a lot of money over here with this one instead!"

Hardman: What type of working relationship does Weather Report have with Columbia Records?

Vitous: They are supporting us. Right now, they are waiting for us to give them our next album which we will record shortly, and then I hope we will see more action from them because they have been doing pretty nice.

The Sound of Jazz 74

E.H. in the U.K.

The Eddie Harris
London Sessions



EDDIE HARRIS/
E.H. IN THE U.K.

THE EDDIE HARRIS
LONDON SESSIONS

Eddie Harris, the man who has made the electric sax famous throughout the world journeyed to London last fall for a series of recording sessions. A great many of Britain's top rock musicians joined Eddie to help make this fantastic all-star album.

RAHSAAN ROLAND KIRK BRIGHT MOMENTS



RAHSAAN ROLAND KIRK/
BRIGHT MOMENTS

This very special double album was recorded with Rahsaan's working band at Keystone Korner's in San Francisco late last year. The excitement of Rahsaan Roland Kirk's music "live" electrifies the grooves of this impressive double set.

Les McCann Layers



LES MCCANN/
LAYERS

"Layers" is an apt title for this new album. Except for four percussionists, Les plays all of the music in layers (via overdubbing) using various keyboards, percussive instruments and synthesizer. Here again, McCann proves himself to be an ever-expanding contemporary artist.

Dave Brubeck

Two Generations of Brubeck



DAVE BRUBECK/
TWO GENERATIONS
OF BRUBECK

This album is a family affair with Dave Brubeck on piano, Chris Brubeck on electric bass and trombone, Darius Brubeck on electric and acoustic piano, clarinet and organ and Danny Brubeck backing it all up on drums.

On Atlantic  Atco  Records and Tapes

RECORD REVIEWS

Ratings are:

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

GIL EVANS

SVENGALI—Atlantic SD 1643: *Thoroughbred; Blues In Orbit; Eleven; Cry of Hunger; Summertime; Zee Zee.*

Personnel: Evans, piano, electric piano; Tex Allen, Hannibal (Marvin Peterson), Richard Williams, trumpet; Sharon Freeman, Peter Levin, french horn; Joseph Daley, trombone, tuba; Howard Johnson, tuba, baritone sax, flugelhorn; Trevor Koehler, baritone and soprano sax, flute; Billy Harper, tenor sax, flute; Dave Sanborn, alto sax; Ted Dunbar, guitar; Herb Bushler, electric bass; Bruce Ditmas, drums; Susan Evans, percussion; David Horowitz, synthesizers.

Gerry Mulligan gets credit on the album jacket for coming up with the anagram of Gil Evans' name that gives this album its title. But it's been known for a long time that Evans is a sonic sorcerer whose vision is conjured out of eerily shifting melodic landscapes, flights of harmonic fantasy, and ambiguous, seductive rhythmic settings. The full range of the latest Evans ensemble is given play on this disc; and it's a galaxy of talent that plays with both fire and disciplined restraint under the master's baton.

If there's an individual star, it has to be Billy Harper, who contributes two exciting charts and two magnificent tenor solos to the proceedings; he's a musician that has continued to impress in the past few years. *Thoroughbred* is the first Harper composition. It opens the album at a medium-funk pace, with fluid solos from Dunbar's guitar and Johnson's gruffly excellent tuba.

Cry of Hunger is Harper's real masterpiece, on which controlled "free" blowing leads to a moody theme and solo by the composer. Is there room for another original approach to the tenor? Yes! Harper's singing and crying has the mark of the true innovator all over it. Trevor Koehler adds some effective Ayleyisms to his baritone solo, and Howard Johnson's muted flugelhorn briefly recalls Miles-Gil collaborations of days past.

Harper's other astounding tenor blast appears on George Russell's *Blues In Orbit*. The key to this classic is to get as loose and as comfortable as possible in a wide musical space while staying close to the spirited discipline of the blues. Evans' complex arrangement includes some split-second tempo changes and appropriately futuristic synthesizer color.

Gil wisely broke up the sequence of longer pieces with two shorter selections, both originally from the Miles Davis collaborations. *Eleven* is small, gemlike showcase for the lyrical trumpet of Richard Williams, an economical change-of-pace at 1:40. On *Summertime*, the underrated Dunbar takes the lead. A bright, strong percussion mood creates a dynamic tension with the more stately harmonies of french horns and winds behind the guitarist, giving the overall texture of uneasy peace.

Svengali closes with a composition by the magician himself, called *Zee Zee*. In this live recording, somber orchestral tones featuring ghostly chimes and synthesizer give beautifully bleak support to the soaring

trumpet of Hannibal (Marvin Peterson). *Zee Zee* is a piece of transcendent beauty in a flawless set of music, the quintessential Gil Evans composition on the quintessential Gil Evans album. Magically, *Svengali*'s music offers new changes every time you hear it. To my mind, that's the mark of *real* classical music, no matter what the genre. —mitchell

SANTANA

WELCOME—Columbia PC32445: *Going Home; Love, Devotion & Surrender; Samba De Saualito; When I Look Into Your Eyes; Yours Is The Light; Mother Africa; Light Of Life; Flame—Sky, Welcome.*

Personnel: Carlos Santana, acoustic, electric and bass guitar, percussion, kalimba, vocals; Tom Coster, organ, acoustic and electric piano, marimba, percussion; Richard Kermode, organ, acoustic and electric piano, marimba, shekere, percussion; Doug Rauch, bass; Armando Peraza, congas, percussion; Maitreya Michael Shrieve, drums; Jose Areas, timbales, congas, percussion; Bob Yance, Mel Martin, flute; Doug Rodriguez, guitar; Wendy Hass, Leon Thomas, vocals.

On track 3, Tony Smith, drums. On track 4, Joe Farrell, flute. On track 5, Flora Purim, vocal. On track 6, Jules Broussard, soprano saxophone. On track 7, Mahavishnu John McLaughlin, guitar.

Santana changes musical temperament like a chameleon on amphetamines. From the spiritual reflection of *Going Home*, arranged by Alice Coltrane, the band turns to *When I Look Into Your Eyes*, sung by Leon Thomas in his washed-out soul-pop delivery. Then again, *Yours Is the Light* is a wonderful samba sung by Flora Purim, my favorite contemporary jazz vocalist who can also be heard on Chick Corea's *Return To Forever* LP. But *Light Of Life* is an overproduced ballad with Thomas again trying to sing, this time with a Brazilian touch of understatement. He doesn't put it across.

John Coltrane's *Welcome*, on the other hand, has a rich tonality and a serenity I think Coltrane would have liked. Tom Coster and Richard Kermode are both excellent keyboard performers who tastefully lay a foundation for the group. The serenity is only temporary though; *Flame - Sky*, a platform for John McLaughlin to jump around on, dashes it all with a loud dose of unemotional dexterity.

Carlos Santana has me guessing. Some of his brand of jazz-samba-rock is a meaningful stylistic contribution, some is little more than a superficial application of various musical styles in a new commercial package. With so many different musicians, the end product is bound to be a mixed bag—some good, some bad—and that's what we have here. —kriss

CLIFFORD JORDAN

IN THE WORLD—Strata-East SES 1972-1: *Vienna; Doug's Prelude; Ouagoudougou; 872.*

Personnel: Jordan, tenor sax; Julian Priester, trombone; Don Cherry, trumpet; Wynton Kelly, piano; Wilbur Ware, Richard Davis, bass; Albert Heath, drums.

On tracks 3-4, Kenny Dorham replaces Cherry; Roy Haynes and Ed Blackwell replace Heath.

****½

Jordan is impressive here on every count, as composer, soloist and leader. The superiority of the band is indicated by the personnel listing, and the potential was realized. Kelly is heard in a more avant-garde context than customarily. None of his essential qualities were altered, but the high-energy surroundings inspired him to solos on *Vienna*, *Ouagoudougou*, and *Prelude* that are superb even by the standards of his best work. Dorham has a beautifully developed statement on *Ouagoudougou*, the kind of minor key invention at which he was incomparable. It's his only solo on the album and its sense of inevitability and form is in contrast to the playing of Cherry, whose approach is not architect-

tural but decorative. Cherry's *Vienna* solo is filigree, a series of runs, arabesques, swoops and nervous jabs. *Vienna* has a two-bass interlude in which Ware and Davis complement each other beautifully.

Priester is one of the warmest and least automated of the post-J. J. Johnson trombonists. He should be recorded more often these days; hear his fine solo on *Prelude*. As for Jordan, his range of emotion, tone, dynamics and intelligence is central to the success of this album. His compositions are excellent, his arrangements seem tailored to the abilities and characteristics of the musicians. Jordan's solos are logical and passionate, containing none of the excesses I found irritating in his early playing. This recording was made in 1969; in his more recent work, there is evidence that Jordan continues the process of expanding his concept but simplifying his style. He has become a very satisfying and stimulating player.

The rhythm sections here are expanded without achieving the muddiness that often results from duplicate instrumentation. Ware and Davis work together sensitively with Heath, and on side two Haynes and Blackwell do a masterful job of listening to and inspiring one another while at the same time accompanying the soloists. In fact, they blend so well that the listener may forget there are two drummers. Really quite a lovely record, produced, not incidentally, by Jordan.

—ramsey

DAVID ESSEX

ROCK ON—Columbia KC 32560: *Lamplight; Turn Me Loose; On and On; Streetfight; Rock On; Ocean Girl; Bring In The Sun; For Emily, Whenever I May Find Her; We All Insane; Tell Him No: Sept. 15th.*

Personnel: Essex, vocals; Jo Partridge, Mark Griffiths, Kirby, guitars; Herbie Flowers, bass guitar; John Morton, Ondes Martinot, Barry DeSouza, drums; Ray Cooper, percussion; Jeff Wayne, Allen Howkshow, keyboards, Moog synthesizer; Julie Covington, Doreen and Irene Chanter, Jimmy Helms, Jimmy Thomas, Tom Saffrey, Bill Laurie, Paul Vigrass, Gary Osborne, backing vocals.

Actor-singer David Essex is being billed by the pop music pundits as a new David Cassidy or possibly another James Dean. The time is right in America, they say, for another James Dean. There have also been some David Bowie comparisons, but Cassidy and Dean get the most votes.

Well, whatever kind of idol Essex becomes, he will certainly not be inhibited by *Rock On*, his first album for Columbia. The record should be a hit, giving teeny-boppers hot flashes every time it's played.

The success of the record, however, will not be due simply to Essex, but to the shrewd musical production that Jeff Wayne has created for the English singer. His arrangements are a compendium of rock-and-roll genre from Elvis to Sly and beyond—in both directions. The music is sometimes and subtly rendered. There are moments, too, when you're not certain whether *Rock On* takes itself seriously. A track like Essex's *Streetfight*, with its refrain, *Shoo-boo-bee-doo/somebody got it tonight* is a show stopper in the you-must-be-kidding department.

Essex's voice, which often sounds like he needs to clear his throat, has a certain sensual quality about it, and his style is a mix of influences from Dylan to Leon Russell to Sylvester Stone. He is already a big star in Europe; maybe he'll be one in the United States. —nolan



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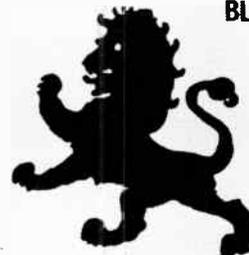


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EMERSON, LAKE & PALMER

BRAIN SALAD SURGERY—Manticore MC66669: *Jerusalem*; *Toccata*; *Still You Turn Me On*; *Benny The Bouncer*; *Karn Evil 9 (1st Impression—parts 1 & 2, 2nd Impression, 3rd Impression)*
Personnel: Keith Emerson, piano, organ, harpsichord, accordion, Moog synthesizers, Moog polyphonic ensemble; Greg Lake, vocals, bass, guitars, Carl Palmer, percussion and percussion synthesizers

★★★

Keith Emerson, the 29-year old pianist and dynamic group leader, has been known to stab his Hammond organ with a knife, crack whips and kick instruments like a madman, all for attention (why else would anyone do that?). Behind all the destructive electronic pomp, though, is a sensitive composer who has a lively sense of musical contrast and a bitter wit.

Karn Evil 9, an epic in three parts, has some extraordinary moments. *Second Impression*, an Emerson composition, is structured, more or less, on a classical sonata form and features a brilliant piano solo similar to the style of Denny Zeitlin. Emerson's use of melodic riffs and harmonic modulations puts him far ahead of the rock world. His creative synthesis of classical music ideas (Bach is one of his favorites) really is inspiring, both for its technical prowess and tasteful organization.

Third Impression is a grand exploration of Man's universe and the computer age (technology is certainly one of Emerson's fixations) with several clever twists: "Our young men have not died in vain/ Their graves need no flowers / The tapes have recorded their names." The composition is filled with Moog synthesizer sounds that, given the futuristic subject matter, is appropriate. However, the album as a whole suffers from technological overkill.

Still You Turn Me On is a sentimental soup with a handful of electronic effects, floating like alphabets. *Benny The Bouncer*, modeled after Frank Zappa's *Willy The Pimp*, is over-produced, with the vocals pointlessly distorted and mixed with weird noises. Even *Jerusalem*, an ambitious adaptation of part of William Blake's poem, would have been more majestic with a lighter electronic touch. Still, in spite of its name, this album should be taken seriously.

—kriss

DAVID T. WALKER

PRESS ON—Ode 0598: *I Got Work To Do*; *Brother, Brother*; *Press On*; *Didn't I Blow Your Mind*; *With A Little Help From My Friends*; *Superstition*; *I Who Have Nothing*; *If That's The Way You Feel*; *Save Your Love For Me*; *If You Let Me*

Personnel: Walker, lead and rhythm guitars, Harvey Mason, drums, vibes (track 7 only); Charles Larkey, bass; Ms. Bobbye Hall, congas, tambourine and quica; Oscar Brashear, trumpet.

On all tracks except 7, George Bohanon, trombone. On all tracks except 1, 5, Ernie Watts, tenor saxophone. On tracks 1, 5, Tom Scott, reeds. Clarence McDonald, keyboards. On tracks 2, 3, 6, 7, 8, Jerry Peters, keyboards. On tracks 3, 4, 7, 10, Joe Sample keyboards. On tracks 4, 7, Carole King, keyboards. On track 3, add Walker, Peters, Merry Clayton, Stephanie Spruill, Maxine Willard, background vocals.

★★★

It's not that there is anything wrong with this album, it is just that it could have been so much better. With back up personnel like Watts, Brashear, Scott and Sample on the date, one would think that a little more excitement could have been created. But, alas, these musicians were relegated—with a couple of exceptions—to performing routine ensemble duties within some routine arrangements behind Walker's guitar.

The best material on the album includes *I Got Work To Do*, *With A Little Help From My*

World Radio History

Friends, (which gives Brashear, Scott and Bohanon a chance to emerge from the background), and *I Who Have Nothing*, Walker's best cut. Other than that, *Press On* is another pleasant album of pop tunes that never quite achieves what it might have.

—nolan

JON LUCIEN

RASHIDA—RCA APLI-D161: *Kuenda*; *Would You Believe In Me*; *Lady Love*; *Shana*; *Luella*; *Satan*; *Rashida*; *The War Song*; *Esperanza*; *Love Everlasting*; *Zenzile*

Personnel: Lucien, guitar, bass, vocals; Noel Pointer, solo violin; Eric Harrigan, Jr., drums; Frank Malabe, conga, percussion; Dave Grusin, electric piano, chimes, percussion; Annette Sanders, background vocals; Marvin Stamm, Joe Shepley, Burt Collins, Lloyd Michaels, trumpets; Gamett Brown, Bill Watrous, Wayne Andre, trombones, Paul Faulise, bass trombone; Morty Lewis, tenor sax, flute, piccolo; Pepper Adams, baritone sax, Lew Del Gatto, oboe; Dave Tofani, clarinet, string section; Norman Carr, concertmaster

★★★

The music on Lucien's second LP is smooth, inspired easy listening. I must admit to approaching it with a certain amount of trepidation, however. Despite the presence of several of New York's finest (Stamm, Brown, Watrous, Adams), the string section listed on the jacket is as long as my arm. Unless the artist is someone you know and trust, this usually bodes ill. Furthermore, the liner notes are written by Henry Mancini, not exactly a name to inspire excitement (in this listener, at any rate) about a recorded project. A sample of his prose: "This album . . . takes you on a fantasy journey to a world of islands . . . Where are these islands located? . . . Who lives there? . . . What language do the inhabitants speak? . . . I'm not sure of the answers to these questions, but I know . . . the sun shines . . . kids play . . . people make love . . . and it's exciting."

Well, I wouldn't exactly call the music *exciting*, but it's a lot better than you'd think from reading Mancini's copy. Lucien called on Hollywood arranger Dave Grusin to handle his orchestrations, and there's no doubt that the result is lush, but the music isn't grossly over-produced. Lucien himself has a good voice, warm and full, and perfectly suited to the mellow mood his writing creates.

Lucien's "island" music is really soft pop-soul with a mild Latin tinge. I can't say that I can tell each of the album's eleven selections apart from one another; but neither can I say that I disliked any of the cuts. I really didn't listen too hard to any of the lyrics, though; the ones I did pick up seemed a bit self-conscious in their South Sea sensuality.

Look at it this way: there are some times when you just want some nice, quiet, unassuming music on your machine. Wallpaper can be quite attractive if it's well-designed, and Jon Lucien provides background music of the best sort.

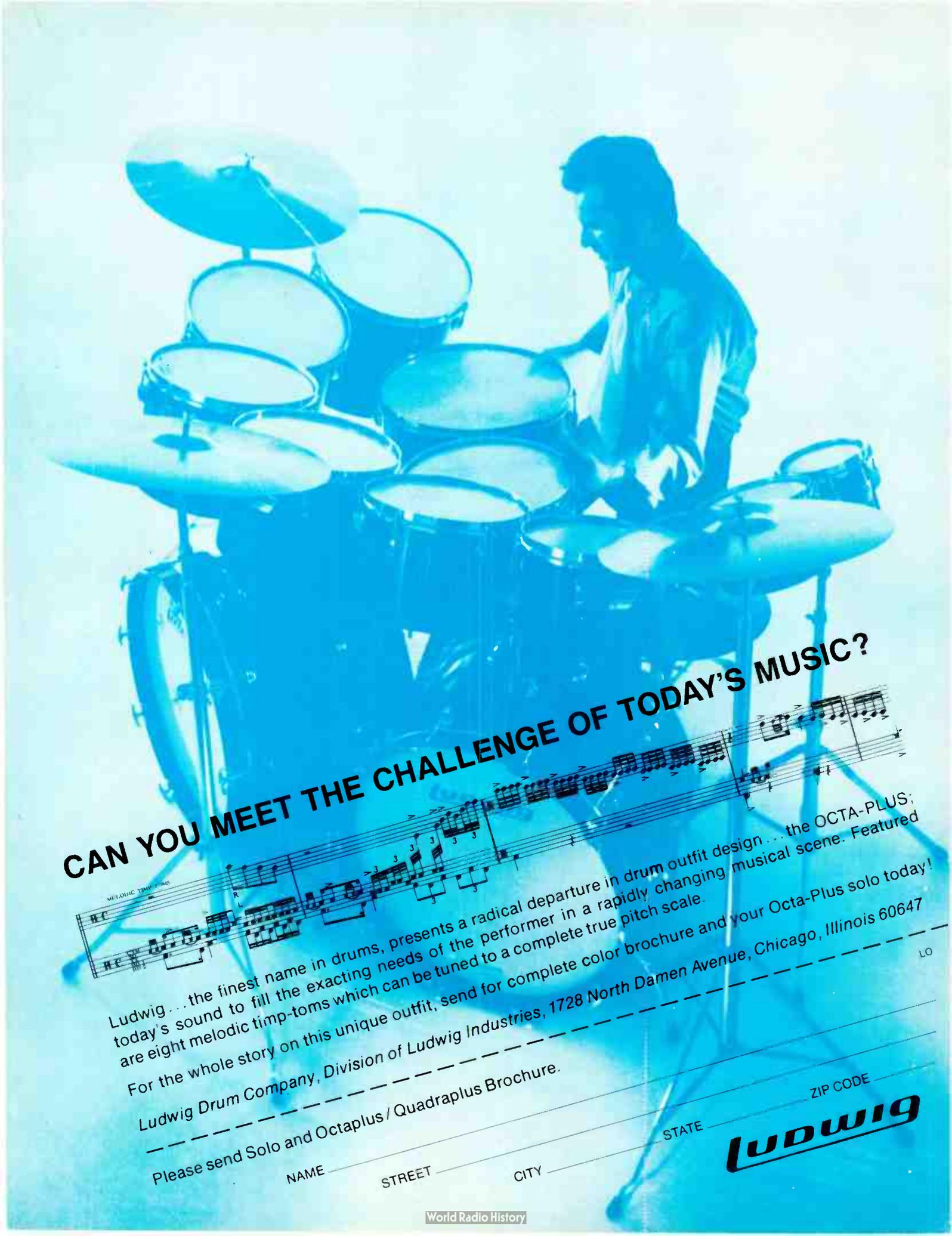
—mitchell

VARIOUS ARTISTS

A DECADE OF JAZZ, Vol. 2, 1949-59—Blue Note 159-G2: *A Night in Tunisia* (Bud Powell Trio); *Criss Cross* (Thelonious Monk Quintet); *Bag's Groove* (Milt Jackson Quintet); *Get Happy* (J.J. Jackson Sextet); *Cherokee* (Clifford Brown Sextet); *It Never Entered My Mind* (Miles Davis Quartet); *Señor Blues* (Horace Silver Quintet); *Yardbird Suite* (Jimmy Smith Quartet); *Speak Low* (Sonny Clark Sextet); *Blue Train* (John Coltrane Sextet); *Tune Up* (Sonny Rollins Quartet); *Moanin'* (Art Blakey's Jazz Messengers); *Blues Walk* (Lou Donaldson Quintet).

★★★★

The time span of the album title refers not to these recordings (which date from 1951 to 1958) but to the fact that Blue Note was started in 1939; this 2-LP album is a companion set to Vol. 1, which surveys the firm's first decade of operation. This sampling of Blue Note's rich holdings in the area of post-bop presents a



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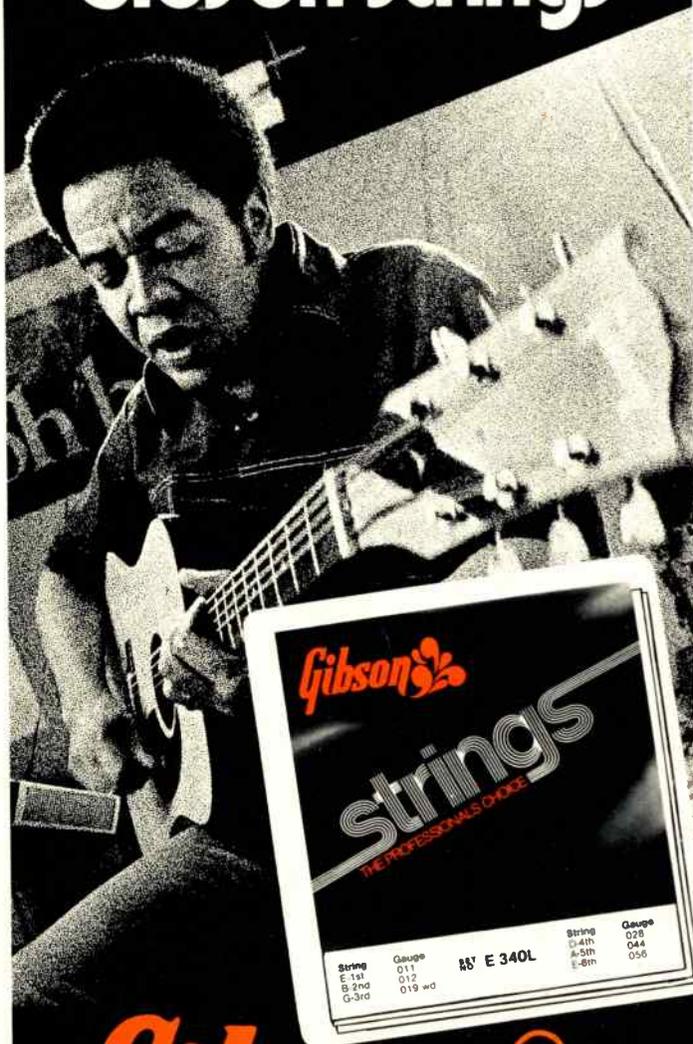
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pretty good cross section of "modern" jazz developments during the '50s, with many of the period's major names represented, though there are some surprising omissions—say, among others, Cannonball Adderley, whose *Somethin' Else* session of March, 1958 (with Miles Davis, Art Blakey, Hank Jones and Sam Jones) resulted in some superlative music, one track of which would have fitted neatly into the album's time frame.

This anthology concerns itself mainly with the '50s' synthesis and codification of the musical innovations of the previous decade's bebop revolution—the then fast-emerging new musical vocabulary whose various dialects and accents have been labelled post-bop, hard-bop, funk, etc., and which has since become a sort of *lingua franca*, the latter-day equivalent of mainstream, as it were. All of the performances are attractive, some are excellent, a few are superb (hence the rating, a compromise); and the album would provide the novice listener a fine introduction to the jazz innovations of the period surveyed, though it offers nothing of corollary activities in traditional and mainstream jazz during the '50s (two genres well represented in Vol. 1). The set also shows what big, receptive ears Blue Note's Alfred Lion and Francis Wolff had. Praise to both of them, and thanks too.

—welding

FRANK WESS

FLUTE OF THE LOOM—Enterprise 5006: *Get On Board (The Train Is Coming); Red Roses; Trezia; Arundelle; When I Fall In Love; Wade In The Water; You Are Everything; Flowers; I Know What's On Your Mind; Sittin' On The Dock Of The Bay.*

Personnel: Wess, flute, tenor sax; large orchestra (members unidentified), arranged by Chico O'Farrill, Jimmy Roach, Rudy Robinson.

★★

This drastically over-produced album all but obscures the fact that Frank Wess is a fine jazz player. On tenor, he does manage to get in a few licks on *When I Fall In Love*, during the suspended ending. And he's effective on *Flowers*, despite the overwhelming strings. *Wade In The Water* and *Your Mind* give Frank a chance to fly on flute, but again the orchestrations are so oppressive it's difficult to enjoy what Wess is doing. It may be that the Memphis sound (this album was released by the Stax people) and jazz are mutually exclusive.

—ramsey

SARAH VAUGHAN

LIVE IN JAPAN—Mainstream 2401: *A Foggy Day; Poor Butterfly; The Lamp Is Low; Round Midnight; Willow Weep For Me; There Will Never Be Another You; Misty; Wave; Like Someone In Love; My Funny Valentine; All Of Me; Love Story; Over The Rainbow; I Could Write A Book; The Nearness Of You; I'll Remember April; Watch What Happens; Bye Bye Blackbird.*

Personnel: Sarah Vaughan, vocal and piano; Carl Schroeder, piano; John Gianelli, bass; Jimmy Cobb, drums.

★★★★

I used to be quite fond of Sarah Vaughan, but that was in the days when she recorded for Continental and Musicraft and all those little labels with dudes like Dizzy and Bird in the backup band. And then, of course, the final summit, the session with Tadd Dameron and a string section and Freddie Webster and Leo Parker. Somehow, after that, nothing quite impressed me the same. Sarah went in for a more commercial style and had her share of its on Columbia and Mercury. Now and then enough of the old jazz improviser would shine through the Las Vegas polish to interest me briefly, but Sassy, as her fans liked to call her, had her head in different places.

All that is preface to the fact that this is the first Sarah Vaughan album to knock me out

since those early 70s. She has given the string section time off and is working with a cooking rhythm trio. Especially interesting is the piano of Carl Schroeder, who has long been a favorite of mine from his days with the Roy Haynes Hip Ensemble. Jimmy Cobb plays the drums well and John Gianelli would be a fine bassist, if he weren't so far up on the mix. He may be using a bass amp, or perhaps Bobby Shad goofed in mixing, but there are times when Gianelli sounds like the soloist and Sarah is accompanying him.

Sarah's good taste in tunes, which brought us such fine oldies as *Mean To Me* and *My Kinda Love*, is shown in her selection of such fine current material as *Signing Off* and *If You Could See Me Now*. Such gems as *Foggy Day*, *Funny Valentine* and *Over The Rainbow* speak well for her ability to size up tunes that wear well but have not been done to death. But her taste in current pops isn't quite as hip as it used to be: neither *Love Story* or *Watch What Happens* needs or deserves another version. Sarah plays piano on *The Nearness Of You*, and while her piano work is acceptable, it is nowhere near the caliber of Schroeder, from whom I hope we will hear more.

If the album has a high point it is Sarah's scat singing of *Willow Weep For Me*, because she claims to have forgotten the lyric. Sarah's way is a vast improvement over the original. The album's low point is Sarah's attempt at stage humor. Ridiculing someone else's accent is a cheap way to get a laugh. Even if it was cute in person it comes out offensive on the recording and it could have easily been cut.

Still, in any way, shape or form, it's good to have Sarah Vaughan back as a jazz singer. The pop world has had her for far too long without sharing her with us. —klee

DIZZY GILLESPIE

IN THE BEGINNING—Prestige P-24030: *Blue 'n' Boogie*; *Groovin' High*; *Dizzy Atmosphere*; *All The Things You Are*; *Salt Peanuts*; *Shaw 'Nuff*; *Lover Man*; *Hot House*; *One Bass Hit, Part I*; *Oop Bop Sh' Bam*; *A Hand Fulla Gimme*; *That's Earl*; *Brother*; *Things To Come*; *Good Dues Blues*; *One Bass Hit, Part II*; *Our Delight*; *Ray's Idea*; *Emanon*; *He Beeped When He Shoulda Bopped*; *I Waited For You*; *Nice Work If You Can Get It*; *She's Gone Again*; *Thinking Of You*.

Personnel: Gillespie, trumpet, all tracks.

On track 1, Dexter Gordon, tenor sax; Frank Paparelli, piano; Chuck Wayne, guitar; Murray Shipinsky, bass; Irv Kluger, drums. On tracks 2-4, Charlie Parker, alto sax; Clyde Hart, piano; Remo Palmieri, guitar; Slam Stewart, bass; Cozy Cole, drums. On tracks 5-8, Parker, alto sax; Al Haig, piano; Curly Russell, bass; Sid Catlett, drums. (On track 7, add Sarah Vaughan, vocal.) On tracks 9-12, Sonny Stitt, alto sax; Milt Jackson, vibes; Haig, piano; Ray Brown, bass; Kenny Clarke, drums. (On track 11, add Alice Roberts, vocal.) On tracks 13-19, Dave Burns, Raymond Orr, Talib Daawood, John Lynch, trumpets; Leon Comegys, Slim Moore, Gordon Thomas, trombones; Jackson, vibes; Howard Johnson, John Brown, alto saxes; Ray Abrams, Warren Luckey, tenor saxes; Pee Wee Moore, baritone sax; John Lewis, piano; Ray Brown, bass; Clarke, drums. (On tracks 14, 16, Charles Greenlee replaces Thomas. On track 14, add Roberts, vocal. On tracks 18, 20, Matthew McKay and Elmon Wright replace Daawood and Orr; Taswell Baird replaces Comegys; Scoops Cary replaces Johnson; James Moody and Billy Frazier replace Abrams and Luckey; Joe Harris, replaces Clarke. On track 20, add Kenny Hagood, vocal.) On tracks 21-23, Jimmy Heath, alto sax; Jimmy Oliver, tenor sax; Milt Jackson, piano; Percy Heath, bass; Harris, drums. Gillespie and the band sing on track 22. Recorded 1945-50.

Finally, all the seminal Gillespie Musicraft-Guild dates from 1945-46 have been collected under one roof—and it never rains but it pours! All the small group sides here, including the elusive, never-before-on-LP *Shaw*

'Nuff, recently came out on the excellent Phoenix LP-2, and most of the other things have surfaced in the dubious Everest series (see *db* Jan. 17, p. 24). This new two-fer, however, is the best bet for completeness and sound quality.

If you consider yourself any sort of jazz person, this album belongs in your collection. The seven pieces with Bird and Dizzy in particular are among the key recordings in jazz—and aside from that, just lovely music. The two great co-creators of bebop didn't record together all that much, but every time they did come together, there was fire. The sparks are still flying.

Take *Shaw 'Nuff*, for instance: at the furious tempo, which scared everybody then, the two horns breathe together in perfect unison, as one single-double voice. And the solos! If you want a quick definition of bebop (2 minutes and 55 seconds), this is it. Everything else is commentary.

There are other masterpieces: *Hot House* and *Groovin' High*, two classic transformations of standard tunes, and the two other exercises in the transmogrification of the *I Got Rhythm* changes (in addition to *Shaw 'Nuff*), *Salt Peanuts* and *Dizzy Atmosphere*. The humor of these titles is reflected in the humor of the music: high good humor, one might call it. If bebop was, as some would have it, a music of revolution and protest, it was also a music of evolution and affirmation.

These two aspects combine in the piece de resistance by Dizzy's 1946 big band (his second; the first to record), *Things To Come*. The speed and drive (don't forget Kenny Clarke), the five trumpets cascading a la Dizzy, the still startling dissonances of Gil Fuller's great arrangement, the solos by Dizzy and young but game Milt Jackson, all combine in a fantastic performance that melds the new music with the idiom it is supposedly in revolt against. History ain't so simple, after all.

The last three tracks, from a 1950 Prestige date, offer a young Jimmy Heath (playing alto then and known as Little Bird) and some good, down home blues and jive from Dizzy on *She's Gone Again*.

Some points of information: side 3 is scrambled; correct order of tunes is as listed in the rundown above, not as the album jacket and label have it (*Things To Come* is the first track of the side). Irv Kluger, not Shelly Manne, is the drummer on *Blue 'n' Boogie* (on which dig Dexter Gordon). The tenor solo on the Monkish *Emanon* is James Moody's record debut; the tenorist on *Our Daylight* is Ray Abrams; the alto solo on *Things* is by John Brown (who never was with Earl Hines or Jay McShann, liner notes notwithstanding). And the earliest session on the LP was *not* Dizzy's first as leader, but his second, held a month after the Manor date that produced the famous *I Can't Get Started*.

Ralph Gleason's notes are warmly personal, and the sound, despite the poor surfaces of the original 78s, is excellent. Dig Diz here, then go dig him today—and in between. Honor the living giants. And get this album and listen to *Shaw 'Nuff*. That ought to do it. —morgenstern

DAVE FRISHBERG

SOLO AND TRIO—Seeds 4: *Saratoga Hunch*; *Johnny Come Lately*; *Time On My Hands*; *Where You At*; *The Grave*; *Pent Up House*; *Cuttin' Some Hogs*; *Squeeze Me*; *Willie The Weeper*; *Drop Me Off In Harlem*.

Personnel: Frishberg, piano. On tracks 2, 4, 6, Monty Budwig, bass; Donald Bailey, drums.

I'd heard of Dave Frishberg for years—saw

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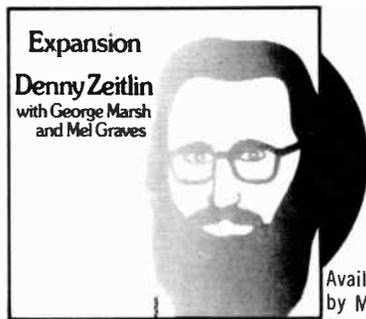
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his name in the New York column in **db** more often than not, even heard him on some clandestine cassette made at a jazz concert—but never really *heard* him until this marvelous album arrived; with it, I'll be able to continue to hear him, and I'd advise that those partial to jazz piano take measures to follow suit.

Frishberg, a half-generation or so younger than Dick Wellstood (I'm guessing—I can find no biographical material), reminds me of Dick by his eclecticism, though his range is somewhat narrower—at least, as displayed here. Dave is not a pure stride player, though traces of that form, and practically all other piano "styles" you can recall, from Morton through, I'm sure, Cecil Taylor, come into view from time to time. His work experience runs the gamut from dixieland to accompanying vocalists (all this is itemized on the liner, along with some delightful comments on each tune that also remind me of Wellstood), and among his diverse influences the tenor saxophonists Cohn, Sims, Webster and Rollins ("the best jazz improviser I ever heard") seem to weigh most heavily.

Cuttin' (explained in liner) is the odd piece, utilizing, as it does, an electric keyboard; I especially liked *Crave*, Dave's favorite Morton piece, which he plays in a very fresh and personal way, without losing any rhythmic or melodic content of the original. The trio pieces cook like mad!

Write to **db** for details on obtaining this record. Recommended! —jones

IKE & TINA TURNER

THE WORLD OF IKE & TINA—United Artists 064-G2: *Theme from "Shaft"; I Gotcha; Intro to Tina; She Came in Through the Bathroom Window; You're Still My Baby; Don't Fight It; Annie Had a Baby; Get Back; Games People Play; Honky Tonk Women; If You Treat Me Like You Say; I Can't Turn You Loose; I Wish It Would Rain; Just One More Day; Stand By Me; Dust My Broom; River Deep, Mountain High; Let Me Touch Your Mind; Chopper; 1-2-3.*

Personnel: Ike & Tina Turner, the Ikeettes, vocals; the Family Vibes.

★★½

The First Couple of Funk have chosen to memorialize their recent European tour with this 2-LP set of performances, which offers a typical if longish Ike & Tina concert program, recorded in England, France, Germany, the Low Countries and Scandinavia. Live recordings often provide much stronger, more exciting glimpses into a performer's art than do his studio efforts, since the electricity flowing between audience and performer can result in the latter's transcending himself. Alas, that never happens here and these performances are decidedly less interesting or effective than the pair's studio recordings, though Tina certainly works hard enough. After awhile, though, the mannered hysteria wears more than a mite thin. I guess this is one of those situations where you had to have been there. This just doesn't hold up all that well.

—welding

MILDRED BAILEY

MILDRED BAILEY—Everest FS 269: *All Of Me; Lover Come Back To Me; Penthouse Serenade; A Woman's Prerogative; At Sundown; I'll Close My Eyes; You Started Something; Me And The Blues; Almost Like Being In Love; Heather On The Hill.*

Personnel: Bailey, vocals; all accompanying personnel unidentified.

★★★

Why can't they leave well enough alone? Why must old mono classics be "electronically re-recorded to simulate stereo?" But if my dismay is not consistent with three stars, let me assure you they're all for the "well enough."

Mildred Bailey was always a pleasure to listen to—and she certainly would have been

so even if accompanied by the scratches and surface noises that formed the original obligati from 1946-47, when these sides were cut.

Of interest is the phrasing that makes you think of Billie Holiday—even her high-pitched presentation. But of course, the similarity ends there (except for the contemporaneity of their lives: Miss Bailey, 1907-1951; Lady Day, 1915-1959.) Mildred Bailey never had the emotional depth or the bittersweet intensity of feeling projected by Billie.

However, there are some pleasant moments here, despite the inclusion of tunes like *Heather On The Hill* and *A Woman's Prerogative*, and a balladic treatment of *At Sundown*.

Best bets are *All of Me*, *Lover Come Back To Me* and *You Started Something*. No matter which tunes she sang, Miss Bailey showed the same respect for lyricists.

Too bad that Everest didn't show some respect for history. There is no mention of sidemen (although it's easy to spot the occasional accompaniment of Teddy Wilson), and the "liner notes" are merely two paragraphs lifted verbatim from Leonard Feather's early encyclopedia.

At least it could have been "re-written to simulate history." —siders

LARS GULLIN

LIKE GRASS—Odeon E 062-34874: *The Carousel; Silhouette; Castle Waltz; Solvarm Vals; Gamla Valu; The Hambo Combo; Like Grass (Are The Days Of Man); Like Grass—Soho—Late Summer—Freedom—The Days Of Man; Subway; Blue Mail.*

Personnel: Gullin, piano; Lee Konitz, alto sax, Bernt Rosengren, tenor sax, flute; Gunnar Lindqvist, flute; Red Mitchell, bass; Island Ostlund, drums.

★★★★

Gullin, a baritone saxophonist long recognized as one of the finest European musicians, has cut his first album as a pianist. In addition, his talent for composition is very much to the fore; seven of the nine tunes are Gullin originals.

Much of the music here is very arranged, and at times I would like to hear more space allowed for improvisation. This is just a personal preference, however; good music is good music, whether arranged or improvised, and there is plenty of it here.

In the slower, more reflective cuts, usually duets, we are presented with beautiful, clear melodies, a refreshing bias to encounter in someone's work today, when melody has become a secondary concern of so many. In the faster cuts, usually those involving drummer Ostlund, the compositions rely more on percussive, rhythmic figures.

The Carousel, which starts the record off, has an extended, unaccompanied Konitz solo, and it's a gem. We are also treated to a wild tenor solo by Swedish reedman Bernt Rosengren, who displays a powerful talent in every cut he is on. His impassioned yet thoughtful work on the two flute soliloquies, *Solvarm Vals* and *Subway*, accompanied only by Gullin, make them my favorite tracks on the record.

Blue Mail, the only other tune involving the quintet, features some marvelous work from Red Mitchell, another wonderful American musician who seems to find the living better in Europe. He is also very prominent in the long suite *Like Grass*, a duet between the bassist and Gullin, who plays both acoustic and electric piano. This is the only place on the record where Gullin allows himself any room at all for linear improvisation. He gives a short solo reading to *Gamla Valu*, a pretty, melancholy Scandinavian folk song, but it is not what most people would refer to as "jazz." Likewise, *Silhouette* is a short, straight duet

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between flutist Lindqvist and Gullin.

The two trio tracks, *Castle Waltz* and *The Hambo Combo*, both have a heavy-footed, clomping folk dance quality about them. They are both heavily arranged; drummer Island Ostlund performs very sympathetically.

I doubt if this will prove to be a major new release, but then, not everything need be an *important event*. I hope, if nothing else, that it gives Rosengren some exposure here; he deserves a large audience, as does everyone else on this record. —piazza

DAVE ALEXANDER

THE DIRT ON THE GROUND—Arhoolie 1071: *The Hoodoo Man; St. James Infirmary; Blue Tumbleweed; Sundown; Suffering with the Lowdown Blues; Strange Woman; Cold Feeling; Jimmy, Is That You?; So You Want to be a Man; The Dirt on the Ground.*

Personnel: Alexander, piano, vocals; Larry Murdo, bass; Mickey Durio, drums.

★★★★

Several times a week, Minnie's Can-Do Club in San Francisco's Fillmore District rocks and stomps until the early morning hours under the spell of an extraordinary blues pianist named Dave Alexander. He comes right out of the boogie-woogie tradition (Albert Ammons' *Swanee River Boogie* was his first introduction to the piano) but successfully mixes his blues with a funky jazz piano in the Horace Silver/Bobby Timmons vein.

Alexander's first solo LP, *The Rattler*, (released in 1972 on the Arhoolie label), showed his solid blues roots, and *The Dirt on the Ground* represents more of his jazz and country & western influences. Of course, the boogies are still there: *Jimmy, Is That You?* is based on the distinctive bass patterns of the great Chicago pianist, Jimmy Yancey, and *Blue Tumbleweed* is a hard rocker with a Texas twang. *Strange Woman*, though, has Alexander stepping out with a funky jazz solo that merges blues and jazz with the skill of a Ray Charles. The title tune is a kind of Texas cowboy song, part c&w, part blues, done in a somber D minor key. The vocal is weak here, a little unsure, which indicates to me that the boogie, the slow blues and the funky rockers are really Alexander's home ground.

Alexander grew up in the dusty Texas town of Marshall where he learned piano by listening to the radio and then sneaking into the local church to practice on the only available instrument. It has been a long struggle over the past 15 years, but now Alexander is getting some of the recognition he deserves. He still has not completely adapted himself to the recording studio and his live performances have more power than his LP's so far. I look for continuing growth and development in his recordings which should eventually distinguish him as a major musical performer. —kriss

PETE YELLIN

IT'S THE RIGHT THING—Mainstream MRL 397: *You Are the Sunshine of My Life; Norma; It's the Right Thing; Tojo; My Friend; Softly As In A Morning Sunrise.*

Personnel: Yellin, alto sax, flute; Hal Galper, electric piano; Jack Wilkins, Roland Prince, guitar; Clint Houston, electric & Fender bass; Barry Rogers, trombone; Mario Rivera, tenor, soprano and baritone sax, flute; Darryl Washington, David Lee, Jr., drums; Lawrence Killian, congas; Angel Allende, percussion.

★★

The problems with this album start from the ground up. I suspect that the true villain may be the arranger, who seems to have let his imagination take the day off; but it's the drummers who get caught holding the bag. There are four of them, more than enough to prove the adage about too many chefs spoiling the

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cooking. They tick along relentlessly, like funky clockwork, rarely bothering to listen to the other musicians, and saturating the whole date with an inescapable monotony. Their brief unaccompanied passages don't help matters much, either.

By contrast, Wilkins, Prince and Galper are the most effective soloists of the set. The guitar work comes from the same driving rhythmic bag as the drummers, but it's refreshingly concise, sometimes pungent. Galper's manner is entirely different: loose, unrhythmic, almost sloppy, but a nice change of pace from the rhythm-machine-run-amuck which backs him up. Unfortunately, Galper doesn't get a chance to move to the foreground of this wall of sound very often.

Then there's Yellin. After his promising debut on *Dance of Allegra*, his playing here leaves me cold. His light airy flute tone seems more successful in this setting than his alto sound, which sometimes tends toward shrillness; but on neither horn is his playing particularly inspired. Everything's uptempo, and Yellin skates glibly through the changes, drops a few nice phrases among the torrent of clichés, shrieks a little, and calls it a day's work. He's also contributed a couple of tunes (*Norma* and *Tojo*) which are unremarkable.

If you want to give *Its the Right Thing* the benefit of the doubt, check out the last two tracks. *My Friend* is perhaps the nicest of the rather muzaky tunes which are featured here. Yellin's flute is his best of the set, and the brief, rather Santana-ish guitar solo is tasty. The arrangement of *Sunrise* hardly does it justice, but it's worth hearing if only for its relative simplicity: Yellin is (for him) terse. Galper gets his two cents in, and the drummers stay on their own turf for once. The title track's got its moments too. But these are crumbs of consolation: on the whole, this album is decidedly the wrong thing for me.

—metalitz

MAHAVISHNU ORCHESTRA

BETWEEN NOTHINGNESS & ETERNITY—Columbia KC 32766: *Trilogy—The Sunlit Path/La Mere de la Mer/Tomorrow's Story Not The Same; Sister Andrea; Dream.*

Personnel: Mahavishnu John McLaughlin, guitar; Jan Hammer, piano and Moog synthesizer; Jerry Goodman, violin; Rick Laird, bass; Billy Cobham, drums.

The aural communication imparted by the Mahavishnu Orchestra must always be judged in light of two criteria: the music itself; and McLaughlin's intense spirituality, supplying the inexhaustible fount of energy that affects his band and his music. An example of the second criterion is found in the all-and-nothing concept of the poem that gives the album its name—*I am the red thread/In Between Nothingness/And Eternity*. The music provides its own example for the first criterion.

Hearing the Orchestra in person is even more of a mystic experience than hearing their studio productions, and much of that feeling has been captured on this extremely well-engineered recording of an August concert in Central Park. Unlike their previous albums (eight and nine selections, respectively), this disc contains only three pieces. What is remarkable is that the tightness and lack of waste that marked those earlier albums has not been sacrificed at all in these extended performances.

Without taking a thing away from the other performances, the album's zenith is the sidelong *Dream*. From a deliberate, suspended

prelude filled with delicately smoldering guitar runs and lyrical violin, it builds to the faster tempo that propels the bulk of the piece, returning occasionally to a major triad figure that ties the visions together. If you agree with Freud that dreams are an unleashing of psychic energy, watch out—this one'll drain your brain.

So much has been said about McLaughlin's stunning guitar work and the unbelievable speed, power and sheer strength of Cobham, that I'll pass here. Not as much is said about Goodman, at times my favorite of the three: his ideas are infused with a lyricism that acts to balance the more abstract, riffy nature of much of the Orchestra's music.

Many groups have tried to weave jazz and rock into a workable musical fabric. But the Mahavishnu Orchestra—driven by the superhuman energies of Mahavishnu himself—have thus far created the most dynamic, wholly unified sonic tapestry of all. And in the midst of the Orchestra's dissolution, this album stands as another—probably the final, and most exciting—Thread of that cloth.

—tesser

WARREN SMITH

COMPOSERS WORKSHOP ENSEMBLE—Strata-East SES 1972-3: Sub Structure; Lament (What Does It All Mean?); Blues For E.L.C.; Blues By Monk; Hello Julius; Introduction To The Blues.

Personnel: Smith, drums; Johnny Coles, trumpet; Al Gibbons, tenor sax; Julius Watkins, French horn; Jack Jeffers, bass trombone; Howard Johnson, tuba, baritone sax; Bross Townsend, piano; Herb Bushler, bass.

On track 3, Jimmy Owens replaces Coles.

This album by drummer Smith and friends is a warm, thoughtful and swinging batch of mainstream jazz. Mind you, there's nothing earthshaking here, nothing terribly original—just good, solid music and fine solos.

Particularly strong moments: Johnson's wailing solo work on both tuba and baritone; Watkins, Owens and Gibbons; and for Thelonious Monk fans there's *Blues By Monk*, with its use of several of the master's themes (*Misterioso*, *Blue Monk*, *Functional*) singly and at times overlapping.

The arrangements, apparently by Smith, are generally uncomplicated and direct. While some of the ensemble work is a bit rough, it's not a serious flaw.

—smith

GROOVE HOLMES AND JIMMY WITHERSPOON

GROOVIN' AND SPOONIN'—Olympic 7107: Tell Him I Was Flyin', part one; In Blues; Loser's Blues; Please Send Me Someone to Love; Life's Highway; Cry The Blues; Out Blues; Since I Fell For You; Everything; Tell Him I Was Flyin', part two.

Personnel: Richard "Groove" Holmes, organ; Jimmy Witherspoon, vocals; additional personnel unidentified

A lesser man might have been buried by Holmes' all-stops-out accompaniment, but Spoon is a tower of strength with a vocal cutting edge a yard wide, and when the going gets rough he just opens up. Witherspoon has found himself in more sympathetic company on other occasions, but it's not surprising that he sings very well despite the obstacles. He always does.

On the few tracks without Holmes, the singer is supported handsomely by a piano trio and a saxophonist who also appears on the tracks with organ. The tenor player is a superb foil for Spoon on *I Fell For You*.

—ramsey

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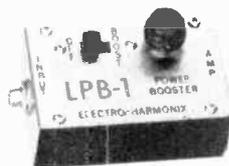
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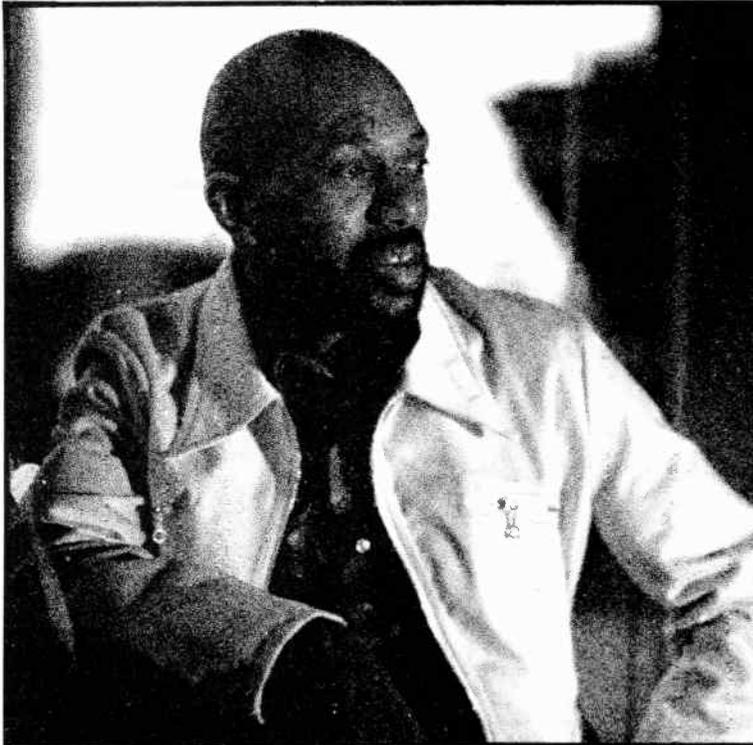
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Walter Bishop Jr.



blindfold

test

The name of Walter Bishop, Jr. has been prominent ever since the bebop years, when he worked with an early edition of Art Blakey's Jazz Messengers. Shortly afterward he was in combos led by Miles Davis and Charlie Parker, and it was with Bird that he gained much of his reputation in addition to expanding his musical scope.

After stints with Andy Kirk, Oscar Pettiford, Terry Gibbs and Kai Winding, he had his own trio at the Cafe Bohemia in Greenwich Village. Following a brief incumbency with the Cannonball Adderley Sextet (after Victor Feldman, before Joe Zawinul) he continued to freelance around New York until his move to Southern California in 1969.

Bishop's West Coast activities have included jobs as leader, as well as occasional reunions with Gibbs. For the past couple of years he has been very busy as a composer, recording two albums for Black Jazz Records for which he wrote and arranged all the music.

He has developed his own system which he describes as "a method of equal interval fourths which I can use almost as fluently as thirds or diatonic motion. I also teach the method; I have at least fifty students and am getting more and more heavily into the area of teaching." The following was Bishop's first Blindfold Test.

by leonard feather

1. HAMPTON HAWES. *Rain Forest* (from *Blues For Walls*, Prestige). Hawes, electric piano, composer.

First of all, I haven't heard it before. Is it the piano player's group? I'm going to venture a guess on this. I heard Hamp Hawes at the Lighthouse playing electric piano for the first time, and this was the kind of feeling I got from this group. I knew that the pianist, whoever it was, had to have bebop roots because his sense of form ... everything really holds together.

I like the feeling. I liked it very much, and I have a feeling that it is Hamp, although I haven't heard him play that much electronic. But I know that he's been growing, gravitating, absorbing, listening. I'd give it four stars.

2. EARL HINES. *Bye Bye Baby* (from *The Mighty Fatha*, Flying Dutchman). Hines, piano; Richard Davis, bass; Elvin Jones, drums.

I haven't heard that before either. Could 28 □ down beat

that be a pianist from your part of the world—from England? Well, a kinda wild guess, because I'm not really familiar with this pianist's work—only superficially. But I have a feeling it could have been Marian McPartland.

It was a nice feeling; nothing strikingly original. Most of the things she plays I've heard before. I'd rate it three stars. I thought the bass player and drummer held together well. And I think the tune is an old standard, *Bye Bye Baby*.

3. CHICK COREA. *Toy Room* (from *The Song of Singing*, Blue Note). Corea, piano; Dave Holland, bass, composer; Barry Altschul, drums.

That was great! It exemplifies a thing that's being done a lot. Mostly what I liked about it were technical aspects. The musical content didn't come across to me. I've heard quite a few things like that and they sound pretty much alike to me, nothing too distinctive about it. I've heard Cecil Taylor sound like that; heard Keith Jarrett do it; Chick ...

I don't know who it is, but I'll give it two stars. The bass has a very good sound; could have been Ron Carter.

4. DEXTER GORDON. *The Group* (from *Generation*, Prestige). Gordon, tenor sax; Freddie Hubbard, trumpet; Cedar Walton, piano; Buster Williams, bass; Billy Higgins, drums.

That was beautiful; I dug that. Right from the bebop era, or perhaps a little post-bebop. These are all players who are rooted in the bebop tradition.

The first impression I got ... to name the men singularly: Dexter Gordon, or someone strongly influenced by him. Freddie Hubbard I recognized right off. From the drum solo I'd say it was Max Roach. The bass sounded like Ron Carter. There were some glisses that Ron does. On piano, it could have been Sonny Clark; I thought about Kenny Drew. We all were interrelated in terms of ... like, we all took parts of Bud and incorporated it into our own thing. And so did this guy, definitely a Bud Powell-influenced pianist. Have to give that five stars.

5. GEORGE SHEARING. *Too Close For Comfort* (from *Light, Airy and Swingin'*, BASF). Shearing, piano; Andy Simpkins, bass; Stix Hooper, drums.

I have to say that was a little too close for comfort, Leonard! That was the name of the tune. I don't know who the pianist was. He has a light and crisp touch I liked. I've heard Ray Bryant sound like that; then there was a little locked hands reminiscent of George Shearing, although I don't think it was George. And I heard a little funk, and various other elements; but I'm not able to pinpoint who it is.

I liked the rhythm section, but again I don't know who it is. The whole thing had a good feeling. I'd give it three stars.

6. HAL GALPER. *Taking the Coltrane* (from *Inner Journey*, Mainstream). Galper, piano; Bill Goodwin, drums; Dave Holland, bass.

The pianist sounded like Denny Zeitlin, who's what I call a real thinky pianist—everything is thought out, there's a lot of depth and shading in his work. And the bassist—I don't know who it was—had an excellent sound, great technique. I don't know who the drummer was.

To me this illustrates the best, shall I say, intellectual sound. He could have been like the wave after Bill Evans, in terms of density, of harmony ... excellent. I'll give it four stars.

7. AHMAD JAMAL. *New Rhumba* (from *Inspiration*, Cadet Records). Jamal, piano, composer; Ray Crawford, guitar; Israel Crosby, bass.

That was Ahmad Jamal, one of my favorite all-time greats. The name of the tune was *New Rhumba*. Famous from the Miles Davis version. I don't know who the rest of the rhythm section was, but I'd give Ahmad five stars.

Ahmad is a virtuoso pianist, yet he uses space. It's very hard to do if you have that kind of technique; very hard to use space, because the inclination is to want to fill it up and show what you can do. He's always had impeccable taste, and for a man with that kind of technical ability, he made a whole thing out of understatement. In fact, he hipped Miles to space ... I remember at one point when all Miles' pianists had to do certain things like Ahmad did, certain voicings, etc.

The five stars I gave are for Ahmad—just three for the record. It wasn't the best I've heard. db

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Bert Ruiter, Jan Akkerman, Thijs Van Leer and Colin Allen

Profile

focus

by herb nolan

"Don't take any pictures of the crowd," Focus' national promotion man said facetiously, but without humor, as he emerged from the darkness of the tacky old gymnasium at Case Western Reserve University in Cleveland.

"Bad, huh?"
"Worse."

This wasn't going to be one of the Dutch band's better nights—fate had wagged her sweaty finger. The previous night, Halloween, Joe Walsh had played to a sellout crowd elsewhere in the city, and the Allman Brothers were coming into town the night after Focus. Somebody's concert was going to bomb, and it turned out to be the one featuring Focus, along with the Climax Blues Band.

Only a couple of hundred people came out for the show and most of those appeared more interested in the primal rock-and-roll and urban blues that Climax puts out, not the intellectual atmosphere and innovative, classically-based music that Focus creates.

This was the first time Climax and Focus had played together on the same stage, and before the concert the blues band people, who had never seen the Dutch group before, were showing early signs of creeping paranoia.

"You should see all the equipment they've got," said the Climax road manager after checking out the set-up at the gym. "You know, they carry 15 Leslies with them."

Focus was in the midst of its third American tour, and it was also in the midst of some changes. The group's drummer, Pierre Van der Linden, had left the band and Colin Allen, formerly with John Mayall (among others) was breaking in. Focus was also evaluating itself and the kind of music it was playing.

They were caught up in creative frustration but were confident of finding a solution.

The band's one of the most unusual and musically advanced rock groups to emerge in the 1970s, and it is perhaps the best example of the new directions rock is taking. At its core are guitarist Jan Akkerman and composer/multi-instrumentalist Thijs Van Leer. Bert Ruiter has been the band's bassist almost from the beginning.

The concert didn't come off musically as well as they would have liked. Focus felt that the music, which included their strange hit, *Hocus Pocus*, didn't quite come together, nor did it quite reach the small audience. Adding to the frustration, Akkerman broke a string in the middle of things, and as he replaced it somebody began to heckle him. He didn't like it.

The following day was unseasonably warm and sunny, which may have made everybody feel a little better. As the sound of a rehearsing marching band floated in through the open hotel room window, Focus talked about the band and themselves.

"Jan and I started nearly four years ago in Amsterdam playing just what we were about musically," explained Thijs van Leer. "There was no very clear commercial future for us then because we didn't have any records or any large amount of recognition. We both liked different styles of music, like classical, jazz, rock, folk music, the music of Israel, India, China, Japan and Spanish flamenco music."

"Jan had already had many years of experience in rock bands. I didn't have that kind of background, but I had played a lot of classical music. So Jan was as classically-minded as I was rock-minded.

"I started playing the piano when I was five, and when I was 12 I began playing the flute. My training on both instruments was classical. Along the way I became interested in jazz. I played it very badly, but I was interested anyway. When I was 14 or 15 there was only one person that I liked, and that was Miles Davis. I had all his records at home. I began writing my own songs when I was about 17, but at that time I still didn't like listening to rock. The band that finally brought me into that music was Traffic. For me, it represented a good combination of all kinds of music.

After I finished school, I went on to study art history at the university, but I didn't like it, so I quit. Then I went to the conservatory of music, and I didn't like that either, so I quit. After that, I worked in a cabaret for about a year and then formed my own trio. It was shortly after that that I met Jan and the trio became a quartet, and that became Focus.

Says Akkerman: "I started as an accordion player. I played it for about three or four years, but then I got a guitar and have stuck with it ever since.

When I was young, he continued, "I played a lot of Buddy Holly things, but when I was 10—now I'm 26—I got into rhythm and blues: Fats Domino. Anyway, when I was 15 and in high school, my old man said I'd better stop fooling around and start practicing. You've got to know about what you are playing and why you're playing this and that," he told me.

"Well, I won a scholarship, but after a few years I came off of it because I still couldn't read notes. And they would ask me about theoretics and I didn't know anything, so they kicked me out. By that time, I was listening to jazz and people like Wes Montgomery. I also listened to guys like George Van Epps, Jim Hall and Kenny Burrell. I liked Montgomery because of his special feeling.

But the musician who really turned me on was Django Reinhardt. I tried to get chords from him, the choruses he played were so beautiful. And it's not because he had two fingers, I don't give a shit how he did it, it's what he did. He was a great musician and the man couldn't even write. There are phrases he played that people still can't get hold of. I think he was one of the most wonderful guitar players in the world. I think Coryell and George Benson are among the greats, too.

"Now, what is best? There are so many good players around. It's the level on which you operate. Like, I can't be compared with any classical Spanish guitar players, it's impossible, yet I still play the stuff. Of course all the really good guitar players come from America. In Holland, you don't have as much musical information as you have here.

"Playing in big cities, you also learn brutality because you have to fight harder or you lose your identity," said Akkerman, continuing to evaluate his frustrations with touring. "You feel it especially when you are playing with certain groups. It creates a certain atmosphere that's not bad, but it's not good for creating something in. Still, you have to do your own thing, otherwise you'll go nuts. That goes for everyone.

"It always seems to be the same problem—lack of communication. Always. Perhaps it's our fault. After all, we are the ones who are playing, nobody's waiting for us.

"But actually, I think our music is compelling in a way. Look at what kind of equipment we have on stage, that's already a compromise, isn't it? I mean, if you give me a piece of wood with a few strings, I could play it. However, I do happen to like all that equipment. I like to hear that power behind me.

Allen: "The reason we've got that many Leslies is because we are in a situation where you have to play quite loud, and you don't want your sound to suffer. That's the only pure reason. We've got a lot of power, but that doesn't mean it's up to distortion level. We're one of the few groups that really cares about sound. We're always looking for a balance."

Akkerman: "Well, I think every pop group looks for a balance as far as sound is concerned. We're not looking for sound so much, but the sound we're producing has got to be clear. Sound is just a way, but it's not an end in itself. Now, for example, we're playing chords again. Before, we were playing technical stuff with a lot of improvisation, but we weren't caring enough about how that music sounded. Now we're playing with the pure D chord again, and it's beautiful."

van Leer: "We were burying ourselves in minor music, and now we are looking for major music again—generally speaking."

Akkerman: "There were so many people who didn't like what we were doing. When you realize that we've sold about 500,000 albums, it's still a very small proportion of the potential. We're not just another white blues band—like Zeppelin—'come everybody, clap your hands!'"

Allen: You've got to remember that Americans are not as reserved as people are abroad, so they'll shout out what they feel, which is really cruel. You have to accept this when you go on stage in America, that they're going to shout out if they don't dig something. In England, they probably wouldn't say anything. At least it is a reaction, I guess.

Akkerman: "But you *are* ready to accept that the audience is far more important than you are. I am ready to accept that, always. But they're not so important that they can crack me on stage. No. No way."

Allen: "It's a mutual respect thing, isn't it really? An audience should appreciate the problem if you bust a string, which happened last night. They should be respectful enough to let you fix that string and carry on playing."

van Leer: "We are not a rock and roll band, but we *are* a rock band."

"Of course," added Akkerman with a touch of sarcasm, "there is a two and a four in the beat, very clearly."

The conversation turned to Focus' fundamental influences.

"The one composer that influenced Jan and me in the beginning was Bartok," said van Leer. "We thought he was the utmost for years. The influences we have now—of course, the feeling is rock—are from the old music before Bach. Especially Jan, he is very much into Elizabethan lute music."

Akkerman: "Yes, major music. In about 1500 or 1600 it was really highly-developed music. Spacey music..."

van Leer: "... and there hasn't been a synthesis of that kind of music and rock. Well, perhaps Moondog, a little bit."

Akkerman: "I play lute now, and it's more difficult than Spanish guitar, but they wrote pieces for the instrument that were all harmonically beautiful, I think. A little childish sometimes, but beautiful."

Allen: "Remember that review in *Melody Maker* that said you sounded like the 'macabre Jan Akkermann'? I think the sound of your guitar is very haunting, that's what gets to me. It's like you are haunted by something, as if there is something on your mind all the time bugging you. That's another thing that turned me on to the band, the sound of Jan's guitar; it's so different to me, compared to other guitar players."

Akkerman: "It's just the way I play, you know, you can hear the differences between

continued on page 84

highlight



MIGHTY JOE YOUNG

FRED ANDERSON, MIGHTY JOE YOUNG

Pick-Congress Hotel, Chicago

Personnel: Fred Anderson Quintet: Anderson, tenor sax; Doug Ewart, flute, alto sax, bass clarinet, percussion; Benjie Garrett, guitar; Lester Lashley, bass guitar, percussion; Weslie Tins, drums; Mighty Joe Young Blues Band: Young, guitar, vocals; Chuck DeMeyer, electric piano; Cornelius Boyson, bass guitar; Tony Goodman, drums.

At the Auditorium Theatre, Ramsey Lewis and the Pointer Sisters were packing their in, while across the street at the Pick-Congress Hotel, the American Musicological Society was proceeding with its annual convention in rapid unadorned for "popular jazz." Except that President Charles Hamm of the University of Illinois had hooked tradition and not a few protests to get an authentic blues & jazz concert scheduled on the official program. Presumably, from scanning their schedule sheets, musicologists remain safely within the realm of mainstream Western classicism. The two seminars that looked the most adventuresome were *Extramusicality* (including a discussion on "Ritual timing: an African alternate to our tactus language") and *Experimental Music Past and Present* (including discussions on Kagel, Leo Ornstein, and recent 31-tone music).

The choosing of talent for the concert was done with the able assistance of DeMark Records' Bob Koesler. First, Mighty Joe Young, a modest but highly representative figure on the West Side blues scene (presently signed to Ovation Records, he's done session work behind Magic Sam, Jimmy Dawkins, Albert King, Tyrone Davis, and Lucille Spann, and has an LP under his own name on DeMark). Next, Fred Anderson, co-founder, along with Mabel Richard Abrams, of the Association for the Advancement of Creative Musicians (AACM) and a stylist who bridges that treacherous gap between straight-ahead and modal re-form (sadly, under-recorded, he can be heard only on Joseph Jarman's two solo albums for DeMark, *Song Forward* & *If It Were The Seasons*).

It must be restated once again that anyone who can't appreciate a cookin' blues band has a hole in his soul. And Young's group certainly was cookin' up a storm for the musicologists, many of whom desperately tried to keep time with the band. The set was mostly filled with standards (*Seven Home*, Chicago, *Mojo Workin'*, Bronz's *That's All Right*, T. Bone's *Some Monday*), but Young did manage to spice it up with a couple of his own tunes. The most memorable was a new thing called *Chicken Head*. Done in 16-bar fashion and featuring a catchy vocal refrain, *Chicken Head* nicely takes the emotional power of blues with the sophisticated

Young's vocals, as usual, were clean and straightforward, containing none of the melodramatic frills common to so many blues singers. His guitar work, until recently hidden in the background, has developed to the point where he must be considered one of the West Side's top practitioners. In all, you might say Mighty Joe Young proved that even musicologists have soul.

But if they could relate to the greasy, southern-fried entree, they had difficulty handling the Afro-American's version of classical music. Fred Anderson's quintet proved too heavy for their tastes, as a respectable crowd at the beginning of the set thinned down to a mere handful by the end.

Personally, I have problems accepting this. Sure, they had moments that lacked sustained inspiration and, at times, Garrett's parallel chording proved distracting to the needs. But Anderson's powerful tenor playing should have kept the audience enraptured despite any and all shortcomings. Anderson's notes came at the audience in violent cascades, then resolved into lyrical melodies. It was incredible. His ideas seemed to flow out of him like lava. He is one of the few people who plays what I call "survival music," music that has to be released or else the musician will be carried down to self-destruction by the excruciating weight of these pent-up ideas. Coltrane played survival music. So did Bird. Who else? Not many, for sure.

Aloisius Douglas Ewart was particularly abstruse. I've seen him with the AACM big band where he's played on a par with Jarman. But here he couldn't get started nor would he approach the mike so he could be heard. He seemed unwilling to communicate with the audience, perhaps feeling his ideas would go unappreciated. Typical of the evening, Lashley, a noted trombonist in the Ruddy style, didn't even get to play on this instrument, realigning himself to the bass guitar and/or array of small noise-makers.

Ultimately, I found the set both exhilarating and sad. Musically, the band gelled uncannily, with Anderson's husky flights on the tenor leading the way. But, sadly, the audience didn't understand what was going on or else they refused to open their ears to new possibilities. Whichever it affected the musicians, and as the set neared its conclusion, the music took on a staid, melancholy character. Perhaps someday, musicologists will realize that the answers to our musical questions, like the answer to our energy crisis, will have to come from America itself, not Europe or anywhere else. Until then, Anderson will continue to play distinctively American music, and the Society will continue to ponder *Total nomenclature in 16th-century Spanish instrumental collections*. —ray tawley

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DB

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"HOW TO" POLISH YOUR BRASS Part Two By Dr. William Fowler and Dom Spera

Something was lost in the translation and **down beat** has egg on its face.

In the "HOW TO" feature in our Jan. 31st issue, it stated: "Keep the tongue in a high position at all times." This statement is incorrect. It should have read: "Keep the back of the tongue in a relatively low position at all times."

Sorry, Dom, and all you cats who have been choking for the past two weeks.

In the 3/31/74 issue of **down beat**, Dom Spera recommended, in detail, a tonguing technique for brass. In accordance with the teaching principles of William Adam, Camille Caruso, Don Jacoppy, Benny Baker, Louis Maggio, William Vacchiano, Max Schlesberg, and H. L. Clarke, Dom continues with some points on correct trumpet techniques.

I. AIR - ENERGY

The intake of air through the corners of the mouth without disturbing center.

- Take in the air as if hugging a box of glasses—as if starting to yawn!
- Drop the head back slightly on intake.
- Fill up the middle section (imagine an inner tube wound in).
- Keep shoulders round and chest open.

Support of Air:

- Abdomen press—The process of supporting the air is a two-way street. The movement downward from the bottom of the lungs should be resisted by an upward movement from the area just below the lungs. Shout "hey" in a loud voice and feel where the two support areas meet; going in opposite directions, one up, one down.
- Pitty casts—Keep an imaginary pity cast hooked between the buttocks (and when playing, don't make changes).
- Imagine being hit hard just below the hip cage—a good way to teach very young players to support.
- Empty air from the bottom up, like squeezing a tube of toothpaste.

II. ENERGIZE THE AIR - SUPPORT

Use the ah syllable at all times—da da da, da ga, etc.

Keep a steady flow of energy (supported air) flowing to the lips.

- Play complete phrases, not note to note.

Spin the phrases, make them flow!

- Strive for a relaxed, flowing sound at all dynamic levels. Shout should blast out the bell, like vapor, warm moist air!

III. TONGUE

The tongue is a valve, not a hammer. Release the air, don't attack it.

- Use as little tongue movement as possible.
- Keep the back of the tongue down.

IV. LIPS - ENERGY RESISTERS

Placement: first lips, then mouthpiece, then add mouthpiece to the horn.

- See player or still water.
- Do not play with the top inner rim of the mouthpiece on the red part of the lip. This is called a **ROLL**. It makes the vibrating tissues.
- Except for the roll, there is no final statement concerning mouthpiece placement on the lips.

The corners of the mouth should be tucked and firm. These are air guides—the foundation of a strong embouchure.

The center of the mouthpiece should be the focal point of the face.

V. FINGERS

The right hand should form a relaxed natural arch, not a curved, tense claw.

- The tip of thumb of the right hand should be between 1st and 2nd valve casing.
- Keep the little finger off the finger hook.
- Make rhythm when engaging valves.
- Do not change hand position or tighten hand when ascending into high register.

The left hand (except for the operation of the 2nd valve slide) is only a music stand holding the horn and not a note maker.

- Do not twist the horn while playing.
- Do not crush the lips by yanking the horn back into them.

The left and right hand thumbs should form a barrier point in front of the face. It is at this point that the touch and balance feel for vibrato, shakes and fingering technique originates!

VI. POSTURE

Balance weight equally on each foot. Using a flat wall, back up, with neck, buttocks, upper middle back and head against the wall, then play ascending and descending scales.

Shoulders should be round, chest down and held back slightly.

FOCUS

Continued from page 31

Philly Jo Jones and Elvin Jones. But about this late music, I suddenly said, Hey, this is it, this is uplifting and a way for us. We were always groveling around in the dirt and saying this is beautiful. Of course, self-indulgence is good, but you have to create something that will also make someone else dig you. I think we found it in major music, like pure African music.

van Leer: "Also in the pentatonic Chinese music."

Akkerman: "Of Greek music. Before, we were just playing Dorian music."

van Leer: "Dorian is what is used by so many jazz musicians. You know, the developer of the Dorian scale was Miles with *So What*. He didn't write a composition, but a scale—*So What* is a scale. And nearly every so-called progressive rock group plays Dorian. Several years ago I heard a session with Al Kooper and Mike Bloomfield and heard that Dorian type of thing. And I said this is wonderful, and is very intelligent. Later on when I heard it, it was nothing, but that is the kind of magic around that type of music."

"An example of the use of major music is Gary Burton, and also Chick Corea with *Return To Forever*—the Brazilian Return with Airto. That major feeling is a new approach to jazz, I think."

"As far as I am concerned I only hope to

speak the language of music without any limitations. I am glad that I can work with people who have so few limitations. But there is one rule I have, and that is that I want to remain tonal. I don't want to get into atonal music."

Akkerman: "You want to be in pitch with other people. If you want to communicate, you can't do anything else but play tonal."

"You know, we work very hard, that is the only thing you can say about our music, but I know that hard work is not enough—that's the biggest frustration."

van Leer: "For example, we tune for five minutes before we play, we take time. In America, rock audiences don't dig that."

From *Crestland*, Focus was reaped for Bloomington, Ind., and another concert.

Outside the hotel, waiting for the cab to the airport, Akkerman, van Leer, Butler and Allen stood by a high chain-link fence having their picture taken. A group of black kids spotted the musicians and strolled across the street.

"Hey, are you guys musicians?"

"When are you going to play? We want to come to the concert."

As Focus walked toward the waiting automobile, the kids shouted, "Hey, can we shake your hands?" No one seemed to respond at first. Akkerman hesitated for a moment, then turned and walked back to the fence. The kids had scaled it and were leaning over the top.

Akkerman shook hands

db

MICK GOODRICK'S SOLO ON "CORAL"

Composed by Keith Jarrett
Transcribed and Annotated by Pat Metheny

This solo by Mick Goodrick (Gary Burton's present guitarist) is an excellent example of his work. He is one of the most lyrical and melodic guitarists on the scene today. This is easily seen on the latest Burton recording from which this solo is taken: *The New Quartet*, Gary Burton Quartet ECM 1030.

The solo is written in double-time to eliminate small fractions in notation. No key signature is used because of the frequent shifts in the tonal center.

The interesting points of the solo include:

- 1) General shape of the solo is excellent, as is the construction and melodic development.
- 2) Nice use of large interval leaps; bars A3, A4, A5, A13, A14, A15. This is one of the very strong characteristics of his playing (particularly intervals of 6th's and 7th's).
- 3) Nice use of common tones; bars A11¹, A11², A11³.
- 4) Note the way he lays for the figures in bars A9-12. This makes the figure in bar A16 particularly breathtaking.
- 5) Entire last chorus is super-melodic.

(Both Goodrick and Metheny are teachers in the guitar department at the Berklee School of Music.)

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CITY SCENE

New York

An ice storm did not stop 400 from attending Jack Kleinsinger's *Highlights In Jazz* concert Dec 17, which boasted **Ray Baretto, Roy Haynes, Robin Kenyatta, Lew Soloff, Jaki Byard, and Richard Davis**. Back in the Village, Jack celebrates anniversary one at N.Y.U. on Feb. 11. So far the lineup is **Jackie & Roy** and **The Chuck Wayne-Joe Puma Duo**, but guests will abound ... Gene Rubin's *Concerts International* presents **Stan Kenton and Orchestra** Feb. 6 at the Colony Three Club in Nutley, New Jersey ... Town Hall continues its varied *Interludes* (produced by Candance Leeds) with **The Jose Limon Dance Co.** Feb. 6; **Tom Paxton** folks it up on Feb. 13. The concerts start at 5:45 p.m. ... Jimmy's Street Floor Bar has **Barry Harris'** pianistics for awhile, while their upstairs room, called "Upstage," has a barbed revue on matters social, political, *ad infinitum*, called *What's A Nice Country Like You Doing In A State Like This?* ... **The New York Jazz Repertory Co.**, recent recipient of a New York State Grant from the Council of the Arts, has announced its entire and very ambitious schedule—watch this space for future dates. A 3 p.m. concert is set for Feb. 3, when **Dizzy Gillespie** and **The NYJRC**, directed by **Billy Taylor**, will examine the music of **Oliver Nelson** ... Another N.Y.S. grantee, **Sam Rivers**, has added pianist **Errol Parker** on Wednesday at Studio Rivbea ... Jazz Interactions President **Joe Newman's** powerhouse quartet at Boomer's had a visit from teenage tenor saxophonist **David Schnitter**. The group (bassist **Bob Cranshaw**, **Ted Dunbar** on guitar and **David Lee** at the traps) received two standing ovations one recent night. They'll be at Boomer's off and on ... Sunday afternoons at the Jazz Museum continue to be a joy. **Balaban and Cats**, featuring **George Brunis**, give the traditional thing a whirl on Feb. 3 at 3 p.m. ... The National Organization of Women's Saint Valentine's heart contains **Mary Travers and Friends** on Feb. 14 ... Churchill's is permanently fitted out with **The No Gap Generation Band** and **Brooks Kerr**, whose group features **Matthew Gee, Sam Woodyard** and **Paul Quinichette** ... The Half Note has **Joe Williams** through Feb. 4, when **Mongo Santamaria** takes over. **Stan Getz** books in Feb. 11 ... The Village Vanguard expects **Yusef Lateef** in on Feb. 5 ... Jacques has changed things around a bit with pianist **Lance Hayward** Tuesdays through Thursdays, with **Dr. Lyn Christie** added on weekends. **Jim Roberts** solos on Wednesdays ... **Jimmy Weston** personally handles things at the club bearing his name: **Buddy Morrow** has a quartet there through Jan. 31; and February features **The Tyree Glenn Quartet**. Sundays and Mondays it's **Bernie Leighton** with a quartet featuring **Milt Hinton** ... **Sonny's Place** in Seaford, L.I., the only seven-day gig on the Island, has **The West 54th Street Bebop Band** on Mondays; **Buzzy Moore** on Tuesdays; **Johnny Knapp** with vocalist **Sheila Jordan**, Wednesdays; and on Thursdays, **Barbara Lynn's** trio, featuring **Arvell Shaw**. Weekends, guests sit in with **The Wes Belcamp Trio**. Tenormen **Frank Foster** (Feb. 1-3) and **Gene Walker** (Feb. 8-10) are anticipated ... The *Great Performers* at Avery Fisher Hall will be **Loudon Wainwright III** on Feb. 8 and **Two Generations of Brubeck** on Feb. 9. **Dave** will have **Gerry**

Mulligan and **Paul Desmond**, his regular trio, and sons **Darius, Chris** and **Dan** ... **Elvin Jones** and **Quintet** do an afternoon gig Jan. 27 at 3 p.m. at The Brooklyn Academy of Music; **Big Mama Thornton** does the same Feb. 10 ... **Chet Baker** making too quiet noises at Les Nanettes every Wednesday ... **Rose Murphy** plays piano nightly at The Cookery ... And **Pastor Gensel's Jazz Vespers** at St. Peter's has a Mass by **Eddie Bonnemere** Feb. 3, with **The Sonny Red Quartet** Feb. 10.

BOSTON

Dizzy Gillespie blows into town at **Sandy's**, Feb. 1-2 ... A new bar, **Debbie's** (119 Merrimac St.) is featuring occasional jazz, with local talent **Eddie Bee, John Clark** and **J.R. Mitchell** set for various nights in February ... The Jazz Workshop brings in **Pharoah Sanders** and company for a week starting Feb. 11. And that same week, **Papa John Creach** and **Zulu** will play **Paul's Mall** ... Weekends in Roxbury need not be all wine and chitlins. Check out **Bunny Smith's** trio at **Wally's** on Mass. Ave. **Janet Jones** handles piano and **Rocky Ford** blows 'em down with his tenor sax ... **Howlin' Wolf** is scheduled for **Joe's Place** (1294 Cambridge St., Cambridge) Feb. 8-15 ... Dixieland Wednesdays at the Club Can in Norwood is furnished by **Wally** (trumpet) and **Dick** (organ) **Renaud** and their friends.

Places to Watch: One is the Scotch and Sirloin (N. Washington St., north end). **The Drootin Brothers Band** (**Al, Buzzy, Sonny, and Tony Jordan**) has been augmented by such luminaries as **Roy Eldridge, Vic Dickenson, Zoot Sims, Pee Wee Erwin, Maxine Sullivan** and **Bobby Hackett**. **Teddi King** will join in on Feb. 14-15; music happens from 8-1 Wednesday through Saturday nights, and Sunday afternoons from 4-8 ... And talented young groups, plus lots of blues, are in and out of The Zircon (299 Somerville Ave. in Somerville). In February, it's **The Todd Anderson Smalltet, The Joe Hunt Band, and Softwood**, alternating Tuesdays and some Wednesdays and Thursdays.

HOUSTON

Sergio Mendes and **Brasil 77** will be joined by **Lou Rawls** Feb. 1-3 as the Houston Music Theatre continues its spring season ... La Bastille on Market Square features **Herbie Hancock** Jan. 31 through Feb. 9. The club will be closed Feb. 6 ... The **Bojangles** group at the new Bojangles Club includes **Rick Dowden**, acting as musical director and playing organ, piano, sax and flute; **Don Smith** on bass, sax and flute; **Ossie Hart**, drums; **Gaylan Oliphant**, guitar and banjo; and **Ray Rodgers** (club owner and original member of Bojangles) on vocals, guitar, banjo and piano.

Campus Scene: Don't miss the big festival at **Sam Houston U.** in Huntsville, Feb. 2, organized by SHU Jazz Band Director **Harley Rex**. Clinician/judges include pianist-arranger **Dick Grove**; saxophonist **Arnett Cobb**; **Eddie Galvan**, Corpus Christi superintendent of music; **Darrell Holt** of Austin U.; pianist **Gene Ronsonette**; **Jimmy Simmons** of Lamar U.; and trumpeter **John Cook**. **Grove, Cobb** and trumpeter-fluegelhornist **Kit Reid** (leader of **Astro-world's Brazilian Band**) will be featured the day before, Feb. 1, with the SHU Jazz Band in an 11 a.m. concert at the National College Band Directors Association meeting at the

U. of Houston ... **Cobb**, the SHU band, and drummer **Roy Burns** will perform at the Texas Music Educators Association convention (Feb. 7-9) in Houston. Clinician-soloists include **Burns** and trumpeter **Marv Stamm**, who will perform Feb. 7 at the Music Hall in a concert highlighting special music for strings, rhythm and trumpet, as well as the standard jazz band instrumentation.

DALLAS

Scarcity of gas notwithstanding, Sunday remains the big day for area jazz enthusiasts, with the venerable **Woodmen Auditorium** sessions (nearing a quarter century of operation) continuing in the afternoons. There's also a new session taking place at the Balls, a recently-opened nightspot on the near north side: featured is the trio of multi-talented **Roger Boykin** (guitar, keyboard, flute) with **Wendell Sneed**, drums, **Glen Marsh**, bass, and **A. D. Washington**, congas, plus scores of visiting and local artists, including **Fathead Newman, James Clay** and **Bobbi Humphry** ... Percussionist **Jim Vaughn** joins the exceptional vocal tandem of **Robert Jason** and **Joyce Wilson** this month for an engagement (through mid-March) in the lounge of the popular Railhead Restaurant ... Jazz vocalist/pianist **Gloria Morgan** continues as the cocktail hour attraction at the Keynote, where evenings feature some of the city's outstanding players, collectively known as **Gator Creek**: **Alan Beutler**, reeds; **Tommy Morrell**, guitar; **Kenny Mathews**, bass and vocals; **Dale Cook**, drums; **Dave Zoller**, keyboard; and vocalist/hostess **Miss B. J. Wright** ... **Jackie Wilson** is the current attraction at the newly-reopened **Papa Bear's Den**, following **Johnny Maestro's Brooklyn Bridge** and **Archie Bell & the Drells**. **Jon Reagan's** house group, **The New Dimensions** [sic], use a light jazz format to complement the visiting rock and blues acts. Personnel includes **Keith Terry**, drums, **Joe Ramirez**, guitar & bass, and **Randy Wensil** (formerly of **Magie**), keyboard.

CHICAGO

Tenor saxophonist **Fred Anderson**, co-founder of the A.A.C.M., has returned to the club scene with regular Friday night sets at **Transitions East Juice Bar** on E. 79th St. **Fred's** quartet features guitarist **Sarnie Garrett**, reedman **Douglas Ewart**, and **Weslie Tius** on drums ... It's **B.B. King** at the **London House** through Feb. 10; **Mongo Santamaria** books in two days later ... **Cancer Leo**, the exciting sextet made up of students from **Governors State University**, blows Tuesdays at the **Wise Fools Pub**. Mondays catch the rock-jazz sounds of **Alma Bailer and Cinco** ... **Last Minute News: Miles Davis** at the Auditorium Feb. 1 ... Things are happening at the **Kingston Mines** on **Lincoln Ave.**, with **Continuum** on Wednesday nights, and **Malawi's Ortunds** continuum-ing on Thursdays ... No definites at the **Jazz Showcase**, but **Freddie Hubbard, Elvin Jones** and **Gil Evans** are being mentioned as possibles ... **Batucada** moves to the **Playboy Club** this month ... **Von Freeman** is now ensconced at **The Matador** on 75th and Indiana, Friday and Saturday nights. He's also at **Cal's Place** Tuesdays and **Betty Lou's** on Wednesdays and Thursdays ... **The Billy Weiser Quartet** plays Mondays and Tuesdays at **Tenement Square** on E. Ontario. A few doors down is the **Ink Well**, where you can hear **Total Recall**, a trio which is *not* led by **db**

record reviewer **Wayne Jones**, (drums) as reported two issues back. Wayne says it's co-led by **Dave Phelps** (piano) and **Truck Parham** (bass).

FM in the PM: There's a new jazz show weekends at **97 FM** (WNIB). It's manned by **db** assistant editors **Neil Tesser** and **Ray Townley**, and **db** record reviewers **Steve Metalitz** and **Chuck Mitchell**. Check it out Fridays at midnight, and Saturdays and Sundays at 11:30, each night till 3 in the morning ... And on Fridays, tune in at 11 so you can hear **Amy O'Neal**, co-editor of *Living Blues Magazine*, on *Atomic Mama's Wang Dang Doodle Blues Show*, which moved to that slot at the end of January.

TWIN CITIES

Just before press time, the word was out: **Miles Davis** will play the Guthrie Theater, Feb. 5. **Jackson Browne** and **Linda Ronstadt** are scheduled in the Guthrie, Feb. 3 ... **Stan Kenton's** band is set for the Prom Center in St. Paul, Feb. 14. Prom Center promotions director **Dick Clay** has also scheduled **Count Basie**, **Buddy Rich**, **Harry James** and **Maynard Ferguson** for the future ... The Jazz Emporium in Mendota has announced plans to present **The World's Greatest Jazz Band**, **Earl "Fatha" Hines**, and the **Ruby Braff-George Barnes Quartet** (which scored well at Newport '73) sometime in the new year.

KANSAS CITY

The Landmark Restaurant, Kansas City's remaining bastion of name jazz groups, features **Les McCann**, Jan. 29 through Feb. 3; **Grant Green**, Feb. 8-17 ... **George Miller**, a former Kenton drummer, has opened a new club with a jazz policy here, the Zodiac Lounge (10232 Wornall). Presently waiting nightly is **The George Salisbury Quartet** (Salisbury, piano; **Jess Cole**, reeds; **Doc Harris**, bass; and **Corky**, drums); **The Pete Eye Trio** (Eye on keyboards; **Mel Drybread**, bass; and **Barry Gould** on drums) leads the club's open jam sessions Saturday afternoons from 3 to 6. The Eye Trio is also seeing action nightly at the Hilton Inn ... **The Greg Meise Trio** holds forth at the new Crown Center's Top of the Crown (5-9 Monday through Friday nights and 8-12 on Sundays), and at Mr. C's nightly ... **The Gary Sivils Quartet** (trumpeter **Sivils**, pianist **Paul Smith**, bassist **Ron Roberts** and **Don Van Fleet** on drums) spends Mondays through Thursdays in the Playboy Club's Living Room, moving to the Club's Penthouse on weekends. They're replaced in the Living Room by **The Rob Whitsett Trio** on weekends ... At the Colony Steakhouse, it's vocalist **Carol Comer**, with **Everett DeVan** on organ, **Kenton Means** on vibes and drummer **Orestie Tucker**.

Radio-ating: Jazz radio has been enhanced here with weekend jazz beginning midnights on **KPRS-FM**, with **Fred Ervin**.

DENVER

Maria Muldaur will be at Ebbetts Field Jan. 29 through Feb. 2, followed by **Les McCann** Feb. 5-10 ... The Warehouse presents **Jerry Lee Lewis** Jan. 29 through Feb. 3. After a week which was open at press time, **Roger Miller** books in, Feb. 12-17.

SOUTHWEST

PHOENIX: RCA's **Big Band Cavalcade** hits Tempe Feb. 2, and Tucson the next day. **Freddy Martin**, **Bob Crosby**, **Frankie Carle**, and **Margaret Whiting** will revive the '30s and '40s right before your very eyes! ... **The Paul Gregg Trio**, who will be continuing at Neptune's Table, have added trumpeter **Gene Ciriano**, a Stan Kenton alumnus. **Keith Klemmings** on reeds, **Phil Taber** on drums and **Gregg** at the organ comprise the trio ... The Varsity Inn in Tempe has initiated a jazz night on Mondays. Feb. 4 would be a good time to catch **Grant Wolff's** band. The 20-plus member coalition stretches out with good improvisation ... **Feyline Field** brings in **Deep Purple**, **Savoy Brown** and **Tucky Buzzard** Feb. 9 ... **Randy Newman** performs at the Celebrity Theater on Feb. 10 ... **Dave Cook's Vanguards** continue to perform jazz and soft rock nightly at Reuben's ... In Phoenix, it's **The Armand Boatman Trio** at the Boojum Tree ... Tucson has seen the opening of a Doubletree Inn and has booked **The Overton Berry Trio** into the Cork Tree Lounge ... And the hot **Arizona State Jazz Ensemble**, under the direction of **Bob Miller**, will perform in the Music Hall Feb. 14.

SAN DIEGO: **The Big Band Cavalcade** meanders through Oceanside Feb. 1 ... **Bob Dylan** and **The Band** are set for San Diego's Sports Arena on Feb. 12, but don't bother looking for tickets to the sold-out event unless you're prepared to pay scalpers' prices ... The jazz-country (?) fusion of **Commander Cody and His Lost Planet Airmen** are at J.J.'s Feb. 11-13.

LAS VEGAS: The big event of January was the return of **Frank Sinatra** to Caesars Palace, and if you hurry, you can catch his last night Jan. 31. "O! Blue Eyes" fulfilled his obligation to Caesars with his one-week stay, but April will find him at MGM's new Grand Hotel ... **Billy Eckstine**, just back from a three-week gig in Australia, performs at the Thunderbird through Feb. 20 ... **Dionne Warwick** will be at Harrah's Club in Tahoe Feb. 8-10, followed by a three-week stint at the Riviera in Vegas, commencing Feb. 13. The Riviera date will include the sequinned soul of **The Spinners** ... **The Gene Harris Duo** is slated for the Mint Lounge ... And for comic relief, **Bill Cosby** plays the Hilton Feb. 10-23.

Los Angeles

Willie Bobo plays Fridays and Saturdays at the Pasta House on East Olympic Blvd. in Commerce, with his new band—**Sam Falzone**, saxophone; **Jerry Rush**, trumpet; **Bob Payne**, trombone; **Milcho Leviev** and **Kurt Lacy**, keyboards; **Bill Dickerson**, bass; **Jimmy Hopps**, drums; and **Johnny Palomo**, congas ... At Concerts By The Sea in Redondo Beach, it's **Eddie Harris** through Feb. 3 and **Jimmy Smith** Feb. 5-10, with **George Proberts** and **His Fine Time Band** the Monday steady ... Promoter **Bill Graham** decided against adding another performance to **Bob Dylan** and **The Band's** three soldout concerts Feb. 13-14 at the Forum in Inglewood. He returned money orders for more than 60,000 admissions. **Deep Purple** and **Savoy Brown** are at the Forum Feb. 10 ... **The Clifford E. "Bud" Shank Quintet** is at Donte's Feb. 2-3 and 9-10 ... **The World's Greatest Jazz Band** is at Shelly's Manne-Hole through Feb. 10. **Chuck Mangione**



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opens for one week Feb. 12 ... L.A. added another new jazz club with the Christmas week opening of one **John Birks Gillespie** at Nob Hill, the spot known several years ago as Marty's On The Hill ... **Trumpeter Ray Linn and The Chicago Stompers** (Herbie Harper, trombone; **Mahlon Clark**, clarinet; **Ray Sherman**, piano; **Ray Leatherwood**, bass; and **Nick Fatool**, drums) are at the King's Wharf at the new Marriott Hotel (near International Airport) every Sunday night, and at Sonny's on La Cienega on Mondays. Tuesdays through Sundays at Sonny's. **Dave Pell** continues with **The Jimmy Rowles Trio** ... **Sassy Class** is at the China Trader in Burbank throughout February ... **The Kai Winding Quartet** is in the Playroom at the Playboy ... **Maxine Weldon** is back at the etc. ... **Frank Rosolino** (Tuesdays), **Don Randi** (Wednesdays through Saturdays) and **Harry "Sweets" Edison** (Sundays) are swinging fixtures at the Baked Potato in Studio City ... **Dave Makay** is at the Samoa House in Encino ... **The Stylistics** are at the Roxy Feb. 5-10, followed by **Three Dog Night**, Feb. 11-12 ... **John Martin** and **Fairport Convention** convene at the Troubador through Feb. 3, and **Chick Corea** headlines Feb. 5-9 ... **Bobby Womack** closes a four-day engagement Feb. 2 at **Whiskey A Go Go**, where **Status Quo** prevails Feb. 6-10 ... **Ron Coden** is at the Ice House in Pasadena Feb. 12-14 ... Pianist **Reggie Andrews'** Black Artists & Related Media has inaugurated a **JAZZLINE**—296-BARM (or 296-2276, for those who are less alphabetically inclined)—a recorded public service telling jazz fans who is playing in town.

The Hermosa Beach Tapes: At the Lighthouse, owner **Rudolph Marco Onderwyzer** wittily reports the attractions by telephone recording—but not by deadline!

San Francisco

The lineup at El Matador is **Cal Tjader**, Feb. 1-6 followed by **Vince Guaraldi**, Feb. 7-17 ... Check out the **Shadow Box** Wednesday through Saturday nights and catch **The Vernon Alley Trio**, featuring drummer **Lenny McBrowne** ... At the Fairmont's Venetian Room, it's **Sarah Vaughan** through Feb. 6, followed by **Joel Grey** through Feb. 17 ... **Arthur Prysock** is at the Off-Plaza Feb. 8-18 ... One of the best small groups in town can be caught Sundays at Bot's on Ocean Ave. Drummer **Benny Barth's** trio includes **Al Planck** on piano and **Dean Reilley** on bass ... **Irma Thomas** books into **Ruthie's Inn** for a short stay, Feb. 3-4. Feb. 5-10 **Bobby Blue Bland** takes over ... For a traditional evening, try **Turk Murphy and His Dixieland Stompers**. They'll play **Earthquake McGoon's** through Feb. 14 ... The Great American Music Hall features **Woody Herman's** young **Herd** Feb. 8-9; **Clifton Chenier** performs Feb. 11-13 ... At **Keystone Korner**, don't miss the return of **Rahsaan Roland Kirk** and **The Vibration Society** (whose latest album, *Bright Moments*, was recorded live at the Korner and features a few cuts with club owner-pianist **Todd Barkan**); they're there Feb. 12-24. Previous to that, the Korner brings in **Hubert Laws** (Feb. 1-3) and **Eddie Harris** (Feb. 5-10). And on Mondays, the house band plays: **Todd Barkan** and **Timothy Rosenkrans** is the name of the aggregation, which varies between a quintet and tentet ... The experimental music of **Cosmic Popcorn** is served at **Ribletd Vorden**, Wednesdays through Saturdays, up until Feb. 14 ... **The Tony Lewis Trio** at the Reunion ... The

Third Annual Palo Alto Jazz Fest is set for Feb. 7-8, featuring **Gunn, Cubberley** and **Palo Alto High Schools**. **db** contributing editor **Dr. Herb Wong** will emcee the clinics, which feature **Woody Shaw** Feb. 7 and **Chuck Mangione** the next day. Call **Richard Prioste** at (415) 327-7100, ext. 6633, for information.

Yeah Teach, But Can You SCAT? The latest appointment to the faculty of UC at Berkeley was noted singer-lyricist and **db** contributing editor **Jon Hendricks**, the new assistant professor of Black Music. And he's moonlighting weekends on **KJAZ**, with his own show on Saturdays and Sundays from 8 till midnight.

Montreal

L'Atelier de Musique Experimentale (The Experimental Music Workshop), which recently initiated a solo concert series with successful recitals by **Roscoe Mitchell** and **Rene Thomas**, has an ambitious roster of future presentations including **Clifford Thornton**, **Anthony Braxton**, **Gunter Hampel**, and **Marion Brown** ... **Donald K. Donald** brings **Yes to the Forum** Feb. 25 ... The recently-formed **Jazz Renaissance Society** plans to present local residents **Sadik Hakim** and **Pierre Nadeau**, and visiting firemen **Sonny Rollins**, **Keith Jarrett** and **Paul Bley** in a series of concerts, probably at the **Windsor Hotel** ... Local clubs with a jazz-oriented policy are **L'Amorce** and **The Ice Cream Parlour** (both on Rue St. Paul in the Old City), and the **Cafe Mo-Jo** on Park Ave.

NEW RELEASES Continued from page 9

arts feature film entitled *Black Belt Brothers* (that's also the tentative title of the album). The film stars Kung Fu artist **Alan Tang Kong Wing**. Earland also spent some time in Fantasy's Berkeley studios laying down some tracks with **Freddie Hubbard** and **Joe Henderson** as featured guests.

Criteria Studios in Miami has been the setting for **down beat's** Miami Correspondent **Don Goldie's** work on his new solo LP. The album, which is made up of "choice picked current hits," features Goldie on trumpet and fluegelhorn, backed by the **Criteria Rhythm Section** (bassist **Harold Cowart**, guitarists **Joey Murcia** and **George Terry**, drummer **Tubby Zeigler**, and keyboardist **Will Boulware**).

Atlantic Records has unleashed a pack of goodies, starting out with the new double album from **Rahsaan Roland Kirk**. It's called *Bright Moments* and was recorded live at San Francisco's **Keystone Korner** in late '73. **Les McCann's** new album is appropriately titled *Layers*; it is the work of countless overdubbing by Les on various keyboards, percussion instruments and synthesizer, accompanied by four percussionists. Also new is *E.H. in the U.K.* — *The Eddie Harris London Sessions*, on which **Eddie Harris** is aided and abetted by many of Britain's top rockers, including **Albert Lee**, **Jeff Beck**, **Stevie Winwood**, **Neil Hubbard**, **Zoot Money**, **Rick Grech**, **Tony Kaye**, **Chris Squire**, and **Alan White**. The latter two are, of course, members of **Yes**, whose new double-disc, *Tales From Topographic Oceans*, is just out, with another unbelievable piece of cover art. **Focus' guitarist Jan Akkerman** performs on electric and acoustic guitars in his new release, *Tabernakel*. Other new Atlantic product features albums by **Horslips**, **Clifford T. Ward**, **Margie Joseph**, **Manu Dibango**, and **Blue Magic**.

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songwriter. In 1956, the 20-year old Bronx singer had moderate success with the old folk tune *Rock Island Line* on Decca. The next year he joined Atlantic on its new subsidiary Atco. One year and three records later Darin became a teenage star with the novelty ditty *Splash Splash*. Within that year, four more Darin records hit the charts.

1959 saw the first of many changes in musical direction during Darin's career. He recorded an album of standards entitled *That's All* (with arrangements by Richard Wess) which gave birth to a single of Kurt Weill's *Mack The Knife* from *The Threepenny Opera*. It sold two million records, showed Darin to be a maturing and distinctive singer, and won him an adult audience without the loss of his teenage following. A string of successful records followed, until Bobby Darin left Atco Records in 1962. Each record was professionally and tastefully arranged, using top jazz studio musicians and continually illustrating Darin's talent as a sensitive and interpretive singer, who also wrote a healthy portion of his hits.

The next five years found Darin playing night clubs, landing some fine dramatic roles in film and television and finding some success on Capitol Records, working mainly in a country idiom. In 1966, he rejoined Atlantic and found himself back on the charts with a version of *Mame*.

Then another drastic change in direction to what might be called the folk rock idiom. The result was one of his biggest records, Tim Hardin's *If I Were A Carpenter*. Darin later continued in this vein on his own label and finally joined Motown in 1971.

Whatever style Darin chose to pursue, he found success and added the distinctive, creative stamp of his own artistry. He phrased beautifully, singing lyrics with the freedom, understanding and sincerity of the best jazz singers.

Although his composing talents were never fully appreciated by the music community, Tim Hardin recorded Darin's *Sing A Simple Song Of Freedom*, and the late Otis Spann cut a beautiful version of *Brand New House*.

Today Bobby Darin died in Los Angeles during open heart surgery at the age of 37, and his artistry runs through my brain louder than ever. I never knew the whole man, but I will miss that portion of him that I did know: his music.

Jazz pianist and organist Doug Duke died Nov. 30 at the age of 53 in Rochester, N.Y. Cause of death was given as pneumonia. Born Ovidio Fernandez in Buenos Aires, Argentina. Duke spent many years touring South America and Europe as well as the U.S., but in recent years remained in Rochester, where he grew up. The first name band he worked with was led by Shep Fields, and Duke subsequently performed with Lionel Hampton, Dick Stabile, Jan Savitt, Mitchell Ayres and Mal Hallett. He also toured with Sarah Vaughan.

In the '50s, Duke led his own groups in the New York area. Since 1963, he had performed in Rochester area clubs, and for a time operated his own lounge. Among the stars who performed there were Marian McPartland, Teddy Wilson and Lionel Hampton.

-charles wagner



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POTPOURRI *Continued from page 10*

20 db, pg. 10.) **Willard Alexander**, who will continue to manage De Franco as well as the Miller orchestra, also expects to book him into numerous college clinics

Bassist-bandleader **Chubby Jackson** has parted company with the two clubs he popularized, The Estate and Cafe Society (see Jan. 17 db, pg. 8), to join the faculty of the University of California at San Diego, where he will organize a stage band and also teach jazz history and improvisation. The move came at a time when the Estate had switched from name jazz to unknown rock groups (despite the crowds supporting Jackson's big band policy). In addition, Cafe Society was closed by the owner of the

building, without explanation, only days after a packed opening with **The Jimmy Rowles Trio**.

"Teaching just looks better to me right now," said Jackson. "I think the club business is going to suffer badly from the energy crisis, but at least it will put an end to rock music. Without their amplifiers, the rockers will sound like chicken quacks and crossword puzzles. They won't be able to cover up the inadequacies of their musicianship anymore. It's the only good thing President Nixon ever did."

Appointed vice-president for national sales of Epic Records and Columbia Custom Labels was **Jim Tyrell**, who had been director of national sales for the company. He joined Columbia Records in 1971.

MIROSLAV VITOUS

Continued from page 16

Vitous: Yes, I would say that there have been quite a few musicians, but if I'm looking at this thing I want to go way deep down. I'm thinking of people that are dedicated to music—not that other musicians are not dedicated—but I'm thinking of people like Stravinsky and Prokofiev. People like that who really got into music very deeply; and Miles Davis has been doing it for a long time. Also Wayne Shorter, and Herbie Hancock too.

Hardman: There are some musicians who in an attempt to be unique have developed a manner of playing "free" that amounts to systematic chaos. Is this playing "free," as far as you're concerned?

Vitous: I would say differently, you know. To me, to play free does not mean to play "avant-garde," and play "crazy." I don't call that free, because that's not freedom to me. To me, freedom is if I can use everything which is in music—to be used—harmony, melody, rhythm—and then I mix everything that exists to express what I feel. And if I feel like playing something harmonic, something nice, then I feel free to do it. That's what I call being free—to play what I want to play.

Hardman: Recently we've seen musicians using the bass as a total instrument, instead of limiting it to the time-keeping role that was traditionally imposed on it. Musicians such as yourself, Dave Holland, Stan Clarke, Malachi Favors, and others, have been among those in the forefront of eliminating these restrictions. Do you think that the end of role-playing will allow groups to explore the full scope of their musicianship?

Vitous: Yes, most definitely. I am especially for this, because I just cannot stand for somebody to expect me to play one line all evening. I know too much music to do that. However, I like to do—I like to keep lines, so other people can play on top of them. Yet at the same time, I expect them to take over in places, and to play that line so I can express what I feel on top of it.

Hardman: How important is collective improvisation in music?

Vitous: It depends on what kind of musicians you have. If you have some great improvisers like there are in this band, then it is very necessary in order to release our total creativity. Sometimes we do such great things that I know we probably won't be able to write music like this for quite awhile. And what we're trying to do is get as much material as possible into our heads, so we never stay dry on the bandstand. That way nobody has to ask, "Well, who's going to start what?" Get enough material so everyone knows how to start

things, and when to get going, and then use as much improvisation as we can in order to stay loose, be loose—we really try to stay away from being stiff in our music.

Hardman: What are your feelings about the relationship between music and the social matrix which surrounds it?

Vitous: I think there is a definite connection between music and society. The kind of music we're doing and the way it happens, the unit way, is very unique and it happens naturally the way it comes. It's very free, it's very improvised, and at times—in certain places—commercial, and a sort of coming into a total cooperative group effort.

Hardman: Do you think that those who feel that electronics is artificial and monotonous are reacting to the manner in which some groups (notably rock groups) have used it as gadgetry instead of for musical ends?

Vitous: I think electronics can be used in a valid, musical way if you don't overdo it, and you use it just for effects to add to the music. But if you are just into electronics, then it does become tiring because it is just one part of music, one part of expression. I know when I come home from a tour, the first thing I do is unpack my bass and play it without amplification. It is such a release for me to play this way, because I can hear things that would never sound right through the amp.

Hardman: Do you have any plans to record duets with other bassists that might be in the manner of the ECM recording of Dave Holland and Barre Phillips?

Vitous: Well, I'm planning to do an album with Gary Peacock the next time I go to Japan, and use maybe Jan Hammer, the pianist with the Mahavishnu Orchestra . . . use two drums, Tony Williams on one set . . . strings, maybe an oboe or an English horn, use some voices, really anything that I feel will express our music—use everything!

Hardman: What kind of future do you see for your music and Weather Report?

Vitous: A great future! We're going to be playing together for quite a while unless something completely unexpected happens. **db**

In the time since this interview, the completely unexpected did indeed happen. At press time, we received word that Miroslav Vitous had left Weather Report, and that he would be replaced by Al Johnson, formerly bassist with The Chuck Mangione Quartet. Miroslav was not available for comment at deadline.

Complete details on Miroslav and the new Weather Report will appear in next issue's News section. **db**

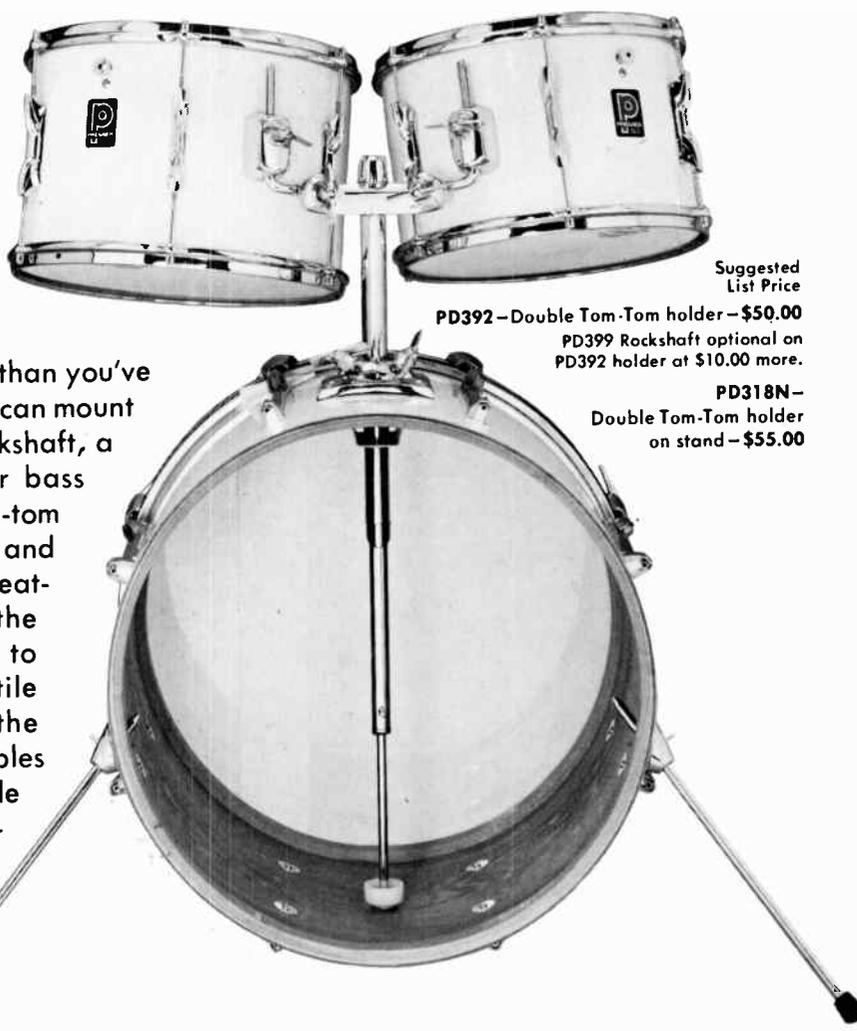
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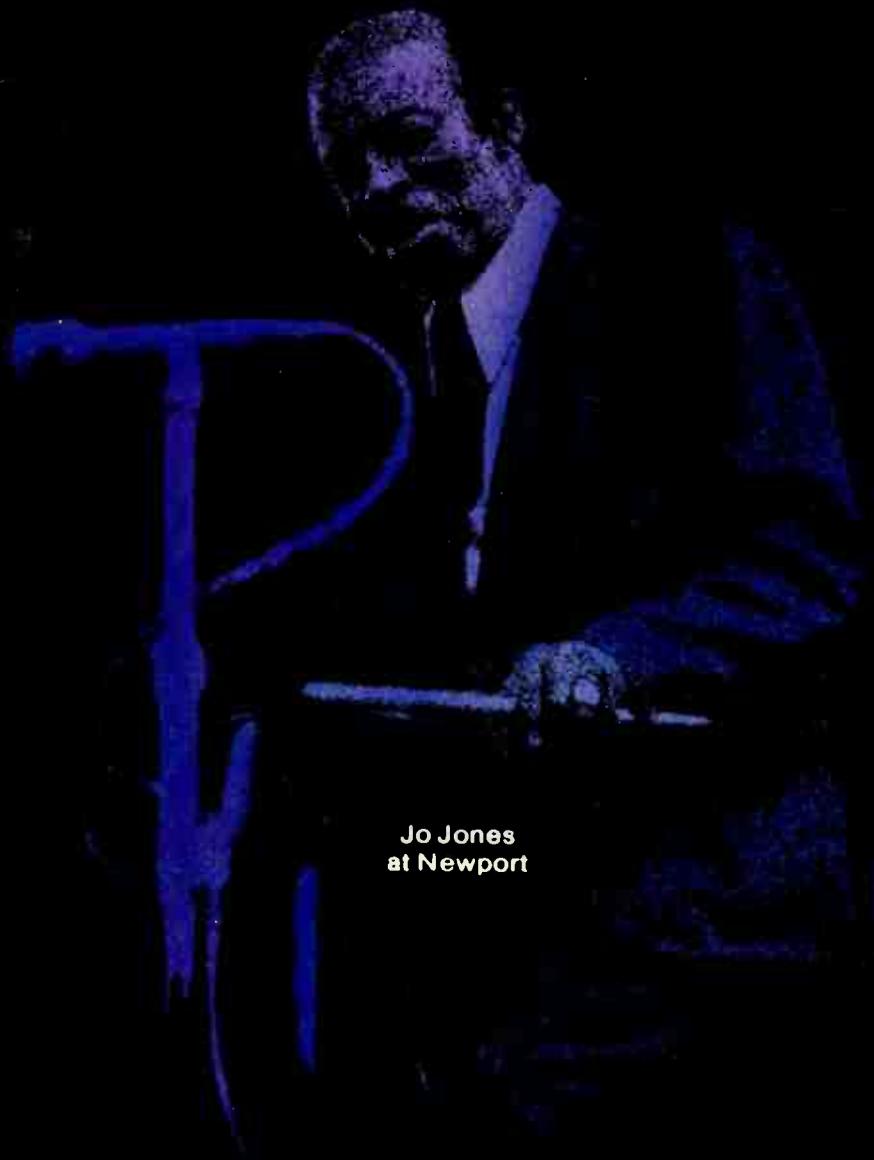
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