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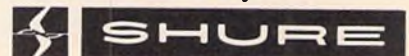


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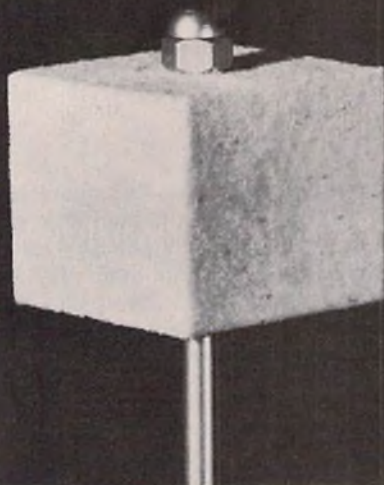


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March 28, 1974

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Vol. 41, No. 6

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By Charles Suber

It has been some time since we last reported on the readership of *down beat*. So let's get to it: Who are you?

Your average age is 22-plus with most clustered in the 18 to 24 bracket. The most senior of you were around to buy the earliest jazz recordings and could have heard Jelly Roll or Jim Europe alive and well. The most junior readers regard the '60s as nostalgia.

Most of you (92%) are of the male gender. This proportion is more a reflection of the number of women seriously involved in contemporary music than any *db macho* ideology. (Some other time we'll discuss why more women play jazz than play rock.)

The common factor among all *db* readers, regardless of age or sex, is the playing of music. More than 95% of the 384,000 persons who read *db* each issue are Active Instrumental Musicians. Most (52%) of these players characterize themselves as "student musicians" divided about 60/40 between high school and college players. (The youngest readers—other than those whose parents read *db* to them at bedtime—start reading us when they get into the school jazz/stage band anytime after the fifth grade.)

About 40% of you classify yourselves as "professional." It is difficult for you to be more specific. Most of those who earn their living from music do so from a changing combination of playing, writing, teaching, and participation in the various businesses of music.

(We estimate that about 4-6% of the 250,000 card carrying members of the American Federation of Musicians earn their living from the full-time performance of music. Virtually all the professional musicians who are into contemporary music read *db*. Similarly, most of the 15-18,000 professional educators who teach jazz-in-the-schools read *db*.)

Another 14% of you fit (rather loosely) into the "amateur musician" category; that is, you do your playing outside of a school or professional environment. The diligence, however, of a *db* "amateur" is way beyond that of the public at large and is hardly distinguishable from the pro's.

The rest of the *db* readership is a mix of once-upon-a-time players now fully engaged in the music trades (recording, instrument sales, publishing, media, etc.); buffs who want "in," and libraries and other institutions.

Where are you? Demographically, you are spread out around the 50 states pretty much in the same pattern shown in the last national census. About 7% of the *db* circulation goes to some 142 countries, with and without curtains. (It should come as no surprise that many non-Americans regard jazz as the best thing about us and hold our musicians in high esteem.)

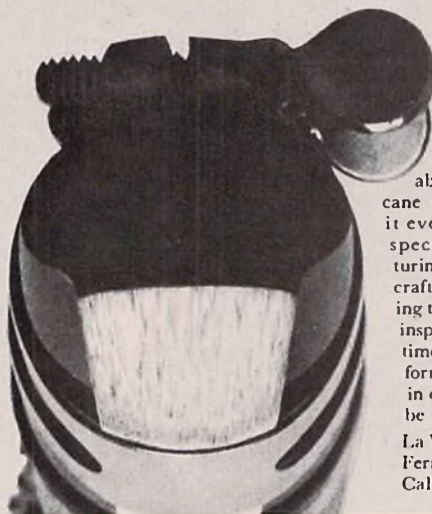
So much for where your body is. How about your head? You continue to make it perfectly clear—circulation *does* keep going up—that you want *down beat* to stick to the subject which interests you the most: music. You don't always agree with what appears in *down beat*—*vive la difference!*—but you seem to respect our efforts not to get enmeshed in esoterica or try to be all-things-to-all-people. We also clearly hear you say that you want your music straight, undiluted by politics, polemics, or centerfolds.

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Braxton Brabble

I am amazed that you gave time or space to Anthony Braxton! (See Feb. 14 db.) To quote Braxton: "You now have cats in residence at the Berklee School 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."

Since when do Ernie Watts, Charlie Owens, Pat LaBarbera or Junior Cook sound like Coltrane? I suggest Mr. Braxton listen to the above-mentioned. All have original sounds and ideas. I also suggest Braxton refer to Phil Woods' comment in the Oct. 14, 1971 Blindfold Test. Woods went so far as to say Braxton is on an ego trip!

(Editor's note: Woods, on hearing Braxton's solo double album in the Blindfold Test, said: "I can't imagine the ego of a person thinking

they can sustain a whole performance by themselves... I wouldn't even want to guess who it is.")

Braxton might learn something at Berklee—perhaps they might even make a sax player out of him! Although Berklee makes no claim at accomplishing the impossible!
Reading, Pa. Tim Price

I think your articles on Braxton and Ornette Coleman (Nov. 22 db) were excellent. Since the styles of these two musicians are so unique, and since they don't conform to what many laymen and some musicians like to hear or consider good music, I think they have been ignored and misunderstood for too long. Articles like these, which focus almost entirely on the words and ideas of the musicians themselves (rather than a lot of commentary

by the reviewers, who at times seem a little biased), are a nice change and give the readers a keener insight into a musician and what he is trying to say with his music.
San Mateo, Calif. Keith Williams

Bobby Darin

As somebody who was associated with Bobby Darin between 1958 and 1961, and who considered herself a friend during his lifetime, I want to thank Mike Cuscuna for his very moving "Final Bar" piece in your Feb. 14 issue. It is a shame that Mike never knew Bobby, as he changed all the people who ever came in contact with him via his talent and intelligence.

New York City

Harriet Wasser

Coming Right Up

I was very pleased to see the interview with Doug and Jean Carn (Jan. 31 db), as I was about to suggest precisely the same. So, how about an interview with Joe Farrell?

New York City

Mike Simich

Turn to page 13 of this issue. How's that for service?—Ed.

Avant-Don?

After reading the Don Ellis interview (Jan. 31 db) I had to burst out laughing when he was referring to avant-garde music: "We had a group of guys experimenting with those ideas five years before any of the 'avant-garde' was heard from." He said this was in the early '60s.

After I read that, I almost expected him to say, "Yeah man, Sun Ra, Cecil Taylor, Ornette Coleman, Don Cherry, Sam Rivers, John Coltrane, they all came from me, man. I'm their main influence." I'm sure I'm not the only db reader who feels that was an ignorant statement coming from such a renowned bandleader.

Vancouver, British Columbia

John Nolan

Respectable

Just read the "Respect" article by Bob Palmer (Jan. 31 db). Right on! to a well-titled, well-written article. Please accept my one year's subscription with Respect to a well-composed magazine.

Trenton, N.J.

Gilford Kimbrough

Rollins Research

At present, I work on a doctoral thesis in musicology on the tenor saxophonist Sonny Rollins, with his support. In my research, I try to focus on Mr. Rollins' music, and am mainly interested in matters like the process of creation, his performance and rehearsal practices, his ideas about his and other music, his musical sources, and all kinds of influences and dates that are linked with them.

I kindly invite all who have known or worked with Sonny Rollins in the past or present to contact me, especially musicians who have played with him, his students, and people from the music business (A & R men, concert and club organizers, journalists, etc.). Also, copies of printed and recorded documents about Mr. Rollins are very welcome. Sources will be mentioned, and extra expenses refunded, if possible.

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Jürg Solothurnmann

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New York City Chick Corea



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M. Brecker Cobham R. Brecker

Less than two months after the break-up of The Mahavishnu Orchestra, drummer Billy Cobham has assembled a monstrous aggregation of talent for his new group, which is based in New York. The band features Garnett Brown, trombone; Randy Brecker, trumpet; Mike Brecker, reeds; Milcho Leviev, piano; John Abercrombie, guitar; Lee Pastore, conga; and John Williams, bass. With no false modesty, the band has been christened Billy Cobham.

The group's first appearances are set for the last week of March

at My Father's Place on Long Island, New York. A tour is planned immediately afterward, Cobham said. Although tour dates were not known at press time, Cobham said he planned to play at least three New York City engagements around Easter.

(The band has been waiting for Mike Brecker's full recovery from a recent operation "that really wasn't too serious," according to Mike's brother Randy. "From blowing too hard, Mike popped a small rupture in one of the pipes in his neck." The operation entailed covering the rupture with tissue grafted from Mike's foot. "He will be able to play by the middle of March," said Randy.)

Asked if he was excited about the new band, Cobham told *db*: "I'm actually sort of numb from it. I've been pretty much handling the bulk of it myself. I still have to tie up a few loose ends." This situation should ease, now that Nat Weiss has become Cobham's personal manager.

The group, with the exception of Leviev (who was replaced by keyboardist George Duke), has recorded a new Atlantic album, *Crosswinds*, which was scheduled for mid-March release. "It's a very emotional album, in a way," said Cobham. "It gets one involved in what's happening within the music itself. From what I've been told by people who have heard it, it means a lot of different things to a lot of people. It's a few levels above *Spectrum* in the technical aspect."

Spectrum has been on Billboard's LP chart nearly four months.

NEWS
down beat

Big Band Society Honors Miller, Kenton, Brown and Lombardo

The Society for the Appreciation of Big Bands (SABB), out of Atlanta, Ga., has announced the results of their First Annual Big Band of the Year balloting. Also announced was the first big band to be accepted into the SABB Hall of Fame. For this honor, the more than 1000 voters overwhelmingly selected The Glenn Miller Band, which garnered three times as many votes as the runner-up, The Stan Kenton Orchestra.

Kenton topped Duke Ellington in the Jazz Big Band category, but by only four votes. Also polling well were the bands of Buddy Rich, Woody Herman, and Lionel Hampton. In the Swing category, Les Brown's Band of Renown beat out the orchestras of Count Basie and Benny Goodman, while Guy Lombardo took the award in the Sweet (or Society) category from Peter Duchin, by only one vote.

The SABB announced that the awards were given to honor the big bands' musical contributions, which members feel are not given enough due. "The teenagers dominate the record market," said SABB Directors. "Because of this, the general public has a distorted view of the real feelings of the great majority of the listening and dancing public." Information on the SABB is available from John A. Taylor, Suite 100 of the Lanmark Building, 875 Johnson Ferry Road N.E., Atlanta, Ga., 30342.

10 □ down beat

Jarrett in Carla Bley Premier

Keith Jarrett will be the guest soloist in the world premier of *3/4*, a new work by Carla Bley, in the second program in Lincoln Center's series of "New & Newer Music." The Sunday afternoon concert, which is set for March 17 at 2:30 p.m., will also feature The Ensemble, a chamber music-styled orchestra under the direction of David Russell Davies. Other pieces on the program are Copland's *Piano Variations*, Milhaud's *La Creation du Monde*, Hall Overton's *String Quartet No. 2*, and the New York debut of John J. Becker's *Mockery*.

The third and last program in the series, scheduled for April 21, will present the world premiers of a new work by Ornette Coleman, Michael Sahl's *Violin Concerto* (Paul Zukovsky, electric violin soloist), and Lucia Dlogoczewski's *Fire Fragile Flight*.

New Releases

Kicking off the tour that landed them in Japan, The Thad Jones-Mel Lewis Orchestra took advantage of their time in Philadelphia to do some recording for what will hopefully develop into their next album, an anxiously awaited and long overdue package. (Solid State has mysteriously delayed the release of their last record, *Suite For Pops*, for more than one year.) The tracks were cut at Philly International studios, and may be released on its newly-developed jazz line.

—eric nemeyer

Bassist Gene Perla was back in the studios recently, at work on a new disc for his P.M. Records. Called *Some Shapes To Come*, it features Steve Grossman on reeds, Jan Hammer on keyboards, and percussionist Don Alias. Perla told *db* he also has a couple of other things in the can, on which he prefers to keep the lid until a later date.

Radio Canada's International Music Division has issued seven new albums by Canadian jazzmen. These includes names familiar to Canadian listeners, such as Billy Robinson, Sadik Hakim, and Fred Stone, as well

as less well-known players Willy Girard, Ron Proby, Herbie Spanier, and Dave Shaw. Upcoming releases by Linton Garner, Lou Hooper, Art Maiste, Sonny Greenwich, and Ted Moses are planned. Although these recordings are intended primarily for free distribution to foreign non-commercial radio stations, readers can obtain information on getting them by writing *db*.

—ron sweetman

Woody Herman and His Thundering Herd have completed their fourth album for Fantasy Records. Produced by one-time Herman producer Jack Tracy, this latest stampede continues Woody's trend of top-notch arrangements of material by contemporary masters, featuring pieces by John Coltrane (*Lazy Bird* and *Naima*), Frank Zappa (*America Drinks And Goes Home*), and Carole King (*Corazon*). There are also several originals from band member Tony Klatka, who, along with Bill Stapleton, Gary Anderson, Alan Broadbent and Nat Pierce, did the arranging. The album is set for spring release.

The Cats, one of Holland's

Johnny Otis Back, With New Label



LINDA WING

Rhythm and blues veteran Johnny Otis, who has been enjoying some of the benefits afforded by the recent revival of interest in traditional blues, has returned to the record business. He recently arranged for the establishment of his own label, Blues Spectrum. First on the schedule, due for release at presstime, was a series entitled *Great Rhythm and Blues Oldies*, with various stars of the 1930s and '40s recording their early hits as well as new material.

For this series, Louis Jordan recorded his new Tympany Five, and Charles Brown (of *Driftin' Blues* fame) cut an LP, as did Joe Turner, Pee Wee Crayton, and Joe "Honeydripper" Liggins. Otis also took the opportunity to do some recording himself; he and his son Shuggie took part in all the sessions, with Dad playing piano, drums and/or vibes, and Shuggie on guitars, bass, piano and organ.

"I'm planning to get Rev. Gatemouth Moore back singing blues on records for the first time in 27 years," said Otis. "We're also going to record Big Jay McNeely, Richard Berry and, if I can find them, Roy Brown and Amos Milburn."

Blues Spectrum will be manufactured and distributed worldwide by Ala Records, 4218 Jefferson Blvd., Los Angeles.

—leonard leather

Jazz Is Child's Play In D.C.

If you speak to an elementary school student and drop the names of Herbie Hancock, Duke Ellington, or Marian McPartland, chances are he'll just turn back to the TV. That is, unless he's a student at Washington (D.C.) Community School.

Ms. McPartland recently finished up two weeks of jazz-in-the-classroom at the school, as part of a program funded by the National Endowment for the Arts. The application for the grant, submitted by Hawthorne High School in Washington, specified that Ms. McPartland be the main instructor, along with local and guest musicians. Included in the program are two weeks at Hawthorne, plus another week each month at the elementary school, through June.

"We've been letting them listen to things like *Maiden Voyage*, plus a lot of blues," said Ms. McPartland. They've also been listening to guest lectures from the remaining two-thirds of her trio, which has been booked at Blues Alley in Washington during the last few weeks: bassist Fred Williams and drummer Bernard Sweetney (who was recommended by his cousin and Ms. McPartland's sometime drummer, Billy Hart).

But the high point of the program was the appearance at Hawthorne of Duke Ellington, who was in town for a concert, with Harold Ashby on saxophone. Mercer Ellington emceed the

event, which was a poorly-kept secret. "Every radio and TV station in town was there, though we tried to keep it quiet," she said.

The Endowment grant for the program included allocations for renting small rhythm instruments, such as shakers, claves, and melody bells, and buying records. Ms. McPartland said she is currently talking to area musicians Andrew White, Tee Carson, and John Malachi about continuing the program in the future.

potpourri

Percussion Discussions: The first National Conference (formerly "Day of Percussion") of the **Percussive Arts Society (PAS)** is set for March 26-27 in the Anaheim-Northridge area of California. It will feature clinics and performances by PAS Directors **Roy Burns** and **Gary Burton**, as well as **Alan Dawson**, and an appearance of **The Los Angeles Percussion Ensemble**. Other highlights include a **Marching Percussion Clinic and Workshop**; PAS Hall of Fame awards presentations; a **Harry Partch** music program; and the performance of a percussion ensemble work composed by **William Kraft** on a commission from the PAS, and conducted by the composer. The conference is sponsored by the California chapter of the PAS, and information on attending is available from L.S. McCausland, 17610 Community St., Northridge, Calif. 91324. There are no registration or admittance fees.

The Guitar Goes To Class is a new 48-page booklet by db education editor **William Fowler**, professor of music at the U. of Utah and educational adviser to the American Music Conference, which published the booklet in conjunction with the **Guitar & Accessory Manufacturers Association of America**. The book includes Fowler's guide for teachers of school guitar programs and case histories of eight successful

New Orleans Festival Set

Herbie Hancock, and Gladys Knight and The Pips. The following evening at the same locale, Earl "Fatha" Hines leads a bill that includes Yusef Lateef and Stevie Wonder.

The backdrop to the music is the Louisiana Heritage Fair, which will take place at the Fairgrounds Friday through Sunday. Dubbed "a celebration of Louisiana's rich and diverse culture," it will feature exhibits of crafts and cuisine, as well as performances by literally hundreds of musicians on seven stages throughout the Fairgrounds.

...on the road

TOWER OF POWER

Mar. 14, Levitt Arena, Wichita, Kan.
15, Owen Fieldhouse, Norman, Okla.
16, Civic Center, Albuquerque, N.M.
17, Civic Center, El Paso, Tex.
20, Civic Center, Tulsa, Okla.
23, St. Paul Civic, St. Paul, Minn.

ERROLL GARNER

April 22, Belgrade, Yugoslavia
26, Brussels, Belgium
May 2, Berlin, Germany
15, Paris, France

J.B. HUTTO & THE HAWKS

Mar. 30, University of Iowa, Iowa City, Ia.

JIMMY DAWKINS

Mar. 14, Northwestern U., Evanston, Ill.
15-16, Howard's, Bowling Green, Ohio

THE BUTTS BAND

Mar. 13-18, Max's Kansas City, N.Y.C.
20-23, The Bijou, Philadelphia, Pa.
25-30, Performance Center, Cambridge, Mass.

April 3-7, Quiet Knight, Chicago, Ill.

HUGH MASEKELA / HEDZOLEH SOUND

Mar. 14, Mosque, Phil., Pa.
16, Steton Hall, E. Orange, N.J.
17, Academy of Music, Phil., Pa.

THE POINTER SISTERS

Mar. 14, Mosque, Phil., Pa.
15, Orpheum, Boston, Mass.
16, Selton Hall, E. Orange, N.J.
17, Academy of Music, Phil., Pa.
23, Friends of Watts Benefit, L.A.
26, NARM Convention, Miami, Fla.
27, Chapel Hill, N.C.
28, U. of Maryland, Silver Spring
30, Lawrence, Kan.

April 1, Orpheum, Minneapolis, Minn.
4, Oklahoma City, Okla.
5, Kansas City, Mo.
6, Houston, Texas
11, Sacramento, Ca.
12, Fresno, Ca.
13, San Diego, Ca.

ERIC KLOSS

Mar. 29-30, Gulliver's, W. Paterson, N.J.
May 26-27, Three Rivers Art Festival, Pittsburgh, Pa.

SINGLETIN

April 24-25, Nassau, N.Y.
May 1, 12, 26, Boston, Mass.

HUMBLE PIE

Mar. 14, IMA Aud., Flint, Mich.
15, Convention Center, Louisville, Ky.
17, U. of So. Carolina, S.C.
18, Omni, Atlanta, Ga.

SHAWN PHILLIPS

Mar. 17, Chicago, Ill.

ELVIS PRESLEY

Mar. 14, Mid Tenn. St. U., Murfreesboro Tenn.
15, U. of Tenn., Knoxville, Tenn.
16-17, Mid-South Col., Memphis, Tenn.
18, Richmond, Va.
19, Mid. Tenn. St. U., Murfreesboro
20, Mid-South Col., Memphis, Tenn.

ROY AYERS' UBIQUITY

Mar. 22-31, Watts Club, Mozambique, Detroit
April 1-6, Gallery, Seattle, Wash.
18, U. of Northern Colorado, Greeley, Colo.
May 30, Keystone Corner, San Francisco, Ca.

ROY BUCHANAN

Mar. 15, Victory Theatre, Toronto, Ontario

MANDRILL

Mar. 16, Iron Barn Stadium, Newark, N.J.

MANFRED MANN'S EARTH BAND

Mar. 23, Michigan Palace, Detroit, Mich.
29, Fox Theatre, Atlanta, Ga.

TOM SCOTT L.A. EXPRESS

Mar. 14, Center of the Arts, Saskatoon

JEFFERSON AIRPLANE

Mar. 19, Aud. Theatre, Chicago, Ill.
20, Masonic Temple, Detroit, Mich.
22, Allen Theatre, Cleveland, Ohio
23, Albee Theatre, Cincinnati, Ohio
26, Palace Theatre, Providence, R.I.
27, Boston Music Hall, Boston
29, Onondaga War Memorial Aud., Syracuse, N.Y.
30, Cornell U., Ithaca, N.Y.
April 1, Academy of Music, N.Y.C.
4, C.W. Post Col., Long Island
5, The Spectrum, Phil., Pa.

KOOL & THE GANG

Mar. 16, U. of New York, Potsdam, N.Y.
19-24, Shula's Lounge, Ft. Lauderdale, Fla.

SEALS & CROFTS

Mar. 15, Indiana Conv. Center, Indianapolis, Ind.
16-17, Arie Crown Theatre, Chicago
19, Dane County Mem., Madison, Wisc.
20, Minn. Sports Ctr., Minneapolis, Minn.
21, Cobo Hall, Detroit, Mich.
23, U. of Missouri, St. Louis, Mo.
25, University of Ill., Champaign, Ill.
26, Louisville Conv. Ctr., Louisville
28, Civic Arena, Pittsburgh, Pa.
29, Richmond Coliseum, Richmond, Va.
30, Norfolk Scope, Norfolk, Va.
31, Ballmore Civic Ctr., Baltimore

B.B. KING

Mar. 14, Melbourne, Australia
17, Melbourne, Australia
18, Sydney, Australia

GARY BARTZ

Mar. 22, Notre Dame U., South Bend, Ind.

ART BLAKEY

Mar. 31-
May 5, Europe

TERESA BREWER

Mar. 15-22, Caribe Hilton, Puerto Rico

MAYNARD FERGUSON

Mar. 14, Livonia, Mich.
16, Reading, Pa.
19, Richmond, Ky.
20, Radford, Va.
21, Arlington, Va.
22, Newark, Del.
24, Pleasantville, N.Y.
25-30, Maryland

TIM WEISBERG

Mar. 13-14, Milwaukee, Wisc.
15, Geo. Washington U., Washington, D.C.
16, U. of Maryland, Silver Spring
18-23, Performance Center, Cambridge, Mass.
27-30, Bijou Cafe, Phil., Pa.
31, U. of Pennsylvania, Phil., Pa.
April 4-7, Good Karma, Madison, Wisc.
17-21, Quiet Knight, Chicago, Ill.
23-24, St. Louis, Mo.

GLADYS KNIGHT & THE PIPS

Mar. 24, NARM Convention, Miami, Fla.
25-30, O'Keefe Center, Toronto, Ontario
April 17, U. of Toledo, Toledo, Ohio
18, U. of Michigan, Ann Arbor, Mich.
19, Civic Auditorium, New Orleans, La.
20, Barton Coliseum, Little Rock, Ark.
21, Civic Auditorium, Monroe, La.

FRANKLYN AJAYE

Mar. 26, Ice House, Pasadena, Ca.

YES

Mar. 13, U. of New Mexico, Albuquerque, N.M.
15-16, Winterland, San Francisco, Ca.
17, Memorial Aud., Sacramento, Ca.
18, Forum, L.A., Ca.
19, Long Beach Arena, Long Beach, Ca.
20, Selland Arena, Fresno, Ca.
21, Sports Arena, San Diego, Ca.

STRAWBS

Mar. 14, Knoxville, Tenn.
15, Roanoke, Va.
17, Toledo, Ohio
18, Agora, Cleveland, Ohio
19, Columbus, Ohio

NORMAN CONNORS & HIS DANCE OF MAGIC

Mar. 14-24, Lighthouse, L.A., Ca.

db
NEWS



YUSEF LATEEF: Slated For April 21 Concert

The Fifth Annual New Orleans Jazz and Heritage Festival has been set for April 18-21, to be presented in cooperation with the Schlitz Brewing Co. The jazz fest itself begins on Thursday night (April 18) with a "Steamboat Stomp," a night of traditional jazz aboard a cruise on the Steamer President. Featured on the jaunt will be bands led by Johnny Wiggs and Don Albert, as well as many other Dixieland artists.

Friday night at the city's Municipal Auditorium, a concert will be headlined by Jimmy Smith, Stanley Turrentine, Joe Newman,

GIUSEPPE PINO

continued on page 46

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NO ORDINARY JOE

When he was working with the Thad Jones-Mel Lewis organization, people started paying attention to him. And when he joined Elvin Jones, the word was soon out that here was one very solid musician. Today, Joe Farrell is a foremost attraction on the CTI roster, and recently he's started playing clubs around the New York area with his own group: his dream of leading a permanent working band (as opposed to a recording group such as his CTI units) is finally becoming a reality.

"In New York", he told me, "a musician has to take any gig he can find, in order to survive. And consequently it's very difficult to hold a band together unless you're really in demand. It's unfair to ask anybody to play just in your own group unless you can provide enough jobs, and I'm only now reaching that point where a permanent band is within reach."

Joe found steady work with Maynard Ferguson's big band when he first arrived in New York from Chicago in 1961, but after a few months he began freelancing. During the next five years he played every kind of date imaginable: studio gigs doing commercials, Top 40 singles, movie and TV soundtracks, night club acts, show bands, and of course, record dates with some of the top players in jazz. He still does studio work and dates as a sideman for other people (though to a much lesser extent than during his "scuffling" days) and he enjoys every minute of it, in any kind of job. His enthusiasm, in fact, took me by surprise. It's one thing to talk about odd jobbing and hustling gigs to feed your family or just for the lack of anything better to go on, but to actually *enjoy* it? This is definitely *not* the kind of attitude toward the music profession one usually hears about. But Joe Farrell is aware that there is a lot more involved in the music industry than, as in, say, film-making, where the stars and the directors are paramount. We began our conversation by talking about Joe Anonymous.

Hicock: When you're doing a studio gig, or playing on somebody else's record date or something, how can there be any kind of real communication between the players? You know you're just playing together for that one session, and after that you might never play with that person again, so how can there be any unity between the musicians? How can the music be anything more than just another gig?

Farrell: Well, the only saving grace in a situation like that is the people you work with. I'll give you an example: I just did a thing with Tony Bennett, full band plus 24 strings. Now that was a band of all professional studio players, good charts (Torrie Zito, a great arranger). And I'll tell you, just the mere fact that everybody's so *polished*, and can play in *tune* ... man, that band sounded great. I mean that was just one night, and of course that band could never go on the road or anything (with something like forty players in all), but for that moment, it was great. Everybody plays together, everybody listens to each other, a real nice date. So that's what I enjoy about playing with polished studio musicians. They get great sounds on their instruments, they play in tune ... a lot of technical things. You can just go ahead and do your thing and it fits right in. You really get to appreciate that when you start playing with musicians that don't do dates and they're not so polished. Then you finally realize, wow, these guys are really *playing*. And you begin not to take them for granted so much. 'Cause most saxophone players that aren't really together play out of tune, they phrase differently. But studio players in New York, man, the horn players are great. And you can really appreciate it after playing with some other guys that don't do as well.

Now, I haven't had too much occasion to play with bad players lately. I *used* to play with a lot of them, but as you get into these higher levels in the business, in recording, in playing jazz, you get to play with the best players, and hear how it's *really* supposed to sound. And I think that's what has really knocked me out about New York. L.A.'s got some good players too ... there're a few areas around Toronto, where they do some nice recording ... Memphis, Tennessee, too, where they do all the country stuff. But I think the New York area has the best of every level, classical, jazz, folk, rock ... maybe not country so much, but like the best saxophone players, flute players, you know.

Hicock: How do you feel about doing a date, say, one day with the Rascals, or like that thing with The Band, then the next day playing with Elvin or somebody? You'd change stylistically, but how do you

continued on page 39

JOE

FARRELL

By Larry Hicock



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By
JOHN
TONER

Most of you know Chick Corea. But in the midst of his winning three awards in our 1973 Readers Poll, did you remember his stint with Mongo Santamaria in 1962, after he had left his home in Chelsea, Mass., and after his more popular nickname had replaced his given cognomen (Armando Anthony Corea)? How about his work with Willie Bobo in 1963, when Chick was just 22? Or his intermittent work with Blue Mitchell and Herbie Mann from 1964-66?

Some of you might be familiar with his darkly energized recordings on Solid State—IS (SS 18055) and Now He Sings, Now He Sobs (SS 18059). Maybe even more know the group Circle, in which Chick was joined by altoist Anthony Braxton, bassist Dave Holland, and percussionist Barry Altschul in putting out some of the most enlightening avant-garde music of the latter '60s. (It is preserved on CBS-Sony SOPL 19/20/-XJ, and ECM 1018/19.) The rhythm section of this marvelous quartet was a marvelous trio in itself, as you know from ARC (ECM 1009)—captivating and engrossing, and very heady stuff.

If you've gotten this far, then you hardly need be told of the stunning Piano Improvisations Vols. 1 (ECM 1014) and 2 (ECM 1020), or of the happy founding of Return To Forever, in which Chick's lighter side, catchy compositions, and musical logic combined with a Latin lilt to produce Return To Forever (ECM 1022) and Light As A Feather (Polydor 5523). And then, his landmark meeting with Gary Burton on Crystal Silence (ECM 1024) was no disappointment to either musician's legion fans, and made many new ones.

Things have changed in the last nine months, although the name hasn't, and Return To Forever has entered the realm of the high-energy bands melding today's idioms into one music (Hymn Of The Seventh Galaxy is on Polydor 5536, in case you missed it). In the accompanying interview by John Toner, Chick starts out by discussing the sound of that music—a sound that has become immediately identifiable, through all the various cloaks it has assumed, as that of Chick Corea.

“When I see an artist using his energies and technique to create a music way beyond the ability of people to connect with it, I see his abilities being wasted.”

Corea: I don't have a really cute or workable term to communicate what my sound is. What I'll call it depends on who I'm talking to, and what effect I want to create for the person. If I were to communicate a label to an audience in general, I'd call our music true contemporary music, using "contemporary" to mean "happening now." That means taking all the techniques that I and the members of the band are aware of and pulling them all together to take a look at people—at what will get across and be understandable to them—and then making something that "happens now."

So I call it contemporary music, and it's easy to trace the influences. Classical music has influenced our music harmonically and formally; Latin music has, rhythmically. Rock music has, rhythmically. African music has. What I am striving for is incorporating the discipline and beauty of the symphony orchestra and classical composers—the subtlety and beauty of harmony, melody and form—with the looseness and rhythmic dancing quality of jazz and more folksy musics. And, of course, I want to include the feeling that we're playing something because we're having fun doing it. You put these things together and you have a really high-quality classical music: it always has that edge of something "happening right now." This has a lot to do with the human relations in the group and how the composer assigns roles to the players, based on their abilities and desires, as well as with the relative freedoms and barriers that are set up within a piece. My ideal of the way the thing is put together tends to be very composed; but it also tends to be very loose and "happening" in performance. I want the best of both those worlds.

Toner: What are your feelings on preparation and training for playing music? How do you approach music?

Corea: In terms of approach, balance is the key. In terms of preparation to play music, there must be a balance specifically between creative flow and technique. And the basic thing that I see is that a relative importance exists between the two. There is the creative flow, which is the person, his desires, and what he wants to create. Then there is the technique. Now of course, the creative flow is the more important of the two; without that, the technique is meaningless. The very definition of the word "technique" is "the means to do something," with the important part being the "something"—the intention.

But on the other hand, if the person isn't a professional—someone who is adept at a craft—the creative flows can't be channeled properly, and that may have nothing to do with the person's intentions. All you have to do is look at life and how it operates and you can see that what's needed and wanted *first* is technical expertise. An art form's purpose is to communicate something; art is the quality of communication. It has to do with sending something from the creator, who is the artist, to the receiver, who is the audience. And what's needed is the technical expertise to do that.

Toner: The break-up of Circle disappointed a lot of avant-garde music listeners. Did its demise have anything to do with your feelings about technique?

Corea: These ideas were in their formative stages then. I began to feel the need to use

technique in such a way as to communicate. Sometimes, what's called free or avant-garde music is actually too technical, and it loses the communication because it has too *much* technique and too much thinking. The language being used becomes unfamiliar and mystical, and therefore the communication, if it's there in the first place, gets misunderstood.

Communication did exist in Circle, at least among the group members, which is something that doesn't even exist in a lot of groups today. That's the first step, of course. But the reason I left Circle and wanted to do something else was basically to achieve a better balance between technique and communication, and to bring in the idea of communicating with the audience.

Toner: Did you find this flow between artist and audience when you were playing with Miles?

Corea: Sometimes. It was weird because of the disorganization of the group. The only organization was Miles' spearheading. He'd go out and play, and you'd follow; whenever he'd stop playing, he never told the group what to do, so we all went and did whatever. We always took the audience on a roller coaster kind of trip. When Miles would play, everything would get very concentrated and to the point, and I'd see the audience come up because there'd be one line of thought being followed: Miles would play a melody, and then another melody that made sense after it, and suddenly a composition was being formed and there was an accompaniment that made sense. It would be happening, and the audience would get into it, and then he'd stop playing, and the whole thing would blow up; and the audience would go down and not understand it.

Toner: How can you tell if your communication is being received or responded to?

Corea: I just know. I've developed pretty good sensibilities about whether I'm getting through to somebody and how it's feeling. And I can see it on the faces and in the eyes and body positions of the audience. I can tell. I can tell the difference between respectful applause and real enthusiasm.

Toner: Why do you place so much emphasis on communication?

Corea: When I look around and observe, the thing that I see in people—what they really want and need—is some kind of spiritual freedom. By that I mean the awareness of themselves as spiritual beings: the ability to be really happy, to be close to another person, to enjoy life; the ability to have a self-chosen purpose which is being pursued; and the ability to really communicate.

So how do we make that happen? How can we connect up and help each other reach that ideal? I view my own art in terms of bringing about this ideal, of giving something truthful and beautiful to people. That's why I stress communication. When I see an artist using his energies and technique to create a music way beyond the ability of people to connect with it, I see his abilities being wasted. If he's having fun, that's cool; but I think of what someone like Ornette or even Miles could be doing, if they *really connected* with people and really used their abilities and influence to touch people... well, they could change the face of the earth.

Toner: It's interesting that today's artists are

often looked to for spiritual or personal direction and guidance, while in other times many musicians were seen as happy-go-lucky innocents at best, and dim-witted fools at worst.

Corea: Yeah, but even when they were seen as dim-witted fools, they were still operating on a very high plane. Take Louis Armstrong, who was considered a happy-go-lucky entertainer. But boy, could he affect an audience and make people respect him! It was because of the spirit of play, which is the highest level of being. Louis could do everything with the spirit of play.

To me, the highest thing about music is nothing mystical; it's just this spirit of play. But it's playing with beauty. This is a very *spiritual* thing, because it is something which is a native potential to us as spiritual beings—and aren't we all spiritual beings? Now someone who has spun down from the awareness that he is a spiritual being, and is in the nine-to-five humdrum, has lost the spirit of play; but when he takes it from the musician, it rekindles his native spirit.

This is a very high thing: aesthetics is a very high wavelength, above reason and above language. But aesthetics is still a flow, and it starts to be similar or equal to what a spiritual being actually is. If a musician is in touch with this flow, he can cause a strong effect on people—he can change their lives.

The true leaders of opinion on this planet are celebrities and artists: people who do something aesthetic for others. People look up to these leaders for evaluation and opinions. If this group of opinion-leaders smokes pot, people will smoke pot; if they have a very degenerate way of life, people will have a very degenerate way of life. So artists can create a future for this planet by what they think and what they do, which makes the role of the artist one of great responsibility. This is something inherent in the artist, something most artists do without being aware of how they do it. But to be aware of how you do it is even more effective, because you begin to feel the responsibility to continually put out the truth and it kind of puts you on your guard to learn, to be honest, and to improve.

Toner: Who have your strict jazz influences been?

Corea: I guess the first jazz player who perked up my ears, to the extent that I wanted to learn what he did, was Horace Silver. I had listened to Charlie Parker and Bud Powell before that, but I didn't get it. Horace's music was simpler, and I got that. Then I went back and studied Parker's music, and I copied his solos and played them on the piano. Then I copied Powell's solos, and I got into John Coltrane's music a lot, learned his technique. I also got into Elvin Jones' and Philly Joe's drumming, and I practiced *their* music.

Toner: You have a reputation of secretly being a very good drummer. Do you have any plans to reveal your drumming to the public? And how has it affected your music?

Corea: Practicing the drums was an incredibly valuable experience. I started to play them when I was about eight. I had this thing going where I felt, "Man, I can't stand these rotten pianos with broken notes. I want to have my own instrument." So I thought, "I'm going to be a drummer," and there was a period of a couple of years when I practiced a lot, and got

“The more the artist knows—about tax forms, or money ledgers and balancing accounts—the more he can put his creative work in proper perspective.”

a good deal of technique together; I could actually play with the best of them. I played drums with Miles for awhile, along with Jack DeJohnette, and there was one night when Jack stopped playing drums and got on the piano and I had my chance to play all by myself. That was fun.

I'll tell you, one of the things about having studied the drums is that I really understand drummers. But as for actually performing on the drums ... well, my attention is drawn more to the organization of music in performance than to becoming a virtuoso on an instrument. It's fun, but to really feel proud of doing it, I'd really have to work at it. And it's not as appealing to me as, say, composing.

Toner: Have there been other musical influences?

Corea: I mustn't leave out classical composers, because I love classical music. Bach is an incredible person who is always there for me. Eric Satie is another composer I love very much. I used to identify with him—the first time I ever heard his music on record, I knew everything about him, it was that kind of thing. I'm now writing a series of children's songs, piano pieces for children, which are sort of in the style of Satie. Then there are Debussy and Ravel, Stravinsky and Bartok; and Picasso and his painting.

Toner: How about non-musical influences on your music?

Corea: There's one really important and beautiful thing that happened to me in this lifetime. About three years ago I found out about a subject called Scientology, and I started to use it. That was incredible—and it still is incredible—because I began to actually do the things I had always wanted to do to and with myself, my own abilities, and my own awareness. These are things basically having to do with control: being better able to cause something; being better able to understand myself and others; being able to gradually get out of that trap of hating others because of what they do; and being able to maintain a natural affinity for people because of understanding why they do things. It's not like a religion in the sense of attaching yourself in faith to something that you don't know. The purpose of Scientology is to increase one's own determinism, one's own ability to cause something, as well as one's ability to *know*. This is based on very basic truth, which you can find out if you scratch life and dig into it. You can basically know, not data or information, but you can just *know*.

A person can basically know anything. But the game people play is to *not* know, and to try to find out, and they get so spun into the game that they forget they really knew at one time. It's something they *always* knew; it's like common sense. Scientology is a tool that can be used to regain basic abilities as a spiritual being. It's a fantastically complex subject, and it's a philosophy—an applied philosophy. It's also a technique of mind, body and spirit.

Toner: Let's move to the business side of being a musician today. You're involved in the record business with Forever Unlimited Productions. Do you feel that today's artists are controlled by management, particularly in record production? If so, don't you feel this can
16 □ down beat

affect the direction of music?

Corea: First, Forever Unlimited is our management company. We originally started out as a record-producing company, but it was too high a gradient for a first step, so we decided to just work on getting the band happening.

The degree to which an artist doesn't know about management is the degree to which he's going to become an effect of management. Record companies, managers, artist management agencies, all of them for the most part control an artist's life; and they do it often with the artist's agreement, because the artist couldn't do it himself. The more the artist knows—say, about tax forms, or money ledgers and balancing accounts—the more he can put his creative work in the proper perspective. I can see that an artist needs to take responsibility for that, and Forever Unlimited is an attempt to help the artist do this.

Now, the answer to the whole problem of unlocking an artist's creative flow and bringing it to the public is not an easy one, and it isn't based, I feel, on the pitfalls, unethicalness, and irresponsibilities of management and record companies. That's obvious. What will have to happen is that an artist will have to start taking more responsibility for his own business arrangements and agreements. Don't agree to something that you don't feel good about. Don't just sign a contract.

I've found a very simple way of transmitting this creative flow to the people: you start out with what you know and what you can do. We—Return To Forever—started out playing in the Village Vanguard for 18 people, and we just kept doing it, because our main communication line is with the people, not the record company. We just continued to communicate with the people. Our reasoning was, “We're providing a service. We're at your disposal. If we do that well, and on a high level, honestly and ethically, bringing something beautiful to you, then more people will come.”

And if I make a profit for the record company while I'm still doing my thing, I've got it licked. And that's where it's at: that's what we're doing, and what I feel the artist has to do. Don't take handouts; become self-sufficient. I suppose this is hard for an artist who hasn't gotten into having a communication line with an audience; but if that isn't his purpose, he'll always be the effect of management. It evens out in the end.

Toner: How about your plans for the future?

Corea: Part of my ideal is to co-create with others. Of course, there are the problems of human relationships and stability and organization. This band—these four people—has been together since June. That's the longest I've had this sum of people together, and it's feeling very good. So if it feels good, I'm going to continue on with it, and I'm going to expand by adding others to the group at the right point. I'm not really looking to change anything; I'm looking to expand.

Toner: You're playing a lot to rock fans these days. Are you communicating to that audience?

Corea: Yes, we definitely are communicating to them. A project of ours is familiarizing peo-

ple with what we do. If we play as the opening act to a well-known rock group, 80% of the audience doesn't know us from Adam and doesn't know anything about John Coltrane, Miles, and jazz. All they are familiar with is the sound of our instruments, the electric instruments; and then, we have a beat.

So what people get first, I feel, is a little bit of familiarity with sound. And then, if they take enough time to notice us—I'm talking about the situation in a big rock concert—if they actually look up on stage and see us, and see that we're beings and that we're there, then they recognize that we're doing something. Then they start to like it. After that, they get into the music: they can differentiate this song and that song, and what's actually happening within them.

I think that's a positive thing. I want everyone to be able to appreciate fine arts—classical music, and very subtle forms of art. And I feel that our music is a very good gradient for people unfamiliar with finer music to get into it. It's kind of a project.

Toner: Do you feel that you've compromised your music at all to get to these people?

Corea: No. The reason is that my goal is no longer a self-oriented one. I don't get fulfilled any more in personally getting off on something, like sitting down and playing *my* ass off. What really makes me feel good is to create something with other musicians that produces an impact on people, makes them feel good, makes them experience something beautiful. I feel that I can use the techniques and experience that I have to do that. And as people become open to our band, our music will get subtler, because I want it to. It will get finer when the time is right for people to be able to receive a finer communication. But I don't want to become separate and esoteric and elite. Beside, I really dig the electric music we're playing. I can get off on it.

Toner: What about music in the future? Where do you think music is headed?

Corea: Music is headed, of course, where the artists and the people take it. I'd like to see it head towards a place where we can make the general conditions in our society safer, so that all people can create with a little more safety. When that begins to happen, music will become a more and more beautiful thing, a common thing, rather than something that's relegated to a few.

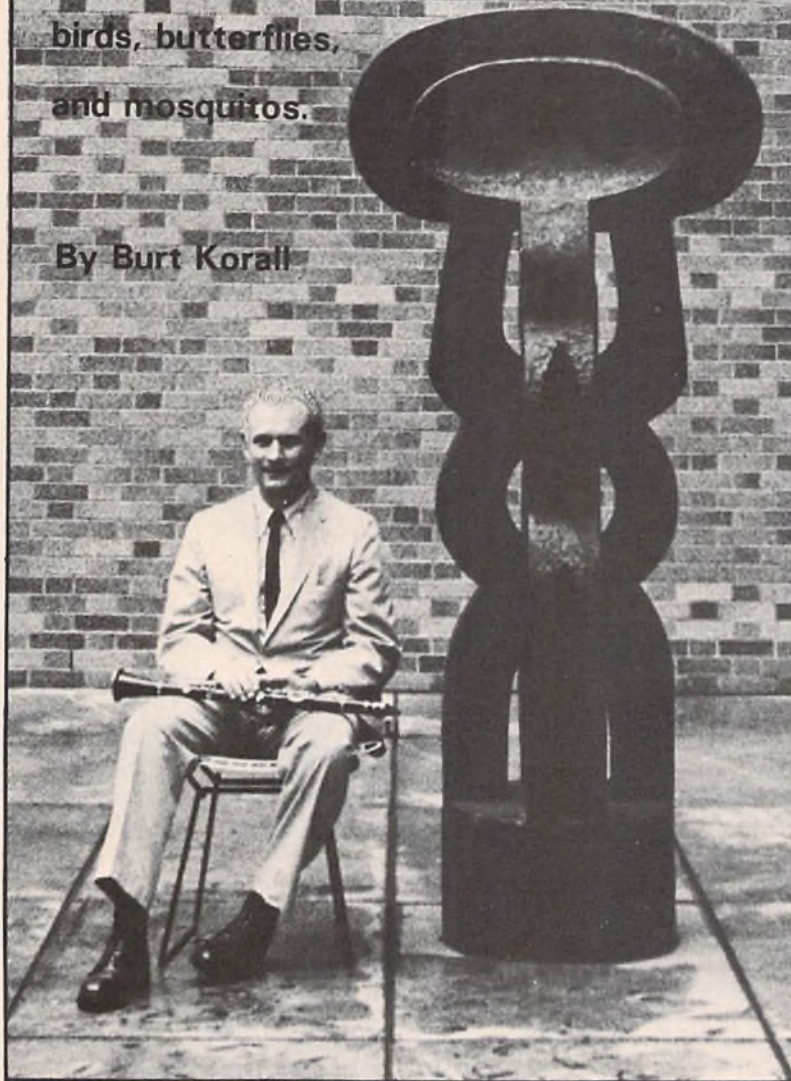
Toner: Do you think music will become more acoustic or electric?

Corea: It doesn't really matter whether it's acoustic or electric—it's what's done with it. One of the manifestations of the Western world is this incredible advance of technology. You've got physical sciences and technology very advanced, and you've got the humanities and religions advanced to minus two. So what you get is a hydrogen bomb, a very advanced technological product, with a really insane use. Music manifests that too. It's like, “How complex and technical can it get?” Then there's equipment and sound and all of these things. The thing to caution against would be losing the purpose of it, which is to keep us in touch as people, and to keep passing beauty around. As long as that's in it, we can all have these fun and games with technology.

JIMMY GIUFFRE

Music for people,
birds, butterflies,
and mosquitos.

By Burt Korall



HERB SNITZNER

Jimmy Giuffre, like most deeply committed musicians, is always changing, evolving, seeking the best ways to express thoughts and inner feelings. His ultimate goal is to truly mirror himself and his view of the times.

With startling consistency over the past 25 years, Giuffre has created, polished and matured several instrumental and group styles, only to leave each one behind to enter a new phase. More than once, he has become involved with a new personal musical vision just as the previous one was taking hold with the public.

Yet he has never discarded anything unless it has proven completely useless to him. Like most explorers of experience, Giuffre stores bits and pieces of knowledge until the time when they'll answer a need.

At 52, a bit grayer and thinner than in times past, Giuffre remains deeply interested—and interesting. His current music and trio are showcased in his most recent album—

The Jimmy Giuffre "3" (Music for People, Birds, Butterflies & Mosquitos (Choice 1001)—on a new label, Choice Records, operated by his friend Jerry MacDonald, an experienced engineer. (The album received five stars in the Oct. 11 db.)

While listening to the album, one becomes progressively aware that Giuffre has consolidated his strengths, edited out the superfluous, and developed an economic, communicative music and manner that sum up where he's been and what he's learned—his present position. Also strongly emphasized is his concern with clarity and with being understood. But it hasn't always been this way.

For those not entirely familiar with his odyssey, Texas-born Giuffre first was a tenor saxophonist with a liking for the style and inner logic of Lester Young, vintage Count Basie, 1936-40. As a player, he initially proved his capacities in the Boyd

Raeburn, Gene Roland, Jimmy Dorsey, Buddy Rich and Woody Herman bands in the late 1940s, also spending a bit of time with Spade Cooley—the King of Country and Western Swing—before moving on to the Lighthouse All-Stars and Shorty Rogers' Giants in the early '50s.

Simultaneously, Giuffre gave indications of invention as a composer-arranger—for Raeburn (briefly), Dorsey, Rich, and particularly Woody Herman. It was this mild-mannered man who took the four tenor saxophone sound created by Gene Roland and brought it to the ears of the world with *Four Brothers*, the centerpiece for the now legendary Second Herd.

"Around 1950, after having studied with Dr. Wesley La Violette for three years," Giuffre said, "I began to write extended pieces for jazz groups. I did things for Shelly Manne and Shorty Rogers and, later, for the Modern Jazz Quartet."

With Manne and Rogers and his own units of the period (1950-55), he got into atonality, spontaneous improvisation in an unrestricted framework, and experimentation with the rhythm section. He freed the players from a strict time-keeping function, encouraging them to take larger and more flexible roles and to look within themselves and the music for direction.

By the mid-'50s, he had his own trio, with Jim Hall (guitar) and Ralph Pena (bass)—later valve trombonist Bob Brookmeyer—and his drumless contrapuntal music spoke of country and blues roots. (Remember *The Train and the River and Two Kinds of Blues?*) Giuffre now concentrated on the clarinet, usually staying within the instrument's lower register. The music seemed simple (deceptively so), direct, often quite beautiful in an impressionistic way: free yet well-designed, soft, and rhythmically subtle. It swung in its own individual way; the musicians' comments, specifically the manner in which they made them, kept the music alive and provocative.

Giuffre the composer kept stretching out. During this very productive interval, he wrote for larger ensembles, combining jazz and classical elements. Critics found him increasingly difficult to classify. He had flirtations with the music of Thelonious Monk and the performing style of Sonny Rollins. And, with the coming of the '60s, he made another major move, turning left into abstraction, both as a writer and player.

He formed a new trio, featuring his own clarinet, pianist Paul Bley and bassist Steve Swallow. His music for this group, and for the larger ensembles with which he recorded as clarinet soloist, incorporated quarter tones and a variety of unorthodox effects and sounds, and was deeply into an improvisational point of view. The Giuffre of this period went far afield. What he presented caught many of his former advocates off-balance. Moreover, the music varied in quality and depth; some of it left a bitter taste.

Then, at mid-point in the decade, Giuffre decided to return to a more widely-used musical vocabulary. With his groups—there were more than one—he gave every indication of re-entering the mainstream. He even used drums in the conventional way. "I didn't like the feeling that I wasn't getting through to people," he commented. "As time went by, I felt I had to have more; I wanted my music to be related to and understood."

I remember him telling me, "We're working within frameworks and giving the listeners something familiar to grasp. But there remains a sense of freedom and challenge in the music, a personal quality. Now it's more a matter of completeness and clarity of expression, rather than freedom for its own sake." Giuffre went back to the tenor,

became even more intent than previously about being a "complete" clarinetist, and also began to play flute.

From all indications, it would seem that this phase was the inevitable link with the present. In recent years, consciously or not, Giuffre has been going through an editorial process. Re-evaluating himself and his past and combining elements from yesterday within his music of today, he has created a fulfilling and accessible compound that he believes really speaks for him as a musician.

His current group is a musical democracy featuring the leader on clarinet, flute and tenor saxophone; Kiyoshi Tokunaga on bass; and Randy Kaye on drums. In it, we hear the Giuffre history comfortably compressed. The music, coherent yet frequently surprising, easily links with the listener. As is typical of Giuffre, it's thoughtful and sensation-filled, individual, and rarely obvious.

"I'm trying to create music that steps over immediate trends—an eternal music," he explained. "There's a lot of freedom in terms of openness in the group. All the compositions are original. We use Near and Middle Eastern, African, Oriental feelings and techniques. On some things, the trio sounds almost Greek.

"The pulse is always there in one form or another. We play in keys; we're not abstract, atonal anymore. The pieces are usually modal. There are several groups that use a similar approach in terms of the mode,—bringing to the foreground African, Near Eastern, eternal influences, etc.—but we would like to think we do it in our own inimitable fashion."

A wide-reaching music with more than its share of inner peace, it has, according to Giuffre, found a particularly warm welcome among people interested in meditation and yoga—those involved with freeing the mind.

As for the players, they're relatively new to me, and perhaps to you as well. Giuffre was some time in finding them. Why? His musicians must have a particular affinity for his music and a depth of knowledge of it, or things tend not to work out.

"I just can't go out and hire a 'great' bass player and drummer," Giuffre pointed out. "My musicians must have an 'attitude' and feel my music, know it and want to play it. Unlike Miles and Mingus, who have musicians around them all the time assimilating their ideas, I have to seek out musicians who hear the same things I do.

"As in the past, I've been lucky. Sheila Jordan, the singer, got *this* trio started. She knew a bass player who was into my work and he got a drummer (Randy Kaye). The bassist left and Randy told me about Kiyoshi. And that was that.

"Randy is the drummer I've been looking for all these years," he insisted. "If he had been around earlier, I might not have had all those groups without drums. He really knows how to play 'blended' music; when to take a rest, when to play delicate. He realizes you don't have to 'wail' all the time to swing."

Tokunaga, an American-born Japanese, also fits admirably in this essentially contrapuntal music. He has patience, and he calmly waits for his time within the musical fabric. He has no need to aggressively overwhelm. In addition, he can convincingly play in a more conventional manner: prior to joining Giuffre he worked with Howard McGhee and Joe Carroll, among others.

Giuffre's music is natural and free-flowing but, as in the past, it makes implicit demands on the players. Its foundation and essence is Giuffre's concept of counterpoint. Used in a jazz sense, it gives each man equality, his own sense of importance. No member plays a more crucial role than the other. Each man has his responsibilities to the group and himself and must be able to fulfill them.

continued on page 35

PROFESSOR LONGHAIR'S Rock And Roll Gumbo



NORBERT HESS / LIVING BLUES MAGAZINE

By **ROBERT PALMER**

Roy Byrd, alias Professor Longhair, 'Fess' for short, is the most colorful and influential pianist to emerge from the New Orleans milieu since Jelly Roll Morton. He is represented on record by only one LP (*New Orleans Piano*, Atlantic SD 7225), consisting of sessions from 1949 and 1953. The work of his disciples—Fats Domino, Huey "Piano" Smith, Alan Toussaint, Dr. John—and the efforts of a young New Orleans jazz enthusiast named Quint Davis are primarily responsible for spreading the Longhair legend. During the past year he has made three New York appearances, one at the Newport-New York Jazz Festival and two at Kenny's Castaways, and converted the initially curious into believers. For despite the fact that his professional career began in the 1930s and that most of his regional hit singles date from the late '40s and early '50s, Roy Byrd is no museum piece. At the age of 54 he is playing and singing with more power and drive than ever before.

Though he can be a harmonically interesting player and is a walking repository of New Orleans folklore, Longhair's primary importance is as a rhythmic innovator. Having served his time in the U.S. Army between 1937 and 1939, he spent the war years distilling the Crescent City's rich rhythmic heritage—the street or "spasm" band music, with its washboards, tubs, and orange crate

drums; the "second line" percussion played informally behind marching bands; the influx of immigrants from Puerto Rico, Jamaica, and the West Indies—and the various harmonic and melodic structures of Louisiana blues into a new sound which began to take the New Orleans public by storm in 1949. During the course of that year the Professor took over local favorite Dave Bartholomew's gig at the Caldonia Inn and recorded his first sides for Star Talent and Atlantic. A few years later musicians trained or influenced by Longhair were instrumental in the popularization of the "new sound" as rock and roll. Fess has often been called "the Father of Rock and Roll" but unlike Jelly Roll Morton, who claimed to have invented jazz, Longhair is reluctant to take credit for the ecstasies and abominations which have been perpetrated in r&r's name since his 1950 *Bald Head* became a national rhythm and blues hit.

In person the Professor cuts an unassuming figure. He is a slight and quiet man who often works in a leather jacket, bluejeans, and tee-shirt. In conversation he reveals a dry wit. At Kenny's one night I asked him if he had ever played for a sanctified church service. "No," he said. "You've got to have plenty of patience to have religion. But I've seen sanctified people when the spirit hits them. Whoooooo! It hits 'em so hard it

knocks 'em out!"

At the piano Longhair displays the rhythmic acuity of a master drummer. He has developed a system he calls cross-chording for playing his percussive brand of music without destroying his hands. "That's putting alias keys in there," he explains. "You don't have to use them, but it gives you a better blend. See, when I started on the piano I couldn't reach an octave; my hands were too small. That started me to jumping, and from jumping I had to come across other keys that I didn't need. So I have to cross-chord to get the natural keys I want." When talking about his music, he uses the terms "pitch" and "beat" interchangeably, and he seems to judge the relative success of a particular performance by how many metric subdivisions he is able to feel within a bar of music. "I was up to 16ths," he said of one set at Kenny's, "and I was trying to see if I couldn't get up to a 32nd."

Later, at the Chelsea loft where Longhair, his band, and manager Quint Davis were staying, Fess lectured his conga drummer on the importance of maintaining even rhythmic accentuation. "If you give me the pace, and feel that I've got the feeling, and you keep it there, I don't need drums," he said. "See, I can do a thing and then maybe I'll have to do it again to express my feelings. That's how I'm letting people know that I'm not just simply lucking up on this, I'm executing it. And I like to do things so that other musicians can see how high they're being done. I don't mostly play for the audience. I can keep *them* happy, but I've got to give another musician something to analyze." Longhair's patented cross-rhythms and accentual patterns are indeed fascinating subjects for analysis. Like the music of West African drum orchestras they are additive in principle. Once a foundation is established, Fess, like Elvin Jones and other masters of polyrhythm, is capable of infinite digressions, split-second shifts, suspensions, and variations. Any number of cross-rhythms is theoretically possible as long as each player understands the pattern of basic accents which, as Longhair suggests, is perhaps best understood as a series of dotted 16ths and 32nds.

Professor Longhair was born in Bogalusa, Louisiana on December 19, 1918. His mother raised him in New Orleans and took an active part in family and neighborhood music-making. "She would come in from work and we'd eat and start right in playing," Fess recalls. Instruments around the Byrd household included harmonica, jew's harp, spoons, comb-and-tissue-paper, and washboard. Young Roy played the "drums" on crates and cans and tap-danced with a band of neighborhood youngsters. When his mother, who knew ragtime, acquired a guitar, he accompanied her around the house. Soon he had picked up enough rudiments on the instrument to play it himself. "The blues guitarists I heard played just what they felt the way they felt it," he recalls. "There wasn't any certain time or air. You just produced a sound to fit the verses in a line of blues. But I didn't care for that feel. I like to be happy or jolly; just let me around some dixieland or jazz or some way out beats. I like those beats, those movements. I used to listen to Perez Prado in those days. I liked *his* movements."

Fess also liked the piano abandoned by some neighbors and left in an alley. He patched it up with new strings, hammers, and keys, and "just kept fumblin' and foolin' with it. One key might play and four or five wouldn't. That's when I started cross-chording. I was fifteen or sixteen." Later, when he joined the army, he had access to better pianos. He entered the service a guitarist and dancer; when he was discharged, he began working professionally as a pianist. He played any job he could find, including gigs with "Spanish boys, West Indians, Puerto Ricans, Jamaicans, Hungarians. I just copied all their changes and beats and kept the ones I liked. I liked to hear all of them, and still do, because you never can tell what type of band you'll bump into and you can halfway fit in if you have a slight idea of what they're doing."

In addition to these stimuli there were the jazz bands and street parades. Fess states flatly that "they don't have the second line like they used to. In those days it was a second band in back of the first band. Cats would have buckets, pans, bottles, sticks, pieces of iron, bells. If they could include the sound, they were welcome to join the second line. And they'd actually be getting a better sound with those things than the band would be getting in front, because the band could only play two or three different numbers, mostly hymns. And meanwhile those

"I don't mostly play for the audience . . . I've got to give another musician something to analyze."

cats behind would be really ballin' with that junk they had. You can get a good version of that from what the Mardi Gras Indians are singing and playing now. That's mostly the way we did back then." The Indians are traditional carnival societies, many of whose members come from the roughest black neighborhoods. Their music features practiced percussion—they begin rehearsing for February carnivals in October—and choral singing and recalls the polyrhythmic carnival sounds of Haiti and the Dominican Republic. As French colonies, these islands were intimately connected with New Orleans until the Louisiana Purchase of 1803.

Then there were the barrelhouse pianists, more blues-based than the "schooled" ragtime professors. The latter often became band pianists, while the barrelhouse men preferred to work solo at rent parties and other informal community functions. Two of them, Stormy Weather and Sullivan Rock, had strong hands, fingers, wrists, elbows, shoulders," Longhair recalls. "And he had strong movements to what he did. He'd get real soul out of it. Sullivan Rock had the voice and expressions a person really needs to fulfill what Stormy Weather wasn't putting in. He was also a fast man for octaves and jumps on the piano. He would really sway with the movements so that everybody could get into it."

Roy acquired his nickname in 1949 while he was leading a band which included young Robert "Barefootin'" Parker on saxophone. According to English blues authority Mike

Leadbitter, "As he and his band looked sharp and had unusually long hair for the time, they were dubbed 'Professor Longhair and the Four Hairs Combo' by the Caldonia Inn." Fess later changed the group's name to Professor Longhair and his Shuffling Hungarians, and used the title on his first recordings for Star Talent. He recorded as Roy Byrd for Mercury and Atlantic and became Professor Longhair again for his second series of Atlantic sessions in 1953. By this time he had pupils and followers aplenty. "I wasn't exactly a teacher," he explains, "but I would give the younger musicians ideas and help them learn what they needed to know. It was the younger people who really liked what I was doing."

"There's very few in the younger generation in New Orleans that have recorded that I haven't done something for or helped. I helped Fats Domino when he sounded exactly like me, when I was teaching him for just the lack of an income. I was going to write for him and teach him how to play the songs and let him produce them. I figured I could make enough just staying in the back-ground so that I wouldn't ever need to do again what I'm doing now. Then he got somebody else to do these things for him, after he got where he could do them without me. He started off with one of my vocalists and one of my guitar players. I broke my band up to complete his band, just to work with him or be involved. But none of my ideas worked out." The man Domino chose as his musical director was Dave Bartholomew, who lost his job at the Caldonia Inn to Professor Longhair in 1949.

Domino and many of the New Orleans musicians who backed Little Richard, Huey Smith, and other rock and roll stars of the 1950s simplified Longhair's rhythmic innovations considerably. The multiplicity of beats Fess had worked so long to develop became "the big beat." I asked him if Domino was principally to blame for simplifying his approach. "No," he said. "They were all doing that. That's why so much of the music now sounds like it does. Nobody's really staying together anymore; it's crackin' up. The best of the youngsters I've heard is Zigaboo (Zig Modeliste, drummer with the Meters), who has a pair of hands and imagination. He's well acquainted with what I do."

Professor Longhair's last commercial recording, "Big Chief," was a regional hit in 1965. During the remainder of the decade he scuffled. New Orleans was no longer a recording center and of the younger musicians only Mac Rebennack (Dr. John) continued to tell everyone who would listen about his mentor the Professor. It was largely through Rebennack's one-man PR campaign, the efforts of Quint Davis, and the encouragement of European blues collectors who, enthralled by rare copies of Professor Longhair's singles, traveled to New Orleans to seek him out, that Fess resumed his career. Atlantic's 1972 reissue and appearances at the New Orleans Jazz and Heritage Festival excited listeners who were babies when his Star Talent session took place.

As Jerry Wexler has noted, Professor Longhair is now "singing and playing at the very top of his power—better than ever." The spirit of his music is a physical force that hits his listeners. "It hits 'em so hard it knocks 'em out!"

RECORD REVIEWS

Ratings are:

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

JOHNNY "GUITAR" WATSON

LISTEN—Fantasy 9437: *If I Had the Power; You've Got A Hard Head; Lovin' You; It's All About You; You're the Sweetest Thing I've Ever Had; I Get A Feeling; Why Don't You Treat Me Like I'm Your Man; You Bring Love; You Stole My Heart.*

Personnel: Watson, vocal, guitar; Henry Redd, guitar, tenor saxophone; Rudy Copeland, vocal, organ; J. D. Reed, alto saxophone; Andre Lewis, electric bass, clavinet; Emery Thomas, drums; Maxayn, background vocals; string section.

FREDDIE ROBINSON

OFF THE CUFF—Enterprise 1035: *Off the Cuff; Georgia on My Mind; Could It Be I'm Falling in Love; Smoking; Medicine Man; River's Invitation; Changing Dreams; Try It One Time; You're on My Mind; You Never Ever Miss A Way; I Remember.*

Personnel: Robinson, vocal, guitar; Joe Sample, keyboards; Monk Higgins, electric piano; Wilton Felder, bass; Harold Mason, drums; Oscar Brashear, trumpet; George Bohannon, trombone; Red Holloway, tenor saxophone; Delbert Hill, baritone saxophone; string section.

★½

LITTLE SONNY WILLIS

HARD GOIN' UP—Enterprise 1036: *It's Hard Goin' Up; My Woman Is Good to Me; You're Spreading Yourself A Little Too Thin; The Day You Left Me; You Can Be Replaced; Do It Right Now; You Made Me Strong; Sure Is Good; I Want You.*

Personnel: Aaron "Little Sonny" Willis, vocal, harmonica, guitar; Sam Witcher or Eddie Willis, guitar; Rudy Robinson, keyboards; Rod Chandler, bass; Curtis Sharp, drums; South Memphis Horns.

★½

B. B. KING

TO KNOW YOU IS TO LOVE YOU—ABC 794: *I Like to Live the Love; Respect Yourself; Who Are You; Love; I Can't Leave; To Know You Is to Love You; Oh to Me; Thank You for Loving the Blues.*

Personnel: King, vocal, guitar; Norman Harris, Roland Chambers, Eli Tartarsky, guitars; Dave Crawford, Stevie Wonder, Charles Mann, Ron Kersey, keyboards; Vince Montana, vibraphone; Larry Washington, congas; Ronnie Baker, bass; Earl Young, drums; Andrew Love, Wayne Jackson, the Memphis Horns, horns; Crawford, Mann, background vocals.

***½

Since the performers on these four LPs share both common backgrounds and their albums' common flaws, it seemed logical to combine them in a single review. All four of these men initiated their careers and achieved success (of varying degrees, of course) as blues singers and instrumentalists—King, Watson and Robinson are guitarists, Willis a harmonica player. Reacting to the changed directions of current black popular music, which has blues in very low profile, each has sought to bring his blues skills to bear on more "contemporary" black and/or pop song materials. King has been at it longest and has achieved the most conspicuous success—as a performer who's "crossed over"—though Watson's been fairly successful too. Willis and Robinson are latecomers trying to make the switch.

Watson, on the basis of *Listen*, apparently has totally immersed himself in the music of Bill Withers. All of the songs in this new 20 □ down beat

album sound like cops of Withers' tunes, with one important exception: they're not as good or interesting as Withers at his best. They haven't the easy infectiousness, the melodic charm or the light, understated way with lyrics that animate Withers' most attractive songs. Watson's attempts at this genre are boring and monotonous where they should be hypnotic. You've lost interest in the song after about a minute and a half (at most) but at twice or three times that length Watson's still huffing away, underwhelming you, as it were.

Still, tedious as Watson's album tends to become over the long haul, it's heads and shoulders above the Robinson and Willis sets. Watson's performing skills are at least well matched to his song materials, for despite the overdone Withers influence he's professional and flexible enough to sing the songs the way they ought to be interpreted. Not so Robinson and, to a lesser degree, Willis.

Robinson is such a faceless, banal vocalist that he never brings his material to life. For that matter, he has so much trouble even energizing blues songs, which at least have the virtues of simplicity, directness and familiarity, that it's scarcely surprising his efforts on these much more sophisticated songs should be so confused, unconvincing and sodden. Most of the time during this program (and what a strange program of songs it is too!) Robinson just sounds lost, out of his element, embarrassing, and all his playing (mostly bland) and that of his studio stalwarts can't provide the paddle to get him down that particular creek. Only good thing about the album is the strength of the songs' settings—the rhythm section and the horn work are tight, well-focused and clean and crisp as the recording.

Willis is a far stronger and more assured vocalist, though not a particularly graceful one. He just wades in and sings as forcefully as he can, attempting to bring off with energy and enthusiasm what he can't do through stylistic mastery and musical intelligence. Energy and energy alone will, of course, take one so far and no farther; Willis goes as far as he can with limited vocal equipment but many of the songs cry out for more resilient handling than he is capable of giving them, for less raw force and much more delicacy, sensitivity and lightness (in voice color as well as phrasing). But whether called for or not, Willis steamrolls his way through each and every song in the set, a procedure that, while much more effective than Robinson's tentatively amateurish singing, still results in programmatic monotony.

Willis alternates his vocals with some fine harmonica playing, and the backing band cooks mightily. Occasionally the pieces go on a bit too long, blunting their effectiveness. If Willis could expand his vocal palette, learn a bit about shading, dynamics, building his performances to natural climaxes instead of starting off in fourth gear, he'd be a much more effective singer than he is at present. That's the trouble with a vocal approach honed in the blues: it doesn't necessarily ensure success (or even competence) when applied to other kinds of music, where the voice is used differently.

The King set is the best of the lot but this is mainly a matter of degree, for only about half of his album is truly effective. The several blues allow King to communicate strongly and tellingly, to sing with assurance and conviction. These qualities are not present to any great degree on the more contemporary-styled soul songs, which out-number the more traditional pieces five to three.

King uses what might be described as two

voices, one a tightly constricted, deep sounding tone with little vibrato and which sounds as though it's being forced through clenched teeth, the other pitched somewhat higher, lighter and clearer sounding, airy and often unforced. King uses this latter voice for most of his blues singing, its sweet, penetrating tone being best suited for his melismatic swoops and glides. It is this voice that energizes both *I Can't Leave* and the somewhat overlong *To Know You Is to Love You*, the two best vocal performances in the set (the third blues, *Thank You for Loving the Blues*, is a mildly disappointing instrumental with a short recitative and barely routine playing from King).

The remaining songs, the soul songs, are sung in his other voice and, while King does his best, he just doesn't appear to feel them very much. One can hear this and if you think I'm exaggerating, I suggest you listen to Side One of the LP, on which King slogs through the first four pieces, his voice constricted and his phrasing stiff. As soon as he hits the opening phrases of *I Can't Leave*, a blues that recalls an earlier, more fundamental stage of his career, the record comes fully alive for the first time, as his voice soars, slurs and slides like a caged bird just freed. He believes it, so he sings the living hell out of it and you're suddenly reminded of just why King's considered great. This continues through *To Know You*, an 8-bar blues with a bridge, which is the album's strongest commercial entry but which is allowed to go on too long (almost nine minutes). Once this track's done, the album is for all practical purposes over, but these two performances are worth the price of admission.

—welding

PETER WARREN

BASS IS—ENJA 2018: *Bass Is; Interlude; Subra Har; Welcome To New York; Instrumental #2.*

Personnel: Warren, Dave Holland, Jaime Faunt, Glen Moore, bass; Barry Altschul, Steve Hauss, drums and percussion.

On tracks 4, 5, add John Surman, baritone sax; Chick Corea, piano; Stu Martin, drums and percussion.

The brief liner notes by Peter Warren to accompany this album tell the full story. The music was originally conceived as a bass quartet with percussion. The other musicians (Surman, Corea, and Martin) happened to be at the loft when Warren came to collect Dave Holland and Barry Altschul. They were there so they came along and they played on two of the cuts.

The entire first side is done in the original conception of four basses with percussion, with the order of solos indicated on the liner notes. Glen Moore is well known from his work with Paul Winter, Paul Bley and most recently Oregon. Dave Holland has been one of the most universally respected bassists ever since he came to America to join Miles Davis. Since then he has worked with Corea and Barry Altschul in Circle and is currently appearing with Stan Getz' Quartet. I will admit to not having heard either Faunt or Warren previously. They are both fine musicians, especially Warren with his warm solo on *Interlude*.

Surman, who is noted for his work in England with John McLaughlin, is also a player of extreme warmth. If you can imagine a player who can play with all the richness of a Harry Carney and yet relate to a modern idiom, this would probably be the best description for Surman. Corea needs no introduction. It suffices to say that the full circle of Corea, Holland and Altschul is here, and once again we see the importance of a germinal group that didn't live

long enough to fulfill the promise that was in store for them. Hauss and Martin are fine percussionists, but they really do not show to their best advantage here.

Most people will probably go for side two. It is with the addition of saxophone, piano and extra percussion that the music takes on a form that can be recognized as avant-garde jazz. And my preference for the first side is just for that reason. It's not every day you hear four bassists of this caliber making music together.

—klee

JOHN CARTER/ BOBBY BRADFORD

SECRETS—*Revelation 18: Rosevita's Dance; Ballad; Circle; In A Pretty Place.*

Personnel: Bradford, trumpet; Carter, alto saxophone (tracks 1 & 2), clarinet; Bill Henderson (track 3) or Nate Morgan (tracks 1 & 2), piano; Henry Franklin (track 3) or Louis Spears, bass; Bruz Freeman (track 3) or Ndugu, drums.

Carter and Bradford, very much the disciples of Ornette Coleman (Bradford was Don Cherry's original replacement in the Coleman quartet), have taken a step away from Ornette's approach by adding piano to their instrumentation on three of the four tracks here. Obviously, a move like that is made in order to expand a band's expressive capabilities, but only on *Ballad* does the piano strike me as having a positive effect.

On *Rosevita's Dance* Morgan seems mostly to be in the way, although there is an inspired moment in his comping behind Bradford when the trumpeter plays a perky three-note phrase, the pianist echoes him, and the two engage in a brief but spirited musical dialogue. On *Circle*, Morgan's piano is largely super-

fluous; when it does take center stage, it's rather ponderous. The concise and very attractive *Ballad* is the only track on *Secrets* that can be said to have any kind of harmonic structure, and the only one in which the piano really fits. The lesson is clear: if you're playing an improvised music that does not rely on chords or modes, the presence of a chord instrument is likely to be unnecessary or even counter-productive.

There are other things about *Secrets* that bother me. Carter's clarinet playing is one. On *Circle* he opens with some unaccompanied playing that sounds more like a symphonic player warming up than an improvising musician at his craft, and his solo later on hits my ears, after repeated listening, as almost devoid of feeling and rhythmic thrust of any kind. That whole track is indicative of what I dislike the most about the music of Carter and Bradford: its austere, often oppressive seriousness. I'm not suggesting that free jazz shouldn't be taken seriously by those who play it, but *Secrets* leaves no room for the kind of looseness and humor that is to be found in Ornette. Don Cherry, Keith Jarrett and so many others.

But for all those reservations, I find that *Secrets* provides me with a lot of sounds to be grateful for. The above mentioned *Ballad* is truly beautiful, for me the most moving thing on the record, and marred only by some inappropriate cymbal-hitting by Ndugu. Carter's *In A Pretty Place* is a captivating composition that puts the listener right where the title indicates. Someone should put words to it. Spears and Ndugu offer the best rhythmic backing on the album here, taut and aware, and Bradford executes a strong and stunning solo that approaches a level of warmth I don't hear enough of elsewhere.

—keepnews

BENNY GOODMAN

A JAZZ HOLIDAY—Decca MCA2-4018: *Wolverine Blues; A Jazz Holiday; Muskrat Rumble; After Awhile; Room 1411; Jungle Blues; That's A Plenty; Clarinetitis; Shirt Tail Stomp; Blue; Sugar; Davenport Blues; Somebody Loves Me; Riverboat Shuffle; Beale Street Blues; Someday Sweetheart; After You've Gone; Farewell Blues; Shim-Me-Sha-Wabble; Indiana; Dinah; China boy; The Sheik of Araby.*

Personnel: Goodman, clarinet, baritone sax, alto sax, cornet; Jimmy McPartland, cornet; Wingy Manone, Mannie Klein, Red Nichols, trumpet; Glenn Miller, trombone; Jack Teagarden, trombone, vocals; Harry Goodman, bass, tuba; Adrian Rollini, bass sax; Babe Russin, tenor sax; Joe Venuti, violin; George Van Eps, Eddie Lang, Carl Kress, guitar; Ben Pollack, Gene Krupa, drums; many others.

NAT KING COLE

FROM THE VERY BEGINNING—Decca MCA2-4020: *Honeysuckle Rose; Sweet Lorraine; This Side Up; Gone With the Draft; Stompin' at the Panama; Early Morning Blues; Babs; Scotchin' with the Soda; Slow Down; Honey Hush; I Like to Riff; This Will Make You Laugh; Hit the Ramp; Stop, the Red Light's On; (Bedtime) Sleep, Baby, Sleep; Call the Police; That Ain't Right; Are You Fer It?; Hit That Jive Jack; Thunder.*

Personnel: Cole, piano, vocals; Oscar Moore, guitar; Wesley Prince, bass.

On Tracks 5, 10, 15, 20, Cole, piano, vocals; Kenneth Roane, trumpet; Tommy Thompson, Bill Wright, saxes; Eddie Cole, bass; Jimmy Adams, drums.

Leonard Feather's reissue series on Decca has yielded a bumper-crop of goodies for jazz collectors, among them these double-album collections of early Benny Goodman and early Nat Cole.

The Goodman selections range from 1928 to 1934. The first group, under the heading of "Benny Goodman and his Boys," comprises

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some of Benny's earliest recordings with small groups. These punchy, two-step numbers have a gutsy, driving force behind them, far afield from Benny's later and effortless chamber-swing recordings with trio, quartet, and quintet. Yet even in these late-1920s sessions one can hear the lyricism that set Goodman apart from so many other clarinetists; it's on display in the very first cut on the album, *Wolverine Blues*, recorded in 1928, when Benny was 19 years old.

My favorite cuts on this set are the four under the umbrella of Adrian Rollini and his Orchestra. The latest recordings in the album (1934), they are the best-recorded, and also the smoothest. These nine create a full, rich group sound, with impeccable rhythm backing. The sophisticated harmonies and fine solos on *Sugar* could almost deceive a listener into thinking this a much later date. This and the other three 1934 outings are filled with wonderful moments: Teagarden's introduction on *Davenport Blues*, George Van Eps' guitar solos on *Sugar* and *Somebody Loves Me*, the ingenious muted-trumpet obbligato line on that same piece, and the happy syncopation of Hoagy Carmichael's *Riverboat Shuffle*.

The Joe Venuti-Eddie Lang All-Star Orchestra provides another four sides brimming with invention and musicianship, recorded three years earlier than the Rollini date, but almost matching it for smoothness and texture of sound. There is particularly fine work in *After You've Gone* and *Farewell Blues*, and Jack Teagarden contributes several vocals.

Teagarden is also featured on the Red Nichols and his Five Pennies material, five sides recorded in 1929 and 1930.

The Nat Cole album is comprised mainly of 16 dates made for Decca in the early 1940s by the King Cole Trio, before they moved to Capitol and ever-increasing popularity.

There is nothing particularly memorable about *Gone with the Draft*, *Call the Police*, *Stop, the Red Light's On*, or *I Like to Riff*, except that these infectious tunes have a likability unmatched by many more "important" or complex jazz numbers. There is the same kind of lightness that typified Art Tatum's work in everything the trio does.

As a bonus, the album also includes four 1936 recordings by Eddie Cole's Solid Swingers, a Chicago group headed by Nat's older brother, a bassist. While generally undistinguished, these cuts provide an early glimpse of Cole's piano work (and jazz compositions), including some interesting Fats Waller-inspired riffs.

His later success overshadowed Nat King Cole's earliest trio work, but this welcome album reminds us just how good he was in the early 1940s, and what an individual style his trio developed. Like the other well-produced albums in Leonard Feather's series, this is a priceless addition to any jazz library. —*malin*

J.C. HEARD/MARY LOU WILLIAMS/EDMOND HALL/MAXINE SULLIVAN

CAFE SOCIETY—Onyx 210: *The Walk*; *Heard But Not Seen*; *Azure*; *Bouncing For Barney*; *He's Funny That Way*; *Rhumba Re-Bop*; *Blues At Mary Lou's*; *Face*; *Continental Blues*; *Lonely Moments*; *Ellis Island*; *The Story Of Our Love Affair*; *Confession Is Good For The Soul*; *Behavin' Myself For You*; *I Carry The Torch For You*.

Personnel: On tracks 1-4, J.C. Heard, drums; George Treadwell, trumpet; Dickie Harris, trom-

bone; Budd Johnson, tenor sax; Jimmy Jones, piano; Al McKibbin, bass.

On tracks 5-7, Mary Lou Williams, piano; Mary Osborne, guitar; Marjorie Hyams, vibraharp; Bea Taylor, bass; Bridge! O'Flynn, drums.

On tracks 8-11, Edmond Hall, clarinet; Irving (Mouse) Randolph, trumpet; Henderson Chambers, trombone; Ellis Larkins, piano; Johnny Williams, bass; Jimmy Crawford, drums.

On tracks 12-15, Maxine Sullivan, vocal; Samuel Persoff, Samuel Rand, Joseph N. Breen, violin; Kenneth Billings, piano; Everett Barksdale, guitar; Cedric Wallace, bass.

The bond linking these reissues from the mid-'40s is the featured artists' common bandstands, those of New York's famous and lamented Cafe Society Downtown and Cafe Society Uptown. The clubs flourished in the Swing Era and well into the Bop Era.

In the unlikely event that one of my sons ever asks me to define swing, part of my answer will be to play him *Heard But Not Seen*. This piece of music does what, until recently, it was generally thought jazz must do to be jazz, and does it definitively. J. C. Heard had a superb little band. Treadwell and Harris will come as surprises to younger listeners. Budd Johnson may not; he is still around and playing even better than in 1946. McKibbin, Jones and Heard constituted a magnificent rhythm section with a kind of loose togetherness which made that open swing possible.

Mary Lou Williams' all-girl band was no mere gimmick. These ladies played. Miss Williams is a known quantity; the others are mostly forgotten. Miss Osborne was one of the best of the Charlie Christain-inspired guitarists of the '40s, and proves it here most notably on *Rhumba* and *D.D.T.* Miss Hyams was an adept vibraharpist working basically in the Red Norvo style. They sound good by the standards of the time, which were high. Mary Lou sounds ahead of her time. She was.

Edmond Hall's band was tight and relaxed in the way a group becomes only after working together regularly, and this was a working band full of excellent players. Chambers, like Treadwell and Harris, will come as a revelation to many new listeners. He was, to bring it down to a low common denominator of high praise, a bitch. He was an awesome trombone player, and he's at his best on these tracks. Randolph was a very good trumpet player. Larkins was young and had all the elements for which he has become so admired: impeccable touch, impeccable time, unique voicings. He is forceful and rollicking on *Continental Blues*, a side of Larkins infrequently heard these days. Crawford and Williams provided impelling support. And there has simply never been another clarinetist like Hall. It seems to me indisputable that if he had been white, he would have been as famous as Goodman or Shaw. The time was right. The public loved swing and loved clarinet players. But neither the public nor the music/show business establishment loved black clarinet players. All of Hall's virtues shine brightly on these four tracks: the perfect tone, the range, the imagination, the humor, the rhythmic thrust. These are essential small-band recordings.

Maxine Sullivan does what she can with four terrible songs, nobly assisted by Barksdale. The other players don't assist much, and the amazing thing is how pleasant Miss Sullivan made the results of what must have been a discouraging session. If you like awful lyrics, you'll love these songs.

The Sullivan material is expendable, but the Cafe Society album is recommended for the Heard, Hall and Williams tracks. —*ramsey*

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Dem Red Beans and Rice; If I Loved You;
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Personnel: Rahsaan Roland Kirk, flute,
tenor sax, manzello, strich, nose flute
and miscellaneous instruments; Ron Bur-
ton, piano; Henry Pearson, bass; Robert
Shy, drums; Joe Habao, percussion;
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BUDDY RICH

THE ROAR OF 74—Groove Merchant GM 528:
*Nuttville; Kilimanjaro Cookout; Big Mac; Back-
woods Sideman; Time Check; Prelude To A Kiss;
Waltz Of The Mushroom Hunters; Senator Sam.*

Personnel: Rich, drums; Charlie Davis, Larry
Hall, Greg Hopkins, John Hoffman, trumpets; Joe
Romano, Bob Martin, Pat LaBarbera, Bob Crea,
John Laws, saxophones; Alan Kaplan, Keith
O'Quinn, John Leys, trombone; Buddy Budson,
piano; Joe Beck, guitar; Tony Levin, bass; Jimmy
Maeulen, conga; Sam Woodyard, percussion.

★★★★ 1/2

The Buddy Rich Groove Merchant release,
with something of interest (and quite often
genius) on every track, may well be the wailing
big band set of the year. This album is really
for those who always wanted to know if Buddy
could make an album without taking a solo.
Well folks, hold on, 'cause there's not a one.
The session has such a driving pace that you
don't miss, need, or want one. Which proves
again that Buddy's just the drummer in the
band.

Side one offers four tunes, all of which are
inspired up-tempos. *Big Mac* and *Backwoods
Sideman* really come across, especially with the
addition of guitarist Beck. These tracks also
find Pat LaBarbera in a hard-blowing groove,
and if you've been following this young player
you'll note the progression his sax style has
taken, along with his arranging technique.
Tenorist Bob Crea also does some cooking
throughout. Take special note of the way Crea
and LaBarbera trade fours in *Backwoods Side-
man*; the tempo is blistering. Mention should
also be made to trumpeter/arranger Greg
Hopkins, who does some nice comping on
Nuttville.

Side two offers another four tunes. The
highlights are *Time Check* and *Prelude To A
Kiss*. *Time*, a 4/4 up-tempo swing number, has
the sax section sounding tighter than your bet-
ter-than-average big band section. You'll also
note the closest thing to a drum solo (but it's
only an 8-bar break). *Prelude*, arranged by
Hopkins, is a very soft ballad that lets you hear
the ensembles playing in unison together with
Buddy's amazing brush technique.

The summation of this LP, as in most of
Buddy's work, is taste. Hearing Buddy play as
only the drummer in a big band is something,
especially when it's his band. The sound is one
of a total concept of no real "stars," just a very
tight, hard-driving band. —schaffer

VARIOUS ARTISTS

A DECADE OF JAZZ, Vol. 1: 1939-1949—Blue
Note BN-LA158-G2: *Boogie Woogie Stomp*
(Albert Ammons); *Port of Harlem Blues* (Port of
Harlem Jazzmen); *Summertime* (Sidney Bechet
Quintet); *The Father's Getaway* (Earl Hines); *Honky
Tonk Train Blues* (Meade Lux Lewis); *Profoundly
Blue* (Edmond Hall's Celeste Quartet); *Climax Rag*
(George Lewis and his New Orleans Stompers);
Milk Cow Blues (Joshua White Trio); *Mule Walk*
(James P. Johnson); *Seein' Red* (Edmond Hall's
All-Star Quintet); *After You've Gone* (James P.
Johnson's Blue Note Jazzmen); *The Call of the
Blues* (Sidney deParis Blue Note Jazzmen); *Maple
Leaf Rag* (Art Hodes Chicagoans); *Blue Horizon*
(Sidney Bechet and his New Orleans Feetwar-
mers); *If I Had You* (Ike Quebec Swingtet);
Limehouse Blues (Benny Morton's All Stars);
Millenberg Joys (Bunk Johnson-Sidney Bechet
and their Orchestra); *Dameronia* (Tadd Dameron
Sextet); *'Round About Midnight* (The Ionious Monk
Quintet); *Epistrophe* (The Ionious Monk Quartet);
Tin Tin Deo (James Moody and his Bop Men).

★★★★ 1/2

This breathtakingly eclectic assortment of
tracks from Blue Note's first ten years of exist-
ence (the first volume of a set of three) con-
tains a wealth of fascinating music, including
some bona fide classics (*Honky Tonk Train* and
Profoundly, the latter featuring Meade Lux
Lewis on celeste and a smooth-as-silk, gut-
wrenching guitar solo by Charlie Christian,

come immediately to mind. It touches virtu-
ally every facet of small-band jazz in the '40s,
up to and including the bebop revolution.

The programming of the tracks, which is for
the most part strictly chronological, makes for
some aurally jarring juxtapositions. The fourth
side in particular offers some listening prob-
lems, with the polished swing of the Morton
band, featuring Ben Webster, leading into the
New Orleans roughness of the Johnson-Bebet
number (one of the weakest selections on the
album, saved only by Bechet), which in turn
leads abruptly into the jagged modernism of
young Monk with Milt Jackson. It seems to me
that a better choice for the second cut on that
side would have been the Ike Quebec Swingtet,
with the leader's Hawkinsesque tenor soaring
over a solid swing rhythm section. The side
would have sounded better-integrated.

But quibbling aside, it's hard to find fault
with a collection that offers a little of every-
thing, from the mighty boogie-woogie of Am-
mons and Lewis to the haughty stride of
James P., to the mellow elegance of Bechet's
soprano and Hall's clarinet, to Moody's early
example of Afro-Cuban jazz. If this two-record
set proves anything, it's that jazz has long been
a music of seemingly infinite variety—and that
Blue Note Records has long been there to
preserve some of the best of it for posterity.

—keepnews

STANLEY COWELL

ILLUSION SUITE—ECM 1026 ST: *Maimoun; Ibn
Makhtarr Mustapha; Cal Massey; Miss Viki; Emil
Danenberg; Astral Spiritual.*

Personnel: Cowell, piano, electric piano, kalim-
ba; Stanley Clarke, bass, bass guitar; Jimmy
Hopps, drums.

★★★★ 1/2

Cowell's album isn't immediately impres-
sive—it creeps up on you and hits you in the
ear in subtle ways. Things you hadn't noticed
keep jumping out. The charms are quiet.

His work with Music, Inc. and elsewhere im-
pressed a lot of people. And even though he
has a couple of other albums on European
labels, this one most directly and accurately
pictures his fresh keyboard approach.

While Cowell could be thought of as an
eclectic, it would seem the diversity of his
directions is a striving toward differences in-
stead of merely taking the easy path. Perhaps
the most enchanting element of his style is the
gorgeous and telling use he makes of disso-
nance as a tension-builder. *Miss Viki*, an
acoustic-electric intertwine in oblique funk, is
but one example.

If you need more prodding there's Clarke's
dancing, throbbing, singing bass and his over-
dubbed Arco work on *Maimoun*. Hopps is so
right, so tasteful you forget he's there (almost).

—smith

JESSE COLIN YOUNG

SONG FOR JULI—Warner Bros. BS 2734: *Morn-
ing Sun; Song For Juli; Ridgetop; Evenin'; Miss
Hesitation; T-Bone Shuffle; LaLayette Waltz; Jam-
balaya (On The Bayou); Country Home.*

Personnel: Young, vocals, guitar; Jim Roth-
ermel, Mel Martin, Bob Ferreira, saxophones; Tom
Harrell, trumpet; Gordon Messick, Pat O'Hara,
trombones; John Tenney, violin; Earthquake, har-
monica; Eddy Ottenstein, guitar; Scott Lawrence,
piano, vibes; David Hayes, bass; Jeffery Myer,
drums.

★★★

In both the original writing and performance
on this LP there is a high degree of compe-
tence. It is the work of Jesse Colin Young who
blends an interesting jazz feeling into the blues
changes.

There are good solos spotted throughout the



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1034

album. I find particular interest in Jim Rothermel's soprano solo *Ridgetop*. This young talent has the phrasing, chops and technique to make him one of the upcoming talents on today's scene. Also noteworthy is Earthquake, who plays a Toots Thielemans-styled harmonica, and Mel Martin, who arranged the horn charts.

Young's band has no faulty musicianship: everything is well played. It's just that it fails to say anything that hasn't been said before. But it has its moments, especially if you're into the blues/jazz relationship. —schaffer

RAHSAAN ROLAND KIRK

BRIGHT MOMENTS—Atlantic SD 2-907: *Introduction; Pedal Up; You'll Never Get To Heaven; Clickety Clack; Prelude To A Kiss; Talk (Electric Nose); Fly Town Nose Blues; Talk (Bright Moments); Bright Moments; Dem Red Beans And Rice; If I Loved You; Talk (Fats Waller); Jitterbug Waltz; Second Line Jump.*

Personnel: Kirk, flute, tenor sax, manzello, stritch, nose flute, miscellaneous instruments; The Vibration Society—Ron Burton, piano; Henry Pearson, bass; Robert Shy, drums; Joe Habao, percussion; Todd Barkan, tambourine, synthesizer.

★★★★½

"We want you to join us on this trip ... we're gonna take you everywhere," intones Rahsaan at the start of this dual-LP; and from the first train-noises created on stage (don't ask me how) to the final applause some 80 minutes later, the journey is strictly first-class. Rahsaan on stage is a trip in himself, and this live recording, done at **db** correspondent Todd Barkan's Keystone Korner, shows why. Whether stretching into well-used solo space or spinning out his hand-woven, Rahsaanicized philosophy, he grips an audience via the sincerity and exuberance of his sayings and playings.

The bright moments shine often. A judicious lack of editing has preserved, for example, Rahsaan's brilliant transition between the first two songs; it's a two-horn drone that becomes a self-duct of *Satin Doll*, and then evolves into a spirited fantasy based on the Beethoven etude *Für Elise* (ending on a Piccadilly third, no less). It goes four minutes without a breath. Then Rahsaan swings into *You'll Never Get To Heaven*, with Shy's roto-surgic drums helping transmute the Bacharach tune to music far more meaningful than the song itself.

Revitalizing and re-interpreting popular songs of the white culture is nothing new to Rahsaan, but it reaches new heights when he makes Rodgers & Hammerstein's *If I Loved You* (circa 1945) into a truly *soul* ful gut-grabber. Rahsaan also continues to pay homage to past masters: *Prelude To A Kiss* is lovely and *for Ellington* (with Burton's prettiest pianology of the set); the delightful clarinet reading of Waller's *Jitterbug Waltz* is lilting and uplifting. And Rahsaan's love for the history of "black classical music" even results in his serving up a newly-concocted New Orleans Dixie dish, *Dem Red Beans And Rice*.

Rahsaan's a modern master with awesome technique, and he is so versatile that the word cannot fully apply to anyone else. The audience was ready for him this night, and Rahsaan was as "on" as they were. That's why *Bright Moments* is engaging and absorbing: Rahsaan's musical fanaticism and sheer joy draw you into the world seen only by his inner eye, and when you leave, you're exhausted but fulfilled. He's taken you on the trip he promised—and them some. —tesser

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JOE FARRELL

PENNY ARCADE—CTI 6034: *Penny Arcade; Too High; Hurricane Jane; Cloud Cream; Geo Blue.*

Personnel: Farrell, tenor and soprano sax, flute, piccolo; Herbie Hancock, electric piano, piano; Herb Bushler, bass guitar, bass; Steve Gadd, drums; Joe Beck, guitar; Don Alias, conga.

Joe Farrell presents an enigma. Whether on the flute, tenor or soprano saxophones, or any of a half-dozen other instruments he may pull out of his back-pocket, his instrumental virtuosity is obvious and has been for a long time. Whenever he's heard blowing on someone else's session—be it Elvin's, Chick's or Aretha's—people will invariably remark, "Why doesn't that cat step out on his own!"

With this, his fourth CTI solo album, the answer is becoming clearer and clearer. Farrell is just one of those musicians who happens to be a monstrous player (has thorough conception of his instrument and the facility to execute ideas on it), but who is only an average composer of original material or re-arranger of other people's. Even more importantly, *Penny Arcade* demonstrates Farrell's inability to create a "Joe Farrell" musical direction, one that is distinctive, unique and outstanding in the way that, say, Herbie Hancock's is.

The two front-side cuts attempt to bridge the gap between jazz, rock, and r&b. Blowin' tenor on *Penny Arcade*, Farrell slides into a soulful King Curtis groove. He switches to soprano on Wonder's *Too High*, a tune textured by today's electronic sound. Farrell's playing, as always, is fluid and melodic, but he doesn't really rework the composition into anything excitedly new. The best workout is Hancock on electric piano with Beck adding warped wah-wah and fuzz lines on guitar behind Herbie's keyboard runs.

Hurricane Jane is just too similar to *Penny* in the refrains and breaks. Farrell often ends up with staccato 8th note riffing rather than solid development. The next two cuts are the album's standouts. The Latin *Cloud Cream* has Hancock again excelling on piano, this time acoustically (and reminiscent of his early-'60s work with Willie Bobo). The minor blues, *Geo Blue*, has Farrell in a moody, acoustic frame of mind on the tenor. It's more the type of playing we've come to expect from Joe since he won the *db* Critics Poll in '68. —townley

RENA RAMA

RENA RAMA—Caprice RIKS LP 49: *Test; De Fem Arstiderna; Just in Case; Introduktion/Maqam; Pow Wow; Blockliten; Batiali.*

Personnel: Lennart Aberg, soprano sax, tenor sax, flute; Bobo Stenson, electric piano, piano; Palle Danielsson, bass; Bengt Berger, percussion.

Rena Rama, a Swedish quartet, exemplifies a dominant approach in recent European contemporary music—richly impressionistic sounds rooted in modern jazz, yet spiced liberally with folk melodies and "classical" atonal influences. The final product is often a bit too cerebral, but challenging and enjoyable nonetheless.

Of the four musicians, pianist Stenson has had the most exposure to American ears (and even that is slight); he can be heard on several ECM imports with the likes of Jan Garbarek and Terje Rypdal. Bobo's style seems to blend equal parts of Tyner's percussive chording, Corea's eccentric harmonics, and Jarrett's delicate melodic latticework. Stenson's attitude toward tonal colorations is unique, however, and it's his method of orchestrating mood flow that makes *Pow Wow* the best track on the album. Aberg's tenor and soprano work

sounds derivative and stale to these ears, so it's fortunate that his supple and warm flute predominates in this set. Berger and Danielsson are clean, adept musicians, necessarily versatile considering the stylistic diversity of the group's total sound.

All in all, a more-than-merely-worthwhile set of introspective, intellectual playing, in the best, most positive senses of both words. An especially good example of current European style. —mitchell

ESTHER PHILLIPS

BLACK-EYED BLUES—Kudu KU-14: *Justified; I've Only Known A Stranger; I Got It Bad And That Ain't Good; Black-Eyed Blues; Too Many Roads; You Could Have Had Me, Baby.*

Personnel: Phillips, vocals; Tim Hinkley, piano; Boz, bass; Charlie Brown, guitar; Pepper Adams, baritone sax; Jerry Dodgion, alto sax; Jon Faddis, Marvin Stamm, trumpets; Ian Wallace, drums; strings and background vocals.

On track 3, Ron Carter replaces Boz. On track 4, Pee Wee Ellis replaces Dodgion; Arthur Jenkins, percussion.

Esther Phillips sings blues with as much hurt as any singer around. The ghost of Dinah Washington clings to her voice, and she can tell you about hard times in a way that is guaranteed to soften the hardest dudes.

Black-Eyed Blues is a gritty rhythm and blues record. Its sound is not as full and brassy as, say, *From A Whisper To A Scream*, released about a year ago. Although there are a number of excellent back-up musicians, their support is layed back, and the featured soloist throughout is guitarist Brown who compliments Ms. Phillips beautifully in the setting created by arranger Pee Wee Ellis.

This is a record for late hours and low lights.

—nolan

MAYNARD FERGUSON

LIVE AT JIMMY'S: M.F. HORN 4 & 5—Columbia KG 32732: *Teonova; MacArthur Park; Left Bank Express; I'm Gettin' Sentimental Over You; Two For Otis; Stay Loose With Bruce; Nice 'n' Juicy; The Fox Hunt; Got The Spirit; Blue Birdland.*

Personnel: Ferguson, trumpet, M.F. horns; Lin Biviano, Danny Cahn, John de Flon, Bob Summers, trumpets and fluegelhorns; Randy Purcell, Gram Ellis, trombones; Andy MacIntosh, flute, alto and soprano saxophones; Ferdinand Povel, flute, tenor saxophone; Bruce Johnstone, flute, baritone saxophone; Randy Jones, drums; Rick Petrone, bass, Fender bass; Pete Jackson, electric piano.

****½

The high-powered arrangements in this double-album, full of the ear-splitting pitches that typify the Ferguson style, sound like a herd of thundering buffalo in search of the proverbial water hole. The music is funky, tight and pushy.

Ferguson, after several soul-searching years in Europe, is back in the U.S. looking for a new audience, one not bound by the memories and sounds of the past. The sound Ferguson is searching for—and the audience to go with it—is more dynamic, more explosive than his previous efforts. His clothing is one reflection of the change: replacing his jazz garb of the '50s are hip bell bottoms (at least they were hip a few months ago) and some pretty flashy jackets. Still, the memories linger on. The band plays old standards like *I'm Gettin' Sentimental Over You*, and *Blue Birdland* is a flashback to the early days in New York when Ferguson led the "Birdland Dream Band" at the famous club. Even the fact that this LP was recorded at Jimmy's on 52nd Street, the heart of the old New York jazz scene, symbolizes Ferguson's links with the past.

The group puts out a lot of energy on the fast, up-tempo tunes like *Two For Otis* and the

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funky *Nice 'n' Juicy*, but gets bogged down in the ballad material; I've never liked *MacArthur Park*, no matter who does it.

By utilizing many rhythmic instruments — blocks, tambourines, rattles, and so on — Ferguson approaches, in a conservative way, the polyrhythmic currents which are shaping much of the current jazz sound. The band manages to combine a fair amount of musical freedom without losing the precision necessary for the tight arrangements. The soloists have improved vastly since I last heard the band live. Andy MacIntosh has begun to step out front and some of Ferdinand Povel's tenor solos fit in beautifully with the band's power delivery. Ferguson, of course, is always there with his unique set of horns; he designed them himself and the Le Blanc Corporation is successfully marketing his M.F. trumpet.

There is an obvious enthusiasm displayed by this band, and the generous applause the live crowd gives Ferguson (in spite of the fact that they were mostly Columbia record people) is well-deserved. —kriss

CANNONBALL ADDERLEY

SOMETHIN' ELSE—Blue Note BN-LA169-F:
Autumn Leaves; Love for Sale; Somethin' Else; One for Daddy-O; Dancing in the Dark.

Personnel: Adderley, alto sax; Miles Davis, trumpet (except track 5); Hank Jones, piano; Sam Jones, bass; Art Blakey, drums.

★★★★

It's difficult to understand why Blue Note, which has one of the most extensive jazz catalogues in the world, is reissuing albums so sporadically in this age of twofers, but I'm glad they're re-releasing this legendary '58 session.

It's been common knowledge since *Somethin' Else* was first released that it's really Miles' session, done under Adderley's name for contractual reasons. A casual listen to the album will tell you that: it is the Davis trumpet that states the melody on *Autumn Leaves* and *Love for Sale*, and at the end of the sultry minor blues *Daddy-O*, it is the raspy voice of Miles, rather than the deep voice of Cannonball, that can be heard asking, "Is that what you wanted, Alfred?" (Producer Alfred Lyon would have been a fool if he had said no.)

But if Miles is up front (and, incidentally, in excellent form), that doesn't mean that Adderley's contribution is perfunctory. In fact, he comes on like a young tiger, which is what he was at the time, having just joined Davis' group after making a gigantic splash on the New York scene. People were relentlessly comparing him to Bird in these days, a horrible thing to do to any alto player, but as he displays here he had already developed a style of his own, rooted in Parker to be sure, but a little rawer, a little bluesier, and definitely harder-edged. His solo on *Leaves*, in which smooth, lyrical lines alternate with haunting, banshee-like cries, takes the top off my head every time I hear it, and he does wonderfully low-down things to the sentimental ballad *Dancing in the Dark*. The only thing that bothers me is that, for some obscure reason, he was overly fond at this particular session of quoting from *Shadow Waltz*—he does it once on the title track, and twice, including the coda, on *Dancing*. It gets a bit disconcerting.

The mood of the session is mellow, a trifle too much so for my taste. Every track is taken within the same general range of medium tempos, which were Miles' specialty at this stage of his career, and he does right by them. But it seems a criminal waste of talent that Blakey never gets a chance to shift into high gear, and



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that pianist Jones' elegant lyricism, most clearly evident on the intro to *Love*, isn't displayed in a ballad setting. Yet, given the rhythmic limitations of the material and the unlikely combination of musicians, it turns out to be a smooth and efficient rhythm section.

For a look at two giants at an earlier stage of their careers—Cannonball as he was just reaching his first bloom, Miles in full middle-period flower—and a sample of the laid-back sounds of a just-barely-bygone day, *Somethin' Else* is something worth hearing. Now, if only UA would take a look at the rest of the buried treasure in the Blue Note vaults... —keepnews

HUMAN ARTS ENSEMBLE

WHISPER OF DHARMA—Universal Justice UJWOD: *Whisper of Dharma; A World New*.

Personnel: Floyd Leflore, trumpet; Joseph Bowie, trombone, congas; James Marshall, alto sax, wooden flutes, radong (Tibetan trumpet); Oliver Lake, tenor and soprano saxes, flute; J.D. Parran, tenor and soprano saxes, bass clarinet; Charles Bobo Wesley Shaw, Jr., Gene Lake, drums; Bakida Yasseen, gong. All play small instruments.

POEM OF GRATITUDE—Universal Justice UJPOG: *Introduction? Out to Lunch/Sophisticated Lady; Imagination 1; Imagination 2; Imagination 3; Funny Things; Poem of Gratitude; Strange Autumn Tree Shapes; Upbeat Feeling; God Bless the Child*.

Personnel: James Marshall, alto sax, tenor radong; Luther Thomas, tenor sax, tenor radong; Ajule Rutlin, tenor radong, drums, recitation, vocals; Carol Marshall, vocals, bass radong. All play small instruments.

The Association for the Advancement of Creative Musicians (AACM) and the Art Ensemble of Chicago showed us that black music innovation wasn't (and isn't) tied to residence in New York City. Just as the rockers have

been finding that there are strong and relatively unheralded combos throughout the Midwest, the jazz people have discovered meaningful voices in the Windy City, St. Louis and elsewhere.

Some of the connection between Chicago and St. Louis may result from the fact that Lester Bowie, one of the prime movers of the Art Ensemble, is from the St. Louis area, and from the fact that there has been a musical interchange between the two cities. But the creations of St. Louis' Black Artists Group (BAG) and associates are distinct enough to mark their work as definitely their own.

Under review here are but two of the six albums available on the Universal Justice label. Recorded in October of 1972, they feature the varying-sized Human Arts Ensemble, seemingly led by Marshall and Shaw (though Shaw is only on two of their three albums).

Whisper of Dharma and *A World New* (listed on the label as *A New World*) are as ice and fire. *Dharma* is graceful, slow-developing, quiet and peacefully cool. *New*, on the other hand, is a fire dance, celebration, energy music. Of special interest on *Dharma* are solo passages featuring the bass clarinet of Parran, the flute solos and duets by Lake and Marshall, the solos and interplay between Parran's and Lake's sopranos, and snatches of Leflore's muted trumpet.

Lake dominates *New* by the force and intensity of his style. He bursts through the collective, multihorn interplay mazes with fierce, harsh flurries on both soprano and tenor. His is not pleasant music here, but it bristles with power, emotion and invention. Brief, excellent solos are provided by Marshall's alto, Leflore, Joseph Bowie (Lester's brother) and Parran, who's hampered by poor miking.

The second album is less successful overall, though it contains fine horn work by Marshall and Thomas. The problems lie in the space granted Rutlin's poetry and singing, and the inclusion of Ms. Marshall's vocals.

Marshall's alto and Thomas' tenor either singularly or in emphatic duets reveal brilliant and beautiful conceptions. Thomas is more straight ahead, while Marshall's approach makes a bit more use of energy (though he doesn't rely on it as a replacement for ideas).

Rutlin's drumming is okay, though his poetry is merely ultra-hip black relevance stuff (and often will have little meaning for those outside the St. Louis milieu). His singing on Ellington's *Sophisticated* is disastrous, even if he was intending it as a parody. Ms. Marshall is okay on one track, but is a bit too "free" in her relationship to the music most of the time.

The albums are available by writing db.

—smith

RUDOLPH JOHNSON

THE SECOND COMING—Black Jazz BJOD 11: *The Traveler; Time and Space; The Highest Pleasure; The Water Bearer; The Second Coming*. Personnel: Johnson, tenor sax, arranger; Kirk Lightsey, piano; Douglas J. Sides, drums; Kent L. Brinkley, bass.

***½

On this disc, the biggest and best thing Rudolph Johnson's got going for him is self-confidence. The music on *The Second Coming* is aggressive, bold, and strong. Certain melodic shortcomings tend to make the cuts indistinguishable from one another, but it really matters little in the long run because the playing is so substantial.

The best way to describe Johnson's horn work is *kinetic*. Like early Trane, the stream of musical ideas—some complete, some un-

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finished—almost never ceases to flow from his instrument. It's tough to sustain the kind of pace Johnson sets for himself, so it's possible that, on occasion, he *overlays*. But it's the directness of his sound, coupled with an accomplished technique, that leaves the lasting impression.

Lightsey is similarly powerful in a straight ahead groove, rarely sounding excessive, while Brinkley's bass prods here, supports there. Sides is all over his drum kit, pushing like crazy, or like Elvin (whichever you prefer). Except for some too-busy cymbals on *Water Bearer*, he's never overbearing, yet you damn well know he's there every minute.

The Second Coming drives, charges. With more refined melodic structures and a bit more consolidation of expression next time out, Rudolph Johnson could well push himself to the top of the scene.

—mitchell

FREDDIE HUBBARD

KEEP YOUR SOUL TOGETHER—CTI 6036: *Brigitte: Keep Your Soul Together: Spirit's of Trane: Destiny's Children.*

Personnel: Hubbard, trumpet & fluegelhorn; George Cables, electric piano; Kent Brinkley, bass, bass guitar; Ron Carter, bass, bass guitar; Ralph Penland, drums; Juno Lewis, dahka-doom/dahka-de-bello; Aurell Ray, guitar; Junior Cook, tenor saxophone.

The role of Freddie Hubbard in the new jazz movement, from his early work with Herbie Hancock on the Blue Note label through his brilliant series of CTI releases, tends to be understated by those who expect innovators to come in blinding flashes. Hubbard has been with his own groups for a decade now and in that period of time he has helped lead a quiet revolution.

Red Clay, the first of his CTI records, altered the course of small group jazz by drifting away from free-form improvisations toward more controlled structures that were balanced with a soloist's need for breathing room. In the late '60s, Hubbard's music ran contrary to the expansive efforts of musicians like Archie Shepp and Pharoah Sanders, and yet he was not a reactionary; rather, he was experimenting with small combo ideas, ideas about maintaining freedom within tight arrangements that, 20 years earlier, had been the basis of bebop combos. What Hubbard eventually did was to combine bebop structures with the new atonal jazz of the '60s. This LP continues in the same tradition, and while it is not as dramatic as *Red Clay*, it is every bit as melodic and clever.

After recording for years with veteran sidemen, Hubbard is now using his own working group in the studio, and I think this makes his music sound more natural and less rehearsed. George Cables is a fine pianist with an excellent right hand technique. He has, of course, listened a lot to Herbie Hancock and borrowed from his style, but his playing is very distinctive and should grow more so as he records more. Junior Cook is a pleasure in this group; the way his sax blends in with Hubbard's trumpet, almost as if they were one instrument, is remarkable.

If you liked *Red Clay*, this LP should keep your soul together too (*Destiny's Children*, incidentally, has nearly the same progression as *Red Clay* and a similar bass line). It's representative of the music Hubbard is playing live and it illustrates why his influence has been so deeply felt.

—kriss

WOODY HERMAN



blindfold

test

It would be possible to conduct at least a dozen complete blindfold tests for which each record in each interview features one or more of the musicians who have passed through the Woody Herman ranks before going on to individual prominence.

Listening to Herman today, heading up the group he now bills as "The Young Thundering Herd," when these youths play *Early Autumn* or *Four Brothers*, they seem miraculously to achieve the same spirit, the same freshness and enthusiasm with which Zoot Sims, Stan Getz and their contemporaries invested them a generation ago.

Woody has been no mere popularizer. During the vital developmental years of the first and second Herds, he led ensembles that were esthetically significant both in the composer/arrangers they spawned and in the long list of soloists they brought to prominence. His present ensemble, enjoying successes with a wide cross-section of audiences, are youngsters who may well be the Heftis, Getzes, Bill Harrisses, Simses of tomorrow. Two of the records below featured Herman alumni, Marv Stamm and Gene Ammons.

Conducted during his annual visit home for Christmas, this was Woody's third blindfold test and his first since *db* 4/23/64. He was given no information about the records played.

By Leonard Feather

1. THAD JONES-MEL LEWIS. *It Only Happens Every Time* (from *Consummation*, Blue Note). Jones, composer, arranger; Marv Stamm, trumpet.

I'm having difficulty trying to identify . . . I don't know if it's a set group. A mad guess would be Thad and Mel. I think the tune is quite lovely; sounds like something Thad might have written. The only thing that upset me a little, is that because of the voicings and the inner voices . . . during parts of the arrangement, I felt there was a lack of attention paid to intonation; they didn't work hard enough. This is why I could have been fooled about it being a set band.

Of course, the people in that band change a lot; and then when they only get together on, say, Mondays or whatever; there's a great deal of difference in learning each other's weaknesses and faults, as far as pitch and a lot of

things are concerned, by playing together every day.

But that would be my only criticism. Other than that, it's very well done. I liked that muted trumpet, although I don't recognize who it is. I have to give that at least three stars.

2. DON SEBESKY. *Vocalise* (from *Giant Box*, CTI). Sergei Rachmaninoff, composer; Don Sebesky, arranger, conductor; Milt Jackson, vibes; Paul Desmond, alto saxophone.

That's just lovely. I wish I could identify the players. There were times I'd think it was one person playing; then it sounded like somebody else. Could the music be written by Gil Evans?

The vibes could be Milt (Jackson). But the alto player, I'm confused, because there are several people who would work in this context and with this feeling . . . maybe Phil Woods.

Anyway, it's absolutely beautiful, and I'd like to rate it four-and-three-fourths stars!

3. GENE AMMONS. *Fly Me* (from *Big Bad Jug*, Prestige).

In this kind of surrounding, doing a tune of this sort is difficult because it could have been two or three or four or five people. But I think it might have been Jug. I don't know the other people at all.

It's kind of an infectious little thing, but not really anything truly outstanding. It's a groovy filler! Two stars.

4. DON ELLIS. *Whiplash* (from *Soaring*, MPS). Hank Levy, composer, arranger.

I liked that very much. I found the opening and some of the earlier things more exciting than as the tune went on. I have no idea who it is; it's probably a studio date . . . could be Quincy, but it really doesn't have his flavor either. But I think it's worth certainly three stars.

LF: It was Don Ellis . . . and he's using a string section now.

WH: Oh, yes, he's been messing with that for a while. I found it very exciting; it's just that I found more excitement in the earlier bands . . . when he was not into the time zone.

5. SIDNEY BECHET. *Summertime* (from *Bechet!*, GNP Crescendo).

Of course that's Sidney Bechet. I would like to give it four stars, but the over-dramatic introduction and the ending wiped that out, so let's back down to three. That ending's just a little too much for me at this point in life!

I once had the good fortune of doing a very interesting quick tour around Chicago; every day we played a different school with Sidney—I think it was the last time he was in the States—and with Eckstine and our band. This wealthy man in Chicago put it together and presented to the schools in the area. I had heard Sidney a long, long time ago on early records, and this was the closest I ever was to him, where I could hear him every night and every day. I really enjoyed it.

We used a small group out of the band to work with him, people like Cy Touff, guys who had a feeling for what he was doing. It worked out very well. I wasn't playing any soprano at that time, and he wasn't playing much clarinet.

6. DEWEY REDMAN. *Interconnection* (from *The Ear of the Behearer*, Impulse). Redman, composer, alto saxophone; Ted Daniel, trumpet; Jane Robertson, cello.

Well, that's fairly avant-garde. There's some good players, like the trumpeter and the string player. But it should have a title like *The Madness of Youth*, because when I hear extreme things played by very well equipped people, the only thing they seem to forget completely is that these tapes and records will live forever, and at some time in their life they're going to hear these things again—at another point in their development—and the embarrassment must be complete!

I don't want to rate it. Because of the poor judgment, not because of the players. This is one man's opinion, of course.

7. CLARK TERRY. *Take The "A" Train* (from *Big Bad Band*, Etoile Records). Terry, fluegelhorn, vocal; Frank Wess, flute.

I guess that's Clark Terry, and this man can do no wrong as far as I'm concerned. I thought the band was very good. The only criticism I could possibly make is that I felt the rhythm section was under-recorded. But it's a good four stars.

Clark just takes me over, so I'm not too conscious of anything else going on. Although the flute was lovely.

db



HERB NOLAN

EARL KLUGH

Profile

I guess McCoy Tyner was responsible for the biggest influences and changes in my life. I spent a whole day once talking with him, and it was he who told me I should come to New York City. Freddie Hubbard was another big influence, but McCoy was among the most important.

I'm originally from St. Paul, Minn., and, for the most part, a self-taught pianist. I started playing when I was 12. My father, who played guitar and piano, taught me. He plays by ear, too. He studied from books and all, but he studied under his own guidance.

In the beginning an important source of inspiration was a friend of mine named Bobby Lyle. He's from Minneapolis. My father took me to hear him. Bobby was 16 and I was 14 and it shocked me to see someone that young play so much.

When I saw him play, I knew that's what I wanted to do. All during the time I was coming up in St. Paul, I always kind of looked up to him.

Although I spent a lot of time studying on my own, I did go to the University of Minnesota for about three months, but it was such a drag that I just left. I also went to another music school in Minnesota for about six months, but it got bad, too. It wasn't so much the teachers or anything as it was me, I guess. I didn't really have the discipline for that kind of thing. I feel like it has been a disadvantage to a point. There are so many things that I

If it weren't for my mother I don't think I ever would have developed the interest in music I have now. She brought a piano into the house when I was 3 and just kept putting music on me.

I took up the guitar when I was 10, after playing the piano for about seven years. In the beginning I listened to folk artists and played folk music, basically. When I started on guitar folk was the dominant music, and I didn't do anything past chords and Peter, Paul and Mary stuff. But when I was about 13 I heard Chet Atkins and I really liked the way he played guitar; you know, the chords and melody. I had never been aware of him before, so I rushed out and bought about 20 of his albums and sat in front of a record player copying them for about two years. Really!

That was the basis for what I am doing now. Of course, there have been other influences. I listened to George Van Eps on the seven-string guitar. After I acquired a little more technique, I would take things Van Eps played on the seven-string and move them up a key and play them on the six-string, wherever possible. I liked the way he ran bass lines and played chords. That was very interesting to me. I guess I liked the way the finger style players played in comparison with the pick players. That held more interest for me, so that's what I did.

Then, when I was 16, I was teaching guitar in this little music store down the street from my home in Detroit. The owner of the store was a very good friend of Yusef Lateef. Well, Yusef came into the store and liked the way I played enough to let me have a solo on his next album. (Editor's note: Yusef's *Suite 16* on Atlantic features Earl's unaccompanied guitar version of *Michelle*.)

Yusef really opened me up to improvisation in music. At the time, I used my own set

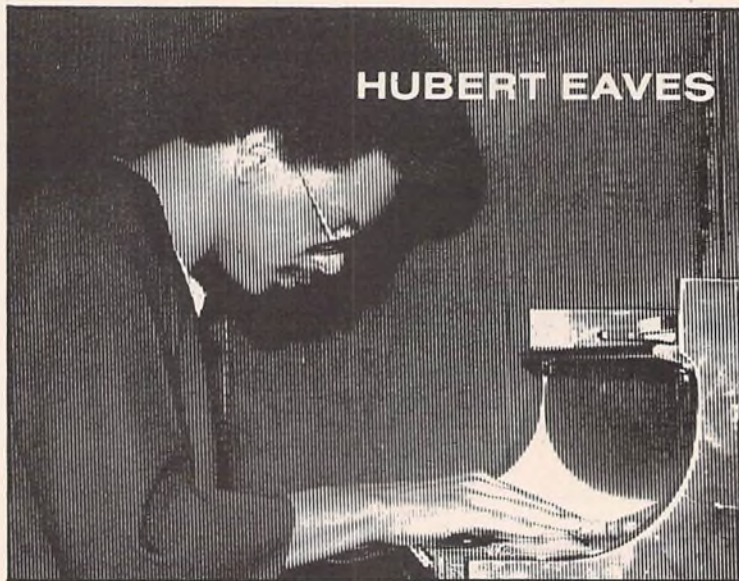
arrangements to all the things I played, but Yusef got me started in some new directions. You know, he doesn't call it jazz, so I'm not going to call his music jazz, either. But the association with Yusef, plus my teaching, started opening things up for me around Detroit. I began to meet other musicians and club owners. At that time, I wasn't really into jazz; I was doing a lot of solo playing, but it was pop music.

When I was 17, I met George Benson through a club owner who had heard me play when I came to sit in with Yusef. After meeting George, whenever he came to town, we would get together and work out duets. We developed a sound that I think is sort of nice. It's an overlay of sounds that might remind you of George Shearing.

We were friends for about three years before I recorded the *White Rabbit* album (CTI) with him in '71, and at the beginning of '73 I joined his new group. We've been on the road for about a year, and working with George has been a very good experience. I've learned a lot about people, but more than anything, I've learned how to express myself on my instrument every night. Prior to playing with George, I wanted to play all the time; however, that's not the same as playing all the time.

The first couple of months with the group I would hit lows. I would play really well for a few days, then it just wouldn't come out of me for about a week. Then I would play well again. Now I have learned to keep my level of playing up—not to where I want it—but it's up above where it would have been if I hadn't been working with George all year.

I've also learned that practicing during the day is very important. Before, I hadn't been used to playing all night and then trying to practice during the day. At first my practicing fell down a bit. Not that I practice now as much as I should, but I get to it during the



HERB NOLAN

could have used that I missed.

Up until about four years ago when I left St. Paul, I was working clubs all around the Midwest doing mostly rhythm and blues gigs. I had been playing professionally like that since I was about 16. Before I left I was working in a club that was the only jazz club in Minnesota that brought in big name acts. We had a trio that was the house group. This club would bring in people like Joe Henderson, McCoy Tyner, Rahsaan Roland Kirk and Freddie Hubbard. In fact I got a chance to work with Freddie when he came in. My trio backed him up for a week.

With all the names that came through, I got

a chance to meet and talk with a great many well-known musicians, since I was there all the time, and that's what really inspired me to leave.

I went to California from St. Paul and led a group working around San Bernardino, but the only time I really dug some music out there was when people from the East Coast would come through the clubs. I would go to L.A. on my off nights, check out the different clubs and see all the groups that were hittin'. They would always be from New York.

In California I had a quartet—bass, drums, guitar and piano. Although that sounds like rhythm and blues instrumentation we weren't

week, and a lot of things I hear on the bandstand I take to my room and try to apply in practicing.

George, while he is improvising, utilizes more ideas involving more than one string than do most guitar players. He does loads of things with octaves that haven't been done before. He does two-note things and three-note things that are quite different from what most jazz players are doing.

I am trying to stick with the classical nylon string guitar as opposed to the steel string guitar because I think it allows more of my personality to come through. It has a warmer and prettier sound to my ears. I think if I had heard electric guitar and only electric guitar, I wouldn't have been as interested in pursuing the instrument.

Basically, I am an unorthodox player in that I don't use the correct sitting position and I don't hold my hand at the proper arch. I mean, some people really got uptight about this. They think you have to look like a picture in a book, and I don't. Also, my attack for playing single lines is different from, say, the classical style. I think I play a single line the way Wes Montgomery would. I don't use my thumb, but I do use a combination of my right hand and left hand to get the notes out. It works for me and I like it.

Recently I have been writing some tunes for a guy named C.P. Spencer. This is what I am looking forward to doing, writing and arranging a few things. The things I am writing are popular ballads; I write the music and I have a partner who does the lyrics. We've written about five songs for Spencer so far and they are all going to be on his next album.

I am very interested in playing the music of today, whatever that happens to be. But being with George has really improved my playing because every night he's playing all the things there are to play. If you pay any attention at all, some of it is bound to rub off.

playing straight r&b then. In fact that's why I left, we started playing so much so-called jazz that they eventually asked us to leave.

After that period in California, I came to New York City in 1971 and just started working around locally with a lot of New York musicians and it was beautiful.

I joined Gary Bartz early in 1973. For me, as long as I am playing with someone like Bartz and the other members of the band, I am satisfied. If the music is always creative and we don't have to be stuck and limited, and if the business part of it is professional, then it's cool. The spirit of the band is the best I have ever worked with. We are all about the same age and everybody digs it when the music is really happening. You can see it and feel it, it's just there.

One of the most important elements of a group as far as I am concerned is the drummer. I know with any drummer, if he isn't doing it, I really feel bad and not at all like playing. But if the drummer hits, then all of a sudden I can draw off his energy. It's only the drummer that can do this to me.

Right now one of the things I definitely want to do is get a much wider knowledge of writing composition. I have enough ideas to know that if I get into it more will come out.

That's a beautiful feeling to write a tune and hear someone do it. I remember the first time I did a tune, it was for this stripper. She wanted an original song. Well, they had the worst musicians you could ever hear playing that song, but it still gave me the greatest feeling. It's like saying, damn, they're playing my notes.

db



THE COMMITTEE

The Quiet Knight, Chicago

Personnel: Dan Barrows, Larry Hankin, Jim Kranna, Ruth Silveira, Julie Payne, Del Close.

Throughout the history of Western society, the performing arts have, by and large, been concerned with *interpretation* rather than *improvisation*. Interpret Shakespeare's *Othello*. Interpret Beethoven's *Ninth*. It wasn't till this century and the influence of African ethnic traditions that improvisation came into its own as a valid form of artistic expression.

From King Oliver through Satchmo and Bird, the American public has witnessed the rendering of standards into wholly new works of art. Then came the comedians who took their cue from their musical counterparts. The essential jazz comic, of course, was Lenny Bruce. His ideal was to be able to run through stand-up monologues in the same way that Bird, Trane and others blew their horns: simultaneously composing and performing on the spur of the moment.

Of the many theatre troupes to form in the wake of Bruce's improvisational genius, Chicago's Second City is one of the best and most lasting. Of course, not all or even most of their material is fully extemporaneous, but the emphasis has always been toward the freedom and looseness of improvisation. Some of the notables claimed as alumni are Nichols and May, Burns and Schreiber, Severen Darden, Robert Klein, Barbara Harris, Joan Rivers, Alan Arkin, and two people who moved to San Francisco around '66 and started The Committee, Alan Meyerson and Del Close.

Recently, The Committee cut an initial platter of patter, *Wide Wide World Of War*, on Little David Records, a subsidiary of Atlantic. (Other artists on their roster include George Carlin, Burns and Schreiber, and Flip Wilson.) In conjunction with its release, The Committee (named, incidentally, after the now defunct HUAC Committee) trekked across the country filling small clubs with their particular brand of satire and wit. I happened to catch their act on the last evening of a fortnight booking at Chicago's folk emporium, The Quiet Knight.

The first half of the show, the repertory half, masterfully fused humor with social commentary. There was a nifty lampoon on Nixon appearing on TV (reminiscent of the stunted president in *Putney Swope*). Another witty skit was *Blind Date*, a more successful variation on the unseen-first-date theme than the *Computer Date* version on their album. Here, a chauvinist type, played by the fullback-huge Jim Kranna, arrives at Ruth Silveira's pad only

to find her truly blind or so he's told. The upshot is that Ruth isn't blind after all, but only testing Kranna's sincerity. It makes for some hilarious moments.

The gem of the first half was an extended piece about two college girls who decide to share an apartment. Time finds them never marrying, never moving, just growing old together in the same apartment. Played by Silveira and the more aggressive Julie Payne, it unfolds into a rather poignant statement on the drudgery and anonymity of everyday existence. Sort of like an Albee play (*The Zoo Story* or *The Sandbox*).

Like so much uncharted, improvised music, The Committee's spontaneous comedy often lacked development and intellectual depth. At times, the jokes tended toward the visceral and slapstick rather than the insightful or subtle. A case in point was *Moody Bible Institute*, a skit in which three representatives of the Perfect Master (Barrows, Close, Hankin) are presented with questions from the audience. All three would answer in turns with a word, phrase, or sentence. For example: "What's the capital of Nebraska?" Barrows: "Oh, I don't really believe it exists." Close: "If it did really exist . . ." Barrows: "we would know it." Not your most profound wit, to say the least.

In all fairness, some of the more physical improvs, like *The Anthropologist And The Wild Child* and *Acid Trip (With Straight Trip Master)*, proved memorable knee-slappers.

The Committee's strong points are many: subject-matter, dialect, personalism, spontaneity. Their topics are ceaselessly fresh, and besides being humorists, they are true actors and actresses capable of *becoming* their characters. What they lack is an obvious comic genius, one who can take any cue or situation and instantly weave it into a masterpiece of trenchant humor.

—ray townley

CHARLES MINGUS AND OLD FRIENDS

Carnegie Hall, New York City

Personnel: Mingus, bass; Jon Faddis, trumpet; Charles McPherson, alto sax; John Handy, alto and tenor sax; Rahaan Roland Kirk, tenor sax, manzello; George Adams, tenor sax; Hamlet (Bunny) Bluiitt, baritone sax; Don Pullen, piano; Danny Richmond, drums.

When Charles Mingus made his long-awaited return to the concert scene two years ago at Philharmonic Hall, he led a big band heavily stocked with monstrous players. Last year at Carnegie he augmented his regular quintet with the sterling presence of Dizzy Gillespie. His third annual New York concert was another deliberately "special" occasion: the reunion of Mingus and some of his better-known former sidemen.

db

continued on next page

Continued from previous page

Prior to the concert I had been hearing of negative reports about Mingus and his band: the great bassist had lost interest in music, his playing was lackluster, his sidemen were uninspired. One friend of mine whose opinion I respect suggested that Mingus' career was, for all practical purposes, just about over.

I'm happy to say that reports of Mingus's decline, to paraphrase Mark Twain, have been greatly exaggerated. Certainly, he kept himself in the background for almost the entire evening (particularly the second half). Certainly, the group he led is not on a level with some of the great Mingus bands of the past. It may well be true that Mingus's best years are behind him, but it would be a big mistake to write him off completely. He can still do it.

The first half of the concert was devoted to Mingus' current group, with the addition of Faddis, who has played with him off and on but is not a regular band member. Any suspicions that the great man's creative juices have stopped flowing were dispelled as soon as the band broke into *Peggy's Blue Skylight*. The Mingus classic, one of his most memorable melodies, has been given an intriguing new arrangement that starts off excruciatingly slowly and then lurches into breakneck speed. *Fables of Faubus* was also taken at a faster-than-expected clip, punctuated by some vicious ensemble riffing behind the solos, and featuring the leader's only solo of the evening—a long, dramatic, unaccompanied masterpiece of structure and emotion. *Cecilia* was highlighted by long segments of three-way improvisation among the horns, each man expressing his own musical personality emphatically but blending in with the others deftly.

There wasn't an exceptional soloist in the sextet besides Mingus, although they all had their moments. Faddis, whose playing stands

solidly in the shadow of his mentor, Gillespie, spent a little too much time in the upper registers for my taste. Bluiitt, though he displayed impressive chops and emotional fervor, did an awful lot of shrieking and bleating which didn't seem to me to bear much relation to the music at hand. Pullen had some nice lyrical moments, but his super-fast Cecil Taylor-esque runs began to get predictable after a while. Adams was the most interesting soloist and also the most unpredictable, screaming and overblowing one minute, cleverly stringing together a succession of quotes from old standards the next. I didn't relate to everything he played, but there's no doubt he's a tenor player to keep an ear on. Richmond, back with his old boss for a while, gave exemplary support, but his one solo was disappointingly showy and perfunctory.

After three Mingus tunes, the group played a Pullen original called *Big Alice*, an appealing r&b-styled piece. When the infectious backbeat and piano vamp started, I sat back and eagerly awaited a fat-toned, churchy bass solo, but to my sadness Mingus restricted himself to the same simple ostinato figure for the entire number and never soloed. Everyone else cooked, but it was a most un-Mingus-like composition, and it could have been any bass player in the world playing those four funky notes over and over for fifteen minutes.

As it turned out, Mingus' bass (and, for that matter, Mingus' music) had pretty much had its say for the evening. The second half of the concert, with alumni Kirk, Handy and McPherson joining the group, was closer to Jazz at the Philharmonic than to a Mingus concert. Except for a spontaneous and very funny dialogue between Kirk's tenor and Mingus' bass, the leader was very much in the background the rest of the way.

The ensemble played only two numbers, both Ellington standbys and jam session favorites: *Perdido* and *C-Jam Blues*. Everybody except Mingus and Richmond stretched out, usually a little too long and not always in the best of form, but it was fun in the sloppy and spirited way jam sessions can be, and Mingus grinned like a rotund Cheshire cat through the whole thing.

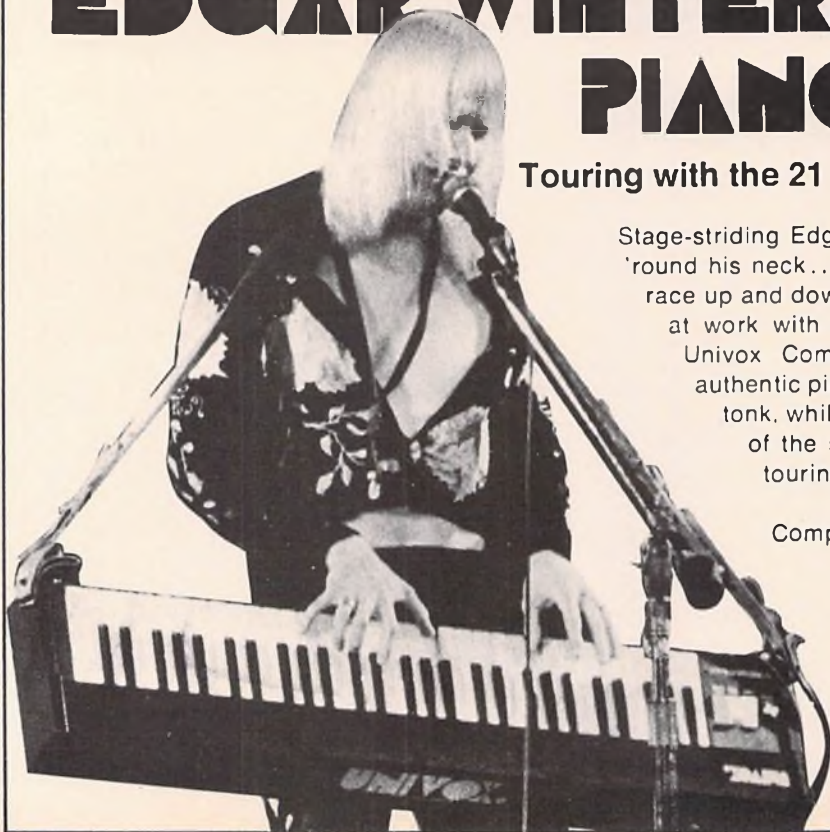
Kirk, a notorious scene-stealer, pulled out all the stops in his solos, to the audience's delight, and served as the unofficial leader of the horns, organizing background riff patterns that were usually very effective. Handy, making his first New York appearance in too long, had some good moments, notably the first few choruses of his alto solo on *Perdido*, but never got it entirely together. McPherson had something of an off-night, although he and Kirk provided a high point with their inspired trading of fours and twos on the same number. Bluiitt's gritty solo on *C-Jam* was his best work of the evening.

Things reached a close that could best be described as zany: a long, frenetic, free-form ensemble coda which featured, among other things, Adams and Kirk fingering the keys on each other's saxes, Handy starting to play both his horns at once a la Kirk (then deciding against it and cracking up), and a solid wall of screaming, high-energy noise that must have lasted at least ten minutes. As music it didn't have a whole lot of value, but as spectacle it was unparalleled.

When it was over, the crowd and the musicians (with the apparent exception of McPherson, who chose not to participate in the free-for-all) were elated. It hadn't been a typical evening of Mingus music by any means, but it had clearly made Mingus happy, and in its own odd way it was a gas. —peter keepnews

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JIMMY GIUFFRE

Continued from page 18

"My concept of counterpoint, in most basic terms, involves giving each player a substantial line to play that can stand alone and blend with what the others are playing ... and still sound improvised," Giuffre said. "This involves consideration of each group member, putting yourself, as a composer, in his seat and trying to create a part that is appropriate. Perhaps most important, what is played, regardless of instrument, should have a sense of completeness about it."

Giuffre also insists that all development of a theme or fragment comprising the basis of a piece must maintain the essential character of the work. If a composition's sense and direction are not preserved throughout, he feels, it will fail.

"An example: we have a piece in the album called *Feast Dance*. It's near-Eastern-Arabian in texture and feeling. If you close your eyes you can feel, almost see it, because we've kept the picture consistent and authentic in the writing and improvising."

The trio speaks in a variety of dialects and moves with ease through several idioms, yet its jazz roots and orientation are its essential sources of identity. Because Giuffre plays three instruments, and because the drums and bass are used in diverse and evocative ways, there is more sound and textural variation than one might expect. Tokunaga and Kaye provide not only rhythm but melody and color as well. They amiably connect with one another, and singly and together enhance the unit's strength.

Certainly of primary importance is the fact that Giuffre has become quite a facile performer. He's worked hard to attain mastery of his instruments over the last several years. The study and practice show. He has widened his scope and now reaches areas of feeling formerly beyond him. And he has managed to retain his individuality. This is a central factor in the group's singularity.

When speaking of the sound and "feel" of the "3," Giuffre often makes reference to folk music. He hasn't embraced electronics. His affection lies with the "old instruments," the upright bass as opposed to the electric, for example: natural sounds rather than amplified. So perhaps the folk reference is valid.

But a highly specific description for the music, as far as I'm concerned, isn't necessary. The crucial facts concerning this collective expression are that it is neither self-indulgent nor overly nostalgic—it's the kind of music we need; it's communicative yet creative, warm and real, with many possibilities remaining to be investigated.

Where can the Giuffre "3" be heard? Well, they'll be at UCLA for a concert in early April ("We'll be lining up some other things out there, hopefully a club date," said Giuffre). There's a chance they'll be heading over to Europe this coming summer. And recently, the "3" did a workshop and concert at the Newark Museum in New Jersey, joined by Jim Hall's group. In fact, Giuffre's trio has been making a habit of playing in museums, having performed in the Whitney, the Museum of Modern Art, and the Guggenheim, where they played from various positions on the huge spiral ramp in the museum's lobby. "The acoustics were fantastic," remembered Giuffre. "You touch a note there and it rings for hours. Museum concerts are the kind of thing we want to do more of."

What else does Giuffre do? He teaches a course called "Jazz Musicianship" at the New School for Social Research in New York City, directs a jazz ensemble at New York University, has private composition and reed instrument students, and continues to compose and arrange music of various

kinds. He has authored an inexpensive workbook for all instruments (in five transpositions), called *Jazz Phrasing and Interpretation*, which was designed for use in schools and private lessons. Recently he wrote arrangements for Blood, Sweat and Tears and singer David Clayton Thomas, and he has completed a piece for the men and boys choir of St. Luke's Presbyterian Church in Greenwich Village, for which he also wrote the text, something quite new for him.

The future?

"One thing I'd like to do," he said, "is write a book of charts for four tenor saxophones and rhythm section, make a record, and maybe get Al (Cohn), Zoot (Sims) plus one other tenorist beside myself, and a good rhythm section and perform here and in Europe."

"I still love that *Four Brothers* sound. It reminds me of a wonderful time. So many great memories came out of my six months with Woody in 1949, playing with people like Oscar Pettiford, Red (Rodney), Shelly (Manne), Ernie Royal, Bill Harris, Earl Swope, Bernie Glow ... You know, if it weren't for an argument Woody and Zoot had at New York's Paramount Theater, I might never have gotten the chance. I sure was glad to make it. At the time I was on a panic in Milwaukee with Buddy Rich, freezing, worrying about getting paid ..."

Giuffre paused, then added: "Sure, I'd get great kicks out of a *Four Brothers* project. But working with my own sound and group takes precedence over everything. I can move forward with the trio, go deeper into myself, continue to search. And that's what it's really about."

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HOW TO Turn Theory Around

By Dr. William L. Fowler

The setting: My university theory class. The question: "What should we call the second chord in *Take the A Train*?"

My answer: "Supertonic major-minor 7th in B flat, with added 9th and raised 11th."

Then a student rebuke: "Sure, sure. But teachers always make things complicated. The chord is C augmented 11th."

A valid criticism? I'd say so. Compared to that concise figured root chord symbol, my figured bass description seemed cumbersome and pedantic. Soon thereafter, a more general discontent with theory teaching surfaced. At the annual course evaluation meeting, the school orchestra concertmaster rose to speak for his peers: "In our theory classes we spend most of our time staring at scratches on the blackboard and at teachers' backs. How about just giving us all guitars so we can find out how chords work?"

Then an operatic vocal major backed him: "I've learned more about harmony in my guitar lessons this term than in all my theory classes." At this point the faculty theory chief exited, muttering not-so-sweet some- things about today's young. And the department chairman had to un-salt the situation by premature announcement of a contemplated jazz program with its own special theory course, which I was to design and teach.

But I could hardly envision a college theory class cast as a gang of guitar pickers strumming through a bunch of chord symbols, despite my having discovered the modulatory powers of the diminished 7th chord, plus other harmonic basics, through my own guitar playing. Accordingly, I researched the course content for the projected class, with students as my resource personnel. And we came up with a basic premise—that the class should prepare its members to hear what they see; to identify and notate what they hear; to play both what they see and they hear; and, finally, to create, through writing and improvising, personal musical expressions grown out of those prior experiences. In short, it should offer the essentials of jazz professionalism.

The class, then, must be comprehensive, excluding only instrumental technique: private teachers could develop that. Course procedures should develop aural skills such as rhythmic and tonal memory, relative pitch, the sense of harmonic propriety, and mental skills such as transposition, improvisation, and visualization of sound. And the course should furnish a body of knowledge about form, style, voicing, pitch register, calligraphy, chord symbols, modes and scales, standard tunes and their chord changes, as well as the often unreasonable ways of the music business itself.

I taught this cooperatively-designed course three successive years, changing its content each time in response to analysis, criticism, and suggestion furnished through anonymous comment sheets from class members at year's end. By the third year the course had been molded into continuing aural and mental skill training, plus a series of modular information packets, each studied sufficiently to provide a ground for later more specialized work. When apropos, I made each subject packet lead logically into the next. Written transposition, for example, directly followed key signatures.

Some subjects, like the clefs, took only one class period. Others, like modal cadences, whose understanding necessitated written assignments, took several days. Figured bass and the 18th Century four-part



Johnny Smith

vocal style required a number of weeks, during which time I nearly lost the class, partly because most of the students had studied it in high school and partly because they felt I had become some kind of traitor to my lofty ideals for the augmented 11th, flat 9 chord.

This modular-subject aspect of the course occupied three of the five days per week. At the introduction of every new subject, each student got a condensed information sheet, from which discussions and demonstrations evolved. I buttressed my own teaching by securing for any confused class member the consultation services of Glen Garrett, himself well-versed, articulate, and of college age.

Throughout the year the class scrutinized about 20 separate subject headings, including:

Notation, emphasizing current scoring and copyist methods; dynamic and expression symbols; chord symbols; figured bass; non-harmonic devices; rhythmic principles; transposition; major and minor scales; modal scales; exotic scales; common-practice period vocal harmonization; instrumental section voicing; melodic and counter-melodic lines; bass lines; instruments and their functions; acoustics; electronic devices; rhythm section functions; big band styles; combo styles; string section styles.

From time to time visits by nationally-known musicians preempted the current subject matter. This offered no threat to continuity in a class oriented to modular information. Instead, it made for exciting relief from intense personal concentration. Right in the middle of our long figured-bass struggle, for example, Johnny Smith, guitar in hand, charmed the class back into enthusiasm with live demonstrations of all the intriguing resolutions of the half-diminished 7th chord.

With two meetings per week available for development of aural and mental skills, we had ample time to improvise and sight-read, arrange and play combo charts, and to memorize standard jazz literature. On these days no blackboard scribbling! No teacher's back! Just music-making!

Monday was ear-training and sight-reading day. I put on an unfamiliar recorded excerpt to which everyone just listened a couple of times. Then they played along, imitating the melodic line, the chord progression, the bass, or the rhythm, whichever was their instrument's function. Then, after a few repeats of this familiarization process, my 40-or-so-piece classroom band roared through the excerpt on their own, mistakes unheeded in the fervor of musical discovery.

When the last echo had faded, I distributed a lead sheet of a standard, chosen for its program value as well as its melodic and harmonic interest, which niceties I pointed out. Then we sight-read the tune, an exercise that sharpened my conducting chops as well as student repertoire. Next we tried the standard in various time signatures, and transposed it to different keys, sometimes with bitonal results. Designated improvisors bit into solos, their backgrounds often spontaneous section riffs. By class-end everybody had the standard memorized, a necessity for next day's activity.

Tuesday was combo day. I picked out two or three class members to choose some fellow-students, move to other quarters, then come back in a half hour prepared for

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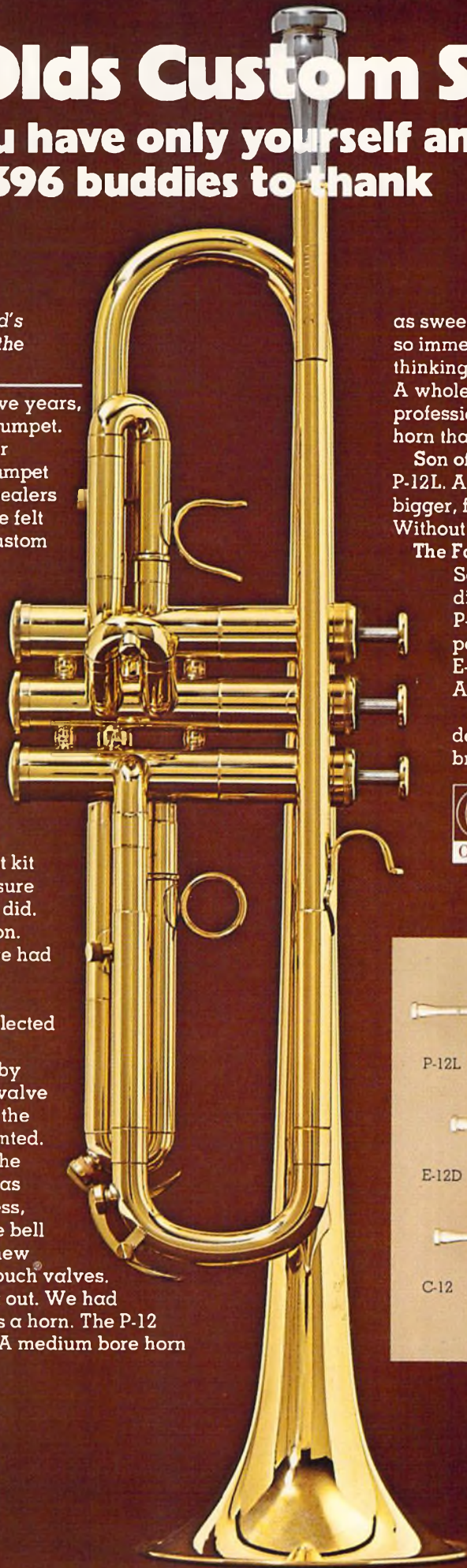
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By Joe Klee

In a way, this column is dedicated to those people who think jazz began with Benny Goodman. It will, if taken as directed, fill them in on what happened in the pre-swing era.

In another way this column is dedicated to the late George Hoefer, a **down beat** writer whose column was the first thing I would read every issue. He was a man whose tastes in and love for jazz knew no bounds. Like Hoefer's *Hot Box* it is hoped that this column will become an occasional clearinghouse for information regarding historic jazz records. Any collector with questions or discoveries can send them to this column in care of the **db** offices and we'll check around for answers, or publish the research giving full credit (or blame) to the collector submitting the data.

In yet another way this column is dedicated to all those jazz pioneers who made their contribution, no matter how great or small, to the music we love. In line with this we'll talk to the giants when they're available and publish their comments. This can be a dangerous practice as memories are not infallible and some musicians even enjoy the sport of putting collectors on. We'll try and research all items and at least identify the rumors, separating them from the sure facts.

Joe Venuti was in town to take part in the recording of an album of Jelly Roll Morton compositions with a group conducted by pianist-arranger Dick Hyman. He confirmed what aural evidence and Brian Rust's *Jazz Records 1897-1942* had led us to believe: he is indeed the violinist on Russ Morgan's *Every Single Little Tingle Of My Heart*, (Columbia 3064-D), dating from circa 1935. He also mentioned that Bix Beiderbecke had played piano on *Stringin' The Blues*, a Venuti-Eddie Lang rewrite of *Tiger Rag*. Although the released version has only Venuti's fiddle and Lang's guitar, there were two previously recorded versions which, according to Rust, were rejected. Could it be that Bix played piano on one or both of these? In the fall of 1926 Venuti, Lang and Beiderbecke were all in New York with Jean Goldkette's orchestra. If anyone turns up a test pressing of *Stringin' The Blues* with piano accompaniment, please let us know.

If that's not provocative enough for you, Mike Samback of Queens turned up a Jan Garber recording of a tune called *Guess Who*, on Columbia. Following the vocalist there is a very Beiderbecke-ian cornet solo. It sounds more to me like Jimmy McPartland than Bix, especially since Jimmy is listed by Brian Rust as being on the Garber recording of *Putting On The Ritz*. When I asked McPartland about the matter he stated that he had never recorded with Jan Garber and

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feel about the intent of different musics?

Farrell: Well the way I look at it, it depends on if the person is sincere in his efforts. For example, Felix (Cavaliere) was very sincere about his music and he knew what he wanted, and so then I felt the music was valid. Elvin knows exactly what he wants and he does a certain thing and that's valid. So I feel the validity of the music is what governs my desire to play that music, and I don't mind doing it. But now if someone goes in there and they're *jiving*, you know, they don't really mean to be doing that, or they're doing it just for the sake of getting a hit, then I'm not really interested in it. Like bubblegum rock, for kids fourteen and under. I did some records like that and that was some of the *worst* music I ever played. One of the first studio gigs I did was to do a track for Lesley Gore. You know, people like that But then, I've done some very authentic stuff too, some real rock 'n' roll, some very *avant-garde* jazz

Hicock: Were you into *avant-garde* playing very much?

Farrell: Yeah, I did all that, in the '60s when that came in. Don Ellis . . . I played with a whole lot of people like that . . . Sunny Murray . . . I guess everybody was into it. It was a period we all went through. The way I look at it, all that jazz does is incorporate the best from every world. So that now jazz even includes rock. So it takes the best of rock, the best of pop, the best of melodic music, the best of *avant-garde*, and it begins to take a shape of its own. I call it like a hybrid, a combination of all those things. Whereas *avant-garde*, at that time (this was all through the sixties), was strictly that. But as time went on, it lost the major audience. It seemed like the old bebop fans couldn't stand listening to *far-out* music, and the *far-out* fans hated bebop, so there was like a real split. And I think a lot of the cats have stopped playing that way. I know for myself, I've kinda gotten away from that. And what I think is happening now, in the '70s, is the music is taking a more rhythmic and melodic form again. At least that's the kind of tunes I'm trying to write. And Chick is, and Hancock and a few people . . . Miles with that beat . . . where the music *swings* again.

I think that's one reason the audiences are getting interested again, 'cause for a long time, to me, jazz wasn't swingin'. And the rock thing was right in there and that's when it came in. There was

a wide open field; it had that steady beat and people could tap their feet to it and shake their heads and all that. And now, at least with my group, I'm tryin' to do that. We just sit there and try to burn all night long. Whatever kinda music we're playing, it's all swingin', but still it's melodically interesting. It's *not* rock 'n roll. And that's how I feel the music's going now; it's got the best of all these parts. And I'm really glad it's turning out this way 'cause the audiences seem to dig it more.

Hicock: Does using different instruments come in here too? Like with the soprano; you're using that a lot more now.

Farrell: Well, see, John popularized it; John Coltrane, in the late-'50s and early-'60s (you know, with *My Favorite Things*). And soon after that, every tenor player began to play it, and now every place I go, even the alto players are playing soprano. Everybody's playing the soprano. It's become like the latest thing in jazz.

Hicock: Do you think the tenor is fading out more?

Farrell: I'll tell you, I think the soprano, for some odd reason, fits in with the times a lot more than the tenor does. Now, Sonny (Rollins), we heard Sonny the other night and he sounded great on tenor. And there's only but a few people that sound *great* on tenor, I feel. So maybe it's just that not too many guys play it very well anymore, maybe that's what's happened to the instrument. What has to happen to an instrument for it to get popular is that someone has to come along that plays it great. Then that instrument gets heard of. Now, Sonny has been able to sustain the tenor, but not many other tenor players have. If you think about it, since John died, there really haven't been that many tenor players that people listen to.

Hicock: It's like you were saying about the free thing being a phase in the music; with that, *everybody* was playing tenor.

Farrell: Right, because it's such a flexible instrument you could do a lot on it. You could go from one level all the way to another; it's a very flexible instrument, compared to the flute, for example. Flute is very stiff, and if you don't play it correctly, I mean like you legitimately blow into it, you just won't get a good tone. Now with the tenor, somehow you can just *grab* it and sound pretty good. It doesn't have to be precisely centered, you don't have to play it "correctly."

Hicock: A teacher told me once that if he was asked what was a good instrument to start playing jazz or learning to improvise on, that the flute would be one of the last ones he'd suggest.

continued on page 40



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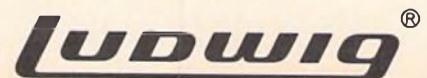
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Farrell: I could see that, because it's very stiff, it's very demanding and you have to play it precisely. Now, my concept of playing flute is that I like to get a so-called legitimate tone. Because with that sound (for example, Hubert Laws gets that tone, James Moody plays with a great tone), the better tone you get on flute, the more things you can project. Now there's been a couple of fuzzy tone players, a couple of guys that hum into their instruments, which I thought was okay for an effect, but in the final analysis, I feel, the flute should be played according to more exact standards. And I feel that if someone wants to play flute, they've really got to put some time in on that alone, without playing tenor and a few other things with it.

Hicock: That's something I've often wondered about; just about any horn player today is playing at least two instruments.

Farrell: Yeah, the doubling really got to be popular in the last five years. See, the jazz musician of the '40s and '50s said, "I just play alto" or "I just play tenor." It was kind of a rebellious thing against the so-called studio musicians of that time. It was very bad to play studio gigs, it was demeaning. However, if you were a jazz player and you said, "Well, all I do is play tenor," then I suppose they felt more valid. But as time went on it seemed that the best players were able to do more than one thing. And if you wanted to make money in this business, you *had* to learn how to play flute at one point.

Originally, it was tenor and clarinet. Then in the '40s and '50s it became flute. And suddenly, in the '60s, if you didn't play flute on dates, for example, you just wouldn't get called. And I can think of a few people who lost a lot of work because of that. Now a guy who's really been established for years, like Sonny, he don't *have* to play anything else. Let's face it, he plays great. But even he made a recording recently on soprano . . .

But I've always loved the instruments, and I've always loved doubling as well as playing one instrument. It's always been a part of me, I feel. I have two parts, or three. I have the high thing with flutes, I love that deeper thing on tenor, and I love the soprano for another thing. But remember what I said earlier about instruments being popularized by good players? That's one of my theories. In the '30s, it was clarinet; you had Artie Shaw, Woody Herman, Benny Goodman. Three great players that were heard, and they were also band leaders, so that instrument was in. Now in the '40s, Charlie Parker came along on alto and he made that popular, and there were many great alto players after him. Then of course the tenor

was coming along all this time; you had Coleman Hawkins in the late-'30s, Lester Young in the '40s, Ben Webster . . . and, of course, in the '50s, Sonny Rollins, John Coltrane.

The soprano thing was in back in the '30s because of Sidney Bechet and a few others, but after that it became like taboo, out of style. Nobody was playing it very well, anyway. But then John popularized it with *Favorite Things*, and after that, everyone felt they could pick up the instrument and play it. But it's not that easy to play; you have to work on it 'cause it has a lot of pitch problems. So the reason I feel it's in vogue now, like I said is it fits the times, and you got some pretty good players on the instrument.

But it's interesting to watch how these things develop. For example, now it's electric piano. You don't hear so much acoustic piano anymore. The guys like the electric piano 'cause they have more volume control, they can do different things with it. And you got some great players . . . Chick, Herbie Hancock, a few other people. Now *that's* popular. It'll be kinda interesting to see what the next one will be. Whoever is able to take that instrument and play it so well that everybody hears of it and a few people follow him along. For example, the bass. You got some guys who play the bass nowadays as fast as a piano player. In the '40s they could hardly just play four notes in a bar! Now they have tremendous technique. You know, from Scotty La Faro to our time. You never would have seen that when I first started playing.

Hicock: How's your band coming along? Will you do your next record with them?

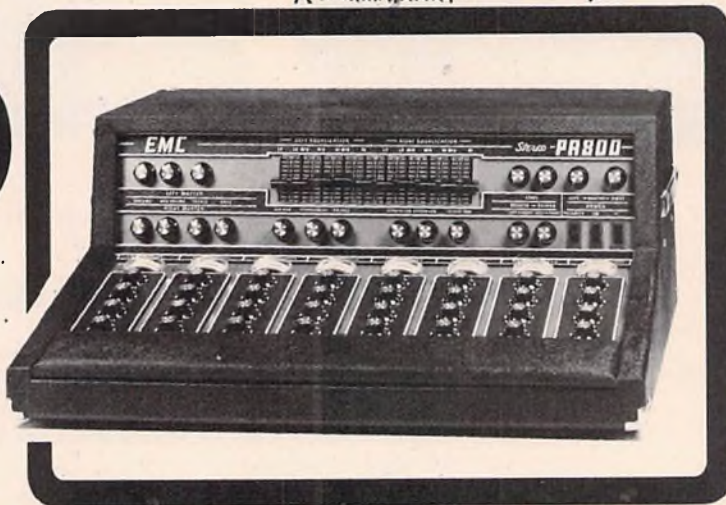
Farrell: I'll probably record with the same band as on *Moon Germs* (Note: Joe's latest album, *Penny Arcade*, CTI 6034, has just reached the **db** office and is reviewed elsewhere in this issue). In terms of using my band, we've only really just started to play together, and it hasn't developed to the point where I'd want to present it. The personnel is still changing and when I've got a band that's had the same people for about six months, I think at that point I'll record. But little by little I feel I'm getting closer to that, where I'll be able to have the right personnel for the band, and everything's alright. And I'll tell ya, I'm havin' a ball tryin' to get it together, man. I think it's as much fun tryin' to find the right players, and listening to guys and having rehearsals, developing the music, as it is playing. Ultimately though, I want to have it set, so I know we sound good, all the time. So whenever we hit it's gonna be dynamite, you know? Every tune. **db**

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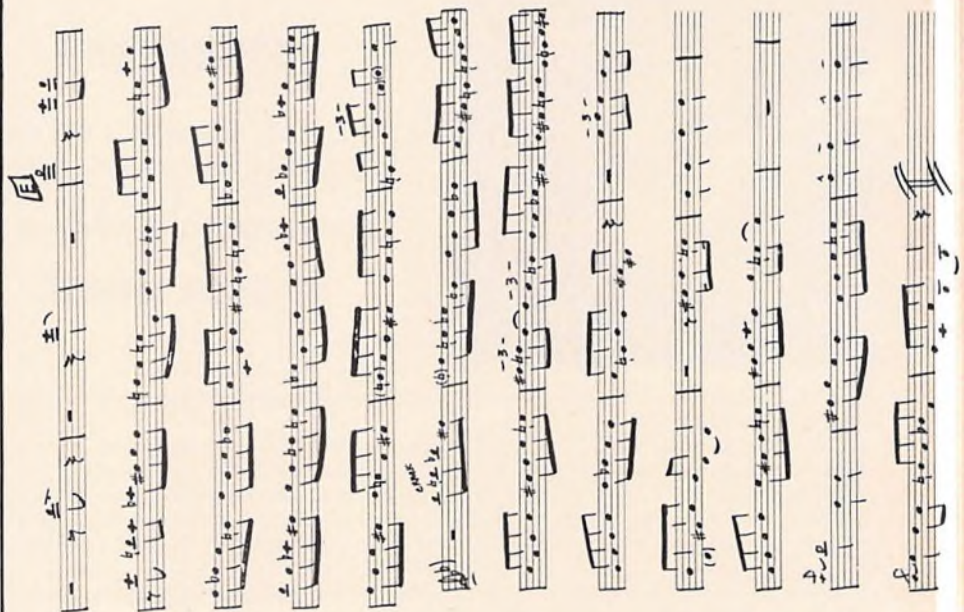
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HOW TO

Continued from page 36

an instant classroom miniconcert. Soon, since each student knew his turn as combo leader/arranger was bound to come, those who hadn't had it yet began showing up early on Tuesdays clutching small sheaves of manuscript, while searching out known improvising stars. The volunteer era had begun!

Then there started to be requests for a repeat turn as leader, coincidental with the appearance of an audience, which, as it grew, brought tape recorders and offered ovations. And by Spring quarter my only Tuesday concern lay in rationing out leader roles in fair proportion.

If grades were to be awarded for enthusiasm, the Monday-Tuesday actions would guarantee a super-high class average. But that method would be taboo, implied the Faculty Regulations. So I gave

the class a difficult written exam, supplied the answers, and asked each student to grade himself by considering both his test results and his aural skills progress. As a matter of interest, the average class mark went slightly down after this self-evaluation began.

The other student evaluation, class content usefulness, might also be a matter of interest—overwhelmingly first in the hearts of the students were the visits of top musicians; second came self-grading; third was chord symbol nomenclature; fourth came combo arranging; and fifth was ear training. Then several class items rated about equally: acoustics, bass lines, melodic principles, modes, rhythmic principles, and transposition.

And my own assessment of the class would be that it accomplished its goal of pointing students toward professionalism.

CITY SCENE

New York

The New York Jazz Repertory Co.'s (NYJRC) Concert 6, an evening of, for and by **Gil Evans**, will feature **Gil's** work with **Claude Thornhill**, **Miles Davis**, and on his own. That's March 21 at Carnegie Hall ... **WRVR-FM** (106.7) now has jazz 22 hours (count 'em) each weekday. The remaining two are news and radio drama ... 'RVR's **Ed Beach** sang "Happy Anniversary," on radio spots, for the start of the second year of Jack Kleinsinger's *Highlights In Jazz. Highlights'* March 18 show. "Horns A-Plenty," features **Howard McGhee**, **Jimmy McParland**, **Joe Newman**, **Ted Dunbar**, **Oliver Jackson**, **Larry Ridley**, and **Dill Jones**, at NYU's Lubin/Eisner Auditorium in the Loeb Student Center. (Ridley also accompanies **Jimmy Rowles** at *The Cookery* through March and into April, and Newman will make *Boomer's* on March 20.) ... **Miles Davis** will be at Carnegie Hall March 30 ... **Sam Rivers**, whose NYJRC premier was postponed last month, is bringing the newer sounds to his Studio Rivbea on Bond Street. **The Pure Sound Collective** of **Robert Zantay** will be in March 24; also scheduled are **Mantu** on Mondays. **The Charles Tyler Quartet** Tuesdays, **The Black Artists Group** Wednesdays, and **Apogee** on Thursdays ... *The Hayes Alvis Lectures* continue on March 16 (**Stanley Dance** on "Duke Ellington and the Big Band") and March 23 (**Ira Gitler** on "Coleman Hawkins, Lester Young, Charlie Parker and the Bebop Era"). Those are Saturdays at 3 at St. Peter's Center on E. 56th St. ... A champagne toast was proffered by Max Gordon to **The Thad Jones-Mel Lewis Orchestra** at Gordon's Village Vanguard, as the band celebrated the start of their ninth year of Monday night sessions. **Horace Silver** does a week at the Vanguard starting March 12; **Keith Jarrett** follows for a week ... The free *Calvert Extra Sunday Concert* series at the New York Jazz Museum will feature, on March 17, **The Eddie Barefield Sextet** and (dig) a Lindy (that's a dance, folks!) contest ... *Jazz Vespers* at St. Peter's has **Chuck Fowler** leading a quintet on March 17, and a livesome led by **Vera Auer** March 24 ... The 5:45 p.m. Town Hall *Interludes* (Wednesdays) will have **The Merce Cunningham Dance Co.** March 20; **Ronny White** and **Travis Hudson**, March 27 ... **Bobby Short** will give two concerts in Tully Hall of Lincoln Center March 17 and 31. Short has returned home to the Cate Carlyle, which was kept warm in his absence by **Mary Lou Williams** ... Fisher Hall continues its *Great Performers* series with **Harry Chapin**, March 15. On March 17 at Fisher, Ron Delsiner presents **The Clancy Brothers** and **Lou Killen** ... "Country In New York," coming to the Felt Forum, will bring **Lynn Anderson** and **David Bromberg** to the big city. And just upstairs from the Felt Forum, at the Garden, **Deep Purple**, **Tucky Buzzard** and **Savoy Brown** hold forth on March 13 ... The Academy of Music (14th St. & 3rd Ave.) continues with a rock policy. **Foghat**, **Maggie Bell** and **Frampton's Camel**, March 16; **Argent**, **Graham Central Station** and **Nazareth**, March 23, with **Renaissance** set for a midnight show March 23 ... A new spot on the Westside is Mr. Spats. Proprietor Frank Godin, owner of the Angry Squire, features decor, music and antiques of the

Roaring Twenties, with jazz on the weekends ... Upstairs at the aforementioned Squire is **The John Foster Trio**, with **Bob Cunningham** and regular guest, tenor man **Tom Grund** ... For the expense account crowd there's the Rainbow Grill with **Damita Jo** and **The Ruby Braff-George Barnes Quartet** through March 23 ... **Zoot Sims** and **Bucky Pizzarelli** have become a duo of late. They're at Soerajaba for the last two weeks in March ... Famous for chick peas and rock music, Max's Kansas City has been putting jazz things together. **Charles Mingus** and **Larry Coryell** have been in; look for more of the same ... The next **Jazz Interactions** concert, on March 25, will be at the Pub Theatrical. **Peter Nero** plays Brooklyn College's Whitman Auditorium in a benefit for the college, March 16.

Suburban Sounds: Nassau County (Long Island) has its own jazz program out of Hofstra University, on **WVHC** (88.9), Thursdays from 6:30 till 10 P.m. ... Also at Hofstra, International Art Of Jazz will have **The Clark Terry Quartet** March 24 at 3 p.m. ... Sonny's in Seaford, L.I. brings in **Pete Yellin** March 15-17 and singer **Janet Lawson** March 22-24. The new Tuesday attraction at Sonny's is **The Arvell Shaw All-Stars**, currently featuring **Frank Foster** and **Dave Burns** ... Mondays in Hicksville have been swinging since **Joe Coleman's Jazz Supremes** took over Charlie K's. Coleman's regular trio has **Charlie McLean**, piano and **Arvell Shaw**, bass, with Coleman the drummer. **Jimmy Heath** comes to Charlie K's on March 11; **Ray Nance** on March 17 and **Billy Mitchell**, March 25; and a live band plays oldies Wednesday through Sunday ... Gas is virtually nonexistent in some areas, so jazz has gone suburban in New Jersey. Gulliver's in West Patterson will bring in **Zoot Sims**, March 15-16; **Chuck Wayne & Joe Puma**, March 18; **Ray Bryant**, March 22-23; **Gene Bertoncini**, March 25. The Gulliver regulars for March are **The JPI Quartet** and **The Joe Morello Quartet**; **Balaban & Cats** are in on Sundays, 5-9 p.m. ... Quay, in Seabright, N.J., has **Tal Farlow** steadily with guests showing up periodically, such as fellow Jersey-ite **Les Paul** ... Concerts International has been rehearsing a band called **Soundmachine II** for an appearance at The Colony Three in Nutley, N.J. **Lee Harris** is the band's conductor and arranger of mostly originals. It's a young (22-35) group of experienced band and studio musicians. They premier on March 17 ... Rock, too has a home in New Jersey. At The Capitol Theatre, in Passaic, **Joe Walsh & Barnstorm** and **Marshall Tucker Band** will appear on March 15, with **Sha-Na-Na** coming there on March 23 ... And up at the U. of Connecticut Student Ballroom, there's a March 22 concert by **Unity**, a jazz octet ... JAZZLINE for last minute changes, additions, deletions: (212) 421-3592.

BOSTON

Symphony Hall is bringing in such diverse people as **The Preservation Hall Jazz Band**, March 22; the multi-level comedy of **The Fire-sign Theatre**, March 23; and the rescheduled **Duke Ellington Orchestra**, March 29 ... **Donny Hathaway** is at Paul's Mall through March 17, followed immediately by **Bobby Blue Bland** ... **The Alvin Aley City Center Dance Theater** hits John Hancock Hall March 26 through the end of the month, performing to music of **Mary Lou Williams**, **Alice Coltrane**, **Lightnin' Hopkins** and **Laura Nyro** ... **Mighty Joe Young** and **Willie Dixon** are at Joe's Place this month ... Keep an eye on Sandy's, where it's always happening ... **Sonny Rollins** is slated for the Jazz

Workshop the first week in April ... And the "Evening of Contemporary Music" to be held at Jordan Hall March 26 (8:30 and free) is sure to include some jazz-oriented work of local composers and student talent.

Philadelphia

If you dig jazz guitars, don't miss the exciting guitar duo of **Carmen Gesparro** and **Joe Frederico**, who appear on occasional Monday evenings at Stroll's in South Philly ... Philadelphia Community College is sponsoring two more concerts featuring big names: **The Billy Taylor Trio**, March 26; and **Dizzy Gillespie**, March 7. Tickets are free, but must be obtained in advance at the student union ... **The All-Star Jazz Trio** (**Andy Kahn**, piano; **Al Stauffer**, bass; **Bruce Klauber**, drums) appears often in the area, following recent gigs at American U. and Cafe Erlanger ... **Barry Manilow** (pianist-arranger for **Bette Midler**) is at the Bijou Cafe through March 16 ... **Stevie Wonder** does a March 24 concert at the Spectrum. **Frank Sinatra** is slated for one in April ... The Stardust Supper Club has been alive with jazz in recent weeks (**Randy Weston's** group, **Charles Mingus**, **Chico Hamilton**); call 561-5982 for info on future dates ... At Just Jazz, it's **Esther Phillips**, March 19-23; **Dizzy Gillespie**, March 25-30; and vocalist **Betty Carter**, the first week of April. The club recently sponsored a contest requesting local jazz groups to submit tapes of their works, to be judged by local personalities, including several area DJs and producer **Creed Taylor**. Deadline was March 1, and the three best groups will perform the last week in March downstairs at Just Jazz. Hopefully, more contests will follow, so that even more local talent can get the exposure they deserve.

CHICAGO

Transitions East is presenting an important concert March 31 at Dunhill Auditorium, 3000 S. King Dr., which will feature **Amina**, **The Ultimate Frontier** (with saxophonist **Ari Brown**), **Fred Anderson's Creative Jazz Ensemble**, and **The Pharoahs**. Be sure to call 493-1112 for ticket information ... And while there's no excuse for missing that date, you can catch Anderson (Sundays) and The Ultimate Frontier (Thursdays) at Transitions East Health Bar on E. 79th St. Fridays it's **The Muhal Richard Abrams Sextet**, and Saturdays it's **Aubade**, led by **Luba Raashiek** ... **The Dave Remington Band** never misses a Monday at the Wise Fools Pub ... **Joe Williams** has the blues at the Jazz Showcase, March 13-17, followed by **Freddie Hubbard**, March 20-24, and the repatriated **Thad Jones-Mel Lewis Orchestra** the last week of March ... **Carmen McRae** at the London House March 19-31, following **Lionel Hampton** ... **Gene Ammons** and **Sonny Slitt** are frequent visitors at Cadillac Bob's Toast of the Town (Jug uses the south side club as home base when he's in town) ... Blues great **Jimmy Dawkins** is a weekend regular at Ma Bea's ... The High Chaparral features **The Persuaders** through March 17, and **The Moments** in early April ... Rats-o's, moving toward a more extensive jazz policy, features the dynamite **Batucada** every Monday; the heart of the group. **The Manfredo Fest Trio**, will perform March 8-9, March 15 and 17. Rats-o's has **Bob Clancy** of **The Clancy Brothers**, in for a March 16 concert at the Auditorium); Tuesdays, **John Hunter**; Wednesdays, **The Rosehip String Band**. At the end of the month, it's **J.D. Foster & Eastman**, **The U.S. Navy Steel Band**,

and **T.S. Henry Webb** ... **Hawkwind** flies in to the Auditorium (their 1973 appearance was a sellout) March 21, along with **Mann**, the group from Wales making their first U.S. tour ... **Melba Moore** sings at Mr. Kelly's through March 17, followed by **Barry Manilow** (pianist-arranger for **Bette Midler**); **The Smothers Brothers** book in March 25 ... Comedian **Robert Klein** is at the Quiet Knight March 21-23 ... Traditional jazz fans should lunch Fridays at the Dearborn Room and dig the weekly *Jazz At Noon* sessions. Sunday afternoons, catch **Bill Bachman's** Dixie sounds at Le Pub; and don't forget the Dixie jams weekends at the Big Horn in Ivanhoe (at routes 187 and 83) ... **Bobby Womack** at the Auditorium March 23 ... Tenor man **Von Freeman** continues his busy pace with Wednesday and Thursday sessions at Betty Lou's, Friday and Saturday nights at the Matador, and Sundays at the Java Room ... Von's regular pianist, **John Young**, is heard Mondays at Cal's Place on S. Torrance; **Luba Raashiek** is featured ... **Scotty's Blues Band** is at Lovia's Lounge on the weekends.

TWIN CITIES

In a unique move, the **St. Paul Chamber Orchestra** is sponsoring two jazz concerts in upcoming months, following the opening concert of the series, March 1, which featured **Herbie Mann's Family of Mann. Two Generations of Brubeck** are set for May 14-15 (both alone and with the chamber group), and St. Paul organist extraordinaire **Bobby Lyle** and his group **Skye** are set for June ... Coincidentally, the **Minneapolis Society for the Fine Arts** has announced plans to sponsor a series of jazz concerts spotlighting local groups, to begin in May ... Most of the jazz musicians put out of work because of the hotel fire and motel sale (see Feb. 28 City Scene) will be sharing a new home. A former blues and folk spot, the Triangle Bar on the West Bank of Minneapolis, is holding "jazz jams" Saturdays from 3 to 7 p.m. ... Another regular jazz spot is the Blue Note at 11th and Lyndale Ave. S. in Minneapolis, where "Blue Mondays" are still happening, 3-7 p.m. ... **Weather Report** is scheduled to play the St. Paul Civic Center Theatre, March 14. Sharing the bill is **Brian Auger's Oblivion Express**; **Tower of Power** is booked into the same hall, March 18 ... **The World's Greatest Jazz Band SWINGS** into the Emporium of Jazz in Mendota, March 14-17 ... **Count Basie** plays St. Paul's Prom Center, March 28 ... **Seals and Crofts** are set for a March 20 appearance at Metropolitan Sports Center in Bloomington.

St. Louis

Joe Williams opens March 18 at La Casa at 309 N. Jefferson. Then it's **Chico Hamilton** and his exciting new group, featuring reedman **Arnie Lawrence**, March 29 ... The Upstream Lounge continues to present fine local talent on weekends ... Le Chateau (in Clayton) swings weekends with **The Herb Drury Trio** ... And in the airwaves, there's jazz on **KWMU-FM**, Saturdays and Sundays, and **WIBV** on Sundays. Let them know you're listening.

HOUSTON

La Bastille on Market Square presents **Rahsaan Roland Kirk** and **The Vibration Society**, March 14-23. **Woody Herman and His Swinging Young Herd** take over on March 30 ... **Dionne Warwick** will sing at the Houston Music Theater March 21-24. Also featured will be **Dawn**, with **Tony Orlando**.

SOUTHWEST

PHOENIX: The Civic Plaza has scheduled **Herb Alpert and the Tijuana Brass** in Symphony Hall March 14-15, and then the incredible English theater-rock group **Genesis** for March 20 in the Assembly Hall ... **Grant Wolff's Big Band** returns to the Varsity Inn March 18 ... **The Arizona State Jazz Ensemble** journeys to the Reno Jazz Festival, which takes place March 15 & 16 ... **Cirady Cammage Auditorium** will present "Ambakaila," an evening of Haitian folk-reggae, on Mar. 28 ... **The Paul Gregg Trio** remains at Neptune's Table ... **Randy Sparks & The Back-porch Majority** are at the Safari Hotel ... **The Armand Boatman Trio** is at the Boojum Tree through March, to be followed by **Kai Winding** ... Down in Tucson, the Doubletree Inn has **The Overton Berry Trio**.

LAS VEGAS: **Lou Rawls** does his thing at the MGM Grand Hotel from March 20 through April 16 ... The indomitable **Fats Domino** plays the Flamingo through March 27 ... **Sammy Davis, Jr.** is at the Sands through March 26; look for a reunion with **Frank Sinatra**, who's at Caesar's during Sammy's gig ... Get your reservations in for the **University of Nevada at Las Vegas Jazz Festival** which has scheduled not only top collegiate groups, but also **Chicago** (March 29) and **Louis Bellson's** new big band (March 30), and an all-star band for that Sunday. A last-minute addition is **Freddie Hubbard**. The UNLV jazz program is headed by **Frank Gagliardi**, who is known for his nine years as drummer at the Sands and for his 1963 Denver U. jazz band, which took first at the National Collegiate Jazz Festival.

San Francisco

The Modern Jazz Quartet is at El Matador, March 14-24, followed by **Charlie Byrd**, March 26-31 ... At Keystone Korner, it's **Elvin Jones** through March 24, followed by **Tony Williams Lifetime**, through the end of the month. April 2 will see the reunion of **Leon Thomas** and **Pharoah Sanders** for two weeks ... **Dick Cook** plays progressive piano at the Intersection in North Beach, every Sunday ... The Off-Plaza features the team-up of organists **Jimmy McGriff** and **Jack McDuff**, March 21-24 ... **The Miracles** are at Soultrane through March 17; **The Main Ingredient** follows, March 20-24 ... **The Scratch Ensemble**, a local big band gaining a following, is at the Great American Music Hall every Monday. **Hampton Hawes** is in March 22-23, and **The Stan Kenton Orchestra** plays March 30-31 ... The Orphanage has begun a heavy music policy: **Graham Central Station**, March 15-17; **Bodacious**, March 20-21; the new **Stone Ground**, March 22-24; **John Lee Hooker**, March 25-27; and **Dr. Hook**, March 28-30.

Los Angeles

Howard Roberts is augmenting his two weekends at Donte's, March 22-23 and 29-30, with a guitar seminar—date to be announced—during daytime hours at the club. The North Hollywood spot is one of the few to maintain a seven-night music policy in the face of energy and gasoline cutbacks ... **Hank Crawford** is at Concerts By The Sea in Redondo Beach through March 17; **Grover Washington, Jr.**, March 19-31 ... At the Name of the Games, it's

organist **Jimmy Hamilton** at #1 on Century Blvd.; **Dave Bonds** at #2 on Western Ave.; **Dave Holden** at #3 on Overhill Dr.; and **The Visions** at #4 on Santa Barbara Ave. ... **Kenny Burrell** is at Shelly's Manne-Hole through March 17; **The Thad Jones-Mel Lewis Big Band**, March 19-24; and **Stan Getz**, March 26 through April 7 ... **The Kenny Dixon Trio** (Dixon, drums; **Herman Riley**, tenor sax; **Henry Kane**, organ) and singer **Ralph Green** are at the Cover Girl Lounge in Venice on Sunday afternoons; **The Lorenzo Holden Trio**, is there Thursdays through Sunday nights ... **The Smothers Brothers** return to their roots at the Troubadour through March 17, followed by **Herbie Hancock** and **Etta James**, March 19-24, and **Robert Klein** and **Melissa Manchester**, March 26-31 ... Hancock is also at Nob Hill March 14, and **Jimmy Smith** is scheduled March 22-24 ... **Cat Anderson** gigs March 14 at the Golden Anchor in Panorama City; **Richie Kamuca** is in March 28 ... Drummer **Les De Merle's Transfusion**, at Concerts at the Cellar March 22-24, has added trombonist **Pete Hof**, trumpeter-illegelhornist **Ira Hershan**, bassist **Dom Genova** and percussionist **Mike Turner**. **Walter Bishop, Jr.'s 4th Cycle** appears there March 18 ... **Carol Kaye** and **Hampton Hawes** take over Tuesdays at The Baked Potato in North Hollywood, where **Harry "Sweets" Edison** is the popular Sunday draw. **The Don Randi Trio Plus Two** is steady, Wednesdays through Saturdays ... Singer **Lois Talman** follows **Ann Richards** into the Bel Air Hotel, with pianist **Bud Herman** ... **Sassy Clair** is back at the China Trader in Burbank ... **Talya Ferro** is at the etc. ... **Dave Pike** is at Hungry Joe's in Huntington Beach ... **Joan Rivers** is at Ye Little Club in Beverly Hills ... **Smoked Sugar** is at the Pied Piper ... **Hello People** is at the Ice House in Pasadena, March 26-31 ... **The Jackie Parker Trio** is at Sonny's ... **Rory Gallagher** is at the Whisky a Go Go, March 17; **Capability**, Mar. 27-31 ... At North Hollywood's Palomino, **The Statler Brothers** are in March 15; **Hank Thompson**, March 16; **Conway Twitty**, March 22-23 ... **Bimbo's Cosmic Circus** is at Starwood, co-billed with a succession of **Uncle Tom**, **Foxtrot**, **Fresh Start** and **Steps In** ... **Allen Drake** and **Roz Clark** are in the Playroom at the Century City Playboy Club through March 16; **Barbara Carroll** and **Tim & Tom** are next, March 18-30.

CONCERTS: At UCLA, **Laurindo Almeida**, March 17, and **The Modern Jazz Quartet**, March 29 ... At the Long Beach Sports Arena, **The Doobie Brothers**, March 14 (also at the San Diego Sports Arena the next day); **Kris Kristofferson**, March 17; **Yes** and **Steeleye Span**, March 19 (following their March 18 gig at Inglewood Forum); **Johnny Winter**, March 29 (he's at the S.D. Sports Arena March 30) ... At the Santa Monica Civic Auditorium, **The New York Dolls**, March 16; **Genesis**, March 22 ... At the Shrine, it's **The Pointer Sisters** March 22 ... And **Currents III**, a historical program of electronic music with live performers, film and tape, is set for 8:30 p.m., March 30, at Theatre Vanguard, 9014 Melrose Ave., West Hollywood, Calif. Programmed is the first *musique concrete*: **Pierre Schaeffer's** 1948 *Etude* on tape; early *tape music* (1950-52) by **Vladimir Ussachevsky**; the film *Bells of Atlantis* by **Ian Hugo**, featuring the initial electronic music score composed by **Louis and Bebe Barron**; studies by **John and James Whitney**, who were the first to compose electronic music using optical tracks; *Musica Su Due Dimensione*, the first piece ever written for tape and instrument (flute), composed by **Bruno Maderna** in 1951; and *Capriccio for Violin and Tape*, composed by **Henk Badings** in 1952.

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POTPOURRI Continued from page 11

classroom programs. (In addition to his more obvious qualifications for authoring this book, Fowler studied classic guitar with Alirio Diaz and Andres Segovia.) (Write the American Music Conference, 150 E. Huron, Chicago, Ill. 60611 for details on obtaining the publication.

• **Barney Kessel**, just back from a 15-day guitar concert tour (with **Herb Ellis** and **The Charlie Byrd Trio**) of Australia and New Zealand, will conduct a Career Development Seminar in Hollywood, before taking off on an April-to-June European tour. The seminar, set for March 22-24, will offer non-technical instruction and advice for musicians, singers, songwriters and arrangers. More information is available from *Career Development, Music Dynamics Seminars, P.O. Box 2629, Hollywood, California, 90028*.

The last quarter of 1973 found Kessel in six European countries in *An Evening With Barney Kessel*, which he performed in concert and on radio and TV. While in Sweden and England, he also taught guitar seminars which were so well received that each government will sponsor a series of such seminars during his upcoming tour.

"European listeners are so much more responsive," he says. "In blase L.A., you have to promise them the second coming of Christ to get them to a concert."

• **Cheerio to all that:** Composer-bandleader **Mike Gibbs**, a major contributor to the repertoire of **Gary Burton** (among others), is leaving his nine-year residence in England to return to his alma mater, the Berklee School of Music, as Composer-in-Residence. The appointment is effective with the fall term, and encompasses the teaching of composition classes as well as the organization and rehearsal of a special student ensemble.

Of more immediate importance, an album recorded by Gibbs, Burton and an all-star

band (featuring bassist **Steve Swallow**), is set for March release in England. (It is hoped that Polydor in the U.S. will follow suit.) Recorded last June in New York, it's called *In The Public Interest*, and its British release will be accompanied by an eight-date tour by Gibbs' British band. Burton will be on hand for the one London concert, March 21. The other half of the bill is **Return To Forever**, featuring **Chick Corea**.

NEW RELEASES Continued from page 10

top rock-and-roll bands, started their first Fantasy disc recently in L.A. Together for 10 years, they own 15 gold singles and eight gold albums; one of their singles sold more than two million in Europe.

• Fantasy has also signed Latin trumpet player **Luis Gasca** (formerly with **Woody Herman**, **Count Basie**, **Maynard Ferguson**, **Mongo Santamaria**, **Santana**, and **Malo**) to a long-term recording contract, and has begun work on his first album for the label. Guests on the date are saxophonist **Joe Henderson**, trumpeter **Eddie Henderson**, and percussionist **Jack de Johnette**.

• A spring release is planned for a World Jazz album recorded last December by soprano sax-clarineteer giants **Bob Wilber** and **Kenny Davern**. The traditional-styled reed wizards led a rhythm section of **Dick Hyman** (piano), **Bucky Pizzarelli** (electric & acoustic guitar and banjo), **Milt Hinton** (bass), **George Duviver** (bass), and **Bobby Rosengarden** (drums) through a program ranging from Ellingtonia (*The Mooch*), to originals (Wilber's *Penny Rag* and *Johnny Was There*), to standards (*Meet Me Tonight In Dreamland*), to jazz classics (*The Fish Vendor* and *Stealin' Away*). The album is called *Soprano Summit*.

—arnold jay smith

PERSPECTIVE

Continued from page 38

his orchestra. This leaves open to question not only *guess Who* but *Puttin On The Ritz* and *When A Woman Loves A Man*, all previously attributed to the Garber band with Jimmy McPartland. Anyone for Chelsea Qualey?

One item we're sure is a Bix Beiderbecke recording is the one for which this column is titled. *For No Reason At All In C* was recorded by Bix Beiderbecke, Frankie Trumbauer and Eddie Lang as a trio on 5/13/27 on the tail end of a Frank Trum-

bauer Orchestra session which produced *I'm Comin' Virginia* and *Way Down Yonder In New Orleans*. It was Bix's first recording on piano since *Big Boy*, which he had made with the Wolverines in 1924. It was a semi-original composition based on Bill Chalis' arrangement of the 1926 pop hit, *I'd Climb The Highest Mountain*. It's available on a Columbia LP reissue (part of the Bix Beiderbecke story), and on an imported Parlophone LP series. This series covers every record that Bix and Tram made with their small groups for Okeh, plus a few other things. And if I only had one disk on a desert Island . . . why not? For no reason at all . . . in C.



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