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# The day Barcus-Berry came to the session and ran Mike out of the studio.

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Well, the engineer's sensitive ears couldn't believe what he was hearing. Then he looked out into the studio and saw something he's never seen before. On the bridge of the guitar player's guitar was a tiny little device attached to an input jack which was plugged into a pre-amp. The sax man had one on his sax. The drummer had those little devices on all his drums. And the piano player was hooking one onto the piano.

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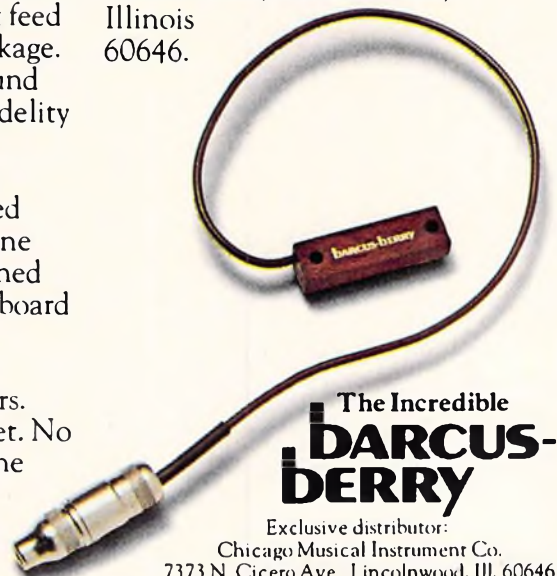
on the piano tickled his eardrum.

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Here is another example of what can happen when you want something badly enough. The subject is jazz-on-radio. The locale could be anywhere but happens to be in the ever-land of Greater Chicago. The principals are: Joe McClurg, a disc jockey who stubbornly believes that people listen to jazz; a high school jazz educator who, for reasons best known to those subject to school board regulations, is known here as J.E.; and a considerable chorus of radio listeners whose collective will has been accepted by Jim Flannery, the owner of WWMM-FM (Arlington Heights).

The script begins on Jan. 14, McClurg's first day at WWMM-FM. (He had just left another Chicago-area station rather than be bound by its "nothing-but-rock" policy.) Flannery provided McClurg with 38 hours a week of prime-time (7 p.m. to 1 a.m., Mon.-Fri.; 7-3 on Sat.) in return for McClurg's "guarantee" of sufficient sponsorship for those hours. The guarantee came to about \$4,500 a week. Providently, McClurg—who has been in radio about 15 years and used to run the Minor Key Club in Detroit—had brought two loyal sponsors with him for openers. How to raise the rest? Enter J.E.


(On his former station, McClurg had played several cuts from a LP made by J.E.'s high school jazz band. J.E., who had not sent the LP to McClurg, called to thank him for the attention and for playing jazz which was "so appreciated and useful to young people.")

By the time McClurg made his move to WWMM, J.E. had vowed to support him with all the resources available to him, and they turned out to be considerable. First off, J.E. invested several thousand dollars of his own money to buy 60-second spots. The copy read: "Hi, this is (J.E.), a music teacher in the Chicago area. Jazz means a great deal to me and my students . . . if it means as much to you, please write in with your support of Joe McClurg's jazz programming. Write today to . . ." And to make sure that the plea did not go unheeded—jazz fans don't often put their preferences in writing—J.E. distributed postcards to his students and to their parents. Similar distributions and exhortations were made in other high schools. (Student musicians from at least seven area high schools are given assignments by their teachers to listen to McClurg's programs.) Wouldn't you know it—those letters and cards came pouring in, not only the cards distributed by J.E. but lots from plain ol' listeners activated by the J.E. commercials and McClurg's programming.

Who's listening? McClurg says—from data supplied by as many as 200 callers an hour—that the majority are in the 18-24 age bracket and describe themselves as students. (Any similarity between jazz radio audiences and db readership as profiled in the last issue is not entirely coincidental.)

By the end of Feb., six weeks after McClurg and J.E. began their jazz blitz, WWMM jazz programming was fast approaching the point-of-profit, with enough viable prospects to warrant consideration of increasing programming to 12 hours daily.

As unique as this story seems, it is not an isolated example. (A story in the March 14 db described the (half-a-loaf) victory won by Dave Hawthorne and the listeners of WJW-Cleveland.) There are other examples that can be cited to support the adage: "Do for yourself."

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All I can say is if Mark (of Mark/Almond, interviewed in the Feb. 28 **db**) is so heavily into music, where is all this heaviness on his albums? And if it *is* on the albums, then I feel sorry for him/us. All these cats just rappin' and searchin' . . . well, Lou Donaldson said it best: if they'd find a good teacher, their search would be over!

So, until next time, remember that all your health can't buy you wealth; and a needle in the arm, and some funny cigarettes, will get your head together; and once your head is together, you don't need chops.  
Lawrenceville, N. J. Adrian Valosin

### Standing Pat

How about an article on one of the finest guitarists in the country today—Pat Martino, from Philadelphia. I think such an article is long overdue.

Kennett Square, Pa. Frederick J. Biondi

### Bravo

I have been a regular subscriber to your unique and informative magazine for almost two years. Your last two issues (Feb. 14 and Feb. 28) were among the best I've read. I was especially turned on by the two pieces on musicians whom I consider too overlooked by the media; I am referring to Anthony Braxton (by Ray Townley) and Marion Brown (by Bob Palmer). Both these men are creative performing geniuses of "free" music. I am glad your writers found them communicative and told their stories with clarity and depth . . . they really got down to it. Bravo!

New York City Noel D. Brooks

### Criss Cross

With regard to Charles Jackson's letter in the Feb. 28 issue, I couldn't agree more that Sonny Criss is a giant and certainly never received the recognition he deserves. Perhaps he received no votes in the last Readers Poll, but he was nominated in the new *Ebony* Magazine All-Black Jazz Poll.

Evidently, Sonny has not received an overabundance of recognition from Leonard Feather, either. He reports that Sonny "has been in Europe for the last several years." WRONG! Sonny just returned to Europe a few months ago, after years of scuffling in L.A., Mr. Feather's home town.  
Tarzana, Calif. Barbara Nash

### Contretemps Correction

A letter in the Feb. 28 **db** repeats a false rumor that also appeared in the European and American press. The letter says that in Berlin, on Nov. 2, "Duke Ellington was supposed to have had a light heart attack." I was with him all through that night, and I was with him in his dressing room. *He did not have a heart attack—not even a light one!* This false story originated with a Berlin journalist who never entered the dressing room.

Some publicity was given to the contretemps in the first part of the concert, but press reports, music reviews, and the aforementioned letter failed to say anything about the last section of the concert. Before,

during, and after that performance, Duke was warmly received by a generous audience. Many reports of that Ellington evening in Berlin were quite incomplete. Please accept this correction and added information from one who was there.

Montreal, Canada Father Gerald Pocock

### Master Manne

We have jazz magazines in England, but none (in my opinion) to come near **db**. I have been a jazz and **db** fan for about 22 years, and in that time Shelly Manne has been my idol. I was amazed to see the results of the drum poll in the Dec. 20 issue—"Shelly not in it?!"

I have seen every American drummer that has come over to England, and in my humble opinion, Shelly is the master of all.

Camberwell, London Stanley L. Carter

### "I'm Writing Because . . ."

I've enjoyed your magazine for some time now. But one aspect of it seems to continually blemish its overall sophistication, and that's the Chords & Discords section. I suppose printing those prejudicial complimentary and derogatory letters keeps some of your readers pacified, but to me they all too often cheapen the effect of your magazine. I like to read the letters because you occasionally have some personal accounts which are interesting. But the loony criticism and flowery compliments really leave me empty. (I must add I like the articles and reviews for their literary content, your magazine being a nice piece of reading material, a joyful 20-30 minute experience after all the other stuff I read.)

Phoenix, Ariz. C. Beatty

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HERB NOLAN

As Junior Mance opened his set at Boomer's with *Moanin'*, a lady in the audience got up and placed a single rose on the microphone. The rose and the song stood throughout the night as dual reminders of the death of pianist Bobby Timmons at St. Vincent's Hospital in New York, March 1. The 38-year old Timmons was a victim of cirrhosis of the liver.

"He was one of the most beautiful people I knew; he was still growing as a writer and player," said Mance later. And Mel Yuman, owner of Boomer's (which was one of the many

clubs that Timmons opened up in New York City), added, "He was a friend for 20 years—a fine jazz musician and a warm human being."

Memorial services for Timmons were held March 6 in his home town, Philadelphia. Timmons began studying piano at age 6, and gigged around Philadelphia until he joined Kenny Dorham's Jazz Prophets in 1956. In the ensuing four years he played with groups led by Chet Baker, Sonny Stitt, Maynard Ferguson, Art Blakey and Cannonball Adderley, and recorded with these artists as well as Art Farmer, Lee Morgan, Kenny Burrell and Hank Mobley.

With Adderley, Timmons became known as an important composer through his hit song *Moanin'*. Two other well-known Timmons compositions are *This Here* and *Dat Dere*. He achieved prominence as a leading exponent of the "soul" piano style of the early '60s, although he was a versatile pianist who was comfortable in other idioms as well. He was also known as a fine accompanist, having worked with Dinah Washington, Dionne Warwick, Nancy Wilson, and others.

In recent years Timmons had grown gaunt as his illness progressed. Clark Terry remembered, "Bobby rehearsed with us for our European tour in July of '73. At the first stop in Ahus, Sweden, he passed out 20 minutes before curtain time, and had to miss the entire tour." His recent activities included trio dates in New York and musical participation in services conducted by his father, a minister in Philadelphia.

*Final Bar continued on pg. 39*

## New Chessmen: Stitt, Bryant

Vowing a "major commitment to devote more energies to jazz," Chess-Janus Records has signed Sonny Stitt and Ray Bryant, it was announced by Esmond Edwards, vice-president of a&r for the label. The company's resurgence in the jazz field includes negotiations with several other name artists, development of new talent, regular release of jazz albums, and a major media campaign to focus on radio and print ads.

"The particular impetus for us to go this way came from upper management's realizing there is a growing interest in jazz in today's record market," Edwards told db. He attributed this to the

success of the Newport-in-New-York Festival and to the popularity of CTI Records.

Stitt, who has been recording for several labels on a free-lance basis, signed with Chess-Janus after his *Mr. Bojangles* album came out on the company's Cadet label. "He was pleased artistically and with the promotion of the album, and found a home with us," said Edwards. In the case of Ray Bryant, the signing brings about a reunion of Bryant and Edwards, whose relationship goes back to the early Prestige days.

"It's a matter of finding the right people," said Edwards. "We're a more-or-less con-

### potpourri

The School of Music at the U. of Wisconsin-Madison has made a firm decision to establish a strong jazz education program. Applications for a tenure-track position jazz educator should be addressed to **Mike Leckrone**, Chairman of the Jazz Search Committee, School of Music, U. of Wisconsin-Madison 53706; or you can give Leckrone a call at 608/263-1900 for further details.

• **Smaizysly Speaking:** Saul Smaizys of Chicago's free-form Triad Radio reports that **Jasper von't Hof**, former keyboardist with **Holland's Association P.C.**, has formed a new group called **Porkpie**, made up of

*continued on page 34*

sumer-oriented record company. We want to produce records that will have a wider appeal to a broader base. Not all artists are emotionally and philosophically prepared to make that kind of record. But then, if we're financially successful, I hope to be able to subsidize the efforts of

musicians producing more esoteric music with limited appeal."

New Cadet discs from guitarist Jimmy Ponder and organist Jack McDuff have already been released, with a new Shirley Scott album due to hit the stores soon.

## Frankly, The Kids Are The Stars In The Ol' Blue Eyes

The band bus is steel and it plies the jetstream rather than Route 66, but you'll be able to see if he *really* has blue eyes when Frank Sinatra embarks on his upcoming tour for Variety Clubs International (V.C.I.). The tour kicks off with an April 8 concert at Carnegie Hall, Frank's first in that austere auditorium, for which the price scale has been set to gross more than \$200,000. All the concerts will benefit V.C.I.

The tour, among the most extensive in Ol' Blue Eyes' career, will run through April 27 and will stretch south to Georgia and west to St. Louis. Some of the jumps he'll make are wide and strictly one-nighters. The schedule is:

April 8	Carnegie Hall (New York City)
April 9-10	Nassau Coliseum (Uniondale, L.I.)
April 13	The Omni (Atlanta, Ga.)
April 15	The Arena (St. Louis, Mo.)
April 16	Civic Center (Providence, R.I.)
April 18	Olympia Stadium (Detroit, Mich.)
April 21-22	The Spectrum (Philadelphia, Pa.)
April 24	Capitol Center (Washington, D.C.)
April 26-27	Chicago Stadium (Chicago, Ill.)

More stops may be added along the tour.

V.C.I. is an international organization devoted to children, and administers funds via offices throughout the world. V.C.I. President Mike Frankovich explained, "The goal is to raise \$15 million in 1974 for children all over the world. In 1960, Sinatra's tour raised \$2

10 □ down beat



PHILIP J. WEINSTEIN

million for orphans, and his continuing involvement with youth is evident in his zeal for the current tour."

Suggestion: don't wait till the last minute for tickets!

—arnold jay smith



# Kenton Clinics Mark 15th Year

Stan Kenton's *Jazz Orchestra in Residence* program moves into its 15th year this summer, with three week-long jazz clinics planned. The clinics will be held at Drury College in Springfield, Mo. (June 16-21); Towson State College in Baltimore (July 21-26); and California State University in Sacramento (Aug. 11-16). The Drury College clinic will mark the first time the Kenton program has offered a special curriculum for professional musicians, educators and composer-

arrangers.

The 19-member Kenton band will instruct at each of the clinics, along with various guest clinicians. These include Towson State Jazz Ensemble and former Kenton sideman Hank Levy; Ken Hanna, Kenton's current composer-arranger; jazz theory authority Phil Ruzzog; and Professor Leon Breeden, director of lab bands at North Texas State University.

The tuition fee for each clinic is \$80, and enrollment is limited.

# New Releases

In a bidding war that reportedly reached extremely healthy stakes, Columbia has signed **Freddie Hubbard**, to the chagrin of Fantasy Records. We'll keep you posted on when to expect his new album.

More details on the **Thad Jones-Mel Lewis** album alluded to in the March 28 issue: the album will definitely be released on one of the labels affiliated with Gamble, Huff & Bell, with whom Thad & Mel have inked a new contract. Co-or-

ordinating the efforts of the band, which is the first jazz act signed to GH&B, is composer-arranger-producer **Bobby Martin**, who assumes the post of director of special creative projects.

Along with the album, a single release of *Livin' For The City*, with vocalist **Dee Dee Bridgewater**, is planned.

**Hot Damn! Dept:** United Artists has released a single from **Bobbi Humphrey's** new album, *Blacks and Blues*. The track is

*continued on page 34*

# Joe Bennett And Mangione Together At The Ballet

The music of Chuck Mangione has inspired a contemporary ballet, which will have its world premier with the Mangione quartet and a 50-piece orchestra in a series of performances in Canada. The ballet will be presented at Hamilton, Ontario, April 6-7, and at the 3,000-seat O'Keefe Center in Toronto, April 8-13.

A culmination of two years' dedication, the production was sparked in 1971 by a Los Angeles dance student who brought Mangione's *Together* album to her instructor, choreographer Joe Bennett. The music so excited Bennett that he immediately began choreographing it for his dance company. He then sent a videotape of the work to Mangione and his manager, Tom Iannaccone, in New York.

"Joe's choreography is the most perfect extension of my music," Mangione exclaimed. "That videotape blew my mind. His movements were an exact visualization of the feelings I was expressing in sound. It's wild when you can actually look at what you wrote ... in another medium ... and even see a progression of your ideas."

Bennett, 32, whose talents include acting and dancing, starred in *Baker Street* and was featured in *West Side Story* on Broadway, and

has choreographed for Italian television, Brazilian nightclubs, and, most recently, for Ann-Margaret. His choreographies for Mangione's *Legend Of The One-Eyed Sailor*, *Sunshower*, *Legacy* and *El Gato Triste* follow the orchestral



Mangione and Bennett

line, emphatically underscoring all but the instrumental solo improvisations. These are not choreographed, since the music varies with each performance, and because Bennett feels the audience's attention, both visual and aural, should not be distracted from the soloists' contributions.

Cellist **Cathie Laird** and vocalist **Esther Satterfield**, who are on Mangione's latest album *Land Of Make-Believe*, will take part in the Canadian concerts, as will singer-guitarist **Don Potter** and trumpeter **Lew Soloff**. —pat willard

# ...on the road

## CANNONBALL ADDERLEY

Mar. 25-30, Tulagi's, Boulder, Colo.  
April 12, Florida A&M U., Tallahassee

## ROY AYERS' UBIQUITY

April 1-6, Gallery, Seattle, Wash.  
18, U. of Northern Colorado, Greeley, Colo.  
30-31, Keystone Korner, S.F., Ca.

## GARY BARTZ

April 19, Boston College, Mass.

## DAVE BRUBECK

Mar. 30, Vanderburgh County Aud., Evansville, Ind.  
31, U. of Missouri, Columbia, Mo.  
April 1, Northern Michigan U., Marquette, Mich.  
7, Midland Lutheran College, Fremont, Nebr.  
12, U. of Utah, Salt Lake City  
16-18, Queen Elizabeth Theatre, Vancouver, B.C.  
20, The Ambassador, St. Louis, Mo.  
21, War Memorial Aud., Trenton, N.J.  
23, James Caldwell H.S., West Caldwell, N.J.  
26, Auditorium Theater, Denver, Colo.  
27, Trade Mart, Denver, Colo.  
29, Cotu Aud., Colorado Springs  
30, Colorado State U., Fort Collins

## CHARLIE BYRD

Mar. 27-30, P. J.'s, Niagara Falls, N.Y.  
31, Carnegie Hall, N.Y.C.  
April 4, Orlando, Fla.  
6, Hartford College, Belair, Md.  
10, U. of Houston, Tex.  
12-14, Maryland Inn, Annapolis, Md.  
15-18, South Carolina concerts  
19-21, Maryland Inn, Annapolis, Md.

## MAX COLLIE'S RHYTHM ACES

April 1-6, Earthquake McGoon's, S.F., Ca.  
7, Sacramento Jazz Club, Sacramento, Ca.  
8-10, Earthquake McGoon's  
11, Vasilias College, Vasilias, Ca.  
12, New Orleans Jazz Club, S.F., Ca.  
13-14, Great American Music Hall, S.F., Ca.  
15, Sacramento Jazz Club  
16-17, Denver U., Colo.  
18, Chuck Adire Club, McCook, Nebr.  
19-20, Keamei State College, Lincoln, Nebr.  
21, Emporium of Jazz, Minneapolis  
23, Davenport, Iowa  
24, St. Louis Jazz Club, Mo.  
26, Indianapolis, Ind.  
29-30, New York City area

## ERROLL GARNER

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

## MAYNARD FERGUSON

Mar. 28, Garrett Community College, McHenry, Md.  
29, Southern H.S., Garrett Cty., Md.  
30, Allegheny College, Cumberland, Md.  
31, Eastchester H.S., Eastchester, N.Y.  
April 1, Warminster, Pa.  
2, Union, N.J.  
20, Westchester, Pa.  
21, Wichita, Kan.

## PETE FOUNTAIN

Mar. 30, New Orleans, La.  
April 26, New Orleans, La.  
28, Stevensville, Mich.

## BOBBY HERRIOT

Mar. 29-31, Community College Jazz Fest, Everett, Wash.  
April 4-6, Shoreline Community College Jazz Fest, Seattle, Wash.  
9, Wanatchee, Wash.  
12-13, Southern Oregon College, Ashland, Oregon  
25, Powell River, B.C.  
26, Blaine, Wash.  
May 3, Jazz Band Fest, New Westminster, B.C.

## WOODY HERMAN

Mar. 30-7, La Bastille, Houston, Tex.  
16, Hartford H.S., Hartford, Wis.  
20, Atlanta Athletic Club, Norcross, Ga.  
23, Shaw AFB, Sumter, S.C.

## J.B. HUTTO & THE HAWKS

Mar. 30, U. of Iowa, Iowa City

## JEFFERSON AIRPLANE

April 1, Academy of Music, N.Y.C.  
4, C.W. Post College, L.I.  
5, The Spectrum, Philadelphia, Pa.

## GLADYS KNIGHT & THE PIPS

April 17, U. of Toledo, Ohio  
18, U. of Michigan, Ann Arbor  
19, Civic Aud., New Orleans, La.  
20, Barton Coliseum, Little Rock, Ark.  
21, Civic Aud., Monroe, La.

## RICH MATTESON

Mar. 30, Peru State College, Nebr.  
April 5, Hiram College, Hiram, Ohio  
10, U. of N.D., Grand Forks  
19-21, Friends U., Wichita State U., Wichita, Kan.  
26, Evergreen H.S., Colo.  
27, U. of Northern Colorado, Greeley, Colo.  
30, E. Kentucky U., Richmond, Ky.  
May 3-4, Harper College, Palatine, Ill.  
5, U. of Mo., St. Louis

## OLYMPIA BRASS BAND

April 1, Baton Rouge, La.  
3, New Orleans, La.  
10, New Orleans, La.  
18, Biloxi, Miss.

## THE POINTER SISTERS

Mar. 28, U. of Maryland, Silver Spring  
29, Wichita, Kan.  
30, Lawrence, Kan.  
April 1, Orpheum, Minneapolis, Minn.  
4, Oklahoma City, Okla.  
5, Kansas City, Mo.  
6, Houston, Tex.  
11, Sacramento, Ca.  
12, Fresno, Ca.  
13, San Diego, Ca.  
26, San Jose, Ca.  
27, Shrine Aud., L.A., Ca.  
28, Tucson, Ariz.

## PUZZLE

Mar. 28-31, Ruggles, Chicago, Ill.  
April 4-7, Denver, Colo.  
11-14, San Francisco, Ca.

## SONNY ROLLINS

April 1-1, Jazz Workshop, Boston, Mass.

## SEALS & CROFTS

Mar. 30, Norfolk Scope, Norfolk, Va.  
31, Baltimore Civic Center, Md.  
April 10, Veterans Memorial Coliseum, Phoenix, Ariz.  
11, Civic Aud., Albuquerque, N.M.  
12, Civic Center, El Paso, Tex.  
15, Municipal Aud., San Antonio, Tex.  
16, Memorial Aud., Dallas, Tex.  
17, Assembly Center, Tulsa, Okla.  
18, Music Hall, Oklahoma City, Okla.  
20, Hofheinz Pavillion, Houston, Tex.  
21, Corpus Christi Coliseum, Tex.

## SINGLETON

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

## 10 C.C.

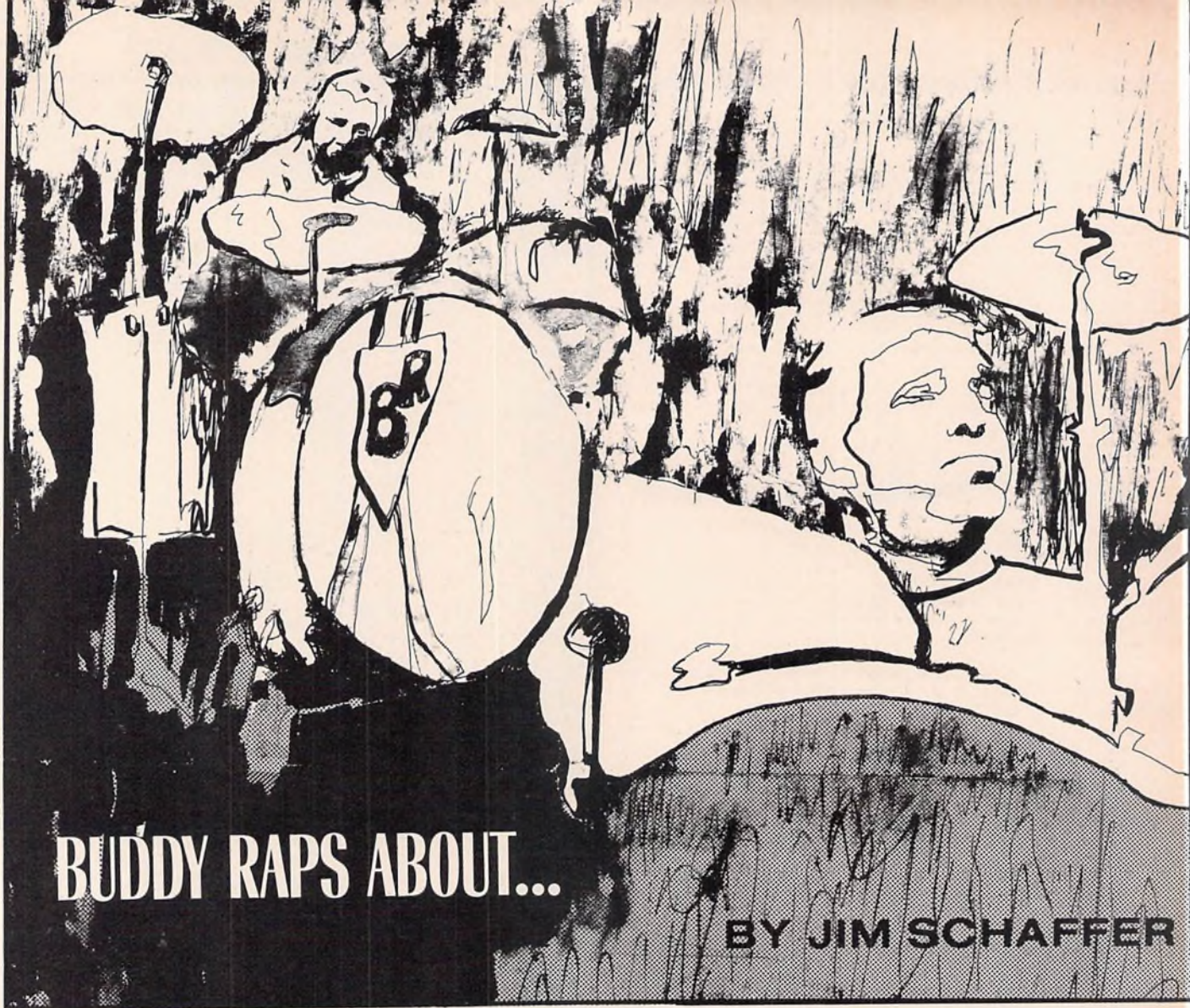
Mar. 29, Capitol Theater, Portchester, N.Y.  
April 5, Allan Theater, Cleveland, Ohio  
6, Convention Center, Louisville, Ky.  
7, Shubert Theater, Philadelphia, Pa.  
8, Convention Center, Indianapolis, Ind.  
TIM WEISBERG  
Mar. 31, U. of Pa., Philadelphia  
April 4-7, Good Karma, Madison, Wis.  
17-21, Quiet Knight, Chicago, Ill.

## JOE WILLIAMS

April 1-8, Harold's Club, Las Vegas, Nev.

your  
NEWS





# BUDDY RAPS ABOUT...

BY JIM SCHAFFER

ILLUSTRATION BY SCHAFFER

**1917** was one of those hail-and-farewell years, when the United States entered World War I and Bernard Rich was born in Brooklyn, New York.

Almost since birth, Rich has been immersed in show business. At 18 months, he was working vaudeville with his parents' act, Wilson & Rich. When he was four years old, he starred in the Broadway play, *Pinwheel*, and by the time he was 11, he had had his own band on the road for a year and a half. From that time to the present, he has owned the nickname, "Buddy."

Gathering influences from the entire spectrum of the jazz world, Buddy has played with many name bands including Joe Marsala, Bunny Berigan, Artie Shaw, Tommy Dorsey, Benny Carter, Chubby Jackson and Harry James.

The entrance of the '60s found Buddy with a heart condition, mak-

ing him give up the drums for a career in singing and acting. He has recorded several albums as a vocalist. Buddy has also gained world acclaim as a fast-thinking, tart-tongued TV personality.

In 1966, his addiction for the drums was too much. Buddy again was found behind the drums, leading one of the world's most popular big bands to date, which culminated in 1974 with his new album on Groove Merchant, *The Roar of 74*.

Since 1941, Buddy has been interchangeably winning and losing the drum category in all the major magazine polls. Last year, in a perfect example, Buddy copped the *Playboy* jazz poll but came in second in the **down beat** reader's poll, losing to Billy Cobham.

Critics and the creativity of musicians were on Buddy's mind when we got together. So Buddy decided that was as good as any place to start the interview.

Ladies and Gentlemen, Mr. Bernard "Buddy" Rich.

**Rich:** The whole idea of creativity is the personality of self being projected into playing, not necessarily drums. Anything. Right? When you don't have any ideas of your own, you steal the best of the people you admire, and you become that person. So, when I listen to critics say, "Hey, you gotta hear this guy, he's great," my immediate reaction is that it's not great because I heard the guy play that who was great. Now it might be a pretty good imitation. Just like Rich Little, he's a fine impersonator. He sounds a lot like Cary Grant, but he's not Cary Grant. So he's a bad imitation or a good imitation, de-

pending on how you look at it, but I'd much rather listen to Cary Grant tell a story than Rich Little. So when I hear trumpet players today, I say, "Boy, this cat is a bitch," but he's only playing what Diz stopped playing 15 years ago. He listened to Diz and picked it up. Especially since there's been that time element that people stopped listening to jazz or stopped listening to Diz. Now they accept this new guy because he is creating what was created originally by Diz or Miles or whoever. You see?

**Schaffer:** What drummers today do you think are not direct imitators?

**Rich:** Let's see, where do you want to start? Do you want to start with Ed Shaughnessy? Do you want to start with Grady Tate, Max Roach, Art Blakey, Elvin Jones, or Louie Bellson? Or do you want to start with the present-day guys?

**Schaffer:** Billy Cobham won the **db** Readers Poll. How would you rate Billy?

**Rich:** There's six drummers right there that will wipe him out, with or without two bass drums. Carl Palmer is a better drummer than Cobham, better technique, better hands. He is to me, and I know a little bit about drums.

Also, when I hear Bobby Colomby, I know



that I'm hearing some kind of an originator because what he's doing is combining the two forms of rock and jazz, and he is a bitch of a player.

Also, when I hear Danny Seraphine play, he's a bitch because he has the same kind of feeling. He has good hands, good ideas, good feeling, he knows how to play behind that group.

When I hear all of the other guys, I say, "Well, it's either Colomby, Palmer, or Seraphine," because there's nothing happening with those other cats. I've watched these things on Friday night. You know, the rock concert things. I couldn't tell you who's playing if I sat there blindfolded. I would think it's the same group because the drummer plays the exact same thing. There's nothing different because the form is limited. It's limited, man. Here, play this—um, chukka, um pum, um, chukka, boom. That's it. But getting back to Cobham, Billy is not a jazz drummer.

What makes a jazz drummer is his ability to take any group, whether it's a small group or a big band, and hold those cats together and get something swinging, whatever tempo; up, down, medium. The function of a jazz drummer is to instill in the other players a force which, in turn, makes jazz players play better.

I heard Billy with Mahavishnu Orchestra. He's very flashy. He's got two bass drums, 82 tom-toms and 45 cymbals, and it's all very visual. But he did not play one single thing that I haven't heard a lot of other guys play better. Louie Bellson, if you must talk about cats who have that kind of technique, can play more with his two bass drums than Cobham can play with his bass drums and his hands.

I would be the first cat, man, to say, "Wow, I heard a bitch today," if he could do something that I hadn't heard already. But I can't honestly say that, and I won't say anything that I don't believe. I won't say a guy is good because somebody wants it to be said. Rich won't say anything unless he believes it. While we're talking about drummers, I'll name you two guys in England who can run all the drummers out of town: Kenny Clare and Ronnie Verrough.

**Schaffer:** Speaking of English drummers, what about Randy Jones, Maynard's drummer?

**Rich:** That cat with Maynard plays like he's got paralysis, for Christ's sake. Are you serious? I'm talking about giants. I'm talking about guys who know the instrument. You see, one of the things I'm tired of is that designation that cats lay on you. "He's a great small band drummer," or "He's a great big band drummer."

There's only one way to play drums, man. Whatever the job calls for, if you're a jazz drummer and the thing calls to play rock, you play rock. If it's a big band and there's a trio within the band, like Gene used to do with Benny's band. They didn't have a drummer to come down out of the big band to play with the trio, so Krupa came down because he had the ability to complement a trio. When he had to get back behind the big band, he was the force behind the band. You can't get guys who do that today.

The frightening thing for a drummer today is to know that he has to sit down behind five brass or eight brass and hold all those guys together. He can't hold himself together because he's not concerned with playing time. He's up there to knock you out with his

technique or his flashiness or his gimmicks, his electronics or whatever. Let's get down to the basics. Playing. What's playing all about?

**Schaffer:** Did you know Billy was forming a new eight-piece group?

**Rich:** That's great. On the strength of winning the **down beat** poll, he can put a group together. But last year, or a couple of years ago, the only shining light in the star firmament of drummers was Tony Williams. Tony Williams was the main bitch of all, and he could outplay anybody. Right? Whatever happened to Tony Williams?

You see, what I'm talking about is you guys. Not only **down beat**, but writers, will hit on something that they think is new or different and blow these cats up out of proportion. It becomes destructive to their ability to play. They actually think that they're really that good, and when you get right down to the challenge of playing, man, you've got to come up with it.

Nobody is going to get in a ring with Muhammad Ali unless they have a pretty good chance of winning. Nobody got in the ring with Joe Louis and beat him; age beat him. No fighter ever beat him, so if you make a big thing out of Tony Williams, you'd better have some staying power to sustain yourself if you think he's really that great. So if Tony Williams was the genius that he was predicted to be, how come Billy Cobham knocked him out? Is Cobham going to suffer the same fate as Williams? Because if a guy is really that monstrous, he's got to be able to be a monster for the

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**"You don't have to pick  
up down beat to know  
that you're Number One."**

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time he stays in business. Not just this year. If you lose a poll, does that mean your playing has suffered within the year of a poll? Have you really disintegrated to the point where you don't win anymore? Does that mean that your playing has suffered, or is it just the taste of the people voting? That's the important thing here. If he loses next year, does that mean that he won't be as good a drummer next year as he was the year that he won?

**Schaffer:** Well, I think it gets down to the individual.

**Rich:** Yeah, the person himself. Does he have to think, "Oh man, I won, so I'm a bitch." Then he picks up the magazine and says, "I lost, and I'm not a bitch anymore." Does that really happen, or do you realize your own ability and it doesn't make a damned bit of difference what the poll says.

You destroy a lot of people, man. You destroy a lot of people because you give them false confidence. You know ... you win, you lose, you win, you lose, you lose, you lose and then all of a sudden you win again. I use myself as a perfect example because there were some years when I wasn't even in the top 10. All of a sudden, I started winning again. Does that mean that I improved that much? Bullshit! I always played great. So if my ego wasn't strong enough to withstand the fact that I lose, maybe I'd have suffered by my own feelings about where I am and who I am.

The poll doesn't give me the security and knowledge that I'm a better player than any-

body else. That's unimportant whether I play better than anybody else. To begin with, polls are rotten because they make musicians compete with each other, and there should be a brotherhood between musicians, not a competitiveness. Cats say, "Well, I won, I beat you, I'm better." That poll doesn't mean you're better than anybody, and it doesn't mean you're any less. What you do is you make people, you make players fight each other. You know, it's a thing when the ego sets in and when the popularity thing sets in. All of a sudden the idea of playing is forgotten. You don't have to compete with anybody, man. You know what you can do, and you do it. You don't have to pick up **down beat** to know that you're Number One. If you think you're Number One, that's all that counts, and if you're not Number One, looking at your name at the top of a list is not going to make you Number One, baby.

**Schaffer:** You've been playing drums for a long time now. Do you feel this reflects on your capabilities as a person?

**Rich:** My capabilities are unbounded, man. I can do anything that I want to do. I can sit down and play conga drums all night and play them as good as any guy who makes a living playing congas. I can play timpani, gongs, bells, it doesn't make any difference. I can play tambourine, and I can also play with my fingernails on the table. The idea of the whole percussive family is that if you're playing drums, you can play drums, all drums. Whatever is called for, you play it. You see? To be designated as a jazz drummer, as a rock drummer, as a country drummer, that's bullshit!

**Schaffer:** There seems to be an energy engulfing a lot of musicians which relates to cutting other musicians down.

**Rich:** I don't believe in cutting; that's a bullshit thing. "Can you cut so and so?" "Can you cut this guy? Or are you afraid to play him? Is he afraid to play you?"

Every guy who gets up on the bandstand, gets behind a set of drums, does the best he can do, right? Because of a love of the instrument.

When it gets into a personal thing, when a guy says, "You can't play" or "He can't play," he's getting into personalities now, not ability. There ain't a guy in the past, present or future that I won't get up alongside of, if it's a personal challenge. Not in front of an audience because I don't need audience reaction. But in a studio and work out. I don't think there's a drummer in the world that I'm afraid to face, at any age.

You know, I read about Ginger Baker's remarks about me. That I'm not playing jazz, that I can't play drums. I accept that because it comes from a non-player. Then Shelly Manne said that (I won't quote him because I don't remember exactly what he said). But there's no day in the week that Shelly Manne wants to get on the bandstand with me because what I play on the job is one thing and what I have to play to prove something is an entirely different thing. I know what I can do in karate, but I don't go beating guys up. This is for me to know. When a cat says, "I challenge you," is it worth the effort to prove to somebody that I'm as good as I think I am? Is it worth the effort to destroy or do whatever you have to do? No! Okay Shelly, you want to knock. If that's good for your ego, straight ahead. Ginger Baker thinks that he's a monster, good for Ginger Baker.



I was asked two years ago in London by the editor of *Melody Maker*, Chris Welch, "What do you think about the challenge that Ginger Baker laid on Elvin Jones?"

I said then that Ginger Baker challenging Elvin Jones to a drum battle would be the same as a paraplegic challenging Arnold Palmer to a round of golf.

So then, he said to me, "How would you feel about it?"

I said, "I don't play opposite children." But these younger cats thought when Baker first came on the scene and played a couple of things on records giving him some publicity, that he was a bitch. But if you listen to it, you'll find that he played everything Krupa played in *Sing, Sing, Sing*. His whole approach to the tom-tom thing was exactly the thing that Krupa played. So he might have embellished it by a few little turn-around things, but he certainly was not Krupa. Still, to the young people who have never heard *Sing, Sing, Sing*, Ginger Baker discovered something. But the guys who listened know he's full of shit.

**Schaffer:** That's a heavy statement to make.

**Rich:** You must understand that my remarks are not meant to be cutting, to be insulting to the various players. I respect their playing. All I'm saying is that these cats that have come on the scene now should give credit to the guys that they've copped from. Right? That's all.

**Schaffer:** What was the atmosphere like when you came on the scene?

**Rich:** When I came on the scene, I listened to every drummer. I listened to Tony Briglia. Did you ever hear of Tony Briglia?

**Schaffer:** Only on record.

**Rich:** Tony was the drummer with the old Casa Loma Band in 1935-36. He was a bitch because that band was a bitch. If you've ever listened to some of the things that they made, you'll know that band was the most together band ever. I listened to Chick Webb, and I thought, "Wow, I never heard anything like that in my life!" Then I listened to Krupa and thought, "Wow, that's more dynamite." Then I listened to Davey Tough, Sid Catlett, Cliff Leeman and Shadow Wilson. I listened to them all because every one had a different approach and a different thing to say in playing. Not all guys sounded like Chick Webb, not all guys sounded like Krupa, not all guys sounded like Shadow, not all guys sounded like Davey Tough. There was the Chicago style, New Orleans style, New York style, California style. They all had an interpretation that they were brought up with, so there was an individual artistic endeavor. And when I listened to all of them, I thought, "Wow, if I could just play a little bit like that guy, and if I could play a little bit like that guy, I could evolve into my own thing."

Today, everybody sounds like everybody else, so how can you say that anybody is really that good? Everybody sounds the same.

**Schaffer:** Let's rap about the technical involvement of the drum sound.

**Rich:** Engineers work a lifetime designing drums, trying to get a sound for drums. They've put heads on the drums so you can get some kind of resonance. So, a kid goes out, and he buys \$2,000 worth of drums and \$500 worth of cymbals. Then he puts tape on the cymbals so they don't ring, takes the front head off the bass drum so there's no sound and puts some kind of cover on the snare drum so it doesn't ring.

What is the point of going out and destroying something that's really beautiful? Would you take the strings off a violin? When you take the head off a bass drum, you're taking half the sound away from the drum. Now, is it because you're inadequate and you can't handle the sound and the volume with your foot? What is the point? Flat sound, dead sound. Well, if that was supposed to be the sound, man, drums would be made with one head. The idea of the sound of drums is to get tonal quality out of them, not a flat sound. You can get a flat sound by using a pair of sticks on a leather chair. I can get the same sound that a cat gets in the studio playing on drums that are destroyed. Look, I went to see Emerson, Lake & Palmer, and Palmer uses, I think, a 28-inch bass drum. All the heads are on the drums, and he's miked. He can be heard 6,000 feet, he can be heard 6,000 miles.

**Schaffer:** How did you decide on your own personal drum set-up?

**Rich:** I had to go through all kinds of changes to find out how I wanted to play when I was 18 or 19 years old, but my set-up hasn't changed in 30 years. It's the same cymbal set-up, the same bass drums, the same snare drums because I've found it to be the sound that's necessary for me to project what I do behind a big band. I use a 24-inch bass drum when I play with a quartet or a quintet. There was no reason for me to change because I can control my foot to play with a violin and not be heard.

**Schaffer:** What are your thoughts about using double bass drums?

**Rich:** I don't understand the idea of having to reject the high hat in order to do triples on the bass drum. When you're using two bass drums, you've got to give one up or the other, and that doesn't make any sense. There's no big thing about playing two bass drums. If you can walk, you can play two bass drums. If you can use your ankles, man, you can play. If you can play a high hat, you can certainly play another bass drum.

**Schaffer:** My impression is that most cats use double bass drums only for the show. I've seen a lot of cats use them, but Bellson is the only one who really sticks out. I don't think the double bass technique is really needed.

**Rich:** You just said it. I didn't say it, so they can't razz me when this thing is in print. Because I feel the same way about it. If you're a bitch, one bass drum is more than enough.

**Schaffer:** Do you play with your heel on the floor?

**Rich:** Yeah, on the floor. I use a split heel plate. The control is much better that way.

**Schaffer:** That's the way I play, but I see cats play the other way.

**Rich:** Oh, I've seen guys play with their toes. I've seen guys using their toes on the high hat, playing not full foot, but with their toes.

**Schaffer:** What's your feeling about drum teachers?

**Rich:** What do teachers teach you? They teach you how to read; they don't teach you how to play. One of the most obnoxious things—and I think one of the things that bothers me the most—are the books with written drum solos. What this does is give the kid a four-bar solo, and he doesn't have to think about creating a four-bar solo because there it is, man. It's one that Roy Burns played, or it's one that Bellson played at a clinic, or it's one that Max Roach played. How about your own four bars?

**Schaffer:** Yeah, it could hurt one's ability to

feel the part.

**Rich:** Creativity, not feeling. Bullshit feeling. Create. Here's four bars, here's eight bars, here's sixteen bars in a book; after the first ten pages of instruction, it becomes somebody's soul. Where are you playing, man, if you're going to play somebody else's 18 bars? When do you start? When do I start to hear you? You, meaning any one of a hundred guys. When do I hear you play?

A guy will say to me, "Why don't you do clinics?"

Mainly because I have college kids or high school kids telling me, "My teacher told me I had to practice eight hours a day or four hours a day."

I tell them, "Your teacher is nuts! Do you know how you should practice? Practice as long as you feel you want to practice. As long as it's a kick. If it's 15 minutes and you're doing something within that 15-minute period, and after that, if you feel like you don't want to play anymore, put the sticks down and go out. Play stickball, go out and mug somebody, go out and do whatever in hell you want. Then go back when you feel the urge to play."

When a teacher says you have to do something like sitting down for four hours, man, you get to hate it because there's no such thing as being able to sit down and play for four hours. Two hours or 20 minutes or whatever. Boredom has to set in. As soon as boredom sets in, stop. Now, a lot of teachers give me a lot of heat. I'd like to know who set that standard. Who said four hours a day? Who sets any kind of standard? It's actually very simple. You play, you create, and when you run dry, go outside. Something will occur to you. Go back in and play it, or at least see if you can play it. If you find that the thing that you're trying to do is too difficult, then you work on it and you work on it and you work on it until you finally say, "I can't play it any longer." That's the only time I would advise, sit down until that difficulty is mastered.

The only important element in that whole theory is that if you can think it, you can play it. Because that means that you hear it, which means there's no reason why you can't get your hands to do it. No reason in the world. Guys tell me, "I can only get so fast."

Well, how did you get that fast? You started slow, and you got up to that level of speed. Well, okay, the next thing to do is to start at that level and go ahead. And they'll say, "Well, I can't. My hands get tired." Well, maybe you're sitting wrong. You're too tense.

A guy says, "I use my fingers." There's no such thing as finger control, man. You can't control your sticks by doing that. You've got to have a grip on your sticks, so all the speed comes from the wrists. It doesn't come from the arm. The closer you stay to the drums, obviously, the more speed you're going to have because you don't have a whole area in which to bring your hands down. The idea of speed is a matter of concentration and only concentrating on what you want to do, not on the amount of speed, but how you want to do it.

What's the easiest way to do it? The easiest way to do it is the way you want to do it, not the way you read it, not the way a guy tells you. I would never give advice to a drummer because if I tell him what to do, it may be all wrong for him. They ask me, "How come you sit so high?" Another says, "How come you sit so low?"



# ENRICO RAVA

## "The Real Music Comes From The People."

By Michael Cuscuna

Past the 30-year mark and now a comfortable and familiar resident of New York, Enrico Rava carries himself with a quiet, stately self-assurance that represents a new era. It is an era of distillation and maturity that has evolved out of the rather flamboyant and chaotic experimental era of the 1960s. Like so many other musicians who survived the so-called avant-garde, the Italian trumpeter made great musical gains in the freedom arena that he has now applied to his own style and broadening scope of music embracing structured forms of jazz and various ethnic music of the third world.

Rava sees the transition as a natural one.

"I now feel a certain need to use structure. This has happened for several reasons. One is that I am now very much into composing, into tunes. I consider composition to be something of its own. I even find myself writing pieces that are not comfortable for me personally to play, that would not make any sense to solo on.

"When I was with Steve Lacy, we'd usually play total freedom. After a while, it became a routine, a cliché. Freedom is legitimate. Everything is right when it happens. When I was into free playing, it seemed so new. I was always discovering new things. I still feel comfortable playing that way. But it is only one part of what I can do.

"And you know, you say that a lot of the free players are changing their music. Well, a lot of musicians who refused the freedom music are now into it. It has reversed."

Rava was a late bloomer. Although he had toyed with the trombone, he did not seriously begin to study or play trumpet until he was 19 years old.

"I started listening to the music when I was nine or ten. I knew the music of the '20s and '30s very well. You know, Bix and Armstrong. At that time, Chet Baker was living in Italy. But it was when Miles Davis came that I began to play seriously. I was crazy about Miles, just crazy about him."

At the age of 22, Rava ventured to Rome to start to develop a career as a professional musician. He explains, "That's when I began to think of making a living this way. I played with Gato Barbieri there in Rome for a while. We sounded like Miles and Trane. We made a soundtrack album called *Bella Grinta*, but Gato eventually went to Paris to join up with Don Cherry. So I played some festivals and worked a little with Mal Waldron.

"Then in 1966, I met Steve Lacy. We got along very well. We toured Europe and South America. We stayed in Argentina for a while, then on to New York. By 1968, we were back in Europe."

The Lacy band finally broke up, leaving a legacy of four albums. Enrico began to freelance around Europe leading his own group, working with the German saxophonist Peter Brotzman and recording in Italy with Lee Konitz and Giorgio Gaslini.

In late 1969, Rava returned to New York and soon joined Roswell Rudd's band.

"New York is the place! All the musicians that I love live and

work here. If you stay in Europe too long, being a European, nothing happens. Now that I live in the United States, I get a lot of work when I go back."

I asked him if it were true that Europeans hold American musicians in such high esteem and do not appreciate their own players. He admitted, "That is true. Unfortunately, there are a lot of good musicians there who don't get the recognition. But it is understandable because America is where it happens. A lot of Europeans can really play aesthetically, but are not really inside it. Here in the U.S., it is a man's life. He may not have even been give a choice.

"This music is the real folk tradition of America, of Black America, just as Brazil has its own folk music. It is strange, but Italy has no real folk music in the ethnic sense. The Neapolitan songs come out of opera, but they were mishandled and commercialized. Italy has no roots like the popular music of America or Brazil or other countries."

Ethnic music holds a certain fascination for Rava, who has employed elements of South American music in his new album. He is also intending to explore the similarities among various kinds of Mediterranean music from Italy, Spain, North Africa and all along the coast.

A discussion about the way Europeans treat their own musicians led into the problems faced in the U.S. Enrico speaks on the subject with genuine disdain.

"It is clear, at this point, that jazz is the only original art that this country has. It is a product of the black culture of America. But it has never been helped or appreciated or even accepted. The only time they push it with money and attention is when it focuses around a white player. You know, Benny Goodman, the King Of Swing or the West Coast school of jazz. It's true that r & b has some acceptance, but the whites always copy it and come out on the top. The real music comes from the people."

Despite the endless adverse conditions for artists, Enrico Rava is active and enthusiastic about his music. During 1973, he toured Europe with his own group; made a satisfying and well-received album there for BASF entitled *Katchapari* (U.S. release is expected shortly); participated in Roswell Rudd's Pneumatic Sing Band, which was recorded by JCOA; worked with Gunter Hampel's Galaxy Dream Band; recorded a fine album with Dollar Brand; did some studio work with Robin Kenyatta; and signed his first American record deal with Paramount.

The Paramount album has been completed and is being readied



RONCAGLIA TORINO

continued on page 34



Pianists and trumpeters. The men who for 37 years have provided the steady flow of composing and arranging brilliance to the music of the Woody Herman bands.

There was Tommy Linehan, pianist for *The Band that Plays the Blues* of the late 1930s, who wrote actively. And the chunk of material by pianists Ralph Burns (beginning in early 1944) and Nat Pierce (from early 1950s on), cutting across several decades and through many of the Herds.

On the brass side, there was Joe Bishop, fluegelhornist in the "blues band" of the 1930s, Neal Hefti in the mid-1940s with the famed "First Herd," and Shorty Rogers who helped carry the first and second Herds into the early 1950s. Then came the blistering "Renaissance Herd" writers of the 1960s—Bill Chase, Don Rader and Dusko Gojkovich.

tually playing and working in the band. Once they are not directly playing or very close to the band regardless of their energetic/creative output, it's not the same as the happy marriage that is consummated when the writer is in the band. Take our two most recent albums... it's apparent that for the most part the charts are efforts of those who are in the category of being intimately associated with the band. And as the band changes, unless the person is in the midst of those changes, he is artistically removed from the needs of our environment and its nuances.

"Just taking a chart that's written for a generalized big band rarely works out for us, because among other things it would need re-scoring and such. Not that we don't farm things out and look at things that are sent in. For us, that's the hard way. At least it's been the case with us for some thirty odd years."

the scene but not get caught in that complacent atmosphere of 'now we can relax, and we'll just hang in there and keep doing the same groovy thing.'"

Woody has referred to Bill Stapleton and Tony Klatka as his in-the-band "chief writers." So I interviewed them both to find out more about their careers in jazz, their writing, their predilections and some clues on how all of it fits into the Herd. The first interview was with Bill followed by one which included both Tony and Bill.

**Wong:** You'll be reaching your third anniversary date with the Herd in June. Your name started to pop up in the professional jazz world with your first charts on *The Raven Speaks* album. The subsequent Fantasy albums, *Giant Steps* and *The Thundering Herd*, contain more examples of your blowing and writing. Digging back to your past, how did you get into jazz?

**Stapleton:** I was born in Chicago in 1945. My parents were and still are music teachers. My father played trumpet for many years and there were all kinds of instruments all over the house—a rich musical environment. I started when I was six years old and studied the trumpet and piano. After playing in the stage band at Morgan Park High School, I enrolled at North Texas State University. I wanted to be a jazz player and ended up in the second and third bands, but a year later took over the lead trumpet in the best band, filling in for Larry Ford who had left for a semester to play for Woody. When Larry returned to play lead, I moved over to the jazz chair. This was an excellent combination of experience as I continued to play lead in the second band and jazz on the first band.

**Wong:** How did your motivation to play with a top jazz band come about? How were your "models" selected?

**Stapleton:** Oh, indeed I was motivated to play with a swinging big band like Woody's, although I had favored Kenton's band when I was younger because my favorite writer was Bill Holman whose writing in the '50s and '60s really turned me on. I guess my father's records around the house were influential in my goals.

**Wong:** Summarize how you finally became a member of the Herd.

**Stapleton:** After my military obligations with the NORAD band (North American Air Defense Command), I decided I really wanted to play with Woody's band more than any band. I had to finish at NTSU because I was discharged from the Air Force to complete my work for graduation. My former classmate was Ed Soph who was playing drums with Woody. And I communicated my wishes to him. While I was playing with the NTSU Lab Band at a college competition festival at the University of Illinois and Wood's band was in Chicago, the contact was completed and I joined the band within three weeks in June, 1971, immediately after graduating.

**Wong:** How did the development of your writing for the band evolve?

**Stapleton:** I had no idea that my writing would fit the band at all. During my first year, Alan was the principal writer, but we didn't have any record date to make. I made a few abortive attempts to write for the band, but not until I had contributed five or six arrangements did Woody feel confident about my work being compatible. After Alan left, *The Raven Speaks* LP came around and Alan sent in a few things. I happened to have four, and Tony sent *Water-*

# WOODY'S WRITING HERD

by herb wong



JOSEPH JOHNSON

And now in the 1970s: Alan Broadbent, pianist, and Bill Stapleton and Tony Klatka, trumpeters, who penned the arrangements to Herman's diverse, intriguing new Fantasy album, *The Thundering Herd*.

Coltrane's *Lazy Bird* and *Naima*, Carole King's *Corazon*, Michel Legrand's *What Are You Doing the Rest of Your Life*, and Stanley Clarke's *Bass Folk Song* are among the tunes tastefully arranged by the Broadbent-Stapleton-Klatka crew.

I asked Woody about this pianist/trumpeter writing phenomenon.

He replied, "Trumpet players in particular get into the whole thing of the band. The brass, of course, is vitally important... they have to know the voicings, and we use a lot of voicings in our band—whether they're in combination with reeds or just in the brass section. As for pianists, they are naturally more inclined to write. I don't have any specific background to explain it, but I think the notion is a very interesting one, indeed. It deserves some thinking on the subject."

What about the differences in writing between a band member and one who isn't closely associated with the band?

"The people who come up with the most helpful material are mainly those who are ac-

Woody sees his role in evaluating new material or re-directing a writer as that of a catalyst, an "encourager" or "energizer."

"Mainly my job is to make suggestions—if they're helpful, fine. If not, forget it. The message, nevertheless, comes across ultimately; that is, if it works out, we play it a lot. If we don't play it, the message is clear. The toughest thing for me to do is to give someone an assignment he isn't especially interested in, yet it might be something very helpful to us from a business standpoint. Occasionally, I have added to the book something suitable for an Elks club-type gig or whatever the open date might be. It might not necessarily be our entire cup of tea, but it's something that can be done without making any concessions... material that appeals to a broader audience."

Woody's barometer of what's happening in the jazz scene has obviously been a sensitive one.

"I am guided somewhat by the music the young jazz players are doing on their albums—and by some not so very young jazz players, too. Certainly part of the influence of rock rhythms is here to stay. The young player is far more aware today, and jazz is big again, so our band has put all of it together in our own way. I've always tried to stay close enough to



*melon Man*. Things started to roll. *The Raven* album was successful, it was time to make *Giant Steps*, and I've been writing since.

**Wong:** What kind of guidelines or cues do you feel you receive as helpful input to you in writing material to fit Woody's expectancies?

**Stapleton:** Primarily, being in the band gives us natural familiarity with what we, Tony and I, are looking for. As a rule, Woody assumes a constructive stance in his suggestions. When he suggests a tune he'd like done, he is very helpful to my writing. For example, he was very interested in Carole King's *Corazon*, but he didn't leave it at that. He suggested that I listen to a version by Percy Faith since it contained elements closer to our approach than Carole's record would supply.

Another example in our latest album concerns *Lazy Bird*. Woody suggested I put a chart together with a famous Coltrane solo and score it something like the Supersax concept. So I listened to the original recording of Coltrane's *Lazy Bird*. The solo that I play—fluegelhorn over the saxes—that's the first chorus of Coltrane's solo. Frank Tiberi, a reed player in the band who is really into Coltrane's work, had suggested the tune as he had done with *Giant Steps*. Consequently, with Frank's idea of the tune and Woody's idea of the solo, it turned out to be a pretty fine thing.

The guys in the band are actually rich sources for ideas to add to those that emanate from Woody and myself. By listening to the arrangements of the band through the years, you get a good, clear idea of the Woody Herman sound. And although we don't get too far away from the basic spectrum of his sound, we do venture into new things. There is a discernible basic rationale so I do not go too far out harmonically.

**Wong:** So the basic framework does indicate certain expectations or limitations. But I have felt that within these soft parameters, there is considerable liberty for the writer to explore.

**Stapleton:** Yes, there is definitely the opportunity. I've been wanting to write more original material for more than a year now, but there are still some specific assignments I'm occupied with fulfilling.

**Wong:** You mentioned Bill Holman's impact on your writing concepts. Your writing smacks to some degree of the Holman characteristic of linearity. Of course, a good number of wonderful Holman charts are in Woody's repertoire.

**Stapleton:** Holman's linear thing really stuck with me when I first heard his arrangement of *I Remember You* for Kenton in the early '50s, and it still sounds great today. I really can't explain it; he just has a style of his own. I do subscribe to his approach, but I don't overdo it in my writing because our band might not want that much of it except in concert-type things such as Bill's *Concerto for Herd*.

I try to keep up with what's going on, but I don't use anyone's licks. I write almost entirely by ear. I might use a pen to check notes or voicings, but I usually plan an arrangement by ear initially. When you do most of it by sitting down at the piano, you can get hung up with coping with the instrument. At least, that's the case for me because that process would slow me down.

**Wong:** What's the interrelationship of using your ear in setting up your first draft of an arrangement with your soloing on the horn?

**Stapleton:** Of course, it's very close. The main difference is that you have more time to think and try out things when you're writing, whereas soloing is a one-shot affair. In playing, the implications for practice routine require

that you have a pretty solid idea what you want to play—so when you get up there, it should click. However, my writing chores consume the bulk of the balance of time/energy that might normally be reserved for practicing. Unfortunately, pushing the pencil eats up valuable practicing hours. It's hard to compromise because I enjoy doing both.

I'd like to add that I prefer the comparative openness of style Woody's band provides—there is a change of pace by being able to play one kind of tune and then we turn around and do fresh departure. Speaking about it in another way, even though Thad Jones' writing is fun to listen to, it is a little wearing to hear the thicker voicings from one tune to the next. Even Stan Kenton's sound is much more stylized. But I didn't get these revelations until I came onto this band... an experience which has been valuable in giving me a wider



**BILL STAPLETON**

perspective and a useful, valid frame of reference. And as you know, every player on the band now and probably in the past has come via the recommendation of another former player. It's a spirited band.

The following exchange is with Tony Klatka, who had spent an interlude away from Woody's band for musical retrenchment at the Berklee School of Music. During the interview, Bill remained to offer comments.

**Wong:** I'm aware of the role your dad played in helping you toward becoming a professional jazz musician. Can you lay the groundwork for your jazz life from early childhood on, since your tale should have comparable strands with Bill Stapleton's story.

**Klatka:** I was born in England. My mom is from Ireland, and my dad is Polish. We came to Holyoke, Colorado when I was about three. Dad played semi-pro... a hot tenor player... Coleman Hawkins was his man. There were a lot of "old" records around the house, and I listened to them frequently. Started on the alto sax at second grade and played it for two years through the fourth grade. Then my dad took me to see the film, "The Benny Goodman Story," and Harry James knocked me out! So I said, "I gotta be a trumpet player." My dad was a mink rancher, and I traded a couple of

my minks for money to buy a second-hand trumpet. I got it on a Friday night and by Monday morning when I appeared at beginner's band, my dad had taught me how to play *You Made Me Love You*, James style.

After committing myself to my dad that I wanted to be a musician, he asked me to learn two tunes every day by the time he returned from work. I learned the tunes from a whole gang of fake books that my dad had handwritten. This went on for a few years on my own free will. I really dug that scene because I was responding to my desire, and I learned a mass of standard tunes.

I got my first gig in seventh grade when I could barely reach the bell of my horn. I got into Clyde McCoy's *Sugar Blues* at a PTA meeting and some guy from the VFW was impressed; he told me to put a band together and he'd hire me. My town had no more than 1,000



**TONY KLATKA**

people and the neighboring towns were no bigger, we were about 180 miles from Denver and there weren't other kids who could play. I had to recruit band directors to be in my group, so I went through high school with these guys as my sidemen.

**Wong:** Where did you get your higher education experience, and how did you get started in writing?

**Klatka:** I went to Colorado State University on a scholarship for two years. Then I went on the road with a rock band and ended up with Wayne Cochran's band in Vegas for two years. I returned to CSU for another quarter to get more theory... next I went with a jazz trio in Oklahoma.

As for my writing, it was for Wayne's band... by deception. The rock band from Denver in 1965 was one of the first to have several horns. We were in Chicago playing a small discotheque while Wayne's big band was upstairs in the showroom. He heard our dynamite drummer who was an excellent pianist. Wayne drafted him and our group literally broke up. He already had a full band so Greg, the drummer, convinced Wayne that I was a far-out writer, and I joined the band as its staff writer. I had written a couple of dumb things before, but to fulfill the assignments for an album, I



# RECORD REVIEWS

Ratings are:

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

## RON CARTER

ALL BLUES—CTI 6037: *A Feeling; Light Blue; 117 Special; Rufus; All Blues; Will You Still Be Mine.*

Personnel: Carter, bass, piccolo bass; Roland Hanna, piano; Richard Tee, electric piano (side one, band three only); Billy Cobham, drums, percussion; Joe Henderson, tenor sax.

\*\*\*\*\*½

The order of the day here, as the title indicates, is strictly blue feeling from beginning to end; although several forms of blues, from ballads to post-hop, are presented, there's the general presence of cool beauty throughout. The premier bassist in db's Readers Poll has himself a simple, moody delight this time out.

Highlights include: *Light Blue*, an introspective dialogue between Carter and Hanna; the quirky, jumpy *Rufus*; and a version of *All Blues* that can stand with Miles' anytime.

Joe Henderson is as relaxed and mellow as I've ever heard him, soloing economically, filling some spaces, leaving others open. Cobham offers another side of his talent to the listener on this date, skillfully underplaying his role. Hanna and Tee, both underrated players, work at their customary high level, straight-ahead and lyrical.

Through it all, the witty, slippery Ron Carter slides in and out, strangely elusive, yet always in strong support, and more. While there's nothing adventurous to be found here, *All Blues* is all music, no jive. That's why Ron Carter is a modern master. —mitchell

## DAVE BRUBECK

TWO GENERATIONS OF BRUBECK—Atlantic SD 1645: *Circadian Dysrhythmia; Three To Get Ready; Blue Rondo A La Turk; Unsquare Dance; The Holy One; Call Of The Wild; Knives; Tin Sink; Thank You (Dziukuje).*

Personnel: Dave Brubeck, acoustic piano, (electric piano on track 6 only); Darius Brubeck, electric piano, clavinet, organ, (acoustic piano on track 3 only); Chris Brubeck, electric bass; Danny Brubeck, drums; Randie Powell, percussion.

On tracks 1, 5, 6, 8, add Jerry Bergonzi, soprano & tenor sax; Perry Robinson, clarinet; David Dupleme, electric bass (except track 1). On tracks 5, 6, 8, Chris Brubeck plays trombone.

On track 3, Dave Brubeck is backed by The New Heavenly Blue: Chris Brubeck, electric bass; Stephan Dudash, violin; David Mason, guitar; Jim Cathcart, electric piano; Peter (Madcat) Ruth, harmonica; Richie Morales, drums.

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It's been 20 years since Dave Brubeck was the first jazzman to grace the cover of *Time* Magazine. Since then he has continued to contribute his creativity, both premeditated and spontaneous, to the music world. He has also managed to raise three talented musician sons, and his teaming with them marks a new and important phase of rediscovered strength and vigor in his life.

The obvious joy, the sense of accomplishment in now performing with his family, mark every note Dad plays on this album. He has drawn on the youthful vitality of sons Darius, Chris, and Danny to replenish his own musical 18 □ down beat

energies, infusing new blood into some of his classics and coming up with some delightful additions to his impressive book.

There's more than familial unity bru-ing on this disc, however. Perry Robinson, in his solos on *Circadian Dysrhythmia* and his own *Call Of The Wild* (a truly funny string of solo spots punctuated each measure by an ensemble chord), shows why he is often called the finest clarinetist now playing: superb control of a difficult instrument, plus refreshing ideas. Perry is a member of The Darius Brubeck Ensemble, as is saxist Bergonzi, whose slippery solos also burn bright.

Another member of Darius' group is drummer Danny Brubeck, perhaps the most promising of the younger generation. His drum breaks on *Three To Get Ready* and *Call* are as strong as his sure time throughout the album; it's Danny's web of throbbing rhythms that Dad's jagged chords cut through on *Knives*. Chris is a competent trombonist and busy bassist whose own group, The New Heavenly Blue, backs Dave on *Blue Rondo*, here given a great performance. The ensemble passages with violin underscore the classical slant of this warhorse; but Paul Desmond never blew licks like those emanating from Madcat Ruth's harmonica! Likewise, Darius' get-down clavinet riffs on *Unsquare Dance* are a not-so-subtle reminder that these standards are being swung by a second generation.

But it's that *first* generation that is still at the helm. The varied groupings are all basically sublimated to showcase Dad; he flies hard and high all over the place, and the selection of *Thank You* (Dave's piano solo) as the album's closer is clearly significant. Dave Brubeck is the spiritual, even the *physical* source of all this music, and I want to go on record as saying "Thank You" to him. Besides, I've always dug family affairs. —tesser

## CECIL TAYLOR UNIT

SPRING OF TWO BLUE-J'S—Unit Core 30551: *Spring Of Two Blue-J'S, Parts I and II.*

Personnel: Part I: Taylor, solo piano; Part II: add Jimmy Lyons, alto sax; Sirona aka Norris Jones, bass; Andrew Cyrille, drums.

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Followers of the Cecil Taylor Unit will find some familiar things here: like his recent albums *Indent* and *Asisakila*, we have an in-person recording of a concert by this group, and we find Taylor again in the familiar company of altoist Lyons and drummer Cyrille. And like Taylor's other releases, we have some further exploration into extended improvisation.

It's impossible to be indifferent to Taylor's music: one either loves it or hates it. Taylor is uncompromising and thus leaves no possible middle ground of indifference. Like much of contemporary theater, dance, and fiction, Taylor's work represents essentially a confrontation between the artist and his audience. Analogies between his music and other contemporary arts are tempting to form-*Naked Lunch*, the theater of cruelty. Taylor's music is constantly in the interrogative and imperative moods. Like the abstract painting that speaks and asks its skeptical viewer "What do you mean?" so does Taylor's Unit confront, challenge, and sometimes confound its audience. The difference between listening to conventional jazz and hearing Taylor's music is like the difference between sipping a sloe gin fizz and taking a good belt of grain alcohol.

Taylor, it seems to me, has essentially forged a revolutionary approach to jazz piano. Sections of *Spring* sound as if they were

recorded at half speed and then accelerated: such is the velocity and brilliance of Taylor's upper register work. As a pianist, Taylor uses more of the whole keyboard than most other players; deep galumphing bass figures pit against splashing upper register dissonances. Mind splitting percussive sections balance lightly textured lyrical interludes. Taylor is Monk plus complete structural, metrical and harmonic freedom.

Yes, on first hearing Taylor's Unit may seem to encapsulate the whole history of contemporary music run amuck. But the incredible thing is that somehow it works. A moving performance. —balleras

## LARRY CORYELL/ THE ELEVENTH HOUSE

INTRODUCING THE ELEVENTH HOUSE—Vanguard VSD 79342: *Birdlingers; The Funky Waltz; Low-Lee-Tah; Adam Smasher; Joy Ride; Yin; Theme For A Dream; Gratitude "A So Low"; Ism—Ejercicio; Right On Y'All.*

Personnel: Coryell, Hagstrom "Swede" guitar; Randy Brecker, electric trumpet; Mike Mandel, Arp synthesizer, electric piano; Danny Trifan, bass guitar; Alphonse Mouzon, percussion.

\*\*\*\*

Last year Larry Coryell released one of the Top 10 inconsequential albums of the year, *The Real Great Escape* (Vanguard VSD 79329). The album neither complimented Coryell's musicianship nor showcased his live group, Foreplay. But 1974 has ushered in a new year, and with it, a new album, one altogether different in concept, execution, and ultimate musical impact. His present group is called The Eleventh House (hence the album's title) and features a cast of all-stars comparable to the group on his *Spaces* LP (Vanguard VSD 6558).

Each side opens with a rhythmic 8 bar blast from Mouzon and then slides into the appropriate thematic statement. The album unconsciously builds in intensity and individual musical expression. Side one is solid, but a bit held back. After the warm-up exercises of *Birdlingers*, Mouzon sets a funky meter with a heavily laden back beat in waltz time. It's not until *Low-Lee-Tah* that anyone really stretches out. Coryell begins it all with a guitar intro on his new Hagstrom "Swede" that is mirrored by repeated lines from his echo-plex. Both *Adam Smasher* and *Joy Ride* are Mandel tunes, and, as such, are showcases for his peculiar Weltanschauung. The spaces are laced with synthesized buzzes and darting wave lines. Guitar and trumpet interact to the point of indistinguishability. Then Mandel slips in with some mellow Fender Rhodes piano for contrast.

Side two begins with a mind crush, Wolfgang Dauner's *Yin*. Mouzon—who's present on all the tracks laying down the needed rhythms and goosing the others along with his phenomenal speed—here supplies multiple meters. One on the bass drum, another on the cymbals, and still a third with his tom rolls. The tune is easily the album's highlight. Coryell executes a stunning lead—possibly his finest recorded effort. The subsequent tossing of fours and eights between Coryell, Brecker, and Mandel is mind boggling.

Other standout moments not to be overlooked are Coryell's solo on *Gratitude*, where he conceives his electric as a Spanish 12-string, and Brecker's advanced electronic experiments on the trumpet in *Ism*. Employing a Mutron, wah-wah, fuzz-tone and other devices, Brecker is stretching his instrument into something wholly new.

It's unfortunate that Brecker has already left





Photo: Liza Condon

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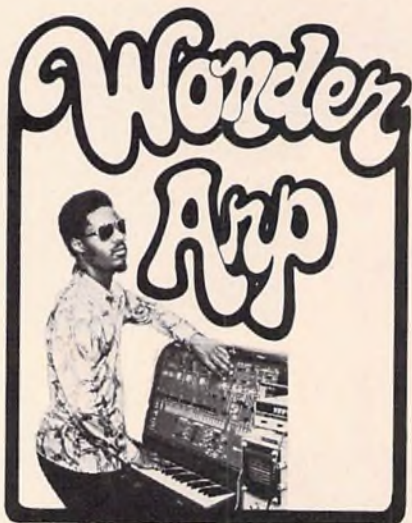
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



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standing recordings with Ellington and others still in print. But Webster's finest work wasn't captured until the advent of the LP, with the freedom that it implies, and most of that bounty, including the incredible Art Tatum-Webster Verve Recording, is long since out of print. What is the modern generation to think? Reading and hearing of Webster's importance in jazz, then being confronted with lackadaisical LPs like this Prestige twofer.

The soul LP is *Blow Ben Blow*, from a Scandinavian label, the Ellington tribute is from a Dutch label, both LPs are from '69. Like his stylistic mentor, Johnny Hodges, Webster toward the end of his career was highly variable, and on these 10 songs he tended to rely on his big, lovely sound (guaranteed to melt a cold heart at 50 paces). Other familiar Webster-Hodges techniques include the dramatic attack, the perfectly-timed upper-register phrase, the minute decoration, and Ben's patented solo-ending trills. This is enough for pure Webster fans like me; what's missing, though, is the imaginative melodic mind that made these devices what they should be. Webster's innate elegance breathes life into the soul pieces—it's subtle, in his warm way.

If the soul LP has shorter solos with briefer, more broken ideas, the second is more mellowed-out (*I Got It Bad* and the jaunty relaxation of *Rockin'*). On the whole, however, the soul set is a mite better. Among his accompanists, Drew and Wieringa alternate solos in each song, and the usually admirable former is not at his best. Engels' nervous energy conflicts with a basically poised percussion style, while Pederson yet again proves he's one of the most genuinely musical bassists in today's jazz.

—litweiler

## CRUSADERS

**UNsung HEROES**—Blue Thumb BTS 6007: *Unsung Heroes; Lay It on the Line; Crossfire; Hard Times; Let's Boogie; Freedom Sound; In the Middle of the River; Heavy Up (Don't Get Light With Me); Night Theme; Now I Lay Me Down to Sleep.*  
Personnel: Wayne Henderson, trombone; Willon Felder, tenor sax and bass guitar; Joe Sample, keyboards; Stix Hooper, drums; Larry Carlton, Arthur Adams, guitars; Max Bennett, bass guitar.

★★½

Albums such as this one—slick, unadventurous, and frankly commercial—are made by musicians who've pointedly turned their backs on what's most "progressive" in music. Yet there's a temptation to treat *Unsung Heroes* the way avant-garde music was dealt with by far too many critics not long ago: to call it "unlistenable" and dismiss it out of hand. That would be a mistake. There's a glossy veneer to this set that inevitably relegates it to the ranks of hip background music: it's not made to hold the listener's undivided attention. But nevertheless there are a few interesting sounds down there amongst the vinyl.

Most of them are provided by Henderson. He's got a winning way with these lightweight tunes, nimble but clean and biting, and he never fails to cook, even in these tightly arranged charts. Felder, on the other hand, never quite breaks loose: he does some acceptable preaching here and there, but on the whole, give me King Curtis. Hooper's contribution is unobtrusive; but when you realize that he's the only percussionist on this highly danceable, rhythmically near-perfect date, you have to give the man credit.

Finally, there's Joe Sample. His banal riffs could probably rob the *Metroliner* of its momentum; and in a setting like this, he stops everything dead. The tunes themselves are nothing special. Two or three are such blatant attempts at AM airplay that you can almost

hear the DJ's voice over. If you want music like this, invest your six bucks in a transistor radio. The longer cuts (*Crossfire, Let's Boogie, In the Middle of the River*) are a little meatier, thanks in great part to Henderson.

Note to aspiring lyricists: the title of the album is pretentious but accurate. These tunes cry out for lyrics. Without them, they don't quite make it.

—metalitz

## ANTHONY BRAXTON

**FOUR COMPOSITIONS (1973)**—Nippon Columbia NCP-8504-N: *Composition No. 1: Dedicated To Richard Teitelbaum; Composition No. 2: Dedicated To Richard Abrams; Composition No. 3: Dedicated To Warne Marsh; Composition No. 4: Dedicated To Laurent Goddet.*

Personnel: Braxton, contrabass clarinet, clarinet, soprano clarinet, flute, alto sax; Masahiko Sato, piano; Keiki Midorikawa, bass; Hozumi Tanaka, percussion.

★★★★

This session marks three significant developments. One, that Anthony Braxton must now be reckoned with as a leading exponent of the clarinet as well as the alto sax. (His contrabass clarinet work is steeped in Dolfy, but has matured to the point of being a qualitatively new approach to the instrument.) Two, that Braxton has entered a new, and more harmonious, phase in his musical journey. This is an album of uncommon popular accessibility for Braxton, a stylist and composer notorious for his abstruseness and harshness of sound. The third is the talented accompaniment of the Japanese trio behind Braxton, particularly pianist Sato. It appears that Japan is turning out jazz-derived musicians more bent on creativity than slave imitation (in contrast to Europeans at a comparable stage of development).

The album is earmarked by a sparseness of sound, yet is enveloped by a stunning peacefulness as well. Each of the tunes mirrors musically the person to whom it's dedicated. The Muhal Richard Abrams number, but of course, is the more spaced-out, with a Cagean "sounds-against-silence" feel to it. The Warne Marsh number truly swings. The feel is so light and joyous that if you didn't know who it was, you'd never guess. He plays alto sax here, and puts to rest forever the untenable position (still held by a few) that Braxton only plays "far-out" because he can't play "far-in."

—townley

## GARY BARTZ/NTU TROOP

**I'VE KNOWN RIVERS AND OTHER BODIES**—Prestige P-66001: *Nommo—The Majick Song; Sila Zote; Jujuman; Bertha Baptist; Don't Fight That Feeling; Mama's Soul; I've Known Rivers; The Warriors' Song; Uhuru Sassa; Dr. Follow's Dance; Peace and Love.*

Personnel: Bartz, alto and soprano saxophones, vocals; Hubert Eaves, electric and acoustic piano; Stafford James, bass, bass guitar; Howard King, drums.

★★★★

The Ntu Troop is a young group. Eaves and James are in their 20s and King was 17 at the time of this recording. Besides its youth, Ntu is perhaps best characterized by spontaneous energy and its embodiment of African music, Afro-American blues and the influences of John Coltrane and McCoy Tyner.

Bartz, of course, is a hard driving, swinging player out of the Jackie McLean tradition who came up with groups led by Tyner and Miles Davis. His almost spiritual dedication to his music, drawn in part from these associations, is a constant and underlying presence in what he does.

*I've Known Rivers* is the Ntu Troop's complete performance (with some editing) at the 1973 Montreux Jazz Festival. Sides one and



two of the double disc package, in fact, are totally uncut. It is the first time that this band has been recorded live and unrestricted by space. Of course, not every group gets an opportunity to produce an album under such conditions and conversely not all efforts of this sort work in the musician's favor. In this case it works superbly. Bartz blows with hard gutsy power on alto and soprano (he approaches the alto as if it were a tenor, on *Love and Peace* it literally growls and the rest of Ntu play their butts off.

The first two sides are non-stop music beginning with the blues *Majick Song*, Bartz's device for freeing the audience from any evil thoughts they may have brought with them, and evolves naturally through *Zote*, *Jujuman*, *Baptist*, *Feeling* and *Mama's Soul*. *Jujuman*, for example, is based on Coltrane's *Love Supreme* theme, while *Feeling* finds King and Eaves in a rock groove.

Hubert Eaves is a fine player who has plenty of room to stretch out on this album. He's a pianist whose approach is rooted in the feeling of McCoy Tyner, but who is definitely developing a musical identity of his own. James is also a strong musician, although occasionally under-recorded here, whose sound is full and solid. King thrives on raw percussive energy, his playing is always dominant and at times he takes a leading role in setting the tone and direction of the group.

*Rivers*, which opens side three, is based on a Langston Hughes poem, and the melody is beautiful. Bartz's vocal, his best, is warm and infectious. If a band playing improvisational music can have a hit single, then *Rivers* will be one for Gary Bartz and the Ntu Troop.

There are some people who might find Bartz singing unaided by Andy Bey, a regular on other Ntu records, a bit strained—and it is sometimes, but personally I like it. The way he

uses his voice, either singing lyrics or singing through his horn, is a natural extension of Gary Bartz's music in the same way it is for someone like Roland Kirk. It is a unique mixing of instrumental music with Afro-American song style.

*I've Known Rivers and Other Bodies* is music for everybody, happy, honest and exciting. It's a celebration. —nolan

## COLEMAN HAWKINS & FRANK WESS

THE COMMODORE YEARS/THE TENOR SAX—Atlantic SD2-306: *I Surrender Dear*; *Snack!*; *Dedication*; *I Can't Believe That You're in Love with Me*; *I Surrender Dear #2*; *Smack! #2*; *Boff Boff* (Mop Mop); *My Ideal*; *Esquire Bounce*; *Esquire Blues*; *My Ideal #2*; *Esquire Bounce #2*; *Basie Ain't Here #2*; *Some Other Spring*; *Wess Point*; *Mishawaka*; *Frankosis*; *Basie Ain't Here*; *All My Life*; *Danny's Delight*; *Frankly the Blues*; *Wess of the Moon*; *Pretty Eyes*; *Romance*.

Personnel: Tracks 1-12: Roy Eldridge (tracks 1,2,4-6), Cootie Williams (tracks 7-12), trumpet; Benny Carter, alto sax (tracks 2,4,6), piano (tracks 1,5); Edmond Hall, clarinet (tracks 7-12); Hawkins, tenor sax; Bernard Addison (tracks 1-6), Al Casey (tracks 7-12), guitar; Art Tatum, piano (tracks 7-12); John Kirby (tracks 1-6), Oscar Pettiford (tracks 7-12), bass; Sidney Catlett, drums. Tracks 13-24: Joe Wilder, trumpet (tracks 19-24); Henry Coker (tracks 14-16,22,23), Benny Powell (tracks 13,17,18), Urbie Green (tracks 19-24), trombone; Wess, tenor sax (except track 24), flute (tracks 16,22,24); Jimmy Jones, piano; Oscar Pettiford, bass; Osie Johnson, drums.

\*\*\*\*

Coleman Hawkins was one of the first great jazz saxophonists and one of the undisputed giants in the music's history, a timeless musical Gibraltar. Frank Wess is a better-than-average tenor player primarily noteworthy for a productive decade as a Basie sideman and for being one of the first people to play jazz on the

flute. Outside of the fact that both are tenor saxophonists, both made records for Commodore, and the latter was strongly influenced by the former, they have absolutely no business being put together in a two-record set.

The Atlantic series of Commodore reissues has been good, but a package like this is misleading to the uninitiated listener because it creates the impression that Wess and Hawkins are of equal stature, which I doubt even Wess' most devoted fan would claim is true. And it's unfair to Wess; it would be easier to appreciate his sides here for what they are if they had been placed in almost any context but this one.

They offer an agreeable if unspectacular example of a type of post-bop (the year was 1954) writing and playing that is a shade more laid-back than straight bebop, but a little more ballsy than the "cool" sound of the fifties. The selections are mostly originals based on familiar chord patterns. The rhythm section swings smoothly but without an overwhelming amount of energy. Of the soloists, none are bad but only Wess stands out. His big, brash, self-assured tenor sound bears an unmistakable Hawkins influence (although sometimes, for example on *Frankosis* and *Wess of the Moon*, Lester Young shines through just as strongly), but it lacks Hawk's unmistakable sense of structure and ability to make every note and inflection count. A comparison between Wess' ballads (*Spring*, *All My Life*, *Pretty Eyes*) and Hawkins' (*I Surrender Dear*, *Dedication*, *My Ideal*) bears this out.

His flute work, particularly on *Moon*, is light, forthright, distinctive—probably the most memorable aspect of these sessions.

The Hawkins sides, though, will likely obliterate all memory of the Wess sides from your mind. They are never less than excellent and often monumentally great (*I Surrender*

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Dear, *I Can't Believe, Boff Boff*). Everything is in evidence: Hawk's big, full tone, his aggressive attack, his harmonic and melodic genius, his innate sense of structure. In addition, he is surrounded on both sides of his record (the first recorded in 1940, the second three years later) by brilliant sidemen. On Side 1, the always-lyrical Carter alto and the slashing, biting Eldridge trumpet complement Hawk superbly—Eldridge, in fact, achieves the almost-impossible feat of upstaging him in his solo on *I Can't Believe*. On Side 2, Tatum shares the limelight with his apt accompaniment and absolutely incredible solos.

This collection is well worth owning for the classic Hawk work it contains. It doesn't hurt to have the Wess sessions on board, but if the Hawkins stuff grabs you like it grabbed me, you may not be listening to them much.

—keepnews

## SAMMY RIMMINGTON

NEW ORLEANS MUSIC—California Condor CCLP2: *Alice Blue Gown; Because of You; Them There Eyes; I Walked into the Garden; I Want You, I Need You; Once in a Lifetime; I Can't Begin to Tell You; Something's Going to Give Me Away; When Jesus Comes; Three Little Words; His Eye is on the Sparrow; Mardi Gras*.

Personnel: Rimmington, clarinet, alto sax; Alan Ritchie, banjo; Mickey Ashman, bass; Andrew Finch, piano; Jim Holmes, trumpet (tracks 6, 7).

★★

The liner notes on this album assert that the record is "not faultless and we wouldn't want it that way. It's meant for listening and dancing rather than critical analysis." Well, listening to *New Orleans Music* not only warrants but invites certain comments, regardless of intent.

Sammy Rimmington is a young Englishman immersed in the idea of recreating the New Orleans sound. He is clearly a gifted and dedi-

cated musician, and he has faithfully captured the tone and style of New Orleans clarinet. Unfortunately, neither his musical colleagues nor this particular recording session do justice to his worthy goal.

The spare sound of clarinet, banjo, piano and bass is weakened by inadequate mixing which spotlights the first two instruments while leaving the others off in the distance. In addition, there doesn't seem to have been a microphone remotely near the pianist, whose solos sound as if they are coming from the hall outside. The addition of a trumpet on two tracks makes for a fuller, more satisfying sound.

The second of these two tracks, however, still leaves something to be desired. *I Can't Begin to Tell You*, one of the longest cuts on the album, is also the worst, with the banjo and piano undecided on major or minor chording in the third bar of the chorus, which is repeated several times. This feeling of uncertainty is heightened by the piano's listless and unharmonic comping, not to mention another of those solos off in the distance.

The album starts off well but then goes downhill, with a pleasantly swinging *Them There Eyes* and an effective hymn, *I Walked in the Garden*, on the first side, and side two losing further footing with *I Can't Begin to Tell You*, *Three Little Words*, featuring an awful piano solo, and the closing *Mardi Gras*, with its slapped-bass chorus that tries to make up for an otherwise mediocre performance.

Only Rimmington, on clarinet and alto sax, and his banjoist Alan Ritchie, seem to have understood the idea of playing this unique brand of music, and done so with taste and authenticity. Jim Holmes does well with his trumpet solos, but the piano and bass don't provide the support so badly needed to carry out this idea. A vibrant session with rough edges is one thing, but sloppiness is another.

New Orleans music is great, but *New Orleans Music* isn't. —maltin

## JAN AKKERMAN

TABERNAKEL—Atco SD 7032: *Britannia* By John Dowland; *Coranto For Mrs. Murcott* By Francis Pilkington; *The Earl Of Derby; His Gaillard* By John Dowland; *House Of The King; A Gaillard* By Anthony Holborne; *A Gaillard* By John Dowland; *A Pavan* By Thomas Morley; *Javeh; A Fantasy* By Laurence of Rome, *Lammy*.

Personnel: Akkerman, electric guitar, acoustic guitar, bass guitar, lute, organ, percussion; Ray Lucas, Carmine Appice, drums; Tim Bogert, bass guitar; George Flynn, harpsichord, piano, glockenspiel, conductor; Daniel Waitzman, flutes; additional personnel listed on album notes.

★★★★

If you're a categorical purist—that is, if you insist that classical is classical, rock is rock, and never the twain should meet—then by all means keep your head and temper intact by avoiding this album. Everyone else, get set for a real delight, courtesy of Jan Akkerman, the Dutch lead guitarist of Focus.

db's recent profile on Focus (Feb. 14, '74) revealed Akkerman and colleague Thijs Van Leer to be articulate, resourceful musicians, ranging widely in their stylistic knowledge and interest. Akkerman's recorded work with the group, and his previous domestic solo release (*Profile*), demonstrate uncommon imagination and highly spirited energies. *Tabernakel* goes one better, however: it's much more disciplined than anything else I've heard from Akkerman; the musical forms he employs are much more finely and subtly integrated.

The selections are of two types: straightforward renderings of classical lute pieces, performed solo; and compositions for larger en-

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**HOLTON** 



sembles by Akkerman and George Flynn. The latter pieces (plus a setting of John Dowland's *Brittania*) are essentially concerned with a blend of "classical" motifs and rock. The reason Akkerman and Flynn succeed where others have failed is partially due to the brevity and understatement of their compositions. Many rock and jazz musicians who've tried Third Stream fusions have had a tendency to exalt their ideas way out of proportion, fascinated by their dealings with "important" music. Akkerman never lets things get out of hand, compositionally or instrumentally. Even the lengthy *Lammy* is a suite comprising several shorter pieces which flow together well, yet shine by themselves as small, polished gems.

The primary reason for *Tabernakel's* success, however, is the un-self-conscious joy with which Akkerman and Flynn fuse and shape their music. My only reservation is that there's not enough original Akkerman music on it. I

realize his passion for lute music is great, and the material played here is well-done and enjoyable; but the original work (especially *Javel*) provides the excitement and innovation. In any case, *Tabernakel* belongs on your turntable. Welcome Jan Akkerman (and partner George Flynn) to the land of the category-breakers.

—mitchell

## GENE KRUPA / ANITA O'DAY

GENE KRUPA, HIS ORCHESTRA AND ANITA O'DAY FEATURING ROY ELDRIDGE—Columbia KG 32663: *Opus No. 1; Georgia On My Mind; Stop. The Red Light's On; Green Eyes; Slow Down. Tea for Two; Harriet; Chickery Chick; In the Middle Of May; Thanks For The Boogie Ride; Just A Little Bit South of North Carolina; That Feeling in the Moonlight; The Walls Keep Talking; Let Me Off Uptown; That's What You Think; Massachusetts; Murder. He Says; Skylark; Boogie Blues; Bolero at the Savoy.*

Personnel: Various big bands (1941-42 and '45) with featured soloists Eldridge, Shorty Sherock,

Don Fagerquist (trumpets); Leon Cox (trombone); Sam Musiker (clarinet); Clint Neagley, Johnny Bothwell (alto sax); Charlie Ventura (tenor sax); Milt Raskin, Teddy Napoleon (piano); Krupa (drums). Vocals by Anita O'Day (all tracks), Eldridge and Buddy Stewart.

★★★½

Apparently put together before Krupa's death, this somewhat haphazard compilation focuses on Anita O'Day's two tenures with the drummer's big band, mixing first-rate material with forgettable novelties better left in mothballs. A considerable bonus is the presence of Roy Eldridge on nine of the double album's 20 tracks.

With a little thoughtfulness and care, 20 (or more—only five tracks per side is a poor way to combat the vinyl shortage and a striking contrast to the seven or eight tracks per LP consistently featured in Columbia's John Hammond Series, of which this effort obviously isn't a part) tracks on the level of *Skylark*, *Uptown*, *Red Light*, *Walls*, *Georgia*, *Think*, *Massachusetts* and a few others here could have been assembled. Instead we get *Harriet*, *Moonlight*, *May* and *Chick*, plus a half-dozen previously reissued pieces.

Krupa's bands emulated the best black outfits, and his staff arrangers (first Fred Norman, then Elton Hill) of the early '40s knew how to craft swinging, musical charts. Good section leaders teamed up with Krupa's solid drumming to make the band one of the most driving of the lot, and when Eldridge came aboard in the summer of '41 (Anita had joined in the spring), Gene had himself a prize package.

As a stylist, Anita initiated a whole new trend in band singing. Her throaty voice, slurred delivery, and unique, swinging phrasing had sex, bite and humor. No cutsie-pie girl singer, she performed in the manner of a jazz musician, and as an improviser, she could hold her own with the best. Blues, ballads, jump tunes, novelties—she handled them all with aplomb. Before she became a great performer in her own right—something she still is today—Anita O'Day, in my opinion, was the best, the most musically complete, of all the talented ladies who sang with the big bands, and band singing was an art in itself.

Check her out here: on Hoagy Carmichael's wondrous *Skylark*, where her warmth and swing match Roy's beautiful opening solo; on *Boogie Blues*, one of the Krupa band's biggest hits, where her delivery is so easy, unstrained and naturally blue; on *Green Eyes*, where she gives Helen O'Connell, who had the hit on this, a lesson in swing; or on *That's What You Think*, one of the first of the wordless vocal things, where she really lays back and grooves.

At the recent Gene Krupa Memorial Concert at New York's Felt Forum, the key moment came when Anita and Roy Eldridge teamed up to do *Let Me Off Uptown*. That classic is also one of the highlights of the album, but an even stronger collaborative effort is *The Walls Keep Talking*, on which they both are in rare form.

The way things usually are, we'll probably have a Krupa memorial album before long. Some of the best things on this set belong in it, but except for those, the band had more to say than is evident here.

(Discographical note: *In the Middle of May* is previously unissued.) —morganstern

## BOBBI HUMPHREY

BLACKS AND BLUES—Blue Note BN-142-G: *Chicago, Damn; Harlem River Drive; Blacks and Blues; Jasper Country Man; Baby's Gone.*

Personnel: Humphrey, flute, solo vocals; Jerry Peters, piano and Fender Rhodes piano; Chuck Rainey and Ron Brown, Fender bass; Stephan Spruill, percussion; Fonce Mizell, clavinet and

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trumpet; Fred Perren. Arp Synthesizer; David T. Walker and John Rowin, guitar; Harvey Mason, drums; King Errison, conga, background vocals.

\*\*\*

Blue Note and Larry Mizell hit it big last year with Donald Byrd's *Black Byrd*. It was an album that did extremely well on the pop charts, led the jazz charts and even managed a good spot on the r&b list.

Well, Blue Note has applied the Mizell formula to a petite, young flautist named Bobbi Humphrey and by golly it's working again: *Blacks and Blues* is already making its way up that fickle barometer of financial success and public acceptance called "the charts."

Mizell's arrangements and compositions rely on the use of background voices, the featured artist's own voice, rock rhythms, electronics and some worldly sounds like sirens, planes taking off and a bit of synthetic wind. The wind opens the first cut, *Chicago*, on Ms. Humphrey's LP and the plane introduced the opening Mizell tune, *Flight Time*, on Byrd's record.

*Black Byrd* was snubbed by some critics because they felt it was a sell-out for Donald Byrd to the pop music business. However, the record consumer apparently liked it enough to buy it in goodly quantities. Larry Mizell as a writer and arranger seems to have the right touch at the moment, and unlike some arrangers who paint stylized musical canvases, he never loses sight of the featured artist.

Ms. Humphrey is a fine player who is still developing and should meet with a great deal of success. Her warm sound works quite well for Mizell's setting. She also sings on *Child and Gone* and her voice is a bit like a weak Diana Ross, but it is not unappealing.

*Blacks and Blues* does not pretend to be anything more than what it is, a well produced record with popular appeal. On that level it should do quite well. —nolan

## BENGT HALLBERG/ RED MITCHELL DUO

LIVE AT CERVANTES—Odeon E062-34860: *Solilo As In A Morning Sunrise; Body & Soul; Don't Get Around Much Anymore; Jam For the Bread; These Foolish Things; Spring is Here.*

Personnel: Hallberg, piano; Mitchell, bass.

\*\*\*\*

Red Mitchell, as this album shows, is still one of the best bassists around. His playing is that much dreamed-about, seldom-attained confluence of melody, harmony, and rhythm.

Here he is in 1972 & '73 with just a piano as accompaniment, something he's done often before. When he's on bass, really, the drummer isn't missed. And not because this is chamber music. It isn't that, certainly not in the sense that chamber music is pulseless. This music is vital, even if not innovative (in fairness to Mitchell, he has been a main factor in changing the present role of bass players. He was playing melodically long before "new" bassists started strumming their basses like guitars).

He naturally, smoothly shifts from interpolations of the theme and scalar selections of harmonic pivot points, all the while with a clear, strong tone and manages to simulate the sound of a bass drum and even rim shots. In fact his opening interpretation of the melody of *Things* makes you wonder why they ever called the bass a "limited instrument."

Hallberg, unfortunately, is just mediocre. Only occasionally does he respond to openings for duo improvising. Usually, he's content to accompany; efficiently, but all too predictably.

Anyway, a mediocre pianist is better than a bad one. And Mitchell probably could sound good even with Elton John. —kopulos



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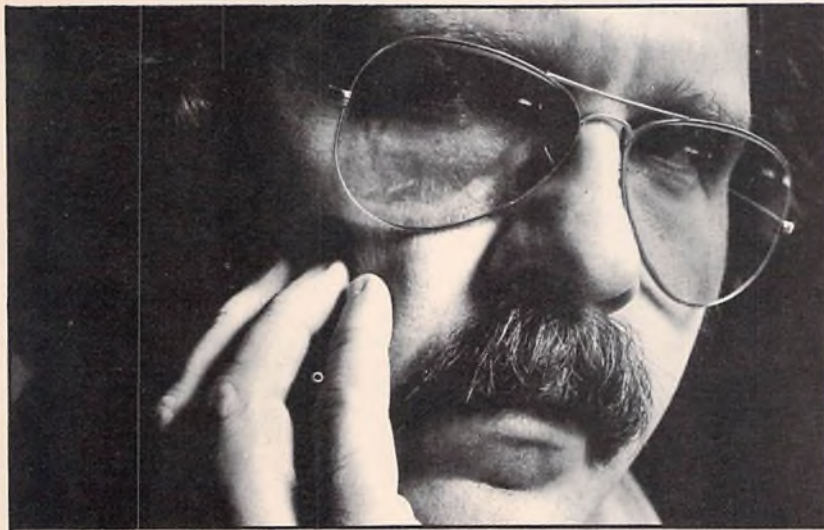
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# Don Sebesky



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blindfold

test

Few instrumentalists have taken a giant stride into the world of studio composing/arranging as swiftly or as successfully as Don Sebesky, and few, if any, have been more resourceful in reconciling innate musicianship with commercial exigencies.

Born in 1937 in Perth Amboy, N.J., Sebesky studied trombone for three years with Warren Covington, whose band he joined on graduating from high school. He put in time with the Tommy Dorsey band (also under Covington's direction), Kai Winding, Claude Thornhill, Maynard Ferguson and Stan Kenton, doubling as composer and arranger before he set the horn aside permanently to concentrate on writing and conducting.

Sebesky's long, mutually rewarding association with producer Creed Taylor began at Verve records, continuing at A & M and then, since its foundation, at CTI. He has created settings for Freddie Hubbard, Grover Washington Jr., George Benson, Airtio, Milt Jackson, Deodato, Jackie & Roy, and Hubert Laws. They, along with other CTI artists, returned the compliment by taking part in Don's own superb two-LP set, *Giant Box*, released late in 1973.

This was Sebesky's first blindfold test. He was given no information about the records played.

## By Leonard Feather

**1. GIL EVANS.** *Barracuda* (from *Gil Evans Orch., Kenny Burrell & Phil Woods*, Verve). Burrell, guitar; Wayne Shorter, tenor sax; Elvin Jones or Charlie Persip, drums.

It sounds a little like Gil Evans' writing to me... if it is, it doesn't sound like enough of Gil, which has been the main complaint of mine about Gil's recordings for some time. He's so talented, one of the great writers of all time, and he just always seems to use the soloists to such an extent that not enough of him seems to be in the foreground.

If it is his band... I think it sounds nice, and the soloists were very nice, but I always want to hear more of Gil. So it started off with nice harmony and orchestration, then fell apart and got weaker as it went along. Ended with a drum solo and never had any recapitulation. Left me with an unsatisfied feeling. For what it was, it's about a three star record.

**2. BUDDY RICH.** *Senator Sam* (from *The Roar of '74*, Groove Merchant). Rich, drums; Joe Beck, guitar; Ernie Wilkins, arranger; Al Kaplan, Keith O'Quinn, trombone solos; Bob Crea, Pat La Barbera, tenor sax solos.

I don't know who that is, but it sounds like the guitar player's date, and he sounds very good. Like a jazz version of B.B. King... I like him.

The arrangement sounds nice, sort of an Oliver Nelson flavor to it. Not particularly ambitious in form. It seems very restricted; everybody had a tidy little amount to play, got in

and then got out, so it didn't really have a chance to build or go anywhere. I liked the sound of the orchestration, it was very full and nice.

The other soloists I don't think were particularly interesting. But I did like the sound of the voicings... maybe two-and-a-half stars.

**3. CHUCK MANGIONE.** *Lullaby For Nancy Carol* (from *Together*, Mercury). Mangione, flugelhorn, composer, arranger.

That's very short. I'm not sure who it is, but probably Chuck Mangione. Sounds like movie music to me. It's pretty, but there again the length of it... there's not much of a story to it musically, it just stays there on one level. I think too many instruments are playing too much of the time; there's not enough ebb and flow, it's all flow.

It's pretty, and I think the voicings are nice... everything sounds very nice. I'd say that's about two-and-a-half, three stars.

**4. DON ELLIS.** *Sidonie* (from *Soaring*, BASF-MPS). Alexej Fried, composer, arranger.

That sounds like Don Ellis' new band. I think he's done some good things in the past. On his early records for Columbia he did some things which were more inventive than this. This to me is very static. Again not too much tension and release; all seems to be on one general level, except for the little prelude and postlude with the strings. It's just sort of fair, about two-and-a-half, three stars.

**5. MILT JACKSON.** *For Someone I Love* (from *Big Band Bags*, Milestone). Jackson, vibes, composer; Melba Liston, arranger; Julius Watkins, French horn; Quentin Jackson, trombone.

Of course, that's Milt Jackson. I recognize the tune. I think it's one of Milt's, called *For Someone I Love*. We did a version of it last year, with strings. This must be a much earlier version.

His solo sounds good like he always does. The arrangement, I'm sorry to say, is surely uninspired. There doesn't seem to be any reason for many of the things that go on—the loud brass all of a sudden. It doesn't seem to be pointing toward any one direction. The trombone solos, I didn't quite see the reason for them just stuck right in the middle of the arrangement there. It sounded to me like Jimmy Knepper and Britt Woodman.

I really don't see this arrangement as framing Milt adequately. It left me kind of cold. I'd just give it, maybe for Milt, three to three-and-a-half stars; for the overall record, two.

**6. STAN KENTON.** *Blue Gene* (from *7.5 On The Richter Scale*, Creative World, Inc.). Gene Roland, composer, arranger; Dick Shearer, trombone; Roy Reynolds, baritone sax; Gary Pack, trumpet.

I'm sorry, I didn't really like that too much at all. Just ordinary blues; nothing much happening for me. Only two, two-and-a-half stars. No excitement, no direction. I don't know who it is... it could have been a college band.

**7. GERRY MULLIGAN.** *Maytag* (from *The Age of Steam*, A & M). Mulligan, composer, baritone sax; Tom Scott, soprano sax; Bob Brookmeyer, valve trombone.

I think I enjoyed that more than anything I've heard so far. That's definitely Gerry Mulligan, I think, from the last album he did. Everything is nice... solos are good... Bob Brookmeyer was fantastic as always. I think that was Tom Scott on soprano.

I enjoyed it, but the main complaint I have about it is the same as with Gil Evans' record. A guy of Gerry's stature as a writer—who I think is one of the great all-time composer-arrangers—never really does enough writing... not enough meat and potatoes. Everybody having fun a little bit, but he doesn't really paint his picture. I have to give it three-and-a-half stars.

**Feather:** What would you have given five stars?

**Sebesky:** Anything by Gerry Mulligan's big band. My idea of a five-star record is one of the things Bill Holman did for Kenton's band, like *Kingfish* and *Yesterday*. Also Bill Harris playing *Everywhere*, with Woody. Particularly on that band, *Lady McGowan's Dream*, that's my idea of a ten-star record—written for Woody by Ralph Burns. Also another five-star record is *ABC Blues* by Bob Brookmeyer that he did for Thad Jones and Mel Lewis.

*Miles Ahead* by Miles and Gil Evans... another five star. All timeless masterpieces. Nobody seems to be able to get into it deeply enough now, and they have so much talent. They just seem to be skating on the surface. All writers, including myself, need replenishment, need to have their soul nourished by other writers, and these are the guys I look to for inspiration—Gil, Gerry—and they're not giving it to me.

I would like to see, for instance, Gil Evans do a piece for the L.A. Philharmonic where he just stretches out for a half hour and just writes music. Not just a soloist standing up there for 15 minutes, while everybody plays rhythm in the background, then comes in with a little kicker. To me that's not enough. **db**



# Profile

## THE MILES BROTHERS



GENE PERLA

### Barry Miles

**Barry:** When I was about one or two years old, I started listening to a lot of Charlie Parker and Benny Goodman records because my father owned a record store and he would bring home a lot of things. So, the first kind of music I listened to was jazz. At age four, I started piano lessons with my uncle who's a professional. When I was seven I started on the drums, and at eight, with the help of my father, I started a "kid" band. I outgrew that quickly and began playing with older musicians. By the time I was nine, I got into the Musicians' Union. Then I started playing with really good musicians—sitting in. This was really good experience as I learned a lot from it. Some of the people included Coltrane, Lester Young, Roy Eldridge, Chet Baker, Woody Herman and a TV show with Billie Holiday. I also listened to a lot of players like Max Roach who was my idol at the time. When I

was 14 I did my first album and immediately after did a tour for the State Department with John Handy, John Mehegan and Julian Eull on bass. I wrote an instruction book on improvisation when I was 16 called *Twelve Themes with Improvisation*. I think it's still in circulation, published by Belwin-Mills.

As for my educational background, I studied with John Mehegan on piano. During the summers of my junior and senior years in high school I took an arranging seminar course at Eastman School of Music with Manny Albom and Fred Karlin as teachers. After that I went to Princeton University for four years majoring in music. Since there weren't many good players around I had to import people and the second album was recorded live there with Lew Soloff, Walter Booker, Don Perulo and Robin Kenyatta. This was the first time I played out on piano.

By Gene Perla

Before, it was primarily drums even though I had played piano all along. It was because we couldn't find a pianist around that I decided to do it myself. Since then, it's been piano and although I still sit at the drums on occasion I've given it over mostly to my brother, Terry. After graduation I did a recording for Poppy Records and started doing a number of concerts and worked some jazz clubs, mostly with a trio until last June, when we added guitar and it became a quartet. There were certain problems with Poppy and distribution. It was recorded in '69 but didn't come out until '71. It was a very rough period for getting exposure. It's important to have an album out so people can hear what you're doing. Finally in '71 I made the move to Mainstream and at least got two albums out in a year and it helped in getting exposure. Again, though, distribution wasn't as strong as it should have been so I left them this past October and am going with London Records. We should be recording when we return from a London tour in March.

We did two TV shows on New Jersey Public Broadcasting. The show the three of us did with you on bass was very good exposure. I found that people all across the country have seen the show and things like this really help. A newer show features a piece called *Fusion Suite*, which is a 26-minute composition for seven brass, with guitar, sax, bass and drums, and I'm on acoustic and electric pianos. This piece was written in conjunction with a National Endowments of the Arts grant I received last year and the show will be aired across the nation some time in early spring. We're calling the group Barry Miles and Silverlight.

I'd like to mention some factors I feel were important contributions to our musical development that enabled us to become skillful performers at an early age. They were: being able to get very interested in many kinds of music, our home environment, the many records we had, an interest in listening to early jazz (when I was in my

# caught



### JACKIE McLEAN/ THE COSMIC BROTHERHOOD

Jazz Showcase, Chicago

**Personnel:** McLean, alto saxophone; Billy Skinner, trumpet; Rene McLean, alto and tenor saxophones; Billy Gault, piano; James Benjamin, bass; Mike Carvin, drums.

Everything was just right for Jackie's new band in their Chicago opening. They had left New York that morning during one of the worst blizzards in recent memory, arrived in Chicago barely in time to play the first show. It was the first time they played together publicly anywhere, they hadn't memorized the music, the club had no music stands, the lines sounded raggedy, there were noisy customers in the club.

Nonetheless, The Cosmic Brotherhood sounded beautiful. Maybe you've heard those recent European records where Jackie sticks to bop and ballad material, but this fresh young group stays close to modes, original songs by the players themselves (mainly Skinner and Jackie), the road Jackie first surveyed a decade ago.

The leader has special names for each of his mates, and it's appropriate that the biggest news in this group is the Sorcerer In Disguise: Rene McLean, the most promising young musician to appear in some time. With this band he sticks mainly to tenor, and everyone's

HERB NOLAN



teens I managed to get hold of a lot of old 78s, but that's a story in itself), and what you might call a natural ability—the sense of hearing and relating that to your brain.

Our influences started out in jazz listening to: Max Roach, Clifford Brown, J. J. Johnson, Charlie Parker, Oscar Peterson, Coltrane, Miles Davis, Art Tatum, Bud Powell, Wynton Kelly, George Russell, and Bill Evans. On piano, though, I don't think there was any one particular person who was really a strong influence at an early age. There were a whole lot of different players. We later got involved with other kinds of music including a lot of classical. Terry used to listen to Mahler and Wagner and would sit and cry. In the mid-'60s we got involved in Indian music, Ravi Shankar and Ali Akbar Khan. Also, in Bulgarian and Polynesian music.



GENE PERLA

## Terry Miles

**Terry:** Barry had all these records around and played them for me, and somehow I picked up on all the good ones. He always had drums set up and when I was small I would stand up and play them. Because of listening to the records it became an obvious thing for me to play drums. Later I took piano lessons from Olga Von Till, who is strictly classical, for technical things which I find really important in my writing. Larry Young and Bill Evans took lessons from her, too.

In 1969 I began playing with Barry and have done most of the jobs with him since, except when my high school classes interfered or my age didn't permit me to play the club gigs.

I'm currently writing a drum book for the intermediate drum students trying to improve getting their four-part coordination

together. It's a new style of drumming—my style—which is a jazz-rock fusion.

An important thing for me was that I went to many of Barry's jobs to listen, and began doing some things on the drums in a contemporary style.

My favorite drummer is Tony Williams because of the loose feeling he developed with Miles Davis, his change with his own group, and what he did with the time. I also like Billy Cobham, Elvin Jones, Airtio and Alphonse Mouzon.

I'll graduate from high school in 1975, but before then, I want to play with as many different, good musicians as possible and to write as much as I can. I'm planning to do the Eastman School summer course and to continue with piano and then attend college as a music major. My first choice of college would be Columbia because it's right in New York City and there's so many musicians around. Although the Manhattan School of Music is offering jazz courses, that's not why I want to go to college. I want to go for a lot of things. To get a good academic background, to learn different kinds of music and get basics down for writing, to play many kinds of percussion instruments. After that, who knows.

**Barry:** Right now, I think music is going in many directions all at the same time and it will become much more personalized as the individual controls the whole style. Before, it was closer to a group ethnic thing or a certain area because there wasn't much communication. Now it's the individual taking from all these groups, developing a style of his own that has elements of many different things. It's not the breaking down into categories but the forming of many more categories and eventually coming to each person having his own type of sound. Stevie Wonder is a good example of this and I see a similar thing for myself, in that all the different kinds of music I've heard are in there and will come out in what I write and play. It's not a juxtaposition but a fusion of styles.

db

first reaction seems to be that he's really translated dad's phrasing to a new horn. But Rene has clearly derived a sense of structure from a later jazz generation that permits all sorts of musical jujitsu: a variety of sound (from plain hard-bop to Rollins-ish), flashes of wit—sarcastic, dramatic and whimsical—and a recurring taste for developing melodic material. There's an original mind at work here—as it was with the earliest work of a few very great players.

The clue is in his alto technique which is more detailed, and his approach which is more personal. Imagine Jackie's style, if you can, extended into long lines with the spaces filled in, and logically organized—in *Adrienne's Dance*, along a pure Coltrane outline. Rene's confidence and spontaneity are manifest, but it's the range and subtlety of his imagination that grabs you.

Skinner is one of those players who could only exist in this modal era. He's quite eclectic, making long solos out of barely transformed material from other trumpeters (his *The Charmer* is a very long one-chord piece, pure *Sketches of Spain*). What you like in Skinner is his essential feel for melody, which often includes a flowing sense of space and justifies his rambling structures. He offers hints of pure abstraction, more *musical* than, say, Freddie

Hubbard, and altogether his skill and seriousness deserve your attention. Parenthetically, do you remember how older trumpet players used to turn up their noses at Lee Morgan — and have you noticed how many younger ones are learning from him?

Of the rhythm section, Benjamin is the modest one (no solos in 2 nights I heard). Carvin is one of those rarities, a true band player, a loud drummer with some nervous mannerisms who plays along *with* the soloists nonetheless, and often lends the just-perfect dramatic emphasis. His style is out of Blakey and the later hard-boppers. Midway through one long drum solo Carvin simply and neatly created a kind of sound-space tension that few modern drummers know how to sustain. The Old Sage, Gault, did solo in each piece, incorporating cocktail notions into early Tyner. He's less striking than such a description may lead you to believe, but by God these three are a rhythm section, and they do work together!

There remains the Past Grand Dragon Master, everything we Chicagoans had hoped for (and hadn't heard since 1965). Right from his very first solo of the week, with exhilarating shouts in the overtone register, Jackie was The Man. Maybe the best of his later Blue Notes give you an accurate suggestion of how it was, for Jackie, no question, came to blow.

Certainly his unmistakable alto sound, ever the merest microtone flat, remains, along with that wonderful spontaneous ingenuity. This time fast tempos brought out his best, though one performance of *The Charmer* found him playing three separate, distinct solos within one unusually extended improvisation. That in itself was a revelation—the least subtle of modern jazzmen, of important ones anyway, discovering several emotionally consistent ranges within potentially the most restricting of thematic outlines. Has Rene McLean given something back to his teacher?


Otherwise, though, Jackie's style remained as broken, as direct, and as powerful as ever, and as if to emphasize that, he offered an excellent multi-noted blues that whooped and dove through all the peculiar McLean saxophone registers. As you'd expect, the most together of these players was also the most inspired of the band: Jackie's moving statements are exactly what we need to hear these days. I hope this Chicago gig wasn't a one-shot situation, because these players are good for each other and there's some breathing together yet to be done, along with intriguing music for us all. Everybody loves that Past Grand Dragon Master for his raw emotional power, but remember, the Sorcerer In Disguise is something else . . .

—John Litweiler



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**JOE GALLIVAN,  
CHARLES AUSTIN**  
Museum of Modern Art, Paris, France  
Personnel: Gallivan, Moog synthesizer; Austin, reeds, flute

As artists continue to explore new and diverse means of expression, the distinctions between the visual arts and music have become less relevant. A most welcome result of this trend is the increasing presence of modern music, particularly jazz, in museums traditionally devoted to paintings and sculptures. In Chicago last autumn, the Museum of Contemporary Art presented an outstanding concert of the Revolutionary Ensemble, a brilliantly virtuosic group Chicagoans would, otherwise, have not been able to hear. Now the Museum of Modern Art in Paris has presented the duo of Joe Gallivan and Charles Austin, two contemporary jazz musicians of remarkable creativity and originality who are seldom heard in Europe or in their native United States.

Gallivan and Austin have been playing and studying music together for over nine years. Separately they have worked with a variety of jazz and soul musicians. Austin has played reeds with such diverse artists as Cannonball Adderley, Lionel Hampton, B.B. King, Dizzy Gillespie and Marvin Gaye. He even conducted the orchestra of the musical *Purlie*. Gallivan began his career as a drummer and has worked with Larry Young, Elvin Jones and a number of soul artists.

It is together, though, that Austin and Gallivan have created their serious and most significant output of music. In between the "bread and butter" gigs these artists have researched and studied such diverse musical forms as Japanese modes, Indian ragas and the works of modern classical composers including Stockhausen and Messiaen. They have incorporated these influences with their solid blues and bop backgrounds and created music using the unique tonal combinations of the reed in-

struments and Moog synthesizer.

Gallivan and Austin played to an informal audience seated on cushions and surrounded by exhibits of Hyperrealism and conceptual art. Austin showed his versatility by playing flute, alto flute, oboe, clarinet, and the tenor, alto and soprano saxes. His approach to these different instruments is essentially the same: to use them for the greatest possible range and diversity of tones. Austin will begin a piece on tenor sax and, by alternating solos with the Moog, will complete the mode at the top range on flute or piccolo.

The usually reserved Paris audience reacted enthusiastically to a piece called *Song from the Forest*, which featured an extended soprano solo. Austin uses a soprano different from those of most jazz musicians. His is tuned in C and has a tone similar to the English horn.

Gallivan's Moog style reflects his background as a percussionist and his melodies and rhythm accompaniment involve the use of a percussion generator attachment. Gallivan credits Jan Hammer for stimulating his interest in the Moog. The instrument is so new however, that musicians have not even begun to explore the vast potential of the Moog and Gallivan's experiments are quite distinct from Hammer's.

After the intermission Gallivan and Austin played a tribute to Coltrane which featured a tenor solo showing Austin's virtuosity with more familiar music. Although he argues that the flute has the same potential of any other wind instrument, Austin used it for two of the evening's most "inside" pieces, both unveiling his strong blues roots.

Gallivan and Austin played a few more weeks of concerts in and around Paris after which they returned to America until another series of concerts brings them back to Europe in the Spring. Anyone who is interested in a highly individual, sincere and human approach to new music should watch for their homecoming.

—Steven Rautenberg

## **BUDDY RICH** *Continued from page 14*

"Why don't you have your cymbals higher?" Well, your wrist, number one, doesn't fall that way. You should play everything the way your hands fall. Your hand doesn't go this way when you play drums. Your wrist falls that way, so if you've got the cymbal at a high angle, that means you've got to be rigid at the forearm in order to play this way. But if the cymbal is down flat and your hand falls that way, well, obviously it's easier. And there's no energy wasted; everything is right there. It's really quite simple.

**Schaffer:** What is the standard you use when you hire a musician in your band?

**Rich:** I hire a trumpet player in my band because he has the stamina, he reads and he can play. That's all. The chart comes in and it's in five. He plays it in five. If it's in three, he plays it in three. If it's in seven, in four, whatever, it doesn't make any difference. Put the music in front of him, if he can play it, he's got the gig. If the recommendation is that he's the greatest trumpet player in the world, and he can't play what I put in front of him, he doesn't mean a thing to me. The same thing applies to bass, trombones, saxes, and piano. You've got to play it, and you've got to be a bitch. That's it. Are you a bitch, or are you a make-believe player?

**Schaffer:** Let's rap about your new album on Groove Merchant, *The Roar of '74*. I thought it was an exceptional album. I also noted that you don't play a solo on it.

**Rich:** Yeah. Drum solos on record, unless

you're a drummer, are a total bore because you don't know what's going into the solo. I don't have 16 guys up there to project my solo ability. I'm playing drums in the band, for the band, and that was the whole concept of this album, man. It was to let the rhythm section wail. I let the band play, and I just wanted to be the drummer in the band. I play very few solos on the job unless I've got to. I have more enjoyment being part of the rhythm section, which is why I have a band. It's not a showcase for me. Oh, critics say I've got a band so I can play. Bullshit! I've got a band so I can enjoy my music.

**Schaffer:** How do you feel about today's charts?

**Rich:** The answer to that would be: what do you think about the charts played in 1940 as opposed to the charts played in 1945? Everything progresses. The music doesn't change; the notes don't change; the placement of notes changes. Right? How many notes are there? 88, right? So it's a matter of placement of notes, concept of the way you play them, so music hasn't changed.

**Schaffer:** How do you feel about your playing?

**Rich:** A lot of people ask me when I am going to retire. I'm never going to retire because I haven't started to play yet. And I mean that literally. I haven't started to play because what I played in the past is the past. What am I going to do tonight, man? I may not play as well tonight as I played last



night. I may play better than I played last night, or I may play as good or as bad, but at least when I go there tonight, I go there with a different perspective. What's my band going to sound like tonight? What am I going to inject in them, and how do I get the most out of them, and how do they get the most out of me? What kind of mood am I in? How am I going to play? All those things, and that occurs every night. So every night is a challenge, and every night is a first night. It's always a first night. So, for anybody to sit back and say, "Man, I'm as good as I'm going to get" is bullshit.

People should be interested in other things, you know. My interest isn't entirely in drumming. Drumming is a living for me. It's a creative art for me. It's something I enjoy doing, but I enjoy doing it from nine until one or whatever the hours are to work. My music starts when I get up on the bandstand. I don't practice. I don't talk about it. I have other interests, other than the thing that I do, because if I were involved in playing drums all day long, I could not play. I have to have some activity that takes me away so that when I finally do go back to playing, it's a new approach.

**Schaffer:** What are some of the things happening in music today with which you disagree?

**Rich:** I think my greatest resentment in music is the avant-garde musician who refuses to accept the element of timing because his attitude is that time is confining, right? In other words, it would be perfectly all right to play 13 bars or eight-and-three-quarter bars or no bars at all and make everything a continual flowing thing. What they're doing, in essence, certainly not verbally and not musically, is "Screw everything that's happened in the past; this music is new." But it's really not new. It's really not new because anybody that can't play can do it. It really takes no talent to play out of time. They aren't playing or concerned with anybody else's playing. You look at the drummers that play in the various avant-garde groups. They're slamming cymbals all night long, crashing and banging. The bass player doesn't play because he's up there scouting all over the place looking for his notes, and the saxophone player, or whoever, is rambling. You dig? They're saying everything else stinks. It's one thing to learn your horn; it's another thing to learn to play that horn in time. So if you don't have good time, you can consider that very hip because, hey man, time is passe.

They say, "I'm so hip that I don't have to have time, man, because I'm too far out for time."

But anything you do in life has to relate to some kind of time. A spaceship doesn't take off for the moon unless there's a countdown, and the countdown goes one - two - three - ignition - zap. Time—everything that goes on has time. There's a time to sleep, there's the time of your heartbeat, you walk in time, you use your hands in time. As unmusical as that may be, the relationship is the same, man.

**Schaffer:** How do you react to this particular situation?

**Rich:** It doesn't make me angry; it disappoints me to hear talented people reject their talent in order to be accepted by a different kind of audience. An audience of hipsters who will do nothing to advance the cause of music. I don't want anybody to tell me I'm cool. I want to see an audience react. I want to sweat, man, then I know I'm working. I can wear a suit and come out four

hours later and be dry, but I didn't play anything. I really didn't play anything. I really didn't exert myself. That's not what I'm here for, man, I'm here to work. I'm here to play the game, and I don't want nobody to tell me I'm cool. I want somebody to tell me either I'm good or tell me I'm bad, but don't tell me I'm cool. Not cool. I'm a hot player, man, I want to see my band hot. I like intensity. I like intensity in everything I do. Do you understand? I like to know there's some kind of force behind me. You can be sensitive and, at the same time, be forceful. My band is built on my personality.

When I talk about avant-garde cats, I don't say, play it my way. No, man, play it your way, but, shit, if you're going to play it, there has to be some creativity behind it. Not just get up there and blow because you think that's the hip thing to do, because that's not hip. If that was so, you wouldn't have a limited audience; you'd have a monster audience. Everybody in the world would want to hear you, but people will still tap their toes and snap their fingers to Count Basie long after these hipsters have decided that there's no place in music for them. There's a limited audience. I don't want to play to a limited audience. I want to play to an audience of people who want to hear music, and I don't want to have to sacrifice personality. I don't want to be Mr. Nice Guy. I don't want to be Mr. Bad Guy. I don't want to be anybody. I don't give a damn if you like me or not, personally. Do you like my music? Do you like what I'm trying to do? Because what I'm trying to do is do something for you and do something for me at the same time.

**Schaffer:** How much do you consider the audience in selecting tunes for the band to play?

**Rich:** I play a lot of things for an audience. You know, I have tunes in the book that I like, but I have tunes that I like better. But I know there's a certain element in the audience who wants to hear *Norwegian Wood* and *West Side Story* every night. I don't play *West Side Story* every night. I have to feel, "Yeah, tonight I feel like playing *West Side Story*" because I feel I can do something with the tune. There would be no point in playing *West Side Story* for an audience that really wants to hear it if I didn't think I could give them what they expect. So I play something in another area that will take its place. Right? I'm aware of an audience, and I was brought up in this business. I'm aware of what they need or what I think they need, which may be a very large assumption on my part, but I haven't been proven wrong, yet. If I played four or five weeks in a row and every night I bombed out, then I'd have to sit down and take a look at what went wrong. Then I'd have to make a change. But if I'm playing to packed houses every night, schools are buying us, colleges are buying us, then what I'm presenting must be okay. That's the answer. It's not always the answer, but it's the answer to me because I'm doing what I like. I really like what I'm doing. I bitch about it. You know, sometimes I'll say, "Screw this business. I'm tired." Yeah, I'm tired and I can't love it every night, but I love it most nights.

**Schaffer:** How do you feel about performers mingling with the audience?

**Rich:** I'm bound by a contract that says—you appear at Mr. Kelly's, or wherever I'm bound by a contract to appear. It means nothing more than appearing, playing. Socializing is out, running to tables and

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DB



## ENRICO RAVA

Continued from page 15

for release. With a powerful group including singer Jeanne Lee, guitarist John Abercrombie, keyboard man David Horowitz, bassist Herb Bushler, drummer Jack DeJohnette and percussionists Ray Armando and Warren Smith, one might expect Rava to be excited about the record. And he is.

The eight tracks illustrate Rava's growing talent for composition as well as his superb trumpet playing. Each track offers excellent jazz playing with a thread of samba rhythms running through the entire album. One of the highlights is *C.T.'s Dance*, written for Cecil Taylor. Rava captures the essence of Taylor's style and still manages to lay down a powerful, contemporary rhythm. Bushler kicks the tune off with some incredible virtuosity. Abercrombie and Rava solo beautifully. *Suitcase Melancholy* typifies Rava's rhapsodic lyricism and gets some unusual effects with an occasional appearance from a second overdubbed trumpet.

The album's one digression from its general flow is the movie theme from *Serpico*. At the conclusion of the recording session for that tune, featuring Bernard Purdie, Ralph MacDonald and Bob Bab-

bit, Enrico and I discussed the inclusion of the track on the album. Although done well, it varied greatly from the other sessions. Rava said, "If it will help bring attention to the album, it should be on it. I feel it came out well."

Commercial sell-out?

"You know, I really don't know what that word means anymore. Really. Some of the best music of the past few years is what can be called commercial, if you consider things like Aretha Franklin's records to be commercial. But I don't know. Are they?"

Rava plans to record in Europe this spring with Dollar Brand, who is assembling a big band for the first time. Rava's act featuring Jeanne Lee has had problems, though, in preparing to tour the continent because guitarist John Abercrombie recently left to join Billy Cobham's new group.

The release of Enrico Rava's new album will most certainly awaken the ears of many to his superior and expanding talents. Hopefully, live appearances in the United States will follow. Undoubtedly, this man's music is too good to remain a secret much longer. **db**

## WOODY'S HERD

Continued from page 17

went through all kinds of changes, tempos, etc., and luckily came through unscathed... I think.

**Wong:** I'm familiar with the album, Tony. It's on Bethlehem records featuring Wayne Cochran's C.C. Riders and you have credit for all the arrangements. This is the first time I've heard this weird background. Now break down how you joined Woody's band and then left.

**Klatka:** Bill Chase called me in the fall of 1969 just when I was planning to go back to school again. Bill and the guys on the band met me when we were all working in Vegas. I stayed with the band for two years and then went to Berklee in Boston for two years of study. I really wanted to learn how to write, and I needed help. Alan Broadbent, of course, was writing for the band. I heard many of the same things, but I didn't know how to put them down on paper. Alan did teach me a little, but he strongly recommended studying with Herb Pomeroy at Berklee to straighten things out. I didn't even know the proper way to voice a C7 chord.

**Wong:** What was the major impact of the Berklee experience?

**Klatka:** Well, I learned things in one week that explained what I had been thinking about for five or six years. I had never understood what it was all about, then Herb shot me through the vagueness and lifted the veil in one day! Man, it took away at least four years for me.

We could write with a minimum of constraints. Herb made us rehearse the music to death—until it was down perfect, so that what was played was exactly the way it was written. Even if it was a bad piece of music. He wanted us to know if we really dug what we wrote and to use this discovery experience to grow. I also spent some very valuable time with Gary Burton.

Yeah, Herb is one of the greatest teachers in the world. He just cut off all the fat and bam... now create! Now I know what things sound like, and I can analyze other people's writing and understand the interrelationships whether it's Thad Jones, Ellington, Gil Evans, Mike Gibbs or whoever. Even though we are trained to do this, we must go on our own trip as individuals.

**Wong:** Aside from what's been described, what other assets are you bringing back to Woody's band on this second time around?

**Klatka:** With my tools and techniques down, I am confident my work will sound musically good. And if the music fits Woody's taste, I'd like to push into more of the new music... the music of Chick Corea, Keith Jarrett and other contemporary material. This music had escaped me until I got to Berklee. The exciting thought is to put some of this music that knocks me out into a big band chart. Wow! Of course, I didn't have the capacity or knowledge to handle it before as I believe I do now.

**Wong:** I certainly believe there is this open receptiveness. Your chart of Chick's "La Fiesta" is on record and is played often by the band.

How much exchange of ideas and respective approaches is discussed between you two fellows in respect to writing?

**Stapleton:** Only on a casual basis. After Tony had been at Berklee for awhile, he would go out with us a few weeks at a time on occasion and he would lay some of his newly acquired techniques on me. Others from Berklee have done so too. But we haven't become analytical as per our approaches; otherwise we may injure our respective individualism and tend to sound alike in our writing. This would be defeating the sum effect of our individual contributions to the band.

**Wong:** Can you pinpoint some areas of heavy understanding in your individual approaches?

**Klatka:** Well, I don't understand Bill's contrapuntal things completely. He's really got counterpoint down. He certainly knows a great deal more about it than I do, so I'm learning a lot by listening to his writing—by playing *Giant Steps* or *Lazy Bird*. His counterlines are crazy and I'm digging them. But we haven't really seriously sat down and pushed it around.

**Stapleton:** Beneficial input works both ways. I find Tony's knowledge of voicing and chords impressive. Everything else is pretty self-explanatory. His basic technique is like mine; that is, he writes by ear. Often when you hear other people's writing, it's not quite the same as seeing it on paper. In other words, what you see written doesn't always express itself quite the way it would really sound when it is played... very deceptive both ways.

**Klatka:** I look at my writing the same way as I look at my playing: learn all the styles so that I can handle whatever style the situation may demand. It gives me the breadth to respond to whatever is most appropriate and still allow complete creativeness.

Finally, Woody commented on the sharp upgrading of skills and knowledge of Tony Klatka upon his return form a very target-oriented learning experience at Berklee. Tony has achieved his objectives and has recycled them creatively to the band. And Bill's battery of abilities is a beautiful foil and complement to the charts Tony and Alan contribute.

Woody values the different approaches as a highly desirable factor to increase the band's ability to handle variety. The Woody Herman band is, indeed, not so tight and stylized that it doesn't nurture and support the circulation of new ideas. Perhaps this helps to account for the resounding excitement of The Thundering Herd from one decade to the next and from one continent to another. **db**

## POTPOURRI

Continued from page 10

called *Chicago*, *Damn*, and it's the one that's getting the strongest response from radio stations in Cleveland, Dallas, Washington and, of course, Chicago.

**Revealing:** April showers bring two new releases from Revelation Records. The first is pianist **Ronnie Hoopes'** recording debut, with **Pat "Butter" Smith** on bass and **Bill Moser** on drums. The other is made up of solo excerpts from the horn of **Warne Marsh**, compiled from a

1959 Half Note session that featured **Lee Konitz**, **Paul Motian**, **Bill Evans**, and **Peter Ind** in supporting roles. It's Marsh's third album on Revelation.

Audiofidelity Enterprises (AFE) has gobbled up yet another label for national distribution. Enja Records will join the AFE family, which includes World Jazz, Chiaroscuro, and Black Lion. The initial release of albums will feature **Charles Tolliver**, **Chick Corea**, **Peter Warren** and **Dollar Brand**.

Continued from page 11

## NEW RELEASES

musicians of diverse backgrounds. The group features **Charlie Mariano**, who plays flutes, saxes, and the nagaswaram (a South Indian double reed instrument), and who has worked with many European jazz and rock groups; and guitarist-banjoist-sitarist **Philip Catherine**, a veteran of The Rhythm Combination And Brass and The Jean-Luc Ponty Experience. Also in the group are **Henri Texier** (acoustic and electric bass and flute), who has played with the French Pop

group Total Issue and was the first bassist for Phil Woods' European Rhythm Machine, and percussionist-vocalist **Aldo Romano**, another Total Issue veteran who has played with Don Cherry and Gato Barbieri.

Meanwhile, **Joachim Kühn** has joined Association P.C. on keyboards, appearing on their last two albums, *Rock Around The Cock* and *Mama Kuku*, with flutist **Jeremy Steig** appearing as guest artist.

db



# "RESPECT II"

BY ROBERT PALMER



Instruments and families of instruments frequently associated with jazz usually become established "axes" only when a gifted individual picks one up and makes it his own. The bass clarinet and flute were heard on jazz records as early as 1930 (when Ernie Bullock contributed a bass clarinet break to a Jelly Roll Morton date) and 1931 (when an unidentified flautist took a sixteen bar solo on *Loveless Love* by Dave Nelson's Harlem Highlights), but it took Herbie Mann to popularize the flute and Eric Dolphy to show what could be done with the bass clarinet. String bassists Pops Foster and Walter Page were largely responsible for banishing the tuba from the rhythm section. It reappeared some time later in the brass section, but not until Howard Johnson did it become a soloist's instrument. In each case a player took a relatively untried instrument, established a distinctive sound, and made it "fit."

Two instrumental families which have been increasingly prominent during the seventies are the electronic keyboards (the various ARPs and Moogs being essentially different instruments, each capable of doing some things the others can't) and the hand drums, idiophones, and sound/color devices euphemistically categorized as "miscellaneous percussion." Sun Ra was the first jazz synthesizer soloist of note and people like Chano Pozo and Candido Camero started the rage for hand drums, but only recently have these instruments attracted enough talented individualists to deserve their own categories in the polls. The need for a "percussionist" category (trap drummers excluded) is particularly pressing.

The effects achieved by congas and other "miscellaneous" percussion instruments are so subtle that numerous listeners, and some writers as well, don't seem to know exactly what they're doing and why they're there. Airto, by virtue of his overwhelming energy, his stage presence, and his bagfull of unusual devices doesn't have a communication problem, but what about the extraordinary team of James Mtume and Badal Roy, who have been heard together with Miles Davis and with Lonnie Liston Smith's Cosmic Echoes? They have blended two disparate approaches to percussion—the African and the Indian—with intelligence and grace and, obviously, a great deal of mutual respect. Their interaction is a joy to behold and they've provided some of the finest moments on Miles' recent recordings. The fact that they haven't received an n'th of the attention Miles' sidemen usually get must have something to do with the instruments they play.

Jazz percussion is a broad spectrum, but within it the dominant tradition is African and most listeners, it seems, aren't very familiar with that tradition. When African drummers play, they don't simply set up their drums and wail. Most of the rhythm parts are assigned in advance and are quite fixed, but the patterns are usually additive in principle. That is, a number of players can join in, each performing a specific rhythmic function, as long as nobody breaks the flow and each part "fits." Improvisation is for the most part left up to a master drummer, a seasoned professional to whom each of the many rhythm patterns involved is second nature. African master drummers are virtuosos who can weave their own creations into the musical fabric, adding color, drive, and spontaneity to polyrhythmic or polymetric "compositions" which are structured according to tribal custom. It is the masters who make their drums "talk," whether the content is related to a language governed by pitch or simply consists of exclamations and asides. A player like Mtume doesn't just play a pattern of accents like most African drummers; he improvises like a master.

An album recently issued by Lyricord, *Mustapha Tettey Addy* (Lyricord LLST 7250), is a superb introduction to the art of a Ghanaian master drummer. Addy is a musician of the Ga tribe and was trained in the age-old manner, but he has also participated in seminars at the University of Accra and travelled widely throughout West Africa, learning additional tribal traditions. He is the only performer on his album but with the aid of overdubbing he presents a series of selections which are both exciting and illuminating. He lets each drum, gong, and rhythm stick speak for itself, and his master's touch brings out the individual personalities and timbral possibilities of these instruments. Some of the performances recreate specific drum compositions employed by certain tribes, while others are Addy's improvisations. Furthermore, some of the improvisations are based on traditional patterns while others are more or less free-form explorations of the resources of a particular instrument. The lucid liner notes distinguish between these approaches and offer a blow-by-blow description of what Addy is up to on any given track.

Addy's album brings out the artistry of African drumming like no other I've heard and it affords a fresh perspective on the musicality of Mtume, Azzedin Weston, Kenneth Nash, Lawrence Killian, Jumma Santos, and all the other percussionists who are contributing so much, and receiving so little recognition in return.

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## HOW TO Complete The Spectrum Of Your Music Education

Dr. William Fowler  
Interviews Billy Taylor



"Back in the sixties most of the musical establishment, the older generation if you will, abdicated their responsibility toward the cultural direction of young people. Left to their own devices, the young soon developed their own attitudes, their own music and even their own lifestyles which clearly reflected their desires to communicate with one another. The importance of communication in the arts reemerged and for most youth now, the most beautiful, the most esoteric, the most intellectual, the most sensual music is meaningless unless it communicates something they consider relevant to their attitudes toward life. For me

there are certain attitudes and ideas which cannot be communicated verbally and to communicate them musically has been my main concern for the past two years."

When one is as articulate verbally as he is musically, when one is as experienced in the many ways music can be written and played, as Billy Taylor is, then all might benefit from his insights.

Those insights were developing nicely long before his days as the protégé of Art Tatum. When this rewarding relationship began, Billy had already absorbed an array of musical styles and techniques through imitation, through study, through experimen-

tation, even through osmosis, he had been the complete student.

And now, having more than reached the musical summit Tatum expected of him, Billy involves himself not only in performance and composition, but also in the total spectrum of musical education, private and public, formal and informal, theoretical and practical. He shows a beginning pianist how to play stride, he sends the JAZZMOBILE out to those who cannot afford a concert ticket, he demonstrates improvisation in a classroom, he lectures already-learned pros on modern contrapuntal devices, he sets up major concert series demonstrating the historical jazz styles. He is giving, with compound interest, to those now in their formative years, what he received from the greats in his own early times of discovery.

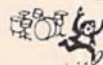
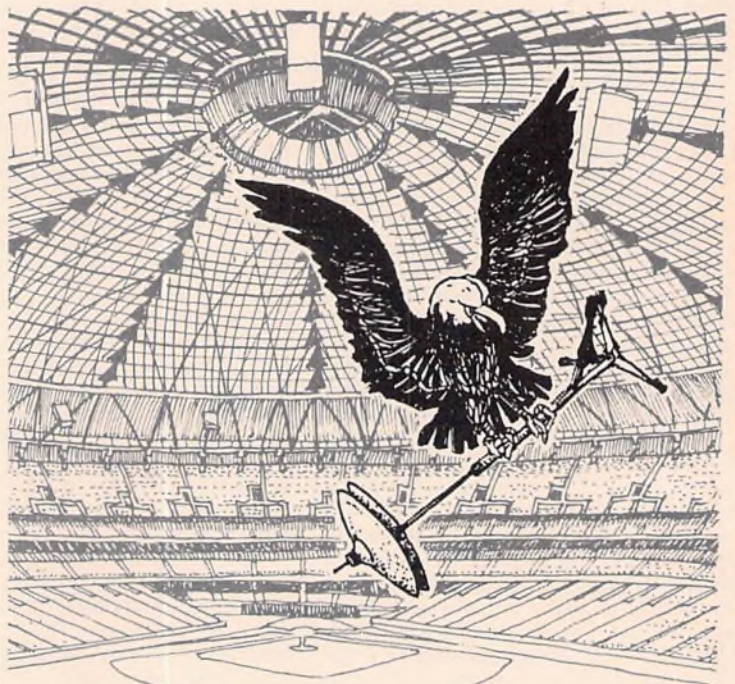
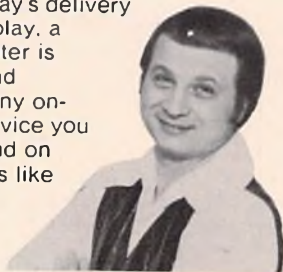
"Music has traditionally been taught by having the pupil carefully trained by a master. However since many students are not interested in the classical music of their elders they turn to recordings, jam sessions, informal practice sessions and other more practical ways of learning to play the music they like.

"The stage band, the marching band and other extra-curricular groups have been the training grounds of many of the best young players. These youngsters have transcribed recorded solos, traded ideas with one another and learned from the musicians who were experienced in the styles and idioms they wished to play in. However, they could have learned music much quicker and been taught more effectively if they had been able to learn about the history and development of jazz in school. The average American school does not even attempt to give

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students a better understanding of American music, so on his own he seeks out the professional players and learns informally or in some cases even formally from them. Even the "best" music schools are not exempt from criticism. Many of them are hopelessly out of date and make no attempt to adjust their curriculum to the realities of the world in which the professional musician must live.

"When I was Musical Director of the David Frost Show, my band accompanied opera singers, country and western groups, pop groups, jazz groups, casts from Broadway shows, amateurs from the audience, animal acts . . . in short these jazz musicians were flexible enough to play any kind of music that was called for on the show. They were not only well trained, they were experienced and they frequently shared that experience with younger musicians who emulated them.

"Obviously professionals of this caliber could be utilized to great advantage in many educational situations. Their pragmatic approaches to many musical problems can dramatize much of the theoretical material which must be mastered by the student. The rise of workshops, clinics, artists in residence and many other devices has graphically demonstrated the value of incorporating the professional performers' ideas and attitudes into music programs to broaden them and strengthen them in some of the areas where they are weakest.

"For the last four years, JAZZMOBILE, Inc., has given free instruction to aspiring jazz players. The instructors: Jimmy Heath, Jimmy Owens, Kenny Barron, Freddie Waits, Curtis Fuller, Richard Davis and others too numerous to mention, are frequently joined by Max Roach, Dizzy Gillespie and other stars who give master classes in their special areas of interest. The inspiration alone would be enough, but all these great artists take time out of their busy schedules to give one-to-one music instruction where it's possible.

"All over the country, Lab Bands and ensembles of every description are encouraged in similar exchanges, sometimes with a single musician, sometimes with a whole band (i.e., Billy Taylor, Cannonball Adderley, Duke Ellington, Woody Herman, etc.).

"The time that I spent with Art Tatum, Jo Jones, Ben Webster, Don Redman, Dizzy Gillespie and Charlie Parker was time which I consider equal to any learning period I have experienced in any school and the lessons I learned from those instructors have taught me much of what sustains me as a professional musician. This is not to demean the efforts of any of my formal teachers because they gave me the foundation on which I built my musicality.

"The history and development of jazz parallels the history and development of this country. It's various periods and styles reflect with unique accuracy who we were and how we felt in many different times and many different places. This development in American music can be traced through pictorial and written documents as well as on thousands of recordings. With living representatives of almost every period of jazz available, high schools and colleges should plan courses which include: a) artists-in-schools (master classes, lectures, seminars, rap sessions, jam sessions and clinics), b) Lab Bands (playing the vast repertory of

jazz pieces which vary from extremely simple songs to difficult, highly structured orchestral works), c) Lecture concerts (in which experienced artists share experiences with students) d) Clinics—solutions to common problems which are practical not theoretical, e) Studying the music of the great jazz writers and players and analyzing it in the same fashion that one analyzes European Concert works.

"But the public must also be educated. College radio stations and many independent commercial stations are programming jazz as a regular part of their broadcast schedule. In addition to this, a growing number of concerts covering specific historical periods of jazz are being scheduled. The New York Jazz Repertory Company is making a significant contribution with 15 con-

certs at Carnegie Hall this season and 26 concerts planned for next season. At this writing, the concerts have been extremely well received and requests are coming in from schools and festivals for some of the special demonstrations of jazz as a repertory, as well as a way of playing, which is the basic intent of this company of 100 top musicians. The forthcoming American Bicentennial Celebration will offer a unique opportunity for many groups to present much of the great jazz of the past, present and hopefully, the future.

"Jazz is America's classical music. It is the melting pot of all the musical styles which are indigenous to this country. It must be taught more effectively if we are to properly recognize, record and pass on to our young our musical heritage." **db**



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# STANLEY TURRENTINE'S "SPEEDBALL" SOLO

Transcribed and Annotated by David Creighton

Stanley Turrentine is one of a long line of blues instrumentalists, but at the same time is a product of the day. Harmonically his playing is often reminiscent of Bird, while rhythmically and aurally he can only be described as "funky"! This tour de force offers the would-be funky player a road map to the heights.

About the solo: the solo was taken from *Cherry* (CTI 6017). The line and changes are in the tenor key. Listening to the record is highly recommended as notes marked with a breve (and other lip slur markings) must be heard to be understood.

Main points of interest:

1. Disjunct rhythm as means of introduction (A1-7).
2. Penchant for 1+ chord in 4th measure of 1st chorus of a solo (A4, X4).
3. Use of tritone substitution and chromaticism (A9, B9-11, C6+8).
4. Expressive use of lip slurs (A2, B3, E10, F5, G5+6), slides, falloffs (E1-2), and unusual sound on high F (B2, C1, C12, D1-3, E12, G1+4).
5. Over-the-barline phrasing for unity (B12-C1, C12-D1, D12-E1, E12-F1, F12-G1).
6. Motivic development (D1-4, E1-4, F12-G4).
7. Use of Pentatonic flavor (D10).
8. Pervasive blues scale flavor (1, 2, flat-3, 4, flat-5, 5, 6, flat-7, 8).







lar art alive. I like to think so. I guess as long as there's music, there's hope.

Everything takes so long, yet it's a walk around the block, really. You know, I can transport myself back in time, and I can actually hear things in my mind that I've heard other people play. It's very pleasant, and I sometimes feel very warm about it. Then, there are other times when I think it was a lot of bullshit and a lot of useless sentimentality, but then, in a more sober moment, I think that there's nothing wrong with sentimentality. That there's nothing wrong with thinking back. As long as you don't try to live it, it's okay to think about it, but you have to live it now. I'm not going to live yesterday. I'm going to live today. Even what I played earlier tonight is fffttt—it's history. Tomorrow night, that's it. If you don't play good, you can't tell them, "Hey, you should have been here last night. Boy, I was

really a bitch." Who cares? I'm here tonight. I'm like any other audience, when I go out and pay my bucks, man, I want to be entertained. I don't want any other guy's problems. Entertain me, I spent five bucks to come in and see you. Don't tell me about your hernia, or that you've got an ingrown toenail. If you're sick, don't show up; I'll come back and see you when you're right. Everybody's got their problems. That's the reason they go out. They go out to get away from their problems. I don't go out. I come back here to my room to watch television and get away from what I just went through for five hours.

One guy said, "I never see you in the clubs, I never see you go out." My idea of fun is to get out of the clubs and get home. I'd rather be with my family than be with anybody else. You know, I'd rather be with my wife and my kid; they can be a great joy.

**Schaffer:** What's the most important thing to you at this point in time?

**Rich:** I think as I get older, I find out that music's not really all that serious, man. Health, I think that's got to take it. Everything else, after that, is okay but first health.

**Schaffer:** Do you feel that human beings are feeling closer to each other?

**Rich:** If people really cared, you wouldn't have to do a telethon to raise money for retarded children. It would be done. We wouldn't have to go on television and beg, send a dollar, and say, have one less beer or one less shot of booze. In other words, deny yourself. You don't have to deny yourself anything. While you're giving to yourself, give to somebody else, too.

**Schaffer:** But don't you think people need reminding once in a while?

**Rich:** It's in front of us every time we walk down the street. We see a blindman with a cup. This reminds us. You're reminded when you walk down the street and you see a guy with one leg or a beggar or a ghetto or any unfortunate thing. Wherever you are, you see it all day long. It's just that people become immune to it; they don't want to look. Put yourself in the position, man. Just some day, make believe. Put some blinders on and buy yourself a cup and stand in front of Woolworth's and see how many people stop and put a dime in your box. Not too many. The dime won't buy you anything, and it certainly won't buy me anything, but do you really stop every time you see somebody and drop a nickle or a dime in? I try, but then I think to myself, "This isn't really going to do anything. Am I really doing it selfishly because I think I'm a swell guy? What motivates me?" I try to do it, but I'm one. I would hope there are a lot of other ones who feel the same way about it. I have too many feelings about unfortunate people, and it makes it all the more unfortunate when you realize you live in the richest country in the world. Charity wards in hospitals, how terrifying that must be. Old peoples' homes, where they get no care. I don't think about music all day long, I'm one person and what can I do about it? I can stand out on the street and scream at everybody and say, "Hey, look, your brother needs help."

And everybody would say, "Well, screw you. I'm worried about myself."

But are they really, or are they just scared? Is everybody really good? What are we? We're all things, right? We're all bad, we're all good, we're all selfish, we're all free, we're all locked up and nobody has a way out. With all the freedom, man, you're still locked up in a jail. You can't escape the air's velocity, you can't get to the moon because it might be just as bad up there. Vacations. Look at how stupid vacations are. You take two weeks to go away someplace, and you run into other people who you're trying to get away from because they want to get away from you. And you run into the same people because everybody says, "Hey, let's go to Jamaica or the Bahamas or Acapulco or Pittsburgh." And you run into the same people, and they say, "Hey, man, what are you doing here?" There's no way out.


So you can't really get away. You can lock yourself in a room, and some time somebody's going to knock on the door and say, "Can we make the room up?", or "Do you want your breakfast?", or whatever. You see, you're never really completely alone, or you're never really completely with anybody.

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**CITY  
SCENE**

**New York**

**Sinatra/Carnegie Hall** April 8 . . . **Sinatra/Nassau Coliseum** April 9-10 . . . **The New York Jazz Repertory Co.'s (NYJRC)** April calendar starts the 6th with an examination of **Thelonious Monk**. Monk himself will guest the thing, along with alumni from his past. On the same bill, **Stanley Cowell** conducts original works for large orchestra. And looking ahead, NYJRC features "Jazz With A Spanish Tinge," an evening devoted to Latin influences on jazz, and featuring **Tito Puente**, April 16. All concerts are at Carnegie Hall . . . **Jazz Vespers** (Sundays at 5 at St. Peter's Church) hosts **The Jimmy Vass Quintet** on March 31; **Eddie Bonnemere (with Orchestra and Choir)** returns on April 17 . . . **Jack Tafoya's Jazz Adventures**, which has been presenting jazz luncheons at the Rainbow Grill, moved to the Halfnote March 1, where they continue at noontime. March 29 has Tafoya's 10-piece orchestra featuring **Chet Baker, Frank Vicari, and Jack Wilkins** . . . Candace Leeds brings ragtimer **Max Morath** into Town Hall for an *Interlude* April 3; **The Twyla Tharp Dance Co.** appears April 14 . . . The Jazz Interactions-sponsored *Hayes Alvis Lecture Series* will present **Ken McIntyre** on "John Coltrane and Contemporary Trends," March 30; the closing lecture is "Jazz on Film" from the collection of **Ernie Smith**, April 6. The lectures hit at St. Peter's Center, 16 E. 56th St. . . **Miles Davis** set for Carnegie, March 30 . . . **Sonny Terry and Brownie McGhee** at the Brooklyn Academy of Music on Sunday, April 7 at 3 p.m. . . Fisher Hall's *Great Performers* series presents **The Preservation Hall Jazz Band** April 6 . . . At the Academy of Music Theatre on E. 14th St. (not to be confused with the Brooklyn concert hall), **Grace Slick, Paul Kantner** and **Jefferson Starship** appear April 2-3 at 8 p.m.; April 2 at midnight it's **Quicksilver** with guests **Country Joe McDonald** and **Barry Melton**. April 5, it's **Poco** and **Steeleye Span**; and **Hawkwind** returns (with Welsh rockers **Man**) on April 10 . . . **The Kinks** span the Hudson, appearing at the Felt Forum April 6 and at the Capitol Theatre in Passaic April 11 . . . **The National Jazz Ensemble (NJE)**, under **Chuck Israels'** direction, plays Concert Four at Tully Hall April 10 . . . At a spacious duplex eatery on E. 57th St. sits a pianist named **Steve Ross**. He plays and sings all the great, near-great (and then some) show tunes. He's the permanent attraction at Roger's (of Southampton, L.I. fame) . . . The Cellar has **The Walter Bolden Trio**, featuring pianist **Harold Mabern** . . . The Guitar features **The Chuck Wayne-Joe Puma Duo** March 26-30 (and April 2-6); **Anita Sheer**, March 31 through April 1; **Carl Thompson**, April 7-8; and **Jim Hall and Jay Leonhardt**, April 9-13 . . . **Hazel Scott** at Jimmy Weston's through April . . . The new Bottom Line, near NYU downtown, features **Rick Nelson** and **Stone Canyon Band** March 29-30; at press time, **Billy Cobham** is lined up for April 10 . . . **Reno Sweeney's** will have **Patti Smith** and **Holly Woodlawn** (say it fast and it sounds like a cemetery), April 2-6; **Novella Nelson** is in April 9 with **Richard Davis'** bass in her backup trio . . . Studio Rivbea's weekday schedule lines up as **The Charles Tyler Quartet**, Mondays; flutist **Andrea Brachfield's** Quartet, Tuesdays; **Rorschack** on Wednesdays; and **Apogee** on Thursdays. **Centering** comes in March 28; March 29-30 it's **Ju**

**Ju**; April 5-6 **The Mickey Bass Cooperative** holds forth . . . A new arrival is **Rocco's**, owned and managed by Ted Hook, formerly of the Continental Baths. April attractions include singers **Joseph Neal, Mark Allen Trujillo, and Paula Lockheart**. Entertainment runs Friday through Monday nights . . . The Jazz Museum on W. 55th St. has started a new exhibit that runs through the summer. The theme is major saxophonists of the past half-century . . . The Calvert Extra Sunday concerts at the Museum feature **The Jimmy Giuffre 3** March 31 . . . **Nightclub Obit:** The Watergate/Bill's Place, a two-club affair that featured fine jazz for too short a time, has succumbed to economics. But it went out in grand style with a benefit for trombonist **Harold Vick**, a heart attack victim.

**Go East, Young Man:** Sonny's Place in Seaford, L. I. has **Richie Cole** through the end of the month and **Gene Walker** April 5-7 . . . **Charlie K's** in Hicksville features Monday jazz; **Zoot Sims** April 1 and **Sonny Red** April 8 . . . Westbury Music Fair opens April 1 with **Marlene Dietrich** and **Jose Greco**, through April 7.

**DETROIT**

Top of the Pontch fare for late March and early April includes **The Tommy Saunders Surfside Six, The Zug Island All-Stars, and The New McKinney's Cotton Pickers** (who also jam the first three Sundays of every month at Alvaro's). A new room recently opened at the Pontch and is named Cate Nostalgique. It's featuring blues vocalist **Olive Brown**, accompanied by **Dave Hutson** (clarinet), **Charlie Boles** (piano), and **Tony Pia** (drums) . . . **Jimmy Wilkins** is packing his trombone to tour with **Clark Terry** and a large group starting in April . . . The Top of the Flame features a duo made up of pianist **Bess Bonnier** and bassist-guitarist **Mickey Stein** . . . And jazz radio is expanding rapidly in the motor city. **Ken Collins** of station **WLDM-FM** is spinning big band jazz for two hours on Sunday nights, and **Gene Elzy** has upped his output on **WJR-AM** to five hours every Saturday.

**CHICAGO**

**The Thad Jones-Mel Lewis Orchestra** will somehow fit onto the stage of the Jazz Showcase, through March 31 (catch while catch can) . . . Upstairs in the Happy Medium Theatre, a new revue has opened to favorable reviews. It's called *What's A Nice Country Like You Doing In A State Like This?* . . . There's a run on concerts at the Auditorium: March 28, **Todd Rundgren**; April 4, **J. Geils Band**; April 9, **Poco**; April 11, **Genesis** (to be checked out); April 14, **Ann Murray** and **Harry Chapin**; and April 20, **The Preservation Hall Jazz Band** . . . Other big concert news is the monster aggregation at Dunbar Auditorium, 3000 S. King Dr., March 31. The 6 p.m. show features **Fred Anderson's Creative Jazz Ensemble, Ari Brown & The Ultimate Frontier, The Pharoahs, and Sister Amina**. Call 493-1112 for details . . . The High Chapparral has comedians **Sonny & Pepper** March 30-31. **The Moments** spend some time there, April 2-6; and Easter week you can hear **The Staple Singers** . . . At Mr. Kelly's, it's **The Smothers Brothers** through the end of the month, followed by mentalist **Kreskin**, and then divinity: **Sarah Vaughan** (with comedian **Freddie Prinze**), April 8-20 . . . Always keep an eye on the Apartment Lounge down south, where things are happening . . . **Carmen McRae** brings down the (London) House until March 31, when she is replaced by singer **Wayne Cochran**. April 9-21, it's **Chubby Checker** . . . **Batucada** continues at Ratso's every Monday night, and everyone else has already.



caught them, slowpoke. Tuesdays, Ratso's has **John Hunter**; March 30-31, **T.S. Henry Webb Group**. April 3, 5-7, **Phil Upchurch** and **Tennynson Stevens** return to the scene; and the big news is that **Muhai Richard Abrams** will play the Lincoln St. eatery April 10 and 12-14. A new group, **Nefretiti**, is made up of guitarist-leader **Bill Witz**, fluegehornist **Billy Wesier**, pianist **Bob Dogan**, bassist **Don Jones**, and drummer **Joe Anello**. They're at the Expo Lounge, 4301 N. Western.

**Far-flung:** Dixie's home, The Big Horn (routes 187 & 83) features **The Celebration Road Show** March 30. Then, if you head slightly north, you may find yourself in Racine, Wis., where there's a top-notch group led by vibist **Buddy** (brother to **Wes**) **Montgomery**. And make a left and you end up in Des Moines (Des Moines?) where the jazz-rock group **Kaleidoscope** is playing My Apartment.

## DALLAS

Traditional jazz, somewhat scarce of late in the Dallas area, is again alive and well at the

Gallery, a small lounge with a Bourbon St. motif in the lobby of the Fairmont Hotel. Appearing nightly are **Dick Smith's Dixieland Six** (minus one for this engagement): **Smith**, trombone; **Doc Curtis**, clarinet; **Ron Lawrence** trumpet; **Frances Reece**, piano; and **Bill LaCombe**, drums. And in the same vein, a Sunday afternoon session has been inaugurated at the new Ferguson's Landing. For many who have inquired: **Dick Harp**, who, during the '50s, with his late wife Kiz formed one of the area's most popular jazz vocal duos ever, is now in Portland (far south) Texas. He's the owner of a thriving commercial photography business, but is still gigging occasionally. **Barry White**, **Love Unlimited**, and **Earth, Wind & Fire** are listed for an April 6 one-nighter at Dallas Memorial Auditorium. Drummer **Bubba Jacoby**, son of trumpeter **Don**, is the newest member of the **Jesse Lopez** group, who move into Tulsa's Copa Hilton the first week in April. And jazz has returned to the Dallas airwaves in the form of a six-night, 12:30-5:55 a.m. program hosted by **DJ Walt Manning**; the entire show may be heard

on **WRR-AM** (1310); **WRR-FM** joins in at 2.

**Party Time:** The 8th Annual Odessa Jazz Party has been set for May 21-26 at the West Texas city's Inn of the Golden West. The unique, reservation-only affair is hosted by **Dr. O. A. Fulcher**, who has seen attendance grow from a handful of devotees to a current maximum capacity of 350 guests, each paying \$75 for the week of jazz. This year's instrumentalists include: pianists **Lou Stein**, **Stan Reitzman**, **Dick Wellstood**, and **Ralph Sutton**; bassists **Jack Lesburg** and **Mill Hinton**; drummers **Bobby Rosengarten** and **Cliff Leamon**; guitarists **Herb Ellis** and **Bucky Pizzarelli**; trumpeters **Clark Terry**, **John Best**, and **Pee Wee Erwin**; trombonists **Kai Winding**, **Ed Hubbell**, and **Ashley Alexander**; and reedmen **Phil Bodner**, **Kenny Davern**, **Flip Phillips**, and **Al Klink**. Inquiries about attendance may be directed to Dr. Fulcher, 520 W. 4th St., Odessa, Texas 79761.

## DENVER

**Brenda Lee** is at the Warehouse April 2-8 followed by **Donny Hathaway**, April 9-14. Later

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in April, look for **Carmen McRae** and **George Shearing** ... **Jodi Randall** is an interesting singer who is accompanied by **The Larry Wildrice Trio** in the Rogue Room at the LaJitte ... **The Queen City Jazz Band** still performs in the Back Room of the Oxford Hotel, Friday and Saturday nights ... **Ebbets Field** features **Brewer & Shipley** through March 30, with **Chet Nichols** sharing the bill ... And in Boulder, the same management has been bringing good groups to the Ebbets field at the Skunk Creek Inn ... Also in Boulder, **Cannonball Adderley** will be at Tulagi, which has been open for a short while under new management. And while in town, keep an eye on Al Fike's Cabaret, where several jazz-oriented groups have appeared recently.

## KANSAS CITY

The only constant is that nothing is constant. After already postponing its originally scheduled

date once, planners of the **Kansas City Jazz Festival** have decided to abandon the April 20 date as infeasible to the monetary solvency of the festival. They'll hold it instead on July 26 and 27, with Friday and Saturday evening performances of the **Newport Road Show**. The event will be held at the new Royals Stadium and will feature the jazz-soul-blues entourage put together by **George Wein** to bring the Newport festival to Houston, New Orleans, Cincinnati, Atlanta, and several other cities. A short time in each concert will be allotted to local groups. At press time, however, there is the strong possibility of a replacement jazz concert to be held April 20 at the new Johnson County Community College ... The February 17 concert by **The Mutual Musicians Foundation** drew over 1200 people to the Muehlbach Hotel for 6 hours of local music. The Foundation's next fund-raising event will be a street festival in June, with a section of the city cordoned off to include

different types of jazz groups on every corner. (More on the street festival as details become available.)

## SOUTHWEST

**PHOENIX:** Kai Winding follows **The Armand Boatman Trio** into the Boojum Tree, playing there April 1-20, and he's usually good for some stimulating trombone workshops with local brass sections as well ... If you can't make it to New Orleans for the Mardi Gras, never fear, Dixieland hits town in a big way this month. In addition to the usual fare at Nick Fink's, the Safari Hotel is bringing in **The Dukes of Dixieland** April 8-27, and the International Airport Inn has begun a Cajun night on Sundays, with **Jeff Woodhouse's Dixieland Jazz Band** ... The Celebrity Theater has booked **George Carlin** for April 6, **Mott the Hoople** April 11, and **The Fire-sign Theater** is being pursued for this time period as well ... **Grant Wolff** and his big band continue to do good things on alternate Monday nights at the Varsity Inn, April 1, 15, and 29 ... **Seals & Crofts** breeze through Phoenix (April 10) and stop at the Coliseum en route to an Albuquerque date the next night ... **The Arizona State Jazz Ensemble** is drawing enthusiastic, SRO crowds to their gigs at the Music Hall, April 4 is their next date ... Feyline Fields may offer **Emerson, Lake & Palmer** sometime in April ... And a soul festival has been announced by Civic Plaza for April 12. **The O'Jays**, **Kool and The Gang**, **The Isley Brothers**, and **Eddie Kendricks** will appear.

## San Francisco

The Reunion Club on Union St. continues to have the most active jamming in town, led by drummer **Tony Lewis**. Sitting in frequently are **Eddie Henderson**, **Julian Priester**, **Luis Gasca**, and **Eric Gravatt** ... **The Dizzy Gillespie Quintet** plays one night only (April 5) at the Great American Music Hall ... The Boarding House has found room for **Robert Klein** and **Melissa Manchester**, April 2-7, followed by **Odetta**, April 9-14 ... Guitarist **Michael Howell** continues to astonish a growing body of listeners at The Scene, where he plays each Thursday through Sunday with organist **Tommy Smith** and his trio ... At Keystone Korner, **Bob-bly Hutcherson** stops in April 1, with **Kirk Lightsey**, piano **Henry Franklin**, bass; **Ndugu**, drums; and **Woody Shaw** on trumpet, April 2-14 it's **The Pharoah Sanders Sextet**, featuring **Leon Thomas**; **Ahmad Jamal** is scheduled for April 16. And saxophonist **Joe Henderson**, who has now established permanent residence in San Francisco, is considering plans to organize a Monday night big band at the Korner (he's also putting together a new quintet, and writing music for his next album) ... Trumpeter **Jack Sheldon** brings a sextet featuring **Blue Mitchell**, **Art Pepper**, and **Leroy Vinnegar** to El Matador, April 4-14 ... The Venetian Room of the Fairmont Hotel features **The Supremes** April 2-10, followed by **Frank Sinatra** ... Down on the far southside, reedman **Jules Broussard** continues his long tenure at the Keyhole Club. His group is anchored by bassist **Ray Drummond** (formerly with **Michael White**), drummer **Kahil (Richie Goldberg)**, and veteran pianist **Larry Vuckovich** ... In Oakland, Ruthie's Inn has **Tyrone Davis** and **Faye Marshall** slated for April 1-3. And Wednesdays at the Sand Dunes on Taraval, catch the fine new experimental group headed by saxist **Hal Stein** ... **Esther Phillips** finds a home at the Orphanage, April 7; **Roy Ayers** follows, April 8-10, and **KJAZ** will broadcast LIVE Ayers' second set on opening night, April 15-16 it's **Jesse Colin Young**.

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## Los Angeles

Sunday afternoon jazz is back and at several locations: Black Artists & Related Media, in association with the Inner City Cultural Center, presents **Benny and Petsy Powell Lifestyle** and the big band of **Leslie Drayton** from 3-6 p.m. at ICCC March 31; it's the first in a series of monthly Sunday jazz concerts. The Powells' personnel is Benny, trombone; Petsy, keyboard and vocals; **Larry Nash**, keyboard; **Wayne Douglas**, electric bass; **Ndugu**, drums; **Joe Clayton**, congas . . . Trombonist **Mayo Tiana's** 18-piece jazz orchestra, with vocalist **Pamela Miller** and charts by **Gene Esposito**, is at the Fire and Flame in North Hollywood, 3-7 p.m. every Sunday. Singer **Bob Marlo** and his trio (**Sammy Dee**, saxophone; **Richie Verola**, organ; **Ray Price**, drums) are there nightly . . . **The Kenny Dixon Trio** is programmed 4:30-8:30 Sundays, in addition to Saturday, Monday and Wednesday evenings, at the Cover Girl Lounge in Culver City. Thursday, Friday and Sunday nights, it's **The Lorenzo Holden Trio** . . . **Dizzy Gillespie** performs between races at Santa Anita Park in Arcadia, April 6. **Carmen McRae** and **Louie Bellson's Big Band** play the winning numbers April 7 . . . **Duke Ellington and His Orchestra** are at Disneyland's outdoor dance pavillion, Plaza Gardens, April 7-13 . . . **Stan Getz** at Shelly's Manne-Hole through April 7 . . . **Cat Anderson's Quintet** is at the Golden Anchor in Panorama City, Mar. 28, and **Richie Kamuca** headlines April 13 . . . **Bill Berry and The L.A. Big Band** return to Donte's in North Hollywood, Mar. 31, while **Barry Martyn's The Legends of Jazz** appear April 9 . . . **Maxine Weldon** is at the etc . . . **Barbara Carroll** and **Tim & Tom** in the Playroom at the Playboy in Century City, through Mar. 30. **Don Cunningham & Co.** play in the Playboy's Living Room through April 13 . . . At the Pasta House in Commerce, **Azaquito** comes in Mar. 28-30; **Willie Bobo**, April 2; and **Cal Tjader**, April 4-5 . . . Lou Adler is producing **The Rocky Horror Show**, voted London's best-read, freakiest musical of 1973, at the Roxy . . . **Jimmy Walker** and **Steve Landesberg** live everything up at the Comedy Store . . . **Harry "Sweets" Edison** is yet another Sunday establishment: he's at the Baked Potato in North Hollywood. **Carol Kaye** and **Hampton Hawes** are there Tuesdays, with **The Don Randi Trio Plus Two**, Wednesdays through Saturdays . . . Organist **Jimmy Hamilton** is at Name of the Game #1; **Dave Bonds** is at #2, with **Dave Holden** at #3, and **The Visions** at #4 . . . **The Modern Jazz Quartet** concertizes at UCLA's Royce Hall, Mar. 29 . . . Don't forget the **Currents III** electronic music retrospective concert at Theatre Vanguard, Mar. 30 (see last issue for details) . . . **Johnny Winter** is at the Long Beach Sports Arena, Mar. 29; and at the San Diego Arena, Mar. 30 . . . And on Saturday, April 6, at the Ontario Motor Speedway, the 12-hour (from 10 a.m.) *California Jam* features **Deep Purple**, **Emerson, Lake & Palmer**, **Black Sabbath**, **Seals & Crofts**, **Black Oak Arkansas**, **Eagles**, **Rare**

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**Sea Jam Blues**; Film stars **Gloria De Haven** and **Joan Bennett** are offered as the extra added attractions "you'll have cocktails with" on **Sitmar Cruises' 1940s Nostalgia Cruise**, with **Harry James** and **His Big Band** and **The Modernaires** with **Paula Kelly**. The \$200-\$600 per person package—on the T.S.S. Fairsea—embarks from the Port of Los Angeles for Cabo San Lucas and Ensenada, Mexico, April 1. Ads, guaranteeing that "all the cats are jumping!," urge James fans to "get out your bobby sox and saddle oxfords . . . Get hep and in the groove . . . for five solid days of jumpin' jive and mellow swing on the most sentimental journey you'll ever experience." Don't forget the Donetal.

## Buenos Aires

A new place in town for jazz and contemporary sounds in tango is called Popea. Look for **The Portena Jazz Band** and **Trio Contemporario**, which plays tango-jazz . . . The greatest place for listening and dancing to the best music from the U.S. and London town is Afrika, which also brings in groups well-known on the progressive sounds scene: a beautiful place for beautiful people . . . The Santa Maria del Buen Aire is packing crowds of devoted followers for every concert. Frequent performers are **The Original Jazz Band**, **The Antigua Jazz Band**, and the busy Portena Jazz Band.

## London

A new jazz nightclub in the London area is quite an event, but with the Room at the Top in Catford being taken over by manager Ricky Reed, it is now a reality. Calling it "South London's answer to Ronnie Scott's," he has booked **The Stan Tracey Trio** (**Lindsay Cooper**, bass; **John Stevens**, drums) as resident weekend rhythm section, with an imaginative choice of front-line guests, as well: **Talisker** on Tuesdays and **Torus** on Thursdays . . . The real Ronnie Scott's stands up on April 1 when **Ella Fitzgerald** begins her first English club season, backed as usual by pianist **Tommy Flanagan** (let's hope the underrated Flanagan gets the chance to play some trio spots) . . . Ella also plays the Royal Festival Hall April 6, and is followed into Ronnie's on April 8 by the amazing **George Melly**, a former art and film critic who is now singing full-time, backed by **The John Chilton Feetwarmers**, employing a curiously successful mixture of high camp and genuine jazz-blues nostalgia of 25 years ago.

On the pub scene, **Barbara Thompson's** group **Paraphernalia** has begun a Sunday night residence at the Pied Bull in Islington, while **Steam**, led by saxist-violinist **Brian Wales**, has moved to the Three Tuns (in Beckenham) on Thursdays . . . **The Musicians' Cooperative** has started weekly sessions for the first time ever, with groups drawn from the founding fathers and other free players appearing Tuesdays at the Unity Theatre, Goldington St.

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