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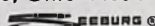
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Cover Design and Art: Kelly/Robertson

Cover Photo: Joseph Johnson

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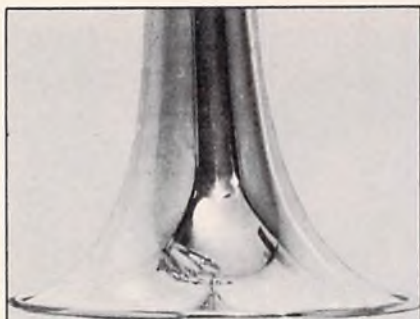
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MAHER PUBLICATIONS: *down beat*, Music Handbook '74, N.A.M.M. Daily.

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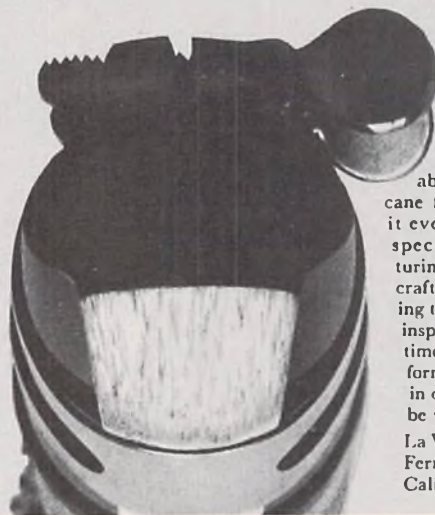


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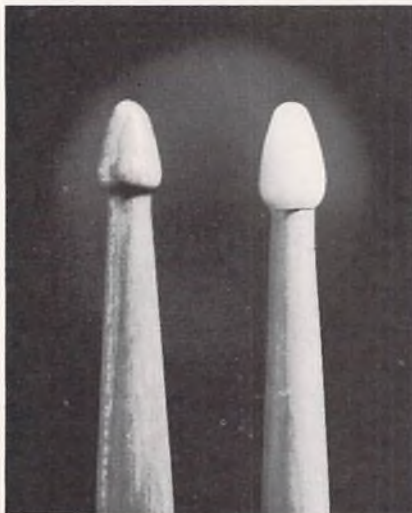
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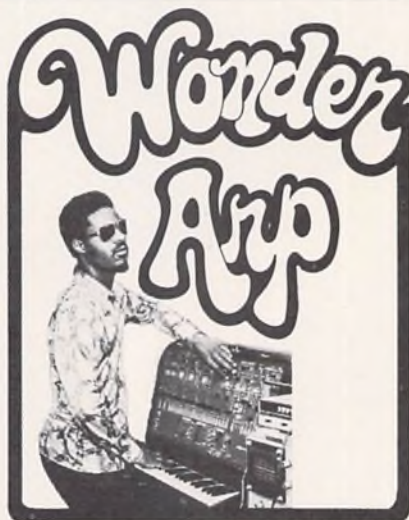
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the first chorus

By Charles Suber

“Well, screw ‘em, I don’t worry about the people who leave, I play for the people who stay.”—Cecil Taylor, this issue, page 29.

“... I’m not out there to get good reviews, I’m out there to make some money, as terrible as that may sound.”—Larry Coryell, this issue, page 16.

“I want money so I can live in a good place in a good climate... Playing music is one way of doing it and it happens to be my choice.”—Mike Mandel, this issue, page 16.

“It’s that word ‘commercial’. There’s an interest in money and the money can come quick and in large amounts today, more so than it used to. A guy comes up, you’ve never heard of him, and the next day he’s making a lot of money. But what counts is following what you started out wanting naturally to do and be.”—Duke Ellington, db 12/26/56.

So here we have four musicians talking about their work. What they are saying—regardless of any differences in their ages and musical talents and ambitions—is the gut part of being a professional in any time and culture.

Art vs. Money and Me vs. Them are very personal conflicts that bedevil the would-be-professional artist. Resolving these conflicts—knowing who you are and where you’re going—marks the maturity of the working player or writer. Real pros have to put behind them doubts about their own value or direction. They must find workable answers to eternal questions: “How can I be me and still find love, fame and fortune? How much of me can I afford to sell or rent?”

It should come as no surprise that each working pro devises a shield of his own design to ward off those people and things that could do injury to the inner person. Of course, there are those times when sharp doubts pierce the toughest shield. “Is anybody listening?”

For the benefit of all you musicians out there—the school players who are beginning to ask the questions and the pro who often and understandably feels alone in his doubting—here are some more wise words from Duke Ellington. Can Duke, celebrating his Diamond Jubilee, speak to us all? Well, if you believe in roots, you have to listen to what Duke says. He’s been through it all.

Maestro, if you please...

“The kids today come out better prepared from the conservatories and every one of them has an idea of what he wants to do. He has a strong natural personality, but the minute he is exposed to the professional world, he becomes aware of someone successful and he is drawn into the whirl of doing things that are accepted, that are bought and paid for because they are accepted. I have seen many musicians who have had something to say—and some have had something that has never been said before—but they fall into this. The moment they are exposed to the professionals, particularly in competition with them, they follow what they see the audience is responding to. And the kids wind up drawing away from what they naturally and originally had set out to do, had been working on all through school and before.

“The fun of writing and participating in music is the motivating force that keeps us going on and on. It has nothing to do with money. If money is your primary concern, get a blueprint and follow it.”

db

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
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On Columbia Records  and Tapes

Giant Botch

I thought the two-star rating you assigned to Don Sebesky's *Giant Box* (March 14 db) was unduly harsh and, for the most part, unwarranted. The record's purpose was not so much to spotlight the individual soloists as to showcase Sebesky's considerable talent as an arranger—a fact unfortunately not mentioned in your review. Therefore, your complaint that Paul Desmond cannot solo satisfyingly because he is buried under too many strings and horns (which, by the way, are *very* tastefully employed by Sebesky) does not make sense. Let us also not forget that the date belongs to Sebesky, and it is his framework around Desmond's solo which is the spotlight here.

In my humble opinion, in an age when a Rolling Stones album can receive four stars

(Nov. 22 db), *Giant Box* is deserving of at least that. It is the most brilliant and striking example of *arranged jazz* to come along in a long time. I suggest you re-listen to the album from the standpoint that it is an *arranger's* date and not a soloist's date. I think both Sebesky and I would be happier if you did.
Milford, Conn. Rick Dobrydney

"Ninety-nine bottles of beer on the wall, ninety-nine bottles of beer... you take one down an' pass it aroun', ninety-eight..." Hey! Hold it down, you mugs, we're in the revered db letters section. Let's have a little respect, OK?

Staffers, upon reading a rather disturbing viewpoint concerning *Giant Box* by one Chuck "The Lip" Mitchell, me and the boys have decided to write you people.

Now we are not unreasonable guys, ya see,

and we understand there's a lot of kooks runnin' around loose, if you know what I mean. And since you guys know this mug, we suggest ya sorta cool him out a little, or else *this!* (WRINKLE, WRINKLE.)

And we'll do that to every stinkin' page in this crummy rag if you don't watch it, see?

Now, which way out of this letters section?
Rock Island, Ill.

The Boys Down at Murphy's

"Of Rare Caliber"

When I read in your March 14 issue of the death of Joe Benjamin, there was a feeling of great personal loss. The only time I met him was in May last year, and in this brief meeting I was struck by the enormous graciousness of this man. Unfortunately, he was vastly underrated during his life and it is with grief that I shall not hear him again. He was a man and musician of rare caliber.

Vancouver, B.C.

Alan Matheson

Sights on White

I had to write to tell you how much I enjoyed the March 14 percussion issue of db. I was especially pleased to see your Blindfold Test on Lenny White. He has been one of my favorite drummers for five years and I've been interested in learning something about him. Your article just whetted my curiosity and now I'm very eager for more. How about a feature article on him? I'm sure your other readers would like it since he is beginning to get a large following.

No address given

Ms. Jill Scott

Jailhouse Jam

The residents of this institution request your consideration in expressing our appreciation, in db, for the heart-warming performance that Duke Jordan, Sam Jones, Louis Hayes and Cedar Walton gave us in February (we're sorry we notified you so late). It was really beautiful that these together dudes gave up their time to bring us a sparkling version of progressive sounds. We want society and your staff to know that these fellows deserve a real thanks from all of us here.

Green Haven
Correctional Facility,
Stormville, N.Y.

Joe Brown #13513

Keeping Goodman Down

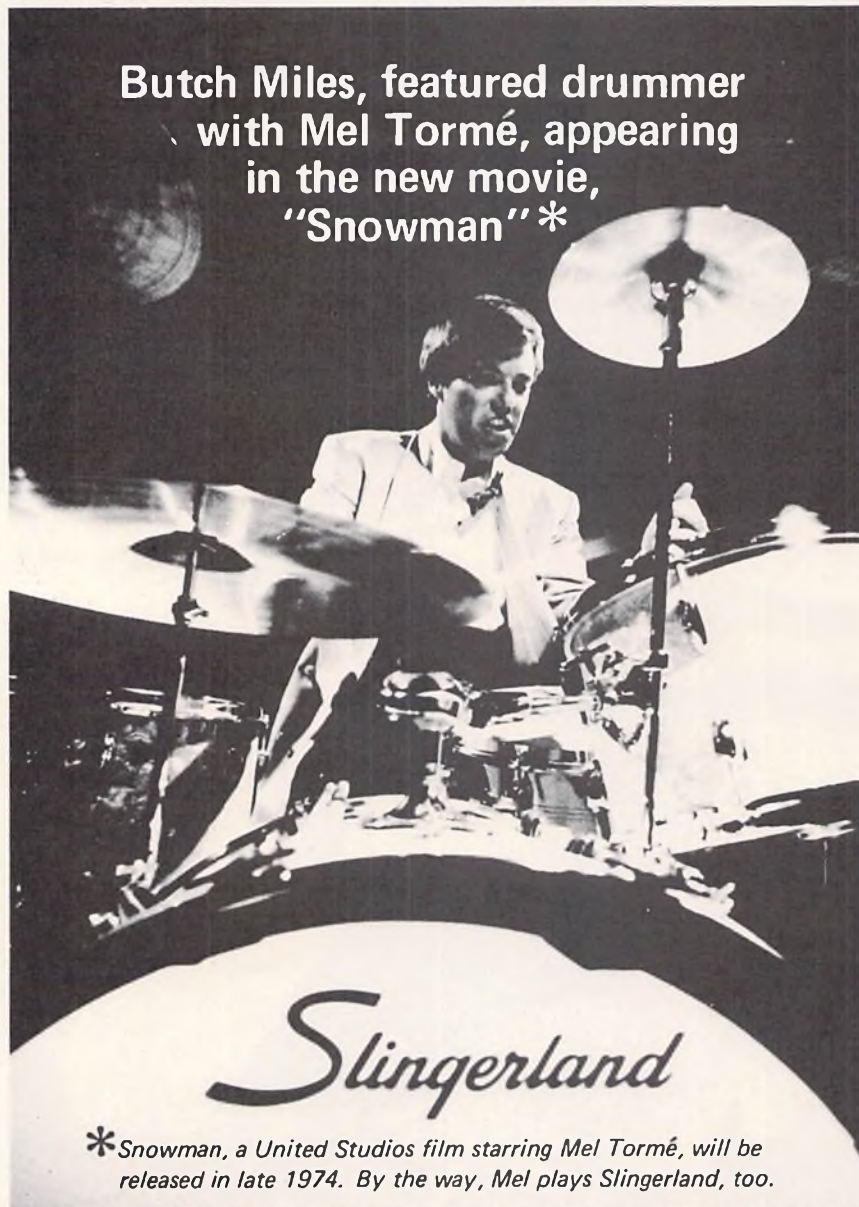
As a longtime jazz fan, I feel it necessary to set the record straight concerning Benny Goodman's value as a jazz clarinetist.

Since the late '40s Goodman has, in effect, been hurt by his tremendous popularity during the Swing Era. Many feel that somehow this diminished his artistry. A few weeks ago, I was present at a recording session with many of New York's top jazz musicians. As soon as I mentioned Goodman's name, everyone had to tell their Goodman story, all of which showed BG's bad side. I wonder why no one remembers that BG was the first white bandleader of any consequence to hire blacks? Before 1942, Goodman had already had Wilson Hampton, Christian, Cootie Williams, Catlett, and John Simmons in his groups, while many leaders didn't have the nerve to do the same thing. He also made the jazz musician respectable, through his 1938 Carnegie Hall concert.

I think the entire jazz world should salute a real giant, Benny Goodman.

Fair Lawn, N. J.

Lorne Schoenberg



Butch Miles, featured drummer
with Mel Tormé, appearing
in the new movie,
"Snowman" *

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*Snowman, a United Studios film starring Mel Tormé, will be released in late 1974. By the way, Mel plays Slingerland, too.

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Sun Ra Returns Triumphant From Mexico



Sun Ra and His Arkestra, now a hefty 23 pieces, have returned to the States from a two-month bravura stay in Mexico, and Ra was recently in Chicago to take care of business before heading East. Traveling in a taxi in downtown Chicago, I spotted Ra, his jaguar-spotted cape and colorful wool cap making him stand out among the gray worsteds and tweeds on the crowded sidewalk. I called for the driver to stop *immediately!* As it turned out, the intergalactic Ra was between buses at the Greyhound Terminal and was out for a leisurely afternoon stroll.

While in Mexico, Ra and company were received by the government, played to full houses almost every night and, on one occasion, the country's 40 radio stations (AM and FM) simultaneously broadcast a live interview with Sun Ra. It was like a presidential speech: every turn of the dial brought talk of Egypt and Neptune.

In February and March, the Arkestra performed at the Teatro Hidalgo, the Palacio de Bellas Artes, Chapultepec Park and Nacional Universidad and Autonoma de Mexico, among others. On March 3, Sun Ra (or *Le Sony Ra* in Mexican) was presented with a citation-trophy from the "Delegation Cuauhtemoc DDF," awarded to *Sun Ra y su*

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Buddy Rich Disbands, Opens Club

The Buddy Rich Band has temporarily dispersed, it was announced by Stanley Kay, the drummer-bandleader's personal manager. Buddy was set at press time to open his own club, called Buddy's Place and billed as "a home away from home for Rich as well as a lot of famous names in other areas of show business," on April 10. The room, which was formerly Jackie Kannon's Rat Fink Room, has more recently lent itself to weekend jazz. It is owned by, and situated directly atop, Sam's, a cocktail lounge with an expanded menu.

Rich was scheduled to bring an all-star sextet into the club, with firm commitments already received from pianist Kenny Barron, saxophonist Sonny Fortune and guitarist Richie Resnicoff at press time. The charts will be written by Mike Abeni, Manny Albam, Dave Matthews and Ernie Wilkins. The club seats 200 and re-

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Sax Education In N.Y.

The New York Jazz Museum is currently hosting "The Sax Section," an exhibit of photos and artifacts tracing the development of the various saxes and the major musicians who played them. The exhibit, which runs through June, opened March 18. Live music was furnished by a rhythm section of Eddie Locke on drums, Dick Katz, piano and Gene Ramey, bass, in front of which paraded a number of saxophonists, including Kenny Davern, George James, Budd Johnson, Bob Wilber, Eddie "Cleanhead" Vinson, Sonny Stitt and Paul Quinichette, as well as trombonist Al Grey.

The exhibit is divided into sections, each grouping devoted to one of the six members of the sax family: soprano, C-melody, alto, tenor, baritone and bass. Each section features an actual instrument on display, with photographs of those musicians who made important contributions to the development of that instrument. The photos are accompanied by short texts on the various saxists written by former *db* editor Dan Morgenstern and current *db* contributors Gary Giddins, Peter Keepnews and Joe Klee, among others. In addition, two of the groupings display saxophones of historical significance. Johnny Hodges' horn heads up the alto section, while the tenor exhibit is topped by a simulated cutting contest between the horns of Coleman Hawkins and Lester Young.

Photographs were lent from the collections of Morgenstern and Jack Bradley, and the exhibit also features original drawings by David Stone Martin. The Museum has also scheduled films featuring John Coltrane, Lester Young and other sax greats, to be shown daily at 1 p.m. The exhibit is open Tuesday through Sunday from noon to 7 p.m.

Unfortunately, there were three other excellent concerts the evening of the opening-night party, and the sparse attendance at the party is good reason to question the scheduling of competing events for the same evening. There are plenty of days in the week to go around.

—*joe klee & arnold jay smith*

potpourri

Sterling Silverlight Dept.: We apologize for any sibling rivalry that may have resulted from the *Profile* on "The Miles Brothers" in our April 11 issue. Pianist **Barry** and drummer **Terry** are brothers, but they don't have the same last name, which is where *db* goofed. According to Art Silverlight, the boys' father and manager, "Silverlight is the family name. Barry's middle name is Miles, and he took the name Barry Miles as a stage name back when it was thought a performer should have a short name."

But while Barry has retained his monosyllabic cognomen, 17-year-old Terry has chosen to hold onto his given name, said Mr. Silverlight. "Although he often plays drums with his brother, Terry still wants his own identity," he explained. However, everyone will be nominally included in the brothers' new band, called **Barry Miles & Silverlight**. The group, which includes guitarist **Bill Washer** and bassist **Harvey Swartz**, has just completed an album on London Records, and will be seen on a nationally televised PBS special on May 6.

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young news
NEWS
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Beantown Jumping For Jazz Week

Wonderful things are again happening in Boston this spring. A pop quintet halts lunchtime passers-by on the steps of City Hall. College big bands roar from the rococo gazebo on Boston Common. Local musicians lead workshops at high schools in Roxbury and Roslindale. A piano trio entertains hospitalized old folks or inmates at Deer Island Prison. Composers and critics argue trends on Harvard's WHRB-FM.

Events like these will take place April 28 through May 5, as the second annual Boston Jazz Week unleashes some 100 locally based groups to expound the state of the art to the people. The Boston Jazz Coalition, organizer of the salubrious multi-event, aims to ex-

pose Boston musicians to as many people as possible within eight days. Concerts and club gigs will be multifarious and ubiquitous, as will extra-musical events, including daytime lectures as the Boston Public Library, panel discussions, art and photo exhibits, and a film series. Movies include *Jack Johnson* and *Sounds Of Miles Davis*, April 29-30 at Park Square Cinema; "Rare Films of Classic Jazz," featuring Dizzy Gillespie, Count Basie, Louis Armstrong and Billie Holiday, May 1 at Life Hall; and a May 2 presentation of *Jazz Is Our Religion* and *Roberta Flack* at Park Square.

Some sure events: The Mark Harvey-Claudio Roditi All-Star Big Band, Ronnie Gill and The

Manny Williams Five at WBUR auditorium, April 28; The Harvard Jazz Band, featuring trombonists Carl Fontana and Phil Wilson doing a new Chuck Mangione suite called *Klee/Impressionism*, April 29 at Sanders Theatre in Cambridge; and an April 30 Life Hall concert with Fontana, Wilson and The Thursday Night Dues Band.

(Coincidence of Jazz Week with Boston Sackbut Week explains the august appearance of not only Carl Fontana from L.A. but also Vic Dickenson who, besides participating in other activities, puts in May 1-4 with the hot band of The Drootin Bros. at the Scotch and Sirloin. Capping the Sackbut Week is a mass trombone choir playing



CARL WOLINSKY

Jaki Byard: 3 decades
at Fenway Park.)

Pianist Jaki Byard will span three decades of jazz evolution in his concert on May 3 at Life Hall. Hardies who survive this all-

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Thad Celebrates 51st . . . on the road

"I am pleased to be in this auspicious room that is, I guess, now *suspicious*," said Thad Jones as he peered over his microphone.

Although it was his birthday, the usually ebullient Thad was grumbling, and for good reason. While he and most of the Thad Jones-Mel Lewis Orchestra were set up for the start of their four-day engagement at Chicago's Jazz Showcase, the band's rhythm section—Mel, pianist Roland Hanna and bassist George Mraz—and lead trumpet Jon Faddis were on a plane landing in Cleveland.

"You want to know the truth," said Thad, gesturing at the band with the missing rhythm section, "they got messed up. They're up in the sky, and we're down on the ground where *everything* is."

The Lewis-Hanna-Mraz-Faddis detour was the result of a luckless decision to sleep late and take a noon flight from Denver to Chicago, the last stop of a 6-week tour that took the band to Japan and the West Coast. The rest of the band was on the early plane. Well, plane #1 landed, but bad weather made a mockery of the rhythm section's plans and their plane did little more than circle the city a few times before heading for Ohio.

Opening night, Thad carried on with a hastily-assembled rhythm section comprising Charles Walton (director of the Malcom X College Band) on drums, Muhal Richard Abrams on piano, and bassist James Willis, who did an excellent job on several numbers in which bass was prominently featured. Before long the band was cooking, Thad was smiling, and the audience was shouting for more.

Adding to everyone's improved spirits, **down beat** presented Thad with a large cake in honor of his 51st birthday.

—herb nolan



Thad Jones takes db cake

Mel Rocks In Japan

Japanese jazz fans are now claiming that Mel Lewis plays great in 3.5.

The setting was the Thad Jones-Mel Lewis aggregation's free outdoor concert at Tokyo's Hibiya Park in March. Mel was really getting into his solo on *Once Around* when his drums began responding so intensely he looked up in alarm—just in time to see pianist Roland Hanna going through some unintentional changes. As Hanna raised his hands, the piano slid six inches across the bandstand, and the chords his fingers landed on shook everyone up.

"Then I saw 6,000 people laughing and realized we were in the middle of our first Japanese earthquake," Mel said. "So we just rolled with it and finished the number."

Immediately after the concert, promoter Takao Ishizaka booked the band for a return tour in November, and told them their tremor had measured 3.5 on the Richter scale. —patricia willard

New Releases

Andrew Cyrille and **Milford Graves** have collaborated to produce a new album "featuring the combined and individual percussive works of the two men," according to Cyrille. The album is called *Dialogue Of The Drums* and is only available by mail order. Details are available from **db**.

Another important voice of the avant-garde, trombonist **Grachan Moncur III**, has completed a work commissioned by the Jazz Composer's Orchestra Association (JCOA) in 1973. Entitled *Echoes Of Prayers For Black Saints*, the piece is scored for two trumpets, trombones, violins, basses, and voices; alto sax, flute, guitar, piano, celeste,

and organ; and three percussionists. The work will be available on JCOA Records next fall.

The end of the month will see saxophonist **Azar Lawrence**, McCoy Tyner's current reedman, breeze into Berkeley to record his first album as a leader for Fantasy Records. On the date will be **Elvin Jones**.

—todd barkan

He Went Wichita Way: Clark Terry's Big Band Band has cut its second album at the Wichita Jazz Festival on April 21. It is ironically called *Live At The Wichita Jazz Festival*. Details from **db**.

—colleen forster
continued on page 36

CANNONBALL ADDERLEY
April 26, Fisk U., Nashville, Tenn.
May 4, Oberlin College, Oberlin, Ohio
14-18, Smiling Dog Saloon, Cleveland, Ohio

BRIAN AUGER
April 26, Rigwood, Field, Birmingham, Ala.
27, Coliseum, Jacksonville, Fla.
28, Jai Lai Fronton, Orlando, Fla.

CHARLES AUSTIN & JOE GALLIVAN
May 3-4, American Center for Students and Artists, Paris
8, American Library, Brussels
9-10, Milkweg, Amsterdam
12-19, Tour of Italy

HOYT AXTON
April 23-28, Troubador, L.A., Ca.
May 12, Theatre Royal, London
13, BBC-TV, London

RAY CHARLES
May 16, Hampton Coliseum, Hampton, Va.
17, Civic Center, Lake Charles, La.
18, Jones Hall, Houston, Tex.
20-24, Southernaire, Atlanta, Ga.

MAX COLLIE'S RHYTHM ACES
April 26, Indianapolis, Ind.
29-30, New York City area
May 3, Connecticut Trad Club
5, New Jersey Jazz Club
6-12, Hot Jazz Meeting, Hamburg

THE CRUSADERS
April 26, Paramount Theatre, Portland, Ore.
27, Paramount Theatre, Seattle, Wash.

CHARLES EARLAND
April 29-30, Watts Mozambique, Detroit, Mich.

FAIRPORT CONVENTION
April 27, Clark U., Worcester, N.Y.
28, Wilkes College, Wilkes Barre, Pa.
30, Roxy Theatre, Allentown, Pa.
May 4, Joint-in-the-Woods, Parsippany, N.J.
10, Harvard U., Boston, Mass.
11, Clarkson College, Pottsdam, N.Y.
12, Glasboro State College, Glasboro, N.J.
13-15, Richard's, Atlanta, Ga.
17, Academy of Music, N.Y., N.Y.

PETE FOUNTAIN
April 26, New Orleans, La.
28, Stevensville, Mich.
May 20, Biloxi, Miss.
31, New Orleans, La.

ERROLL GARNER
April 26, Brussels, Belgium
May 2, Berlin, Germany
15, Paris, France
27, St. Regis Hotel, N.Y., N.Y.

GRAND FUNK RAILROAD
April 25, Cobo Hall, Detroit, Mich.
26, Hara Arena, Dayton, Ohio
28, Dane County Coliseum, Madison, Wis.
May 2, Capitol Center, Washington, D.C.
3, The Spectrum, Philadelphia, Pa.
4, Civic Center, Charleston, S.C.
9, Public Auditorium, Cleveland, Ohio
10, Civic Arena, Pittsburgh, Pa.
11, Chicago Stadium, Ill.
17, Hirsch College, Shreveport, La.
18, Coliseum, Houston, Tex.

WOODY HERMAN
May 3, Middlebury College, Middlebury, Vt.
4, Lewiston Army, Lewiston, Maine
11, Knights of Columbus Hall, Rutland, Vt.
16, Hayfield Secondary School, Alexandria, Va.
19-26, Jazz Festival, Douglas, Isle of Man

BOBBY HERRIOT
April 26, Blaine, Wash.
May 3, Jazz Band Festival, New Westminster, B.C.
13-14, Burlington, Wash.

CHUCK MANGIONE
May 14, Southern Illinois U., Carbondale
15-20, Quiet Knight, Chicago, Ill.

RICH MATTESON
April 27, U. of Northern Colorado, Greeley
30, E. Kentucky U., Richmond, Ky.
May 3-4, Harper College, Palatine, Ill.
5, U. of Missouri, St. Louis
13, North High School, Fargo, N.D.
15, U. of Northern Iowa, Cedar Falls
22-23, Mesa College, Grand Junction, Colo.

HOUSTON PERSON & ETTA JONES
May 3-5, Marshall's Patio, Bristol, Pa.
18, Emmanuel Synagogue, Hartford, Conn.
25, West Haven Armory, Conn.
26, Left Bank Jazz Society, Baltimore, Md.

THE POINTER SISTERS
April 26, San Jose, Ca.
27, Shrine Aud., L.A., Ca.
28, Tucson, Ariz.
May 2, Vancouver, B.C.
3, Portland, Ore.
4, Seattle, Wash.
6, Expo '74, Spokane, Wash.
15-25, Fairmount Hotel, New Orleans

FLORA PURIM & AIRTO
April 28, Civic Center, San Diego, Ca.
29, Berkeley, Ca.
30, Keystone Korner, S.F., Ca.
May 10, Paramount Theatre, Portland, Ore.
11, Paramount Theatre, Seattle, Wash.

RETURN TO FOREVER FEATURING CHICK COREA
April 28, Pittsburgh, Pa.

CAT STEVENS
April 26, Music Hall, Boston, Mass.
27, Princeton U., Princeton, N.J.
29, Memorial Coliseum, New Haven, Conn.
30, Civic Center, Providence, R.I.
May 2, Coliseum, Hampton Rhodes, Va.
3, Capitol Center, Washington, D.C.
4, The Spectrum, Philadelphia, Pa.
6-7, Auditorium, Chicago, Ill.
8, Dane County Aud., Madison, Wis.
9, Keil Aud., St. Louis, Mo.
11, Atlanta, Ga.
12, Mid-South Coliseum, Memphis, Tenn.
14, U. of New Mexico, Albuquerque
15, Coliseum, Denver, Colo.
17, Community Center Arena, Tucson, Ariz.

TOWER OF POWER
April 28, Warner Theatre, Torrington, Conn.
29, Montclair State College, N.J.
30, WLIR, N.Y., N.Y.
May 3, Municipal Aud., Springfield, Mass.
4, Wellesley College, Wellesley, Mass.
11, Yale U., New Haven, Conn.
17-19, Bottom Line, N.Y., N.Y.

SARAH VAUGHAN
April 22-25, Disneyworld, Orlando, Fla.

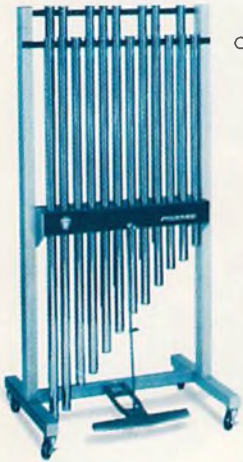
TIM WEISBERG
April 26, Paramount Theatre, Portland, Ore.
27, Paramount Theatre, Seattle, Wash.
28, Southern Methodist U., Dallas, Tex.
May 3, Georgia State College, Atlanta
4, U. of Georgia, Athens
5, U. of Tennessee, Knoxville
6, Great Southeast Music Hall, Atlanta, Ga.
7, U. of Southern Florida, Tampa
9-12, Good Karma, Madison, Wis.
18, Princeton U., Princeton, N.J.

down beat NEWS

Drum Outfit



Chimes



Vibe



Gongs



Bells



Timpani



Carl Palmer scores with In-Depth Percussion by Ludwig

"My exploration for new sounds in percussion was launched by my discovery of Ludwig and given impetus by the limitless latitudes of Ludwig percussion." Carl Palmer, creative percussionist of Emerson, Lake and Palmer is today's foremost exponent of the "New Music." His exciting sounds exemplify the Ludwig concept of total percussion . . . not just the big-beat but the imaginative inter-weaving of vibes, chimes, bells, gongs, cymbals, tympani, tunable tom-toms and drums for totally new percussive effects. You too can start at the top with Ludwig and go from there . . . wherever exploration leads you, however inspiration moves you, and as far as virtuosity takes you. Ludwig . . . percussion with unlimited built-in potential. Ludwig Industries, 1728 N. Damen Ave., Chicago, Ill. 60647

Ludwig[®]

A man with dark, wavy hair is shown from the chest up, playing a light-colored Gibson L6-S electric guitar. He is wearing a red and white striped short-sleeved shirt under a dark vest. He has a wide, enthusiastic smile with his tongue sticking out, conveying a sense of rock-and-roll energy. The background is a textured, brownish wall.

The Gibson L6-S.

*It's the best damn guitar
you ever played.*

No punches pulled, Gibson's new L6-S guitar tears into solid rock. With all the cutting power you need to pierce through the loudest rock band.

Power hungry? We haven't heard a more powerful pickup than the new design Super Humbuckings on the L6-S. The notes are extra loud, with enough sustain to live on when the others die. And six different sound settings let you deliver any music style from country "chicken pickin'" to the most abstract jazz riffs. There's even a sensitive midrange control for super fine tuning.

The L6-S even helps you play your best. With a perfectly balanced neck and body for full playing comfort. And a neck with total access to 24 frets of dynamite action.

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SUGARCANE'S ...got da blues

I knocked on the third floor door, the one on the left side, not sure if it was the right apartment. But the loud rock music in the background placed the odds in my favor.

Dangling beads and bells were disturbed as a young female voice cautiously inquired who it was. I introduced myself and asked for Sugarcane. The door was opened, connecting the voice to a black woman of classically sculptured features.

Sugarcane was sitting at a far table, putting the finishing touches to a homemade meal of franks and stew. The flavored aroma mingled with the sweet scent of weed as he took a deep drag and offered me one.

Don "Sugarcane" Harris was a legend before his time. A legendary electric violinist in his youthful 20s due to a few obscure singles of the early '60s. *Soul Maker*, done by the team of simply "Don and Dewey," was a tune that years later would move John Mayall to seek out Sugarcane for his monumental *Back To The Roots* session (Polydor 25-3002) and then his first all American group, USA Union.

The word-of-mouth fervor would cause Frank Zappa to hunt the L.A. waterfront district for the Johnny Otis Show with the intention of using Sugarcane on his *Hot Rats* album (Bizarre RS6356).

"Zappa had heard me from one of the Don and Dewey records and asked around. I was playing with Johnny Otis at the time and Johnny introduced us. We discussed the possibility of my going with his Warner/Reprise label, Bizarre. They wanted to produce me and everything. That would've been sick, but Johnny had other plans. He was goin' over to Epic to produce and wanted to produce me. He did the album, *Sugarcane* (Epic E 30027). Personally, I didn't think it was a true representation of what I was doing."

Aside from his musically legendary status, Sugarcane is famous for his lifestyle: romantic, carefree, and frequently self-destructive. The duo of Don and Dewey "parted company because we got on a heavy trip and had to split the country. It broke up the act and Dewey had to sit out the statute of limitations (seven years) before returning."

His group with blues-rock guitarist Harvey Mandel, The Pure Food And Drug Act, came to a stormy end over clashing egos and dope. Often Sugarcane would be so completely wasted out that his friends would literally have to carry him on stage, he couldn't walk. But the blur of drugs was often just a mechanism for Sugarcane to escape his immediate surroundings, and, once on stage, he became another person, one fired up and ready to take on the gods.

"That had a lot to do with it, too, because the group and I were at conflict. And it wasn't the fact that I did, but the fact that I *did* and wouldn't turn them on. There was resentment there. And there was a lot of hypocrisy, animosity, personal petty jealousies. At the time, it meant something I had some bad feelings about the scene, like if I was busted or something, there was no doubt in anyone's mind that I was guilty. It couldn't possibly be that it was a roust and that I was innocent. This was the case and I just didn't need it."

As Sugarcane and I rapped, the atmosphere began to dissolve into one of a relaxed and intimate bull session. His move-



ILLUSTRATION BY SCHAFER

PHOTO BY LINDA WING

by ray townley

My violin training was fairly extensive. I studied for 10 years. Took lessons from an old Russian Jew by the name of Abraham Goldfarb. He taught me the fundamentals of playing, but, boy, he taught me nothing about what I'm playing now in jazz, blues, rock. He just showed me where the notes were.

Abraham used to ask me if I could ever consider teaching because I was the only black dude that was playing classical violin. He kept telling me what an attribute I'd be to my race and shit like that. Hell, all I want to do is play and get off.

ments were slow and deliberate, as if partly of this world and partly of another. But his senses—embodied in a muscular frame with spreading paunch, light cherry-textured skin and topped with a nappy mop of hair—were keen and aware, nonetheless.

"And that was just about the time we were really cooking," he mused. "Epic Records had just given us a healthy advance, they had done one album on us (*Choice Cuts* KE 31401), and we were touring. It was bad timing. You sacrifice for a year and finally get to the point where you're almost at it, then you up and quit.

"Things couldn't get together. Our road manager sent the equipment and instruments to Boston and here we were supposed to be playing in Chicago. The main office was telling us, 'Hey, man, three gigs just got cancelled on the road, but don't worry about a thing. Just be cool and lay there for three days and something else will jump up. Meanwhile, everyday we're spending money, staying in these towns way in the middle of nowhere. Shit, I could have been home. It became a frustrating experience.

"The last time we went out, I swore, 'If I get home from this one, I will not do it again, goddamn!'"

The tragic part about it is that Sugarcane Harris is vulnerable to this type of situation. The upside down logic of this world is that to sing as sweetly as he does on *Song For My Father*, or as forlornly as he does on *So Alone*, to paint canvases of such burning

ecstasy as he does on *Sugarcane's Got The Blues*, he also has to experience intimately the Hades of pain and suffering. He must know what it is to weep in order to truly sing.

It's not that Sugarcane is in the process of developing his chops and technique, and that someday he'll become a better musician for it. He already has it all. In fact, if I might add a strongly held personal opinion, Sugarcane's the greatest violin player now living. He's got all the licks down—the classical training, the chord changes, the r&b funk, and, especially, that unmistakable blues feeling. The only thing that has held him back is the same thing that has propelled him to such periodic heights: the blunt offensiveness of a callous world.

The recording of his '71 Berlin Jazz Festival performance, *Sugarcane's Got The Blues* (MB 21283), was MPS' best selling album in '73. It featured the cream of European jazz-rock musicians, Terje Rypdal, Volker Kriekel, Robert Wyatt, Wolfgang Dauner. It also was the high point of his mercurial career. "It's funny, man, the response I get in Europe as compared to over here. They'll scream and shout so much that I can't get off the stage. I guess they're familiar with the violin. In fact, violin is a very European instrument. And hearing it played so differently like I play it, it's a gas to them. They say, 'Wow, the things that can be done with the violin!' And then it opens up the field for a whole lot of other violinists.

"Hey, man, did you know that **down beat** is responsible for me having this MPS recording contract in Germany. One night,

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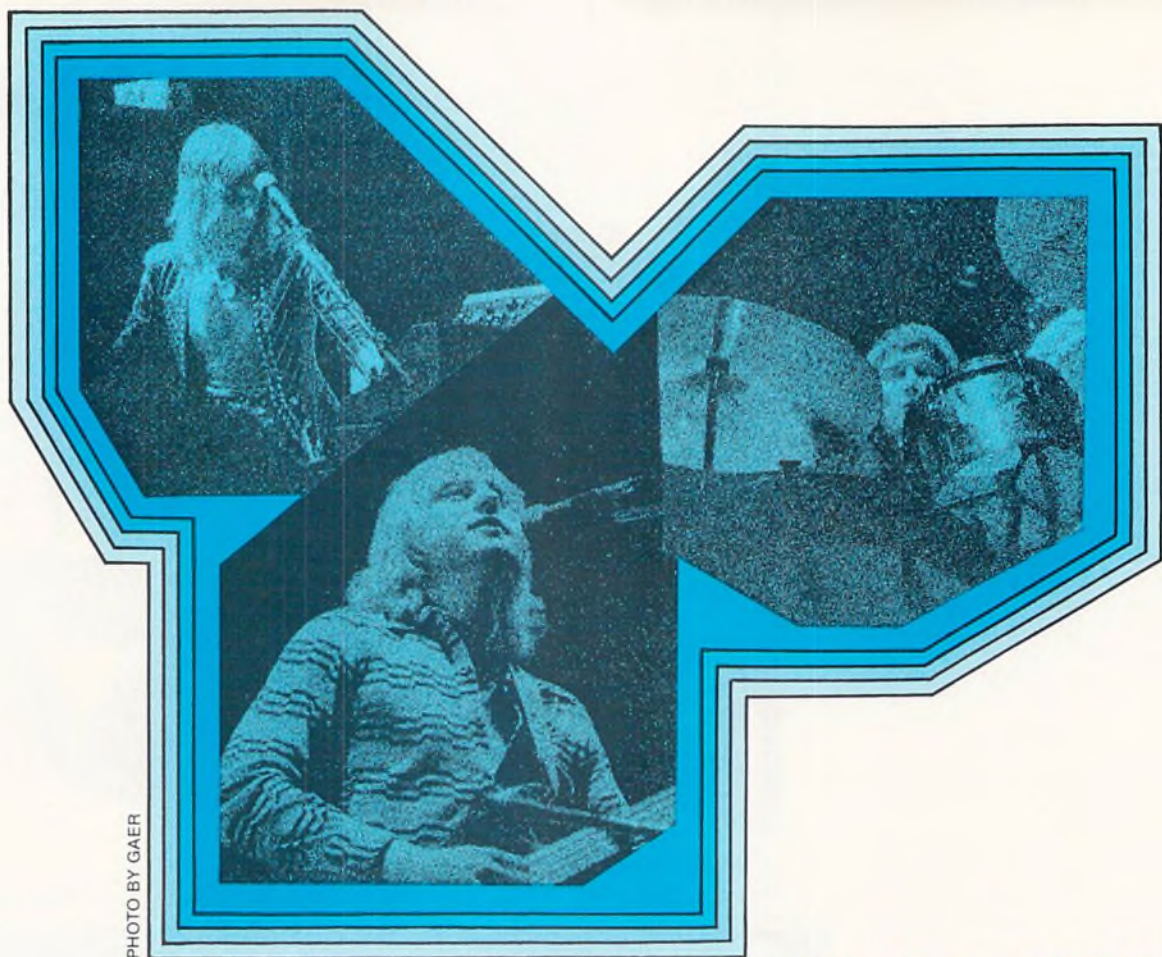


PHOTO BY GAER

DESIGN BY SCHAFFER

EMERSON, LAKE & PALMER A MUSICAL FORCE

BY ERIC GAER

Over the past few years, there has been a notable influence of classical music on rock, with some of the more creative bands forming at least temporary alliance with classical orchestras.

(Keith) Emerson, (Greg) Lake, and (Carl) Palmer combine to form what is the latest manifestation of the classical form of musical expression. In concert, no other band can match the dynamic impact of ELP. Their performance is nothing short of amazing, combining a solid musical program with a dazzling display of showmanship.

The group has its roots in the British music scene of the 1960s. Keith Emerson, whose prowess as an outstanding keyboard player is surpassed only by his abilities as composer-arranger of a great deal of ELP's music, rose to rock stardom with The Nice (disbanded in 1969). Greg Lake was the bass player and vocalist for King Crimson. Carl Palmer has his roots as the drummer for the now defunct Atomic Rooster.

At any rate, Emerson, Lake and Palmer were born in 1970, emerging as an exceptional musical force, unifying disparate genres into a wonderful display of musical fireworks.

The music, from the delicate *Lucky Man* to the explosive *Karn Evil 9* and the intricate *Tocatta*, is complex and energetic. The casual approach to the presentation of rock music, long the accepted pattern, is laid to rest by ELP, who have brought theater back to the rock concert stage.

Traveling with 35 tons of equipment, ELP displays a completely revolutionary sound system that includes 32 sound cabinets to convey a totally quadraphonic environment. A special light display, designed by Greg Lake and Carl Palmer, turns even cavernous concert halls into fantasy-inducing image makers.

Shortly before ELP's chaotic vision of tomorrow was put forth in Anaheim, California, we spoke about theater, philosophy and music.

Gaer: There has been some discussion about the classical approach vs. the blues approach toward contemporary music. Jazz certainly includes both influences. Could you elaborate a bit more about why ELP has chosen an essentially classical approach to music?

Lake: I think it's a question of heritage. European musicians tend to come from a classical heritage. American bands tend to come from a blues-based heritage. It's not true in all cases, but it tends to be. There lie your fundamental differences between bands like ELP, Yes, and The Moody Blues, and bands like the Allman Brothers.

Palmer: I think all of us in the band appreciate classical music an awful lot. I have my own favorite composers like Stravinsky and Bartok. All of us have got this thing in us that says, with classical music, you can really spread the band out. It makes you sound like a mini-orchestra.

My role in the band is like four percus-

sionists. Keith's role is to play a combination of keyboards with all sorts of color differences.

To take the blues approach to expressing the music would be very limiting. You can't make the blues sound really new. They are what they are. You can extemporize on blues, but with our group, blues is just the wrong foundation. We're after more than just the color the blues can offer.

To lay down a 12-bar is a great thing; it's so free. But my life as a person, outside music, goes into a classical direction: very arranged and thought out. With blues, as a performer, you rely on emotion every night. With us, there's emotion in a different way. It's a technical emotion. It's very weird; it's the same kind of values, just at different levels.

There are passages where we ad lib, but they're not noticeable. The music is so arranged, you wouldn't think there was room for it; but there is.

Emerson: Well, I feel as though it's all one thing. It sounds corny when you say, "I don't categorize things like that." Let's analyze it from a jazz standpoint. When you play jazz, as a musician, you begin to see the tie-ups. People like Bach and Moussorgsky were great improvisors in their time. Now, I went through a period of time where I didn't like classical music. I mean, I wasn't really into it when I was being taught it. Maybe I was being taught it the wrong way, or possibly I just hadn't developed my ear. Except that I

could see that it was very heavy when I was about 11 years old.

Jazz, to me, was like an outcast sort of music. You get to a rebellious stage. And that's why, I suppose, I had a liking for it. I played jazz and then, suddenly, I began listening to Charlie Parker and the very early Dave Brubeck Quartet. They did some amazing improvised counterpoint where Paul Desmond would improvise around Brubeck and vice versa. It was all very spontaneous.

I thought, "This is very much like Bach." So I got back to my old music books and played around with it. Speaking with other jazz pianists, I'd ask, "How do you develop your ear for improvising?" And they'd say things like, "Listen to Debussy."

Gaer: It's an old question.

Emerson: Yes. And I'd ask, "Why Debussy?" I'd been playing Debussy. I'd been taught it; all the preludes and everything. I didn't know what they were getting at, so I went back and spent some time working it out myself. And then I realized what they'd meant. There were some pretty heavy chords there. Bill Evans has that sort of approach: the classical approach.

Playing music, to me, has lots of different outlets. It can be very enjoyable and laxed back, or it can be very challenging. You can force yourself beyond any limits with it, or you can be relaxed and just play. Whenever I sit down at an instrument to play with other musicians for the first time, the first thing I always play is a blues. But it's not that challenging.

I think that a pianist has two hands and should make the most of them. There are few jazz pianists around who use the left hand to any real good degree. And this includes organ players as well. I'm after getting as close to a one-man-band sound as I can with whatever I can use. I use both hands and whatever else.

Gaer: So that we can gain some further insight into what ELP is trying to accomplish musically, let's pursue a discussion of the equipment and instruments and your approach to them.

Palmer: My approach, in general, is to be as musical as possible. My own personal attitude toward percussion has been to develop two things: the technical side of it and the musical side of it. But I don't think that there are many drummers today, in rock music, who combine tuned percussion and the technical ability behind the drums. My ambition has been to close up that gap without losing simplicity.

I've taken the technical thing first, and studied tuned percussion last; obviously, because you learn quicker that way. On stage, at the moment, I'm using two tymps and a set of tubular bells, and a set of eight concert toms, plus an extra 16" floor tom. For years, drummers have been playing with one small tom tom in front of them and one on the floor, and then, suddenly, someone got hip and started playing with two bass drums. What they didn't have was enough tonal quality in the instrument. If you have a big cymbal, there's no reason you shouldn't have a small cymbal. If you have a big drum, you should have a small drum. They all have very valuable musical content. I think my set-up gives a bigger spectrum of sound.

I've tried to make my playing as broad as I can. I try to have the tuned percussion of the guy who plays with an orchestra and the

technical ability that someone like Buddy Rich has. And I've tried to get it all into one.

There are great drummers around like Billy Cobham, who plays what I call "space-age drumming," which is magnificent. But to me, that's just a small area. There's so much there in the instrument. To commit yourself to one style inhibits your progress.

Gaer: Billy Cobham, like you, has gotten very deeply into using synthesizers along with the drum kit. What about that?

Palmer: I approached synthesizers a while ago. I was involved in the first prototype of the synthesized drum now on the market from Moog. But it fell short in fulfilling, electronically, the things I wanted to do as far as percussion was concerned. You have to pre-set the Mini-Moog for whatever sound you want, and then play the drum. This makes it very limiting if you want to have, let's say, five, or even eight different sounds. You've got to stop playing and reset the synthesizer.

On the album *Brain Salad Surgery* I have a piece called *Tocatta* which has a percussion movement featuring my drum synthesizers, which have been built privately. The actual synthesizers themselves are about the size of a cigar box (one for each drum) with two oscillators. You can tune them together or slightly out of tune like I do. I strike the drum and a pre-set sound is produced. Some sounds have a bit of delay. Some sounds have a short delay. Some are very bright; others have echo. Every one is

**"Not everyone is a musician.
Few people say, 'Listen to
that fugue that he's
playing there'".**

Emerson

tuned separately from a sound I've previously worked on.

Gaer: How do you activate the synthesizers while you're playing?

Palmer: Each drum has its own pickup mike which goes inside the drum. Each has a small preamp wired down through the drum set to the synthesizers, which are at the back. When I want the drums to become electronic, I push a button on the floor which gives me seven different electronic sounds that I've tuned each drum for. So I know exactly what type of sound each drum will reproduce.

There are actually three buttons on the floor. One button to switch them all on, one to cut them all off, and a third to activate each alternate drum so that I can have a mixture of electronic and acoustic sounds. There are five just freaky electronic sounds that caught my ears. One in particular, plays a sequence of fourteen notes. You hit the drum and a series of fourteen notes is reproduced in the sequence I've programmed. I have it preset a certain way to fit into a particular number we do. I also employ a counter which plays bass notes very much like the bass filter of the Moog. In *Tocatta*, no one has yet figured out some of the sounds. They're really the drum synthesizers.

At this point, percussion, in addition to laying out the traditional rhythmic patterns, begins to play a new role within the ensemble.

Gaer: Keith, you've got several Moog synthesizers, plus a couple of organs, electric piano ... in all, 13 keyboards on stage.

Emerson: It does sound crazy, to say the least, to have that many keyboards on stage. But if I could find one instrument that could get the sound of each of them, I would use that. People are working on it, but the synthesizers are still limited.

A lot of keyboard players are branching out now from just piano and organ. I mean, when the organ came out, a lot of pianists turned to the organ. I turned to the organ because I was playing on so many bum pianos. I was never being heard.

I must try and create, with this band, as big a sound as possible. This has come mainly from working with symphony orchestras. But I've become disenchanted with the approach of classical musicians. You've got to get them together to rehearse, and then they're looking at their watches. Sometimes they don't even have the music in front of them. (They have the tennis results or something.) And as soon as the time is up, they're off; they leave. We did a gig on stage, live with an orchestra, and recorded it. But it got to encore time and most of the players from different sections got up and went home. Some of the musicians stayed because they were enjoying it. But that was against their union rules. You can imagine a band like us doing that! Walking off and saying, "I'm sorry, but our time's up now."

So you could say, "Why struggle to create the sound of an orchestra?" Well, maybe it's because I have worked with orchestras before and I'll be damned if I'll go through that struggle again. No way! I go find that if these musicians would change their attitudes, then there wouldn't be any necessity for people going off and duplicating the sound of violins and things.

Gaer: What was the most difficult part of getting oriented to the synthesizer?

Emerson: Understanding the modular functions. I saw a prototype at a recording studio in England. I got hold of Bob Moog and he said he was working on one that could be used on stage. It had preset functions and everything. So at the start of ELP I had him send one over. It arrived with no instructions at all. I couldn't get anything out of it. I couldn't even get a sound. I was cursing and swearing and was about to throw the damned thing out the window. It was very frustrating.

Later, I'd get a fantastic sound and say, "OK. I'll use that." So I'd wrap it up, take it down to the studio or concert hall and wouldn't be able to get the same sound. The whole number would be totally ruined.

Then there was the question of tuning problems; tuning on stage and everything. And I thought, "This is going to be an impossible thing to use." So I got a frequency counter installed so I could look at the thing and see if it was going out of tune and make the necessary adjustment. And then I found that there was a hassle when the thing was hot and the place was hot. Then there would be a different tuning. Or the line voltage was wrong and it wouldn't work.

There were 101 things that had to be checked. If one of them was out, it was like forming an algebra equation. If you made one mistake, the whole answer would be wrong.

I first saw Larry Coryell in the summer of 1967 at the old original Fillmore Auditorium in San Francisco. He was with Gary Burton and Steve Swallow on a bill headed by the Cream and Mike Bloomfield's Electric Flag. It looked so strange, with Clapton's huge stack of Marshall amps at the back of the stage, to see Coryell playing out of a small suitcase-sized Fender amp. With only a fraction of the other groups' volume, they still immediately won over the audience. Since then Coryell has gone on to lead a number of his own groups, the latest being the Eleventh House which was named after the strongest house in his astrological sign, Aries. Without question, Coryell is one of the best guitarists now playing.

The present Eleventh House is composed of Coryell, Mike Lawrence on trumpet, Mike Mandel on keyboards and Arp synthesizer, Danny Trifan on bass, and Alphonse Mouzon on drums. They've just released an album on Vanguard, *Introducing The Eleventh House*, which has the original trumpeter, Randy Brecker. Another album, this time featuring Lawrence, is in the works. A tour of Europe and a tour of the States and Canada have both proven successful.

About his recent musical changes, Coryell says, "The old band just kind of disintegrated. It had been together for two years or more and it was time for a change. I have a much better band, better musicians now. There is a stronger cohesion in the Eleventh House. It's more than five individuals. Even though everyone is very strong on their own, it's the togetherness that's the focal point in the group and that's what's going to carry us through.

"Mike Mandel is the only member of the old group who I felt had the ability, the preparedness, to move into this new kind of music. I would have kept Steve Marcus except that I needed a stronger horn. The trumpet is much stronger in this loud electronic music. The poor soprano just gets drowned out. A trumpet adds an extra dimension. Mike is not only a good jazz horn soloist but he makes the ensemble passages much stronger, and he writes.

"When I was forming the Eleventh House I originally wanted to have two horns, but I just couldn't afford it. I do want to keep things fluctuating. I want to keep the personnel changing if there's ever any let down in the creative effort. If there's a bad apple in the works, even if it's me, I'll remove it. What the Eleventh House will do as a group is more important than any individual effort in the long run. My goal is for the world, the mass audience to receive us while we're still playing at our peak. I'm not out there to get good reviews. I'm out there to make some money, as terrible as that may sound."

Mike Mandel speaks up on the question of money: "Number one, a musician needs money because when he's on the road he has to lay out in, say a seven day period, from \$100 to \$200 just for a place to stay—as well as paying rent for his apartment at home. Money is needed for

equipment and for traveling. I for one do not intend to be some poor old jazz musician who, when he's 43, is laid up with a liver condition in New York City and all through. I want money so I can live in a good place in a good climate and so when I'm ready to raise a family I can do it in a healthy environment. Playing music is one way of doing it and it happens to be my choice. Why shouldn't we make money? When people make records, the record company makes a bundle."

All of the members of the Eleventh House are aware of the developmental history of improvised music. Lawrence is listening closely to the records of Kenny Dorham. Mandel is most impressed with Chick Corea and Jan Hammer.

"Contemporary music has absorbed the whole thing called rock or rock and roll," Coryell continues, "and what's coming out now is a wide variety of creative efforts by people with both jazz and rock backgrounds. It's not classifiable as either jazz or rock, it's just music that is as good as the people doing it.

"In order to carry this kind of music forward there are certain past musicians who you must have listened to. They're the required reading: Billie Holiday, Lester Young, Clifford Brown, Charlie Christian, Charlie Mingus, Herbie Hancock, Chick Corea, John Coltrane and all the people who ever played with Miles Davis, the Montgomery brothers, Art Tatum, Charlie Parker, Ornette Coleman—a lot of beautiful people, man.

"I got into jazz through my first guitar teacher. He played me some records of the foremost jazz guitarists at that time—Johnny Smith, Tal Farlow, Barney Kessel, and even Les Paul—and when I heard them, I said that's for me. All those complicated, fast, beautiful sounding single note lines and chords."

"There's a distinct difference," Mandel says, "between what Ornette is doing and what the Mahavishnu Orchestra, Chick Corea, and the Eleventh House is doing. We're a hybrid and synthesis of everything that young people have listened to for ten years and it's a kind of marketable thing right now, especially since Mahavishnu blazed the trail. Ornette is still traditionally a jazzier and that label can be a stigma. Why shouldn't Art Blakey and a lot of other jazz people fill auditoriums and make five grand a night?

"A lot jazz players make the mistake of aiming just for the listener's head and don't try to get to their body. Rock gets to people's bodies and people have to be moved. Some jazz players do an artistic masturbation trip where they play just for themselves and don't really try to reach the audience at all. Their excuse for what goes down is that they're too good for the audience. Cannonball Adderley, on the other hand, always makes sure the audience can participate in anything he does. Herbie Hancock is another giant who cares about the audience."

continued on page 34

**HAVE
YOU
DUG...**

**LARRY
CORYELL**

BY BOB NESS

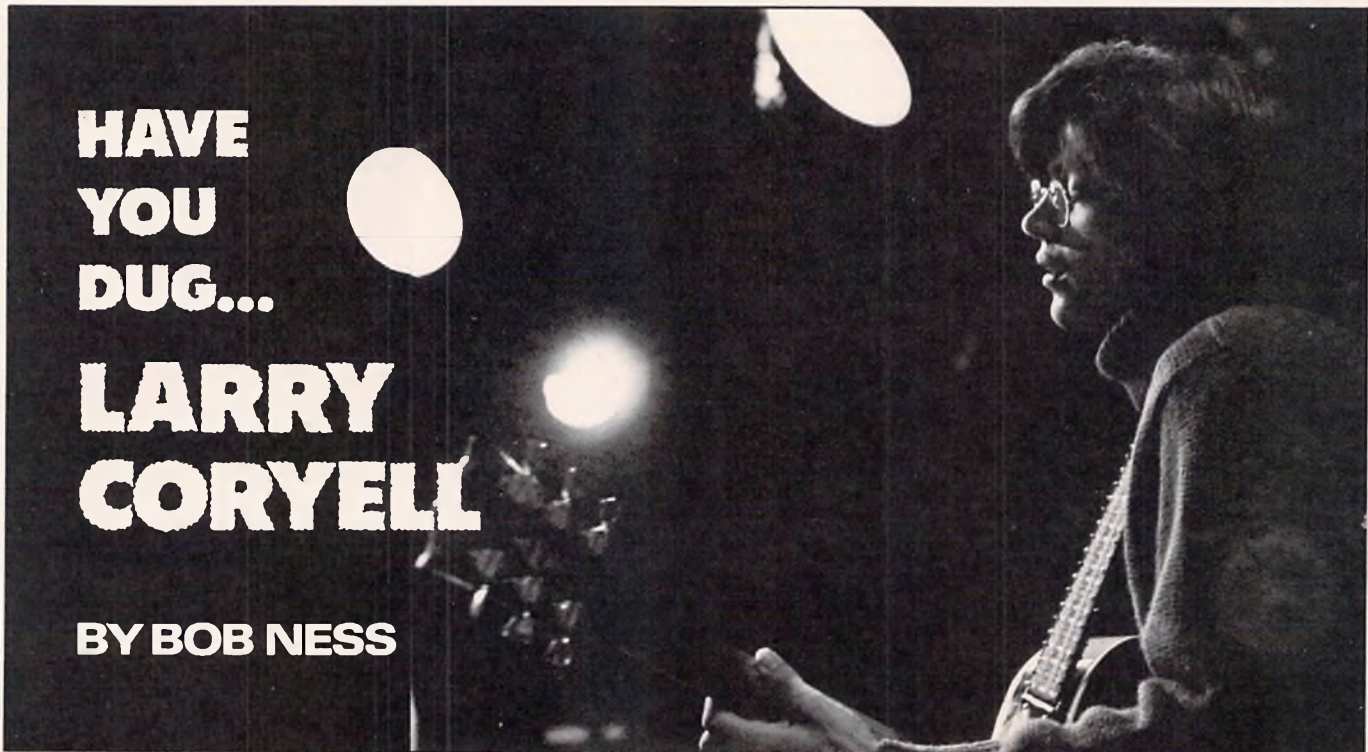


PHOTO BY IEE TANNER

Our Mann in London.

Herbie Mann's musical wanderlust has led him to a myriad of places in search of new influences and creative interactions.

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You don't have to imagine. Listen to Herbie Mann's newest album, "London Underground." On Atlantic Records and Tapes.



RECORD REVIEWS

Ratings are:

***** excellent, **** very good.

*** good, ** fair, * poor

KEITH JARRETT

IN THE LIGHT—ECM Records ECM 1033/34 ST. *Metamorphosis; Fughata for Harpsichord; Brass Quintet; A Pagan Hymn; String Quartet; Short Piece for Guitar and Strings; Crystal Moment; In the Cave. In the Light.*

Personnel: Jarrett, piano, gong, percussion; String Section of the Sudfunk Symphony Orchestra, Stuttgart; The American Brass Quintet; The Fritz Sonnleitner Quartet; Ralph Towner, guitar; *Metamorphosis* conducted by Mladen Gutesha.

In The Light differs so radically from Jarrett's previous work that an instructive comparison is difficult to make. A fundamental change in musical thinking, a shift from the improvisatory world of jazz to the composed control of written music, permeates this record. The traditional jazz rhythm section is replaced by the Sudfunk Symphony Orchestra; chord progressions give way to Mahleresque movements of sound; compositions take on the dignified titles of *Hymn, Fughata, or String Quartet*.

In The Light presents serious music, in a deep Wagnerian, symphonic sense. A great tide of solitude, of introspection flows through this 2-record set and the scale of Jarrett's undertaking is as grandiose as an operatic production. Each step in making this album was taken with loving care—Jarrett personally chose the piano and the cymbals, and every other production decision was subject to his review. The quality of this release is a testimonial to the value of taking such trouble. Nearly everything is perfect, from the virtuosity of the American Brass Quintet to the superb control of Fritz Sonnleitner and his String Quartet.

It is difficult to describe beautiful, sensitive moments in music without resorting to a string of washed-out adjectives. Yet, at the risk of sounding unseemingly melodramatic, I find *In The Light* to be an enchanting, boldly perceived piece of brilliance comparable to great masterpieces of the past. I can only guess how the public will react to this album, but if history is any guide, the reception will be less than warm. Beethoven, after all, was showered with hisses and boos at the premiere of his First Symphony and, while I am not making a direct comparison between the two, I think the direction Jarrett has taken is as revolutionary as the one Beethoven introduced.

In the liner notes, Jarrett himself seems slightly defensive about his abrupt change of direction as if he expects to be misunderstood by his old jazz friends. He says that western society is hung up on "opinion" and "style" and that we forget that "there is such a thing as Music." Then he makes two suggestions for appreciating his present effort: first, disregard his previous recordings and, second, listen to only part of the album at a time.

Indeed, none of the eight compositions are simple to comprehend and Jarrett's advice is 18 □ down beat

well founded. The only light, humorous section is the three and a half minute *Short Piece for Guitar and Strings* and even that is by no means easy listening. Of all the material in this release, *A Pagan Hymn* is, I think, the closest to some of Jarrett's previous work. But *In The Light* is a series of contrasts: from the wandering, fluid *Hymn* to the strict rigidity of *String Quartet*, neatly composed in four movements. Nearly everything is new, at least from a jazz perspective; it is quite possible that *In The Light* holds the key to a different, revolutionary view of American music. —Kris

WAR

LIVE—UA-LA 193-J. *Introduction, Sun Oh Son; The Cisco Kid (intro) Slippin' Into Darkness, Slippin' Into Darkness; Slippin' Part 2, All Day Music; Ballero; Lonely Feelin'; (intro) Get Down; Get Down.*

Personnel: Howard Scott, guitar; B.B. Dickerson, bass guitar; Lonnie Jordan, organ, piano, timbales; Harold Brown, drums; Papa Dee Allen, conga, bongos; Charles Miller, clarinet, alto, tenor and baritone saxes; Lee Oskar, harmonica; all, percussion, vocals; E. Rodney Jones, MC.

In the last two years, WAR has established a whole new area of exploration for contemporary r&b acts. Based on the South LA wharf tradition—nickel beer joints, ham hocks, the Johnny Otis Show, Lowell Fulson—WAR has given commercial r&b an instrumental verve and extemporaneity lacking in the over-orchestrated blue-eyed soul of Motown or the mind-diminishing monotony of the Memphis chitlin' variety. And never once have they had to sacrifice flawless vocal harmonies.

Given a penchant for spontaneous combustion—most of their recorded material is jammed in the studio with very little preparation—it's only natural for them to eventually fashion a live in concert album. It's too bad that what was released was a set from Chicago's High Chaparral, done in November of '72. Notorious for their bad acoustics, The Chaparral is one of the least likely spots in which to record an album of any sort. But, as usual, politics ruled—Chi Town's WVON is the strongest soul station in the land and just check out who the MC happens to be.

As one cramped into the front row of tables that night, I find it amazing that they came away with enough good material to merit one disc, let alone two (as this set is). But engineer Chris Huston fashioned another miracle. Actually, what he did is simply mix up harmonicist Lee Oskar—easily the most talent instrumentalist in the group—and occasionally allow colorful riffs to filter through at the appropriate moments.

Most noticeably absent is the throbbing bass of B.B. Dickerson on *Cisco Kid*, where it plays such a vital rhythmic role. The lead vocals pierce through adequately, but the accompanying harmonies are often low profile in comparison. Miller supplies a good soul-stew workout on tenor (*Sun and All Day*) and a breathy Lateef-ish one on flute (*Ballero*). But harmonic repetition forces Scott's guitar solo (on *Slippin'*) to become embarrassingly repetitious. Brown's drum solo on the same tune is an elemental course in how *not* to play the drums. Some judicious editing could have helped matters.

So, all considered, a very uneven session. *Get Down, Sun, All Day* are superior to their studio kin, due mainly to the time allowed to melodically embellish the themes and to the added emotional edge inevitably afforded live recordings. And, of course, the lyrically stunning blowing of Oskar. His phrasing and harmonic conception are totally unique and totally

memorable. In fact, what this album makes more obvious than ever is that without Oskar's chordal and melodic inspiration, WAR would have never risen to the occasion to begin with. —townley

OREGON

DISTANT HILLS—Vanguard VSD-79341: *Aurora; Dark Spirit; Mi Chinita Suite; Distant Hills; Canyon Song. Song for a Friend, Confession.*

Personnel: Paul McCandless, oboe, English horn; Glen Moore, violin, flute, bass guitar, bass, piano; Ralph Towner, twelve-string guitar; guitar; piano, trumpet, mellophone; Collin Walcott, tabla, sitar, drums, clarinet, piano, marimba, conga, drums, guitar, tamboura.

One of my unreserved musical joys in the past year has been listening to the development of a new, completely acoustical style of ensemble playing by these musicians, first in their work with reedman Paul Winter's Consort, and now in their own group, Oregon. Like their first album on Vanguard, *Music of Another Present Era* (or, for that matter, Paul Winter's *Icarus* on Epic and Towner and Moore's *Trios/Solos* on ECM), *Distant Hills* is a must on your record shelf, without question.

Oregon's music is a subtle, thorough blend of numerous idioms into a haunting contemporary chamber music. Each member's individual personality is allowed complete expression within an elastic structure that shifts instrumental emphasis almost imperceptibly without losing balance. McCandless' oboe and English horn are consistently melancholy voices, like mournful singers in quiet, early morning fog. Walcott's Indian influences offer just a hint of the East, elusive and mystical, a traveler just returned home whose voice is still the same—yet different in a way that can't be placed. Moore's touch is supple; he's a lightly dissonant commentator on the proceedings, sometimes mordant, sometimes more gently supportive. Weaving it all together is Towner, surely one of today's unique guitarists, and a sensitive pianist. He's a restless searcher, gently flowing one moment, agitatedly probing the next.

Like classic musical ensembles of any genre (MJQ, the Juilliard String Quartet, Weather Report) their brilliance rests finally in group interplay. On *Distant Hills*, two "free" improvisations are included to illustrate the fineness of the group's collective texture. Both display an intense consciousness despite the low volume. This group is listening, concentrating, and perpetually re-shaping its sound in the midst of creation. *Confession* is the standout of these two confrontations with musical free-will. McCandless begins solo, recalling both Braxton and Giuffre on his oboe. Towner's twelve-string, Moore's piano, and Walcott's sitar join in, choosing to support McCandless at first before moving on as four separate streams flowing into one river.

The conversations of the free music carry over to the more structured compositions by Towner, in this album of uncompromising honesty, quiet dignity, and surpassing beauty. You do yourself an incomparable disservice if you fail to explore *Distant Hills*. —mitchell

RED GARLAND

THE QUOTA—MPS/BASF 21 20909-1: *The Quota; Days Of Wine And Roses; For Carl; The Squirrel; On A Clear Day; Love For Sale.*

Personnel: Garland, piano; Jimmy Heath, tenor sax; soprano sax; Peck Morrison, bass; Lenny McBrowne, drums.

So far as I know, Red Garland is back home in Texas where he has been most often since the mid '60s. But in '71, he was gigging in New

York and had a couple of recording sessions from which this is the first album to be released. It has much to recommend it; not least of which are exceptional Garland solos on *Squirrel* and *Love*, his ringing, vigorous sound wonderfully captured.

Sad to say, unpretentious quartet dates as substantially musical as this, sans extra percussion and electronics, are relatively rare these days. One is inevitably reminded of the Garland-Coltrane collaborations at times, particularly on *Days*, when Jimmy Heath gets into his Trane bag with splendid sonority. But there's nothing nostalgic here: everybody is playing and thinking together. The record is warm, sometimes beautiful, frequently memorable. It further establishes Heath as one of the most consistent and satisfying saxophonists around and reaffirms Red as the creative and distinctive artist he is.

Red had considerable influence on young pianists in the '50s. He was a kind of transitional figure who put together, in a cohesive, personal manner, some of the salient piano styles of the day. Tatum's grace and fleet embellishments, Powell's breathlessly inventive, rhythmic lines, Garner's insistent left hand and wholly pianistic sound. At his worse, he could be redundant and plodding; at his best, exhilarating. On *Days*, for example, his exposition suffers from too many left hand chords boxing him in. On *Love*, he is freer and masterful.

He begins with a Tatumesque chorus, skittering arpeggios breaking up the Cole Porter theme. Heath takes a marvelous soprano solo, his sound rich and juvenescent—entirely his own. Red returns with force, imagination and joy. He takes the tune out with both hands, finding freshness by meeting the melody head

on. He has a furious solo on Dameron's *Squirrel*, his right hand dancing over the blues with energy and ideas. On *The Quota*, we get another rewarding taste of his Texas blues style. But this is Jimmy's tune in more ways than one. The huge, humane sound of his tenor has the palpability of warm flesh. His double-time is effortless.

Bass and drums tend to stay in the background, which is entirely appropriate. On a date like this, nothing is more conspicuous than a rhythm player who isn't making the music. Morrison and McBrowne are unwaveringly good: they know where it's at.

—giddins

CATALYST

PERCEPTION—Muse 5025: *Perception; Uzuri; Celestial Bodies; Ile Ile; Got To Be There.*

Personnel: Nwalinu Odean Pope, tenor sax, flute; Norman Harris, guitar; Pat Gleeson, ARP synthesizer; Sanfu Eddie Green, electric piano; Zuri Tyrone Brown, Anthony Jackson, electric bass; Onaje Sherman Ferguson, drums, percussion; Larry Washington, conga; Farel Johnson, Jabali Billy Hart, percussion.

Catalyst's second album is very exciting but somewhat uneven. I suspect it would have sounded a lot better if the four musicians who comprise Catalyst (Pope, Green, Brown and Ferguson) had done away with all the excess instrumentalists on hand here. The auxiliary percussionists aren't really necessary to complement the dextrous and driving things Ferguson does. Harris, Washington and Jackson play only on *Got to*, an exercise in soul Muzak that sounds close enough to the Michael Jackson original to make me wonder why they bothered with it. And Gleeson, the main offender, never fails to get in the way

most unattractively. *Bodies*, a pretty track which contains a good, hearty Pope tenor solo and impressive rhythm-section interplay, is marred substantially by Gleeson's heavy-handed contributions.

The group itself is a good one, skilled on their instruments and clearly committed to their music. Some of Pope's solos seem to me a little aimless, but I like the way he attacks the tenor; he reminds me of Joe Henderson at times.

The strongest thing about Catalyst is their rhythmic thrust, and the weakest thing is probably their inability to sustain solos convincingly. I'm not swept off my feet by this album, but I'm impressed by their chops and by the music they make, which mixes elements of soul and modal jazz in a manner that seems less trendy than many similar mixtures. They reveal enough potential to make me look forward to their next album.

—keepnews

BRIAN AUGER'S OBLIVION EXPRESS

STRAIGHT AHEAD—RCA APL 1-0454: *Beginning Again; Bumpin' on Sunset; Straight Ahead; Change; You'll Stay In My Heart.*

Personnel: Auger, organ, electric piano, piano, moog, Freeman string machine, vocals; Barry Dean, bass guitar; Jack Mills, guitar; Steve Ferrone, drums; Lennox Laington, congas; Mirza Al Sharif, timbales, percussion.

*** 1/2

To begin with, Brian Auger's music is thoroughly immersed in the rhythm and blues genre. He plays around with r&b rhythmic patterns; he manipulates the "soul" feeling by blending and bending it so that a funky quality is present, though not always dominant.

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musical moods including jazz, rock and folk, and, of course, r&b. The music is tight and flowing.

Auger has a very fine rhythm section featuring Ferrone and the excellent conga work of Laington. They are continually cooking but not heavy handed. Both get a chance to demonstrate their stuff on *Beginning Again*, the first of two long tracks that take care of side one. *Again* begins with a light percussion exchange introducing Auger's over-dubbed vocal sound and electric piano. Auger takes an extended solo that finally evolves into a Ferrone-Laington duet.

All five tracks on this Auger LP are best characterized by the way he interegrates a number of musical elements, pulls them together and keeps them working smoothly. Using studio gimmickry, for example, Auger has created a pleasant vocal sound that he rarely permits to override the other ingredients in the music. In other words, the vocal is used almost as another instrumental voicing laid over Mill's tasteful guitar, the rhythm section, and whatever keyboard, or keyboards, Auger is using. Only on *Change* does he really take his singing out of this context.

Brian Auger produced and directed this album, and it is apparent that he is a highly skilled and imaginative musician who knows his way around the studio as well as the keyboards. On *Sunset*, for example, he puts organ, Moog and string machine together in such a way as to suggest the presence of a full string section. In fact, his simulated string accompaniment, which is subtly applied, is tastier than most authentic string arrangements.

With *Oblivion Express*, Auger has created a distinctive sound that is harmonically smooth and coupled to tightly woven rhythms. —nolan

RAY CHARLES

COME LIVE WITH ME—Crossover 9000: *Till There Was You; If You Go Away; It Takes So Little Time; Come Live With Me; Somebody; Problems, Problems; Where Was He; Louise; Everybody Sing.*
Personnel: Charles, vocals; unidentified large orchestra and chorus; arrangements by Sid Feller.

★★½

Make no mistake: Charles still is a masterful performer, one of the most emotionally persuasive singers this century has produced. But the best thing one might wish for him would be that most of his supporting organization, or at least some of its key executives, disappear overnight, forcing him to seek out some young blood to help with his recordings.

Like any number of his albums over the last half-dozen years or so, there's absolutely nothing wrong with the performances here. There's nothing particularly right about them either, certainly nothing much to get excited about. The facing of a style so laboriously fashioned over the years carries the whole thing, and so brilliantly in fact that the prospective buyer scarcely notices how old and worn the edifice really is.

In a nutshell, the musical approach employed here, as on so many of Charles' previous offerings, is predictable, tired, over-worked and ought to be mercifully retired after so many years' yeoman duty. Despite their having been recorded a short time ago, despite too the presence of relatively "contemporary" songs, these performances already have an air of the shopworn about them; they might have been in the can for 10 years for all their recognition of, or relevance to, any vital currents in present-day musical thought.

Unless he does something about it, and quickly too, Charles increasingly is in danger

of settling into musical old-fogeyism, of becoming the Bing Crosby of black music, trapped as a fly in the amber of a musical approach that, while sturdy and serviceable and certainly successful enough in the past (and hence "safe"), ultimately will smother him. The ultimate trap of the stylist, in short, who spends his life in thrall to his previous success, craft slyly supplanting art.

As much as I admire, even love, Charles, this album saddens me. The man's so good he shouldn't have to waste himself on something so perfunctory, so mindlessly bland as this warmed-over pap. But at least it's safe. What a fate for such a talent! —welding

MARC LEVIN ENSEMBLE

SONGS DANCES AND PRAYERS—Sweet Dragon ML-1: *Benediction; Birth Of The Dove; Love Song; Pantomime Of Fear; Angel's Face Has Many Doors—Jesus, Moses And John Coltrane.*

Collective personnel: Levin, cornet, fluegelhorn, mellophone, flute, arranger; Brian Ross, soprano saxophone; Calo Scott, Tom Moore, cellos; Balakrishna, sitar; Frank Clayton, bass; Billy Hart drums; Jay Clayton, voice.

★★★½

Like last year's very important, and cruelly neglected, *Dogon A.D.* by Mbari, this ensemble raises vital issues about the present mainstream of jazz and what the future will be like. Here's a collection of sweet, though mainly minor-keyed, pieces featuring shifting ensemble textures and, in the extended *Angel's*, a series of rhythmic and tempo shifts so graceful and natural that you hardly notice the players' very real disparity.

For these are diverse, divergent talents. Ms. Clayton's voice is, to me, irritatingly pretty; one cellist (unidentified) is very beautiful; Levin's playing, mostly on brass instruments, is generally pleasing without being dis-

tinguished (a skillful man, he's no longer Bill Dixon's shadow); two intelligent rhythm players, with Hart at a crossroads between bop-inspired accenting and fully free—no time-keeping—playing. The sitar appears twice, mainly for effect, so no issue of Indian-jazz fusion is raised, and the sax appears, to solo, only once.

So many pleasant voicings are heard. The calm movement of *Dov*, the cello drone, the quiet marching drums, the muted trumpet improvising counter-lines to the vocal. The movement of the flute solos over sitar that surround the LP's high point, a cello solo that flows through and describes a minor mood. *Angel's*, in fact, discovers so many different textures that you find no true focus of feeling—but the entire LP is so well-played and introduces such a variety of sound textures that you can't help smiling at the imagination of it all.

The point is that the low-keyed Levin and friends are finding a step forward in the crucial modern jazz development, the emotional breakthrough that Ornette discovered in the late 1950s. The current jazz scene is struggling through a welter of fads, modal jazz is too often becoming trivial, and the general loss of direction and identity of the '50s West Coast situation seems to be happening again. So records like this are reassuring: jazz does move on, young musicians do appear to reaffirm the music's freshness and vitality.

Write **db** for more information on Sweet Dragon Records. —litweiler

TOWER OF POWER

BACK TO OAKLAND—Warner Bros. BS 2749: *Oakland Stroke, Don't Change Horses (In The Middle Of A Stream) Just When We Start Makin' It, Can't You See (You Doin' Me Wrong), Squib Cakes, Time Will Tell Man From The Past, Love's Been*

Gone So Long, I Got The Chop, Below Us, All The City Lights.

Personnel: Emilio Castillo, tenor sax, vocals; Lenny Pickett, bass, tenor, alto, soprano saxes, flute, piccolo; Steve Kupka, baritone sax, English horn, vocals; Greg Adams, trumpet, fluegelhorn, orchestra bells, vocals; Mic Gillette, trumpet, fluegelhorn, trombone, bass trombone, vocals; Bruce Conte, guitar, vocals; Chester Thompson, organ bass pedals, piano, Fender Rhodes piano, clavinet, vocals; Brent Byars, congas; David Garibaldi, drums; Francis Rocco Prestia, bass; Lenny Williams, lead vocals.

★★★★

Tower of Power, first of all, is technically competent on their axes, which is saying a lot in view of the sloppy, inadequate groups around these days.

They plunge right in, no holds barred, with *Oakland Stroke*, a 53 second uptempo futuristic funk prelude.

Side One offers 5 tunes. Highlights include: *Just When We Start Makin' It*, in which Greg Adams' horn and string arrangements excel as does vocalist Lenny Williams. The tune opens in a slow 3/4 blues progressing into an uptempo jazz 3/4. Williams' singing makes this ballad come to life with his creative and sensitive feeling. The cooker though, is the instrumental *Squib Cakes*, which has a funky 4/4 tempo, but through the use of syncopated accent patterns between the horns and the rhythm section ends up with a 7/8 feeling.

Side Two has 6 tunes. I found *Man From The Past* a unique composition with nice textural dynamics which apply Williams' voice to the slurrings of the horns and the rhythmic combination of the bass, congas and drums.

If you're in the market for some unpretentious cookin' tunes, and also, looking for an album that has the sound of a lot of preparation and thought, check out *Back To Oakland*.

—schaffer

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LEON THOMAS

FULL CIRCLE—Flying Dutchman FD 10167: *Never Let Me Go; Just In Time To See The Sun; Balance Of Life (Peace Of Mind); What Are We Gonna Do?; I Wanna Be Where You Are; Got To Be There; You Are The Sunshine Of My Life; Sweet Little Angel; It's My Life I'm Fighting For.*

Collective Personnel: Thomas, vocal; Pee Wee Ellis, soprano sax; Jimmy Owens, trumpet; Joe Farrell, flute; Neal Creque, piano; Joe Beck, electric guitar; Lloyd Davis, electric guitar; Richard Davis, bass guitar; Pretty Purdie, Herbie Lovelle, drums; Sonny Morgan, Pablo Landrun, percussion; a violin, viola, cello string section.

★★★★

I find Leon Thomas a gas. I also think he made the only innovative vocal contribution to jazz in the 1960s. A super bad dude, who sounds, and I suspect also feels, as natural accompanying Johnny Hodges as Pharoah Sanders, dedicates this album to his wife, Lorraine, and a most soulful tribute it is.

As on the majority of his work, Thomas draws you into his music, not merely by the variety and wizardry of his vocal range and delivery, but also by the warmth and gut phrasing of his approach. Thomas never sounds predictable as he offers us a full circle of his various talents. But the emphasis ultimately is on the blues/soul balladeer.

Ironically, Thomas, who has previously written some pretty substantive compositions, has his weakest moments on his own material, i.e., *Balance Of Life* and *What Are We Gonna Do?* Aside from these two, the LP is outstanding. Highlights include B.B. King's *Sweet Little Angel*, taken in a shouting approach reminiscent of Leon's Basic days. *Got To Be There* gives meaning and conviction never found in the pop hit, while Stevie Wonder's *You Are The Sunshine Of My Life* is done with the feeling of a soft caress with added beauty contributed by Jimmy Owen's flugelhorn obligato.

In short, another fine Thomas recording consistent in freshness and standard of his previous work. —rusch

DAVID FANSHAWE

AFRICAN SANCTUS—Philips 6558 001.

Personnel: the Ambrosian Singers, directed by John McCarthy; Valerie Hill and Patricia Clarke, soprano soloists; Harold Lester, piano; Gerry Butler, organ; Tony Campo, Martin Kershaw, and Alan Parker, guitars; Gerry Kettel, Terry Emery, and Masterdrummer Mustapha Tettey Addy, percussion; Owain Arwel Hughes, conductor.

★★★★

African Sanctus is a great work: great as a piece of sacred music, great as a vision of humanity.

From 1966 to 1973, David Fanshawe recorded throughout Africa: the *Bwala* warrior dance of the Acholi in Uganda, a milking song of the Masai in Kenya, the Islamic call to prayer of an Imman in Cairo, a love song from the Sudan, and much more. He then created a Mass, with the traditional Latin Kyrie, Gloria, Agnus Dei, et al, fused with the ethnic music of Africa. And all together, it is a wonder, a hymn to and of Man.

From the first, it is all of an image: man with man, professing different beliefs, but alike in their fervor and their faith. As the chorus is singing of the glory of God, the Acholi drummers praise in rhythm a similar glory. As the Imman is calling to prayer, the chorus is praying. The harmony of these ancient beliefs in this present music is as moving as it is beautiful.

The piece follows a formula throughout: a reading from the Koran together with the Latin Credo; a lamentation by Samia fishermen on Lake Victoria together with The Lord's Prayer; the war drums of the Luo in

Kenya together with the Agnus Dei. But then, *African Sanctus* has an irony in it—for as much as it is an affirmation of a common spirit of Man, it is a realization that that spirit will never be manifest.

These ancient beliefs, even Christianity, seem to be dying. The war drums will cease, but peace will never prevail. Hope is eternal—but hope is useless. The glory of God and Man is of the past, in the history of this music. Yet even so, even if that spirit isn't as eternal as once thought, in *African Sanctus* that spirit is triumphant for the moment. —bourne

FLIP PHILLIPS

FLIP IN FLORIDA—ONYX 214: *Sweet Georgia Brown; Round Midnight; Satin Doll; Don't Get Around Much Anymore; The Girl From Ipanema; Miss Thing; I Remember Lester; Nuages; In A Mellotone; Just Say I Love Her.*

Personnel: Flip Phillips, tenor sax and bass clarinet; Tom Howard, piano; Eddie Schwager, bass; Peter Helman, drums.

★★★★

Many artists go through heavy stylistic changes during their career as jazz improvisors. Very few, once they make their change, can still revert to former type. Flip Phillips burst upon the jazz world at large as a Ben Webster inspired soloist with the Woody Herman band. He left Woody and went the crowd pleaser route doing the Perdido circuit with Jazz At The Philharmonic. Now living a more settled life down in Pompano Beach Florida, Flip Phillips is once more the supremely cool lyricist.

This recording, made in 1963 and issued briefly, shows Flip in familiar territory. He plays a program of standards (*Sweet Georgia Brown*), jazz classics (*Round Midnight*), Ellingtones (*Satin Doll*) and lovely ballads (*Nuages*) backed by a rhythm section. Still it doesn't quite come off. Part of the reason has more to do with the superiority of the recordings that Flip Phillips made in 1944 for Signature Records.

On the basis of Flip's playing alone, especially on Django Reinhardt's *Nuages*, the record is easily worth the four stars, but it misses that little extra that Flip could and often did, give in moments where he was superbly inspired by his peers.

The experiments on bass clarinet are fine examples of what can be done to bring instruments normally considered outside the scope of jazz into the idiom. By 1963 I don't feel Flip had sufficiently explored the possibilities of the instrument to make it truly his own vehicle. That may have come to pass in the decade since this recording. Until someone makes the trip to Pompano Beach and records Flip Phillips today I couldn't tell you ... even better bring Flip back up North for the session. Burns and Chubby and Shelly are still around. —klee

EARL HINES

AN EVENING WITH EARL HINES—Chiaroscuro CR 116: *Perdido; Boogie Woogie On The St. Louis Blues; I Got It Bad And That Ain't Good; All Of Me; Things Ain't What They Used To Be; Li'l Darlin'; James Street Blues; Prelude To A Kiss; Prisoner Of Love; My Ship; La Rosita; Rainy Day; Polka Dots And Moonbeams; Lester Leaps In; Who; I Ain't Got Nobody; Marie; Dinkler Boogie; We Wish You Love.*

Personnel: Hines, piano, vocal (tracks 3, 10, 19); Tiny Grimes, guitar (tracks 5, 6, 7, 12, 13, 14, 18); Hank Young, bass; Bert Dahlender, drums; Marva Josie, vocal (tracks 8 & 9).

★★★★

Hines, the patriarch of jazz piano, has probably never made a bad album in his life, but he had made a hell of a lot of better albums than this one. The problem lies not so much with Hines himself—although the great man is guilty of many crowd-pleasing overindul-

gences on the keyboard—as with his uninspired rhythm section, and the unusual circumstances of the recording.

This two-record set was recorded live at a place called Dinkler's Motor Inn. The audience is to be forgiven for going wild over Hine's long, quote-ridden tour-de-force on the ever-popular *Boogie Woogie*, or his incessant tempo changes on *Marie*. It's understandable that they should dig Hine's smooth, supper-clubby vocals on *I Got It Bad, My Ship*, and the closing number, replete with a "we love you madly" lyric. But there's no way, to my way of thinking, that this kind of a naively appreciative atmosphere can produce music on a level with the studio-recorded solo stuff Hines has been turning out recently.

This is not to say that he plays badly. He plays brilliantly, but he does a lot of showing off. When he eschews the fireworks, as on *Who and I Ain't*, he is breathtaking—although Dahlander's resolutely unsympathetic drums don't help. Grimes, a guitarist of immaculate swing, plays well, especially on *Darlin'* and *Lester*, and his simple lines complement Hine's elaborate style nicely, but he has been grossly and unfairly underrecorded and is often hard to hear. Josie's two vocals are easy on the ear, if forgettable.

I'd rather hear Hines unembellished by mediocre accompanists or a Dinkler's Motor Inn crowd any day. But maybe you had to be there.

—keepnews

BO HANSSON

MAGICIAN'S HAT—Charisma FC 6062: *The City; Divided Reality; Elidor; Before The Rain; Fylke; Playing Downhill Into The Downs; Findhorn's Song; Awakening; Wandering Song; The Sun (Parallel or 90°); Excursion With Complications.*
Personnel: Hanson, organs, guitars, bass, synthesizers, mellotron; Rune Carlsson, drums; Kenny

Hakansson, electric guitar; Rolf Scherrer, acoustic guitar; Gunnar Bergsten, flute, saxophones; Sten Bergman, flute; Bobo Stenson, electric piano; Owe Gustavsson, bass; Pelle Ekman, drums; Goran Freese, saxophone; Bill Ohrstrom, congas.

★★★★

Hansson's is about the most inspired mood music that you'll hear anywhere in the world of rock. His instrumental textures, commendable for their depth and breadth, are created from the Moody Blues—King Crimson—Rick Wakeman axis, with more than a passing nod to movie soundtracks of the kind Hugo Montenegro created for Sergio Leone's spaghetti Westerns a few years back. Believe me, it's not a put down to say that *Magician's Hat* reminds me of the soundtrack of *The Good, The Bad, And The Ugly*; the latter is one of my favorite albums of all time.

Like Hansson's previous Charisma LP, a concept piece based on Tolkien's fantasy *Lord Of The Rings*, the music on *Magician's Hat* is impressionistic, evocative of a variety of strange landscapes. How the listener will react to Hansson's compositions and their particular settings, pretty much depends on what kind of head he brings to the music himself. It's really background music for a film of one's own inner spaces. But be advised that as good as the album is, it's *only* background music.

The Sun is the best cut here on a runaway, mainly due to the strong presence of Bobo Stenson of the Swedish quartet Rena Rama. His hypnotic electric piano solo crystallizes over a low rhythmic vamp, while Hansson's Ventures-like guitar figures weave in and out, finally dominating the color of the musical fabric in a fine solo. Hansson is the first slow playing rock guitarist I've heard since Robbie Krieger of the Doors. It's a most effective style, and adds immeasurably to the originality of Hansson's total concept.

—mitchell

E. POWER BIGGS

E. POWER BIGGS PLAYS SCOTT JOPLIN ON THE PEDAL HARPSICHOORD—COLUMBIA M 32495: *Original Rags; Maple Leaf Rag; Peacherine Rag; Elite Syncopations; Cleopha (March and Two Step); The Easy Winners Pine Apple Rag; Binks' Waltz; The Strenuous Life; Sunflower Slow Drag.*

Personnel: E. Power Biggs, pedal harpsichord.

★

Did you ever wonder how Scott Joplin's rags would sound as merry-go-round music? This recording should give you a pretty good idea. The pedal harpsichord is a mechanical marvel which may be fine for Baroque music but rag-time *demands* more than the instrument is capable of providing in the way of delicacy and rhythmic fluidity.

Giving E. Power Biggs the benefit of the doubt as to whether or not he could swing, given an instrument capable of swinging, I must point out that he is reasonably accurate in his representation of the music. And, like Gunther Schuller, he finds a comfortable tempo in between the pedestrian tempi preferred by purists and the race horse tempi of performers of the calibre of Hal Roach comedy background music makers. He does commit the unpardonable sin of changing his tempo for the final strain of *Easy Winners*. He also omits the return to the opening strain, second strain and repeat of the opening strain, which one finds on Schuller's recording (Angel S-36060).

Since, in this case, Schuller's recording was taken from the Original Red Back Book arrangement, Biggs must stand accused of errors of omission as well as for the heaviness of the instrument he plays. The question remains, why was this record made? After all, you don't expect to hear Eubie Blake play J. S. Bach do you?

—klee



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Bobbi Humphrey Blacks and Blues



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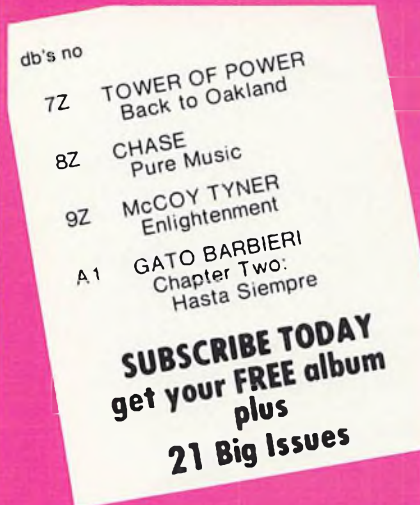
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VARIOUS ARTISTS

FROM SPIRITUALS TO SWING—Vanguard VSD 47/48: *I Got Rhythm*; *Flying Home*; *Memories Of You* [A]; *Blues With Helen*; *Mortgage Stomp* [B]; *One O'Clock Jump*; *Blues with Lips*; *Rhythm Man* [C]; *Good Morning Blues*; *Way Down Yonder In New Orleans* [D]; *I Ain't Got Nobody* [E]; *Don't Be That Way* [B]; *Mule Walk*; *Carolina Shout* [F]; *Weary Blues*; *I Wish I Could Shimmy Like My Sister Kate* [G]; *Stomping At The Savoy*; *Honeysuckle Rose*; [A]; *Gospel Train*; *I'm On My Way* [H]; *Four Day Creep* [I]; *Lady Be Good* [J]; *Mountain Blues* [K]; *The New John Henry* [L]; *It's All Right Baby* [M]; *Cavalcade Of Boogie* [N]; *Done Got Wise*; *Louise*; *Louise* [O]; *What More Can My Jesus Do*; *My Mother Died A' Shoutin'* [P]; *Paging The Devil* [D].
Personnel: [A] Benny Goodman Sextet; [Basie Combo]; [C] Count Basie Band; [D] Kansas City Six; [E] Basie Trio; [F] James P. Johnson, solo piano; [G] New Orleans Feetwarmers; [H] Golden Gate Quartet; [I] Ida Cox and Band; [J] Goodman Sextet, Basie Band, and Meade Lux Lewis, Pete Johnson, Albert Ammons, piano; [K] Sonny Terry, vocals and harmonica; [L] Terry and Bull City Red; [M] Joe Turner, vocal; Pete Johnson, piano. [N] Johnson, Lewis, Ammonds, piano; Walter Page, bass; Jo Jones, drums. [O] Big Bill Broonzy, vocal; Ammonds, piano; Page, bass; Jones, drums. [P] Mitchell's Christian Singers.

Some reissues are valuable only historically (a polite way of saying one should feel obligated to own them even if he can't stand the music), and some reissues are valuable aesthetically (meaning they're fun to listen to even if they mark no particular watersheds in jazz history). And some reissues, like the Armstrong and Beiderbecke series on Columbia and, say, the Davis-Mulligan-Evans *Birth Of The Cool* sessions are valuable in both senses. Such is also the case with Vanguard's second reissuing of John Hammond's *Spirituals To Swing* concerts.

Vanguard first released this two record set—culled from producer Hammond's privately owned acetates—in 1959; it was given five stars in *db*, and I see no reason to revise this rating. These records are neither for dancers only, nor for listeners only, nor for collectors only, but for anyone even remotely interested in first-rate music.

There's a book, or at least a monograph, to be written detailing the history, quality, and effects of these concerts. Briefly, they were produced by Hammond in December of 1938 and 1939 to, in his words, "feature talented Negro artists from all over the country who had been denied entry into the white world of popular music."

The spirituals section of the concerts is represented by two gospel groups, the Golden Gate Quartet and Mitchell's Christian Singers. Both groups give impeccable performances. Sidney Bechet's group, the New Orleans Feetwarmers, present two spirited traditional jazz tunes, including an uptempo version of *Weary Blues*. Blues vocal styles are covered by Sonny Terry. Big Bill Broonzy, Helen Humes and Ida Cox. James P. Johnson, in addition to providing some sensitive backing for Ida Cox on *Creep*, also contributes two ragtime piano pieces, *Mule Walk* and *Carolina Shout*. The session also offers a rare Count Basie solo (*I Ain't Got Nobody*) confirming the stories that when he had a mind to Basie could play two-handed stride piano to match the best of them.

Moving further from spirituals towards swing, six cuts by the Goodman Sextet are present, and the full Basie Band bursts forth with three flagwavers, including a memorable cameo appearance by Lips Page (*Blues With Lips*). Further highlights: every note played by Charlie Christian, Lester Young, and Buck Clayton.

This album belongs not only in every jazz fan's library, but in *any* serious collection of twentieth century American music. —balleras

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Johnston, who's also featured baritone sax soloist with Ferguson, says, "I'm trained as a reed man, but the Vito Flute brings out the flutist in me. When I'm on this flute, I don't feel like I'm doubling. I play it like a flutist. You say this was designed as a *student* flute? Incredible!"

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BOB WILBER



JOSEPH JOHNSON

Although, during the past few years, soprano saxist Bob Wilber has occasionally rated as high as second or third in both the **down beat** Readers and Critics Polls, his reputation has never quite kept pace with his considerable talent.

Wilber's early idol was Sidney Bechet, with whom, in his teens, he studied and even lived for a while. At the age of 20, subbing for Bechet, he played in the first major jazz festival, held in 1948 in Nice.

For several years, Wilber led his own combos at Boston clubs (among his sidemen mere Sid Catlett and the De Paris brothers). His identification with traditional jazz has remained with him, although at one time he studied with Lennie Tristano and his admiration for Charlie Parker can be detected in a close examination of his work.

During the '50s and '60s Wilber worked often at Eddie Condon's club, playing with Max Kaminsky, Benny Goodman and Bobby Hackett (with whom he doubled on reeds and vibes). In 1968 he became a founding member of The World's Greatest Jazzband, as soprano saxophonist, clarinetist and arranger. This was Wilber's first **Blindfold Test**. He was given no information about the records played.

By Leonard Feather

1. BUDD JOHNSON. *Down By The Riverside* (from Montreux '71, The JPJ Quartet, Master Jazz Recordings). Johnson, soprano sax; Dill Jones, piano; Oliver Jackson, drums; Bill Pemberton, bass.

I'll take a guess on that and say it's the JPJ Plus One ... at least that's what it sounds like to me, and that would be Budd Johnson on soprano. And I believe that's my old friend Dill Jones on piano ... Oliver Jackson on drums, and Bill Pemberton on bass.

That's the first time I've heard that group. I've heard great things about it ... I'm really impressed. Very nice sound; it had a soulful, funky feeling. Budd has got some real body in his sound. The thing I object to in a lot of soprano players today is that they get a very small sound on the horn. Most of them I'd say are tenor players who pick up the soprano and, psychologically, to them, the soprano is a very small instrument.

Budd is basically a tenor player but he gets some good body and depth in his sound. He has some intonation problems, but we all do on the soprano. He also has a little bit of the hysterical quality, which can easily creep into the soprano. I've tried to eliminate it so that the vibrato doesn't get that quality. But I like his playing very much; these are minor carps. I'd give that four stars.

2. ZOOT SIMS. *Jean* (from *Body & Soul*, Zoot Sims & Al Cohn, Muse). Sims, soprano sax; Rod McKuen, composer.

I was puzzled there for the first few bars; I couldn't figure out who it was. Then I heard a couple of characteristic phrases and ... it's gotta be Zoot Sims. I never heard Zoot on soprano; I know he's been playing it for the last couple of years. But he plays Zoot, and he's a total individualist.

I think he's been very successful in transferring his style from the heavier instrument to the smaller one without losing the character of his playing.

The tune didn't really do too much to me; it sounds like one of those tunes which is really a series of chord progressions strung together. There wasn't any theme you could come away with a strong feeling for. So that weakened the overall impact of the performance. But for Zoot's playing, that's got to be a four star.

3. WAYNE SHORTER. *Sweet Pea* (from *Super Nova*, Blue Note). Shorter, soprano sax, composer.

The soprano player is certainly a member of what I would call a Coltrane school of soprano playing. I think he really started this style of playing. Whether it's Coltrane or not playing I couldn't say. Possibly might be Wayne Shorter. I'm not that familiar with the players in that school. It's a wholly different concept on the instrument than I have, of course.

The tone is almost like an oboe; small tone, very brilliant, very little use of vibrato. Sometimes in the upper register it sounded like a

trumpet; it had a Miles Davis quality to it. And the composition is from what I call the "exotica" school which seems to be in vogue a lot today, with a lot of swishing cymbals and tinkling bells, and you can almost see the beads and the water pipe ... A little bit of that goes a long way for me. Particularly in this type of thing where there's no rhythmic vitality, no rhythmic element; the whole thing is totally out of tempo.

It's sort of nice background music, but it didn't really hold my interest that much. I appreciated and liked the fact that the soprano player wasn't tempted to go off into the flights of thousands of notes. So many players in that school seem impelled to do that after the first few bars. But he kept the long tones and the legato feel through the whole thing, so that was a plus. But I'd have to give that two-and-a-half stars.

4. BENNY GOODMAN. *A Smooth One* (from *On Stage with Benny Goodman and HIS Sextet, London*). Goodman, clarinet, composer; Peter Appleyard, vibes; Bill McGuffie, piano; Bucky Pizzarelli, guitar; Harold Gaylor, bass; Mousie Alexander, drums.

For a while there I was trying to figure out which Benny Goodman it was ... was it the Gus Bivona Benny Goodman, or the Abe Most Benny Goodman ... Walt Levinsky, no ... and I finally ended up deciding it was Benny, the real Benny Goodman; but latter-day Goodman. Quite different than the classic period of his playing, which I consider to be the '30s and '40s.

He went through a period when he was studying with Reginald Kell, and his playing got kind of precious, he was going for more delicate phrasing. Now he seems to have rejected that and gone the other extreme. He's playing with a lot of roughness and mistakes left in, all over the horn ... it doesn't have his finesse.

He was for me the greatest natural clarinet player that ever played the instrument. His supporting cast here is very good, competent, correct. It lacks the tension excitement of the original sextet version to me.

For Benny—and I love him, he's one of my great influences all my life—it's three stars 'cause he's so great. The record as a whole is another two-and-a-half stars. Benny seems to be not as intensely involved in the music as he was years ago. But he's still a great genius.

5. MIRIAM KLEIN. *Comes Love* (from *Lady Like*, MPS) Klein, vocal; Roy Eldridge, trumpet; Dexter Gordon, tenor sax.

It's a singer very much influenced by Billie Holiday, and on this track I suspect she really is trying to sound like Billie. But it's not Billie—for a few seconds I was fooled ... I've got to take a long shot and say it might be Anita O'Day. Although I've never heard her sound *this* much like Billie.

Certainly the trumpet player was Roy Eldridge; beautiful solo. He's got a totally individual voice. I think the most distinctive thing in his playing is his vibrato. When his vibrato comes out on a note that holds, it's gotta be Roy. This individualism is a wonderful thing. There's not as much of it around today as there was in the playing of the '30s and '40s.

The tenor player I thought sounded a little like early Coltrane. The singer is very good but too derivative of Billie. The most exciting thing for me was Roy's totally underivative playing. So for Roy, three stars. **db**

When I was about 6 years old, my father (who plays piano), my mother (who plays bass), and my two brothers—Pat on sax and John on trumpet—were down in our basement playing music. We had a family band that played for community dances and wedding gigs. And there was this set of beat-up drums in the corner so I started playing them.

Somewhere along the line, Pat got turned on to jazz and bought a lot of jazz records. John and I really benefited from the exposure. After I graduated from high school in 1966 I attended Berklee School of Music. There I occasionally found myself in classes with a number of students who played my instrument, but not in a class primarily for drummers. Their approach is that they went by what I knew musically. When I registered I took a couple of tests to find out my ability and I was put into a class accordingly. To me it's a very practical approach and it was very good exposure.

I studied at Berklee for a year and a half I left mainly because I had hot feet to play. I did learn a lot in that time though, and I'm sure I would have learned more if I had stayed. You see, Berklee has the facility for every kind of player, whether it's big band, small group or arranging. Speaking for

JOE LA BARBERA—drummer with Chuck Mangione

by jim schaffer

myself, I'm more into a small group situation than that of a big band. So that's where I aimed my head, although I did play big band music with Woody Herman for awhile. Also, at Berklee I had the opportunity to play with some of the players who are making it on today's scene, cats like Rick Laird, Miroslav Vitous, Richie Bierach, Richie Cole and others.

Personally, I enjoy the intimacy; I enjoy playing clubs for small groups of people—even as many as 300 or so, if it's presented

in the right atmosphere. But with Chuck's group we've now entered a new cycle, playing large concerts. Recently, we did a concert for 10,000 people. Since the important thing to me is the intimacy and I had to overcome psychologically the problem of becoming intimate with 10,000 people that's quite a big job. But I think it's possible—check out the communication of Mahavishnu and Chick Corea. To me they sound like they're doing it. I feel Chuck's group is doing it, too.



JOE LA BARBERA

Profile



HERB NOLAN

ROLAND PRINCE—guitarist with Elvin Jones

by herb nolan

“When I heard Monk I knew I wanted to play jazz,” said 27-year-old guitarist Roland Prince, who is part of the Elvin Jones group which includes Steve Grossman, Frank Foster and Jimmy Garrison.

Prince, an exciting young guitarist, has spent most of his time in the United States working around New York City. He was born and grew up on the island of Antigua in the West Indies, and started in music studying the piano.

“One day my brother bought a guitar and brought it home, that's how I got started on the instrument. He showed me three chords, and then I went on for myself. I guess you could say that I'm self-taught. As I got more
28 □ down beat

and more into the guitar I played the piano less. I was studying classical piano at the time.

“When I first started I didn't think much about jazz. I was playing a lot of calypso and Latin things. Of course, the environment in the West Indies is a little different, there's a different pulse and a slower pace. But I heard records that opened me up to the music. I listened to things like the Nat King Cole trio and, as I said, Monk.

“I used to play at the hotels there with a band my brother had. There was one hotel we played that was like a gambling casino and a lot of cats from New York would come down periodically to play. One I remember

was Teddy Wilson.

“It was when I was about 17, I think, that people started to say I should leave and go abroad—go to the States. Cats would say ‘You would learn so much,’ but my parents would say ‘Finish school.’ So I stayed and finished school.

“By that time I knew I wanted to play jazz and I wanted to stretch out and play with a lot of musicians—good musicians. I knew I would have to go to the States at some point.

“I left the West Indies when I was 19. I didn't come to the States directly, however; I went to Canada first, staying there for about two years working with some local musicians in Toronto. I finally came to New York at the end of 1969, and just started going around sitting in. You know, coming into a place and saying, ‘Can I play?’ It was tough at first, truthfully, but I'm in love with music so I stuck it out. I had faith in myself and the belief that things would eventually work themselves out.

“I remember one of the first groups I played with, it was with bassist Herman Wright. We played at Wells uptown, and I met a lot of musicians that night. The first gig I had I got the second month I was there—it was with Jack McDuff. I went on the road with him, but it didn't last too long, only about two months. After that I came back to New York City, and decided I just wanted to stay there and play with as many people as possible.

“I worked with a great many people. I played with Wynton Kelly two weeks before he died; I worked with George Wein's Newport Ensemble; and with Billy Mitchell. There were a lot of people. I just layed there until September of last year when I started working with Stanley Turrentine. That was the first time I'd been on the road with a group since Jack McDuff. I hadn't been out in almost three years, and I really enjoyed the gig.

“Right after that, on the first of January

Recently, I was talking to Irwin Steinberg, who is the president of Mercury records. He said that the way we play makes him feel welcome, it makes him feel like he's taking part. That's communication. And that is the compliment the group is paid the most frequently. People come up to me and say that they felt they could become a part of the music, that they were not shut out or alienated. And that we're not trying to razzle-dazzle them. We just play music and try to bring the audience along with us, which means a lot to them.

My sentiments about the future are that I don't think I want to lead my own group for a long time. If you're going to lead a group you have to lead them musically and I don't have that strength yet. I can hear things, but it's a ways off. There have been only a couple of instances where I felt that drummer-leaders were musically successful. I enjoyed Tony Williams' band a couple years ago. He did it, but there haven't been too many to follow his steps.

Drummers I admire that are playing today are Tony Williams, Billy Cobham, Alphonse Mouzon, Jack DeJohnette, Lenny White, Ralph Humphrey and Eric Gravatt.

To me one of the heaviest cats in the 20th century is Miles Davis. Check out the eras and the areas of music this cat has spanned. What's even more surprising is he's still leading the whole musical world. Miles is going to be one of the legendary figures of all time. I think I could listen to him from any era and still be equally thrilled as if I had heard him for the first time. **db**

this year, I began working with Elvin. I think what's happening now with Elvin is very good for me. For one thing, I have a lot of responsibility in the group since there is no piano. It can only help me grow.

"Actually, I think we communicate well musically, but there are still certain things that I am trying to get accustomed to. His time and rhythm are different from a lot of drummers. I've played with people who did some of the things he does but it's not the same. For one thing a lot of drummers play on top of the beat and some cats play a little ahead of the beat, but he doesn't play that way, it's a little behind the beat, and this is something I am adjusting to. But he gives you a lot of room.

"As far as my playing is concerned, I am involved with technique only so far as it is necessary to make my statement, but above all I am very concerned with tone. In fact I have always been concerned about that as far back as I can remember.

"This may sound strange but actually nobody ever sat down and taught me anything. Most of what I've learned has been from listening and observing. I did study some theory and arranging for about a year while I was in Canada but that's the extent of my formal training.

"I don't think of the instrument in a pure guitar sense. In fact, I am influenced by anything that is good, whether it's from a saxophone player or anybody who is melodic and plays well. I try to play lines rather than guitar licks. I have, of course, been influenced by some guitar players like Wes Montgomery, Oscar Moore and Kenny Burrell. I particularly like the way Kenny plays. I really do. It's the way he spaces and phrases, and his feeling is very good. But I've listened to everybody, and the guitar is just the medium I use to express myself.

"You know, I think one of the nicest compliments I ever got was from George Freeman, he said I was his favorite guitar player." **db**

caught



CECIL TAYLOR

JAN PERSSON

THE NEW YORK JAZZ REPERTORY COMPANY

Carnegie Hall, New York

Personnel: Sy Oliver, conductor; Cecil Taylor, guest artist.

Sy Oliver conducting the Repertory Company in "Music of the Harlem Bands of the '30s," followed by The Cecil Taylor Ensemble—an unlikely pairing that produced the predictable results. Most of the swing people split at intermission or shortly after Cecil got under way. "Well, screw 'em," Taylor once told me, "I don't worry about the people who leave, I play for the people who stay." He certainly did. As usual, with the ensemble, he went on too long; that is, not all of the soloists justified the length of their statements with substantial content. But there was tremendous interplay between the sections and Taylor's undercurrent of piano exuberance was like flashing lightning.

The program began with Oliver conducting a swing band spread across the stage like a huge winged creature, rhythm section in the center, brass fanning out to the right, reeds to the left. It was a pleasant but hardly inspired set, the band choosing to keep to a comfortably swinging groove rather than scaling the more ambitious mountains. The honored bands were those of Chick Webb, Don Redman and Erskine Hawkins, who made an enthusiastic appearance with trumpet in hand.

Although the idea was to recreate the classic originals, Oliver tagged modern endings to the charts and, in at least one instance, apparently used a stock (for *Stompin' at the Savoy*). Inexplicably, he introduced Edgar Sampson's '37 arrangement of *Clap Hands Here Comes Charlie* as a Benny Carter chart from '32.

Webb was also represented by *Honey, Don't Be that Way*. Hawkins was on hand for *After Hours*, with Cliff Smalls playing the Avery Parrish piano solo; *Bicycle Bounce*, with the late Julian Dash's original tenor solo scored for the reeds; and *Tuxedo Junction*. Redman's *Chant of the Weeds* was a highlight with fine solos by Budd Johnson, Joe Newman, Norris Turney and Haywood Henry, who was prominently featured. Turney sounded fine, with his florid Hodges-like alto waking everyone up. Panama Francis clearly enjoyed sitting in Chick Webb's hot seat.

Taylor's music was highly ordered, alternating between crescendo ensemble passages and long solos. Rich melodies and a broad vista of colors sustained interest though some of the soloists were tedious. There were many stimulating call-and-response movements be-

tween the sections and Taylor's endlessly fascinating piano figures piloted the huge group while staying out of the solo light. Many of the players were recruited from colleges where Taylor has taught, but there were some familiar faces. Among the five percussionists were Andrew Cyrille (who is a great drummer), surrounded by tympanies, bells, gongs and traps, and Sunny Murray, an earlier Taylor bandmate. There were four bassists including Sirone. Altoist Jimmy Lyons opened up the work with a relatively sweet statement and closed it with a well-paced, frenzied denouement. Trumpet soloist Raphe Malik and Hannibal (Marvin Peterson) were impressive, with the latter's solo probably the peak of the performance. Hannibal's loose-limbed, crying energy is an invigorating match for Cecil's.

The reed soloists, excepting Lyons, were less convincing. David S. Ware was enormously enthusiastic, dancing and screaming through his horn; but it became quickly wearing when one realized he wasn't going to do much else. Craig Purpura has a big tenor sound and was more notable for his section work than as a soloist; Charles Tyler wielded his baritone with verve. Carla Poole, on flute and piccolo, contributed enormously to the piece with excellent intonation and firm authority. Joseph Bowie's trombone also figured prominently in the ensemble textures.

After 20 years of professional playing and recording, you'd think Cecil Taylor would have no trouble filling a hall for a rare appearance. He had a much larger turn-out at the series of concerts he gave a few months ago at Columbia. If the Repertory Company is going to play to empty seats, maybe the answer is to lower the prices a bit. —gary giddins

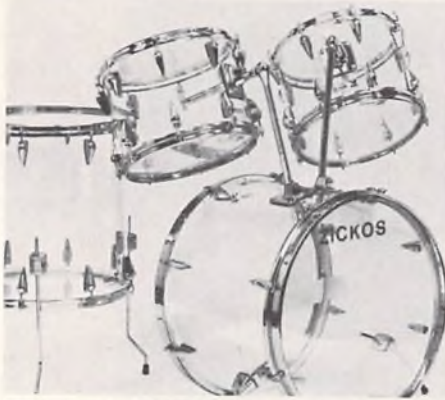
GERRY MULLIGAN

The Half Note, New York City

Personnel: Mulligan, baritone saxophone; Jimmy Calhcart, Fender electric piano; Sam Brown, guitar; George Mraz, bass; Skip Reed, vibes and added percussion; Jimmy Madison, drums.

Though it was called Gerry Mulligan's Age of Steam, his baritone sax was the only horn on the stand. Gerry was quick to inform us that there are really three stages to The Age of Steam band. This is the basic rhythm quintet with Mulligan added. Another stage adds trombone and soprano sax and sometimes trumpet to the front line. Then there is the full sized big band, heard at Newport last summer.

Although players like Sam Brown are well



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30 □ down beat

known from their work with various groups around New York and George Mraz has been lately playing with Thad and Mel, some of the Mulligan men are virtually unknown. One of these, Jimmy Cathcart, could well be the surprise find of the year. Jimmy's sole previous experience was with Chris Brubeck's New Heavenly Blue rock band. His is a fresh style, well suited to the peculiar tone characteristics of the Fender electric piano. Besides Mulligan and Cathcart, guitarist Brown and bassist Mraz also prove to be outstanding soloists.

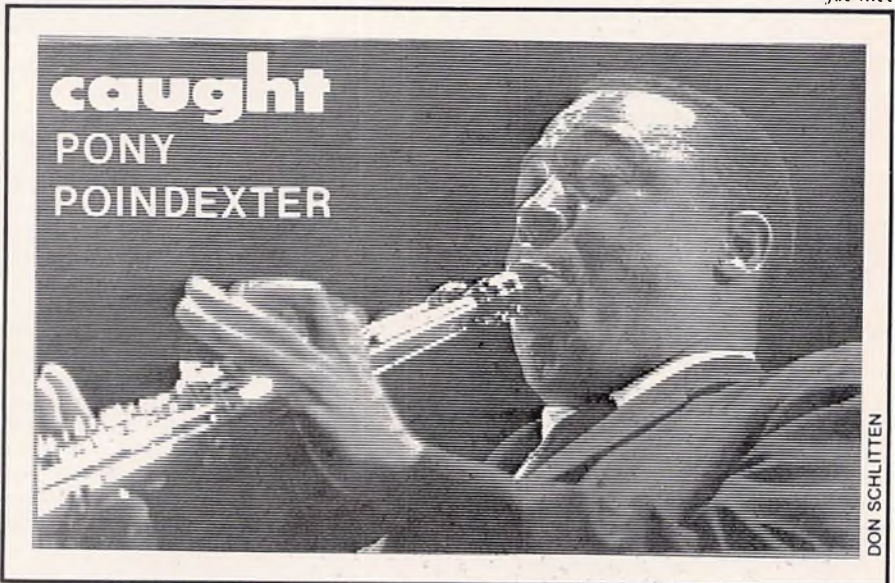
The most striking thing about Mulligan is that he has not fallen into the trap of most modern baritone players of dividing the horn in half. Gerry plays the whole instrument rather than sticking to the upper register a la Serge Chaloff or the lower register as Leo

Parker was noted for doing. Whether it was the blues *Welcome Home*, the modal piece *May Tag* or the unadorned ballad simplicity of *Song For Strayhorn*, Mulligan's taste and tone was well matched to the mood of the hour.

Madison's drumming can, at times, be a little too obtrusive but he does work well with Mulligan and the general effect of his drumming is swinging if not always tasteful. Unfortunately, either due to poor miking or his inclination to let it all hang out, I couldn't hear much of Reed's work either on vibes or miscellaneous percussion.

It is most interesting, however, to observe how Mulligan's sonic concepts have changed over the years. The Age Of Steam, with or without horns, is a lot different from the polite chamber music of the trumpet-baritone-bass-drum quartet format of two decades ago.

—joe klee



A NIGHT AT CLUB ZELESTE

Barcelona, Spain

Personnel: Jose Farras, trumpet; Johnny Coles, fluegelhorn; Pony Poindexter, alto sax; Tete Montoliu, piano; Manolo Elias, bass; Adria Font, drums

One of the greatest joys of the recent Barcelona Jazz Festival was the series of nightly jam-sessions at the Club Zeleste. Zeleste is in the oldest part of town, a neighborhood that's been inhabited ever since the Greeks arrived in 218 B.C. The club stands directly in the shadow of Santa Maria del Mar, a lovely Romanesque church where, during the same week, Duke Ellington gave his concert of sacred music. One of the most attractive and comfortable clubs I've ever been in, Zeleste offers couches and easy-chairs as well as tables, and has a sound system that would make New York clubowners blush.

During the week of the festival, pianist Tete Montoliu led the house band at Zeleste. Tete, certainly the best-known Spanish jazzman, is from Catalonia, but hasn't been heard too often in Barcelona recently. This week, however, he came in from Madrid to play and listen to the music. His group (with Farras, Elias, and Font) was playing *Billie's Bounce* when I walked in, and Tete was soloing. His style is conservative, but not predictable. He has the virtue—rare among European jazz musicians—of feeling a solo's inner structure. He knows how it should develop and how to vary the pitch of intensity, while at the same time going somewhere. On this night, his playing often made me think of Tristano, with those long, snaking lines of his and his unex-

pected turns of phrase. Though less brilliant and adventurous than Tristano's, Montoliu's playing has some of the same ferocious inner life.

Billie's Bounce was the last tune of the set, the only one I heard that featured Montoliu's regular group. When the set-break was over, Pony Poindexter was announced. Poindexter has been living of late in Castelldefels, a coastal town some forty kilometers south of Barcelona. As far as I know, he's the only American jazz musician living near here. His style is sweet bebop lyricism. Less inclined to take musical risks than the master beboppers, he resembles a mid-50's Jackie McLean or James Moody. The first tune, *K.C. Blues*, with its singing chord-changes, was ideal for his kind of music.

Then came another announcement—Johnny Coles was in the club. This was the night of Ellington's concert, and Coles had been touring with the band. The group on stage, now with Poindexter and Coles but minus Farras, went into *Old Folks*. And has Johnny Coles developed during the last few years! His solo was a subtle tapestry of long held notes, fluttering phrases, and intricate runs. His tone on the fluegelhorn is a masterpiece in itself—mellow, deep, and glowing. Coles relaxed with the song, never rushing, creating an intricate statement as he molded the time, shaping it so that it seemed to stand still and wait for what he'd play next. Then Tete took it, starting from one note, slowly building, keeping alive what Coles had started.

Next came a waltz, and Poindexter's best

work of the evening—sweet and sour, a loving development of Bird's more lyrical side. Coles again was outstanding, a combination of fire and delicacy. His solos are real compositions, musical statements that could bear a hundred listenings and still yield fresh delights. It's a pity he's so seldom heard in this context in the United States.

After Erroll Garner's *Cool Blues* came *Body and Soul*. It was our last chance to hear Coles, and he made the most of it. His playing has a special atmosphere of calm, a deep lyricism that stands above any one school of jazz. But Coles' music is very much alive too,

rhythmically strong and full of sudden bursts of intensity. Montoliu also was in form on this one, his solo a surge of rippling lines as he streamed through the changes.

Then, at three A.M., it was all over. But the set with Coles was enough to convince me that he's one of the most underrated musicians in jazz. And that Tete Montoliu is one of the few really outstanding European players. It was a kind of jazz one doesn't hear too often in the United States, without any fads or gimmicks. No special school. Just straight, beautiful music, by men who know what that's all about.

—david rosenthal

E, L, & P Continued from page 15

Lake: There are different types of problems. For example, guitar and bass themselves contain a thousand problems for me. The thing I concentrate on most is whether I've set the instrument right or not. Keith has to worry about re-setting his instruments, particularly the Moogs, throughout the show. I don't really have to worry about that. Once I'm set to play, it's over.

Gaer: Your main instrument with the band is bass. What about guitar?

Lake: Well, it's a change of color. Actually, I'm basically a guitar player. I've got to play some of the time just to get it out of me. I enjoy it and it gives a lot of color to the band. It opens other possibilities too. Keith can play the bass parts on the Moog with his left hand and he has another hand left over for the organ.

The most prominent feature of our music, if you like what gives us our sound, is the fact that we are, by and large, very percussive players. I think it's the percussive aspect of bass playing that I'm most concerned with.

Gaer: You're writing most of the lyrics as well. What are you trying to communicate?

Lake: I'm not on any crusade or pilgrimage. By and large, what I write is a figment of my imagination and it has to be fairytale-like. I suppose that I take advantage of the media to express some of the thoughts and beliefs that I have. But I tend to do that less as time goes by, because I feel that it's not healthy to be in a position to play to millions of people and to say things that may not be right at all.

When the underground thing was happening, the players would take insane stands for what they believed. The fact of the matter is that it is dangerous, because a guy of 25 who has spent most of his adult life in the rock 'n' roll industry is not wise to the world's problems. To be a people's prophet is a dangerous thing. You have to tread the line between being a good and bad influence with the skill of a mountain goat. If you fall over one side or another, your career is ended. I'd rather give entertainment than preach.

Gaer: Let's get onto the subject of theater in concert.

Lake: We take it further than anybody else does. I've always been conscious of the show-business aspect of performing music. A concert is all-around entertainment, whereas records are pure music; there is nothing else to say. When you go to a concert, you have to see the artist. Of course, theatrics should be used to complement the music rather than obscure it.

Emerson: In concert, where you're trying, as an artist, to get the most impact across because it may be the only time this audience will see you for one year, you've got to give everything along with the auditory

experience. You have to exaggerate some points theatrically to express what you're doing musically.

Music is for enjoyment. And I think, for complete enjoyment in concert, you've got to have a visual experience there as well. Otherwise, the audience might just as well sit home and listen to the record.

Palmer: We're into hitting everybody in the audience. I believe that about 50% of our audiences actually dig our music for the value that it is. The other 50% are really into the visuals, the other showmanship things, and the technical ability. I really think that a band should hit an audience on several levels. There are so many things you've got to try to accomplish. I think what we're all trying to become are musician-entertainers.

Gaer: What about the future?

Palmer: I don't think I could say. I think the band reacts to the time and the condition it is in when putting new material together. To say where we're going is something far beyond me. But there is one thing I think this band will always try to do: introduce new sounds and instruments.

Emerson: People ask this question after every album. When it was asked after *Trilogy*, we had no idea. We hadn't the slightest idea what we were going to do. It's very difficult to outline. Looking back on each of the albums, each one improves. But the changes should be subtle. There's a certain amount of risk when going on to a new concept.

Gaer: The state-of-the-art may not have caught up to where your head is musically.

Emerson: Yes, absolutely. Looking back on *Tarkus*, for instance, there are things that can be done a lot better now because of the improvements in our equipment. And when we recorded *Tarkus* live, it was a lot better than we had done on the album. This, I believe, was because of the improvements in the state of our equipment. This sort of thing should continue to improve and push the band on to better things.

Lake: At this point, I don't think anything is predominant in my mind as far as direction is concerned. Every piece of work and every album you make is like a picture you paint. You get the inspiration and finally finish it and it's a great relief. Then after the album is completed, you take a relaxed pleasure in going out and playing it for people. It's fun. You are exhibiting the picture. The stress and strain of creating is over. The next time you have to go through it, it's kind of a masochistic thing even though you want to do it and you know that it's going to help you. But it doesn't happen in any formulated way. It's spasmodic.

The only ambition I have, and I'm sure it's shared by the rest of the band, is to extend, as far as possible, people's emotions through music, care, and production. You can stretch them as far as your skill will allow, and that is all there is to aim for. **db**

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HOW TO Beat The Combo/ Improvisation Shortage

by Dr. William L. Fowler
and Dr. John Kuzmich, Jr.



DR. WILLIAM L. FOWLER

WARWICK HANSEL

"T here's something about jazz music that ignites fantasies which have to do with creative thinking. And that's what the whole world needs today—more creative thinking. And improvisation is the basis of creative thought: it should be compulsory."—Stan Kenton at the NAJE Convention last December.

In Stan's audience was John Kuzmich, already doing something about creativity in the jazz program at his school, University City High School in St. Louis. Less than two years ago, John set up a combo/improvisation course, after having perceived that the school's traditional stage band program was not serving all the needs of all the jazz-oriented students in his own and neighboring schools.

Since daytime class scheduling made multi-school participation impossible, and since no one wished to interfere with the core traditional music activities, John put his initial combo/improvisation course into an evening time slot through the School of Continuing Education, with the blessing of his principal, Earl Beeks, who pointed out, "The jazz curriculum is not solely performance-oriented. It reaches out to the general student body."

Principal Beeks' prognostication proved right. The evening course reached out not only to University City students, but to many from other high schools, colleges, and the adult community, as well. Program expansion quickly followed, an expansion noted by the St. Louis press. And now there are six combos, a class in jazz/rock history, an arranging course, and, equally important, performance, performance, performance. And not only in St. Louis!

This year, for example, University City students put on a combo/improvisation clinic, teaming with Jamey Aebersold, at the Anaheim MENC Biennial Convention, then filled six other concert and demonstration dates, all intermixed with a ten-day cultural exchange program with Southern California high schools. And John's home school district classified this tour as a credit-producing official musical field trip.

For those educators who wish to expand their own school jazz activities, here is the account from Dr. Kuzmich of how he and his administrators accomplished their wide-ranging music education goals.

"Justification for curriculum change

rested in meeting several student needs:

- To teach improvisation to all interested students, not merely to the elite of the stage band.
- To form small training groups for those with no previous jazz experience.
- To train several rhythm sections, and more thoroughly than is possible in a single big band format.
- To provide small performance units as vehicles for improvisation, and as convenient groups in arranging studies.
- To include in a jazz program students who could already improvise, but whose reading skills precluded participation in a big band.

"We felt that our traditional stage band approach was not meeting these student needs as adequately as a combo/improvisation approach would. Our first curriculum change, then, was the institution of the combo/improvisation course. Its immediate success and the resulting program expansion generated yet another need—to get the combos, playing music from the arranging students, out into public view. We put improvisation clinics into local school assemblies; we included combos in the monthly chamber music schedule; we even organized jam sessions at pizzarias, with half the profits going into our band fund. And we started our own annual Jazz Week, with its clinics, its symposia, its combo concerts, and its big-band festival, complete with Artists-in-Residence.

"To our administrators, Jazz Week is particularly attractive. The general student body of the high schools, plus many non-high-schoolers, flock to all the events, and show special interest in lectures on jazz history and black music. And why not? St. Louis produced a big chunk of ragtime, and contributes mightily to current jazz through native sons Grant Green, Oliver Nelson, Lennie Niehaus, Clark Terry, Ernie Wilkins and the others. And Pee Wee Russell was a St. Louis man, too.

"Now, as if to underscore the St. Louis jazz heritage, the Board of Education has passed a proposal for a matching grant in jazz and ethnic studies.

"Student Linda Seifeth's observation, 'There are more and more kids involved in the jazz program,' promises to become the understatement of the year, for the jazz enrollment has already more than doubled, with adult participation skyrocketing, too. And the signs of growth in quality are all

around. High school junior David Schechter confidently conducted his very first original work before a Jazz Week crowd, despite its being in odd meter. And during the first year of the new program, the University City Wind Ensemble brought home the top award from the Missouri State Concert Band Contest, thus bearing out Bob Share's recent contention that "The same high school that has a good jazz program has also a good (total) music program. One is not really that far apart from the other.

"At our school jazz students join classical ensembles to gain technical and reading skills, while non-jazz students join combos to learn relaxation and improvisation.

"Meanwhile, we are giving all our students the opportunity to be creative—our combo/improvisation course and its arranging/composition counterpart, together with constant performances, guarantee that opportunity. "Okay, Stan?"

By all quantitative criteria, the high school jazz band movement now appears to be a solid success. Enrollment figures annually rise by the thousands; jazz festivals proliferate; teaching job specifications include stage band expertise while Masters' and Ph.D.'s theses concerning the high school stage band regularly appear from institutions of higher education. But a danger lurks in this type of bandwagon success—the danger of too much structure. So how can this now-important segment of music education retain vitality? High school educators might add courses in theory and arranging. Yes, but this particular curriculum expansion would merely shore up the big band concept, with its emphasis on the section. One might say that further progress in high school jazz should now come from more attention to the individual performer. That means small performance units, with the resulting concentrated musical responsibilities for every member. Perhaps John Kuzmich and his cooperative associates right now are pioneering a high school combo curriculum just as valid as Gene Hall's pioneering of the educational big band at North Texas State a quarter century ago.

BOOKS

Six Blues-Roots Pianists: A Thorough Guide to Early Blues Piano Styles with *Instruction, Historical Notes, Discography, and Complete Music Transcriptions of Boogie-woogie, Barrelhouse, and Ragtime Solos*, by Eric Kriss. Oak Publications: New York, 1973. 104 pp., \$3.95.

While this book's scope may not be as all-inclusive as its subtitle suggests, *Six Blues-Roots Pianists* nonetheless presents an informative and accurate collection of 17 early blues piano (and sometimes vocal) transcriptions by six masters of this form: Jimmy Yancey, Champion Jack Dupree, Little Brother Montgomery, Speckled Red (Rufus Perryman), Roosevelt Sykes, and Otis Spann. The solos range in difficulty from the relatively uncomplicated *Yancey's Bugle Call* to the moderately challenging *Tremblin' Blues* by Little Brother Montgomery. Along the way, the reader is treated to such other blues classics as *Cow Cow Blues* and *Trouble In Mind*.

The catchall adjective "blues-roots" en-

compasses such divergent early piano styles as Dupree's, on the gospelish *Mercy On Me*; Montgomery's ragtime mannerisms on *Tremblin' Blues*; and the rollicking eight-to-the-bar feeling of Speckled Red's *Dirty Dozens*. The majority of the tunes, though, share several distinct features: their melodies are derived largely from the blues scale; their harmonic form is some version of the traditional eight- or twelve-bar blues; their left hand patterns are usually based on repetitive boogie bass figures; and their melodic rhythms are complex, involving intricate triplet, quintuplet and septuplet figures which are perhaps more easily felt than counted. As Kriss (who is a *db* record reviewer) implies, "blues-roots" piano is by no means premeditated academic music (as much of ragtime was); its canon consists of visceral, earthy pieces performed by self

taught musicians who relied more on intuition and inspiration than on formal training. Thus, given the limitations of conventional notation, listening to the recordings of these tunes is essential to grasp their idiomatic flavor. Most of the recordings Kriss cites are currently available.

Kriss' anthology has several additional features worth mentioning. The author provides detailed, colorful biographies of these six blues artists, an annotated bibliography of books and magazines dealing with blues and early jazz, a full piano discography, and a useful list of addresses of record companies specializing in blues records. Thus, *Six Blues-Roots Pianists*, like any serious work, is valuable not only for the information it itself contains, but also for the leads it provides to other detailed sources of information on its topic.

—jon balleras

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Like Miles Davis, Charlie Mingus, and Herbie Hancock, Coryell knows instinctively how to lead a group. To the casual observer, there doesn't seem to be a leader and this is a tribute to Coryell's ability to support and inspire the other members.

"My managers are always telling me to dominate but I don't know ... I call it like I see it. If I want Mike or Alphonse to take a long solo they do. That's what they're there for. There's no reason why they should be held back and play merely supporting roles when they've got that much raw talent.

"The thing I'm really interested in is organized playing together. That's where I like to dominate. I like to be the quarterback. I don't like to be the tight end and the fullback and the halfback all at the same time. A good leader is supposed to get the best out of his sidemen. If you don't have the guys who can put it out then you're forced to be the hog, the so-called star up there on stage, and it can be very damaging.

"I try to check and balance myself. I'm never really happy with my own playing. I just want to keep improving and keep on my own back about my own artistic duties and responsibilities. I've been lucky to be able to play with the right people and gotten a decent enough reputation to be a leader and get gigs and acquire musicians of the stature of my present group. I'm a very lucky cat, man, a very lucky cat. I've got a beautiful wife and two healthy young children. I should get down on my knees every day and thank Karl Marx or God or whoever it is that made this possible."

Coryell resists talking about Mahavishnu John McLaughlin and his own short association with the guru, Sri Chinmoy. "I have no comment on Mahavishnu and I'll tell you why. That's the standard question that I've gotten for the past three years and I've given a hundred different answers, totally inconsistent, depending on what kind of mood I'm in. Mahavishnu's an incredible guitar player. I think he's about the fastest cat around, but speed isn't everything. Speed doesn't make you number one.

"Carlos Santana is another fine guitarist. He's embarked on a very strict, rigid, spiritual discipline with McLaughlin and Sri Chinmoy. I had some beautiful experiences with Chinmoy, but I'm just not a disciplinarian. I would rather forge out my own way and not try to wear

someone else's cloak. I entered into it for a while in the spirit of trying to improve myself and found that it just wasn't my cup of tea. Maybe I'd be much further ahead if I'd stuck with it but I didn't."

Larry is, of course, aware of the looming presence of John Coltrane in the new music. "There's no getting around him. Unfortunately, 85 million saxophone players are stuck with him, and that's why I admire people like Albert Ayler who were completely non-Coltrane in all of their music. Ayler was Coltrane spiritually but he didn't play note for note Coltrane licks. Great players like Steve Marcus and Mike Brecker are kidding themselves if they won't admit that they've copied Coltrane licks.

"The whole Albert Ayler story is weird. It was his emotion that was great. That's all he played. Musically speaking, he played really dumb garbage. (Coryell scat sings the melody of *Ghosts*.) Yet he had the guts to be different at a time when everybody else was copying the sheets of sound of John Coltrane. You can be a great craftsman or you can be a pioneer, and Ayler, through no fault of his own, was designated to be a pioneer. He was designated to be a ghost. And I'll be damned if it didn't break my heart and everybody else's when they pulled him out of the East River a few years ago—dead. That was a drag, man, a big drag. Albert Ayler was all right. He had a kind of pseudo-hit right before he died. It was a rock vocal called, "New Generation"—kind of a Little Richard thing. 'It's a new generation, ya know/Gotta give 'em a chance.'"

Conversation turned to some of Coryell's contemporaries. When asked about Billy Cobham's album, *Spectrum*, he said, "Billy Cobham would never make anything less than excellent. Chick Corea's *Light as a Feather* is a great recording—*Spain* is just beautiful. And his new group Return to Forever I like very much. Chick has a great guitar player in that group, Bill Connors, who is definitely one of the guitarists to contend with in the future. The Larry Coryells will be going down the tubes and the Bill Connors will be taking over. There's a whole younger generation of guitarists ... there's some cat named Spencer Bearfield in Michigan who's really good, and some cat in Worcester, Mass. named George who plays his ass off. These are two black cats. There's a lot of great players out there. Generally, the scene is very good and I can only see it getting better. The quality of the younger musicians is better than before. Their hopes are higher and their level of aspiration is deeper."

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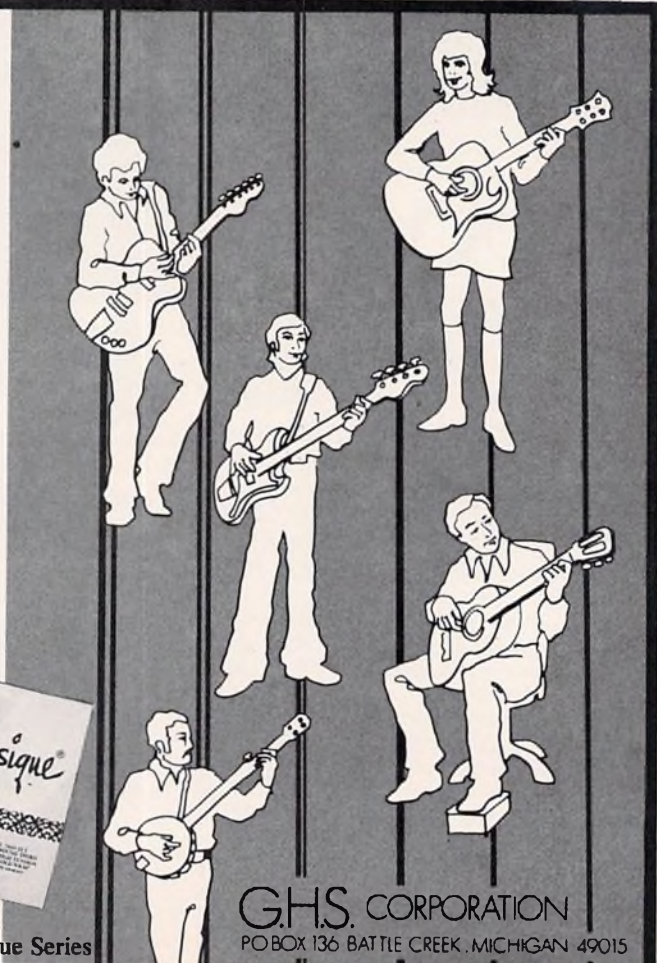
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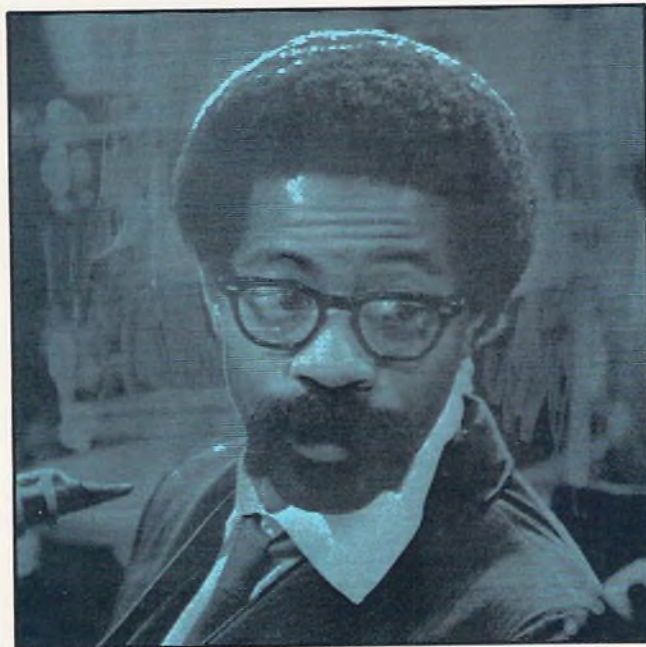
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By Tim Price



JAN PERSSON

This solo transcription is taken from *Page One* (Blue Note 84140). The solo is in a Latin tempo in the key of concert C (tenor key D). It is an excellent example of Henderson's fantastic sense of simplicity and the use of tension and release. Section 2 to 3 shows a good example of pacing. Also notice the use of the tenor range throughout all registers.

B \flat B-7

E-7 D-7 G7

C C-7 F7 B \flat

B \flat -7 A \flat A-7 \flat 5 D-7

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②

③

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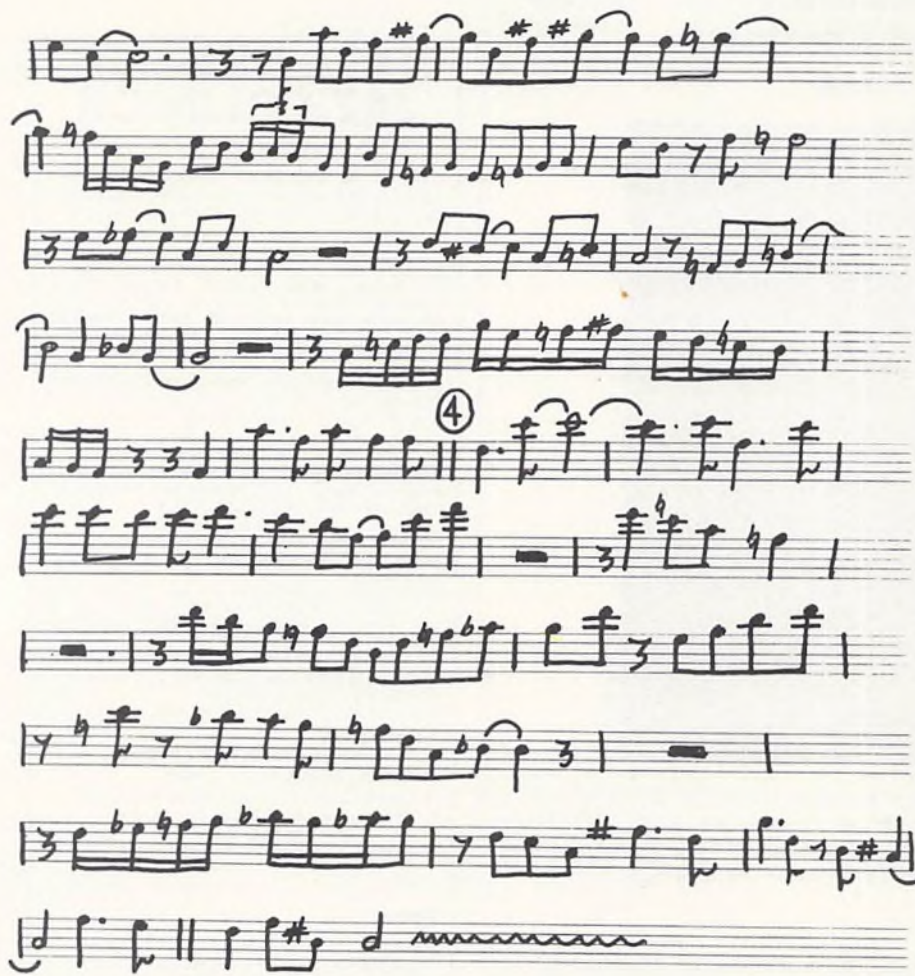


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NEW RELEASES *Continued from page 10*

Got Them Fujiyama Blues Again Dept: Delmark Records reports that *The Legend Of Sleepy John Estes* has entered the pop chart of the Japanese trade paper *Music Labo* at 96. The country blues LP is released in Japan by Delmark's licensee, Trio (Kenwood) Records. Trio's Masa Nakae, coordinator of the *Blues Masterpiece* series the album is on, says he is "just astonished" at the sales figures.

With the recent popularity of blues in Japan, Trio is planning to issue several other records leased from Delmark, including discs by **Junior Wells, Jimmy Dawkins, Mighty Joe Young, Roosevelt Sykes, Luther Allison** and **Arthur "Big Boy" Crudup**.

Gladys Knight and The Pips, who recently picked up Grammys for best r&b performance by a group, have released their first soundtrack album. It's for the movie *Claudine*, starring **James Earl Jones** and **Diahann Carroll**, which will be out soon. The movie's music was written by **Curtis Mayfield**.

Dharma Consciousness: New albums from **Solo** and bluesman **Andrew "Blueblood" McMahon** are the first releases from Dharma Records, which was recently formed by the Chicago publishing firm of **Amalgamated Tulip Corp.** The firm, headed up by producer **Perry Johnson**, expects to announce their distribution plans soon.

The Persuasions, who have convinced millions that an *capella* soulful vocal group can succeed, has signed with **A&M Records**; and for their next album, the group is considering the addition of back-up musicians for the first time. Names in the air are musicians known for their work with **Stevie Wonder**. **db**

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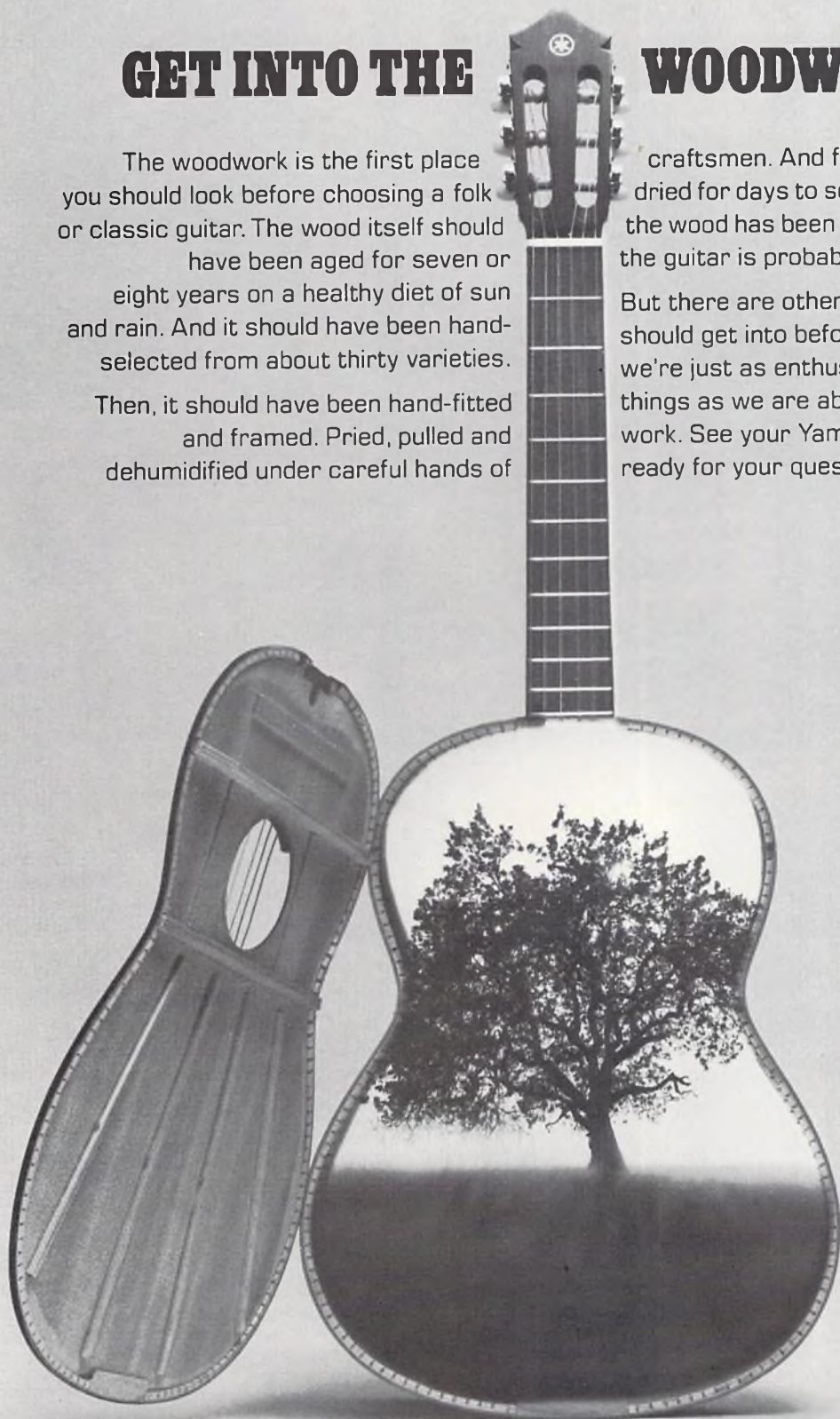
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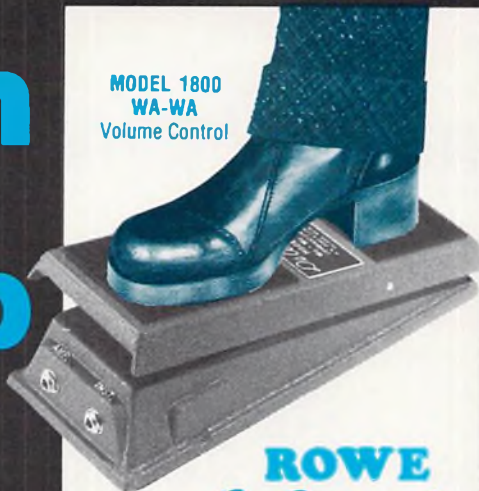


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FINAL BAR



AMY O'NEAL

Albert B. Smith, one of Chicago's most active blues and r&b producers for the past 20 years, died Feb. 7 at South Chicago Community Hospital at the age of 50. Cause of death was acute myocardial infarction.

Smith danced with a jug band and travelled with the Silas Green minstrel show in his native Mississippi. He later led his own band in Chicago in the '50s and '60s. But it was as a producer, not performer, that he made his mark in the blues world. He was a mainstay in the Vee-Jay operation until its demise in 1965, and had also worked with United, Chance and other independent Chicago labels of the '50s.

Singer Jimmy Reed spent most of his career under Smith's guidance, until the two had a falling-out about three years ago. Smith authored *Big Boss Man* and several other Reed hits, and produced dozens of Reed's records for Vee-Jay. Exodus, Blues on Blues, ABC BluesWay and other companies.

Smith had also worked with The Dells, The Spaniels, John Lee Hooker, T-Bone Walker, Big Joe Williams, Betty Everett, Roosevelt Sykes, Dee Clark, Jerry Butler and The Impressions, and many others. After producing seven blues LPs for the ill-fated Blues on Blues label, Smith landed a 25-LP production contract with ABC/Dunhill's recently revived BluesWay subsidiary. ABC had issued 15 of the LPs at the time of his death and recently issued five more, by Lee Jackson, Lucille Spann, Big Joe Williams, The Spencer Jackson Family and L.C. Robinson. —jim o'neal

SUN RA

Continued from page 9

Ballet Espacial por su actuacion en el Parque (Sun Ra and his Space Ballet for his performance in the park).

On March 13, Juan Miguel de Mera wrote in the Mexico City daily *El Herald De Mexico*, "Sun Ra's concert at the Foro Isabelino, given before a young and enthusiastic audience, was a complete success. After presenting his own creation, he proceeded to prove that he and his group master all the known forms of jazz. A success achieved by a man who is exceptionally gifted in finding that which others searched for in vain."

With offers to visit Costa Rica and other Central and South America countries, Sun Ra plans to head south-of-the-border again as soon as possible. He is presently relaxing, taking care of domestic affairs, and, the last I heard, was off to catch the flick *Chariots Of The Gods*. —ray townley

Harvey Siders came into this club I was gigin' at in L.A. and told me he was doing this article on two unknown violinists who were worth recording, me and Papa John Creech. So he put an article in **down beat** that named our rhythm sections, who we had with us, and 'Can we get these guys on record?' And sure enough, MPS, Joachim Berendt, got in touch with me.

"I was just getting out of the hospital with third degree burns on my leg (*shows me his legs with white skin blotches*). I was really depressed. I hadn't been making money for the last couple of months, you know, burns take a long time to heal. Anyway, he contacted me and asked me if I'd consider comin' to Germany to record. I said, 'Great!' We did and they liked me and kept releasing records. But their promotion over in America is very bad, man."

I asked Sugarcane if he thought there was anyone else playing the way he does. "Like I'm playing? No, I don't think so. I haven't heard anyone. Papa John's in a completely different bag. He's good. All of them are good, it's just a different conception. I hear a violin like maybe a horn or a harmonica, like a trumpet, even like vibes, with the same conception. And I also hear it like a classical violin. Like, for instance, what Jerry Goodman is doing, you can definitely hear the classical. Even in Luc Ponty, you can hear it. My trip isn't technical, it's feeling."

Then Sugarcane threw in a personal observation. "It's surprising how cats who play jazz will not consider playing anything else. If they're really in the jazz thing, they feel it's an insult to play rock and roll or even blues, r&b. I dig all of it. And I try to incorporate some of it, even gospel, into what I'm doing. Ray Charles was a big influence to me. Miles, Little Walter, B.B. King, Bobby Blue Bland.

"I went to a movie one time, my mother took me, I was only five, six years old at the time, and for some reason the violin impressed me. The name of the picture was *1,001 Violins*. I was impressed and got a comb and brush and drove my parents crazy with it. At that age, they said, 'Shit, if he wants it that bad, let's get it for him.' I picked up a tune right away, could play it right away, and you know that is near impossible."

I queried him about the different colored instruments he seems to be always popping up with. "I still have the blue one. I wear 'em out. Wear and tear. I'm making a violectra out of this one, it'll be able to go a whole octave below a violin, like a tenor violin. It's bad. My acoustic one with the pickup got ripped off.

"Listen to the tone of this one (*tunes up*). They have a thing, it's called a pre-amp, it's a little Barcus Berry box like this and it changes the frequency. This is my favorite ax (the red one). You know what I did when I first picked up on the electric violin? I took a record player crystal and put the needle up against the wood of the violin and plugged it into an amp. It was before Diamon came out with a pickup mike, around '63."

A lot has come to pass since the days of the comb and brush trick. Though Sugarcane has vowed to get off the road, the same old hassles keep creeping in, stifling creativity. After spending January in Europe with his new version of *The Pure Food* (no more, "And Drug Act"), which has Coleman Head in the lead guitar spot in place of

Mandel, Sugarcane found himself again scuffling from gig to gig.

Backstage at a small Chicago club—in the basement, actually—bassist Victor Conte grumbled about the grueling pace and apparent contradiction involved in playing a college concert for thousands one night and some hole-in-the-wall joint for peanuts the next. Another case of piss poor management, it seems.

Will this be the end result of Sugarcane's life, to go from gig to gig, making just enough to survive on? To record incredible artistic statements that go nowhere when released? That is, until he's worn out?

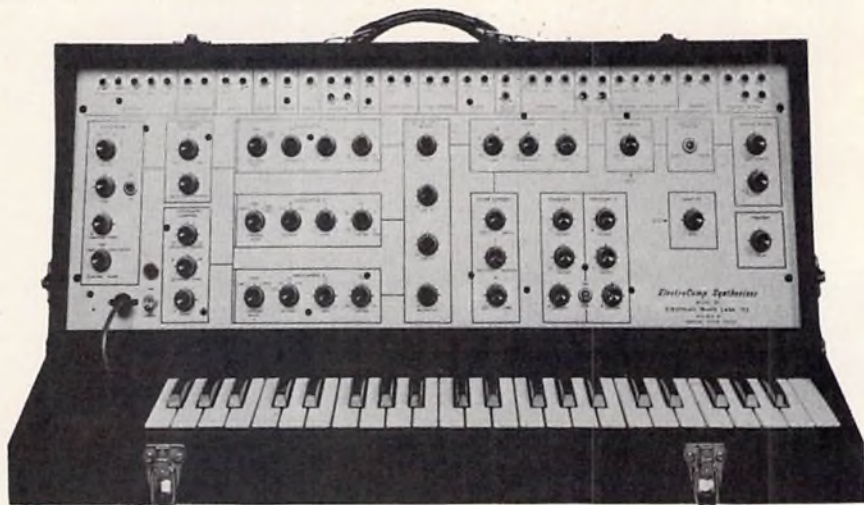
MPS has three albums of his in the can, ready for release. How much it will matter to Sugarcane if they're ever released is hard to

say. Right now, he's in the market for a promoter and record label that will spend money on getting his name out there to the public where it belongs.

Aside from seeking more financially solid ground, he's about "looking at my music with a revolutionary type of attitude, not politically, but to revolutionize what I'm doing musically. And put it in a way where people can appreciate and understand it. That's what I'm trying to portray now, how I feel in comparison with what's happenin' in the world today. My attitudes are reflected in my music."

My only question at this point is: Must Sugarcane Harris always remain a *legendary* figure, revered and heard about, but never seen and supported? **db**

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CITY SCENE

New York

Don't forget the combined celebration of **Duke Ellington's** 75th and **Jazz Interactions'** 9th birthdays, April 28 at 5 p.m. at the Pub Theatrical. In addition to those listed in last issue's N.Y. Scene, they'll have **The Errol Parker Quartet**, **Lew Soloff**, **The Bedford-Stuyvesant Dancers**, **The Billy Taylor Trio**, **Machito**, **Howard McGhee**, **Joe Carroll**, **Frank Wess**, **Randy Weston**, **The JPJ Quartet**, **Ruth Brisbane**, **The Ink Spots**, **Leon Thomas**, and **David Amram**. And the Calvert Extra Sunday concerts will do their share by bringing in Ellington alumni the same day. It's at the Jazz Museum, 3 p.m. ... Also remember **The New York Jazz Repertory Co.'s** April 26 salute to Ellington, with the orchestra conducted by **Sy Oliver**, **Billy Taylor**, **Stanley Cowell** and **Gil Evans**. And the NYJRC concert May 5 will feature the first public performance of **George Russell's Living Time**, Russell will guest conduct, with **Bill Evans** as soloist. On the same bill is **Gary Burton** performing **Mike Gibbs' In The Public Interest**. All concerts at Carnegie ... New Audiences brings **Sonny Rollins** to Carnegie for one of his few concert appearances in recent years, on May 3. Sonny will have other major artists as his guests ... **Jazz Vespers** at St. Peter's (5 p.m. Sundays) will have **The Al Dears Quartet** April 28, and **Eddie Bonnemere's Orchestra and Choir** on May 5 ... **Sittin' In Dept: Carmen McRae** did a set with **Jimmy Rowles** at **The Cookery** after her appearance at a **Buddy Rich** concert at the Felt Forum. And **Maxine Sullivan**, on the arm of impresario/lawyer Jack Kleinsinger, did parts of two sets with **The World's Greatest Jazz Band** at the Royal Box. Ms. Sullivan may do a European stint with the WCJB this spring ... Meanwhile, Kleinsinger's **Highlights In Jazz** will present a May 6 date at NYU's Loeb Student Center. The concert will draw from such diverse sources as **Odetta**, **David Amram**, **Jerry Dodgion**, **Pepper Adams**, **Herb Bushler** and **Al Harewood**, and the (un)usual surprises can be expected ... Jimmy Ryan's still features **Jimmy McPartland**, who recently did a **Highlights** tribute to Bix and King Oliver ... The St. Regis Room (of the hotel by the same name) will continue to host **Chris Connor's** comeback for a while. The trio with her is led by **Mike Abeni** ... Boomer's late April lineup looks like this: April 24-27, **The Charles McPherson Quartet**; April 28, **The Cedar Walton Trio**; April 29, **John Lucien**, **The Clifford Jordan Quartet**, and **The Billy Harper Quartet**; and Walton returns April 30 ... **Melissa Manchester** is at the Bitter End through May 8 ... **King Crimson** and **Robin Trower** play the Felt Forum May 1 ... **Corky Hale** has opened up her own club, called, strangely enough, **Corky's**. With her is **Ernie Fur-tado** ... Merchant's Tavern is featuring weekend jazz: **The Jack Wilkins Duo** (April 26-27) and **Peter LaBarbera** (May 3-4 and 10-11) ... At the Waldorf, in the Empire Room, **Ray Charles** hits on April 29. That's got to create all kinds of precedents ... Jimmy's on 52nd St. features comedians **David Steinberg** through May 4 and **Mort Sahl** starting May 6 ... **WRVR**, continuing its extensive jazz policy, interrupts its early morning programming with **C.B.'s Vault**, a jazz nostalgia trip with **Clarence Bullard**. The show hits at 1 a.m. Saturday mornings.

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Band, Boz Scaggs and The James Cotton Blues Band, April 29 at Nassau Coliseum; **Blue Oyster Cult** at the Capitol Theatre in Passaic, N.J., April 27; and **Woody Herman and the Herd**, May 6 at Jupiter's in Franklin Square ... The herd also plays at Colony Three in Nutley, N.J., May 28. The club recently hosted the new band **Soundmachine II**, which will be appearing regularly throughout the state for Concerts International ... And in West Paterson, Gulliver's features **The Roy Haynes Hip Ensemble** May 3-4 ... **Sonny's Place** in Seaford, L.I. stars **Sonny Fortune** April 26-28 and **Gene Walker** May 3-5 ... And **Charlie K's** in nearby Hicksville closes April 29 with tenor man **Harold Ousley**. But Charlie says he'll open elsewhere.

Philadelphia

Coming into Trey's in late April and May will be **Gary Bartz and The Ntu Troop**, followed by **Richard Davis' group** and **Roy Ayers' Ubiquity**. For those of you who still don't know where Trey's is, try Queen Lane off Wissahickon Ave. in Germantown ... **Billy Joel** will be at the Bijou May 5 ... The Shubert Theatre hosts **Procol Harum** on April 28 and **Leo Kottke** May 10 ... Meanwhile, over at the Spectrum, it's **Steve Miller** April 26, **Roy Clark** April 27, **Grand Funk** May 3, and **Cat Stevens** May 4 ... The crowd which turned out for talent night at Just Jazz March 18 was an unusually large and satisfying one; one wonders whether this shouldn't become a regular or monthly Monday eve affair. In any case, **The John Getz Sextet** of Lancaster used their high-powered arrangements of Joe Henderson's *Tetragon* and an original composition to win them a one-week gig opposite **Stan Getz** (no relation), May 6-11. Also downstairs at Just Jazz, **Arthur Prysock** appears through April 27, with **Monty Alexander** and **Anita O'Day** set for April 29 through May 4.

Class: Jazz education is the purpose of the new studio opened up by bassist **Al Stauffer** and drummer **Len Neri** in South Philly (both musicians are heard regularly with **The Bernard Peiffer Trio**, among others) ... Beaver College and PMA will each sponsor a jazz program this summer. PMA for the first time ever. Beaver's composition seminar will bring in top arrangers **Willie Maiden**, **Ken Hanna** and others for guest lectures.

CHICAGO

Concerts abound in Chi-Town, with the near future climaxing May 9. That's when **Mahavishnu John McLaughlin** brings his new orchestra into the Auditorium. Other notable concerts include **King Crimson**, April 25 (Auditorium); **War**, May 3 (Amphitheatre); and a Mother's Day Special from **Frank Zappa**, May 11

BEANTOWN JAZZ *Continued from page 9*

nighter can then stagger over to Debbie's on Merrimac St. to have their heads straightened by the wild food, strange quadrilateral of walls, and the Percussion Bash Finale to Jazz Week.

This major cooperative effort has received support from many areas of the community: schools, churches, the Office of Cultural Affairs, clubs, and media. There's no "front money" from commercial backers—only a modest grant for community concerts from the Massachusetts Council on Arts and Humanities. All musicians will be paid from a shoestring communal fund on a straight profit-sharing basis. "Since last year," said Coalition Chairman Rev. Mark Harvey, "fantastic public support has generated a far more favorable environment to help jazz prosper in Boston."

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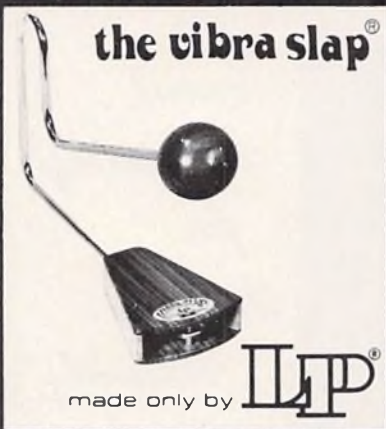
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(Auditorium) ... A Wednesday night fixture at The Bulls on Lincoln St. is **Samba**, featuring **The Jim Callen Trio** (Callen, piano; **Andy Potter**, bass; **Al Criado**, drums) backing vocalist **Bonnie Eisek** ... Jazz Showcase bookings remain iffy, but the names **Rahsaan Roland Kirk** and **Sonny Rollins** are being mentioned ... **Louie Bellson** is at the London House through April 28, followed by **Oscar Peterson** ... At Mr. Kelly's, **Bill Withers** finishes out on April 28; **David Frye** presides through May 12 ... The High Chapparral re-imports **Bobby Blue Bland** May 1-4, and **Albert King** is there May 8-11 ... And don't forget the **Sinatra** concerts, April 26-27 at the Stadium.

Radio-Activity is burgeoning. **WNUR** (89.3 FM) continues with the nightly jazz programming initiated at the station two years ago. Also featuring jazz seven days a week is **WBEZ** (91.5 FM), where **Tony Christopher** and **Ray Hughes** present **Jazz Forum** Monday through Saturday from 9 till midnight, and Sundays from 2-5 p.m. 'BEZ also airs **Jazz Revisited**: check their program schedule. **WBMX** ("The Black Music Experience") traverses the spectrum of black music, and is adding a new program, **The Jazz Zone** (Wednesdays through Fridays, 5:30-6:30, and Saturday nights at 11). Hosted by **Morris Ellis**, the Bell Telephone-sponsored show will feature "nostalgic" sounds of the '50s and '60s. Also try to pick up **Joe McClurg** on **WWMM** (92.7 FM), Mondays through Fridays from 7 p.m., and Saturdays from 10:30 till 3 in the a.m. And **Straight No Chaser**, hosted by db staffers **Neil Tesser**, **Chuck Mitchell**, **Ray Townley** and **Steve Metalitz**, is into the fourth month at **WNIB** (97.1 FM), where response has been good. **Straight** airs Fridays at midnight, Saturdays and Sundays at 11:30, each night till 3.

DALLAS

A monster group has been put together for an extended engagement at the new Club Peachtree on Lovers Lane. Collectively dubbed **Sixth Street Subway** and performing Tuesdays through Saturdays, the group includes: **John McClure**, keyboards; **Chuck Griffin**, drums; **Mike Redden**, bass; **Bobby Thomas**, guitar; and vocalists **Carol Marks** and **Bettye Zoller**. The club also features a Sunday evening jam session, with McClure and Griffin joined by bassist **Alex Kamp**. Percussionist **A.D. Washington** and tenor player **Randy Lee** are among the sitters-in ... Speaking of Sunday nights, the rehearsal band of **Galen Jeter** and **Dr. Thom Mason** is experimenting with one session per month at the Villager, instead of its regular quarters at SMU ... Happiest news in recent weeks: the rescheduling of **Miss Peggy Lee** for a May 1-14 engagement at the Fairmont Hotel's Venetian Room. The saddest: closing of the Gallery, the intimate and happy New Orleans-style club in the same hotel. However, the house group, **Dick Smith and The Dixielanders**, have found a new home just a few doors down at the Old Spaghetti Warehouse; they're there Mondays through Thursdays ... Vocalist **Maxine Kent** celebrates the first anniversary of her club this month; the North Dallas spot has become a favorite late gathering spot for musicians, especially Sundays, when a session is usually the result. The rhythm section: drummer **Juvey Gomez**, bassist **Herschel White** and pianist **Russ Benzamin** ... Speaking of Benzamin, his **Mountain View College Lab Band** will be guest group at the citywide high school stage band fest on his campus May 4 ... Singer **Gloria Morgan** has moved from the Keynote cocktail hour to Anneice and Lewis Byrum's new spot, the Sailor, on the far north side; there she is reunited with the **Kathy Graham/Danny Quillintan** group **Patchwork** ... Club Lark on

the south side is under new management, but still features the fine trio of **Bob Stewart**, with vocalist **Ruby Wilson** on the weekends.

Making Waves: Radio jazz appears on the upswing with two stations programming in the 10-12 time slot preceding **Walt Manning's** all-night show on **WRR**. Popular musician/DJ **Bob Stewart** has returned to **KNOK-FM**, while **Stewart McRae** is the host on the new outlet **KAMC-FM**. A two-hour nightly jazz show is also scheduled in the programming of public **KERA-FM** (to take the air around June 1), with Dallas Cowboy **Jean Fugett** in charge.

HOUSTON

Houston has a new restaurant-club and a new group. The club is the Refectory in Town and Country Village and the group is **Diane Landry and Ramblin'**, including **Harold Fulton** on keyboards, **Steve Keller** on drums, and the incomparable **Keith Grimwood** on bass. The band is off Sunday and Monday nights ... Astroworld Amusement Park presents **El Chicano** from Los Angeles as part of their Cinco de Mayo Celebration. They play May 4 and May 6 at 8 p.m. ... La Bastille on Market Square is showcasing **Wayne Cochran and The C.C. Ryders** (for the third time) through April 27. **The Les McCann Trio** follows, May 3-11 ... April 29-30, the U. of H. Program Council presents folksinger **Bill Dees** at the Coffeehouse. And on the same campus, **Merle Haggard** plays Hofheinz Pavillion April 28 ... Sullivan's Island in the Village continues with the great **Martha Turner** on vocals. She's backed by **Tymes 4** led by guitarist **Eddie Leone** and featuring **Bill Burr** on bass, **Charlie Lothringer, Jr.** on drums, and singer **Kathy Keller** ... **Roy Head and His Band** (including **Ikie Sweat** on bass) are holding forth at Savaggio's. Beware: Thursday is country-western night!

Festive: The 5th Annual Wharton County Jr. College Stage Band fest was held March 14-15, coordinated by **Dr. W.W. Wendtland**. Winners included bands from **Dulles H.S.**, **Angleton H.S.**, **West Columbia High**, **Huffman High**, **East Bernard High**, **Rogers Jr. High**, **Wharton Jr. High**, **Alvin Jr. College**, and **Baylor U.**

SOUTHWEST

PHOENIX: Try **The Lou Garno Trio** at Giovanni's Italian Restaurant. Lou cooks on vibes, tenor and alto saxes, and flute, hails from Chicago, and has played over the years with Chubby Jackson, Claude Thornhill, Cal Tjader, and others. **Larry Crinklaw** on organ and electric piano and **Jimmy Golini** on drums round out the trio ... The Celebrity Theatre spotlights **Jesse Colin Young** (April 27), **Gordon Lightfoot** (May 4), **The Electric Light Orchestra** (May 5), and **The Kinks** (May 9) ... **Sunny Wilkinson**, a sexy jazz vocalist with one helluva future, will give a recital in A.S.U.'s Music Hall on April 30. She'll be backed by A.S.U.'s excellent jazz ensemble and a similarly polished trio of **Charles Agersinger** (piano), **Jack Radavich** (bass), and **John Flores** (drums). And on May 9, the same group will be joined by the school's stage band, as well as groups from **Grant Wolf's Mesa** and **Leroy Baxter's** Community Colleges for a mini-festival of sorts ... Wolf's "Night Band" does a job on charts by **Oliver Nelson** and **Thad Jones** at the Varsity Inn April 29 ... **Dave Cook's** Vanguards continue to play superb jazz at Reuben's ... **The Dukes of Dixieland** finish up at the Safari on April 27, followed by **The Inkspots** ... **The Nadine Jansen Trio** may very well remain at the Valley Ho through April ... Kosmic Concert Productions is bringing in **Soft Machine** and **J.R. Weitz** for an April 26 outdoor concert at

Phoenix Showgrounds. At least one additional act will be involved.

By The Time You Get To Tucson, the National Association of Jazz Educators will be holding its annual **Arizona State Jazz Fest** at the U. of Arizona in Tucson, April 27. More than 40 student bands will participate, and judges will include L.A. arranger-saxophonist **Kim Richmond** and jazz choral specialist **Doug Anderson**. The university's jazz ensemble will also perform, showing off the value of a recently-instituted music major in *Jazz & Contemporary Media Music*.

SAN DIEGO: One way or another, jazz programming can be found all day long in S.D., via **KFS-D-FM** (94.1) from 6:30 a.m. till noon and then on **KSDS-FM** (88.3) from noon till 9:30 p.m. (weekdays only). KSDS is run by San Diego City College, and the station has announced the results of its first annual jazz poll, which were very interesting: **Stanley Turrentine** was #1 tenor sax, **Wayne Henderson** lost to J.J. Johnson by a single vote on trombone, **Rahsaan Roland Kirk** took clarinet honors over **Goodman and Maupin**, and **Jean Carn** made the top five female vocalists. **John Coltrane** was the favorite all-time artist, and the best all-time album was *Jazz At Massey Hall*, featuring **Parker-Mingus-Powell-Gillespie-Roach**. **Birdie Carter** (soprano and alto saxes) accompanies **Annette Stephens** four nights a week at the Azteca and twice weekly at the Stardust. Birdie is also readying his 19-piece big band for an original jazz ballet to be performed by the San Diego Ballet. The work will be aired on local TV and is set for 10 performances in the next year. Earl's Seafood Grotto, wharfside at the Royal Inn, features **Lotte Jo Jones** through mid-May, backed by **The Dudley Kendall Trio**. Sundays are still seeing special jazz action, but advance dates are hazy. Lou Curtiss, chairman of the friends of Old-Time Music and instructor of a course in *The Country Blues* at U.C.S.D., has organized the 8th annual **San Diego State Folk Festival** for April 24-28 in Aztec Center. The meeting is the largest of its kind west of the Mississippi. Eight of the local participants, each specializing in a particular brand of traditional blues, have just cut an LP for Advent called *San Diego Blues Jam*. The Back Door at Cal State San Diego has entertainment Fridays and Saturdays. Because the club often picks up L.A.'s leftovers, bookings are usually short notice, which is also the problem at J.J.'s.

KANSAS CITY

The Charlie Parker Memorial Foundation hosts its annual celebration May 26 with **The Modern Jazz Quartet**, **Sonny Stitt**, **Gene Ammons** and several others. Activities in the day-long event are: a jazz mass in the morning; a free concert in Parker Square (12th & Vine revisited) in early afternoon, during which **Bennie Moten** and **Jimmy Keith** will be installed into the Kansas City Jazz Hall of Fame; a late-afternoon theatre-style concert at Crown Center; and an evening dinner-concert at Crown. Around town, **The Frank Smith Trio** holds forth at the Alameda Plaza Roof Top Lounge. At the Plaza III it's **Bettye Miller** and **Mill Abel**. Art Smith's **K.C. Jazz Band** swings at the Hotel Muehlbach. **The Gary Sivils Experience**, with **Rob Richardson** is in the Living Room of the Playbox Club. At the Colony Steakhouse, **Mary Welch** is the singer, backed by **The John Elliott Trio**. At Madame Lovejoy's, Saturday matinee jazz is hosted by **Rich Hill**. On the concert scene the Cowtown Ballroom has **Firesign Theatre** April 25; April 26 it's **The Electric Light Orchestra**; and **Chick Corea** is in May 2.

continued on next page

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Stanley Spector writes—

Do you really know what happens when a drummer uses rudiments and drum method books to build up his "technique" so that he will "better" express his "ideas"? At first the hands will become stronger and faster by endless repetitions. Unfortunately the mechanical sounds produced by muscular practice are so boring and monotonous that in self-protection the ear unconsciously turns itself off. The results are horrendous. By the time a drummer attempts to play with a band he has unknowingly psychologically amputated his ear and paralyzed his brain. Sorry about that. But when a drummer makes use of simplistic theories and questionable assumptions that kind of thing can and does happen. Some drummers have found an alternative approach through considering the question—**HOW CAN A GOOD DRUMMER GET TO PLAY BETTER?** For information about the tape recorded home study course, send one dollar (check or money order) along with your request for information to the

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PULSE

CANDOLI



DAVID ELLIS—REDFERNS

By Patricia Willard

Trumpeter Conte Candoli is in a unique recording dilemma. Although he records constantly, he has not made an album in his own name for more than seven years—except one, and that never will be available in the United States. Despite the absence of his name from the record bins, he is in the enviable position of being sought by a major company which is offering him total artistic freedom on a new album whenever he is ready—only he is too busy playing other people's music to find time to get his own together.

Last May, Candoli and trombonist Frank Rosolino flew to Rome as guest stars on a television and a radio special and were invited to cut an RCA album for exclusively European distribution. "Can you imagine Rosolino and myself in Rome," Conte exclaims. "Two guys from Italy in Italy! I understand the record is out but all I have is a cassette. The title of the LP is somewhere in the contract but our contract is in Italian, and the only thing I can read in Italian is my name.

"In six hours we did eight originals—mostly head arrangements—just Frank, me and this great rhythm section. The piano player's name was Franco something-I-can't-remember but I sure can remember how he sounded—like he'd been listening to Bill Evans forever. We had Johnny Tomaso, the bass player who worked with Stan Getz for a couple of years in Europe, and a really good drummer. I yelled over to this cat, 'I can't believe you guys are Italian, man.' They looked at us kind of funny. Italian people are wild.

"RCA's studio is out of this world... cuts anything in Hollywood. What a sound system! They separated all of us but they got such a

mix in the headsets we each had, it sounded *better* than playing live. Perfect balance. On one of our breaks, we went into RCA's commissary where there was a fantastic spread of food and drink—like veal parmesan and unbelievable salads with delicious kinds of lettuce I'd never tasted before, and when we went to pay, we were told, 'When you work here, you don't pay; you eat and drink as much as you want. We stay as late as you do.' At two in the morning, they were still there waiting to feed us again.

"Rome has only one TV station and one radio station—both government controlled. For the shows we did, they got all the best jazz players in Italy to play with the staff orchestra, which is quite good. They have an excellent guitarist, Carlo Pess (pronounced Pass) who is a good friend of Barney Kessel's. Ordinarily, they play a lot of vanilla-sounding stuff, but for the jazz special, they got one of their writers, Tony Scott to do some fine charts for us.

Conte was 16 when he joined Woody Herman and subsequently played with several Herds as well as with Stan Kenton, Tommy and Jimmy Dorsey, Charlie Ventura, Gerry Mulligan, the Birdland and Lighthouse All-Stars and Shelly Manne and His Men.

Although he is the solo trumpet on the Grammy-winning *Supersax Plays Bird* album and on *Supersax*' second album released in March, Candoli has not made an album of his own in the U.S. since *Wonderful Gal* with his brother Pete on Warner Bros. in 1966. Immediately following the Candoli Brothers' appearance at the 1973 Monterey Jazz Festival's Family Night, Capitol asked them to do a new album together and has offered Conte an album of his choosing. Monterey has asked for a 1974 encore, too.

"It's hard to find time to do the writing I would like to do," he relates. "The *Tonight Show* ties me up about four days a week but I enjoy it. I've done all four Sinatra Specials. *O! Blue Eyes* was a ball. The trumpet section was 'Sweets' Edison, John Audino, Bud Brisbois and myself. Frank Sinatra is a great musician, and he's great to musicians.

"The other day we were scoring for a new series at Warners, and Michel Legrand was next door. It was so beautiful I ran over to listen on all my tens. He had 50 strings, woodwinds, harp and all the percussion. That's how I would like to write but I think maybe you have to be born with that kind of ability. And I dig playing my trumpet so much that I put all my time into that. But I need to get my ideas together so I can tell Capitol I'm ready. I'm seriously considering using strings.

"Meanwhile, playing live jazz is important. Frank Rosolino and I are going back into the Baked Potato on Tuesday nights again soon and giving extra preparation this year to Columbus Night at Donte's. That's the traditional all-the-spaghetti-you-can-eat affair in North Hollywood every Oct. 12. The line-up last time was Frank Strazzeri, piano; Rosolino, trombone; myself on trumpet; Gene Chirico, bass, and Joe Porcaro, drums. Only Italians could sit in.

"Im like a vehicle of musical expression," Cannonball Adderley explains. "The music just passes through me." But Adderley attributes the success of his music only in part to the Muse. "It's not a matter of inspiration," he says. "It's a matter of execution. Execution is more than just the technique of it. If you think of something and you can make it happen, you're satisfied. But if you can't, you say, 'Oh Lord, I missed that right there', and that's it.

"Jazz is getting more conservative," Cannonball believes. "The Mainstream seems to be people like us, Horace Silver, Freddie Hubbard, Dizzy Gillespie too, while outside the Mainstream seems to be Archie Shepp or the Art Ensemble of Chicago." Adderley, however, is reluctant to categorize musicians at all ("You're always leaving somebody out"), and he never intends to place himself within a genre with his playing: "Today, I might feel good playing one way—tomorrow, it might be a drag."

By Len Lyons

CANNONBALL



MARK S PHOTOS

PULSE



DAVID REDFERN - REDFERNS

TJADER

"Things have changed tremendously," Cal Tjader observed, speaking of the current jazz scene. However, he still prefers listening to Basie, Ellington, and the Modern Jazz Quartet. "I haven't gone through a great deal of red periods, blue periods and green periods, and all that because I think one has to be honest with one's self. I wouldn't be comfortable playing in some of those avant (garde) things—it would be unnatural for me."

Tjader has recently completed a collaboration with Charlie Byrd, a project which had been lingering in the idea stage for ten years. Previous to this Fantasy recording date, they had never played together. "Charlie has a classical approach to the guitar," Tjader explained, "and we had some problems adjusting, especially in phrasing. We agreed to keep it in a context that was comfortable for both of us. With the exception of one Joe Henderson tune, which is a jazz waltz, we did mostly bossa nova." The album, as yet untitled, will be released this Spring.

By Len Lyons

Cat Anderson is beginning his fourth year as a transplanted Californian, and he is exulting in every note of it.

Once or twice a week he conducts clinics in high schools and colleges, lecturing on the history of jazz he has been a vital part of, demonstrating his stratospheric trumpet technique, encouraging and playing with student musicians. His first book has just been published. He is composing, arranging and teaching, and he is the high-note man on all the movie soundtracks. He plays jazz regularly with his own group and as featured soloist with trumpeter Bill Berry and the L.A. Big Band. And best of all, he insists, is that after more than 35 years on the road, he sleeps in his own bed every night.

"The music business has been so good to me," Cat smiles, "that I want to give a little bit back. That's why I enjoy doing clinics. There are so many wonderful, talented, young people eager to understand and play jazz but so many have never had any live exposure. I try to help clear up some of the mystery. We are keeping jazz alive through these kids coming up."

Anderson is booked through Fred Carter Clinics, operated by Carter, a former Stan Kenton trombonist. An interested school can get a whole band of seasoned experts or an individual instrumentalist. One popular combo, according to Cat, is Lanny Morgan on flute, piccolo, alto and tenor saxophones, pianist Nat Pierce, Carter and Anderson. "We play for and with the school bands and have as good a time as the kids," he reports.

"These young musicians want to hear and see someone who has participated with Duke Ellington, Count Basie and Stan Kenton," he continues. In addition to leading his own big band for three years, Cat has been with Ellington, Lionel Hampton, Erskine Hawkins, Claude Hopkins, and Doc Wheeler's Sunset Royals, whom he joined at 16. "So many recognize my name and tell Fred that indeed, yes, they would like to have Cat Anderson come in. Sometimes my hands are full because I have to talk to everybody ... all the sections in different rooms.

"Jazz is not going to be predominantly male any more from what I see on campuses. There are nearly as many girls as boys who are exceptional, and their numbers are growing. We were at Arizona Western College at Yuma, Ariz. in February. They had quite a few very good girl trumpeters and two who were really impressive. Lanny picked three girls to play saxophone there. As we wrote the reports on the band, we had to say how good those girls were. They performed! What intonation! It is fantastic! These clinics are an exciting education for me, too."

His years with Ellington—1944-47, 1950-60, 1960-71—inspire a multitude of questions. Although he left "the Ellington family" when his physician prescribed getting off the road, Cat claims, "You never quit Ellington's band, regardless of the circumstances. You can take 20 musicians standing up talking ... The one guy who has played with Duke Ellington will stand out like a sweet melody being played. He's a different person for his exposure to Ellington. When you leave Ellington, you leave with Ellington all over you. Being



JOSEPH L. JOHNSON

ANDERSON

with Duke broadened my scope in music ... he has given us all a sense of respect—for ourselves and for everyone around us.

"When the kids ask me how I manage to blow so high—three Cs above the staff—I tell them: hard work. My book, *Cat Anderson's Trumpet Method*, just came out and sells for \$3.95. It's professional advice written for students. The guys tell me I should charge at least \$12. I didn't do it to get rich but to pass on what I have learned. I have nearly a hundred private students, and one of them, Don Ellis, I have hitting a double C now.

"Life in California is beautiful. The sun shines most of the time. I have a nice house and pool on a quiet street in the San Fernando Valley. There are a lot of birds singing when I get up in the morning. I listen to their song and find that every day I've got a little tune I'm writing. I do quite a bit of studio work in the daytime—*Movies of the Week*, *The Chase*. I was on the *Lucy Show*, and I did *Black Belt Jones*. I can go home after work or go listen to somebody else play at night.

"Once every three weeks my group works The Golden Anchor in Panorama City. Once in a while I put a big band together for a Musicians' Union Trust Fund concert at a park or school, and several times a month I get my kicks with Bill Berry's big, happy band. It's so full of love. I just gave Bill six new numbers for the book. We all enjoy each other's playing. Jack Sheldon can't wait to get onto the bandstand. He, Blue Mitchell, Gene Goe (from Basie's band) and I are the trumpet section. They played my tune *El Gato* for the first time last week, and I stood up and applauded them.

"This is where it's at."

By Patricia Williard

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San Francisco

The most exciting jam sessions in town continue to be on Sunday afternoons at pianist Tony Lewis' Reunion Club on Union St. in the Marina district. Leading the sessions is legendary Bay Area pianist **Art Lande**, who has just returned from recording his first album for ECM Records in Switzerland. Sitting in is a veritable host of the area's finest players: bassists **Ratso Harris** and **Bob Maiz**; solo bassist **Jim Williams**; drummers **Jeffrey Papez** and **Zak McGratt**; trumpeters **Eddie Henderson**, **Eddie Oberste** and **Johnny Pena**; and reedmen **Steve Freddianni**, **David Bersen**, **Dave Smith** and **Seth Brody** . . . **Trini Lopez** plays through Mayday at El Matador, followed by **Jackie & Roy**, May 7-18 . . . **Carmen McRae** drops in at the Great American Music Hall April 26-27, and **Count Basie** and **Don Ellis** are set for mid-May . . . Promoter Bill Graham was up to his old tricks with a special "black tie optional" affair with **The Pointer Sisters** at the Opera House. Graham's Winterland bookings include **The Kinks**, May 17-18 . . . At Keystone Korner, **Horace Silver's** new group (**Alvin Queen** drums; **Bob Berg**, tenor sax; **Tom Harrell**, trumpet; **Mike Richmond**, bass) gig through April 28. They're followed by **Airto & Flora**, April 30 through May 5, featuring **Larry Willis** on keyboards, and **The Ahmad Jamal Trio**, starting May 7 . . . **Tim Buckley** is at the Orphanage April 29, followed the next day by **Commander Cody**, and then **John Hammond** (May 1-2).

Los Angeles

Free music is all over town. The spring season of Pilgrimage Theater Sunday afternoon concerts opened April 21 with **Willie Bobo**. **Ray Linn and His Chicago Stompers** appear April 28, followed by **The Henry Franklin Sextet**, May 5; **The Tommy Vig Orchestra**, May 12; and **The Toshiko-Lew Tabackin Quartet and The Jahdo Quartet**, May 19, with other concerts extending into June. The series is presented by the Music Performance Trust Fund of the A.M.F., Local 47, and the L.A. County Board of Supervisors and Music and Art Commission. The two-hour concerts start at 2 p.m. and even the parking is free, according to Tony Ferraro, who coordinates the programs . . . Mellow-voiced clarinetist/actor/KBCA DJ **Chuck Niles** is producing the new series of free monthly jazz concerts at the Muses Room of the Museum of Science and Industry at Exposition Park. Underwritten by the Local 47 Trust Fund and KBCA, the programs are set for the second Thursday of each month at 6 p.m., and the 7-7:30 portion is broadcast live on the station (105.1 FM). **The Ray Pizzi Quartet** plays May 9 . . . To the other extreme of the freebies, all seats will be \$12.50 to hear **Aretha Franklin** at the Beverly Hilton Hotel May 26-31 . . . **Ujima** and pianist **Patrice Rushen's Ensemble** are in concert April 28 at 3 p.m. at Inner City Cultural Center; the concert is co-sponsored by Black Artists & Related Media and ICC . . . At UCLA's Royce Hall, it's **The**

Gerry Mulligan Ensemble, May 5; **The Don Ellis Orchestra**, May 14 . . . **Oscar Peterson** and **Ray Brown** are at Shelly's Manne-Hole through April 28. Then it's **Stanley Turrentine**, April 30 through May 5 . . . **Airto** is at the Lighthouse in Hermosa Beach through April 27; **Jimmy Witherspoon**, May 1-5; **Doug Carn**, May 8-12 and 14-16 . . . **Tim Morgan** at the Ice House in Pasadena, May 7-12 . . . **Terry Gibbs** plays at the Golden Anchor in Panorama City, April 27 . . . **Supersax** is at Donte's in North Hollywood April 28, with **Hampton Hawes** and **Carol Kaye**, **Gabor Szabo**, **Pat Williams** and **Teddy Buckner** promised during May . . . **Gelsa Palao** at the etc. through May 7 . . . **Ken Hamilton** is at the Century City Playboy Club's Living Room through May 11. **Daphne Davis** and **Peter Lemongello** are in the Playroom through April 27 . . . **Eddy Palmieri** finishes at the Pasta House in Commerce April 26 . . . **Hoyt Axton** and **Jimmy Buffet** are at the Troubadour through April 28, followed by **Leo Sayer** (April 30 through May 5), and **Harry Chapin** and **Maureen McGovern** (May 7-12) . . . **Roy Ayers** plays Whiskey a Go Go through April 28, with **Bob Seeger** set for May 8-12 . . . Disneyland salutes Cinco de Mayo with **Viva Mexico Days** May 4-5, featuring all-Mexican and Latin American entertainment . . . **Duke Ellington** brings his *Third Concert of Sacred Music* to Occidental College April 30, for an encore of its American premiere at Stanford the day before his birthday. He'll repeat the concert May 1-2 at Garden Grove Community Church.

RICH DISBANDS *Continued from page 9*

portedly will serve a light menu as well as drinks.

Kay stated that he hoped to create an atmosphere at Buddy's Place not unlike that at the posher watering holes of the past, such as the Embers and Basin Street East. And as far as the Rich band is concerned, they have by no means passed into history. The 16-piece orchestra will reconvene for a tour of Japan sometime in November with Nancy Wilson, and for another tour that will include Sarah Vaughan as vocalist. Meanwhile, Buddy will be on an in-club, on-the-road schedule for about eight weeks at a clip.

—arnold jay smith

POTPOURRI *Continued from page 9*

Slide Seminars: The International Trombone Association (ITA) holds its International Trombone Workshop June 3-7 at Peabody College in Tennessee. A professionally-oriented program also open to teachers and college students, the ITA has scheduled master classes, performances (including **The Bob Jones Trombone Choir**), recitals, demonstrations and displays. Tentative faculty members include **Thomas Beversdorf**, ITA President **Tom Everett**, **Jay Friedman**, **Jaxon Stock**, **Bill Watrous** and **Larry Weed**. Additional info is available from workshop director **Henry Romersa**, Box 513, Peabody School of Music, Peabody College, Nashville, Tenn. 37203. db

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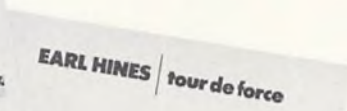


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