

JUNE 6, 1974

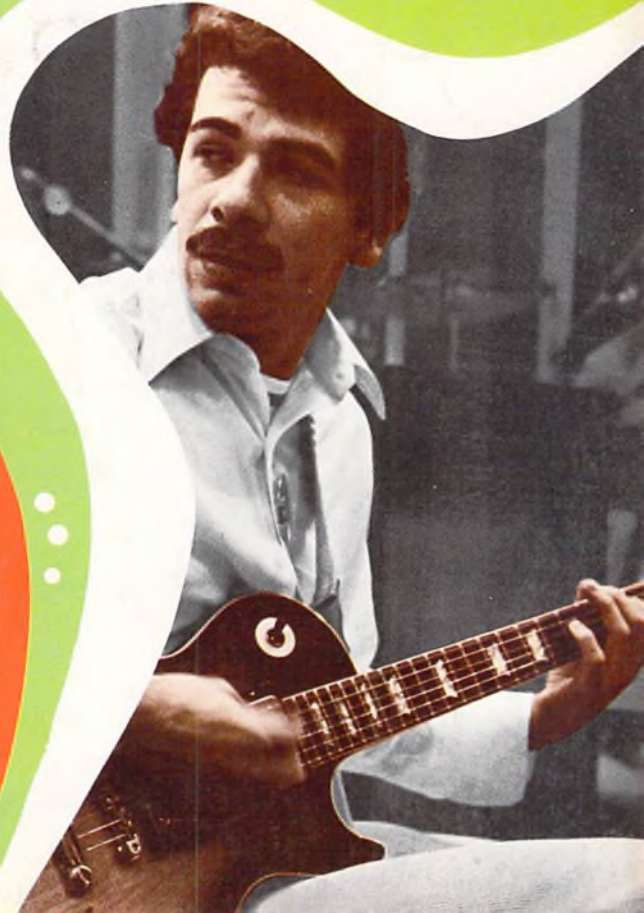
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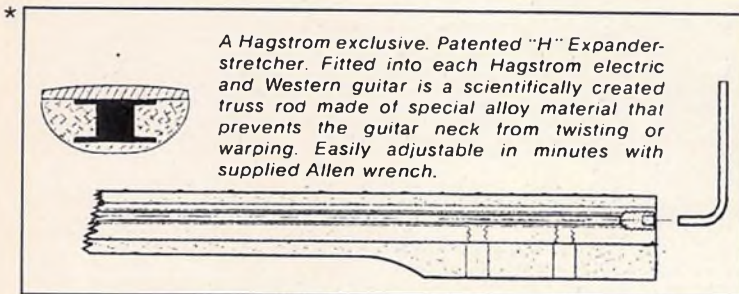
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**AKAMAN** COMPANY

DB

# down beat

June 6, 1974

Vol. 41, No. 11

(on sale May 23, 1974)

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# the first chorus

By Charles Suber

Remember this line from *Future Shock*: "... technology, far from restricting our individuality, will multiply our choices—and our freedom—exponentially."

Toffler's words are put to music by the contemporary guitar and bass players featured in this issue: James Benjimin, Jimmy Garrison, Mahavishnu John McLaughlin, Carlos Santana, and Phil Upchurch.

McLaughlin, certainly today's most celebrated guitarist/composer, explains his choice of musicians and instruments of the new 11-member Mahavishnu Orchestra, featuring a five-piece string section with Jean-Luc Ponty in the first violin chair. He also explains the choices open to him via the recent symphonic synthesis with conductor Tilson Thomas.

For McLaughlin, continuous choice and freedom are essential. "We're all stretch bands. The flower has to grow; the universe has to expand. We all obey the same incredible law; either you grow or you die, actually. You cannot be static. There's nothing static in the universe; it's evolving, so you might as well harmonize with this process, with this law."

McLaughlin is also an instinctive Showman: "I actually feel the audiences have got the capacity to appreciate *anything* that's good, whatever the promo men say. It's my sole conviction that the listening audience is totally underrated and patronized by music business people who project their own limitations on the general listening public."

James Benjimin, featured bassist with Gary Bartz and the Ntu troop, gets right into the basic choices for a bass player, electric or upright. "I like both instruments actually, but I have leanings toward the acoustic bass because it's more natural. I like natural things. For me the upright is more challenging, you can't look at the notes, you have to be right there and precise. I (do) use a pick-up on the bass due to the nature of the group. . . For me, though, I don't want to be restricted."

Phil Upchurch, the best jazz/blues guitar fixture of the Chicago area, chooses the sound technology that best inspires him. "I don't like plugging straight into the console, though you can do a lot with the guitar sound that way, in terms of fattening it up. I'm more pleased when I mike the amp, especially if the guitar is the featured instrument. The best way to groove off what you're playing is from the sound source. You can't do that going directly into the board."

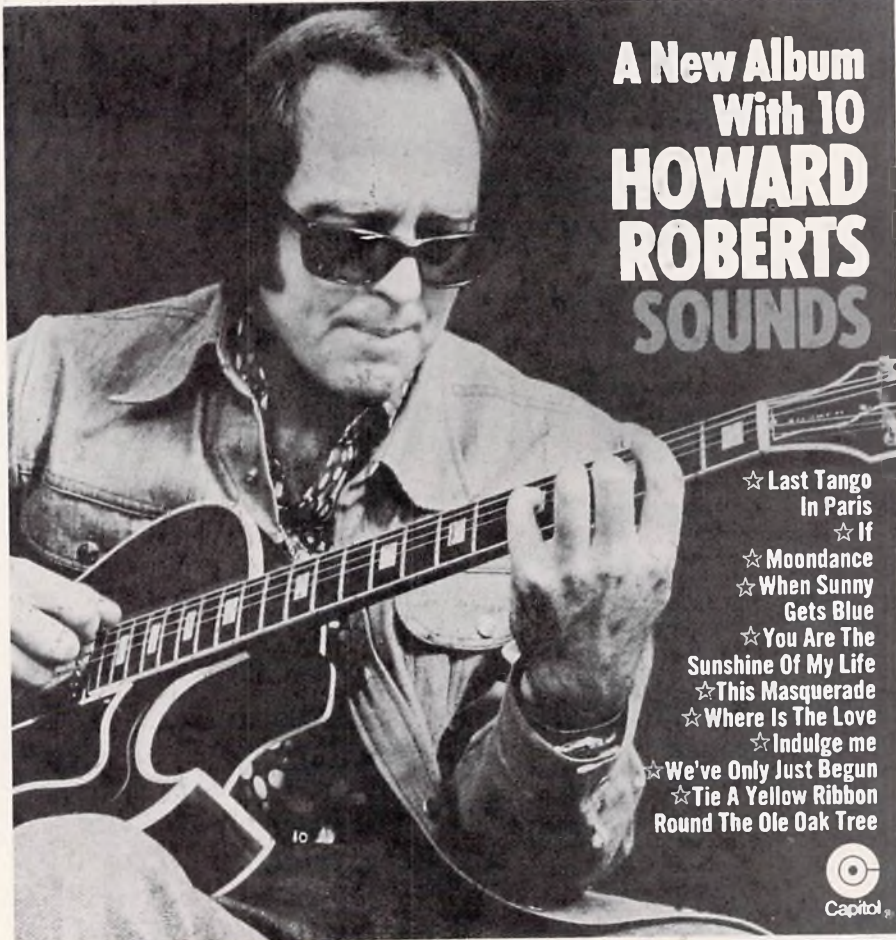
Musicians' demand for technological diversity cost them \$1.5 billion last year. That is the estimate made by the American Music Conference of the retail value of all musical instruments sold in the U.S. in 1973—an increase over 1972 of about 14%.

About 18%—or \$273 million—of that total was spent on 2.2 million units of fretted instruments and related equipment. (More people are buying more expensive instruments.)

The number of (imported and domestic) acoustic guitars sold came to approximately 1.5 million units vs. 242,000 electrics (which includes basses). About 40,000 (domestic) banjos were sold, an increase of 500%.

To drive all that equipment—including electric keyboards, synthesizers, transducerized wind instruments, etc.—U.S. musicians bought 133,980 (domestically produced) amplifiers plus 20,000 p.a. systems. (For a complete analysis of 1973 instrument sales, write to *db*, Chicago.)

You pays your money and you takes your choice. db



- ☆ Last Tango In Paris
- ☆ If
- ☆ Moondance
- ☆ When Sunny Gets Blue
- ☆ You Are The Sunshine Of My Life
- ☆ This Masquerade
- ☆ Where Is The Love
- ☆ Indulge me
- ☆ We've Only Just Begun
- ☆ Tie A Yellow Ribbon Round The Ole Oak Tree



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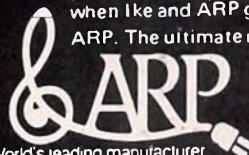
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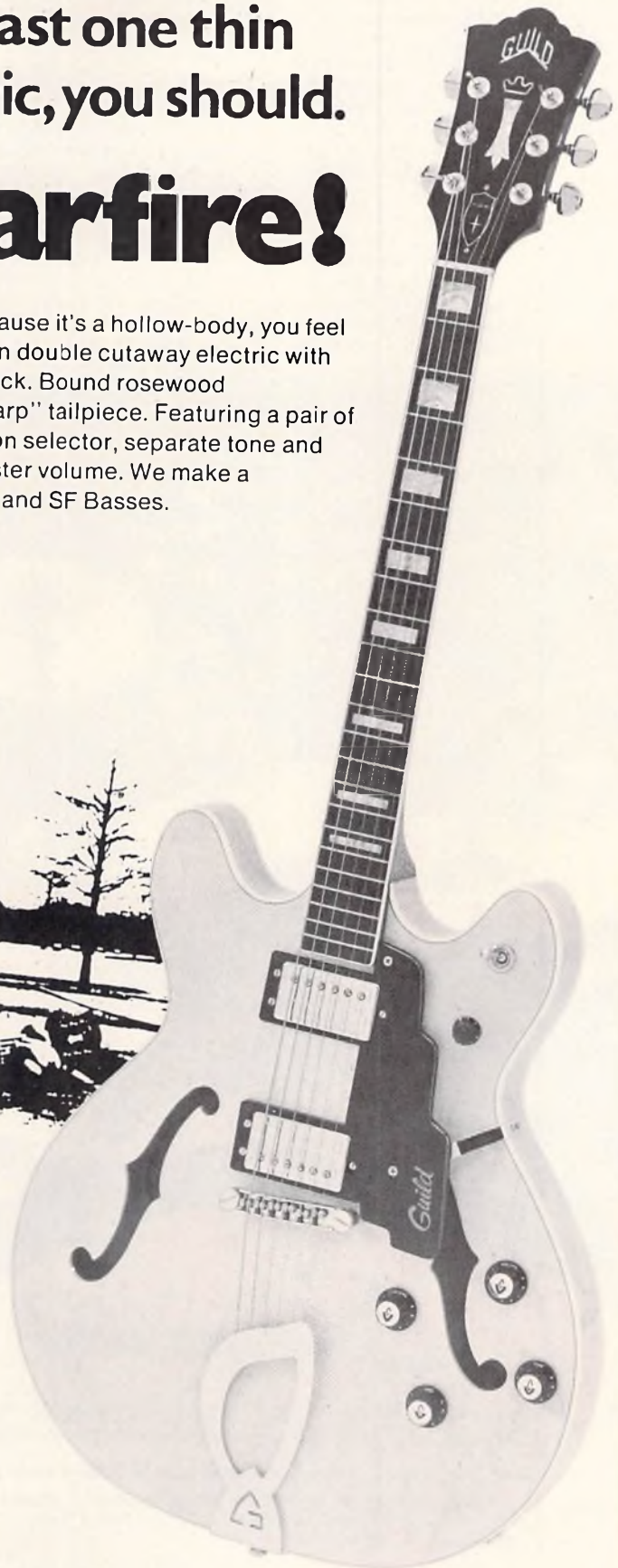
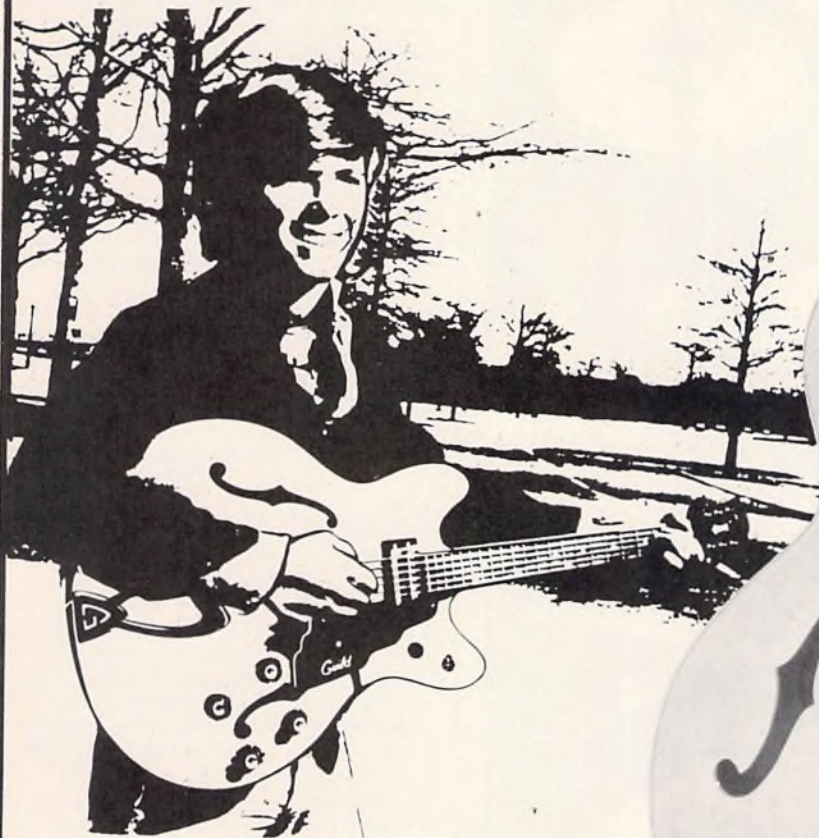


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## Rich Beyond. . .

In regard to Buddy Rich's comments on Billy Cobham (April 11 **db**), it is distressing that such a revered man as Buddy stoops to cut his younger contemporary. He says that after hearing Cobham once with the Mahavishnu Orchestra, he is "not a jazz drummer." Where were you, Buddy, when Cobham played with Miles Davis, Herbie Hancock, Junior Mance, Horace Silver and Stanley Turrentine? How can you pass final judgment on a man after only one performance?

Kenmore, N.Y.

Nancy McCarthy

It seems as though Mr. Rich feels that one's measure of musicianship is the ability to play a particular "lick" better than the next guy, or to have quicker, stronger hands than the opposition. . . It is a pity when one judges the

musical credibility of a fellow musician using non-musical criteria, and it is a tragedy when the judgement comes from such a musical giant as Buddy Rich.  
Arizona State U.  
Arthur Moorhead

First there's Elvin Jones ripping it to Ginger Baker. Then there's Ginger ripping it to Elvin. Now there's Bitchin' Buddy, the Mouth of '74, ripping it to everyone. Each one claiming to be the best drummer. The truth has to be brought out. I am the greatest drummer in the world. Even though approximately eight people have heard me play, they say I have a nice smile.

P.S. One of the kindest gentlemen and world's most famous drummer, Gene Krupa, never ripped it to anyone. A Touch Of Class has been replaced by The Sting.  
Willowdale, Ontario  
Steven Brinder

## Covering Up

Allow a credit where it's due to the friends who did the cover of your Ellington Birthday issue (April 25 **db**). It's the best cover I've seen on any magazine. A fitting tribute in itself to the mastery of the man who will always have the power to turn men's hearts to his song.  
Atlanta, Ga.  
Carl Caseo

I dig into **db** regularly. For openers, some of your covers to me are not the "end," the last two being insults to Duke and Buddy. Or is this kind of art the "in" thing?

I listen to a LOT of jazz on radio, but much of it doesn't sound like jazz to me. Perhaps the label should be Rock, which is OK if it has some quality. The thing is, it may have great technical musicianship but little if any depth (or "soul"). Yet this same stuff gets four, four-and-a-half and five stars in your reviews. I just don't get it. OK, **db** has on the cover "jazz-blues-rock," but does that mean you have different standards for each?

New York City

Robert Winsor

*Perhaps the main thing **db's** record reviewers take into account when rating records is what the artist is trying to do and how well he does it, since many artists have different goals in their musical statements. If this amounts to different sets of standards, so be it. The subject of record reviews and reviewers will be discussed in an upcoming Perspective column—Ed.*

## Egg On Our Phase

Regarding your review of Larry Coryell and The Eleventh House's new album (April 11 **db**): The electronic effect on *Low-Lee-Tah*, which you called an Echo-Plex, was really Musitronics Corp.'s new Phase Synthesizer prototype, which we hope to market late this year. I should mention that Larry, in addition to his obvious musical abilities, has been of tremendous help to us in our final design of the Phase Synthesizer. Look for more of the same on his next record.

Rosemont, N.J.

Michael Beigel  
Director Product Development  
Musitronics Corp.

## Respectable II

Thanks so much for Bob Palmer's "Respect II" (April 11 **db**). This is the first time anyone has recognized so clearly what is happening in jazz today: namely, that the current emphasis on rhythmic interplay and the integration of different levels of time and texture has taken non-European percussion instruments out of the backup spot and placed them at the center of jazz orchestration and ensemble technique. It was beautiful to see the names of great musicians and superfine human beings like Mustapha Addy and Jumma Santos in print; let's hope this will be the start of a trend towards recognizing the indispensable contribution which these brothers are making to contemporary music.

One little correction. The concept "additive," as it is used in the structural description of African rhythm, does not simply refer to the fact that "anyone can join in." Structurally speaking, there are two kinds of rhythms which can be brought in on top of a basic beat. One type is "additive," meaning that metrically they are either exact multiples or divisions of the basic beat; and the other is "divisive," meaning they do not divide or multiply the beat evenly, but rather have their accents set against it unevenly, so that you get truly polymetric effects. Viva el Tambor!  
Bloomington, Ind.  
David Coplan

Butch Miles, featured drummer  
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"Snowman" \*



\**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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# Bley, Mantler Form Label

Composers Carla Bley and Michael Mantler have announced the formation of their new record label Watt, which will be exclusively devoted to the presentation of their own music. The new label will be distributed in the U.S. and Canada by the New Music Distribution Service of New York, distributors of JCOA Records, of which Ms. Bley is a founder. In Japan, Watt will be manufactured and distributed by Trio Records; in the rest of the world, service will be provided by the British-based Virgin Records.

Watt is establishing "a much improved system of dealing with musicians participating in the recordings, by giving each musician a substantial share of the sales for as long as the record continues to be sold." The company plans approximately four releases each year, with the first two scheduled for release this month. Watt One is Ms. Bley's *Tropic Appetites* and features the words of Paul Haines (who last collaborated with Ms. Bley on *Escalator Over The Hill*) and the voice of Julie (Driscoll) Tippetts. The performing ensemble includes Ms. Bley, Mantler, Howard Johnson, Dave Holland, Toni Marcus, Paul Motian and "Unidentified Catt" on tenor saxophone.

Watt Two is Mantler's *No Answer*, featuring Jack Bruce (in a vocal role), Don Cherry and Ms. Bley. The work consists of two compositions, #6 and #12, both using a text taken from Samuel Beckett's *How It Is*.

## New Releases

John Klemmer reportedly considers his new Impulse album, *Magic & Movement*, to be one of his best efforts. The live album, including performances recorded at the 1973 Montreux Festival and at L.A.'s Ash Grove, features pianist Tom Canning, bassist Cecil McBee, drummer Alphonse Mouzon, pianist Mike Nock, bassist Wilton Felder and guitarist Dean Parks, and it will be available this month. Klemmer also reports that harmonica-ist Peter Ivers has joined his band.

We impulsively add that Keith Jarrett will soon have a new album on the label, featuring guitarist Sam Jones, and that Impulse will be reaching into its vaults for a new John Coltrane disc of early-'60s material. There's also a new Marlon Brown record on the way.

And You'll Follow Me Anywhere? *Blow Thru Your Mind* is the name of the debut album by a New York-based group called *Unity*, comprising reedman Byron Morris, trumpeter Vince McEwan, vocalist Jay Clayton, pianist Mike Kull, bassist Milton Suggs and percussionists Tony Waters and Abdush Shahid. It's available on EPI Records, which is distributed by JCOA.

Following the successful Rahsaan Roland Kirk album recorded live at San Francisco's Keystone Korner [*Bright Moments*], Milestone Records will be at the club in late August to record a live album by McCoy Tyner. Meanwhile, sister company

Fantasy will have a new collaboration by Charlie Byrd and Cal Tjader in the stores soon; and trumpeter Luis Gasca's first Fantasy disc (reported in the March 28 db) is scheduled for June release. —todd barkan

Phil 'Er Up Dept: Philadelphia International Records, which recently signed up The Thad Jones-Mel Lewis Orchestra, will soon be shipping out a new LP from Monk Montgomery and a new single from The Three Degrees.

*Live At Yankee Stadium*, the new Fania album from Mongo Santamaría, has engendered a single called *Coyulde*, which is selling well. Fania is also releasing a new single, *Lianto De Cocodrilo*, from Ray Barreto's hit album *Indestructible*. And Willie Colon will have a new album on the label shortly.

Producer Don Schlitten has been busy at Muse Records,

Continued on page 45

### Yes, We Err

We apologize for a couple of errors in Herb Nolan's article on Yes (May 23 db). The names of drummer Alan White and bassist Chris Squire were misspelled, for one; this error originated with an addle-brained writer and was compounded by overworked copy editors. In addition, the photo of guitarist Steve Howe was inadvertently mislabeled as Squire, and vice-versa. —herb nolan

## ...on the road

### THE BLACKBYRDS

May 20-26, Jazz Workshop, Boston, Mass.  
30-  
June 8, La Bastille, Houston, Tex.  
28, Hampton U., Hampton, Va.

### BLOOD, SWEAT & TEARS

May 24, Frankfurt, Germany  
26, Amsterdam, Holland  
30, Copenhagen, Denmark  
31, Oslo, Norway

### CHARLIE BYRD

May 21-25, Encore I, Pittsburgh, Pa.  
27-  
June 8, Colonial Tavern, Toronto, Ont.  
9, American Theatre, Washington, D.C.  
12, Edinboro State College, Edinboro, Pa.  
14, Annapolis Art Fest, Md.  
21, Atlanta Symphony, Ga.  
22, Macon Jr. College, Macon, Ga.  
23, Atlanta Symphony, Ga.

### RAY CHARLES

May 20-24, Southemaire, Atlanta, Ga.  
June 18-21, International Ballroom, Beverly Hilton, L.A., Ca.

### BILL CHINNOCK

May 25, Fitch H.S., Groton, Conn.  
27-  
June 1, El Macombo, Toronto, Ont.  
5-8, Joint in the Woods, Parsippany, N.J.  
12-15, Collage, Rochelle Park, N.J.  
19-23, My Father's Place, Roslyn, N.Y.

### DESCENDANTS OF MIKE AND PHOEBE

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### WILLIE DIXON

May 23-24, Melbourne, Australia  
26, Adelaide, Australia  
28, Christ Church, New Zealand  
29, Wellington, New Zealand  
30, TBA, New Zealand  
31, Auckland, New Zealand

### CHARLES EARLAND

June 4-9, Revvlot Lounge, Buffalo, N.Y.  
10-16, Key Club, Newark, N.J.

### JOSE FELICIANO

May 21-26, Flamboyant Hotel, San Turco, Puerto Rico  
27, San Juan, Puerto Rico

### MAYNARD FERGUSON

May 23, Indio, Ca.  
24, Escondido H.S., Escondido, Ca.  
25-26, Disneyland, Anaheim, Ca.

### STAN KENTON

May 28, Watchung View Inn, Somerville, N.J.  
29-30, Midtown Towers Hotel, Rochester, N.Y.  
June 3-9, Mr. Kelly's, Chicago, Ill.  
10-11, Brown Derby, Norton, Ohio  
13, The River Front, Grand Haven, Mich.  
15, Municipal Airport, Kansas City, Mo.  
16-21, Drury College, Springfield, Mo. (Jazz Orchestra in Residence)  
22, St. Nicholas Hotel, Springfield, Mo.

### ERIC KLOSS

May 26, Three Rivers Arts Fest, Pittsburgh, Pa.  
June 14, Erie Summer Arts Fest, Erie, Pa.

### LETTA M'BULU

May 13-24, Toronto, Ont.  
29-  
June 1, Ottawa, Ont.  
4-8, Montreal, Quebec  
11-14, Vancouver, B.C.  
17-19, Edmonton, Alberta

### RICH MATTESON

May 22-23, Mesa Collage, Grand Junction, Colo.  
June 9-15, Westwoods Jazz Camp, Westwoods, N.D.  
18-22, NSB Camp, Adolphus College, St. Peter, Minn.

### MOTT THE HOOPLE

May 23, Morris Civic Aud., South Bend, Ind.  
24, Sports Arena, Toledo, Ohio  
25, Allen Theatre, Cleveland, Ohio  
26, Merston Aud., Columbus, Ohio  
27, Massey Hall, Toronto, Ont.  
31-  
June 1, Shubert Theatre, Philadelphia, Pa.

### HOUSTON PERSON & ETTA JONES

May 25, West Haven Armory, Conn.  
26, Left Bank Jazz Society, Baltimore, Md.

### BILLY PRESTON

May 24, Proud Bird, L.A., Ca.  
31, Paramount Theatre, Seattle, Wash.  
June 1, Paramount Theatre, Portland, Ore.  
2, Warner Theatre, Fresno, Ca.

### THE POINTER SISTERS

May 15-25, Fairmount Hotel, New Orleans, La.  
30-  
June 15, Waldorf Astoria Hotel, N.Y., N.Y.

### DON RADER QUINTET

June 13-14, Mesa Collage Jazz Workshop, Mesa, Ariz.  
15-17, Doubletree Inn, Phoenix, Ariz.

### SONNY ROLLINS

June 18-23, Village Vanguard, N.Y., N.Y.  
30, Kongsberg Jazz Fest, Norway

### ZOOT SIMS

June 3-15, Toronto, Ont.

### SWEET INSPIRATIONS

May 16-26, Sahara Hotel, Lake Tahoe, Nev.  
June 1-  
29, Tour of Africa

### CAL TJADER

June 7, Grossmont College, San Diego, Ca.  
9-10, Doubletree Inn, Phoenix, Ariz.  
11, Mesa College, Phoenix, Ariz.  
12-13, Doubletree Inn, Tucson, Ariz.

### TOWER OF POWER

May 28, Honolulu International Center, Hawaii  
June 28, Oakland Stadium, Oakland, Ca.

### McCOY TYNER

June 3-9, Jazz Workshop, Boston, Mass.  
17-22, Hall Note, N.Y., N.Y.

### SARAH VAUGHAN

May 26, Charlie Parker Memorial, Kansas City, Mo.  
June 3-8, Executive Inn, Evansville, Ind.  
15-16, Yamaha Organ Fest, Houston, Tex.

### MIKE VAX BIG BAND

May 23, Sunset H.S., Hayward, Ca.  
June 1, Oakland, Ca.  
16-21, Mike Vax Summer Jazz Session, Loretto Heights College, Denver, Colo.

### MUDDY WATERS

May 22-26, Quiet Knight, Chicago, Ill.  
June 8, Brown County Arena, Green Bay, Wis.  
8, New Trier H.S., Winnetka, Ill.  
15, Theatre Maisonneuve, Montreal, P.Q.  
16, TBA, Ottawa, Ont.  
23, Civic Coliseum, Vancouver, B.C.

### JOHNNY WINTER

May 30, Memorial Aud., Buffalo, N.Y.  
31, Coliseum, New Haven, Conn.

### MIGHTY JOE YOUNG

May 22-25, Wise Fools Pub, Chicago, Ill.  
31-  
June 1, Howard's, Bowling Green, Ohio  
5-8, Farquhar's, Omaha, Nebr.  
23, Civic Coliseum, Vancouver, B.C.

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# Jammin' With Phil



BOSTON MOODY

BY CHUCK MITCHELL

“I don't think of myself as a jazz player. I tend to look at what I do as more-groove playing than anything else, really.” Guitarist-bassist Phil Upchurch's own conception of where he fits into the musical scheme of things is right on the mark. As one of the country's most in-demand session men, his versatility has placed him in a wide variety of grooves with musicians from Quincy Jones to The Impressions to Cat Stevens, to pick just three out of a bag of hundreds. On the day we got together to talk, he'd just been on a late-night session laying down the basic soundtrack to a new film called *Three The Hard Way*, which stars Jim Brown and Fred Williamson, and is directed by Gordon (Shaft) Parks, Jr.

More recently, however, Phil has been committed to having his own band, which he's co-leading with pianist-vocalist Tennyson Stevens. The band has been sticking close to its Chicago home for about a year now, and it's playing some of the tightest, tastiest sounds in town. In spite of the fact that over the years he's had several recording dates as a leader (most recently two albums for Blue Thumb records, *Darkness, Darkness* and *Lovin' Feeling*), Phil has only recently felt up to handling the challenges of keeping a band of his own together and working.

“Up until a year ago, I didn't want the commitment, the hassle. All I wanted to do was free-lance. But things eventually got to the point where playing music was just like a job. At that point, I knew it was time to have my own band and play my own music. I'm willing to put up with the problems of my own group because I'm expressing myself more. It's worth the hassle now.” And what about the usual personality problems that occur more often than not when a band has co-leaders? “A lot of times, I guess, you could run into some ego problems with co-leaders. It's possible for self-expression trips to clash sometimes. But we haven't had any problems whatsoever—no funny vibes, just straight ahead music for over a year.”

Along with an increased concentration on his own individual musical activities, comes Phil's move away from the Blue Thumb label, over to the Chicago-based Curtom label of Curtis Mayfield. “Blue Thumb was happy with the musical returns of my two albums, but they were less happy with their financial returns. So we parted friends after *Lovin' Feeling*. I'm happy with the work I did for Blue Thumb because there was no interference from the company. I was free to do my own thing totally, because Bob Krasnow, the label's president, knows that's the way he's going to get the best out of you. Our parting was purely a matter of economy.

“Now Curtis Mayfield, who's an old grammar school friend, has signed me with his label, Curtom. He's been talking to me for a couple of years, sayin'. “Why don't you come in the studio and let me produce you? I think I know where you're at.” So, now I'm gonna do it. I want to do what Curtis wants on my new record for Curtom. To put the band over in the right way, we have to have not just a good-selling album, but a real hit record—70,000-plus in sales, Curtis knows where I'm coming from. We've worked together for years. I played on just about every Impressions and Curtis Mayfield solo session that has gone down. I like his concepts, so I'm letting him take over. I want to have a top-flight band and play good concerts, and the only way to do that is through the medium of the hit record. Curtis knows how to make them. He reaches the masses, and also the people who know about music at the same time.”

Upchurch's roots are in Chicago. His father was a piano player who got Phil started on the ukelele before buying him his first guitar. Phil is self-taught, and a professional from an early point in his life: “I started fresh out of high school with an r&b group called the Spaniels. Then I worked with Jerry Butler and Dee Clark, and things mushroomed from there. When I was with Dee's road band, people used to go crazy for our theme song. It was a thing called *Can't Sit Down* that the band's organist, Cor-

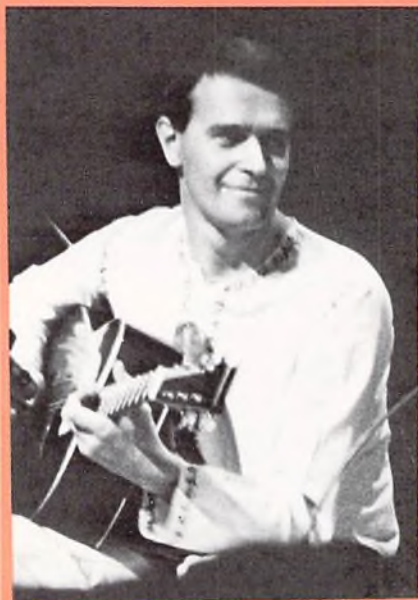
nell Moore, wrote. There were some publishing hassles and the record of it sat on the shelf for over a year. Then a producer came along and asked if he could put it out under my name. I take no credit for *Can't Sit Down*, but it was a million-seller. It wasn't my tune, something I really would have released. But when I went back and asked Dee and Cornell about it, they weren't interested in putting their names on it. So, the record finally got out there and soared under my name. I renounced all rights to royalties because it wasn't my tune. I care about how my money is earned, so I didn't listen when people suggested I go out and grab the money. There was probably a lot of bread involved.”

The success of *Can't Sit Down* generated an album of the same name on United Artists, as well as a follow-up for the same label. Following a couple of years in the army, where Phil played bass and guitar in Special Services combos, he went to New York to record for Orrin Keepnews' Milestone label. “It was an exceptional opportunity, working with top-flight musicians like Wynton Kelly, Richard Davis, and Jimmy Cobb. From there, I recorded two albums back in Chicago for Cadet with Charles Stepney, in the Rotary Connection days.” After that, the two Blue Thumb albums (*Darkness, Darkness* was a two-disc set). Through all these years of recording, of course, Phil was making a solid living in the studios, where he gained his justly-deserved reputation of being able to do anything there was to be done on guitar or electric bass.

Though Upchurch has remained in Chicago throughout most of his career, his musical journeys also led him to a nine-month stay in Los Angeles. I asked about his reasons for both the move, and its relatively short duration. “The recording center of the world right now is in L.A. Though there's still something happening in New York, many East Coast musicians are finding themselves moving west. Really, the entertainment capital of the world in all phases of the industry is Los Angeles. And it's my second home. I moved to L.A. when I did because I felt boxed-in in the Chicago studio scene. I though the opportunities in L.A. would be unlimited for both studio work and getting my own thing together. If you're going to maximize the opportunities in your career, then you should go where the most work is. I still feel that way. But when I got to L.A., I found that it was the same thing all over again. I was back in the studio, only this time with musicians of much greater reputation, playing somebody else's music their way. I felt like I was in somebody else's back yard—not really at home. How can you feel at home away from home? So I guess it was really homesickness that brought me back to Chicago after nine months. And I think the earthquake had something to do with getting me back here a little faster.”

Of all the session he's done, Phil chose to talk about Cat Stevens and Quincy Jones as two of the musicians he has most enjoyed working with: “I think of Cat Stevens as the white Curtis Mayfield. When he called me at first, I didn't know his work. I ran out and bought a couple of his records. When I heard them, I thought, ‘Oh wow, I'm not going to dig this at all.’ His concept was completely foreign to me. But Cat is very inventive, original, and totally dedicated. He's really straight ahead. Working with him was a pleasure, very unhurried. We recorded the *Foreigner* album in Jamaica on the average of about a tune a day. When Cat went to Jamaica, everybody thought

continued on page 40



# MAHAVISHNU'S APOCALYPSE

BY JIM SCHAFFER



DRAWING BY SCHAFFER

PHOTO BY LINDA WING

**M**ahavishnu John McLaughlin is a unique musician and man.

His guitar playing has been called both conventional and unconventional by critics, but his sound has had a profound influence on today's musical scene, having been amplified by his associations with Miles Davis, Herbie Hancock, Tony Williams, Jack Bruce, Brian Auger, Chick Corea and Carlos Santana. His playing has also brought recognition from our readers, who voted him Guitarist of the Year in the past two **db** polls.

For the last three years, of course, McLaughlin was the spiritual and musical leader of the 5-man Mahavishnu Orchestra, which broke up at the end of 1973. McLaughlin has formed a new Mahavishnu Orchestra of 11 members, including the violinist who has won **db**'s Critics and

Readers Polls since 1969, Jean-Luc Ponty. Also on violins are 18-year old Stephen Kindler and Carol Shive, who has worked with the Hawaii and New Jersey Symphonies; the string section is rounded out by Marshall Westbrook on viola and cellist Phil Hirschi. The new band also includes two trumpeter-flugel hornists; 19-year old Lionel Hampton sideman Steve Frankovich; and Bob Knapp, who triples on flute.

The new Orchestra's rhythm section shapes up with lead vocalist and keyboardist Gayle Moran. On fretless electric and upright basses is 17-year old Ralphe Armstrong, and completing the section is drummer Michael Walden, who McLaughlin says "is definitely going to be way up there with the top drummers within a year or two."

With a new band and a new album soon to be released, it seemed only fitting to start the interview at that point. I asked John if the album's personnel is the same as the new Mahavishnu Orchestra.

**McLaughlin:** Part of it, yes. There are eight people on the album, and the other three arrived after we recorded it, and we've been rehearsing ever since with all 11. I hope people enjoy it as much as I do. I think they will. I think it's really the beginning of a new era.

A few of us have vocals on the new album. I like voices, and I've wanted to use them for a long time; I wanted to use voices in the old Orchestra. I've been singing spiritual songs with my wife. Not that I have a good voice, but everyone has a voice; everyone can sing, really. God's given us all a voice to sing, so we might as well use it. The voice, in fact, is the first instrument.

**Schaffer:** Do you think the new Orchestra will be more classical?

**McLaughlin:** Well, there's more composition, but for me, it's definitely more balanced.

**Schaffer:** In the voicing aspect?

**McLaughlin:** Just between composition and improvisation. Like on the new album, you'll hear the London Symphony Orchestra with Michael Tilson Thomas, who is an ace conductor. There's a guy I'm really happy to work with because he's had a total classical background, but he likes Martha and The Vandellas as much as he likes any of the principal Western composers. That is to say, he doesn't see any barriers in music, basically, which I don't either. The barriers in music only exist due to the musicians having the barriers within themselves, having been dragged into the definition game. But when they feel that this definition problem isn't really what music is about, then what happens is you get just Music, and it's all-embracing. And that's what I feel this album  
14  down beat

will reflect, as well as the group. It's an expansion. With the old Orchestra, there were set limitations; we could only go so far.

**Schaffer:** This was because of the limitations of the people, or the number of people...?

**McLaughlin:** Well, for example, I wanted to get into symphonic things last year. For some time, actually; I've thought about this for several years. But to do that, you need complete cooperation, and it wasn't there. Actually, I myself need to expand and be more embracing with different people, different musicians. And I'm really happy that now I can do this. As I said, it's like the birth of a new era. But before a new era can be born, the old one's got to fall away. Otherwise there's no room for the new to emerge and grow. I think definitely this form will give way to a better, more perfect form, and more universal, too, I hope.

**Schaffer:** It's like expanding the stretched-out energies of the old Orchestra.

**McLaughlin:** We're all stretch bands. The flower has to grow; the universe has to expand. We all obey the same incredible law: either you grow or you die, actually. You cannot be static. There's nothing static in the universe; it's evolving, so you might as well harmonize with this process, with this law. And I'm really glad it's like it is, because it continually opens up greater possibilities and opportunities.

**Schaffer:** Did you approach Michael Tilson Thomas about conducting the symphony?

**McLaughlin:** The idea was thrown around quite a few months ago, and I liked the idea very much. In fact, it was at the Masterworks department of Columbia Records that we spoke and then I went to Boston, where he is the secondary

conductor. (He's the principal conductor in Buffalo.) We had a nice talk, and it was set from there.

What happened was that a few months later he had a benefit concert with the Buffalo Symphony planned. The guest artist was Isaac Stern. A few days before, Isaac pulled out for one reason or another, so Michael said, "Why don't we play one selection with the five-piece group and the Buffalo Symphony?" Of course, this really appealed to me. It was amazing how we just got this piece together; it was quite a long piece. It's on the album and it's called *Hymn To Hymn*.

Anyway, the whole thing was a great experience. We learned a great deal, and then we went over to London in the first week of March and I had George Martin produce the album; we had the same engineer who did *Sergeant Pepper* for the Beatles and stuff like that. So we have a beautiful sound on the album, and we finally got this thing done with the London Symphony, and altogether it was an amazing experience: very enlightening, invaluable in many ways. Michael and I plan to do some more work together, possibly with other orchestras throughout the world, because we have the scores now for the group and for the symphony. And I'll be starting work on some new pieces. I want to do a live concert at the end of this year with Michael and, hopefully, the New York Philharmonic. There's an enormous amount of possibilities opening up.

**Schaffer:** Do you think the audiences are becoming more aware?

**McLaughlin:** I think that's inevitable.

**Schaffer:** You mean, bringing the audience

along with you.

**McLaughlin:** I never underestimate audiences. I actually feel the audiences have got the capacity to appreciate *anything* that's good, whatever the promo men say. It's my sole conviction that the listening audience is totally underrated and patronized by music business people who project their own limitations on the general listening public. Let's just say the music business could be more adventurous with young musicians who have got something to offer in a new way; let's notice that.

And I think it's changing because ultimately, talent will win out, and if you have something to say, sooner or later you are going to get the opportunity. Only it's still tough. It's like the old band, when people said, "You'll never make it. No vocals," and all this nonsense. But people are ready for anything that's real. If the musician feels and believes in what he's doing, then the audience is going to respond. This is an unshakable faith that I have. And I feel that it's my duty to the listeners to perfect myself and expand and grow as much as possible so they can have a better experience when they listen.

**Schaffer:** That sounds like the only way to go.  
**McLaughlin:** For me it is, Jim. I cannot see any other way. It's either regression or progression. You can't stay in the middle.

**Schaffer:** Have you related your new sound to what the Orchestra was doing before? With Jan (Hammer), Billy (Cobham), Rick (Laird) and Jerry (Goodman)? Is the sound similar?

**McLaughlin:** No, I wouldn't say it is. It's different because even if we had the same lineup with different people, we'd be bound to have a different sound, different concept. It comes from people, really. We had a concept, and it was developed almost to the ultimate point, a point from where it couldn't go any further.

But besides that, we have different instrumentation, too. It's different, but because it's so personal to me, it's hard to make comparisons. You'd be able to make a much more objective comparison, really.

**Schaffer:** Are you doing all of the writing for the new band?

**McLaughlin:** I have done it all for the first album, but I expect there will be writing coming from our drummer, Michael Waldon, who is a very talented writer.

**Schaffer:** How about Jean-Luc?

**McLaughlin:** Possibly. Jean-Luc is currently involved in his own thing at the same time as he is in my band, but I have invited him to author any piece that he wants to for consideration. He's making his own album, so it's quite possible that he himself is using the material he's written for me.

You see, this new band is actually more flexible; the old band was too rigid, in a way, in that it was a static group. For example, let's take the Beatles. They were a group, but they recorded with other musicians, all kinds of musicians. Now, last year I wanted to record a symphonic album, but it was completely denied me by the group. I thought this was a pity because we could have done something really significant. Now the situation is much looser. For me, it's necessary to be loose, to allow different influences to come in because we can all benefit from them. And this is exactly what's happening now. I'm really happy about the way it's progressing.

**Schaffer:** Some of my guitar-playing friends have seen you live and heard your albums and are wondering how you got that fast.

**McLaughlin:** If you hear it clearly, then surely it's going to come out. In fact, that's really what it is necessary for musicians to do. Music is born out of the inner sounds within a soul; all the music that was ever heard came from the inner

silence in every musician. The musician has to hear it first, and if you cultivate the art of listening, then sooner or later you're bound to be able to execute it. Playing fast is just relative. There are feelings that I need to articulate accurately. There are all kinds of techniques. But the technical competence is only to accurately express these things that you have inside.

**Schaffer:** What type of technical things have you practiced?

**McLaughlin:** For any instrument, scales are the key to unlocking the instrument-modes, ragas, whatever-your knowledge and execution of them. That is the key. From there on, it's up to your imagination, your feeling, your concepts, your taste. We're painters of sound in the fourth dimension, which is time also. In music, you have all these colors. You have dissonance, consonance, soft dissonance, hard dissonance, soft consonance, hard consonance. You've got different tempos. You've got intervallic tension. You've got so many things, and these are, in a way, colors. It's like a painter's palette that every musician uses according to the way he feels at that moment, according to his taste and discretion, in the sense of aesthetics, beauty and harmony, and all the rest of it.

The difference between a painter and a musician is that the musician has to learn to translate the feelings into sound colors. The musician has an arsenal of colors. The musician has his aspiration, which will take him beyond colors to the realm of the pure spirit. That's what's really wonderful about music, which is like a synthesis of all the colors. It's just like the pure spirit, and obviously my ideal in music is to reach that. But to do that, you need to understand music in relation to feelings, art and aesthetics and stuff like that.

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*"I am not a musician for musicians. I am a musician for people who are not musicians . . ."*

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**Schaffer:** How does a young musician attain that?

**McLaughlin:** Work with a capital "W."

**Schaffer:** Going to school?

**McLaughlin:** Sure, that's part of it. It's learning from teachers, from different cultures. There's so much music on earth, and yet there's so much music that people aren't aware of. And that's something that I hope to be actively involved with in the near future. Bringing some of this music that people aren't aware of to their notice, music which is really, in my opinion, some of the most sublime, supreme music. But they should be aware of the music of different cultures and aware of great artists in their own country, great classical musicians, be aware of the folk musician in Bulgaria as much as they are aware of the rock musician in Chicago. It's all equally valid. A young musician has to be completely open to the high impulses of the greater musicians. It's just through aspiring and desire.

**Schaffer:** That would stop the creative juices.

**McLaughlin:** That's when you start regressing, I think.

**Schaffer:** That's when you put down your axe.

**McLaughlin:** If you don't, then your music starts going downhill fast. The thing to realize is that it's actually only the beginning. There is always so much to learn. For me, this is daily truth. I've always so far to go, but I'm delighted that it's like that, because it's by living truth that life constantly expands and grows as the music does and as the spirit does. We've always got an opportunity to grow and become better, and I think this is incredibly beautiful. But to the young musician: Work and Practice.

**Schaffer:** Do you think certain types of breathing help your playing?

**McLaughlin:** Yes, if you're talking about Talli Yama, Hatha Yoga. If musicians care to start developing *themselves* as well as their musical faculty, bringing their body in tune, then that can do nothing but good, nothing but bring more harmony into their music. This is because when you start bringing harmony into your life—Talli Yama is a form of order—just doing this will automatically, whether you notice it or not, start imposing more and more order in your outer life and consequently the inner life, the deeper life, which is total harmony. The two will start growing closer together. It is a long process but if you start talking about the goal of Hatha Yoga, that's spiritual perfection.

Hatha Yoga is only a goal insofar as it perfects the body to the extent where one can meditate, or sit in one position, or be in a particular pose and transcend the human consciousness. This is the ideal of Hatha Yoga. And the spiritual ideal, for me, is to transcend the human consciousness and become aware of the divine consciousness. That's my goal: to become aware of what I am and who I am and then ultimately to reveal this in music. When this happens, the musicians who do this will give the listener a better experience because it will be deeper. You get to the point where, at its deepest, the listener will experience his own divinity.

This is my ideal. As a matter of fact, it's my duty. What am I a musician for? I am not a musician for musicians. I am a musician for people who are *not* musicians, just as painters allow people to see through different eyes, *their* eyes. Likewise, musicians allow others to experience what the musician experiences, and consequently, we both grow. After all, what is my music worth with no one to listen to? It's worthless. It's essential that people listen. Hopefully, their experience can be improved by listening to it.

**Schaffer:** That's definitely what I've picked up from audiences getting into the Orchestra, and also the couple of concerts you did with Santana, using acoustic instruments. You've worked up a very genuine approach to the instrument.

**McLaughlin:** This has made me very happy because people have responded to it. One never knows. You go on faith; that's all there is, just faith. We go out there and we start playing acoustic guitars, and the audience is used to big amps, electric guitars, drums. But it's beautiful. That's why I've got so much faith in people. They are ready for anything that is real. Whether you're expressing joy and delight on acoustic or electric guitar doesn't matter to them.

I'm really convinced that all music is magnetic, but what people need to feel is what's inside the music, what the music embodies. And people responded in Chicago, in San Francisco, in New York; there was just a phenomenal response. This consolidates my faith, my feeling that it's the music, but it's also the content, that people actually come to the concerts to feel.

**Schaffer:** Does that mean that hearing is only part of it?

**McLaughlin:** Right! Whatever is going on onstage, they feel that, and they'll be more or less fulfilled by it.

**Schaffer:** A lot of your image is the calm that your project, and I think that even with the high energy of the old Mahavishnu Orchestra, that calm was always there, and it was really a nice thing to pick up on.

**McLaughlin:** I hope so. Hopefully, in the translation of experiences, there is this overriding calm and peace, and love, too. I hope we can see

It's a long way from Frisco's Mission District, 14th and Market, to spiritual enlightenment and the Sri Chinmoy Self-Realization Center in the Queens. For that matter, it's a long and rocky road from learning the burrito blues from a Tijuana dude called Xavier, to counterpointing the awe-inspiring jazz improvisations of Mahavishnu John McLaughlin.

But the path is being traversed.

At first, our traveler looked like any street hustling Chicano from the endless barrios of the Bay Area; his hair was wild and frizzed-out, his lips greased with the wine of ghetto festivities and the sensuality of Latino manhood. The music that he played was jingo-rock, a fierce combination of multiple rhythms, rock textures and a driving, emotional blues guitar—Olatunji, Willie Bobo and B. B. King in one youthful wail.

One thing about our traveler, however, did make him stand out from the crowd, but you had to strain to see it; for submerged behind the burly hair and sharp duds were tranquil, child-like expressions that stood in marked contrast to the sneering, macho stances of his compadres.

Today, that gentleness has come to the surface, like a beam of light breaking through the ethnic, and ethical, smog. His hair is much shorter, only a Pancho Villa mustache graces his smooth facial contours. The garments he chooses to cover his body with are simple, even stark: white sneakers, white trousers, white sweatshirt. Only an image of the guru on his sweatshirt—or sometimes just a button—breaks the canescence.

His music, now, is more involved with wave than rhythm; the chords are more complex, the melodies more eternal. It soars amid the heavens, while before it cooked across our earth. But a common note remains from his previous life—a lyrical blues emotionalism.

For no matter what his avowed path, Carlos Santana, now devotionally Devadip, will never lose his boyhood romanticism.

"People want to know why I changed my music, even my own mother. They say, 'I miss hearing the old stuff. How come you don't go out and check all the other bands in the clubs. They're playing like you used to.' I say, 'I gotta move on.' My convictions are very, very strong and they're getting stronger because I feel I'm awakening to a higher, a deeper reality."

Santana had just done an all acoustic concert with Mahavishnu John McLaughlin at which their wives, Mahalaksmi and Urmila Santana, had added spiritual tone and percussion. A large percentage of the audience wanted something more akin to rock 'n' roll. Afterwards, there was no chic, wild party. People retired to their rooms, almost as if the bells of complin had tolled.

Sitting in the lobby of the Holiday Inn where he was staying, Santana spoke quietly but enthusiastically about the new direction his life has taken.

"We meditate, we pray, there are certain types of food, certain types of people we hang around. After a while you



LINDA WING

## santana's white hope

by ray townley

*"The happiest man is he who can connect the evening of his life with the beginning."*  
—Dante

*"When I first talked to Mahavishnu, it wasn't so much Mahavishnu as it was guru. I said, 'Man, I thought you were from Mars.' Like I found myself when I first saw him—the band had split up—I found myself dreaming about this cat like three times out of a week. I said, 'What's wrong with me? I don't go for cats, why the hell is this cat so much in my mind?' So, when I talked to him, I found out it wasn't Mahavishnu doing these things to me in my dreams. It was the call of my spiritual master; and it's not even my spiritual master, it's God inside my spiritual master, inside of me, inside of everything. The only thing, the spiritual master is a little closer to the Supreme than we are. It's just like Mahavishnu is closer to this perfection because he practices it. The guru is infinitely closer than we are because his body's his instrument. Just like Mahavishnu, his guitar is his instrument."*

—Devadip Carlos Santana

begin to listen to certain types of music ... you begin to demand a lot more. Like music I used to hear, you know, it just makes me yawn, puts me to sleep now. It's dead. It's very temporary and comes from a lower consciousness. Whereas music from India and music from John Coltrane, I can go to sleep to it and have some incredible dreams and wake up and have some beautiful actions.

"The other kind of music I can't stand to listen to any more. It's almost like what we're hearing now (*motions toward the hotel p.a. system*), MUZAK, but played by musicians who have more chops. You can tell when a musician is playing this music, and no matter how beautiful his tone, or how many chops he's got, it sounds like cocktail music.

I asked Carlos if he could tell instantly if a certain music was spiritual in nature.

"There are things I can hear from children, things I can hear from different songs, like the tone, you know what it does? My hair goes straight up. I can hear just one note—a cat doesn't have to have a lot of chops, of course it helps, but he doesn't have to have a big understanding of his instrument. If what he's playing, he really plays from his inside, I can feel it. You can tell if

somebody's playing from in his mind and soul and somebody else is catching up with his lawyer. What's happening? His income tax?"

*Who would you say are the greatest exponents of that spiritual music you talk about? Coltrane?*

"I like a lot of things—the great ones: Miles, Jimi Hendrix, Coltrane. I like a lot of stuff Sly does, although I know it's temporary. Things by John Coltrane are played with so much determination; the determination is there even before he plays. You can tell through the music the personal changes he's going through: what time he wakes up, how much he practices, what his feelings are, what he's thinking while playing a particular number. It's not like he's playing to impress anyone, you know. He's playing because he is.

"Indian music, Aretha Franklin, there's a lot of music—even a child, a child has this aspiration. Aspiration is like when a children say, 'Yeah, I want to watch TV. I want to play this song for you. I just want to be in your arms.' So this spontaneous aspiration reflects through your art whatever motivates you."

At one time in Santana's life, religion—Catholicism, the neighborhood



mission parish—was only an institutionalized reality. But a meeting with Larry Coryell opened him up to further spiritual vistas. "Well, you see, this girl friend of mine asked me if I knew who Larry Coryell was because he was looking for a place to stay for the night. I told you, 'Sure, I know who Larry Coryell is. He can stay over my house.' So I met him that way.

"At the time, he was still a disciple of Sri Chinmoy and had this transcendental picture of him. That was the first time I saw the guru's face and I was very, very shocked at it. I was aspiring but my determination hadn't been solid enough to say, 'Okay, here goes . . . I'm going to get into this, I'm going to live it, I'm going to be it. He made me aware of Sri Chinmoy, but he never told me what this new religion had done to him. I guess for that you had to see Larry on stage. I could see this monster playing his guitar and it was so beautiful, so courteous, so nice. I said, 'Whew!' Later, Larry had other convictions, of course, that made him discard Sri Chinmoy. My own awareness never really became completely clear until I read Paramahansa Yogananda. That helped to bring me back to Sri Chinmoy.

"At that time, spiritual masters, to me, were like priests. Catholics. I didn't even believe in Catholicism. Through Sri Chinmoy I have found the highest thing that I can have in this lifetime. The highest, the best. It's serenity of the Supreme. Since I can remember, I used to evaluate. Not compare, evaluate. I used to check out other members of the old band, go into their hotel rooms, see that one was into Miles, one into Jimi, another into the Rolling Stones, still another into the Beatles. Finally I'd say, 'Well, which one is it?' Which of this music has the essence of the everlasting, you know, which means it's more sincere than just slick and hip. It's as simple as that."

*When you had the old band, was there a lot of dissention among the members who didn't understand the path you were heading down?*

"At first everybody was in agreement. That's what made the band so strong—we all had the same determination, the same goal. Then one day the drummer, Michael Shrieve, brought all these records of Miles and Coltrane, and he tells me, 'Man, listen to this stuff. Some of the notes you play remind me of this.' So I started listening to Miles and John and I said, 'Man, I don't play nothing like this. These cats are out there.'

"All I knew at that time was blues. Mostly old things, Ray Charles, Bobby Blue Bland, Little Milton, things like this. But after a while, I got tired. 'Man,' I said, 'I'm not going to drink all my life, drink this three-chord blues. I want to instigate happiness.' I mean blues can instigate happiness in a different way, but it's two different levels. So, I noticed the band was getting too settled in its ways. All people wanted to do was play rock 'n' roll, and I love rock 'n' roll, but when it comes to the rock 'n' roll of Chick Corea, Mahavishnu, there's no comparison. What they play is not just a mask, a loud, glittery nowhereness. It's true joy.

"After I did that album with Buddy Miles, which was really out to lunch, you know, I came to my senses. I heard it back and it opened my eyes to putting my foot down and saying, 'That's it, man!' I asked myself, 'Am I just going to be one of those cats who are fooling themselves and fooling everybody else or am I . . .?' I began checking out other things. I checked out Peter Green, his convictions, I checked out Mahavishnu."

I asked him how his Latin musical background comes into play with his new music. "I didn't have no Latin background at all. When I started playing Latin music with the first Santana, it was very new to me. All that I knew was the blues. To me, Latin music was very, very corny. Very, very corny. It used to bring me down because I didn't know very much about it. Until one time, it was one or two o'clock in the morning, and I started listening to this album by Ray Barretto and it knocked me out. This is Latin music. This isn't corny. There were a couple of things, like the beats . . .

"The only cats I like in Latin music right now are Barretto and Eddie Palmieri because they're always progressing. I still demand even more 'cause I gotta have a plate with salad, not just one thing; I have to have Brazilian music, Indian music, and most of all, it's gotta be cooked with the essence of spirituality. Otherwise it's like putting a TV dinner before your face, saying give me the money."

Almost everything Carlos talks about ends with a glowing statement on the Supreme. It was difficult keeping him on any one steady track. "I'm doing this album with Turiya Aparna (Alice Coltrane) and the things that I hear now are of another essence. She really helped me a lot, helped to inspire me to get out there and play. I had written most of the songs for this album with notations for other people around me to play at the designated spots. But I wasn't playing that much. She said, 'No, that's not what's happening. You've got to play because your presence is needed, because if your presence is not there, it's not happening. You've got to play.' So I started playing and she said, 'Yeah, that's it!' So I feel like I'm just beginning to bloom. Like at the concert tonight, I feel like I'm the seed and the seed is planting. Even if I hit just one note, just one note that gets across to somebody, then the next time that person sees a rock 'n' roll band playing with ten Marshall amps cranked up all the way, you know, they're going to demand more. They're going to demand more than just loud noise and the same licks.

"What I listen to is something like Aretha's music, where a note is just, man, it just gives you chills all over yourself. Dionne Warwick, Miles. And after a while, it's a melody, it's something that brings it all back home. I'm, I guess the word is freak, for melodies. That's what I listen for, even if a note is corny, man. If you like the way it's phrased, later on you can, in turn, make that thing something else, make it really pretty. That's what makes people stop, that's what bends their minds, bends their backs and straightens them out. They stop what they're doing, stop

yawning through life, and say, 'Wow, what's that? What does that sound like?' It's really like showing someone a picture of themselves."

The new album that Carlos mentioned will be in the stores in early June. Entitled *Illuminations*, it will feature Turiya Alice Coltrane, Jack DeJohnette, Dave Holland, saxophonist Jules Broussard who also adds some tamboura drone, percussionists Armando Peraza and Tom Coster and Santana. The music is spiritual and avant-garde in nature.

Since our discussion, Carlos, for whatever reasons, has decided to do another album with the Santana band. They're rehearsing now with plans for an autumn release. It'll include some members of the original band, Jose Cepita Areas, Michael Shrieve, and, on bass, Dave Brown. Tom Coster and Armando will also be in on it. From all rumors, the band cooks more, and harder, than ever.

Santana's emotional spontaneity is exemplified by the fact that during our conversation, he made it quite clear that he was through with the old band. Now he's tight with them again. It's all part of the changing game, I guess. "Actually, the band, to me, is gone," he told me emphatically. "My whole being demands something else. Last year, that's what it was for last year, and it was really, really good. The energy was still there, the energy is still there, but I can see Cepita and Michael going in different ways from me. They both are working on albums of their own. I respect Mike because he's going in a musical way. I respect Cepita because he's a very great musician, but I don't like what he's doing. To me, that stuff I was hearing way before I was born. The stuff Cepita is playing is dead to me, it's of the past. He's a great musician when he plays with other great musicians, but I don't think he's honest in what he's trying to portray at this moment. I mean, he might think he's honest, but I don't think so, I think he's cheating himself. At least, my soul demands more than what I hear."

The sudden changes that occur in Santana's life are part of an all-or-nothing attitude toward life. Carlos Santana is hot-blooded; his music, no matter how spiritual, is always of the flesh; his convictions, no matter how seemingly fickle, are always totally sincere for that moment.

Right now, Santana is looking toward the infinite: "I'm going to start searching for another drummer and a bass player and I'm going to tell my manager that it's time to start looking for something else. I just gotta do it, man, I have to do it because I would feel really bad if I was on stage with the wrong people, playing the wrong music. It's not that they can't do where I want to go. It's just that I hear something and if I'm alone on stage, I can't go any higher with it than myself. It's like running a relay. When you don't have the brothers to completely go out and strive together, you're not going to win the race with your own goal. I don't want to play music to pay the rent. I can always sleep in the park when it comes to that. I grew up being poor. I want to play music like Turiya plays . . . waves, infinite waves of sound." db



# JIMMY GARRISON

Bassist  
In The  
Front  
Line

JOSEPH L. JOHNSON

by herb nolan

“My parents wanted me to be a doctor—a doctor, isn’t that something,” recalled Jimmy Garrison, amused by the irony, as he tried to focus on a period more than 20 years ago.

It was quite unlikely that Garrison would devote his life to medicine, since he grew up in Philadelphia with people like Bobby Timmons, Henry Grimes, Lee Morgan, Reggie Workman, Ted Curson and Al Heath, whom he went to high school with. They were part of a musical environment split between north and south Philly that set a direction for Garrison that would bring him to New York City in 1959 and into a milieu that was on the verge of affecting monumental changes in music through Ornette Coleman and John Coltrane.

Jimmy Garrison was intimately involved in that period which not only changed improvisational music dramatically but altered the way certain instruments, like the bass, would function in a band.

During the course of an extended conversation that began late one night in a dimly lit, back-stage hallway and concluded the next afternoon in a small hotel room across the street from the club he was working in with Elvin Jones, he talked about those times and his own development as a musician.

“After high school I went to music schools in Philadelphia and then got with a band called ‘The Five Guys.’” said Garrison creating a perspective for himself.

“I’ll tell you what happened, the band did some touring and I went to Miami with these guys—I was about 20 years old at the time. We were working at this club and Sam Jones, who was playing with Tiny Bradshaw, came by and sat in. It’s not that I hadn’t heard bass played the way he played it, but Sam really moved me to get into the instrument. I could say the way he played was sophisticated, and it was, but a better term is slick.

“It was then that I decided to leave ‘The Five Guys,’ go back to Philly, get a job and go to school again. I started working during the day and going to school at night three times a week. I’d practice after work and go out the nights I didn’t have school and jam. One of the main people I was studying with then was a bassist named Jimmy Bond.

At that time I didn’t know anything about growing, all I wanted to do was play, and it was my pleasure to work with anybody who asked. Now about late 1958 and early ‘59, you see, Al Heath had moved to New York; Bobby Timmons had gone to New York; and Lee Morgan had moved to New York. I said ‘Why can’t I go to New York?’ I talked to my wife about it and she said okay.

“About that time Philly Joe Jones was forming a new band and a friend of mine told him that he knew a bass player in Philadelphia that was pretty good. I was going to New York, anyway, but knowing that I had something to go to made me feel a bit safer.

“I first worked with Joe on a Monday night at Birdland. Freddie Hubbard was in the band. That night Curtis Fuller came in and offered me a job every Wednesday night in a club on Long Island. Joe only had a few Monday nights so I could work with him. I could work with Curtis, plus pay the rent and send a few dollars home.

“A lot happened during that period. I had a chance to play with a great many people—Benny Golson, Tony Scott, Bill Evans. I spent six months in Lennie Tristano’s group with Lee Konitz and drummer Pete La Roca.

“But what I am getting at is during that time we were still playing bebop, so to speak, then all of a sudden Ornette Coleman burst on the scene.

“Ornette first heard me while I was working at the old Five Spot with Benny Golson, Curtis Fuller, Ray Bryant and Specs Wright. After that a number of changes took place and I ended up with Stan Getz. Now, as I remember it, Pete La Roca called, said that Ornette Coleman was looking for me and that he’d given him my number. Well, Ornette did call and I followed Charlie Haden on the band.

“Prior to Ornette, bass players were more or less metronomic, and they weren’t as atonal as you had to be playing with Ornette. Of course, you still had to be melodic, but it wasn’t like it was when we were playing bebop—it was a different kind of music.

“One thing Ornette wanted was for the bass to be a part of the front line. I did a record called *Ornette On Tenor* with Don Cherry and Ed Blackwell, and rather than just a back-up bass player, I was a part of the melodic front line. Normally when you see a band, the bass is in the back, and I took it for granted that that was the role; but when I would go to listen to Ornette, Charlie Haden was always up front. When I joined the group, that’s where I stood—right between Ornette and the trumpet.

“You know, it kind of changes you psychologically, because you start thinking you’re a part of what’s going on melodically; consequently, you have to think another way.

“I really had to study his music. Most people thought it was just catch-as-catch-can. But it wasn’t, not at all. I had to study his theory, which is too long to go into here: but an integral part of it is that you take a note like C; C can be the tonic of C; it can be the major third of A flat; it can be the fifth of F; it can be the ninth of B flat. Knowing that any note can be a part of a whole spectrum of notes, you train yourself to think in that manner and as a result you come up with melodies you didn’t know existed.

“Before, Ornette, I would usually play along with the drummer, which is good, that’s how music is learned. But when I got with Ornette Coleman, I wanted to be able to play along so I could make the bass ring; I could do anything I wanted with bars; I could extend the chord if I wanted to; I could play in more than one key; and I could play in all the keys if I wanted to. With Ornette you didn’t have to play just four beats to the bar, you could play whole notes, half notes or 16th notes, anything you felt would contribute to the music.

“In Western music, I think, we have been brainwashed to a point where we hear a certain way, and that’s why Lennie Tristano’s music made such an impact during the ‘40s and ‘50s. He had broken out of the conventional way of creating lines; and that’s why Ornette’s music also had such an impact—because he had broken out of the conventional way of getting to a melodic line. It was the same, yet different, with Coltrane.

“Coltrane had escaped from the conventional way of playing, but also it was the sheer energy and spirituality of his band that got through to people.

“Now, to Coltrane. I was working at the Five Spot with Ornette and one night Coltrane and Eric Dolphy sat in with the band. Right after that he called and asked me to come down to the Village Vanguard and play with him. He was using two bases at the time. It was then, as I remember it, that he said, ‘If you ever decide to leave Ornette, come with me.’ By the way, it was about then that was made *Chasing The Trane*.

“Well, I decided to leave Ornette for economic reasons, no other reason than that. You see at that time what he was doing was trying to get out of these clubs where owners were taking advantage of musicians. He decided that if they weren’t going to come up with the proper money, then he wasn’t going to work for them, you dig. I had a family and I wanted to get a better apartment, so when Coltrane offered me a job I went and talked to Ornette and took it.

“I came up in the bebop school, so working with Ornette certainly changed my way of thinking about music and approaching the instrument. When I joined Coltrane, even though his music was com-

continued on page 71

# RECORD REVIEWS

Ratings are:

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

## WOODY HERMAN

**THUNDERING HERD**—Fantasy F9452: *Lazy Bird*; *Blues For Poland*; *What Are You Doing The Rest Of Your Life*; *America Drinks And Goes Home*; *Naima*; *Corazon*; *Come Saturday Morning*; *Bass Folk Song*.

Personnel: Herman, reeds, Dave Stahl, Buddy Powers, Bill Stapleton, Tony Klatka, fluegelhorns; Bill Byrne, trumpet; Jim Pugh, Steve Kolbacher, trombones; Harold Garrett, bass trombone; Frank Tiberi, Greg Herbert, Gary Anderson, Jan Konopasek, reeds; Andy Laverne, electric piano; Chip Jackson, bass guitar; Ron Davis, drums; John Rae and Richard Dollahide, percussion.

\*\*\*\*\*

Woody Herman is being a bit piggish about the Grammys. He won one last month and already he's served notice that anyone who expects to take it away from him next year is going to have one hell of a fight on their hands.

If anything, *Thundering Herd* is an even better album than *Giant Steps*, which got the award in '73. There are so many highlights that choices aren't easy. I would have to single out four tracks for special commendation. Tony Klatka's dramatically funky *Blues For Poland* gives listeners an opportunity to observe THE swinging new man on baritone sax, Jan Konopasek. He has the agility of a Serge Chaloff without sacrificing the richness of the horn's bottom register the way so many modern baritone players have. As if that weren't enough, Klatka himself follows with several fine choruses on fluegelhorn leading into Laverne's electric piano and a trick ending that should turn quite a few heads.

Jim Pugh is featured on Alan Broadbent's arrangement of *What Are You Doing The Rest Of Your Life*. His romanticism is not the same kind of romanticism as was Bill Harris' in the Herman Herd of 30 years ago, but then it's not the same kind of Herman Herd, either. After a very pretty first chorus, the time doubles and Jim is off on some exciting blowing, only to come back down quite sensitively for the cadenza.

Klatka's arrangement of John Coltrane's *Naima* was featured by the band during their recent stay at the Half Note and I'm glad to report that it is every bit as glorious on record. Frank Tiberi is called upon to make his own tenor saxophone statement on the theme, which he does admirably.

The other tenor saxophone soloist, Greg Herbert, has his solo say on Broadbent's arrangement of Fred Carlin's *Come Saturday Morning*, complete with quotes from Ravel's *Daphnis And Chloe*.

Unfortunately, Woody's next Grammy will be a little harder to win because he'll have to score it without the services of Tony Klatka, who just joined Blood Sweat and Tears. This is a major loss to Woody because all of the Herman Herds have been arranger's bands... but then I remember lamenting when arranger Ralph Burns left, and that was I don't remember how many Herds ago. —kle

## GATO BARBIERI

**CHAPTER TWO: HASTA SIEMPRE**—Impulse AS 9263: *Encontros, Parts One and Three*; *Latino America*; *Marissea*; *Para Nosotros*; *Juana Azurduy*. Personnel: Barbieri, tenor sax, flutes, vocals; Helio Delmiro, guitar; Daudeth De Azevedo (Neco), cavaco (small four-stringed guitar); Novelli, Fender bass guitar; Paulo Antonio Braga (Paulinho), drums; Jim Hughart, Fender bass guitar; Mayuto Correa, congas, triangle; Raul Mercado, quena (Indian wood flute); Amadeo Monges, arpa India (Indian harp); Ricardo Lew, electric guitar; Queto Palacios, classical guitar; Adalberto Cevasco, Fender bass guitar; El Zurdo Roizner, drums, percussion, Domingo Cura, bombo Indio (Indian drums), bongos; Antonio Pantoja, anapa, erke, siku, quena, erkencho, small percussion; Isoca Fumero, charango (small ten-string guitar); Pocho Lapouble, drums; Jorge Padin, percussion; percussion section (unidentified) of the Escola de Samba do Niteroi.

\*\*\*\*½

It's hard to think of any area in which Gato Barbieri's music is lacking. It has lyrical, melodic grace, and energetic intensity which reach to the deepest parts of one's soul; and it has rhythmic complexity rarely heard in contemporary music. What more could anyone want? The only answer to that question may be: another soloist.

After several albums where Gato has been the only featured performer (despite the "all-star" sessions for Flying Dutchman), the concept of Gato and rhythm section, however cookin', is bound to wear a bit thin. I'm not necessarily saying it does so on this album, but it's something to think about, especially since Barbieri's old crony, trumpeter Enrico Rava, is beginning to make some noise in the States. It could be heavy; a strong, individual, yet sympathetic, trumpet would mix beautifully.

*Hasta Siempre* is, as the title indicates, another chapter of Gato's continuing confrontation with his South American roots. As such, it is ethnic music in the same way that Balinese Gamelan music, Louis Armstrong's Hot Five sessions, and Moroccan pan pipe music are ethnic music. It's close to Gato's native folk melodies and rhythms, and the music's relation to Afro-American "jazz" is much more subtle than on the Dutchman recordings. That's a forewarning to those who only know Gato's music from the *Last Tango* soundtrack or know it not at all. Don't buy expecting to hear Latin-jazz; *Hasta Siempre* could just as easily have been released on the Nonesuch Explorer series, as many critics pointed out when *Chapter One* was released last summer.

This LP is split between Brazilian and Argentinian music, recorded in Rio and Los Angeles (*Juana Azurduy* was done in Buenos Aires at the same time as the *Chapter One* sessions). The new disc begins as the previous one ended, with the engaging *Encontros*, a perfectly delightful, happy Brazilian tune. Annoyingly, the piece has been split into three parts, two for this disc, and one for Impulse's anthology, *The Saxophone*. I don't see why we couldn't have a complete version somewhere.

There are no quarrels with the rest of the music as presented here. **down beat** readers are doubtless familiar with, and tired of reading, descriptions of Barbieri's romantic melodic sweep, coupled with his screaming peaks of intensity, and so forth. So I'll just say that the album cooks like a sonuvabitch. Gato's an innovator, a master, a classic stylist, and *Chapter Three* will be awaited with as much anticipation as *Hasta Siempre*.

Incidentally, I hear Gato's brother, who lives in Buenos Aires and is heavily into Marxist politics, is also a lean, mean trumpet player (hint, hint.). —mitchell

## BILLY COBHAM

**CROSSWINDS**—Atlantic SD 7300: *A Sound Portrait*; *Spanish Moss*; *Savannah The Serene*; *Storm*; *Flash Flood*; *The Pleasant Pheasant*; *Heather*; *Crosswind*.

Personnel: Cobham, drums and percussion; Garnett Brown, trombone; Mike Brecker, reeds; Randy Brecker, trumpet; George Duke, keyboards and synthesizer; John Abercrombie, guitar; John Williams, bass; Lee Pastora, congas.

\*\*\*\*\*

One of the best things about Cobham's second solo album is that the more you listen to it, the better it sounds. There's a lot of depth present and a greater perspective in composition and execution than is normally offered by most contemporary large group scores.

Tonal variation and depth is not neglected for strength; and there's a continual churning of ideas and effects throughout every number. *Crosswinds* is the sort of performance that can be carried off only by a group of top-notch musicians with an instinctive feeling of oneness with each other and with the music.

As might be expected, the rhythm section is excellent. Cobham scores mightily with a driving hand sporting some exceptional solo work by the Breckers, Randy and Mike, Garnett Brown, John Abercrombie and George Duke. Always present is the constant cooking of Pastora's congas.

*Crosswinds* is a tone poem, a landscape painting of flowing winds and pastoral textures. Side One opens with the sounds of Big Ben Chimes and synthesized, wind gusts. *Spanish Moss* has a horn line similar to the one on *Dreams' New York Suite*, a '70 affiliation of Cobham, the Breckers and Abercrombie. But that's the only direct influence discernible here. Brown's trombone solo on *Savannah The Serene* has some moments of excitement and inventiveness against a soft background of piano and bass. The *Sound Portrait* next flows into a dynamic drum solo, *Storm*, which has Cobham filtered through a phaser for more thunderous effects. Also worthy of note is Randy Brecker's solo work on *Flash Flood*, certainly impressive for its fluidity of ideas and the intensity of his electronic trumpet.

Side Two offers several strong points. Mike Brecker's tenor captures perfectly the energy of the arrangements. And his playing on *Heather* and *The Pleasant Pheasant* unveils a full, rounded tone. George Duke, normally a member of the Mothers, is just "sitting in" on piano. Throughout, his playing is a plus, a plus, a plus. —schaffer

## MILT JACKSON

**GOODBYE**—CTI 6038: *Detour Ahead*; *Goodbye*; *Old Devil Moon*; *SKJ*; *Opus De Funk*.

Personnel: Jackson, vibes; Hubert Laws, flute; Cedar Walton, electric piano; Ron Carter, bass; Steve Gadd, drums.

On track 4, Herbie Hancock, acoustic piano, replaces Walton; Billy Cobham replaces Gadd; Freddie Hubbard, trumpet, replaces Laws.

\*\*\*\*½/★½

Bags' bag hasn't changed much through the years, so you know what you're in for on this date: Milt's instantly recognizable funk, the effortlessly speedy single-note runs, the extended blowing that makes his initials as applicable to the phrase "mellow jam" as to his name. And always the cool prevails, for Milt's meanderings are perfectly suited to the frigid sound of the vibes—the notes flow like gelid glass, and you can feel the cold metal against your skin.

But Milt doesn't exhibit much drama in his

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solos, and this prevents the considerable beauty of his work from permeating more than a few levels beyond skin-deep. His solos don't move very far from where they started out; they're more like patchworks of riffs and licks, albeit pretty ones.

There are no weak performances. Milt's exceptional lyricism on the John Lewis-esque *Goodbye* is to be noted, and there's a bit of humor (and shades of *The Exorcist*?) in ending *Devil Moon* with a church cadence. Carter's fat sound, Walton's muscular ideas and Gadd's crisp (but sometimes timid) drumming are sympathetic participants. And Laws is in good, if not top form, although he gets comparatively little solo space.

The second rating is for the para-deceptive packaging. While Hancock, Cobham and Hubbard are listed on the outside, they only play on *SKJ*, apparently left over from Milt's *Sunflower* date and recorded a year before this one. Listening to these giants of different idioms conform to Bags' groove without losing any sparkle is a joy—but it's only on one cut.

—tesser

### CHASE

PURE MUSIC—Epic 32572: *Weird Song #1: Run Back To Mama: Twinkles: Bochawa: Love Is On The Way: Close Up Tight.*

Personnel: Bill Chase, trumpet, electric trumpet, fluegelhorn; Jay Sollenberger, Jim Oats, Joe Morrissey, trumpets; Wally Yohn, keyboards and synthesizer; John Emma, guitar; Dartanyan Brown, electric bass; Tom Gordon, drums; Jim Peterik and Dartanyan Brown, vocals on tracks 2 & 5; additional percussion by Tom Haywood. Larry Huerla; vocal backgrounds by Kitty Haywood, Vivian Haywood & Vicky Hubley.

\*\*\*

My feeling about Chase is that it has always been a band with a tendency to stress ball-busting technical perfection at the expense of musical values, and this album gives me little reason to revise my opinion. There's quite a bit of musical shock value here, but I'd like to have seen less tension and more repose.

Some of the tunes, granted, come off rather well. *Weird Song*, for example, is done in a funky 9/8, and in addition to offering crisp, driving brass passages, features Yohn's synthesizer in a melodic unison with the brass. His synthesizer is programmed to produce wildly oscillating spirals of sound, and they nicely complement Bill Chase's own electric trumpet work. A refreshing contrast from some of the fury on this album comes on *Twinkles*, a gently lyrical piece which features a sensitive fluegelhorn solo by Chase and an interesting, delicate bass guitar solo by Dartanyan Brown, one of the few electric bass players I know of who is exploring the lyrical qualities of his ax.

Jim Peterik, a former member of the now defunct Ides of March (*Vehicle*), has contributed two tunes to this album, one of which (*Come Back To Mama*) should get an award as the most blatantly sexist tune of the year: "You say I treat you like a child that's misbehaving! If you can't take it girl, you'd best be on your way."

There's much sound and fury here, but I suspect it adds up to an album best appreciated only by brass fanciers.

—balleras

### CECIL PAYNE/ DUKE JORDAN

BROOKLYN BROTHERS—Muse 5015: *Egg Head: I Should Care: Jordu: Jazz Vendor: Cu-ba, I Want To Talk About You: Cerupa. No Problem.*

Personnel: Payne, baritone saxophone, flute (on track 7); Jordan, piano; Sam Jones, bass; Al Foster, drums

\*\*\*

Thanks to Muse producer Don Schlitten, veteran beboppers Payne and Jordan have



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been given the opportunity of recording a program of their music their way with, apparently, no restrictions or commercial obligations imposed upon them. The results, *Brooklyn Brothers*, is a pleasant, unpretentious set of performances notable mainly for the craftsmanlike consistency and easy familiarity the co-leaders bring to the assignment.

Payne and Jordan work well in tandem and the music courses along effortlessly if unadventurously, the two wending their solo ways through the changes with the practiced ease and agility of past masters running through their paces on home ground. The course run, however, no records have been broken nor has anyone even come close; for that matter, neither Payne nor Jordan is breathing hard, let alone sweating. Just keeping in shape, not pushing too hard—that's what this music is, and it's on this unambitious basis that I recommend it. Don't expect any great depths of improvisatory inventiveness, for there aren't any here.

What there is, though, is plenty of skill and sensitivity and unfeigned affection for this musical idiom—all of which, unfortunately, have been channeled into the smooth and pleasant glosses that comprise this fluent, easygoing set. No low spots, to be sure, but no high ones either. Enjoyable, naturally; but surprising, never.

—welding

## CHICO HAMILTON

CHICO THE MASTER—Enterprise ENS 7301: *One Day Five Months Ago, Feels Good, Fancy, Stu: Gengis; Conquistadores '74; Stacy; I Can Hear The Grass Grow.*

Personnel: Hamilton, drums; Bill Payne, piano; Simon Nava, congas; George Lowell, slide guitar; Kenny Gradney, bass; Paul Barrere, guitar; Stu Gardner, organ; Sam Clayton, congas (side one, tracks one and two); Jerry Aiello (side one, tracks one and two).

\*\*

Think, for a moment, of the really successful efforts by top musicians to make their sounds more acceptable to a wider audience. My list would include *Charlie Parker with Strings*, Cannonball's *Mercy, Mercy*, Freddie Hubbard's *First Light*, all of Chick Corea's work since the break-up of Circle, and most recently, Herbie Hancock's *Headhunters*. There are many more, of course, and it's highly likely that no two listeners' lists would be the same. But one would have to agree that there's an electricity to all of the above performances that transforms their characteristic banality into something complimentary and creatively valid. Great musicians have the spark to ignite almost any chosen form, and make it glow for them in a special way. Chico Hamilton, an artist who should be able to light that spark, doesn't make it on his latest "commercial" date, *Chico The Master*.

My respect for Hamilton extends beyond his energetic and powerful individual percussion style, to his considerable abilities as a leader. Moreover, he's contributed at least one unquestionable classic to the progressive jazz library. *The Dealer*, on Impulse, was ahead of its time when released and is still a monster today. So, I'm really at a loss to figure out why *Chico The Master*, a thoroughly ordinary rock-and-roll record, was recorded at all. It's not bad, it's just so—well, average.

On the face of it, the idea to create a steadily rocking, cooking album is, of course, a natural for Chico. Add Bill Payne and George Lowell, who are founding fathers of the great unsung rock band Little Feat, and the potential to light that spark is definitely there. Nothing is struck here, however; the music is repetitive, the instrumental work unimaginative and limp.

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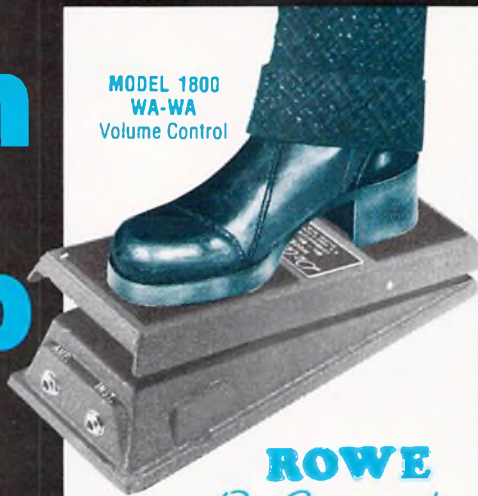
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There's really no way to describe how much Arnie Lawrence is missed, for example; a solid hornman would have made a lot of difference, especially in these particular settings. Or perhaps a lithe, flowing lead guitarist like Dicky Betts. Instead, we get passable slide work from Lowell, meaningless banging by Payne, and forgettable performances from all others concerned.

Cico provides a strong bedrock, as always, but he doesn't sound very interested to me. I suppose *Chico The Master* is "commercial"; but mere cooking is not enough. More attention should have been paid to exactly *what* was being cooked.

—mitchell

## JOHNNY GRIFFIN

**BIG SOUL**—Milestone 47014: (first record) *Wade In The Water; Panic Room Blues; Nobody Knows The Trouble I've Seen; Meditation; Holla; So Tired; Deep River; Jubilation*; (second record) *Gloomy Sunday; That Ole Devil Called Love; White Gardenia; God Bless The Child; Detour Ahead; Good Morning Heartache; Don't Explain; Travelin' Light; No More; Left Alone*.

Collective personnel: Griffin, tenor saxophone; tracks 1-8: Clark Terry, Bobby Bryant, trumpets; Julian Priester, Matthew Gee, trombones; Pat Patrick, Frank Strozier, alto saxophones; Edwin Williams, tenor saxophone; Charles Davis, baritone saxophone; Harold Mabern, Bobby Timmons, piano; Bob Cranshaw, Victor Sproles, bass; Charlie Persip, drums; tracks 9-18: Terry, flugelhorn, trumpet; Ernie Royal, Nat Asderley, trumpets; Jimmy Cleveland, Urbie Green, Paul Faulice, trombones; Ray Alonge, french horn; Barry Harris, Jimmy Jones, piano; Barry Galbraith, guitar; Ron Carter, bass; Ben Riley, drums; violin/viola string section.

\*\*\*

Griffin in transition, 1960-61. These were his two most commercially successful LPs. The music is often sweet, imaginative, winning, but this reissue collection hardly suggests the breadth of his style or why his American period is important to the development of the contemporary jazz sensibility. How much better for Milestone to reissue Griffin's small group material, especially the works with his perfect partners, Wilbur Ware and Philly Joe Jones!

Yet Griffin's years with Clarke-Boland suggest he truly enjoyed heavily arranged big band settings. It's the rare soloist who can establish his individuality in such a context, and rarer yet is the arranger with the sensitivity to appropriately display a decorative artist such as Griffin was becoming. The settings, six charts by Melba Liston and especially the others, by Norman Simmons, are agreeable, and Persip's drumming on the soul LP is inspiring. Griffin, though, was stew meant for a different pot.

Look, Griffin was once Coltrane's rival as an avant-garde saxophonist—probably because Griffin played dazzling long sequences in double or triple time for purely musical (not structural or dramatic) effect. A great part of his style may have been rehashing Dexter Gordon and elements of Parker, but Griffin's strong sense of rhythmic contrast and, often, harmonic variation made up for the familiarity of the phrases he played and the usual illogic of his solo development. Ammons aside, Griffin proved the heaviest of Chicago's post-bop heavies: he's a *blowing* musician, at his best when his mind roams freely, when the genuine exhilaration that so many times validated hard-bop inflames his bloodstream.

But not here. The patterned arrangements of the soul LP permit little freedom to open up, though he does a bit in *Panic*. The trouble with one of Griffin's sweet, optimistic temperament doing a Billie Holiday collection is that the listener unavoidably recalls the irony and black humor of Lady's own versions. For the most part he does little more than decorate

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the themes, though at odd moments his articulation and choice of notes suggest a feeling for Hawkins' structural ideas. Griffin has been an expatriate for nearly a decade now. It is to Milestone's discredit that he will be known to young American fans as a cliched saxophonist who worked with outmoded bands—when other Griffin Milestone properties have so much more to offer. —litweiler

### EDDIE KENDRICKS

**BOOGIE DOWN**—Tamla T 330V1: *The Thin Man; Tell Her Love Has Felt The Need; Son Of Sagittarius; Boogie Down; Hooked On Your Love; Honey Brown; You Are The Melody Of My Life; Trust Your Heart; Girl Of My Dreams; Loving You The Second Time Around.*

Personnel: Kendrick's, vocals; Melvin "Wah-Wah" Ragin, Greg Poree, Dean Parks, Dennis Coffey, guitars; Harold Johnson, organ, electric piano; Leonard Caston, clavinet, piano, organ, other keyboards; Mike Campbell, harmonica; Jerry Peters, keyboards; James Jamerson, Darrell Clayborne, bass; Kenny Rice, Ed Greene, James Gadson, Gene Pello, Aaron Smith, Roger Bethelmy, drums; Jack Ashford, percussion; Gary Coleman, vibes, tympani, percussion; King Erisson, congas. On track 5, Wilton Felder, tenor sax. \*\*\*\*\*

Kendricks is a master of falsetto singing, that oddity of vocal styles identified with soul music. Male falsetto singers, usually tenors pushing their voices into higher registers, are generally integrated into the tight harmonies of a vocal group, but Kendrick's, along with some others like Smokky Robinson and Curtis Mayfield, have managed to break out of that context and make it on their own.

Last year the former lead singer of the Temptations released *Keep On Truckin'* which was a big hit. Well, *Boogie Down* is as good, and differs very little in musical concept from its predecessor. The LP, which lists no less than four arrangers, wraps Eddie Kendrick's in superb orchestration anchored to heavy, cooking rhythms. A singer can't ask for anything better. —nolan

### DAVID AMRAM

**TRIPLE CONCERTO**—RCA Victor ARL 1-0459: *Triple Concerto For Woodwind, Bass, Jazz Quintets And Orchestra; Elegy For Violin And Orchestra.*

Personnel: Amram, French horn, piano, pakistani flute; Jerry Dodgion, alto saxophone; Pepper Adams, baritone sax; Herb Bushler, bass; Al Harewood, drums (track 1); Howard Weiss, violin (track 2); David Zinman and the Rochester Philharmonic Orchestra. \*\*\*\*\*

Every so often someone, usually from the so-called classical field, attempts to fuse jazz and concert hall music. Interestingly enough, the most successful attempts at such fusions have a come from the opposite end, the jazz sector (Duke Ellington, John Lewis, and David Amram).

It seems easier for the jazz composer to assimilate the symphony than for classical heavies to assimilate jazz. It can be argued that most, probably all, good jazz musicians have had some kind of classical training. But it probably has more to do with the fact that the music of Bach, Beethoven, Brahms, Gershwin, Lieberman and Stravinsky can be learned out of a text book, while there's no equivalent text book to teach the budding pianist how to play like Ellington or Lewis, or the french horn student how to play like David Amram.

Surprisingly, little is left to improvisation in the present compositions of Amram. The opening piece is actually a concerto grosso in form with three soloing quintets (brass, woodwind and jazz) and it works wonderfully. Like Ralph Vaughn Williams, Gustav Holst and Benjamin Britten in England, and Aaron Cop-

land in America, Amram makes frequent use of folk material. He does not, however, restrict it to material from his own ethnic heritage.

*The Elegy*, while a good work of its own kind, pales by comparison with the *Triple Concerto* which, as of now, strikes me as the most successful attempt yet made at a true jazz/classical fusion. —klee

### RAMSEY LEWIS

**SOLAR WIND**—Columbia KC 32897: *Sweet And Tender You; Hummingbird; Solar Wind; Jamaican Marketplace; The Everywhere Calypso; Summer Breeze; Loves Me Like A Rock; Come Down In Time; Love For A Day.*

Personnel: Lewis, electric and acoustic piano, Moog and Arp synthesizers; Cleaveland Eaton, acoustic and electric bass; Morris Jennings, drums and percussion. Tracks 1, 3, 6, 8; add Steve Cropper, guitar. Tracks 2, 5, 7; add Jim Hersen, Moog synthesizer. Tracks 5, 6; add Calvin Barnes, percussion. Track 3; add Carl Marsh and Ron Capone, drums. \*\*\*\*\*½

Ramsey Lewis continues to tread lightly on those delicate lines separating pop, r&b and jazz. Fittingly, he and his regular sidemen Eaton and Jenkins are joined by Steve Cropper, former guitarist with Booker T and the M.G.'s and by Chicago jazz pianist Jim Hersen, who contributes spacey Moog effects on several tracks.

Largely because of the addition of Cropper, the session's mood is predominantly r&b: splashy sock cymbal, super danceable backbeats, wah-wah guitar, easy to whistle and remember melodies. It should come as no great revelation to anyone that this is Ramsey's bread and butter music, the sort of stuff that sells his albums and gets him air play on jazzed up rock stations. If you've had your fill of funky-Fender Rhodes piano, this is not your album.

Yet even within the commercial limitations that either Lewis or the people at Columbia have set for him, there's enough invention here to warrant paying attention to this album. Paul Simon's *Loves Me Like A Rock* cooks nicely in a churchy 12/8, and Elton John's *Come Down In Time* features some impressive acoustic bass work by Eaton. This cut, though, is compromised by weird synthesizer gropings; the electric interlude used in this tune sounds like a concoction of barnyard effects and the crowd noises on *Sgt. Pepper*. For me, the most effective tune is Lewis' own *Jamaican Marketplace*. It has the most inventive lines on the album and is a high energy piece throughout. Near this tune's end Lewis gets off an incredibly long run: a one note percussive figure descends to the deep bass register and rises to become a soaring jazz phrase. It's during moments like these that we catch a glimpse of the real Ramsey Lewis. —halleras

### JOHN COLTRANE

**CONCERT IN JAPAN**—Impulse AS-924602: *Spoken Introduction; Introduction and Leo (Part One); Leo (Part Two); Peace On Earth (Part One); Peace On Earth (Part Two); Leo (Part Three).*

Personnel: Coltrane, tenor and Yamaha saxophones, bass clarinet, percussion; Pharoah Sanders, tenor and Yamaha saxophones, bass clarinet, percussion; Alice Coltrane, piano; Jimmy Garrison, bass; Rashied Ali, drums. \*\*\*\*\*½

This music, recorded a year before Coltrane's death, is unlike anything anybody is playing today. I don't mean that nobody is playing music that sounds like this, but nobody is playing it with this kind of degree of intensity. Seven years after his death, it is clearer than ever that he was not just uniquely influential but totally unique as a musical force. This album helps to underscore that truth.

*Concert in Japan* doesn't unveil any new facets of Trane's last musical phase, except for the fact that on at least one occasion both he and Sanders played the Yamaha saxophone, whatever that is (it sounds a little like a C-melody). But it is another example, and a rather beautiful one, of the kind of searing, soaring, fiercely spiritual sounds he was putting out at this point in his life.

Late-period Trane is not everybody's trip, but anyone who has taken the time to make the trip knows how rewarding it can be. There's not much here you can hum along with or tap your foot to, but on the other hand, it amazes me how completely accessible it sounds compared to the way 1966-vintage Coltrane first hit my ears. Basically, *Leo* is turbulent in mood and *Peace* is, well, peaceful, but they both have a similar effect. They fire my spirit and cleanse my mind.

Sanders has three solos. His bass clarinet spot on *Leo (Part Two)* seems a bit forced in its Eastern-ness, but the others are both fervid and well thought out. Alice's accompaniment is sensitive, and her one solo sounds more eloquent to me than anything on the last several albums she's made as a leader. Ali is a dynamo throughout, and in many spots—particularly his long *Leo (Part Two)* solo—he plays in a fashion that can only be described as *swinging*, an objective not always applicable to the Coltrane of this period.

Impulse has done some curious things in putting *Concert in Japan* together. Why is it, I wonder, that there is virtually none of John Coltrane's playing to be heard for the entire first two sides of this two-record set? And why was *Leo* arbitrarily broken up so that it can't be

listened to straight through without manually moving your tone-arm?

These are foolish decisions, but ultimately the music does not suffer from them: it's too strong, too durable.

Is there any doubt that the man was a genius? —*keepnews*

### ALBERT (KUUMBA) HEATH

KAWAIDA—Trip 5032: *Baraka*; *Maulana*; *Kawaida*; *Dunia*; *Kamili*.

Collective personnel: Heath, drums; Don Cherry (Msafari), trumpet, wooden flute; Jimmie Heath (Tayari), soprano and tenor saxophones; Billy Bonner (Fundu), flute, percussion; Herbie Hancock (Mwandishi), piano; Buster Williams (Mchezaji), bass; Mtume, congas; Ed Blackwell, percussion.

\*\*\*

Do you ever get the feeling that percussionists' favorite people are their brother percussionists? Actually, the percussionists, particularly the unusually vigorous Kuumba, and Williams are the only wholly successful performers here, though Cherry—because he's by far the most sophisticated of this band—provides the most interesting music, and lends continuity to what otherwise is a weak session. There's a distinctive bite to his playing, an edgy feeling that sometimes approaches irritability. He returns to modes in his two song solos, but his bright sense of melody keeps taking him back to striking harmonic intervals and rhythmically delightful phrases.

A decade ago this music would have been considered pretty avant-garde (actually, it was recorded over four years ago). The title track is a recitation by several voices over multi-tracked flutes, very like the ideas Joseph Jarman used to test. Then there's *Dunia*, a free

piece, *Maulana*, a vamp, and *Kamili*, one of those misty 2-chord Hancock excursions ("as our ship sinks slowly in the west..."). *Baraka* is a modal piece with enough ideas to suggest an entire LP in itself. The ideas only appear, though—they are never allowed to open up and happen; even the solos are too short. Hancock's solos have the same characteristic—in each, he'll begin something interesting, then forget it and lapse into those damn Muzak chords. It can drive you up the wall.

Jimmie Heath sticks mainly to soprano, and is too tranquil considering the force of Cherry and the percussion. He makes a reasonable foil for Cherry in a particularly nice *Maulana* duo-improvisation (the excitement is mainly Cherry, first on wooden flute, then trumpet). He seems lost playing tenor in *Dunia*, so that near 8-minute duo is entirely Cherry's flight. These two Cherry-led duos are the finest items on the record. —*litweiler*

### CARMEN McRAE

ALIVE—Mainstream MRL 800: *Sometimes I'm Happy*; *Don't Explain*; *Woman Talk*; *Kick Off Your Shoes*; *The Shadow Of Your Smile*; *The Sweetest Sounds*; *Where Would You Be*; *Without Me*; *Feelin' Good*; *Run, Run, Run*; *No More*; *Look At That Face*; *I Wish I Were In Love Again*; *You Better Go Now*; *Love For Sale*; *If I Could Be With You One Hour Tonight*; *Miss Brown To You*; *Perdido*; *Too Close For Comfort*; *Midnight Sun*; *Travelling Light*; *Love Is Here To Stay*.

Personnel: None listed.

see rating below

*Alive* is a reissue of *Woman Talk* (1966) and *Live and Wailing*, issued about the same time. As the title suggests, both were done live during club dates. *Talk* is from a Village Vanguard session that included Norman Simmons, piano; Ray Beckenstein, flute; Joe Puma,

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guitar; Paul Breslin, bass; Frank Severino, drums; and Jose Mangual, bongos.

When *Talk* first came out eight years ago, it received a five star rating from *db*. But personally, I don't think this is great Carmen McRae. Among other things, her voice is strained and one has the feeling that she was not completely comfortable with her backup group. By comparison *Wailing*, a trio date, is the better of the two records. It is more relaxed and Ms. McRae's work with her accompanists is smoother. Both records, of course, demonstrate her incredible range of material, and her beautiful interpretive style.

If you don't have these already, they are fine additions to one's Carmen McRae library.

—nolan

## RED RODNEY

BIRD LIVES—MUSE MR 5034: *Big Foot; I'll Remember April; Donna Lee; Chasing The Bird; Round Midnight; Fifty-Second Street Theme.*

Personnel: Rodney, trumpet; Charles McPherson, alto sax; Barry Harris, piano; Sam Jones, bass; Roy Brooks, drums

\*\*\*\*\*

## SUPERSAX

SALT PEANUTS—Capitol ST 11271: *Yardbird Suite; Groovin' High; Embraceable You; The Bird; Lover; Scrapper From The Apple; Confirmation; Lover Man; Salt Peanuts.*

Personnel: Conte Candoli, trumpet; Carl Fontana, trombone; Med Flory, Joe Lopez, alto saxes; Jay Migliori, Warne Marsh, tenor saxes; Jack Nimitz, baritone sax; Buddy Clark, bass; Jake Hanna, drums; Lou Levy, piano.

On tracks 2, 9, Walter Bishop, Jr. replaces Levy. On tracks 3, 7, Ronnell Bright replaces Levy.

\*\*\*

There are two ways to honor an artist who has passed on and left us here with only his music to remember him by. One is to try to duplicate (and that's so seldom done suc-

cessfully) what the cat did. The other is to accept what he created and build one's own licks on his library.

No musicians have been more frequently celebrated, in both ways, than John Coltrane, Billie Holiday, Jelly Roll Morton and Charlie Parker. Jelly was in his 50s when he died... Lady Day and Trane were in their 40s... Bird was only 35. Unlike Morton and Coltrane, Charlie Parker was not primarily known as a composer. Parker's credits as a composer are on less than half of the nine tunes on the Supersax album and only half of those on Rodney's *Bird Lives*. What we consider Parker's compositions are simply choruses he blew on other people's tunes, from kindred spirits such as Gillespie and Monk to such strange bedfellows as Richard Rodgers and George Gershwin. Even those tunes he authored can, more often than not, be traced to previously existing structures.

Rodney had the advantage of working with Bird for continuous stretches over a considerable length of time. A lot of his creative ability rubbed off on Red and it shows in the way he plays today. Red Rodney is NOT, I repeat, NOT playing Bird on trumpet. Red is playing Red Rodney, as he always did... even when he played in Bird's group.

If I were asked today to give an example of an alto saxophonist who has built his own original statements on Bird, Charles McPherson would be one of the first to come to mind. Red's rhythm section is a bit of a surprise. Pianist Harris and Bassist Jones came out of Cannonball Adderley's funky school, but then there's more than a little of Bird's influence in Cannon. Drummer Brooks is more noted among the avant-garde players. Amazingly, they all come together here and furnish just the right backing for the two horns.

The half dozen gems on this album are all of such great order that it is hard to pick and choose but Monk's *Round Midnight* has always been an exceptionally good vehicle for Rodney's firm toned lyrical trumpet and this time 'round is no exception.

Arrangers Med Flory and Buddy Clark have undertaken quite another venture. They have orchestrated Charlie Parker saxophone solos for an entire saxophone section in much the same way that modern orchestrators have rescored Bach's organ works for symphony orchestra or synthesizer. It's still good music, but how closely does it parallel the intention of the composer/creator? If Charlie Parker had wanted five saxophones, trumpet, trombone and rhythm section I'm sure they could have been found. The fact is that, with notably few exceptions, Bird's allegiance to the two or three horns with rhythm format was unwavering.

The album's most enjoyable moments are in the solo efforts of those not playing arranged Charlie Parker, most notably Candoli, Fontana and pianist Levy. My main complaint, other than the concept itself, is that there was no need to orchestrate Bird's solo on *Lover Man*. This was a performance from a period when he was in ill health. He was angry with Dial Records for issuing the track at the time and there is no need today to bring out this orchestrated solo, which Bird himself rejected, in another form.

—klee

## SUPERSAX

\*\*\*\*\*

Supersax' exciting, big band bopping first album included some fine liner notes. Unfortunately, there was one glib and misleading statement which, as per *The American Way*, is the one that's been most quoted: "*This, in*

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effect, is how Charlie Parker would have sounded had he been able to play five saxophones, at once, in harmony." It's a ludicrous comment that prompts a weird, mind-sticking image; but I think there's more to Supersax than the vision of a set of saxophone quintets cashing in on Bird's ghost.

*Salt Peanuts*, the second volume in the "Supersax Plays Bird" series, continues the intent and effect of the first, although the band sounds a bit less rehearsed, but more relaxed, on the new one. All the music was spontaneously composed by Charlie Parker; the transcribed solo lines have been scored for a big band sax section, joined by rhythm, trombone and trumpet. The only original improvising is done by Candoli, Fontana, and the pianists, and it's all solid, mainstream and engaging, especially the horn men: Candoli carves exquisitely mellow pieces off *The Bird* and peels off some spicy shavings on *Scrapple From The Apple*, and Fontana's fleet two-chorus fling on *Confirmation* is another highlight. Yet fittingly, it is the strength of Bird's transcribed solo, as well as the new one by his disciple Bishop, that makes the title track my favorite (it's incidentally lightened up by Fontana's quote from *The Flintstones* theme song at the start of his solo).

The technical achievements in ensemble playing are marvelous, and I applaud them. But once the applause dies down, there's really nothing else to say about the execution of the Supersax concept; it's a five-star dead end as far as technical criticism goes. The real question dividing many is the validity of the concept itself.

Well, it doesn't bother me very much. The concept is open to many criticisms—that Bird never would have played it this way, or that it's a smoothed-out, orchestrated dilution of the original, a dilution that happens to be more appealing to a public steeped in Western musical traditions. But I prefer to willingly suspend these inherent reservations and dig the album in the spirit I think motivated its creation—that of reverent devotion to an immortal artist. No, this is not the way Bird would have sounded on five horns; it *is* the way a group of today's musicians have chosen to remember the man and the music. To all of them, a toast—Swedish Schnapps, of course. —tesser

## BLUE FREEDOM

BLUE FREEDOM'S NEW ART TRANSFORMATION.—Shih Shih Wu Ai Records. Titles: *Side One*; *Side Two*.

Personnel: Rick Barbeau, guitar; perc, cello, theramin, voice; Milo Fine; drums, cello, theramin, voice; Gary Knox, trombone, voice; Tom Lewis, bass, melodica; Dwight Merriott, trombone, voice, flute; Joe Smith, tenor, soprano saxes, clarinet, slide whistle, voice; Marvin Granger, radio voice.

★★★½

## HUMAN ARTS ENSEMBLE

UNDER THE SUN—Committee for Universal Justice TS 73: *Lover's Desire*; *Hazrat*, *The Sufi*.

Personnel: Lester Bowie, trumpet; Marty Ehrlich, alto sax, tin flute, small instruments; Kwame Graham, elec. piano; Oliver Lake, alto & tenor saxes, flute, small instruments; Carol Marshall, vocal & small instruments; James Marshall, alto sax, wooden flutes, snake charmer flutes, small instruments; J.D. Parran, bass clarinet, soprano sax, flute, piccolo, harmonica, small instr.; Victor Reef, trombone; Charles Bobo Shaw, Jr., drums; Butch Smith, bass; Abdallah Yakub, perc, small instr.; Alan Suits, tambura; Vincent Terrell, cello.

★★★★★

These two records have certain similarities. Both records reflect independent, musical, avant-garde efforts of expression within the broad structure of historical black music. BFNAT appears to be a lone wolf working the

Minnesota area, while the HAE comes from the St. Louis area which boasts quite a few impressive avant-garde groups (Mbari, Bag, Cui), some of which are represented here along with the AACM from Chicago.

The BFNAT recording is excerpts from a radio transcription of a concert (July 22, 1972) over Minnesota Education Radio. An exploratory Free Music statement musically of a moment in time. While there are many satisfying statements, the record as a 50-minute document is marred some by a lack of mature development and a certain sophomoric profundity. Then again, these are not seasoned veterans. Particularly impressive here is Gary Knox's trombone work and Milo Fine's percussion.

The HAE, *Under The Sun*, is 2-pieces, each running a full side. *Lover's Desire* is based on an Afghanistan folk melody and relies heavily,

as does *Hazrat*, *The Sufi*, on a rhythmic pattern laid down by bassist Butch Smith. Smith's bass supplies the metric continuance of the ensemble's initially stated themes. He carries it through the two pieces, during which individual and collective improvisations are worked out, bringing it to the final restatement of the melodies. Both *Lover's Desire* and *Hazrat* (by James Marshall) are similar in swagger, but highly listenable and pleasant music, with the former having at times that same folk harmony found in much of the Aylers' music. Individually, aside from Butch Smith, there are some fine contributions by Bowie's biting trumpet, and the reeds of Lake, Marshall and Parron. Parron's harmonica on *Hazrat* is also surprisingly applicable and refreshing.

A particularly satisfying record, free of excesses, and one I find myself going back to time and time again.

Write db for further information. —rusch



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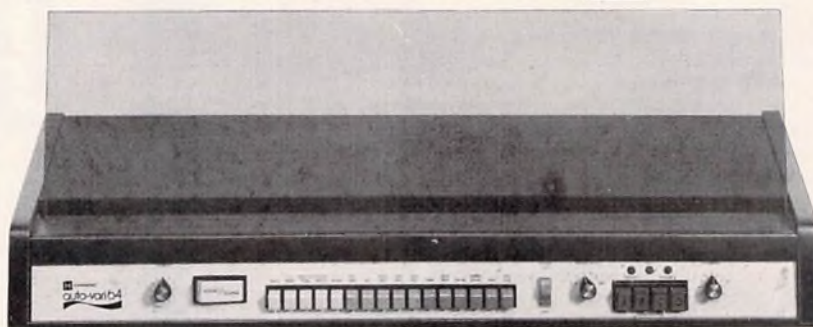
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# Thad Jones-Mel Lewis

## Part I



By Leonard Feather

The first Thad Jones-Mel Lewis joint Blindfold Test (db 9/5 and 9/19/68) appeared shortly after their initial visit to Japan. Coincidentally, the co-leaders submitted to a second double-barreled test just after arriving home from another trip to Nippon, far better organized and more successful than the earlier venture.

"If Japan isn't the hippest country in the world for jazz," said Thad, "it's very close. The people are amazingly aware. One guy came up to me with some records I'd made that I had never even heard of!"

Mel Lewis recalled that if the band shook up Japan, the feeling was mutual. "We were playing *Once Around*, and at the end I had a drum solo. Suddenly everything was shaking, my drums felt like they were going out from under me and I heard this racket—it was the piano sliding away from Roland Hanna. The people were laughing as if it were nothing. By now I saw the bandstand was going in circular motion, and I stopped. We were right in the middle of an earthquake. It turned out there was a biggie not too far away and we were getting a good strong piece of the shock."

Thad and Mel agreed that the fans, who were attending the band's first free-of-charge open-air concert in a park, were completely unfazed. For the band, though, it was a gig to remember—as Mel put it, "our first jazz earthquake."

blindfold

test

1. BUDDY RICH. *Nutville* (from *The Roar of '74*, Groove Merchant). Horace Silver, composer; Greg Hopkins, trumpet, arranger; Rich, drums.

**Lewis:** Buddy Rich . . .

**Jones:** We're unanimous on that.

**Lewis:** Was that a Horace Silver tune?

**Jones:** I don't know, I didn't recognize it. What I did like was the arrangement. I'd like to know who wrote the arrangement. I thought it was very challenging for the players, which is good. It's ideal to make the players extend themselves. In that respect I think the arrangement was excellent. On the basis of that my rating is four and three-fourths!

**Feather:** Well, we can get different ratings for different people on this record. Mel, you didn't mention the soloists.

**Jones:** Then I'll change that to five for the arrangement.

**Lewis:** I don't know who's playing in the band, who the soloists are, other than Buddy. But it was a good trumpet solo, he played nice. And the band played the heck out of the chart. The chart itself, there's an awful lot of work there. It's all at one volume, though.

**Jones:** The nature of the arrangement

precludes any other possibility, but it doesn't really detract from the musical value of it.

**Lewis:** It's a good performance.

**Feather:** Mel, I have a feeling you want to rate it slightly lower, maybe.

**Lewis:** I would say four. They played it; it sounds exciting, and I like the tune.

2. CHICK COREA. *Hymn of the Seventh Galaxy* (from *Hymn of the Seventh Galaxy*, Polydor). Corea, composer, piano; Bill Connors, guitar; Stanley Clarke, bass; Lennie White, drums.

**Jones:** Well, my guess would be John McLaughlin. I seem to recognize the particular sound he favors on his guitar. It may have been Billy Cobham on drums, although there's a possibility it could have been Tony Williams.

**Lewis:** Oh, no, that's Billy Cobham . . . I think. I'm saying yes, it is, I think.

**Jones:** I liked it. Again I thought it was well played. There didn't seem to be quite as much room for solo exploration as on some of his previous things. Certainly there was enough there to indicate the type of musician John is. I thought it was quite good.

**Lewis:** One of our favorite piano players is with that group. He's played with us once in a

while—Jan Hammer. I'm pretty sure that's Cobham. Billy is one of the few guys I know who's got about 30 drums up there in front of him and just from where he's sitting, he can hit 'em all. Pretty wild.

**Feather:** How would you rate that?

**Jones:** I would give it four. It would have been higher, but for me, in order for them to really get into what they're gonna get into, they have to extend it. Perhaps there was some restriction placed on them in the studio; but it certainly wasn't as lengthy as some of the other things they've done.

**Lewis:** Thad's kind all the time; I'm the nasty one. I'd just drop it down a little bit. I'd say three or three-and-a-half, only because—dynamics again—it's all one volume. And obviously it's an ensemble piece—I guess they wanted it to be—there's no solos involved that I noticed. I'd like to have heard a little dynamics used. They can do it; even electronically, but they don't.

**Jones:** Not unless they grow another arm.

**Lewis:** Yes, you need somebody to sit and work dials. Which is what I have against all that. I have a bug about too much amplification; I still love acoustic instruments, they're my favorites. Although there's nothing like a fine guitarist that can play electric guitar, or a bassist.

**Feather:** Well, gentlemen, I have news for you. That was Chick Corea's *Hymn of the Seventh Galaxy*, with Stan Clarke on bass, Bill Connors on guitar and Lennie White was the drummer! [*Laughter*].

**Lewis:** That shows you how much we know!

**Jones:** It didn't sound like Chick Corea *at all* to me. It's hard to believe.

**Lewis:** Well, Lennie White, my compliments. . . no, I'm not apologizing, because what I said still stands. But Chick Corea is one of our very favorite piano players. It just didn't sound like him. He used to play with the band, first time we came out to California. It didn't sound like what he's normally into. It's such a surprise to find out who it was—that we were so wrong. But what we said about the record still goes.

**Jones:** I keep hearing Chick Corea playing *Spain*. It just tears me up.

3. WOODY HERMAN. *Freedom Jazz Dance* (from *Giant Steps*, Fantasy). Eddie Harris, composer; Herman, soprano sax; Andy Laverne, piano; Ed Soph, drums.

**Lewis:** I think that's Woody Herman, and the only way I can tell is because I think that's Woody playing the soprano. It's funny, it's hard to tell . . . big bands playing rock, especially with a lot of electronic instruments, it's really hard to tell who they are. The identity they used to have seems to have disappeared. I'm not saying that's not good; in Woody's case, that band has always had a sound that has lived through years. It's a sound I've always liked.

He sounds great—if that's him—he sound great on soprano. I think he still plays marvelous, swinging along. The tune is *Freedom Jazz Dance*; a good treatment.

**Jones:** They stretched the melody out a little bit, where they gave it a little more space. Yes, that sounded like Woody to me.

**Lewis:** I don't know whether the drummer was LaBarbera or whether it's Ed Soph or which one. Again, playing rock it's hard to tell who's who. Like sometimes, even with newer drummers, I can tell by their sound or their style of playing . . . but with rock it's a little hard; except Cobham or Bernard Purdie, I can definitely tell who they are.

But it's good; I'll give that four also. That's a good performance, and swinging along good.

**Jones:** I'll go along with four stars also. db

## JAMES BENJIMIN

bassist with Gary Bartz

by herb nolan



HERB NOLAN

James Benjimin has been working regularly with Gary Bartz and the Ntu Troop since the departure of bassist Stafford James. He is a quiet and thoughtful young musician who grew up in Harlem and has lived in New York City all his life. He is "Fish" to his friends.

"I don't know what it was that made me want to play," said Benjimin about his beginnings in music. "I listened to the radio and to records and all those things, but there was no one per-

son or group that really inspired me to play. It was just something I started doing when I got into junior high school. I saw the bands there and I wanted to get involved.

"Actually, my first instrument was the trombone. In the beginning I wanted to play saxophone—a tenor—but the school didn't have a saxophone and they told me I'd have to wait until eighth grade to get one. The horn they had was being used by this big fat girl. Anyway, playing the trombone, I got ex-

perience reading in the bass clef, which is probably what finally drew me to the bass.

... that's what I did with Herbie Mann. He really thought I was nuts because it was one of those Schaefer Festivals in Central Park. Him, Roy Ayers and Mongo Santamaria were on the bill.

Some kind of way I talked my way through the guard at the gate and got backstage. I think I told him I was with the band. That's an unusual line (*laughing*). I had my flute. I said, "I'm with the band."

Now, when I go back home to Texas, people react differently to me. Like the first time I went back some girl friends of mine from high school said, "Um, I guess you think you're somethin' now." But, in general, they still accept me. I haven't changed any.

As far as fingering and technique go on the flute, I learned the basics in high school. I studied at college, too, but as far as learning about improvisation. Hubert Laws ... I was studying with him for a while, before he moved to L.A. He would write out exercises and stuff for me. I'm just trying to be natural on the instrument. Whatever comes off from a spiritual level, whatever comes from within. I don't sit down and try to think how I'm gonna play. I have all the technical stuff down, you know. It's just a matter of experience and getting out there and *playing*.

I can get the throaty, breathy tone. But I don't like it that much. A lot of people do it, but it seems overdone, it just doesn't appeal to me. Herbie Mann does it a lot. Singing and playing at the same time. All that stuff is overplayed.

As far as electrifying my flute, I'm not gonna do it on the flute I have now. There are two ways you can do it: either by putting a pickup into the head, or by drilling a hole in it. They said they'd have to drill a hole in mine—it's a Ubell from Germany. I don't want a hole in it, so I'm getting a new flute—a Haynes—and I'll just put a pickup on it.

# Profile

Bobbi Humphrey, flutist and now singer, is only 4'10" and 21 years of age. But she's already amassed an impressive track record: three Blue Note albums under her belt (with the latest, *Blacks and Blues*, climbing the pop charts); she's played on stage with Duke Ellington, Rahsaan Roland Kirk, Herbie Mann and Hubert Laws; respected artists like Stevie Wonder and Dionne Warwick have taken her under their wings. All in all, a lifetime of activity for the normal person, yet Bobbi Humphrey's barely old enough to drink, let alone tall enough to reach the bar.

We're sitting in a late-night restaurant. Bobbi has just finished a week at the Jazz Showcase in Chicago and is trying to whittle away the remaining hours before heading to the airport and home. The room is packed with your typical, loud, after-hours glitter raff; Bobbi, though, is intent on only one thing: putting the finishing touches to a Bonaparte sandwich stacked high with ketchup and HOT tabasco.

I left Dallas and Southern Methodist University and headed straight for New York City. That was almost three years ago, now. I got to play with Duke Ellington because of my cousin, Eddie Questin, who plays trumpet. He would take me around to his gigs, since I was new to the city. That's how I met the Duke. I was scared to go in the dressing-room because Mr. Ellington was standing in the doorway with nothing on but his boxer-shorts. But he tells me, "Come on in. Come on in. What the hell!"

My old band director from school always told me I had spunk. They might have thought I was crazy, too. Because a lot of times I just would



## BOBBI HUMPHREY

by ray townley

Yeah, the same writer, Larry Mizell, did my album as did Donald Byrd's. But I was the one who suggested the jazz-rock, r&b synthesis. At first they thought I wasn't serious because I kept needing Don. He had done his album and I said I was going to get Larry to do mine. He answered, "You're not, you're not! He's my writer! You're not going to use him, he's my writer!" So you know, I got in contact with Larry.



playing have been on Fender, with some upright now and then, but not as much as I would like. But due to economics you have to take what you can get. I like both instruments, actually, but I have leanings toward the acoustic bass because to me it's more human—it's more natural. I like natural things. For me, the upright is more challenging: you can't look at the notes, you have to be right there and precise. The quality of the sound is mellower than the Fender, and you have to put more of yourself into it. With an electric instrument all one has to do is turn up the volume and you can blow the joint down. Of course, with Gary I use a pick-up on the bass due to the nature of the group, but I really like playing unamplified acoustic.

"I feel very good about working with the Ntu Troop because the band isn't restricted to any particular type of music. Some bands I've been with have been either straight jazz, rock or calypso. I've worked with a lot of guys who say they don't like to play rock and roll or something like that. They tend to limit themselves to one type of music. Well, to me it's all music. I think that from an economic standpoint musicians have to be more open to all kinds of music these days. For example, I don't think that a jazz musician should feel that his artistry and his creativity are being stifled and that he can't grow playing rhythm and blues or rock and roll. It all can be incorporated. The best example of that is the Crusaders. I mean these cats have been playing since way back. They were playing straight ahead for a long time, and now they've developed their special kind of r&b sound.

"I guess some cats change with the times, like Miles, and some tend to stay more traditional, like Sonny Rollins. For me, though, I don't want to be restricted."

Stevie Wonder was suppose to do a tune on *Blacks And Blues*. He'll probably produce my next album. He's a very good friend of mine. The tune he wrote for me, I really felt bad that I didn't get a chance to do it. He was in the middle of a date and he had promised to write this tune for me, but he was so busy that he hadn't gotten to it. So I called him at the Record Plant, right in the middle of his own recording date. He stopped short, write the tune, laid down the tracks and brought the tape to me. He said he would even play on it. I didn't know what the complications were, but Blue Note said we didn't have enough time to do it. So that was that. So now he's added words to it and he's gonna do it on his next album. And it's gonna be a hit! He told me, "Since you didn't use my tune, I'll use it myself." I probably will get to play on one of the tunes on his new album.

I really can't say definitely where jazz is heading. Different artists are caught up into different things. Music is generated on a very personal level. I can only speak for myself, where I would like to go, you know. I'd like to become more creative, get into writing. That's the direction I would like to move in.

Personally, I don't listen to too much new stuff. There's one cut from Frank Wess's new album, *Fruit Of The Loom* (Enterprise), that I've heard on the radio. They play it almost every day on WRVR in New York City. And when I first heard it, I said, "Who is that? I like that." Somebody reviewed that album and didn't give it a good review. I said, "I liked that record." Though, I have to admit, I haven't heard the whole album. What can you do, when you get down to it? After the technical aspects, it's all a matter of taste.

And as Bobbi Humphrey spoke, you took a look at the remnants of her Bonaparte and grimaced. "They call it a Bonaparte," but it tastes like any run-of-the-mill cheesburger to me."



## NEW YORK JAZZ REPERTORY COMPANY

Carnegie Hall, New York City

"Classics Of The Forties"; Dizzy Gillespie

**Personnel:** Jon Faddis, Virgil Jones, Danny Moore, Lew Soloff, trumpets; Eddie Bert, Janice Robinson, Quentin "Butter" Jackson, trombones; Jimmy Heath, Howard Johnson, Billy Mitchell, Cecil Payne, Norris Turner, reeds; Mike Longo, piano; Earl May, bass; Mickey Roker, drums; Al Galo, guitar; Candido, congas.

"Soundpiece For Jazz Orchestra";

Billy Taylor & The Music Of Oliver Nelson

**Personnel:** James Maxwell, Bert Collins, Joe Newman, Jimmy Owens, trumpets; Wayne Andre, John Gordon, Jack Jeffers, Jimmy Knepper, trombones; Ray Alonge, Sharon Freeman, french horns; Robert Stewart, tuba; George Barrow, Eddie Daniels, Joe Farrell, Frank Strozier, Frank Perowsky, reeds; Patti Bown, keyboards; Lisle Atkinson, Larry Ridley, bass; Bobby Thomas, drums; Warren Smith, percussion.

The program notes for the second NYJRC concert quotes from Ira Gitler's *Jazz Masters Of The Forties*: "There is nothing so special as Dizzy Gillespie in front of a big band." That sentence tells all that happened during the first half of the program this Sunday afternoon. Billed as "Classics Of The Forties," Diz did *Com Alma* to let us know that he too read the program. The remainder was a multi-tempo, multi-section piece named for Kenya's Kenyatta, *The Burning Spear*.

*Spear* was expanded from a quartet showcase to a large band arrangement by Chico O'Farrill, who did some fine things for Diz' '40s and '50s bands. (The great *Manteca Suite* was his.) A montage of African rhythms and melodies patterned after tribal sounds, it differed only in that those true African recordings I have heard made me pray for a change in musical patterns. Gillespie's were varied and lengthy in their development. The music was sensuous in spots and longed for Terpsichorean embellishment.

In one section, Heath and Diz stretched out while the band played a very up split-time; then, without warning, they all slipped into a medium-blues in four. Lalo Schiffrin did this when he was writing for Diz on *Gillespiana* and *The New Continent*. The contrast brought shouts and applause from the audience, and later from the band.

The final section was led off by Quentin Jackson. "Butter" did a two chorus gutbucket solo that brightened us all. Faddis blew, as Dix taught him how, and Turney told us where he went to school. He combines elements of Hodges, Procope and Benny Carter, and squeezes it out like nobody else.

To add to the deep sound desired, Gillespie had two baritone saxophones in the reed section, Johnson and Payne. The other extreme was five uplifted bell trumpets, brought by the instrumentalists as a surprise for their leader. As it turned out, they needed the sound they got, as their heads were buried in their charts.

This is meant as a tribute, what with limited rehearsal time and all, these cats had to be the best readers in the trade ... *con alma* (trans.: with soul).

The Stuttgart Radio Orchestra commissioned Nelson's *Jazzhatten Suite* and Jazz Interactions presented its only performance on a Lindsay declared "Jazz Day" in '67. The NYJRC's performance here was filled to the brim with virtuoso offerings by individuals and sections alike.

In the opening, *A Typical Day In New York*, the reeds were featured with clarinets indicating "a city awakening," according to musical director Taylor. Owens moved in and out with trumpet and flugelhorn as the mood indicated. On *125th Street And 7th Avenue*, which has been excerpted from other performances independent of the Suite, Newman, president of J.I., repeated his tonguing techniques of the premier presentation. He was followed by Daniels, Bown on electric piano, Farrell and then back to him, each trying to outdo the other with taste and tact.

Daniels came back with an alto solo on *Penthouse Dawn* that elicited whispers of "simply beautiful." But the feature of the piece was *One For Duke*. Bown, acoustic this time, echoed some typical Ellington chords, but quickly turned her spot into a rollicking solo which set up some fine choruses by Perowsky, Knepper, and Owens on flugelhorn. Then Atkinson and Ridley split a chorus or three concluding with some fast exchanges and much applause. *Complex City*, the concluding section, was just that, starting in 5/4 time and closing in 4/4. Bown, back to electric, Farrell and Newman were featured.

"Nelson's music is extremely difficult," Taylor told us. I found the Suite ragged at the outset, but it quickly jelled as Oliver's music became clearer and his natural sense of instrumentation settled in on me.

Lindsay is gone from New York; let's hope "cool" heads at J.I. prevail and we can get to hear Nelson perform his own thing at "Jazz Day" '74. For those who care, *The Burning Spear* may get another airing this summer in Nassau County parks.

— arnold jay smith

## PEANUTS HUCKO/ THE GLENN MILLER BAND

Grand Ballroom, Niagara Falls, NY.

**Personnel:** Hucko, clarinet; Tom Snelson, John Hoffman, Dave Sheets, Ronnie Seitz, trumpets; Jim Price, Joe Schaler, Wall Boenung, Larry Shunk, trombones; Al Goodling, alto, clarinet; Al Thomson, alto; Dick Gerhart, John Orsini, tenors; Bob Newman, baritone; Dan Elliot, guitar; Richard Abiblor, bass; Bob Chemiel, drums.

For many in the predominantly middle aged audience packed into the Grand Ballroom of Niagara Falls' new Convention Center, it was

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Center, it was a trip down memory lane, but for this listener, the performance of the Glenn Miller Orchestra under its new leader, Peanuts Hucko, was a musically rewarding experience.

Not surprisingly, the 56-year-old Hucko, a vibrant Benny Goodman-styled clarinetist, has added some original Goodman charts to the Miller band's repertoire. Indeed, about 26% of the present Glenn Miller band's library now consists of either Goodman or Shaw, and, for this dedicated BG buff and Shavian fancier, the high point of the evening came during a scintillating Goodman/Shaw set when the band trotted out BG's *Let's Dance*, Eddie Sauter's brilliant mini-tone poem, *Benny Rides Again*, Mel Powell's World War II salute to detente, *Mission to Moscow*, and Jerry Gray's jaunty arrangement of *Begin The Beguine*.

Hucko has obviously worked his men hard, and has put a lot of steam behind the familiar Miller staples. Under his direction, warhorses like *Pennsylvania 6-5000*, *Tuxedo Junction*, and *String of Pearls* seem to come alive, infected with the sunny spontaneity of the jazz spirit. Two untempo Miller instrumentals, resurrected by the band's former leader, Buddy De Franco, *Everybody Loves My Baby* and *I Want To Be Happy*, seem to hold up particularly well, creating the kind of full-bodied, full-blooded big band swing that used to drive the old hep cats into a tizzy. Highlighting the powerful ensemble drives on these two numbers were crisp, pungent solos by Hucko and two fine young trumpet men, Tom Sneison and John Hoffman.

Hucko has seen to it that the rather bland diet of Miller ballads is consistently seasoned with tasty jazz treats—there's a blockbuster Basic-type arrangement of *Day's Of Wine And Roses* that spotlights a powerful young drummer, Bob Chemiel. *Tail End Charlie*, another driver out of the Miller AAF library, is typical of the pulsing Lunceford-like arrangements (check the excellent *Long, Tall, Mama* recorded by Miller in 1942) that Glenn slipped into the books just before he broke up his civilian orchestra.

That Glenn Miller's band was the epitome of commercialism, concentrating primarily on smooth, sweet, romantic ballads has always made it the *bete-noire* of certain elements in

the jazz press. To be sure, Peanuts Hucko maintains that same romantic tradition, catering, I suppose, to nostalgia and packing the dance floor in the process. On classic ballads like *Serenade In Blue*, *Aidos*, *Skylark*, *Stardust*, *Rhapsody In Blue*, *Sunrise Serenade*, and *Danny Boy*, the ensemble phrases with the same clean, crisp articulation that Miller was famous for. The lead clarinet, still scored an octave above the saxes, imparts a surging, swinging sweetness to the Miller memorabilia.

Despite the patronizing attitude of some of our more advanced jazz thinkers, the Glenn Miller manuscripts are not easy to play. Listening to the tricky introduction to *Serenade In Blue*, for example, or the subtle blend and shadings on *Skylark* one can hear that Ravel's music had great fascination for Miller. From Ravel and other classical composers Miller and his arrangers adapted colors and textures to the harmonic proportions of a dance band. Perhaps this explains their consistent appeal over the years.

The catholicity of Miller's taste and that of the present leader Hucko (who played in Miller's Army Air Force band) was consistently reflected in the course of a delightful evening. The band had the good burghers of Niagara Falls jumping (and not over a barrel either) as it swung, sauntered and glided through the well-thumbed arrangements, creating rich arabesques of sound that were amplified by the ballroom's lush acoustics. Even Hucko's wife, Louise Tobin, got into the act. Ms. Tobin, an excellent vocalist with Harry James and Benny Goodman during the big band days, hastily filling in for the band's ailing singer, got a standing ovation on *I Got It Bad And That Ain't Good* which she projected with fine taste and exceptional technique.

The Niagara Falls crowd loved it all—Ms. Tobin, Hucko's piping hot clarinet, the generous servings of jubilant Goodman/Shaw jazz, and, yes, all those winsome Miller arrangements still viable in 1974. And when Peanuts led the band in Miller's theme, *Moonlight Serenade*, a slightly tipsy middle-aged celebrant sitting next to me, closed his eyes, sighing ecstatically, and murmuring softly, to no one in particular, "Play it again, Glenn."  
—john lissner

## JOHN McLAUGHLIN

Continued from page 15

through it and beyond it. It's just an incredible, fantastic play, this whole world, and we're all playing in it. Every one of us is acting. We have to act because we're in the body and we've got to function in the world. There's no avoiding it; it's just an incredible play, and music can reflect this play, and beyond the play itself.

And that's really good, because then you feel the unity behind everything. Life is one harmony; there is one harmony behind all of this incredible world, the millions of people in cities, cars, the whole mish-mash. Behind it all there's one incredible, divine, loving Will. That's what I aspire to realize and reveal and manifest.

Music is spiritual language, so if musicians start cultivating the spirit, they can do nothing but enhance and develop and understand the mystery of music and be able to express themselves in it more accurately. And if they start meditating, they can do nothing but good. How many politicians meditate? Do you think they'd be like they are? Meditation's the most beautiful, most natural thing.

Schaffer: It's like you're not looking at things; you're seeing things.

McLaughlin: Right, exactly. Right on the nail, Jim. It's not just musicians. You have to harmonize with other people. We're all playing,

and if we can play more beautifully, more harmonically, it makes life so much easier.

Schaffer: Is there anything else you'd like to tap about?

McLaughlin: I think we've just about covered it really. I'd like to talk to you in maybe a few months about some other aspects I'm involved in that are still in the nebulous stage, so I can't really say anything at this moment.

Schaffer: That's what it's all about—communication and making sure that it gets out to the people. The magazine's role is to allow people to see you in print, outside of what they see in a concert atmosphere.

McLaughlin: Right. For me, the playing doesn't stop just because I put my guitar down. And if we sang this interview to each other, or started doing it in poetry, that's where it's really at. When we talk to each other, we talk from the heart or from the soul, from that beauty. I like to do it in words, too. It's all music. I'm talking to you. It's all sound. But what drives the sound? What forms the sound in the first place? What transforms these sounds into something coherent, cogent and intelligent? It's the spirit itself; it's your spirit, whether it's sound, or whether you're walking across the room, which is dancing. It just depends on whether you're conscious of the beauty. It's the art of being, the art of playing, the art of reciting; that's basically what it comes down to.

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By Neil Tesser

## STALKING THE BIG BANDS

There must have been a movie in my youth called *When Dinosaurs Ruled The Earth*. Then again, perhaps I picked up the phrase from one of those Time-Life books on pre-history, or maybe it was an exceptionally memorable section of our family edition of the *World Book*, long a staple in my early attempts at self-improvement. Whatever its origins, the idea of a previous time, populated with strange, lumbering klutzes of animals, is one of those things that has stuck with me and, in many ways, come to symbolize an early phase in the evolution of just about anything.

It has come, for instance, to symbolize the Swing Era to me. Now, this is not an attempt to perjure those bygone days when the popular music world was ruled by Kings, Dukes, Counts and other

anointees. In fact, I love the Swing Era, and even feel a certain nostalgia for it—at least, as much as can be felt by one whose memory wasn't ready to start storing data until sometime after the Golden Age of the Big Bands. (It should be noted, however, that I'm often nostalgic for the Age of Dinosaurs as well.) At any rate, the gorgeously smooth and sophisticated, romantic and relivable sounds of the '30s and '40s quite often sound somewhat awkward and ponderous when compared to their grand-progeny, the modern big bands.

I think it's all because the big band—long the most popular jazz aggregation, at least to the general public—has moved towards a power base of flexibility and freedom on which to operate. Plenty of modern composers and arrangers have freed up the idiom in a multitude of ways.

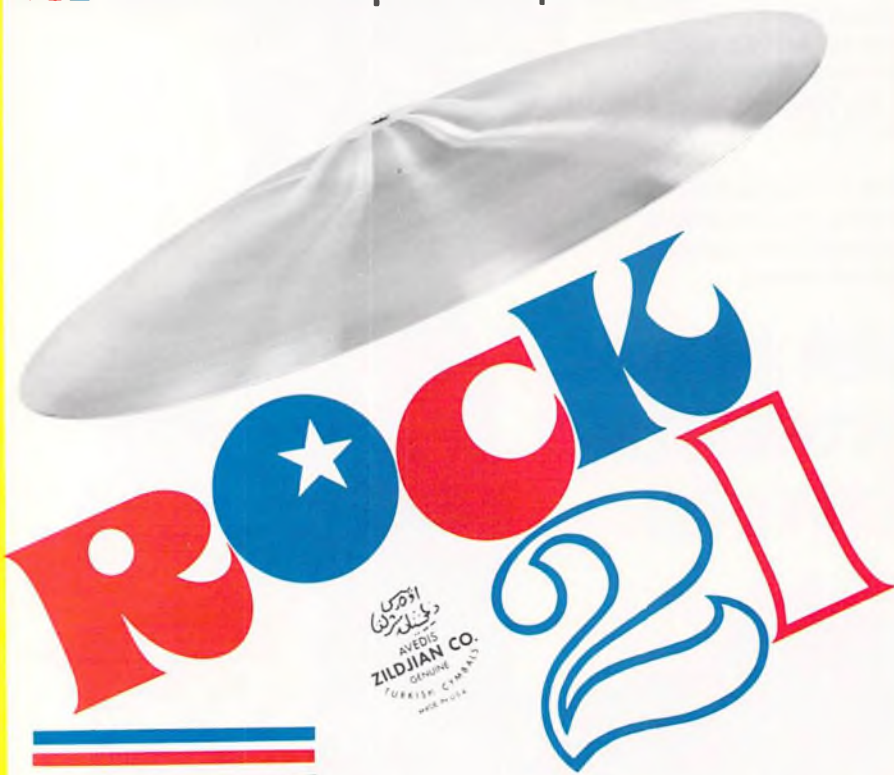
One place to start, since it contrasts so well with the truly liberated big bands, would be Buddy Rich's now-defunct - but - soon - to - be - reassembled band. Buddy took a good route, to be sure, in putting his band together: the standard assortment of horns and colors, some great soloists, a few bright young fellows to do the arrangements, and a human trap set to supply the ever-popular rhythmic dynamism, in true Gene Krupa style. Unfortunately, those charts were only occasionally exciting (although the playing often was); they *didn't* stretch the capabilities of the idiom, they didn't try much that was new, and some of them were just plain awful. The arrangement of George Harrison's *Something*, for example, which Buddy used to showcase *castrati trumpet* player Lin Biviano, borders on being a high school arrangement—from the wrong side.

The fact that Buddy's band even did an arrangement of *Something*—or the considerably better chart on *Admiral Halsey*, by Paul McCartney—is quite in keeping with the traditional role those brontosorean big bands established way back when. The popular hits of the day were immortalized, and often created, by the big bands' arrangements. Maynard Ferguson has also done some of this (*MacArthur Park*), again in fairly simple and unadventurous, while often exciting, charts. But to me, the really intriguing development along these lines has come from Woody Herman's Herd. Not only has Herman gathered talented and inventive arrangers who have evolved some highly individual and absolutely provocative charts, but he has also probed into another frontier of popular hits to arrange. And that frontier is, in a truly self-conscious manner that would warm the heart of any chronicler of the arts, the past of jazz itself.

In his last two albums, Woody has presented new, excellent arrangements of Coltrane's *Giant Steps* and *Naima*; Thad Jones' *A Child Is Born*; Eddie Harris' *Freedom Jazz Dance*; Corea's *La Fiesta*; Zappa's *America Drinks And Goes Home*; and Stanley Clarke's *Bass Folk Song*. And this is one area where the big band has gained flexibility: its choice of material. By reaching beyond the popular music and original compositions of the day, and into some classic (and small group-intended) compositions of modern jazz, Woody has opened an important door for the big bands.

In terms of bringing freedom and new direction to that creature known as a big band chart, I cite Thad Jones, genius. I think he may be the most important

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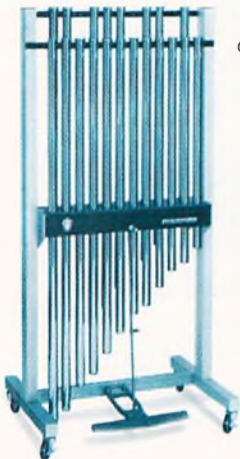
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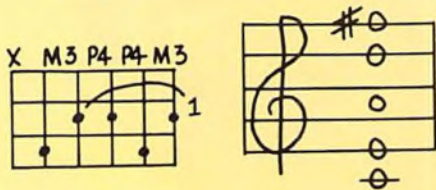
By Dr. William L. Fowler

"Seated one day at the organ . . . I struck one chord of music like the sound of a great Amen . . ." Adelaide Procter, *The Lost Chord*.

Then the words of that tear-jerker go on and on about how the organist tried and tried to find her nifty lost chord again, but never could. Ms. Procter should have memorized it on the spot.

I once ran into a guitar chord that sounded great to me. But I didn't lose it. Instead, I found other chords from it. The reason? Identical fingering formed them all, played either on different frets with the same bass note, or on the same fret with different bass notes.

## THE CHORD



I was dreaming through some changes, as guitarists like to do, on *Here's That Rainy Day*. In the sixth bar the tune went F#, A, and C, against a D7 chord. So I voiced D9 rather prettily, as shown above, with F# on the first string. Then, obedient to an inner urge common to guitarists, I slid that same fingering up to the fifth fret, thus keeping the melody going on the first string. The chord sounded fractured, but still like a form of D7, for I had the open sixth string tuned to D, thereby furnishing a strong root for my super-altered chord.

Encouraged, I slid up again, this time to the eighth fret, where the melody note would be C. Now, with each of the three upper strings one fret above a note of tonic G, and both the fourth and fifth strings one fret below G chord components, my ear begged to slide three strings down and two strings up. But that action would have broken my series of slides, to which I had grown inordinately attached. So I combined the mandates of my ear. I slid up a fret, as the fourth and fifth strings urged, reaching

$C \begin{smallmatrix} 11\# \\ 9 \\ 6 \end{smallmatrix}$  a most Lydian-flavored extension of

the tonic G chord. Then, in accordance with the previous downward push of the three upper strings, I slid down two frets, where those three strings had wanted to go, and where the chord was now G9, voiced exactly like the D9 which started all the sliding.

So that guitarists may conveniently play this succession of substitute chords for the D7, G, G7 progression, here are the first-string frets again: 2, 5, 8, 9, 7. But in those last three chords, there's another harmonic message: Sliding this particular fingering down one fret at a time equals going around a cycle of seventh chords in the subdominant direction, like A7,

D7, G7, C7, F7, while sliding up a fret will end that cycle by resolution to a decorated major chord. These two uses of the fingering make chromatic parallel motion between substitute chords practical. And staying on the same fret while the bass moves to different chord roots vastly increases the chance of finding a substitute chord within a very short area of the guitar neck. By sliding this same fingering not more than one fret at a time, the progression of C, A7, D7, G7, and C, will come out as

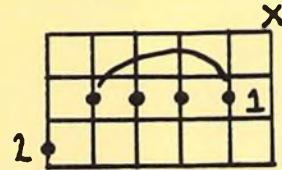
$C \begin{smallmatrix} 11\# \\ 9 \\ 6 \end{smallmatrix}$  on the second fret, as A7  $\begin{smallmatrix} 11\# \\ 9b \\ 5\# \end{smallmatrix}$  on the third fret, as D9 on the second fret, as

G7  $\begin{smallmatrix} 11\# \\ 9b \\ 5\# \end{smallmatrix}$  on the first fret, and again as  $C \begin{smallmatrix} 11\# \\ 9 \\ 6 \end{smallmatrix}$  on the second fret, provided each chord root is added in a separate bass line. Without its clarifying bass note, any of these substitute chords might assume one of its other identities, which are all shown in the reference chart.

Analyzing the structure of my sliding chord reveals that it contains a major triad—the upper three strings; a sus 4th triad—the middle three strings; and a diminished triad—the first, third, and fifth strings. The entire five-string chord, then, could function as an extension of any of

these triads in addition to its being chromatically-altered versions of many four, five, or six-note chords. Furthermore, the chord contains two separate major third intervals, each of which furnishes an augmented triad basis for extensions when a bass note is added a major third below the interval. At least theoretically, then, this chord can substitute for major, minor, sus 4th, and augmented triads, plus a number of larger chord types, its harmonic meaning being clarified by the added bass note, whether that bass note is contained in the five-string fingering or not.

And if all these possibilities for modern-sounding chord substitutions without lifting a finger are not enough, any guitarist can experiment on his own just by putting his little finger down on any string. Then, if he transfers the chord to the lower five strings, he'll have two free fingers to put down anywhere, plus an extra string, the first, to put them on.



So if a guitarist should ever lose a chord, as Ms. Procter did, he shouldn't have any trouble replacing it!

## REFERENCE CHART

The chord on different frets with C as added bass note.

Barred fret	Chord name	Implied basic triad type	Notes on (5) (4) (3) (2) (1)	Intervals above bass C (chord components)				
				(5)	(4)	(3)	(2)	(1)
Open	C9	Major	B <sup>b</sup> D G C E	7	9	5	Root	3
1	C mi $\begin{smallmatrix} (11) \\ (9b) \\ (7) \\ (5\#) \end{smallmatrix}$	Unclear	B E <sup>b</sup> G <sup>#</sup> D <sup>b</sup> F	7	3 <sup>b</sup>	5 <sup>#</sup>	9 <sup>b</sup>	11
2	C $\begin{smallmatrix} 11\# \\ 9 \\ 6 \end{smallmatrix}$	Major	C E A D F <sup>#</sup>	Root	3	6	9	11 <sup>#</sup>
3	C mi7 $\begin{smallmatrix} (11) \\ (9b) \end{smallmatrix}$	Minor	D <sup>b</sup> F B <sup>b</sup> E <sup>b</sup> G	9 <sup>b</sup>	11	7	3 <sup>b</sup>	5
4	C $\begin{smallmatrix} 9 \\ 7 \\ (5\#) \end{smallmatrix}$	Unclear	D F <sup>#</sup> B E G <sup>#</sup>	9	11 <sup>#</sup>	7	3	5 <sup>#</sup>
5	C mi $\begin{smallmatrix} (13) \\ (11) \end{smallmatrix}$	Minor	E <sup>b</sup> G C F A	3 <sup>b</sup>	5	Root	11	13
6	C 7 $\begin{smallmatrix} (11\#) \\ (9b) \\ (5\#) \end{smallmatrix}$	Augmented	E G <sup>#</sup> D <sup>b</sup> F <sup>#</sup> B <sup>b</sup>	3	5 <sup>#</sup>	9 <sup>b</sup>	11 <sup>#</sup>	7
7	C $\begin{smallmatrix} 9 \\ 6 \end{smallmatrix}$ (sus 4)	Major	F A D G B	sus <sup>4</sup>	6	9	5	7
8	C $\phi$ 7 (6 <sup>b</sup> )	Diminished	G <sup>b</sup> B <sup>b</sup> E <sup>b</sup> A <sup>b</sup> C	5 <sup>b</sup>	7	3 <sup>b</sup>	6 <sup>b</sup>	Root
9	C $\begin{smallmatrix} 7 \\ 6 \end{smallmatrix}$ (9 <sup>b</sup> )	Major	G B E A D <sup>b</sup>	5	7	3	6	9 <sup>b</sup>
10	C 9 $\begin{smallmatrix} (5\#) \\ (sus 4) \end{smallmatrix}$	Minor	G <sup>#</sup> C F B <sup>b</sup> D	5 <sup>#</sup>	Root	sus <sup>4</sup>	7	9
11	C dim7 $\begin{smallmatrix} (9b) \\ (7) \end{smallmatrix}$	Diminished	A D <sup>b</sup> G <sup>b</sup> B E <sup>b</sup>	o7	9 <sup>b</sup>	5 <sup>b</sup>	7	3 <sup>b</sup>

Key to symbols as used in this chart:

7 = Major 7 chord or interval

9 = Major 9 chord

$\phi$ 7 = Half-diminished 7 (minor 7(5<sup>b</sup>)) chord

o7 = Diminished 7 interval

Chord minor thirds are shown as 3<sup>b</sup>

# ARRANGING CONCEPTS

## Part 9

by Dick Grove

As a part of a continuing series of articles on arranging, this article will concentrate on some of the basic, conventional considerations of brass voicings. The following series of examples will illustrate specific solutions that can be utilized when harmonizing the majority of situations that arise when writing for the brass section.

Some basic conclusions about brass writing should first be defined:

1. The trumpet section is conventionally voiced down from the melody note in either a block (closed) or triadic voicing. This is to say that the melody note itself determines the placement of the trumpet section. The actual voicing used could then be either the block or triad (with the 4th Trumpet doubling the lead trumpet an octave lower).

2. The approach to writing for the trombone section differs from the trumpets because the trombones do not need to consider the melody note as a beginning point. Consequently the prime considerations when filling in the trombones is to attempt to achieve a logical horizontal voicing that does not jump around in an extreme manner and to supply a strong basic definition of the chord to the overall brass section voicing.

### BRASS SECTION VOICINGS

1) When the trumpet is in the concert range shown in Example 1, the trumpets can be written in a block or closed voicing with the trombones playing exactly the same voicing an octave lower. (See Example 2).

2) In a similar situation, the trombones can again double the trumpets an octave lower with this exception: the trombones would use a more basic choice of the chord whereby instead of using the 9th of the chord (or other higher extensions of the chord) as played by the 3rd trumpet, the 3rd trombone plays the root of the chord. (See Example 3).

3) When better voicing or register dictates, the trombones can be overlapped into the trumpet voicing. This approach amounts to using a different inversion of the chord than that used for the trumpets with the melody in the lead. (See Examples 4 & 5).

4) The trumpet section can be voiced in a triad with the 4th trumpet doubling the lead trumpet an octave lower. This approach is ideally suited for situations when the lead trumpet, (in concert) is above the staff. The voicing in Example 6 would thereby become the voicing in Example 7 by deleting the note immediately below the 1st trumpet and assigning it to the 4th trumpet an octave below the 1st trumpet. Any use of this triad shape in the trumpets achieves a more modern sound than the block voicing, as well as providing the added strength of doubling the melody an octave below. (See Example 6 & 7).



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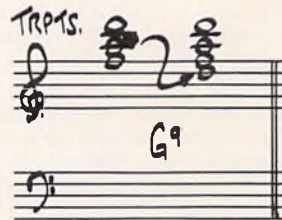
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6) When the trumpets are in the higher register just discussed, the melody will sometimes create certain inversions of a block voicing in which there will be a whole step interval between the 1st and 2nd trumpets. In most conventional situations, the best blend and sound will be achieved by following the procedure described in Paragraph 5 (See Example 8).



More aspects of brass voicings will be discussed in the upcoming Part 10 of this series. db

## POTPOURRI

Continued from page 10

and TV. While they were there, the University of Trondheim offered the Scandinavian premiere of Reilly's *Requiem Mass 1968*, conducted by the composer in the newly renovated Cathedral there. Reilly took advantage of the trip to finalize negotiations for the world premiere of his jazz oratorio *Light Of The Soul* at the Molde International Festival this August, and for another performance in 1975 at the University of Bergen's Rere Festival of the Arts.

Reilly also reports that the ragtime course he teaches at the New School was again packed this term. Twice during the year, the class members chip in and hire a bassist and drummer to accompany them as they perform both original rags and those of the old masters.

When the smoke cleared at this year's Notre Dame Collegiate Jazz Fest, no one

## PHIL UPCHURCH

Continued from page 13

'reggae,' but it was really for the seclusion. Down there, it's so quiet that there's not much to do but get into the music. When Cat said, 'Take Sunday off, do what you want,' we all went to the studio and helped him mix the tapes.

"Quincy Jones was one of my ultimate trips. When I decided to move to L.A., one of my dreams was to hook up with Quincy and play in his band. Ironically, I met him in Chicago just two days before I left. We were introduced at Operation PUSH where I had gone to say good-bye to some friends. Quincy gave me his number, saying, 'Call me as soon as you get in.' Well, you know, everybody says that, just to be nice and friendly. But I called Quincy as soon as I got in. He said, 'Terrific, see you in 15 minutes,' and gave me the address. I ended up going to Japan with the band."

Phil's interest in the music scene is as eclectic as you'd expect from his wide-ranging experience in the business. "I get out and catch as many performers as I can. One of the people that really sends me is Carole King, because she's so involved with the total concept of her performance, from staging to musicianship to compositions. The totality is a gas because she cares so much about detail. Stevie Wonder is another total musician. I remember playing the r&b circuit several years ago when Stevie was real young. He'd sit backstage all the time and putter around the drums. I'd say, 'Wow! I wish he wasn't such a star. I'd love to have him in my band on piano.'"

When it comes to fellow masters of the guitar, Phil is equally unsparing in his praise. He has favorites in all types of styles. "Of the funk, r&b-type players, David T. Walker is my all-time favorite. I like the way Laurodo Almeida plays in the acoustic style. He's coming from the classic with a bit more up-

familiar with the **Governors State U.** music program was surprised at the school's success, although the 9 out of 27 awards won by GSU musicians was a bit overwhelming (and a new record, too). Individual awards went to GSU's **Vince Carter** (reed soloist), **Walter Henderson** (trumpet), **Curtis Prince** (drums), **John Pate** (composer-arranger, plus honorable mention for piano), **Billy Howell** (trombone) and **Ron Askew** (honorable mention for guitar). All except Howell are members of **The GSU Jazz Sextet**, which won the "Outstanding Performance" title, and which, in its secret identity of **Cancer Leo**, has gigged regularly in Chicago. **The GSU Big Band**, under the direction of **Dr. Warrick L. Carter**, brought in the ninth performance award for the Park Forest (Ill.) institution.

dated jazz feel, and plays newer material in that classic style.

Twelve-years experience in the recording studio has given Phil a definite idea about the rules that work for him when he's on a session, either for himself or someone else. He usually insists on recording through his amplifier, for example: "I don't like plugging straight into the console, though you can do a lot with the guitar sound that way, in terms of fattening it up. I'm much more pleased when I mike the amp, especially if the guitar is the featured instrument. The best way to groove off what you're playing is from the sound source. You can't do that going directly into the board. I'm starting to really get into the Peavey amplifier. It's got a six-band equalizer and you can get almost any sound out of it that you want. I play a Gibson 355 guitar, the same model as B.B. King. But, of course, if you get three players together with the same guitar and amp, you'll still get three different sounds. It all depends on individual technique, how hard you like to hit the strings, and so forth."

The pressures of Phil's busy and varied schedule of session work and gigs with his own band are formidable, but Phil's relaxed manner and open, friendly demeanor show that he's taking it all in stride. The pressure is just part of his work. "My basic attitude towards the business," he explains, "is more easy-going. I'm not really a hustler. I'm not always on the phone bugging people to play here and there. I'm glad to go out and have some fun, play my music, and make some money while I'm at it. But a lot of money is not the primary consideration. The main thing is having the tools to express yourself in the best way possible. We've got to have our tools to work with—to create and make our living." Phil Upchurch uses those tools as an impeccable craftsman—a professional, versatile groove player.



pletely different, I felt I could utilize what I had learned with Ornette added onto the earlier stages of my development

"Take, for example, playing in different keys. The tenor saxophone is tuned a whole step away from where the bass is tuned. If the bass is in the key of E flat, the tenor will be in F. Well, one night we played a tune in E flat, but instead of staying in that key, I played the tune in F along with Coltrane, while the pianist was still in E flat. That produced another kind of sound. It was very interesting."

It was early afternoon at this point and Jimmy Garrison, clad in pajamas, sat in the middle of the hotel bed with the morning newspaper spread out in front of him. The TV set, its volume turned down, glowed a few feet away.

Garrison is a warm and very articulate man who, for a brief period between sets the night before and now for the past hour, had been letting his mind sift through events long past.

"So, I was there with a lot of those things . . . I certainly did see some changes take place, but I think I'm finished with at least part of it," he said finally, as the conversation moved to his own playing and the way he started using multiple and double stops.

"You want to know what started me on that?" he said. "I heard Charlie Haden play something on a piece of music that Ornette had written—I don't recall its name. He was using double stops. I had heard bass players use double stops a thousand times but not quite that way, so I experimented with it. I discovered a way I could finger three notes at one time and get a chord. What you would get, actually, was this: if you finger a B flat with the first finger, for instance, right across (*he moves his hand to demonstrate on an imaginary bass*) is an F. What you do with the fingers is bar the other string and you've almost got a major chord. You have a tonic, a fifth and an octave—B flat. What I did then was devise a way to play scales like that, and found that I could play scales just using fourths, like an E flat to an A flat.

"I really don't know how I got into the flamenco and drone things, it just happened. Of course, I did some studying of bow technique, but prior to that I was experimenting. I don't even know what to call it, but I would bounce the bow and use the other side of it. I had already learned all the things that Paul Chambers had done with the bow playing bebop, and that took a long time because he was something else. I didn't want to just do that, so I began to experiment.

"When I play a solo," continued Garrison, "I'll play the chord changes up to a certain point just to set something up, then the drummer (in this case, Elvin Jones) will stop and I'll play alone. We did that with Coltrane.

I like to go other places, that's the only way I can experiment. You see, I'm not in a box, and I have freedom to do what I want

"I feel that as long as your main object is to get music out of the instrument and out of yourself, it doesn't matter how it's done as long as you are feeling it, know what you are doing, and have your skills

"My moods have a great deal to do with what comes out on different nights or on different pieces of music," added Garrison, who has been described as a very emotional player. "I'll play the structure the same way, but what I feel, what I'm thinking or what I hear out in the audience affects the way I might play a certain phrase . . .

"There are some musicians who are characterized as guys who can really swing, and there are some that are thought of as technicians. I guess I am thought of as one that swings. I'm not saying that a technically equipped player can't swing, but I've been thought of as one who swings and that's where the emotional tag comes from."

Jimmy Garrison is working again with Elvin Jones, after a three year break during which he was teaching, doing solo concerts and making occasional appearances with Alice Coltrane and Archie Shepp.

"Throughout my career I've never had any problems with any drummer, we've always been comrades," said the bassist about his associations with percussionists and Elvin in particular.

"Playing with Elvin is another thing. If you are strong and can do your thing, it's not difficult working with him. But for me it's a love affair. It has been since the first time we played together. Oddly enough that wasn't the case with Coltrane, it was with Sonny Rollins before I had even left Philadelphia. It was about 1956 and my teacher, Jimmy Bond, was doing a concert with Sonny Rollins and Elvin. I had gone down to listen and was waiting by the stage door for somebody to get me in—I didn't have any money—when Specs Wright came by. He was carrying two drums. He said, 'Here's your drum,' and I walked in with him

"When I got inside, Jimmy came over and said, 'How would you like to make this gig? I have to go to New York and I'm leaving right now.'

"I said, 'Are you kidding?' He wasn't, and I said okay, scared to death. The cats around Philly were good, but not of that stature. Sonny Rollins and Elvin Jones, man! Anyway, I made the gig, terrified, and got through it. Even then I had no problem playing with Elvin and he never forgot. When I got to New York in '59 I saw him in a club and he remembered me . . . Four years later I played with him at the Vanguard with Coltrane.

"You know what irks me?" said Jimmy Garrison. "It's when people come up and ask if I ever played any serious music." He laughs. "You know what I mean?"

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# CITY SCENE

## New York

The New York Jazz Repertory Co. will present "52nd St. Revisited" at Carnegie Hall May 25. The program features re-creations of The John Kirby Sextet, Count Basie at the Famous Door, and The Art Tatum Trio, featuring Hank Jones and Tiny Grimes. There will also be a jam session starring Roy Eldridge and others . . . Collective Black Artists' 18-piece band has been at Gerald's in Queens on Sundays for the past month; they continue at Top of the Gate on Mondays . . . 501 Canal St., a cooperative musicians' studio, has The Alan Braufman-Gene Ashton Quartet May 24-25. The group comprises Braufman on reeds, Ashton on piano, bassist David Saphra and percussionist Ralph Williams . . . Shirley Bassey at Carnegie, May 30 through June 2 . . . Jimmy Weston's has pianist Dorothy Donegan through the end of the month . . . David Amram's group will play Cafe Wha? May 24-26. The Latin group Sequida follows through June 2; Lou Volpe hits on June 5 . . . City Center is presenting a panorama of music from Storyville times on called *Music, Music*. It features bassist Milt Hinton, on stage and off . . . The Empire Room of the Waldorf has the music of Bobby Rosengarden at all times, and The Pointer Sisters book in May 30 . . . Livingston Taylor at the Bottom Line May 25-27 . . . Haitian culture is flourishing with art exhibitions and studios cropping up around town. The Ibo Combo, a Haitian-oriented jazz group, is at Shin-Shin Palace in Lefrak City (Corona, Queens) on Saturday nights . . . The bandstand at the Village Vanguard will be crowded with Gil Evans' Orchestra through May 25, and less so when Elvin Jones comes in May 28 . . . The Half Note has opened a Chinese kitchen in time for George Shearing, through May 25. Bu Pleasant and Red and Arthur Prysock begin a week May 27, and June 3 Dizzy Gillespie takes over . . . Roy Haynes' Hip Ensemble does Mikell's May 23-25 Robin Kenyatta hits May 30 through June 1 . . . Brew's sports some traditional sounds with Jimmy Andrews and Mike Burgevin, weeknights. Guests include cornetist Jack Fine (Saturdays) and star Lunceford trumpeter Joe Thomas, May 22-24, Kenny Davern May 29-31, and Max Kaminsky June 5-7 . . . The Bitter End books *The Persuasions* May 24-28, with Lori Lieberman June 1-6 and Melissa Manchester June 8-13 . . . Cedar Walton and Sam Jones take over Bradley's May 27 through June 1. Sundays it's Jaki Byard and Major Holley . . . *Jazz Vespers* at St Peter's (Sundays at 5) will be celebrated by Stella Marris and trio May 26; The Joe Newman Quintet and Ruth Brisbane's "Story of Pentecost" are slated for June 2 . . . The Academy of Music Theatre brings in Commander Cody and His Lost Planet Airmen, as well as The Spencer Davis Group and Bachman-Turner Overdrive, May 25 . . . Slade is at the Felt Forum May 31, while upstairs at the Garden it's Johnny Winter the next night . . . Don't forget that Monday

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nights at Boomer's are being broadcast on WRVR (106.7 FM). May 20, it's **Betty Carter** and **Junior Mance**; May 27, **The Hank Crawford** and **David Schnitter Quartets**.

**Finger-poppin' Island-hoppin'**: Sonny's Place in Seaford, L.I. has **Chuck Wayne** and **Joe Puma** May 24-26, and **Lee Konitz** May 31 through June 2 . . . **Joe Coleman's** Jazz Supreme has moved to Jupiter's in Franklin Square. Jupiter's also has had a big band policy on Monday nights and will now feature guests like **Ray Nance**, **Paul Jeffrey** and **Charles McPherson** sitting in with drummer Coleman's rhythm section . . . **James Taylor** does Nassau Coliseum June 1 (after his May 26-27 concerts at Carnegie Hall) . . . **Jazz Vespers** (New Jersey edition) at Memorial West United Presbyterian in Newark features **The Gene Favatella Trio** (May 26) and **The Bob Ackerman Quartet** (June 2) . . . In Nanuet, **Tony Bennett** is at the Theatre-Go-Round through May 27 . . . Producer and brother **Fred Linc Guirly** has an AM (yes, AM!) radio series on WERA (1590) in Plainfield, N.J. Catch him Saturdays from 6:05 to 8:30 p.m. and Sundays from 4:05 to 6:30 p.m. (A cable TV show is also on the boards.) . . . Be down with it—call **JAZZLINE** at (212) 421-3592.

## CHICAGO

Locally legendary reedman **Malawi Nurudin** [and Co.] has taken over at Cal's Place at 9942 S. Torrance, Thursday nights. Mondays, it's still **Ari Brown's Ultimate Frontier** . . . The recently-hospitalized **Joe Segal** has firmed up bookings at his Jazz Showcase, so it now looks like **George Benson**, May 22-26; and **Supersax** (in for SIX days), May 28 through June 2. **Gerry Mulligan**, **Art Farmer** and/or **Dexter Gordon** are being mentioned for early June, and **Jackie & Roy** will be in for sure, June 19-23. Joe closes out the month with **Freddie Hubbard** . . . Tenorist **Von Freeman** blows love at the Matador (75th and Michigan), Thursdays through Saturdays, and at the Enterprise (down 75th on Champlain), Mondays and Tuesdays . . . **Stan Kenton** books his band into Mr. Kelly's June 3-9, following comedian **Morey Amsterdam** . . . **The James Callen Trio** is at the Loop Robin Hood Restaurant weeknights and afternoons in June . . . The regular weekly fare continues at the Wise Fools Pub, punctuated by **Mighty Joe Young** through May 25, and **Eddie Clearwater** May 29 through the first of June . . . Down the street at Rato's, special bookings include **Kevin McCarthy**, May 23; **The Phil Upchurch-Tennyson Stevens Sextet**, May 24-26; **The John Bishop Trio**, May 28; the rock of **Skyfarmer**, May 30; and **Sunrise**, May 31 . . . E.J.'s on Oak St. continues to present **The Eddie Piccard Trio**, Tuesdays through Saturdays . . . **Ramsey Lewis** returns to the London House on June 3, the evening after songstress **Maureen McGovern** closes . . . **Tradding Fours**: Dixie fans start the weekend Friday with lunch at the Dearborn Room of Marina City, where the **Jazz At Noon** sessions feature **Bobby Wright**, **Marty Gross** and **Norm Murphy**. The whole weekend is one big jam at the Big Horn in Ivanhoe (routes 187 & 83); Sundays back in the city, catch **The Joe Kelly 4 plus 1**, featuring **Barrett Deems**, from 4 till 8 p.m. at Alfie's on Rush St. And the trio called **Total**

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**Northwesternly Gales** are the probable forecast for sometime in late May, which is when the Amazingrace Collective, situated on the Northwestern U. campus in Evanston, plans to bring in **Charles Lloyd** for a four-night stand. The gig, still tentative at press time, would feature Chicago's **Batucada** as the opening act . . . **A.A.C.M.** co-founder **Fred Anderson** also reports that he will be playing a concert at the school, as part of an ethnomusicology course being offered this spring . . . And **WNUR** (89.3 FM), the university-owned and student-run radio station, is planning a series of programs called *America's Music*. It's a four-day

history of jazz to be aired May 28-31 from 10 P.M. till 2 in the morning, which is when the station's weeknightly *Jazz 'Round Midnight* program is normally heard.

## HOUSTON

La Bastille on Market Square presents **The Chuck Mangione Quartet** May 23-27, followed by **Donald Byrd**, May 30 through June 8 . . . Love is bassist **Hal Robinson**, keyboardist **Danny Ward**, and drummer **Orville Strickland**; and **Joyce Webb with Love** is at the Don Quixote Restaurant, singing and swinging every night except Sunday. Joyce says that a former long-time member of her group, pianist **Bobby Doyle** (also ex-B,S&T) is currently in Austin where he's learning piano tuning. He was known in Houston as a Musician's Musician, and it is hoped he'll be back soon . . . **Godspell**, the rock musical, is set for a June 6 opening at the Reunion Theater . . . **Harley Rex** leads

**The Houstonians** (the jazz band from Sam Houston State U. in Huntsville) in a free concert at Hermann Park, June 9 at 2:30.

## DALLAS

Former promoters of the long-standing Woodmen Hall jazz sessions have started a similar Sunday afternoon concert series at the Ramada Inn at Love Field. Making guest appearances at the weekly, 5:30-9:30 p.m. concerts have been **The Jazz Hustlers**, **David [Fathead] Newman**, **Claude Johnson**, **Willie T. Albert**, **Roger Boykin** and others . . . **Grand Funk** has been rescheduled for a Convention Center booking May 26 . . . Tickets purchased by mail for the May 13 **Duke Ellington** concert at Lovers Lane Methodist Church, which was cancelled due to the Duke's illness, may be returned and a refund check will be forthcoming . . . A new and unique jazz-only club, the Recovery Room, has opened on Cedar Springs Rd. in the Oak Lawn area. Tentative plans call for **Bob Stewart & Co.** Thursdays, Fridays and Saturdays through the end of the month . . . Also recently opened, and featuring a jazz format, is **Daddy-O's** in downtown Fort Worth . . . **KZEW-FM** has inaugurated a series of live broadcasts Thursdays at 11 p.m. from the Aragon Ballroom, the longtime c&w palace recently reopened as a rock room by Mother Blues impresario **Bill Simonson**. Another innovation by Zoo PD **Ken Rundel** has been live broadcasts from January Sound recording studios, with personalities such as **Jerry Jeff Walker** and **Brian Auger** featured thus far . . . As you read this, talented local reedman **Bill Tillman** (late of **Magic**) should be on tour as the latest member of **Blood, Sweat & Tears**, replacing **Lou Marini**, also long of this area. Meanwhile, **Magic** (sans Tillman) has moved into the Marriott on Stemmons for an extended run .

**But Not Forgotten:** Memorial scholarships have been established in the **North Texas State Lab Band Dept.** in the names of Dallas trumpeter **George Cherb** and former **One O'Clock Band** bassist **John Monaghan**. The latter was furnished jointly by alums **Lou Marini** and **Mike Heathman**, now working out of N.Y.C. and San Francisco, respectively.

## San Francisco

The best pieces of news for New Music fans in the Bay Area are the emergence of two full-time jazz radio stations and the announcement of the Berkeley Jazz Fest schedule. First, **KRE [AM & FM!]** in Berkeley and **KPOO-FM** in San Francisco have begun round-the-clock jazz broadcasting policies . . . And the Berkeley lineup at the campus' Greek Theatre (Friday and Saturday, May 24-25) looks great: Friday, it's **The Gary Bartz NTU Troop**, **The Ahmad Jamal Trio** and **Bill Withers**. Saturday, **Norman Connors' Dance Of Magic** with trumpeter **Eddie Henderson**, bassist **Junie Booth** and vocalist **Jean Carn;** **The Crusaders**; **The Les McCann Quartet**; and **Prince Lasha and The Firebirds**, featuring drummer **Charles Moffett** . . . At El Matador, **The Joe Pass Trio** plays through the first of June, with **Kenny Burrell** slated June 4-15 . . . **Larry Coryell and The Eleventh House** (now reduced to a quartet with

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## NEW RELEASES

Continued from page 11

having recently put four new discs in the can (no definite release dates have been set, but all will be out sometime this year). Eric Kloss' new album stars keyboardist **Mickey Tucker** and trumpet sensation **Hannibal (Marvin Peterson)**; **Eddie Jefferson** is joined by Tucker, **Joe Newman**, and **Billy Mitchell** on reeds; and a new one from **Kenny Barron** features **Ted Dunbar** on guitar and **Al (Tootie) Heath** on drums. There's also an all-star session featuring **Phil Woods**, **Jaki Byard**, **Richard Davis** and **Alan Dawson**.

**Willie-Nilly**: No sooner does he return from his Australia-New Zealand tour (June 1) than **Willie Dixon** moves into the studio to finish up his second album for **Ovation Records**.

## KLATKA

Continued from page 10

B,S&T had called him in December to offer him the trumpet chair, but at that time he turned it down to remain with the Herd. Finding the gig still available when he hit New York, Klatka decided to take it:

"We don't have to work that much, so I do have time to make any sessions I want to. All the weekends are off and nights are pretty much free, so I have time to practice."

Klatka has already contributed several charts to the B,S&T book, some of which appear on the band's as yet untitled album. However, he will continue to write for the Herman Herd as well. Klatka is currently working on an extended arrangement of Les McCann's popular *Compared To What*, which Herman will premiere at the 1974 Montreux Festival.

Klatka is not the only new face in B,S&T, by the way. Also new are Texas reedman **Bill Tillman** (see *Dallas City Scene*, this issue); singer-saxist **Jerry LaCroix** (formerly with **Edgar Winter**); and bassist **Ron McClure**. The rest of the band comprises **Dave Bergeron**, trombone and tuba; **Larry Willis**, keyboards; **George Wadenius**, guitar; vocalist **Jerry Fisher**; and the only remaining original B,S&T member, drummer **Bobby Colubry**. —*klee*

## LEFT BANK

Continued from page 10

Society's first president, **Benny Kears**, they inaugurated their concert series at the **AI Ho Club** on Aug. 8, 1964. The weekly concerts proved so popular that the **LBS** twice had to move to larger locales, finally settling on the downtown Ballroom site. Enthusiasm stirred up by the Society has resulted in auxiliary chapters being formed in Washington, D.C. and the Maryland House of Correction.

But besides the Famous Ballroom dates, the **LBS** has done much to promote jazz in the Baltimore area. They sponsor a 3-hour jazz program on **WBJC-FM** every Saturday; they have actively participated in the Eastern Conference of Jazz Societies since 1967, and have held jazz lectures at some 27 educational institutions; they have also presented fund-raising concerts for other community organizations, and presented free concerts at several inner city schools, as well as outdoors through the summer months. For their efforts, the **LBS** has received a wealth of awards, including the **Count Basie Award** (1968), the **Neighborhood Youth Corps Award** (1971), and the **City Fair Citation** (1972).

It's been a glorious first 10 years for the **Left Bank Jazz Society**, and we wish them another 100 as successful. —*stanley t. hall*

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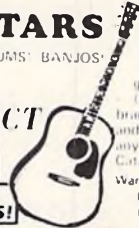
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trumpeter **Randy Brecker** gone) are at Keystone Korner through May 26. They're followed by **The Freddie Hubbard Sextet**, May 28 through June 2, with **Keith Jarrett** set for a week starting June 4. His quartet features **Charlie Haden**, bass; **Dewey Redman**, tenor sax and musette; and **Paul Motian**, drums. **Tony Williams**, **Eddie Harris** and **Yusef Lateef** are all set for return engagements at Keystone . . . . . At the Venetian Room in the Fairmont Hotel, **The Staple Singers** open a rare club engagement June 4 . . . . . The (new) **Mahavishnu Orchestra** plays Winterland May 26 . . . . . The Orphanage has **Grayson Street**, May 24-25; **Les Space Variations**, May 26-28; and **Cold Blood** June 2-3

## Los Angeles

Two more spots are instigating jazz policies—Scorpio Jazz Club on Westminster Blvd. in Garden Grove, and the Onion Roll in Santa Monica. Both have Sunday open jam sessions—Scorpio at 4 p.m. and the Onion Roll at 8 p.m. (following their 4 p.m. concert). Scorpio offers jazz nightly, and the Onion Roll will announce a two-or-three-nights-a-week policy by June. **Georgie Auld** is there May 26 . . . . . **The Leonard Jessinger Quintet** and **The Chuey Castro Sextet** are at the Hollywood Pilgrimage Theater free concert, 2-4 p.m., May 26; **Ira Schulman** and **The Baroque Jazz Ensemble** and **The Gary Herbig Quintet** book in June 2 . . . . . **Benny and Patsy Powell Lifestyle** and **Charles Mimms** are at Inner City Cultural Center May 26 at 3 p.m. . . . . **The Toshiko and Lew Tabackin Big Band** makes its concert debut May 22 at the Wilshire Ebell Theatre . . . . . **Artie Shaw** hosts the **Count Basie Dance Benefit for Actors And Others For Animals** May 23 at the

Hollywood Palladium. **Fran Jeffries** will be guest vocalist . . . . . **Bill Berry** and **The L. A. Big Band** play the Cystic Fibrosis Foundation Banquet at the Beverly Hilton Hotel in Beverly Hills, May 29 . . . . . On the North Hollywood Scene: **Donte's** has **Zoot Sims** for five days in early June and a new piano after seven years . . . . . **Don Randi Plus Two** takes care of Tuesdays through Saturdays at the Baked Potato, **Plas Johnson** on Sundays, and **Frank Rosolino**, Tuesdays . . . . . **The Leroy Vinnegar Quartet** (Vinnegar, bass; **Dwight Dickerson**, piano; **Chuck Cartet**, drums; **Al Williams**, percussion) is at Dubby's Bar Thursdays through Saturdays . . . . . Singer **Pam Miller** is back at the Fire and the Flame Sunday afternoons . . . . . At the beaches: **Ron Carter** is at Concerts By The Sea (in Redondo) through May 26; **Willie Bobo**, May 28 through June 9 . . . . . **Doug Carn** is at the Lighthouse (in Hermosa) through May 26; **Keith Jarrett**, May 28 through June 2 . . . . . **Batdorf and Rodney** and **Steve Bishop** are at McCabe's in Santa Monica, May 24-25; **Bob Baxter** and **Steve Gillette**, May 31 through June 1 . . . . . Former Basie drummer **Harold Jones** has joined **Dave Pike** at Hungry Joe's in Huntington Beach . . . . . **Jan Blakely** at the Samoa House in Encino . . . . . **Sassy Class** is at the China Trader in Burbank . . . . . **Maxine Weldon** back home at the etc. through June 4 . . . . . **Conte Candoli** is at the Golden Anchor in Panorama City, May 23 . . . . . **James Lee Reeves**, with **Maria** on piano, and **Rufus Crisp** are at Pasadena's Ice House . . . . .

**Go West [On Time]**, db: If you picked up this copy of db in L.A., it took you a week later than it should have, and we're sorry. The local distributor changed the shipment arrival date, unfortunately before alerting our main office. Thanks for your patience as we correct the matter.

## PERSPECTIVE

Continued from page 36

composer (and when you're talking about big bands, that always means arranger as well) along these lines since the Duke. Thad will readily admit that he is the Duke's musical son—that all big band writers are, for that matter. But Thad is first in line, in perfect harmony with Ellington's uncanny individualism of expression and complete knowledge of both the big band and the individuals who compose it. Through his highly original melodies and the lack of any particular "format" in handling them, Thad has transcended the idea of the "big band chart"; his are orchestrations.

While Thad has spoken to me of the influence of the Duke on his work, it is not to be forgotten that he spent time as a dazzling trumpeter with the Basie band, and has brought that easy blues 'n' bounce feel to his band as well. In keeping the rhythm loose and swinging while unshackling the rest of the music from the limitations of the standard chart, Thad has created a body of music that is truly awesome. His use of colors and other devices is most impressive; but one of the other ways Thad has freed up the band is in his use of textures. Often, the whole band lays out, except for soloist and rhythm section; sometimes, it's just the soloist and one rhythm instrument; sometimes it builds up from two soloists, through riffs and ensemble passages, to full band; other times it explodes suddenly into a trumpet fanfare. "I wanted a band that could be like a large orchestra," Thad once told me, "but which could function with the mobility of a small combo. That kind of

flexibility was a little unusual when we started, but I think we've established a trend." Indeed.

At this point, though, I think that Gil Evans, with his re-emergence onto the big band scene, must be reckoned with as the man currently doing the most to push the big band animal into places it hasn't been. His use of electronics, as well as his huge bag of color and texture effects, enable him to create forces and feelings not often associated with big band sounds; not often associated with jazz, for that matter. While it has been said that Duke plays the orchestra the way others play the piano, perhaps Evans plays the group as if it were a synthesizer, wresting strange new sounds and sonic sights; and it is Gil Evans who may very well be the big band composer-arranger of the future. The drifting moods and foreign places of Gil's writing seem to be pointed directly at the future of the big band—freed of its incumbrances to the point that it is fully flexible to the demands modern writers may place upon it, and to the point where it is simply the most versatile musical instrument available.

Yet the truly important thing about all the bands mentioned is that they *excite*, above and beyond analysis, dissection and classification; they reach the heart as well as (in some cases, instead of) the head. That's a must, for music that just doesn't *happen*, that doesn't catch you up and whisk you away in it, can never be great music, no matter how much sense it makes.

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