

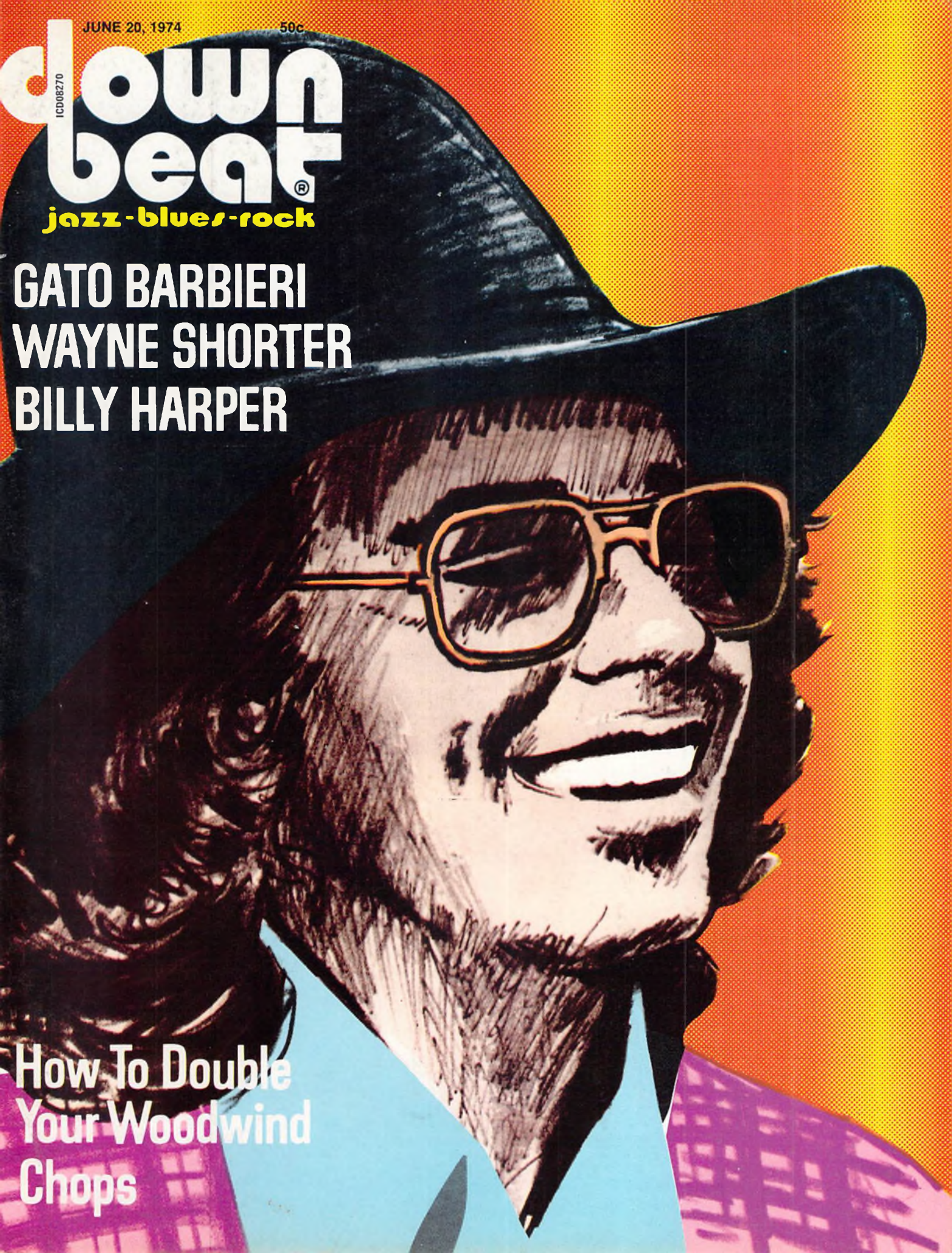
JUNE 20, 1974

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WAYNE SHORTER
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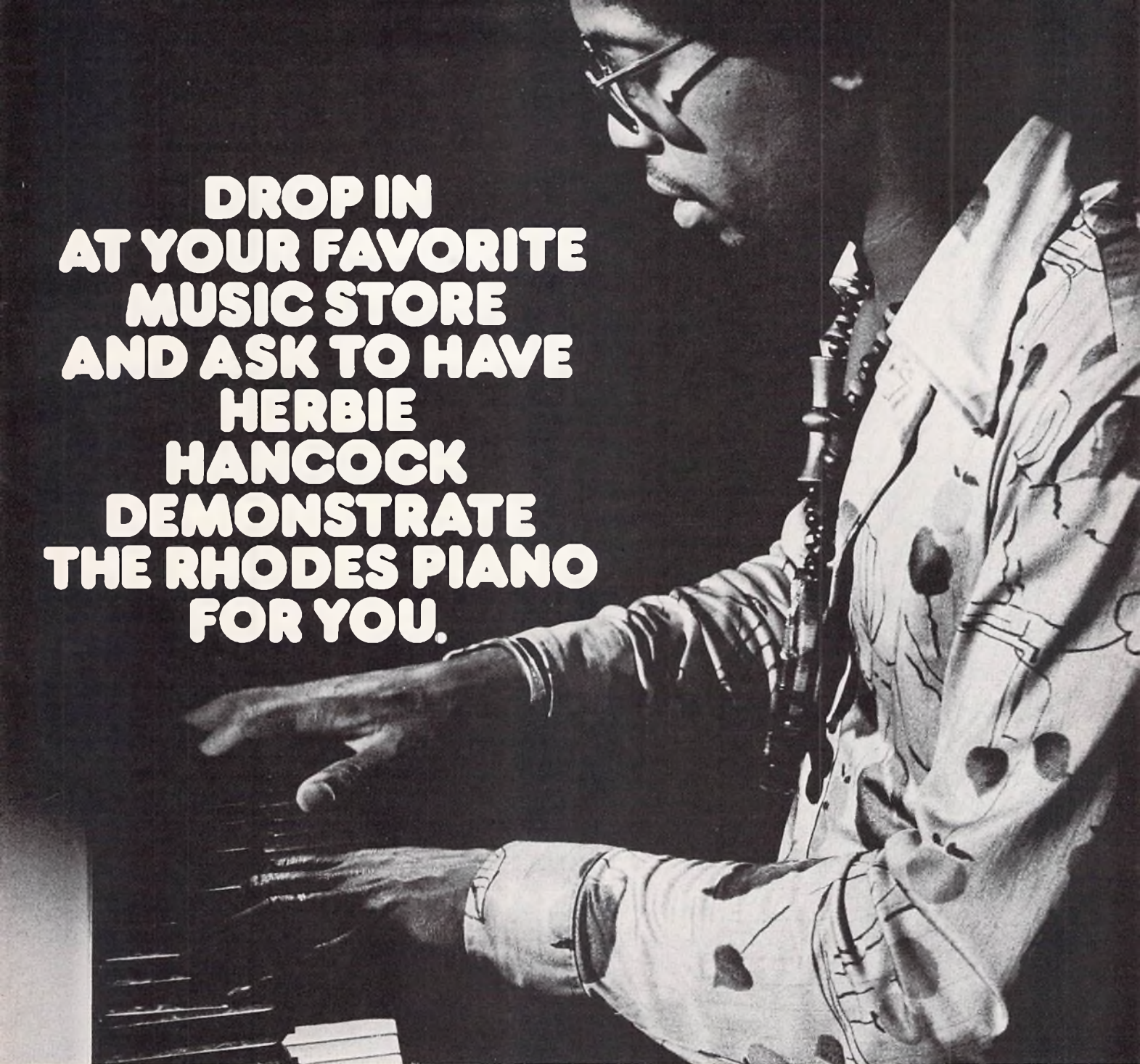
exaggerated claims of the more desirable musical and mechanical characteristics of the trumpet to let the Kings speak for themselves. We’re convinced the overall performance of King trumpets and cornets speaks louder, clearer, and with greater authority than promises. Particularly to professional artists. Just listen, please.


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He talks about the unique stereo vibrato for which the Rhodes Suitcase Piano is famous. And he explains how you can get the same rich, stereo vibrato on the Rhodes Mark 1 Stage Piano simply by adding dual Satellite Speakers.

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Pianos with Satellite Speakers.

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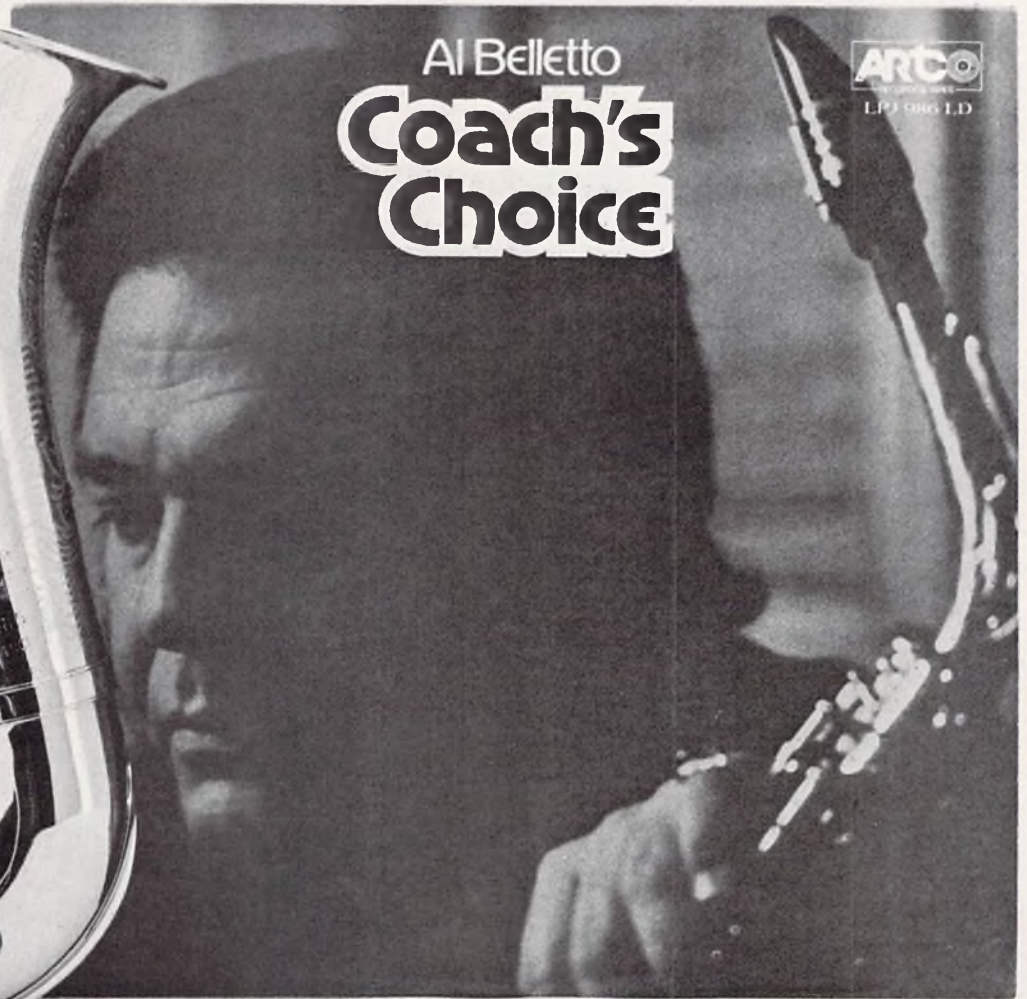
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the first chorus

By Charles Suber

Dream a little. You have the responsibility to commission music to celebrate the U.S.A. bicentennial in '76. Whom do you commission?

Let's see. There's George Russell, Oliver Nelson, McCoy Tyner, Quincy Jones, and Gerald Wilson. And Thad Jones, Frank Zappa, Miles Davis and Gil Evans . . .

Actually, the first act of the '76 scenario opened a few weeks ago in Washington (of course!) at a press conference in the John F. Kennedy Center for the Performing Arts. Antal Dorati, the Music Director of the National Symphony Orchestra, announced grants to 11 composers "to create works in honor of the nation's bicentennial, to be performed during the 1975-76 and 1976-77 seasons."

. . . David Baker, Jimmy Giuffre, Keith Jarrett, Thelonius Monk, Gerry Mulligan, Pat Williams, Hubert Laws . . .

Of the 11 composers, eight are American: Robert Russell Bennett, Stephen Burton, Robert Evett, Gene Gutche, Ulysses Kay, Benjamin Lees, Gunther Schuller, and William Schuman. Three composers matured in countries other than the U.S.: Luigi Dallapiccola, Frank Martin, and Juan Oreggosa-Sales.

. . . Charlie Mingus, Chick Corea and Gary Burton, Gerry Mulligan, Benny Golson, Benny Carter, John Lewis, Ornette Coleman, May Lou Williams, Tom Scott . . .

It is to be assumed that the choral and orchestral works composed by the chosen 11 will be in the Western European music tradition. (Robert Evett, for example, is composing a cantata for small orchestra and choir on texts by Mark Twain.) After all, the National Symphony Orchestra is not going to commission a jazz composition. The players couldn't cut it.

. . . the Adderleys, Cecil Taylor, Chuck Israel, Ladd McIntosh, Dave and Howard Brubeck, Clare Fischer, Bill Dobbins . . .

One can't but ask: Why doesn't the National Symphony Orchestra—and the Philharmonic and the "great orchestras" in Chicago, Cleveland, Boston, Philadelphia and Frisco—establish a resident jazz ensemble? Why not properly celebrate our 200th anniversary by officially acknowledging the music of all Americans?

. . . Herbie Hancock, Joe Zawinul, Lena McLin, Marian McPartland, Ernie Wilkins, Dizzy Gillespie . . .

Not only should the great and minor orchestras commission and perform jazz works for '76 and beyond, but virtually all organizations concerned with our common humanity should get into the spirit. That includes all the arts councils of the 50 states and urban areas, state and city boards of education, and virtually all the schools of music.

. . . Roger Kellaway, Francy Boland, Alan Broadbent, Phil Wilson, Sun Ra, Chuck Mangione, Don Ellis, Richard Abrams . . .

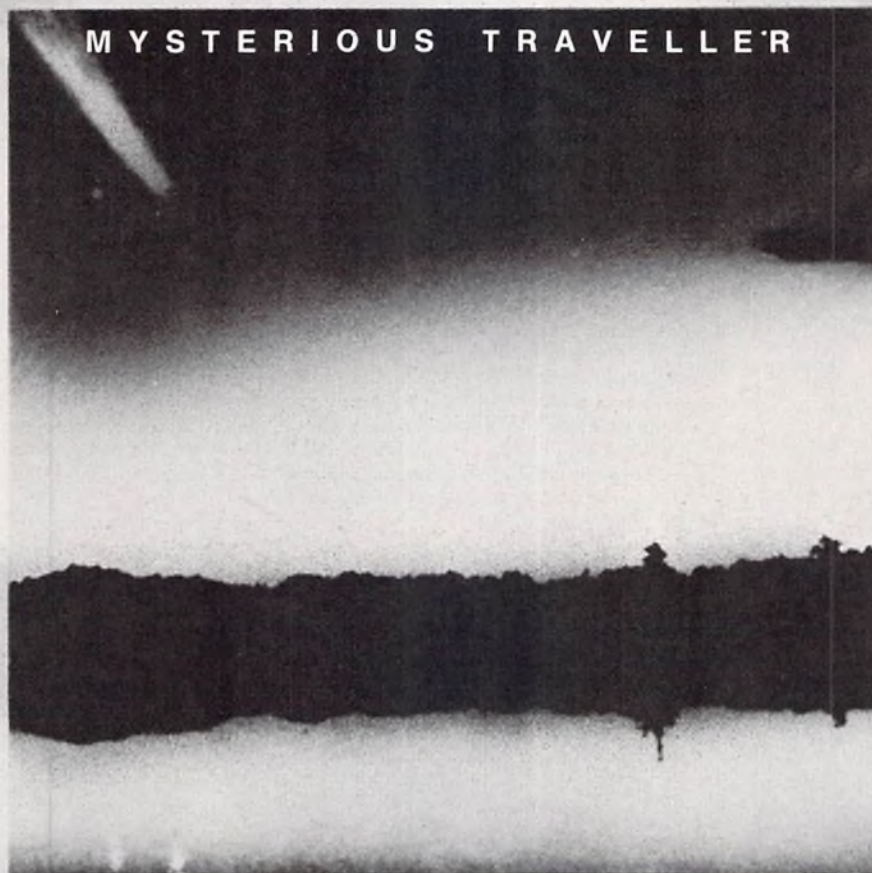
Practically speaking, applicants for grants from the National Endowment—and any arts council that operates on a fiscal year basis—must be made this year for 1975 money. (That address again is: Music Program, National Endowment of the Arts, 806 15th St. N.W., Washington, D.C. 20506. Address your state Arts Council c/o The Governor's Office.

. . . Stevie Wonder, Jack Reilly, Stanley Clarke, John McLaughlin, Manny Albam, Sy Oliver, Rahaan Roland Kirk . . .

It needn't be just a dream.

db

THE FUTURE IS HERE: WEATHER REPORT.



The critics always prophesied that Weather Report would add new dimensions to music. In a review of their last album, *Rolling Stone* said, "They fuse rock and electronics into a music that is brilliantly innovative and accessible."

Similar responses were echoed around the country and the word and music spread.

Now Weather Report's fourth album, titled "Mysterious

Traveller," has been released. What has been unfolding from their beginning is now in full awareness; Weather Report has reached their time; they've reached their audience.

**WEATHER REPORT'S "MYSTERIOUS TRAVELLER"
ON COLUMBIA RECORDS AND TAPES**



Great Lake

Hats off to Greg Lake of Emerson, Lake & Palmer for stating he'd rather give entertainment than preach (May 9 db). I knew there had to be a reason I love this group so much.

No address

John R. Weitlich

Please thank Eric Gaer for devoting his time to the E, L&P piece. It showed that someone cared to delve into the depths of an exploratory musical fusion between classical and rock music. I have personally admired E,L&P very much for the past three-and-a-half years, if for no other reason than their extremely frustrating attempt to fuse past and present, musically. They are trendsetters, as were and as are the musical greats of past and present, and deserve to be recognized for it. Thanks again, Eric!
Iowa City, Iowa Douglas A. Thomson

Mahavishnu 'Stakes

It seems to me there's a sweepstakes as to who can copy The Mahavishnu Orchestra most. And Larry Coryell, with his Eleventh House band, and Chick Corea's Return To Forever are neck-and-neck for first place. Sure, I love to listen to both of these newer bands, but when themes and solos are nearly the same as The Mahavishnu Orchestra's it gets a bit tedious after a while. Then again, masterpieces of invention and creativity are often copied at great length.

Frankfurt, W. Germany

Peter Duray-Bito

You're Welcome

I've been subscribing to your fine magazine for about a year and have been reading and working with it for more than two years. Let me

thank you for how much this literature has helped me in my knowledge and my jobs. Without it, I would know VERY LITTLE about anything in the world of music, and I probably would not have gone into it if I hadn't started reading db. Thanks for showing the way.
San Francisco, Calif. Jeff Hora

Heart Of The Matter

"Pulse" (May 9 db) gets *****.

Encino, Calif.

Fred Newton

Classic Flop

I ordered and just received the Smithsonian Collection of Classic Jazz. This was supposed to be a representative anthology of American jazz and Martin Williams, who compiled and annotated the set, failed miserably. How could he include six selections by Thelonious Monk and none by Earl Hines? Only one big band selection after 1940. Nothing by Bunny Berrigan, Woody Herman or Stan Kenton.

It is a disgrace to the trust of the Smithsonian! And the db article on it (March 14 issue, pg. 9) should have been more critical.
La Puente, Calif. John Brechler

E-greg-ious

We first want to congratulate you on the fine *Music Yearbook '74*. In the article concerning Tower of Power's tune *So Very Hard To Go*, however, there was an important omission. Greg Adams, who plays trumpet and flugelhorn for Tower, was not given credit for his role in the success of the tune. Greg, who arranges much of Tower's material (as well as material for Santana, Elton John, Jose Feliciano and others), not only arranged the tune but also wrote out the score and penned the article concerning the

tune's construction. Thanks for correcting this mistake and giving Greg the credit he deserves.
Los Angeles Tower of Power

Our sincere apologies for the egregious omission—Ed.

A Generation's Lapse

I find it depressing that, according to your recent survey (*First Chorus*, March 28 db), the great majority of your readers are 18-24. What happens to all the jazz fans when they become 30, let alone 40?

At an ancient 43, I have been listening to and collecting jazz since I was 13; I have been an avid db reader since 1946 and a subscriber since 1956. Where are all the Woody Herman and Stan Kenton enthusiasts of the '40s? The Brubeck-Mulligan-Baker fans of the '50s? Do they all believe jazz stopped growing at that particular time and now is no longer valid listening to (and reading about)?

I look forward to the new releases of Chick Corea and Cecil Taylor as well as a new-found treasure by Art Tatum. The jazz of today is just as exciting, if not more so, as the first record I ever bought—a 78 by Lionel Hampton called *Jack The Bellboy*.

Attending a Gil Evans concert last year, I noticed several middle-aged couples leaving after the first number. As one couple said to me, they only remember the Miles Davis collaborations and *couldn't* (didn't want to) hear his new thing. Do they really ossify between the ears after 35? Alas, that cliché must be true—"Show me a middle-aged man and I'll show you a (musical) conservative." Why they can't open their ears and their hearts to the continuing beauty of this, our music, is beyond me.

E. Northport, N.Y.

David Greenberg



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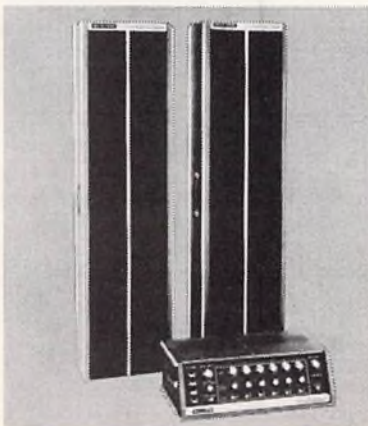
for the absolute maximum in instrument protection, there's the rigid, rugged, reinforced Fibre Case line . . . total protection for total percussion including cases for snare, bass, and parade drums, trap sets, tom toms, vibes, marimbas, and xylophones and orchestra chimes. And remember, there's a good case for conservation—particularly one made by Ludwig. See them all at your local Music Dealer.

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Studio Rivbea Offers Alternate Jazzfest

Look Out For Lookout Farm

After completing a Brazilian tour with the Miles Davis entourage, saxophonist-flutist Dave Liebman has left Miles' band to start working extensively with his new



JAN PERSSON

Dave Liebman

quartet, Lookout Farm. The group comprises pianist Richie Beirach, bassist Frank Tusa and drummer Jeff Williams, and will make its first appearance Sunday, June 9, at 5 p.m. at New York's Village Vanguard. Sitting in on congas will be percussionist Don Alias, who may join the group in the near future.

June also brings the Polydor release (in the U.S.) of Lookout Farm's debut album, recorded for ECM late last year (Dec. 6 db). The group recently finished recording a second album for ECM, with several musicians added for the date. These include Bob Moses (drums), Badal Roy (tablas), Patato Valdez (congas), Barry Altschul (percussion), John Abercrombie (guitar) and Gene Perla (bass).

As was the case last summer, multi-instrumentalist Sam Rivers' Studio Rivbea will be hosting an extensive series of performances during the same dates set for this year's Newport-in-New York (June 28 through July 7). This year, the performances will be presented under the rubric of the Summer Jazz Fest, with each night's activities featuring two sets by each of three different groups. The music will start at 9 every evening.

The ensembles invited to participate range from still-new, contemporary artists of some repute to younger, relatively unknown musicians whom Rivers feels deserve wider exposure. A complete list of performers is as follows:

Apogee, Mickey Bass, Black Artists Group, Andrea Brackfield, Anthony Braxton, Norman Connors, Andrew Cyrille, Ted Daniel, Flight To Sanity, Sonny Fortune, Doug Hammond, Harlem Ensemble, Jazz Opera Ensemble, Paul Jeffrey, Juju, Byard Lancaster, Frank Lowe, Jimmy Lyons, Charles McGee, Ken McIntyre, Muntu, Sunny Murray, Dewey Redman, Joe Rigby, Charles Tyler, Monty Waters and Joe Lee Wilson.

Studio Rivbea is located at 24 Bond St. in New York. For information on exact scheduling, call (212) 473-9936. —arnold jay smith

Apple Shavings In Suburbia

Newport-in-New York isn't all that's comin' down in the Apple and environs. Suburbia has its own big-name events, as part of the free summer-long program held at the Eisenhower Park's Lakeside Theatre. The park is in East Meadow, L.I., and all concerts are held outside, so bring your own sitting or lying arrangements. The tentative schedule looks like this:

Friday, July 5
Saturday, July 6
Sunday, July 7
Saturday, July 20

Sunday, July 21
Friday, July 26
Friday, Aug. 2
Sunday, Aug. 4
Friday, Aug. 9
Saturday, Aug. 10
Sunday, Aug. 11
Sunday, Aug. 18
Saturday, Aug. 24
Sunday, Aug. 25

The Benny Goodman Sextet
Jose Feliciano
The Maynard Ferguson Orchestra
Peter Nero and
The Nassau Pops Orchestra
The New Christie Minstrels
Victor Borge
Blood, Sweat & Tears
Lionel Hampton
Two Generations of Brubeck
Sergio Mendes & Brazil 77
Richie Havens
George Shearing
Jay and The Americans
Fourth Annual L.I. Jazz Fest,
featuring Dizzy Gillespie

The Festival finale is an all-star affair for which Nassau County will commission several compositions. It caps off the most ambitious schedule to date for the series. —arnold jay smith

Vitous Plans Band for '75

Since his departure from Weather Report (Feb. 28 db), Miroslav Vitous has been a hard man to get a hold of. However, db's San Francisco correspondent Todd



RON HOWARD

Miroslav Vitous

Barkan recently contacted the Czech bassist in seclusion at his newly-acquired beachfront home in Malibu, Calif. Vitous said that he had spent "a very restful month in the Bahamas with my new fiancé, and now I'm relaxing and enjoying the Malibu surf, and working on all kinds of new music." This includes a suite of tunes for Flora Purim's new album (see *New Releases*, pg. 11).

Vitous continued, "I'm also practicing on a new instrument that was designed for me to incorporate elements of both the string bass and guitar."

Vitous was last seen in concert April 28 with Brazilian percussionist Airtó's band Fingers at the Great American Music Hall in

Continued on page 38

CTI Stable Hits The Road

The CTI Summer Jazz Fest has been announced, and it's short but sweet. The label has assembled several of its superstars to play Fresno, Calif. (July 25), Seattle, Wash. (July 26), Vancouver, B.C. (July 27), Portland, Ore. (July 28), Japan (Aug. 3-9) and Honolulu (Aug. 11). The lineup for the travelling jazz show is: Hubert Laws, flute; Johnny Hammond, organ; Hank Crawford and Grover Washington, Jr., saxes; George Benson, guitar; Ron Carter, bass; and Idris Muhammad (who recently signed with CTI) on drums.

Kingsize Concerts Conquer Canada

Canada will have its own itinerant jazz festival for one week this year, as the Belvedere King Size Jazz Fest hits three major Canadian cities between July 20 and July 27. The new event features an impressive roster of internationally famous musicians: The Count Basie Orchestra, Carmen McRae, Woody Herman's Thundering Herd, The Louie Bellson Orchestra, Buddy De Franco, Dizzy Gillespie, The Maynard Ferguson Orchestra, Jack Wilkins, Peter Appleyard, Moe Koffman and Supersax.

The festival will begin in Toronto (July 20-21), move to Winnipeg (July 24), and end up in Vancouver (July 26-27). The festival will be accompanied by a mammoth media saturation campaign of the entire country, beginning the latter half of June and continuing until the final concert. In addition, radio and TV outlets will be involved in contests, record giveaways and interviews connected with the concerts. These include Phil McKeller's *All That Jazz* program in Toronto, and Gary Barkly's *The Jazz Show* in Vancouver.



JAN PERSSON

As this issue went to press, we received the sad news that Paul Gonsalves, featured tenor saxophonist with Duke Ellington since 1950, died May 14 in London, while en route home from a vacation in Holland. Gonsalves would have been 54 this July 12. He had been in ill health for several years.

Gonsalves, or "Mex" (as he

was known in the music world), left Duke's band only once in his nearly quarter-of-a-century association with Ellington. This was in 1953, when he joined Tommy Dorsey. But after three weeks, as he said, "I just had to come back home."

Leonard Feather's *Final Bar* on Paul Gonsalves will appear in our July 18 Issue.

down beat NEWS

Among the many responses to "The Last Interview" with Gene Krupa (March 14 db) was a note from a U. of Iowa student telling us it wasn't

Roy's Place:
Room For The Top

DJ Roy Loggins is the personable host of the swinging (but mythical) club called Roy's Place, heard on KCRW-FM (89.9) in Santa Monica, California, and on KCMJ-AM (1010) in Palm Springs. And although his establishment exists only in the listening imagination, Roy has named the place's lounge the down beat Room, where he presents "performances" exclusively by winners of the 38th db Readers Poll.

On each show, Roy utilizes albums on which the artists introduce their own numbers or speak a few words, thereby enhancing the impression of a "live" remote broadcast. So realistic are the broadcasts, against a background cassette recording he made of crowd sounds and tinkling glasses, that listeners repeatedly call the stations, asking to make reservations at Roy's.

Roy's Place is heard from 7 p.m. till 2 a.m. Thursdays and from 9 till midnight Sundays on KCRW, and from 8 till midnight Saturdays on KCMJ, where it is the only jazz program in the desert resort area.

—patricia willard

Gene's last interview. Jeff Berger informs us that he interviewed the late drummer for his campus radio station KICR, when Krupa was at Ravinia Park, Ill. with the Goodman Quartet (Aug., 1973). Berger writes: "I talked with Gene for 20 minutes. We discussed his musical background, the then-recent burning of his home and personal effects, and the reasons he chose not to retire. I was told by his nephew that Gene enjoyed the interview immensely. Whether or not it was his last interview, I'm not sure, but I know it was recorded more than a year after the one db published."

Berger invites any collectors of Krupa memorabilia who wish to have a copy of the tape to write him at 976 Valley Road, Lake Forest, Ill. 60045.

Sick Bay: According to his wife, Bobby Hackett is "completely recovered" after suffering a brief diabetic coma, compounded by a slight case of pneumonia. The 59-year old corentlist was stricken April 21 and admitted to Cape Cod Hospital in Massachusetts in critical condition, but was removed from the critical list two days later. Shortly after, he was released and spent several weeks recuperating at home.

Joe Segal, proprietor of Chicago's Jazz Showcase, underwent minor surgery April 26 but was back at the club in a week. Richard "Groove" Holmes was taking care of

continued on page 46

New Releases

Flora-I Arrangement: Enthused by the initial success of Flora Purim's first Fantasy LP (Butterfly Dreams), producer Orrin Keepnews brought the vocalist-percussionist back into the studios the first week in June. Flora's upcoming album will feature her husband Alrto, bassists Miroslav Vitous and Stanley Clarke, pianists George Duke and George Cables, and guitarists Davey Amaro and Barry Finerty. Vitous, Cables, Clarke and Brazilian multi-instrumentalist Milton Nascimento all contributed compositions for the date.

Fantasy also announced that Flora's new band will be recorded live at this summer's Montreux Festival.

—todd barkan

The Tower Of Power horn section (saxists Emilio Castillo, Steve Kupka and Lenny Pickett, and brass men Mic Gillette and Greg Adams) has finished recording the horn tracks for Elton John's upcoming album. The

arrangements were all done by Adams. Another Tower-ing figure, keyboardist Chester Thompson, plays organ on several of the LP's tunes.

Flying Dutchman President Bob Thiele reports that his label's symbolic lowlands aviator is flying straight into the past. Commenting that "the '20s are here to stay for the next five years," Thiele has taken a page from Gatsby and released The '20s Score Again, a new LP by his New Happy Times Orchestra, and issued on his new Signature label. The record is a collection of early popular songs re-created in the Paul Whiteman, Jean Goldkette and Red Nichols styles. Thiele, who has also co-authored two new songs depicting the '20s (Gatsby's and Daisy), plans to forge further into the past by releasing albums by a variety of artists, all featuring "Music of the '20s."

Thiele is planning summer release for a new album of Old Rags by The New Sunshine

continued on page 44

GATO BARBIERI June 17-23 Jazz Workshop, Boston, Mass. 29 Midnight Jam (Newport-N.Y.) Radio City, N.Y., N.Y.	ERIC KLOSS June 14 Erie Summer Arts Fest. Erie, Pa. 19-22 Stagedoor Club Pittsburgh, Pa. July 15 Bucknell U. Lewisburg, Pa.
THE BLACKBYRDS May 30-8 La Bastille, Houston, Tex. June 28 Hampton U., Hampton, Va. July 2 Carnegie Hall (Newport-N.Y.) N.Y., N.Y. 6 McCormick Place Chicago, Ill. 12 Cincinnati, Ohio	LETTA M'IBULU June 4-8 Montreal, Quebec 11-14 Vancouver, B.C. 17-19 Edmonton, Alberta
DAVE BRUBECK June 3-15 Rainbow Grill, N.Y., N.Y. 21 Wollman Skating Rink N.Y., N.Y. 23 Saratoga Arts Center Saratoga Springs, N.Y.	CHUCK MANGIONE June 14-15 Melody Fair North Tonawanda, N.Y. 21 Saratoga Arts Center Saratoga Springs, N.Y. July 9 Temple U. Music Fest Ambler, Pa.
CHARLIE BYRD May 27-8 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. 25-29 Concerts By The Sea Redondo Beach, Ca. 30 Mondavi Wine Fest, Napa, Ca. Great American Music Hall S.F., Ca. 4 Virginia Polytech Inst. Blacksburg, Va. 6-7 Newport Jazz Fest, N.Y., N.Y.	RICH MATTESON June 9-15 Westwoods Jazz Camp Westwoods, N.D. 16-22 NSB Camp, Adolphus College St. Peter, Minn. 23-29 NSB Camp, Regina, Sask.
DONALD BYRD May 30-8 La Bastille, Houston, Tex. 28 Oakland, Ga. 30 Hamilton, Va. July 3 Long Island, N.Y. 12 Cincinnati, Ohio	DON RADER QUINTET June 13-14 Mesa College Jazz Workshop Mesa, Ariz. 15-17 Doubletree Inn, Phoenix, Ariz.
BILL CHINNOCK June 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. 25-6 Stables, Brewer, Maine	SONNY ROLLINS June 18-23 Village Vanguard, N.Y., N.Y. 30 Kongsberg Jazz Fest, Norway
THE CRUSADERS June 28 Oakland Stadium, Ca. 30 JFK Center, Washington, D.C. July 4 Carnegie Hall (Newport-N.Y.) N.Y., N.Y. 6 Atlanta Stadium, Ga. 12 Masonic Temple, Detroit, Mich.	HORACE SILVER June 12-15 Hippo, Philadelphia, Pa. 30 Hampton Rhodes College Hampton, Va. July 3 Carnegie Hall (Newport-N.Y.) N.Y., N.Y. 6 McCormick Place Chicago, Ill. 12 Riverfront Stadium Cincinnati, Ohio
WILLIE DIXON June 23 Civic Coliseum, Vancouver, B.C.	CAL TJADER June 7 Grossmont College San Diego, Ca. 9-10 Doubletree Inn, Phoenix, Ariz. 11 Mesa College, Phoenix, Ariz. 12-13 Doubletree Inn, Phoenix, Ariz.
PETE FOUNTAIN June 23 New Orleans, La. 28-29 New Orleans Summer Pops, La.	TOWER OF POWER June 26 Oakland Stadium, Ca. July 3 Nassau Coliseum, Uniondale, N.Y. 6 Atlanta Stadium, Ga. 12 Riverfront Stadium, Cincinnati, Ohio
BOBBY HERRIOT June 12 Maple Ridge, B.C. 25-29 Tour of Great Britain (with Maple Ridge H.S. Band)	IKE & TINA TURNER June 18 Phoenix, Ariz. 26 Youngstown, Ohio
STAN KENTON 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. 23 Lind Arena, Zanesville, Ohio. 27 Sharon H.S., Sharon, Mass. 30 Memorial Stadium, Scranton, Pa.	McCOY TYNER June 3-9 Jazz Workshop, Boston, Mass. 17-22 Hall Note, N.Y., N.Y.
July 1 Chautauqua Institution, Chautauqua, N.Y. 4 Picasso Resort White Haven, Pa. 6 Carnegie Hall (Newport-N.Y.) N.Y., N.Y. 7 Famous Ballroom, Baltimore, Md. 8 Edinboro State College, Edinboro, Pa. 9 Idora Park, Youngstown, Ohio 13 The Forum, Toronto, Ont.	SARAH VAUGHAN June 3-8 Executive Inn, Evansville, Ind. 15-16 Yamaha Organ Fest, Houston, Tex. 28 Hampton Road Coliseum, Hampton Road, Va. July 2 Fisher Hall (Newport-N.Y.) N.Y., N.Y. 5 Monte Carlo, Monaco
	MIKE VAX BIG BAND June 16-21 Mike Vax Summer Jazz Session, Loretto Heights College, Denver, Colo.
	MUDDY WATERS June 6 Brown County Arena, Green Bay, Wis. 8 New Trier H.S., Winnetka, Ill. 15 Theatre Maisonneuve, Montreal, Quebec 16 Ottawa, Ont. 23 Civic Coliseum, Vancouver, B.C.
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“A lot of times,” says Billy Harper, “I really feel like a minister.”

The 31-year-old tenor saxophonist, composer and arranger—a featured soloist with the bands of Max Roach, Gil Evans and Thad Jones-Mel Lewis and leader of his own sextet—comes by that feeling naturally. He was raised by his grandfather, an African Methodist Episcopal minister, and Harper used to sing in the choir and play his tenor in church.

“It was just natural. I do realize now that if I play the blues in a joint, I’d feel just as comfortable playing that same blues in church. I feel the spiritual involvement that’s in the music from religion, even if it’s not any institutionalized religion. And I’m trying to stay as truthful to that as possible.”

Concepts like *spirituality* and *truth* come up a lot when Billy Harper discusses his views on music and life. They are heavy concepts, but he discusses them with the ease and warmth that, together with a deep sense of commitment, characterize his approach to his horn.

“I’m concentrating on the truth all the time, even to the point, sometimes, where it’s unnecessarily rigid. I mean, if I happen to see somebody and say ‘I’m going to Russia,’ and they say ‘Well, write me a line,’ and I say ‘Okay’—I definitely will make a point of writing that line! That particular degree of being truthful, I see all that as being important.

“I can still remember the time I met Gil on the street. I had met a lot of musicians that had said ‘I’ll give you a call.’ That’s just a thing that musicians say, and they never do. When Gil said, ‘I’ll give you a call,’ I said, ‘Oh, no, this is gonna be the same kind of thing.’ I didn’t know that many people, and I was sort of in a starving situation but practicing every day; and Gil did call. I remember that. That kind of truth is important, even that small, on that level.

“I have to be as truthful with music, too. I have been tempted by some people to sing at times, because I used to sing. I don’t mind singing so much, but I know that the main thing I’m supposed to be doing is playing. I may be able to make a lot of money singing, but just because I can do that doesn’t mean I’m going to. I may sing at some time or another, but the main thing will have to be playing, because that is the truth.”

Harper’s search for the truth began in Houston, where he was born (on Jan. 17, 1943) into a family that was both musical and churchly. He began playing tenor at twelve; a trumpet-playing uncle, who was a friend of the late Kenny Dorham’s, helped channel Harper’s musical energy from the start. “He helped determine my direction. He required me to listen to Sonny Rollins at a very early age, Rollins and Kenny Dorham. That saved a lot of time in getting involved with musical values.”

Through high school and college (he attended North Texas State, famed for its pioneering jazz program) Harper worked professionally as both a saxophonist and a singer. He briefly contemplated a career as an actor, which wouldn’t have been a surprising choice considering his tall good looks, resonant voice and sense of poise; but music won out. He began to concentrate on his horn “when I got really aware of the fact that it took so much time and dedication to the horn to really master it.

“I got more involved in the horn, and closer to it, just from practicing such a long time. And it seems that when you get that close to your instrument, the practice session becomes sort of like a ritual, and you get very close to some kind of spiritual thing that’s related to the horn and

the music. And the truth becomes, if you’re going to play the horn, you really have to give it all you’ve got.”

Billy picked up all sorts of playing experience in Texas, working with rhythm and blues bands and putting in time as a sideman with saxophonist-flutist James Clay. In 1966, he decided it was time to move to New York. He got there, was robbed of all his clothes and most other possessions shortly thereafter, and stayed for a while with the only person he knew in the city, fellow Texan Charles Moffett. Jobs were scarce; part-time work at ASCAP and occasional financial assistance from home helped tide him over, although there were still the times he starved.

“A lot of people in some clinics that I’ve gone to, and just people who wondered about the music business, have asked how this thing can relate to money, how you can balance it. And I never have known! I still don’t know. They want to know how you can eat and survive if you don’t know that you’re working next month. It’s really something you have to be dedicated to.

“I went through times like that. It was expected, really. I always had the idea that a

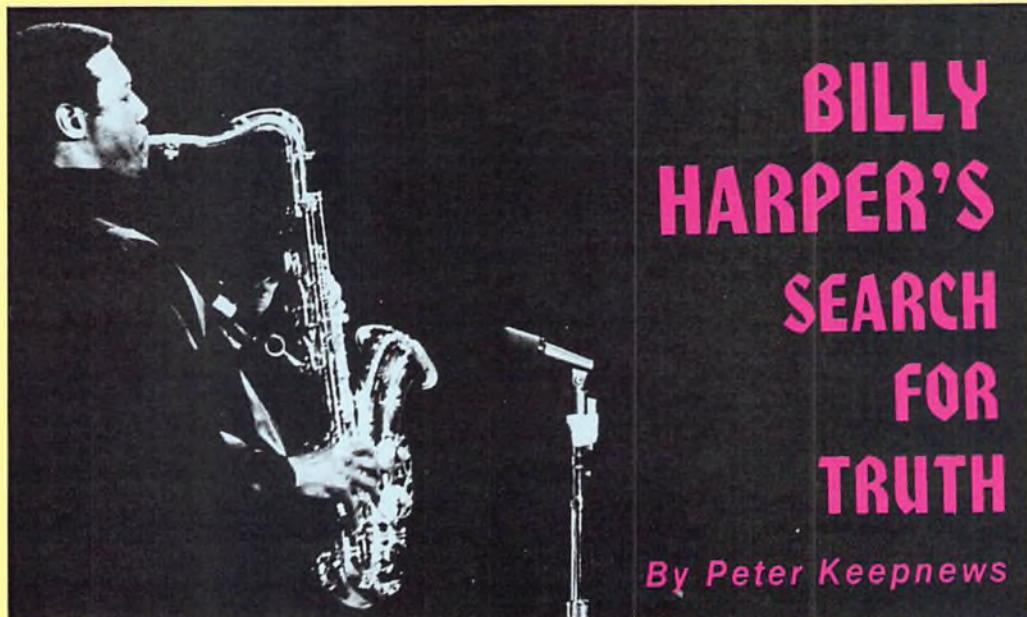
that the young musicians are talking now for a long time. But he didn’t have any kind of unity to pull off the things that some musicians are successfully pulling off today.”

Harper also worked a lot during this period with the late Lee Morgan. “He was extremely creative,” he says of the trumpeter, “and people should know about him. I think a lot of people have heard him but haven’t really listened.”

Being involved with Thad and Mel as well as Gil Evans has placed Billy smack in the middle of what many people consider the two most important and impressive big bands of recent years. He talks about the big-band experience:

“It took me, even as a musician, a bit of orientation to get into listening and being able to relate to big bands. I really couldn’t before I got to North Texas. I didn’t really appreciate big bands as much. I hadn’t listened.

“But after going to North Texas I listened and learned about the big band and how to relate to it. I learned how to write for a big band, and to arrange. I had that appreciation when I joined Thad, so it was easy playing with the band. But it’s quite different from a small group, because in a small group I’m used to really stretching out, playing just as long as I



musician would have to starve. And I almost wanted to starve—almost! I did, and I learned a lot about it. I didn’t mind it. It made me a better musician.

“I was hanging around with other musicians who weren’t working at that time, too, but who were here trying still. Working with different groups at different times helped balance the food with the music.”

Not too long after that came Harper’s fortuitous encounter on the street with Gil Evans, the start of a long and productive association. “We just got together and rehearsed,” he remembers. “Then I went out to California with him.” Shortly after that, Harper spent two years with Art Blakey and The Jazz Messengers, which took him around the country, and to Europe and Japan. After a bit with Elvin Jones, he became a part of both Max Roach’s small band and the Jones-Lewis Orchestra.

“I’ve been fortunate to be able to work with the greatest drummers in the world,” Harper reflects. With Roach, he says, “I learned a lot. Max is a Capricorn like me, so we sort of understand each other and understand what we’re doing. I learned a lot about self-determination from Max. He’s been talking the same things

want to play. It’s as vital as the small-group approach, it’s just that in a small group you have more freedom as an individual soloist.

Many of Harper’s compositions and arrangements (*Thoroughbred*, *Cry of Hunger*, *Priestess*) are staples of the Evans book. Asked if he’s been influenced as an arranger by Gil, he responds:

“I have been influenced by Gil in a lot of other ways—also as an arranger, but I don’t necessarily write like Gil. I’ve certainly been influenced by him, musically and spiritually. His music, and the way he writes, just seeps in on a musician. You can’t really get away from it.”

Since becoming a fixture on the New York scene, Harper has also become something of a world traveller, having been to Europe, Japan, the Soviet Union and Africa (the latter for a festival with Max Roach’s group, at which he was pressed into service as a drummer when Roach was unable to leave the States at the last minute). He has documented many of his travels on videotape.

“The band (Jones-Lewis) was such a success in Russia that we were treated like the Beatles. I

Continued from page 37



"I Need A Lot Of Rest"

BY ROBERT PALMER

DRAWING BY SCHAFFER

For Gato Barbieri, 1973-74 was a year of prolific creativity and incredibly rapid change. Albums proliferated—*Bolivia* and *Under Fire* on Flying Dutchman, *Latin America: Chapter One* and *Hasta Siempre* on Impulse, and of course the *Last Tango in Paris* soundtrack—and Gato was able to implement an idea which had been brewing in his head for some time, the creation of an all-Argentinian group for recording and touring.

At the beginning of 1973 he was still regarded as a free jazz musician with South American roots and a handful of exceptional but relatively obscure albums to his credit. By the beginning of 1974 his theme music for *Last Tango* had been recorded by everyone from Herb Alpert to Willie Mitchell and he was the recipient of a Grammy Award for the best soundtrack album of the year. His reaction: "First of all, I am tired. I need a lot of rest."

Sudden success has resulted in few visible changes. Gato and his wife Michelle are living in the same apartment
14 down beat

in midtown Manhattan. The only new additions are an electric piano in the corner and the Grammy, a miniature turntable on a wooden base which rests on the coffee table. Their principal means of unwinding is still the television in the corner. They are both film aficionados who will reel off the names, dates, stars, and plots of their favorite movies at the slightest provocation and for them New York television, with its many channels and its dependence on old films to flesh out programming schedules, is a kind of heaven.

But heaven is not enough, and Gato is dissatisfied. "I've only gone half a circle with the South American project," he explains. "The problem is that I can't play with the Argentinian musicians because they live in Argentina. I want to continue but it costs a lot of money to fly eight musicians from Argentina for every job, and I am not rich people, though a lot of musicians seem to think I am. So I feel down, because nobody here knows the Argentinian rhythms and nobody here plays like the Argentinians. You see, the

way they play music is like football. Everyone gives the ball to the other one, rather than solo, or take the ball and run. I chose the musicians so that each would be like a certain *part* of a solo. And all eight of them would be like the many shades of red it takes to make up the color red. So I can't really play the Latin American music with just one or two; I need all of them."

The thought behind Gato's music and the processes by which it is realized are not immediately evident to the casual listener. The impression is one of passion and power. It is easy to assume that the form and direction of the music is the result of a kind of empathetic alchemy, but nothing could be further from the truth.

Under Fire and *Bolivia*, the albums which immediately preceded the Latin America project, were programmed according to ideas deriving both from literature and from films. Furthermore, most of the tunes were built around specific rhythm patterns which are second nature to Argentinian musicians

but unfamiliar territory for others, even for a musician with as much Third World savvy as Airtio, who played drums. Furthermore, the basic group featured on those albums—Airtio, Lonnie Liston Smith, Mtume, Stanley Clarke—was a working band for some time before the sessions took place. The structures of the music were explained by Gato in numerous rehearsals and then polished in live performances.

While he was building a reputation in the United States, Gato returned frequently to Argentina, where he performed with various musicians. For a number of years he had been concerned with moving beyond his roots, with becoming a jazz saxophonist *part excellence*. *The Third World*, his first album for Flying Dutchman, was grounded in Argentinian and Brazilian rhythms but their purpose in the music was nostalgic. Originally, he conceived the album as a kind of farewell, a lingering remembrance. But while recording it he began to realize the value of his unique background. His friend Glauber Rochas, the film maker, encouraged him in this direction. "Glauber," says Michelle, "told him that his roots were very important, and that he should be proud of them. Gato had never really listened to tango when he was in Argentina. It was a music for older people; jazz was the thing. Then, after he recorded *The Third World*, he returned to Argentina and played a lot of folk-oriented music. The jazz musicians there understood to a point, but the musicians who really dug what he was doing were the folk musicians, the ones who at one time he didn't pay any attention to."

Early in 1972 Gato returned from Argentina with a tape of a concert which featured several Argentinian musicians. The music was unique. The rhythms swayed to a variety of accent patterns, all of them different from the more Brazilian rhythms of his North American groups. There was an almost overloaded thickness to the music, a texture of electric and acoustic, ancient and modern instruments.

This was the beginning of the Latin America project, and one suspects that it was principally Gato's commitment to it which necessitated the change from the Independent Flying Dutchman label to Impulse, which has the resources of ABC behind it. The project's imperative was primarily a rhythmic one. "The music I want to play now consists of many different rhythms," Gato said in 1972, "and rhythms are something you cannot easily teach to people. I can ask a musician to play 6/8, but 6/8 can be accented a thousand different ways and so I am probably not going to get the 6/8 that I want. There are many rhythms in South America that I would like to search further into, but I cannot do it here because I lack the basis to do it with. Here the rhythm comes more from Africa, and in Argentina, Chile, Bolivia, Peru the folk music is more from Indian origins."

When Bernardo Bertolucci first approached Gato to compose music for his upcoming film the near-hysterical publicity and controversy which would surround the production were still far in the future. Only gradually did Gato and

Michelle begin to sense the importance of *Last Tango*, and even after its release they were completely unprepared for the sudden notoriety. They read the reports in the trade papers, as artist after artist recorded the theme from the film, with mounting disbelief. Finally, they put it out of their minds.

Having signed with Impulse, Gato journeyed to Buenos Aires and Rio de Janeiro with Michelle and producer Ed Michel to record his Latin American band, and to prepare to take the group on tour in Europe and North America.

There was a certain drama to the trip. Argentina was enduring a period of political unrest, and Gato's nerves were not soothed by the presence in the streets of military police armed with submachine guns. At one point he was surrounded near the recording studio by a group of these paramilitary guardians of law and order, all of them armed to the teeth. There was a moment of near panic and then the militiamen broke into smiles and asked Gato for his autograph. Despite the theft of his personal effects in Rio, Ed Michel returned to Los Angeles with more than enough music for two LP's.

The tour, which included the Montreux Jazz Festival and other dates in Europe as well as an Impulse-sponsored series of concerts in the U.S. and a trip to Japan with a package organized by George Wein, also had its share of nervous moments. By the day before the group was scheduled to leave for Japan, the Argentinians still had not been able to obtain exit visas. The military coup in Chile had cast a pall over the whole of Latin America and authorities everywhere were suddenly suspicious of people who wished to travel internationally. It was necessary to hire an immigration lawyer in New York to effect a last-minute triumph.

Once on the road, the Argentinian musicians posed a constant challenge. Many of them were not used to travelling, and dealing with acoustic set-ups ranging from excellent to execrable was a problem. The instrumentation ranged from electric guitar and Fender bass to almost inaudible instruments such as the *queña*, or cane flute, and the balsa wood harp, and trying to balance the sound was enough to drive even veteran engineers to the brink of madness. In several instances, a lack of onstage monitors prevented the musicians from hearing themselves and the result bordered on chaos.

Nevertheless, most of the appearances were successes, and a particularly stirring set at Carnegie Hall in New York City drew thunderous applause and a standing ovation. Ranged across the stage, the musicians presented a visual aspect which suggested a man-in-the-street sampling of Latin American life.

Antonio Pantoja, an elderly folk musician with an array of donkey's jawbones, hollowed-out cow's horns, reed flutes and other small instruments at his disposal, gazed unflinchingly into the audience—the image of aboriginal Indian cultures, age-old wisdom and patience. Amadeo Monges, the harpist, could have been a bank teller or a young businessman. Raul Mercado, perhaps

hard, dangerous look of a *gaucho* and seemed to have appeared from the pages of a particularly sinister story by Jorge Luis Borges. Electric guitarist Ricardo Lew played lightning-fast, flashing jazz lines and moved to the music's imperious rhythms like a celebrant at an urban carnival.

The mixture of musicians would never have happened in Argentina. It is unlikely that anyone but Gato Barbieri would have imagined, let alone attempted, it. For this was no homogenous group of seasoned professionals. Pantoja and Domingo Cura, who played the *bombo indio* or Indian drums, were veteran folk musicians who, according to Gato, "play concerts but do not improvise."

"They play with a certain freedom but for them a tune is like four or five minutes. When they perform they don't take solos or anything like that; they are very traditional. They don't think about jazz, no, they only play music. And they play exactly like they are." When Pantoja solemnly and with great dignity lifted the cow's horn to his lips and let loose blast after blast of earthy, non-tempered sound, and Cura with comparable seriousness beat out deep, rumbling cadences on his set of large drums, the music of the group took on the quality of a mountain fiesta, a village celebration somehow mixed or intercut with an urban jam session.

The other musicians came from disparate backgrounds. The bassist, Adalberto Cevasco, "is like the Ron Carter of Argentina. He is a studio musician who knows everything: Cuban, Brazilian, folklore, jazz." Guitarist Lew also works sessions in Buenos Aires and is a gifted jazz and pop musician.

"So," says Gato, "with the folkloric musicians and the ones who know about jazz, and me, all together comes this very strange combination. It's not jazz, it's not Latin. I can do something similar here, approximately, but not like this. Because I don't have to say to the Argentinian musicians, you do this or don't do this. With them the music comes, it's very natural. And music should be something very natural. It doesn't need to be analyzed and talked about. You listen. And you say, ahhh, yes."

Gato's discouragement at having had to leave the Latin American project, for the time being, at "half circle," has not prevented him from moving on. After the tour he began rehearsing a new group in New York. Their first performance was a recent benefit for victims of the Chilean coup, and they will appear in the Newport-New York festival this summer.

"It's composed of Brazilians, Puerto Ricans, Argentinians, and one Americano," Gato says. "It's Latin, but mixed together. Now, with them, I am trying to put different rhythms in one piece, to mix all the rhythms together. Different tunes are different mixtures. The instrumentation is basically the same: piano, guitar, bass, percussion. I'm thinking of using a trombone and trumpet, but not right now. I need time. Maybe I will be able to bring four or five Argentinians here and mix."

If Gato's music can be categorized at all at this point, it is as music with structural intent. One has the feeling, in much jazz, that the intent is im-

"The horn is a nice kind of speaker, amplifier or microphone for what's inside," states Wayne Shorter when asked what his instrument means to him. "It's like the thing where you give a young lady a cigarette or a rose. It's the effort and the thought. You don't even have to think when you offer somebody something, you go through a whole 'nother thing. That's what the horn means to me, doing through some effort, practice and involvement in a one time thing."

The depth of thought Wayne went into before answering questions reflected the distance between his presence in a small L.A. studio mixing down the tracks for the fourth Weather Report album and a career that can be said to have been fast-paced and filled with good fortune.

It's a popular misconception that Wayne's career as a tenor sax player began when he joined Nat Phipps in Newark, New Jersey. "Actually, before that we had a band, I guess you might call it one of the first corporation bands. It was the Group. We used to try to play everybody's music, we even tried to play all of the big band arrangements without having the music sheets, just what we heard, harmony and all. It was a *wild* band. We were playing a lot of bebop and just down to earth swinging.

"This was only on weekends; we were still in high school—from '49 to '51. In '49, I had just gotten my horn, so I could only play in 2 or 3 keys. We actually played r&b, but we played the alternate changes. Therefore when we played at a dance, we'd have maybe 30 or 40 people and around the corner, Nat Phipps would have people dancing to *Harlem Nocturne*. They would read those, what do you call them . . . stocksheets."

Wayne eventually fell in with Nat Phipps' band, which was regarded as the top outfit in Newark. The teenage tenor sax player was gaining a local reputation as an infallible musician. Finishing high school, he attended N.Y.U., working on weekends with Phipps' band and sitting in on New York club dates. Graduating with a degree in Music Education, he headed back to Newark, where he was soon picked up by Horace Silver.

But the Army interrupted his career after only a few dates with Silver's group. Important dates, nonetheless, at Birdland and the '56 Newport Festival. He entered the Army a young kid with a remarkable talent and, two years later, came out a determined musician with a direction in mind.

Upon release, he immediately went to New York, where he eventually joined Maynard Ferguson's big band. Within a month, one of the major changes in Wayne's course took place. "We were at some big festival in Canada and I remember Lee Morgan and Bobby Timmons, they hopped a fence and ran across what looked like a race-track, and jumped over another fence where I was sitting. And Lee, he said, 'How would you like to work with the Messengers?' Immediately, I said 'yeah.'

"I worked one more engagement, at Birdland, with Ferguson and the next night I went with Blakey at the French Lick." Joining Blakey was no mistake for Wayne. Beyond gaining experience with a drummer-led band, he also got a

chance to see the world.

"It was no initial shock for me to join Blakey. Just a slow and even adjustment. In fact, it felt good because at that time, I don't think there were too many groups led by drummers. I think Max was sort of discouraged after Clifford left. I think Buddy Rich also had a band with the drums as the nucleus. I can think of just three, Max, Buddy and Art.

"But it was a little different with Art, because Art always wanted to be a piano player. He was a drummer who listened when he played. I gained a lot of worldly knowledge, due to the places we went to. I would say we were the first bebop, progressive band to go through Japan, as a group and play concerts. Art used to refer to Japan as our second home."

Playing with Blakey gave Wayne a chance to develop further, to explore new, and old, channels of expression. Blakey encouraged Wayne to do arrangements and compose originals for the band. "In those bands, when we would play a certain number in order to imitate someone else, we would do it with fun. Sometimes, maybe, I would imitate something that Eddie 'Lockjaw' Davis might do. Lee would imitate a lotta people, y'know, like Fats Navarro.

"For a while, Walter Davis played piano with us and he would go through all of the piano players of the day. And not only Bud Powell, but every once in awhile he'd put an Erroll Garner thing in there.

"The kind of timing I learned with Art was almost always consistent. Building your expressions into sort of a climax, ending your solos on something very worthy of sharing with or being remembered by everyone. In fact, before I left, we were starting to stretch out with the arrangements, trying an extended kind of thing with three horns in front on tunes like *Mosaic* and some of the other things we wrote. But at that time I was getting calls from Miles, so I figured five years, that's enough for a cycle."

Wayne waited a year after leaving Blakey before joining Davis, time he used to record *Nightdreamer* and *Ju-Ju* for Blue Note. The state of the art of solo dates was much the same then as now.

"You write as many compositions as you want to write, and then you go in and play them; and out of them you pick what's going to be on the album. One thing I didn't like was the same kind of recorded sound that Blue Note got on its' records. So we did the best we could with what was there. Alfred Lyon, he had left, Frank Wolfe was still there, but he wouldn't come to the record dates. Only Duke Pearson would be there. And Duke was like an a&r man and he would keep on passing the word; he said 'anything you want to do, we're opening up the whole company.'

"I was ready to go with Miles by this time. I'd made one record with Herbie. I think it was a Donald Byrd date on Blue Note and Herbie was playing piano, and we mixed things up pretty good, sort of like a prelude to playing later on. And I've always had the sound of Tony's style, or his many different styles, in my mind.

"In fact, Tony played with the Messengers, at the Storyville in Boston, when he was 13-year-old. Art asked him to come up and play. For a few minutes, he would play exactly like Art Blakey,

WAYNE



DOUBLE TAKE

By Tim Logan

Kidding around, and then he'd mix in a little Max Roach thing. Mixing it all with some of his own beginnings.

"So I felt right at home with Miles. Just stepped in there. But the whole concept of playing a tenor next to a trumpet player was already there, because Lee Morgan and myself, we would always be conscious of what was coming up next. I know that sometimes he was pretending that he had his own group and other times I was pretending. I still say that Art made it easier, because he wasn't what you'd call a pushy drummer, like where he's cover things up. He was always for showing off everybody in the band. He would say, 'These are gonna be the leaders of tomorrow.' And he told me he knew Miles would want to talk to me some day.

"With Miles, there was another kind of freedom. One thing which was similar in both groups was nobody ever tried to talk about what we were doing musically, so that when it came time to play, you didn't feel like 'well, we talked about it, so why play.' The same with Miles' band; with Herbie, Tony and Ron Carter, we hardly ever talked about music. I kind of felt that in joining Miles, there would be no rehearsals, just one question, 'Do you know the music that we play?'



DOUBLE TAKE

PHOTO BY RON HOWARD

"Playing with Miles, importance was placed on everything you did, even when you weren't soloing. There was that tendency to think that the whole evening was the composition. As far as everybody in the group thinking that way, it was up to each individual to be on his own to help create images and illusions, to sort of spread the peripheral of sight as seen by the audience.

"Miles asked me one time when we were in Berlin, he asked me a question while Herbie was playing his solo. I had just joined the band and he said, 'Do you feel you can do anything you want to right along through here?' I said 'Yeah, I feel like that, 'cause we're doing a lot of crazy things.' And he answered 'That's what I'm talking about!'"

When Wayne first joined Miles, it was during a period of change, reflected by Miles breaking from his standard mold.

"In one of the last conversations I ever had with Coltrane (a friend of Wayne's from his college days in New York), 'Trane told me that he had been in and out with Miles for maybe seven to nine years and that he had gotten tired of playing *Bye Bye Blackbird* and *Someday My Prince Will Come*. And he said he felt it was time to leave 'cause he felt his playing was wrong against Red Garland's

piano harmonies. Wrong night after night after night. But I knew he was just being humble about it.

"But when I was with Miles, it seems as though Miles had finally gotten the message from the thinking of 'Trane and the thinking of whoever else was a daredevil musically. It was time for him not to get bored with himself or get trapped into playing something over and over every night that might be considered a hit.

Wayne's years with Miles were as exciting as the music that came from the band. Miles moved further into the forefront of jazz, taking the innovators of the future with him, sometimes losing members as they spun off in their own directions. "I looked around, Herbie was gone and there was Chick Corea sitting at the piano. Then the music went somewhere else. With every change there's another thought. At that point we started rehearsing a bit, working with new ideas. Every once in a while, Chick would go into something that he'd enjoyed playing while he was with Latin bands. And Miles would like that. We had a chance to entertain each other in many other ways. Miles even brought up the fact that Coltrane would sometimes entertain him by imitating 'Lockjaw' Davis.

"I guess the most significant changes went down in the recording studios. Just let the tapes roll and here comes *Bitches Brew*."

What about just leaving the tapes rolling, does that influence the music being played?

"I like that, there's not much editing going on after it, but there's a story told there, whereas stopping and starting a tape, stories are interrupted. And the best editing is when the best story is taken from beginning to end."

Around the beginning of 1969, Wayne switched from tenor to soprano sax, a change brought on by the changing instrumental textures of the Davis band.

"The tenor is very good with acoustic instruments. But now people's ears have gotten accustomed to all kinds of instruments, so to get better definition of the expression going down, soprano is more suitable. I remember Coltrane said something about the reason he incorporated the soprano into his repertoire was that he could get his head above water. When the bass fiddle was doing drones and McCoy would do the sheets of sound on the piano, he didn't want the tenor, the lower tones, to get buried. I guess half-instinctively and half-deliberately he just graduated towards the soprano. And then the soprano could fly over all that, y'know, heavy water.

"But with more electronics, the tenor—unless you have a pick-up—will get murky, not necessarily buried, but murky and muddy. It's mainly an orchestration problem. It made it harder for engineers to separate all those murky instruments in the mix. It really depends on the situation, but personally I like both."

Glancing back over the years spent with Miles, Wayne went deep into silence, as he considered the advantages of having gone down that particular path.

"It gave me another kind of pride, the

fact that we could try to bring out the best of ourselves and also the best of our music in a performance.

"Eleven years with two of the top bands," he smiles, as if the thought was unbelievable. "Being the number one combo in the audiences' minds, does mean something. In place of money, that was the gratification. The money wasn't big and you can't save anything playing in nightclubs. But it's nice to feel that when you go with a band and it gets around, people say, 'I'm sure glad that happened,' or, 'Look who Miles wanted.'

"I kinda feel for the musicians, or anybody in life, if they're forced to stay where they are and never have a chance to look back. 'Cause back is always now with most people. And every artist who just thinks along 'me, me and I' lines is lucky if he decides to join the human race, and not worry about whether his talent is gonna be accepted, taken away or misused. Because the strength of conviction is always with the individual."

In late '69, with another cycle complete, Wayne left the Miles Davis band, a better man and a better musician. "I didn't play much for a whole year. I made two albums, *Super Nova* and *Odyssey of Iska*. So I took that year to just take a look at the world and myself. I went to the islands a lot, the Carribean Islands, St. Thomas. And just let 11 years of playing steady, let it sink in. In conclusion, I didn't want to do it in the same way. Where in five years time you look much older than your time, just into one club and out of the other, on the band-bus routine. I thought to myself, how many other musicians, or painters or writers, with hardly any sustaining money, have a chance to take a whole year and just take a look at themselves.

"I didn't want to play. I just looked at the horn every once in awhile. Then I started playing a lot of other things, not jazz, but stuff from Ima Sumac, music from Peru, a lot of Latin stuff."

The year 1970 was a year of an age's endings and of the promise of new beginnings for jazz, a new decade of jazz springing forth from the ideas of the past. "Everybody was leaving. Joe Zawinul, after nine years with Cannonball; Miroslav deciding not to play with Miles. Everyone was ending their associations. So we thought it would be nice to see what we could get together, using all those years that we had as a catalyst for, why not say it, something new. Why not try something new." The birth of *Weather Report*.

"We put together different shapes as a presentation. The first album sort of says, 'Weather Report Presents . . .' That's so we could have something else to reach for. We didn't want them all to sound the same either. The second one was broader. The first one had, essentially speaking, short statements, almost staccato-like light. It's something like grammar, you think you've got a new language, it comes in short, simple, basic sentences. And the second one, you put in, what's that, conjunctions and everything. The vocabulary gets larger.

"And the third one, the vocabulary got even larger, but the meaning of those longer sentences meant something even more simple. Whereas, if we had kept sticking with short, elusive statements

RECORD REVIEWS

Ratings are:

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

MILES DAVIS

BIG FUN—Columbia PG 32866: *Great Expectations: Ife, Go Ahead John, Lonely Fire.*

Personnel: Side one: Davis, trumpet; Herbie Hancock, Chick Corea, electric pianos; John McLaughlin, guitar; Steve Grossman, soprano sax; Bennie Maupin, bass clarinet; Ron Carter, bass; Harvey Brooks, Fender bass guitar; Billy Cobham, drums; Airtio Moreira, percussion; Khalil Balakrishna, Bihari Sharma, electric sitar, tambura

Side two: Davis, trumpet; Michael Henderson, bass guitar; Carlos Garnett, soprano sax; Lonnie Liston Smith, piano; Harold I Williams Jr., piano, sitar; Maupin, clarinet, flute; Sonny Fortune, soprano sax, flute; Billy Hart, Al Foster, drums; Mtume, African percussion; Badal Roy, tabla

Side three: Davis, trumpet; Grossman, sax; McLaughlin, guitar; Dave Holland, bass; Jack DeJohnette, drums

Side four: Davis, trumpet; Corea, electric piano; Joe Zawinul, electric piano; Farfisa organ; Wayne Shorter, sax; Maupin, bass clarinet; Brooks, sax guitar; Holland, bass; Cobham, DeJohnette, drums; Airtio, Balakrishna, Indian instruments

★ ★ ★ ★

Somewhere along the way Davis expressed dissatisfaction with Columbia's policy of re-issuing a ton of his older material without taking care of the miles and miles of newer, unreleased tape still in the can. The result, or the first effect of a complete rectification, is *Big Fun*, a four-sided LP with new material that spans the years 1969-72 (from *Bitches Brew* to within a few months of his *Philharmonic In Concert* set).

Each cut covers a complete side (over 25-minutes on the average) and represents the band's growth at that particular time-period. *Great Expectations*, recorded 11/19/69, is closest in texture, voicing, rhythm and melodic development to *Bitches Brew*, cut 8/19-20/69. *Go Ahead John*, recorded with a sparse quintet, was set down 3/3/70 and mirrors the *Jack Johnson* session (the only personnel change is DeJohnette on drums in place of Cobham). *Live/Evil*, an amalgam of material done throughout 1970, is here paralleled by the in-studio composition, *Lonely Fire* (1/27/70); in fact, simply drop Harvey Brooks and add Grossman and McLaughlin and you've got the personnel of the *Live/Evil* medley, *Gemini/Double Image*.

The most recent session, *Ife* (6/12/72), shows the Miles band in transition from the *On The Corner* twofter to the *Philharmonic Concert* of September, '72. Billy Hart, Benny Maupin and Harold Williams, all members of Miles' previous band, are heard on their way out the revolving door, while Al Foster has surfaced for the first time. Both Lonnie Liston Smith and Sonny Fortune are transitional replacements, making their first appearances on a Miles recording marathon.

But what about the music which, after all, is the issue here? Like so much of Miles' stuff since *In A Silent Way*, the concept of chordal freedom has allowed musicians to fade in and out of the impressionistic electronic network, so often without resolution or explicit direction. At times the interplay, and tonal empathy, is brilliant with Davis' compact, warpingly forlorn horn—much in evidence here—inferring the path for the multitude of sonic coloring brushes and metric accents.

But it's difficult to sustain attention as the prolonged ruminations offer few handle bars. 18 □ down beat

The music is best appreciated under a set of good headphones where the frequent overdubs and subtle use of volume and voicing will not be missed.

One curious note about the musical content of *Big Fun* is the lack of rhythmic verve that envelops the entire album. Whereas his other albums have moments of high-energy polyrhythms and feverish propulsion, little here manages to break through an often highly provocative, often mirky and dispirited, languidness. In a sense, it's the epitome of Miles as a hornman "walking on eggshells."

Ultimately, *Big Fun* is another Miles-stone in the endless unraveling of a genius at play. It's a further crystallization of one of Miles most crucial developmental periods; and, in historical perspective, it further illuminates Miles as the musical prophet of the '70s, which he certainly is. It also makes a good sampler for those unfamiliar with Miles' contemporary posture, if indeed there are any such reclusives still among us. But the real reward of this album is the raspy, hoarse voice at the conclusion of *Ife* saying, "Okay, that's enough. Let's hear some of that, Teo." —townley

ANTHONY BRAXTON

TOWN HALL 1972-Trio (Japan) PA-300B/9-S-37C-67B-F7; G-10 421 Fk-47; *All The Things You Are*: W-12-----B-46 C2B-12-4.

Personnel: Braxton, alto sax (tracks 1-3); plus soprano sax, flute, contrabass clarinet, soprano & b-flat clarinets, percussion (track 4); David Holland, bass; Phillip Wilson, percussion (tracks 1-3) or Barry Altschul, percussion, manba (track 4); John Stubblefield, tenor sax, flute, bass clarinet, gong, percussion (track 4); Jeanne Lee, vocals (track 4)

★ ★ ★ ★ ★

SAXAPHONE Improvisations Series F—America (France) 30 AM 0 11/012; BWC-12N-48K (Stages 1-3); NR-12-C (33M); Rlo-M-F (32); JMK-80 CFN-7; 17B-F4 312; NBH-7C; K7; MMKSF-6/CN-72; (348-R)-C-233; 104°-Kelvin-M-12

Personnel: Braxton, solo alto sax

★ ★ ★ ★ ★

When listening to these albums, it becomes obvious what a tremendous breakthrough Braxton made during 1972, how his musical thoughts crystallized and became viable.

While this music stems from earlier in that year than his exquisite work on Holland's ECM album, *Conference of the Birds*. Braxton's playing is just as ordered, fresh, open and inventive. To be sure, flashes of Braxton's talent had surfaced before what became realization in '72. But it had not come together for him so fully in recorded work until what we hear on these sides. Gone are the occasional flights of aimlessness, the often floating and seldom rhythmically charged excesses resulting from his involvement with the European "new music" syndrome. Instead we find a musician with a flair for saying things uniquely, directly and with emotional purity.

There's not a whole lot to say about the solo two-record set. It's apparently from early or mid-'72. The music is far better than his Delmark two-record solo set (even though at the time that album appeared as brilliant). Attempting this much solo alto sax music is difficult enough. Putting the listener through all of it at one sitting is even harder. Suffice to say that Braxton offers more colors, more variety, more directions, more invention and more lyricism on this than on the Delmark. The sound is immeasurably better, too.

The two-record Town Hall concert album offers separate and diverse pleasures on each disc. The music was chronicled rather sketchily in *db* some months after the May 22, 1972, event. Included here are the ensemble portions of what was a two-day series by Anthony. The second night was solo alto music performed at Carnegie Recital Hall.

Braxton, Holland and Wilson do some strong interactive communicating on the first record.

The saxophonist, of course, is the dominant voice. The compositions are characterized by a flow of ideas and the always sought-after quality of the players really listening to each other. After the two Braxton originals, the trio slips into Kern's *Things* in a loose, natural way. The experience is somewhat akin to being brought down to ground without realizing you've been off. The voyage is a most colorful one, full of adventure and pleasure.

The second disc is a continuous quintet performance with a far different character. The incorporation of a second horn and Ms. Lee's vocals (like a third horn) make more changes than one might expect. Additionally, Braxton adds his instrumental arsenal. That plus Stubblefield's shifting horn roles result in an even more collective outpouring of colors and shading. It's an intimate conversation between old friends, yet allows the listener to become a participant. A breakdown of solo and group highlights would be a waste of time—it's all meaningful and communicative. —smith

THE MJQ

BLUES ON BACH—Atlantic SD 1652: *Regret?* (from the Bach chorale prelude for organ "The Old Year Has Now Passed Away"); *Blues in B Flat*; *Rise Up in the Morning* (from the Bach chorale "Sleepers Awake"); *Blues in A Minor*; *Precious Joy* (from the Bach chorale "Jesu, Joy of Man's Desiring"); *Blues in C Minor*; *Don't Stop This Train* (from the Bach Fugue in D Minor from the Clavierbüchlein); *Blues in H*; *Tears from the Children* (from the Bach Prelude No. 8 from The Well-Tempered Clavier)

Personnel: John Lewis, piano & harpsichord, Mill Jackson, vibraphone; Percy Heath, bass; Connie Kay, percussion

★ ★ ★ ★ ★

Blues on Bach is a classic, the recording of all that the MJQ is about: the timeless beauty of music. Bach is ever-transcendent, and so is the blues. Anthony Newman once said the genius of Bach is that his music, no matter how complex, has a direct appeal to the listener—not as something complex, but as something simpler, with a powerfully beautiful immediacy. The blues has that power, that great feeling.

The MJQ is into both more so than anyone. From Bach to blues to Bach to blues, it is all of a whole, dancing on air and through time. No jazz band I know of has such panache as the MJQ. No classical ensemble I know of has such passion as the MJQ. And *Blues on Bach* is their masterpiece. —bourne

YUSEF LATEEF

BLUES FOR THE ORIENT—Prestige P-24035: *The Plum Blossom*; *Blues for the Orient*; *Ching Miao*; *Don't Blame Me*; *Love Theme from Spartacus*; *Snafu*; *Purple Flower*; *Love Theme from The Robe*; *The Three Faces of Bali*; *Take the "A" Train*; *Playful Flute*; *Love and Humor*; *Buckingham*; *Meditation*

Personnel: Lateef, tenor sax, oboe, flutes, argol, tambourine; Ernie Farrow, bass, rabal; Tracks 1-9: Barry Harris, piano; Lex Humphries, drums; Tracks 10-14: Wilbur Harden, fluegelhorn, ballon; Hugh Lawson, piano, Turkish finger cymbals, ballon, bells; 7-Up bottle. Oliver Jackson, drums, Chinese gong, ear-board

★ ★ ★ ★ ★

RE-EVALUATIONS: THE IMPULSE YEARS—Impulse AS-9259-2: *Straighten Up and Fly Right*; *Kyoto Blues*; *(I Don't Stand) A Ghost of a Chance With You*; *Nile Valley Blues*; *Sound Wave*; *Psychicmotos*; *Blind Willie*; *Warm Fire*; *Twelve Tone Blues*; *The Golden Flute*; *Exactly Like You*; *Raisins and Almonds*; *Feelin' Alright*; *Father Comfort*; *Sister Mame*; *Trouble in Mind*; *Number 7*; *One Little Indian*

Collective Personnel: Lateef, tenor and alto saxes, flutes, oboe, shannas, theremin, percussion; Richard Williams, trumpet; Hugh Lawson, George Arvanitas, Mike Nock, piano; Herman Wright, Reggie Workman, Ernie Farrow, bass; Roy Brooks, James Black, Lex Humphries, drums

★ ★ ★ ★ ★

There's a lot to learn from these retrospective albums of the auto-physio-psychic Professor Yusef. But the lessons are consistently intriguing as well as instructive: school never swung like this.

Lesson One: careful and modest innovation is often more effective than the radical and defiant style in vogue during the era of these recordings. Spanning the years 1957-61 (Prestige) and 1963-66 (Impulse), these cuts find Lateef working out on nearly a dozen different instruments, most of which at the time, were simply unheard of in the

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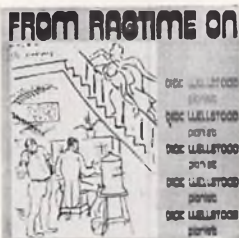
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jazz world. Due in great part to these recordings, the flute is now commonplace, and Oriental sounds are today part of a music which 15 years ago looked no further east than Long Island. And if, consequently, the recordings at hand don't sound revolutionary today, it's probably because they didn't really sound that way then, either. Hearing "A Train" on flute, or *Trouble* in a soulful oboe rendition, doesn't force you to re-examine all your artistic assumptions; it just makes you wonder why no one thought to make such a simply but utterly successful innovation before Lateef.

Lesson Two: use the materials at hand. Lateef shares with a handful of other musicians the gift of transmuting standard sow's ears into silken purses of jazz. His selections range from the exotic to the excruciatingly familiar, while his compositions (over half of these tunes are originals) combine the ores native to jazz—bop, ballad form, and lots and lots of blues—with just enough atonality, Orientalisms, and rhythmic experimentation to produce an alloy both scintillating and durable.

Lesson Three: get a little help from your friends. Lateef's long association with most of these musicians has paid rich dividends of empathy. Lawson, one of Yusef's cohorts for 15 years, is the best example: a sensitive accompanist and an eloquently blues-drenched soloist, he's eminently capable of sharing the limelight, and does so on most cuts. Harris is, as always, a joy; and Arvanitas and Nock provide a somewhat more modern perspective.

Lesson Four: less is more. The arrangements are basic, the sound clean, the performances generally short and to the point. At times, in fact, they're a bit too sparse for my tastes. On the Impulse set, only four cuts run above the five minute mark; and there's a cryptic air to many of the performances, as if Yusef were holding back or marking time.

Lesson Five: be yourself. Yusef isn't about to blow anyone away with dazzling virtuosity; but he can burn and wail with the best of them, preach ably in anyone's pulpit, and whisper in my ear anytime he chooses. For all his ample musical gifts, it's Lateef's gentleness, honesty, and unpretentious spiritual warmth which have earned him the respect of countless jazz people.

Give the professor an A plus; I think we're damned lucky to have him around. —*metaltz*

ALPHONZE MOUZON

FUNKY SNAKEFOOT—Blue Note (U.A.) BN-LA22-G: *I've Given You My Love*; *You Don't Know How Much I Love You*; *I Gotta Have You*; *My Life Is So Blue*; *Funky Snakefoot*; *My Little Rosebud*; *A Permanent Love*; *The Beggar*; *Oh Yes I Do*; *Tara Tara*; *Where I'm Drumming From*.

Collective Personnel: Mouzon, vocals, drums, Moog bass, Arp Odyssey synthesizer & Moog Synthesizer solos; organ, lack piano; Randy Brecker, trumpet; Barry Rogers, trombone; Andy Gadsden, tenor sax; Harry Whitaker, acoustic piano, clavinet; Leon Pendarvis, organ, acoustic piano, Wuritzer electric piano; Mike Mandel, Fender Rhodes piano; Richie Resnicoff, guitar; Mark Harowitz, pedal steel guitar, banjo; Gary King, Fender bass guitar; Ray Armando, congas, bongos; Steve Berrios, percussion.

Alphonze Mouzon has unveiled a new persona. He wants to be counted among the emerging breed of eclectic pop-r&b stars. And he will, but unfortunately not with this album.

The direction he has chosen is now clear: an instrumentally jazz-heavy version of Stevie Wonder. The opening selection, *I Give You My Love*, could just as well be a continuation of *Innervisions*. Listened back to back, it's hard to tell when one ends and the other begins. Until Mouzon opens his mouth and begins singing, that is. Then the difference between mellifluous genius and struggling novice becomes abundantly obvious. Mouzon has a vocal style that offers promise—plaintive, strangely appealing in an open-throated, flat sense, with ability to phrase rhythmically—but he has yet to find

The Sound of Jazz 74

CHARLES MINGUS MINGUS MOVES



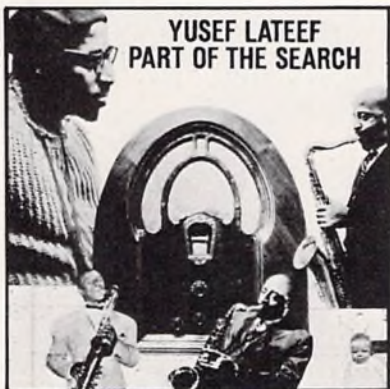
CHARLES MINGUS
MINGUS MOVES

Charles Mingus, who has been aptly described as a giant of twentieth century music, offers his first release for Atlantic in over a decade. The legendary bassist/composer/arranger/bandleader is re-united on this recording with his original Atlantic producer, Nesuhi Ertegun. Mingus leads his quintet, consisting of Ronald Hampton, George Adams, Don Pullen and Danny Richmond in arrangements of his own fine, original compositions and selections by Doug Hammond and Sy Johnson.



MODERN JAZZ QUARTET
BLUES ON BACH

With 20 years as a group and a score of albums under its belt, the Modern Jazz Quartet remains one of the few time-tested combos who refuse to become outdated. On this album, the MJQ combine elements from the diverse styles of blues and classical music and the result is dazzling. Borrowing from Bach Chorales, Fugues and Preludes, the MJQ concoct a set of "Baroque Blues," incorporating classical counterpoint with jazz syncopation.



YUSEF LATEEF
PART OF THE SEARCH

The sound of a radio being turned on begins this ingenious album. The radio dial is flipped from station to station as each different song begins, ranging from big band swing to the "doo-wap" classic "In The Still of The Night." In between, there are random snatches of the national anthem, strangled versions of news reports and spoofs on British murder mysteries. This imaginative album abounds with the kind of outstanding musicianship and endless experimentation that have characterized Yusef Lateef's music for many years.

THE ART ENSEMBLE OF CHICAGO FANFARE FOR THE WARRIORS



THE ART ENSEMBLE OF CHICAGO
FANFARE FOR THE WARRIOR

This is the second Atlantic album by the avant-garde quintet, The Art Ensemble of Chicago. The group consists of Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, and Don Moye, and they are joined on this record by guest pianist Muhal Richard Abrams. The Ensemble have long had a formidable reputation in Europe, and the group's performances in the U.S. are renown for their theatrical excitement and musical excellence.

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credible lyric material or to be able to strike that sweet, almost saccharine chord that the r&b vocalist needs for his survival.

That Mouzon will ultimately succeed is apparent from the unevenness of the tunes: at times, the instrumentals, arrangements and vocals are near perfect. *The Beggar*, offering strong lyrics and a thickly-noted Moog bass, haunts your memory. Here Mouzon's voicing concepts are an interesting adaptation of Wonder's: a tension built around Whitaker's acoustic piano and Pendarvis' electric Wurlitzer; the rest supplied by Mouzon—Moog bass, Moog solo, drums, vocals. Then there are the cliché-ridden lines, both verbally and musically, of *You Don't Know* and *I Gotta Have You*. It makes you cry out for consistency.

Within a framework of tight melodies and a pervasive rhythmic orientation—slight harmonic depth—Mouzon has honed a distinctive

style. The instrumentals are excellent and his percussive virtuosity is evident throughout, whether supplying funky r&b accompaniment or, as in *Where I'm Drumming From* and *Ism*, ferocious, freewheeling jazz/rock lead.

Mouzon himself has already hinted at dissatisfaction with the finished product. Originally, Larry Coryell was to sit in, but Vanguard won't allow it. One wonders what *Funky Snakefoot* would have sounded like with such a dominant guitar present. For now, a sneak preview at a major talent still in the teething stage. —townley

McCOY TYNER

ASANTE: Blue Note (U.A.) BN-LA 223-G: *Malika*; *Asante*; *Goin' Home*; *Fulfillment*.

Personnel: Tyner, piano; Andrew White, alto sax; Buster Williams, bass; Billy Hart, drums; Ted Dunbar, guitar; "Mtume," conga; "Songai," vocals.

Recorded in 1970, Tyner's music here, as

we've come to expect, is vibrant and cohesive; and it's the kind of music that resists conventional terminology and categories.

Side one of this record explores the connections between music and spirituality that John Coltrane outlined on *A Love Supreme*. *Malika* ("the creator") opens with wooden flute, arco bass and triangle effects. White enters over a rolling piano vamp. The simple yet enchanting pentatonic melody he plays is picked up by vocalist Songai and is yet restated in thematic bits and pieces by White. The mood on *Asante* ("Thank you") is likewise self-assured. The composition uses a broad, intense melody forcefully stated by Songai.

Side two is said to evoke Tyner's memories of the American South, and it's mood is jazzier. Both tunes are done here in fast, generally straight ahead tempos. *Goin' Home* is worthy of Mingus' best tone picture efforts. It features a long bass solo by Buster Williams (he has several on this album) and an exciting, rhythmically disjointed, solo by White. *Fulfillment* is a study in textures. White plays here with a dry, paper thin tone in his horn's upper registers. Ted Dunbar's guitar also has a distinctive tone—a dry edgy timber, unconventional yet strangely effective.

This is almost entirely an excursion in group improvisation. Tyner himself stays mostly in the background, emerging to solo only occasionally. When he does, it's usually in an up-tempo section. And as we'd expect, his playing is marked by long, deft lines, rhythmic excitement and harmonic density. It also should be evident by now that the music is conceived as a ritualistic, spiritual experience. Its roots are in both the old and new worlds. And like the joyous face of the African dancer who graces this album's cover, it too is confidently exuberant. —balleras

CANNONBALL ADDERLEY

LOVE, SEX, AND THE ZODIAC—Fantasy F-9445: Introduction; ARIES: *Damn Right*; TAURUS: *Wampus Cat*; GEMINI: *Ecstasy*; CANCER: *All Sides*; LEO: *Rosabud*; VIRGO: *For Pam*; LIBRA: *Patricia*; SCORPIO: *Back In "A" Town*; SAGITTARIUS: *West Texas*; CAPRICORN: *The Gentle*; AQUARIUS: *Humanity Plus*; PISCES: *Alison's Trip*.

Personnel: Julian "Cannonball" Adderley, alto-sax; Nat Adderley, cornet; George Duke, electric piano, clavinet; SYNTHEsizer; Hal Galper, electric piano; Jimmy Jones, acoustic piano; Walter Booker, bass; Roy McCurdy, drums; Rick Holmes, narration.

Mergers between jazz and the spoken word have rarely been profitable. Langston Hughes' reading of his own poetry accompanied by groups led by Charlie Mingus and Leonard Feather (*The Weary Blues*) was unproductive because of Hughes' stiff reading. Ellington's tongue-in-cheek narration on *A Drum Is A Woman* was more lucrative, and Ken Nordine's verbal improvisations on *Word Jazz*, if not profound, were at least fun. On the whole, though, poetry is poetry, prose is prose, and jazz is jazz; done well these art forms offer their own unique dividends and are little improved by their admixture.

Love, Sex, And The Zodiac, a thoroughly gimmicky release, only confirms this idea. To be sure, the narration is hardly poetic. It's downright flat and painfully serious. Astrology buffs will find little unfamiliar arcana here, and nonbelievers are probably making their way well enough in life without knowing that "*Capricorn women tend to hide [their] true feelings of sexual desire*," or that Aquarian women can take sex (uh!) "*as it comes*." The narration, in short, is far from subtle and is not improved by Holmes' uninspired reading of it. He pronounces "*sex*" in sneering italics, as if the act were still what D.H. Lawrence called it, "*that dirty little secret*."

It's a shame, too, for most of the music here is worth hearing. But submerged in the



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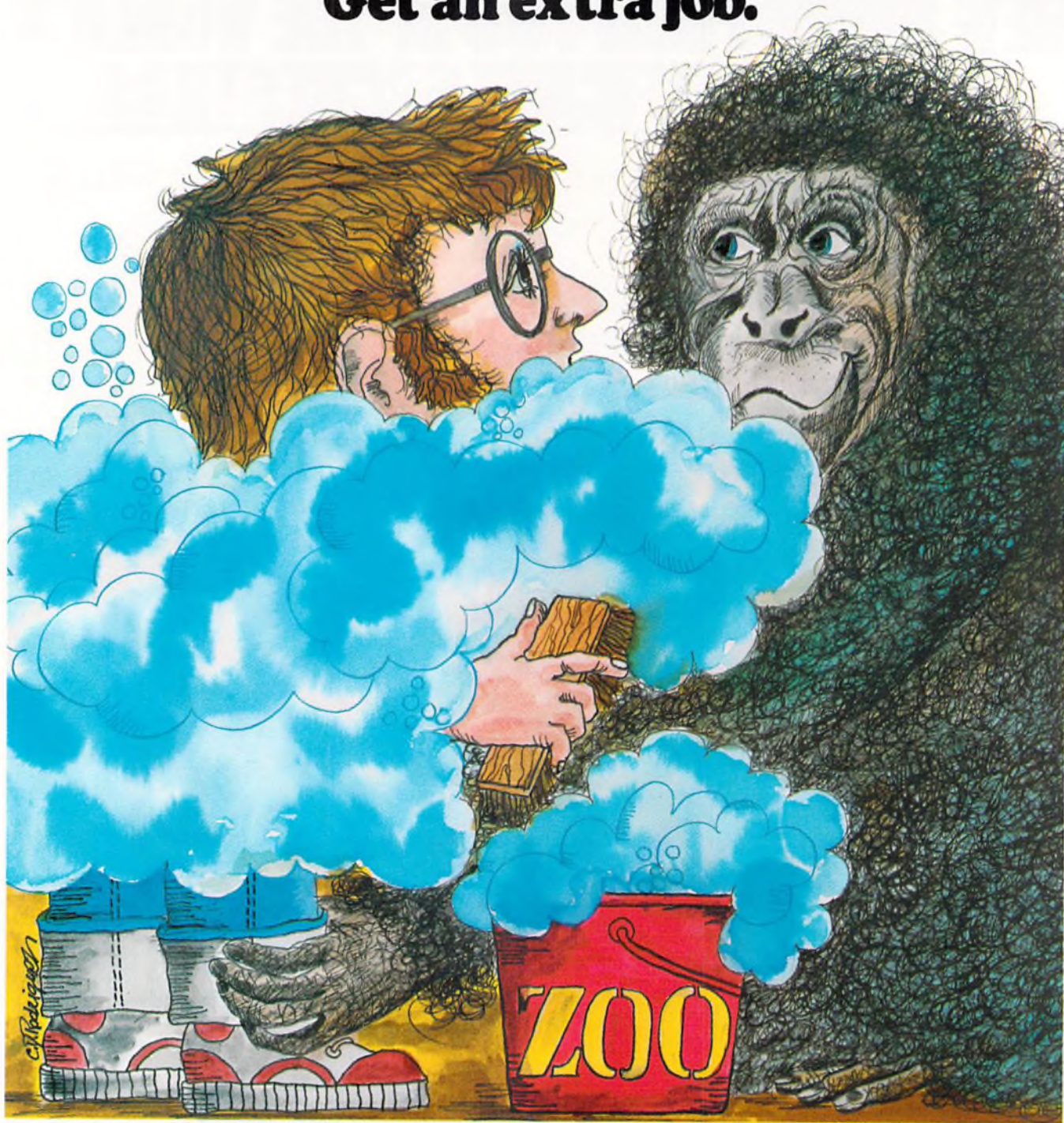
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background it becomes nothing more than an arid exercise in comping and might as well have been used as another inconsequential film score.

In view of all this, it's especially distressing to recall that Cannonball once used his powers to bring genuinely talented artists and worthwhile material to the public's attention. —balleras

THE SUMMER JAZZ BAND

THURS NIGHT DUES--SJC 81673: *Archie's Back*; *Time and Time Again*; *Three Friends*; *Colonel Corn*; *Surely We, Buttercrunch*; *I Got No Bread*.

Personnel: Roger Pemberton, Ken Kistner, John LaPorta, Randy Lee, Mike Cappetto reeds, Wes Hensel, Frank Gordon, Bob Coassin, trumpets; Dominic Spera, Mike Vax, trumpet; Iluegelhom; Phil Wilson, Peter Vivona, Tom Streeter, Trombones; Rich Matteson, valve trombone, euphonium; Ashley Alexander, bass trombone; Gary Burton, vibes; Tom Ferguson, Piano; Mick Goodrick, guitar; Barry Smith, bass; Jim Vaughn, drums; Matteson, leader; Wilson, musical director.

★ ★ ★ ★

Recorded last year at the Summer Jazz Clinic, held at Illinois State University, *Dues* is a spirited big band performance by a group of stage band clinicians obviously having a fine time.

All the material performed here, with one exception, was written by Matteson and Wilson, and it ranges from Matteson's curtain-raising, *Archie's Back*, to Wilson's complex, 5/8 composition, *Buttercrunch*. The exception is Marian McPartland's lovely *Time and Time Again*, arranged by Wilson, and featuring his almost poetic solo trombone intro.

Perhaps the most intriguing piece is *Friends*. The dual-theme composition is built around Burton's vibes and LaPorta's clarinet and includes a sensitive voicing between the two on the central melody line.

In a way, this is a record for school music directors—as well as fans of solid big band performance—because, as exemplary stage band playing, it is instructive as well as en-

tertaining—obviously the reason for the clinic session in the first place. Arrangements for the seven compositions on the album are available with the record. For information on obtaining *Dues* and the band arrangements (if desired), write db. —nolan

ARCHIE SHEPP

KWANZA—Impulse (ABC) AS-9262: *Back Back*; *Spoop Pee Doo*; *New Africa*; *Slow Drag*; *Bakai*.

Collective Personnel: Shepp, tenor & soprano saxes, vocals; Jimmy Owens, Martin Banks, Woody Shaw, trumpets; Grachan Moncur III, Mathew Gee, trombones; James Spaulding, C. Sharpe, alto saxes; Charles Davis, Cecil Payne, baritone saxes; Robin Kenyatta, flute; Wally Richardson, Bert Payne, guitars; Bob Bushnell, bass guitar; Albert Winston, Walter Booker, Wilbur Ware, bass; Dave Burrell, piano, organ; Andrew Bey, Cedar Walton, pianos; Pretty Purdie, Beaver Harris, Joe Chambers, drums; Leon Thomas, Doris Troy, Tasha Thomas, vocals.

★ ★ ★ ★ ½

This album shows once again why Shepp deserves to be regarded as one of the leaders of the avant-garde. And, at that, the most recent track is five years old (the others were recorded in '68 and early '69).

What Shepp does is deceptive. It is apparently simple, even inane on first listening. *Bakai* (a song by Cal Massey), for instance, is based on a three note motif which the bassist (Booker) repeats throughout the piece, alternating only one note of the drone. Yet, by rhythmic, melodic and dynamic variations, Shepp and band show how spider-webby a "simple" three note phrase can be.

The beat on all these compositions is distinctly and repetitively enunciated in a manner which is often rock-like. In fact until he solos you'd swear you were listening to yet another anonymous jazz-rock band. Despite the dangers inherent in heavy and repetitious beat enunciation, Shepp and his partners make that element a *constituent* part of the compositions. And their solos as well as the ensemble sections are as "out" as if they were played on top of

beats only arbitrarily insinuated.

Shepp's solos are always recognizably Shepp: the guttural, raspy vocal tone; yelps in the middle of a scale; modal all the time. "Vocal" or song-like, in fact, best typifies not only Shepp's solo style but also his loosely structured compositions. Like songs, they are concrete and melodic. Unlike colder architectural forms like the symphony, Shepp's music is immediate, raw and visceral. And here, that immediacy is almost blatant. The music draws you in rather than, say, asking you to sit back and contemplate on it.

Kwanza shows too a variety uncommon in avant-garde enterprises. There are changes of pace, instrumentation and mood which make this a thoughtful as well as expressive album. Finally, also uncommonly, there's a consistent brightness to the ensemble parts which is due to the brilliant registers the trumpet players are given to play. —kopulos

GENE AMMONS

GENE AMMONS AND FRIENDS AT MONTREUX—Prestige P-10078: *Yarabird Suite*; *Since I Fell for You*; *New Sonny's Blues*; *Sophisticated Lady*; *Treux Bleu*.

Personnel: Ammons, tenor saxophone, Hampton Hawes, electric piano; Bob Cranshaw, bass guitar; Kenny Clarke, drums; Kenneth Nash, congas.

Added on track 5, Cannonball Adderley, alto saxophone; Nat Adderley, comet; Dexter Gordon, tenor saxophone.

★ ★ ★ ★ ½

Gene Ammons is the granddaddy of the big, fat, funky sound, and over the years his distinctive style has changed very little—it has remained pure and instantly recognizable. Unfortunately, he has been dismissed by many as an r&b stylist and a soul honker, and, indeed, much of his record output has been in that vein. But the fact is that Ammons is one of the few remaining strong, big-toned tenor players who came up during the '40s in the Lester Young-Coleman Hawkins tradition and who has been a



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highly influential, though not necessarily profound, exponent of that style ever since.

This is another in the Prestige series of live recordings from the 1973 Montreux Jazz Festival, and it has Jug in a musical setting close to his roots in a way that differs considerably from albums like *My Way* and *Got My Own*.

Here we have Ammons along with a fine rhythm section of Hawes, Clarke, Cranshaw, augmented by Nash's congas, playing some classic, timeless material like *Yardbird Suite*, *Sophisticated Lady* and *Since I Fell For You*. All with Jug's unmistakable blues stamp on it.

The Montreux album is very much like the old JATP jam sessions where a featured player comes out with a rhythm section, plays alone, then is joined by some "friends" for a big finale in which everybody solos, and trades choruses before taking the whole thing out. A blowing session, if you will.

In this case the final jam features Dexter Gordon, who is out of the same lineage as Ammons, and the Adderley brothers. Except for a blistering solo by Cannonball, with Clarke cooking behind him, the 17:24 track (*Treux Bleu*) doesn't quite reach the level of excitement hoped for. But with this type of "spontaneous" gathering, the outcome is never a certainty.

Throughout the album, the Hawes-Clarke-Cranshaw-Nash rhythm section is relegated to a supporting role. Clarke, however, is particularly interesting and inventive. He is constantly busy with patterns behind Ammons and can be heard on occasion phrasing along with Jug.

Personally, I have heard Gene Ammons play with more fire and imagination elsewhere. *The Chase*, a live album he recorded a couple of years ago with Dexter Gordon comes to mind. Yet Ammons is a highly individual musician whose interpretation of tunes like *Yardbird Suite* and *Sophisticated Lady* will always sound

intriguing. As an important and authentic contributor to the tenor saxophone, he has yet to receive the attention and recognition due his unique talent.

—nolan

LES McCANN/ EDDIE HARRIS

LAYERS—Atlantic SD 1646: *Sometimes I Cry*; *Let's Gather*; *Anticipation*; *The Dunbar High School Marching Band*; *Soaring (At Dawn) Part I*; *The Harlem Buck Dance Strut*; *Interlude*; *Before I Rest*; *Let's Play ('Til Mom Calls)*; *It Never Stopped in My Home Town*; *Soaring (At Sunset) Part II*.

Personnel: McCann, piano, electric piano, Arp synthesizer, clavinet, drums, tympani; Buck Clarke, conga and bongo drums, blocks, bells, percussion; Ralph MacDonald, conga drums, bells, percussion; Donald Dean, drums, bells, percussion; Jimmy Rowser, bass violin, electric bass, bells, percussion.

★ ★ ★ ★ ½

E.H. IN THE U.K.—The Eddie Harris London Sessions—Atlantic SD 1647: *Baby*; *Wait a Little Longer*; *He's Island Man*; *I've Tried Everything*; *I Waited For You*; *Conversations of Everything and Nothing*.

Collective personnel: Harris, electric sax, electric trumpet, vocal effects; Albert Lee, guitar; Zoot Money, electric piano; Stevie Winwood, electric piano; Raymond Burrell, bass; Rick Grech, bass; Chris Squire, bass; Alan White, drums; Ian Paice, drums; Jeff Beck, Neil Hubbard, guitars; Lofty Amapo, congas; Tony Kaye, Moog Synthesizer.

Les McCann's funky piano, deeply rooted in the gospel tradition, and the solid, melodically based saxophone of Eddie Harris have complemented each other on many albums and in hundreds of concerts. Yet any connection between musicians is bound to be partly artificial, especially among jazz musicians who, by their nature, seem to gravitate towards the least common denominator. Individuality, experimentation, growth are important ideals, if not realities.

All this is by way of saying that Harris and McCann don't have much in common these days. While Harris has taken off for London and the British rock crowd, McCann wanders about the East Coast, dabbling in electronics.

Layers is really a poetic description for sound-on-sound recording techniques. The rhythm

tracks were put down "live," but the rich orchestral textures and enchanting solos are all electronic layers. Although I have profoundly negative feelings about most electronic wizardry, McCann's use of the Arp synthesizer on this LP moves unpretentiously through each improvisation. The echoing flute-like arpeggios in *Harlem Buck Dance Strut*, for example, fade cleverly into a "French horn" solo of impressive proportions (the range would make a real French horn player turn a murderous violet.)

McCann's playing, stemming as it does from gospel and blues piano, has usually displayed emotional power at the expense of intellectual depth. *Layers* certainly equalizes any imbalance and many of the original compositions—*Before I Rest*, *Soaring*, *Interlude*—catch McCann at a reflective moment. The second side, in fact, takes its inspiration for McCann's childhood memories. Occasionally the gospel-funky McCann surfaces, as in *Let's Play*, but the style is beautifully tempered by a quiet maturity.

Why Eddie Harris should bother to record with British musicians (from Traffic, Blind Faith backgrounds) at this point is perplexing. The great days of English rock have dissolved into a confusing pool of indistinctiveness. And surely the likes of Rick Grech or Ian Paice have less to offer than jazz musicians back home. Atlantic has promoted this LP as *The London Sessions*, as if to impart a bit of historical weight or impress us with European class.

But whatever the packaging and conceptual problems of *E.H. In The U.K.*, the real weakness lies in the musicianship, which has achieved a devastating mixture of rhythmic fatigue and melodic banality. The shortcomings are magnified when compared to McCann's fine effort. *Soaring* lifts the spirits with a climatic progression and magical riffs, but Harris never gets off the ground.

—kriss



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ERIC DOLPHY

THE GREAT CONCERT OF ERIC DOLPHY—Prestige P 34002 *Fire Waltz, Bee Vamp, The Prophet, Aggression, Like Someone in Love, Number Eight (Lotsa Polsa), Booker's Waltz.*

Personnel Dolphy, bass clarinet, alto sax, flute; Booker Little, trumpet; Mal Waldron, piano; Richard Davis, bass; Eddie Blackwell, drums.

While he was on the planet, Eric Dolphy's main task as man and musician was to expand sonic vocabulary to such an extent that his fellow musicians could breathe more freely, deeply, and meaningfully in whatever musical structures they chose to inhabit. His fellow innovators John Coltrane and Ornette Coleman shared this Herculean task; Coleman was working from the outside, radically altering the shape of compositional-improvisational limits, while Coltrane and Eric, on the inside of post-bop "tradition," elasticized its borders in preparation for the final breakthrough.

In his book, *Black Music*, Imamu Amiri Baraka refers to Coltrane as an "assassin" of the popular song form, unraveling its chordal structures to an almost absurd extreme. The same word could be used to describe Eric Dolphy's relation to post-bop structure. This invaluable, three-record collection of Eric's 1961 Five Spot performances reveals Dolphy to be a musical demolitions expert, lovingly exploding the familiar modern format of the day, straining its borders to the point of violation, but not yet beyond. When Dolphy took his first sojourn to Europe, in the fall of 1961 (documented on Prestige's reissue of last year, *Copenhagen Concert*), he felt more comfortable and artistically accepted. The lid was completely blown off, paving the way for the later, beautiful

opacities of *Out To Lunch*, *Iron Man*, and the enigmatic *Last Date*. But in July, recorded at the Five Spot, we hear a wary Dolphy performing before a warier audience; the forms, heavily tampered with, are still familiar, but no longer comfortable.

On this date, Dolphy's band of cohorts was formidable. Booker Little, the late trumpeter of rawly convincing power and fluid lyrical gift, was a brashly beautiful improviser, involved here, to a certain extent, with the difficult business of speaking through his horn to compliment Dolphy's already highly-evolved vocal technique on bass clarinet and alto. Little bends notes in almost harmonica-like fashion, in contrast with his rippling cascades of quickly executed lines. Unfortunately, the more voicelike technique is only hinted at here, and one is forced to wonder how much farther Little would have developed had he lived longer than just a couple of months after the Five Spot date. This album is convincing testimony to the fact that Little was the link between Clifford Brown and Freddie Hubbard, and that perhaps he was a greater trumpeter than either.

Of the other musicians, Ed Blackwell is regarded as a key figure in the transition from mainstream to avant-garde rhythm. His kaleidoscopic, knowledgeable support of Dolphy suggests that he might have been Eric's ideal drummer, though Tony Williams has given the best recorded performance by a percussionist with Dolphy, on *Out To Lunch*. The way Blackwell listens—wisely—is positively enthralling. Pianist Waldron is the straightest arrow here, playing his stabilizing melodic and harmonic role as he must, yet with the ensemble, not against it. Richard Davis' presence speaks for itself. He was the complete bassist on this date, and remains so to this day.

A visceral Eric Dolphy is heard here, as op-

posed, for instance, to the ethereal Dolphy of *Last Date*, who sounds as if he's almost gone already. On *Great Concert*, Dolphy and Little state themes with wit and irreverence. Their own tunes sound often like parodies of themselves, and *Like Someone* gets an ironically mournful trio reading with a bowing Davis, before breaking out into a slightly demented medium tempo ballad a la early Miles.

The Prophet, the longest track here, recalls Waldron's and Dolphy's former mentor, Mingus, with amused affection in the archly dissonant strains of its theme. And on this track, one hears the most inspired playing of this totally inspiring date. Eric's long solo on alto is a wailing, aggravated, disturbing marvel all the more wonderful for its strangely serene flow, controlled by an inner, passionate logic.

Historians tell us that Eric Dolphy's body has been dead ten years. But I hope we're all wise enough to know that spirits live much longer. The music of Anthony Braxton and Sam Rivers, to name just two contemporary masters, is inconceivable without Dolphy's spirit, a consciousness that jumps, dances, and sings from the grooves of *Great Concert*, as it does from every single one of Eric's recordings.

Great Concert documents a style in temporal transition, but more importantly, it unites us with a truly eternal spirit, through the alchemy of music.

—mitchell

COLEMAN HAWKINS

THE HAWK FLIES—Milestone M-47015 First record—*On The Bean, Recollections, Flyin' Hawk, Drippin' On A Reed, I Mean You, Bean And The Boys (take 1), Bean And The Boys (take 2), Cocktails For Two, You Go To My Head, Sih-Sah, Bay-U-Bah, Sophisticated Lady, Bean's Talkin' Again*; second record—*Blue Lights, Laura, Juicy Fruit, Chant, Think Deep, Sanctity, Ruby My Dear.*

Personnel Hawkins, tenor saxophone; (tracks 1-4) Thelonious Monk, piano; Edward "Bass" Robinson, bass; Denzi Best, drums; (tracks 5-9) Fats Navarro, trumpet; J. J. Johnson, trombone; Porter Kibbert, alto saxophone; Mill Jackson,

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vibes; Hank Jones, piano; Curley Russell, bass; Max Roach, drums. (Tracks 10-13) Nat Peck, trombone; Hubert Fol, alto saxophone; Jean-Paul Mingeon, piano; Pierre Michelot, bass; Kenny Clarke, drums. (Tracks 14-19) Idrees Suleiman, trumpet; Johnson, Trombone, Jones, piano; Barry Galbraith, guitar; Oscar Pettiford, bass; Jo Jones, drums. (Track 20) Monk, piano; Wilbur Ware, bass. Art Blakey, drums.

★ ★ ★ ★ ★

RE-EVALUATIONS: THE IMPULSE YEARS—Impulse AS-925B-2. First record—*Out Of Nowhere: Solitude, Self-Portrait (Of The Bean); Um Abraco No Bonfa; The Midnight Sun Will Never Set; Wrapped Tight; Samba Para Bean; Put On Your Old Gray Bonnet*; Second Record—*Mood Indigo; She's Fit; Don't Sit Under The Apple Tree; Indian Summer; O Pato; Swingin' Scotch; Slowly; Go Lil Liza*.

Personnel: Hawkins, tenor saxophone. (Tracks 1, 12) Barry Harris, piano; Buddy Catlett, bass; Eddie Locke, drums. (Tracks 6, 10) add Bill Berry or Snooky Young, trumpet; Urbie Green, trombone. (Tracks 2, 3, 9) Ray Nance, cornet; violin; Lawrence Brown, trombone; Johnny Hodges, alto saxophone; Harry Carney, baritone saxophone; Duke Ellington, piano; Aaron Bell, bass; Sam Woodyard, drums. (Tracks 4, 7, 13) Barry Galbraith, Howard Collins, guitars; Major Holley, bass; Eddie Locke, drums; Tommy Flanagan, Willie Rodriguez, percussion. (Track 5) Benny Carter, Phil Woods, alto saxophones; Charlie Rouse, tenor saxophone; Dick Katz, piano; John Collins, guitar; Jimmy Garrison, bass; Jo Jones, drums. (Track 15) Hank Jones, piano; George Duvivier, bass; Shelly Manne, drums.

★ ★ ★ ★ ★

Incredible that an artist can remain consistently, brilliantly creative for very nearly 5 decades—only Ellington, among jazzmen, challenges Hawkins' achievement—hell, he even recorded with an avant-garde group, very nicely at that! These two "twofers" show his evolution from 1944 to 1965, albeit incompletely: those several Swingville LPs, the greatest of his later years, should now be reissued too.

Dan Morgenstern's liners to the Milestone are the finest summary of his career available. The qualities of Hawkins' art have been pointed out time and again: he focuses on complex emotional drama achieved by every means available to a brilliantly knowledgeable, technically subtle artist. As far back as his middle years with Henderson, Hawk could communicate worlds of feeling in the most profound way. During the war years this most sophisticated of saxophonists added new

harmonic and rhythmic dimensions, not necessarily the result of hearing Parker-Gillespie-etc., as many believe, but rather naturally, of a commitment to his message and the resulting search for expression.

The Milestone begins with Monk's first appearance on record, the justly famous *Flying* date. That piece contains the finest single moment on these four LPs, a second chorus that's a perfect model of Hawk's complex, yet perfectly logical and flowing, method of construction. The Monk chorus, by the way, is a wild collection of ideas that were to appear often in years to come, and the Hawk chorus that follows lends them special dignity. The entire date is heavy, in fact; too bad the 1946 bop band couldn't stretch out to equal effect in *I Mean You* and *Boys*. In the latter, Hawk's solo is superior in the first take, while Navarro offers a beautifully sculptured 8-bars in the second take. The fire of discovery that illuminates the first nine songs are replaced in the French date, especially in *Sih-* and *Bay-*, by very dramatic, stretch-out conceptions. Altogether one of the most valuable of Hawk collections.

The other Milestone is 1957, and Suleiman's happy spirits—he makes like a civilized Gillespie—Hawk's intelligence and Jones' drumming meet with some candy-ass stuff from others, especially Johnson (in *Juicy*). Hawk's *Juicy* solo is long and tough, a predecessor of the Swingvilles. Finally, the unfairly criticized *Ruby* is tacked on. Despite Gunther Schuller, Hawk is *not* stiff and confused—rather, it is a sentimental and deeply thoughtful solo, rising to a charmingly stated mix of feelings. Hawk and Monk had much in common rhythmically, and their association was reflected, amplified in the classic Monk-Rollins partnership.

The Impulse collection is the lesser, it's more

highly produced, and Hawk is in some unusual settings. For one, he made what may be the best of all the bossa nova records, just by ignoring the genre's conventions and playing naturally. *O Pato* is a charmer, for example, and toward the end of the solo Hawk rises to fine expression. The strange *Today and Now* date worked out very well. Hawk is never content to leave those hoary old songs at face value—he always recomposes the themes before, with a secret chuckle, he improvises. *Scotch* is especially good-natured, and how many of today's modal players could learn how to play immensely interesting music on one chord, as Hawk does in *Liza? Bonnet* is a prize: Hawk begins his solo as a sad romantic ballad but moves almost imperceptibly into a long hot solo with stirring leaps and cries, varied with fast lines, in-time lines, thematic lines, funky lines, shouting lines, all completely unpredictably.

The other quartet material is just as fine. What a great idea to begin the collection with the powerful *Nowhere*, with, again, the theme recomposed. *Indian* is an ideal study in Hawkins' ballad style—hear the variations in tone, attack, rhythm, the marvelous added notes, and the beautiful final eight and coda. He seems consciously sympathetic with Ellington, and *Indigo* is a priceless meeting of minds: Hawk begins with a typical theme-based improvisation, then Duke's ringing notes open the tenor to five more choruses of what proves the finest playing in the collection.

These are records to cherish: Five decades of music proves that nobody else, not even the great Young, Rollins and Coltrane, said so much on tenor, ever. The best of all is the Milestone '40s material, but both collections are wonderful showcases for one of jazz's very few geniuses.

—litweiler

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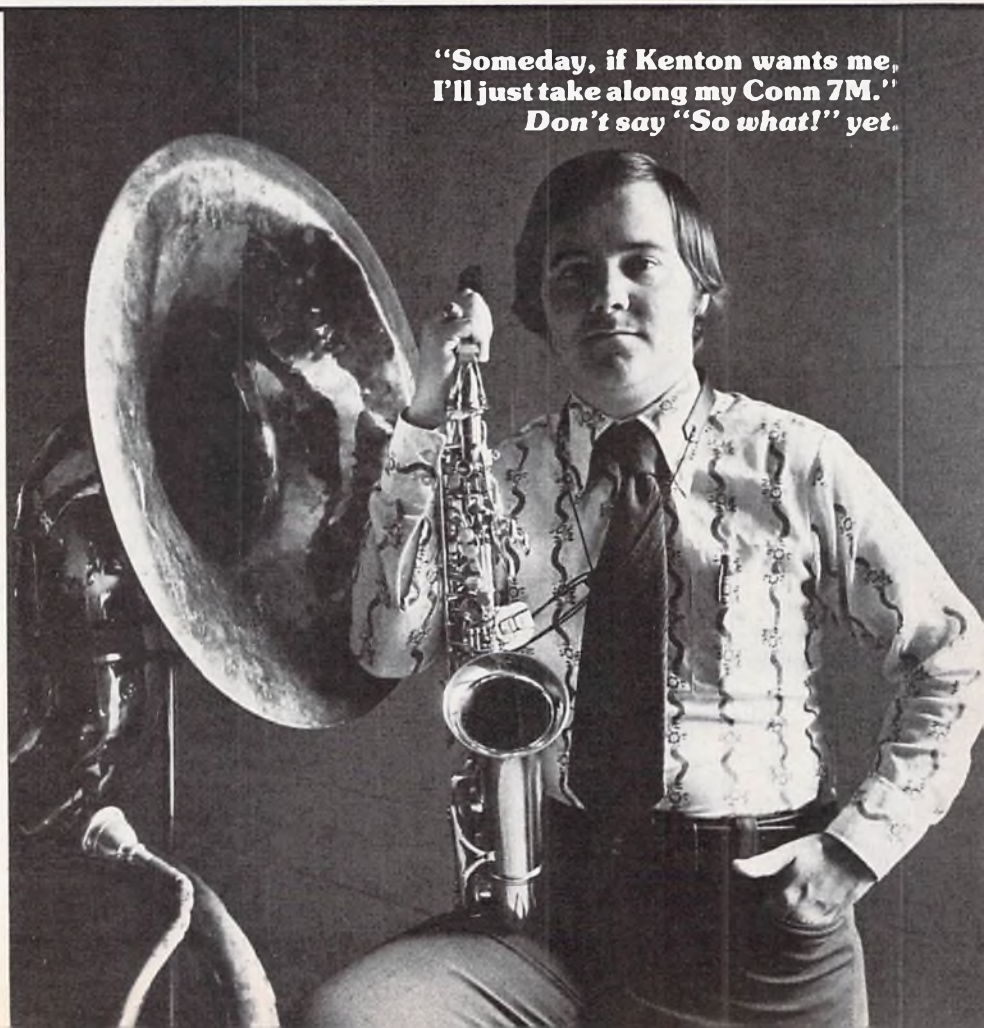
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THAD JONES MEL LEWIS PART II

IRENE HARRIS

GIUSEPPE G. PINO

by Leonard Feather

The Thad Jones-Mel Lewis band made its official bow in December 1965. As Jones points out, since the men began rehearsals almost nine years ago, there has been a remarkably infrequent turnover in the personnel.

"We still have several original members: Pepper Adams, Jerry Dodgion, Cliff Heather. Roland Hanna made every rehearsal, and although he didn't work the first few months with us, actually he could be considered an original member too."

In several respects the band is unique in jazz history. Race, nationality and age obviously have no consequence in the selection of musicians. As Mel Lewis said: "Cliff Heather is 70, Butter Jackson is 65 and Jon Faddis is 20. But everybody has the same attitude about music."

Asked how they managed to progress from a one-night-a-week fun band at the Village Vanguard to their present eminence, with international tours and down beat victories as the number one big band, Thad replied: "Actually it was just through persistence on the part of Mel and myself. We felt we had something worthwhile, and we were determined to keep the band together. Today, with more colleges hiring bands in blocks, we find that we can go out for longer and longer periods. It's much easier nowadays, and we sure intend to keep on keeping on."

1. MAHAVISHNU ORCHESTRA. *Birds of Fire* (from *Birds of Fire*, Columbia). Mahavishnu John McLaughlin, composer; guitar; Jan Hammer, keyboards; Moog; Jerry Goodman, violin; Rick Laird, bass; Billy Cobham, drums.

Jones: I haven't the faintest idea, first of all, who it is. We were discussing the possibility of it being one bandleader, but since we didn't hear his distinctive instrument, I'm at a loss. I like the idea of the piece.

Lewis: You know who I think it was? I think that was Mahavishnu. I think . . . I've never heard the records before.

Jones: Yes, it could have been Mahavishnu, but I thought I heard some violins and cello.

Lewis: Yes, they could have done that . . . I haven't heard this record; I got a feeling because of the drumming again. Again the drumming reminded me of Cobham; there was so much going on. I was wrong before, but still . . . I've been wrong many times. I'm just taking a mad guess.

Jones: I liked it. But I have to agree with Mel in this regard: the electronics were up so high I didn't get any subtle parts of the music, and I'm sure there must have been a lot of it there. Somehow it was just sort of boiled over into this big pot of electronics that were going on. I think a lot of the beauty of the piece may have been missed.

Lewis: They obviously couldn't record this all at one time, either. It probably had to be overdubbing, because it's so hard to pick out sections . . . there's strings in there. We thought we heard strings, but we weren't sure because

there was so much racket going on.

Jones: Well, not racket. Let's say the volume was a little bit excessive in spots.

Feather: Okay, ratings. Mel?

Lewis: I'll give it a three because it was a hard piece to play.

Jones: I'm going to give it a three-and-a-half.

2. DON SEBESKY. *Free As A Bird* (from *Giant Box*, CTI). Sebesky, arranger, accordion; Freddie Hubbard, fluegelhorn; Bob James, piano; Ron Carter, bass; Jack DeJohnette, drums; Grover Washington Jr., soprano sax.

Lewis: We were quietly, privately disagreeing here. I know who Thad thinks it is and I was inclined to agree, but some of the other people involved made me change my mind. It sounds to me like it might be a Chuck Mangione thing. I could be totally wrong, but there's just certain things happening in there . . . and the writing. I associate Don Sebesky's writing with Freddie Hubbard on some of his later albums, and this doesn't sound like Don's voicing.

That soprano sounded to me a lot like Gerry Niewood, who I've heard a few times. And the rhythm section, I don't know who they were. That was a pretty fast tempo, but it seemed like they were trying to see who was going to win at times. I don't know who to attribute that to. It just seemed like it was too fast. It could have been a little slower, it might have been a little more comfortable.

Feather: You made a reference to Freddie there.

Jones: It sounded to me like Freddie Hubbard on trumpet or fluegelhorn. The reason I kinda discarded the idea of the fluegelhorn was because of the range. A lot of times when you play up around the Cs, the fluegelhorn has a tendency to thin out a little bit. But the consistency of sound was just about the same all over the horn. Then again I could be wrong because I haven't really heard Freddie play fluegelhorn that much.

I think it was Freddie, though, on trumpet. I thought the arrangement was well written, but not as well played as it could have been. That was due mainly to the rapid-fire tempo. It sounded very hurried in spots, as though they weren't too sure of the music.

Lewis: You know it would have sounded better if the drummer, whoever he is, would have played more of a floating time at that tempo. Just straight ahead, let it float, and let the music work around it, rather than being so busy. It sounded to me like he was confusing everybody a little; no discredit to him, what he did he did nicely, but I don't think he should have done that. I think a flow would have helped it, would have made it feel a little looser that way. It might have felt better and made the music come through a little better. Some of the people were a little worried about what was happening there, they seemed nervous. I'll give that three.

Jones: I agree.

Feather: You were right about Freddie Hubbard on fluegelhorn. This was a Don Sebesky chart (*gives rest of personnel*).

Lewis: You know something, that did not sound like Ron Carter on bass.

Feather: I think he might have been playing a piccolo bass which he does on some tracks.

Lewis: The notes sounded too short for him . . .

Jones: Don't forget that tempo was very demanding, sort of precluded the possibility of long tones.

3. MERCER ELLINGTON. *Blue Serge* (from *Black & Tan Fantasy*, MCA). Mercer Ellington, composer; Billy Strayhorn, arranger; Clark Terry, fluegelhorn; Harry Carney, baritone sax; Jimmy Jones, piano.

Jones: I haven't the faintest idea who performed this record, but I do know the piece. It's called *Blue Serge*.

Feather: Do you know who composed it?

Jones: Oh, yes, the mighty man, Duke Ellington. It's been one of my favorites for many, many years. I heard a sound on baritone that's very reminiscent of Harry Carney. It had almost that same quality; I don't think it was, but it was a pretty fair attempt to sound like Harry Carney. As a matter of fact, it was very close. It sounded at moments like—no, no, I can't say that either. I was going to say Clark Terry on trumpet, but it's not Clark's sound. He's much more whimsical in his playing.

I liked it . . . three and half.

Lewis: I go along with that. I don't think . . . it's not Duke's band, but there were a lot of sounds . . .

Jones: I think they were trying to really duplicate the sound and the feeling on the original record.

Feather: It was sort of close, and I was tricking you there a little. First of all *Blue Serge* was composed by Mercer Ellington . . . and this was an arrangement by Billy Strayhorn, played by Mercer Ellington and his orchestra, and it was Clark Terry, and it was Harry Carney. The second horn was the late Harold Baker on trumpet.

Lewis: I thought about that; but it just didn't sound like the Ellington band. db

How The Other Half Lives

By Loren Means

PHOTOS BY ANN CONRADSEN

When Herbie Hancock broke up his "Mwandishi" septet in August, 1973, trombonist Julian Priester, trumpeter Eddie Henderson and synthesizerist Patrick Gleeson gravitated to San Francisco, and now are major forces in that city's jazz scene. The band's breakup was a shock to many, and its former members have mixed feelings about it. Gleeson, on one hand, feels that the band's breakup was inevitable. As he puts it:

"Herbie was caught between two audiences, one that wanted to hear a lot of the synthesized sound and one that didn't want to hear any of it. And there were similar problems in the band itself. Like, you can play with somebody and you can really get behind part of what they're doing, but not get behind another part at all. Buster Williams, who's a fantastically good bass player—every time I play with anyone else I yearn for Buster—really didn't like electronic music, really didn't like the direction Herbie wanted to go in. And he's a strong little cat—he could really make it happen his way on stage, and in the dressing room. So he would pull the band in one direction.

"The heavy synthesizer stuff was never performed live, because it was not in the interest of two, maybe three of the other cats involved with the band. Just as, in fact, *Maiden Voyage* was not in my interest, and I would walk off the stage



JULIAN PRIESTER



EDDIE HENDERSON

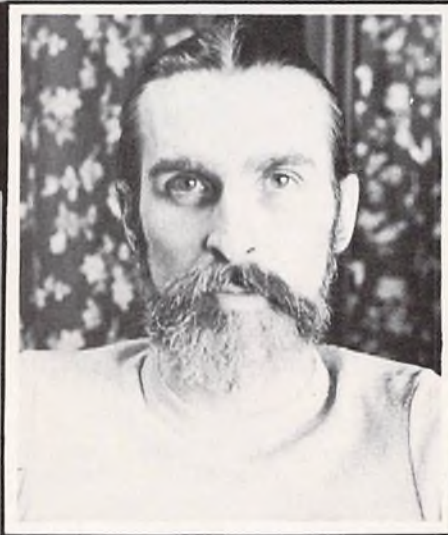
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when we played it. Not because I had an attitude about it—although in fact I did—but because I couldn't play on it anyway, I had nothing to say about it. I used to think I hated jazz, and it was that kind of stuff I hated. To me, that stuff may not have been self-indulgent when it was written, but now, melodically, it's self-indulgent.

"It's right that we split up, because the band was an organic whole at one time and then it split up into two different directions—there were two poles on it. I wanted to go in the direction of the *Sextant* album . . ."

Eddie Henderson, on the other hand, feels differently about the band's breakup: "I was very disappointed. I even went to Herbie and told him that I was willing to take a reduction in salary, even pay my own way to the gigs, hoping everybody else would make that sacrifice to keep the band together for musical reasons. That's the reason I'm playing music. I really hate to make compromises, because the music really is important to me."

Henderson also expresses bewilderment at the direction of Hancock's new band: "I'm not exactly sure what Herbie wants to do now. As far as I'm concerned, his old band was the best band around. In the articles I've read, he says he wanted a wider audience to communicate with. I guess if that's what he wants to do, that's valid. But I think that he was communicating with the



PATRICK GLEESON

band he had. He seems to be going more in a rock direction. But Herbie's not a rock piano player; he spent all these years perfecting his particular personal form of music, and all of a sudden he's changed in mid-stream. I don't understand it completely. And I think the people who followed him and supported him and have given him all this respect over the last couple of years have to some extent lost respect for what he's doing."

Still, Priester, Henderson and Gleeson all profited from their association with Hancock. Priester benefitted especially from working with Gleeson. "My interest in synthesized sound," says Priester, "grew out of an interest on my part to create different sounds using the trombone. I'd been working on this before I joined Herbie's band. A lot of the

sounds that I get out of the trombone are very reminiscent of synthesized sounds. It's a glissando instrument, and it can be approached in such a way that you get away from the normal sound of the instrument. You can get special effects out of it, and a person who's first hearing it will not be aware that this is a trombone. He may even think it's a synthesizer. A lot of times when my band played in the Keystone Korner, there were times when Patrick himself didn't know if the sounds came from the synthesizer or some other instrument on the stage.

"So I was working with these special sounds on my instrument while I was in Herbie's band, and when Patrick brought the synthesizer into the group it took my ideas one giant step forward. Naturally, the synthesizer is more flexible in many areas than the trombone."

Since leaving Hancock, Gleeson has been very active producing and playing on recordings made at his own studio, Different Fur Trading Co. He just finished working on a new recording by Charles Earland, featuring Joe Henderson, Freddie Hubbard, and Harvey Mason. The album, to be called *Leaving for Another Planet* (Prestige 66002), had a late April release date.

But Gleeson's primary dream is to have his own band. "The ultimate thing I want to do, after which I can die," says Gleeson, "is to get a band together that sounds very electronic but has the kind of rhythmic feel that *Raindance* had on Hancock's *Sextant* (Columbia KC 32212), the kind of rhythmic feel that Herbie's rhythm section had when it was cooking and far out. And I want to put that with space music. A lot of people can hear that, I'm sure."

Eddie Henderson's *Realization* album (Capricorn 0118, co-produced by Gleeson) did very well on the jazz charts at the end of last year. His new album, *Inside Out* (Capricorn 0122), is even closer to his conception of where he's at musically. "The first album is a reflection of my influences from Herbie," says Henderson. "The music was recorded about three months before Herbie's old band broke up, and it was a reflection of how Herbie's band really sounded at that time."

"Unfortunately, Herbie never recorded the band like that, as it sounded. His recordings *Sextant* and *Crossings* (Warner 2817) were really not representative of how that band actually sounded—they were more like a studio version of how the band sounded. I wanted the people to hear what that band was really like."

"My second album is more an extension of me, as opposed to my influences from Herbie's band."

Priester has a new album scheduled for release in September on the Polydor label. The album, to be called *Love, Love or Images* (the titles of two of Priester's compositions), features such outstanding San Francisco musicians as pianist Bayete, reedmen Hadley Caliman and David Johnson, and former Weather Report drummer Eric Gravatt, as well as Gleeson.

"I'm playing all three trombones, alto, tenor and bass," says Priester of the album, "as well as a post horn, and a little synthesizer. And I played the mellotron and overdubbed it on side one, which I thought was very effective—I got some violin and cello sounds that did a lot for the whole side."

"We also used the acoustic piano as a reverberator, so to speak. We pressed the sustain pedal on the acoustic piano and played the post horn right into the strings, so the strings would vibrate along with the notes I played. As long as the pedal was depressed, that string would continue to vibrate after the actual note was cut off. So you've got some special effects in subtle little ways."

Priester, Henderson and Gleeson continue working together, stimulating the San Francisco jazz scene and each other. The University Art Museum in Berkeley presented Eddie Henderson's band as part of its new jazz series on June 3, and featured Julian Priester's band with Patrick Gleeson June 4. The breakup of Herbie Hancock's band released a lot of energy in three of its former members, and we all are its recipients, and beneficiaries. **db**



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THE NEW YORK JAZZ REPERTORY COMPANY Jazz With A Spanish Tinge Carnegie Hall, NYC

Personnel: **Soprano Summit:** Bob Wilber, Kenny Davern, soprano saxophones, clarinets; Dick Hyman, piano; Larry Ridley, bass; Bobby Rosengarden, drums; Bucky Pizzarelli, guitar, banjo. **Almoravida:** Joe Chambers, composer, arranger, conductor, vibes, marimbas; Joe Farrell, flute, tenor and soprano saxophones; James Spaulding, tenor sax; Garnett Brown, trombone; Ken McIntyre, bassoon; John Stubblefield, oboe; Steve Hartman, clarinet; Sharon Freeman, French horn; Jimmy Owens, Charles Sullivan, trumpets; Khalid Ibn Kassim, organ; Herb Bushler, bass, Fender bass guitar; Ray Mantilla, Omar Clay, percussion; David Lee, Drums.

Tito Puente Orchestra: Puente, vibes, timbales; Dick Meza, Rene McLean, Bill Saxton, Joe Farrell, Frank Foster, reeds; Manuel Santes, Ray Copeland, David Tucker, Jimmy Frisaura, Johnny Coles, Virgil Jones, trumpets; Eddie Bert, Dick Griffin, Jack Jeffers, Garnett Brown, John Gordon, trombones; Candido Camero, congas; Mike Collazo, drums; Modamo Diaz, bongos; Paquito Pastor, piano; Izzy Fells, bass.

The first thematic evening of jazz under the banner of the NYJRC was an ambitious affair divided nicely into three distinct segments that sought to trace the evolution of Latin-inspired jazz and vice-versa. It succeeded in the areas of subtlety and outright blowing. In an attempt at another commissioned work (*Almoravids*), it achieved yet another level of mediocrity that has run rampant throughout the series. From the top:

Wilber, Davern & Co., after years of encouragement, got together for a studio date (*db*, March 28, p. 46) that, at this writing, has yet to be released. But they've already made a road show from it, parts of which were presented here. Wilber introduced each tune with some intelligent history of how the Latin influence has been in jazz from the outset leading from Ridley's simple Habenera line into *St. Louis Blues* with Bucky added for a duo.

Each piece chosen was in its own way indigenous to a different, and oft very subtle, Latinized tempo. Scott Joplin, who used the South American rhythms throughout his compositions for punctuation, if nothing else, was represented by *Solace* performed as a showcase solo for Hyman. Hyman, like Ridley, is at home in any context, with or without accompaniment. The standard *Planama* played by the ensemble was indicative of how the Latin tempo has become so ingrained in jazz (and, indeed, more so in rock). Only one thing bothered me—they stretched out only in the closing number, Bechet's *The Fish Vendor*. They had a wealth of material from which to work: Jelly Roll's *The Crave*, Wilber's *Egyptian Fantasy*, and Willie The Lion's *Tango Ala Caprice*. There was some soloing in each, but only in a stiff context of starched arrangements, albeit all superb.

The mood of the audience was one of enrapture; the applause was polite, but appreciative, i.e., in response to a musical figure and not some energetic lick. I think this was

due, in part, to Wilber's fine narration, none of which was to be muffled by clapping, it seemed *that* important to what the musicians were doing. It all came together when the tuxedoed sextet got up to leave and had to return, alas, sans encore. And why not? There was time for at least one blowing session that could have been chosen from a myriad of Latin "favorites" in the jazz repertoire. Programmed jazz goes just so far, and the talent that was before us seemed such a waste.

Speaking of programming, instead of calling for an intermission at worst, or some more enlightening commentary at best, we were forced to wait in the dark while the band set up for the next set, an inexcusable lapse on the part of the producers. And in the light of what followed, that commentary would have aided no end. *Almoravids*, an original composition, or rather a series of explorations in varied Latin tempi, was offered as a Moorish influence on jazz. The point was well taken, as the Moors, who were of African descent did indeed influence Spanish music, African music and subsequently jazz. But why leave us in the dark? Musical director Stanley Cowell introduced this as his part of the concert, but he stopped after explaining who the Almoravides were (Moor enforcers in Spain during the tenth century) with nary a whisper of what was coming musically.

The emphasis was on percussion, and justifiably so, as the mood changed rapidly. Some solo space was afforded Farrell and Owens, who performed with their usual astuteness considering the brevity. The composition itself was a run-together suite, in that the movements were delineated only by the changing tempi. It was handsomely packaged and well handled by Chambers, but it lacked that spark that could have ignited the thing. And it hungered for explanatory notations.

Not so Puente's segment, which followed intermission. Tito Puente, the name reeks of nostalgia, the only completely Latin band that you could dance to, or listen to. We had Machito and his jazz all stars, Tito Rodriguez and Noro Morales and those danceable rhythms, but only Puente put it all together without gimmickry. He did it all tonight, ranging from de Falla's *Ritual Fire Dance*, rich in section work, to *Valley of The Dolls*, a poor choice to show how a pop tune is Latinized. It was quickly pointed out that Latin music is alive and well and living elsewhere besides on the radio when Puente played two of his originals from the past two decades, *Oye Corno Va*, and *Para Los Rumberos*, which have been parlayed onto the pop charts by Santana.

Candido was up front for his own *Skins*, with echoes of *Mambo Jambo*, and *Manteca* interspersed liberally. Every slap clean, no sloppy repetitious passages, just clear melodic, yes melodic, tuned congas. *Mambo Inn* was a throwback to the Paladium days, when that



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dance emporium was immediately adjacent to Birdland on Broadway and you could fall out of one and into the other without so much as a drum break. Here the tune was taken as a free-for-all and it got muddy when the saxophones attempted to outblow each other. As there was only one mike for the whole band, it was a near impossibility to get a solo going between walking up to and away from it (another source of embarrassment for the NYJRC). It disintegrated as the shrieking grew in intensity.

El Rey del Timbal closed the happy set with Puente on top with choreography as well as timbale sticks.

—arnold jay smith

FRANK SINATRA

Nassau Coliseum

Personnel: Sinatra, vocals; Joe Ferronte, John Frosk, Dick Perry, Marvin Stamm, trumpets; Bob Alexander, Wayne Andre, Sy Berger, Paul Faulstich, trombones; John Campo, Sid Cooper, Lewis Del Gatto, Bernie Kaufman, Al Klink, reeds; Al Viola, guitar; George Duviols, bass; Irving Cottler, drums; Bill Miller, piano; Joe Mallin, string concertmaster; Nelson Riddle, Gordon Jenkins, Don Costa, arrangements.

"Who is this guy that my parents went crazy over? That even the rock stations play?" is the look on the face of a 20-year-old.

The house lights are still on as he slips into the opening verse to *I Get A Kick Out Of You*, telling Miller to vamp before he hits the chorus, milling everything from a voice we older folk remember well. The audience screeches seem aging now, like menopausal. One good Riddle deserves another as *Don't Worry 'Bout Me* is next; but he can't handle the magnificent slurs he was able to take liberties with once . . . but we remember . . . and it's beginning to work its magic. *Bad Leroy Brown* is something like *Mrs. Robinson* of a recent album, not quite his bag but way ahead of anybody else's (save Croce's).

He introduces a medley of lost love accompanied by heavy breathing. There seems to be a singular lack of humor in his demeanor this night. Into the fabric of *Last Night When We Were Young*, he weaves *I Brought You Violets For Your Fur* and *Here's That Rainy Day*. I notice for the first time that he is not holding his open vowels, but relying on diphthong sounds for vibrato and bone resonance. His grimacing, which at one time would have sent most of us out for air, seems to be trying to tell us HE should have been Don Corleone. (Perhaps he is!)

The laying on of roses continues as *My Way* elicits the first real universal reaction from the crowd. Funny, Paul Anka doesn't even sing this one anymore . . . and he wrote it! The faces around me have all been warmed and are smiling; some are giggling. My chills are starting. The new *You Will Be My Music* by Sesame Streeter Joe Raposo was beautifully handled. (He did Raposo's *Bein' Green* a while back before commissioning him for *Ol' Blue Eyes*.)

And then it happened. I lost my cool. I shuddered during the band break of *I've Got You Under My Skin* and I knew he had me. I flashed back to that first reading on *Songs For Swingin's Lovers* and the pretty young thing that was with me at the time. He flubbed some of *Bring In The Clowns* but quickly covered by grooving *My Kind Of Town*. And off he went, back into the sea of standees (who all had seats, by the way); maybe never will we see his likes again.

One thought struck me early in the concert and hung on throughout the evening. It's what we know about the man and what he has created and gathers around him that holds our awe; no longer is it what he sings, or what he says or how he says it. That's our loss.

Oh, I neglected to mention the cat's name . . . SINATRA!!

—arnold jay smith

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BILLY HARPER

Continued from page 13

was really overwhelmed by the appreciation that they had for the music, because I didn't really know that they were exposed that much to it. And because it had such a great effect on everybody there, the officials weren't quite as strict as they would normally have been. They didn't bother me with filming, (videotaping), and I didn't do anything I shouldn't have—I didn't film any of the military bases or anything.

"I filmed Morocco when I was there, and I filmed Japan, when Gil's band went there. I look at it as a documentation of history. The life and the lifestyle is so interesting that it's really worth documenting. I wish I could see some of the things that happened in Lester Young's life, and Coleman Hawkins', and Louis Armstrong's. And that's why I think it's important to document this material."

Much of Harper's energy at the moment is devoted to the sextet he leads. "I'm trying to get work for us," he says, "so we can stay together and develop some new music, new in relation to the whole music scene." The other members of the group are Virgil Jones, trumpet; Ted Dunbar, guitar and trombone; Harold Mabern, piano; Richard Davis, bass; and Billy Hart (sometimes replaced by David Lee), drums. Harper plans to play some flute in addition to tenor with the band.

"We're going to be playing everyone's tunes, but so far we're playing mine," Billy says, "in order to push the record." The record is *Capra-Black*. Harper's first as a leader, on the musician-owned Strata-East label. The album consists of five original compositions, played by a sextet, with a vocal choir featured on two of them. Harper produced it himself. (It received ***** in db.)

"I approached other record companies, and I got some fantastically bad answers to the fact that I wanted to go in this particular direction. The producers and most of those people wanted to do it *their* way, because their way is a proven way that makes money. But that doesn't have anything to do with music creation; that has to do with money creation.

"All over the country and all over the world there are always going to be listeners. That's why it really disturbs me when the people who are in a position to do something for the music say something like 'Jazz is dead' or 'We can't sell this music.' That's ridiculous, man. That's why I decided to produce the album myself.

"Most musicians are usually looking for someone to give them something. The money part has been handled and they got money from whatever was produced without necessarily knowing what was really going on. And most musicians are expecting somebody to say, 'Come here, we'll make you a star.' So they're sitting back and saying 'Somebody's gonna record me someday,' or they'll take what they have to offer to someone and the person will say 'That's terrible, we can't use it.' And if the musician doesn't really know where he's going, what he's doing musically, he may think that it is terrible, when it could be a work of art.

"This is the time for a new breed. Musicians have to be the ones to say where their destinies go. They should definitely have something to do with controlling their own product. The musician is the product, and his music is the product, so he should have freedom. With Strata I have total artistic freedom.

"It's very important to reach the people, but I think that whatever you create musically, if it's good, and if it's worth listening to, there's a way for it to reach the people. I would come more from that direction, rather than first playing something for them, something for them to

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with short, elusive statements and sentences, as in the first, the meaning would have, maybe, been misconstrued to mean something very complex. See, I can look back and rationalize about it and see how the construction moved along.

"Sweetnighter was a kind of getting down. We sort of half-intentionally wanted to stay away from the ethereal, or in even more broken down terms, selfish. Traditionally selfish—I'm playing for me.' We've seen a lotta sitting down in nightclubs. So years and years of seeing people sit, it's time. The third album was more, y'know, let's see some people dance. As soon as it came out, we started to see people dance."

The personnel of Weather Report has

changed with the seasons, leaving Wayne and Joe Zawinul as the nucleus of the group after Miroslav Vitous left early in 1974. The fourth album, *Mysterious Traveller*, is perhaps the winter of the group's lifetime.

"As I hear it, working on it, it's beginning to mean many more things than the other three. It's more kaleidoscopic. In many ways, there's more of a tendency to share something in this album, rather than to show something. There's a kind of allness, a spirit of sharing, in this one which includes everybody in the group."

The question naturally arises about a solo album from Wayne, who hasn't done one since *Odyssey of Iska*. "I'd like to get started on that after this album (the fourth Report) has been out there awhile.

I don't know exactly when, but there's not too much waiting going on now. See, there's one thing, I'm going to be competing with myself to make something more beautiful. I just don't want to repeat 11 years of something and say, 'Hey, look, I've done something.' I have more than one concept, so I just have to gather them all together. And like make it what I am now, in the '70s and at my age now, 40, and make sure I don't trick myself into trying to bring back to life something I used to be when I was 27. Unless I really want to have fun and do it that way. Like to be ten again, if I want to be ten again, I'll do that.

"If I do it in the best way I can, the most sincere way, it could even be recognized as something from out of the past. It'll be like a genuine reflection. And a reflection that will be different from the guy I was in 1958."

So, naturally, all this activity on Wayne's part puts him high up on the 'out there and working' scale; and being blessed with an all-consuming talent and an invincible outlook towards what goes on for Wayne Shorter, where does he think he fits in?

"It kind of puts me in a hell of a responsible place. I've heard some very well-known musicians speak of it this way. They'd say, 'I'm cursed.' The ones that really get inward with themselves and feel they're cursed. So I don't want to fall into that trap, putting myself there, there and there. I like a feeling of being everywhere. And being a musician does that. Not a totally free-feeling thing, but it's a going towards freedom, but with the knowledge that there's a lot of responsibility that goes along with it."

What about rewards like poll-topping or gold records, number 5's with bullets, dedication bonuses metered by talent and timing, things like prominence?

"Prominence is part of that responsibility. It's something you just can't think about, because one of the most deadly categorizations is self-categorization. 'Here I am, I must stay here and I must do this to stay here.' That can be a form of sneaky, subtle mental prostitution. I think when that achievement is laid on you, it's like a door, you gotta go through it. You can't stay in that doorway and block it. They might not come as awards, but you gotta recognize the healthiness of the next door, the next bridge.

"This is what I get from people who have heard about me and haven't seen me. They always come up with something like, 'I didn't know you were like this.' That's about as far as you can get into discovering what your image is. I feel about myself, I am a certain way and then I'm not. So the most positive and happy thing is that I'm a continuum."

VITOUS

Continued from page 10

San Francisco. "That was my last public appearance for some time," he said. "The next time you hear me will be some time next year with my own band." He added that he had been talking with pianist Jan Hammer and violinist Jerry Goodman (both formerly with The Mahavishnu Orchestra), but that personnel and repertoire for the new group "are still in a highly speculative stage."

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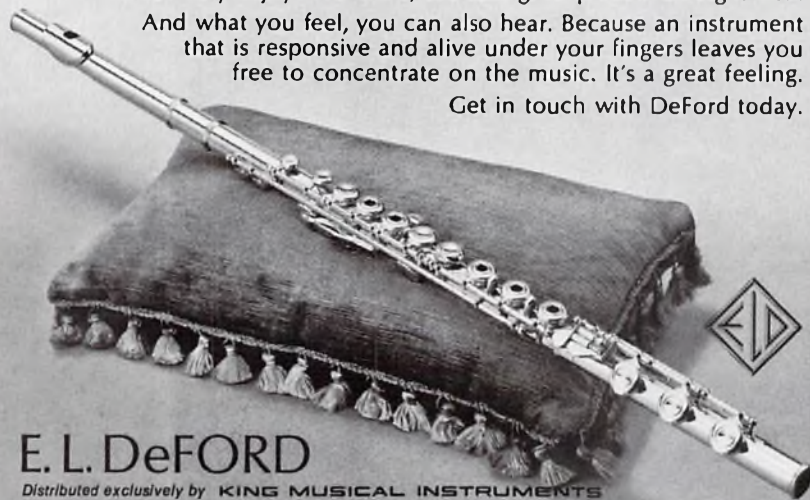
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HOW TO DOUBLE YOUR WOODWIND CHOPS

by Dr. William L. Fowler
Tom Scott and Gene Cipriano

"I started on clarinet. It was easy to switch to sax because I got a good foundation. Then when I took up oboe, it reacted to make my clarinet playing easier. And with my clarinet, sax, and oboe under control, learning the flute was simple."—Gene Cipriano

"I started on clarinet, too, then learned sax. But when I took up flute, I tried for a while to unlearn the clarinet embouchure. At first it seemed like the transition would be impossible and I was almost in tears. But now I have the right attitude—I keep thinking of the fundamentals that hold true for all the instruments."—Tom Scott.

Back in the day of the swing band, professional reedmen specialized on one of the saxes, occasionally switching to clarinet, a practice accurately termed *doubling*. But times have changed, even if that term hasn't. The current professional specialization is likely to be on a woodwind instrument, with multi-switching to the others, including the saxophones. Right now the accurate term would be anything from *quadrupling* on up. Take Tom Scott and Gene Cipriano, for example. They make great sounds, in any style, on just about every kind of musical tube that doesn't have a cup mouthpiece, at a continual succession of recording dates, each calling for its own combination of the various-sized flutes, recorders, clarinets, double reeds, and saxes. Tom and Gene usually arrive with a trunkful of horns. But such multi-switching is no longer confined to the recording studio. Many different kinds of performing units now utilize one player to supply a variety of woodwind colors, just as Tom and Gene do as studio musicians.

These two friends got together recently in a wide-ranging discussion to furnish me sound advice for *down beat* readers. Here it is:

"The best possible teacher and the best possible instrument are both essential for beginning woodwind study. Only then can good habits be formed.

"The most important physical habit to be developed is blowing from the diaphragm, always keeping the air column strong through having the throat open. The generating force for instant tone response is the air column, not the embouchure. So trying to let the lips and the general facial area do all the work will make doubling difficult. Before a player gets into wide doubling, he must learn one instrument well. The exercises learned on that first horn—the scales and arpeggios that might seem dull—make a foundation for the later handling of the other woodwinds.

"In choosing mouthpieces for reed instruments, including the saxophones, the doubler should look for similar resistance

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against his air column. Since recorders have almost no resistance, sax mouthpieces should have an open facing and soft reeds should be used." Tom uses 2 or 2-1/2-strength reeds, for if he were called upon to switch immediately from, say, a 6-strength reed on a baritone sax to a recorder, the sudden wide change in resistance would make for overblowing the recorder.

"Recorders have a very narrow dynamic range. The only way they can be made to sound pianissimo on tape is by turning them away from the microphone, a common practice among studio players. These instruments also vary in intonation, even the same model made by the same person. Fingerings, therefore, are likely to be different on each recorder, especially in the upper register, for there is no octave key." In choosing his soprano recorder, Tom lined up a dozen or so to test for qualities of intonation. And when he had found the one he liked, he worked the fingering system which would produce the most accurate intonation. At the same time, he developed his vibrato on each note separately by starting a straight tone, gradually adding vibrato wider and faster, then reversing the process, so that he ended with the straight tone again. This exercise proved very difficult to continue for long time periods: it was an exercise in pure control.

Gene chose his recorder with care, too. He checked air column resistance on many before he found what he exactly needed. And he had an exercise, too—he practiced in a most difficult recorder key, A flat. This made fingerings and intonation in the simpler keys seem easy.

"The problems of intonation, little resistance, and awkward fingering which mark the recorder don't exist on flute, though each note does take a slightly different lip position for perfect intonation. But the piccolo mounts its own group of problems, and demands much more precision in lip position changes. And unless the air-

stream through the lips is consistently strong, especially in the high register, there's a likelihood that no note at all will be produced." Tom calls piccolo his nemesis. And Gene agrees, especially when the first note is a soft high B.

"Piccolo has either a conical or a cylindrical bore. Conical is harder to play, but has better intonation in the high register. Cylindrical, easier to play, has faulty intonation up high.

"Players using oboe, English horn, or bassoon must learn to make and care for their reeds. Those double reeds can change overnight because of humidity or temperature variation." Gene checks his reeds and double-reed horns for more than an hour just before each date. Then he prays a little on the drive to work that the heat or humidity change won't throw his adjustments out of whack.

But both Gene and Tom agree that clarinets, saxes, and flutes often can be used for long periods of time without much adjustment. However:

Gene: "I haven't had my clarinet repadded for a year. Hey, maybe that's my problem!" Chuckles from Tom: "You know, Cip, there's been some talk around town lately . . ."

Near the end of the discussion Tom asked, "Do you feel that we make a great deal of concessions? There's that old thing about how we (doublers) can't get it on like the guy who plays just one instrument."

Gene: "I disagree, Tom, only because I've worked with you. And I've seen you get it on with all the horns you double with better than guys who play only one horn."

Tom: "Well, from my point of view it's really an attitude. It's amazing what you can do, once you've made up your mind. If you decide, 'Well, I'm a doubler, and therefore I can't possibly play any single horn as proficiently as somebody who plays only that horn,' it's doing to work out that way."

To find out Tom's attitude there are albums all around—*L.A. Express*, *Ringo*, *Court and Spark*, and *Threshold*, on which Tom overdubs his doubles (including saxes) to become a one-man woodwind section. Players contemplating expansion of their doubling chops, but worried that they might lose proficiency on any one horn, will find on those tracks the clear demonstration that both Gene and Tom are right—with a confident attitude a doubler can master each and all of the woodwinds. db

GATO BARBIERI Continued from page 15

provisational and that the music's form is determined thereby. In Gato's case, the opposite is true. There is improvising but the music's intent, its direction, is expressed in the structure of the material and the structuring of sounds within the ensemble.

When presented with this analysis, Gato commented: "Yes, but I have the feeling of jazz in my playing. This feeling is one part of the music. For the other parts, I go to the other countries. One part is here, the other part is in South America. But when I think in music, I think more like Latin people. When you listen to someone like Tito Puente and he takes a break or improvises, it's very structured. It isn't as open-ended as it sounds. The Argentinian musicians are the same way. They improvise, but collectively. So, because my music has this structure, I can't just go out and play. If one of the musicians goes, I have to rehearse the rest of them all over again. So, I think I am a jazz musician. But to be a jazz musician and an Argentinian is a very strange thing." db



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JOE HENDERSON'S "RECORDA-ME" SOLO

Transcribed by Tim Price

This solo is being reprinted from our May 9 Issue, due to copying errors which resulted in some unusual fingerings. So we're running it through again, with corrections made, and with apologies to Joe, Tim Price, and to those of you who tried to play it and couldn't believe your ears. Now try this.

The transcription is from *Page One* (Blue Note 84140). It is in a Latin tempo in the key of concert C (tenor key D).

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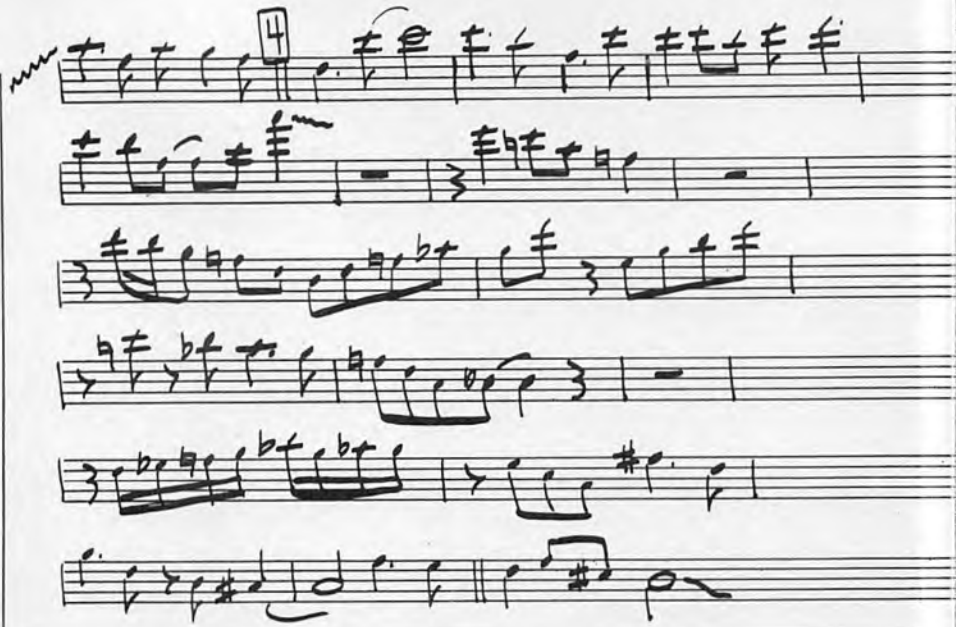
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BILLY HARPER Continued from page 37

relate to or something that gets to them or to their pocket, you know what I mean?

"It gets kind of involved. It's like, say, you want to at some times play something that has a rock feeling or a rock flavor. That may not be the complete scope of what you want to do musically; but it doesn't hurt to do it at all.

"But if somebody at the record company gives you thousands of dollars to do *only* that, and if you begin to appreciate doing it all the time, then it seems you've been kind of put on another direction that may not necessarily be the truthful path that you would have gone on before. It's like you've been a little influenced by the money, but you think that you're still being truthful. The answer's really hard to find out.

"I'm interested in development of the music and also development of my musical expression, so I have to come from what has been done all play what someone has labeled 'avant-garde' and just play that way. I mean, that would be so easy! But just to do it for that purpose, with that

kind of direction, is not enough for me.

"At one point I loved what Coltrane was doing so much that I was tempted so much just to copy his notes, the way a lot of musicians have done. But as a matter of truth, I realized that's not it. That's not really what I'm supposed to be doing. It took a long time to realize that, too.

"Music, which is to me religion, and life, and love, and truth, is very important and it's a very serious kind of thing. It requires a bit of thought and quite a bit of sincerity. If musicians are lax about what they're doing and what direction they're going, then the music will be slightly devalued. Music has to be devoid of values like money, at least as a priority. I think that the closer a musician gets to the reality of the truth and of spirituality, the more valid his music will be."

Talking to this gentle, good-humored Texan who seems well on his way to becoming a major force on his instrument, I was reminded of a quote once attributed to another major force, Charlie Parker. An interviewer asked Bird what his religion was. He replied—as Billy Harper might—

"I'm a devout musician." db

NEW RELEASES Continued from page 11

Jazz Band, a "very special" album by **Bobby Hackett**, and a collaboration between **The World's Greatest Jazz Band** and Mrs. Thiele, singer **Teressa Brewer**. The album will feature 10 songs from the recently-revived show, *Good News* (written in 1927), which stars **Alice Faye** and **John Payne**. The album's release will also be accompanied by an extensive ad campaign on radio, newspapers and magazines. And the Thieles have formed their own TV production company, **TEBO Music, Ltd.**, whose first project will be a one-hour special featuring music of—aw, you guessed—the '20s.

But there's *Good News* for non-nostalgia freaks as well. Topping the list is a newly-recorded **Gato Barbieri** album called *Yesterdays*, followed by a new LP by **Oliver Nelson**, recorded in London with the rock group **Oily Rags**. Finally, *I Love You*, the first album by recently-signed Hungarian Gypsy violinist-guitarist **Elek Bacsik**, should be out soon. Bacsik, whom Thiele bluntly calls "the greatest living jazz violinist," will play at the Newport Festival June 29.

Hugo Montenegro is recording a new quadrasonic disc of **Stevie Wonder** tunes for RCA. *Hugo In Wonderland*

features five synthesizers (four at one time on some tracks), as well as instrumental assistance from **Hal Blaine** (drums), **Carol Kaye** and **Wilton Felder** (bass), **Larry Carlton** (guitar), **Larry Muhoberac** (keyboards) and **Bobbe Hall** (percussion). —bob henschen

Getz It Together Dept: After two years of negotiations, **Stan Getz** has signed with Columbia, and his first release for the company will be the long-awaited *Captain Marvel*. Recorded in 1972, the LP features what was Getz' working band at the time: **Chick Corea**, **Stanley Clarke**, **Tony Williams** and **Alto**. Scheduled for subsequent release is a recording made at Montreux '72, with the same personnel. "Some of this stuff might scare the pants off a few people," said Getz, who was encountered digging the San Francisco sun after his recent West Coast tour. Getz credits the vitamin C, lots of sleep, a diet of health foods, and the loving care of his wife Monica for his rapid rejuvenation; he says he "nearly died on the operating table during a serious back operation" several months back. —todd barkan

CITY SCENE

New York

As the city gears up for Newport-in-New York, June will bring to a close the first season of **The New York Jazz Repertory Co.**, at Carnegie Hall. June 8, **Gil Evans** devotes the entire program to his treatment of the music of **Jimi Hendrix**. June 15, **Sy Oliver** re-creates the music of **Fletcher Henderson**; also, tenor man **Bud Freeman** will be honored by NYJRC and guests from his past: **Bobby Hackett**, **Jimmy McPartland**, **Bob Wilber** and **Yank Lawson**. The final NYJRC concert (June 28) is a **Charlie Parker Retrospective** . . . The Village Gate moved into the big time recently with a nude rock musical called *Let My People Come*. The Gate also hosted the Obie Awards (off-Broadway's Tonys), June 2. Jazz continues at the Top of the Gate . . . **Sonny Rollins** opens up at the Village Vanguard, June 18 . . . **Robin Kenyatta** is at Boomer's June 8 and again June 12-15. . . **Dizzy Gillespie** continues at the Half Note through June 9. **Mongo Santamaria** books in June 10; and June 17, it's **The McCoy Tyner and Art Farmer Quartets** . . . **Tom Paxton** hits at Fisher Hall June 22 . . . **Dorothy Donegan** stays on at Jimmy Weston's until June 15 . . . Cafe Wha? features **Lou Volpe** June 5-9. . . At The Cookery (good eats, there), **Barbara Carroll** plays through June 12, followed immediately by **Calvin Jackson** . . . Jazz Vespers 'I' (St. Peter's Church) presents **The Akbar Khan Quartet** (June 9) and **Chico Hamilton** with **Arnie Lawrence** (June 16). The Vespers start at 5 p.m. . . . And Jazz Vespers 'II' (Memorial West Presbyterian Church in Newark) will have **The Leo Johnson Quintet** June 9 . . . Buddy's Place has added percussionist **Jimmy Maulin** to make **Buddy Rich's** nightly attraction a septet. The band now includes reedmen **Sonny Fortune** and **Sal Nistico**, bassist **Anthony Jackson**, guitarist **Jack Wilkins** and the indomitable **Kenny Barron** on piano . . . **Ellis Larkins** and **Al Hall** are still at Gregory's virtually every night, along with Sunday mini-concerts. West Boondock sports **Kenny Brawner**, **Hugh Lawson** and **Carl Pruitt** . . . Studio Rivbea has **The Frank Lowe Ensemble** June 7-8, with **Andrew Cyrille & Maono** slated for June 14-15 . . . **Chuck Wayne** and **Joe Puma** are steady at Stryker's Sunday nights.

Suburban Sounds like this: **Tony Bennett** and **Lena Horne** at Westbury Music Fair, beginning June 17 . . . **Sonny's Place** in Seaford has **Buddy Terry** June 7-9; **Richie Cole** June 14-16. The weekday lineup at **Sonny's**: Mondays, **The Mickey Sheen Trio**, with pianist **Frank O'Brien** and bass man **Bob Cunningham**; Tuesdays, **The Arvell Shaw All-Stars**; Wednesdays, a **Dixie All-Star** session; Thursdays, **The Barbara Lynn Trio**, with **Cunningham** on bass and drummer **Tony Shea** . . . And Dixieland for listening, dining and/or dancing is what you'll find at **The Showboat** in Greenwich, Conn. The band is led by trombonist **Jack Kelly**.

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With June busting out all over Boston, new clubs in bloom include Wally's (428 Mass. Ave.), Stone Soup Kitchen (315 Cambridge St.) and Bette's Rolls Royce (1 Union Pl.), which has been doing some Dixie jams only a cabbage-throw across the market from Scotch and Sirloin. (Incidentally, **Vic Dickenson** recently sat in with **The Droopin Bros.'** house band at S & S as part of Boston Sackbut Week.) . . . In Cambridge, Western Front (343 Western Ave.) has the solid piano of **Webster Lewis** frequently; King's (30 Boylston St.) and The Idler (123 Mt. Auburn St.) have been unobtrusively edging jazz in among the folks. . . . **Charlie's Place** maintains a heavy slate of blues (spin-offs from cancellations at Joe's Place) as well as working its own recently enlightened policy: **Tony Williams, Bruce Springsteen, Mose Allison**. By the way, Joe's Place will hopefully have reopened by the time you read this. . . . **Gato Barbieri** and his entourage of timbales, congas, ratchets, etc. play the **Jazz Workshop** June 17-23. . . . **Ms. Etta James**, a fine mellow lady not heard in these parts for some time, sings at the Performance Center June 4-8. June 9 the Center sports a benefit concert, and **John Prine** does a June 16 one-nighter. . . . **Debbie's** has a full docket. A la Jones-Lewis at N.Y.'s Vanguard, Monday is Big Band Night, with **The Mark Harvey-Claudio Roditi All-Star Big Band**. Reed-freak **John Payne** is at Debbie's June 5-8, followed by singer **Ronnie Gill** (June 12-15) and flautist **Tom Lee** (June 19-22).

Philadelphia

Brotherly Love's jazz piano wizard **Bernard Peiffer** is set for a mid-June appearance at the Walnut St. Theatre with his trio (bassist **Al Stauffer** and drummer **Billy Jones**). . . . Keyboard men dominate the June lineup at Just Jazz. Organist **Charles Earland** and group play through June 8, followed by **Ahmad Jamal**, June 10-15; and the organ duo of **Richard Groove Holmes** and Philly's own **Jimmy McGriff** will light up the house June 17-22. . . . The Blair Mill Inn, just north of the Philadelphia Turnpike on Rt. 611, is sporting jazz Sunday afternoons from 3 till 7. . . . Tops on the list of possibles (released to press) for the Main Point, in Bryn Mawr, is **Gato Barbieri**. . . . Local big bands are brewing. Reedman **Bill Zycagny** recently led his group in a recital, featuring lead trumpet **Bill Puzy** at Philadelphia Musical Academy; meanwhile, **Adolph Sandole** is rehearsing his ensemble for some early summer engagements.

Cleveland

Lou Sivillo has a little more time to woodshed his orchestra in preparation for backing **Sammy Davis**, the first act scheduled for the new Front Row Theatre (Wilson Mills and I-271). Davis, who was scheduled to open the theatre July 5-24, would have played to 3200 soggy seats if the indoor in-the-round emporium had opened, as scheduled, in mid-June. Unseasonably warm weather and soft ground made it impossible to bring heavy machinery into the construction site—hence the delay in opening date. Summer headliners for the

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theatre include **Sergio Mendes and Brasil '77** . . . **Chick Chaikin** is still at Colony Inn piano bar downtown, and still challenging patrons to stomp him on any jazz evergreen in the books (he always wins) . . . The Plaza Hotel has added **Tommy Claire** and **Bob McKee** to its weekly entertainment roster. Both keyboardists now appear in the Plaza's various rooms along with **Al Serafini's** group . . . Blossom Music Center, the 'twixt-Cleveland-and-Akron summer home for the **Cleveland Orchestra**, is returning to a policy of more big-name jazz for its special events bill: **The Preservation Hall Jazz Band**, **Sarah Vaughan**, **Duke Ellington**, **Count Basie**, and **Two Generations Of Brubeck** are all set for as yet unannounced dates through mid-July. And the Center is promising more for the summer's second half.

Pen Pals: This correspondent asks that music people in the area with news for this column put it on paper and send it on in. The address is **Chris Colombi, Jr.**, c/o Plain Dealer Action Tab, 1801 Superior Ave. N.E., Cleveland, 44114. Please mail info as far in advance as possible, preferably 7-8 weeks ahead of the actual event.

CHICAGO

Ramsey Lewis is solid at the London House (through June 23) . . . Cal's Place is frequently electrified by **Eddie Harris** and his group . . . The Jazz Showcase brings in **Horace Silver's** quintet June 5-9, and then **Art Farmer** and **Gerry Mulligan**, June 12-16. They're followed by **Jackie & Roy** . . . At the

Attic, **The Bob Riedy Blues Band** plays Mondays and Tuesdays . . . Always give a call and check out **Cadillac Bob's** Toast of the Town, advice that holds as well for the Apartment Lounge . . . **Ratso's** has added another night to **Batucada's** regular gig—they're there Sundays as well as Mondays now. Tuesdays, **The Phil Upchurch-Tennyson Stevens Sextet** is a fixture; and Wednesdays, folk-rocking **Sunrise**. **Batucada** is also in June 14-15, and June 7-8 it's the remainder of **The T.S. Henry Webb Group** (now that **Webb** has left), **Eddie Boy** . . . **George Brown & Co.** play Sunday nights at the Club **Misty on Wells** . . . **Voice Odom** and **The Flaming Jets** do their thing at **Brown's Lounge**, 2239 N. Clybourn (Sundays and Thursdays), and at **Club Aquarius** on **W. Madison** (Mondays) . . . **The Michael Urbaniak Constellation**, featuring **Urbaniak's** wife, singer **Ursula Dudziak**, lands at the **Quiet Knight** June 5 for five days.

Art-ful: The Museum of Contemporary Art (237 E. Ontario) utilized the talents of **The Muhal Richard Abrams Sextet** to open up a series of Sunday afternoon (1 p.m.) jazz concerts May 19. Upcoming are **The Art Hoyle Quintet**, June 9; **The Bobby Lewis-Dave Remington Band**, June 16; and the series finale on June 23, featuring pianist **Art Hodes**, **Little Brother Montgomery**, and ragtimer **Bobby Wright**.

SOUTHWEST

PHOENIX: Several jazz events revolve

around Mesa Community College's **Summer Jazz Workshop**, June 9-14. (Instructors include **Howard Roberts**, **Joe Pass**, **Ladd McIntosh**, **The Don Rader Quintet** (with **Lanny Morgan**), **Bob Ravenscroft**, **Pete Viviano**, **Phil Pearce**, **Don Bothwell**, **Dick Grove**, **Mort Fega** and director **Grant Wolf**.) **Wolf** intends to make the special afternoon concerts, part of the workshop, open to the public, with admission at the door. The lineup features guitarists **Roberts** and **Johnny Smith** on Monday, **Pass** on Wednesday, and **Rader's** group Thursday; and **The Cal Tjader Quintet** will be in Tuesday afternoon. Friday's concert will showcase the workshop-ees . . . Meanwhile, **Tjader's** group (pianist **Mike Wolff**, drummer **Dick Berk**, bassist **Harvey Newmark** and **Mike Smithe** on congas) plays the **Boojum Tree** June 9-10. **The Joe Borland Trio** then opens for a month, spelled June 16-17 by **Rader's** raiders . . . **Maria Muldaur** at the **Celebrity Theatre** June 8 . . . **Lee Meza** continues at the **Safari** through June 22 . . . **The Nadine Janson Trio** has been held over indefinitely at the **Valley Ho** . . . **Lou Garno** is at **Giovanni's** . . . A fine big band is rehearsing Saturday mornings at the **Musician's Union**. Contact **Dave Cook** for info . . . **Kosmic Concert Productions** is tentatively planning to bring **Emerson, Lake & Palmer**, **The Who**, **Ten Years After** and **Pink Floyd** to the **Phoenix Show Grounds** . . . The English jazz-rock of **King Crimson** hits **Phoenix** June 9, **Salt Lake City** (June 15), and then to **Tucson** (June 18) . . . **The Jerry Frank Trio** is still at

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out crowd at Magoo's and left town before most of us ever knew it. (Magoo's will pull this from time to time.)

SAN DIEGO: San Diego will be picking up on some of the Phoenix bookings, such as **King Crimson**, at J.J.'s June 20, and **Cal Tjader**, at Grossmont College June 7 **Isaac Hayes** is booking three or four concerts for June 8-11, but details were not yet known at press time . . . Earl's, located in the Royal Inn at the Wharf, has temporarily curtailed its Sunday jazz jam, but there's still plenty of good sound all week long, with **Joni Wilson and The Crystal Set** through July 13; **Strawberry Patch** is in on Sundays . . . The real Sunday action is at the Aspen House in La Jolla, where **The Marillo Bros.'** jams continue . . . The Atlantis Restaurant features singer **Ann Richards** in front of **The Gene Hartwell Trio** . . . **Jack Costanzo** at the Master Hosts Inn . . . The Safety offers a steady diet of soul and funky jazz . . . Fridays and Saturdays, **Dave Torzillo's** big band plays the Town and Country Convention Center

Los Angeles

The Onion Roll in Santa Monica, which dipped cautiously into jazz for four-hours-plus Sunday sessions in May, hoping to add one more day a week by June, couldn't wait and plunged into a four-night-a-week-policy May 23 with **Cal Tjader**, followed by **Teddy Edwards**. June bookings were still being juggled at presstime but **Cannonball Adderley** and **Stanley Turrentine** are definitely signed. Groups play Thursday through Saturday nights and 4-8 p.m. Sundays, and there are open jam sessions from 8 p.m. till 2; Sunday nights have been drawing up to 50 participants. "Last week we had enough sax

players for three-and-a-half Supersaxes," owner Jack Richards reports (Med Flory was not immediately available for retort) . . . **John Fahey** is at McCabe's in Santa Monica June 7-8 . . . Down the coast a few miles at Hermosa, **The Modern Jazz Quartet** brings its mellifluous sounds to the Lighthouse June 11-23 . . . At the beach next door, Redondo, **Willie Bobo** is at Concerts By The Sea through June 9, followed by **Yusef Lateef** June 11-23. **Bobo** moves to the Pasta House in Commerce June 13-16 . . . **Dave Pike** stays on at Hungry Joe's in Huntington Beach . . . In the San Fernando Valley: The Golden Anchor in Panorama City has **Cat Anderson** on June 6 and **Ray Linn and The Chicago Stompers** June 20 . . . **Harry "Sweets" Edison** comes back to town to reclaim Sunday nights at the Baked Potato in North Hollywood, where **Frank Rosolino** and **Conte Candoli** have Tuesdays and **Don Randi and The Baked Potato Band** (Randi, piano; **John Summer**, drums; **Ray Neopolitan**, bass; **Hal Gordon**, congas; and a new guitar player) keep on Wednesdays through Saturdays . . . **Kimo** is in the Living Room at the Playboy in Century City through June 8, and on June 10, the phenomenal, energetic, entertaining and good-singing **Cortez Greer** and his band begin a month's engagement. Comic **Ray Hastings** and singer **Barbara Luna** are in the Playroom through June 8 . . . **Count Basie and His Orchestra** kick off the summer-long big band festival at Disneyland in Anaheim June 15 for two weeks . . . Schedule for the free Sunday afternoon concerts presented by the L.A. County Board of Supervisors and Local 47, A.F.M. at the outdoor Pilgrimage Bowl in Hollywood is **The Frank Rosolino Sextet**, June 9, and **The Harold Land Sr. Sextet**, June 16.

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musical business at the Rush St. night spot during Segal's hospitalization.

Geechee Recorection: A wrong interpretation crept into Peter Keepnews' recent review of **Marlon Brown's Geechee Recollections** (May 23 db). In the second paragraph, this review called the piece *Karintha* "a somewhat inaccessible beatnik-styled reading . . . of a Jean Toomer poem to disjointed instrumental accompaniment." That sentence should have read, "a somewhat inaccessible reading . . . of a Jean Toomer poem to disjointed instrumental accompaniment, that to me is uncomfortably reminiscent of the 'poetry-and-jazz' days of beatniks in coffee houses." db apologizes to Keepnews and those who took part in the album.

George Benson recently had his quartet decimated when drummer **Dave Parrish** and acoustic guitarist **Earl Klugh** left for "economic reasons." (The quartet had been together for more than a year.) At last report, Parrish was organizing a pop group, and Klugh had plugged in and joined **Return To Forever**, featuring **Chick Corea**. He replaced **Bill Connors**.

Rank And Ville? About 15 trombone players at Sam Houston State U. in Huntsville, Tex., have added a bit of the pageantry and spectacle of football's half-time to the art of streaking. The bone players lined up in band formation and played as they streaked.



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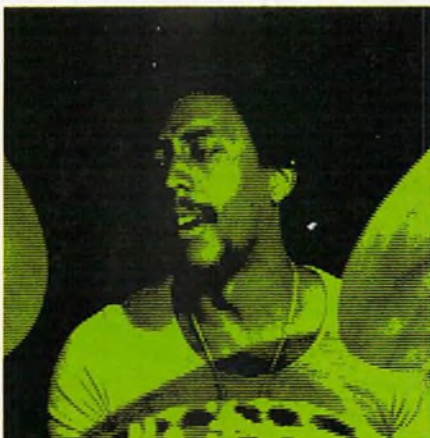
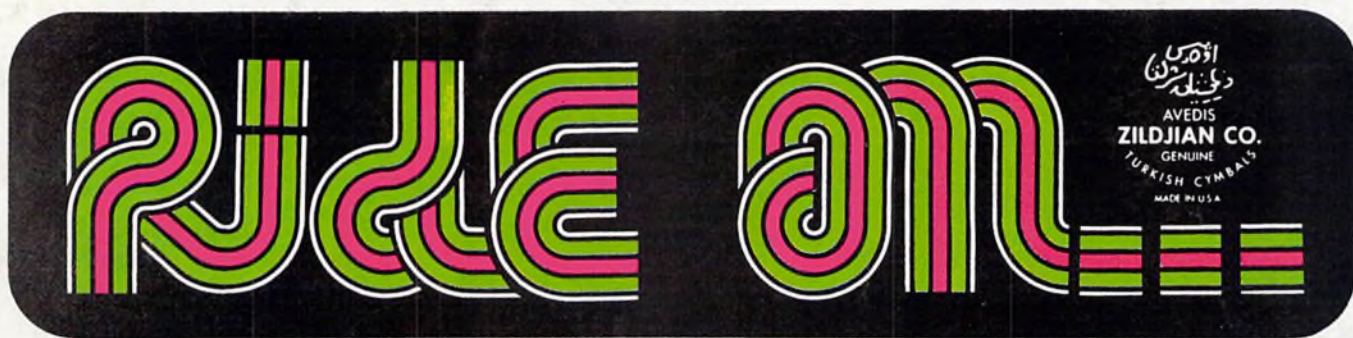
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