

JULY 18, 1974

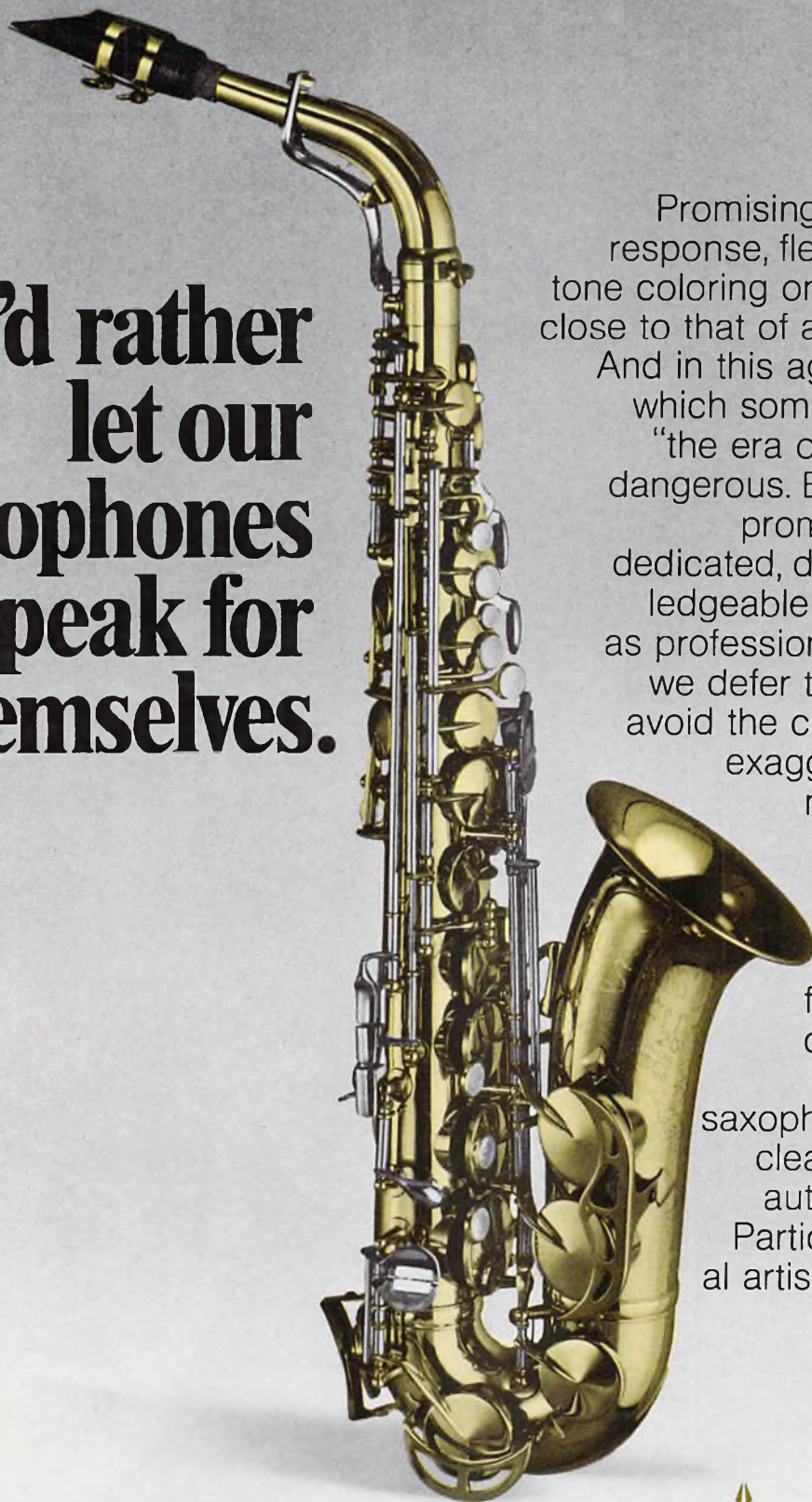
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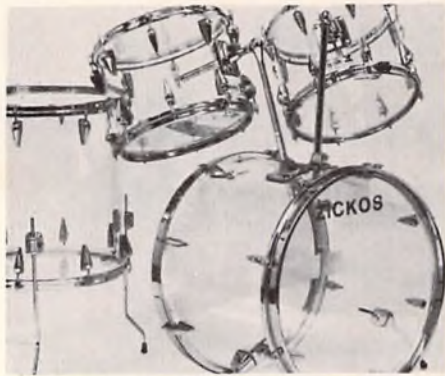


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# down beat

July 18, 1974

(on sale June 20, 1974)

Vol. 41, No. 13

## Contents

- 13 **Teo Macero:** "The Man Behind The Scene," by Gregg Hall. Since the late '50s, Macero has been Miles' main man in the studio: producer, sometimes engineer, and with the increased use of electronic manipulation of sound and tape, editor and assistant composer. It's been a ceaselessly creative experience and one that Macero wouldn't trade in for anything, not even a brand-new baby pink Eldorado.
- 16 **Miles Davis:** "Today's Most Influential Contemporary Musician," by Gregg Hall. In today's fast world of musical fusions, Miles is both greatly idolized and categorically deprecated, often by the same individual. In either case, the immensely creative influence of Miles is felt. His coolly compressed horn combustions. His mysterious leadership qualities. His hip, street-corner posture. In all, Miles Davis is *the* man in contemporary music.
- 20 **Discography:** Selected Miles Davis albums from his *Birth Of The Cool* date in 1949 through his most recent release, *Big Fun*.
- 22 **Record Reviews:** Jeremy Steig; Paul Desmond; Stan Kenton; Art Blakey; Pharoah Sanders; Passport; Gabor Szabo; Al Cohn/Zoot Sims; James Vincent; Clive Stevens; Eddie (Lockjaw) Davis; Gene Ammons; Sergio Mendes & Brasil 77; Norman Connors; Deodato/Airto; Gary Bartz/Lee Konitz/Jackie McLean/Charles Mariano; Lester Young; Charlie Parker.
- 35 **Blindfold Test:** Larry Coryell.
- 36 **Profile:** Al Viola. by Herb Nolan  
Cleo Laine and John Dankworth. by Charles Mitchell.
- 37 **Caught:** NYJRC—"The Music Of Thelonious Monk." by Peter Keepnews—The Mahavishnu Orchestra. by Michael Bourne—Kalaparusha And The Light. by John Litweiler
- 40 **Perspective:** "But Is It Art?" by Ray Townley
- 42 **How To Electrify A Horn And An Audience.** by Dr. William L. Fowler
- 44 **Workshop:** Miles Davis' *Go Ahead John* solo. Annotated by Dr. William L. Fowler. Transcribed by Walter Fowler.

### Departments

- 6 First Chorus  
8 Chords & Discords  
9 News  
9 Final Bar  
10 On The Road  
48 City Scene

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## the first chorus

By Charles Suber

**B**efore you go on, please flip back to the front cover and read the words immediately beneath the **down beat** logotype: "The Contemporary Music Magazine." On the occasion of its 40th birthday, **down beat** has a new self-slogan chosen, as it were, by the readers.

No, you didn't miss out on any slogan-writing contest to replace "jazz-blues-rock" that has served us well in recent years. It's just that you have made it known in several unmistakable ways that "contemporary" is the umbrella word for what is happening in music today. And what happens in music today is—and has been—**down beat's** particular bag.

Back in '34, when Miles Davis was but eight, this magazine touted itself as bringing "music news from coast to coast" to the working "popular" musicians of the day: swing and dance band sidemen; jobbing musicians; and theatre men. Some of the music news of that first year included the growing influence of the Jimmy Lunceford style; the forming of the Dorsey Brothers band; and the air play given to such pop hits as Duke Ellington's *Solitude*, Cole Porter's *Anything Goes* and *You're The Top*, Jerome Kern's *Yesterdays* (From *Roberta*), and hints of Gershwin's *Porgy And Bess*.

Very early on, the 30 thousand or so musicians who read **down beat** wanted more than news. They wanted — and got — regular columns of contemporary music instruction: arranging columns by Will Hudson (who wrote *Moonglow* and other good tunes); keyboard theory/harmony and jazz technique by Sharon Pease; and transcriptions of improvised solos such as Coleman Hawkins' immortal *Body and Soul*.

Those early issues also carried record reviews of 78 r.p.m. singles and albums; columns by critics and musician-writers; and departments such as "Where The Bands Are Playing" read avidly by unemployed musicians, band fans, orchestra wives and other lonely hearts.

By '44, **down beat's** readership had grown to about 70 thousand with many copies going overseas in a special armed forces edition. Miles Davis had emerged from East St. Louis, had learned to call Sidney Bechet "Mister," and was shortly to become Dizzy Gillespie's number one house guest and pupil. (Diz: "Every time I'd come to breakfast, Miles had his feet under my table.") Bebop featuring Monk, Max Roach, and Charlie Parker was the scene. The Art Tatum trio was news. (Thirty years later, it was news that Supersax and Art Tatum albums won Grammys.)

By '54, we were well into and almost past the cool school into neo-classicism. The First Newport Jazz Festival came off (in Newport and in the red). Rock and roll came on the scene via Elvis Presley and his hips, Haley and his Comets, and some groups long since gone to their reward. Something called the Dukes of Dixieland were big on the new high-fidelity LPs.

In the mid-'50s, **down beat** was the first national magazine to provide in-depth coverage of high-fidelity technology. (Musicians are keenly interested in better sound reproduction.)

The Up Beat section was also inaugurated, consolidating music education features into one department for the benefit of a new category of contemporary musicians—school stage band players and teachers.

The early '60s brought us Ornette Coleman and his new wave, the giant steps of John Coltrane, and the black nationalist movement. Miles Davis kept on plowing new ground.

By '64, **down beat** had changed its format from a fold-over tabloid (later copied by a rock-culture magazine) to its present-day size. It had made a successful changeover from a trade journal to a consumer magazine. . . still relevant for contemporary musicians.

Today, in 1974, the changes are accelerating. The pace quickens. New technology offers players and writers new horizons and almost unlimited modes of expression. Hundreds of thousands of former spectators and listeners have been liberated by rock and folk into contemporary players. Hundreds of thousands of school musicians are playing and learning jazz techniques and the disciplined freedom of improvisation. **down beat's** per issue readership exceeds 400,000.

In the midst of all this change, there sounds a common plea from the musicians: shed the labels! The musicians have come to realize that the power to define is the power to rule. And they want to rule their own lives and careers.

*If somebody else can define what I'm playing, then he's in control. . . No way, man. It's my music and I'll call it what I like. . . Don't hang me with a label like a piece of meat. . . I don't need any marketing specialist or critic or newspaper to explain to me what I'm playing. . .*

This move for independence from someone else's definition started, like so many other things, with Miles Davis' *Bitches Brew*. What was it? Jazz with a touch of rock and electric blues? And the thing almost sold as well as a straight album. (It is fast approaching Gold Record status.) From *Bitches Brew* erupted Mahavishnu, Weather Report, Chick Corea, and a lot of other musicians with eclectic ideas. There were also a lot of unhappy critics and uneasy record execs; their well constructed tower of babel showed signs of toppling.

For a long, long time, some critics and marketeers have found it in their best interests to keep the music divisions well cleaved. It was cozy and neat and profitable to call this "jazz" and this "pop," and that "soul" and that over there "classical." Except, now, what is over there is Gunther Schuller and some conservative cats playing Scott Joplin rags; and David Baker writing all kinds of sonatas a la Bartok, Coltrane and Baker. Frank Zappa is pulling his Conglomerations from a nicely mixed-up bag of idioms. Two fair fiddlers, Yehudi Menuhin and Stephane Grappelli, collaborate on a jazz album. John McLaughlin takes up with Michael Tilson Thomas. Stevie Wonder wins a **down beat** Readers Poll. And school jazz musicians are into music across-the-board.

There is now a whole new breed of musician out there who is no longer in awe of any "serious" music establishment. S-he sees no reason for Norman Dello Joio or Lukas Foss to own the word "contemporary" just because of a Ford Foundation grant. The musicians are insisting on a new deal.

So, this is "The Contemporary Music Magazine." **down beat** paying heed to its readers. It's a good policy. They haven't been wrong in 40 years. db



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Ask Maynard Ferguson. He likes his M.F. Superbone so well, it's become a featured portion of his show. Why don't you ask your dealer to let you try it. Then see if you can put it down.

**HOLTON** 

## Birthday Greetings

Is it 40 years this July? Good luck to you! And cheers for the music support system.  
Essex, England John Shaw

## Super Cedric

In reference to the May 23 issue, your *Profile* of Cedric Lawson was most refreshing. There should be more articles on good, young jazz musicians who haven't been over-exposed (if you know what I mean).

Cedric Lawson sounds like a musician who can talk to people and let them know the direction in which he is going without trying to explain the music itself.

No address

A. Gore

## Repent!

Your Mar. 28 issue was the first I had read in a while. You seem to be expanding your

coverage: witness the fine articles on Joe Farrell, Chick Corea, Professor Longhair and Jimmy Giuffre, long one of my favorites. In the past, you could get maybe one or two articles of this quality in.

And I was pleasantly surprised by the other new (at least to me) departments: the *Profiles* on Hubert Eaves and Earl Klugh, *How To* by Dr. William Fowler, and *Perspective* by Joe Klee.

All of this meaty stuff plus the fine new use of graphics and color makes me wonder why I stopped reading *db* in the first place. I won't make that mistake again. Thanks.

Willoughby, Ohio

Bob Earley

## Catch Cecil

I don't understand why there has been no review in *db* of the Cecil Taylor concert given at Columbia University last January. Yet you have had some of the saddest ones possible in the past couple of issues, which to me have no place

in your magazine, such as The Committee (March 28 *db*, *Caught*).

It seems to me that you have done Mr. Taylor an injustice, as well as those of us who are his fans and could not attend the concert. It would also be nice to have an article on him as we surely have read enough about Chick Corea, Paul Bley, and the other electric wizards. It is to Mr. Taylor's credit that he has not sold out to the electric piano and other gimmickry. I hope you will remedy the situation.

No address

Ernie Hoover

*An article on Mr. Taylor's Columbia concerts appeared on the News page in the Jan. 31 issue. His performance with the New York Jazz Repertory Co. was reviewed in the May 9 db—Ed.*

## Different Drummers

Is it possible we might hear from some of the more creative drummers/percussionists performing today, in addition to the "superstars" often written about? It's wonderful that people such as Beaver Harris and Andrew Cyrille have received some recognition—they certainly deserve more. Follow suit and let the readers hear from Barry Altschul, Steve McCall, Han Bennink, Don Moye, Jon Christensen, Milford Graves, Paul Motian and others. This might be accomplished through interviews in addition to record reviews.

There is more happening today than the "super-funk" of Mahavishnu and Weather Report. (You may now add Corea and Coryell to that list.) I'm not a prig concerning the "avant-garde"; I enjoy good music whether it be Jan Garbarek or Johnny Hodges. I'm simply weary of *db*'s seeming inability to give the reader a well-rounded picture of today's jazz.

Oak Park, Ill.

Jules De Felices

## Post: Natal

Your magazine is a godsend to our music-forsaken country. (Fortunately, though, I am able to receive some fine imported jazz, blues and r&b LPs.) We get the magazine very late—3 months after it comes out—and I have just read the Jan. 31 *db*. Enjoyed Lester Bowie and Hubbard. How about some news on oldies—Snooks Eglin, Leadbelly, Sonny Terry & Brownie McGhee and their likes.

I include my address, as I would welcome correspondence from American jazz fans—color irrespective. I am black.

90 Baroda Road

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Natal, S. Africa

## Hate To See You Go

I am leaving my positions as *db*'s Kansas City correspondent and music coordinator of Turner House (in K.C.) on June 15, to attempt to pursue a professional career and to study the saxophone with Jimmy Heath in New York. I leave with mixed feelings, since the people of K.C. have come to mean very much to me, but both positions will be left in very capable hands. The new music coordinator is Wayne Bowman, jazz trombonist who has been working in Chicago, and the new correspondent is Gary Shivers, program director at KANU-FM. Thanks for putting up with me in the three years I've been writing for *db*, and if you never hear my name again, you'll know I was a bomb.

Kansas City, Mo.

Colleen Forster

*We too have mixed feelings about Colleen's departure. Wishing her the best of luck, we still know that we're losing one of our steadiest, most dedicated correspondents. And we're sure we'll be hearing her name again—Ed.*



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# FINAL BAR

## Tyree Glenn 1912-1974

Trombonist Tyree Glenn, known in recent years for his performances with Louis Armstrong from 1965 until Satchmo's death in 1971, died May 18 at Englewood (N.J.) Hospital. He was 62. Cause of death was given as cancer.

Glenn was born in Corsicana, Tex. and started out with Tommy Mills in Washington, D.C. in the mid-'30s. In 1936 he joined Eddie Barefield's band, and between



Tyree Glenn

## Ain't But The One

Edward Kennedy "Duke" Ellington died the morning of May 24, 1974. We naturally join the rest of the world in mourning a brilliant musician and a shining human being. And we are happy that, through our April 25 birthday issue for the Maestro, we were able to bring the thunderous accolades of more than 180 musicians to him before his death.

It is hard to think of a world without Duke; and perhaps the world will never really be without his presence. For, as Jerome Richardson said in tribute, "Ain't but the one — first, last and always." God rest ye, merry gentleman.



PATRICIA WILLARD

1937 and 1939 he worked with Eddie Mallory and Benny Carter. 1940-46 found him with The Cab Calloway Orchestra; then, after a European tour with Don Redman, Glenn joined Duke Ellington, with whom he played for five years.

In the 50s, Glenn entered the broadcasting field, joining New York's WPIX as a staff musician and occasional actor in 1952 and then moving to Jack Sterling's daily morning radio program on WCBS. He also gigged with his own quartet in New York.

His last date was at the Americana Hotel's Royai Box in New York, which ended Jan. 6, after which he entered Beth Israel Hospital for five weeks. (In 1972, it had been discovered that Glenn had two congenitally defective kidneys, one of which was removed at the time.) In subsequent months, Glenn was in and out of the hospital several times, the last time only a few hours before his death.

db staffers Arnold Jay  
continued on page 54

## Paul Gonsalves 1920-1974

In reporting the death of Paul Gonsalves in *db's* last issue, we promised that Leonard Feather's *Final Bar* on the 53-year old tenor saxophonist would appear in this issue. However, due to an apparent postage delay, this article had not been received in our Chicago office at press time. Those readers wishing a copy of this obituary are asked to write *db*.

## New Releases

**George Shearing** has signed an exclusive recording agreement with Germany's MPS Records, which means he'll be taking a hiatus from recording for his own company, Sheba Records, for a while. Shearing has done only one disc with MPS thus far (*Light, Airy And Swinging*, MB 25340), but should be in Germany at the end of June to record at least one quintet album and possibly a set of solo piano.

**Fourth-coming:** Newly recorded for Strata-East is *Freedom Of Speech*, the first album from Billy Parker's Fourth World. Produced by drummer Parker, it features Cecil McBee on bass, Donald Smith on piano and vocals, and the Bridgewater Clan: tenor man Ron, trumpet-fluegelhornist Cecil and his wife, singer Dee Dee. The album, due in September, is made up entirely of compositions by members of the group. Write to *db* for details on obtaining this record.

**Stanley Turrentine** books into Fantasy Records' Berkeley studios at the end of the month to record his first album for the label. The tenor saxist will also produce the date, which features a 30-piece orchestra and the arrangements of Gene Page

(the arranger for soul giant Barry White's Love Unlimited Orchestra). Also spotlighted is the pianist from "Mr. T.'s" current working band, **John Miller**. — *todd barkan*

Capricorn Records has announced that guitarist **Richard Betts** of The Allman Brothers Band has completed work on his first solo album, set for July release. In addition, a fall release is planned for a live album to be compiled of tapes recorded in concert on the recently-completed Gregg Allman tour.

**Moore For Your Money Dept:** Mike Longo, formerly pianist and musical director of the Dizzy Gillespie Quintet (now a foursome), has announced the formation of his new trio, featuring drummer **Eddie "Tiny" Moore** and bassist **Michael Moore**. Longo's trio debuted at Gulliver's in West Paterson, N.J. the middle of June, after recording a new album for Groove Merchant.

The MFSB Orchestra, which busted charts with *TSOP* (single) and *Love Is The Message* (LP), was reported back in the Philadelphia studios of Gamble-Huff at work on their third, as yet untitled album.

db

## Jazz Museum Honors Coltrane

NEW YORK—The N.Y. Jazz Museum, at 125 W. 55th St. in New York, has put out a call for materials to help them construct a John Coltrane exhibit scheduled to open in July. The exhibit will highlight the life and career of the saxophonist, and the museum is looking for photos, paintings, sketches, sculpture, films, posters,

sheet music, record jackets and any other memorabilia. Those who wish to contribute such items should contact Howard Fischer at (212)765-2150, during working hours.

Succeeding exhibits at the museum will focus on the big bands and the blues, and material is being sought for them as well.

## potpourri

**Med-lesome:** Some people just can't keep their talents to themselves, including saxist **Med Flory**, co-leader of **Supersax** (his arrangements helped the group win a Grammy for their first album). Flory, who is also an actor and screenwriter, plays a serious role in a recently-released film called *The Teacher*.

A re-created **Tommy Dorsey Orchestra**, specially assembled by trombonist **Warren Covington** for a successful three-week British tour, proved to be several stages more authentic than earlier ghost bands. Included in the lineup: Dorsey veterans **Chris Griffin**, **Pee Wee Erwin**, **Johnny Mince** and **Skeets Herfurt**. An added bonus was arranger **Sy Oliver**, who conducted the second half of the show and featured his original arrangements for both the Dorsey and **Jimmy Lunceford** bands. (Many observers

pointed out that the orchestra took on a new sparkle as soon as Oliver picked up the baton.)

The third season of Houston's *Summer Program For Youthful Musicians* has been set for July 1 through Aug. 31. Run by drummer **Bubbha Thomas** and **Conrad Johnson**, director of the award-winning **Kashmere H.S. Jazz Band** and author of *Stage Band Music Is Serious Business*, the program is for all junior and senior h.s. students interested in jazz history, improvisation and, if nothing else, learning how to take care of business.

**Cafe Society Revisited:** The Metropole Cafe on Broadway recently re-instituted a big band policy, kicking things off with **Soundmachine II**, the new New Jersey band led by saxist-synthesizer **Lee Harris**. The club had been featuring topless go-go dancers since the mid-'60s.

db NEWS

continued on page 47

## Montreux To Coincide With Newport

MONTREUX, Switzerland—The schedule for the 8th International Montreux Jazz Fest has been announced. The festival, which runs from June 28 through July 7 (the same dates as Newport-in-New York), kicks off with four days of blues when Howlin' Wolf and Hubert Sumlin, Snooks Eaglin and Chicago's Blue Monday Jammers present a "Heavy Blues Night." The last six days are devoted to jazz, culminating in a Sunday concert entitled "Some Call It Blues, Some Call It Jazz."

The schedule features a host of international stars, including Cecil Taylor, Earl Hines, Billy Cobham, Dizzy Gillespie, Manu Dibango, Randy Weston, Sonny Rollins, Larry Coryell and The Eleventh House, and Woody Herman. Complete information, including details on entire-festival tickets, is available by writing Festival de Jazz 74, CH-1820, Montreux, Suisse.

## Little Night Music At Temple

PHILADELPHIA, Pa.—The Temple U. Music Fest has begun another big summer season in Ambler, Pa., with The Pittsburgh Symphony serving as orchestra in residence. Besides the frequent Symphony concerts, however, is a schedule to suit a plethora of varied tastes. Highlights include:

The New England Conservatory Ragtime Ensemble	Thursday, June 20
The Gary Burton Quartet	Tuesday, June 25
The Chuck Mangione Quartet, Larry Coryell and The Eleventh House	Tuesday, July 9
The Benny Goodman Sextet	Monday, July 15
Ella Fitzgerald with	
The Tommy Flanagan Quartet	Tuesday, July 16
The Preservation Hall Jazz Band	Monday, July 22
Sarah Vaughan,	
The Buddy Rich Orchestra	Tuesday, July 23
Cleo Laine and John Dankworth	Monday, July 29
Sergio Mendes and Brazil 77	Monday, Aug. 5
The George Shearing Quintet	Wednesday, Aug. 7
Two Generations Of Brubeck	Sunday, Aug. 11
The Winter Consort	Wednesday, Aug. 14
Don Shirley	Thursday, Aug. 15

All of the main concerts are preceded by informal concerts, ranging from jazz to classics, in the Sculpture Garden and starting at 6:30. Write the Temple U. Music Fest, Philadelphia, Pa. 19122 for a complete listing.

—stanley t. hall

## Still More Festivals

### Newcastle's First

LONDON—The first-ever jazz fest in Newcastle-upon-Tyne, England—the proving-ground of such musicians as John McLaughlin, Eric Burdon and Alan Price—is set for June 21-30. Sponsored in part by the Musicians' Union, it features more than 40 British musicians ranging from George Melly to Soft Machine, many of whom will also appear in guest lectures or weekend workshops. On the second weekend of the festival, the Jazz Centre Society will convene a nationwide *Conference on the Presentation of Live Jazz.*

—brian priestley

### Barnes-Braff At Concord

SAN FRANCISCO, Ca.—This year's Concord Jazz Fest has been scheduled for two weekends—July 26-28 and August 2-4—and the big news comes in the form of the West Coast debut of The George Barnes-Ruby Braff Quartet. The event, held in Concord, Ca., will also see an appearance by The New York Jazz Quartet, a new ensemble

featuring Roland Hanna on piano, Frank Wess on reeds, Ron Carter on bass and drummer Ben Riley. Tito Puente, Cal Tjader, Kenny Burrell, Herb Ellis, Charlie Byrd and Barney Kessell round out the bill.

—todd burkan

### Mississippi Steamin'

EDWARDSVILLE, Ill.—War, B.B. King with Muddy Waters, and a *Celebration of Jazz*, featuring McCoy Tyner, Freddie Hubbard and Chick Corea, top the list of 21 folk, pop, rock and jazz concerts at this year's Mississippi River Fest. The concerts, set for Tuesday, Wednesday and Friday evenings, will be held at Southern Illinois U. in Edwardsville, where the festival runs from July 8 through Aug. 23.

Other concerts in the series will feature Leo Kottke, The J. Geils Band, The New England Conservatory Ragtime Ensemble, Doc Severinsen and The Now Generation Brass, Joni Mitchell, Chicago, and autoharpist Bryan Bowers. The St. Louis Symphony will play six Saturday and six Sunday evening concerts, some of which will be augmented by popular stars such as Jose Feliciano

continued on page 47

## ...on the road

### GATO BARBIERI

June 17-23, Jazz Workshop, Boston, Mass  
29, Midnight Jam (Newport-N.Y.), Radio City, N.Y., N.Y.  
July 3, Carnegie Hall (Newport-N.Y.)

### THE BLACKBYRDS

June 17-22, Stage Door Canteen, New Orleans, La.  
28-29, High Chaparral, Chicago, Ill.  
30, Hampton Rhodes Coliseum, Hampton, Va.  
July 2, Carnegie Hall (Newport-N.Y.)  
6, McCormick Place, Chicago, Ill.  
12, Riverfront Stadium, Cincinnati, Ohio

### DAVE BRUBECK

June 21, Wollman Skating Rink, Central Park, N.Y., N.Y.  
23, Performing Arts Center, Saratoga Springs, N.Y.

### CHARLIE BYRD

June 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.  
July 2, Great American Music Hall, S.F., Ca.  
4, Virginia Polytech Inst., Blacksburg, Va.  
6, Fisher Hall (Newport-N.Y.)  
7, Midnight Jam (Newport-N.Y.), Radio City, N.Y., N.Y.  
9, Starlite Music Fest, New Haven, Conn.  
12-16, Milwaukee Summer Arts Fest, Milwaukee, Wis.

### DONALD BYRD

June 28, Oakland, Ca.  
30, Hamilton, Va.  
July 2, Carnegie Hall (Newport-N.Y.)  
6, McCormick Place, Chicago, Ill.  
12, Cincinnati, Ohio

### BILL CHINNOCK

June 19-23, My Father's Place, Roslyn, N.Y.  
July 1-6, Richard's, Atlanta, Ga.  
9-14, LaFayette's, Memphis, Tenn.

### THE CRUSADERS

June 28, Oakland Stadium, Ca.  
30, JFK Center, Washington, D.C.  
July 4, Carnegie Hall (Newport-N.Y.)  
6, Atlanta Stadium, Ga.  
12, Masonic Temple, Detroit, Mich.  
13, Riverfront Stadium, Cincinnati, Ohio.  
20, Astrodome, Houston, Tex.

### WILLIE DIXON

July 3, Auditorium, W. Palm Beach, Fla.  
14, Toronto Island Blues Fest, Toronto, Ont.

### CHARLES EARLAND

July 1, Carnegie Hall (Newport-N.Y.)  
6, Montreux Jazz Fest, Switzerland

### BILL EVANS

June 30, Carnegie Hall (Newport-N.Y.)  
July 3, CBC Concert, Ottawa, Ont.  
4, Fisher Hall (Newport-N.Y.)

### STAN GETZ

June 29, Midnight Jam (Newport-N.Y.), Radio City, N.Y., N.Y.  
30, Hampton Rhodes Coliseum, Hampton, Va.

### WOODY HERMAN

June 20, Lake Compounce, Bristol, Conn.  
21, Blue Hills Country Club, Canton, Mass.  
22, Shuttle Meadow Country Club, New Britain, Conn.  
23, The Host Farm, Lancaster, Pa.  
24, Thomas Performing Arts Bldg., U. of Akron, Ohio.  
25, Powers Aud., Youngstown, Ohio.  
26, Conrad Hilton Hotel, Chicago, Ill.  
27, First Nat'l Bank Plaza, Chicago, Ill.  
28, Oakland U., Rochester, Mich.  
29, Mr. B. Wexford, Pa.  
30, American Legion Club, Mt. Joy, Pa.  
July 5-6, Montreux Jazz Fest, Switzerland  
7, Izmir Jazz Fest, Turkey  
8-10, Istanbul, Turkey  
11, Stockholm, Sweden  
13, Copenhagen, Denmark  
14, Pori Jazz Fest, Finland  
15, Pescara Jazz Fest, Italy  
20-21, King Size Jazz Fest, Toronto, Ont.

### STAN KENTON

June 16-21, Drury College, Springfield, Mo. (Jazz Orchestra in Residence)  
22, St. Nicholas Hotel, Springfield, Ill.  
23, Lind Arena, Zanesville, Ohio  
27, Sharon H.S., Sharon, Mass.  
30, Memorial Stadium, Scranton, Pa.  
July 1, Chautauqua Institution, Chautauqua, N.Y.  
4, Picasso Resort, White Haven, Pa.  
6, Carnegie Hall (Newport-N.Y.)  
7, Famous Ballroom, Baltimore, Md.  
8, Edinboro State College, Edinboro, Pa.  
9, Idora Park, Youngstown, Ohio  
13, The Forum, Toronto, Ont.  
14, Metropolitan Beach, Mt. Clemens, Mich.  
15, Old Orchard, Skokie, Ill.  
16, River Oaks Shopping Center, Calumet City, Ill.  
17, Oakbrook Shopping Center, Oakbrook, Ill.  
18, First Nat'l Bank Plaza, Chicago, Ill.  
19-20, Holiday Inn, Peabody, Mass.

### ERIC KLOSS

June 19-22, Stagedoor Club, Pittsburgh, Pa.  
July 15, Bucknell U., Lewisburg, Pa.

### GLADYS KNIGHT & THE PIPS

July 3, Nassau Coliseum (Newport-N.Y.), Unionsdale, N.Y.  
27, Pine Knob, Independence Township, Mich.

### CHUCK MANGIONE

June 21, Performing Arts Center, Saratoga Springs, N.Y.  
July 2-7, Half Note, N.Y., N.Y.  
9, Temple U. Music Fest, Ambler, Pa.

### HOUSTON PERSON & ETTA JONES

June 21-24, Ridgeland Club, Chicago, Ill.  
July 27-  
Aug 6, Bobby's Hangout, Kansas City, Mo.

### SONNY ROLLINS

June 18-23, Village Vanguard, N.Y., N.Y.  
30, Kingsberg Jazz Fest, Switzerland  
July 6, Montreux Jazz Fest, Switzerland  
8-20, Ronnie Scott's Club, London, G.B.

### HORACE SILVER

June 30, Hampton Rhodes Coliseum, Hampton, Va.  
July 6, McCormick Place, Chicago, Ill.  
12, Riverfront Stadium, Cincinnati, Ohio.

### TOWER OF POWER

July 26, Denver Coliseum, Colo.  
28, Oakland Stadium, Ca.  
29, Seattle Arena, Wash.  
30, Victoria Arena, Victoria, B.C.  
July 1, Portland Coliseum, Ore.  
3, Nassau Coliseum (Newport-N.Y.), Unionsdale, N.Y.  
6, Atlanta Stadium, Ga.  
12, Riverfront Stadium, Cincinnati, Ohio.

### MCCOY TYNER

June 17-22, Half Note, N.Y., N.Y.  
July 5, Carnegie Hall (Newport-N.Y.)  
30, U. of Southern Illinois, Evansville, N.Y.

### SARAH VAUGHAN

June 28, Hampton Rhodes Coliseum, Hampton, Va.  
July 2, Carnegie Hall (Newport-N.Y.)  
5, Monte Carlo, Monaco  
13, Hollywood Bowl, Ca.  
20, Houston, Tex.

### MUDDY WATERS

June 19-22, Egress Cabaret, Vancouver, B.C.  
23, Civic Coliseum, Vancouver, B.C.  
July 10-14, Stone Scapes, Denver, Colo.  
16, Mississippi River Fest, Edwardsville, Ill.  
19, Iowa State U., Ames

### MIGHTY JOE YOUNG

June 17-22, Egress Cabaret, Vancouver, B.C.  
23, Civic Coliseum, Vancouver, B.C.  
July 16, Milwaukee Summer Arts Fest, Milwaukee, Wis.

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TED . . .

# THE MAN BEHIND THE SCENE

BY GREGG HALL



**Hall:** Let's start at the beginning. How did you and Miles meet? What brought you together?

**Macero:** I met Miles many years ago when he was working at Birdland. I'm sure he doesn't remember, but it was a very brief meeting. I remember hearing his records and hearing him perform because I used to go down quite often to Birdland to listen to him. About 1954-55, somewhere in there, I got an assignment to write a chart for Miles Davis. I wrote an introduction of only eight bars because they wanted some sort of an intro for the album.

George Avakian produced the record. George brought me to Columbia in 1955-56 and then after George left, I worked with Irving Townsend, who was then my boss, and he was producing Miles' *Kind Of Blue* and *Soulful Thought*. I was doing a lot of editing for Townsend at the time. Did the *Porgy And Bess* thing and right after that I became Miles' producer. I've been working with Miles since 1957-58, and have been with him ever since—17 years.

**Hall:** You've done all the LPs since '56?

**Macero:** I didn't make the one in '56, but I worked on some of them in the editing room. But I did a couple of albums prior to the *Sketches Of Spain* album—I can't remember exactly what the names of them were—but we've done an awful lot of albums together. Every year has been an experience, because every year it's been a different kind of music with Miles. He's changed since *Kind Of Blue*, he's changed since *Sketches of Spain*, he changed in the mid-'60s, late-'60s; and in the '70s, the band changed again. Now the band's not in the '70s, it's into '74 and it's changed again. Textures are constantly changing, the music is constantly changing. And he's always pointing out the direction for other groups to follow. If you look around, if you go back and hear the big groups that are happening today in jazz or even in rock, you'll find all of them influenced by Miles Davis. It's sort of—not atonal—but that sort of. I can't think of the right expression, but anyway that sort of texture, that sort of sound, that sort

of feeling that he has when he plays.

**Hall:** You mentioned the many changes that he went through. How many changes did you have to go through as a producer? Most producers are not really equipped. I wouldn't believe, to go through what you had to go through over these years.

**Macero:** Well, my training goes back to working with Mingus and Monk and a few of the other guys in the days of the early '50s, but I have my musical background from Julliard as a composer and I think being a composer one can sort of evaluate better what the music of the past was, what the music of the '50s was, and what the contemporary musics of the '60s and '70s were. So you can go along with an artist like Miles, and encourage him—these are new directions, these are new changes, this is something new that hasn't happened before. You can be as current as he is because you've been going through the changes in a different way. I'm going through them as a composer, Miles as a composer-musician-performer.

Whatever we do, I'm with him. I can't be against him because that's no way to work with an artist. If you're against the artist, then the artist should give himself up and it's your choice. You make a lot of money, which we've made with Miles, and you can be very opinionated, you can be very forceful and direct, but you must at the same time be very creative along with the artist because if you're not as creative as he is—forget it. I mean, you'll just sit in the control room, say, "Okay, that's fine, that's take one; next one will be take two." But the music needs to be played with. I mean, both of us have learned something from the things we've done together. I learned from the standpoint of editing, shifting the compositions around so that the front becomes the back, the back becomes the middle, the middle something else. It's a creative process being a producer with Miles. In fact, it's more of a creative process than it is with any other artist. You have to know something about music. You really need be a composer, because for a lot of it he

relies on you and your judgment.

Now, if I was just a musician, I could say, "Well, Miles, man, what is that shit. You know, it's not really music, that's noise." But I don't look at it that way. I look at it as a creative, new direction and you have to encourage the man to do something new all the time. He does it whether people like it or not. I'm sure a lot of people think I'm a goddamn idiot. They'll say, "Why don't you get Miles to do the thing that he did on *Bitches Brew*?" Well, *Bitches Brew* was great for what it was, but then you go back to *Sketches Of Spain* and the other things that happened in between and everybody'll say, "Well, do that." But, if we didn't do *Sketches Of Spain*, if we didn't do *Bitches Brew*, there would be no frame of reference. Now we've got the new thing going.

The new Miles and his new album show everything is constantly changing, constantly evolving, that we're coming out with a new music all the time. That's how Miles can stay alive and creative and at the head of the list, the forerunner of American music throughout the world of jazz. Now, if I didn't understand what the hell he was doing, he might not have done that, he might have gotten rid of me, which he tried to do a number of times because of personality conflicts and clashes. In a close creative situation like this, there's bound to be some kind of conflict. But at least I'm encouraging him every step of the way.

**Hall:** Let me ask you this. What you're saying in essence is that your knowledge, your musical knowledge, is what has enabled you to persevere over the years. Would you say that not just anyone could produce Miles Davis?

**Macero:** I wouldn't say it's impossible, but I think it would be difficult because, first of all, you have to understand the human being, the man and his mind, and what he's done, the problems he has had—emotionally—the personal problems he's had and all. So, you have to understand that and you have to understand his music. It worked out very well. I mean, when two people can get together and

keep this thing going for such a long time, for 17 years, it's a pretty remarkable kind of situation. I don't think there's anything like it in the field of uh—

**Hall:** Matrimony.

**Macero:** Matrimony, even matrimony — 17 years with the same artist. Most of the artists who come to Columbia stay for 8 years, then get disenchanted, or the company gets disenchanted. But they can't with Miles because the music is always going into the future and everybody else is catching up. A lot of jazz groups, a lot of rock groups are just now catching up to *Bitches Brew*. I'm sure 5 years from now I'm going to hear, "Man, why don't you produce another *Big Fun* album?" Well, that was three years in the making. *Big Fun* just didn't happen over night. That thing has been brewing for a long time. There has been trial and error in the editing room, trial and error in the studio. There are a lot of things we have done since then that haven't come out. But this has been over a period of at least three years. Some of it went back—I was just looking at a sheet today—to 1969. Now, would you believe that? 1969? Five years later, and I'm just now putting some of it together. I'm telling you, it's like a composition. It's no longer being just a producer. You have to be a composer and Miles has to be aware of it and he *is* aware of it.

I don't take liberties on my own, unless I check with him. I might do it prior to his listening to it but then the final decision is up to the artist, because he has to live with the record. I can walk away from it. Sure, it's nice to have the attention and everything else that goes along with a big hit record, but the artist has to live with himself and he has to live with the product that he puts out. A lot of people put me down for that. They'll say, "Man, why don't you get him to do something else." Or, other artists, "Get them to be more commercial." Well, I don't know what that means. I don't know what commercial means. Music either sells or it doesn't sell, and even if it's something commercial sounding, it may not sell, but on the other hand, something non-commercial may sell big. When *Bitches Brew* first came out, nobody thought that was very commercial. *Sketches Of Spain*, they said, "You're a goddamn idiot, What are you doing? You got 13-14 sessions?" That was unheard of in those days—'58-'59. Who'd sit in the studio like I did for 5 sessions and hear a rehearsal? But I knew there was something tangible there. Miles didn't show up for the first four sessions. He came and then he sat for the next two or three and I think most of the stuff came out of the last session. But, you had to have some foresight. You had to have some understanding to say, "Maybe it's tomorrow." The experiment won't be completed until we finish. We don't really know it's sort of a mixed-up jungle at the moment. Then all of a sudden the last session comes and Miles plays and he plays straight through it and everything just sort of falls into place.

**Hall:** Let's touch on *Bitches Brew* one last time. That must have been a forerunner of an LP for Columbia. I mean, even to the point of the title. How did that meet with the establishment?

**Macero:** Not too well. The word, "bitches," you know, probably that was the first time a title like that was ever used. The cover was the first concept of it's kind because there again Miles had the foresight to find the right artist for the music. You follow me? The title fit the music, the cover fit the music and it's the same thing now. If you go back a little bit, before *Bitches Brew*, we did *In A Silent Way* and it was just



starting to jell. I mean, everybody said, "Well, that's a great record," but it didn't sell well at all. It sold 80-90,000 units, but it was the one before. Then all of a sudden all the elements came together.

I feel the same thing has happened with *Big Fun*, because you've got all the cartoon figures prior to this album on *In Concert* and *On The Corner*. And, everybody said, "Man, what's Miles doing? You cats are dreaming again, right? You got another funny cover with these funny little characters. What does it mean?" Like, you look around, the characters are real. They are not funny. That's the sad part of it. These are real people and no matter what these people around me say, "Well, this is just a cartoon figure, it doesn't mean anything," I say, "But, if you look closely, it's Miles; if you look closely, it's his hairdresser; if you look closely, it's one of his girlfriends!" It's real people. I see all kinds of people when I see those covers and so far as the third cover (*Big Fun*), this is a summation of this whole period. This is how I look at it. Like, the first movement, the second movement, and now the third and fourth movement—a symphony, suite or whatever.

Now he's starting off on a new tangent. In fact, the new thing should be coming out sometime in the summer, but again it might take me three years to put all the stuff together. I don't know how long it's going to take.

Bill Cosby thinks he's some sort of a God and Bill digs his music. Look at the girlfriends and the musicians; everybody that he's touched. The people . . . Some people hate him, but you really can't hate him knowing the man like I know him because there are some underlying qualities that are very tender. I mean, sure, he's not a very good businessman. Let's face it, very few creative people are and we all get in trouble with the government from time to time because of taxes, but he thinks music constantly. He's in contact with people. He's in contact with rock groups. Now Mick Jagger wants to meet him. Now, why does Jagger want to meet Miles? Because maybe Jagger has gotten something from his music and would like to meet him. He isn't always interested in meeting the people who want to meet him because well, he's too busy for that. Now, he's not pompous. He's a little shy, if anything. Maybe he figures the guy has made a lot of money so why should he want to meet him. He's just a trumpet player.

But he's touched everybody, musically, in this country and throughout the world. He's like Duke Ellington. And Duke Ellington has had a terribly tough time in this country, *especially* in this country. He works all the time but people don't look at Duke Ellington as the force that he is, and he is that unique force, just like Miles. There's a great comparison between the two.

**Hall:** You do feel there is a mystical quality.

**Macero:** I think so. I don't know what it is but it's something inside the man that generates people to do better. The people that have been with him have gotten a lot out of him, and then all of a sudden discarded him and said, "Well, Miles is a lot of bullshit in his music." You read this in print a lot, that the cats that were with him say, "Man, Miles' music is a lot of noise." Well, if they stopped to analyze it, maybe they are full of shit, and maybe they aren't in tune or in step with the new drummer. I mean he's piping a new tune, he's got a new drum roll going and maybe these cats aren't in tune with what he's doing, so maybe they're full of shit in the sense that you have to be with the man, you have to look eyeball to eyeball to see what he's doing, and not many people are willing to take the time.

**Hall:** He called me once and he said that he just wanted me to print one line and that one line was, "Tell John McLaughlin that I'm his guru."

**Macero:** Well he is. He was. I mean, when you look back, I mean, maybe John didn't see it but as an observer from the control booth and an observer in the studio everything that John learned was learned from Miles. He may disagree with that but that influence was so potent and so strong every time they went in there that he couldn't afford to screw around and, in fact, none of the musicians do. When they're in that studio it's like God coming—oh, oh, oh, here he comes. They stop talking, they don't fool around, they tend to business and they listen, and when he stops, they stop. When he tells the drummer to play, the drummer plays. When he tells the guitar players to play, they play and they play until he stops them. This is a fact, this is not heresy, I've seen it. In the case of John, the same thing. In the case of all the other players, the same thing. They got more out of him than they have given to him. He is the teacher. He is the one who's sort of pulling the string. He's the professor. He's the God that they look up to and they never disagreed, to my knowledge, in the studio. If they did, they got a goddamn drumstick over their head and I've seen that happen, too.

**Hall:** What's a typical session like, a day in the studio?

**Macero:** It's relatively calm. I mean, one would think that a guy like this would be a problem in the studio. Communication would be a problem. When you're with a woman for 17 years, you don't have to explain every motive. You don't have to explain everything that you say. You can just sit and listen and be aware. There's very little dialogue, very little between Miles and myself. It's almost—if we say 20 words—in the course of a three hour session, that's a lot. He'll call me aside, or he'll wink, he never talks in front of anybody when we are recording. He'll always call me outside of the studio, out in the hall, and he'll ask one question, "How did you like that?" If I give a half answer, he'll say, "I know what you mean." And, that's all. He goes back and he changes it all around. He works around it and I say, "Okay, that's it. Let's go home." He knows he has it and I know he has it, so we just walk out of the studio. I give him a tape. He takes it home and that's the end of it. There's no mystery. We spend a lot of time listening to it later on. I spend as much time listening to it as he spent creating it. He may have gone over a composition in his mind, mentally, for weeks, and that's exactly what I do when I listen to the tape. From the time the studio musicians start playing, we take down every note of music, and all that music is intact in the vault at CBS. It's not cut. It's not edited. So there's an archive of Miles Davis that won't quit and it's all in perfect, mint condition. I take and I make masters of everything. I may have 15 reels of Miles and I cut those reels down; or I may have five and I may cut it down to two. I don't know. I keep listening to it over and over with the engineer and finally Miles comes in and listens to it and he sort of smiles and he walks out. That's all there is to it.

**Hall:** That's a smile of approval?

**Macero:** Yeah, or he calls it some nice . . .

**Hall:** Some profanity?

**Macero:** A little profanity and say, "You're a dirtch" and I'll say, "Oh yeah, well, we tried." There's no falderall; no beating around the bush; if we have it, we have it. One thing about Miles and his music, in working with Miles, you can experiment as much as you wish. You can take his music, you can cut it up, you can put

the filters in, you can do anything you want to it as long as he knows who it is. I mean, he's not going to let just anyone do it. But we do a lot of experimenting with his music.

**Hall:** Like what?

**Macero:** Listen to all the reverbs and all the little digital variants and things that everybody is using, but it's done musically. It isn't done as a gimmick to enhance the record. It's done as a musical thing because of all those sort of little delays and things. It took us weeks and weeks to get the music to sound right and we even did it with a couple of new pieces of equipment. One which I was responsible for Miles using on his new album was a recording loop. I record whatever program I want and play it back in a given composition. If you listen to *Go Ahead John*, it's obvious; it's obvious to me because you hear the two parts and it's only two parts, but the two parts become four and they become eight parts. This was done over in the editing room and it just adds something to the music. I wasn't about to put it down until Miles heard it. I wouldn't presume to know that much about his music to do it without his approval. I called him in and I said, "Come in, I think I've got something you'll like. We'll try it on and if you like it, you've got it." He came in and flipped out. He said it was one of the greatest things he ever heard. Sort of smiles and walked out.

**Hall:** There's not a tremendous amount of overdubbing done, is there?

**Macero:** No overdubbing.

**Hall:** None at all.

**Macero:** Not on this. In fact, we've overdubbed Miles on a couple of tracks, but not on this album. They've never come out. Miles doesn't like to do that. Sometimes the musicians wouldn't show up and we'd try to bring them back later to put the tracks on but it never works out that way. I mean, you hear what sounds like overdubbing on this album, but it's not. That's just the machine loop which records whatever program I want to record and plays it back in sequence in a given play, so it's almost like a computer-type thing but it adds. I want Miles to use it in concert. I used it in my concert last year where I recorded part of the program and as I played a new sequence the old program kept coming back. This is what we did in the one track, *Go Ahead John*. The music keeps coming back and anyone who listens to Miles' music will hear this sort of repeating motif. That's probably where I got the idea.

**Hall:** A funny thing happened, I know, at least with *db*—the critics and the readers failed to accept this genius as being what he really is. What would you detect as being the reason for his failure of popularity in one instance and his failure to relate to . . .

**Macero:** He can turn people off and he has cancelled his concerts and this has hurt him in some areas. I'm sure, but he probably didn't do it for the reasons people thought of at the time, you know. I would say Miles is a well man but he has a tremendous amount of pain from an operation he had on his two legs. I think he had a couple more operations this past year on his legs. Maybe when he gets bored with it all, and he's in so much pain, he just says, "For what?", you know, and he just walks off which I can understand and some critics don't like. They say to me, "Well, he turns us off. He won't talk to us." Well, Miles is a shy individual as you well know. Unless you have something to say to him, he's not going to listen. I mean, if you just go up and say, "Yeah, Miles, you're great and pat him on the back," he doesn't want to hear that. It's

like a little boy being praised for something that he did and did very well, but it's sort of embarrassing to him. I'm sure this is the reason, because I've seen it time and time again and the critics have taken it to be a negative attitude when he turns his back on the audience.

Why does he turn his back? Maybe because he's a little shy and maybe because he's not sure the people are going to accept him. I have a theory that that's the reason and I think the critics are terribly unfair as well as the press, and, I think, the bookers. Sure they have a gripe because they have to give back the money but I think in the long run it'll all work itself out and they'll be proven wrong. It's just a question of time and I think the critics have to go along and try to understand what he's doing instead of putting him down for what he's trying to do. I mean, he's trying to open the door to music. I mean, if they want to put him down for that like they put everybody down in the '50s. Great. They're going to destroy jazz once again.

Because, where is the new music coming from? It sure isn't coming from the rock 'n' roll guys. Is it coming from the contemporary composers? Not necessarily. Some of it, yeah, but it's coming from people like Miles who still have that earthy, that vital, that down-to-earth quality, whether it's Indian, African, American, or Chinese. It's everything, it's all one unit. There's hope for it if everybody helps. And the record companies have to do it, too, you know, it's not just the critics. The people in the companies as well as out of the companies have to help it. It's like the arts, drama, and so forth. But, when you look around you'll see that NARAS doesn't really have a special category for jazz, yet jazz made it possible for NARAS to be there to begin with, right? Everybody else is being put down but the popular artists. In other words, they are really getting it from the sweat and toil of guys like Miles, Duke Ellington and everybody else. It should be the other way around.

**Hall:** What is it like working with a talent like Miles?

**Macero:** Well, working with Miles I can truthfully say has been a great source of inspiration. I've learned a lot, I've given a lot. It's been hell, too. I remember one time in particular, we didn't speak to one another for two and a half years. That didn't mean I didn't work on his projects. I was working on his projects as if he were walking in the door everyday. Records kept coming out. I kept sending him the record, but if I got a response or not was immaterial. I didn't care because I knew they were right and I knew he would like them. But, it's been a great association because I've been involved with so many of the key people in the world of music through him, Coltrane, Cannonball, all the kids, the Herbie Hancocks and all the other creative people that he's had. The Bill Evans, and so forth, the Billy Cobhams, Jack DeJohnettes and everybody else he has had in his band all these years. Even Tony Williams. In a sense it's been a great musical experience.

**Hall:** Tell me about Miles Davis the man.

**Macero:** I think he's a genius. I think he's a warm individual. He's very kind. He's very shy and I like him.

**Hall:** Well, you know each other. I mean, after this long period of time, I'm sure one knows what the other is thinking. So there's no need for words.

**Macero:** That's right. He knows I have a good pair of ears and I'm looking out for his interests and he's looking out for mine and it's nice. It's comfortable but, at the same time, it's very exciting because it's very creative. db



# Today's Most Influential Contemporary Musician

by gregg hall

In this interview with one of the most controversial figures on the American music scene, Miles Davis, I have attempted to bring before the reader facets contained within this remarkable man that have never surfaced in all his 48 years.

His general knowledge of music, humanity, politics, recording, sports, and concern for the betterment of his race are all areas in which he excels.

As in his music, colors are used for effect. There is no in-between with him. Black equals good, and white equals bad, not to be confused with racism in any form, just a point of differentiation. His answers to some of my questions were brief, but this is Miles and keep in mind one sentence from him can be correlated to the average paragraph from most.

Hall: Miles, what's happening in contemporary music?

Davis: Man, how do I know. I don't even know what that means.

Hall: I mean you're the forerunner.

Davis: I don't know, man, I can't give away all my secrets.

Hall: No, man, I don't want you to give away all your secrets.

Davis: Man, there ain't nothing happening with anybody else.

Hall: I mean you're the leader.

Davis: Yeah, well there is something happening with us.

Hall: You're calling all the shots. It's your band they're chasing!

Davis: Yeah, do you really like my band. I don't think anybody likes it.

Hall: You don't?

Davis: You know, if I walk in a club the guys hide the girls. If I don't have nobody with me when I go to clubs, I don't have nobody to talk to *(laughter)*.

When I get through playing, I don't know if they liked me or not, you know, and I really don't care 'cause I'm giving them something they never heard before and will never hear again.

Hall: Yeah, but isn't that part of that Miles Davis "mystique," you know what I mean.

Davis: I don't know nothing about that shit. I'm a normal person. Gregg, and they just build me up to be something funny—you know, they say I just kick bitches in the ass, drive Ferraris, you know man, and fuck four at a time.

Hall: Oh! My man, using that horn *(more laughter)*. You dig, but, there's this big mystique around you.

Davis: I know it.

Hall: It makes people terribly reserved when it comes to approaching you and things like that. I guess I can understand to a certain degree or maybe to a larger degree how you feel and the resentment and animosity that you must have because of this. I guess that's because of your great abilities and the things you have done for music.

Davis: Oh, you know, everytime I change the stuff, you know, a new direction, they just copy me, man. Santana and them come around me and jive. Like with *Bitches' Brew*—well, we don't play that shit no more. If I were white and had blonde hair, you know what I mean, then it would be a different thing—but I'm black, man, and they figure I'm supposed to be able to do what I do—Swing—Sweenge, man *(laughter)*.

Hall: Doesn't that make you stronger though, tell the truth.

Davis: It always makes me strong man.

Hall: I mean, because you see, at least to me, to be a person that's possessive of a lot of inner strength.

Davis: Challenges always make me ten times stronger. I love challenges.

Hall: I dig.

Davis: If somebody says step outside and let's fight—I'm ready.

Hall: I know that.

Davis: But really, man, I don't really fight.

Davis: I've been listening to Tosca for about ten years and I wanna play it and I'm gonna play it one day. You know challenges like that really turn me on.

Hall: Do you know who told me that?

Davis: Who?

Hall: Nesuhi Ertegun.

Davis: What did he say?

DAVID REDFERN/REDFERNS



**Hall:** Nesuhi and I were talking last week, as a matter of fact. I talked to him and I had him put some things on tape about you.

**Davis:** Yeah, what did he say?

**Hall:** He said some very beautiful things. He said that your intelligence was beyond reproach and that you were not only knowledgeable about jazz music per se, but you were knowledgeable about all types of music and all forms of music. He said your intelligence had never ceased to amaze him and that he had known you for 25 years and that he still remembers your phone call to him about Ray Charles.

**Davis:** What did I tell him?

**Hall:** When Ray first joined the label you called Nesuhi and told him, "Hey, man, I know you got a guy on your label. It's a new guy and I hope you know what to do with him because he's very talented." And, Nesuhi said to you, "Who's that, Miles?" and you said, "It's Ray Charles, man, and I hope you know what to do with him." Nesuhi still remembered that and he wrote it down.

**Davis:** (laughter).

**Hall:** Yeah, man, he put it down on the tape. So people don't really forget man. A lot of people don't forget.

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I've known him quite well for more than 25 years. He has always been extraordinarily kind, gracious and generous with me and I count him among my real friends. As a musician, he is one of the 5 or 6 great people in the entire field of American music—of the entire century. He has always been in the forefront of new movements. He's had the biggest ears of anyone I know. He knows everything that's happening in every form of music. And, I think he is a genius. —Nesuhi Ertegun

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By the way, Lonnie Smith was talking to me yesterday and we talked about you for about three hours on the phone last night. We were talking about his association with you and the growth that you gave him.

**Davis:** Who said that?

**Hall:** Lonnie Liston.

**Davis:** Who?

**Hall:** Liston Smith!

**Davis:** LONNIE!!! Wow!

**Hall:** Yeah, he loves you.

**Davis:** Oh yeah, I taught him a lot of shit.

**Hall:** He said you changed his whole lifestyle.

**Davis:** Yeah.

**Hall:** You dig, that YOU changed his whole style of living.

**Davis:** Yeah.

**Hall:** What is the mystical thing? You know you're a mystic or known to be a mystic and you affect people's lives in a different way.

**Davis:** Well, you know, in the first place, I have always known what to wear for

More than a great trumpet player. Miles is a great artist. My debt to him is huge; if it wasn't for Miles Davis. I would play a little differently for sure, and I would write differently. His influence is very far-reaching among all contemporary music. His influence has even penetrated as far as Muzak—that's how heavy he is — John McLaughlin

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myself and then other people try to copy it.

**Hall:** Well, you've always been a forerunner that way.

**Davis:** Well, that's part of it, you know. Like when I go on the bandstand man, for 35 or 45 minutes, I'm playing by myself, and I'm sweating like a motherfucker and the bitches are just sittin' there looking to see what I got on and I'm playing my ass off and they don't hear what I'm playin', you know, and then they get home and they say, "OOOHHH"! You know how people look up at you and size you up.

**Hall:** Does it bother you?

**Davis:** No, no, that shit don't bother me. Nothing bothers me but a bad trumpet.

**Hall:** Well you know that everybody that's somebody today came through that Miles Davis school.

**Davis:** I wonder why they always call it the "Miles Davis School."

**Hall:** Because you're the teacher and that's where it's all coming from.

**Davis:** I just bring out in people what's in them.

**Hall:** Yeah, but how? Look what you did for Cicely Tyson.

**Davis:** Yeah man, ain't that a bitch, so she could continue her career.

**Hall:** Yeah, did Cicely ever know that your ulterior motive was in doing what you did.

**Davis:** I told her, yeah, I taught her a lot of stuff. I taught her about eyes. You see, black people's eyes are so wide anyway, so I told her not to open her eyes too much. She had a habit of overacting. I taught her to be subtle, you know, and when it comes time to use some volume, she'd know it. Did you see what she did in *Sounder*—that was a motherfucker!! When she ran to Paul—UUHH!!!! brings tears to your eyes.

**Hall:** I dig. Miles, how did you like Pittman?

**Davis:** Man, she used my voice (laughter).

**Hall:** Yeah, me and you were laughing about that before.

**Davis:** You know, she'll call and say, "I'll be right over, I can feel something's wrong with you"—and I'll be sicker than a motherfucker. She does it all the time. Remarkable!! She's wonderful. She's a very talented woman!!!

She plays piano and nobody knows.

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One of the best relationships in the world exists between Miles and me. He is my friend and I understand and love his work. —Bill Cosby

She won't play it for nobody.

**Hall:** Did you teach her how to play?

**Davis:** No, she's played piano all her life and she can sing. She's very talented, you know.

**Hall:** Well, who else do you like, Miles. What are some of your other likes and dislikes? What musicians do you like and who do you listen to?

**Davis:** Nobody—I listen to Stockhausen.

**Hall:** Is that all? I talked to you before and you had a tremendous love for Al Green.

**Davis:** Yeah, well Al's okay. He's a good rhythm and blues man.

**Hall:** Do you like Roberta?

**Davis:** Yeah, I like Roberta. But, you know if Al Green had one tit, I'd marry that motherfucker. You know who's a badd motherfucker—Ann Peebles.

**Hall:** Ann Peebles?

**Davis:** SSSHHHHIIITTT!!!!!!

**Hall:** You like her, huh, Miles?

**Davis:** HELLLLLL, yeah!!!

**Hall:** Hmm, I'll have to check her out.

**Davis:** Man that bitch is a motherfucker and Linda Hopkins, you know, and Aretha, man.

**Hall:** You love Aretha.

**Davis:** Man, there ain't nothin' happening that ain't happening with her.

**Hall:** How do you feel about the success of John McLaughlin and people like Billy Cobham.

**Davis:** I put that together, man.

**Hall:** I know that, you were his Guru.

**Davis:** (laughter) How did you know I

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As the forms of music continue to evolve through the years and decades, there are always certain musicians (composers or instrumentalists) who stand for their creative certainty and ability to constantly evolve their forms. These individuals seem to capture the true spirit of the contemporary world through their aesthetics, and also set the trends and standards for other artists who are their contemporaries. Miles is one of these beautiful people, and I totally love him.

Thank you, Miles.

—Chick Corea

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was?

**Hall:** Teo and I were talking about that in the interview that we did. By the way, I would like to mention the fact that we did interview Teo for your issue and man, he said some of the strongest, heaviest, things I ever heard from anybody who works for the establishment.

**Davis:** Oh, yeah!

**Hall:** He said your relationship with him was just like a marriage. What was the reason why you didn't speak to Teo for two and a half years one time?

**Davis:** Cause he fucked up *Quiet Nights*.

**Hall:** How did he fuck it up?

Whatever Miles does, he tries to do for the music. If he feels he can't do justice to the music, those are usually the times he doesn't show up, or leaves early. But Miles can play more in a few notes than a lot of people play in a lifetime.

The remarkable thing is that so many of the people who have sprung from his groups have been major influences themselves. Personally, I learned so much from Miles' conception of how to bring the most out of his sidemen... allowing them to shape the music. And as for his personality, it's unfortunate that people don't realize what a nice man Miles really is, how concerned he is for his audience and also for his friends. He'd give you the shirt off his back.

—Herbie Hancock

**Davis:** In the studio he was busy looking at the score saying, "Jesus, you use these chords." I said, "Man, just record it and don't worry about no chords." You know what I mean, instead of looking at the score, he should have just brought out the sound. He fucked it up.

**Hall:** And you didn't talk to him for over two years?

**Davis:** I felt there was no reason to. You see, I could have had him fired. Goddard Lieberman was the president of Columbia then and when I told Goddard about it, he said, "What do you want me to do—fire him?" But, I said, "No."

**Hall:** He's been with you for 17 years.

**Davis:** He's a very talented musician.

**Hall:** He said some very beautiful things. It wasn't hype, you know, and it wasn't bullshit. Miles, tell me, how do you really feel about Columbia?

**Davis:** I think they're the saddest record company in the world—but, the greatest.

**Hall:** But, the greatest too?

**Davis:** Sure.

**Hall:** Why do you think it's the saddest?

**Davis:** They don't do nothin' for niggers—NOTHING!

**Hall:** You know Freddie's over there.

**Davis:** Freddie who?

**Hall:** Hubbard.

**Davis:** That don't mean shit. He don't

Miles Davis is the only superstar that jazz has, not Mr. Basie, not Mr. Buddy Rich, not Mr. Kenton, none of these. Miles is the only superstar we've got. There are musicians who have made as much or more money but they weren't superstars. Jazz people need superstars just like rock people.

—Chico Hamilton

have no ideas and no talent. All he does is run up and down the scales. I used to teach Freddie.

**Hall:** You said he didn't have any talent?

**Davis:** Man, he doesn't have any imagination. If you don't have no imagination then you don't have no talent, right?

**Hall:** If you get a pretty bitch with no personality, you might as well go out with a dog.

**Davis:** Shit, at least the dog will bark (laughter).

**Hall:** Miles, you used to put women on all your album covers and you stopped doing that. Why?

**Davis:** Well, I put Cicely on one of my records.

**Hall:** Yeah, Cicely was on the *Sorcerer*, right?

**Davis:** Yeah, I have a thing about helping black women, you know. Because when I was using dope it was costing me a couple of grand a day and I use to take bitches' money. So when I stopped to clean up, I got mad at *Playboy* and I wouldn't accept their poll because they didn't have no black women in their magazine, you know. So I started putting them on my covers. So I put Cicely's picture on my record. It went all around the world!

**Hall:** Why don't these things about you ever come out?

**Davis:** I don't know, man.

**Hall:** That's what this interview is

Miles is special and rare. He is an innovator and certainly ranks with Louis, Dizzy, Parker and Coltrane. He has influenced my appreciation and understanding of music.

—Bob Thiele

about—trying to show a side of Miles that people don't ever see. Why don't they know what you did for Cicely Tyson, man.

**Davis:** I also taught her the technique of filming. You see black people aren't supposed to be filmed in technicolor. I gave her the key. You know that brown kind of hue—it brings out the red in your skin.

**Hall:** You mean sepia-tone.

**Davis:** Yeah, it brings out the red in your skin. You know white people put all that makeup on themselves. I told Cicely to tell them to use that sepia-tone, you know. I also gave her some ideas about film. I wrote a little thing for her.

**Hall:** For Cicely?

**Davis:** Yeah, it was outtasight! Man, it had her subconscious talking to her and her looking at it and doing something else. It was outtasight!!

**Hall:** Well, what other little gems have you got that you've done for people that people don't know about, but they should know about, besides the Cicely Tyson story.

**Davis:** Well, I got Roberta Flack \$25,000 instead of \$5,000 for Atlanta. She called me up and she was so mad because her lawyer put her name down to appear for \$5,000 on behalf of the Mayor. So I

straightened her out and she said she had already cancelled one date down there. I told her that when she refused a date she shouldn't say that she doesn't want to make it but instead make her price so high that they either say yes or they say no. She finally got \$25,000—and the place was sold out.

**Hall:** There's another story floating around about you wanting to teach—to be a music educator because of your experience. Is there any truth in that?

**Davis:** Shit no, man. They offered me a position at Howard University. I can't do that shit. I teach my musicians. I taught my drummer everything he knows about playing drums. I play drums myself. I'm teaching a young boy now that I have in the band. His name is Dominique. He's about nineteen and he's from Bahia. He's a badd motherfucker. He's like Hendrix. I have to show him the different chords. You know, Hendrix didn't ever learn any chords. You know they came to me to get me to reorganize Hendrix's band.

**Hall:** There's a story out there that you had no love for Hendrix.

**Davis:** How did that story get out there? I went all the way to Seattle for his funeral.

**Hall:** Then you did have a love for Jimi Hendrix.

**Davis:** Of course.

**Hall:** Miles, how do you interpret Herbie Hancock's success.

**Davis:** Herbie tries to be too intellectual. He needs to be edited. But, he's the only one out there. Chick Corea's got a band, boy!!! Chick said that the greatest musical experience he ever had was working with me.

**Hall:** You used some members of that band. I know that damn well. Lennie White was on *Bitches Brew*.

**Davis:** Yeah, I had three drummers on that. I didn't give the critics the instrumentation. You know why? Because, when you give the critics the instrumentation, they know the musicians and they say that he plays this way or he plays like that. So, they didn't know who was in the band and they had to think for a change.

**Hall:** You're full of little things like that.

**Davis:** They make me sick. Critics don't do a motherfucking thing and deejays don't do nothing either.

**Hall:** By the way, I saw you on the Cavett Show. He doesn't know what's happening.

**Davis:** White folks do not understand

Miles Davis' influence is all-pervasive in modern American music. Look at the Billboard chart although Miles is not on it at the moment. In the last year, all sorts of groups who studied at the Davis Conservatory, from Chick Corea to Herbie Hancock, have been. Miles is like Picasso. He has made change into style and wherever you go you bump into little fragments of his music.

—Ralph Gleason

Miles Davis, whether you like his music, love his music or hate his music, has a charismatic spirit that is the motivation of a whole area, a whole group of people; and he has the kind of magic that, even if you don't embrace him at that moment, you have to watch because he sort of has the ability to look into the future. Truly a giant. The moving force in contemporary music.

—Joe Fields

black music and I don't expect them to, you know. When I get through playing I just walk off. I don't know whether they're applauding or booing. I really don't.

**Hall:** Does it really matter to you?

**Davis:** It wouldn't matter to me at all. Nothing matters except that the members of my band are satisfied with me and as long as I don't drag them—fuck all that other shit.

**Hall:** Did you ever hook up with those black colleges you were telling me about?

**Davis:** No, I'm trying to get that in line. I would like to do something, Gregg, you know, I always feel like I haven't done anything.

**Hall:** That you haven't done anything?

**Davis:** I always figure that, man.

**Hall:** Well, maybe that's the creativity in you.

**Davis:** I like when a black boy says, "OOHH! Man, there's Miles Davis." Like they did with Joe Louis. Some cats did me like that in Greensboro. They said, "Man, we sure glad you came down here." That thrilled me more than anything that happened to me that year.

**Hall:** Then, does your original offer still hold that you'll play every black college for nothing.

**Davis:** That's right. All they have to do is pay my transportation and pay the band. I really feel like I don't do anything. I would like for black people to look at me like Joe Louis. [laughter]

Maybe it will never happen, maybe it's just wishful thinking. You know Sugar Ray Robinson inspired me and he made me kick a habit. I said, "If that mother can win all those fights, I sure can break this motherfuckin' habit." I went home, man, and sat up for two weeks and I sweated it out.

**Hall:** Sugar Ray did that for you?

**Davis:** Man, he didn't know it!

**Hall:** Oh, then he inspired you to do it.

**Davis:** Yeah, when he started training—he wouldn't make it with chicks. He disciplined himself and all that! Man, now that's a motherfucker—and, Jack Johnson too!

**Hall:** Miles, your idols have always been fighters.

**Davis:** Yeah, 'cause they don't miss—like Joe Louis didn't miss, and Jack Johnson was 20 years ahead of his time. Ray Robinson, too. You know my favorite fighter is Johnny Bratton. Fighters just

turn me on and make me wanna do something.

**Hall:** You said you feel that you don't do enough.

**Davis:** I don't feel like I'm doing anything. I mean, so what, so I play music but, my race don't get it. You know what I mean, it's 'cause they can't afford it, man. I get tired of seeing black people walking in clubs with the girl in front of the guy and the guy with his hands in his pockets trying to be cool [laughter]. I mean, now, what is that shit. Gregg, do you know what I mean? You've seen what happens.

**Hall:** Yeah, many times.

Tell me, Miles, do you consider yourself successful?

**Davis:** Sure!

**Hall:** Financially, materially, or how?

**Davis:** Well—I'm not a millionaire but, let's say I'm not successful the way I want to be successful.

**Hall:** How does Miles Davis want to be successful?

**Davis:** I just want to get to my race, man. I want them to quit "fibbin'" when they come in those clubs.

**Hall:** Miles, what's going to happen musically? Where are you going to take the world next?

Miles means the same thing as the name Rembrandt. The same thing the name Picasso means, Fellini, Bergman, Casals, Duke Ellington. We're just lucky to be alive when he's alive. He's a magic person. —Joel Dorn

**Davis:** I don't know, man. I got a lot of things in mind.

**Hall:** I know you got about 80 LPs in the can.

**Davis:** Right.

**Hall:** How about *Big Fun*? Are you satisfied with that as a new direction?

**Davis:** No.

**Hall:** Columbia thinks it will be bigger than *Bitches Brew*.

**Miles:** How????? I did *Big Fun* years ago. My next thing, *Calypto*, will set a new direction. The entire record will be one track.

**Hall:** Miles, what are some of your political views?

**Davis:** I love King Faisal!!!! I love the way when they talk to white folks they got them "tommin'" like a motherfucker. Actually, black people should rule the world 'cause without the oil we can't fly our planes, and drive our cars and we'd all freeze to death—Man, 'cause we got all the oil! We got it fixed so when you go near it it will blow up, and if it blows up, it will take at least 20 years to fix it. So they ain't comin' near it. Ain't that some "slick" shit [laughter].

**Hall:** How do you feel about what's happening in Washington?

**Davis:** That ain't nothin', it's just "tweedle dee and tweedle dum." That shit's been happening for years, man. They should leave the man alone, you know. He didn't do anything that ain't nobody else done before. You know that the Democrats used to give my mother 50 dollars to vote. Ain't that shit.

Well, what do you say about him? Wherever he goes it's a great trip. He's shown all of us the way for a long time now—and he's always been right... the lyricism, the cool: it's like he's a stepchild of Lester and Bird, that combination of hot and cool. Duke used to say that Miles is like—and I know you've heard this—Picasso

—Quincy Jones

**Hall:** Where was this? In St. Louis?

**Davis:** Yeah and my father was running for state representative.

**Hall:** Your father was a dentist, right?

**Davis:** Yeah.

**Hall:** Did he win?

**Davis:** He!!!! No!!!

**Hall:** When was this?

**Davis:** Back in the '40s. Man, Nixon ain't no worse than no other president. John Kennedy was the worst president.

**Hall:** Why do you feel that?

**Davis:** He didn't do nothing but have a lot of hair. You know how white people like to have hair fall in front of their face and all that shit. Anyway, he started the whole thing—now he can't change that shit and the House of Representatives can't change it.

**Hall:** Other than the physical arts, is there anything else you do well?

**Davis:** I play the drums, you know.

**Hall:** How are your legs by the way?

**Davis:** Terrible.

**Hall:** Do your legs still hurt you?

**Davis:** Whew, yeah. I wish I had some new ones.

**Hall:** Do you exercise at all?

**Davis:** I can't man, 'cause it goes out of the sockets.

**Hall:** Oh, I see. How bad is the pain when you play?

**Davis:** It hurts like a motherfucker sometimes. I have to take about eight pain pills a day.

**Hall:** Aren't they gettin' any better?

**Davis:** No. I have that black disease. I don't have enough white corpuscles

On Jack Johnson, Miles instructed almost everybody individually about what he really wanted from them. He tried to show me, physically, what he wanted. It was nice to play with him without having him speak to you verbally, because you could learn so much from what he said through his instrument. It's another way of communicating. And one of Miles' major attributes is that he knows how to do that first nature, rather than second nature.

—Billy Cobham

gettin' into my blood. I have very poor circulation. That shit hurts.

Hall: Have you got a studio built in your house.

Davis: Sorta.

Hall: How much playing do you do each day.

Davis: I never touch my horn unless I have a job. Then, it's fresh that way. In fact, I don't know how to play it (laughter).

Hall: Miles, you are responsible for putting a lot of cats out there. You know they all came through your school—like we said before. How many of those cats do you feel really know what you did for them?

Davis: Herbie. Herbie wanted to quit when he first got with me. He said it

Consistently, beginning with his vital role in the creation of bop, at the outset of modern jazz, has Miles Davis signified trumpet progress. Small wonder he so strongly influences each successive crop of young players.

—William L. Fowler

didn't seem like there was enough music for him to play. I said, "Well, then lay back, motherfucker. You just told yourself what to do". He would play for a while and could not keep it up and sometimes it just seemed like there wasn't anything for him to do.

Hall: Who else do you hear from?

Davis: Oh man, all of them come by—Tony Williams, all of them.

Hall: Do you ever hear from Wayne Shorter?

Davis: Yeah, he comes by too.

Hall: Zawinul?

Davis: Joe, yeah. All of them come by when they're making new records.

Hall: Then, they all must know.

Davis: They know, yeah man, but, when

they get with their wives, then they're all my enemies. But, when they make a record, they come and ask me what I think of, and what should be done about, it.

Hall: They got to come back to the master.

Davis: Like Jack DeJohnette. I fixed his stuff for him and I usually fix all of Wayne's music up. Also, a lot of things that Gil Evans wrote, I really wrote.

Hall: Anything come to mind in particular. Can you remember what you wrote that he put his name on? Does anything come to mind?

Davis: Yeah, a couple of things, Like *Sketches Of Spain* and *The Buzzard Song* from *Porgy And Bess*, and I outlined all of his shit. They offered me \$70,000 to get it on with Sly. They wanted me to make Sly a hit record. It takes me three hours. When I got around Sly, I didn't say anything because we became fast friends. He's a crazy motherfucker and I'm crazy too. I took a gun over there one day and put it right to his head. I said, "Man, sit down, we will listen to this!" (laughter). Of course, there were no bullets in it.

I want to write a musical. Could you imagine how that would be? Some hip shit.

Hall: I'm hip. I sure would like to see you and Marvin Gaye get together. I would LOVE to see the two of you get together and I've already spoken to him about it.

Davis: You spoke to him?

Hall: Yeah.

Davis: What did he say?

Hall: He wanted to get together with you.

Davis: NO SHIT!!!!

Hall: Oh, yeah.

Davis: He really likes me?

Hall: He loves you, man. Marvin loves you.

Davis: He really likes me—God Damn! The next time you see Marvin, tell him that what he writes, if he wants me to play it, to just call me up and tell me where he is. He's a motherfucker! Man, I ain't never heard nothing like *You're The Man*. And *What's Happening Brother*—God Damn! That tune is so hip, boy, Marvin should do a show with it. I love him, man.

Hall: Did you refuse to see Mick Jagger?  
Davis: Oh, fuck him. Who's Mick Jagger, anyway!

Hall: But, I wanted to know why he wanted to see you?

Davis: That's what I want to know.

Hall: Did you ever find out?

Davis: Yeah. One of his friends was trying to impress him by saying he knew me.

Stevie Wonder, now there's a sad motherfucker. He thinks I stole Michael Henderson from him, but Michael came to me. I never did anybody like that in my life.

Hall: Hey man, don't you have a birthday coming up soon?

Davis: Yeah, May 26th. I'll be 48 years old.

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—Joe Zawinul

Hall: You're still a young man.

Davis: I've been trying to retire.

Hall: Do you really want to retire? You know the word is out in the streets.

Davis: No, I really don't give a shit about retiring.

Hall: In this 40th Anniversary issue of *down beat*—I don't know if I made you aware of it, or maybe it slipped your mind—but, this entire issue is being dedicated to you. We will be making a proclamation that you, Miles Davis, have been the most influential musician in the course of the last 15 years of contemporary music.

Davis: NO SHIT!!!!

db

## Selected Miles Discography:

## Recorded Miles as a leader, with special emphasis on the years 1959-1974.

THE COMPLETE BIRTH OF THE COOL, Capitol M-11026, Jan. 21, 1949; Apr. 22, 1949; March 9, 1950.

*Jeru; Move; Godchild; Budo; Venus De Milo; Rouge; Boplicity; Israel; Deception; Rocker; Moon Dreams; Darn That Dream.*

Personnel: Davis, trumpet; Kai Winding or J.J. Johnson, trombone; Junior Collins, Sandy Siegelstein or Gunther Schuller, French horn; Bill Barber, tuba; Lee Konitz, alto sax; Gerry Mulligan, baritone sax; Al Haig or John Lewis, piano; Joe Shulman, Nelson Boyd or Al McKibbin, bass; Max Roach or Kenny Clarke, drums.

MILES DAVIS, United Artists UAS 9952, May 9, 1952; Apr. 20, 1953; March 6, 1954.

*Tempus Fugit; Kelo; Enigma; Ray's Idea; How Deep Is The Ocean; C.T.A. (alternate master); Dear Old Stockholm; Chance It; Yesterdays; Donna (alternate master); C.T.A. (alternate master); Woody'n You (alternate master); Take Off; Weirdo; Woody'n You; I Waited For You; Ray's Idea (alternate master); Donna; Well You Needn't; The Leap; Lazy Susan; Tempus Fugit (alternate master); It Never Entered My Mind.*

Personnel: Davis, trumpet; J.J. Johnson, trombone; Jimmy Heath, tenor sax; Jackie McLean, alto sax; Gil Coggins or Horace Silver, piano; Percy Heath or Oscar Pettiford, bass; Art Blakey or Kenny Clarke, drums.

These Prestige albums are recent two-pocket reissues of Miles' early and mid-'50s recordings. They are listed here instead of the originals because, in most areas, they are more readily obtainable.

MILES DAVIS, Prestige PR 24001, May 11, 1956. Nov. 26, 1956.

20  down beat

*My Funny Valentine; Blues By Five; Airegin; Tune Up (When Lights Are Low); If I Were A Bell; You're My Everything; I Could Write A Book; Oleo; It Coule Happen To You; Woody'n You.*

Personnel: Davis, trumpet; John Coltrane, tenor sax; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

TALLEST TREES, Prestige PR 24012, May 16, 1953; March 15, 1954; June 29, 1954; Dec. 24, 1954; Nov. 26, 1956.

*Bags' Groove; Smooch; Miles Ahead; Airegin; Oleo; But Not For Me; Doxy; The Man I Love; Swing Spring; Blue Haze; 'Round Midnight; Bensha Swing.*

Collective Personnel: Davis, trumpet; Milt Jackson, vibes; Thelonious Monk, piano; Percy Heath, bass; Kenny Clarke, drums; Charles Mingus, piano; Max Roach, drums; John Lewis, piano; Sonny Rollins, tenor sax; Horace Silver, piano; Art Blakey, Kenny Clarke, drums; John Coltrane, tenor sax; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

COLLECTOR'S ITEMS, Prestige PG 24022, Oct. 5, 1951; Jan. 30, 1953; July 8, 1955; March 16, 1956.

*The Serpent's Tooth (Take 1); The Serpent's Tooth (Take 2); 'Round Midnight; Compulsion; No Line; Vierd Blues; In Your Own Sweet Way; Conception; My Old Flame; Nature Boy; There's No You; Easy Living; Alone Together.*

Collective Personnel: Davis, trumpet; Charlie Parker, tenor sax; Sonny Rollins, tenor sax; Walter Bishop, Jr., piano; Percy Heath, bass; Philly Joe Jones, drums; Tommy Flanagan, piano; Paul Chambers, bass; Arthur Taylor, drums; Jackie McLean, alto sax;



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# RECORD REVIEWS

Ratings are:

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

## JEREMY STEIG

MONIUM—Columbia KC 32579: *Mason Land Express; Bluesdom; Djinn Djinn; Space Maiden; Monium; Dream Passage.*

Personnel: Steig, bass flute, flute; Eddie Gomez, bass; Ray Mantilla, congas, timbales; Marty Morell, drums, percussion

\*\*\*\*\*

Steig's playing is deficient by "legitimate" standards. In fact, a flutist in a major symphony orchestra whom I know frowns at the mention of Steig's name. His tone is a little hollow and too breathy, especially in the lowest octave of the flute. When he plays fast his tone suffers even more; the high notes are fuzzy, not clearly articulated. But then, technical prowess does not equal creativity or even musicality. Steig makes up for what he may lack technically with his tasteful and interesting use of space (and isn't that really a "technical" aspect?): he rests at the right times and often enough for you to welcome him back in.

He's an interesting soloist who sets up many challenges for himself. A piano or other chord instrument, for example, is almost always a rich complement to the timbres of the bass and concert flutes. Here Steig plays with only bass and percussion. The inherent risk is timbral drabness; Steig prevails. The music on this album varies by color and shade and is considerably attentive to thematic shapes.

The quartet plays as a solid, musical unit, each man attuned to the compositions at hand and to his part in them. There is, to be sure, free playing here, but there are no ego trips.

Morrell and Mantilla both contribute to the total sound with standard sensitivity, but Eddie Gomez is another matter. I've never heard him play better than he does here. He's one of the few bassists whose third solo isn't ultimately boring. And that tone of his is startling. He gets his instrument to sound like a cello, even a bowed viola (e.g., *Djinn*), and bends notes as though playing a tenor sax. His ideas are usually lyrical and always rhythmically surprising. Only in the remotest sense does he "accompany." Instead he echoes a Steig phrase, adds another for emphasis, then inserts another as an incentive to a new variation. And all the while it is with that pleasingly strange tone and fresh melodic conception.

Gomez is an impetus to originality and Steig responds admirably. Only occasionally does Steig fall to the lure of a cliché. Those are the weaker moments of the album. In all this is creative improvisational music that conjures its own momentum.

—kopulos

## PAUL DESMOND

SKYLARK—CTI 6039: *Take Ten; Romance De Amor; Was A Sunny Day; Music For A While; Skylark.*

Personnel: Desmond, alto sax; Bob James, electric piano, piano; Gene Bertoncini, guitar; Gabor Szabo, solo guitar; Ron Carter, bass; Jack De Johnette, drums; Ralph MacDonald, percussion; George Ricci, cello

\*\*\*\*\*

What a beauty! The only imperfect thing about this LP is that it is far too short (barely 22 □ down beat

over 30 minutes, which is somewhat brief for a label that's just raised its prices). But don't let that fact deter you from experiencing the poetry of Desmond and Co.—if the album was half as long, it'd still be worth it.

The teaming of Desmond and Gabor Szabo is a natural. Both have a subdued, liquid quality to their styles, which complement each other frighteningly well. Both solo with lyrical fire at low levels of volume, and both choose their notes elegantly and judiciously. Add a gracefully introspective pianist, a consummately musical drummer, a quality "second" guitarist, and one of the three best bassists in jazz and the result is music uncluttered, complete in itself, and soulfully beautiful.

*Taken Ten* recalls a certain Desmond composition of days past, only taken at double the tempo. DeJohnette establishes a rhythmic vamp, picked up by James' imaginative comping, over which Desmond and Szabo build their solos. *Romance De Amor*, the longest track here and my current favorite, begins with an acoustic guitar solo evoking all kinds of lovely warm nights. Things get even warmer as the ensemble joins in one a traditional melody cast in a minor mode Desmond is smokily off-hand, just within reach, when Gabor is positively exotic, pulling out the best of his jazz-eastern tricks. Carter and James flirt elusively and briefly before Desmond steps in to break up the affair with the final theme, which mellows back down to the original acoustic guitar's extro. It's almost as if all of the colors had come out of this one guitar. Call it magic.

Side Two, devoted entirely to non-Desmond tunes, opens with Paul Simon's *Was A Sunny Day*. This airy, pleasant tune is ideally suited to Desmond, who opts for more of a Brazilian beat, rather than Simon's original calypso flavor. *Music For A While* is music of Henry Purcell. Here and on *Romance*, Don Sebesky shows his really remarkable arranging talents, and proves (to this listener, at any rate) that he works best in subtle support of other artists. What is done with a single cello on *Music* far surpasses anything done with the ponderous cast of thousands used in Sebesky's more fullblown orchestrations.

The title cut rounds out the album, a ballad played hauntingly by Paul in the classic Desmond manner: straightforward, with little embellishment. It's wonderful to have two unique performances of this great tune, Paul's and Sonny Rollins', both different (Desmond's quietly gemlike, Sonny's big, baroque, and expansive), both brilliant. Some final, lovely interplay between Szabo and Desmond rounds out the closing theme and the album.

*Skylark* happens to suit any mood you're in, because it goes far beyond simple mood music, a label often slapped on both Desmond and Szabo in the past. By now we should be hip to the fact that intense doesn't necessarily equal loud; but it's hard for us to remember that in these days of Mahavishnu and Cobham. We need albums like *Skylark* to remind us. Paul Desmond's not getting older, he's getting better.

—mitchell

## STAN KENTON

SOLO: STAN KENTON WITHOUT HIS ORCHESTRA—Creative World ST 1071: *Theme to the West; Eager Beaver; Theme for Sunday; Reflection; Guess Where I Used to Work Blues; Concerto to End All Concertos; Sunset Tower; Intertide; Lush Waltz; Self Portrait (Opus in Pastels, Collaboration, Artistry in Bolero, Jump for Joy, Artistry in Rhythm).*

Personnel: Kenton, solo piano.

\*\*\*\*\*

This beautifully recorded set of piano solos ought to be accessible even to those who find Kenton's orchestral concepts resistible and will have special appeal to lovers of the expansive, unabashedly romantic approach to music.

Surprisingly (or perhaps not), Kenton's touch, voicing of chords and general harmonic orientation frequently have something in common with Duke Ellington (I think especially of the Ellington of pieces like *New York City Blues*). The fact that both men are big-band pianists and composers-arrangers with an orchestral conception of the piano might well have some bearing on the matter.

But I don't mean to carry the comparison—or rather, suggestion of kinship—too far. Rhythmically, the two are poles apart; besides, Kenton is very much his own man here, and for listeners who care for his music, his reflective keyboard essays on a number of familiar pieces will be intriguing and revealing.

There are also several compositions not associated with the orchestra, and these include some that, to me, are high points of the album: Pete Rugolo's charming *Lush Waltz*; the aptly named *Reflection*; and the nearly five minutes of *Blues*, not unexpectedly the most jazz-based.

With the exception of this latter track, and the glimpse of *Joe* in *Self Portrait*, there is rarely a definite rhythmic pulse; rather, most of the playing is rubato. Gently tinged with nostalgia, these lyrical piano reflections are Kenton without pomp and circumstance; a warm, intimate glimpse of a dedicated and sincere musician at ease.

—morgenstern

## ART BLAKEY

ANTHENAGIN—Prestige P-10076: *I'm Not So Sure; Love; For The One You Can't Have; Fantasy in D; Anthenagin; Without A Song; Along Came Betty.*

Personnel: Blakey, drums; Woody Shaw, trumpet; Carter Jefferson, tenor sax; Cedar Walton, electric & acoustic piano; Mickey Bass, bass; Tony Walters, conga; Michael Howell, guitar; Steve Turley, trombone.

\*\*\*\*\*

Here is jazz history revisited by one of its makers. Here's Art Blakey, one of the most influential bop and hard-bop drummers, playing contemporary music whose relation to those earlier forms is unmistakable.

The soloists have changed and they show their debts to Coltrane, Coleman and company. But this is still recognizable as a *Jazz Messengers* variant. Blakey's force is still pervasive. All the tunes insist on strong, clean ensemble playing: they state the theme, solos follow and, as he was 20 years ago, Blakey is very audibly present.

The tunes are harmonically and melodically conventional by today's standards. None of them are trite though, and they serve well as improvisational bases. Everyone, except Howell, plays well in both the ensemble and solo segments. Jefferson plays imaginatively in a '60-ish Coltrane mode and displays a solid tonal command in all registers. Howell may have been badly recorded for in his one short solo (*Along*), he sounds weak and pedestrian.

Shaw is intriguing. He is recognizable from just two solo bars, and even in his brief solos, he shows extraordinary melodic invention. His tone is multi-colored and strong. In the ensembles, he is bright and biting; his ideas, decisive, lively and a little wry.

Walton deserves special notice. On both acoustic and electric piano he is a melody maker with few peers. His tone, even on acoustic piano, is ringing and powerful without being loud. His solos are warm yet structured neatly. As an "accompanist," Walton is a rarity. He feeds chordal lines that are full but also unobtrusive, leaving the soloist with openings to authentically complement the chord structure of a song.

Blakey, as usual, is a musical drummer, one who knows that music is a totality of elements and resists the temptation to let one (e.g. rhythm or more blatantly, beat) predominate. He approaches his music as a composer-leader first, as a drummer second. His technical ability

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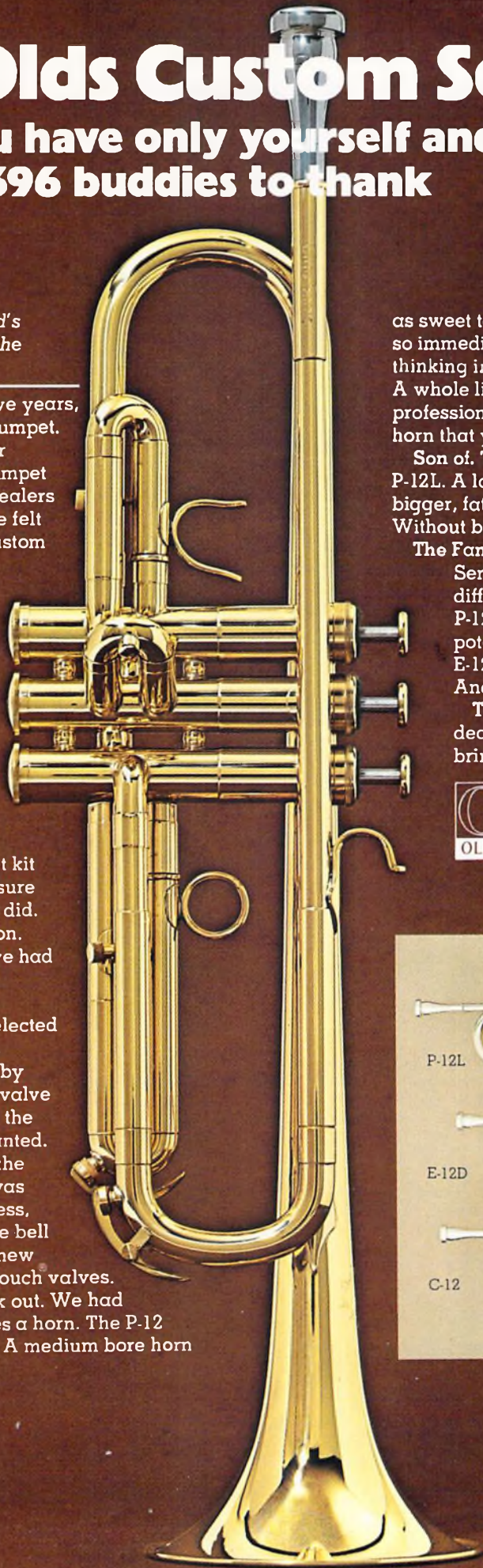
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hasn't noticeably abated through the years and there's still a lot of powerful drumming to be heard on this album. He still has a lot to teach. And he swings.  
—kopulos

## PHAROAH SANDERS

**ELEVATION**—Impulse AS-9261 *Elevation*; *Greeting To Saud* (Brother McCoy Tyner); *Ore-Se-Rere*; *The Gathering*; *Spiritual Blessing*

Personnel: Sanders, soprano and tenor saxophone, vocal; bells; percussion; Joe Bonner, piano; harmonium; vocal; wood flute; cow horn; percussion; Calvin Hill, bass; tamboura; vocal; Michael Carvin, drums; vocal; Sedatrius Brown, vocal (track 2 only); Michael White, violin (track 2 only); John Blue, percussion; and vocal; Lawrence Killian, Jimmy Hopps, percussion

★ ★ ½

On this album, most of which was recorded live, Sanders and his crew have more than enough time to stretch out. Two tunes, *Elevation* and *The Gathering*, run over 18 and 14 minutes, respectively. While some musicians—John Coltrane, McCoy Tyner, and Cecil Taylor—have managed to sustain interest in extended form pieces, Sanders has yet to solve this problem. Overall, his music lacks compression and, ultimately, genuine excitement.

*Elevation*, for example, is appropriately based on a four-note ascending figure. Its first section features a Traneish solo by Sanders, who even alludes to Coltrane's *Softly As In A Morning Sunrise* at several points. This leads to what might be called the tune's "effects" section. To say Sanders screams here would be an understatement. It sounds as if he's being murdered. His sidemen join in and create an effect suggesting a ten car highway accident. After four minutes of this (it seems longer), the piece concludes with Calvin Hill's bass solo. But the background noise of random tinkles, pops, jangles and scrapes doesn't propel him to any heights. *Gathering* has similar defects and includes a like section of mangled, tormented sax and percussion. I suspect playing this music is more fun than experiencing it.

The shorter tunes work better. *Ore-Se-Rere* is in a two-beat festive mood reminiscent of Corea's *Spain*. It's mostly a piano solo accompanied by background chants and those ubiquitous bell tree effects. On *Spiritual Blessing*, probably the album's most compressed musical statement, Bonner's droning, sitar-like harmonium gives the tune a marked Indian flavor. Indeed, Bonner's keyboard provides much of the direction of this music throughout.

I can thus sympathize with those who say they're losing interest in Sander's efforts. Effects have a deadly way of becoming affectations, and this is the trap that Sanders fails to escape here.  
—balleras

## PASSPORT

**LOOKING THRU**—Atco SD 7042 *Eternal Spiral*; *Looking Thru*; *Zwischenspiel*; *Rockport*; *Tarantula*; *Ready for Take Off*; *Eloquence*; *Things to Come*

Personnel: Klaus Doldinger, tenor and soprano sax; Moog, electric piano; mellotron; Kristian Schultze, Fender Rhodes piano & organ; Wolfgang Schmid, guitar and bass; Curt Cress, percussion

★★★★

The sound is electric, impulsive. It's an all-music. Like so many now, Passport is into everything. And thus, they're generically hyphenated: classical-rock, jazz-rock, whatever-rock.

It's all of a whole. *Eternal Spiral* has that energy thing—the rhythm as melody, the melody as rhythm, and all of it rocking. *Zwischenspiel* is a cameo, in all-too-brief acoustic guitar and piano duet, indeed simply beautiful. And *Rockport* is funk all out, with a meat-eating Doldinger sax 'n' strut.


This isn't all that new, either. *Looking Thru* is their second record released in America, after a good first record that went neglected. And



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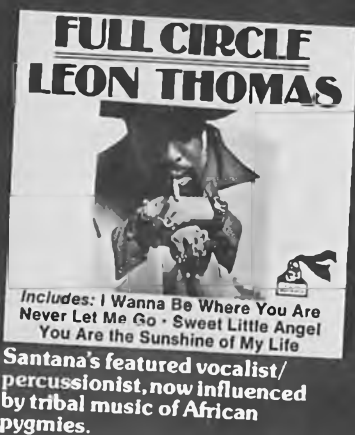
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they've all been about, especially Doldinger. But now, like Focus from Holland and Terje Rypdal from Norway, Passport from Germany is coming, offering music to America inspired so much by music from America that America itself hasn't listened to enough.

The usual expectation is that once Passport and the others become popular with the rock audience, the rock audience will then listen to the source, to Bartok and to Bird and to all the great music this music springs from. I doubt if the rock audience ever will, but at least for the moment, the music of Passport is so much better than what they're listening to. —bourne

## GABOR SZABO

RAMBLER—CTI 6035 *Rambler, It's So Hard To Say Good-Bye, New Love, Reinhardt, Help Me Build A Lifetime, All Is Well*

Personnel: Szabo, guitar; Wolfgang Melz, bass; Bobby Morin, drums; Mike Wofford, electric piano; Bob James, piano; organ, synthesizer

★ ★ ½

The problem is partially with programming. Too many of these tunes fall into the same lightweight rock groove; while their melodies are listenable, they're far from memorable.

Faced then with material that is pretty but not inspiring, Szabo's task should have been to bring life to these performances through his improvisations. He doesn't. His playing throughout seems timid, as if he's afraid of prodding the material too hard for fear it might burst like a pretty soap bubble. Mixing rock cliché with an occasional sprinkling of jazz, his approach is one of compromise.

My real gripe, I suppose, is that the intensity and sense of drama associated with first rate performances is missing here. The sidemen do little to help. Morin goes through the appropriate rock mannerisms, but that's about it. The two keyboard players remain quietly in the background, which might have been satisfactory if there'd been more foreground interest. Melz's bass work, though, is worth listening for; his playing is especially facile and intelligent on *Help Me Build A Mountain* and *It's So Hard*.

In short, this is pleasant music; you can probably dance to it, but I don't recommend it for serious listening. —ballerus

## AL COHN/ZOOT SIMS

BODY AND SOUL—Muse 5016 *Doodle Oodle, Emily Samba Medley, Recado Bossa Nova, The Girl From Ipanema, One Note Samba, Mama Flosie, Body And Soul, Jean, Blue Hodge*

Personnel: Cohn, tenor sax; Sims, tenor & soprano saxes; Jaki Byard, piano; George Duvivier, bass; Mel Lewis, drums

★ ★ ★ ★

There are those among us who have the ability to express their wildest thoughts and most sublime feelings through music, the most abstract of arts. The men on this record have this heavy gift. One always has the sense, when listening to Al and Zoot, of their complete immersion in and concentration on what they are playing. Both burst with ideas and emotion; at times, they make you laugh with surprise, as in their exchanges at the end of *Mama Flosie*.

The rhythm section here couldn't be any better. Jaki Byard is, without a doubt, one of the most talented and versatile pianists in jazz. He can play anything, and alternates on this record between splintery single-note runs and Garnerish chords. Duvivier is time (and tone and feeling); he also contributes a beautiful solo on *Blue Hodge*. Mel Lewis is a perfect accompanist, setting up a bubbling, boiling beat on the up-tempo tunes, and an utterly relaxed, airy cushion of sound on the slower ones.

*Doodle Oodle*, a fast ride through the chords of *There'll Be Some Changes Made*, has roaring solos from both tenors, as well as a skittering flight from Jaki. *Jean* marks Zoot's first time

recording on soprano, and the debut is entirely worthy of him (which is to say it's wonderful). His tone is soft and full, with a very subtle vibrato. The other ballad feature on the album is Al's *Body and Soul*; a marvelous performance. *Emily*, a sweet opus by Johnny Mandel, shows how well Zoot and Al play together; complete relaxation and complete confidence. Zoot, Jaki and Al all get their say in a medley of sambas, my favorite being Al's growling, prowling, swaggering essay on *One Note Samba*.

Everything about this record is well done. Ira Gitler's liner notes are both informative and entertaining. Don Schlitten deserves some kind of award for his efforts to present jazz in an intelligent and sympathetic context. Would that every producer had his understanding of the music and the musicians. —piazza

## JAMES VINCENT

CULMINATION—Columbia KC 32755 *The Deer (Elder Brother), Controlled Folly, Plains of Nazca, Algernon I, Brain Subway, Divinity, Freedom Struggle, Duplex, Algernon II, Declaration*

Personnel: Vincent, guitar, mandolin, cradle harp, vocals; Tom Dondelinger, drums, vibes, marimbas, percussion; George Marsh, drums, percussion; Mike Nock, electric piano, clavinet, synthesizer; Howard Walker, Hammond organ; Mel Graves, bass; bass guitar; Martin Fierro, tenor sax; flute, maracas; Tom Harrell, trumpet;flugelhorn; horn arrangements; Benny Velarde, percussion (*The Deer*); The Pointer Sisters, vocals (*The Deer*)

★ ★ ★ ½

## CLIVE STEVENS & FRIENDS

ATMOSPHERES—Capitol ST 11263 *Earth Spirit, Nova 72, Yesterday, Today and Tomorrow, Astral Dreams, All Day Next Week, The Parameters of Saturn*

Personnel: Stevens, electric and acoustic tenor and soprano saxes, percussion; Ralph Towner, electric piano, ring modulator; Steve Khan, six and twelve-string guitars; John Abercrombie, electric guitar; Harry Wilkinson, percussion; Rick Laird, bass; Billy Cobham, drums

★ ★ ★ ★

Here are two exploratory jazz-rock albums, neither of which should pass without a listen, and one of which is an absolute essential. And yet, it would be easy to miss them both because their respective labels have chosen to release them without the slightest promotional fanfare. Who suffers? The artist, of course, and the unaware listeners, never the label.

Of the two, James Vincent's disc is slightly less successful, partially due to the rather sprawling, undisciplined range of styles that it covers. Too much eclecticism tends to be unsettling, especially when there's a lack of smooth transition to cover stylistic shifts. Too often on *Culmination*, the music of one section will lose direction as the players search for a way to end things. It meanders to a halt, then picks up again in another direction. The lack of stylistic focus and conceptual cohesion makes Vincent's album less than what it could be.

To the album's credit, however, the playing is at a consistently high level, and there are enough ideas, both fully realized and unfinished, to make any listener quite excited about Vincent's talent as composer and instrumentalist. Specifically, *Controlled Folly* features an offbeat guitar figure, around which the melody and solos are constructed. The tune cooks along in a frenetic groove but eventually gets derailed by an abrupt switch to a lazier, more spaced tempo.

Nock's synthesizer is a highlight on *Plains of Nazca*, probably the strongest totality here. *Brain Subway* and *Duplex* are styled early-Chicago, which frankly was my favorite period of that band's history. *Algernon I* wanders without purpose or interest until Vincent finds a guitar figure that he wants to turn into a rather nice melody, but it's kind of a slipshod way to put together a track—one of those unfinished ideas I was talking about.

As is true of any initial effort by a talented musician, *Culmination* is as exciting for what it promises as it is for what it actually projects. Vincent delivers a completely intriguing, if only intermittently successful set, and it's worth looking into for other reasons than being able to say in the future that you heard him when.

Clear direction and acute focus of style and expression are what make Clive Stevens' *Atmospheres* such a joy. The music comes from everywhere, yet manages to get channeled to the listener in an organized, disciplined manner. The fact that Stevens' colorful, harmonically active music is being played by seven of the best, most energetically professional, musicians active has to account for the album's surging power and uninhibited excitement. But Stevens' own writing and playing dominates, and it's evident that Clive knows the possibilities of sheer beauty in an aggressive, electric context. The compositions are dynamically impeccable, consistently flowing ever so smoothly to the next transition, thereby easing the listener through a gentle roller coaster of sonic shifts and moods. It's an effortless effort.

This is also the disc that finally features guitarist Ralph Towner at his full recorded potential on keyboards. Check out his remarkably sensitive support of the ensemble on *All Day* or his own solo on *Astral Dreams*, and I dare you to tell me whether you prefer him on keys or strings. Cobham is also looser on this date, less of an athlete, more of a percussionist.

Clive Stevens is a soprano singer who knows how to write for himself without slighting the talents of his formidable sidemen. He's the captain, all right, but all hands are ready, willing and able on this deck. Capitol, you've got a winner afloat with *Atmospheres*, and you'd better not let her sink.

—mitchell

## EDDIE (LOCKJAW) DAVIS

THE COOKBOOK—Prestige P-24039: *Have Horn, Will Blow; The Chef; But Beautiful; In the Kitchen; Three Duces; The Rev; Stardust; Skillet; I Surrender Dear; The Broilers.*

Personnel: Davis, tenor sax; Shirley Scott, organ; Jerome Richardson, flute, tenor sax (track 5 only); George Duvivier, bass; Arthur Edgehill, drums.

★ ★ ★ ½

## GENE AMMONS

JUGANTHOLOGY—Prestige P-24036: *Juggernaut; Happy Blues; Not Really the Blues; Stella by Starlight; Funky; Pennies from Heaven; Madhouse; Four.*

Collective Personnel: Ammons, tenor sax; Art Farmer, trumpet; Jackie McLean, alto sax; Donald Byrd, trumpet; Idrees Sulieman, trumpet; Lou Donaldson, alto sax; Freddie Redd, piano; Duke Jordan, piano; Mal Waldron, piano; Addison Farmer, bass; Doug Watkins, bass; Paul Chambers, bass; Kenny Clarke, drums; Art Taylor, drums; Candido, conga; Kenny Burrell, guitar.

★ ★ ★ ½

These double albums, recorded between 1955 and 1958, focus on two tenor sax men struggling with the jazz identity of the '50s. In retrospect, the '50s were a time of drifting from the rigid phrases of bebop to more formless progressive sounds. Lester Young, Ben Webster, Coleman Hawkins had all left their marks, but saxophonists like John Coltrane had not yet broken apart old harmonic concepts. Nothing really gelled during the latter 1950s, and the music reissued here seems to underline that general perception—the sounds are diffused, as if by an aural prism, into clusters of melodies and solos.

Gene Ammons and Eddie Davis were (and still are) mainstream players who incorporated elements of earlier styles into a synthesis of earthy jazz solos. Both men were raised in big bands—Ammons got his start with Billy Eckstine and Woody Herman, while Davis came up through the ranks of Cootie William's band,

Andy Kirk, Louis Armstrong, and Count Basie groups. This big band exposure led to a sort of musical schizophrenia by this time, since jazz had declined as a dance music, yet had not asserted itself strongly in the concert hall. Thus, at times, Davis blows an intricate melodic solo and then, almost in embarrassment, turns on the funky, blues tone to remind everybody that this is really dance music.

By and large, these recording are successful; years later they still have a freshness about them that is the eternal mark of quality. Ammons moves like a master through *Juggernaut*, laying phrases down with reckless precision, and Davis scores a similar punch with *The Rev*.

The sessions, while individually of merit, lack a certain cohesiveness. The use of Jerome Richardson on the Davis sessions, for example, is a curious choice; neither musician understood what the other was saying. In 1958, Richardson was influenced by the cool school of flute playing—few dynamics, pure phrasings without bluesy slurs, and not much swing. Davis, on the other hand, was squeezing each note for the last drop of emotional expression. The effect is uneven: first Davis comes on cooking like a red-hot potato, then Richardson who seems to specialize in frozen vegetables.

The Ammons studio combinations are more homogeneous, but not really well integrated. The sidemen are distinctive, yet they play with no central direction. Lou Donaldson steps out with force on *Juggernaut*, but when altoist Jackie McLean plays on *Not Really the Blues*, the feeling, the sense of the session changes, and it is not a change that Ammons is in control of.

I'm pleased to see the old Prestige catalog available again, and while every cut may not be a masterpiece, these sessions do reflect jazz in the '50s with a tasteful, selective eye.

—kris

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The man who spearheaded this movement, who years ago gathered its nucleus of innovators and who has been instrumental in its development, is Miles Davis. Looking back, we can see the new music taking shape on "In a Silent Way," and achieving its first complete expression on "Bitches Brew."

Many of today's outstanding musicians have played with and learned from Miles, including John McLaughlin, Herbie Hancock, Wayne Shorter and Joe Zawinul of Weather Report, Chick Corea and Billy Cobham. These and other outstanding young performers have joined him on his new album, "Big Fun," a specially priced two-record set of four new Miles Davis compositions.



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## SERGIO MENDES AND BRASIL 77

VINTAGE 74—Bell 1305. *Don't You Worry 'Bout A Thing*,  
*This Masquerade*, *The Waters of March*, *Waiting For Love*,  
*Lonely Sailor*, *Voce Abusou*, *Superstition*, *Funny You Should*  
*Say That*, *Double Rainbow*, *If You Really Love Me*.

Personnel: Mendes, piano, Arp synthesizer, electric piano  
Bonnie Bowden, vocal; Gracinha Leporace, vocal; Joe Osborn,  
bass; David Amaro, 12-string guitar; Claudio Sfon, drums;  
Paulo de Costa, percussion; Oscar Neves, guitar, electric  
guitar; Dennis Budimir, electric guitar; Octavio Bailly, Jr., bass;  
Laudir Oliveira, percussion. ★ ★

Well, I guess this group would never make much money if they continued to release albums like their last for A&M, *Primal Roots*; but that one gave an indication of the real music within Mendes, and I guess I'll never be satisfied with the watered-down pop variety again. *Vintage 74* is stultifying middle-of-the-road music, well-produced by the master Bones Howe, but ultimately lacking in any kind of substance, even in its best numbers.

The most successful tunes on album, appropriately enough, are those of Brazilian descent (*Voce*, *Waters of March*); but even these are burdened with cloying string arrangements by Dave Grusin, and some amazingly leaden, unsophisticated rhythmic settings, considering Mendes' ethnic background (and work on *Primal Roots*).

As for the three tunes culled from the Stevie Wonder songbook, the less said the better. It's a literal case of overkill, as each tune is arranged to death at the same time it's drained of all feeling by Bonnie Bowden's cute vocals. The same goes for Leon Russell's *This Masquerade*. The only time cover-versions work at all is when the covering artist can add something to the original. These versions actually work the other way, actively detracting from the beauty of the original compositions through banal deliveries.

But I guess Mendes is set in his formularized ways. All of this blandness may go over well with the Miami Beach geriatric set, but if you're inclined to like equally pleasant, melodic Brazilian sounds, check out the latest by Flora Purim, or her old man, Airto. They have more punch, yet they're just as commercially appealing.

As for you, Sergio, you shouldn't have showed your hand on *Primal Roots*, for now I know that you're a fine musician. The stuff on *Vintage 74* just won't do after that one. —mitchell

## NORMAN CONNORS

LOVE FROM THE SUN—Buiddah 5142. *Revelation*, *Carlos II*, *Drums Around The World*, *Love From The Sun*, *Kumakucha* (*The Sun Has Risen*), *Holy Waters*.

Personnel: Connors, drums; Herbie Hancock, Fender Rhodes electric piano; Eddie Henderson, trumpet, cornet, flugelhorn; Carlos Garnett, tenor, soprano saxophones; Gary Bartz, alto and soprano saxophones; Hubert Laws, flute, alto flute; Buster Williams, bass; Kenneth Nash, percussion, conga, dumberg, sakara drums; Nathan Rubin, violin; Terry Adams, cello; DeeDee Bridgewater, vocals.

Added on track 3, Bill Summers, percussion and vocal. Added on tracks 4 and 6, Onaje Allen Gumbs, Fender Rhodes electric piano. ★ ★ ★ ★ ★

Norman Connors has achieved a cohesive melodic whole with *Love From The Sun*. It has a perfect balance of spiritual unity and musical completeness. And unlike his previous recording, *Dark of Light*, which included a long "free" section composed by the leader, the new album is a series of tightly arranged, highly melodic compositions.

The drummer himself, augmented by other percussionists, especially Nash, is strong and inventive but never dominant or overbearing. His tour de force is *Drums Around The World*, an Afro-percussion piece featuring Summers' ethnically-rooted vocal.

To the credit of producer Skip Drinkwater and Connors, DeeDee Bridgewater's full, rich voice is featured extensively. She not only works

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with lyrics, as on the moody title piece, *Sun*, but is also used as an additional instrumental voicing on Hancock's *Revelations* and Garnett's *Holy Waters*. She's simply exquisite.

Norman Connors' recording troupe is an assemblage of some of the most creative, if not successful, musicians working in improvisational music. And many of them like Laws, Hancock, Henderson, Bartz and Garnett are dynamic leaders of their own ensembles. Important names put together in a single group, however, don't always guarantee great music—egos sometimes clash. There are no problems here, though, as the music is consistently excellent and often inspired. Henderson, who solos a lot, is especially exciting on *Kumaku* and *Sun* and *Revelations*.

The writing and arranging for the date has also been spread around. Garnett contributes two pieces, *Carlos II* and *Waters*, Hancock offers *Revelations* and composers Elmer Gibson and Richard Clay add *Kumaku* and *Sun*, respectively. In a way it's everybody's session.

Overall, this music has a joyous, spiritual feeling tightly bound to its African roots and it's full of energy a la Coltrane. One can listen to it over and over again and always come away with the feeling that they've had a complete musical and emotional experience. —nolan

## DEODATO AND AIRTO

IN CONCERT—CTI 6041: *Do It Again*; *Spirit of Summer*; *Parana*; *Tropea*; *Branches*.

Personnel: Deodato, piano (1,2,4); John Tropea, guitar (1,2,4); Airto, percussion & vocals (3,5); Hugo Fattoruso, piano (3,5); David Amaro, guitar (3,5); Flora, vocals (3,5).

★ ★

It really isn't worthy of CTI. Their great care in recording and in packaging, their concern to identify everyone from the star to the 13th violin player, their very style isn't on this record.

About all it has is a typically interesting cover

design. Otherwise, the recording isn't good; and except for the guitar and piano soloing, the band(s) wasn't/weren't named, nor is where or when the concert(s) was/were, nor even what music is by Airto or by Deodato.

*Do It Again* by Deodato has a certain brassy zeal, a better playing of it than on the other new Deodato LP, *Whirlwinds* (MCA). Nothing else is as good. *Tropea* is entertaining funk. *Spirit of Summer* is muzak.

*Parana* by Airto is dulled by recording. That sharp percussion sound so characteristic of CTI and so essential in recording Airto is so much rhythmic din here. *Branches* is better recorded, a virtuoso percussion solo moving into the ethereal singing of Flora—but again, not as exciting as it might've been.

The presumption is that inasmuch as Deodato is now with MCA, CTI schlocked this together. Whether Airto has likewise departed, I don't know. But whatever the reason for it, Airto and Deodato were ill-used. —bourne

## GARY BARTZ/LEE KONITZ/ JACKIE McLEAN/CHARLIE MARIANO

ALTISSIMO—Nippon Philips RJ-5102. *Another Hairdo*; *Mode For Jay Mac*; *Love Choral*; *Fanfare*; *Du*; *Hymn*; *Telieledu Rama*.

Personnel: Bartz, Konitz, McLean, Mariano, alto saxophones; Joachim Kuhn, piano; Palle Danielsson, bass; Han Bennink, drums.

★ ★ ★ ½

Joachim E. Berendt has staged a number of these recorded variations on the traditional jam session, and as tends to happen with his heavy productions, the mere fact that it happened at all seems more important than the music itself—the total is less than the sum of its parts.

Look at the set-ups you get. A brief Parker blues consisting of sax duets (don't try to figure out who is who, just enjoy the swing and the

happy vibes). A straightforward modal piece that must have slipped in by mistake: seven minutes that open with the band singing in unison, then playing the theme in unison, then individual unaccompanied solos, then a snatch of theme harmonized, then Konitz playing while the others take turns (one measure each) with him, and the harmonized theme to close. Side 2: a waltz, two sax duets broken by a bass solo. A charming Bartz evocation of a spring rainfall, theme played thrice around two collective improvisations. A short, fast track of chase choruses only. Finally, more straight modal playing, though the theme is Mariano's adaptation of a lovely Indian line.

All that in 41 minutes, and only two tracks completely satisfactory (the blues and Bartz's *Du*). But each piece has its moments, the outstanding being the longest solo on the record, McLean's really strong *Jay Mac*. Konitz's unique, very personal rhythmic associations break the somber spell of the *Love* theme, while the feelings McLean and Bartz present together are a step toward capturing the Tristano sense intended in the waltz. And Mariano makes some very pretty sounds out-of-tempo to introduce *Telieledu*.

Of the four, only Konitz and McLean truly establish their identity, albeit not consistently: McLean sounds very happy, Konitz a bit the opposite. Bartz and Mariano often present clichés, and the latter demonstrates serious stylistic conflicts.

That's enough. What was needed to make this session really work was fewer songs, fewer frills, so each artist could stretch out a bit and test himself with the unfamiliar material. Despite the predominance of minor songs and sounds, the players play as if they enjoyed the contrived situations—but the listener can't help but wish for more. —litweiler

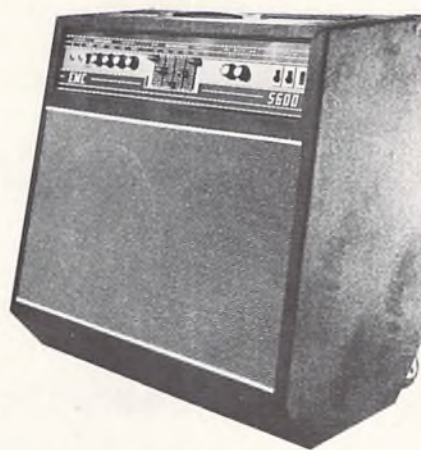
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## LESTER YOUNG

PREZ IN EUROPE—Onyx 218. *Lester Leaps In, These Foolish Things, There'll Never Be Another You, Lester's European Blues, Lullaby Of Birdland, Polka Dots And Moonbeams, Lester Leaps In.*

Personnel: Young, tenor sax. On tracks 1-5. Horst Ornimer, piano; Al King, bass; Lex Humphries, drums.

On tracks 6-7, unknown piano, bass and drums.

★ ★ ★ ½

## CHARLIE PARKER

FIRST RECORDINGS!—Onyx 221. *I Found A New Baby, Body And Soul, Moten Swing, Coquette, Lady Be Good, Wichita Blues, Honeysuckle Rose, Cherokee, What's The Matter Now, I Want Every Bit Of It, That's The Blues, 4-F Blues, G.I. Blues, Floogie Boo.*

Personnel: Parker, alto sax. On tracks 1-2, William J. Scott, tenor sax; Bernard Anderson, Orville Minor, trumpet; Bud Gould, trombone; Jay McShann, piano; Gene Ramey, bass; Gus Johnson, drums. On tracks 3-7, Bob Mabane replaces Scott. On track 8, unknown trumpet, clarinet, piano, bass and drums. On tracks 9-13, Don Byas, tenor sax; Dizzy Gillespie, trumpet; Trummy Young, trombone; Clyde Hart, piano; Mike Bryan, guitar; Al Hall, bass; Specs Powell, drums; Rubberlegs Williams, vocals. On track 14, Sam Taylor, tenor sax; Cootie

Williams, trumpet; Arnold Jarvis, piano; Carl Pruitt, bass; Sylvester Payne, drums.

★ ★ ★ ★ ★

The Prezident and the Yardbird; the Prophet of Cool and his first great disciple. A master saxophonist and the runty kid who snuck in to hear him, learned all his records, and then eclipsed him.

These two Onyx releases are of tremendous historical importance for two reasons. Taken separately, they each show a period of the musician's career that is far less-known than his great work. But taken together, they become an interestingly topsy-turvy view of the musical relationship between Prez and Parker: early Bird and late Lester, instead of the other way around, the way these men are usually compared. This is Lester past his peak, and Bird shortly before his, yet after he had assimilated Lester's past glories and innovations.

*Prez In Europe* is a badly-recorded tape from

Frankfurt (1956-57, two years before his death), where Lester and a pickup group did some extended jams (*Leaps and Blues*) and a few shorter ballads. Today's ears may find Prez' sound and style a bit leaden at times, as I did; and these instances, plus some occasionally too-frequent repetition of a phrase or device, are the distracting spots on the shining armor of his rarefied tone and dreamy ideas.

But there is simple, marvelous invention on all the tracks—spotty on the jams but terse and waste-less on the other pieces—and Lester does some interesting time-traveling as his lines leap, suspended, above the stated rhythm. *Another You* is a prime lesson in the Presidential vocabulary—each chorus sets out with a new idea that is expanded to full paragraph form within 32 bars. The last two tracks are short, but feature Lester in better form and better company: an unknown rhythm section that is more adept than the personnel for the Frankfurt date. On the first five tracks, pianist Ornimer has some nice moments, but he and the others are definitely *sidemen* for Prez, and executive privilege rules.

Like the Prez disc, *First Recordings!* is poorly recorded—the invaluable *Cherokee* on side two was taken off a paper disc found in the Jerry Newman collection—but oh, *what* was recorded! These are indeed the earliest examples of Bird's playing, taken from the fabled Wichita radio transcripts with the McShann band (1940) and the Rubberlegs Williams session of 1945, described in toto in *Bird Lives*. There's also a 1945 transcription of a Cootie Williams sextet (*Floogie Boo*), with an exhilarating Bird Break, and the aforementioned *Cherokee* (1942), a fragment reputedly recorded at Monroe's in New York.

This is, all in all, better music than Prez' continental cuts. The McShann dates present a tight band, probably the last great K.C. congregation at its zenith with impressive solos by Minor and startling flights by the overlooked Anderson. The Williams sides are part of a blowing date, but they include the rising stars Parker, Gillespie and Byas. The main thing, though, is Bird—the amazing poise of this 20-year-old is announced by his first notes with McShann, yet he is still less self-assured than what comes later. And the ideas, the incipient phrasings, the still-blossoming speed—having been introduced first to the full flowering, it's always instructive to view the seeds.

Bird's solos on the McShann transcriptions are all top-notch, and his choruses on *Lady Be Good* and *Body And Soul* prove worthy comments on the tunes associated with the then-reigning saxists, Young and Hawkins. *Cherokee*, the earliest extended Parker solo, would become the famous *Ko Ko*; and this version is priceless, much as Picasso's first sketches for *Guernica* (or similar masterpieces) might be. Bird sings and swings relentlessly before a truly sadistic fadeout as the recording engineer dampens the fireworks at 2:45.

Everyone is in good form for the Williams dates, with Bird contributing rife riffs in call-and-response to Rubberlegs' raucous voice on the blues tunes. But on *G.I. Blues*, another important seed leaps out: the licks Bird plays in response to Williams' second and fourth lines show up, in succeeding choruses, three years later when *Parker's Mood* was waxed. (That's about the only point of reference not mentioned in Dan Morgenstern's exhaustive and worthwhile liner notes, by the way.)

You should have the Prez disc; you must have the Parker. Roots being what they are, both records are invaluable to ornithologists of all musical persuasions.

—tesser

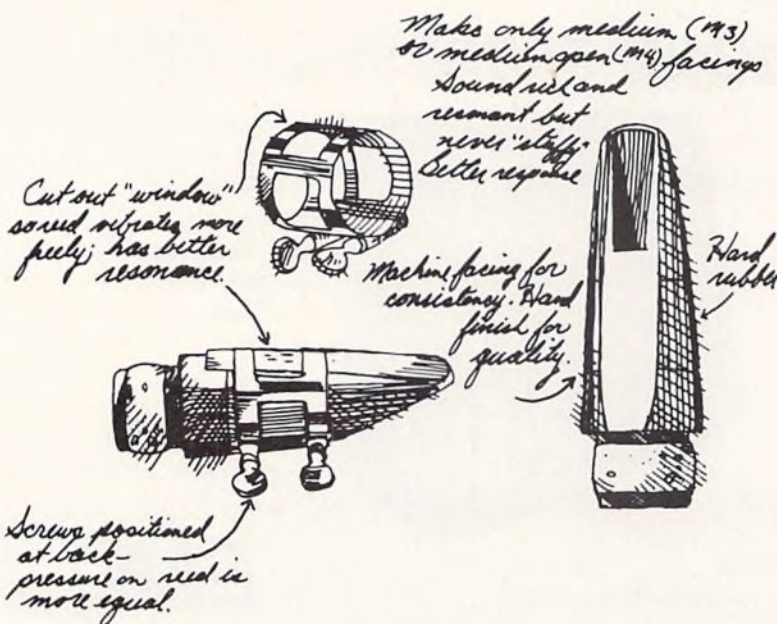
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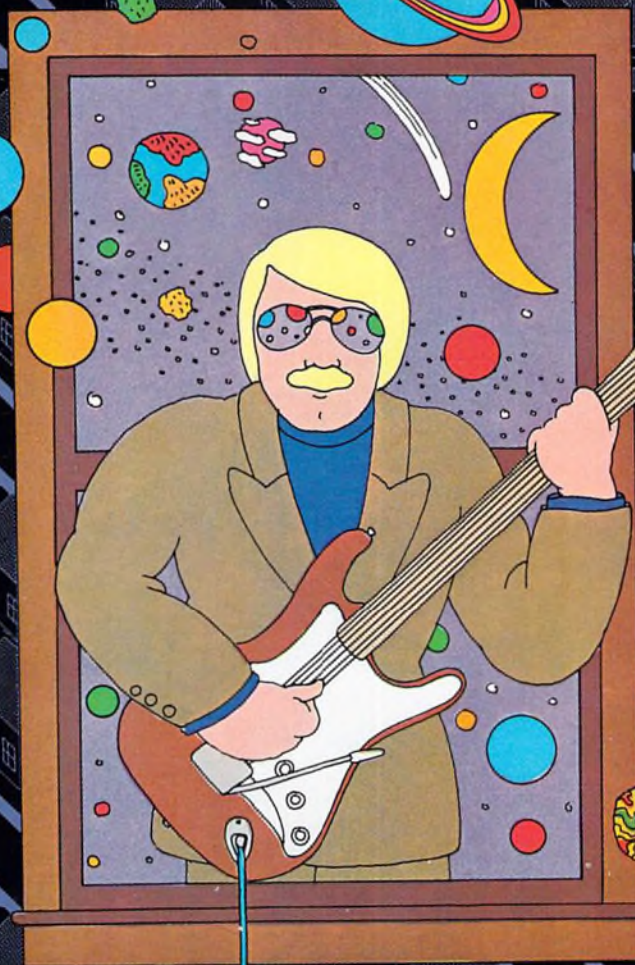


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by leonard feather

The spectacular success of the Eleventh House, Larry Coryell's new group, marks still another milestone in the relatively short but eventful life of the young guitarist from Galveston, Tex.

Ever since his arrival in New York in 1965, at the age of 22, Coryell has succeeded in avoiding categorization, and in fusing the best elements of jazz and rock. The first major steps in his career were his debut album, Chico Hamilton's *The Dealer*, and a tour with the Gary Burton quartet in 1967. Two years later, after a short stint with Herbie Mann (the products of which included *Memphis Underground*), Coryell became a leader in his own right, in pursuit of new and viable idiomatic mixes.

A series of Coryell albums found him in such heavy company as John McLaughlin, Chick Corea, Miroslav Vitous and Billy Cobham, all of whom played in his *Spaces* LP.

This was Coryell's first Blindfold Test. He was given no information about the records played.

**1. CHICO HAMILTON.** *Evil Eye* (from *The Further Adventures of El Chico*, Impulse). Hamilton, drums; Gabor Szabo, composer, guitar; Ron Carter, bass; Victor Pantoja, Willie Bobo, percussion.

That sounded like Gabor Szabo . . . and it sounded like Chico playing drums. Those two people, that combination, can really do very little wrong in my eyes. It's not the greatest thing Gabor ever did, but I'd certainly rate it four stars, because he's among my very, very favorites.

Gabor was with Chico before me . . . he also laid a very heavy philosophical rap about music, and the relationship of one's instrument to one's music when I was just coming up; his advice was invaluable. We worked together for a while with Chico—two guitars—and it was incredible.

I liked the rest of the rhythm section, although I don't know who it is. But Chico always had that fantastic knack of laying down a foundation to make you move, make your body swing very mellowly.

**2. HERB ELLIS-JOE PASS.** *Good News Blues* (from *Jazz/Concord*, Concord Jazz). Ellis, Pass, guitars; Ray Brown, bass; Jake Hanna, drums.

I heard Herb Ellis in there . . . I heard two guitars, but I really couldn't tell who the other fellow was. But they were both fantastic, both complementing each other, and they had clear bright tones. The rhythm section was together.

Herb . . . I couldn't miss him for the world. He's got that Texas funk, that deep feeling that

goes beyond the notes he plays. That was a good blues; I really loved the tone of both of those guitars. I'd give it four stars.

**3. MAHAVISHNU ORCHESTRA.** *Thousand Island Park* (from *Birds of Fire*, Columbia). John McLaughlin, composer, guitar; Rick Laird, bass; Jan Hammer, keyboards; Billy Cobham, drums.

I'm almost sure the name of that is *Thousand Island Park*. I'm sure that was Rick Laird and Mahavishnu John McLaughlin and Jan Hammer. It's amazing how, when you get Europeans of immense talent and bring them over to America, their talent expands and enlightens those here to even further horizons that are in the realm that we call jazz. That is five stars.

I first heard John at Count Basie's with Tony Williams and Larry Young. After 30 seconds of his first solo, I turned to my wife and said: "This is the best guitar player I've ever heard in my life." That night, everybody was there . . . everybody from Cannonball's group; I think Miles was there . . . Dave Holland . . . and we were all totally knocked out by that fantastic debut of John.

That was right after he came to this country. He was staying at my apartment for a while, and just seeing him develop and do what he's doing now has been a most pleasurable experience.

**4. GEORGE BENSON.** *Summer of '42* (from *White Rabbit*, CTI). Benson, Jay Berliner, guitars; Don Sebesky, arranger.

I was a little puzzled . . . but with great

pleasure. That was so nice, to hear that quiet and peaceful type of music. The melodic interplay between the two guitars was most pleasing to my soul.

I'm going to make a wild guess: I think that was George Benson, with Earl Klugh as the other guitarist. Toward the end George did one of his incredible trademarks, which is playing octaves with a major or minor third in between . . . which is like taking Wes a little bit further.

I might even go so far as to guess that it might have been some Don Sebesky charts. Anyway, I want to give that one five big stars, for beautiful taste and melodic sensitivity; and the interplay between the two guitars is simply beautiful.

**5. ERIC CLAPTON.** *Teasin'* (from *History of Eric Clapton*, Atco). Clapton, guitar; King Curtis, soprano sax.

Was that, by any chance, Eric Clapton and King Curtis? That was a very beautiful line they played together. I would like to have heard more improvising, but when you get a summit meeting of two people of that stature, you've definitely got four stars.

I guess that was Curtis' band, but I couldn't tell you who was on it. That was a good groove; they played very well in tune. It's very hard to play soprano sax and get it in tune.

**6. B. B. KING.** *Wet Hayshark* (from *B. B. King In London*, ABC). King, guitar; Jim Price, trumpet; Bobby Keys, tenor sax; Gary Wright, piano; Klaus Voorman, bass; Ringo Starr, Jim Gordon, drums.

Wow, that was a really strange record. I would take a wild guess and say it was B.B. King. If it was, I don't think he was situated in his most advantageous arrangement situation, because I would love to have heard a lot more of the guitar—whoever it was. It was excellent blues guitar; he had beautiful tone. I was kind of annoyed by the horn section being a little out of tune.

I'm just going to give that a couple of stars, because I think it could have been done much better, better presented, just by dropping most of that stuff out of there and letting the guitarist stretch out.

**7. CHUCK WAYNE-JOE PUMA.** *Lester Leaps In* (from *Interactions*, Choice).

That's definitely a five star record. I think every young guitarist should take note of what they were doing. When one was soloing, the other would go into fantastically perfect accompaniment. The balance between the two players was just incredible. I heard some electronic effects in there, some wah-wah or something . . . it was definitely two older guitarists who have a commanding knowledge of pop.

I was really knocked out with the way one fellow would accompany the other . . . I have no idea who it is, but it was just really beautiful. Five stars. I was also knocked out with the way they carried that whole thing without any rhythm section at all.

**8. JOHN MAYALL.** *Hartley Quits* (from *Bare Wires*, London). Mayall, guitar; Mick Taylor, guitar; Tony Reeves, bass; Jon Hiseman, drums, percussion.

I have no idea who that was. It was very, very well played blues. It didn't sound like a black cat, that's all I can say. But it sounded like a white dude playing a really fantastic simulation of black music.

The rhythm section was good; I'd give it four stars.

**G**uitarist Al Viola is thinking about doing something he's never tried before—leading his own group.

"I don't know if it's a little too late to start working with a group of my own," said Viola, a seasoned Los Angeles session man who gigs frequently at Donte's with a group that often includes pianist Frank Strazzari, drummer Frank Severino, and bassist Leroy Vinnegar. "I think it's how you feel, maybe I wasn't ready before—I don't know. In the past I never thought about having my own group, I've been, like they say, in vaudeville, the second banana. I have always been an accompanist. I've done things in a group, like with Shelly Manne, but never my own thing. I have gotten a great deal from jazz, and would like to put something back into it. I want something that will be the right sound and perhaps help some young guitar players."

Al Viola recently put out a solo album on the new Legend label, and part of what he was trying to do, he says, was to show young musicians studying classical guitar some of the other musical avenues for that particular instrument.

"I think the gut string guitar—outside of Charlie Byrd—is still a new sound. On my album I did sort of a contemporary thing, taking some of the best material from the young composers like Stevie Wonder's *You Are The Sunshine*, and changing a few chords here and there the

## AL VIOLA

by herb nolan



HERB NOLAN

way Bill Evans or Oscar Peterson might change them . . . doing the arrangements but changing the harmonics. I figured here is a chance to do something with the classical guitar in a contemporary vein. When I did the album I thought, well, I could use an electric guitar with a wah-wah pedal, a lot of young players are doing that. But I decided on the classical, because if I get one out of ten young players studying that instrument to hear those contemporary charts, then maybe I can indoctrinate them into jazz. I

guess that's my point.

"You know, today kids ask me how I play jazz guitar. I tell them that they have to *listen*. And I don't mean just to records, you've got to go hear live jazz. That's why clubs are still an important thing for young jazz players. When I was a kid in New York City learning the guitar I would go here Lester Young for his lines, and for guitar I'd go hear Charlie Christian. I used to hear Charlie at Minton's. I was underage at the time, but I always had his mustache, and to make

# Profile

**T**he names of British vocalist Cleo Laine and her husband and musical director John Dankworth may not be household names in the United States as yet, but they are certainly much more well-known than they were a little over a year ago. Since the summer of '73, the Dankworths have embarked on two highly successful American concert tours, appeared on several television talk shows, and received extensive national press coverage. All of these have helped to bring their impeccable musical sense and stylistic variety to a wide audience. The vocal arts of Cleo are also in evidence on two critically successful RCA albums, *I Am a Song*, and her newest *Live at Carnegie Hall*.

The Dankworths' rigorous concert schedule bounces them back and forth across the Atlantic much more frequently now that there's greater stateside demand for Cleo's presence. One day, they were waysided in Chicago with only 20 minutes between planes, en route from L.A. to a concert in the nation's capitol; the next evening, they returned was here that the strain of trans-continental touring began to tell on Cleo. Her amazingly lovely voice, with its four octave range, gave out halfway through the Chicago concert, and Dankworth's quartet was forced to spell her for the rest of the evening.

The day before, however, all voices were in fine fettle, as we engaged in a terse, highly informative discussion on the state of popular vocal art.

**Mitchell:** Now that you've been touring rather extensively in this country for quite a few months, can you make some



## JOHN DANKWORTH

by charles mitchell

comparisons between your receptions here and in your home country?

**Dankworth:** I think the most apparent difference is that American audiences tend to be more demonstrative, always, than the English. I don't think the level of appreciation has anything to do with it. English audiences love Cleo as much as they do here, apart from the fact that after so many years they're more apt to take Cleo for granted. It's just that they don't give standing ovations very often in England. If you get anything like a standing ovation over there, it's history, whereas we haven't failed to get one in



## CLEO LAINE

the States, and last night in Los Angeles, Cleo got seven!

**Mitchell:** Though you may be right about the effusiveness of American audiences, seven standing ovations is still quite unusual, so I imagine it has something to do with talent. What is it in Cleo's style that accounts for such response?

**Dankworth:** Part of it, aside from extraordinary musical ability, has to do with the fact that music has generally become more and more fragmented, specialized, and segmented. It's very hard for musicians to sustain and be superlative at just one type of music—

sure the waitress wouldn't throw me out, I'd smoke a cigar . . . but the main thing was to hear the sounds."

In recent weeks Viola has been on the road with Frank Sinatra, a singer he has worked with a great deal over the years.

"I've had opportunities to work with a lot of singers," said the guitarist, "but Frank is the only one that could get my ass out of California. Except with Frank, I haven't been on the road since 1949.

"When Frank works, a lot of musicians work," Viola added. "Sinatra is responsible for the big orchestras. He won't track like a lot of singers are doing today. If an orchestra is called—it might be 45 men—and he has a cold or something and can't do the date, he'll come in, hear the arrangements, and that's it. Then later when he's ready to sing, he'll bring the orchestra back again. Frank is really a singer/musician, and he does everything like the super star he is—no short cuts. Like he always says, 'You ain't going to get me to record with a harmonica band.'

"Another thing about working with Sinatra, he is very aware of time. He wants good feeling and good time. When I play with him I use a rhythm guitar from the Tommy Dorsey days around 1940. Sinatra likes the guitar used in the rhythm section the way Count Basie uses it, that's his idea of a rhythm section backing a singer. Personally, I am glad he's out of retirement, because I dig having him around." **db**

folk, or soul, or whatever. Cleo has two great talents—as a singer and an actress—and she's able to combine elements of both into a program of variety and quality. She takes an audience into an unusually wide range of musical areas during a single program. Consequently, when an audience gives her a standing ovation, it means they want more of the styles we've given them briefly throughout the evening. When you present such variety as we do, the show goes quite quickly for the audience.

**Mitchell:** With such a breadth of material, I'd think that there might be problems in making it all fit together coherently. How is your material chosen?  
**Laine:** Well, we've had our problems and arguments about what should go in and what should be left out. Often, I choose a lot of things that appear to be incongruous. John says, "How are you going to do that?" But there's generally some idea in the back of my mind that will get out somehow and make it work, getting around any problems that might crop up. Acting might make a song work, a little trick in the lyrics, things like that. I usually can find something to make a song work that, on the face of it, seems ridiculous for me to do. A perfect example is Bessie Smith's *Gimme a Pigfoot* (which can be heard on the *Live at Carnegie Hall LP*).

**Dankworth:** It's for the listener to decide whether or not it works, and maybe a devoted Bessie listener would think that it doesn't. Nonetheless, it seems to do quite well for our concert audiences. At first, I didn't think Cleo would be able to make it effective, even for a concert audience. I felt it was too out of her normal repertoire range, large as it is. But Cleo's low register is husky enough to convey the earthy qualities of the tune.

**Mitchell:** Bobby Short does *Gimme a Pigfoot* also, and he had problems working it into his concert repertoire, because his audience was used to hear

# caught THELONIOUS MONK

## NEW YORK JAZZ REPERTORY COMPANY

Carnegie Hall, New York City  
"The Music Of Thelonious Monk"

**Personnel:** Monk, piano; Paul Jeffries, conductor, arranger, tenor sax; Richard Williams, Charles Sullivan, Charles Miller, trumpets; Eddie Bert, Charles Stephens, trombones; Julius Watkins, French horn; Jack Jeffers, tuba; Budd Johnson, soprano sax; Charles McPherson, alto sax; Charlie Rouse, tenor sax; Cecil Payne, baritone sax; Hal Dobson, bass; Thelonious Monk Jr., drums; Unidentified string section.

"We hoped and we prayed," said George Wein by way of introduction, "and sometimes prayers get answered." The evening was billed as a tribute to the music of Thelonious Monk, and the original intention had been to feature the man himself, but he hadn't played in public in over a year and was said to be in very poor health, and the big band-with-strings assembled for the occasion had rehearsed with Barry Harris at the piano. Nobody really expected Monk to show.

But people should have known better. Monk, after all, has virtually made a career out of doing the unpredictable and confounding people's expectations. Just a few minutes before the concert was scheduled to start, he strode in through the stage entrance. Seconds later, he casually strode onstage, to the thunderous applause of a house that was, sadly, less than packed and the noticeable joy of his fellow-musicians. He looked thinner than when last seen, and perhaps a little tired, but he wasted no time in indicating that he had come to play.

Paul Jeffries, better known as a saxophonist who has worked with Monk, was the arranger and conductor. Most of his charts were expanded versions of the ones the late Hall Overton had originally written for Monk and 10-piece band (and it seems a shame that the name of Overton was never mentioned during the evening). But there were many original touches, notably the addition of the strings on some numbers. Jeffries proved himself a skilled arranger and a lively conductor, frequently dancing along with the music.

The musicians were clearly inspired by the presence of the master. The band was tight and the soloists undoubtedly would have played well without Monk at the piano, but his presence produced a tangible delight and excitement that the players couldn't help but reflect.

Outstanding was Rouse, veteran of over a decade with Monk, who may never have sounded more in tune with his music than he did this night. He rode the quirky rhythms of *Oska T.* and *Evidence* with humor and plunged his heart and soul into *Monk's Mood*, lavishly embellished by the strings in a manner that sometimes bordered on schmaltz but never strayed beyond the essence of the piece.

McPherson was in rare form as well, and Johnson's soprano work on *Evidence*. *Blue Monk* and the perky *Bye-Bye* proved conclusively that good music and good musicians transcend the artificial barriers of era and style. The others soloists were solidly entrenched in the buoyant spirit of the music. Stephens took things farther outside than the others but usually remained within the broad boundaries of the Monkian universe.

Thelonious himself was restrained in demeanor and kept his solos brief, but he left no doubt that he was back, with his wry wit and his completely individual approach to rhythm and harmony intact. He had never rehearsed with this orchestra; but the music they were performing was, after all, his, and he fit in comfortably, exploring its jagged contours as if he had never been away. I particularly liked his happily aggressive solo on *Straight No Chaser* (played by a quintet of Jeffries, Rouse and rhythm section) and his economically pensive one on *Pannonica* (my favorite of the string arrangements).

As fine as the band sounded (much credit goes to Thelonious Jr. for keeping things pulsating), it was Monk's night. The audience was blessed to witness the return of one who is not only a brilliant composer but one of the great instrumental stylists of all time. I was saddened when a scheduled Village Vanguard engagement by Monk was cancelled at the last minute. I pray that his "comeback" does not turn out to be limited to this one appearance. We need him back on the scene.

—peter keepnews

## THE MAHAVISHNU ORCHESTRA

The Auditorium Theatre, Chicago

**Personnel:** John McLaughlin, guitars; Jean-Luc Ponty, violin, baritone violin; Gayle Moran, keyboards; Ralphie Armstrong, bass; Michael Walden, drums; Steve Frankovich, trumpet, fluegelhorn; Bob Knapp, trumpet, flute; Stephen Kinder, Carol Shive, violins; Marsha Westbrook, viola.

If there hadn't been a Mahavishnu Orchestra before, the debut of John McLaughlin's present Mahavishnu Orchestra might've been a greater event. As it was, the expectations were greater than the music ever could've been.

There were immediate questions, comparisons of the band then and now, of the music then and now. In player-to-player comparisons, the band then was better — but then, the music now isn't the same. It's actually orchestral with the strings and the horns — except that they're not playing music all that orchestral. The sound is different, but it's really what the other Mahavishnu played as a rock band only now being played as a chamber ensemble. And

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isn't as interesting.

What McLaughlin creates is a music at once simple and complex — a mantra-like simplicity of melody, a mercurial complexity of rhythm. It's lyrically soaring yet rocking. But the band now isn't together enough to play all that. The lyricism is as fervent as ever, but the rocking isn't—and many in the audience were disappointed. And I don't mean the assholes shouting, "Boogie!" Nor that the band ought to be rocking—I mean they try to rock and they don't.

I hesitate to return to comparisons, but I think the inertia of the concert was due to the band, whether inexperienced or under-rehearsed or whatever. And despite the presence of the horns and the strings, the music is mainly played, as before, by McLaughlin, the violin, and the trio — and they're simply not as great. Jean-Luc Ponty is a great player, but somehow not in this context. Ponty's solos seemed the same every time and he never had the rocking lyricism to equal Jerry Goodman. Gayle Moran has an ethereal voice, but except for an everpresent enchanted smile, I never sensed her presence in the music—unlike the ubiquitous energy of Jan Hammer. Rick Laird vs. Ralphe Armstrong is a closer contest (though it isn't a contest). And overall is the ghost of Billy Cobham. The guitar, drums duets were as prevalent as before, and McLaughlin and Michael Walden inspire each other, but nowhere is that funky ferocity of Cobham—nowhere is that spirit that energized it all.

And therein is the irony. The Mahavishnu Orchestra is a spiritual ensemble, reverent about their music — and yet their playing, though inspired, isn't inspiring. It actually somnolized me.

But, despite all these doubtings, the music is good—or it *will* be. It isn't what was expected, but that isn't their fault. It's that what McLaughlin is creating seems not so much an evolution into something greater as into something else not yet great. As it were, it's not the apocalypse as advertised, but another inauguration.

—michael bourne

## KALAPARUSHA AND THE LIGHT Child City, Transitions East, Chicago

**Personnel:** Kalaparusha Ara Difda, tenor saxophone, clarinet; Akba, trumpet; Mike Logan, bass; Weslee Tius, drums; Laja Yasin, congas.

The Light is playing and Kalaparusha Ara Difda, a light, quiet figure, moves slowly, tentatively, with large soft eyes lingering over the room, ingesting it. A hand reaches toward his clarinet, stops in mid-air, then moves toward his tenor; he picks it up, raises it halfway, hesitates, puts it back on the stand. He picks up his clarinet and blasts several times on a referee's whistle; the Light's flow of music continues. Then Kalaparusha joins Akba with the most outrageous counterpoint imaginable — shrieks, smears, guttural stutters — like a gruff cop taking his pleasure.

As Kalaparusha bends and lurches, Akba stands calmly aside, continuing a poised line that somehow catches everything Uifda plays, and disputes it. Akba's feeling for rhythmic contrast while maintaining linear continuity is tremendous, partly because his own solo has included such a lightning flexibility. He plays broken, spaced phrases while Difda grumbles at length in the lower register; Difda spits and snorts furiously as Akba makes relatively complex lines. The rhythm section is making a cyclonic tempo, but it really needn't — Akba and Difda are excitement enough.

Difda has followed a difficult and very personal path through the ambiguities and mysteries of free-jazz. Early, his playing was an

art of sounds and spaces in tension; later he played as if driven to maintain a constant sound. Along the way just about every vital modern saxophonist got translated into Difda's language, but a period of synthesis began about the time of his first Delmark LP. The result is his work with his current group, and it is not in the least exaggerating to describe him as one of the three or four leading free tenor players, as well as *the* outstanding post-war jazz clarinetist.

Note that last, because it's a heavy statement. Who is there to compare with Difda? The best bop and hard bop reedmen shunned the clarinet completely. The post-Ornette players pride themselves on doubling on several horns, but the clarinet is heard rarely: Anthony Braxton has made some impressive clarinet statements. Roscoe Mitchell some brilliant ones, yet both prefer other instruments, and who else has there been?

What is Difda's new style like, then? Like current Rollins at his best, Difda is quite without grace or ease, and also like Rollins, Difda can play ideas that are downright funny. On both horns his line is twisted, a kitten's string of ideas that bend, curve and wrap around. The tenor's superior resources lend themselves to splittone and overtone amazements, not in the frenzied, climactic way of the Coltrane disciples, but within the context of developing solos. Throughout all, Difda's sense of black humor and irony vies with a pure, though gnarled, lyricism. His is not an "easy" music: the internal logic of his constructions is as solid as the pit in a peach, the motive usually a dramatic kind of cubist vision.

On clarinet he's more inclined to make extravagant sounds for his own pleasure. On both horns he usually stays close to the instruments' true sounds, though, as implied above, his capacity for expression is an important, sometimes determinative, part of his structures. And, as in his formative period, the crucial element of his art is the tension derived from an astonishing freedom of rhythmic movement: almost anything can happen in this music, and make perfect sense.

Surely, this is the finest group by far Kalaparusha's yet directed. He's used some remarkable trumpet players in the past—Lester Bowie, Cecil Bridgewater, Leo Smith—but Akba is far and away the most compatible, with a talent and individuality to compare with the most renowned of his stylistic contemporaries. What a *musical* mind he has! He prefers his horn's middle ranges and his rhythmic agility is almost as amazing as Difda's. Moreover, his composerlike improvising tends to move toward areas of spatial tension—rhythm is his special genius.

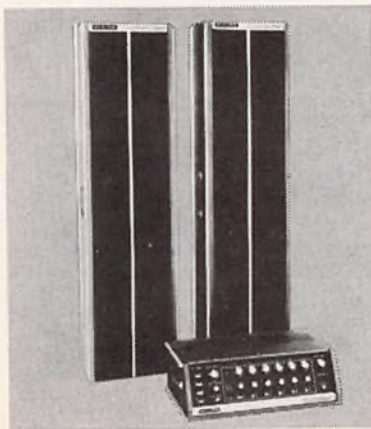
And Logan offers some of the same virtues. This band concentrates on very fast or very slow (even no tempos) — there are no betweens. They often rely on patterned rhythms, so that a bassist's role might be thoroughly subservient. Logan's intelligence provides the contrary music: his is the Wilbur Ware-like quality of simultaneously presenting pulse and variation, both rhythmic and harmonic.

Kalaparusha and the Light are not slick or fashionable, their music doesn't slap you in the face with its New-ness and Grande Passion. A listener out for kicks won't appreciate this band's low-pressure front, its tempos, its blowing frameworks, its strange emotional unity, Difda's short, skittery themes. For the rest of us there's the delight of hearing a remarkably compatible group of rough-hewn musicians who subtly enter the skull and grow there, with sly questions and hard, individualistic statements. We're better people for that.

—john b. litweiler



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LINDA WING

By Ray Townley

Recently, a correspondent wrote in asking why a Rolling Stone album had received four stars, while the Don Sebesky *Giant Box*—featuring a cast of jazz all-stars—had garnered only two.

Still another reader wrote asking if we employ different standards of judgment for jazz, blues and rock albums.

While it may at times appear differently, these inquiries, and the many others like them, are well taken by the *down beat* editorial staff and by our faceless cast of record reviewers scattered confetti-like around the country.

Ideally, the record review column reflects the new, or more accurately, renewed contemporary stance that *down beat* has elected to take on its 40th Anniversary. As much as space will permit, the column encompasses the totality of significant musical trends and developments (at least as seen through the bleary eyes of *db* roustabouts).

That, hypothetically, we may review on the same page an Oscar Peterson solo

album, a British folk-rock group like Horslips, a soul-crooner of the stature of Eddie Kendricks and a keyboard popularizer along the lines of an E. Power Biggs, should not be viewed as a contradiction. That, again hypothetically, Peterson should receive only three stars while Kendricks garners four, is likewise not to be seen as either a contradiction or a statement declaring Kendricks a more important musical force.

Well, then, you may ask, what does it mean? First, that it is as comical as it is impossible for an artist to be judged according to some absolute norm of musical perfection. There simply is none. With any record review, a multitude of variables come into play.

Each artist must be viewed within the context of his unique musical genre: what does he intend to communicate through his music; how successful is he in achieving this; how successful is he compared to his stylistic peers; how does this particular album compare with the artist's past efforts. (Of course, we're assuming that his musical form has validity as art, and entertainment).

Consequently, Kendricks must be judged by what his peers—Gaye, Wonder, The Temptations, even Mayfield—currently are doing. He must also be judged in the light of his past albums. If previous efforts hovered around a one star average (the netherworld of "stiffs" and "bombs"), a reviewer might be more apt to praise his new album if it shows the least bit of talent.

If his other albums rung up five stars, his latest may be viewed more critically. Yusef Lateef's last album, *Hush 'n' Thunder*, might have been deemed a worthy effort for an unproven talent, but in comparison to Yusef's past efforts, it was decidedly mediocre. But precisely

because of his recent critical falling out, his new *Part Of The Search* LP has caused that much more excitement.

Of course, there's that age-old question of technical proficiency vs. feeling. Rhythm and blues grew up out of a desire to feel good despite the trials and tribulations of American life. Bebop, the music that revolutionized the world of jazz, was the musical expression of people who wanted to confront that bleak world head on in an angry attempt to carve their own reality.

Today, most of our seeming discrepancies in ratings comes about by a clash of these two strands of Afro-American culture. On the surface, it seems downright offensive for a musician like King Curtis to take a few simple sax riffs, build a complete library on them, and be praised for his musical ability, while giants like Anthony Braxton, and while he was alive, Eric Dolphy, go unheralded except among a handful of renegade critics.

But, again, Curtis must be understood, and ultimately judged, within his chosen context: the ability to communicate pleasure on a basic, gut level. That level can be just as hard to reach and perfect as are Braxton's incredible forays on the horn. So often, stylists less soulful than Curtis have fallen into melodrama, simple platitudes or cloying repetitiveness. Curtis himself has sometimes missed that mark of magical/emotional communication. And here is where the reviewer comes in. He must let the reader know when the artist has succeeded or failed.

All of this is by way of showing that the final judgment placed on an album is determined by many relative factors. Not the least of these is the reviewer himself. His own musical preferences and knowledge will greatly color any review; it can't be any other way.

Two things are important here. One, that the reviewer has put into the body of the review the precise reasons for his final decision. Two, that through appearing consistently in the pages of *db*, the reviewer will become familiar to our readers. They, in turn, will better be able to understand where he's coming from and, therefore, be better able to make the final judgement for themselves, which is always preferred.

Often it's asked whether the star ratings, which so frequently seem so damn arbitrary, aren't more of a hindrance than a help. At those agonizing moments when the review is completed and you're battling with three, three-and-a-half, or some micro-subdivision thereof (like three-and-13/14-chopsticks), the stars really seem idiotic. But the truth of the matter is that the star system actually conditions a reviewer to be more analytical and honest in his approach. He must justify his rating, take the album apart and show why he gave it only two, or why he graciously bestowed upon it the highest of honors, five big ones. Hopefully, in comparison with other music journals, *db*'s reviews will prove to be the most thought out.

*down beat* isn't perfect, but we're in there struggling. At times an album will appear on our pages that perhaps wasn't as important as another that didn't make it. We know this and are doing our best in allotting space for the worthy ones. We also feel it's important to make statements, even if they're negative ones, on highly popular albums that touch upon our market. After all, the review column is not some highfalutin artist's den; it's a consumer service report. And we want to make you aware of some things and wary of some others. Now back to that Alice Cooper review . . . *db*

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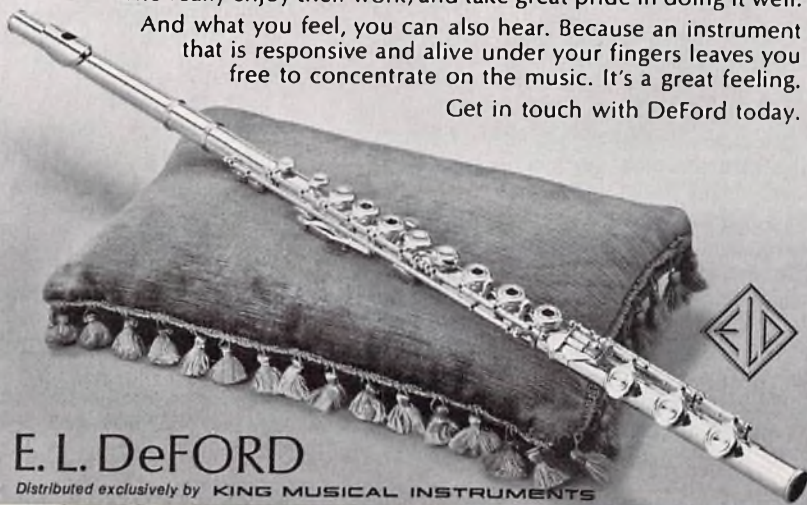
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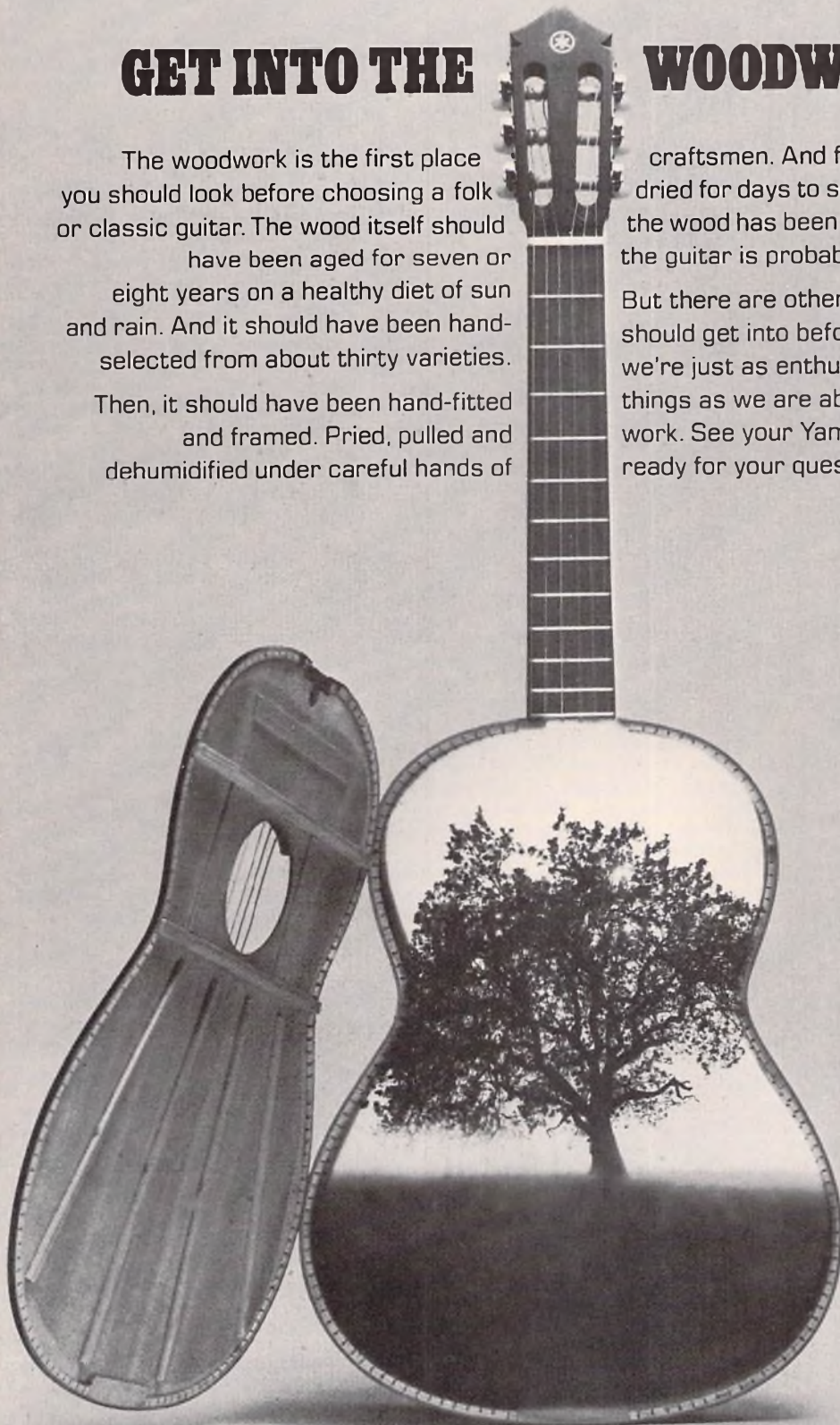
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# HOW TO ELECTRIFY A HORN AND AN AUDIENCE

by Dr. William L. Fowler

Variety has long been the spice of music -  
volume whispers, then roars; tempo creeps, then  
races; harmony consonates, then dissonates;  
pitch ranges from the lowest ear-drum flap to  
the highest squeak. And from such contrasts,  
musical form ensues. But only recently, and only  
through electronic manipulation, has timbre  
been on the road toward the continuum of  
variety which tempo, for example, has always  
enjoyed.

No matter how purists might insist that  
anything outside beautiful legitimate sound  
from legit instruments represents a travesty of  
tone, the young breed of jazzers are joining their  
rock brothers in using the apposition of pure  
versus distorted sound as an expressive means.  
Could Jimi Hendrix have burst those bombs in  
air (*Star Spangled Banner - Woodstock* album)  
with an acoustic classic guitar as his only fuse?  
No, he needed his pickup, plus an array of tonal  
manipulative devices. And now, with efficient  
pickups on hand, horn players are busily  
sparking their own electronic music explosion,  
even if they have only the starter kit-pickup,  
amp, and maybe a wah-wah pedal with fuzz  
tone switch patched between them.

But for those horn-men who want to extend  
their range of tonal effects toward a continuum  
of variety, there are modulators, reverberators,  
echoers, trajectors, dividers, shifters, and  
converters to enhance, magnify, distort, and  
otherwise change in myriad ways the natural  
sound of their instruments. But it all starts with  
the pickup.

Most turned-on blowers place pickup on  
mouthpiece, where the airstream begins. A  
contact mike, sensitive to motion, simply at-  
taches to a vibrating surface, like a sax reed,  
while a true microphone element, sensitive to air  
pressure, responds to airstream variations  
through a hole drilled in the mouthpiece itself.  
And once the stream of electrons gets into a  
cord, any or all of the following devices can work  
their particular tonal magic:

The *ring modulator* adds both upper and  
lower sidebands of sound to the original tone.  
These modulated outputs will be the sum of and  
the difference between the frequencies of the  
original tone and an internal sine wave or ex-  
ternal source. The frequency of this modulating  
sine wave is controlled by a foot pedal or a  
sliding potentiometer. Suppose, for example, a  
tone of 200 cps, with its associated overtones of  
400, 600, 800 cps, and so on, is fed into the ring  
modulator, where a 50 cps sine wave does the  
modulating. The output, then, would be 150 cps

(200 minus 50), 250 cps (200 plus 50), 350 cps  
(400 minus 50), 450 cps (400 plus 50), plus the  
modulated frequencies of other present over-  
tones. A truly ringing sound!

A closely-related device, the *frequency shifter*,  
separates the sidebands so that the player can  
choose either upper or lower. This device makes  
the output sound more melodic, if less ringing,  
than does the modulator, since the sideband is  
simply the original tone shifted to another  
frequency range. As of now, frequency shifters  
are being produced by some synthesizer  
companies, but models designed for live music  
performance are on the way.

The *formant projector* also adds sound to an  
input tone - the device automatically activates a  
series of ascending and descending single  
portamento pitch lines, which dart away and  
disappear, like bright little shooting stars.

The *octave divider* shifts the pitch of the input  
note down one octave, where the sound becomes  
a square wave. But on many of these devices,  
additional circuitry not only allows pitch  
transposition of two octaves down and one  
octave up, but also changes the square wave into  
sounds imitative of many standard instruments,  
such as bassoon, cello, or tuba.

The *reverberation device*, often built into the  
amplifier control panel, causes any sound to  
linger awhile, like a trumpet note in a bathroom  
will.

The *echo device*, essentially a tape loop  
receiving sound from a recording head then  
feeding that sound immediately into one or  
more playback heads as it moves past them,  
makes possible instant tone-repetition. And  
since the playback heads can be fed back into  
the recording head, complex patterns of sound-  
repetition can be built, even from a single note.  
Furthermore, when the initial portion of the  
tape loop again reaches the recording head,  
sound on sound becomes still another of this  
machine's effective uses.

The *frequency-to-voltage converter*, a device  
rather hard to find now, but hopefully less rare  
in the future, changes the frequency of a single  
input note into a voltage, thus making any horn  
control input to any voltage-controlled device,  
such as a synthesizer. By feeding into a con-  
verter, then, a horn can functionally replace the  
keyboard of the synthesizer, thus offering wide  
flexibility in creating musical effects. One such  
effect, for example, is to set up tuning oscillators  
to a chord which will move in parallel motion  
with the player's melodic line. Other effects  
cover the range of timbre-affecting music  
components - attack, decay, formant, trans-  
ients, overtone presence, and so on - and  
should a horn player buy a synthesizer, he'd do  
well to totally digest its instruction manual!

The *phase shifter* produces an exact duplicate  
of the input waveform, shifts this duplicate  
slightly out of phase with the original, then  
combines the two, thus attenuating or can-  
celling certain parts of the original waveform,  
while reinforcing other parts. Since the amount  
of phase difference is changed as a function of  
time, the output of the phase shifter contains a  
slow pulsation as a component of its sound.

Unquestionably there will be more electronic  
sound manipulation devices appearing, for this  
particular science began only some 27 years ago,  
when Schaeffer and Henry started their serious  
investigation. To prepare himself, then, for  
future understanding, any timbre-expansion  
minded musician should read, among other  
manuals, *Electronic Music*, by Allen Strange  
(Wm C. Brown, publisher) and should listen to  
the many artists who are seeking to develop  
musical usage of electronic devices, men like  
Miles Davis. **db**



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Annotated by Dr. William Fowler  
Transcribed by Walter Fowler

Approximately half way through this cut Miles Davis begins an electronic manipulation section, using intermittent bass notes as accompaniment to his trumpet, which itself is being put on a tape loop. The asterisk above the ninth note indicates the start of the section of his solo which is on the loop and which is added to his solo as indicated in this transcription. Reverberation and echo effects are used for tonal variants. Trumpet parts are shown in transposed notation. The bass part is concert pitch. Since the solo is not metrically divided and no regular pulse is used, the time notation is shown as approximate relativity. Micropitches are used, usually 1/8 of a semitone up or down, shown by / (up) and by \ (down).

The musical score is presented in three systems. The first system shows the initial trumpet and bass entries. The second system marks the beginning of the 'Tape loop' section with an asterisk above the ninth note. The third system continues the solo with various effects and micropitch notations.

VERYL OAKLAND

continued on page 47

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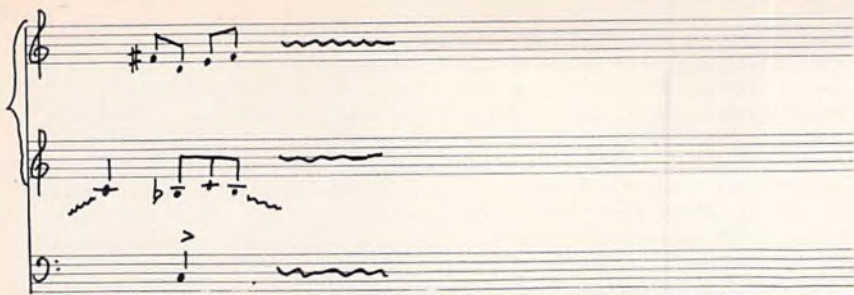


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## CLEO LAINE

Continued from page 37

him doing Kern, Coward, Porter, and other "sophisticated" material. But Short feels that if a song is sung with intelligence, an incongruous singer might just be able to make it work. Short feels that singing intelligent songs intelligently is the most important factor in the art of pop singing. What do you find are the important qualities one should have to be a top vocal artist?

**Laine:** I hate to bore an audience, and most of the time when I listen to other singers, I get bored. I get restless when I hear a singer do the same types of things all the time, even if they're done well. It may just be that I'm not a very good audience. So I feel, if I'm not a good audience, then I have to work very hard not to bore my own audiences. I have to put myself in their place when I work out a program.

**Dankworth:** Both of us are people who like to communicate. We're not of the Miles Davis school, I guess you might say, those who don't appear to have any thought for the audience.

**Laine:** Well, I disagree there. I think what Miles does is a form of showmanship. **Mitchell:** Yes, and I think Miles had always been aware of that. But his kind of approach is apt to turn more people off than a somewhat warmer one.

**Laine:** There are still a lot of masochists around, however (laughter).

**Mitchell:** So variety is what you seek? **Laine:** Yes. Many people around today decry a varied style. But let's face it, the

pop artists today are bringing a more dramatic quality back to live performance, using make-up and light shows and so forth. They're beginning to realize that music, played incessantly in the same vein, can bore. So they've begun to dress it up.

**Dankworth:** I wouldn't necessarily put it that way. I think it's a more positive thing altogether. The musical audience now is much more catholic in its taste than 50, 20, or even ten years ago. People are much more broad-minded about the kinds of music they like. You look through someone's record collection and you'll find a bit of Bach, some Carole King, some Charlie Parker. And I don't think anyone has given the audience credit for that kind of intelligence. What we're trying to do is incorporate all of our musical likes, giving the audience as complete a picture of what we think is good in music as we can. Cleo will sing a Stevie Wonder tune because she thinks it's good, not because Stevie Wonder is at the top of the charts. The same holds for Carole King and Bach, for that matter. We don't do it to be clever; we're this eclectic because we think these audiences are ready for this approach to music in all its forms. There are too many barriers, too much musical "racism," you might say, between different categories of music. We try to embody many styles within our own.

**Laine:** And I agree, sir.

And on that note of marital concurrence, the Dankworths were on the move again. **db**

## POTPOURRI

Continued from page 9

**Bert Dahlander**, the Swedish drummer who played with **Teddy Wilson**, **Charlie Shavers** and **Terry Gibbs**, sent us the following request from Aspen, Colo., where he now lives: "Once in a while some jazz people come up skiing or visiting and tell me, 'Wow, I thought you were dead!' or something like this. So I am asking you to write that I am very much alive and feeling great, and doing a lot of playing and am now with my own quartet." The group, which features pianist **Joe Keel**, reedman **Phil Urso** and bassist **Bob West**, plays weeknights at the Timbermill Inn.

The **Harry James Band**, busy with recent dates in the Miami, Fla. area, unveiled some new additions to the ensemble. **Quinn Davis**, formerly with **Stan Kenton**, has joined as lead alto, and **Glenn Ferris**, a former **Don Ellis** sideman, has taken over the first trombone chair.

Meanwhile, current James drummer **Les De Merle**, who joined the **Lionel Hampton** band in 1962 at the age of 16, has published an impressive promotional booklet on himself and his group **Transfusion**. The group includes reedmen **Charles Black** and **Marty Krystal**, hornmen **Gil Rathel** and **Mayo Tiana**, and **Emmett Chapman** on electric stick. The group does its rehearsing at Les' Cellar Theatre in L.A., which seats 100 and has complete lighting, sound and stage facilities for both musical and theatrical functions. In another part of the Theatre

building is the Music Workshop, where seminars are held on music theory, composing and arranging, and where Les gives private drum lessons.

The **National Symphony Orchestra** in Washington, D.C. has awarded grants to 11 composers for the creation of performance pieces in honor of the upcoming national bicentennial. The works are scheduled for the 1975-76 and 1976-77 seasons. The orchestra's music director, **Antal Dorati**, emphasized that while the bicentennial will provide the occasion for the works, they need not be connected with the birthday celebration. Commissioned were **Robert Russell Bennett**, **Stephen Burton**, **Luigi Dallapiccola**, **Robert Evett**, **Gene Gutche**, **Ulysses Kay**, **Benjamin Lees**, **Frank Martin**, **Juan Oreggo-Salas**, **William Schuman**, and **Gunther Schuller**.

**Senate Soul Dept:** A state resolution recently introduced on the floor of the Florida Legislature officially honored Tampa native sons **Nat** and **Cannonball Adderley** (a rotound,uh personage even before the honor). **db**

## RIVER FEST

Continued from page 10

and **Eumir Deodato**. Seven Monday evenings in the festival season will be taken up by a film festival, new this month to the Mississippi River event. For information, write University Center Ticket Office, Southern Illinois U., Edwardsville, Ill. 62025. **db**

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# CITY SCENE

## New York

The big news here, of course, is the festivals — Newport and Studio Rivbea, both detailed in previous issues of *db*. . . One of those taking part in the Rivbea concerts, **Jimmy Lyons**, leads his trio in a sneak preview at Rivbea, June 21-22. . . The Eisenhower Park summer series (reported in the June 20 *db*) features **The Benny Goodman Sextet** July 5; **Jose Feliciano** July 6; and **The Maynard Ferguson Orchestra** July 7. . . And Ron Delsinger will again produce the Schaefer Music Fest in Central Park's Wollman Skating Rink. **Two Generations of Brubeck** appear with **John Hammond** June 21, followed by **Todd Rundgren's Utopia** (June 22), **The Mahavishnu Orchestra** (June 24), **Dionne Warwick** and **Barry Manilow** (June 26), **Herbie Mann**, **Carlos Potato** and

**His Bata Cubano** and **Joe Bataan** (June 28), **Mandrill** and **LaBelle** (June 29), **King Crimson** and **Golden Earring** (July 1), **Z.Z. Top** and **Brownsville Station** (July 8), **Earth, Wind & Fire** (July 10), **Robert Klein**, **Melissa Manchester** and **Jim Dawson** (July 12), **Jose Feliciano**, **Freddie Prinze** and **Druick & Lorange** (July 13), **Richie Furay**, **John David Souther**, **Chris Hillman** and **Leo Kottke** (July 15) and **America** (July 17). Whew. . . Don't forget the last **New York Jazz Repertory Co.** concert that opens up Newport June 28. It's the **Charlie Parker Retrospective** with **Jay McShann**, **Earl Hines**, **Dizzy Gillespie** and **Billy Eckstine** among others. . . **Sonny Rollins** at the Village Vanguard through June 23. . . The **Cookery** has **Calvin Jackson** and **Rusty Gilder** all summer, with **Chuck Folds** as the Sunday attraction. . . At the Bitter End, it's **Esther Phillips** June 26 through July 1. . . June 16-22 catch **Gene Bertoncini** and **Mike Moore**. . . Summer at Jimmy Weston's looks like **Dorothy Donegan** through June and **Hazel Scott** through August. . . **McCoy Tyner** and **Art Farmer** lead quartets at the Half Note through June 22; Farmer sticks around and is joined by **The Horace Silver**

**Quintet** June 24-29. July 1-6 it's **Chuck Mangione**. **The Lee Shaw Trio** and **Buddy Tate**, with guest **Helen Humes**, book in July 8-13, and July 15 brings in **Zoot Sims** opposite Shaw. . . The **Billie Holiday Theatre**, part of the **Sheffield Rehabilitation** program in Bedford-Stuyvesant, is presenting a varied program of plays, children's shows, art exhibits and concerts, such as **Errol Parker** (June 29). . . **Mikell's** has weekend jazz with **Chico Hamilton**, June 20-22 and June 27-29. July 4-6 and July 11-13 it's guitarist **Jimmy Ponder**. **Jazz Vespers N.Y.** has **Stan Levine and His Original Traditional Jazz Band** June 23, and **Peter LaBarbera** closes out the season June 30. **Jazz Vespers N.J.** has **Jeff Hittman** June 23 and **The Saleen Wright Ensemble** June 30. . . **The Edgar Winter Group** with **Rick Derringer** play Madison Square Garden June 28. . . **Tony Bennett** and **Lena Horne** sing at Westbury Music Fair through June 23, followed by **Don Rickles**. . . At **Sonny's Place** in Seaford, L.I., catch **Dakota Staton** June 21-23, **Gene Walker** and **Sonny Til** June 28-30, **Attila Zoller** July 5-7 and **Warren Chiasson** July 12-14. . . As always, there are gaps in the above. Fill them in by calling **JAZZLINE** — (212)421-3592. And **JAZZLINE's** sponsor, **Jazz Interactions**, is again presenting outdoor jazz at the **Pub Theatrical Fountain** (51st St. and Broadway) Wednesday and Friday afternoons.

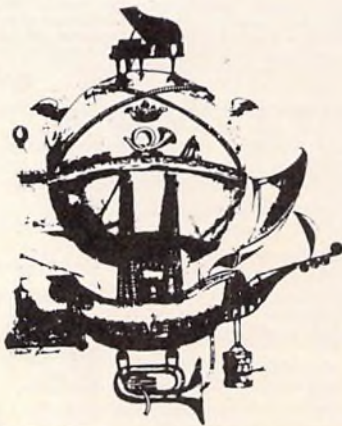
**Cast Call:** Jack Tafoya's **Jazz Adventures**, which sponsors noon luncheons at the Half Note on Fridays, is now sponsoring a **Jazz Showcase** at the club Sunday nights. Tafoya announced the Sunday sessions at a birthday party for the organization, and had to turn away groups that wanted to appear. Tafoya, always opposed to "the exploitation aspect of jazz," wants to use this as an opportunity for lesser-known groups to audition, in effect, for visiting club owners and promoters. Tafoya says "no amateurs, please," but every style is welcome; **The Jazz Adventures Band** plays opposite the groups Sundays 7-9 p.m., and an appointment is necessary to audition for the **Showcase**. Call (212)489-0654.

## BOSTON

The Hub will not be napping this summer, as the old standbys unleash a parade of entertainment. **Elma Lewis**, **Grande Dame** of the black arts in Boston, provides free concerts nightly at her Playhouse in the Park (Roxbury), featuring personalities like **Olatunji**, **Odetta**, **The Billy Taylor Trio**, and lots of local talent. Call 442-8850 for nightly schedules. . . **Polyarts** has the **Hatch Shell** wafting sweet sounds across the **Charles River Basin** starting July 11, with **The James Montgomery Band** and **Chris Rhodes**, and continuing for several weeks, symphonic and jazz sounds included. . . The **Montgomery Band** is also at the **Performance Center** in Cambridge, June 27-30. They're followed by **Little Feat** (with guitarist **Lowell George**) July 5-7, and **John Hammond**, July 9-13. . . **Berklee's Summer Studies Program** has seminars run by (and jam sessions featuring), local teacher/musicians **Gary Burton**, **Phil Wilson**, **John LaPorta**, **Alan Dawson** and **Herb Pomeroy**. Concerts are free; call 266-3525 for details. . . Rumor has it that **Mose Allison** will bring his limber trio to **Sir Morgan's Cove** in Worcester; watch for it. . . **Gato Barbieri** and company will chant

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the praises of the Third World at the Jazz Workshop through June 23; **Bobby Blue Bland** books in July 17. **Mae Arnett** is now vocalizing Mondays and Tuesdays at the Scotch and Sirloin with **The Drootin Bros.**, who fly voiceless Thursdays through Sundays. **Debbie's** is slated solid through August, as is **Zircon**; often with the same groups, in fact. Flutist **Tom Lee** is at **Debbie's** through June 22, and moves to **Zircon** July 2. **Quartet**, led by **Dave Samuels** and **Pat Metheny**, is at **Deb's** July 3-6, and at **Zircon** July 16; and **The Joe Hunt Septet** starts at **Zircon** July 16 and is at **Debbie's** in late July. Other **Debbie's** dates have pianist **Art Mathews**, June 26-29; **The Pete Chavez Sextet**, July 10-13. And at **Zircon**: **Stanton Davis** and **The Ghetto Mysticism Band**, June 25; Brazilian trumpeter **Claudio Roditi**, July 3, and the jazz-rock **Spectrum**, July 10 and July 17.

## CHICAGO

**Jackie & Roy** headline the Jazz Showcase June 19-23, followed by **Freddie Hubbard**, June 26-30. And **Freddie's** group may be the last you see at the Showcase for a while, as entrepreneur **Joe Segal** may finally confirm the rumors and leave the Rush St. spot in July. Another rumor suggests that the room above the Showcase, the **Happy Medium**, may be featuring big-name concerts—like **Billy Cobham** and **Chick Corea**—soon. The **High Chaparral** books **Blue Magic** June 26-30, **Bloodstone** July 4-7 and **Joe Simon** July 19-20. Amphitheatre concerts include **Eric Clapton** (July 2) and **The Edgar Winter Group** (July 9). The **Wise Fools Pub** on Lincoln Ave. sports **Odell Brown** and **The Organizers**, Wednesday through Saturday the last two weeks of June. **Cinco** (minus **Alma Balier**) plays Sundays, with **The Dave Remington Band** still steady on Mondays; and **Dave** and trumpeter **Bobby Lewis** now lead a Dixie group Tuesdays. Down the street at **Ratso's** it's **Batucada** Sundays and Mondays, and **The Phil Upchurch-Tennyson Stevens Sextet** Tuesdays. **Houston Person** and **Etta Jones** hit the **Ridgeland Club** June 21-24. At the **London House**, catch **Ramsey Lewis** (through June 23) and **George Shearing** (July 9 for four weeks).

## DALLAS

SRO attendance for the **Maynard Ferguson** concerts at downtown El Centro Community College has prompted negotiations for a return appearance by the trumpeter and his orchestra. There'll also be experimental bookings by the school in the near future. **The Staple Singers** have reportedly been inked for a Venetian Room stint, July 8-16. Pianist **John Fresk** has joined the long-standing and excellent **Harper's Corner** house group at the Hilton Inn, replacing **Xavier Chavez**, now based in Shreveport; other personnel are **Steve Allen**, drums; **Fred Casares**, bass; and vocalist **Abby Hamilton**. One of the more listenable groups around has observed a two-year anniversary at the popular **Chateaubriand Restaurant's** lounge. It's the trio of vocalist **Char Lovett**, with pianist **Ray Mendias**, bassist **Mike Winter** and **Rich Burleson** on drums.

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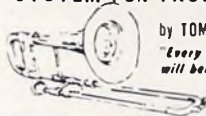
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# Selected Miles Discography:

continued from page 20

Tommy Potter, bass; Art Blakey, drums; Britt Woodman, trombone; Teddy Charles, vibes; Charles Mingus, bass; Elvin Jones, drums. **WORKIN' AND STEAMIN'**, Prestige P 24034, May 11, 1956; Oct. 26, 1956.

*It Never Entered My Mind; Four: In Your Own Sweet Way; The Theme (Take 1); Trane's Blues; Ahmad's Blues; Half Nelson; The Theme (Take 2); Surrey With The Fringe On Top; Salt Peanuts; Something I Dreamed Last Night; Diane; Well You Needn't; When I Fall In Love.*

Personnel: Davis, trumpet; John Coltrane, tenor sax; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

**FACETS**, CBS J-1, Oct. 27, 1955; Oct. 9, 20, & 23, 1956; June 25, 1958; Aug. 21 & 23, 1962.

*Devil May Care: Blue Xmas, (To Whom It May Concern.); Sweet Sue; Budo; Jitterburg Waltz; Round Midnight; Wild Man Blues; Django; Jazz Suite For Brass; Three Little Feelings.*

Personnel: Sextet: Davis, trumpet; Frank Rehak, trombone; Wayne Shorter, tenor sax; William Correa, bongos; Paul Chambers, bass; Jimmy Cobb, drums; Bob Dorough, vocal.

Quintet: Davis, trumpet; John Coltrane, tenor sax; Red Garland, piano; Chambers, bass; Philly Joe Jones, drums.

Michel Legrand & his Orchestra: Legrand, arranger, conductor; Davis, trumpet; Phil Woods, alto sax; Coltrane, tenor; Jerome Richardson, baritone, clarinet; Herbie Mann, flute; Betty Glamann, harp; Eddie Costa, vibraphone; Barry Galbraith, guitar; Bill Evans, piano; Chambers, bass; Kenny Dennis, drums.

The Brass Ensemble Of The Jazz & Classical Music Society: J.J. Johnson, composer, arranger; Gunther Schuller, conductor; Davis, trumpet, fluegelhorn; Bernie Glow, Arthur Strutter, Joe Wilder, trumpets; Jim Buffington, French horn; Urbie Green, J.J. Johnson, trombone; Milt Hinton, bass; Osie Johnson, drums.

Additional personnel: John Lewis, composer, arranger; Dick Horowitz, tympani, percussion.

**'ROUND ABOUT MIDNIGHT**, Columbia CS 8649, Sept. 10, 1956.

*'Round Midnight; Ah-Leu-Cha; All Of You; Bye Bye Blackbird; Tadd's Delight; Dear Old Stockholm.*

Personnel: Davis, trumpet; John Coltrane, tenor sax; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

**MILES AHEAD/MILES DAVIS & 19**, Columbia CS 8633, 1957.

*Springsville; The Maids Of Cadiz; The Duke, My Ship; Miles Ahead; Blues For Pablo; New Rhumba; The Meaning Of The Blues; Lament; I Don't Wanna Be Kissed.*

Personnel: Orchestra under the direction of Gil Evans; Davis, trumpet, fluegelhorn; Bernie Glow, Ernie Royal, Louis Mucci, Taft Jordan, John Carisi, trumpets; Frank Rehak, Jimmy Cleveland, Joe Bennett, trombones; Tom Mitchell, bass trombone; Willie Ruff, Tony Miranda, Jimmy Buffington, French Horns; Bill Barber, tuba; Lee Konitz, alto sax; Danny Bank, bass clarinet; Romeo Penque, Sid Cooper, Edwin Caine, flute, clarinet; Paul Chambers, bass; Art Taylor, drums.

**MILES & MONK AT NEWPORT**, Columbia CS 8978, July 3, 1958.

*Ah-Leu-Cha; Straight No Chaser; Fran-Dance; Two Bass Hit; Nutty; Blue Monk.*

Personnel (for first four tracks): Davis, trumpet; Julian "Cannonball" Adderley, alto sax; John Coltrane, tenor; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums.

**PORGY AND BESS**, Columbia CS 8085, July 22, 1958; July 29, 1958; Aug. 4, 1958; Aug. 15, 1958.

*The Buzzard Song; Bess, You Is My Woman Now; Gone, Gone, Gone, Gone; Summertime; Bess, Oh Where's My Bess; Prayer (Oh Doctor Jesus); Fishermen, Strawberry and Devil Crab; My Man's Gone Now; It Ain't Necessarily So; Here Come De Honey Man; I Loves You Porgy; There's A Boat That's Leaving Soon For New York.*

Personnel: Davis, trumpet, fluegelhorn; Louis Mucci, Ernie Royal, John Coles, Bernie Glow, trumpets; Jimmy Cleveland, Joseph Bennett, Dick Hixon, Frank Rehak, trombones; Julian "Cannonball" Adderley, Danny Banks, saxes; Willie Ruff, Julius Watkins, Gunther Schuller, French horns; Phil Bodner or Jerome Richardson, Romeo Penque, flutes; Bill Barber, tuba; Paul Chambers, bass; Philly Joe Jones or Jimmy Cobb, drums; Gil Evans, arranger, conductor.

**KIND OF BLUE**, Columbia CS 8163, Feb. 3, 1959.

*So What; Freddie Freeloader; Blue In Green; Flamenco Sketches; All Blues.*

Personnel: Davis, trumpet; Julian "Cannonball" Adderley, alto sax; John Coltrane, tenor sax; Wynton Kelly or Bill Evans, piano; Paul Chambers, bass; Jimmy Cobb, drums.

**SKETCHES OF SPAIN**, Columbia CS 8271, Nov. 10 & 15, 1959; March 10, 1960.

*Concierto De Aranjuez; Will Of The Wisp; The Pan Piper; Saeta; Solea.*

Personnel: Davis, trumpet, fluegelhorn; large orchestra under the direction of Gil Evans.

**IN PERSON FRIDAY AND SATURDAY NIGHTS AT THE BLACKHAWK**, Columbia C2S 820, April 21 & 22, 1961.

*Walkin'; Bye Bye Blackbird; All Of You; No Blues; Bye, Bye, Love, I've Found You; Well You Needn't; Fran-Dance; So What; Oleo; If I Were A Bell; Neo.*

Personnel: Davis, trumpet; Hank Mobley, tenor sax; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums.

**SOMEDAY MY PRINCE WILL COME**, Columbia CS 8456, March 7, 20 & 21, 1961.

*Someday My Prince Will Come; Old Folks; Pfrancing; Drag-Dog; Teo; I Thought About You.*

Personnel: Same as above.

**SEVEN STEPS TO HEAVEN**, Columbia CS 8851 April 16 & 17, 1963; May 4, 1963.

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*Basin St. Blues; Seven Steps To Heaven; I Fall In Love Too Easily; So Near So Far; Baby Won't You Please Come Home; Joshua.*

Personnel: Davis, trumpet; George Coleman, tenor sax; Victor Feldman, piano; Ron Carter, bass; Frank Butler, drums; Tony Williams, drums.

**IN EUROPE**, Columbia CS8983, March 12, 1964.

*Autumn Leaves; Milestones; Joshua; All Of You; Walkin'.*

Personnel: Davis, trumpet; George Coleman, tenor sax; Herbie Hancock, piano; Ron Carter, bass; Tony Williams, bass.

**ESP**, Columbia CS 9150, Jan. 20, 1965.

*ESP; Eighty-One; Little One; R.J.; Agitation; Iris; Mood.*

Personnel: Davis, trumpet; Wayne Shorter, tenor sax; Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums.

**MILES SMILES**, Columbia CS 9401, Nov. 24 & 25, 1966.

*Orbits; Circle; Footprints; Dolores; Freedom Jazz Dance; Ginger Bread Boy.*

Personnel: same as above, ESP.

**SORCERER**, Columbia CS 9532, May 5, 1967.

*Prince Of Darkness; Pee Wee; Masqualero; The Sorcerer; Limbo; Vonetta; Nothing Like You.*

Personnel: same as ESP, add vocal by Bob Dorough.

**NEFERTITI**, Columbia CS 9594, June 7, 22 & 23, 1967; July 19, 1967.

*Nefertiti; Fall; Hand Jive; Madness; Riot; Pinocchio.*

Personnel: same as ESP.

**MILES IN THE SKY**, Columbia CS 9628, Jan 16, 1968; May 16 & 17, 1968.

*Stuff; Paraphernalia; Black Comedy; Country Son.*

Personnel: same as ESP, plus George Benson, guitar.

**FILLES DE KILIMANJARO**, Columbia CS 9750 June 19, 20 & 21, 1968; Sept. 24, 1968.

*Frelon Brun; Tout De Suite; Petits MACHINS; Filles De Kilimanjaro; Mademoiselle Mabry.*

Personnel: same as ESP.

**IN A SILENT WAY**, Columbia CS 9875, Feb. 18 & 20, 1969.

*Shhh; Peaceful; In A Silent Way; It's About That Time.*

Personnel: same as ESP except drop Carter and add Dave Holland, bass; Josef Zawinul, piano, organ; Chick Corea, piano; John McLaughlin, guitar.

**BITCHES BREW**, Columbia 2-GP 26, Aug. 19 & 21, 1969.

*Pharaoh's Dance; Bitches Brew; Spanish Key; John McLaughlin; Miles Runs The Voodoo Down; Sanctuary.*

Collective Personnel: Davis, trumpet; Wayne Shorter, soprano sax; Bennie Maupin, bass clarinet; John McLaughlin, guitar; Chick Corea, piano; Harvey Brooks, Fender bass guitar; Jack DeJohnette, Lenny White, Charles Alias, drums; Jim Riley, percussion; Joe Zawinul, Larry Young, piano.

**A TRIBUTE TO JACK JOHNSON**, Columbia CS KC 30455, April 7, 1970; Nov. 11, 1971.

*Right Off; Yesternow.*

Personnel: Davis, trumpet; Herbie Hancock, electric piano; John McLaughlin, guitar; Steve Grossman, soprano sax; Michael Henderson, bass; Billy Cobham, drums.

**AT FILLMORE**, Columbia G 30038, June 17, 18, 19 & 20, 1970.

*Wednesday Miles; Thursday Miles; Friday Miles; Saturday Miles.*

Personnel: Davis, trumpet; Chick Corea, piano; Steve Grossman, soprano sax; Keith Jarrett, organ; Jack DeJohnette, drums; Dave Holland, bass; Airtio Moreira, percussion.

**LIVE-EVIL**, Columbia G-30954, 1970.

*Sivad; Little Church; Medley: Gemini/Double Image; What I Say; New Um Talvez; Selim; Funky Tonk; Inamorata And Narration By Conrad Roberts.*

Collective Personnel: Davis, trumpet; Keith Jarrett, el. piano; Hermeto Pascoal, et. piano, whistling; Herbie Hancock, Chick Corea, keyboards; Michael Henderson, bass guitar; Airtio Moreira, percussion; John McLaughlin, guitar; Gary Bartz, alto sax; Dave Holland, bass, Steve Grossman, Wayne Shorter, soprano saxes; Joe Zawinul, keyboards; Ron Carter, bass, Billy Cobham, drums; Kahil Balakrishna, sitar.

**ON THE CORNER**, Columbia KC 31906, June 1, 1972; June 21, 1972, July 7, 1972; Sept. 6, 1972; Sept. 29, 1972; Feb. 13, 1973.

*On The Corner; New York Girl; Thinkin' One Thing And Doin' Another; Vote For Miles; Black Satin; One And One; Helen Butte; Mr. Freedom X.*

Personnel: Davis, trumpet; Bennie Maupin, bass clarinet; Dave Liebman, soprano sax; Carlos Garnett, soprano & tenor saxes; Herbie Hancock, Chick Corea, Harold Williams, piano, el. piano, synthesizer; John McLaughlin, guitar; Colin Walcott, sitar; Michael Henderson, bass; Jack DeJohnette, Billy Hart, drums, percussion, bongos; Don Alias, Mtume, congas; Badal Roy, tabla.

**IN CONCERT**, Columbia KG 32092, Sept. 29, 1972.

*In Concert.*

Personnel: Davis, trumpet; Carlos Garnett, soprano sax; Al Foster, drums; Cedric Lawson, keyboards, synthesizer; Michael Henderson, bass guitar; Reggie Lucas, guitar; Balakrishna, electrified sarod; Badal Roy, tablas; Mtume, congas.

**BIG FUN**, Columbia PG 32866, Nov. 19, 1969; Jan. 27, 1970; March 3, 1970; June 12, 1972.

*Great Expectations; Ife; Go Ahead John; Lonely Fire.*

Collective Personnel: Davis, trumpet; Herbie Hancock, Chick Corea, el. piano; 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, Bihan Sharma, electrified sitar, tambura; Michael Henderson, bass guitar; Carlos Garnett, soprano sax; Lonnie Liston Smith, piano; Harold Williams, piano, sitar; Sonny Fortune, soprano sax, flute; Billy Hart, Al Foster, drums; Mtume, African percussion; Badal Roy, tablas; Dave Holland, bass; Jack DeJohnette, drums; Joe Zawinul, el. piano, Farisa organ; Wayne Shorter, sax.

Club, announced the first in a series of jazz/pop one-nighters: **The Ramsey Lewis Trio**, July 30. Mentioned for the future are **Cannonball Adderley**, **B.B. King**, **Wayne Cochran**, **Chubby Checker** and **The Four Tops**. The demise of the Villager, for some time Dallas' only exclusively-jazz spot on the northside, has seen owner **Jac Murphy** and trio take up temporary residence at Gordo's West. On the other side of the coin, The Recovery Room, not far away, has enjoyed sufficient business to expand to five nights of live jazz; vocalist **Renee Arden** entertains Tuesdays and Wednesdays, and **Bob Stewart & Co.** are in on Thursdays.

## KANSAS CITY

Big news is the free series of outdoor concerts being sponsored by the K.C. (Mo.) Parks and Recreation Dept. this summer. **Danny Cox** hits at Brush Creek, June 23, and **Cab Calloway** closes out the month at Blue Valley Park, June 30. In July, **Dizzy Gillespie** celebrates the nation's birthday at Riverfront Park, and is followed July 7 by **The Counts** at Grove Park; **Sugarcane Harris** and **The Pure Food**, July 14; **Lester Flatt**, July 21 at Lakewood; and **The Tommy Dorsey Orchestra** at Brush Creek, July 28. In August, catch **Woody Herman** and **His Thundering Herd** at Brush Creek (Aug. 4), and **Mac Wiseman** at Sunnyside Park (Aug. 11). All concerts start at 7 p.m., except for the Gillespie show, which is at 6:30 on Independence Day.

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## San Francisco

Promoter George Wein announced his final lineup for the third annual Bay Area Jazz Fest at the Oakland Coliseum Friday, June 28 it's **Tower Of Power**, **Gladys Knight and The Pips**, and **The Bebop All-Stars: Ray Brown, Shelly Manne, Harold Land and Hampton Hawes**. June 29, catch **Al Green, Ella Fitzgerald, Herbie Hancock and Stanley Turrentine**. Hawes and bassist **Carol Kaye** also show up at the Great American Music Hall July 5-6. **Count Basie** is there June 20, with guitarists **Charlie Byrd, Barney Kessel** and **Herb Ellis** set for July 2. **Grover Washington, Jr.** and quartet do two nights, July 12-13. Washington then moves to Keystone Korner, where he's set for July 14-21. Before him, it's **The Cannonball Adderley Quintet**, through June 23; **The Yusef Lateef Quartet** for two weeks starting June 15; and **Les McCann** July 9-14. Pianist **Ed Kelly's** 15-piece ensemble is in Monday nights at Keystone. **Herb Gibson** brings his "New Groove" into the Drawing Room Wednesdays through Sundays. **Etta James** sings the blues at the Boarding House June 25-30.

## Los Angeles

Big bands are burgeoning and flourishing. **Neal Hefti's** new orchestra makes its debut July 7 at Disneyland, where they'll be for seven nights. **Count Basie**, originally set for June 15-29, arrives late because **Frank**

**Sinatra** lured him and **Ella Fitzgerald** to join him in Vegas for two weeks starting June 6. **The Glenn Miller Band** is in Mouseville June 30 through July 6; **Harry James**, July 14-27. **Bill Berry and The L.A. Big Band** are signed for the Concord Jazz Fest in August, and have been awarded a permanent last-Sunday-night-of-the-month berth at Donte's in Studio City. Monday night is **Guitar Night**; June 18 and June 25, it's **The 3 Sounds**; June 23 and July 7, **Supersax**. And watch for **Roger Kellaway, Carmen McRae, Joe Pass** and trumpeter **Lew Soloff** in coming weeks. New at Chuck Diaz' Raintree in Torrance are big bands and dancing, every Sunday from 7 p.m. Drummer **Steve Hideg's** band, with **Cat Anderson** and **Richie Kamuca**, is current. **The Leslie Drayton Big Band** is set for Inner City Cultural Center June 30 at 3 p.m. Co-billed is **The Tool Box Revue** with 20-year old pianist **Jerry Scott**. **Yusef Lateef** plays **Concerts By The Sea** through June 23. June 25-29, it's **Charlie Byrd**, followed by **The Cal Tjader Quintet** (June 30 through July 7) and **Joe Williams** (July 9-21). **The MJQ** is at the Lighthouse through June 23. In Santa Monica, **Patrick Sky** is at McCabe's June 28-29. At Jack Richard's popular Onion Roll, **Cannonball Adderley's** quintet is in June 27-30; **John Klemmer** is next, July 4-7, and then **Willie Bobo**, July 11-14. Artists in residence blow 4-8 p.m. Sundays, followed by open sessions. **The Eddie Cano Quartet** is at Gallareto's Restaurant in Torrance Mondays through Saturdays. **Terry Gibbs** and quintet are at the Golden Anchor in Panama

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City July 11 . . . **Maxine Weldon** at the etc. . . . **Dobie Gray** and **Etta James** are at the Troubador through June 23, and then it's **Janis Ian**, June 25-30 . . . **The Art Van Damme Quintet** is featured at the Hollywood Pilgrimage Theatre free concert, June 23 . . . **The Preservation Hall Jazz Band** is in concert July 12-13 at UCLA; ragtime pianist **Max Morath** and **The Scott Joplin Stingers** (all 14 of them) play UCLA July 18 . . . **Sarah Vaughan** is guest artist at the Hollywood Bowl's annual *Gershwin Celebration*, with **Michael Tilson Thomas** conducting.

## London

**Ronnie Scott's** celebrates Midsummer Night by bringing in **Mongo Santamaria**, whose band was so successful at the club three years back; singer **Marian Montgomery** follows for two weeks from June 24. Following them, on July 8, in what will be his first local appearance in eight years, is **Sonny Rollins** and quintet. (To say he is awaited with baited breath is an understatement: in recent years, he has been

booked and cancelled twice.) . . . The weekly promotions of the Jazz Centre Society at the Phoenix in Cavendish Square feature **Graham Collier Music**, June 26; **Karl Jenkins** (add **Soft Machine**), July 3; **Gilgamesh**, July 10; and **The Malcolm Griffiths Quartet**, July 17. The Society's summer Sunday series at the Institute of Contemporary Arts starts July 7 with **Bob Downe's Open Music**, followed by **Nucleus** July 14 . . . The concert scene is highlighted by the now-annual **Louis Armstrong Anniversary Concert** at Royal Festival Hall, July 3. Presented as always by T.W. Enterprises, and this year in conjunction with Black Lion Records, the bill features bands led by **Alex Welsh** and **Humphrey Lyttleton**, and special guest appearances by American trumpeter **Bill Coleman**, tenorist **Buddy Tate** and **Armstrong** contemporary and former sideman **Earl Hines** . . . And, since this concert falls on the day before Satchmo's birthday, a follow-up concert has been arranged for the next day at Fairfield Hall in Croydon, with **The Chris Barber Band** and **Stephane Grappelli with The Diz Disley Trio**.

## FINAL BAR

Continued from page 9

Smith and Joe Klee report that the funeral, held at St. Peter's Lutheran Church, featured performance tributes by Mary Lou Williams, Honey Gordon, Carrie Smith, Onzy Matthews and Dick Hyman, and a eulogy delivered by Jack Sterling. Toney Watkins sang *Come Sunday* to end the service.

Glenn, who also played vibes, was known for his versatility in playing many styles. He is survived by his wife and two musician sons, Tyree Jr., who plays tenor sax and vibes, and Roger, who plays flute and vibes.

Chicago blues singer **Johnny Young**, generally rated as one of the few remaining greats on blues mandolin, died of a heart attack in Chicago April 18.

Born in Vicksburg, Miss., on Jan. 1, 1918, Young learned guitar and mandolin around 1930, when he heard his uncle, Anthony Williams, play. The Mississippi Sheiks, a popular black string band of the '30s, and Mississippi mandolinist Charlie McCoy influenced him as well, and Young recalled playing with Sleepy John Estes, Robert Nighthawk and other noted bluesmen before he moved to Chicago in 1940.

Young's first records for the Ora-Nelle and Planet/Old Swingmaster labels in the late '40s placed him in the vanguard of the postwar Chicago blues scene, but he never achieved the fame of some of his Chicago associates, like

Muddy Waters and John Lee "Sonny Boy" Williamson. Though he continued to play in taverns and in the Maxwell Street market area, he had to shovel coal, wash dishes and work other day jobs to earn a living. Not until Pete Welding found him did he record again, for Welding's Testament label in 1963.

Sessions for Arhoolie, Milestone, Vanguard, British Decca and Danish Storyville followed, as did appearances in Europe and at American concerts and festivals. In England he recorded an LP for Blue Horizon (for which he claimed he received only \$50) and more recently had waxed albums for the late Chicago producer Al Smith on the Blues On Blues and ABC BluesWay labels. Young also appeared on a 1973 Rounder LP with The Bob Riedy Chicago Blues Band.

Young had worked steadily with the Riedy group since 1969, mostly at Chicago clubs like the Wise Fools, the Attic and the Peanut Barrel. "Johnny told me he wanted to work again and get out of the coal fields, which was his only source of income at the time," Riedy remembers. Riedy, a close personal friend, organized a benefit for Young's family on May 7 at the Attic. Muddy Waters headlined the show, which also included J. B. Hutto, Mighty Joe Young, Johnny Littlejohn and Andrew "Blueblood" McMahon. Many other Chicago bluesmen and hundreds of fans showed up in an impressive final tribute to Big Johnny Young.

"As for Johnny's guitar, mandolin, pictures and personal tape recordings," Riedy says, "I'm going to turn them over to a museum, when the right one comes along." —jim o'neal



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