

AUGUST 15, 1974

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music magazine

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**WINNERS! Critics Poll**



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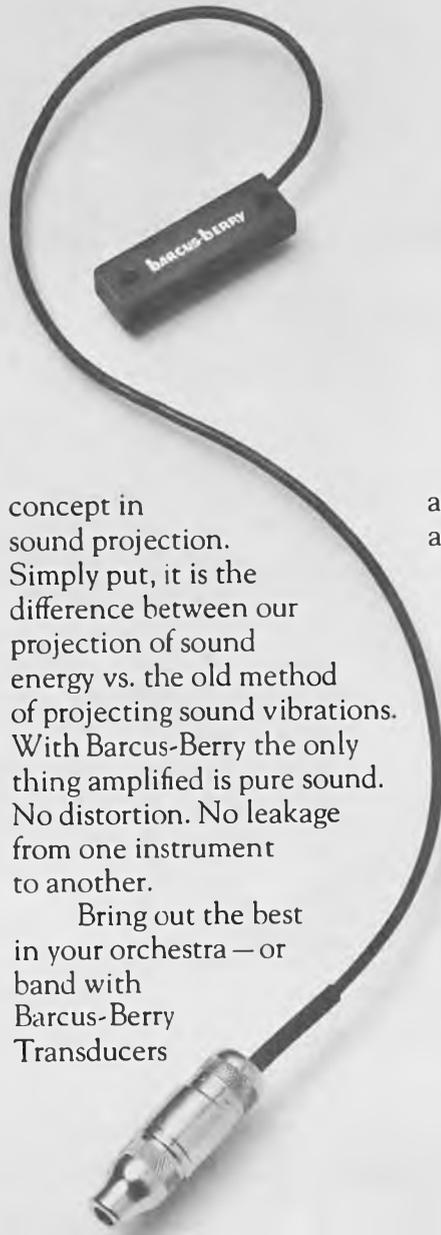
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## the first chorus

By Charles Suber

Beginning on page 15, the results of the 22nd annual International Jazz Critics Poll are detailed. What follows here is a capsule analysis of what the poll seems to imply, particularly when juxtaposed with the last *db* Readers Poll in which young musicians do most of the voting. ("RP" after a musician's name refers to his/her standing in the '73 Readers Poll.)

In this poll and other arenas of personal preference, there seem to be four principal areas in which Critics differ with Readers: (1) Familiarity, (2) Style, (3) "Popularity", (4) Tradition. These areas of difference are neither "good" nor "bad," they are merely the imperatives that make critics different from other critters.

**Familiarity.** Critics tend to know more musicians than readers do. In this poll, 43 critics are represented—14 from countries outside of the U.S.—and most of the domestic variety reside in the East. It is not an agewism to deduce that musicians active in the East are going to be heard and seen more than the musicians who play elsewhere.

So, for example, Quincy Jones is omitted by the critics from the top five for Arranger (RP#1) and Composer (RP#5); Cannonball Adderley has been snubbed on Alto (RP#2) and Soprano (RP#4). The East vs. West thing might also explain the critics' exile of Frank Zappa as Composer (RP#4) or Blues/R&B group (RP#2).

**Style.** Critics tend to view change with misgivings unless they—or their favorite musicians—champion it. And the change currently viewed with the most critical misgiving is high-energy electronic music *a la* Mahavishnu (whose members all captured top spots in the Readers Poll). Herbie Hancock has turned to syn(thesizer) and has been banned from piano (RP#4). Mother Miles, himself, is still being punished for *Bitches Brew* and its aftermath.

**"Popularity."** This is a syndrome common to critics of all artistic media. Full, enthusiastic acceptance by the public (almost a definition of popular music) is enough to make a critic feel betrayed by the musician he long felt was his private idol. Witness the omission of Roberta Flack as Female Singer (RP#1) and band leader Buddy Rich (RP#2).

**Tradition.** It is the genuine function of a critic to uphold the values of a musical tradition and to interpret the lessons of the past and present for the players of today and tomorrow. This role is tempered, however, by the "rules" of this poll which call for the critics to examine what they actually heard and saw during the last 12 months. Their selections are not meant to be a listing of their all-time favorites.

In that regard, it was interesting to note the critics' reaction to the categories new to this year's poll: Synthesizer, Electric Bass, Percussion, and Vocal Group. Graffiti scrawled in these spaces on the ballot were quite revealing.

There are quite a number of places where I, as a reader, take issue with the critics' choices, but no matter. We thank them for doing their basic job so well in calling the readers' attention to those musicians who have Talents Deserving of Wider Recognition. If history is any guide, their "discoveries" will be quickly picked up by the readers. Again, our thanks to the critics for making their judgments public in this forum.

Now you readers can decide for yourselves. Turn to page 38 and fill out all the spaces on the ballot for the 39th annual *db* Readers Poll. Vote!

db



## There's a Leblanc Club in New Orleans!

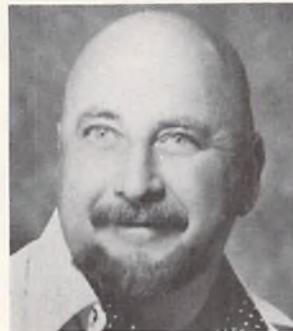
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PETE FOUNTAIN



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I cried selfish tears this morning—for myself and everyone else that never saw him play. I came so close—that close. I had tickets to a concert he was to give less than a week before he began struggling for breath.

Now his breath is no more.

The sun still shines, and the grass still grows, but this morning the mockingbird stopped singing. We shouldn't cry for the man; he has no need for tears where he is. Cry instead for those of us left—who will fill the void? His music lives; still, we are alone without him.

In our solitude . . .  
Ripon, Wis.

Steve Rashid

The jazz world lost its greatest representative as a result of the death of Duke Ellington. He was an inspiration both on and off the bandstand. I will always remember him as a friend, a dedicated jazz artist, and most important, a remarkable human being. Duke will be missed but never forgotten.

Milwaukee, Wis.

Dennis R. Handley

. . . He always lifted me up out of the daily world into the world that was his—a world that transcended time. A world where things and people were just that much better, so as to provide that emotional lift.

I remember when he came to my high school in 1956. All my peers were digging rock and roll. I had no cars but for Ellington and the music that transcended time.

Duke—you were (and always will be) so much of my emotional self. Thank you, Duke, for being yourself. I loved you.

Rockville, Md.

Irv Chamberlain

Dear Friends,

I have searched in vain for the words to express my sincere appreciation for the love and concern you have shown during my recent illness. My thanks for the visits to the hospital, the prayers and phone calls, and to those who were simply pulling for me in their own way. I especially thank the musicians who played at the benefit concert for me, as well as those who would have liked to but didn't have the opportunity; the deejays who put it together and inspired me through the music and their kind words; and all of you who supported the concert and those who sent donations.

Countless giants in music, as well as the other arts, have received recognition, respect and love after passing on. But I have been fortunate enough to experience a feeling during this lifetime that words cannot explain. As I reflect during my convalescence, I find that you are the entity that has made my outlook on the future very positive.

I sincerely hope that some of the strength, courage and inspiration you all have given me will be manifested in some future endeavor on my part.

Bronx, N.Y.

Harold Vick

Out Of Commission

God knows there's little enough commissioning of jazz compositions in the U.S. So when it is done, credit ought to go to the right folks, particularly if it affords an example to others here at home.

It was BMI and not the Stuttgart Radio Orchestra that commissioned Oliver Nelson's *Jazzhattan Suite* (page 33, June 6 db). A part of the commission, and one I recommend to all,

was that the work also be recorded. It was. On Verve.  
New York City

Russell Sanjeck  
V.P.—Public Relations,  
BMI

Source Spot

In your May 23 issue Daniel Weinstein transcribed and annotated Red Allen's *Louisiana Swing* solo. Perhaps inadvertently he left out the all-important recorded source for this particular solo. *Louisiana Swing* and 31 other Luis Russell selections are on Columbia KG 32338, *Luis Russell and His Louisiana Swing Orchestra*.

One small point: the 1940s Allen-Higginbotham group was more of a Harlem "jump band" than a rhythm & blues combo, as stated in the annotation.  
Harwich Port, Mass.

Bob Wessells

More Miles

Due to deadlines, retarded mail service and other miscellany, three important items failed to appear in the July 18 issue. There were the following quotes from notables:

"He is a capable enough musician to know what he wants and with courage enough to do it."

—Dizzy Gillespie

"Miles is a thoroughbred. He has always been in the vanguard. He's one of the most beautiful, sensuous, divine people ever created."

—Roberta Flack

"I have always been a real strong believer in what he plays. It just frankly wipes me out when he's on. There is nobody like him."

—Thad Jones

8:45 AM, Tuesday, June 11, 1974: RING! RING! "Good morning, down beat . . . you get 17 stars, M.F."—Miles  
New York, N.Y.

Gregg Hall

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# FESTIVAL FEVER!

Summer continues, and so does the seemingly endless list of music festivals across the U.S. and Canada:

The state of Michigan, and more specifically Oakland County, has an encyclopedic line-up of pop and jazz names set to appear at three locations during July and August. Oakland University's Meadow Brook Music Festival in Rochester, Michigan has already presented Tony Bennett, Woody Herman, and George Shearing. The rest of the schedule shapes up as follows:

July 12,	Benny Goodman Sextet
July 19,	Al Hirt
July 26,	Glenn Miller Music with Ray McKinley, Ray Eberle and the Modernaires
Aug. 2,	Earl Hines Trio, Marva Josie, Dizzy Gillespie Quartet
Aug. 9,	The Anne Murray Show
Aug. 16,	Count Basie Orchestra, Barbara McNair
Aug. 22,	Ramsey Lewis Trio
Aug. 23,	Buddy Rich and his Orchestra

In neighboring Pine Knob, Michigan, the Pine Knob Music Theatre has scheduled these artists:

July 17-21,	Johnny Mathis
July 23-24,	James Taylor
July 25,	Sha Na Na
July 27-28,	Gladys Knight and the Pips
Aug. 7,	Blood, Sweat and Tears
Aug. 11,	Eddie Kendricks and the Ohio Players
Aug. 12-13,	Three Dog Night
Aug. 14,	Arlo Guthrie
Aug. 15,	Loggins and Messina
Aug. 16-17,	5th Dimension

\*\*\*

Kansas City's jumping, as the Eleventh Annual Kansas City Jazz Festival expands to two nights this year, July 26-27 at the Royals' Baseball Stadium. George Wein produces a line-up that features Sarah Vaughan, Jimmy Smith, Gene Ammons, Sonny Stitt, Chick Mangione, B.B. King, Tower of Power, Bill Withers, Al Green, the Staples Singers, Gladys Knight and the Pips, and Harold Melvin and the Blue Notes. The K. C. Parks and Recreation Department is sponsoring a series of free outdoor concerts. Tommy Dorsey is in on July 28, Woody Herman on August 4.

\*\*\*

Elsewhere, New York City's Studio We has scheduled a summer-long series of concerts to take place in parks around all of the boroughs of the city. Appearing through the month of September will be such musicians as the Clifford Jordan Ensemble, the Paul Jeffrey Octet, Aboriginal Music Society, the Ron Carter Quartet, Sonny Donaldson, Milford Graves, Sonny Sharrock, and Charles Mageded, and more. For further information, contact Studio We.

\*\*\*

Traveling south along the Atlantic Coast? Check out the weekly Potomac River Jazz Club sessions held every Sunday at Alexandria, Virginia's Twin Bridges Marriott Motor Hotel in the Windjammer Room. Showtime is 7:30 p.m., as various traditional jazz groups strut their stuff. The PRJC has also planned their fourth annual "Jam-O-Ree Jazz Picnic" for Saturday, September 14 in Washington D.C.'s Blob's Park.

\*\*\*

A free jazz festival will be held on the weekend of September 7-8 at Toronto's Olympic Island. Further details can be obtained by contacting Jazz Canada, 89 Pleasant Blvd., Toronto, Ontario, Canada (Phone: 416-924-1373).

\*\*\*

Finally, Monterey Jazz Festival general manager Jimmy Lyons has announced that once again, Monterey's Saturday afternoon concert will be devoted to the blues, featuring Sunnyland Slim, James Cotton, Big Joe Turner, Bo Diddley, and Dizzy Gillespie. This year's Monterey Festival will run from September 20-22 at the Monterey County Fairgrounds. More details in the September 12 issue of *db*.



JEFF ALLERTON

## DUKE CANCER CENTER

After Duke Ellington's death, his family and the board of directors of the Hamptons Hospital and Medical Center in New York City decided to have a meeting. The result: plans for a "Duke Ellington Center for Cancer Care." The Center will maintain five beds in the new hospital complex to be used exclusively for indigent, afflicted musicians at a cost of some \$365 thousand per year.

To launch a million dollar fund drive, Mercer Ellington

and the Duke Ellington Orchestra, plus guest celebrities, will perform at a dinner dance at the Westhampton Bath and Tennis Club, August 2. There is also a black-tie affair tentatively scheduled for Spring, 1975, at New York's Waldorf-Astoria.

For information, write to the headquarters for the Duke Ellington Center for Cancer Care, Room 1350, 100 Columbus Circle, New York City, New York 10019. Or call (212) 752-2345.

## potpourri

A major documentary film about Kansas City jazz has just been completed by two young K.C. film makers. Running one hour and 45-minutes, the film features performances by and interviews with Count Basie, Joe Turner, Jay McShann, and the late Jesse Price. Some of the newer members of Kansas City's avant-garde movement are also included. The new film also features a stereo soundtrack, something rarely heard in musical documentaries.

Those applying for grants from the National Endowment of the Arts for the jazz/folk ethnic music program (1974-75 fiscal year) have a Sept. 10 deadline. Approved grants will

be disbursed next Spring. Address applications to Music Program, National Endowment of the Arts, Washington, D.C. 20506.

"Improvising by electric players on material other than the blues or modal music has yet to be attempted," said Paul Bley recently. "The implications of instruments cry out for freedom just initiated by Jimi Hendrix . . . The new band, Scorpio, has been formed to continue this process of improvising electric players." Paul Bley and Scorpio consists of Bruce Diltmas on drums, Ross Traut on electric guitar, Jaco Pastorius on Fender bass, and Bley on Arp synthesizer and Fender piano.

## FINAL BAR



Darius Milhaud, French composer and master of polytonality, died June 22 in Geneva, Switzerland, at 81.

Milhaud, born in Aix-en-Provence, France, on Sept. 4, 1892, had been crippled and confined to a wheelchair for decades with rheumatic paralysis, spending his last years ailing in a Geneva clinic. One of a vanguard of young

composers known as "Les Six", Milhaud challenged the idea that music must revolve around a single tonal pivot, and he maintained that the musical mind was capable of understanding two or more pivots.

Milhaud, whose ideas greatly influenced American composers including Dave Brubeck and Stan Kenton, was one of the first European

**pop**  
**NEWS**  
**S**

continued on page 41

# New Releases

**Sax-sational!** "I simply want these guys to be heard" was Teo Macero's rationale for the venture. And in this era of jazz-rock, when the pure jazz ethic is a thing of the past—and when this remark comes from the man who produces Miles Davis, and yet is directed at a sax section laden with the greats of jazz—those guys must certainly be heard.

And they were, at an invitation-only gathering at CBS' Studio B in New York. The reedmen were alto-sopranoists Lee Konitz and Phil Woods, tenorists Al Cohn, Don Palmer, George Young and special guest Stan Getz, and baritone player Pepper Adams. They were backed by a rhythm section of Benny Aronov, piano; Joe Beck, guitar; Mike Moore, bass; and Jimmy Madison and Joe Morello, drums. Vocalist Teddi King used her beautiful pipes on three numbers; and Teo himself joined the tenor section when so moved, but mostly contributed the conducting and writing.

The arrangers for the session, which will be released on Columbia, included Sy Johnson, Claus Ogerman, Jules Rowell, Bobby Scott, Homer Denison, Jim Timmens, Jeff Steinberg and Teo. "But the credit for this 'studio-concert' should be given to Duke Ellington," said Teo, who thought "this might be the best way to present songs" after hearing the reed-heavy group Duke brought into the Rainbow Grill last Christmas. Bring it on home, Teo.

—arnold jay smith

**Fantasytic!** The folks at Fantasy - Prestige - Milestone have a spindle-load of goodies on the way, including debut albums from Luis Gasca (see *New Releases*, Mar. 18), Bill Evans, Frijid Pink, and David Axelrod on Fantasy; and the debut Prestige discs by Jack De Johnette, and the Parisian horn-vocal group Ice. There's also a new one from Gene Ammons, called *Brasswind*, as well as albums from Kenny Burrell, Michael Dinner, and Hampton Hawes' new group, featuring bassist Carol Kaye. The onslaught is completed by three new records from the Adderley Brothers: Cannonball's *Pyramid*; Nat's new (as yet untitled) release on Prestige; and a giant two-record musical called *Big Man*, written by Cannon and based on the life and times of John Henry. (Plans are underway to produce it for the stage.)

Milestone went Montreux July 6, getting live recordings of Woody Herman's Thundering Herd, Flora Purim with Airo and Milton Nascimento, Charles Earland, and Sonny Rollins. Milestone producer

Orrin Keepnews is also putting together a set of vintage jazz "twofers," with sets on Louis Armstrong, King Oliver, Jelly Roll Morton, Bix Beiderbecke, Ma Rainey, Blind Lemon Jefferson, and The New Orleans Rhythm Kings. And the next batch of Prestige "twofers" includes Oscar Peterson, Tal Farlow, Earl Hines, Sonny Stitt with Bud Powell, Buck Clayton and Buddy Tate, Duke Ellington's *Sacred Concert* and a special 25th Anniversary commemorative package of rare unissued and alternate takes from the Prestige vaults.

London Records has released a single from Erroll Garner's latest album,

*Magician*. It's a Garner composition called *One Good Turn*, on which Garner is backed up by Grady Tate on drums, Bob Cranshaw on bass, Jose Mangual on congas, Norman Gold on organ and Jackie Williams on tambourine.

In between his second and third weeks at Michael's Pub in Manhattan, Joe Venuti was enticed downtown to the WARP Recording Studios on Christopher St., home of Hank O'Neal's Chiaroscuro label. There, amidst beer-drinking musicians and old friends like Bonnie Lake, George Avakian and Leroy Parkins, Venuti played in various settings ranging from a duet setting with guitarist Bucky Pizzarelli to a big band backing (including saxists Zoot Sims and Spencer Clarke, pianist Dill

Jones and Oliver Jackson on drums). All the tracks were laid down in two sessions, which is pretty good when you consider the time spent swapping stories and renewing old friendships.

—klee

John Hancock Dept: CTI Records has signed guitarist Jim Hall and trumpeter Chet Baker; and Bob Thiele of Flying Dutchman Records has signed Richard "Groove" Holmes to an exclusive contract. The organist's last recordings were on the Groove Merchant label.

From Fania Records, look for new albums by The Fania All-Stars, Manu Dibango and a new group now living in Miami, called Cafe.

## ...on the road

**CANNONBALL ADDERLEY**  
July 15-17, Pioneer Banquet Restaurant, Seattle, Wash.

Aug. 20-Sept. 1, Concerts By The Sea, Redondo Beach, Ca.

**HERB ALPERT & THE TIJUANA BRASS**  
July 18-19, Garden State Arts Center, Holmdel, N.J.

20, Concord Hotel, Catakill Mountains, N.Y.  
21, Performing Arts Center, Saratoga Springs, N.Y.  
24-28, Music Theatre, Valley Forge, Pa.  
Aug. 13-14, Wisconsin State Fair, Milwaukee, Wis.  
15, Illinois State Fair, Springfield, Ill.  
16-17, McCormick Place, Chicago, Ill.  
19, Iowa State Fair, Des Moines, Iowa

**GENE AMMONS**  
July 28, Detroit, Mich.  
Sept. 6, Fisher Hall, N.Y., N.Y.

**DAVE BRUBECK**  
July 22, Wolf Trap Farm Park, Vienna, Va.  
28, Cape Cod Melody Tent, Hyannis, Mass.  
Aug. 7, Ravinia Fest, Highland Park, Ill.  
8, Cultural Center, Plymouth, Mich.  
9, Eisenhower Park Bandshell, East Meadow, N.Y.  
11, Temple U. Music Fest, Ambler, Pa.  
14, Staten Island Ferry, Battery Park, N.Y., N.Y.  
23, Santa Barbara County Bowl, Ca.

**CHARLIE BYRD**  
July 17-27, King of France Tavern, Annapolis, Md.  
28, Concord Jazz Fest, Concord, Ca.  
30-31, King of France Tavern, Annapolis, Md.  
6-25, London House, Chicago, Ill.

**DONALD BYRD**  
July 28, Masonic Aud., Detroit, Mich.

**RAY CHARLES**  
July 30-5-10, Oakdale Music Theatre, Wallingford, Conn.  
12-17, Theater In The Round, Cleveland, Ohio  
19, Wollman Skating Rink, Central Park, N.Y., N.Y.  
20, Fairmount Park, Philadelphia, Pa.  
25, Civic Plaza, Phoenix, Ariz.  
25, Hollywood Bowl, L.A., Ca.  
30, Michigan State Fair, Detroit  
31, Performing Arts Center, Saratoga Springs, N.Y.

**LARRY CORYELL & THE ELEVENTH HOUSE**  
July 17-21, Summerfest, Milwaukee, Wis.  
Sept. 12, Northern Illinois U., DeKalb  
13, U. of Illinois, Urbana  
14, Grinnell College, Grinnell, Iowa

**THE CRUSADERS**  
July 20, Astrodome, Houston, Tex. (Newport-Houston)  
26, Royal Stadium, Kansas City, Mo. (Newport-K.C.)

27, Convention Center, Niagara Falls, N.Y. (Newport-Niagara Falls)

**CHARLES EARLAND**  
July 17-21, Club Harlem, Atlantic City, N.J.  
Aug. 2, Columbus, Ohio  
6-11, Club Baron, N.Y., N.Y.

**PETE FOUNTAIN**  
Aug. 25, Meadowbrook, La.  
Sept. 9, Wooster, Ohio

**ERROLL GARNER**  
July 8-20, Regency Hyatt Hotel, Atlanta, Ga.  
23-29, Tour of French Riviera  
Aug. 18, National Symphony Orchestra, Washington, D.C.  
20, Robin Hood Deli, Philadelphia, Pa.

**WOODY HERMAN**  
July 20-21, King Size Jazz Fest, Toronto, Ont.  
23, National Music Camp, Interlochen, Mich.  
24, King Size Jazz Fest, Winnipeg, Manitoba  
27-28, King Size Jazz Fest, Vancouver, B.C.

**STAN KENTON**  
July 18, First National Bank Plaza, Chicago, Ill. (AFTERNOON)  
Quincy Court, Chicago, Ill. (EVENING)  
19-20, Holiday Inn, Peabody, Mass.  
21-28, Towson College, Baltimore, Md. (Jazz Orchestra In Residence)  
27, Stokesay Castle, Reading, Pa.  
28, Sylvan Theatre, Washington, D.C.  
30, Auburn U., Auburn, Ala.  
31, Green Valley Country Club, Birmingham, Ala.  
Aug. 2, Alexandria, La.  
3, New Orleans, La.  
11-16, California State U., Sacramento

**B.B. KING**  
July 19, Astrodome, Houston, Tex. (Newport-Houston)  
22, Wollman Skating Rink, Central Park, N.Y., N.Y.  
25, Forum Concert Bowl, Montreal, P.Q.  
26, Convention Center, Niagara Falls, N.Y., N.Y. (Newport-Niagara Falls)  
27, Royal Stadium, Kansas City, Mo. (Newport-K.C.)  
29-31, Joe Namath's Restaurant, Birmingham, Ala.  
7-17, Fairmont Roosevelt Hotel, New Orleans, La.  
19-24, New Melody Fair Theatre, N. Tonawanda, N.Y.  
26-31, Shady Grove Theatre, Gathersburg, Md.

**ERIC KLOSS**  
Aug. 18, Lancaster Summer Arts Fest, Long Park Amphitheatre, Lancaster, Pa.

**GLADYS KNIGHT & THE PIPS**  
July 20-21, Garden State Arts Center, Holmdel, N.J.  
27, Pine Knob, Independence Township, Mich.  
Aug. 5-10, Oakdale Music Fair, Wallingford, Conn.  
12-17, Music Carnival, Cleveland, Ohio  
Sept. 2-8, Music Fair, Nanuet, N.Y.

**CHUCK MANGIONE**  
July 26, Convention Center, Niagara Falls, N.Y. (Newport-Niagara Falls)  
27, Royal Stadium, Kansas City, Mo. (Newport-K.C.)  
30-31, Broadmoor Int'l. Theatre, Colorado Springs, Colo.  
Aug. 3, Concord Jazz Fest, Concord, Ca.  
6-10, Eastern Washington State College, Cheney

**FLORA PURIM**  
Sept. 1-16, Tour of Brazil  
22, Monterey Jazz Fest, Monterey, Ca.

**SONNY ROLLINS**  
July 8-20, Ronnie Scott's Club, London, G.B.  
26, Antibes Jazz Fest, Antibes, France  
29, Verona, Italy

**HORACE SILVER**  
July 28, Peruvia, Italy  
29, Todi, Italy  
Aug. 3, Macerata, Italy  
15-17, Ronnie Scott's Club, London, G.B.

**ZOOT SIMS**  
July 18-20, Half Note, N.Y., N.Y.  
Aug. 20-24, Windsor, Conn.  
27-31, Windsor, Conn.

**JIMMY SMITH**  
July 20, Astrodome, Houston, Tex. (Newport-Houston)  
26, Royal Stadium, Kansas City, Mo. (Newport-K.C.)  
27, Convention Center, Niagara Falls, N.Y. (Newport-Niagara Falls)  
30-31, Concerts By The Sea, Redondo Beach, Ca.

**SUPERSAX**  
July 15-18, Etc. Club, Washington, D.C.  
20-21, King Size Jazz Fest, Toronto, Ont.  
22-23, Clarenceville H.S.I., Livonia, Mich.  
24, King Size Jazz Fest, Winnipeg, Manitoba  
26-27, King Size Jazz Fest, Vancouver, B.C.

**TOWER OF POWER**  
July 19, Astrodome, Houston, Tex. (Newport-Houston)  
Royal Stadium, Kansas City, Mo. (Newport-K.C.)  
27, (Newport-K.C.)

**IKE AND TINA TURNER**  
Aug. 24, Hollywood Park, Inglewood, Ca.

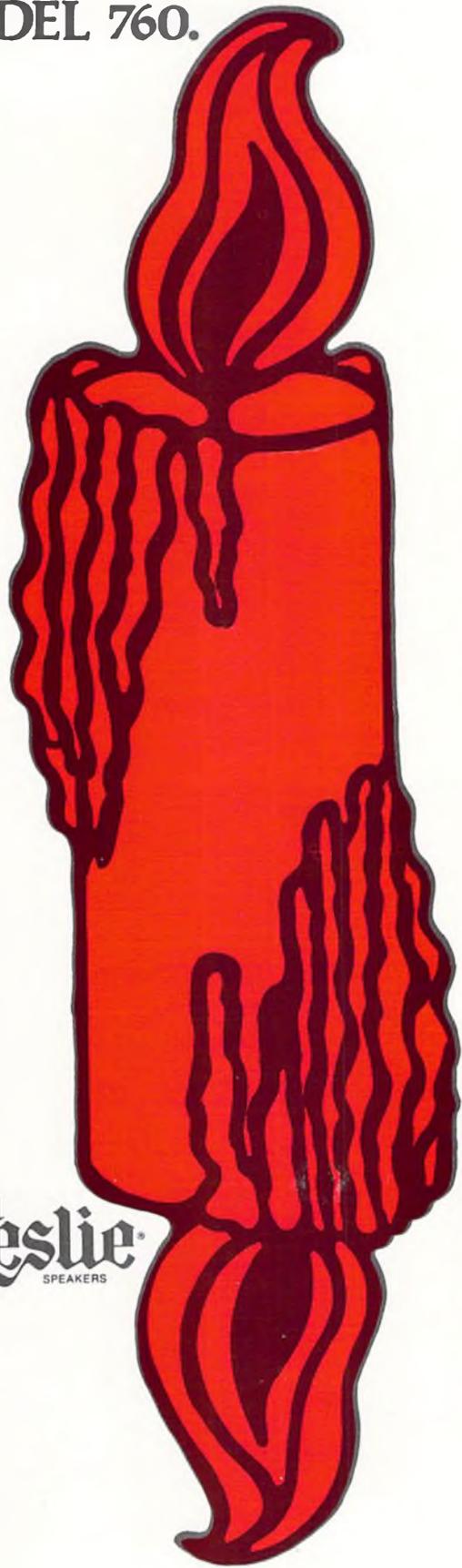
**STANLEY TURRENTINE**  
July 19, Astrodome, Houston, Tex. (Newport-Houston)  
Aug. 1-4, Onion Roll Jazz Club, Santa Monica, Ca.  
26-31, Just Jazz, Philadelphia, Pa.

**MCCOY TYNER**  
July 30, U. of Southern Illinois, Evansville  
31-31, Exit/In, Nashville, Tenn.  
20-20, Keyatone Komer, S.F., Ca.

**SARAH VAUGHAN**  
July 20, Astrodome, Houston, Tex. (Newport-Houston)  
23, Temple U. Music Fest, Ambler, Pa.  
26, Convention Center, Niagara Falls, N.Y. (Newport-Niagara Falls)  
27, Royal Stadium, Kansas City, Mo. (Newport-K.C.)  
28, Mondavi Wine Fest, Napa, Ca.  
Aug. 13, Ravinia Fest, Highland Park, Ill.  
14, Blossom Music Fest, Cleveland, Ohio  
21, Filene Center, Vienna, Va.

down beat

# BURN THE CANDLE AT BOTH ENDS WITH THE TWO-ROTOR LESLIE® MODEL 760.

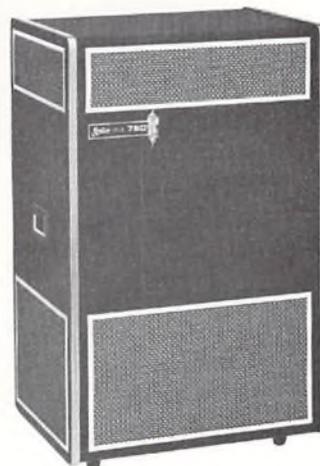


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SPEAKERS

The Leslie Model 760 adds unique "sound in motion" to your performance, igniting your audience in a frenzy of appreciation. It's not just another sound system. The horn rotor gives distinction to the high notes, bright and crisp. The drum rotor adds pounding excitement to the lows. Each rotor system has its own amplification system, each with its own gain control. In total, the amplifiers give you 90 honest watts of RMS power. The two-rotor Model 760. It adds fire to everything you play.

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*Also available in all-wood cabinet as Model 770. For a free full-color brochure on the complete Leslie combo line, including key specifications, scale photos and function diagrams, just send a self-addressed stamped envelope to: Leslie Speaker Combo Catalog, 56 West Del Mar Avenue, Pasadena, Ca. 91105.*



A woman with dark hair, seen from the side, is singing into a silver and black microphone. She is wearing a dark, patterned top. The background is a solid blue color. The microphone is held in her right hand, and its cord extends to the right.

# Maestro. The Ultimate Performer.

Maestro's CM 2000—the microphone built to perform under any circumstances. It's an electret condenser mike that's perfect for on-stage performing even though it's more than sensitive enough for the most demanding studio work. We gave the 2000 enough designed-in features and capability to satisfy the toughest sound critics. Just check these specs.

The CM 2000 has a unique internally suspended capsule that eliminates handling noise. A frequency response of 30-18,000 Hz and -51 dB sensitivity. High-low impedance capability by the choice of cable, an on/off switch, a waterproof/dustproof screen, 20 foot cables, a built-in windscreen that guards against wind noise and popping, and a two-connector cable with detachable stand mount. We think the 2000 is the finest mike you'll ever need.

Now that you've heard what we've got to say about our microphone, why not hear what you've got to say over one? Just go to any Maestro Microphone dealer and read our specs with your ears. Compare any Maestro to any other mike in its price range.

The results will speak for themselves.

A circular inset image showing a close-up of the Maestro CM 2000 microphone mounted on a silver stand. The microphone is silver and black, with a black mesh grille.

**maestro**

A product of Norlin Music, Inc.  
7373 N. Cicero Ave., Lincolnwood, Illinois 60646

# RAHSAAN SPEAKS HIS PEACE

BY TODD BARKAN

*These are indeed the Pain-ful times that try men's souls. So many people are so busy trying to define what 'Soul' is, who's got it and who hasn't, that hardly anybody ever realizes that everybody down here IS one . . . Rahsaan Roland Kirk is a very human soul, and, like every human soul, he is a musical instrument, a master singer, singing the song of all mankind . . .*

*There is no doubt in my mind that Rahsaan Roland Kirk is one of the heirs to the mantle handed down by Coleman Hawkins, Charlie Parker, and John Coltrane as one of the primary exponents of saxophone playing in the world today. He will not be challenged.*  
—Jon Hendricks

*There are some people who like the light because they are afraid of the dark. And then there are those people who like the dark because they are afraid of the light. But it is the concept which sustains both.*

—Brother Dave Gardner

**R**ahsaan Roland Kirk is one of the most versatile and energetic musicians living and playing in the world today. His abilities to play separate lines on two or three saxophones simultaneously, along with his singing flute techniques, and capacity to vibrate listeners of all musical persuasions to the degree that they will dance with him out of a club or concert hall when he takes his music out onto the street—these abilities make Rahsaan one of the few real Pied Pipers in the present music world.

Although Kirk is not the angry young man of modern music he was a decade ago, he continues to feel a widespread misunderstanding about the intent of his music and the extent of his contribution to the art of saxophone playing and to the furtherance of a living tradition of the full spectrum of what Rahsaan calls "Black Classical Music."

Rahsaan Roland Kirk and the Vibration Society are bringing their joyous music to a rapidly expanding worldwide audience which transcends arbitrary labels like "rock," "jazz," or "folk." The following words are those of Chairman Rahsaan (chairman of the bored with the exclusion of black classical music from the mainstream of modern American society). They are answers to questions he often asks himself and reflections of both the joys and frustrations, the bright and dark sides the man experiences in bringing music he believes in to people.

**WE WANT YOU TO COME AND GO WITH US ON THIS TRIP. WE'RE GOIN' EVERYWHERE! BRIGHT MOMENTS IS LIKE SEEIN' SOMETHING THAT YOU AIN'T NEVER SEEN IN YOUR LIFE, AND YOU DON'T HAVE TO SEE IT AND YOU KNOW HOW IT LOOKS.**

"The song *Bright Moments* came to me when we were doing a week at the jazz workshop in Boston; and when you play there you play seven nights and a Sunday matinee, and by Sunday night you have to look for new energy. Usually you're completely drained when you come back on to work the night sets, but when I came back on the bandstand and we played our first couple of numbers and I started to play the flute, this melody came to me. And the melody completely engulfed everyone in the club right there on the first set. Some of the people stayed for the next set and asked for that melody. At the time we didn't have a name for it so they'd ask for that 'flute number,' and on each of the three sets we played at the workshop that night we always played that particular tune. So I took it home and myself and our pianist Ron Burton worked on the song to come up with the right kind of changes.

"The whole concept of *Bright Moments* came about because I felt that there were so many records and commentaries out about how bad things are in the world that I just figured there should be some music or some writing out about the bright moments people have experienced in this world. 'Cause there are still some bright moments out there. **BRIGHT MOMENTS IS LIKE HAVING BROTHERS AND SISTERS AND SISTERETTES AND BROTHERETTES LIKE YOU ALL HERE LISTENING TO US.**

"I have been very fortunate . . . like when we played Nashville, we drew people that would probably also go to the Grand Ole Opry. I think this happens with our music wherever we're playin' in different cities. We always manage to reach and get people that don't even say, 'This is jazz.' They're just there. And if it happens for them, it's beautiful.

"Now, for all the musicians that are using this music supposedly to 'relate' to the people: back in Ohio we had to play things with what you would call a 'beat' or blues-tinged feeling without really getting a big buck for our efforts. And some folks would come through from New York City and call us 'local musicians' and say we weren't really 'hip' enough. 'Cause we were just trying to make a living. But we were also *playing* the



RAY COTTER JR.

music we enjoyed to play. We played this music because it was part of what was happening then and what people wanted to hear and to that extent it was what we *had* to play. But what we played we really enjoyed playing 'cause it was part of our roots. What I'm gettin' at is there are musicians now who will fashion a whole lot of electricity out of one or two changes by playing down to the people and, in the process, throw away most of their musical knowledge. I can't understand that after they've spent so many years tryin' to learn . . .

"After they learn all these things about music and their instrument, to have to drop back to playing *down* to people. And then to have the nerve to walk around with an attitude, acting like they're really *playing*, when they're really not. This kind of thing has been around for years and no one can tell me just because it's highly electrified that it's any kind of revolutionary change. I can't abide by that. It's the same old rhythm 'n' blues I've been hearin' all my life . . . with some new electric devices, a few more flowery changes, and a few different time signatures added. But it's basically the same old rhythm 'n' blues.

"When young people hear the giants playing this kind of music, this is the direction the young people will go. And sometimes they won't go any further. That's the biggest danger in this kind of thing.

"I've related to rhythm 'n' blues all my life, from Louis Jordan on up to the present. There's a way to approach it; it's a study, like anything else. But I don't feel a musician should do something *only* because the masses of people dictate that he should.

**BRIGHT MOMENTS IS SEEIN' RICHARD NIXON OUT ON A STREET CORNER IN HARLEM, TRYIN' TO SELL HIS TAPES FOR FIFTY CENTS A PIECE.**

"You have to *live* with whatever you play on your instrument. You have to live with that yourself. It's about bein' true to yourself, too. When I make a record, I know I'll have to live with that record the rest of my life.

"Back in the '50s, you could half-way keep track of all the great black and white groups. But today, ain't no way on earth you can know about all these rock bands. Sometimes, you hear about them for maybe three months and then you don't hear anything else about 'em.

**SO MANY OF YOU ALL HAVE GOT PLUGGED INTO SO MUCH ELECTRONICS THAT IF YOU DON'T WATCH OUT YOU'LL HAVE A MILLION ELECTRIC THINGS RUNNIN' THROUGH YA' AND YOU ALL WILL HAVE ELECTRIC ORGANS AND IN ORDER TO MAKE LOVE THEY'LL HAVE TO PLUG YOU IN.**

"To me, the worst thing about electronic music is when it gives musicians a feeling that all of a sudden they have a 'power' they never had before in their life. I can't relate to imitation power. When I play non-stop that is real power that the creator has given me. Even if the mikes go off, I can still get across.

"I do feel the electric thing has messed up a whole lot of people's minds in giving them a false sense of power. It's beautiful to be able to make any

kind of sound that people haven't been hip to hearing. But to get hung up on these things to the point where it can take the place of all the other natural things, that's the wrong feeling to me. It can get to the point where the electricity is playing the musician instead of the other way 'round. Then we've lost control.

**BRIGHT MOMENTS WAS LIKE GETTING ON THE BUS FROM COLUMBUS, OHIO, TO CLEVELAND TO HEAR CLIFFORD BROWN PLAYING WITH MAX ROACH AND GETTING TO MEET CLIFFORD AND TALKING TO HIM.**

"It used to be beautiful to go to Detroit in the '50s and hear all the piano players there at the time: Tommy Flanagan, Barry Harris, Boo-Boo Turner, Hugh Lawson, Claude Black, and others. All these guys were working in the little clubs all over Detroit, and you could hear them all striving for the same thing, but they all had their different styles. That was the 'Detroit Sound.' Then you could go to Chicago and hear piano players like Ahmad Jamal, John Young, and Jodie Christian, and they had their thing. Then you could go out to California and hear some different cats. And back in New York you could pick up on the New York and Philadelphia things. Today, all the electric pianos sound alike to me.

"Most of the young musicians coming up today don't have those different approaches. Not to my ears, anyway. You go to this city and hear this electric band, and then you go to the next city and hear the same kind of electric thing goin' on.

"You used to be able just to go from Columbus, Ohio, to Cleveland, Ohio, and you could hear different things on the radio. Now you hear the same things—the same programs, the same news, the same music, the same disc jockeys, even the same commercials—clear across the country. And that's a drag. But what's really sad about it is that there's so little imagination involved. And a whole lot of musicians have fallen into this trap. Living by other people's standards. Everybody wants to make money out of a certain sound instead of trying to go for themselves and seeing what will happen.

**BRIGHT MOMENTS WOULD BE HAVING MY OWN RADIO SHOW PRODUCED ON DIFFERENT RADIO STATIONS THROUGHOUT AMERICA.**

"I have made sample tapes of my own radio show, 'Radio Free Rahsaan,' and we've sent cassette copies to a lot of radio stations. It has its own sound. It's a train ride to everywhere and with a lot of beautiful friends on board. So far it's had too much sound for any of the program directors who've heard it. If it is ever produced and is heard on any stations, I'm sure it will bring many bright moments to a lot of people."  
**BRIGHT MOMENTS WAS LIKE WAKING UP ONE MORNING AND GOING DOWNSTAIRS AND PICKING UP MY TWO HORNS AND BEING ABLE TO PLAY TWO DIFFERENT MELODIES AT THE SAME TIME AND PUTTING IT ON TAPE AND HEARING THE RESULTS AND BEING SCARED!**

"The creator has blessed me with the ability to play two or three lines simultaneously and to play non-stop; but everything I've been able to get together has usually been considered a 'gimmick' or 'trick.' This bugs me. Up to now, people have found it easy to dismiss the miracle, which is my contribution to the saxophone, by saying it is a 'gimmick,' instead of trying to deal with what's really involved in it.

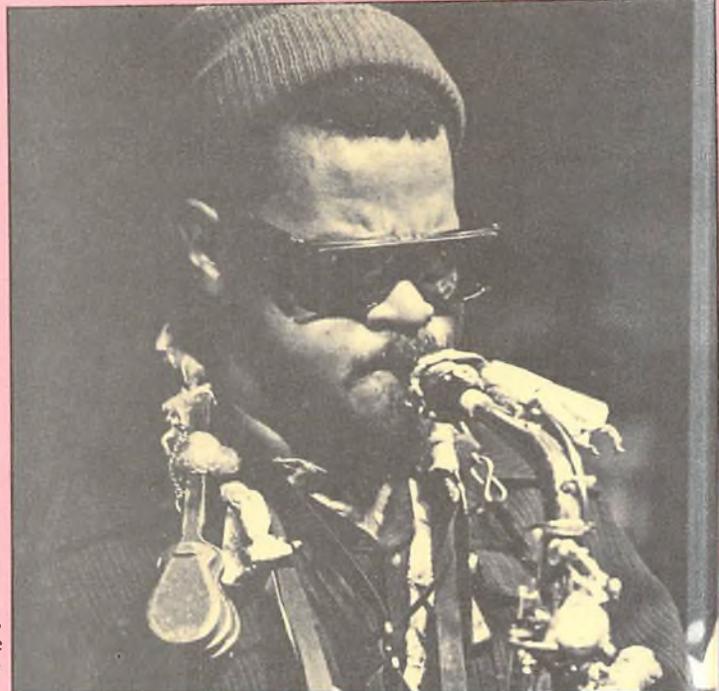
"It's like a car motor, never stopping. To have a feeling like that, with those beautiful notes flowing through your hands like water. I don't have to stop unless I want to stop. That, to me, is a real achievement. It's not electricity making me do it; it's my whole soul and body doing it. I seriously don't think the full importance of what I've been able to accomplish will be felt in this generation because people don't really know.

"I have to take into account that as great as Art Tatum was, he never won many piano polls, at least not in this country. A lot of people to this day dismiss his technique as being a 'trick'. It's all part of the same kind of thing.

"I know that my contribution on the tenor saxophone will be felt, and it's being felt now, quiet as it's kept. I go to clubs now and hear musicians trying to cross that line. And I see these rock people and other folks running around today wearing whistles 'round their necks. Back in 1965, I recorded an album called *Here Comes The Whistelman*. A young bass player that played with me in the early '60s, Eddie Matthias, used to pass out whistles with me at our gigs. None of us got the recognition we should have.

"People should do a little research before they say that certain people are not really innovators. Back in the early '60s, I was one of the first to go into clubs with bells and gongs. The first time I went up on the bandstand with a gong, out at the Lighthouse in Hermosa Beach, California, it was *unheard of*. The customers rebelled. The clubowner rebelled. A big gong up on the bandstand with a small group! Now some cats be comin' up to me and telling me about bells and gongs like I don't know anything about them.

"Back in the early '60s there were just two or three of us going on the bandstand with more than one horn. Some people would laugh and ask, 'What do you need *this* for? Why can't you learn one instrument?' Eric



Dolphy and Yusef Lateef and myself—we were the ones bearing that load back then.

"I'm very thankful that almost all the things I've been blessed to do are on records and these real innovations can be checked out if you want to find out when these things actually started.

"We shouldn't be deluded into thinkin' that Anthony Braxton was the first to record a saxophone solo on a record. If you do a little research, you can hear the piece called *Picasso* that Coleman Hawkins recorded. Come up a little further and you can hear the solos Sonny Rollins recorded. For duets, you can go back and hear Don Byas and Slam Stewart playing in concert.

"It's all gettin' turned around. For instance, the ideas for television shows like 'Midnight Special' and 'In Concert' are drawn from petitions we drew up for the Jazz and People's Movement when we marched on the Merv Griffin and Johnny Carson and Dick Cavett Shows and asked for equal time for Black Classical Music on TV. These are things that we told them to do, but they are turning around and presenting other music in the way we asked that they present Black Classical Music.

**BRIGHT MOMENTS IS LIKE HEARIN' SOME MUSIC THAT AIN'T NOBODY ELSE HEARD, AND IF THEY HEARD IT THEY WOULDN'T EVEN RECOGNIZE THAT THEY HEARD IT 'CAUSE THEY BEEN HEARIN' IT ALL THEIR LIFE BUT THEY NUTTED ON IT SO, WHEN YOU HEAR IT AND YOU START POPPIN' YOUR FEET AND JUMPIN' UP AND DOWN THEY GET MAD BECAUSE YOU'RE ENJOYIN' YOURSELF BUT THOSE ARE BRIGHT MOMENTS THAT THEY CAN'T SHARE WITH YOU 'CAUSE THEY DONT EVEN KNOW HOW TO GO ABOUT LISTENING TO WHAT YOU'RE LISTENING TO AND WHEN YOU TRY TO TELL THEM ABOUT IT THEY DON'T KNOW A DAMN THING ABOUT WHAT YOU'RE TALKING' ABOUT.**

"When I come off the bandstand after I play a set, most of the time it seems like the musicians in the audience don't even want to talk about what I'm doin'. If I've played a saxophone duet or a 20-minute breathathon, it seems like they don't even want to deal with it.

"For myself, if I hear McCoy Tyner play something fantastic, I'll just tell him, 'That was *something*.' Something doesn't even have to be my cup of tea, but if you know that there's something going on somewhere that you know isn't going on anywhere else, the least you can say is, 'Well, damn, that's something else!'

"The saxophone duet has two different lines going on simultaneously. I just don't know why people would want to dismiss that. Most musicians won't say anything to me about what I'm doing and then a month later you'll hear it in the bag of what they're playin'! They won't say *anything*. They'll just use it.

**BRIGHT MOMENTS IS BEING ABLE TO SPEND A DAY OFF IN NEW ORLEANS LISTENING TO SOME REAL NEW ORLEANS MUSIC.**

"We had a day off between gigs in Houston and Nashville, so we stopped off in New Orleans. After we heard a couple of sets at Preservation Hall, we went to this little place next door and heard the group there. A piano player named Snookum Russell was playin'. Now, Snookum used to have a big band with people like Ray Brown and a lot of other great musicians in it. But I didn't know if Mr. Russell could relate to me in any kind of way. But after one of his numbers he greeted me by

# INTERNATIONAL CRITICS POLL



JAN PERSSON

## hall of fame

- 13 Ben Webster
- 11 King Oliver
- 5 Eubie Blake
- 4 Cecil Taylor



RON HOWARD



VALERIE WILMER

## reissue of the year

- 9 Thelonious Monk/John Coltrane  
Monk/Trane (Milestone)
- 5 Clifford Brown  
Beginning and End (Columbia)
- 2 Thelonious Monk  
Pure Monk (Milestone)
- 2 Duke Ellington  
Works of Duke Series (French RCA)
- 2 Art Tatum  
Genius (Black Lion)



JAN PERSSON

## record of the year

- 7 Keith Jarrett  
Solo Concerts
- 6 McCoy Tyner  
Enlightenment
- 6 Gil Evans  
Svengali
- 5 Clifford Brown  
Beginning & The End (side B)
- 4 Cecil Taylor  
Spring of Two Blue-Js
- 4 Weather Report  
Mysterious Traveller



## EST. big band

- 74 Thad Jones/Mel Lewis
- 52 Gil Evans
- 50 Count Basie
- 48 Woody Herman
- 44 Sun Ra

## combo

- 36 McCoy Tyner
- 30 Modern Jazz Quartet
- 27 Miles Davis
- 27 Charles Mingus
- 18 Weather Report

## blues/r&b group

- 51 B.B. King
- 22 Muddy Waters
- 19 Stevie Wonder
- 13 Blood, Sweat & Tears
- 11 Chase

## TDWR

### big band

- 40 Gil Evans
- 34 JCOA
- 22 Sy Oliver
- 15 Clark Terry
- 10 AACM Big Band

### combo

- 18 Ruby Braff-George Barnes Quartet
- 16 Muhal Richard Abrams Sextet
- 16 Art Ensemble of Chicago
- 11 Supersax
- 10 The Eleventh House featuring  
Larry Coryell
- 10 Kalaparusha and The Light

### blues/r&b group

- 7 Jimmy Dawkins
- 6 Association P.C.
- 6 Billy Preston



PATRICIA WILLARD



ALLAN S. FLOOD



JOSEPH L. JOHNSON



<b>EST.</b>	<b>composer</b>	<b>arranger</b>	<b>baritone sax</b>	<b>tenor sax</b>
	43 Duke Ellington 30 Charles Mingus 27 Ornette Coleman 25 Keith Jarrett 23 Chick Corea 23 Thad Jones	80 Gil Evans 42 Thad Jones 22 Duke Ellington 17 Oliver Nelson 14 Quincy Jones 14 Charles Mingus	86 Gerry Mulligan 72 Pepper Adams 61 Harry Carney 31 Cecil Payne 16 Howard Johnson 16 Pat Patrick	105 Sonny Rollins 36 Gato Barbieri 32 Zoot Sims 25 Stan Getz 24 Dexter Gordon 24 Rahsaan Roland Kirk
<b>TDWR</b>	<b>composer</b>	<b>arranger</b>	<b>baritone sax</b>	<b>tenor sax</b>
	13 McCoy Tyner 12 Don Cherry 12 Chuck Mangione 11 Chick Corea 11 Keith Jarrett 11 Randy Weston	17 Bill Stapleton 15 Mike Gibbs 13 Tony Klatka 9 Bill Holman 9 Sy Oliver 9 Sun Ra	27 Howard Johnson 26 Pat Patrick 23 Trevor Koehler 18 Cecil Payne 15 Sahib Shihab 15 John Surman	44 Billy Harper 19 George Adams 15 Harold Ashby 13 Jan Garbarek 12 Dewey Redman
<b>EST.</b>	<b>alto sax</b>	<b>soprano sax</b>	<b>trumpet</b>	<b>trombone</b>
	47 Ornette Coleman 30 Benny Carter 30 Phil Woods 26 Anthony Braxton 26 Jackie McLean	78 Wayne Shorter 47 Budd Johnson 46 Bob Wilber 30 Dave Liebman 24 Joe Farrell	76 Dizzy Gillespie 48 Freddie Hubbard 37 Miles Davis 36 Don Cherry 35 Clark Terry	47 Vic Dickenson 30 Julian Priester 26 Roswell Rudd 20 Carl Fontana 20 Albert Mangelsdorff
<b>TDWR</b>	<b>alto sax</b>	<b>soprano sax</b>	<b>trumpet</b>	<b>trombone</b>
	26 Anthony Braxton 24 Charles McPherson 12 Roscoe Mitchell 11 Gary Bartz	25 Gerry Niewood 21 Zoot Sims 18 Steve Grossman 15 Kenny Davern 15 Steve Lacy	46 Jon Faddis 28 Marvin "Hannibal" Peterson 25 Eddie Henderson 23 Randy Brecker 14 Woody Shaw	23 Garnett Brown 14 Carl Fontana 12 Bruce Fowler 11 Bill Watrous 10 Bob Brookmeyer



JAN PERSSON



RON HOWARD



HERB NOLAN





HANS HARZHEIM



LEE TANNER



JOSEPH L. JOHNSON



**clarinet**

- 46 Rahsaan Roland Kirk
- 42 Russell Procopé
- 41 Benny Goodman
- 25 Perry Robinson
- 23 Jimmy Giuffrè

**guitar**

- 42 Jim Hall
- 41 Kenny Burrell
- 37 John McLaughlin
- 32 George Benson
- 29 Larry Coryell

**piano**

- 54 Keith Jarrett
- 54 McCoy Tyner
- 53 Earl Hines
- 31 Cecil Taylor
- 22 Chick Corea

**acoustic bass**

- 55 Richard Davis
- 46 Ron Carter
- 44 Charlie Haden
- 38 Ray Brown
- 35 Stanley Clarke

**clarinet**

- 24 Kalaparusha Ara Dífda
- 18 Roscoe Mitchell
- 17 Perry Robinson
- 12 Eddie Daniels
- 11 Bobby Jones

**guitar**

- 19 Ralph Towner
- 17 Tiny Grimes
- 17 Bucky Pizzarelli
- 16 George Barnes
- 16 Joe Pass

**piano**

- 31 Muhal Richard Abrams
- 16 Kenny Barron
- 16 Stanley Cowell
- 16 Dick Wellstood
- 14 Dollar Brand
- 14 George Duke

**acoustic bass**

- 26 Stanley Clarke
- 17 Sirone
- 16 Cecil McBee
- 14 George Mraz

**electric bass**

- 55 Stanley Clarke
- 25 Ron Carter
- 25 Chuck Rainey
- 25 Miroslav Vitous
- 21 Bob Cranshaw

**flute**

- 85 James Moody
- 63 Rahsaan Roland Kirk
- 58 Hubert Laws
- 23 Yusef Lateef
- 20 Jeremy Steig

**violin**

- 86 Jean-Luc Ponty
- 59 Stephane Grappelli
- 52 Joe Venuti
- 29 Sugarcane Harris
- 27 Michael White

**organ**

- 57 Jimmy Smith
- 55 Larry Young
- 28 Jack McDuff
- 17 Milt Buckner
- 17 Sun Ra

**electric bass**

- 12 Stanley Clarke
- 11 Paul Jackson
- 9 Wilbur Bascomb
- 9 Carol Kaye
- 8 Bob Cranshaw

**flute**

- 19 Jeremy Steig
- 17 Joe Farrell
- 15 Art Webb
- 13 James Spaulding
- 12 Jiri Stivin

**violin**

- 36 Leroy Jenkins
- 26 Michael Urbaniak
- 24 Michael White
- 22 Claude Williams
- 18 Sugarcane Harris

**organ**

- 18 Clare Fisher
- 18 Eddy Louiss
- 16 Larry Young
- 14 Charles Earland
- 12 Count Basie



GENE PERLA



VALERIE WILMER



VERYL OAKLAND





ELVIN JONES

HERB NOLAN



AIRTO

DEAN BROWN



GARY BURTON

VERYL OAKLAND



JAN HAMMER

EST.	<b>drums</b>	<b>percussion</b>	<b>vibes</b>	<b>synthesizer</b>
	99 Elvin Jones 52 Billy Cobham 48 Buddy Rich 38 Max Roach 24 Art Blakey	97 Airto 30 Mtume 24 Dom Um Romao 20 Ray Barretto 9 Sue Evans	88 Gary Burton 83 Milt Jackson 61 Bobby Hutcherson 58 Lionel Hampton 27 Karl Berger	39 Jan Hammer 39 Paul Bley 33 Sun Ra 25 Joe Zawinul 18 Herbie Hancock
TDWR	<b>drums</b>	<b>percussion</b>	<b>vibes</b>	<b>synthesizer</b>
	19 Billy Hart 17 Alphonze Mouzon 15 Lenny White 13 Alan Dawson	15 Dom Um Romao 12 Mtume 9 Kenneth Nash 9 Sonny Morgan 8 Lawrence Killian	28 Karl Berger 24 Dave Friedman 20 Dave Pike 16 Gunter Hampel 13 Roy Ayers 13 Bobby Hutcherson	20 Mike Mandel 15 Paul Bley 15 David Horowitz 13 George Duke 9 Denny Zeitlin
EST.	<b>female singer</b>	<b>male singer</b>	<b>vocal group</b>	<b>misc. inst.</b>
	72 Ella Fitzgerald 63 Sarah Vaughan 52 Carmen McRae 23 Aretha Franklin 18 Cleo Laine	53 Joe Williams 33 Ray Charles 25 Mel Torme 19 Leon Thomas 18 Frank Sinatra	33 Pointer Sisters 16 Jackie & Roy 13 Persuasions	74 Rahsaan Roland Kirk (mz. s) 46 Howard Johnson (tba) 43 Toots Thielemans (hca) 24 Yusef Lateef (oboe) 11 Bennie Maupin (bc)
TDWR	<b>female singer</b>	<b>male singer</b>	<b>vocal group</b>	<b>misc. inst.</b>
	24 Flora Purim 21 Dee Dee Bridgewater 18 Sheila Jordan 18 Anita O'Day 15 Urszula Dudziak 15 Cleo Laine	13 Roy Eldridge 13 Stevie Wonder 10 Eddie Jefferson 9 Leon Thomas 9 Joe Williams	15 Pointer Sisters 5 Chase 5 Four Freshmen 5 Linba Singers 5 Magma 5 Melodians 5 O'Jays 5 Three Degrees 5 Toots and The Maytals	23 Howard Johnson (tba) 12 Bennie Maupin (bc) 11 Roscoe Mitchell (bs) 10 Colin Walcott (sitar) 9 Paul McCandless (oboe)



FLORA PURIM

18  down beat



JOE WILLIAMS

VERYL OAKLAND



POINTER SISTERS

JAN PERSSON



HOWARD JOHNSON

# THE CRITICS

CRITICS VOTE IN TWO CATEGORIES: ESTABLISHED TALENT (EST.) AND TALENT DESERVING WIDER RECOGNITION (TDWR).

Jon Balleras, Reviewer, down beat.

Joachim E. Berendt, Author, *The Jazzbook—from Rag to Rock*; editor, *Calendar Jazz & Rock*

Michael Bourne, Contributing editor, down beat; producer, *These and Rockpit*—WFIU-FM (Indiana University); artist.

Phillippe Carles, Editor, *Jazz Magazine* (Paris).

Michael Cuscuna, Freelance music journalist, producer and disc jockey.

Stanley Dance, Author, *The World of Duke Ellington*; contributor, *Music Journal* and *Jazz Journal*.

Michel Delorme, Critic, *Jazz Hot*, *Rock and Folk* (France).

Leonard Feather, Professor of Jazz History, University of California.

Daniel Filipacchi, Editor, *Jazz Magazine*.

Martha Gilmore, Jazz & Blues Columnist, *Audio Magazine*; contributor, down beat, *Music Journal*, *Opera News*, *Melody Maker*, *International Musician*, *Jazz Journal*.

Mark Gardner, Contributor, *Jazz Journal*, *Coda*.

Randi Hultin, Jazz critic, *Dagbladet*; contributor, down beat, *Jazz Forum*.

Demetre Ioakimidis, Jazz columnist, *Journal Je Geneve*; Swiss Radio/TV; contributor, *Jazz Hot* (France), *Musica Jazz* (Italy).

James A. Isaacs, Contributor, down beat, *The Real Paper*, *Rolling Stone*, *Zoo World*, *Ticketron Monthly*, *Ann Arbor Sun*, *Sunshine*.

Joe H. Klee, Contributor, down beat, *Good Times*, *Mississippi Rag*, *FM Guide*.

Gordon Kopulos, Reviewer, down beat.

Burt Korall, Contributor, *New York Times*, *International Musician*, *Melody Maker*, *Jazz Magazine* (France).

Kiyoshi Koyama, Editor, *Swing Journal* (Japan).

Eric Kriss, Writer, critic.

John B. Litweller, Contributor, down beat, *Chicago Reader*.

Terry Martin, Contributor, *Jazz Monthly*.

Steve Metalitz, Reviewer, down beat; disc jockey, *Straight No Chaser*—WNIB-FM, Chicago.

Charles Mitchell, Contributor, down beat; disc jockey, *Straight No Chaser*—WNIB-FM, Chicago.

Dan Morgenstern, Freelance writer, lecturer, historian.

Herb Nolan, Contributing editor, down beat; writer.

James O'Neal, Contributor, down beat, *Melody Maker*; editor, *Living Blues*.

Robert Palmer, Contributing editor, down beat; contributor, *Rolling Stone*, *New York Times*.

Tom Piazza, Contributor, down beat and other publications.

Bob Porter, Contributing editor, *Jazz Digest*; contributor, down beat, *Different Drummer*, *Radio Free Jazz*, *Record Research*.

Brian Priestley, Correspondent, down beat; contributor, *BBC Radio London*, *Melody Maker*, *In To Jazz*.

Douglas A. Ramsey, Reviewer, down beat; critic, author, contributor to various music publications.

Tom Scanlan, Editor, *Federal Times*; contributor to various publications.

James P. Schaffer, Contributor, down beat; artist.

Harvey Siders, Writer, critic.

Will Smith, Contributor, down beat; record reviewer, *Omaha World-Herald*.

Ed Steane, Editor, *Jazz Digest*.

Frank Tenot, Publisher, *Jazz Magazine* (Paris).

Nell Tesser, Contributor, *Chicago Reader*, *Sun-Times*; disc jockey, *Straight No Chaser*—WNIB-FM, Chicago.

Ray Townley, Associate editor, down beat; contributor/reviewer, *Chicago Daily News*; disc jockey, *Straight No Chaser*—WNIB-FM, Chicago.

Sinclair Traill, Editor, *Jazz Journal*.

Eric T. Vogel, Correspondent, down beat, *Jazz Podium* (Germany), *Jazz* (Switzerland).

George Wein, Producer, *Newport Jazz Festival*-New York.

Herb Wong, Contributing editor, down beat; jazz broadcaster, *KJAZ-FM*, San Francisco; jazz educator.

## (MORE)

Legend: mx-manzello; st-stritch; hc-harmonica; bs-bass sax; acc-accordion; bc-bass clarinet; tba-tuba.

**Composer, Established:** Thad Jones—23; George Russell—15; John Lewis—14; Carla Bley—13; Cecil Taylor, Joe Zawinul—12; Herbie Hancock, Stevie Wonder—11 each; Gil Evans—10; McCoy Tyner—9; Jimmy Heath, Chuck Mangione, Randy Weston—7 each; Frank Zappa—6; Modern Jazz Quartet—5; Billy Harper, Percy Mayfield, Archie Shepp—4 each.

**Composer, TDWR:** Muhai Richard Abrams, Charles Mingus—8 each; Mike Gibbs—7; Carla Bley, Cecil Taylor—6 each; Paavel Blatny, Dollar Brand, Billy Harper, Jimmy Heath, Roger Kellaway, Tony Klatka, Thelonious Monk, Gary Saracho—5 each; David Amram, Tom Bell, Percy Mayfield, Jerry Strickland & Bobby Patterson, Stevie Wonder, Frank Zappa, Denny Zeitlin—4 each.

**Arranger, Established:** Don Sebesky—13; Frank Zappa—12; Sy Oliver—11; Benny Carter—10; Sun Ra—9; Ernie Wilkins—7; George Russell—6; Jones/Bush—5.

**Arranger, TDWR:** Alan Broadbent—8; Gil Evans—7; John Dankworth, Don Ellis, Paul Jeffrey, Thad Jones, Andrew White, Pat Williams—6 each; Tom Bell, Buck Clayton, Alexij Fried, Jones/Bush, Archie Shepp, Mary Lou Williams—5; Deodato, Chuck Israels, Sy Johnson, John LaBarbera, Chuck Mangione, Bobby Martin, Kenny Wheeler, Frank Zappa—4 each.

**Big Band, Established:** Duke Ellington—36; Jazz Composers Orchestra Association—16; Clark Terry—13; Don Ellis—11; Buddy Rich—10; Gil Evans—9; Maynard Ferguson, Stan Kenton—5; Blood, Sweat & Tears, Chicago, Charles Mingus, Doc Severinsen, Supersax—4 each.

**Big Band, TDWR:** Maynard Ferguson, Stan Kenton—9; Bill Watrous—8; Bill Berry, Randy Weston—7; Louis Bellson—6; Toshiko Akiyoshi, Gustav Brom, Kenny Clarke/Francy Boland, Dave Remington, Sam Rivers Ensemble, Mike Gibbs, Woody Herman—5 each; Art Ensemble of Chicago, CBAE, Chuck Israels, Harry James, Unit Core Ensemble—4 each.

**Combo, Established:** Billy Cobham—17; Ornette Coleman—16; Art Ensemble of Chicago—15; Return to Forever with Chick Corea—13; JJP Quartet, Mahavishnu Orchestra—11 each; Gary Burton, World's Greatest Jazz Band—8 each; Gary Bartz Ntu Troop, Herbie Hancock—7 each; Braff/Barnes, Stan Getz, Elvin Jones, Oscar Peterson—6 each; Gato Barbieri, Clifton Chenier, Cohn/Sims, Bill Evans, Earl Hines, Keith Jarrett, Bob Wilber—5 each; McPherson/Harris, Jay McShann—4 each.

**Combo, TDWR:** Billy Cobham—9; Charles Mingus, Revolutionary Ensemble, McCoy Tyner—8 each; Jan Garbarek, Michael Urbaniak Fusion—7 each; Chico Hamilton, Return to Forever with Chick Corea, Spear, Weather Report—6 each; Back Door,

Batucada, Funk, Inc., Herbie Hancock, New Soundz, Sy Oliver, Jiri Stivin, Cecil Taylor, Joe Willie Wilkins and The King Biscuit Boys—5 each; John Carter/Bobby Bradford, Cosmic Brotherhood, Emerson, Lake & Palmer, Bill Evans, Focus, Stephane Grappelli, Hampton Hawes, Elvin Jones, Chuck Mangione, Oregon, Kid Thomas Valentine—4 each.

**Blues/R & B Group, Established:** Ike and Tina Turner—10; Crusaders, Frank Zappa—9 each; Steely Dan—8; Chicago, Sly Stone, War—7 each; Luther Allison, Johnny Otis Show—6 each; Clifton Chenier, King Crimson, Manu Dibango, Emerson, Lake & Palmer—5 each; The Isley Brothers, Santana—4.

**Blues/R & B Group, TDWR:** Dave Alexander, Bobby Blue Bland, Manu Dibango, John Jackson, Kool and The Gang, Little Feat, Roy Pace, Pointer Sisters, Roomful of Blues, Roxy Music, Tasavallan Presidentti, Tower of Power, Joe Willie Wilkins & The King Biscuit Boys—5 each; Blackbyrds, Buddy Guy & Junior Wells, Isley Brothers, B.B. King, MFSL, Johnny Otis, Todd Rundgren, Santana, Son Seals Band, Soft Machine—4 each.

**Alto Sax, Established:** Gary Bartz—25; Sonny Stitt—24; Lee Konitz—21; Cannonball Adderley, Paul Desmond—20 each; Phil Woods—19; Art Pepper—17; Charles McPherson—16; James Moody—12; Lou Donaldson, Roscoe Mitchell—6 each; Byard Lancaster, Arnie Lawrence, Eddie "Cleanhead" Vinson—5 each.

**Alto Sax, TDWR:** Eric Kloss, Arnie Lawrence, Jackie McLean—10 each; Marion Brown, Lee Konitz, Harold Minerne, James Moody, Grover Washington—9 each; Marshall Allen, Sonny Stitt, Eddie "Cleanhead" Vinson, Earle Warren—8 each; Art Pepper—7; Byard Lancaster, Dave Sanborn, James Spaulding, Henry Threadgill, Norris Turney—6 each; Oliver Lake, Bobby Platter, Jiri Stivin—5 each; Cannonball Adderley, Richie Cole, Jerry Dodgion, Sonny Fortune, Alex Foster, Woody Herman, Teo Macero, Curtis Peagler, Tom Scott—4 each.

**Soprano Sax, Established:** Steve Lacy—19; Gary Bartz—16; Lucky Thompson—15; Sam Rivers, Pharoah Sanders—10 each; Raheem Roland Kirk, Zoot Sims—7 each; Joseph Jarman—6; Kenny Davern—5; Jimmy Heath, Sonny Rollins—4 each.

**Soprano Sax, TDWR:** Joseph Jarman, Azar Lawrence—12 each; Woody Herman—11; Roscoe Mitchell, Carlos Garnett—10 each; Gary Bartz, Budd Johnson, Joe Farrell, John Surman—8 each; Jerome Richardson, Lucky Thompson—7 each; Arnie Lawrence—6; Charles Brackeen, Jan Garbarek, Trevor Koehler, Dave Liebman, Steve Marcus—5 each; Mike Brecker, Marion Brown—4 each.

**Trumpet, Established:** Roy Eldridge—29; Lester Bowie—17; Ruby Braff—14; Randy Brecker—13; Bobby Hackett, Cootie Williams—12 each; Thad Jones—6; Max Kaminsky, Woody Shaw—5 each; Hugh Masakela, Red Rodney, Lew Soloff, Charles Tolliver—4 each.

**Trumpet, TDWR:** Art Farmer—13; Red Rodney—12; Enrico Rava—11; Jimmy Owens—10; Bobby Bradford, Bill Chase—9 each; Doc Cheatham, Charles Tolliver—8 each; Akba—7; Franco Ambroselli, Ruby Braff, Bobby Hackett—6 each; Terumasa Hino, Money Johnson, Danny Stiles—5 each; Cecil Bridgewater, Eamont McClamo, Howard McGhee, Chuck Mangione—4 each.

# RECORD REVIEWS

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

## SUN RA

ANGELS AND DEMONS AT PLAY—Impulse 9245: *Tiny Pyramids; Between Two Worlds; Music From The World Tomorrow; Angels and Demons At Play; Urnack; Medicine For A Nightmare; A Call For All Demons; Demon's Lullaby.*

Collective personnel: Ra, piano, electric piano, organ; Art Hoyle, Phil Cohran, trumpets; Julian Priester, Nate Pryor, trombones; Marshall Allen, alto sax; flute; John Gilmore, tenor sax, solar bells; Charles Davis, baritone sax; Pat Patrick, baritone and alto saxes, flute; Victor Sproles, Ronald Boykins, bass; Wilburn Green, electrified bass; Robert Barry, drums; Jim Herndon, tympani, timbales.

\*\*\*

THE NUBIANS OF PLUTONIA—Impulse 9242: *Plutonian Nights; The Golden Lady; Star Time; Nubia; Africa; Watusa; Aethiopia.*

Personnel: Ra, piano, electric piano; Lucious Randolph, Cohran, trumpets; Pryor, trombone; James Spaulding, alto sax; Allen, alto sax, flute; Gilmore, tenor sax; Davis, Patrick, baritone sax, timbales, bass; Barry, drums; Herndon, tympani, timbales.

\*\*\* 1/2

Since the Saturn recordings, begun in the mid-1950s, became collector's items almost as soon as they appeared, Impulse's Saturn reissue program is a special joy. Ra and Coltrane stand unrivaled among modernists in their sheer mass of recorded material. These LPs represent two early steps in the perilous journey that eventually led to *The Magic City*, *The Sun Myth*, and other masterpieces.

The *Angels And Demons* collection is curiously sketchy, less than 23-minutes long. Ra's hardbop big band tended to walk a thin line: it was a soloists' band, the material often predicted the post-Golson Jazz Messengers, Ra often subordinated his scoring skills. In fact, Priester's *Urnack* could be a Gillespie band score—except that the 2-baritone, upright-and-electric bass sound instantly identifies this as a Ra group. Ra's best writing is *Call*, with that seductive line over the bumping rhythm, but ever here, the Delmark version is superior. Bonuses are the bright sound of Hoyle and young man Priester's already personal trombone solos, but other Saturns and the two Delmarks better establish this Ra band's distinctive personality.

The LPs' dates are 1955-57, and perhaps the transitional character of Ra's thinking accounts for the four snippets on the first side. It's a smaller group, the emphasis is on punctuation of repeated rhythm patterns, and the brevity of the tracks suggests uncertainty about what to do with these ideas. By the *Nubians* session (1959), the strongly defined rhythmic undercurrent of Ra's hard-bop band had developed into his heavy percussion period. Much of the record sounds like parodies of fashionable Latin dance band rhythms, though there are some true successes here.

There is also one of those very special Ra eccentricities, *Africa*, a wordless early r&b band vocal, mostly sung in tune, over Latin percussion. Ra's melodies per se are comparable in style and quality to, say, the material the Blakey and Silver bands of that period, though Ra's scoring and direction were most distinctive—the 2-baritone rock rhythm in *Nights*; the sustained

mood of each piece (Randolph's pure hard-bop solo in *Lady* is quite out of place); the recurring blues emphasis (*Aethiopia*) in the midst of experimentation.

Three events on the LP are of special interest. The brief *Watusa* is two themes that begin in 6/4, like Mongo Santamaria, then grow increasingly strong as they ascend and the tempo speeds. There is Allen's 40-measure solo in *Star*, a curious collection of phrases marked by original accenting and a raw McLean-like sound, not really a prediction of his free style, but, my God!, *The Magic City* was recorded the next year! In fact, the soloists telescope and microscope the changes of that 34-measure straightforward swinger, a portent of modal practices. And notice the tonality of *Nubia*, for Ra already was moving into polytonal/atonal areas, while completely isolated from the evolution of Ornette and Cecil Taylor. In fact, in *Nubia*, he is moved by no real influence besides the vigor of his own rhythm section.

Note that by this time Ra frequently was using the electric piano for his original orchestral purposes. Ra and his troupe must be reckoned the only truly significant big band since Gillespie's, and while *Ancient Ethiopia* is the masterpiece of his earlier periods, records such as these are needed for a full understanding of this artist. More power, then, to Impulse for their Saturn reissues. —litweiler

## HORACEE ARNOLD

TALES OF THE EXONERATED FLEA—Columbia KC 32869: *Puppet Of The Seasons; Sing Nightjar; Benzele Windows; Tales Of The Exonerated Flea; Delicate Evasions; Chinnereth II; Euroaquito Sience.*

Personnel: Arnold, drums, tymps, percussion; Jan Hammer, Moog synthesizer, electric and acoustic piano; Rick Laird, George Kraz, Clint Huston, bass; Ralph Towner, 12-string guitar; David Friedman, vibes, bass marimba; John Abercrombie, electric guitar; Art Webb, flute, alto flute; Sonny Fortune, soprano sax and flute; Dom Um Romao, percussion; Dave Johnson, percussion and congas.

\*\*\*\*\*

This second album spotlighting percussionist/composer Horacee Arnold is certainly one of the year's major accomplishments. Formerly the drummer with Chick Corea in the pre-Return To Forever days, Arnold has produced an amazingly subtle concept album that assumes mythological proportions.

The seven segments that comprise the musical history of the "exonerated flea", *Nightjar*, are remarkably diverse in texture, mood, and color, allowing Arnold and his awesome assemblage to explore a literal continent of concepts. *Nightjar* travels in search of his destiny, whirling through various densely frenetic landscapes in the hope of eventually stumbling upon the agent of his ultimate liberation.

The gently tingling introduction to *Puppet Of The Seasons* parts to reveal Arnold's inspired flailing and Sonny Fortune's careening soprano sax, with Jan Hammer's keyboard lending acrobatic support. From there, it's on to the 11-minute *Sing Nightjar*, a mesmerizingly lyrical tone portrait that drones its way into the consciousness.

Horacee and fellow percussionist Dave Johnson set the breakneck pace of *Benzele Windows*, possibly the most exciting cut on the disc. Arnold employs his entire percussive arsenal to maximum advantage here, fluidly supporting another soprano soar by Fortune. The title cut struts some pyrotechnical electric guitar courtesy of John Abercrombie with Hammer responsible for developing that ominous underpinning. Jan utilizes more electronic tricks on the sensitive *Delicate Evasions*, an ethereally haunting piece that evokes the primordial jungle.

Chinnereth is supposedly a land where all

living things are compelled to smile and the exuberant ring implicit in *Chinnereth II* epitomizes the glorious purgatory that the flea has so longed for. Abercrombie and Fortune sparkle on this piece that has more than a little Barbierian flavor to it. The album concludes with a portrayal of Euroaquito, the "place where exonerated ceases," and Arnold has aptly conveyed its essence with a deluge of rumbling percussive and synthesizer effects.

An album that must be experienced in its entirety, *Tales Of The Exonerated Flea* is possessed of a genuine spirituality that cannot fail to be noticed. A set faultless in conception and execution, each of the musicians present seems to have given his all to make Horacee's fantasy work come startlingly alive. Don't allow this one to sneak by unnoticed: it deserves a far better fate. —hohman

## AHMAD JAMAL

RE-EVALUATIONS: THE IMPULSE YEARS—Impulse AS-9260-2: *Wave; Emily; Dolphin Dance; Patterns; How Insensitive (Insensatez); Manhattan Reflections; Stolen Moments; Bogota; Tranquillity; Poinciana.*

Personnel: Jamal, piano and electric piano; Jamil Sulleman, bass; Frank Gant, drums.

\*\*\*

JAMALCA—20th Century T-432: *Ghetto Child; Misdemeanor; Along the Niles; Trouble Man; Jamalca; Don't Misunderstand; Theme Bahamas; Children Calling; M\*A\*S\*H Theme.*

Personnel: Jamal, piano and electric piano; Richard Evans, Jamil Nasser (track 9), bass; Brian Grice, Frank Gant (track 9), drums; Marilyn Hayward, Vivian Hayward, Jimmy Spink, Morra Stewart, Charles Colbert, vocals; orchestra arranged and conducted by Richard Evans.

\*\*\* 1/2

Impulse's reissue series is aptly named: its rationale is not simply the indulgence of nostalgia, but the recognition that our responses to musicians ought to be challenged and re-thought before they become knee-jerk reflexes. This is particularly true of a distinctive and idiosyncratic stylist such as Ahmad Jamal, ten of whose dates, originally recorded in 1968-71, are collected here. These two discs prove that three to six years later is none too early to begin the re-evaluation.

*Re-evaluations* showcases the Jamalian virtues: economy, taste (both in the choice of tunes and their interpretation), and a sensitivity which makes this trio a consistent source of delight. There are also the Jamalian shortcomings, which the pianist is nevertheless able to transmute into virtues. One rarely feels that Jamal's bag is an inexhaustible one; he husbands his ideas shrewdly, as on *Wave*. There are only three or four figures at work here, sequentially repeated and embellished; but they're good ideas, and three or four of them is two or three more than most other pianists usually come up with.

And Jamal is capable of greater variety, as on *Insensatez*, where his disjointed, cryptic lines display a fertile rhythmic imagination, while the left hand and bass provide an inexorable, march-like counterpoint. Jamal also likes to build his improvisations over bass vamps; in fact, he likes them so much that sometimes he never really takes off from them. On some tunes this works beautifully: *Stolen Moments* is a wonderful line anyway and Jamal cherishes it. Other tunes just don't make it—what we hear is a lot of charming foreplay that never quite gets down to business.

But mostly this is fine music. Jamal is irritatingly good: he offers us glimpses of a delicate and uniquely personal world, then lays out for a bit, leaving space for the steady cooking of Sulleman and Gant; then he's back again for another laconic utterance. You'd love to hear more; but when he does stretch out, as on the side-long *Bogota*, it's more and more of the same, diluted even further by the inclusion

# Fantasy/Prestige/Milestone salutes these winners

of the

## Down Beat International Jazz Critics Poll

WOODY HERMAN

DUKE ELLINGTON



JIM HALL



JOE WILLIAMS



SONNY ROLLINS



McCOY TYNER



"MONK/TRANE"



KENNY BURRELL



DIZZY GILLESPIE

McCOY TYNER : First Place (tie) - Record of the Year,  
"Enlightenment" (Milestone M-55001), First Place - best group,  
Second Place - piano.

SONNY ROLLINS : First Place - tenor sax. DUKE ELLINGTON : First place - composer.

JOE WILLIAMS : First Place - male vocalist. DIZZY GILLESPIE : First Place - trumpet.

JIM HALL : First Place - guitar. KENNY BURRELL : Second Place - guitar.

WOODY HERMAN : Third Place - big band.

THELONIOUS MONK / JOHN COLTRANE : Reissue of the Year  
"Monk/Trane" (Milestone M-47011)

These artists are available on the following Fantasy/Prestige/Milestone albums: McCOY TYNER:—"Enlightenment" (Milestone M-55001), "Song of the New World" (M-9049), "Song for My Lady" (M-9044), "Sahara" (M-9039). SONNY ROLLINS - "Horn Culture" (Milestone M-9051), "Next Album" (M-9042), "The Freedom Suite Plus" (M-47007), "Sonny Rollins" (Prestige P-24004), "First Recordings" (P-7856) "Worktime" (P-7750), "Tenor Madness" (P-7657), "Plays for Bird" (P-7553), "Jazz Classics" (P-7433), "Saxophone Colossus" (P-7326). DUKE ELLINGTON - "The Pianist" (Fantasy F-9462), "Yale Concert" (F-8433), "Latin American Suite" (F-8419), "Second Sacred Concert" (Prestige P-24045), "The Golden Duke" (P-24029), "The Big Bands" (P-7645). JOE WILLIAMS - "Joe Williams Live" (F-9441). JIM HALL - "Alone Together" w/ Ron Carter (Milestone M-9045), "Where Would I Be?" (M-9037). KENNY BURRELL - "Up the Street, Round the Corner, Down the Block" (Fantasy F-9458), "Both Feet on the Ground" (F-9427), "'Round Midnight" (F-9417), "All Day Long and All Night Long" (Prestige P-24025), "Out of this World" (P-7578), "Kenny Burrell Quintet" (P-7532), "Best of Kenny Burrell" (P-7448), "Crash" (P-7347), "Soul Call" (P-7315), "Blue Moods" (P-7308), "All Night Long" (P-7289), "All Day Long" (P-7277). WOODY HERMAN - "Thundering Herd" (Fantasy F-9452), "Giant Steps" (F-9432), "The Raven Speaks" (F-9416), "Brand New" (F-8414). THELONIOUS MONK - "Monk/Trane" (Milestone M-47011), "Pure Monk" (M-47004), "Thelonious Monk" (Prestige P-24006), "Blue Monk" (P-7848), "The Genius of Thelonious Monk" (P-7656), "Reflections" (P-7551), "The High Priest" (P-7508), "The Golden Monk" (P-7363). JOHN COLTRANE - "Monk/Trane" (Milestone M-47011), "More Lasting than Bronze" (P-24014) "John Trane's Reign" (P-7746), "Two Tenors" (P-7670), "Lush Life" (P-7581), "Soul Trane" (P-7531), "Plays for Lovers" (P-7426), "The Last Trane" (P-7378), "Bahia" (P-7353), "Black Pearls" (P-7316) M-47011, "Black Pearls" (Prestige P-24037), Coltrane" (P-24003), "The Master!" (P-7825), "Traneing In" (P-7651), "The First Trane" (P-7609), "The Believer" (P-7292), "Stardust" (P-7268).



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of the electric piano passages which add little, but which effectively neutralize the distinctive Jamal keyboard touch. By the way, this is a trio album, and a perfect case study of tripartite musical empathy. Catch Sulieman on *Dolphin Dance*, wailing in harmonics like a prodigious muezzein; and catch Gant throughout. Lots of drummers can play, but not so many can listen.

The same is true of arrangers, and Richard Evans hasn't listened very well. *Jamalca* is an erratic album, running the gamut from the pleasant and lightly swinging *Theme Bahamas* to the execrable *Don't Misunderstand*. The strings sabotage the latter tune: the intro finds Jamal in an intriguingly Tatumesque mood, but suddenly, in slides the symphony on a cascade of treacle. Of all the artists imaginable, Jamal probably needs this schlock romanticism the least; he's already a romantic player, and an incomparably intimate one as well. It's a travesty to see him reduced to the role of lead sheet for a bunch of studio violinists. There's also a vocal ensemble, which contributes effectively to the title tune and some others, but which nowhere provides anything out of the ordinary. You can't blame Evans for all of this: faced with this pedestrian context, Jamal himself sinks to the occasion, and delivers a succession, not of intriguing glimpses, but of unexciting cliches.

*Jamalca* is a well-produced album, it sounds pretty, and many of the tunes have possibilities, but all in all it's fluff. And I don't think a re-evaluation a few years from now will change that opinion. —metalitz

## WES MONTGOMERY

WES AND FRIENDS—Milestone 47013: S.K.J.; *Stablemates*; *Stairway To The Stars*; *Jingles*; *Sam's Sack*; *Delilah*; *Blue Roz No. 3*; *Blue Roz No. 4*; *Love Walked In*; *Love For Sale*; *No Hard Feelings*; *Enchanted*; *Stranger In Paradise*; *The Lamp Is Low*; *Double Deal*; *And Then I Wrote*; *Darn That Dream*; *Lois Ann*; *Mambo In Chimes*.

Personnel: Tracks 1-8: Montgomery, guitar; Jackson, vibraharp; Wynton Kelly, piano; Sam Jones, bass; Philly Joe Jones, drums. Tracks 9-19: Montgomery, guitar; Buddy Montgomery, vibraharp; Shearing, piano; Monk Montgomery, electric bass; Walter Perkins, drums (Armando Peraza, Richard Chimells, LatIn percussion, replace Perkins on tracks 13, 14 and 19).

\*\*\*

Each of the two early '60s sessions comprising this 2-LP set—the first pairing Milt Jackson with Montgomery, the second George Shearing in a recorded meeting with Wes and his brothers—offered more in promise than it actually delivered. Neither date resulted in music that was less (but never more) than attractive, nor, for that matter, did either fulfill whatever optimistic expectations the personnel listings might have given rise to. The passage of a dozen years has not added to their luster; the performances remain workmanlike, solid but unspectacular examples of topnotch musicians playing at less than their respective peaks.

Take the Jackson-Montgomery meeting, for example. Here Bags provides most, if not all, of the session's interesting moments; his playing on the several blues is as vigorous as it usually is. His *Delilah* solos bristle with all sorts of wry, intriguing things, and parts of his *Stairway To The Stars* improvisation are gorgeous. Overall, however, his playing is a bit more uneven and uninspired than is usual for Jackson in unfettered circumstances such as these, even to his getting lost in the changes of *Stablemates*.

To my ears, Montgomery's playing, while more consistent, is not nearly so full of surprise and excitement as is Jackson's. The guitarist approaches the music much more cautiously—though he does tend to let himself go on the blues pieces—and as a result his playing never really rises above the controlled and proficient. (There are, incidentally, a number of in-



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consistencies between the disc's program as published on the label and its actual contents. Side One of the album actually concludes with the originally released take of *Delilah* (an alternate take of which may be found on Side Two) and not, as stated, *Jingles*. Side Two commences with *Jingles*, and not with the listed *Sam's Sack*, which has been omitted entirely.)

Despite reports that the Shearing-Montgomery brothers date came about as a result of the pianist's keen desire to record with them, the resultant music never once flares into anything even remotely approximating excitement. The Montgomerys merely replace the respective members of the then Shearing quintet, producing performances that are in every important respect virtually indistinguishable from Shearing's standard smooth and hipper approach to businessman's bounce music.

The rating represents an average: 3-1/2 stars for the Jackson-Montgomery collaboration, and 2-1/2 for the Shearing-Montgomery brothers workout. —welding

## CHICAGO

CHICAGO VII—Columbia C2 32810: *Prelude To Aire; Aire; Devil's Sweet; Hallelu From New York; Hanky Panky; Life Saver; Happy Man; (I've Been) Searchin' So Long; Mongonucleosis; Song Of The Evergreens; Byblös; Wishing You Were Here; Call On Me; Women Don't Want To Love Me; Skinny Boy.*

Personnel: Robert Lanini, piano, electric pianos; melotron, clavinet, vocals; David J. Wollinski, Arp synthesizer, piano, melotron; Wayne Tarnowski, piano; Waller Parazaid, flute, soprano sax, tenor sax; James Pankow, trombone, timbales, vocals; Lee Loughnane, trumpet, flugelhorn, vocals; Terry Kath, guitar, bass, bells, vocals; Peter Cetera, bass, vocals; James William Guericco, acoustic guitar, bass; Danny Seraphine, drums; Laudir De Oliveira, congas, percussion; Guille Garcia, percussion. Additional vocals by Robert Lamm, Al Jardine, Carl Wilson, Dennis Wilson and The Pointer Sisters. Crowd noises by Camella Ortiz, Hank Steiger, Bobbi Roen, Julie Nini, Diane Nini.

★ ★

Time was when Chicago VII would have had political rather than musical overtones. But since the fiery '60s are now only a faint nostalgic memory, one begins to wonder if there isn't some sort of musical conspiracy leading pop music into a new style of complacency and blandness. Chicago's latest release prompts these dreary thoughts. Like Doris Hall's album jacket lettering which has become one of this group's trademarks—essentially a jazzed up version of the hand we all learned to write in grammar school—such is the tone of this album: correct, pretty and homogenized.

And many are beginning to wonder whether the concept of Chicago—those long, frequently gratuitous double-time brass passages, those careful background harmonies, those pretentious song titles and paper thin lyrics—is not at least temporarily exhausted. This album's attempts to branch out from the basic Chicago style, while necessary, don't bear fruit. Synthesizer fans will probably find the usual Arp noises on *Hallelu* (they're beeps and sputters, mostly) largely comic. If BS&T can record *Maiden Voyage*, I suppose it's only fair that Chicago can dedicate a tune to Jo and Elvin Jones. But *Devil's Sweet*, this group's flirtation with free jazz, is uncohesive and tedious.

What I object to most is the way this two record set *plays down* to its audience. There's something for everybody here: foot stompin' rockers, straight ahead jazz (but in mild doses only), a couple of pretty ballads. But lacking is imagination, old-fashioned energy and real risk taking. If it's so that music is an accurate reflection of social conditions, then I suppose we can blame albums like this on the current tenor of the times. The result, at any rate, is average music aimed at an average audience. The world of Chicago—for the time being at least—can be coloured bland. —balleras



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## DOM UM ROMAO

DOM UM ROMAO—Muse 5013: *Dom's Tune*; *Cinnamon Flower* (*Crave E Canela*); *Family Talk*; *Ponteio*; *Braun-Blek-Blu*; *Adeus Maria Fulo*.  
Personnel: Romao, drums, percussion; Sivuca, organ, piano, guitar; Jerry Dodgion, alto sax, flute; Mauricio Smith, tenor sax, soprano sax, flute; Lloyd McNeil, flute; William Campbell, Jr., trumpet; Jimmy Bossey, trombone; Joe Beck, electric guitar; Amauri Tritao, acoustic guitar; Joao Donato, harp-sichord, piano; Dom Salvador, electric piano, piano; Richard Kimball, synthesizer; Frank Tusa, Stanley Clarke, bass; Eric Gravatt, congas; Portintio, percussion.

★ ★ ½

## AIRTO

VIRGIN LAND—Salvation SAL 701: *Stanley's Tune*; *Musikana*; *Virgin Land*; *Peasant Dance*; *Lydian Riff*; *Hot Sand*; *I Don't Have To Do What I Don't Want To Do*.

Personnel: Airtio, drums, percussion, vocals; Flora Purim, vocals; David Amaro, electric guitar, 12-string guitar; Gabriel DeLorme, acoustic and electric guitars, water bag; Stanley Clarke, bass, bass guitar; Alex Blake, bass guitar; George Duke, keyboards; Milcho Leviev, keyboards; Kenny Ascher, acoustic piano, mellotron; Eddie Daniels, clarinet; George Marge, oboe, piccolo; Jane Taylor, bassoon.

★ ★ ★ ★ ★

Here are two LPs by Brazilian master percussionists who have each helped rewrite the book on contemporary musical rhythms in the past few years. Yet it's quite apparent that only Airtio is able, at this time, to generate his modern rhythmic innovations into a rich, exciting new music that still retains strong ethnic roots.

Dom Um Romao's talents remain primarily instrumental. A total musical concept, essential for any successful leader, is not yet Dom's. As a result, his first album under his own name deals in more conventional forms. It's well-played, but set against the complex, churning funk and peculiarly attractive melodies of Airtio's *Virgin Land*, Dom's album seems ordinary and, in the final analysis, unexciting.

Whereas Airtio is able to integrate his ebullient, eccentric, supremely musical rhythmic sense into every other aspect of his total sonic picture, influencing both melody and harmony, Dom seems content to cook underneath the simpler, more repetitious figures of his pianists and bassists. Beck, Dodgion, and Smith improvise over this consistent base. While, at times, this approach makes for some swinging sounds, it isn't the most imaginative way to bring off a Brazilian-styled session, especially when there's so much that can be done with the rhythms. Rhythmic diversity tends to become homogenized on Romao's album due to the banality of the melodic-harmonic structures around which the players must improvise.

This is further illustrated by *Braun-Blek-Blu*, the best cut on the album: here, solo Romao features a wild drum display and frenetic scat vocals. Dom seems freer by himself, unencumbered by the worry of a larger cast. He stretches out, almost brashly, certainly with much of the humor so ever present in Brazilian music, and so sorely lacking on the rest of the record.

The album finally offers too much of the mere style and surface energy of Brazilian jazz, and not enough of its subtleties, joys, and spontaneous combustion. Better to save your money for Airtio's latest and best album, *Virgin Land*, a steaming cauldron of Brazilian-inspired electricity fired by joyous, incessantly shifting rhythms.

Produced by Billy Cobham, the disc's sound is clearly defined despite its rhythmic density. There's so much going on that the listener scarcely has chance to get a breath, but never is there the slightest hint of clutter. Cobham and Airtio are tremendously conscious of the

commercial possibilities of the music, but never at the expense of the total picture.

And what a picture! At first listening, it appears that Airtio has forsaken the lovely melodies of his last LP, *Fingers*, for explosive funk-rock. Then one realizes that he's merely taking the next step towards a more complete integration of rhythm with melody and harmony. The musical beauty and richness is ever-present, yet it shifts with the rhythm. It's not set against it, nor is it merely constructed over the rhythmic base. Airtio is into organic music, grown as a whole entity from the beginning, not fused together from disparate elements.

This is a joyful album, a carnival on your turntable, performed by an accomplished aggregation of musicians (note, especially, guitarists Amaro and DeLorme), and guided by the powerful, humorous warmth of a quiet, gnomish man who continues to loom large on the contemporary music scene. —mitchell

## MICHAEL WHITE

FATHER MUSIC, MOTHER DANCE—Impulse AS 9268: *Father Music*, *Mother Dance*; *Reiko*; *Comin' From*; *Way Down Inside*; *Water Children*; *Mary's Waltz*.

Personnel: White, electric violin, Moog synthesizer, percussion; Bob King, guitar; Cliff Coulter, piano, Fender Rhodes, electric piano, Hammond organ; Norman Williams, alto sax; Kenneth Jenkins, bass and Fender bass guitar; Kenneth Nash, congas, North African sakara drums, gongs, Krole drum, Chinese temple bells; Clarence Becton, drums; Marti McCall, Josef Powell, and Myrna Matthews, backup vocals.

★ ★ ½

Like Donald Byrd and most of the CTI stable, Michael White seems to have fallen willing prey to the jazz muzak syndrome. Since last year's *Pneuma* release, White has increasingly immersed himself in a slickly commercial soul-influenced groove, all too often slighting his virtuoso violin talents in lieu of diluted funk.

It's not so much the music itself that frustrates here, but rather the morass of insipidness that strangles the skeletal structure of the tunes. Three of the six cuts feature vocalists Marti McCall, Josef Powell, and Myrna Matthews, and it is their plasticene efforts which keep the album stuck in the bog.

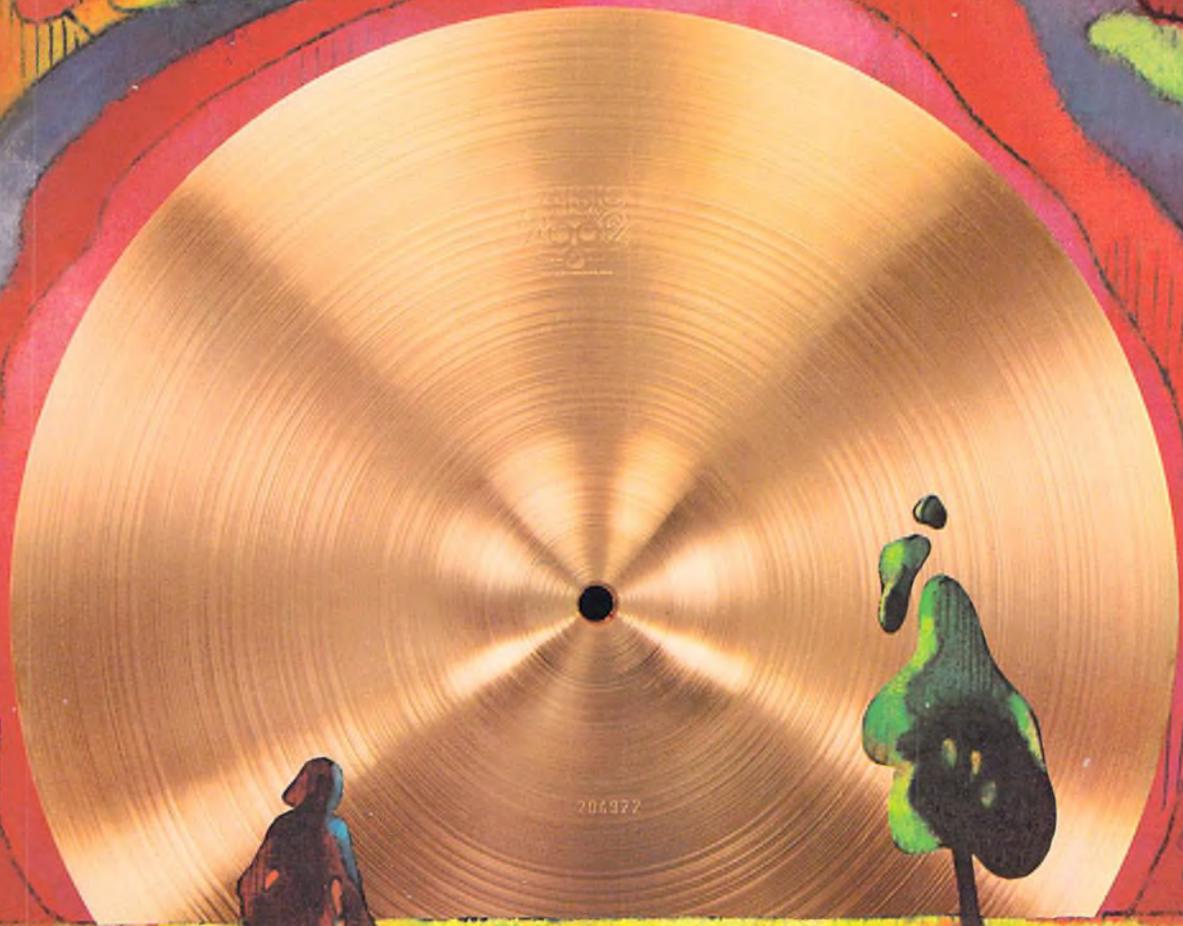
The title cut is a brisk soul workout featuring some elegant chops by Cliff Coulter and Norman Williams; yet by the time White's violin finally appears, those cloying harmonies have divested the piece of all essential gutsiness. Similar shenanigans persist on both *Comin' From* and *Way Down Inside*, with White himself getting sucked into the vocal vortex on the latter. When not busy chanting an inanely repetitious phrase, he does manage to slip in with a little Moog, some handclaps, and a bass drum, thereby almost totally neglecting his main axe.

Yet, the album is partially salvaged by the remaining three cuts. Guitarist Bob King penned the emotive *Reiko*. King and White fluidly combining their string skills to create a shimmering tone portrait. The lengthy *Water Children* recalls the White of Fourth Way days as he delicately bows his way through the consummately graceful composition. Coulter shines on acoustic piano and Fender Rhodes here, with King adding some tasty guitar embellishments. Add the quietly beautiful *Mary's Waltz*, on which White accompanies his violin with a perfectly programmed Moog, and the album balances out at a trio to the strong, a trio to the weak.

Another study in schizoid stylistics, *Father Music*, *Mother Dance* demonstrates that White is caught up in a creative quandary: whether to once again opt for a more honestly unencumbered approach, or, instead, to succumb to the saccharine studio extravagances that have recently plagued him. —hohman

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## DEODATO

WHIRLWINDS - MCA 410: *Moonlight Serenade*; *Ave Maria*; *Do it Again*; *West 42nd Street*; *Havana Strut*; *Whirlwinds*.

Personnel: Deodato, keyboards, percussion; John Tropea, guitar; John Giullino, bass; Tony Levin, bass (track 1); Billy Cobham, drums; Nick Remo, drums (track 2); Rubens Bassini, congas and bongos; Gilmore Digap, percussion; Marvin Stamm, Alan Rubin, Jon Faddis, Victor Paz, John Eckert, Larry Spencer, trumpets; Jimmy Buffington, Brooks Tillotson, French horns; Urbie Green, Sam Burtis, trombones; Tony Price, tuba; Romeo Penque, George Marge, Phil Bodner, Artie Kaplan, Joe Temperley, flutes and saxophones; Emanuel Green, Irving Spice, Michael Spivakowsky, Harold Kahon, Harry Glickman, Paul Winter, Marvin Morgenstern, Max Ellen, Carmel Malin, Norman Carri, violins; Al Brown, Selwart Clark, violas; Alan Schulman, Charles McCracken, Gloria Lanzarone, cellos; Russel Savakus, Alvin Brehm, arco basses.

★ ★ ½

Any musician who can include both *Ave Maria* and *Moonlight Serenade* in his repertoire and get away with it deserves some measure of admiration. Except that Eumir Deodato makes them both sound alike.

In his latest album (for a new label), the Brazilian composer/arranger/keyboard-man/percussionist continues his quest for eclectic material which can be tamed and funneled through the same channel that produced the hit recording of Strauss' *Thus Spake Zarathustra*.

Deodato is not unmusical, by any means; his arrangements of familiar themes do not turn them into noise. But at the same time, they add nothing of substance or value to the original works, and in their repetition of the same ideas, they lose even the novelty values that attracted so many listeners to the 2001 theme.

As for Deodato's original compositions, they share with a distressing number of other current instrumental tunes a tendency to simply fashion a rhythm vamp and allow various soloists to play against them. The result is pleasant but un-

compelling music that blends nicely into any number of background settings and might be ideal on a movie soundtrack.

*West 42nd Street* is a typical example, with John Tropea's first-rate guitar work featured amidst a steady repetition of one rhythmic motif. On *Havana Strut*, solo honors go to trombonist Sam Burtis. And the title track, *Whirlwinds*, spotlights Deodato himself flipping out on a Moog synthesizer.

You keep waiting for something to happen in these numbers, but nothing ever does. From the first four bars to the last, they're pretty much the same. Like the whole album. —maltin

## JOE VENUTI/ZOOT SIMS

JOE & ZOOT—Chiaroscuro 128: *I've Found A New Baby*; *There's A Small Hotel*; *Indiana*; *My One And Only Love*; *The Wild Cat*; *It's The Girl*; *Oh Lady Be Good*; *Someday Sweetheart*; *C Jam Blues*.

Personnel: Sims, soprano & tenor saxes; Venuti violin; Dick Wellstood, piano; George Duvivier, bass; Cliff Leeman, drums.

★ ★ ★ ★ ★

Two musicians, born a generation and half-a-world apart, can swing together if they happen to be Joe Venuti and Zoot Sims. Everyone seems finely in tune with everyone else and the rhythm section, like the stars, is made up of veterans of the Dick Gibson's Colorado Jazz Parties. The way these giants work together is further evidence of the validity of the Gibson system of pairing players who have had little or no past association was each other.

In 1964, Gibson got Venuti and Sims together on stage and the music that culminated in this recording began. It could have been argued that Sims was not familiar with some of the older numbers like Venuti's *Wild Cat* or *It's The Girl*, which hadn't been heard since the Boswell Sisters recorded it. It could also have been argued that the more recent material, like *My One And Only Love*, are not the best vehicles for

Venuti. But if anybody's uncomfortable with the repertoire, they sure didn't let on. Whether they're stompin' through *Oh Lady Be Good* or essaying a pretty ballad like *Small Hotel*, everybody's right on target. And when Joe loosens the hair on the violin bow and plays a four string chorus on Ellington's *C Jam Blues*, watch out! —klee

## JACKIE CAIN/ROY KRAL

A WILDER ALIAS—CTI 6040: *A Wilder Alias*; *Niki's Song*; *Waltz For Dana*; *The Way We Are*; *Good and Rich*.

Personnel: Cain, vocal; Kral, piano, vocal; Joe Farrell, tenor and soprano saxes; Hubert Laws, flute; Roy Pennington, vibes; Harvie Swartz, bass; Steve Gold, drums.

★ ★ ★ ½

Jackie and Roy have been a vocal team for a long time—about 25 years—but the music they're doing now is as fresh and current as ever.

*Alias* is the sort of record that grows on you. It's light, very melodic, and easy on the mind. For the most part, it is an instrumental record in the sense that Kral, who wrote all the material for the date, did not choose to have voices dominate. He uses them more as a couple of added horn colors within the ensemble than as vehicles for improvisation, thus allowing the instrumentalists on the session plenty of room to stretch out.

*The Way We Are* and *Good And Rich* are the LP's two longest tracks, taking up all of side two, and they offer some excellent solos by Farrell, Swartz and Pennington. *Alias*, the album's Jackie and Roy scat showcase, features Kral working his voice in unison with his electric piano solo. Jackie sings a rather pretty ballad on *Niki's Song* with some strange lyrics about shimmering Mylar. The tune, however, reveals that no matter how beautifully her voice blends, she is not a particularly strong soloist.

Overall this vocal team has fashioned a fine record, tightly written and well played. —nolan

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## RAY BRYANT

ME AND THE BLUES—Prestige P-24038: *Blues No. 3*; *Joy (Blues No. 2)*; *Lover Man (Oh, Where Can You Be)*; *Me And The Blues (Blues No. 1)*; *My Blues (Blues No. 5)*; *Rockin' Chair*; *Stocking Feet (Blues No. 4)*; *Golden Earrings*; *Angel Eyes*; *Blues Changes*; *Splittin'*; *Django*; *The Thrill Is Gone*; *Daahoud*; *Sonar*.

Personnel: On sides 1 & 2, Bryant, solo piano; On sides 3 & 4, Bryant, piano; Ike Isaacs, bass; Specs Wright, drums.

\*\*\*\*\*

Here is another twofer from Prestige's seemingly bottomless vaults. It is Bryant's classic solo blues session from 1957 (*Ray Bryant Alone with the Blues*), and a trio date (*The Ray Bryant Trio*) recorded a year later.

Bryant is a superb musician who has been around for a long time and perhaps taken for granted by a great many listeners. These sides are a reminder of how rich and sensitive his playing can be.

The solo sides feature Bryant working with a blues tradition reaching all the way back to the very beginnings. His simple blues melodies conjure up images of New Orleans brothels, smoky honky-tonks, and anonymous after-hours clubs.

The trio session is quite relaxed, containing none of the rhythmic cooking a la Les McCann, found in some of the pianist's later albums; and his interpretation of pieces like John Lewis' *Django* and Clifford Brown's *Daahoud*, exhibit the facility and ease with which he can handle contemporary themes.

It is interesting to note that when these records were made Bryant was still in his 20's and had yet to have the commercial success he would gain with things like *Cubano Chunt* and *Little Susie*. It's great to have them repackaged and back in circulation.

—nolan

## DEMSEY WRIGHT

STRING EUPHORIA—Nocturne NRS 301: *80 Acres*; *Skip It*; *Your Mouth's Working Overtime*; *You Don't Know What Love Is*; *Is You Is Or Is You Ain't My Baby*; *Talahani Tom*; *Eyesight To The Blind*; *Quiet Nights*; *Skip It* (alternate take).

Personnel: Wright, guitar, viola, vocals; Unidentified bass, drums, tenor sax and flute.

\*\*\* 1/2

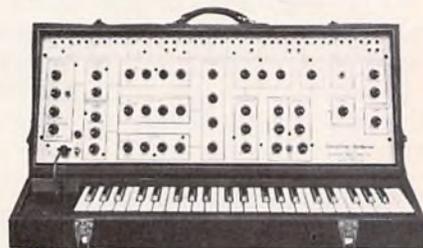
Demsey Wright, who began his musical career as a c&w violinist (he's said to have traveled to his first gigs on horseback), presents here several facets of his talents as a vocalist, violist, and guitarist. His forte is jazz guitar—a Christianesque player, his best work is fluid, effortless, swinging, and totally relaxed.

As a singer, Wright sharply recalls the down home style of Mose Allison. *Your Mouth* is a slightly altered version of *Your Mind Is On Vacation*, a tune Mose has recorded several times. *Talahani Tom* and *80 Acres* likewise fall into similar country blues-rock grooves. Their lyrics, while not always intelligible, are filled with wry aphorisms.

The two takes of *Skip It* present the most perplexing problem. The tune, written by violinist Stuff Smith, has a dated melody based on some equally timeworn changes. Wright here opts to play viola in harmony with his tenor player and with what I take to be an overdubbed guitar track. Unfortunately, Wright's string work, to put things bluntly, is pretty God-awful. He screeches, scratches, hems and haws, and grits and grinds his way through banal, stilted phrases. Are these takes a pastiche of Stuff Smith material, or a tribute to him? I can't tell. At any rate, Wright's playing here is hardly euphoric, unless the album's title is meant to suggest the sense of self-delusion inherent in its psychological definition.

—balleras

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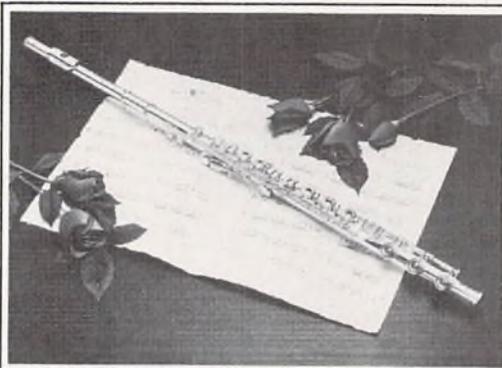
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## MAHAVISHNU ORCHESTRA

APOCALYPSE—Columbia KC 32957: *Power of Love; Vision is a Naked Sword; Smile of the Beyond; Wings of Karma; Hymn to Him.*

Personnel: Mahavishnu John McLaughlin, guitars, vocal; Jean-Luc Ponty, electric violin, electric baritone violin; Gayle Moran, keyboards, vocals; Ralphe Armstrong, bass, electric bass, vocals; Michael Walden, drums, percussion, vocals; Carol Shive, violin, vocals; Marsha Westbrook, viola; Philipp Hirsch, cello, vocals; London Symphony Orchestra conducted by Michael Tilson Thomas.

\*\*\*

The Mahavishnu Orchestra is dead: long live the Mahavishnu Orchestra. Comparisons, while pointless, are inevitable; so let's dispose of them now. This is a shockingly young ensemble—most of the musicians are in their teens—and occasionally sounds like it. The core of the group, a five-piece soloing unit identical in instrumentation to the old band, is, on balance, weaker than the original Orchestra. With the substitution of Moran for Hammer, the keyboard's role has been sharply diminished; Walden, while crisp, energetic, and empathetic, is no Cobham (at least not yet); and Armstrong, a perfect ensemble player, doesn't get much chance to stretch out. But all of these musicians are promising, Walden downright precocious; and then there's Ponty, whose lithe and masterful violin is a worthy complement to Mahavishnu himself.

But the real news isn't the quintet; it's the rest of the musical setting. McLaughlin's writing for the London Symphony (and Michael Gibbs' orchestrations) grow from the late romantic tradition: a full but pungent sound; the proliferation of simple themes into complex masses; frequent use of dissonance, even a little bombast. The full orchestra is invariably used to bracket the blowing sections (variations on the A-B-A form recur throughout); it also provides background riffs for soloists, reinforces the harmonies, and provides a timbral foil to what is still an electric band. In short, the LSO isn't there to set a mood or add frills; it's another vehicle, another channel for the fertile musical imagination of John McLaughlin.

Indeed, McLaughlin dominates this Orchestra as he did the old one, but if before he personified energy, now he represents structure. His soloing, of course, is still a marvel: wild, celebratory, but clean and precise, the possessed outpourings of a musical master. But an effort has been made to apply the same amalgam of creativity and discipline to the whole of this potentially unwieldy ensemble. Usually this works—despite the strict geometry of most of the compositions, the transitions are generally smooth and an organic feeling is maintained.

*Smile* is a small wonder: Moran's pure, ethereal vocals open and close the track, riding the crest of a rubato tide of strings; and in between, Ponty and McLaughlin simply tear it up. However, the longer tracks do not come off as well. *Vision*, with its seven discrete sections (the first two repeated at the end), seems a bit jerky, a feeling which recurs on *Hymn* and which is intensified there by some surprisingly crude editing. And throughout the album, the elaborate structure and prevalence of composed material takes its toll in spontaneity.

As you'd expect from any edition of the Mahavishnu Orchestra, this is one band which can cut loose and cook, with both sophistication and drive; but, within the framework of this recording, they don't get the chance to show what they can do. Sometimes, as on the placid, pastoral *Power*, it's a matter of restraint, but on most of the other cuts, it sounds more like constraint. *Apocalypse* showcases Mahavishnu the composer, the mover and shaker of immense musical masses, who mines the lodes of many traditions—rock, jazz, ragas, and, above all,

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European music—and comes up with sparkling, well-cut diamonds. It's shortcomings stem from McLaughlin's tradeoff of fire for ice. —*metaltiz*

## CHARLES MINGUS

MOVES—Atlantic SD 1653; *Canon*; *Opus 4*; *Moves*; *Wee*; *Flowers For A Lady*; *Newcomer*; *Opus 3*.

Personnel: Mingus, bass; Ronald Hampton, trumpet; George Adams, tenor sax, flute; Don Pullen, piano; Dannie Richmond, drums. On track 3, add Honey Gordon, Doug Hammond, vocals.

★ ★ ★ ★ ★

It starts with a breathy, sub-tone tenor statement, a quiet, even theme; snare-less drum rolls accent the spaces, before the trumpet joins in canonically. By the third statement, the rolling, softly thundering bass chords of the piano have entered as another voice. Then the *Canon* shifts gears, a faster tempo eliciting shrieks and cajolery amidst the latticework filigrees of the tenor; the trumpet mournfully maintains the theme, until the saxophone steps away and brings it all down to its humble origins. It borders on the religious experience the title vaguely suggests.

That's an unusual, special way to begin a record; but this is a special album. It's Mingus carrying on in his own footsteps, continuing a path that has come to exemplify integrity in jazz. It's tough music, accessible but demanding, trimmed lean and hard. It pulses with the leader's musical muscle at every turn.

*Canon* also begins, in effect, a side-long symphony. The second movement, a brilliant new Mingus chart called *Opus 4*, stunningly, simply, embodies so much pure Mingus, and so much pure jazz writing, it could easily become an anthem. It also serves to launch George Adams' first extended solo, and he is a joy. Ready to leap into arpeggiated flights to the horn's higher registers at a moment's notice, Adams displays the light, pulpy tone and slippery ideas that distinguished Charles Lloyd in the mid-'60s.

The title tune, by Doug Hammond, is the third movement, a crying vocal duet with lyrics as tortuous as all the music. Pianist Pullen manages to be tough and intriguing, despite the fact that he is playing a mellow solo on a relaxed and beautiful ballad. The last movement, *Wee*, was written by Mingus' arranger in recent years, Sy Johnson; and although there is no direct segue between them, *Moves* and *Wee* are linked by the same tempo and key, forming a combined finale to the "symphony." *Wee*'s charming theme turns wispy/chewy in Pullen's hands before a powerfully driving mid-section.

The writing on *Flowers*, an up-tempo bounce, reflects the ruffles and flourishes of Adams' tenor tirades, while Pullen's *Newcomer* has a loping Dolphy feel to it, plus a truly inspired piano sortie as a bonus. The album's closer is another hard-bopping Mingus theme, *Opus 3*, focusing (like its successor) on the tough, compressed kernel of truth at Mingus' core.

It's no small miracle that each piece here comes off so fresh, even though there are only two solo voices—Mingus takes just one, extremely organized, break; Hampton provides color in the front line, Richmond unobtrusively and excellently supports. But without stepping out, Mingus' leadership is heard everywhere.

Superimposed on the striking cover photo are the words *Mingus Moves*, and that's significant, for reasons other than the name of a delicate love song. On this disc, Mingus moves back to a small-group format, away from the orchestral efforts of his last two albums; he has moved to let others supply compositions; he has moved toward an airier, more open sound. But change the verb to the transitive, please, for as always, Mingus moves his musicians to great heights. And as always, Mingus moves me. —*tesser*

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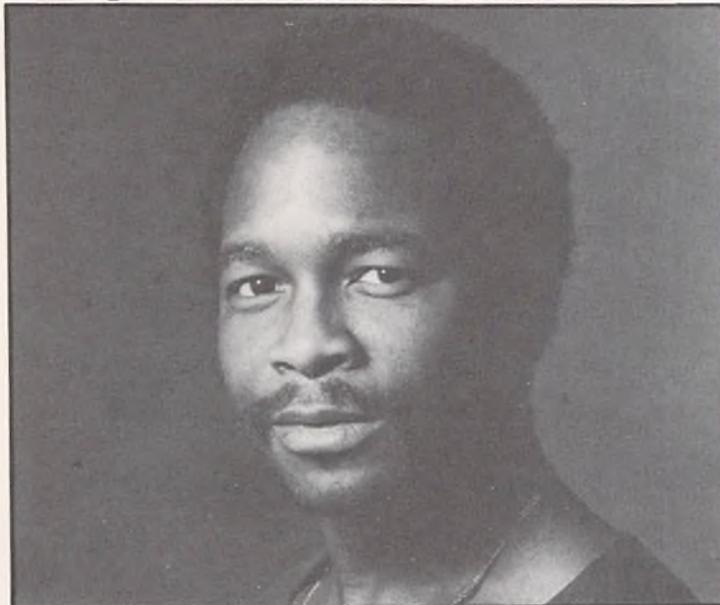


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# Alphonze Mouzon



Miles Davis once offered Alphonze Mouzon a steady job. "If you join my band," he whispered, "I'll make you famous. I'll have you in the polls."

Although he resisted this tempting blandishment, Mouzon has made it more than satisfactorily on his own. Born in Charleston, S.C., he has been a professional musician since 1962, when he was 14. Mouzon is virtually a prototype of the new generation of jazz drummers, all of them eclectic and well rounded both in their knowledge and execution (Mouzon can play a dozen instruments).

Though he has recorded at one time or another with everyone from Stevie Wonder to Sonny Rollins to Tim Hardin, Mouzon really came to prominence as one of the vital components of Weather Report. Before that he put in a stint with Roy Ayers' Ubiquity.

Leaving Weather Report, he worked for a year or so with McCoy Tyner, and during that time recorded his first solo album. Shortly after quitting Tyner, he taped a second LP, *Funky Snakefoot*, and was asked to join Larry Coryell's new group.

Having heard that Mouzon is gifted with king-size ears, I put him through a somewhat demanding test, including a couple of Miles tracks representing widely disparate stages, two decades apart, in the Davis career. This was Mouzon's first Blindfold Test. He was given no information about the records played.

By Leonard Feather

blindfold test

**1. BILLY COBHAM.** *To The Woman In My Life* (from *Spectrum*, Atlantic). Cobham, composer, percussion; Tommy Bolin, guitar; Jan Hammer, keyboards.

That was Billy Cobham's first solo album, *Spectrum*. I don't know the name of the composition; it was written by Billy. I'd give that four stars just on Jan's solo, which I think is phenomenal. To me, Jan was actually the star of that whole album. He did some fantastic synthesizer work, and I think it was the Moog.

It was a nice composition; I liked the Latin flavor, but I was really flabbergasted by Jan's solo. The rest of the rhythm section was nice, but I got most inspiration from that solo. I'm getting into synthesizer myself.

**2. AIRTO.** *Fingers* (from *Fingers*, CTI). Airto, percussion; David Amaro, guitar; Hugo Fattoruso, keyboards; Flora Purim, vocals.

Yeah, that was pretty wild! I believe that was Airto, although at the intro it sounded like it could have been Chick Corea. But with the voices . . . that threw me a curve. I'd give that three-and-a-half stars.

I dug the different changes it went through; at one part it went through an avant-garde thing and still had that Brazilian feeling. And with the guitar bringing in that rock flavor, it was pretty unique. It's not like the regular Brazilian things,

like Sergio Mendes. This was really creative and strong, had rock elements and jazz elements plus the Brazilian feeling . . . and the vocals. Great.

**3. CURTIS COUNCE.** *The Butler Did It* (from *Carl's Blues*, Contemporary). Unaccompanied drum solo, Frank Butler. Recorded 1958.

I don't have the slightest idea who that is, but I would give it five stars. That was great! First of all, I like the way the drums were tuned, the cymbals all sounded great, and his whole approach and idea musically is very melodic. A lot of drummers these days aren't that melodic. That was incredible. There was a lot of music coming out, not just all drums. And it made sense.

It sounded like someone in his late 30s or early 40s . . . he's from the bebop school, a traditional drummer. Although there are younger drummers around playing in that vein.

**4. MILES DAVIS.** *Black Satin* (from *On The Corner*, Columbia). Davis, composer; unidentified personnel. Percussionists as guessed.

That was Miles Davis' *On The Corner*. I really dug the intro and the ending most, with the sitar and the use of the tablas. Badal Roy, the tabla player, is an ex-teacher of mine.

I would give the composition two-and-a-half stars, but for the drummers, Billy Hart, Al Foster, Mtume on congas, and Badal Roy, I'd give it four stars . . . for the drummers, the rhythm section, what they lined up.

I thought the middle part, which you'd call section B of that composition, could have been freer with the drummers, because Miles had two drummers playing two different rhythms at once. He probably had Al Foster playing snare and cymbals, and Billy playing hi-hat and bass drum . . . working out patterns, because they both weren't accenting the same patterns at the same times. So if you're listening to left and right speakers you can hear different accents coming out.

**5. MILES DAVIS.** *Woody 'n You* (from *Miles Davis*, United Artists). Dizzy Gillespie, composer; Davis, trumpet; J.J. Johnson, trombone; Jackie McLean, alto sax; Gil Coggins, piano; Oscar Pettiford, bass; Kenny Clarke, drums. Recorded May 9, 1952.

You threw me another curve there. That's going back into, I believe, the early '50s. I remember hearing that song in New York on WRVR's Ed Beach Show. I don't remember who it was, or what the song is called. Could it have been Art Farmer?

It sounded quite dated to me. The tone of the drums, the recording was like late '40s or early '50s. In those early recordings a lot of the drums got lost and cymbals weren't as bright. So I can tell the sound is dated just listening to the drums. In fact all the instruments . . . I'd rate it three-and-a-half stars, considering the age . . . and for the trumpet player, and the composition. It was pretty mellow, relaxing.

**6. THE CRUSADERS.** *Gotta Get It On* (from *The 2nd Crusade*, Blue Thumb). "Stix" Hooper, composer, percussion; Joe Sample, keyboards; Wilton Felder, saxes, electric bass, bass marimba; Wayne Henderson, trombone.

That's an automatic four stars for the bass player and for the composition. It was a nice commercial dancing thing. I think it was The Crusaders. I liked what the drummer was doing at the end of the tune, with the right cymbal adding a little flavor.

I'd also rate it for the feeling, the happiness that went along with it, the commercial value and the recording. It had a little jazz flavor, but the whole rhythm section was established with that more r&b, soul feeling, which I can appreciate.

Stix Hooper is one of my favorite drummers. I like his feeling. I believe the bass player was Wilton Felder. They both play great together.

**7. THAD JONES-MEL LEWIS.** *Once Around* (from *Presenting Thad Jones-Mel Lewis & "The Jazz Orchestra,"* Solid State). Bill Berry, trumpet; Pepper Adams, baritone sax; Hank Jones, piano; Richard Davis, bass; Mel Lewis, drums.

Whew! That was my favorite big band. Thad Jones-Mel Lewis. That's an automatic five-stars. Pepper Adams is (expletive deleted) . . . he's great, he's a bitch. That muted trumpet in the beginning threw me off because I thought it was Thad, but now I think it was Cecil Bridgewater. The piano was Roland Hanna, and the bass player could have been George Mraz—good bass player. I listen to them a lot, and I don't really think that was George.

I heard the band several times at the Village Vanguard. It always knocked people out. That band smokes. I give that five stars for the unity, the chart, the use of dynamics, the colorings, for Mel pushing the band the way he did. db

## MUHAL RICHARD ABRAMS

by ray townley

This is a brief glimpse into the rich world and mind of Muhal Richard Abrams, co-founder and guiding spirit of the Association for the Advancement of Creative Musicians (AACM). Abrams is commonly known for his free playing. Only Cecil Taylor and Don Pullen, each in their own distinctive way, approximate his sense of line structure and use of space. But Abrams also is deeply rooted in the Harlem stride school. Traces of Willie the Lion Smith, James P. Johnson, and later stylists such as Art Tatum and the incomparable Bud Powell can be gleaned from his playing.

Abrams' personal history goes back to the hard-bop days of Johnny Griffin and Gene Ammons. In the mid-'50s, he was part of the Vee-Jay recording group, the MJT+3. In the late-'60s, he recorded and toured extensively with Eddie Harris. Of late, he's recorded with the Art Ensemble of Chicago (*Fanfare For The Warriors*, Atlantic SD 1651) and Marion Brown (*Sweet Flying Earth*, Impulse 9275). On Delmark Records' distinguished AACM Series, he's accompanied Anthony Braxton (*Three Compositions*, DS-415) and Joseph Jarman (*As If It Were The Seasons*, DS-417), as well as cut albums under his own name: *Levels And Degrees Of Light* (DS-413) and *Young At Heart, Wise In Time* (DS-423).

Today Muhal Richard Abrams leads an AACM sextet comprised of Steve McCall on percussion, James Willis on contrabass, and a multi-reed frontline of Kalaparusha Ara Difada, Henry Threadgill and Wallace McMillan. It is the most exciting, cohesive and musically significant working ensemble to emerge from the AACM since the initial appearance of the Art Ensemble. Already among their credits is a show-stealing performance at the 1973 Berlin Jazz Festival.

We enter the interview at the point where Abrams is retracing the formation of the Experimental Band, forerunner of today's AACM.

I don't recall the exact year this took place. It must have been—well, the AACM originated officially in 1965—so this event was approximately four years before, in 1961. What happened was the more experienced musicians in Chicago decided to form a big band. It was Eddie Harris, myself, Victor Sproles, a few other cats. I think Herbie (Hancock) wrote an arrangement or two for it.

"We had a couple of rehearsals and then personality conflicts erupted. I didn't get involved but just watched it transpire. So I thought there wasn't any reason for the ideas to drop to the ground. I began to recruit the younger musicians around the area. They weren't as adept at their stuff yet, but they were willing and that was enough. In the beginning, the band at times would sound so bad that the owner of this club, the C&C, wanted us to cool rehearsals there.

"What I did was start rehearsing the band in my house. Roscoe (Mitchell) and Joseph (Jarman) were around then, so was Jack DeJohnette, but they were a lot younger, of course. Herbie wasn't actually in the band. So we rehearsed regularly and it became the Experimental Band.

"The first rule of the band was that all music had to be original material. Now, I had been thinking along those lines for so long I can't even remember when it started. What I do remember is that when I would attempt to imitate note-for-note licks I heard Bird and all of them play, it would always come out different, follow what I mean. I couldn't do it. Other cats could do it, but I couldn't. The stuff would always come out going over this way or that way; I would end up with something other than the original composition. I used to think there was something wrong with me.



LINDA WING

But what it was was that my personality called for inventiveness, and I didn't realize that till later. So when I got the rehearsal band together, I already had written quite a lot of music.

"I always told the cats in the band that if they wanted to play standards they could do that *anywhere*. That we would reserve the Experimental Band for doing our own thing. I just felt that was the way it should be because I didn't really have. . . you know, I was gigging in other people's bands, doing what they wanted. My capacity called for some medium in which I could do what I had to do.

"I guess I more or less forced it on the other members of the band. But it was a good meeting because they were of a like temperament. Roscoe wasn't composing any music when I first met him, Joseph very little. They would play the charts and ask different questions about what was in it so they could benefit from it. I remember telling Roscoe one time that his compositions were all on his horn. And from there he started composing from his horn because the ideas had been there all along.

"Of course, Ornette Coleman touched all of us. But I'll tell you, there was another person who was not part of the AACM simply because he was so radical. He was always outside of things, but actually as far as the so-called *free* or experimental side of our, my, development, Donald Garrett was the man. Garrett and I were experimenting long before the big band thing.

"During much of that period, a lot of cats thought we were crazy. They did. But Donald Garrett was an excellent musician and still is. He's a bassist and plays reeds, too. He's a loner. Now Trane loved him. When Trane would come to Chicago, when he was still with Miles, Garrett and he would get together. Trane always wanted Garrett to turn him on to some new rhythms, so he introduced Trane to Ravi Shankar. We were all listening to Shankar and stuff like that. In fact, the first time I met Trane was in Garrett's house.

"When Ornette first came on the scene, he really knocked us out because we didn't think there was another cat even thinking about stuff like that. And he had his stuff so well together, too. Ornette definitely had an influence on just about every cat who came through at that time, if you're talking about playing free music. But in terms of the AACM, the influence was more one of inspiration than of out-and-out copying. Roscoe, Joseph, all the members of the Experimental Band were highly individual players.

"The AACM's originality is an earmark of Chicago. Understand, it's this environment. You can't find two musicians in Chicago who play alike. Because we were never drawn to copying another cat's style in order to get a certain gig or whatnot.

"There were really four people who got together to set up the AACM in '65. I already had the nucleus of what would be the musicians. Finally, Jodie Christian, Phil Cohran, Steve McCall and myself got together and formed an organization out of the Experimental Band.

"I've always felt my compositions are very difficult to play. I personally play other people's compositions much better than I play my own. But what I keep seeing is the music getting all of its parts together. All the different forms are coming together, like the rags are merging with the free stuff and the free stuff is trying to merge with the classics and the classics are trying to merge with the blues.

"The present Sextet is just one way in which I could be expressing my music. I could be doing it myself. I could be doing it with a big orchestra. All I'm saying is that I don't limit the situation to the Sextet, although I enjoy the Sextet immensely; the Sextet is beautiful and it's developing nicely.

"You're in a much better position when you can present your material in a strong, professional manner. But ultimately my music isn't limited to any one group, even the Sextet. See, it's all part of the music which keeps dictating something to come, and that includes who'll be playing the music. And also the idea comes through at times as to whether it really will be music played with instruments or not.

"That's something that has been on my mind for a long time. There is a communication to be made that possibly won't be made with the kind of musical instrumentals we use today. I'll tell you, it's about to drive me mad. I guess at times we've approximated this communication. Like when we go on stage and face the East. And I know there's something to it, even if I can't prove it to anyone else. Just like once I had a dream that I would have a room someday with music that I had written strewn all over the piano and everywhere. At the time this idea hit me, I didn't know how to compose. And that haunted me and haunted me for quite a while. Finally, while I was living at 68th and Evans, it came to me in a flashback. I looked at the piano and there was all this music I had written all over the piano, just like I once had dreamt it would be." db

## CHARLES BRACKEEN

by michael cuscuna

The release of tenor saxophonist Charles Brackeen's *Rhythm X* on the Strata-East label has started talk about this new voice in contemporary music. The fact is that Brackeen has been playing professionally for 17 years and that *Rhythm X* is about seven years old!

Charles Brackeen grew up in Oklahoma, Texas and New York. His musical training initiated with school bands. After early flirtations with the piano

and violin, he settled on the saxophone.

"When I was in the tenth grade, about 1956, my family moved from New York to California. I met Dave Pike, who had a group at the time with Herbie Lewis on bass and Ron Jefferson on drums. I joined the group. That was my first professional job. Then, while I was still in high school, I worked with Art Farmer, when he would come to the West Coast. And I had some gigs with

trumpeter Joe Gordon."

Artistically, Brackeen found himself in the right place at the right time; by the end of high school, he was jamming with Don Cherry, Charlie Haden and Billy Higgins, members of Ornette Coleman's original quartet. "I didn't know Ornette. Of course, when I heard him, he affected me creatively in every way. Things changed."

When Coleman took his creative nucleus to New York, Brackeen remained in California. "I worked gigs in a lot of different Los Angeles clubs. Did a lot with Herbie Lewis. Probably the most work I got was with a drummer named Sonny Gillette. We played strip joints, dances, everything. There was also a time when Dexter Gordon had a long engagement at the Zebra Lounge with a house rhythm section that had George Morrow on bass, and sometimes Frank Butler would be the drummer. Well, quite often, Dexter had a way of not showing up, and they'd call me for the night. Finally, they gave me the job. Other than that, I just played dance-type things for survival.

"But things can get very slack out there. You'd begin to drift. So I moved to New York because it had great musical flow and made an impact. That was around 1966, I think."

New York's musical community is better known for its hard times than its open doors. Brackeen did not work very much right away. His time was spent composing, developing and playing private sessions with the likes of Cherry, Reggie Johnson, Don Moore, David Izenson, Ed Blackwell, and his pianist, and lady, Joanne.

There were occasional gigs with Cherry, when the trumpeter was in town, and, of course, the recording of *Rhythm X*, which was to be part of a series of recordings that Clifford Jordan produced



MARTIN BOUGH

## Charles Brackeen

for Frontier Press, but which are just now surfacing on Strata-East.

For that session, Brackeen used Cherry, Charlie Haden and Ed Blackwell. When I asked him about the delay of release and the obvious comparisons with Ornette that would be made by

his using Ornette's old group, he calmly replied. "I didn't think about any comparisons. Those are the people I was playing with. My music is my personal statement. It's too bad that the music had to wait so long to get out. But I enjoy listening to it. Music is steadily growing, but it's good to look back at pictures taken in the past."

Into the '70s, recognition still had not come for Brackeen. The explosion of the new music scene in New York was long over and with it ended the publicity and flood of recordings that inspired the mid-'60s. Complacency and a lack of work characterized a once vital New York. New voices found it difficult to find new ears, and the avant-garde was already following the mainstream to Europe for work and recognition.

But Brackeen never took the European route. "Don wanted me to go with him once, but I have a family situation. I've heard about the acceptance there and that people are more sensitive. But it seems to me that people like music here, too. They just have to hear it, especially when it is still new."

Brackeen remains in New York, working occasionally with Cherry, reedman Frank Lowe, the Jazz Composers Orchestra and with his own Melodic Artet, which includes Ochemed Abdullah on trumpet, Ronnie Boykins on bass and Roger Blank on drums. The Artet has worked all too infrequently at Muse in Brooklyn, various lofts and a few colleges.

Leading a group presents many problems. "There aren't any gigs. And when there are, the money is so poor that the musicians find it hard to be available. There are so many things that have to be done at one time. It slows down the process, but it doesn't hurt or change the music. But when music is not being used, there always are newer ideas taking its place. I see music in a very long range. There is music that can be sensed immediately and music that should wait. And I still believe people will like serious music, if you can get it to them." **db**

## ART PEPPER/ BLUE MITCHELL

Donte's, Los Angeles

**Personnel:** Pepper, alto & soprano saxes; Mitchell, trumpet; Lou Melon, drums; Buddy Clarke, bass; Lou Levy or George Cables, piano.

The musical obituaries on Pepper were premature. In two recent appearances at Donte's, he was blowing up life storms to scare away all the sundry phantoms of darkness.

True, Pepper (publicly) isn't doing anything startlingly innovative. But in the context, these two nights at Donte's, he was playing as well as anyone could, as well as he ever has; for the context, at this stage of Pepper's career, was almost obscene.

First, Donte's is in L.A., a place which, despite its topographical blessings, manages to be more trite than all the clichés about its cosmical obsessions, and, as such, it is an impediment to artistic authenticity.

Secondly, Pepper was playing with a pick-up group. Notwithstanding all the past praises of such casual enterprises, the format simply does not allow the sort of intimacy which nurtures the confident and relaxed compositions and improvisations which a steady group can afford (a fact which Pepper himself realizes and regrets). So the tunes both nights were jazz or popular standards like *Straight No Chaser*, *What's New*, *I Love You*, and *If I Should Lose You*. The only exceptions were an original head-piece by Mitchell and Pepper's sax-bass duo, *Blues In*.

Pepper's tone these days is as warm as ever, but his sonic texture is harder and a little drier. And even though playing on chord changes, squeaks, growls and other "non-notes" find their way into most of his solos. His phrasing, always distinctive for its shoppiness, is nearly

trumpet-like now, especially when he blows hard. It is an extension of, rather than an addition to, his style which still includes an engrossing range of tones and shades from whispering low notes to crackling high F-sharps.

The unwritten ensemble parts with Mitchell were always spirited, even at times genuinely exciting, but frankly uneven and sometimes just clichéd or out of tune (but again, note the context).

Mitchell's solos, similarly, were unfettered and unpretentious. Often though, he played beyond his creative limit and would end up fading into predictability. Yet he usually seemed to stimulate Pepper when he re-entered, often to trade fours (another aspect of the pick-up group format).

The rhythm section was competent, but except for Cables who played part of the first night and all of the second, not very noteworthy. Cables was more daring and more sensitive to Pepper's angular style. His full, spacious chords were the most complementary sounds Pepper got from the group. Granted, they were fairly standard chords, but Cables sounded like, in another context, he could be Pepper's Tyner.

These two nights, especially for me, served mainly to prove that Pepper is still full of potential. His own honest sound is tradition-rich, but it also, at times, moves organically "outside." His rhythmic sense is a creative one, his ballad playing poignant and lyrical, no matter how hard he may squeak. It remains, however, for a context other than the one in which he blew at Donte's to show whether he is something beyond the extraordinary jazz stylist he already is. And if he isn't, or if the context never arises, nights like this one—Pepper at Donte's—aren't hard to take. In fact, I could take a lot more.

—gordon kopulos



GORDON KOPULOS

# HOW TO EVALUATE THE EVALUATORS

by Dr. William L. Fowler

"More Korn than gold," comprised the entire review, goes the story. And thereby the musical values of Erich Korngold's new *Violin Concerto* got more scorned than told, while the reviewer was trying for Brownie-points: "Note my rapier wit, my devastating syntax, my superior taste." Maybe word-juggling at a world premiere relieves the tedium of finding new adjectives to describe old works . . .

Time was when many topflight active musicians, like Wagner or Schumann, doubled as critics. They analyzed and explained, seeking to edify the public. And some active musicians still do, like Bernstein or Schuller, whose musically creative lives belie the popular notion that all critics are really frustrated composers.

But such doublers are now rare: the growth of the printed media, together with the idiomatic proliferation of music itself, has made criticism a separate profession with defined areas of specialization, each generating its own set of coercions, individual vanities, and pressures for dollar-oriented success, yet each capable of its own integrity and creativity.

To achieve immediacy plus credence, major newspapers might retain several critics. High-brow readers welcome support that theirs is the loftiest esthetic; jazz buffs dig knowing what's happening catwise around town; rock kids gain a second hysteria from having someone who knows their language relive in print last night's action.

Yet whatever his area of interest or his behavioral mode, there are important services for the critic to perform. He can recognize and publicize new talent; he can research and authenticate (or expose) undocumented beliefs; he can remove wool from eyes and can un-wash brains. In short, he can educate. But if he fails to do anything at all along constructive lines, he'll just be another adjective hunter.

The experienced critic realizes that many composers and performers will distrust him, for there has been plenty of biased reporting around for a long time; he knows that many readers will disagree, and violently, with his viewpoints, for no review can satisfy all the varied tastes of the public; he knows that many vested-interest groups will try to control him, for revelations of musical flaws tend to reduce box office appeal.

And he knows that should a barrage of subscription cancellation threats shake up his publisher, he might soon be wielding his talents on the obituary column.

Magazines don't share the dailies' immediacy requirements. Unless, as with *down beat*, its content emphasizes music, a magazine might feel it recognizes the art adequately through one regular columnist, provided he exhibits sufficient eclecticism. An author like Henry Pleasants, for example, perceptive as he is in either Italian *bel canto* or American popular song, and adept as he is in shaking up the Establishment through prescient books on the cultural roles of classics, jazz, and rock, can serve practically any muse.

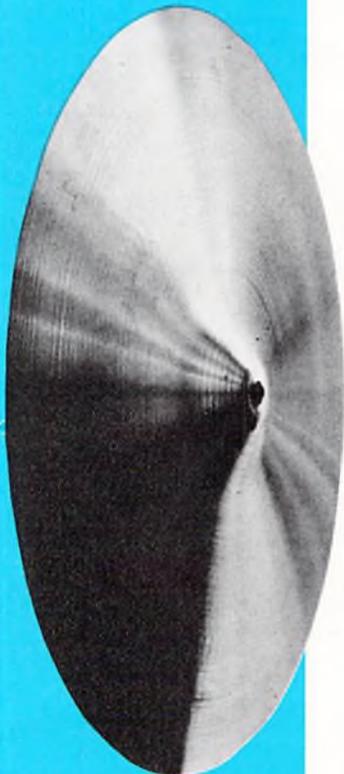
But the average critic rarely matches Pleasants' universality. Instead, should he be classically oriented, he might well fit one of the molds spawned by long tradition.

One of these mold-fitters is the critic who deals strictly with the truth as he sees it. He'll extol a new work, no matter how unpopular it might be, when he recognizes merit in it. He'll point out musical flaws and perhaps suggest ways to fix them. He'll even take on the whole symphony board if he thinks the season programming is too bland. He may appear brash, but he's courageous. He may appear opinionated, but he's honest. He may appear secure, but he's vulnerable; he usually gets more criticism than he gives. He's more fired than hired. He's the Crusader.

A second critic-type, his stance generally opposite that of the crusader's, knows and plays the Establishment game, thus counting among his friends the local luminaries. Still, his two closest friends remain Roget's *Thesaurus* and Webster's *Dictionary*, since his job security hinges largely on maxi-praise—his reviews of the perennial symphony board favorites must glow the more year by year. But while Establishment members might smile a lot, other readers might yawn a lot at the strings of superlatives in this Ego-stroker's reviews.

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Continued on page 41



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# CRITICS POLL

Continued from page 19

**Trombone, Established:** Bennie Morton—19; Grachan Moncur III—18; Bill Watrous, Dickie Wells—17 each; Curtis Fuller—16; Al Grey—14; Garnett Brown—13; Urbie Green, J.J. Johnson—11 each; Slide Hampton—7; Jimmy Knepper—6; Kai Winding—5.

**Trombone, TDWR:** Urbie Green, Julian Priester, Clifford Thornton—9 each; Butler Jackson, Jimmy Knepper, Lester Lashley, Frank Rosalino, Roswell Rudd—8 each; Albert Mangelsdorff, Grachan Moncur III, Bennie Morton, James Pankow—7 each; Dave Bergeron, Benny Green, Jiggs Whigham—6 each; Charlie Butler, Malcolm Griffiths, Ake Persson, Roswell Rudd—5 each; Joe Daley, Albert Mangelsdorff, Malcolm Taylor, Trode Thingnees—4.

**Baritone Sax, Established:** Trevor Koehler—14; Charles David—10; John Surman—8; Nick Brignola—6; Bunny Bluiitt—4.

**Baritone Sax, TDWR:** Ronnie Cuber—16; Jan Konopasek, Joe Temperley—12 each; Bunny Bluiitt, Nick Brignola—9 each; Pepper Adams, Haywood Henry—8 each; Roscoe Mitchell—6; Bruce Johnstone, Danny Thompson—5 each; Harry Carney, Karl Jenkins, Wallace McMillan, Seldon Powell, Roy Reynolds, Billy Root—4 each.

**Tenor Sax, Established:** Sam Rivers—15; Gene Ammons—13; Bud Freeman—12; Eddie "Lockjaw" Davis, John Gilmore—9 each; Billy Harper, Joe Henderson, Archie Shepp, Buddy Tate—8 each; Pharoah Sanders, Stanley Turrentine—6 each; Budd Johnson, James Moody—5 each; Warne Marsh—4.

**Tenor Sax, TDWR:** Mike Brecker, Kalaparusha Ara Dida, Pat LaBarbera—10 each; Joseph Jarman—9; Greg Herbert, Budd Johnson, Warne Marsh, Sam Rivers—8 each; Carlos Garnett—7; Al Cohn, Jimmy Heath, John Klemmer, Frank Lowe—6 each; Jim Conley, Eddie Miller, Sonny Stitt—5 each.

**Clarinet, Established:** Anthony Braxton, Benny

Maupin—22 each; Bob Wilber—15; Barney Bigard—11; Buddy DeFranco, Woody Herman, Tony Scott—8 each; Eddie Daniels—5; Elji Kitamura, Dewey Redman—4 each.

**Clarinet, TDWR:** Dewey Redman—10; Bob Wilber—9; Kenny Davern, Rahsaan Roland Kirk, Benny Maupin, Phil Woods—7 each; Woody Herman, Joseph Jarman—6; Woody Allen, Eddie Daniels, Herb Hall, Elji Kitamura, Dave Shepherd, John Surman—5 each; Don Barrows, Haywood Henry, Rolf Kuhn, Rudy Rutherford—4 each.

**Guitar, Established:** Joe Pass—19; B.B. King—13; Ralph Towner—12; George Barnes—11; Herb Ellis, Attila Zoller—10 each; Barney Kessel, Pat Martino—8 each; Freddie Green, Carlos Santana—7 each; Chuck Wayne, Frank Zappa—6 each; Al Casey, Grant Green, Bucky Pizzarelli, Otis Rush—5 each; Bloos (Jason Wilmer)—4.

**Guitar, TDWR:** Ted Dunbar—15; Terje Rypdal—13; Pat Martino—11; George Freeman—10; Phil Upchurch—9; John Abercrombie—8; David Amaro, Tal Farlow, Earl Klugh—7 each; Derek Bailey, John McLaughlin, Carlos Santana—6 each; Bill Connors, Rune Gustavsen, Steve Jordan, Pat Martino, Roland Prince, Otis Rush, Attila Zoller—5 each; B.B. King, Yoshika Masuo, Shuggie Otis, Frank Zappa—4 each.

**Violin, Established:** Ray Nance—26; LeRoy Jenkins—19; Ornette Coleman, Jerry Goodman, Michael Urbaniak—14 each; Gatemouth Brown—13; Claude Williams—5; Howard Armstrong, Yehudi Menuhin—4 each.

**Violin, TDWR:** Jerry Goodman—17; Stephane Grappelli—14; Ray Nance—11; Ornette Coleman—10; Gatemouth Brown—9; Elek Bascik, Jean-Luc Ponty—8 each; Joe Venuti—6; John Blair, Mike Zydowski—5 each; Howard Armstrong, Mik Kaminski, Toni Marcus—4 each.

**Flute, Established:** Joe Farrell, Frank Wess—14 each; Sam Rivers—11; Paul Horn, Bennie Maupin—8 each; Marshall Allen, Jerome Richardson, Norris

Turney—6 each; Byard Lancaster—5.

**Flute, TDWR:** Bobbi Humphrey—11; Paul Horn—10; Norris Turney—9; Eddie Daniels, Byard Lancaster, Sahib Shihab—8 each; Marshall Allen, Jerry Dodgion, Jan Garbarek, Chris Hinze, Sam Rivers—7 each; Sonny Fortune, Julius Hemphill, David Newman, Simeon Shterer—5 each; Anthony Braxton, Roger Glenn, Greg Herbert, Dave Liebman, Herbie Mann, Harold Minerve—4 each.

**Piano, Established:** Bill Evans, Erroll Garner—18 each; Herbie Hancock, Barry Harris—9 each; Thelonious Monk, Mary Lou Williams—8 each; Paul Bley, Roland Hanna—6 each; Dave Brubeck, Jaki Byard, Professor Longhair, Teddy Wilson—5 each.

**Piano, TDWR:** Duke Jordan—13; Jay McShann—11; Joachim Kuhn, Don Pullen, Cedar Walton—10 each; Jimmy Rowles—8; Keith Jarrett, Adam Makowicz—7 each; Roland Hanna—6; Chick Corea, Kenny Drew, Keith Emerson, Johnny Guarnieri, Al Haig, Dick Hyman, Bobo Stenson, Cecil Taylor, Randy Weston—5 each; Richard Beirach, Barry Harris, Roger Kellaway, Professor Longhair—4 each.

**Organ, Established:** Wild Bill Davis, Keith Emerson, Eddy Louiss—13; Jimmy McGriff—12; Don Patterson—11; Joe Mooney—8 each; Shirley Scott—7; Brian Auger, Charles Earland, Dick Hyman—5 each; Don Patterson, Don Pullen, Rick Wakeman—4 each.

**Organ, TDWR:** Don Patterson—10; Sun Ra—9; Brian Auger—8; Milt Buckner—7; Bu Pleasant—6; Dave Burrell, Wojtek Karolak, Jimmy McGriff, Don Pullen, Michael Ratledge, Jimmy Smith—5 each; Sonny Burke, Tom Coster, George Duke, Jan Hammer—4 each.

**Synthesizer, Established:** Keith Emerson, Patrick Gleeson—11 each; Roger Powell, Stevie Wonder—8 each; Les McCann—7; Chick Corea, Keith Jarrett, Denny Zeitlin—5 each; Wolfgang Dauner, George Duke, Lonnie Smith—4 each.

**Synthesizer, TDWR:** Roger Powell—8; Jan Hammer, Keith Jarrett, Joe Zawinul—7 each; Wolfgang

continued on page 44

## HERE'S YOUR BALLOT

HALL OF FAME (see rules)

JAZZMAN OF THE YEAR

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TROMBONE

CLARINET

FLUTE

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## readers poll instructions

The 39th annual **down beat** Readers Poll is under way. For the next several months—until midnight Oct. 20—readers will have the opportunity to vote for their favorite musicians.

Cut out the ballot, fill in your choices, and mail to **down beat**, 222 W. Adams St., Chicago, IL 60606. You need not vote in every category. Make your opinion count—vote! Your favorites need your support.

### VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight Oct. 20.
2. Use only the official ballot. Type or print names.
3. **Jazzman and Pop Musician of the year:** Vote for the person who, in your opinion, has contributed most to jazz or pop in 1974.
4. **Hall of Fame:** This is the **only** category in which persons no longer living are eligible. Vote for the artist—living or dead—who in your opinion has made the greatest contribution to jazz. Previous winners are not eligible. These are: Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Earl Hines, Johnny Hodges, Billie Holiday, Stan Kenton, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, Charlie Parker, Bud Powell, Django Reinhardt, Sonny Rollins, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Jack Teagarden, Fats Waller, and Lester Young.
5. **Miscellaneous Instruments:** Instruments not having their own category, with three exceptions, valve trombone (included in trombone category), cornet and fluegelhorn (included) in the trumpet category.
6. **Jazz and Pop Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.
7. Make only one selection in each category.

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Some Parts A Studio First Trumpet Player Might Be Required To Play and the Reasons Why They Are Difficult

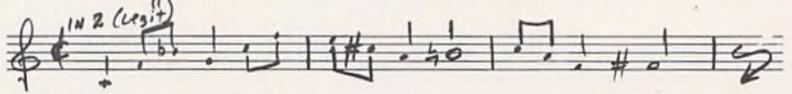
by Bobby Bryant

I would much prefer to have to play Example #2 over Example #1. Example #1 being exposed and in the middle register where the legitimate sound is important. Example #2 has to do more with the energy one can create.

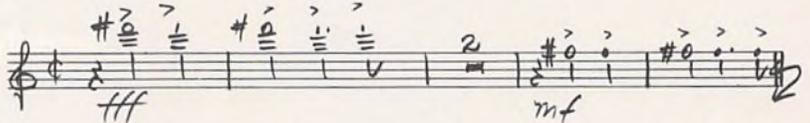
On the other hand: Example #3 with its many measures "rest" and then a soft high entrance; sometimes 38 measures of music unrelated to the trumpet entrance is enough time to "lose the pitch" and spread the entrance over two or three notes because it is no longer heard in the mind's ear.

It must be taken for granted that a professional musician is prepared to play any given note within reason, but it's the when that determines the degree of difficulty.

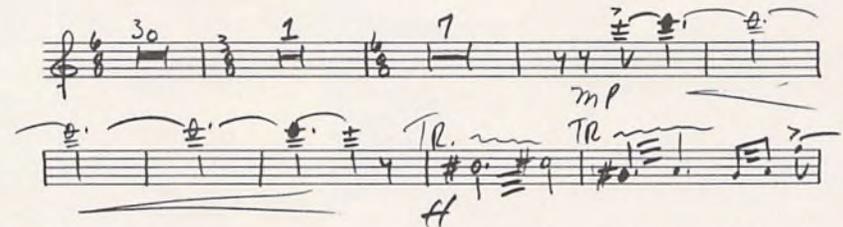
Ex. 1 (From Lalo Schifrin) Alone & un-accompanied after "8 free clicks."



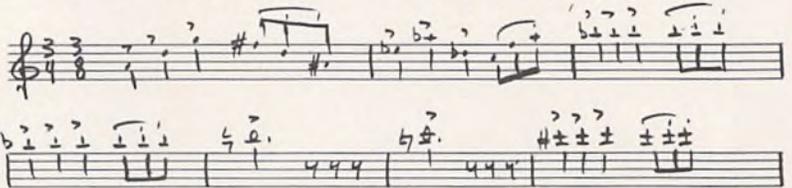
Ex. 2 (From Quincy Jones) Intro -- atop nine other eager brassmen.



Ex. 3 (From Herbie Hancock) Many measures of un-related music being sounded before entrance makes for added "peril."



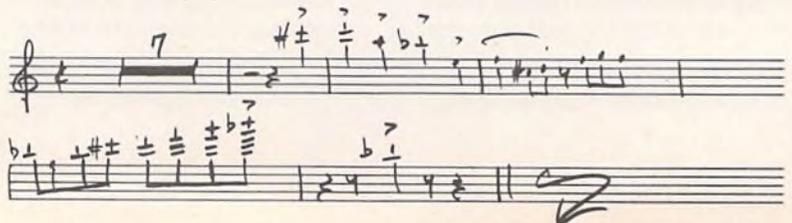
Ex. 4 (From Oliver Nelson) Correctly played should never sound as four even beats -- always 1, 2, 3, da-dot-dot. Very easily and often misinterpreted. Lead player is responsible for section phrasing.



Ex. 5 (From Tom McIntosh) Frequent punctuations are usually part of a "whole concept" which accounts for many accidentals and isolated phrases. Part won't seem to "fit" until the playback.



Ex. 6 (By Sid Feller for Ray Charles) Ray Charles having "natural disregard for leger lines and the sheer panic on a player's face" insisted the altissimo B<sup>b</sup> be played in tune.



## FINAL BAR

Continued from page 9

composers to integrate Black American folk music in his compositions. "The music was a revelation to me . . . As I never missed the slightest opportunity of visiting Harlem, I persuaded my friends to accompany me . . . When I went back to France, I never wearied of playing over and over, on the little portable phonograph shaped like a camera, Black Swan records I had purchased in a little shop in Harlem. More than ever I was resolved to use jazz for a chamber work .

That work was *La Creation du Monde*, an intense work, steeped in American jazz, and based on the primitive African view of the inception of the earth.

"The critics decreed that my music was frivolous and more suitable for a restaurant or a dance hall than for the concert hall," said Milhaud. "Ten years later the selfsame critics were discussing the philosophy of jazz and learnedly demonstrating that *La Creation* was the best of my works."

British blues-rock organist-composer **Graham Bond** died May 8 when he apparently fell under a London subway train. Bond was one of the key figures in the Sixties' British blues revival, despite the fact that he himself never really achieved wide recognition as a performer. His various "Organizations" were responsible for exposing to the public such musicians as Jack Bruce, Ginger Baker, John McLaughlin, and Dick

Heckstall-Smith.

More recently, Bond had tried to get several groups underway, with British lyricist Pete Brown and singers Diane Stewart and Carolanne Pegg. None of these attempts materialized into anything substantial. At press time, an official verdict as to the cause of Bond's death was not known.

db

## HOW TO

Continued from page 36

Now, the Crusader and the Ego-stroker might have their comforts, but they both generally aspire to the vantage-point of the Autocrat, that rare critic to whom Patrons of the Arts look for guidance. He's their esthetic arbiter, "with all rights and privileges thereunto appertaining," and with considerable reason: Critics don't often hold chairs with the *Post's*, the *Times'*, or the *Tribune's* without insight, intelligence, and acumen.

Nobody knows just what role the Autocrat will choose next, be it constructive or destructive. He might, through kind words, start a concert career for some talented unknown he fancies, thus being beneficent. Or he might try to joust with a giant—"More high than fits," might suffice to pique Jascha, thus extending the Autocrat's own notoriety. But whatever the pitch of his reviews, the true Autocrat through them usually enhances his own image.

But none of these traditional critic-types finds a home with jazz buffs or rock fans, who don't particularly wish to know why they should or shouldn't dig their idols: they'd rather hear 'em

play. Their already-formed and firmly-held tastes stem from their own in-depth listening, not from interpretation by others (many own every recording of some particular artist or group). So they tend to brush aside erudite evaluations of last night's esthetics, opting instead for interviews with, profiles of, facts about last night's performance heroes.

In responding, then, to his reader's wants, the jazz or pop writer will lean toward the informative rather than the evaluative. His forte is the verb, not the adjective.

But while a jazz/pop writer can minimize adjectives, a non-musical substitute reviewer will need them. Assigned to cover a concert he won't understand, this innocent victim of his city editor stares at his forbiddingly blank notebook while piece after piece swirls by his confused ears. Such a trapped reviewer can only call upon the non-descriptive adjectives to pad his pages. He can dub any program "challenging," and performer "interesting," any interpretation "provocative" (but please, never again "delightful"), and he can handle any new composition with "deserves another hearing." Or he can ask the people sitting next to him what to say. And finally, he can hope that the regular critic won't call in sick any more.

Oh, yes, our reviewers are a varied lot! But spread among them must be qualities that could be combined into an ideal critic. Speaking for myself, I'd like to read reviews by someone who shuns personal attacks, judges music within its particular idiom, suppresses his own ego, touches only the areas of his expertise, clothes his negatives with positive suggestions—indeed, seeks to educate.

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sayin', 'We have Roland Kirk in the house. Let's give him a big hand.' Bright Moments is not having a generation gap with a man like that who has made his contribution to the music, and I'm able to go up and play with the man. We played a lot of music together.

'New Orleans music will suffer genocide and disappear because so few musicians include it in their format. I'm talking about real New Orleans music. What drags me is that a lot of black musicians walk around so 'hip' and so unaware that there is a difference between Dixieland and New Orleans music. That is something that I learned from the black classical musicians of New Orleans.

'You don't see the European classical musicians allowing the music of Bach, Brahms, or Beethoven to become extinct. That music has gone on and on for centuries and centuries. We have the same obligation. Why do we have to become so 'hip' that we can say, 'Bebop is square,' or 'New Orleans is square'? This, to me, is a shame.

'I feel a responsibility placed upon me when I pick up a saxophone. People like Ben Webster and Coleman Hawkins and John Coltrane left music here to be played. And I feel it's part of my calling to keep this music alive. I'm not saying that you should play the same songs year in and year out and not try to relate to the times we're livin' in. But I do think you can take any of this music and put it into the present times.

'I try to know enough about all the music I'm dealing with to relate to its full scope. To get to the point where I can feel comfortable talking to Emmanuel Paul or to Zoot Sims. Emmanuel Paul is a tenor saxophonist from New Orleans. Now, I've got some of his records and know his music to the point where I can hold a conversation with him and give him his respect. Because I am a saxophonist and he is a saxophonist who has made a name for himself in the music he's played, and when I'm around him, I try to give him the respect he deserves.

'And when I see Zoot Sims or somebody like that, I try to let him know that I've heard enough of his music to give him proper respect, and, in turn, he should show me respect for what I've accomplished. But I've talked to quite a few musicians where I can tell them about all their records including the latest ones, but they won't know anything about any of my records. They'll say, 'Oh, I remember *We Freekin'gs*' which was done in the early '60s. If we're living out here together we should know something about each other's accomplishments. That would be some of the greatest respect we could pay one another.

**BRIGHT MOMENTS WAS BEING ABLE TO SIT IN WITH LESTER YOUNG'S GROUP WHEN I WAS A KID IN CLEVELAND.**

'To me, a big problem is that musicians don't get together to just play as much as they used to. We've allowed promoters, record companies, critics, and disc jockeys to separate us. So this group of musicians will say, 'We're too cool to play with them.' And this other group says, 'They're not spiritual enough for us.' We've all got labels why we can't get together with each other. But all that doesn't stack up because we're all playing the black and white notes of the instrument.

**BRIGHT MOMENTS IS BEING DEALT WITH AS A MAN FIRST.**

'I don't like to be called a 'clown' or any other kind of circus act. The time I've spent getting this music together is serious. I've been in the snow getting it together. And I'm still putting in the time. All these years dealing with reeds and getting the right kind of textures. And developing a good, big sound. After all that time and work, to be dismissed as a 'clown' or a 'blind man,' that's a drag.

'I'm a man, first. So-called 'blindness' is secondary. I've accomplished something that most musicians won't accomplish in their entire life. The art of breathing like I do has usually been regarded as a 'trick,' but the ability to move the notes like that is a real accomplishment.

'I don't believe that when I pick up the instrument, I'm blind to anyone. There are still musicians who vibrate like this, 'Oh, he's blind.' And they feel superior because they can 'see.' When we pick up this instrument, we're all in it together. I feel the accomplishments I've made with the abilities the creator has given me allows me to see more than a whole lot of trumpet players, saxophone players, and piano players will ever be able to see until they start relating to my contribution on the saxophone. It's as simple as that.

'One thing that's never been written about is the closeness of John Coltrane and myself. We were very close. This was dismissed for what reason I don't know. We used to get together and talk about mouthpieces and reeds and music. One night we were down in the Village listening to Freddie Hubbard and Max Roach, and John talked about how he felt 'up against the wall' in his music because a lot of musicians had told him that what he was doing 'wasn't hip enough.'

'One of the few men in New York who didn't look at what I was doing as a gimmick and took me in his band and gave me very good guidance was Charles Mingus.

'The creator has given me many blessings and one beautiful gift he's given me is the ability to communicate with people. My thing is to *communicate*, not to Tom, not to be Mr. Show Biz, but to communicate, and the thing that drags me is when a critic tries to give this natural communication another connotation.

'Talking is one of the ways I relate to people. Music is another. And they do go together. For me, anyway. Am I supposed to be in a strait jacket? I'm a complete human being. I like to talk, I like to play, I like to do everything.

'The music sometimes does need to be spoken for; the musicians in the group need to be introduced and recognized for what they're doing. Some musicians bring about a lot of their own problems in reaching the audience by not communicating with them.

**BRIGHT MOMENTS IS SUING UNITED AIRLINES BECAUSE I WAS ARRESTED FOR BEING A HIJACKER AND COLLECTING A GOOD PIECE OF MONEY FROM THE AIRLINE FOR THE STUPID THING THEY DID.**

(Ed. note: Rahsaan Roland Kirk was actually arrested and incarcerated by United Airlines, the FBI, and other agencies as an alleged 'hijacker' in Cleveland, Ohio, in October, 1972 and did win a cash settlement in court in a lawsuit against United Airlines in October, 1973).

'If ALL the musicians—rock, popular, European classical, and black classical musicians—if we all united and stopped flying these planes and got our own airlines, they would feel a hell of a pinch. As it is, they disrespect our instruments, and us, as much as they can get away with.

'They were stupid enough to believe I would try to hijack one of their flimsy-ass planes. What would I do with it if I got one? I didn't even play with airplanes as a kid. How would I know they were taking me where I wanted to go if I had hijacked the plane and had any place in mind to go? **BRIGHT MOMENTS IS LOVING TO PLAY MUSIC IF I'M ALLOWED TO PLAY UNDER GOOD CONDITIONS.**

'I'm finding a better kind of club owner and promoter. It used to be 40 minutes on and 20 off, and the man wanted that, and if he didn't get it, you'd be subject to going up in front of the union. Now I'm left alone a lot more. If the club owner knows you're doing your gig, he usually won't bug you.

'Well, when I play a college concert, I don't usually play enough music to satisfy myself. The money is good, but it isn't fulfilling enough just to play concerts. There are people who don't want to go to colleges to hear my music. I love to play. Just because people are drinking or smoking doesn't mean my music is gonna be less spiritual. Because I know I'm together in my mind as to what I'm gonna do.

'A lot of young musicians haven't played long enough in clubs to know what that part of it is all about. It's something to play to all different kinds of people in all kinds of settings. The old pros are just as comfortable in a club or concert hall as they are anywhere. They didn't get that overnight. They got that by playin' all over, for A LONG, LONG TIME.

**BRIGHT MOMENTS IS LIKE EATIN' YOUR LAST PORK CHOP IN LONDON, ENGLAND. 'CAUSE YOU KNOW YOU AIN'T GONNA GET NO MORE—COOKED FROM HOME.**

'You can go to Paris and see musicians working for 10 to 12 dollars a night and still hear bad pianos and PA systems. The concert hall situation is generally better in Europe. It used to be that the musicians were treated better in Europe, but the dollar fever has spread, and the same kind of greedy attitude at the expense of the music is beginning to be felt over there.

'We played a concert in Norway, and the money wasn't outtasight because it was part of a package. We'd just played a tour for George Wein, and they knew we were over there. The promoters picked us up at the airport in great anticipation, and we played to a packed house. The man made a lot of money and everything. Well, it was in our contract that the man would take us back to the airport, but, you know, when it was time to catch our plane early the next morning with snow on the ground, there was not a soul from the concert there or any cars to take us back. We couldn't reach the promoter on the phone. This is the way it still is a lot of the time.

'If anything, I feel less comfortable over there because most of the time I can't understand what they're saying about us anyway. At least here, I can half-way know what's goin' on.'

**BRIGHT MOMENTS IS COMIN' HOME LATE AT NIGHT OR EARLY IN THE MORNING FROM THE GIG, AND IF YOU'RE REAL RELAXED AND IT'S RAINING, YOU CAN HEAR THE RAINDROPS HIT LIKE IN CLUSTERS. CHORDS LIKE LITTLE BELLS IN TUNE WITH EACH OTHER . . . A MELTING KIND OF THING.**

**BRIGHT MOMENTS IS ALSO LIKE NOT BEIN' AFRAID WHEN YOU HEAR THE THUNDER 'CAUSE YOU KNOW IT'S PROBABLY CHICK WEBB AND SOME OTHER DRUMMERS PLAYIN' UP THERE ACROSS THE SKY.**

# BOOKS

**Ladies and Gentlemen LENNY BRUCE!** By Albert Goldman from the journalism of Lawrence Schiller. Random House; 565 pp.; illus.; \$10.

This is intended less as a book review than as a public service announcement. A strange, contorted, vicious, dirty book, somewhat inaccurate as to facts and incredibly inaccurate in attitude, and dealing with the life and bad habits of Lenny Bruce, has recently been put together and published. My earnest advice to all readers who can be reached by my words is—*pass it by!*

My major objection is not simply to the desecration of the memory of a vastly talented, although certainly badly flawed human being. Lenny took enough lumps of all kinds during his life so that one more bum rap doesn't, I suppose, really make that much difference. But for some years I have been profoundly disgusted at the various people who have ghoulishly gotten fat by ripping off the dead Lenny. I guess one can almost excuse the comics who have freely appropriated his style and attitudes—who can really say where "influence" ends and moral plagiarism begins? But how can you excuse these men, the intellectually pretentious Goldman and the self-styled journalist Schiller, for having constructed around Lenny's name this deeply obscene, ill-written, mean-spirited, venomously jealous and highly unperceptive pseudo-biography.

The book does have a lot to say about the showbiz and jazz folk that Lenny knew and worked with, and it certainly has all sorts of hard-core language and activity and much detail about the ingesting of narcotics. However, if these are what you crave, may I recommend that you buy a record album or two, or go see an X-rated movie or two. These are surely much more reasonable and honorable ways of spending ten bucks.

It should be quite obvious that I am not writing as your average objective, impersonal reviewer. I knew Lenny, responded strongly to his work, dug him as a man but grew very unhappy with him in his last years. But if I want to warn you away (and I certainly do), I should do something more than just inform you that I find this book offensive. I can't hope to do a complete job of detailing my objections—down beat has only a reasonable amount of space for this essay—but I can give you a modest sampling:

We might as well start at the beginning, with a first chapter that purports to be a "reconstruction" of some sort of average/composite "day in the life" of Bruce. Let's note the third sentence of the first page, part of a physical description of a "dirty gray morning . . . in Times Square" as Lenny arrives in town: "The glass aquarium sides of the papaya stands are all steamy, frankfurters floating on their bellies over waves of rolling heat like ailing tropical fish." Mr. Goldman, you have just flunked Freshman English! Or is it Mr. Goldman? You must try to understand that Goldman (who says he knew Bruce) has written the book "from the journalism" of Schiller, who only became seriously interested in Lenny when "prompted" by reports that his death resulted from a drug overdose. In addition, one "Richard Elman, the novelist" was called in to rewrite the first chapter, which goes on from that quoted opening bit of purple prose to a wild-eyed account of a day dripping with drugs and sex.

Elman and yet another writer (Schiller's rejected original collaborator) get fragmentary credit for other literary chores; but despite this gangbang approach to writing, we really must consider Goldman as the truly responsible party. So we'll have to fault him for all of this chapter, which not only gives us every possible physical detail, but also provides an inside-Lenny's-head view of the emotional impact of each pill and injection. This, I suppose, is the "new journalism" that feels entitled to invent dialogue and entire scenes and to guess at never-expressed thoughts and hidden motives. I'm afraid that this is too much like making up your own rules as you go along. Later, Goldman details a strip joint dressing room sex scene between Lenny and an unnamed stripper, with no witnesses (except invisible, omnipresent Goldman, I guess). Still later, we are bluntly told that Bruce, at the time of his New York obscenity trial, "felt a secret affinity with the judge and district attorney" and "a secret aversion to his long-hair hippie and short-hair libbie supporters."

Such free-hand inventiveness must cast doubt on the whole fact/fiction ratio here, doubts that I find underlined by Goldman's fumbling handling of situations about which I happen to have first-hand knowledge. I am also impressed by Goldman's tin ear. Item: Lenny's famous "Paladium Bit" includes a deliberately horrible pun by the tenth-rate comic he is satirizing, a reference to "Lost Wages, Nevada." Goldman twice gives this as "Los Wages," which has no point at all. I am amazed at the shoddy research that has Lenny talking to down beat critic George Crater—when "Crater" was merely a pen name for Lenny's good friend Eddie Sherman; and that has him working in denim jacket and jeans at a period in time when he was still strictly an Italian silk-suit dresser. (I'm not being picky here: clothing is an important indication of where the man's head is at, making this as misleading as to confuse Miles Davis' current leather attire with his late '50s suit-and-tie phase.) I am mightily amused when Goldman, a sometime record reviewer yet, describes how a law suit by Lawrence Welk was settled (his name had been used in an unkind sequence on the first Bruce LP): "Fantasy had to go through all the albums beeping out the bandleader's name with a funny sound." Dear Mr. Goldman, you can't take a sound out of a record (although my mind insists on seeing little men scratching thousands of discs in exactly the right place with a metal beep-maker); you must throw away the bad albums and change the master tape and then press new records!

A major "attraction" of the book is its language. Goldman seems to delight in being able to use *all* the slang, Anglo-Saxon and men's-room-graffiti genitalia and bodily-function words. If this is how he gets his jollies, I guess that's all right, but can he really not have grasped the significance of his being able to write like that for publication? It was Lenny's performances as much as anything else that broke down those language barriers and led to the freedom that is now commonplace in the arts. It's irony enough that such freedom allows Goldman to write dirty stories about Lenny, but it's too much when the biographer doesn't even faintly recognize the connection.

I have called this book mean-spirited and jealous—and this is undoubtedly its strangest and most reprehensible feature. As I read, I was increasingly bewildered by Goldman's antagonism towards Bruce. He elects to begin with a chapter totally concerned with physical excesses; to go on at length about how Lenny copped his whole comic approach from a non-performer friend named Joe Ancis (you know, a legendary genius who was scared to appear

Continued on page 46

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**CRITICS POLL** *Continued from page 39*

Dauner, Patrick Gleeson, Herbie Hancock—5 each; Dick Hyman—4.

**Acoustic Bass, Established:** Charles Mingus—31; Dave Holland—26; Milt Hinton—18; George Duvivier—15; Cecil McBee—14; Malachi Favors—12; Niels-Henning Orsted-Pedersen—10; Miroslav Vitous—7; Sam Jones—6; Jimmy Garrison, Truck Parham—5; Buster Williams—4.

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**Electric Bass, TDWR:** Mike Henderson, Andrew White—7 each; Abraham Laboriel, Cecil McBee, Danny Trifan—6 each; Ralphie Armstrong, Billy Folwell, Will Lee, Ron Mathewson, Chuck Rainey—5

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**Drums, Established:** Jo Jones—19; Alphonze Mouzon—18; Ed Blackwell, Milford Graves—14 each; Andrew Cyrille, Tony Williams—9 each; Gus Johnson, Mel Lewis—8 each; Rashied Ali, Barry Altschul, Alan Dawson, Jack DeJohnette, Bernard Purdie—6 each; Fred Below—5; Louis Bellson, Chico Hamilton, Billy Hart, Mickey Roker—4 each.

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**Percussion, Established:** Candido, Mongo Santamaria—7 each; Warren Smith—6; Milford Graves, Connie Kay, Washboard Willie—5 each; Clifton Chenier—4.

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**Male Singer, Established:** Andy Bey, B.B. King, Stevie Wonder—17 each; Lightnin' Hopkins, Jimmy Witherspoon—13 each; Eddie Jefferson—11; Joe Turner—10; Muddy Waters—8; Johnny Hartman, Jon Hendricks—7 each; Bobby Blue Bland, Billy Eckstine—6 each; Mose Allison, Bob Dorrough, Otis Rush, Bobby Short—5 each; Slam Stewart, Clark Terry—4 each.

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**Female Singer, Established:** Dee Dee Bridgewater—14; Sheila Jordan, Flora Purim—12 each; Anita O'Day—9; Jeanne Lee—8; Jean Carn—7; Betty Carter—6; Ursula Dudziak, Roberta Flack, Etta James, Karen Krog, Esther Phillips—5 each; Chi Coltrane, Mabel Mercer, Big Mama Thornton—4 each.

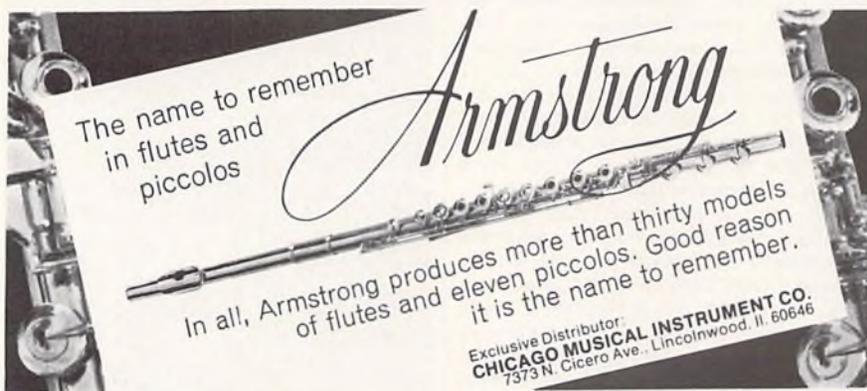
**Female Singer, TDWR:** Karen Krog—12; Jeanne Lee—11; Jean Carn—9; Betty Carter—8; Blossom Dearie, Teddi King—7 each; Aretha Franklin, Helen Merrill—6 each; Fontella Bass, Linda Hopkins, Helen Humes, Etta James, Miriam Klein, Caroline Peyton, Esther Phillips, Asha Puffli, Maxine Sullivan, June Tyson—5 each; Chi Coltrane, Astrud Gilberto, Diana Ross, Ann Sutton—4 each.

**Vocal Group, Established:** Blood, Sweat & Tears, Coasters, Linba Singers, Magma, O'Jays, Singers Unlimited, Staple Singers, J.C. White Singers, Three Degrees, Frank Zappa—10 each; Andrews Sisters, Paris/Moss, Stylistics—4 each.

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**Miscellaneous Instrument, Established:** Clifton Chenier (acc)—9; Anthony Braxton (contra-bass clarinet)—6; Eddie Harris (home-made sax), Astor Piazzolla (bandoneon)—5 each; Anthony Newman (harpsichord)—4.

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**Band, John Hammond, and Grinderswitch** (August 12), **Chambers Brothers and Wet Willie** (August 14) ... Fisher Hall shows **Bill Withers** on July 20 ... **Jazz Adventures** moves to La Manganette Sunday and Monday nights. The orchestra, under **Jack Tafoya's** direction, features **Chet Baker** and **Harold Ousley** ... **Phil Schaap**, talent consultant, has a running jazz show on Columbia University's WKCR-FM Sundays from 10:30 p.m. till midnight. He's responsible for the fare at Dresner's Other, which features six nights of jazz. Tuesdays, Wednesday, and Fridays it's **Paul Quinchette, Dill Jones** or **Cecil Gregory**, and **Tommy Bryant**. Thursdays and Saturdays, the **No Gap Generation Band**, with **Jimmy Roberts**, is in. Sunday is **Stride Night** with **Dill Jones** ... The West End does it seven nights as follows: Mondays and Tuesdays,

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August 15 ... **Gulliver's** in **West Paterson, New Jersey** will have **Maxine Sullivan** August 9 and 10 ... **Richard's Lounge** in **Lakewood, New Jersey** features the **Jerry Bergonzi Quartet** July 19-21; **In-Free Association** featuring **Mike Milello** July 26-28; **Bob Moses Quartet** August 2-4. The **Nassau County Music Festival** continues at **Eisenhower Park** in **East Meadow**: **Peter Nero and the Nassau Pops Orchestra** July 20, **The New Christy Minstrels** July 21, **Blood, Sweat, and Tears** August 2, **Lionel Hampton** August 4, **Dave Brubeck** August 9, **Sergio Mendes and Brazil** 77 August 10, **Richie Havens** August 11. Bring your own seating or lying arrangements. Open to residents only. **Crosby, Stills, Nash, and Young** will play **Roosevelt Stadium** in **Jersey City** August 8 and 9, and two or more concerts at the **Nassau Coliseum** starting August 16 ...

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## CHICAGO

Chicago has seen the opening of a major new rock venue, PBM, produced by boutique owner **Paul B. Magit** at Rush Street's Happy Medium. The club has already booked in the likes of **Maggie Bell**, **Roger McGuinn**, and **Livingston Taylor**. **Loudon Wainright III** is due in July 8-9, and **The Crusaders** fall by July 15-16 . . . Meanwhile, premier Chicago jazz impresario **Joe Segal** and his Modern Jazz Showcase have vacated the downstairs premises at the Medium. While he looks for a larger room, Joe has booked **Ornette Coleman** for five big nights upstairs at the Happy Medium, July 10-14. And Segal's 1974 All-Star Chicago Jazz Festival will happen July 28 at the new, 2500-seat Concert Bowl in Soldier Field. From four in the afternoon until ten at night, the Bowl will groove to the sound of **Maynard Ferguson**, **Dizzy Gillespie**, **Carmen McRae**, **Supersax**, **Count Basie**, and **Rahsaan Roland Kirk**. The general admission seats will cost a low five dollars. Finally, if all this activity hasn't convinced you that Joe Segal doesn't let the temporary lack of a room keep him from being busy, dig his line-up for the annual Charlie Parker month during August: **Yusef Lateef**, **McCoy Tyner**, **Roy Brooks' Artistic Truth**, **Eddie Jefferson**, **Archie Shepp**, and more still to be announced . . .

## Philadelphia

Highlighting August is a series of jazz concerts at Robin Hood Dell. The series, which has become an annual event, is sponsored by *Better Break '74*, and proceeds support Youth Opportunities in Philly. Look for **The Count Basie Orchestra**, with **Billy Eckstine**, **Jimmy Rix** and Philly's own very talented dance group, **The Coppertone Review** (July 30); **Lionel Hampton**, **Tiffany Blake** and the *Coppertone Review* (Aug. 1); *A Tribute To Duke Ellington*, featuring son **Mercer** (Aug. 8); **Ray Charles** and **Erroll Garner** (Aug. 20); and **The Maynard Ferguson Orchestra** and **Carmen McRae** (Aug. 27). Reserved seats (\$5) are available only from the Dept. of Recreation in the Municipal Services Building; unreserved seats (only \$1) can be obtained at any Girard Bank, Recreation Center, or Ticketron . . . **Freddie Hubbard** at the Bijou Cafe through July 20, followed by **Keith Jarrett** . . . Just Jazz brings back **Morgana King** through July 20, and then **Mongo Santamaria** July 22-27. Call 567-9597 for later dates . . . **Edgar Winter** and group hit the Spectrum July 17 . . . **Trey's Lounge** has filled July with **Joe Farrell**, **Wild Bill Davis**, **Arthur Prysock** and **Junior Mance**. **Amber-ing On**: The Temple U. Music Fest in Amber continues into August with the likes of **Dionne Warwick**, July 21; **The Preservation Hall Jazz Band**, July 22; **Sarah Vaughan** and **The Buddy Rich Orchestra**, July 23; **Cleo Laine** and **John Dankworth**, July 29; **Sergio Mendes and Brasil '77**, Aug. 5; **The George Shearing Quintet**, Aug. 7; **Bonnie Raitt**, Aug. 8; **Doc Severinsen**, Aug. 10; **Two Generations Of Brubeck**, Aug. 11; **The Paul Winter Consort**, Aug. 14; **Don Shirley**, Aug. 15; **Hersh and Montgomery Ragtime and Salon Music**, Aug. 19; and **Joni Mitchell**, Aug. 21-22.

## DETROIT

The Meadow Brook Friday night jazz series which started with **Tony Bennett**, **Woody Herman**, **George Shearing** and **Benny Goodman** is now into second gear with the July 19 appearance of **Al Hirt**, followed (at weekly intervals) by **The Glenn Miller Band**, **Earl "Fatha" Hines** and **Count Basie** . . . *The Clarenceville Entertainment Series* has signed **Supersax** for July 22-23 at the Schmidt Auditorium . . . **Chuck Muer** of the Pontchartrain has kicked off another Top of the Pontch jazz series this summer. Returning are the Motor City's premier big bands, **Austin-Moro** and **The Brookside Jazz Ensemble**, and an added attraction at poolside will be **Stan Kenton** in July and **Woody Herman** in August . . . The Detroit Hot Jazz Society has announced a bus tour package is available for the **Bix Beiderbecke** memorial bash in Davenport, July 26-28.

## Buffalo

The Buffalo scene comes to life this summer with a heavy schedule of events. Topping the list is the two-day Newport-in-Niagara Falls Jazz Fest, starting Friday, July 26 with **Stan Getz**, **B.B. King**, **Chuck Mangione**, **Sarah Vaughan** and **Harold Melvin and The Blue Notes**. The next night features **The Staple Singers**, **Bill Withers**, **The Crusaders**, **The Jimmy Smith Trio**, **Gene Ammons** and **Sonny Stitt**. The 8 p.m. concerts are at the Niagara Falls Convention Center; call (716) 278-8130 for information . . . **Miles Davis** opens the concert season at the new Lewiston Artpark Theatre, July 26. Other concerts include **Blue Oyster Cult** and **Kiss** (Aug. 2); **Richie Havens** (Aug. 4), **Commander Cody** and **David Bromberg** (Aug. 7), **Roger McGuinn** (Aug. 8), **Harry Chapin** (Aug. 10), and an Aug. 11 *Blues Night* with **Buddy Guy**, **Junior Wells** and **Bonnie Raitt** . . . The new domed Melody Fair hosts **The Fifth Dimension** July 29 through Aug. 3, followed by **The Smothers Brothers** Aug. 4, and **Ike and Tina Turner** Aug. 11.

## BOOKS

Continued from page 43

before an audience); to describe Lenny as a near-illiterate who faked all his intellectual allusions, as a "dirty comic" almost from the start and a copycat who "tailored his act . . . as soon as he spotted the new trend" towards sick comedy—in short, to belittle and demean and scarcely to give Bruce any points at all for originality or wit or social awareness. I must wonder why so brilliant and witty a writer as Albert Goldman would bother to waste his time with the life story of this poor bastard, unless . . .

Unless there is some perverse form of identity transfer involved. Lenny Bruce, who was such a big swinger and user and such an applauded stand-up comic and is now such a revered cult figure, he wasn't really anything much. Now, Albert Goldman, who is smart and urbane and writes well and can use every dirty word Lenny ever used, how come *he* isn't the cult hero? I am left with the uncomfortable feeling that Albert Goldman finds it a dirty shame that Leonard Albert Schneider got the chance to be "Lenny Bruce" when, if there were any justice in the world, Goldman could have done so much better a job of being Lenny Bruce.

—*orrin keepnews*

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